

An abstract painting featuring a central figure in a dynamic, almost dancing pose. The figure is rendered in dark red and purple tones, with green and blue accents on its limbs. This figure is set against a large, bright yellow circular background that has a textured, painterly quality. The entire composition is framed by a dark blue border. The overall style is expressive and modern.

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 6 NOVEMBER 2016

HENRY BUTCHER
ART AUCTIONEERS



LOT 64 CHUAH THEAN TENG, 'DATO' Lady Model 1966



LOT 37 MOHD HOESSEIN ENAS, DATO' *Portrait Of A Lady* 1978



MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 6 NOVEMBER 2016

AUCTION DAY

Sunday 6 November 2016 1:30 PM

GALERI PRIMA

Balai Berita

31, Jalan Riong, 59100

Bangsar, Kuala Lumpur, Malaysia.

SINGAPORE PREVIEW

14 - 16 October 2016

Friday - Sunday

11 am - 7 pm

One East Asia Art Space

15 Scotts Road

#09-03 Thong Teck Building

Singapore 228218

KUALA LUMPUR FULL VIEWING

26 October - 5 November 2016

Mondays - Sundays

11 am - 7 pm

Galeri Prima

Balai Berita,

31, Jalan Riong, 59100

Bangsar, Kuala Lumpur, Malaysia

 **HENRY BUTCHER**
ART AUCTIONEERS

LIVE ONLINE BIDDING







LOT 44 TAJUDDIN ISMAIL, DATO' *Green Solitude* 2002

IMPORTANT NOTICE

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

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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 12% of hammer price plus any applicable taxes.

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

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LOT 92 HERI DONO The King With Three Guns 2013

heri dono
2013

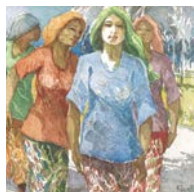
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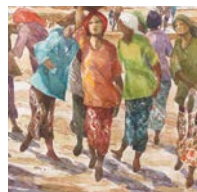
LOT 122 JOLLY KOH, DR. *Untitled* c.late 1960s

LOT DIRECTORY



1 KHALIL IBRAHIM

Untitled
1999



2 KHALIL IBRAHIM

Untitled
1999



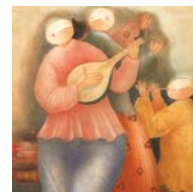
3 TEW NAI TONG

Untitled (Set Of Two)
1981



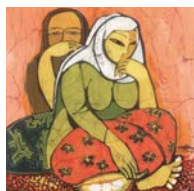
4 TEW NAI TONG

Nude 22; Nude 23
2007; 2007



5 ENG TAY

Grace
1992



6 PUAH KIM HAI

Untitled
undated



7 CHEUNG POOI YIP

Waterfall
2000



8 KHAW SIA

Orchids
undated



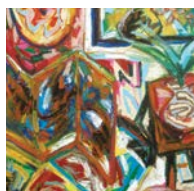
9 CHUAH SIEW TENG

Untitled
2010



10 LUI CHENG THAK

Untitled
1993



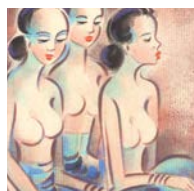
11 RAFIEE GHANI

Dusun Raja
2000



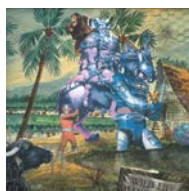
12 KHALIL IBRAHIM

Untitled
2004



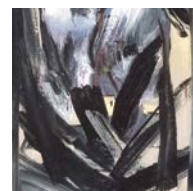
13 CHEW FANG CHIN

Untitled
undated



14 ASKANDAR UNGLEHRT,
DR.

Wildlife Illustrated
1997



15 ASKANDAR UNGLEHRT,
DR.

Storm
1995



16 CHONG HON FATT,
DATO

Untitled
2001



17 YEOH KEAN THAI

Untitled
1999



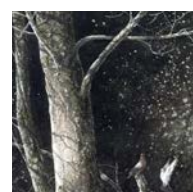
18 CHEONG TUCK WAI

*In Reality.
In Memories III*
2014



19 MEOR SAIFULLAH
LULAED

*Portrait Of Angry Cow
(Lembu Naik Minyak)*
2010



20 YEONG SEAK LING

Old Trees
1994



21 ERIC PERIS
Haiku Impressions
1988



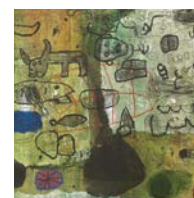
22 LONG THIEN SHIH
Tongue and Egg
1973



23 TAJUDDIN ISMAIL, DATO'
Green Landscape
1988



24 RAJA AZHAR IDRIS
Wet, wet
1995



25 FAUZUL YUSRI
Tapak
2015



26 FAUZUL YUSRI
Gelang Kotak
2015



27 TEW NAI TONG
K.L
1976



28 CHONG HON FATT, DATO'
Untitled
2007



29 PETER LIEW
Untitled
1996



30 LOH EK SEM
Back From The Sea
1996



31 LYE YAU FATT
Remembrance Datuk Syed Ahmad Jamal
2011



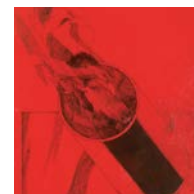
32 TANG HONG LEE
Morning Sky
2009



33 CHEN WEI MENG
Qinghai Lake 2
2014



34 KHAW SIA
Bali Padi Field
1982



35 IBRAHIM HUSSEIN, DATUK
Spaces And Forms
1975



36 AWANG DAMIT AHMAD
Marista Sisa Semusim II
1996



37 MOHD HOESSEIN ENAS, DATO'
Portrait Of A lady
1978



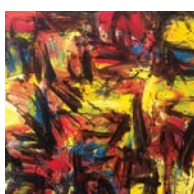
38 HO KHAY BENG
Chinese Lady
1977



39 CHIA YU CHIAN
The Bell Tower And Rest House Of The Emerald Buddha Temple
1972



40 AELY MANAF
Portrait #07
2015



41 SUZLEE IBRAHIM
Melody Series Spirit Like The Fire
2009



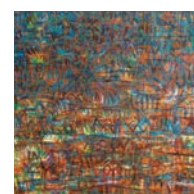
42 ZULKIFLI YUSOFF
Siri Pasir Salak
2008



43 YUSOF GHANI
Ombak Sutera 13
2013



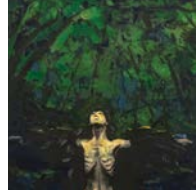
44 TAJUDDIN ISMAIL, DATO'
Green Solitude
2002



45 NIZAR KAMAL ARIFFIN
Faces And Face - Landscape Kota #4
2008



46 CHONG HON FATT,
DATO
Masjid Nagore, Penang
1994



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



48 AWANG DAMIT
AHMAD
*Payarama "Northern
Journey A Memory"*
2014



49 LOO WIN
Untitled
1993



50 LAM SIONG ONN
*Rejang River, Sibu,
Sarawak*
1996



51 LATIF MAULAN
Sesuci Batu
2014



52 LEE WENG FATT
Untitled
2008



53 LEE JOO FOR, JOHN
Meeting Of Horses
1964



54 ANISA ABDULLAH
Triumph
2011



55 P. GNANA
Primeval Dialogue-01
2012



56 ERIC QUAH
Chinese Zodiac
c. late 1990s



57 CHEW CHOON
Untitled
1994



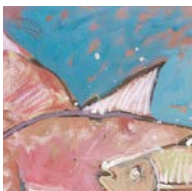
58 WAN WING SUM
Untitled
1986



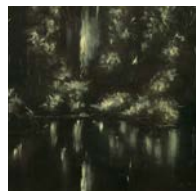
59 WAN WING SUM
*Four Seasons - Spring
, Summer, Autumn And
Winter (Set of four)*
1979



60 YAP HONG NGEE
Untitled
c. late 1980s, early
1990s



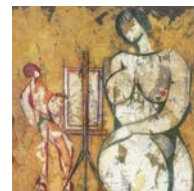
61 RAPHAEL SCOTT
AHBENG
Friends III
undated



62 RAMLI MALEK
Untitled
undated



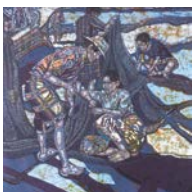
63 CHUAH SEOW KENG
*Woman In Palm
Plantation*
undated



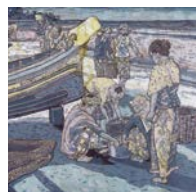
64 CHUAH THEAN TENG,
DATO'
Lady Model
1966



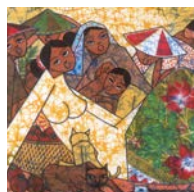
65 CHUAH THEAN TENG,
DATO'
Bullock Cart
1971



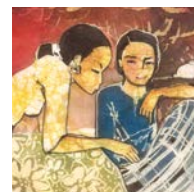
66 ISMAIL MAT HUSSIN
After The Catch II
2011



67 ISMAIL MAT HUSSIN
Pantai Sabak
2011



68 KWAN CHIN
Market Scene
2003



69 LEE LONG LOOI
Untitled
undated



70 ISMADI SALLEHUDIN
My friends
2011



71 TEW NAI TONG

By The Coast
1983



72 ENG TAY

End Of The Day
2001



73 YUSOF MAJID

The Sleeping Pill
2011



74 SUHAIDI RAZI

The Gallop
2015



75 SUHAIDI RAZI

Lucky Strike
2011



76 IVAN LAM

Untitled
2003



77 MARVIN CHAN

Sutera Dancer
2009



78 JEHAN CHAN

Untitled
2000



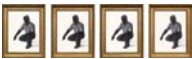
79 SABRI SALLEH

Untitled
2005



80 M SHAFARIN GHANI

Oeuvre XIV
2010



81 PHUAN THAI MENG

*One - We Are Different
But Same*
2011



82 KOW LEONG KIANG

Mizell
2010



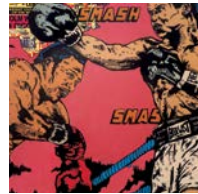
83 KOW LEONG KIANG

Untitled
1996



84 KHOO SUI HOE

Two Standing
1996



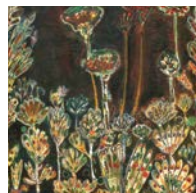
85 FAWWAZ SUKRI

The Greatest
2014



86 FAWWAZ SUKRI

*My First Kiss
Wonderland*
2015



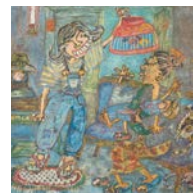
87 AMRUS NATALSYA

Bunga - Bunga
undated



88 OTTO DJAYA

Untitled
1998



89 ERICA HESTU
WAHYUNI

*Keluarga Yang Rukun Di
Dalam Rumah*
1992



90 ERICA HESTU
WAHYUNI

*Happy Family In
Harvest Time*
2013



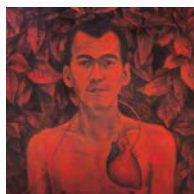
91 POPO ISKANDAR

Two Leopard
1997



92 HERI DONO

*The King With Three
Guns*
2013



93 AGUS SUWAGE

*My Heart - Tribute To
Frida Kahlo*
2002



94 TERRA BAJRAGHOSA

Beautiful Beat
2009



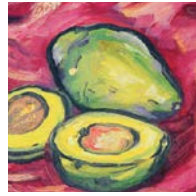
95 SONI IRAWAN

Skull Is Cool
2009



96 SIEW HOCK MENG

Still Life With Fruit
2000



97 JOHN VAN DER
STERREN

Still Life (Avocado)
2002



98 ATTASIT ANIWATCHON

The White Memory
2008



99 JUSTIN LEE

Untitled
2007



100 LEO ABAYA

*Asleep Beside The Pasig.
What Are We Doing*
2009



101 HENDRA HEHE
HARSONO

Untitled
2012



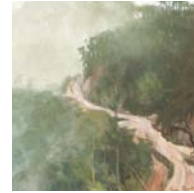
102 VICTOR BALANON

Orthogonal Hexad
2011



103 MELLA JAARSMA

The Talisman
2009



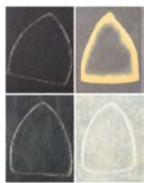
104 FUNG YOW CHORK

Untitled
1983



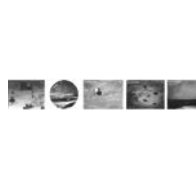
105 GAN CHIN LEE

*Standing Lady With
Flowers*
2012



106 NATTHAWUT
SINGTHONG

*Bang-Kra-Thing Series
No. 1*
2006



107 GENEVIEVE CHUA

*Wanderer Above The Sea
of Fog #2 (Pedra Branca-
South Ledge; Middle Rocks)*
2011



108 ERIK PAUHRIZI

Untitled
2009



109 FADILAH KARIM

Imbalance
2015



110 FADILAH KARIM

Man And His Dignity
2014



111 JAHAN LOH

Cherry Pop
2003



112 NATTHAWUT
SINGTHONG

My Love 8
2009



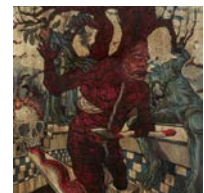
113 NORMAN DREO

Mass Produced
2009



114 SAMSUDIN WAHAB

Untitled
2011



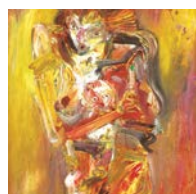
115 SAMSUDIN WAHAB

*Piagam Langit Dan Bumi
(The Charter Of Sky And
Earth)*
2010



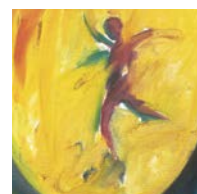
116 ANGKI PURBANDONO

Stay Hungry
2009



117 ANTHONIE CHONG

Untitled
1993



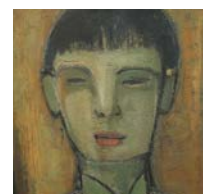
118 SYED AHMAD JAMAL,
DATUK

Perchobaan
1965



119 WONG HOY CHEONG

Indian Rubber Tapper
1996



120 KHOO SUI HOE

Boy With Pink Lips
c.1960s



I21 YUSOF GHANI

*Nakhoda Alam
Wayang Series*
1998



I22 JOLLY KOH, DR.

Untitled
c.late 1960s



I23 YEE I-LANN

*The Orang Besar Series:
YBI-10*
2010



I24 ROLANDO 'OLAN'
VENTURA

Untitled
2010



I25 JANURI

Semakin Tinggi
2005



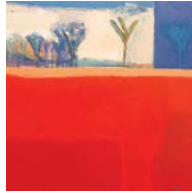
I26 KHAIRUDIN ZAINUDIN

Pada Waktu Itu
2015



I27 JUHARI SAID

*Borak Kedai Kopi...
Sayalah Hero*
1996



I28 TAJUDDIN ISMAIL,
DATO'

Red Oasis No.2
2002



I29 TAJUDDIN ISMAIL,
DATO'

Redfield - October
1994



I30 ALEX LEONG

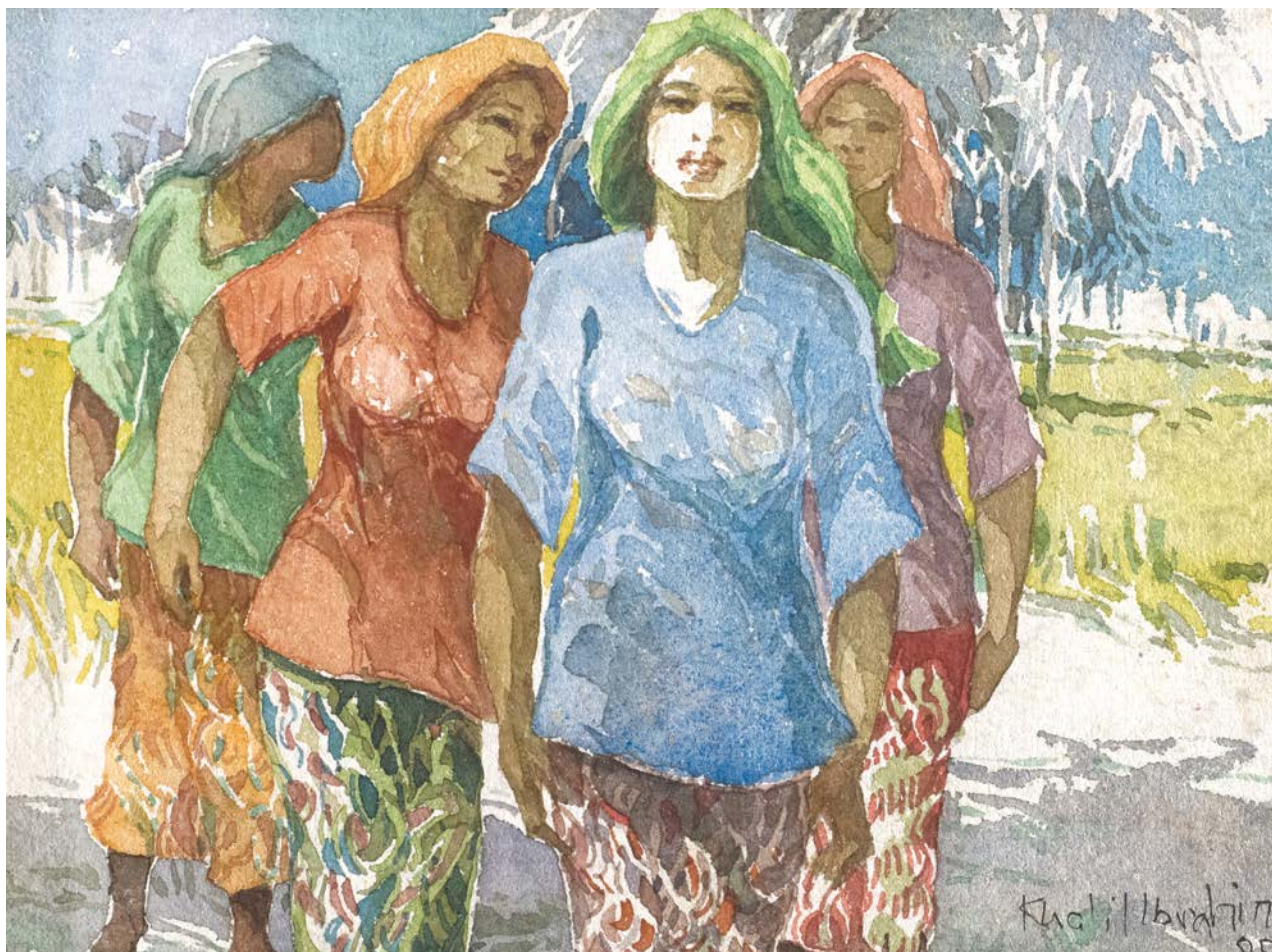
*Gurdwana Road,
Penang*
2014



I31 CHOW CHIN CHUAN

Untitled
2010





1

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1999

Signed and dated
'Khalil Ibrahim 99' (lower right)
Watercolour on paper
14.5cm x 19.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

The economic activity of the four women walking towards viewer is uncertain, but clad in a loose tudung, they seem headed to help out in the farm, plantation or beach on the fishermen's return from sea. Movement is suggested by the postures, limb angles, tonal folds of the clothes and light play.

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



2

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1999

Signed and dated
'Khalil Ibrahim 99' (lower right)
Watercolour on paper
27cm x 36.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,000 – RM 15,000

Movement is suggested by the gait of the women walking towards left, their postures in different directions, and the light falling right, creating longish shadows on a terrain highlighted by brushstrokes. With the sand bleached in light orange, the colourful combinations of the women's blouses and sarung make for a festive atmosphere.

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

TEW NAI TONG

b. Klang, 1936 – d. 2013

UNTITLED (SET OF TWO), 1981

Signed and dated 'NAITONG 81' (lower left);
Signed and dated 'NAITONG 81' (lower right)
Watercolour on paper
27cm x 33cm; 36cm x 27cm

PROVENANCE

Private collection, Selangor.

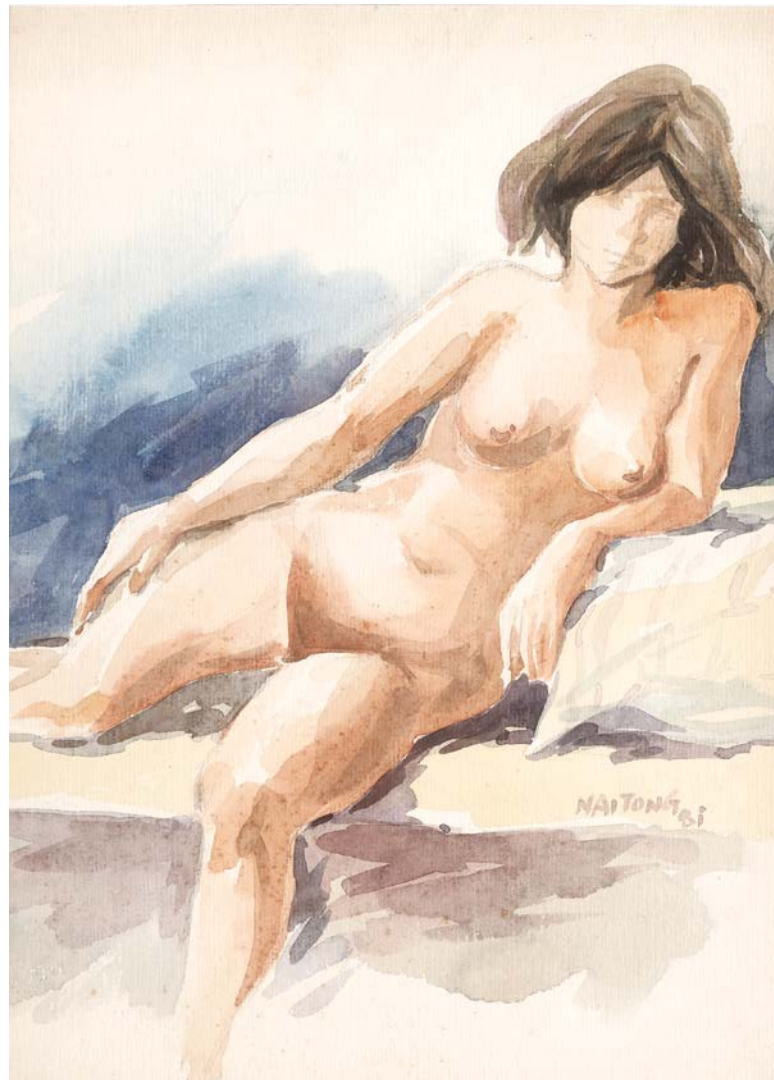
RM 2,500 – RM 4,000

These two nudes are a contrast to the bolder and brasher oil version of 1999, when Tew Nai Tong revisited Paris. With watercolours, the aim is on the tenderness and fragility and the softness of the female form. It is a triumph of technique and subject matter!

On Paris, Ernest Hemingway (1899-1961) wrote: "If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast."

After graduating from the Nanyang Academy of Fine Art in Singapore in 1958, Nai Tong furthered his studies at the Ecole des Beaux-Arts in Paris, returning in 1968. He started teaching at the Malaysian Institute of Art in 1969-80, the Central Academy of Art in 1982-85, and then the Saito Academy of Art in 1986-88 before deciding to become a fulltime artist in 1992. His first solo was at the British Council in 1964 and he was being accorded a mini-retrospective by the National Art Gallery, Kuala Lumpur, in 2007.

Nai Tong won 2nd Prize in the Standard Chartered Bank Mural Design Competition (1964), the Shell Watercolour Award (1981), Best Award in Esso (1980), the Dunlop Watercolour Award (1983), Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He was co-founder of Malaysian Watercolour Society and the Contemporary Malaysian Watercolorist Association and Le Beaux Art Gallery.



TEW NAI TONG

b. Klang, 1936 – d. 2013

NUDE 22; NUDE 23 (SET OF TWO), 2007

Signed and dated 'NAITONG' (lower left);

Signed and dated 'NAITONG' (lower right)

Oil on canvas

30cm x 30cm each

PROVENANCE

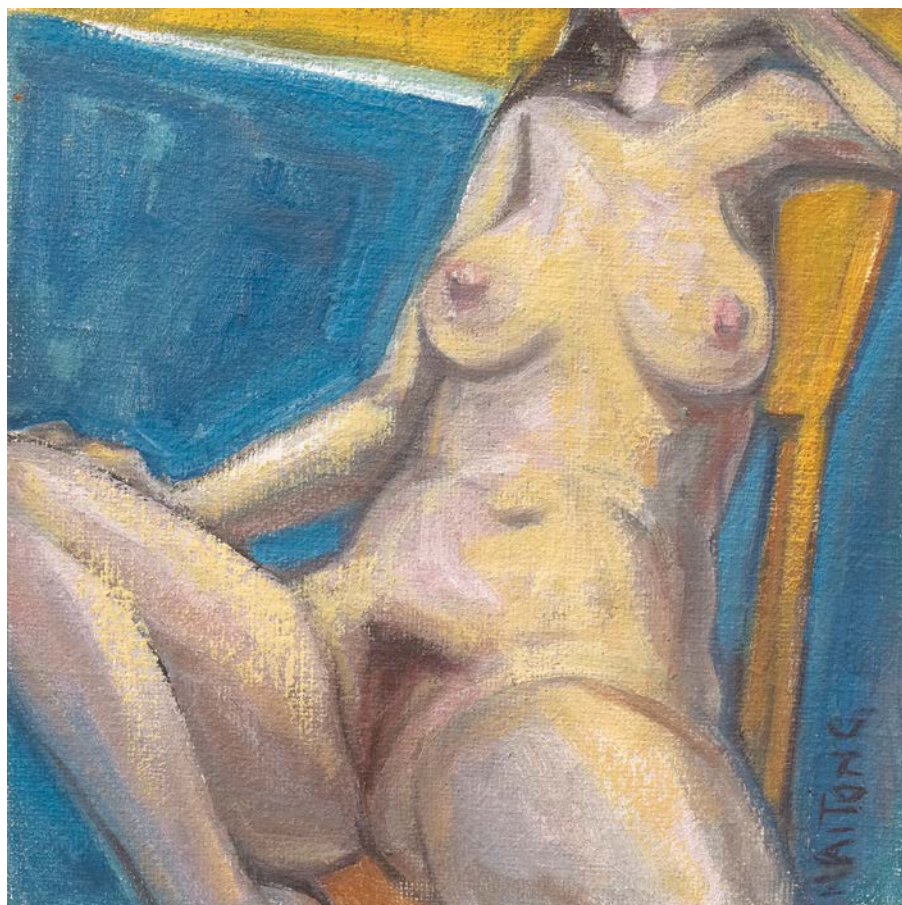
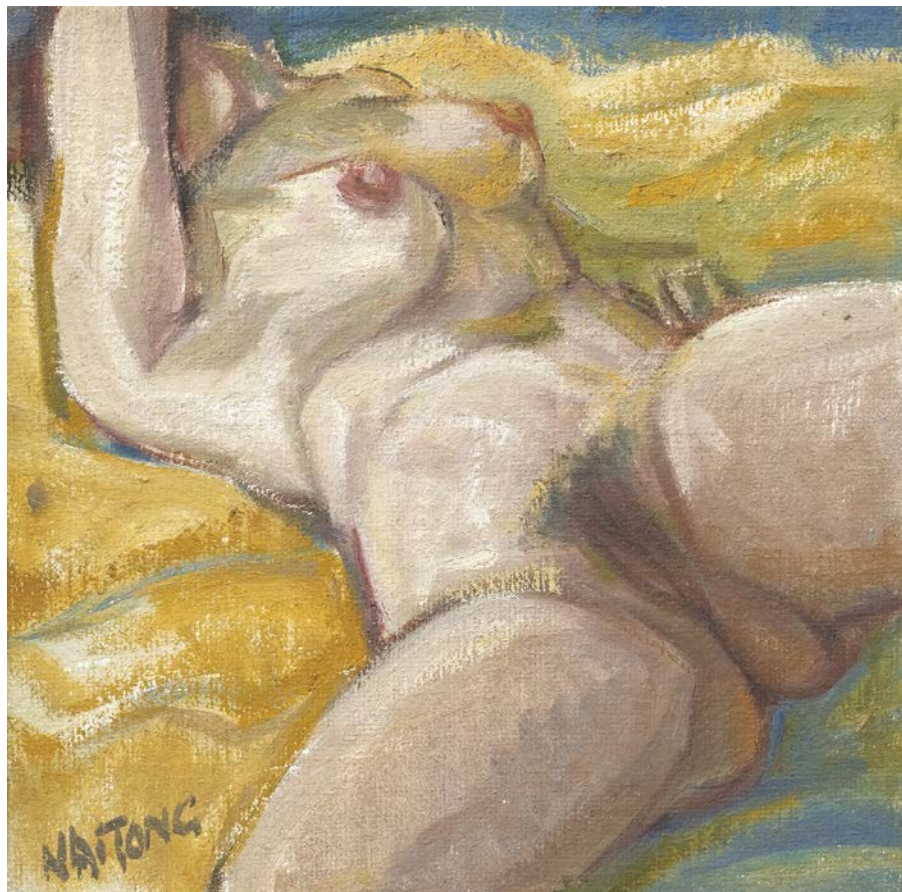
Private collection, Selangor.

RM 3,500 – RM 6,000

A revisit to Paris in 1999 proved greatly inspirational to Tew Nai Tong. It was at the tail-end of winter, between February and April, but it was still cold and chilly and nothing could be warmer than painting studio nudes indoor, especially when such models could not be found in Malaysia anymore because of changing mores and stricter Islamic policies. He revisited old haunts of his halcyon student days while relishing the new ones, and painted with a new eye and a maturity over the years. Nai Tong was like a boy again despite his being already 63. He diligently painted about six hours daily.

After graduating from the Nanyang Academy of Fine Art in Singapore in 1958, Nai Tong furthered his studies at the Ecole des Beaux-Arts in Paris, returning in 1968. He started teaching at the Malaysian Institute of Art in 1969-80, the Central Academy of Art in 1982-85, and then the Saito Academy of Art in 1986-88 before deciding to become a fulltime artist in 1992. His first solo was at the British Council in 1964 and he was being accorded a mini-retrospective by the National Art Gallery, Kuala Lumpur, in 2007.

Nai Tong won 2nd Prize in the Standard Chartered Bank Mural Design Competition (1964), the Shell Watercolour Award (1981), Best Award in Esso (1980), the Dunlop Watercolour Award (1983), Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He was co-founder of Malaysian Watercolour Society and the Contemporary Malaysian Watercolorist Association and Le Beaux Art Gallery.



ENG TAY

b. Kedah, 1947

GRACE, 1992

Inscribed 'a/p' (lower left), titled 'Grace' (lower middle), signed and dated (lower right)

Lithograph, artist's proof

60cm x 75cm

PROVENANCE

Private collection, Penang.

RM 4,000 – RM 6,000

Eng Tay, the internationally renowned glam name for Kedah 'kampung boy' Tay Eng Chye, has created a seamless composition celebrating life among three companions with the resonance of music and a soothing greyish backdrop. The trio is shaped like a mountain, the left in front with a Mandolin (plucked with a plectrum), the middle with back turned with the violin (played with a bow) and the one on the right either shorter or in a sitting position, blowing a bamboo flute. All these by the light of the silvery moon, the circle being a symbol of perfection and constancy. The billowing forms of the physiques of the trio seem to amplify the musical strains.

Eng Tay set out to New York to study in the Art Students League (1968-72), with a Graphic Design degree in the School of Visual Arts. In 1972-78, he was a participating artist at the Pratt Graphics Centre. He first carved his niche in printmaking and expanded his repertoire to sculptures,

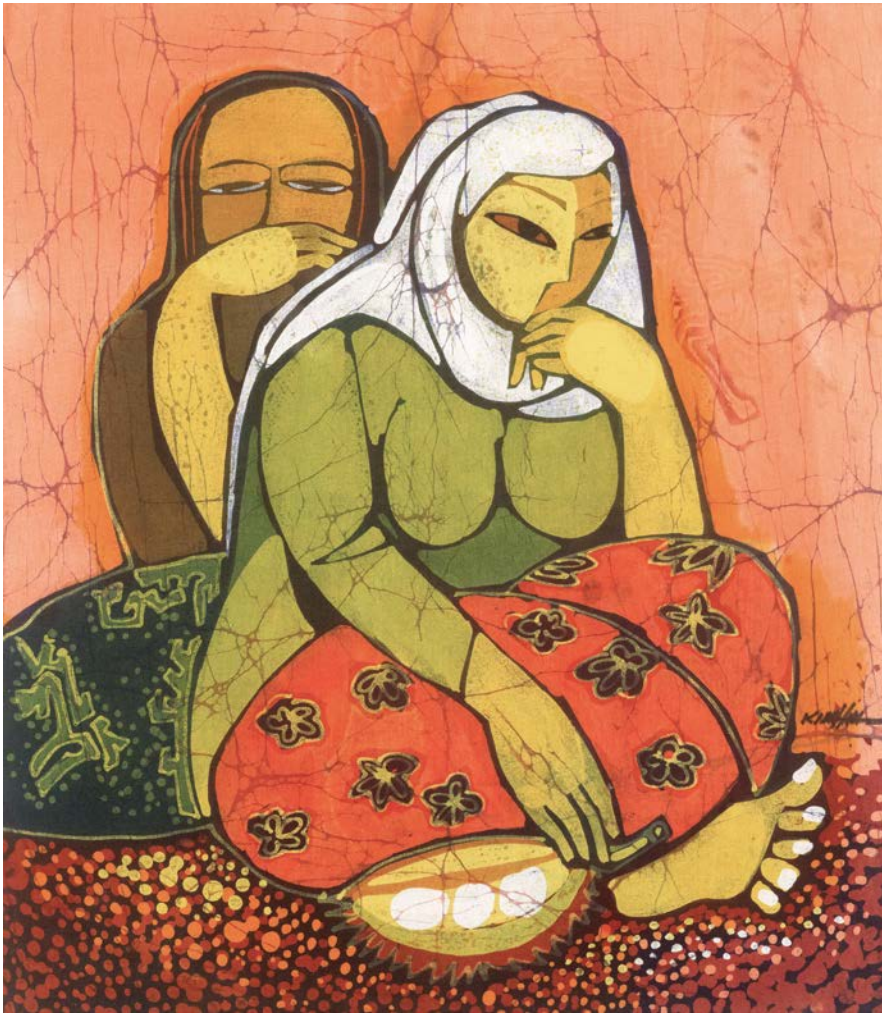
ceramics and large-sized paintings. He was honoured with a Retrospective by Galeri Petronas, Kuala Lumpur, in 2009, and later commissioned to do monumental sculptures at Kiaraville, SENI Condominiums in Mont Kiara and Zehn in Bukit Pantai in Bangsar, Kuala Lumpur. His latest exhibition in Malaysia was called *Eng Tay: Works from 2005-2015*, at Art Accent gallery in October 2015.

Eng Tay's works are in the collections of major Malaysian institutions apart from the Fukuyama Museum of Art in Hiroshima, Japan; the Frankie Valli Estate and the Merv Griffin Estate in the United States; the New York University (Department of Anthropology), and the Taipei Fine Arts Museum.

REFERENCE

Eng Tay: The Exhibition (Galeri Petronas, 2009) by Ooi Kok Chuen





6

PUAH KIM HAI

b. Kuala Lumpur, 1950

UNTITLED, undated

Signed 'KIMHAI' (lower right)

Batik

47cm x 42cm

PROVENANCE

Private collection, Selangor.

RM 1,000 – RM 2,500

Few know that Pua Kim Hai, an exponent in Chinese brush painting, had dabbled in batik painting. It was self-taught, which he learnt by trial and errors, but he had to give it up when he set up a family in 1976 because of the chemicals, though he used good German neptor dyes brought from batik doyen, Dato Tay Mo-Leong, who has substantial stocks. This work of two Malay women, seated cross-legged in the shape of a bean bag, enjoying durian, done in the early 1970s, is noted for the clear, clean tones and confident lines. People in traditional cultural setting, often rustic, is a perennial theme in Pua's Chinese brush works. He was taught by Chung Chen Sun and the Lingnan master Catherine Kao, although formally, he studied at the Malaysian Institute of Art. It is no surprise that Pua is the president of the Malaysian Lingnan Art Society, besides being the treasurer of the Selangor Shui-Mo Art Society.

CHEUNG POOI YIP

b. Penang, 1936

WATERFALL, 2000

Signed and dated
'2000 POOI YIP' (lower left)
Acrylic on canvas
90cm x 87cm

PROVENANCE

Private collection, Selangor.

RM 5,000 – RM 8,000



Self-taught, versatile and humble, Cheung Pooi Yip's dedication to his art reached its zenith when he was awarded a Retrospective in 2014 by the Penang State Art Gallery (PSAG). To paraphrase his own statement on the occasion of his Retrospective, he said, in effect: "The journey in art is a boundless road. I pursue a passage with constant transformations based on my personality and training, to explore and expand on the mystery of art, searching for truth and beauty." It was in 1981 that he held his first solo at the PSAG, followed by another later in 1987. Other notable solos were at the now defunct GaleriWan in 1993 and The Art Gallery Penang in 2001.

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

KHAW SIA

b. China, 1913 - d. Ipoh, 1984

ORCHIDS, undated

Signed in Chinese (lower right)
with one seal of the artist
Watercolour on paper
55cm x 38cm

PROVENANCE

Private collection, Penang.

RM 8,000 – RM 12,000



Khaw Sia was an avid orchid breeder-cultivator and a member of the American Orchid Society, and travelled extensively to Hong Kong, Taiwan, Thailand, the Philippines and Indonesia to learn of new and different species and to attend orchid conventions. Naturally, orchids became of his favourite subjects, and he had developed his trademark realist style of dewdrops on the orchid petals. Indeed, he had had solos exclusively on orchid still-lives in 1966, 1976 and 1977, all in Penang. As it is a specialized field, it would have been most informative had he named the species when he painted them, especially when it was difficult to depict.

Trained at the Sin Hwa Art Academy in Shanghai in 1925-32, Khaw Sia came under the informal coaching of Sir Russel Flint in London in 1933. He was given a post-humous retrospective

by the Penang State Art Gallery in 1998. As indication of his expertise and stature, his works were accepted by the Le Salon Paris in 1956, Summer Salon at the Royal Institute Galleries in London in 1957, and National Society Exhibition in London in 1958.

REFERENCE

The Art of Khaw Sia and Kuo Ju-Ping, Pioneer Artists by Dato Dr Tan Chee Khuan, the Art Gallery Penang, 2014

Eight Pioneers of Malaysian Art by Dato Dr Tan Chee Khuan (Michael Cavendish, Singapore, 2014)

Pioneers of Malaysian Art, the Art Gallery Penang, 1994

Penang Artists 1920s-1990s, the Art Gallery Penang, 1990 and 1992

CHUAH SIEW TENG

b. Penang, 1944

UNTITLED, 2010

Signed and dated 'S.TENG 2000' (lower left)

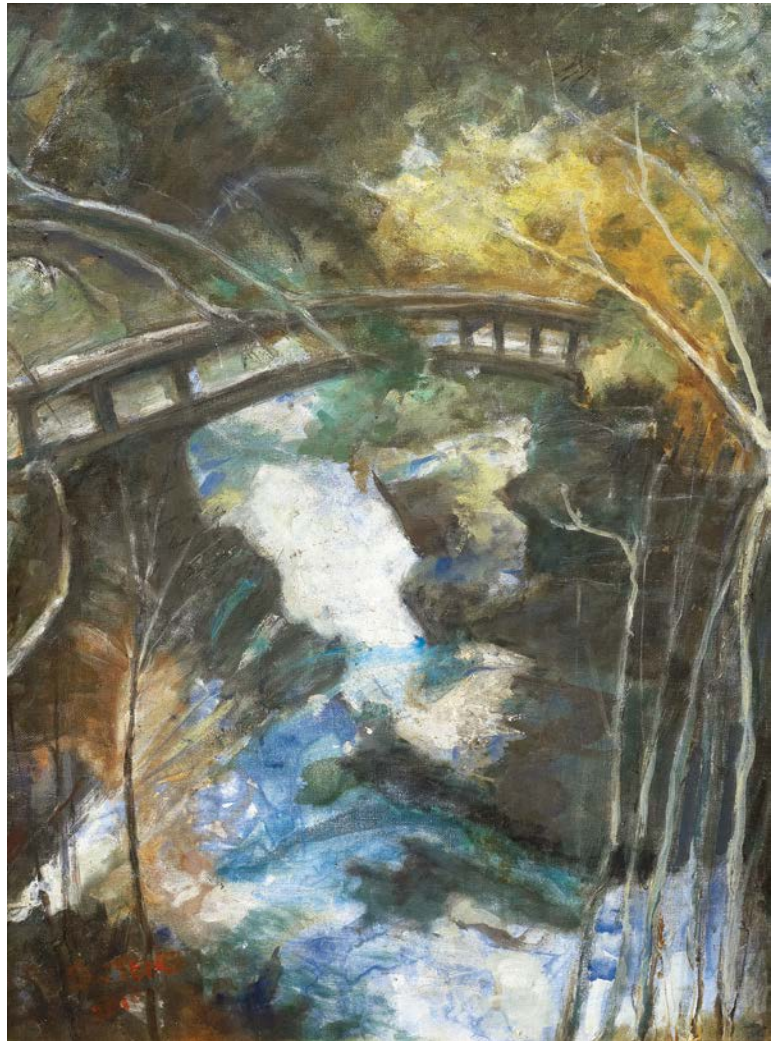
Oil on canvas

60cm x 44cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000



While Chuah Siew Teng, being one of the artist scions of batik-art pioneer Dato Chuah Thean Teng, is best known for his batik painting, this work shows up the good foundations of his British art tutelage at the Ravensbourne College of Art & Design (1965-66) and the City and Guild Art School (1966-69).

The scene is that of the bridge over the Waterfall River in Penang's Botanical Gardens, now sealed off and accessible only by permission from the Penang Water Authority (Perbadanan Bekalan Air Pulau Pinang). Such a beautiful view is now unknown to many of the younger generation, as the area has been turned into a water-treatment plant. The garden was founded by Charles Curtis from a granite quarry in 1884, but has seen better days, what with Penang's water needs coming mainly from Kedah now.

S.Teng, as he signs his works to distinguish from his more illustrious father's 'Teng' imprimatur, is very versatile in all types of painting media – drawing, watercolour, oil, acrylic and batik. His batik art is distinguished by the play of light, with positive-negative elements, and with a stained-glass effect. In 1992, his batik titled *The Monkey* was selected for the Unicef Greeting Card's programme. In 1964, his painting, *Joy of Living*, was awarded a Certificate of Merit in the national art competition, and in 1965, he won a prize with his painting, *Outdoor*, in the Malaysian artists competition. His solos were staged in four different continents – Lower Gallery, London, Britain (1967), World Art Associates, United States (1971), Argyle Art Centre, New South Wales, Australia (1972) and Kanda Gallery in Tokyo, Osaka and Okinawa in Japan (1975). That same year, in 1975, he was invited to hold demonstrations at the Freemantle Art Centre in Australia.



10

LUI CHENG THAK

b. Negeri Sembilan, 1967

UNTITLED, 1993

Signed and dated 'L.Cheng Thak May 93'
(lower left)
Oil on canvas
49cm x 69cm

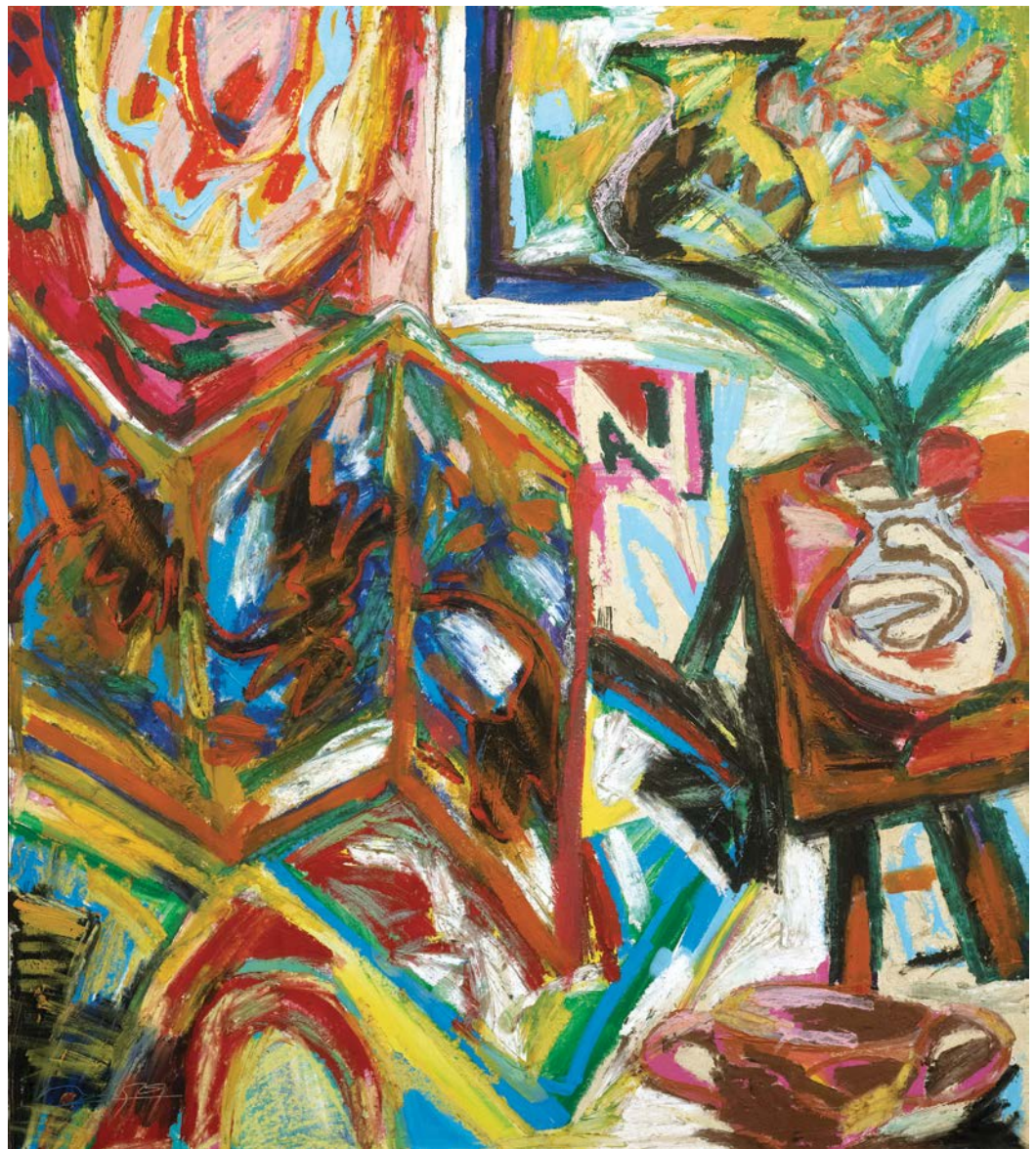
PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

Traditional Malay musical instruments integral to the Makyong dance and the *wayang kulit* (shadow play) are arrayed in this composition, taking centrestage. The lines flowing among the *gendang*, *serunai* (oboe), *gong* and the *rebana* (drums) create a syncopated rhythm and a natural environment harmony. They are set against a latticed panel and the broad expanse of sky on the right for greater depth.

Since graduating with a Diploma in Art & Design from the Kuala Lumpur College of Art (1987-89), Cheng Thak has steadfastly kept to highlighting architectural and cultural heritage. Since his first solo called *Our Heritage* at Rusli Hashim Fine Art, Kuala Lumpur, in 2001 followed by *As I Was Passing II* at Galeri Citra in 2006, he had had solos in 2013 and 2015 at Pinkguy Gallery, and *Circles: Nostalgia and Collective Memory* at White Box, MAPS Publika in 2014.



11

RAFIEE GHANI

b. Kedah, 1962

DUSUN RAJA, 2000

Signed (lower left)
Mixed media on canvas
102cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,000 – RM 12,000

The travels to far and distant places, the uncharted and little known, across in hospital terrain and secluded communities are what informed Rafiee Abdul Ghani's art. Whether it is about the Interiors or the Great Outdoors, the grand and the colourful are celebrated and in *Dusun Raja*, with a Matisse-an flamboyance. This work is from Rafiee's *Roomscape Series*, which was inspired by an Australian trip. Dusun Raja is a suburb of Kota Baru and to him, is a reminder of a lost legacy.

Trained at the De Vrije Academie Voor Bildeende Kunst at the Hague (1980, did not complete), he followed up his educational credentials with a Diploma at the Mara Institute of Technology (1981-85), and a Master's from the Manchester Metropolitan University (Manchester Polytechnic) in Britain (1986-87). He won the Minor Award in the Young Contemporaries competition in 1984 and 1985, the Minor Award in the 1991 Salon Malaysia, 2nd Prize in the one-off Malaysian Art Open (1994) and a Juror's Choice Award winner in the 1994 Philip Morris Asean Art Awards – Malaysia. Apart from teaching at ITM in 1986, 1988 and part-time in 1991-93, he also had a stint in Mahe in Seychelles in 1989-90.

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 2004

Signed and dated
'Khalil Ibrahim 004' (lower right)
Ink on paper
54cm x 74cm

PROVENANCE

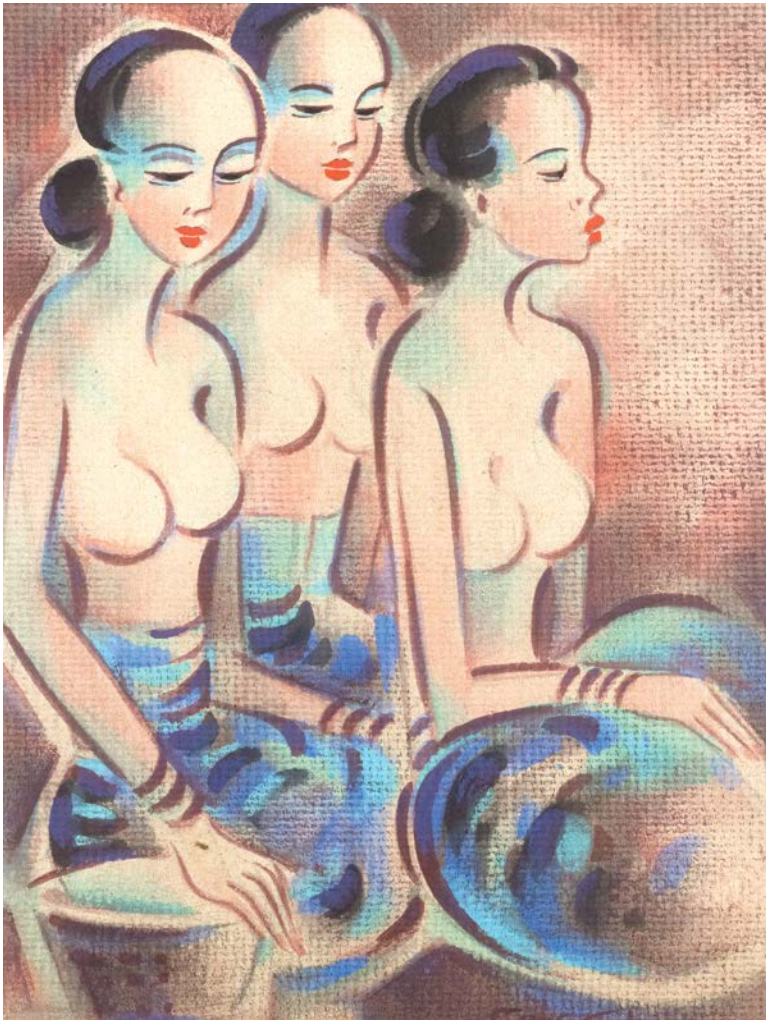
Private collection, Kuala Lumpur.

RM 15,000 – RM 18,000

Khalil Ibrahim's rigorous British art-foundation training has served him well, but he was always religiously filling up sketchbook after sketchbook with his Montel pen, even when the scene is not before him. Such is the telepathy, the familiarity of terrain and smell and touch of people, that Khalil regimented his left hand into a creative machine. The crosshatches and parallel lines and confident configurations are the hallmarks of his drawings.

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





13

CHEW FANG CHIN

b. Kuching, 1947

UNTITLED, undated

Signed 'Fang Chin' (lower right)
Watercolour on paper
45cm x 35cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Chew Fang Chin is a largely self-taught artist known for his portraits, combining watercolour and Chinese ink, of Sarawak's indigenous people, of which there are 27 ethnic groups such as Ibans, Bidayus and the Orang Ulu, and mostly of half-naked women. He has the distinction of being the first Malaysian artist to have exhibited his works at the Qingdao Museum and the Jinan Hall in China, and the Academia Sinica in Taiwan. Fang Chin graduated with a Bachelor of Law at the National Chengchi University in Taiwan in 1972.



14

ASKANDAR UNGLEHRT, DR.

b. Germany, 1943

WILDLIFE ILLUSTRATED, 1997

Collage and mixed media on paper
45cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Dr Askandar Unglehrt's penchant of using the past to comment on the present, particularly on vestigial or subtle differences, can be seen in this sardonic look on Japanese hegemonism. The Japanese Occupation of Malaya-Singapore, gets fresh licence in the dominance of the Japanese samurai overlord, clad in all the armoury and on horseback, with the anime heroes like *Ultraman* and *Power Rangers*, transplanted in the padi-fields, and dominating very young minds on Malaysian television. The placid, plodding buffalo still exists more like a ghost, bereft of its role in the wake of automation, and with a net constricting its movements, not that it is likely to move a nerve at all. The title is probably an allusion to the seminal book, *Wild Life Illustrated* (Odhams, London) published in 1945, just at the end of the war. This irreverent take is more in keeping with Dr Askandar's Daliesque Malaysiana.

Dr Askandar Unglehrt was trained as a linguist with a PhD at the Sorbonne University in Paris, but ventured into Art even when he was in his home country, Germany. A self-taught artist, he had had solos in Ravensburg, Germany (Gallery Wonchenblatt) in 1984 and Switzerland in 1985, before mounting his first Malaysian-Kuala Lumpur solo at the Rupa Gallery in 1988, with another at the Valentine Willie Fine Art in 1997, and two exhibitions at The Art Gallery Penang in 1998 and 2001. Dr Askandar is also a collector, and was the chief judge in the 1998 Philip Morris Asean Art Awards – Malaysia.



15

ASKANDAR UNGLEHRT, DR.

b. Germany, 1943

STORM, 1995

Signed and dated 'Askandar'95' (lower left)
Acrylic on paper mounted on board
32cm x 25cm

PROVENANCE

Private collection, Penang.

RM 2,000 – RM 4,000

'Storm' proves to be an aberrant in Dr Askandar Unglehrt's oeuvre for the period when he was more into cerebral methodical works with a surrealist, ironic bent. The use of black broad-based strokes seem a playful exercise of creating perspectival ambiguity in a controlled ambient.

Dr Askandar Unglehrt was trained as a linguist with a PhD at the Sorbonne University in Paris, but ventured into Art even when he was in his home country, Germany. A self-taught artist, he had had solos in Ravensburg, Germany (Gallery Wonchenblatt) in 1984 and Switzerland in 1985, before mounting his first Malaysian-Kuala Lumpur solo at the Rupa Gallery in 1988, with another at the Valentine Willie Fine Art in 1997, and two exhibitions at The Art Gallery Penang in 1998 and 2001. Dr Askandar is also a collector, and was the chief judge in the 1998 Philip Morris Asean Art Awards – Malaysia.

CHONG HON FATT, DATO

b. Penang, 1941

UNTITLED, 2001

Signed and dated 'Chong 01' (lower left)

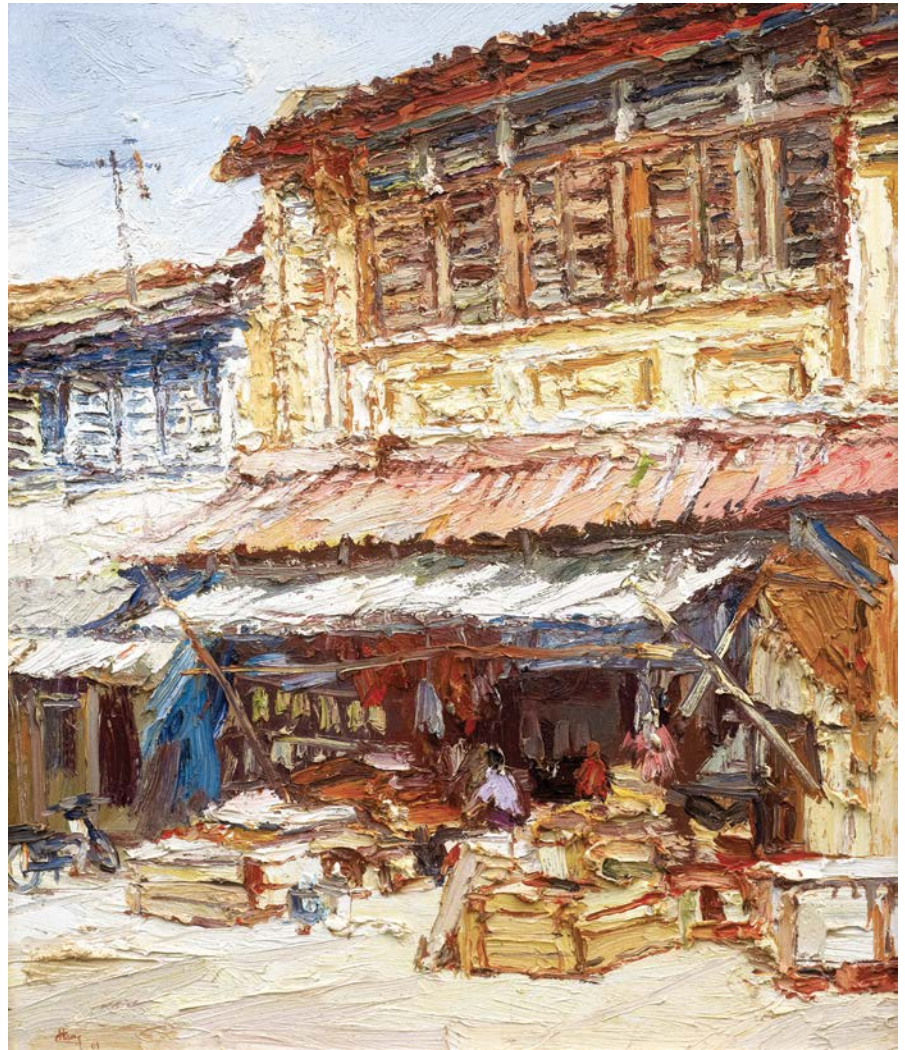
Oil on canvas

60cm x 50cm

PROVENANCE

Private collection, Penang.

RM 5,500 – RM 10,000



This painting of a dilapidated sundry shop with makeshift awning on the ground floor selling dried food is at the end of Carnavon Street (called 'Lam Cha Na' in Hokkien) near the Chulia Street junction in Penang. The wooden window louvres have been replaced with aluminium models, the awning equipped with canvas to shield from rain and sun, and a signboard erected. With the popularity of supermarkets/hypermarkets/mini markets, the old sundry shop in cities and towns which used credit tallies in '555' booklets is heading towards extinction.

A star pupil of art pioneer Lee Cheng Yong (1913-74) at the Chung Ling High School in Penang, Chong Hon Fatt was conferred the Darjah Setia Pangkuan Negeri, which carries the title 'Dato' by the Penang Yang di-Pertua Negeri on Aug 17.

Previously, his highest point was the Retrospective given in his honour by the Penang State Government in 2012, back at the revered institution after a solo there in 1997. In 2007 and 2009, he was commissioned by the Chinese authorities under the Fortified Towers Under the Sun Project, to paint the World Unesco dulou (tower fortress buildings) sites in Guangdong and Fujian respectively. He had done a total of 50 works, from several trips. He is noted as a painter who chases the sun and would pack up if it is the rainy season.

Other topical focus included the Penang Jetties (postcards), the Mosques In West Malaysia (Art Case Galleries, 2001) and calendar commissions by the Kelang Terminal (1990), Malaysia Smelting and Kontena Nasional (both 1991).

17

YEOH KEAN THAI

b. Penang, 1966

UNTITLED, 1999

Signed and dated 'THAI99' (lower right)

Oil on canvas

92cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Yeoh Kean Thai has a knack of simulating antiquated and rusty objects in his art through studies on metal rust decomposition and the oxidation process.

Educated in art at the Kuala Lumpur College of Art (1989-92), Kean Thai was awarded the Vermont Studio Centre residency in the United States in 2008 and took part in the Tashkent Biennale in Uzbekistan in 2005. He was featured in the Asian Art Week in New York in 2008 and 2009. He was also the winner of the Commonwealth Art Prize. His solos included *Links* (2007), *Crossing* (2008) and *Code Red: Action to Neutralise* (2011).



CHEONG TUCK WAI

b. Pahang, 1979

IN REALITY. IN MEMORIES III, 2014

Signed and dated
'Cheong Tuck Wai 14' (lower right)
Oil, acrylic and paste on canvas
200cm x 220cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 16,000 – RM 22,000

It is no accident that Cheong Tuck Wai's works are couched in grainy silver gelatin tones simulating photographs, as his ooh-so-nostalgic memories are about departures, disappearances and loss. *'Linger'* (in 2016), the title of his dedicated solo at HOM Art Trans as part of the prize for winning the Malaysia Emerging Artists award in 2013, arrayed loved ones (late grandmother on rattan rocking chair) and objects like his father's old TV set from his (father's) hometown in Batu Arang, for an autobiographical mish-mesh. His techniques used include image transfers and a bit of PhotoShop. The other part of the prize, which had four other equal winners, was a 10-day intensive visit to art centres and icons in Bandung and Yogyakarta in Indonesia.

Cheong had a Diploma in Illustration (2001) and Fine Art (2004) from the Dasein Academy of Art, KL, where he now teaches part-time. In 2003, he won the Malaysia Nokia Arts Award and 10 years later, his biggest, of US\$10,000, for winning the Gold Award (Established Artist category) of the UOB Painting of the Year, with his work titled *Homes*.



MEOR SAIFULLAH LULAED

b. Perak, 1984

PORTRAIT OF ANGRY COW (LEMBU NAIK MINYAK), 2010

Signed and dated
'Meor Saifullah 2010' (lower right)
Mixed media on canvas
183cm x 152cm

PROVENANCE

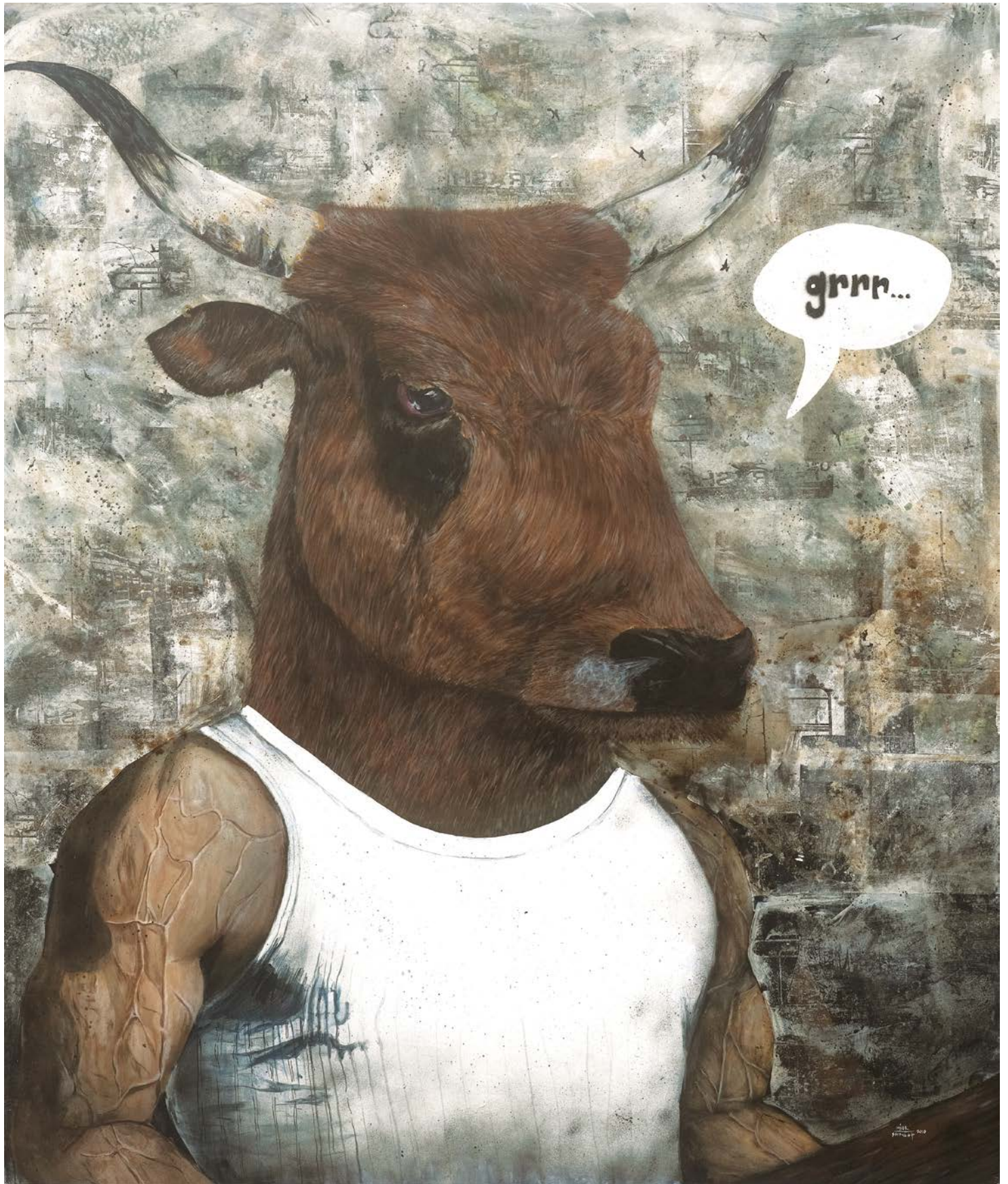
Private collection, Kuala Lumpur.

RM 2,500 – RM 4,000

Like the *Angry Bird* cartoon perhaps, the 'Angry Cow' of a human with a head of a cow, has been synonymous with someone with an inflaming temper and aggressive behavior. Most of Meor Saifullah Lulaed's works are inspired by *Malay peribahasa* (idioms), and in this case, *Lembu Naik Minyak*, means one who easily gets angry and turns aggressive. The work stems from the social conflicts and overheated political situation in the country, with gangsterism and sensitive taunts. In the National Visual Arts Gallery Open show in 2014, he submitted a work based on the peribahasa, *Kambing Hitam*, meaning 'fall guy'.

Meor graduated with a BA (Hons) in Fine Art from the University Mara Institute of Technology in 2008. He is now teaching Visual Communications Design at the Muadzam Shah Polytechnic in Pahang while studying for his Masters. He held a two-men show with Mahadi Ayob called *The Tale of Two Cities*.

He is featured in exhibitions such as *Young and New Part 3* at HOM Art Trans in 2009; *Uncut – Malaysian Art in Copenhagen* (Gallery Shambala, 2009), and is a finalist of the MEA Award.



20

YEONG SEAK LING

b. Perak, 1948

OLD TREES, 1994

Signed and dated '杨浙麟 Y.S.L 16.11.94 PENANG'

(lower left)

Watercolour on paper

75cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 15,000 – RM 20,000

Yeong Seak Ling, nee Yong Chee Chong, relishes in textural nuances in his watercolours of rocks, beach, plantations, street scenes and in this case, trees. The decaying tree is bereft of leaves and its bark is diseased, but still, it strikes a pretty picture in the night light, where even pigeons take to it as a resting place.

Self-taught Yeong was a member of the Utara Group (1977) and the Art Group Penang (2003), and a founding member of the Penang Watercolour Society in 1978. He won 3rd Prize (Watercolour) in the Salon Malaysia in 1969. He turned fulltime in art in 1991, but helped set up Art Point Gallery in Penang together with his artist wife, Yuen Chee Ling.



ERIC PERIS

b. Johor, 1939

HAIKU IMPRESSIONS, 1988

Signed and dated 'Eric Peris 1988' (lower right)

Photograph, edition 1 of 5

41cm x 50cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 5,000

Haiku Impressions is one of revered humanist photographer Eric Peris's three major series focusing on Japan. The others are *Images of Zen* and *Autumn* (two series). The picture of contemplative nirvana was taken at the Daitoku-ji temple, one of 14 autonomous branches of the Rinzai School, and its main one. The temple, founded in 1319, has some two-dozen sub-temples within a large walled complex in Kita-ku in Kyoto, and is associated with the tea ceremony and the powerful daimyo Toyotomi Hideyoshi. Not all the temples are open to the public. Haiku is an epigrammatic Japanese verse form in 17 syllables, with its main exponents being Basho, Issa, Buson and Shiki. The sand-raking mandalas in the garden are created by the monks as a ritual of meditation discipline, and are constantly re-formed. The exhibition, *Haiku Impressions*, was held at the Equatorial Hotel, Kuala Lumpur, and the Penang State Art Gallery in Penang. Eric was given a Japanese exhibition of his career works by the museum of the 'Photo Town' Higashikawa in Hokkaido.

Eric Peris is a photo-journalist since 1965 when he joined the defunct magazine, *Fanfare*, and later worked for *The New Straits Times* where he retired as Photo Editor (1991-95). He had been a photography newspaper columnist and curator (co-curator, *Photography as Art* at the National Art Gallery in 1996) besides a co-ordinator/director/consultant/adviser to several programmes, training and competitions. He was the chairman of the Press Awards for Photography. He has held more than 40 solo exhibitions since *Through Thai windows and Doorways* in 1982. His book, *Gitanjali*, is a photography interpretation of Nobel-Prize-winning Rabindranath Tagore's literary work. He studied Physics (Nuclear Physics and Cosmology) at the Singapore University in 1963-69, but did not complete. His father, O. Don Peris (1893-1975) is a pioneer artist who served informally as a royal artist in the Johor court of Sultan Sir Ibrahim.





22

LONG THIEN SHIH

b. Selangor, 1946

TONGUE AND EGG, 1973

Signed and dated 'Thien Shih NOV 73' (lower right)
Etching on paper, edition 6 of 40
95cm x 56cm

PROVENANCE

Private collection, Perak.

RM 4,000 – RM 6,000

The cracked egg is symbolic of the ovary and *Tongue and Egg* is suggestively erotic, coming from Long Thien Shih's prints of 'dismembered' naked torsos and limbs, with a surrealist bent. The prints during this period are biting commentaries on sexual and environmental concerns.

Long Thien Shih was already active in art at a young age since he won the 1st Prize in the Young Artists, Malaya competition in 1961, and was given his first solo at Samat Gallery in 1965, and then in Gallery 11 in 1966, and Melbourne's Crossley Gallery in 1967. He was given the French Government award to study at the Atelier 17 and Ecole Nationale Supérieure des Beaux Arts in Paris, and furthered his studies at the Royal College of Art in London. It was a retrospective of sorts when he held the Man of the Times exhibition at the National Visual Arts Gallery in 2014.



23

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

GREEN LANDSCAPE, 1988

Signed and dated 'Taj 1988' (lower right),
titled 'Green Landscape' (lower middle)
Pastel on paper
31cm x 31cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

Green Landscape lends itself to the peregrinations of the self in a shifting terrain, where reminiscences and interpretations do not general take a literal route, and where the inconstant moods mingled with changing perceptions of place. It was a time before Dato Tajuddin Ismail launches into his more introspective *Innerscapes*.

Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up Tj Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.

RAJA AZHAR IDRIS

b. Perak, 1952

WET, WET, 1995

Signed and dated
'Raja Azhar Idris 95' (lower right)
Oil on canvas
60cm x 76cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 10,000 – RM 15,000

Raja Azhar Idris returned to Malaysia for good in 1992, after spending 14 years in Melbourne, Australia, as an artist-gallerist. It was back to the vagaries of the tropical weather of stifling afternoon heat and lashing thunderstorms and drizzles. It was one such scene where he saw everything in liquefied mode from the glass panel/window that drove him to paint such images, which also double as a metaphor of today's reality and life: impermanent, inconstant and ever changing.

In Australia, Raja Azhar set up his gallery under his own name, and also took up art-conservation. He graduated with a degree in Fine Arts at the Victoria College of the Arts in Melbourne in 1981. It was at a time that Raja Azhar was on a roll, winning the St Kilda art competition in 1980-81, the Melbourne Lord Mayor's Prize in 1981, the Gippsland Art Prize (1982), the Royal Club of St Kilda Prize (1983), the Greyhound Art Prize (1979) and the Victoria Art Society's Artist of the Year Award. On his return, he set up Art Case Galleries.





25

FAUZUL YUSRI

b. Kedah, 1974

TAPAK, 2015

Signed and dated
'Fauzul Yusri 2015' (lower left)
Oil, acrylic and mixed media on jute
140cm x 140cm

PROVENANCE

Private collection

RM 6,000 – RM 12,000

The natural kampung environment lies at the heart of Fauzul Yusri's oeuvre, with traditional games, open spaces surrounded by lush vegetation, rivers and domesticated animals. In what he terms, Primitive Pop, it is a game of defragmenting and disrepresenting reality with childlike scrawlings, investing his images with "character" in a kind of subconscious method in chaos. He says: "I first try to deform or disfigure my canvas by colour, line, space or drawing and then try to solve the mess I created. The solution lies in resolving the rhythm, proportion, forms and balance." Titles of his solos are hints enough: 'Coreng', which is Malay for "mottle," that is marking with spots and smears of colours; and 'Guris', which is about lines, raw and with layers, and primitive.

Fauzul Yusri graduated from the University Mara Institute of Technology with a degree in Fine Art (Drawing) in 1999. He won the Juror's Prize in the National Visual Art Gallery's Young Contemporary Artist Award in 2014. Other awards include Incentive Award, Shah Alam Art Gallery Open, 2000; Special Mentions in the UCA 2002 and Bank Negara's Kijang Award 2014. He has had several solos since his first at Elm Quay Fine Arts, Kuala Lumpur, in 2001, featuring later in Galeriizu and Taksu Galleries in Kuala Lumpur and Singapore.



26

FAUZUL YUSRI

b. Kedah, 1974

GELANG KOTAK, 2015

Signed and dated
'Fauzul Yusri 2015' (lower left)
Oil, acrylic, and mixed media on jute
92cm x 92cm

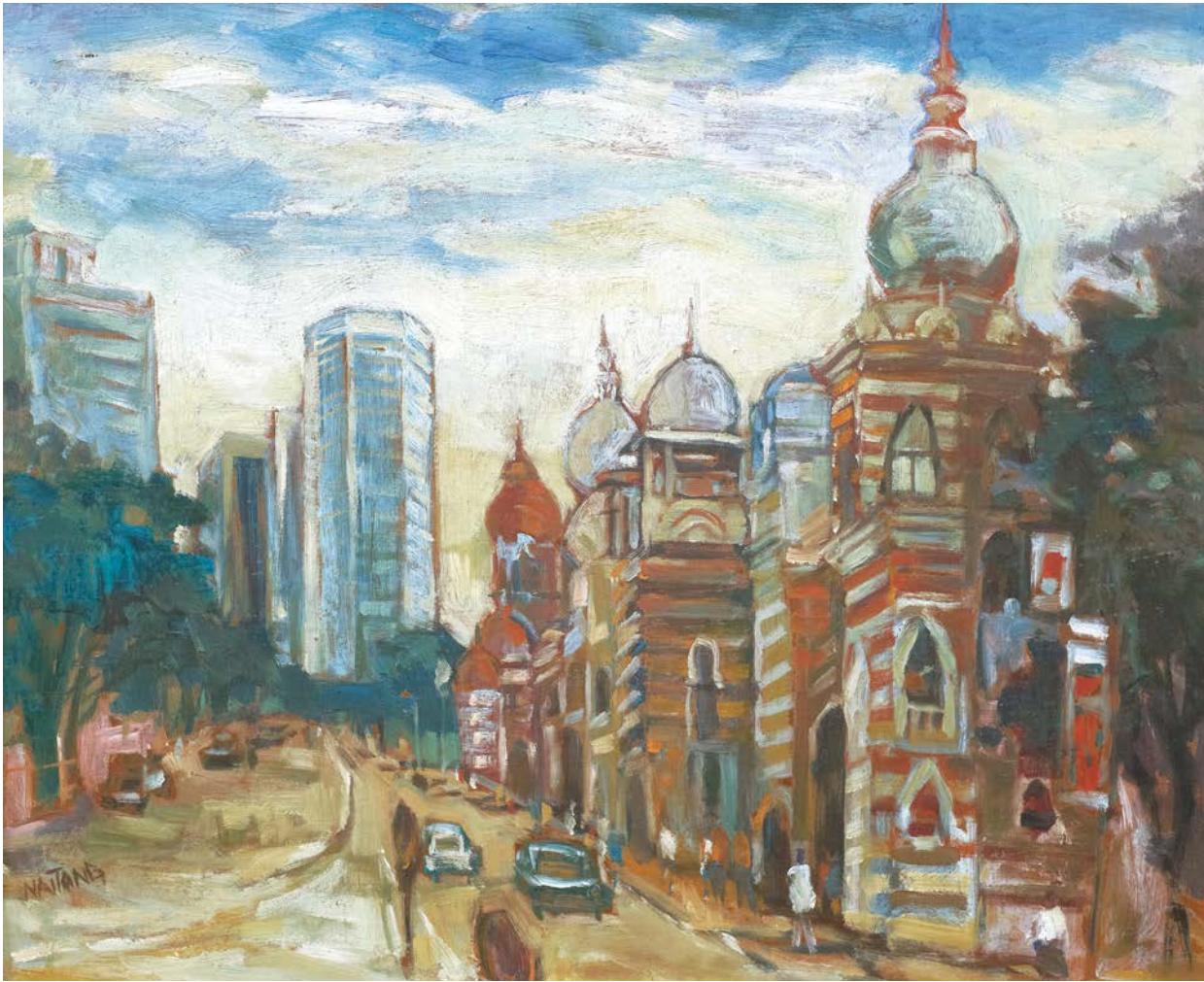
PROVENANCE

Private collection

RM 4,000 – RM 8,000

Fauzul Yusri defragmentises reality into a game of disrepresentation with child-like scrawlings in his Pop Primitive departures, investing character for the images, a kind of subconscious method in chaos. He provides insights into his process: "I first try to deform or disfigure my canvas by colour, line, space or drawing and then try to solve the mess I created. The solution lies in resolving the rhythm, proportion, forms and balance." He hinted as much when he named one of his solos, 'Coreng', which is Malay for "mottle," that is marking with spots and smears of colours; and another he called 'Guris', which is about lines, raw and with layers, and primitive.

Fauzul Yusri graduated from the University Mara Institute of Technology with a degree in Fine Art (Drawing) in 1999. He won the Juror's Prize in the National Visual Art Gallery's Young Contemporary Artist Award in 2014. Other awards include Incentive Award, Shah Alam Art Gallery Open, 2000; Special Mentions in the UCA 2002 and Bank Negara's Kijang Award 2014. He has had several solos since his first at Elm Quay Fine Arts, Kuala Lumpur, in 2001, featuring later in Galeriizu and Taksu Galleries in Kuala Lumpur and Singapore.



27

TEW NAI TONG

b. Klang 1936 – d. 2013

K.L., 1976

Signed and dated
'NAITONG' (lower left)
Oil on canvas
40cm x 50cm

PROVENANCE

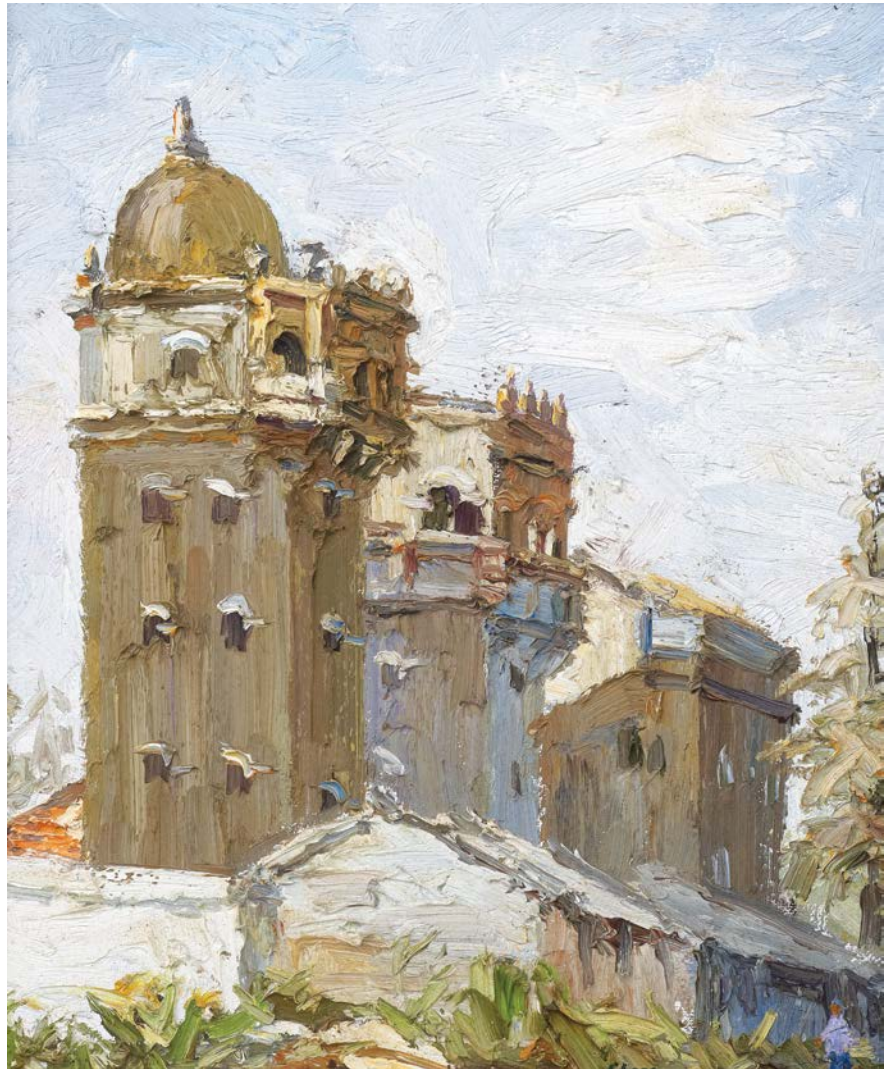
Private collection, Selangor.

RM 6,000 – RM 8,000

The French flavour, or the Fauvist strokes were not so evident in this 1976 Sultan Abdul Samad Building oil painting. The Indo-Saracenic or Neo-Mughal style of the building contrasts sharply with the towering skyscrapers that sprouted in the vicinity. If anything, the painting veered more towards the Nanyang Style with a locale of colours, taste and ambience. If prodded why not so, Tew Nai Tong would say: "We study French techniques, but not their style."

After graduating from the Nanyang Academy of Fine Art in Singapore in 1958, Nai Tong furthered his studies at the Ecole des Beaux-Arts in Paris, returning in 1968. He started teaching at the Malaysian Institute of Art in 1969-80, the Central Academy of Art in 1982-85, and then the Saito Academy of Art in 1986-88 before deciding to become a fulltime artist in 1992. His first solo was at the British Council in 1964 and he was being accorded a mini-retrospective by the National Art Gallery, Kuala Lumpur, in 2007.

Nai Tong won 2nd Prize in the Standard Chartered Bank Mural Design Competition (1964), the Shell Watercolour Award (1981), Best Award in Esso (1980), the Dunlop Watercolour Award (1983), Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He was co-founder of Malaysian Watercolour Society and the Contemporary Malaysian Watercolorist Association and Le Beaux Art Gallery.



28

CHONG HON FATT, DATO

b. Penang, 1941

UNTITLED, 2007

Signed and dated
'Chong 07' (lower right)
Oil on canvas
59cm x 49cm

PROVENANCE

Private collection, Selangor.

RM 5,000 – RM 10,000

This work is from the first of Dato Chong Hon Fatt's two commissions by the China authorities on the dulou tower fortification buildings, in Guangdong. The other was in 2009 in the Fujian sector.

A star pupil of art pioneer Lee Cheng Yong (1913-74) at the Chung Ling High School in Penang, Chong Hon Fatt was conferred the Darjah Setia Pangkuan Negeri, which carries the title 'Dato' by the Penang Yang di-Pertua Negeri on Aug 17.

Previously, his highest point was the Retrospective given in his honour by the Penang State Government in 2012, back at the revered institution after a solo there in 1997. After his 2007 commission under China's World Unesco Fortified Towers Under the Sun Project, he was commissioned again to paint the dulou (tower fortress buildings) site in Fujian. He had done a total of 50 works, from several trips. He is noted as a painter who chases the sun and would pack up if it is the rainy season.

Other topical focus included the Penang Jetties (postcards), the Mosques In West Malaysia (Art Case Galleries, 2001) and calendar commissions by the Kelang Terminal (1990), Malaysia Smelting and Kontena Nasional (both 1991).



29

PETER LIEW

b. Perak, 1955

UNTITLED, 1996

Signed and dated
'PETER LIEW 96' (lower right)
Oil on canvas
78cm x 90cm

PROVENANCE

Private collection, Selangor.

RM 10,000 – RM 15,000

Peter Liew is regarded the 'Poet of the Panorama,' travelling all over the world to capture the 'local' colours, spirit, 'taste' (atmosphere) and terrain. He paints al fresco in oils with palette knife, with instinctive and clever manipulations in bringing out the essence of more than just the physical. This work was done in Dunedin in the South Island when on a trip with fellow artists Alex Ong and Teh Yew Kiang to New Zealand in 1996. He painted seven works in two weeks there.

After receiving a Diploma in Fine Art in 1979 at the Malaysian Institute of Art, Peter Liew taught there in 1981-94.

30

LOH EK SEM

b. Johor, 1956

BACK FROM THE SEA, 1996

Signed and dated
'LOH EK SEM 96' (lower right)
Acrylic on canvas
127cm x 98cm

PROVENANCE

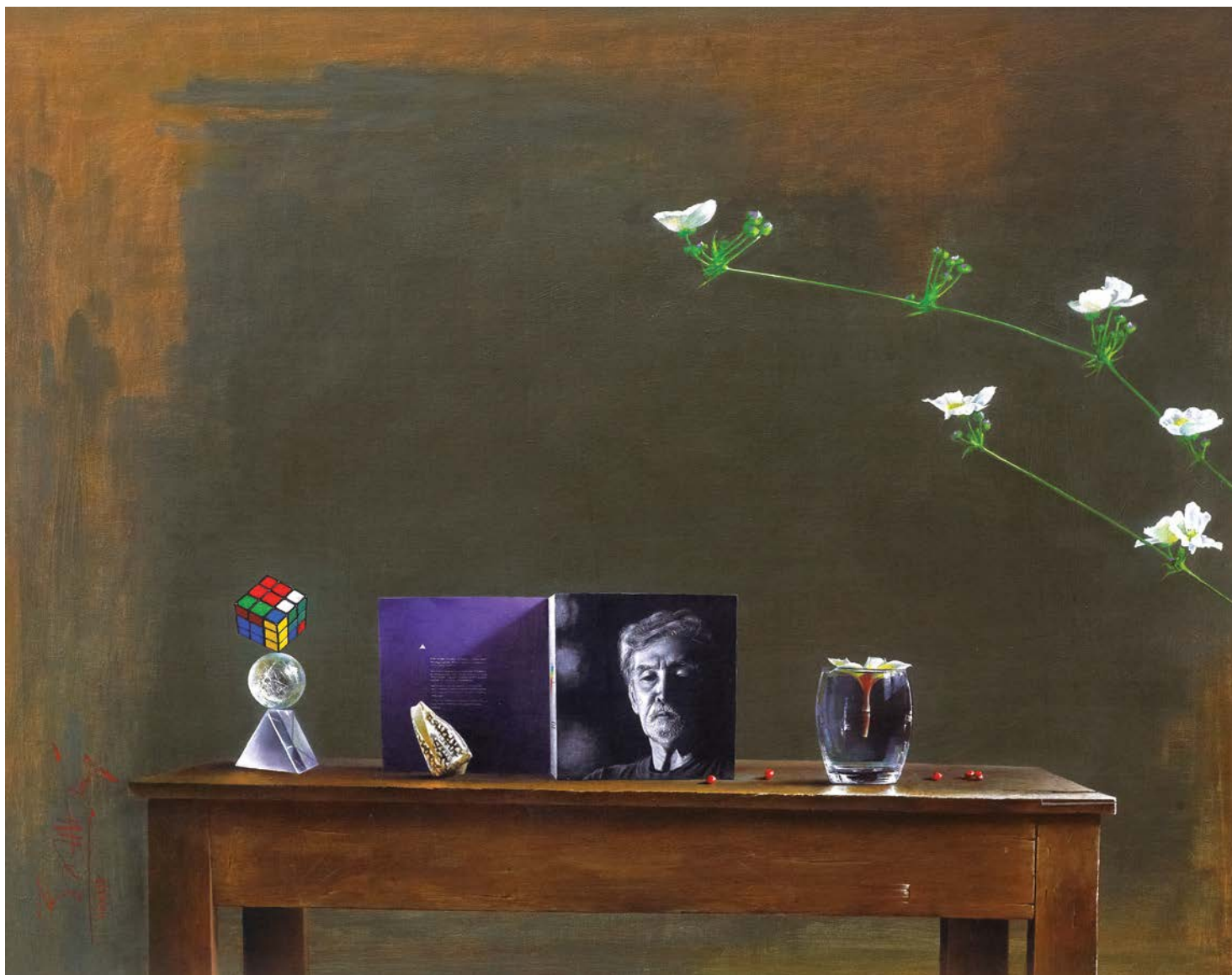
Private collection, Sarawak.

RM 10,000 – RM 15,000



Loh Ek Sem is known for his papercast handmade paintings and his mannered oversized or downsized figures with long necks and elongated limbs. This one on a fisherman's return and showing his small haul to his wife, is on acrylic on canvas.

A graduate of the Lumpur College of Art (Fine Art diploma), Ek Sem holds the Guinness World of Record for the Largest Pin Art, which is made up of 3.7 million map pins with 22 different colours, with the work measuring 9.35m x 6.7m. He has also a work, on the Peranakan Tea Ceremony, which measures 880cm x 675cm. After his first solo at Galeri Maybank, Kuala Lumpur, in 1994, Ek Sem followed it up with another at Art Salon called Kampung Idyll in 1997. He was with the Singapore-based Opera Gallery in 1995-2000. Later exhibitions were at the Artique Fine Art in Mont Kiara, Kuala Lumpur.



31

LYE YAU FATT

b. Kedah, 1950

REMEMBRANCE DATUK SYED AHMAD JAMAL, 2011

Signed and dated (lower left)
Acrylic on canvas
75cm x 96cm

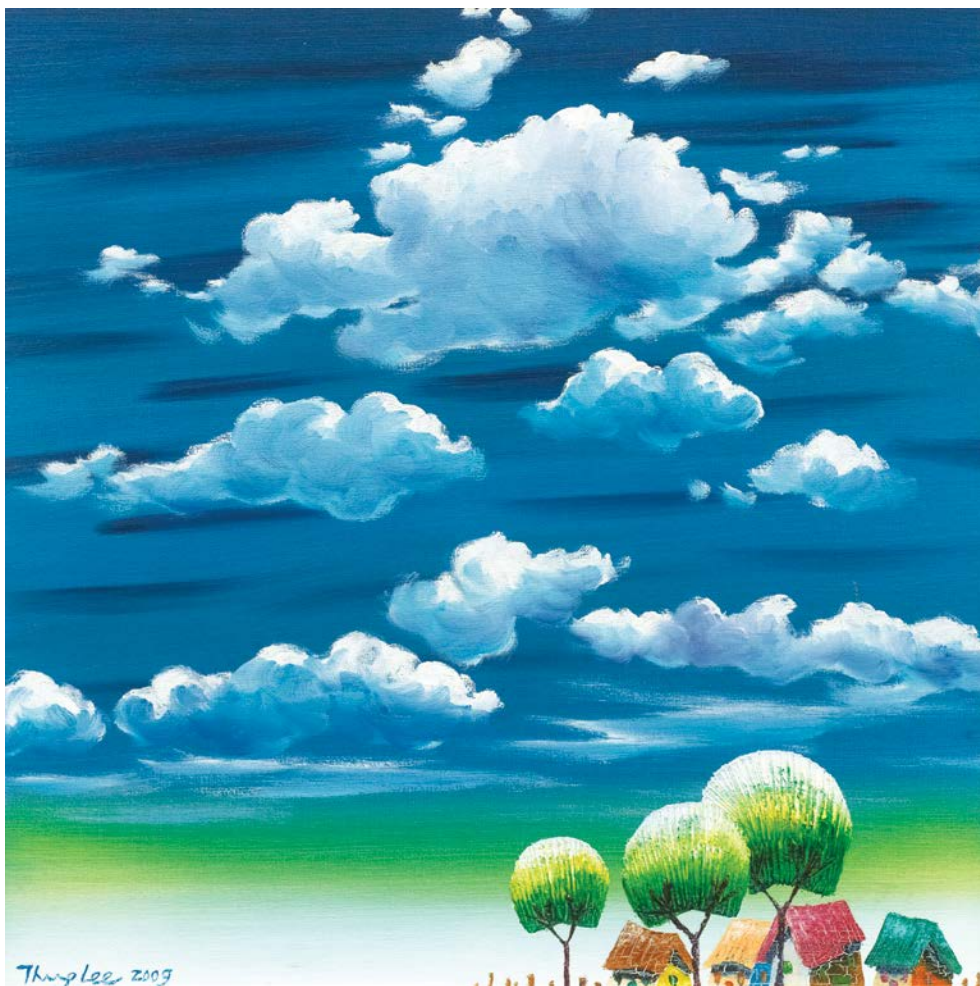
PROVENANCE

Private collection, Selangor.

RM 12,000 – RM 16,000

This work is a tribute to National Art Laureate Datuk Syed Ahmad Jamal (DSAJ) by Lye Yau Fatt. The still-life arrangement of items on the table mantelpiece with a classic dark-brown finish is interesting. A card bearing DSAJ's photograph takes centre stage next to a glass filled with water and a white flower, while two stalks of white flowers protrude from the right, as if in homage. A trinity of a Rubic Cube stood on one end on a crystal-like ball which in turn is stood on a triangle can be taken to signify education, which references DSAJ's role as director at the Specialists Teachers Training Institute, but on a more universal note, signifies the divine creation with the circle as Spirit, the triangle as Soul and the square as Body.

Lye Yau Fatt is one of the most inventive artists in printmaking, paint and sculpture, holding his first solo at the Sum Art Gallery in 1979. He won the 2nd Prize in Sculpture category in the PMAG Open Art Competition, the Permodalan Nasional Berhad Watercolour Landscape Award in 1985, and the Malaysian Watercolour Society Award in 1985.



32

TANG HONG LEE

b. Pahang, 1963

MORNING SKY, 2009

Signed and dated
'Thong Lee 2009' (lower left)
Oil on canvas
44cm x 44cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,500

Tang Hong Lee's world of ice-cream colours of a dementedly idyllic village (*Village Series*) may be beguiling for its saccharine flavour. The bulbous bobbing tops of the trees, like giant cone ice-cream, towering over the squat houses, reveal a short band of life as opposed to the infinite space that is the sky, suitably clouded, of course.

Tang Hong Lee graduated with a Bachelor of Arts (Visual Art) in Printmaking from the Canberra Institute of Arts, Australia, in 1989-90, after obtaining a Diploma in Art in 1986 from the now-defunct Kuala Lumpur College of Art.

He received the Incentive Award in the Galeri Shah Alam Open exhibition in 2000 and also an Honourable Mention in the 1999 Philip Morris Asean Art Awards (Malaysian sector). His first solo called *Rhythm of Colours* was held at the Momentous Gallery in Singapore.

CHEN WEI MENG

b. Terengganu, 1965

QINGHAI LAKE 2, 2014

Signed, dated and titled on the reverse

Acrylic on canvas

90cm x 220cm

PROVENANCE

Private collection, Selangor.

RM 16,000 – RM 26,000



Qinghai in the Tibetan autonomous plateau is regarded as the source of the Mekong River, South-east Asia's mightiest river, and the lake is the largest saline and alkaline lake in China. Wei Meng's clean picturesque vista of sky, water and land, however, detracts from ecological problems of dam construction and bird migratory patterns. The lake is frozen for three months in winter.

Not to be confused with the better known China artist namesake sculptor (now a New Zealander) or a Taiwanese actor, Chen Wei Meng is Terengganu-born and like his much more illustrious State compatriot Chang Fee Ming, first garnered recognition for his works on and about Terengganu, especially the littoral fringes from Kuala Besut to Kemaman. He showed promise when awarded the Special Prize in the Buncho National Water Colour Award in 2000.



KHAW SIA

b. China, 1913 – d. Ipoh, 1984

BALI PADI FIELD, 1982

Signed and dated
'K.SIA.1982.' (lower left) with one seal of the artist
Acrylic on canvas
62cm x 89cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 16,000 – RM 26,000

Khaw Sia first went to Bali, Indonesia, in 1954, after the much-ballyhooed 1952 field trip to Bali by the Singaporean Big Four, namely Cheong Soo-Pieng, Chen Wen-hsi, Chen Chong Swee and Liu Kang. This work, with Mount Agung in the backdrop, is dated 1982, and it is not certain if the flamboyant artist did it from memory or had visited the place again before the work. Khaw Sia's first solo in Penang, on his coming-over to Malaya in 1937, was of Balinese women and landscape.

Trained at the Sin Hwa Art Academy in Shanghai in 1925-32, Khaw Sia came under the informal coaching of Sir Russel Flint in London in 1933. He was given a post-humous retrospective by the Penang State Art Gallery in 1998. As indication of his expertise and stature, his works were accepted by the Le Salon Paris in 1956, Summer Salon at the Royal Institute Galleries in London in 1957, and National Society Exhibition in London in 1958.

REFERENCE

The Art of Khaw Sia and Kuo Ju-Ping, Pioneer Artists by Dato Dr Tan Chee Khuan, the Art Gallery Penang, 2014
Eight Pioneers of Malaysian Art by Dato Dr Tan Chee Khuan, 2014



IBRAHIM HUSSEIN, DATUK

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

SPACES AND FORMS, 1975

Signed and dated 'ibrahim hussein 1.75' (lower left)

Ink on paper

32cm x 23cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

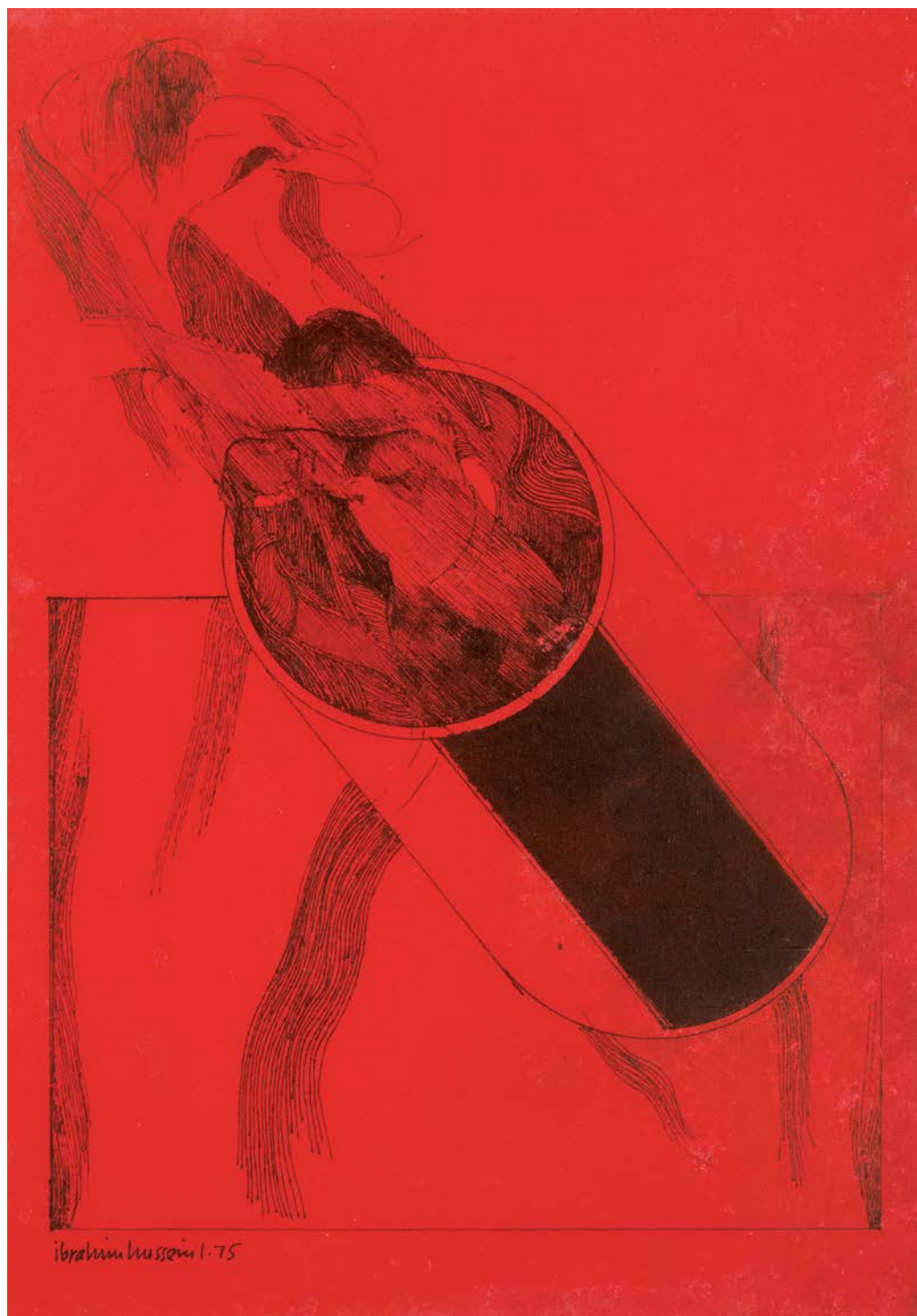
Ibrahim Hussein: A Retrospective, 1986

RM 8,000 – RM 15,000

This was the last of five drawings from the *Spaces and Forms 1975 Series* that were not put up for the Henry Butcher June 19, 2011 auction, because the collector decided to hold on to one for keepsake. The works of sinuous ribbons of parallel hair-like lines delineating torsos and limbs were done spontaneously during an outing between the artist and his family and friends. He was persuaded to sell them, and later when it was sent back to him for minor touch-ups, he decided to give the original white drawings a red pigmentation coating.

As one of the most iconic Malaysian artists with the highest international profile, Datuk Ibrahim Hussein had the distinction of being awarded three Dato/Datukship titles, besides the one-off Anugerah Tokoh Melayu Terbilang in 2007. His major awards include the Order of Andres Bello, Venezuela (1993),

the Order of Bernardo O' Higgins, Chile (1996), the World Economic Forum's Crystal Award, Switzerland (1977) and the Japan Foundation Cultural Award (1981). His biggest early break was when he was chosen to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. He founded the Ibrahim Hussein Museum and Cultural Foundation which run his museum in Langkawi, starting with the Langkawi International Festival of the Arts in 2000. He had also organised the Club Mediterrane Asian Arts Festival in Bali, Indonesia, and Cherating, Pahang. Ib, as the artist is fondly known, studied briefly at the Nanyang Academy of Fine Arts in Singapore in 1956, before furthering his studies in London, first at the Byam Shaw School of Drawing and Painting (1959-63), and then the Royal Academy of Art (1963-66). Malaysia's National Art Gallery honoured him with a Retrospective in 1986.



AWANG DAMIT AHMAD

b. Sabah, 1956

MARISTA SISA SEMUSIM II, 1996

Signed and dated (lower right)

Mixed media on canvas

99cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 28,000 – RM 35,000

'*Marista*' is Bruneian Malay meaning 'Lost Memories' or 'Talking About the Past' and like his starting *Essence of Culture* (Intipati Budaya, 1985-96), the series is a continuation of his expressions about people and land in his obscure farmer-fisherman hometown community in Kuala Penyu in Sabah. The *Marista* series gained prominence in the *Alun-Alun Ke Marista* exhibition, featuring 70 oil paintings between 1996 to 2002, at the National Art Gallery. *Alun-Alun* means 'a small winding path.'

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

A relative late-starter in Art, ADA wasted no time in equipping himself as artist and teacher when he quit his job as a Telekom Malaysia technician in 1975, to study Art at the Mara Institute of Technology University (UiTM), topping the class in 1983. After following the artists' delegation to the Malaysian Art at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1989-90, he studied for the Master's at the Catholic University in Washington D.C., after which he keeps honing his expressionist ideals on canvas while teaching at UiTM. In 1988, he won 2nd Prize in the Malaysian Bank Association art competition. In 1991, Awang won his biggest accolade when *Nyanyian Petani Gunung* (now in Petronas Collection), won the coveted prize in Salon Malaysia III, organised by the National Art Gallery.





37

MOHD HOESSEIN ENAS, DATO'

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

PORTRAIT OF A LADY, 1978

Signed and dated 'Hoessein 78' (lower right)
Oil on canvas laid on board
55cm x 44cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 25,000 – RM 30,000

Dato Hoessein Enas was a portrait artist par excellence, coming from a Dutch Indie tradition as exemplified by Basuki Abdullah. The same colour palette used for the dress of the girl and the overall backdrop seems to suggest a calm demeanour and with a simplicity of taste.

Indonesian-born Hoessein, who received his Malaysian citizenship in 1956, was made a royal painter (Selangor) in May 1990, and awarded a Dato ship on March 1991. He was honoured with a Retrospective in 1966 by the National Art Gallery. He first stepped foot in Malaya in Singapore in 1947 and moved to Penang in 1948. In Kuala Lumpur, he formed the Angkatan Pelukis SeMenanjung (now SeMalaysia) noted for its proficiency in portraiture.

Among his awards were a Unesco/Asia Foundation grant (1960), United States fellowship (1968), Colombo Plan award (1968 and 1976).

HO KHAY BENG

b. Penang 1934 - d. 1986

CHINESE LADY, 1977

Signed and dated 'BENG'77' (lower left)

Oil on canvas laid on board

54cm x 40cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000



There is no record who the 'Chinese Lady' in Ho Khay Beng's portrait is, but from the demeanour, it can be gleaned from her clean white blouse and facial features and her neatly trimmed hair, that she was a simple and quiet person who liked to keep her home clean and orderly. Trained at the Nanyang Academy of Fine Arts in Singapore (1956-58) and the Rome Academy of Fine Arts in 1965-68, Khay Beng is an artist noted for his half-body portraits, having done portraits of dignitaries such as Malaysia's founding father and first prime minister Tunku Abdul Rahman; former prime minister Tun Dr Mahathir Mohamed and his wife, Tun Dr Siti Hasmah; Sultan Ahmad Shah of Pahang; and China's artist Qi Baishi (1864-1975)

Inspired to take up art by art pioneer Kuo Ju Ping, Khay Beng took up additional courses in mosaics and sculpture when in

Rome, where he had solos at the Galleria Guilla Flavia (1966), Galleria Michelangelo (1967) and Galeria D' ArteVolschi (1967), and was also featured in an exhibition at the National Art Gallery in Rome in 1967. He was also awarded six gold and silver medals in competitions. Others who followed his Italian art education were Aza Osman and H.H. Lim.

Khay Beng taught art at Han Chiang High School in Penang, and awarded the Overseas Chinese Arts Association Prize in 1968. In 1996, he was given a Memorial exhibition by The Art Gallery Penang.

CHIA YU CHIAN

b. Johor, 1936 – d. Kuala Lumpur, 1991

THE BELL TOWER AND REST HOUSE OF THE EMERALD BUDDHA TEMPLE, 1972

Signed and dated 'Yu Chian 1972' (lower left)

Oil on canvas

71.5cm x 32.5cm

PROVENANCE

Private collection, Penang.

RM 22,000 – RM 28,000



Chia Yu Chian had done several works of sacred Buddhist temples in Bangkok, fascinated by the architecture as well as quaint intricate details, like this unusual stupa with a belfry and the opposite building with the green roofs with 'wai' (prayer) finials. By now, he had developed a matured style in portraits, street scenes, still-life or architecture.

He was the first in the Straits Settlement to receive a French Government grant to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in 1959. His only art background then was informal tutelage under Chen Wen-Hsi. In Paris, he was accepted for exhibitions 15 times, a few with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris, at the Galerie de Villiers and the Salon de Paris, he also exhibited in London (Britain) and Hanover (West Germany) in 1960. He returned to Malaya in 1962.

As early as 1971, he was already mentioned, in Dolores D. Wharton's Contemporary Artists of Malaysia book. He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the Malaysian National Art Gallery (2002), and a 2009 exhibition hosted by NAFA called Chia Yu-Chian In Nanyang.

40

AELY MANAF

b. Perak, 1975

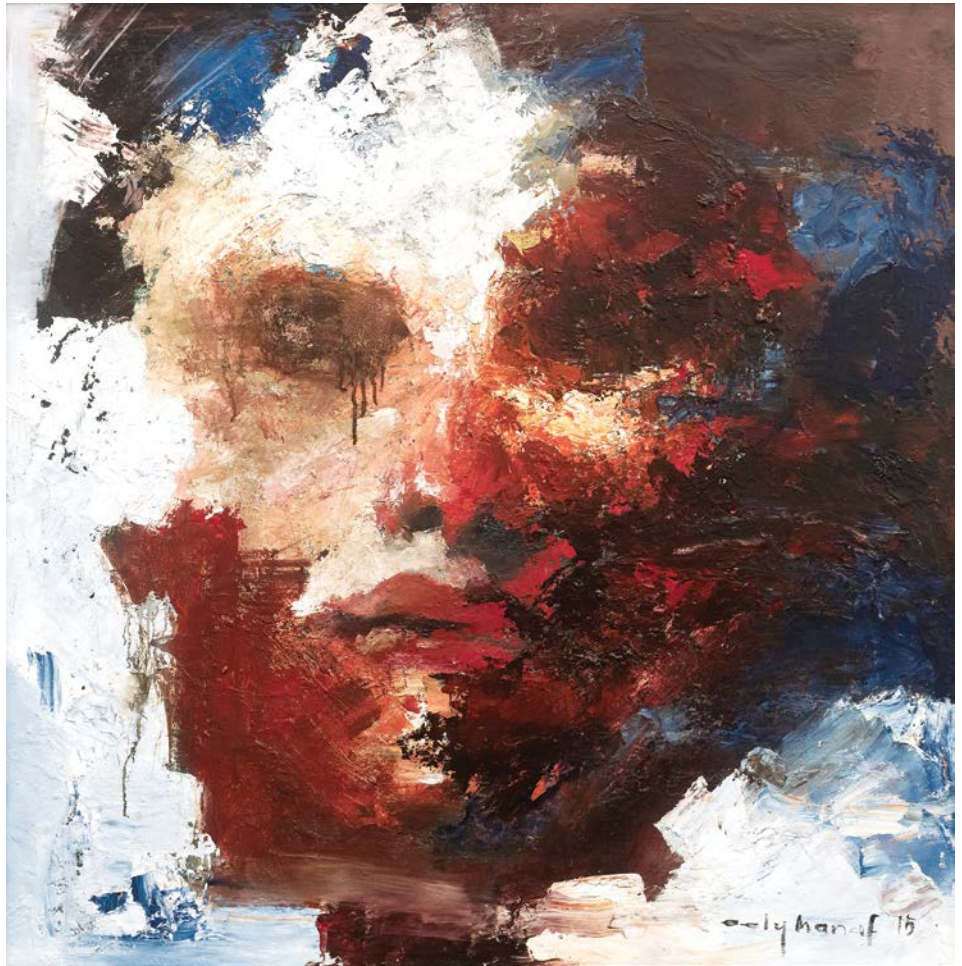
PORTRAIT #07, 2015

Signed and dated
'aely manaf 15' (lower right)
Mixed media on canvas
113cm x 110cm

PROVENANCE

Private collection, Selangor.

RM 2,000 – RM 4,000



With the resurgence of figurations, the game plan seems to be how skillful and imaginative an artist is in playing up the variations and complexities of depicting the Figure to convey whatever messages. Aely Manaf, for one, has found some recognition for play of facial ambiguities, tweaking the fragmented-fragmenting forms and textures. This seemed to work when he won US\$1,000 for the Bronze Medal in the Emerging Artist category of the UOB Painting of the Year in 2013, for his work, *Exclamation Points*. This triumph was celebrated again in the UOB-ic exhibition, *A Gathering of Past Winners*, featuring new works of 12 winners of the prestigious competition dedicated to contemporary concerns in art or as

art, at the Curate@Henry Butcher in August-September 2015. He was featured again in *A Raya Celebrations of Generations in Art* at the same venue this year.

His raw sensibility and depiction of the fragile and forlorn expressions, arguably playing on positive and negative planes, are already evident when he was selected for the Young and New Part III and IV exhibitions – a platform for new voices and emerging young artists – at HOM Art Trans in 2011 and 2012 respectively. He was also featured in exhibitions at two other contemporary art spaces in Core Design Gallery (2012) and G13 (20@G13, 2013).

SUZLEE IBRAHIM

b. Terengganu, 1967

MELODY SERIES SPIRIT LIKE THE FIRE, 2009

Signed and dated 'Suzlee Ibrahim 09' (lower left)
Acrylic and oil on canvas
91cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 10,000 – RM 15,000

In 30 years of active, serious painting, Suzlee Ibrahim is at the head of the queue in moving up the ranks of Malaysia's ermine abstractionists dominated by Abdul Latiff Mohidin, Yusof Ghani, Awang Damit Ahmad and Dato Tajuddin Ismail. This was amply borne out in his *'30 Years Journey'* exhibition at The Art People Gallery in Klang, celebrating his 30th solo (since his first, *Movement I Series*, at the Shah Alam Gallery in 1998) on July 30-Sept 30 this year.

As the name implies, the *Melody Series* resonates with musical strains of cheery lilts or sentimentality, depending on the mood at time of painting, intense or elegiac. His other series come with telling titles like *Monsoon*, *Wetlands*, *Cenang*, *Poem* or *Summer* – just to mention a few.

It is a Long Way to Tipperary, so to speak, and Suzlee's string of awards, residencies, solos and workshops speak for itself.

Just a few to mention – Awards: Tokoh Seni: Anugerah Citra Kencana (UKM, 2011); Juror's Award, Rasa Alam (UKM, 2012); Creative Excellence, Emaar Art Symposium (UAE, 2005); Excellent Service, Aswara (2010). Workshop: Tunisia Art Festival, Monastir (2010); Remise Academy, Brande, Denmark (2002). Art camp: Kicevo Art Colony, Macedonia. Not to mention his teaching dedication at the University Mara Institute of Technology, his alma mater, and Aswara.



ZULKIFLI YUSOFF

b. Kedah, 1962

SIRI PASIR SALAK, 2008

Signed and dated (lower right)

Mixed media on canvas

122cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 18,000 – RM 22,000

Zulkifli Yusoff continues to mine Malaysian Malay history and culture to set off debate and interpretations to past events, beliefs or folklores, and in this, he treaded on a violent episode where the British Resident of Perak, J.W.W. Birch was assassinated in his boat on Nov 2, 1875. Sir Hume Low was appointed in his place.

Spun from the book, *Malay Sketches* (1895), by Sir Frank Swettenham (it was given a new spin by Singaporean playwright cum culture commentator, Alfian Saat, in 2012).

Whether the dispute stems from cultural polarities (durian tempoyan and whiskey), or from disagreements over taxation and slavery, Zulkifli's revisitings elicit comparisons with contemporary life. The work was shown in his *Malay Sketches* exhibition at Utterly Art in Singapore, while some of the works from the series were also featured in his *Icons* exhibition at Wei-Ling Gallery in September 2008.

Zulkifli, now Associate Professor at Universiti Pendidikan Sultan Idris in Tanjung Malim, catapulted into the art scene when he won the Major Award in the Young Contemporaries competition in 1988 and 1989 and sealed his dominance when he won the Grand Minister's Prize in the Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. In 2007, he won the National Academic Award (Visual Art).

He was invited for the first Asia-Pacific Triennial in Brisbane in 1993, the Singapore Biennale in 2013 and the Seychelles Biennale in 1992, and featured in the Modernities and Memories: Recent Works from the Islamic World component of the 1997 Venice Biennale.

He received his Master's from the Manchester Polytechnic in Britain in 1991, and the BA (Fine Arts) from the University Mara Institute of Technology in 1989.



43

YUSOF GHANI

b. Johor, 1950

OMBAK SUTERA 13, 2013

Signed (lower right)
Mixed media on Fuji cloth
80cm x 90cm

PROVENANCE

Private collection, Selangor.

RM 30,000 – RM 35,000

Ombak should not be taken in its literal meaning as 'Waves' but a soothing spiritual séance of painting through one's emotional wavelength. The series was first unveiled in the exhibition, *Ombak: Breath of Life* at Bank Negara Museum and Art Gallery in 2014.

Yusof Ghani received his BA (Graphic Art) from the George Mason University in Virginia, USA (1981) and Master's of Fine Art (Painting) at the Catholic University, Washington DC, USA (1983). He unveiled his *Tarian Series* in 1983 in an exhibition at his university before following it up at Galeri Citra in Kuala Lumpur in 1989. It proves to be his most popular series, and he had a sequel.



TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

GREEN SOLITUDE, 2002

Signed and dated 'TAJ 2/02' (lower right)

Acrylic on canvas

155cm x 155cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 35,000 – RM 45,000

Green Solitude represents a polemics of more ponderous hard geometrics, transcribed by architectural parameters – the push-pull between contemplation of the proverbial 'dot' station and a careless dissipation over a wide expanse. It is a solitude that is disquieting for its silence, but hey, Dato Tajuddin Ismail, therein lies the resonance.

Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up Tj Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.





45

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

FACES AND FACE – LANDSCAPE KOTA #4, 2008

Signed and dated 'NIZAR 08' (lower right)
Acrylic on canvas
152cm x 152cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 8,000

Nizar Kamal Ariffin plays with intricate thread-like interwoven permutations that invite scrutiny. Whether in a square or mandala-like circle, the lines and meshwork within relate to personal growth, freedom and spirituality.

Nizar graduated in Fine Arts and Graphic Design from Universiti Sains Malaysia in Penang in 1986. He was a resident artist at the Artist's Colony at the Kuala Lumpur Conlay Craft Complex in 1998, and is now attached to the Taman Seni Budaya in Pahang. He is a member of the Pahang Art Society (Senika).



46

CHONG HON FATT, DATO

b. Penang, 1941

MASJID NAGORE, PENANG, 1994

Signed and dated
'Chong 94' (lower right)
Oil on canvas
51cm x 61cm

PROVENANCE

Private collection, Penang.

RM 5,000 – RM 10,000

The Nagore dargah (dargah) or shrine was built in the early 1800s around the same time as the Kapitan Keling Mosque, in honour of Syed Shahul Hamid, a popular 13th Century Sufi saint in coastal Nagore in Tamil Nadu. Lying at the junction of King Street and Chulia Street in Penang, it stands out by its whitish paintwork, like the White Mosque.

A star pupil of art pioneer Lee Cheng Yong (1913-74) at the Chung Ling High School in Penang, Chong Hon Fatt was conferred the Darjah Setia Pangkuan Negeri, which carries the title 'Dato' by the Penang Yang di-Pertua Negeri on Aug 17.

Previously, his highest point was the Retrospective given in his honour by the Penang State Government in 2012, back at the revered institution after a solo there in 1997. In 2007 and 2009, he was commissioned by the Chinese authorities under the Fortified Towers Under the Sun Project, to paint the World Unesco dulou (tower fortress buildings) sites in Guangdong and Fujian respectively. He had done a total of 50 works, from several trips. He is noted as a painter who chases the sun and would pack up if it is the rainy season.

Other topical focus included the Penang Jetties (postcards), the Mosques In West Malaysia (Art Case Galleries, 2001) and calendar commissions by the Kelang Terminal (1990), Malaysia Smelting and Kontena Nasional (both 1991).

AHMAD FUAD OSMAN

b. Kedah, 1969

STUDY FOR FLY ME TO THE MOON, 2007

Signed and dated

'A.FUAD OSMAN 2007' (middle left)

Oil on canvas

138cm x 61cm, diptych

PROVENANCE

Private collection, Kuala Lumpur.

RM 16,000 – RM 20,000

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

This work was produced during Fuad's residency at Rimbun Dahan in 2007, but is not part of the residency's series.

Born in Baling, Kedah, in 1969, Fuad received his degree in Fine Arts from the University Mara of Technology. He was a member of the Matahati artist's collective. He won the Juror's Prize in the APBF Signature Art Prize in Singapore in 2008.



AWANG DAMIT AHMAD

b. Sabah, 1956

PAYARAMA NORTHERN JOURNEY A MEMORY, 2014

Signed and dated on the reverse

Mixed media on canvas

51cm x 51cm

PROVENANCE

Private collection, Penang.

RM 19,000 – RM 24,000

Awang Damit Ahmad's (ADA) Payarama Series, though newer, is regarded as the trigger point of the staggering price upsurge in his career works since his *Essence of Culture* (*Intipati Budaya*, notably in the exhibition at Singapore's Shenn's Fine Art in 1994), *Alun-Alun*, *Marista* and *Iraga* series. It vindicates his inimical vocabulary in singing paeans about the rustic people and the land, less developed and inhabited then in an obscure Kuala Penyu village in Sabah, his familiarity with terrain and the eco-organisms and raw implements when helping out his fisherman-farmer father. His latest *Payarama* show, *Dari Iraga Ke Payarama*, at the Segaris Art Centre in December 2014, was a huge success.

A relative late-starter in Art, ADA wasted no time in equipping himself as artist and teacher when he quit his job as a Telekom Malaysia technician in 1975, to study Art at the Mara Institute of Technology University (UiTM), topping the class in 1983. After following the artists' delegation to the Malaysian Art at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1989-90, he studied for the Master's at the Catholic University in Washington D.C., after which he keeps honing his expressionist ideals on canvas while teaching at UiTM. In 1988, he won 2nd Prize in the Malaysian Bank Association art competition. In 1991, Awang won his biggest accolade when *Nyanyian Petani Gunung* (now in Petronas Collection), won the coveted prize in Salon Malaysia III, organised by the National Art Gallery.





49

LOO WIN

b. Perak, 1950

UNTITLED, 1993

Signed and dated 'WIN 93' (lower right)
Watercolour on paper
52cm x 73cm

PROVENANCE

Private collection, Selangor.

RM 1,500 – RM 2,500

It's feeding time but the ducks appear nonchalant, wandering all over. Based on a duck farm in Batu Gajah in Perak, the ducks are dispersed over a wide area to show the great extent of the farm, unlike some modern farms where the ducks are constricted into defined spaces.

Self-taught Loo Win is a founding member of Perak Art Society (1970). He is also a member of the Contemporary Malaysian Watercolorist Association, and took part regularly in the Asian Watercolour Confederation exhibitions. He took up painting in watercolours after retirement. His subjects are architecture, Nature and boats.



50

LAM SIONG ONN

b. Sarawak, 1937

REJANG RIVER, SIBU, SARAWAK, 1996

Signed and dated
'LAM SIONG ONN 96' (lower left)
with one seal of the artist
Watercolour on paper
55cm x 74cm

PROVENANCE

Private collection, Selangor.

RM 2,000 – RM 3,000

Lam Siong Onn is noted for his cityscapes, rural setting or boats-in-jetty watercolours with light mixed colour tones and with the subjects bereft of outlines. Self-taught, he has won several awards earlier on, such as the Malaysian Watercolour Society Award in 1985, and the Sarawak Art Award in 1988. Recent solos called *Lyrical Journey* (2013) and *Geometry and Poetry* (2015) were held at Affinity For Art gallery in Hong Kong. In 2015, he also took part in the AffordableArt in Hong Kong.

Lam has the distinction of straddling two rival watercolour societies – the Malaysian Watercolour Society (MWS) and the Contemporary Malaysian Watercolorist Association (CMWA). He is a founding member of MWS and the Sarawak Artists Society. He can also play the violin, and was part of the Sarawak British Police Orchestra. His early influences are Paul Klee, Mark Rothko and Frank Webb. In 1999, his work, *Rush Hour*, was chosen from among 3,000 entries to represent Malaysia at the Winsor and Newton 'Our World' exhibition.



51

LATIF MAULAN

b. Pahang, 1974

SESUCI BATU, 2014

Signed and dated
'Latif Maulan 2014' (lower right)
Oil on canvas
91cm x 91cm

PROVENANCE

Private collection, Kelantan.

RM 6,000 – RM 10,000

The legend of Si -Tanggang serves as a cautionary tale in Latif Maulan's *Sesuci Batu* about an unfilial son cursed by the mother and who turned into stone. The finger is pointed at some youths today who deny their parents of the care and love their parents lavished on them, who go on holidays during festive breaks instead of balik kampung to check on their frail parents, or worse, who under the influence of drugs, subject their parents to threats and even physical harm. Si-Tanggang was also turned into a movie in 1961, directed by Dato Haji Jamil Sulong and starring Sarimah and Jins Samsuddin. It is featured in the book, *Magic* (Macmillan, New York, 1900), written by Walter William Skeat.

Latiff is largely self-taught who honed his skills through taking on challenges all over the world. He started as a display artist designer in a shopping complex in Bentong, then a resident artist in a gallery in Kuala Lumpur. In an exhibition at the *Collector's Party* at Excel Gallery in New York in 2000, he sold two works, and followed up with a visit to Australia in 2001. He spent a year in East Sussex in Britain as a graphic designer in 2002, another six months in Plymouth in 2003, with an exhibition at the Barbican Gallery there. On his return, he was confident enough to go fulltime into art, and doing Photo-Realism figuratives from 2006 instead of still-lives and Nature. In 2006, he had his first solo at the Art Case Galleries. He finally hit paydirt when he won the *Redbull eh wah bulan art* showcase.

LEE WENG FATT

b. Kuala Lumpur, 1967

UNTITLED, 2008

Signed and dated 'LEE WENG FATT 08' (lower left)

Oil on canvas

121cm x 50cm

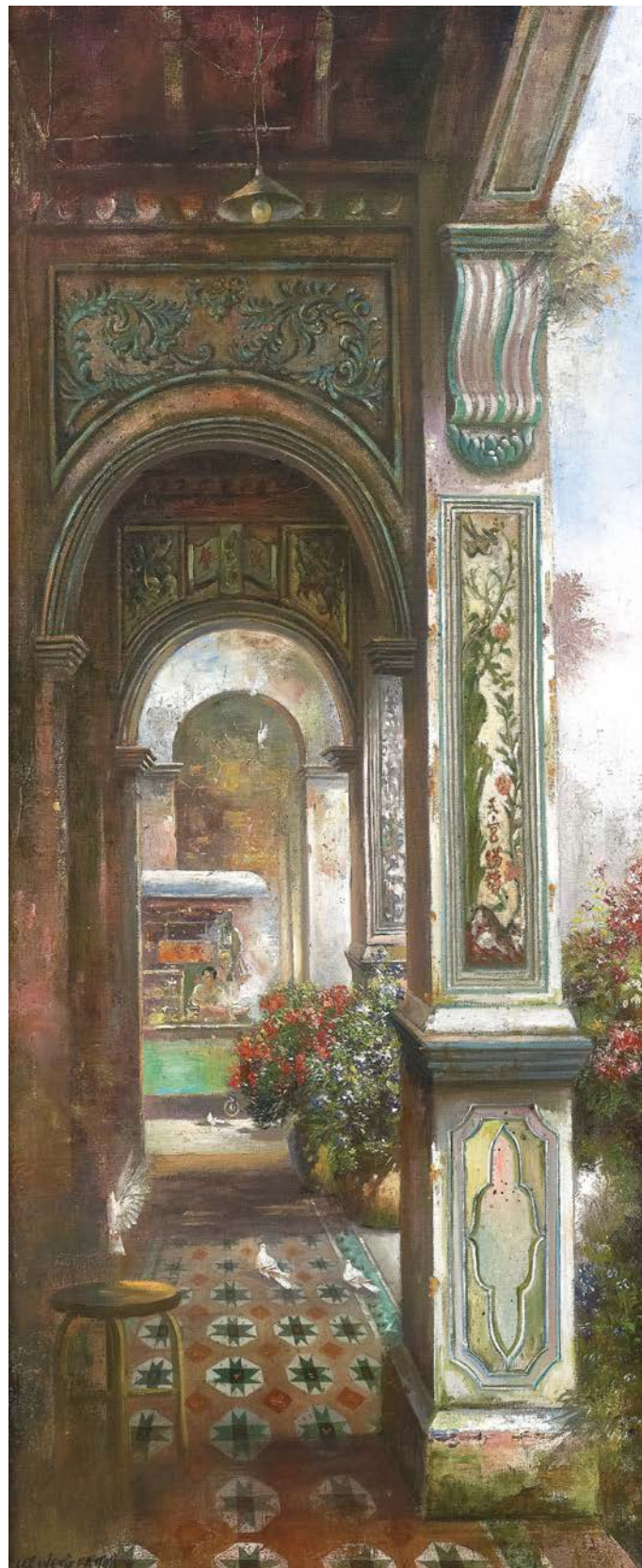
PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 10,000

The scene of the ornately carved building is in Penang. Lee Weng Fatt inserts the hawker stall at the far end to divert attention to the five-foot way of the Baba House with its Straits Eclectic Baroque with its ornate wall and pillar carvings and Malacca Peranakan tiles. For good measure, he adds his trademark white doves, for a cheerful ambient and to animate the space.

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



LEE JOO FOR, JOHN

b. Penang, 1929

MEETING OF HORSES, 1964

Signed and dated 'JLee 64' (lower right) with one seal of artist
Monotype on paper
56cm x 76cm

PROVENANCE

Private collection, Penang.

RM 6,000 – RM 10,000

To John Lee Joo For who has adopted the bull and horses as his alter ego, he finds horses intellectual, instinctive, robust and virile. In an interview with Ooi Kok Chuen in Melbourne for the catalogue of his retrospective at the Penang State Art Gallery, he waxed lyrical about the horses' "beautiful shape, expressive movement, mathematical balance and a touch of the metaphysical." He said his horses are often angry, demanding freedom, space and recognition (respect). "My horse is more spiritual than realistic, more symbolic than photographic," he had intoned. *A Meeting of Horses* was created at a time when Joo-for's graphic works were sensational like his creative overdrive in playwrighting.

Novelist, playwright, director, lecturer, artist-printmaker, Joo-for migrated in 1973 to Australia where he became a born-again Catholic in 1976. He taught Art and Media Studies in Australia.

He won a four-year scholarship for his National Diploma of Design certificate at the Camberwell College of Art in 1959-

62. In 1962-64, he studied Graphic Art at the Royal College of Art, the cradle of British Pop Art (David Hockney was also studying there then, while Australian Brett Whiteley was getting a lot of attention in London) and which specialized in monoprint. Joo-for co-founded the Malayan Art Circle in London in 1961, after a solo at the Commonwealth Institute in London in 1960. He also co-founded the Thursday Art Group and the Penang Teachers Art Circle.

He had taught at St Xavier's Institution in Penang in 1948-64, Penang Free School from 1964-66, and later the Specialist Teachers Training Institute.

He was on a creative roll, and he made his mark as a playwright, winning the Best Playwright Award from 1969 to 1971 besides the Best Radio Playwright of Singapore in 1969 for *The Flood*. His other notable plays include *The Propitious Kidnapping of the Cultured Daughter*, *Son of Zen* and the *Christian* musical, *Call of Guadalupe*.





Anisa Abdullah is intrigued by the cacophony of urban life and latent symbols which she pieces together in her patchwork collages, since 2008. Classic and vintage cars and bikes are a fascination with her father, who works in the diplomatic corp, and here the iconising of a Triumph bike, picked at random from a motoring magazine, brings back fond memories, despite the mad daily traffic snarls in the Ampang suburbia. Triumph bikes also have cultural historical weightage, holding sway from 1902, before the advent of the Japanese. Triumph experienced a resurgence with new prototypes in 1984, ironically by incorporating Japanese manufacturing techniques, and heralded a bigger presence when it set up a sub-assembly plant in Chonburi, Thailand, fast becoming the Detroit of South-east Asia, in 2002.

54

ANISA ABDULLAH

b. Poland, 1985

TRIUMPH, 2011

Collage on canvas
123cm x 153cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 6,000

Anisa is also informed in her works by her pre-teen exposures to foreign climes, having the distinction of being born in Warsaw, Poland, and lived in Saudi Arabia and Pakistan, until her diplomat father sent her back to Malaysia for her education and familiarization with her roots.

After her diploma in Fine Art at Ikip College in Kuantan, Pahang (2005-2008), she continued with her Bachelor's degree, majoring in Painting at the Mara Institute of Technology (2008-2010), where she was fortunate to come under the guidance of Professor Awang Damit Ahmad.

She was awarded a NAFA residency programme in Yogyakarta and her first solo, *Cebis Cebis*, at Galeri Chandan in 2013, was hugely successful. She was featured in the major contemporary women's art show, *The Good Malaysian Woman: Ethnicity, Religion, Politics*, at Black Box, MAP Publika in May 2014.



55

P. GNANA

b. Singapore, 1970

PRIMEVAL DIALOGUE - 01, 2012

Signed and dated 'P.Gnana.12' (lower right)
Oil and fabric collage on canvas
122cm x 121cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

Bucolic scenes of a sacred cow bejewelled some more, the obligatory bird and a couple in love, reminiscent of the classic Krishna and Radha passion, are the staples in the canvas of P. Gnana (Ponnusamy Gnanadickam).

Painter-sculptor P. Gnana is also a gallerist, the co-owner with his artist wife Vidhya, of Singapore's The Gallery of Gnani Arts, a 'family' participant of the International Art Expo Malaysia in Kuala Lumpur. The couple had their art tutelage at the La Salle-SIA College of the Arts.

In 2010-2011, his solo exhibition entitled *Parallel Play: A Travelling Collection of Art* by P. Gnana, was presented in Kuala Lumpur and New Delhi, India, respectively. His works are in the collection of the former Singapore President and the Singapore Art Museum.



Chinese Zodiac, based on Eric Quah's birth-year animal of the Dog in the Chinese almanac, was done when he was still in Australia, in the early 1990s when he just became a fulltime artist. It featured rough and smudged pictogram extracts of the 12 zodiac animals. At that time, he was also working on similarly small collage works, particularly on his Berlin Wall Series. The work was first exhibited in a gallery in the Kuala Lumpur City Centre run jointly by Penny Chen and Margaret Lim, now the owner of Art Accent.

Eric Quah intoned: "I often express the importance of the journey by disregarding the boundaries that separate my Eastern inheritance with my Western training. I like to explode the logical order of issues, happenings (and) memories and allow them to blur, one into another, through conceptual collapse, the joy and pain exuding from the textural folds of pigments, the pasted and the peeled."

56

ERIC QUAH

b. Perak, 1946

CHINESE ZODIAC, c. late 1990's

Signed 'Eric Quah' (upper right)
Mixed media on paper
17cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Eric Quah stayed put in Australia after graduating with a Bachelor of Fine Art at the Cauldfield Institute of Art (now Monash University) in 1976, and taught at the Chinese Language Department at Richmond College (1977-91) and became museum director of the Museum of Chinese Australians. He had also taught Art in Sabah. He had a stint at the New York Studio School in New York in 1982-83 under a scholarship, and a year teaching fellowship in Nanjing, China, in 1984-85. It was there that he created the mixed-media (de)collage, *TIME* (1982), which was featured in the seminal art collage book, *Collage Handbook* (Thames & Hudson, New York) in 1983. After three decades in Australia, Eric Quah relocated in 2003 to Penang, where he is based ever since, and in December 2001, he was honoured with a Retrospective by the Penang State Art Gallery.

REFERENCE

Eric Quah Monograph by Ooi Kok Chuen and Ian Findlay, December 2001 (Art Salon, Kuala Lumpur, and East&West Art, Melbourne, Australia)

57

CHEW CHOON

b. Penang, 1949

UNTITLED, 1994

Signed in Chinese and dated '94'
(upper left)

Watercolour on paper
65cm x 65cm

PROVENANCE

Private collection, Penang.

RM 6,000 – RM 8,000



Chew Choon was born in Penang, grew up in Kedah, but has been based in Singapore since he studied at the Nanyang Academy of Fine Art, where he graduated in 1975. But unlike most NAFA artists at that time who were conscripted into what passes as the Cheong Soo Pieng Style, Chew Choon has gone headlong into wildlife paintings, especially after an African trip in 1987. He has just returned from watching animal migratory patterns in Tanzania and Kenya, and in mid-October-November has solos of his wildlife works in Shanghai and Ningbo.

From his first solo called *Out of Africa* at the Singapore National Museum in 1989, he followed that up with solos in Johor Baru (Malaysia), Tokyo (Japan) and Paris (France) painting animals like pachyderms, oynxes, wildebeests, zebras, sables and cheetahs, after painting excursions to the wilderness of Africa (Kenya, Zimbabwe, Namibia, South Africa, Zambia, Botswana and Tanzania) and the Sri Lankan wildlife parks.

He also began winning awards like the SWA Wildlife Artist of the Year runner-up in 1991 and the Gold Award in the Drawing category of the Kenya Whaletail International Wildlife exhibition. His earlier awards were the Singapore Ministry of Culture Special Award (1976) and the NAFA Distinction in Visual Arts Creation (1979).

He has published a coffee table book called *My Africa*, on photographs and paintings of his wildlife escapes over 30 years.

WAN WING SUM

b. Hong Kong, 1922 - d. 1995

UNTITLED, 1986

Signed, dated, inscribed and with six seals of the artist
Ink and colour on paper
69cm x 136cm

PROVENANCE

Private collection, Penang.

RM 5,000 – RM 7,000

The koi, or Japanese carp, is a propitious ornamental fish that can live to more than 50 years. In a pool of koi with single colour, the one in silvery white with red-orangey patch stands out.

Dubbed the '*Lynx-Eyed Calligrapher*', Professor Wan Wing-sum was skilled in micro-calligraphy, cramming 3,000 characters into a square-inch space of square – a feat he had honed since the age of 12, and at the age of 19 was hailed to have mastered the Lingnan Style. For this prowess, he was awarded the Gold Medal of Arts by China's Ministry of Education. He had shown in more than 100 exhibitions all over the world, including Malaysia, since his first solo in his birthplace in Hong Kong in 1938. His demonstration on calligraphy was recorded in films by Warner Brothers when he visited Hollywood in the 1950s.

REFERENCE

Mr. Wan Wing Sum: An Unique Chinese Calligrapher and Painter of Our Times, Singapore, 1982

<http://www.chinesesinseh.com/moretopic/topics/Profwan/calligraphist.htm>



WAN WING SUM

b. Hong Kong, 1922 - d. 1995

FOUR SEASONS - SPRING, SUMMER, AUTUMN AND WINTER (SET OF FOUR), 1979

Signed, dated, inscribed and with a total of eighteen seals of the artist
Ink and colour on paper
92cm x 30cm, each

PROVENANCE

Private collection, Selangor.

RM 13,000 – RM 18,000

Quiet Night Thought poem by Li Bai, inscribed on grasshopper's whiskers:

In front of my bed, there is bright moonlight

I think there must be frost on the ground

I raise my head and gaze at the bright moon

Reminiscing of the old country

The quadrant of the plum blossoms, peonies, chrysanthemum and pine trees has a special place in the hearts among the Chinese.

In *Noble Fragrance: Chinese Flowers and Trees*, the author T.C. Lai quoted Yuan Hung-tao from the book, *Story of Vases* (Ping Shih): "The high-minded person who had renounced worldly pleasures falls back on mountains and streams, flowers and trees for consolation..."

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all over the world, including Malaysia, since his first solo in his birthplace in Hong Kong in 1938. His demonstration on calligraphy was recorded in films by Warner Brothers when he visited Hollywood in the 1950s.

REFERENCE

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<http://www.chinesesinseh.com/moretopic/topics/Profwan/calligraphist.htm>





60

YAP HONG NGEE

b. Pahang, 1944

UNTITLED, c.late 1980s, early 1990s

Signed and with one seal of the artist (lower left)
Chinese ink on paper
68cm x 137cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,500 – RM 12,000

Yap Hong Ngee, widely acknowledged in local Chinese brush painting circle as the 'Sparrow King' has combined his two strongest points – the sparrow and the peonies – in this work, *Love Amidst Red and Blue Peonies*. The two loverbirds are perched on a trellis in between the wafting fragrance of blue and red peonies on either side.

Mentakab-born Yap, who is based in the Klang Valley, graduated in Japanese art from the Tokyo Arts University in 1963. He later followed it up with a degree in Japanese art history and Physical Engineering from the Waseda University. Apart from solos, he has several joint exhibitions with his daughter, Jane, who is also trained in Japan.



61

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

FRIENDS III, undated

Signed 'RSA friends III' (lower right)
Acrylic on board
45cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Raphael Scott Ahbeng, or popularly known as RSA, is a tough cookie. At 76, he keeps up an active painting regime despite bouts of illness. He is often spoken in the vein of fellow Sarawakian Tsai Horng Chung, though Yong Mun Sen was also Sarawak-born but spent the rest of his life in West Malaysia. The fishy title, 'Friends' in this work, is self-explanatory though any negative notion implied is not evident. It boils down to a play of forms, shapes and colours.

RSA, a Bidayuh who resides in Bau, took up an Art and Photography course at the Bath Academy of Art in Britain from 1964-67 and a drama course in London in 1973. He had worked as a broadcaster, teacher, newspaper cartoonist before concentrating fulltime in art in 1990. He won 1st Prize at the Sarawak Shell Open competition in 1959, 1982 and 1983; and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.



62

RAMLI MALEK

b. Pahang, 1943 – d. 1982

UNTITLED, undated

Signed 'RAMLI MALEK' (lower right)
Oil on board
38cm x 52cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 6,000

Ramli Malek would have been a great batik artist with an impressive body of works had he not died in a drowning accident when he tried to save his cousin. It was during a fishing trip off Teluk Bain in Cherating, near Club Mediteranee, on September 17, 1982. He was said to be skilled in hand-painting and block-painting.

In this monochromatic oil on canvas, Ramli showed off another aspect of his skills, playing on the mirror image of an alcove complete with what looked like a waterfall. Few knew him or how good he was, although he was then (1970) concentrating more on the commercial production of batik in his factory in Kampung Tanah Putih, just outside Kuantan, Pahang.

Ramli graduated from the Bradford College of Art in Britain 1964, in Fabric Design, and had a solo in Manchester. He had a three-year practical at the Mara Handicraft Centre in Terengganu before he set up his factory.



This must have been an earlier batik by Chuah Seow Keng, one of the scions of batik pioneer Dato Chuah Thean Teng, with the liberal use of cracking lines. The composition is framed by the woman walking away from viewer in the centre with contrasting hues of cool and warm. The pictorial centre is also framed by a sparse-looking tree and the blazing sun, flanked by strong darkened coconut tree-trunks.

As befitting his German training of method and complexity (like the Germanic 'Protestant/Puritan Work Ethic'), Seow Keng excels in more eye-twisting geometric and mathematical permutations, though not evident in this work. Despite his father's batik credentials, it was in plastic technology (fiberglass sculpture) that Seow Keng was studying, at the Suddeutschemkunststoff-zentrum in Wurzburg, northern Bavaria, under a scholarship in 1968.

But in 1974, he was invited to demonstrate batik-art in a documentary by the TV channel, I Zweites-Deutsches-Fernsehen Trans-Tel. Trained by his father from very young, Seow Keng held his first solo of batik painting in Fuchu, Tachikawa and Tokyo in Japan in 1973, followed in 1975 by Tokyo (Kanda Gallery), Osaka and Okinawa. In 1989, he received a Certificate of Excellence (mixed media) for Outstanding Achievements at the Artitudes 7th International Art Competition in New York.

Two of his works, *Fish* (1981) and *Rural Life* (1986) were selected for the United Nations International Children's Education Fund's (Unicef) greeting cards for 1988. In 1992, two more of his works, *Fish* (watercolour) and *Sunrise* (batik) got the Unicef honours again. He had also done several sculpture commissions, especially in fibreglass.

REFERENCE

The Master of Analytical Batik Painting (2015) by Ooi Kok Chuen

63

CHUAH SEOW KENG

b. Kelantan, 1945

WOMAN IN PALM PLANTATION, undated

Signed 'S Keng' (lower right)
Batik on masonite
58cm x 89cm

PROVENANCE

Private collection, Canada.

RM 2,500 – RM 5,000



64

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

LADY MODEL, 1966

Signed 'Teng' (lower left)
Batik
80cm x 65cm

PROVENANCE

Private collection, Denmark.

RM 20,000 – RM 35,000

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

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

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

BULLOCK CART, 1971

Signed 'Teng' (lower right)

Batik

90cm x 60cm

PROVENANCE

Private collection, Denmark.

RM 20,000 – RM 35,000



Simplicity is the key to an effectively balanced composition, and in this area, Dato Chua Thean Teng was nonpareil. The train of two bullock carts with two cows with boomerang-shaped horns in the forefront and one visible from the back, is practically driven by the two wheels visible from the diagonal edge. The bobbing white kopiah of the mahoots set a counter rhythm while the simplified canopies seem to keep men, animals and machines in a taut rein. Notable is the pencil-etched lines which give the picture the lightweight touch of a drawing.

Teng, as he is better known, was honoured with a Retrospective by the National Art Gallery (NAG), Kuala Lumpur, in 1965 and the Penang State Art Gallery in 1994, and again in 2008 with a Tribute Exhibition by the NAG. He had the accolade of two of his works, *Two of A Kind* and *Tell You a Secret* being chosen for the Unicef (United Nations International Children's Education Fund) greeting cards in 1968 and 1988 respectively. He was conferred a Dataship in 1998, and a Live Heritage Award in 2005. His works at the Yahong Art Gallery in Batu Ferringhi in Penang is a veritable museum of his, apart from displaying the batik works of his three sons and two grandsons.

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

AFTER THE CATCH II, 2011

Signed and dated
'ISMAIL MAT HUSSIN II' (lower right)
Batik
107cm x 97cm

PROVENANCE

Private collection, Kelantan.

RM 20,000 – RM 30,000

There is a greater sense of urgency in this work of musician-painter Ismail Mat Hussin as the fishermen sorted out the nets before dusk, while the woman in the centre looks being placed there solely to show off her sarung with variegated patterns which somehow complement the colourful intricate designs on the boats' prow. Several boats can be seen lolling at the sea edge in the distance. The composition are tighter with more busy 'activity' making the work look cramped, while the blue dominants against the 'uncovered' bleached sand beach areas are darkened and salt-tinged. Here, the flesh of the figures are treated with Ismail Mat Hussin's signature musculoskeletal patterns.

Self-taught Ismail had kept true to the batik painting tradition since the beginning although he also painted in watercolours. His interest in art was kindled in weekly classes under Nik Mahmood at the Padang Garang Malay School in Kota Baru, Kelantan from 1954-55, but he was really mentored by Khalil Ibrahim. He started concentrating on Art in 1968, being a graphic designer cum illustrator for the Syarikat Percetakan Dian in Kota Baru, from 1979-91. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).

With a Grade V music certificate in violin from the Royal School of Music in London, he worked part-time as a musician at Radio Televisyen Malaysia Kota Baru.



ISMAIL MAT HUSSIN
2011

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

PANTAI SABAK, 2011

Signed and dated
 'Ismail Mat Hussin 2011' (lower right)
 Batik
 76cm x 137cm

PROVENANCE

Private collection, Selangor.

RM 24,000 – RM 30,000

This work looks more restful, composed and calm, with the clean lines and understated tones and muted mauve hues, understandably, because the fishermen have returned from sea, and probably having refreshed, are sorting out the catch with the women helping out. Overall, there is a light play of shadows. The skin tones here are also plain, and which adds to the soothing veneer. *Pantai Sabak* is known, of course, for its boat-building, of garishly colourful and decorative boats. On the darker side, *Pantai Sabak* was the landing point used by the Japanese to invade Malaysia during World War II.

Self-taught Ismail had kept true to the batik painting tradition since the beginning although he also painted in watercolours. His interest in art was kindled in weekly classes under Nik Mahmood at the Padang Garang Malay School in Kota Baru, Kelantan from 1954-55, but he was really mentored by Khalil Ibrahim. He started concentrating on Art in 1968, being a graphic designer cum illustrator for the Syarikat Percetakan Dian in Kota Baru, from 1979-91. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).

With a Grade V music certificate in violin from the Royal School of Music in London, he worked part-time as a musician at Radio Televisyen Malaysia Kota Baru.





68

KWAN CHIN

b. Kuala Lumpur, 1946

MARKET SCENE, 2003

Signed and dated
'Kwan Chin 03' (lower right)
Batik
73cm x 98cm

PROVENANCE

Private collection, Kelantan.

RM 2,500 – RM 4,500

Market Scene takes after a typical facet of Malaysian life, usually rural, in Kwan Chin's batik works. His works are noted for the garish clash of colours and a busy activity. Kwan Chin is the batik pseudonym for Goh Kee. Born in Kepong in 1946, Kwan Chin studied at the Nanyang Academy of Fine Art in Singapore and worked as a commercial artist on his return. However, he switched completely to batik after finding an aptitude for it. Kwan Chin's batik paintings were included in Matrade's exhibitions in London as part of a music and food promotions, and a Malaysian exhibition on the fringe of Art Basel Miami in the United States in 2013.



69

LEE LONG LOOI

b. Kedah, 1942

UNTITLED, undated

Signed 'long looi'lee' (lower right)
with one seal of the artist
Woodcut on paper
22cm x 48cm

PROVENANCE

Private collection, Canada.

RM 2,000 – RM 4,000

The first batik by New York-based Lee Long Looi in the Henry Butcher art auction was in its October 2012 edition, and it turns out that he has consistently done several, though they are seldom dated. He had won thrice consecutively in 1977 in the United States for his batik works. Here, three lasses in Baju Melayu and sarung and with the hair neatly combed back are having a chat in the open, with birds hovering around. As usual, the theme is peace and harmony.

Long Looi graduated from the Nanyang Academy of Fine Art in 1964 and furthered his studies at the Art Student League and the Pratt Institute in New York in 1970, the same year he held his first solo at the Jarvis Art Gallery there. In 1997, he was given a retrospective by The Art Gallery Penang, which reprised with a bigger one in 2010 complete with a coffee-table book publication, *Voices From My Art Spirit: The Art of Lee Long Looi*. This was followed by an exhibition at Art Salon@SENI.



70

ISMADI SALLEHUDIN

b. Pahang, 1971

MY FRIENDS, 2011

Signed and dated 'Ismadi 2011' (lower left)
Oil on canvas
61cm x 137cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 8,000

This playful portrait of three friends, albeit in caricature form, is a departure from Ismadi Sallehudin's main bigger Expressionist works in abstract.

He graduated at the University Mara Institute of Technology (UiTM) in 1994, and received his Master's in Art and Design from de Montfort University, Leicester, UK, in 1999. He had lectured at UiTM (1994-97) and Kolej Bandar Utama (1995-97). He was the head of programme in Shahputra College, UiTM, and deputy dean of the University College, Shahputra, Pahang, and dean of Faculty of Fine Art at the Akademi Seni Budaya dan Warisan Kebangsaan (Aswara). He is represented by Artisan Fine Art (Kuala Lumpur) and Ong Art Gallery (Penang).



71

TEW NAI TONG

b. Klang, 1936 – d. 2013

BY THE COAST, 1983

Signed and dated 'NAITONG 83' (lower right)
Watercolour on canvas
59cm x 59cm

PROVENANCE

Private collection, Kelantan.

RM 4,000 – RM 7,000

It is one of those works that Tew Nai Tong played with the dexterity of the wet-on-wet technique, with the controlled adumbrations of tones on beach, water and mountain. As co-founder of the Malaysian Watercolour Society and then the Contemporary Malaysian Watercolorist Association, which was a breakaway, Nai Tong was very skillful in the fluid medium.

After graduating from the Nanyang Academy of Fine Art in Singapore in 1958, Nai Tong furthered his studies at the Ecole des Beaux-Arts in Paris, returning in 1968. He started teaching at the Malaysian Institute of Art in 1969-80, the Central Academy of Art in 1982-85, and then the Saito Academy of Art in 1986-88 before deciding to become a fulltime artist in 1992. His first solo was at the British Council in 1964 and he was being accorded a mini-retrospective by the National Art Gallery, Kuala Lumpur, in 2007.

Nai Tong won 2nd Prize in the Standard Chartered Bank Mural Design Competition (1964), the Shell Watercolour Award (1981), Best Award in Esso (1980), the Dunlop Watercolour Award (1983), Grand Prize Asia Art Award (Malaysia) in Seoul in 2009.

ENG TAY

b. Kedah, 1947

END OF THE DAY, 2001

Signed (lower left)

Oil on canvas

76cm x 101cm

PROVENANCE

Private collection, Singapore.

RM 50,000 – RM 60,000

There is nothing more intimate and bonding than a cosy *tete a tete* among family or friends in the evening, when all the work is done, 'when the hurlyburly's done, when the battle's lost and won.' Eng Tay's grand dramatization of the little moments in life, about life, in this masterpiece shown in his retrospective, *Eng Tay: The Exhibition*, at Galeri Petronas in 2009, in his inimitable style, is endearing, and offers the message that it is little things like this that is all that matters. A piano by the side, hinting at a musical interlude, and the reassuring hands of the standing figure on the shoulders of the two seated, a trinity of love and camaraderie, for the tender touch.

When most ventured to the art citadels of Europe for education and a new life, Eng Tay, the internationally reknown glam name for Tay Eng Chye, a Kedah kampung boy, chose the Big Apple – New York. First carving his niche in printmaking, Eng Tay has expanded his repertoire to sculptures, ceramics and large-sized paintings, including a set dedicated to iconic masterpieces but with his coy figures and touching style. He

was educated at the Art Students League (1968-72), with a Graphic Design degree from the School of Visual Arts, besides being a participating artist at the Pratt Graphics Centre from 1972-78. Honoured with a Retrospective by Galeri Petronas, Kuala Lumpur, in 2009, he was later commissioned to do monumental sculptures at Kiaraville, SENI Condominiums in Mont Kiara and Zehn in Bukit Pantai in Bangsar, Kuala Lumpur. His latest exhibition in Malaysia was called *Eng Tay: Works from 2005-2015*, at Art Accent gallery in October 2015.

Eng Tay's works are in the collections of major Malaysian institutions apart from the Fukuyama Museum of Art in Hiroshima, Japan; the Frankie Valli Estate and the Merv Griffin Estate in the United States; the New York University (Department of Anthropology), and the Taipei Fine Arts Museum.

REFERENCE

Eng Tay: The Exhibition (Galeri Petronas, 2009) by Ooi Kok Chuen



YUSOF MAJID

b. England, 1970

THE SLEEPING PILL, 2011

Signed and dated 'Y.Majid 2011' (lower right);
 inscribed 'The Sleeping Pill' (lower left)
 Acrylic on acid-free Fabriano Paper
 38cm x 106cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 – RM 12,000

Yusof Majid is known for his facetious look about life in general, using his trademark Lilliputan figures to tell the story. Here, they are shown lining up together and dragging a sleepy-head in a sleeping bag at night all over the valley under the light of the moon and myriad stars. To some, sleep could be something precious and not for the world for they tear themselves from the bed unless they have something important to do.

William Shakespeare in his play, *Macbeth*, hints as much when Macbeth intoned in Act 2, Scene 2:

Sleep that knits up the ravell'd sleeve of care,

The death of each day's life, sore labour's bath,

Balm of hurt minds, great nature's second course,

Chief nourisher in life's feast.

The work is from Yusof Majid's solo, *Paper Trails*, held at his own Pace Gallery (now Nadine Fine Art) in 2011.

Yusof spent most of his first 27 years in Britain where he graduated with a BA in Art in 1991, and Master's in 1993. He returned to Malaysia for good in 1995, and set up his gallery business which he first named 'Darling Muse.' His first solo, however, was in France, at the Municipal Hall in Bergerac.



SUHAIDI RAZI

b. Sarawak, 1977

THE GALLOP, 2015

Metal

74cm x 44cm x 18cm

PROVENANCE

Private collection, Kelantan.

RM 3,000 – RM 5,000

You must have been gobsmacked when you stumbled upon Suhaidi Razi's huge horse-carriage made up entirely of found steel objects in his grandest exhibition, *Imagine The Imagination*, organised by the NN Gallery, at the White Box Publika, Kuala Lumpur, in 2013. This horse work using construction detritus like steel plates (cut) and iron rods, with elongated thin limbs reminiscent somewhat of Salvador Dali's *Temptation of St Anthony*, is a regal pose of grace and elegance.

Suhaidi received his Master's in Fine Art Technology at the University Mara Institute of Technology in 2003-2005, and BA in 1995-99.

He won the Grand Prize in the Traditional Malay Design competition in Malacca (2006), Historical Painting at Galeri Seni Johor (2008) and Historical Event in Terengganu. His Major Award accolades were in Nokia Arat Award (2002), Johor Historical Building (2004), Terengganu Museum Craft Design (2007) and the Pahang art competition in 2003 (Minor in 2001), while his Minor Awards were too many to mention. Since his first solo at the Rainforest in Sarawak in 1997, his recent *Imagine The Imagination* at White Box Publika organised by NN Gallery in 2013 was perhaps the grandest.





75

SUHAIDI RAZI

b. Sarawak, 1977

LUCKY STRIKE, 2011

Signed and dated
'Suhaidi Razi 2011' (lower left)
Oil on canvas
120cm x 90cm

PROVENANCE

Private collection, Kelantan.

RM 4,000 – RM 6,000

Suhaidi Razi has a strange fascination for horses, which make up a large part of his creative expressions on canvas/paper and in bronze and found objects. His relocation back to the countryside in Kelantan, far from the madding crowd, has reforged his affinity with land. His works, though, ironically do rely on technology. Like Raduan Man, he keeps his equanimity by sustaining on agro-culture like goat-farming and rearing ayam kampung. While George Stubb rendered the faithful steed in full, Suhaidi prefers to dwell only on the head.

Suhaidi received his Master's in Fine Art Technology at the University Mara Institute of Technology in 2003-2005, and BA in 1995-99.

He won the Grand Prize in the Traditional Malay Design competition in Malacca (2006), Historical Painting at Galeri Seni Johor (2008) and Historical Event in Terengganu. His Major Award accolades were in Nokia Arat Award (2002), Johor Historical Building (2004), Terengganu Museum Craft Design (2007) and the Pahang art competition in 2003 (Minor in 2001), while his Minor Awards were too many to mention. Since his first solo at the Rainforest in Sarawak in 1997, his recent *Imagine The Imagination* at White Box Publika organised by NN Gallery in 2013 was perhaps the grandest.

IVAN LAM

b. Kuala Lumpur, 1975

UNTITLED, 2003

Signed and dated on top right side

Acrylic on canvas

51cm x 51cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

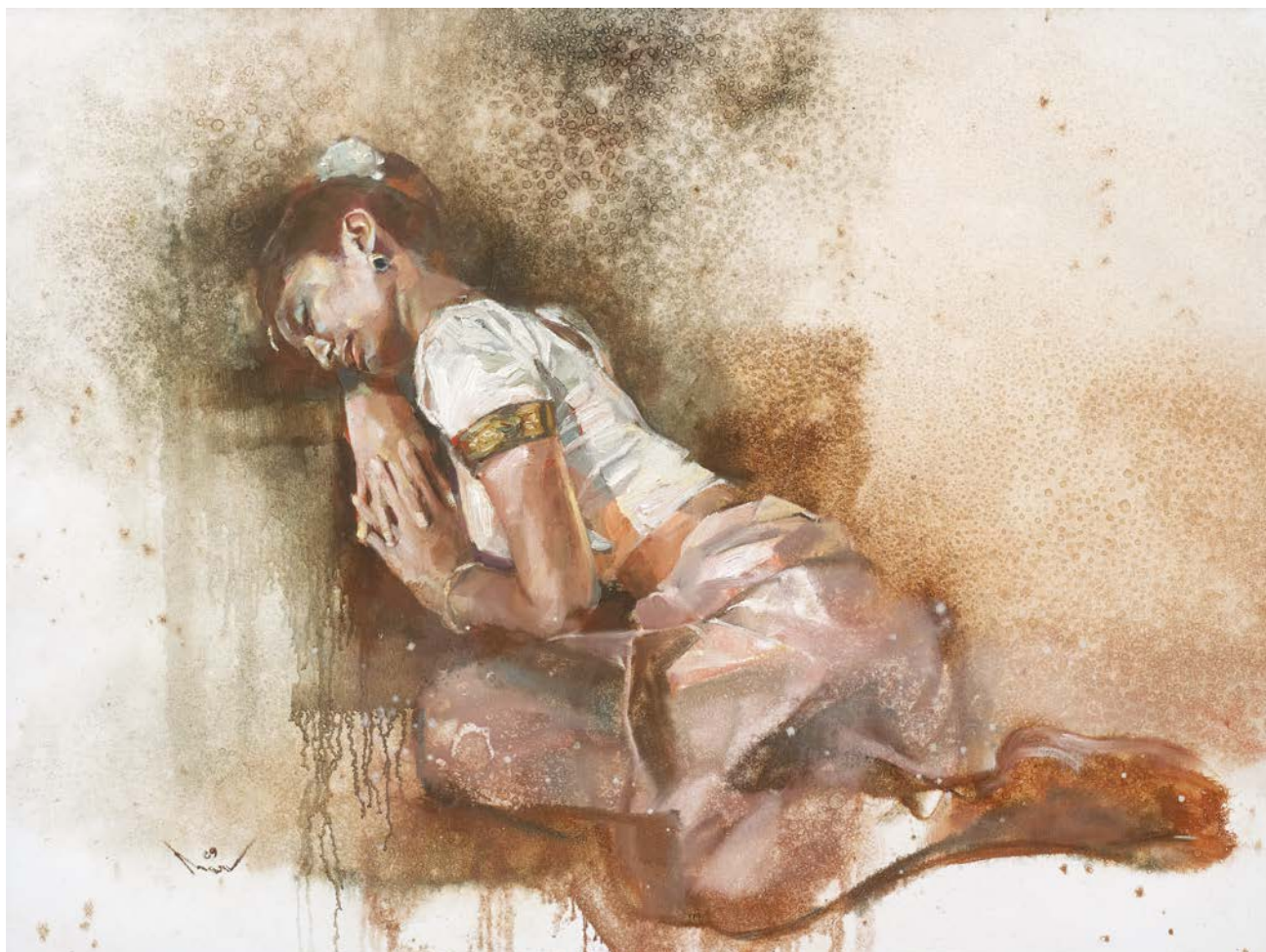


It's back to the conventional painterly surface here for Ivan Lam, a fast-rising contemporary artist known for his using industrial materials and more electronic-bent gizmos. This yellow-tinged work was done in 2003, the year he won one of the Malaysian-level prizes in the Philip Morris Asean Art Awards.

Ivan Lam graduated with a Master's in International Contemporary Art and Design Practice from the University of East London, Maine College of Art, USA, in January 2007, and BA in Fine Art (Full honours) in 1998, after his Graphic Design certificate from the Limkokwing Institute of Technology in 1994.

He was one of the top 10 finalists for Hong Kong's Sovereign Art Prize in 2006 and was commissioned by Louis Vuitton to create an artwork for their collection.

It was in Portland, Massachusetts, that he had his first solo called *Ins And Outs*, in 1998. After three solos with Taksu, the first two in Kuala Lumpur and the last in Singapore, Ivan Lim came under the banner of Wei-Ling Contemporary Gallery, hitting off on the right note with *After All These Years* in 2007, then *Panorama* (2009), *Together Alone* (2011), *MACHINES* (2012), *Cutting The Lines That Bind* (2016) and *Twenty*, a major survey exhibition in 2014 of his 20-year career. With the gallery, he has featured in Art Stage Singaporein (2011) and Art Basel Hong Kong (2013).



77

MARVIN CHAN

b. Kuala Lumpur, 1972

SUTERA DANCER, 2009

Signed and dated (lower left)
Oil and resin on canvas
74cm x 99cm

PROVENANCE

Private collection, Selangor.

RM 8,000 – RM 10,000

Marvin Chan is a story-teller of contemporary themes, seamlessly and aggressively moving into art from advertising, but the relative newcomer even made it to the Art Stage Singapore. This work, a special commission, first featured in the Henry Butcher Art Auction on October 28, 2012, and sold at the artist's then record price of RM9,350. It depicts Krishna's muse, Radha, yearning for her lover-boy, and imagining him in her dreams.

Self-taught, Marvin Chan broke into the art scene in his first solo, *First Harvest*, at a2 Gallery in Penang in 2007, followed by *Inconsequential Consequences of Hope* at the Wei-Ling Gallery in 2010. He was given a residency at the Vermont Studio Centre in the United States in 2010.



78

JEHAN CHAN

b. Malacca, 1937 - d. 2011

UNTITLED, 2000

Signed and dated 'Jehan Chan 2000' (lower left) with one seal of the artist
Ink and watercolour on rice paper
70cm x 93cm

PROVENANCE

Private collection, Selangor.

RM 6,500 – RM 9,000

Jehan Chan is noted for his popular Malacca River crinkled ricepaper collage and watercolour oeuvre with dalliance in Chinese brush painting, until his large collage works of Japanese koi (carps), which created a frenzy. This harbourside scene is a departure from his Malacca stilt-house vistas.

Jehan Chan studied at the Nanyang Academy of Fine Arts in Singapore (1956-60), where he was mentored by Cheong Soo-Pieng. He was given his first two solos by the fastidious Frank Sullivan at his Samat Art Gallery in 1968 and 1970. He won the 1st Prize in Category D of the Salon Malaysia for his work, Sad October, in 1969, and a Merit Award in the Art India exhibition in 1961. After teaching at the Pay Fong Middle School in Malacca for 22 years while doubling as a dog trainer to make ends meet, he turned fulltime in art in 1983.



79

SABRI SALLEH

b. Penang, 1966

UNTITLED, 2005

Signed and dated
'Sabri Salleh 05' (lower right)
Oil on canvas
122cm x 183cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 8,000

Sabri Salleh may be outside the radar of most collectors, but he should be getting more traction, especially for his abstract paintings of lush judicious colours with ropes of jumping squiggly lines. A graduate of the now defunct Sain Academy of Art in Penang, he has been painting fulltime since 1990.



80

M SHAFARIN GHANI

b. Penang, 1981

OEUVRE XIV, 2010

Signed and dated
'M Shafarin 2010' (lower right)
Oil on canvas
82cm x 102cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000

M Shafarin Ghani's work from his *Seascapes: Oeuvre of Movement Series* plays on a musical orchestration of sea waves in colours and the visuals are somewhat reminiscent of the works of Abdul Mutalib Zakaria although in a different context. The musical link is obvious as he has a passion for classical music and plays the violin. Shafarin had two exhibitions from the series at Core Design gallery in Selangor in 2010 and 2012.

His works have been described as "an undulating harmonious sounds singing in the mind and vivid colours flowing in the eyes." Shafarin had his first solo when he was just 17 at the Zhong Hwa Art House in Penang in 1998, and had another solo called *Man and his God*. He was already in the Henry Butcher auction radar when he was featured in its Young Contempo Auction in 2012.

PHUAN THAI MENG

b. Johor, 1974

ONE - WE ARE DIFFERENT BUT SAME, 2011

Oil on linen and gold frames
44cm x 36cm each, set of 4

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,000 – RM 15,000

The work situates the awkward contestation of homogeneity and diversity in the racial matrix of countries, especially in Malaysia with the hollowed 'Malaysia' mantra and where the daily diet of race-baiting is getting annoying. It points the finger back at both the criticizer (critic) and the criticized. On another level, the replication of the edition of the painting showing a politician, who however is rendered anonymous, comments on consumerism and globalization. His other pet themes are urban decay and societal ennui.

Thai Meng graduated with a Diploma in Fine Art, majoring in Painting from the Malaysian Institute of Art in 1996. He was a founding member of the alternative/independent art co-operative Rumah Air Panas (RAP), where he held his first solo called *PTM0001020304*.

He won the Juror's Choice prize in the Philip Morris Asean Art Award in 2000 and was selected the 7th Asia-Pacific Triennial in Brisbane, Australia, in 2013, and the Malaysian Eye in 2014.



KOW LEONG KIANG

b. Selangor, 1970

MIZELL, 2010

Signed and dated 'Kow Leong Kiang 2010' on lower right, signed in Chinese on verso
Oil on linen
149cm x 149cm

PROVENANCE

Private collection, Kuala Lumpur.

ILLUSTRATED

'Working', Rogueart, 2010, page 186-192

RM 25,000 – RM 30,000

With eyes downcast and closed, the girl who is invariably *Mizell* strikes a melancholy mood with a miniature extract of a snow-capped Norwegian mountain in front of her lower face offering some therapeutic relief. *Mizell* was a university student Kow met in Yogyakarta when doing his artist's residency there in 2000.

Kow graduated from the now-defunct Kuala Lumpur College of Art in 1991 and proved his promise when he won the Minor Award in the Young Contemporary Artist competition in 1992, but it was his winning the Grand Prize of the Philip Morris Asean Art Awards in 1998, for his work, *Mr Foreign Speculator, Stop Damaging Our Country*, that entrenched him as a significant figurative artist. In 2004, Kow won a two-month Freeman Foundation fellowship for the popular Vermont Studio Centre residency. His painting commission was used as illustration for the cover of the novel (movie-novel) titled, *Mahsuri: A Legend Reborn* (Ooi Peeps Publishing, July 2016), written by Ooi Kok Chuen.



KIM LEE & KIM 2010

KOW LEONG KIANG

b. Selangor, 1970

UNTITLED, 1996

Signed and dated 'Kow Leong Kiang 96' (lower left)

Oil on canvas

61cm x 76cm

PROVENANCE

Private collection, Selangor.

RM 30,000 – RM 50,000

The scene of women dominating the Siti Khatijah market in Kota Baru, as depicted by Kow Leong Kiang in this 1996 work, may be a thing of the past as the Islam-orientated PAS government, in power since 1990, imposed greater and tighter restrictions on the women populace. Next year, for example, Muslim women working in hypermarkets and fastfood outlets, must cover their aurat and wear long-sleeved uniforms. Kelantan women are known for their entrepreneurial spirit and diligence and the restrictions may force them to stay at home. Kelantan, when it was part of Siamese Patani in the early years, was ruled by a succession of four queens identified by colours – Green, Blue, Purple and Yellow – from the 16th Century (1548) to the mid-17th Century. But until then, Kow's brilliantly crafted painting captures the thrust and rhythm of the Kota Baru market life. Kow, who spent a considerable period at this time in Kelantan and Terengganu, is known for capturing the rustic, innocent charms of the Kelantan damsels, young and old.

Kow graduated from the now-defunct Kuala Lumpur College of Art in 1991 and proved his promise when he won the Minor Award in the Young Contemporary Artist competition in 1992, but it was his winning the Grand Prize of the Philip Morris Asean Art Awards in 1998, for his work, *Mr Foreign Speculator, Stop Damaging Our Country*, that entrenched him as a significant figurative artist. In 2004, Kow won a two-month Freeman Foundation fellowship for the popular Vermont Studio Centre residency. His painting commission was used as illustration for the cover of the novel (movie-novel) titled, *Mahsuri: A Legend Reborn* (Ooi Peeps Publishing, July 2016), written by Ooi Kok Chuen.



Kow Leung Kiang 96

KHOO SUI HOE

b. Kedah, 1939

TWO STANDING, 1996

Signed and dated 'SuiHoe' (lower left)

Oil on canvas

100cm x 120cm

PROVENANCE

Private collection, Selangor.

RM 40,000 – RM 50,000

The tableaux of two female figures, often in abstract, is one of the trademarks of Khoo Sui-hoe's oeuvre, probably because of the Chinese belief of pairs being auspicious, whether monolithic or in contrast. This work was one of five derived from one same sketch based on similar postures, which he traced with transparency and modified. The figures may be standing, sitting, reclining or literally flying, but varied to suggest resting or dancing, either complement or interacting with each other. The figures are often set in the open, with tropical lushness, but simplified, set in the mould of Man and his affinity with his natural environs.

Flushed against three palm-leaf patterns which seemed to support the figures and with the horizon and sky pushed to a thin strip above, the focus is on the eternal beauty of the women with their hourglass physique.

A 1st Prize (Oil) in the Malaysian Art and Craft competition in 1965 and a Honourable Mention in the prestigious Salon Malaysia in 1969, are enough to set Khoo Sui-hoe on the right path in art after graduating from the Nanyang Academy of Fine Art in Singapore in 1961. In 1974, he received the John D Rockefeller III Fund award to study at the Pratt Graphic Centre in New York.

Sui-hoe is also the spiritual leader of the Utara Group, formed in 1977, and he was also in charge of the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery.

In 1978, the Penang Museum Board gave him a solo, of his works from 1963-73, and in 2007, the Penang State Art Gallery honoured him with a Retrospective called 'Sui Hoe', which was followed by a mini retrospective of his works from 1967-2013, by The Art Gallery Penang, in 2013.

In 2015, he held a two-part *An Overview* exhibition at the Private Museum, based on works still with him and those in the collection of Datuk Seri Lim Chong Keat.

REFERENCE

The Painted World of Khoo Sui-Hoe, A Retrospective, Penang State Art Gallery (2007)





85

FAWWAZ SUKRI

b. Selangor, 1987

THE GREATEST, 2014

Signed 'FAWWAZ' (lower right)
Mixed media on canvas
152cm x 152cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Fawwaz Shukri has seized on an iconic Time magazine picture of the Muhammad Ali-Joe Frazier world heavyweight championship fight in New York City on March 8, 1971, colourizing it in Pop tones and adding a surreal quality, as a metaphor of valour and struggles. The flamboyant Ali is shown dominant, towering over the shorter Frazier, ducking his right hook, though it was Frazier who eventually won in 15 rounds, on unanimous decision, in this match dubbed 'The Fight of the Century'. Ali, making a comeback after an exile for dodging conscription to the Vietnam War, looked in decline, but proved his critics wrong when he beat Frazier in their second and last rematch in Manila, the Philippines, apart from felling George Foreman in Zaire.

Fawwaz graduated with a degree in Fine Art, Majoring in Painting, in 2008-2010, at the University Mara Institute of Technology. His diploma was at the UiTM Alor Gajah campus (2005-2008). Both times, in 2008 and 2010, he won the Vice-Chancellor's Award. He held his first solo, *Saturday's Matinee*, at the Pace Gallery (now Nadine Fine Art) in Petaling Jaya in 2014, and held a two-man show called *Narration with Bambang Toko Witjaksono* at the same gallery in 2016.



86

FAWWAZ SUKRI

b. Selangor, 1987

MY FIRST KISS WONDERLAND, 2015

Signed and dated
'FAWWAZ 15' (lower right)
Acrylic on paper
108cm x 78cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

Fawwaz Shukri mines Pop culture in comicdom, especially those depicting romance and heartthrobs, in his Tragicomedy collage series, using the painted and decayed posters or paper clippings. Here, in a parody to Lewis Carroll's *Alice in Wonderland*, he shifts the focus to 'Alice' wondering about her first kiss, which is a big deal among those in love, and immortalized in Disney classics such as *Sleeping Beauty*. As in Carroll's *Alice*, animated in Tim Burton's film, the two flanking rabbits, or March hares, look like potential suitors, one pompous in a waistcoat and a pocketwatch, and the other in the role of a court jester.

Fawwaz graduated with a degree in Fine Art, Majoring in Painting, in 2008-2010, at the University Mara Institute of Technology. His diploma was at the UiTM Alor Gajah campus (2005-2008). Both times, in 2008 and 2010, he won the Vice-Chancellor's Award. He held his first solo, *Saturday's Matinee*, at the Pace Gallery (now Nadine Fine Art) in Petaling Jaya in 2014, and held a two-man show called *Narration with Bambang Toko Witjaksono* at the same gallery in 2016.



87

AMRUS NATALSYA

b. Indonesia, 1933

BUNGA - BUNGA, undated

Signed 'Amrus Natalasya' (lower right)

Oil on canvas

66cm x 88cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate of authenticity.

RM 5,000 – RM 10,000

The flowers with the outstretched palms, pun intended, can be taken at different ends – that of triumph in fully open stance, or despair reaching out for help. Whatever, the lolling stalks with the opened buds are jostling to get to the top, for air and sunshine – a metaphor of strife and freedom.

For Amrus Natalasya, this holds a special significance, for he was imprisoned in Tangerang from 1968 to 1973, just on suspicion of being a member of the outlawed People's Cultural Legacy of the Communist Party better known by the acronym Lekra (its most famous members being Pramoedya Ananta Toer and Hendra Gunawan), in Indonesia. He lived, to tell his stories in the best way he knew how, in his art. Trained at ASRI (Fine Art Academy) in Yogyakarta in 1954, he is also adept in sculptures, taking part among others in the Jakarta Triennale of Sculpture at the Ismail Marzuki Cultural Centre (TIM).

Born in Natal in Medan, North Sumatra, Amrus believes in art for the community in his involvement with the group, Artists Love.



88

OTTO DJAYA

b. Indonesia, 1916 - d. 2002

UNTITLED, 1998

Signed and dated
'Otto Djaya 1998' (lower right)
Oil on canvas
68cm x 92cm

PROVENANCE

Private collection, Indonesia.

RM 3,000 – RM 5,000

The pair of dancers takes centrestage, flanked by the gamelan musicians on the right, and the spectators on the left. The comparatively obscure artist, Otto Djaya, was given a belated Retrospective by the Indonesian National Gallery in Jakarta in October this year.

Kuala Lumpur-based Danish art curator Inge-Marie Holst who with her husband Hans Peter Holst collected lot of Otto's works, 172 of which were shown in the retrospective, was reported to have said: "Otto had a colourful and humorous style... He was often critical of the government during times when it was difficult to be so, when people went to prison for speaking their mind."

Born in Rangkasbitung, Bantung, Otto learned painting at the Persagi atelier, headed by his elder brother Agus. He was trained as a soldier with the ranking of 'Major' and was injured in the fight for Independence. He studied at the Rijks Academy in Amsterdam in 1947-50 together with Agus, and was accepted to the Grand Prix de Peinture de Monaco in Monte Carlo and the Sao Paulo Biennale in Brazil.



89

ERICA HESTU WAHYUNI

b. Indonesia, 1971

KELUARGA YANG RUKUN DI DALAM RUMAH, 1992

Signed 'ERICA' (middle left)
Pastel on paper
65cm x 77cm

PROVENANCE

Private collection, Selangor.

RM 4,500 – RM 6,000

In Erica Hestu Wahyuni's 'Keluarga,' the figure(s) loom unusually large, dominating a space usually occupied by the twin themes of Activity and Ambience/Environment. While there is the ubiquitous pet cat, two large cicak (lizards) tarry on the wall as if witnessing the living-room drama of a woman on the sofa holding and feeding a bawling baby while looking at a bird in a cage held up by a toothy girl in denim overall. A paraffin lamp seems to provide the only light to the interiors.

Born in Yogyakarta, Erica has been painting since primary-school days before enrolling at the Indonesian Institute of the Arts in Yogyakarta and the Surikov Art Institute in Moscow, Russia. Her early mentors were Suharto PR and Herry Wibowo.



90

ERICA HESTU WAHYUNI

b. Indonesia, 1971

HAPPY FAMILY IN HARVEST TIME, 2013

Signed and dated 'Erica 2013' (lower right)
Acrylic on canvas
70cm x 80cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate from the artist.

RM 2,000 – RM 5,000

Erica Hestu Wahyuni has commanded a huge following for her Naïve-like works on a deliriously happy world of peace, togetherness and bounty. The 'Happy Family' here alludes to its Chinese descent as can be seen by the ba qua, the Taoist eight trigrams and the clothes worn by the nine figures who are surrounded by a menagerie that includes a cow, pandas, birds and cats.

Born in Yogyakarta, Erica has been painting since primary-school days before enrolling at the Indonesian Institute of the Arts in Yogyakarta and the Surikov Art Institute in Moscow, Russia. Her early mentors were Suharto PR and Herry Wibowo.

POPO ISKANDAR

b. Indonesia, 1927- d. 2000

TWO LEOPARD, 1997

Signed and dated 'popo97' (upper right)

Oil on canvas

79cm x 99cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate from Griya Seni

Popo Iskandar, Bandung, Indonesia.

RM 22,500 – RM 30,000

Popo Iskandar started painting cats and leopards in early 1980s. His menagerie included roosters and tigers.

Popo studied at the Bandung Institute of Technology in 1958, and lectured there until 1961, where he started working at the Indonesia Education University (formerly IKIP Bandung) until 1993. In 1943, he learnt the finer points from Hendra Gunawan and Barli Sasmintawinata, at the Keimin Bunka Shidoso. In 1980, he was given the Anugerah Seni by the Indonesian Government.

Popo had held solos in The Hague and Leiden in Holland and was also an art critic and writer. He had worked as a poster painter for the Information Service of the Indonesian Students Armed Forces in 1945.

REFERENCE

55 Tahun Seni Lukis Popo Iskandar: Citra dan Pemikiran (1998)

Popo Iskandar: A Perspective of his Works (2000)

Rupakata: Art and Thoughts of Popo Iskandar (2014)



HERI DONO

b. Indonesia, 1960

THE KING WITH THREE GUNS, 2013

Signed and dated 'heri dono 2013' (lower right)

Acrylic and collage on canvas

72cm x 66cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate of authenticity.

RM 18,000 – RM 20,000

Painter, sculptor, installation artist and teacher, Heri Dono is one of the best-known contemporary Indonesian artists with a high international profile. His works are often trenchant commentaries on politics, society and the environment (deforestation in Kalimantan and Sumatra) in Indonesia, particularly during the Suharto ruling regime from 1967 to 1998. His characters are forged in wayang kulit imagery and puppetry, a result of his one-year tutelage under master Sukasman in 1987.

He graduated from Institut Seni Indonesia (ISI) in Yogyakarta, Indonesia (1980–87), where he won the Best Painting Prize in 1981 and 1985 but decided to drop out as a matter of principle.

His accolades include the Prince Claus Award from the Netherlands (1998), the Unesco Prize for Shanghai Biennale (2000). Since 1990, he has had residencies in Switzerland, Britain, the United States, Germany, Australia, New Zealand, Norway and Brazil. He has participated in major events such as the first Asia-Pacific Triennial in Brisbane (1993), the Zone of Urgency in the 2003 Venice Biennale, and Art Stage Singapore (2014).





Lot 93 - 97

ONE EAST
LARASATI



AGUS SUWAGE '2002

AGUS SUWAGE

b. Indonesia, 1959

MY HEART - TRIBUTE TO FRIDA KAHLO, 2002

Signed and dated 'AGUS SUWAGE' 2002' (lower middle)

Oil on canvas

150cm x 140cm

PROVENANCE

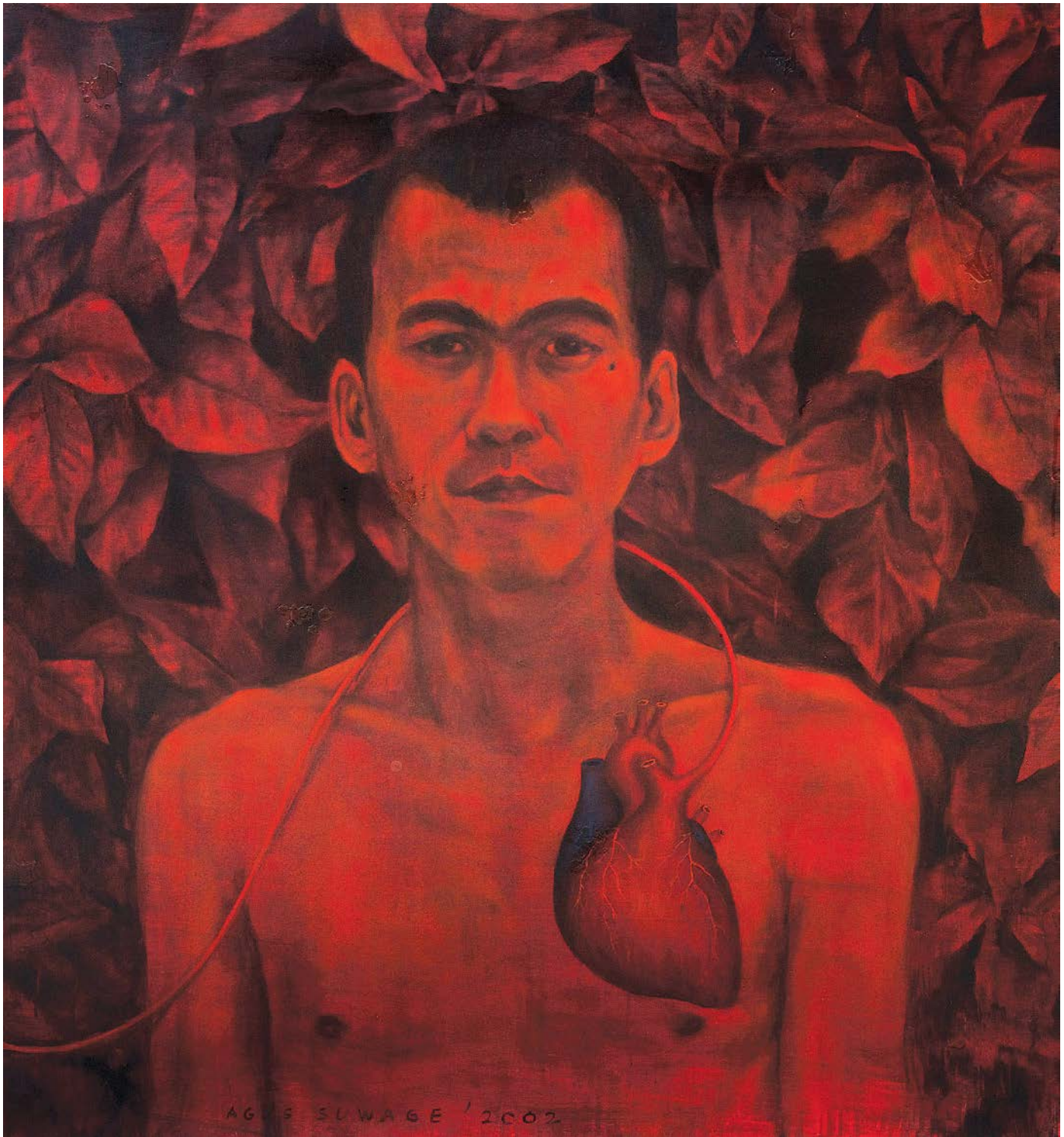
Private collection, Indonesia.

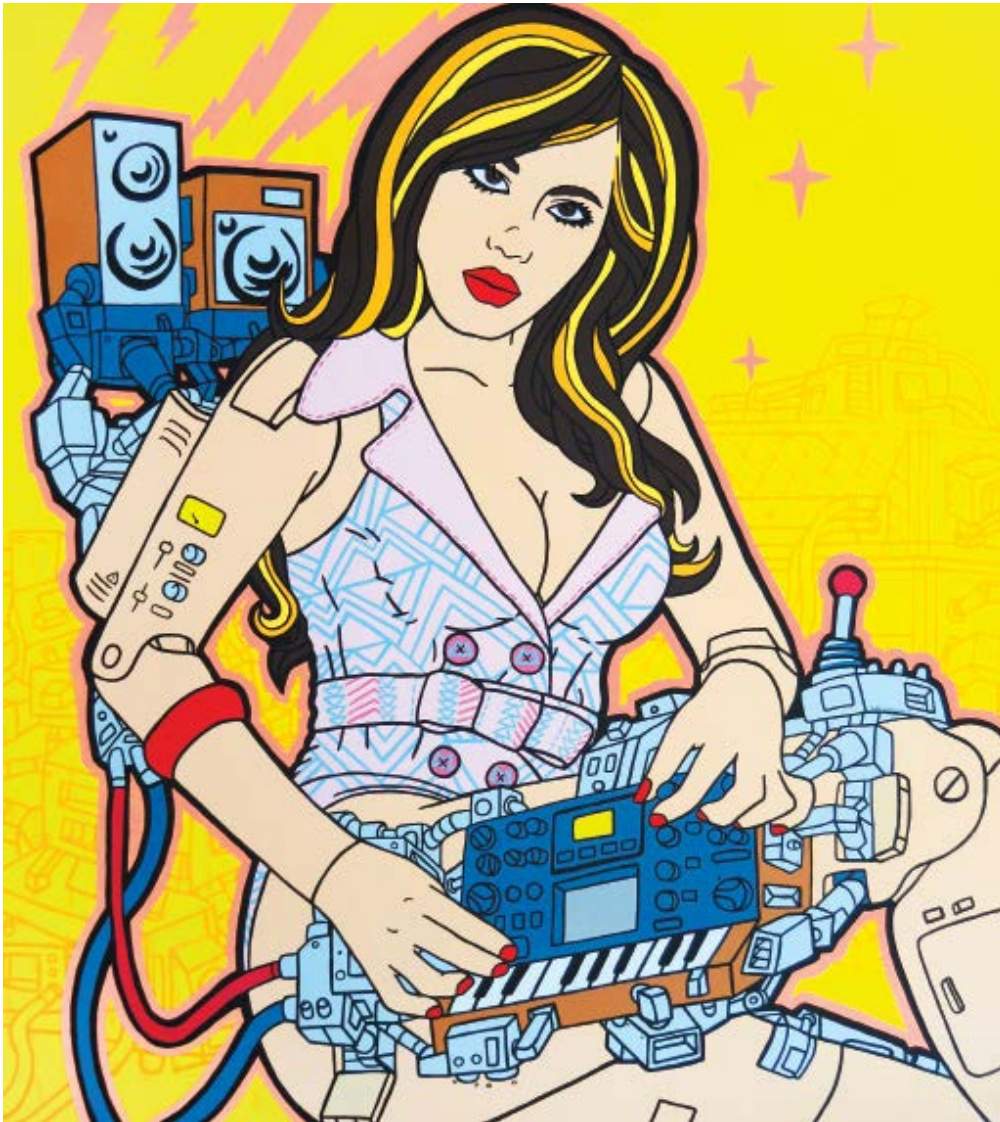
RM 55,000 – RM 70,000

Agus Suwage studied graphic design at Bandung Institute of Technology (ITB). He has participated in many group exhibitions and held solo shows within the region and USA. He has also participated in artist residencies around the world, including India, Japan and Australia. His works has been collected by museums including Museum of Contemporary Art, Tokyo, Japan, Fukuoka Asian Art Museum, Japan, and the Singapore Art Museum. He is now considered as Indonesia's most revered and internationally active contemporary artist with approximately 150 museums and galleries having exhibited his works worldwide.

The present lot was exhibited in a group exhibition titled "*Membaca Frida Kahlo*" (Reading Frida Kahlo) at Nadi Gallery, Jakarta, Indonesia, in 2001. Title of the painting seems to be taken from the Frida Kahlo's *Memory of the Heart* (1937), while the subject matter is apparently inspired by Kahlo's

work titled "*The Two Fridas*" (1939). In the present lot Suwage tries to capture the misery and pain which she experienced in her life, including the life she spent with the famous Diego Rivera. Suwage's witty expression which is usually visible in most of his self portraits is not seen in "*My Heart*". He chooses instead to portray himself without expression and without cloths, gazing coldly with his heart protruded from his chest and a hose implanted to one of the arteries. Instead of using clouds as background setting of the figure, as in "*Memory of the Heart*" and "*The Two Fridas*", Suwage use leaves in the present lot, which apparently were inspired by one of Kahlo's masterpieces "*Self-portrait with Thorn Necklace and Hummingbird*" (1940). In contrast with Kahlo's colourful paintings, in the present lot, Suwage use a monochromatic approach to convey the sorrow and anger of Kahlo's life that he studied and later put onto the canvas.





94

TERRA BAJRAGHOSA

b. Indonesia, 1981

BEAUTIFUL BEAT, 2009

Signed and dated (middle right)
Acrylic on canvas
190cm x 170cm

PROVENANCE

Private collection, Indonesia.

RM 6,000 – RM 10,000

Terra Bajraghosa was born in 1981 in Yogyakarta. He is a graduate of Faculty of Visual Communication Design at Institut Seni Indonesia (ISI – Indonesia Institute of Art), Yogyakarta and pursued his master in the same institute. He was one of the finalists in Sovereign Asian Art Prize in 2008 in Hong Kong. His solo exhibitions were held in Cemeti Art House Jakarta in 2006 and 2009, and in Esplanade, Singapore in 2010. He has participated in numerous group exhibitions since 2005 not only in Indonesia, but also in South Korea, England, China, and Cuba.

SONI IRAWAN

b. Indonesia, 1975

SKULL IS COOL, 2009

Signed and dated (lower left)
Acrylic on canvas
200cm x 140cm

PROVENANCE

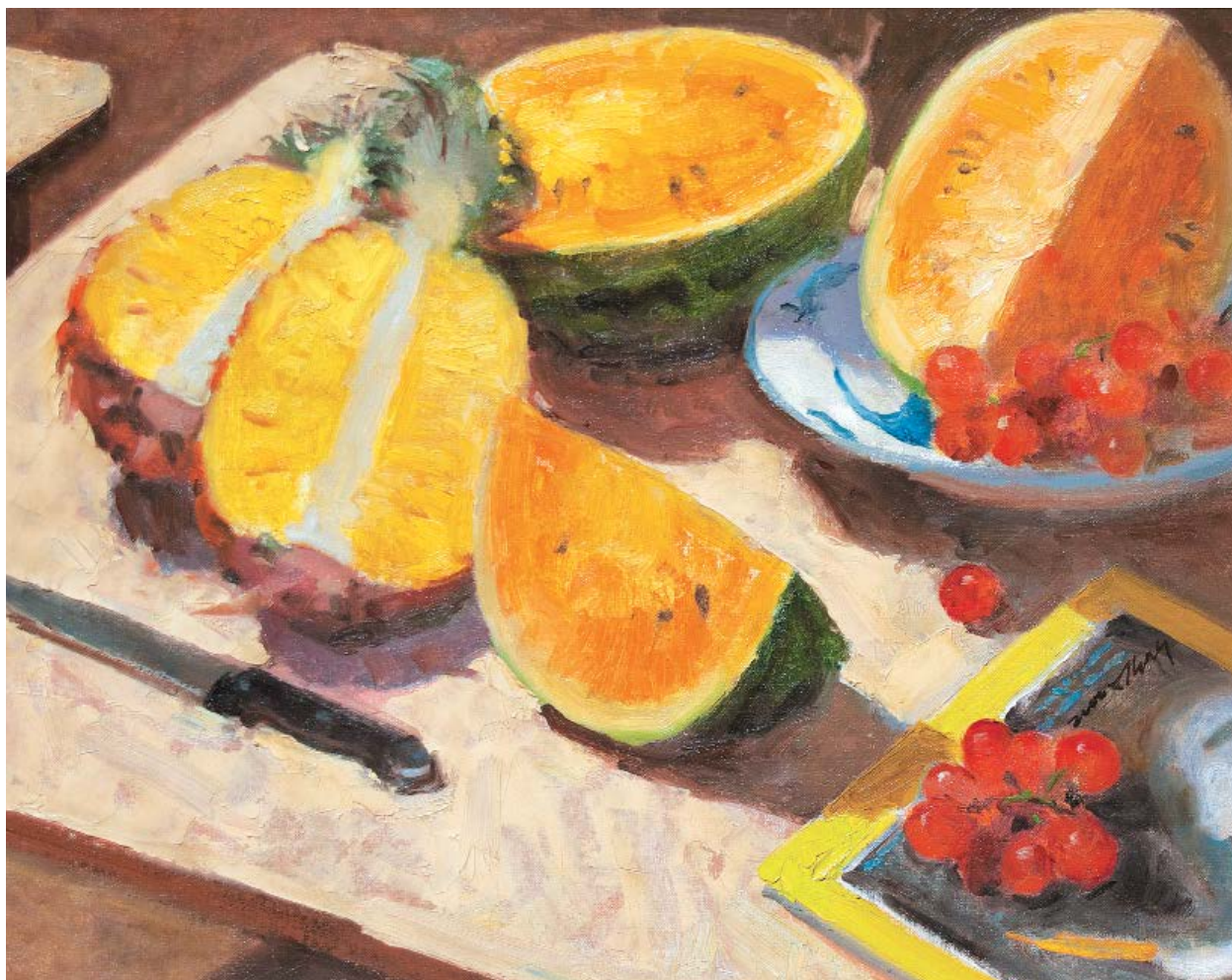
Private collection, Indonesia.

RM 5,500 – RM 10,000



Soni Irawan was born in Yogyakarta, Indonesia, in 1985. Some people know him as a guitarist of a local band *Seek Six Sick*, and others as an artist with academic background from Faculty of Visual Art of Institut Seni Indonesia (Indonesia Institute of Arts) in Yogyakarta. Soni's art is greatly influenced by the spirit and energy of the rock music. As apparent on the present lot, his works are filled with spontaneous strokes, sketchy figures and cut-out pieces. His subject matters, however, tends to be mostly about personal experiences he had in his family, his environment, and his favorite interest in capturing the spirit of human survival in everyday life.

Soni has participated in numerous group exhibitions locally and internationally since 1996 in Yogyakarta, Jakarta, Kuala Lumpur, Melbourne, Paris, London. Among major group exhibitions on which he participated is "*Indonesia's Crouching Tigers and Hidden Dragon*" at Mayfair, London in 2011. In the same year, his work was also exhibited in another group exhibition titled "*Closing the Gap*" in MIFA Gallery, Melbourne, Australia. His solo exhibitions were held in Semarang Gallery in 2010, Vivi Yip Art Room in 2010, and Kendra Gallery in 2012.



96

SIEW HOCK MENG

b. Johor, 1942

STILL LIFE WITH FRUIT, 2000

Signed and dated (lower right)
Oil on canvas laid on panel
40cm x 50cm

PROVENANCE

Private collection, Singapore.

RM 18,000 – RM 25,000

Siew Hock Meng is undoubtedly one of the most important senior artists in the region today and widely renowned for his forte in pastel works, oil portraits and allegorical paintings. He was born in Johor, Malaysia, in 1942 and educated in Singapore. Siew completed a year of study at Nanyang Academy of Fine Art but in 1961, and after one year he found himself more interested in aesthetics and philosophy than painting. He abandoned art and became a rubber tapper in Pengerang in Johore and then at Kemaman (Terengganu). It is in Kemaman that he discovered Marxist-Leninist literature and became interested in politics and joined Labour Party as activist for a few years.

In 1975 Siew returned to Singapore to run an art gallery and did portraiture for which he gained growing reputation in the region. He then began to explore other subjects and themes such as human figures, still-life, and culture of Asia where he has traveled widely. His experiences in Bali, Myanmar, India and Cambodia have significantly enriched his art.

As an artist based in Singapore, Siew was awarded the National Day Medal for Fine Arts in 1971 and the award for Visual Arts Creation, Nanyang Academy of Fine Arts Alumni Association Singapore in 1981 and 1984.



97

JOHN VAN DER STERREN

b. Indonesia, 1938

STILL LIFE (AVOCADO), 2002

Signed (lower right)
Oil on canvas
30cm x 40cm

PROVENANCE

Private collection, Indonesia.

RM 3,000 – RM 6,000

John van der Sterren was born in Sukabumi, West Java, Indonesia in 1938. As a New Zealand artist of Dutch origin, he has been living in Java and Bali for more than 26 years. As a self-taught artist who later became an artist member of the New Zealand Academy of Fine Art, John originally joined in the advertising industry from 1957 and worked for 25 years with one of New Zealand's leading advertising agencies. He was stationed by the company to manage their office in Indonesia in 1983 and left the industry in 1991, before he met Didier Hamel from Duta Fine Arts Foundation in Jakarta who supported him to devote his life to art. He has exhibited in numerous places in Indonesia and abroad. In 2001, Hexart Publishing in Jakarta published the first full volume of his works, titled "*Tropical Journey*". Following the success of the first publication, Hexart published a second book on his works in 2008 titled "*Colourful Horizons*". Today John van der Sterren works are one of the most popular choices among collectors throughout Indonesia and many parts of the world.

ATTASIT ANIWATCHON

b. Thailand, 1968

THE WHITE MEMORY, 2008

Signed and dated on the reverse

Oil on canvas

178cm x 115cm, diptych

PROVENANCE

Private collection, Kuala Lumpur.

RM 12,000 – RM 18,000

The ephemeral nature of life is latent in the works of Attasit Aniwatchon, who went through the Thai Buddhist ritual as a novice monk. His works dubbed 'Interiority' plays on the illusion of still-life ceramica-like figurines to tell self-reflecting experiences and observances. It references the core Buddhist belief of Anicca (Impermanence) – transiency, evanescence and inconstancy – but with modern-day objects of play or decoration.

Attasit is no stranger to Malaysian, having been featured in Richard Koh's contemporary art space in Kuala Lumpur, and comes from the Thai stable of Numthong Gallery in Bangkok, after its collector-owner Numthong Sae Tang. He graduated with a Bachelor's and Master's in Graphic Arts from the Silpakorn University in Bangkok, and now teaches there as a special instructor. Apart from his Photo-Realist paintings, he is also adept at lithography and etchings.



99

JUSTIN LEE

b. Singapore, 1963

UNTITLED, 2007

Signed and dated on the reverse
Mixed media on canvas
50cm x 40cm

PROVENANCE

Private collection, Singapore.

RM 3,000 – RM 6,000

East & West was part of Justin Lee's preparatory work for the National Museum of Singapore commission for the Singapore Art Show 2009. Women in ancient robes of old Cathay are shown with a handphone and a designer handbag, to comment on the impact of crass modern consumerism on traditional values.

Justin Lee was awarded the Mont Blanc Young Artist World Patronage Project in Hamburg, Germany (2007), the Singapore Motorola Style Award (2005), and the Highly Recommended Award in the Singapore UOB Painting of the Year (1998).

His education path started with a Certificate in Painting at the Nanyang Academy of Fine Art, Singapore (1996), Diploma in Fine Art at the La Salle-SIA College of the Arts (1999), Bachelor of Arts, University of Huddersfield, Britain (2006). He took part in the Causeway Exchange in Kuala Lumpur in 2011.



100

LEO ABAYA

b. the Philippines, 1960

ASLEEP BESIDE THE PASIG. WHAT ARE WE DOING?, 2009

Serigraphy on fabric, acrylic on canvas
152cm x 182cm, diptych

PROVENANCE

Private collection, Singapore.

RM 9,000 – RM 15,000

Artist-production designer Leo Abaya works in visual art and films that touch on current Filipino socio-political concerns.

He received his BA in Fine Arts from the University Philippines in Diliman in 1995, graduating magna cum laude, and followed up with a Masters in Painting from the Winchester School of Art at the University of Southampton in Britain in 2004. He won Best Production Design in the 1998 Metro Manila Film Festival, besides the 1999 FAMAS Awards and the 1999 Gawad Urian for the film, *Jose Rizal*, and the Production Designer of the Year 1999 Star Awards for Movies. He won the Juror's Prize in the Artists Association of the Philippines competition in 1992 and held his first art solo, *Bliss*, at the West Gallery in 1997.



101

HENDRA HEHE HARSONO

b. Indonesia, 1983

UNTITLED, 2012

Signed and dated 'HeHe'12' (lower right)

Acrylic on canvas

160cm x 35cm each, set of 2

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,500 – RM 5,000

Hendra Hehe Harsono (HHH) borrows from the so-called 'lowbrow art' of Pop culture, the indie movement, graphic novels and Pop Surrealism creating an imaginary world of monsters and mutant friends. His colourful characters are somewhat reminiscent of the Switzerland-based Indonesian artist Eddie Hara's.

HHH is no stranger to Malaysia, having one of his seven solos called *Little House and The Prayer* at Richard Koh Fine Art in Kuala Lumpur in 2010. His other solos include *Share A Bed With Monster* (VV Café, Yogyakarta) and *Utolan Land* (Vivi Partroom, Jakarta). He graduated in Fine Art majoring in Graphic Art at Institut Seni Indonesia (ISI) in Yogyakarta.



102

VICTOR BALANON

b. the Philippines, 1972

ORTHOGONAL HEXAD, 2011

Acrylic pen and ink on canvas
138cm x 216cm, diptych

PROVENANCE

Private collection, Singapore.

RM 9,000 – RM 15,000

The title itself is a conundrum with 'orthogonal' meaning 'of or involving right angles' and 'hexad' standing for something 'a group or set of six.' Whatever the mathematical permutations, the two-panel painting seems to show robotic humanoids in a human parts factory.

Victor Balanon decided to switch to Art a year before graduating with Dental Medicine at the University of the East. He studied Fine Arts, Majoring in Advertising at the same university in 1995-97. He worked as an illustrator for film, comics and indie music labels. He studied Films and Animation at the Mowelfund Film Institute, and self-published a comic book anthology. Among his solos were *Ante Bellum* at the Artesan Gallery in Singapore in 2011, and *Through A Glass Darkly* at the Blanc Gallery in Manila.

MELLA JAARSMA

b. Netherlands, 1960

THE TALISMAN, 2009

Chainmail

Dimensions variable

PROVENANCE

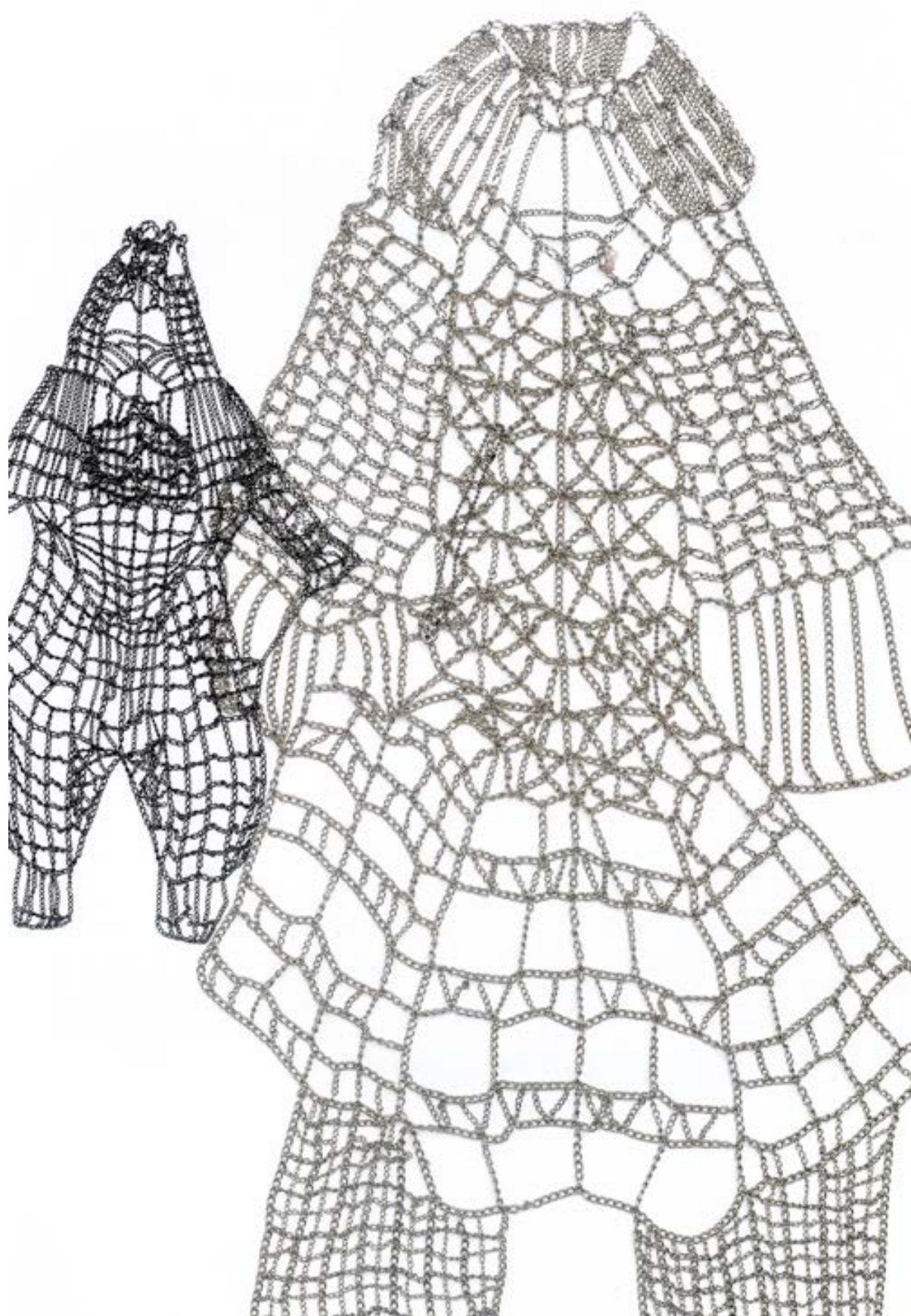
Private collection, Singapore.

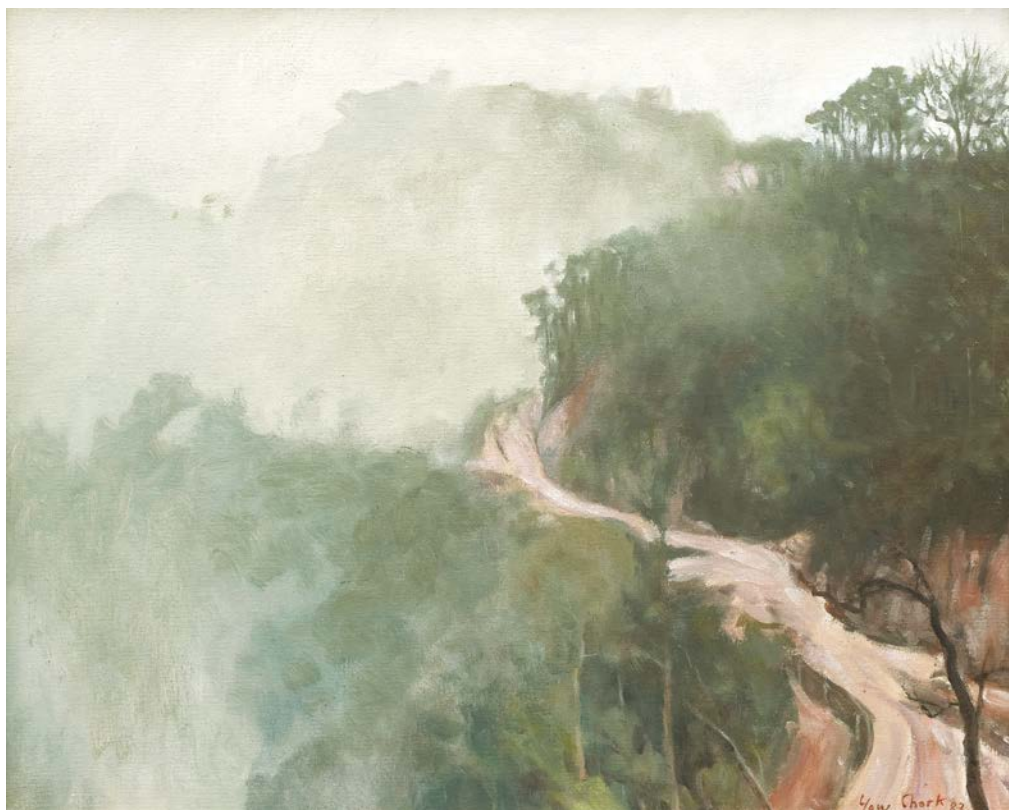
RM 9,000 – RM 12,000

Inspired by samurai shields, Mella Jaarsma makes an amulet-like concoction of new and used chains and necklaces, which could double as fashion jewellery. Her works touch on issues such as ethnicity, belief systems and gender.

Hailing from Holland where she was born in Emmeloord and trained at the Minerva Academy in Groningen (1978-1984), Mella decides to base herself in Yogyakarta after continuing her studies at the IKH Art Institute in Jakarta (1984) and the Indonesian Institute of the Arts in Yogyakarta (1985-86).

With her partner Nindityo Adipurnomo, she founded the Cemeti Gallery in Yogyakarta. She has taken part in the 3rd Asia-Pacific Triennial in Brisbane, Australia, in 1999; the Gwangju Biennale in 2002, the Yokohama Triennial and the 20th Sydney Biennale.





104

FUNG YOW CHORK

b. China, 1918 – d. Kuala Lumpur, 2013

UNTITLED, 1983

Signed and dated
'Yow Chork 83' (lower right)
Oil on canvas laid on board
45cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

Self-taught artist Fung Yow Chork is noted for his plein air paintings of fishing villages, river scenes and rural life mainly in the Klang Valley and Malacca. During his free time, he would go on painting excursions, usually with a few friends like Wong Jong Nong and Peter Liew, and here, he captured a treacherous section then on the road up to Genting Highlands.

He was a co-founding member of the Thursday Art Group and the Selangor Art Society (1954), and switched to oils on the advice of Zhong Baimu who was teaching at the Nanyang Academy of Fine Art in Singapore. He migrated from Guangdong, China, to Singapore in 1933 and moved to Kuala Lumpur. He worked as a salesman, a shop assistant, and a typesetter for a Chinese newspaper before retiring in 1977. He held his first solo at the Chin Woo Gallery in Kuala Lumpur in 1981, the Australian High Commission in 1982, the Rupa Gallery, KL in 1983, and The Art Gallery, Penang, in 1998. He won 2nd Prize in the Merdeka Independence Trade Fair art and photography exhibition.

GAN CHIN LEE

b. Kuala Lumpur, 1977

STANDING LADY WITH FLOWERS, 2012

Signed and dated
'Gan Chin Lee 2012' (lower middle)
Oil on plywood
60cm x 30cm

PROVENANCE

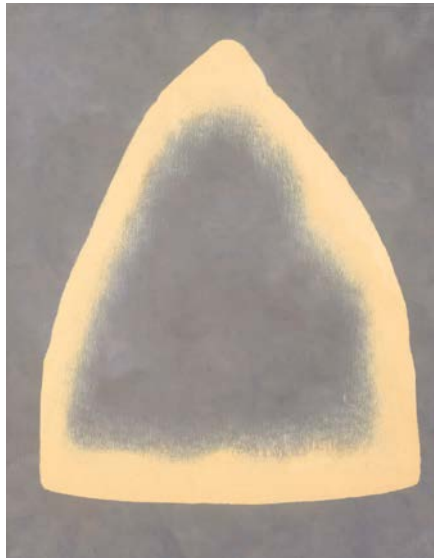
Private collection, Kuala Lumpur.

RM 3,000 – RM 6,000



Gan Chin Lee – one of the five young Gans in Malaysian art and mostly doing figuratives – has greatly improved his skills, style and concept since doing his Masters at the Central Academy of Fine Arts in Beijing (2008), where he got the Bronze Graduate Creation Award. In 2005, he did his advanced studies in mural painting there. On his return, he was adjudged one of the winners of the Malaysia Emerging Artists Award. He first graduated with a diploma in Illustration from the One Academy of Communication Design, Kuala Lumpur, in 1998, when he got a Platinum Award.

The woman in the work is probably a student from his art school who had graduated, and thus the congratulatory flowers. She is rather tall but has simple taste, as can be gleaned from her hairband and sandals. Gan held his *Soliloquy* solo exhibition at Valentine Will Fine Art in Kuala Lumpur in 2013.



106

NATTHAWUT SINGTHONG

b. Thailand, 1978

BANG-KRA-THING SERIES NO. 1, 2006

Signed and dated
'Natthawut Singthong 2006' (lower right)
Acrylic on paper
128cm x 100cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,000

The work by Natthawut Singthong is taken from his solo exhibition at Art Forum in Singapore called *Bang Kra Thing to the Spiritual Forest and places in between*, in November 2006. The four conical shapes with various configurations, backdrops inside and outside them, and in various states of placements, evoke a kind of meditative quality.

Born in Ubonratchatane in Thailand, Natthawut graduated with a Bachelor's of Fine Art (Painting) from the Chiangmai University in Thailand in 2003. His solos include the *Bang-Kra Thing to the Spiritual Forest and places in between*, Singapore (2006), *A Black Horse in the New Moon Night*, Thailand (2005), and *Recent Works by Natthawut Singthong*, Thailand (2004). He was also featured in Valentine Willie Fine Art's annual *3 Young Contemporaries*, together with Eko Nugroho and Vincent Leong.



107

GENEVIEVE CHUA

b. Singapore, 1984

WANDERER ABOVE THE SEA OF FOG #2 (PEDRA BRANCA; SOUTH LEDGE; MIDDLE ROCKS), 2011

Graphite on cellophane
3.5cm x 4.8cm, set of 5

PROVENANCE

Private collection, Singapore.

RM 2,000 – RM 4,000

This work by Singaporean Genevieve Chua on the Malaysia-Singapore disputed island of Pedra Branca (Portuguese for 'White Rock' because of the white guano bird droppings, but known as Pulau Batu Puteh to Malaysia) is a sensitive issue between the two countries which was once amalgamated (1963) before separating in acrimony in 1965. It perhaps also questions the sovereign power over a piece of uninhabited granite rock, in this case some 8,560 square metres. On May 23, 2008, the International Court of Justice ruled that Pedra Branca belongs to Singapore, but that Middle Rocks is under Malaysia (the Johor Sultanate, founded in 1528), but is silent on the status of the South Ledge, which is the subject of this set of five small-scale paintings in mock-satellite images. She works in abstract on natural history and linguistics.

Genevieve Chua studied at the La Salle-SIA College of the Arts in Singapore (2000-2004). She won the Singapore National Arts Council's (NAC) Young Artist Award in 2012, and its Georgette Chen scholarship in 2003-2004. Since her first solo, *As Brutal As*, at the La Libreria, Singapore in 2007, she has taken part in major events such as the Singapore Fringe Festival 2009 ('Raised As A Pack of Wolves'), Art Hong Kong 2011 (Chan Hampe Galleries) and other exhibitions in Japan, Singapore, Los Angeles (the United States) and Manila (the Philippines).

Her residencies include The Banff Centre (Calgary, Canada, 2010), the Singapore Tyler Print Institute under the BMW Young Artist Series (2010), The Art Incubator (Singapore NAC, 2011), Gyeonggi Creation Centre residency (South Korea, 2011) and a 2012 residency at the Royal College of Art, London.

108

ERIK PAUHRIZI

b. Indonesia, 1981

UNTITLED, 2009

Mix media, digital print and oil on canvas
193cm x 145cm

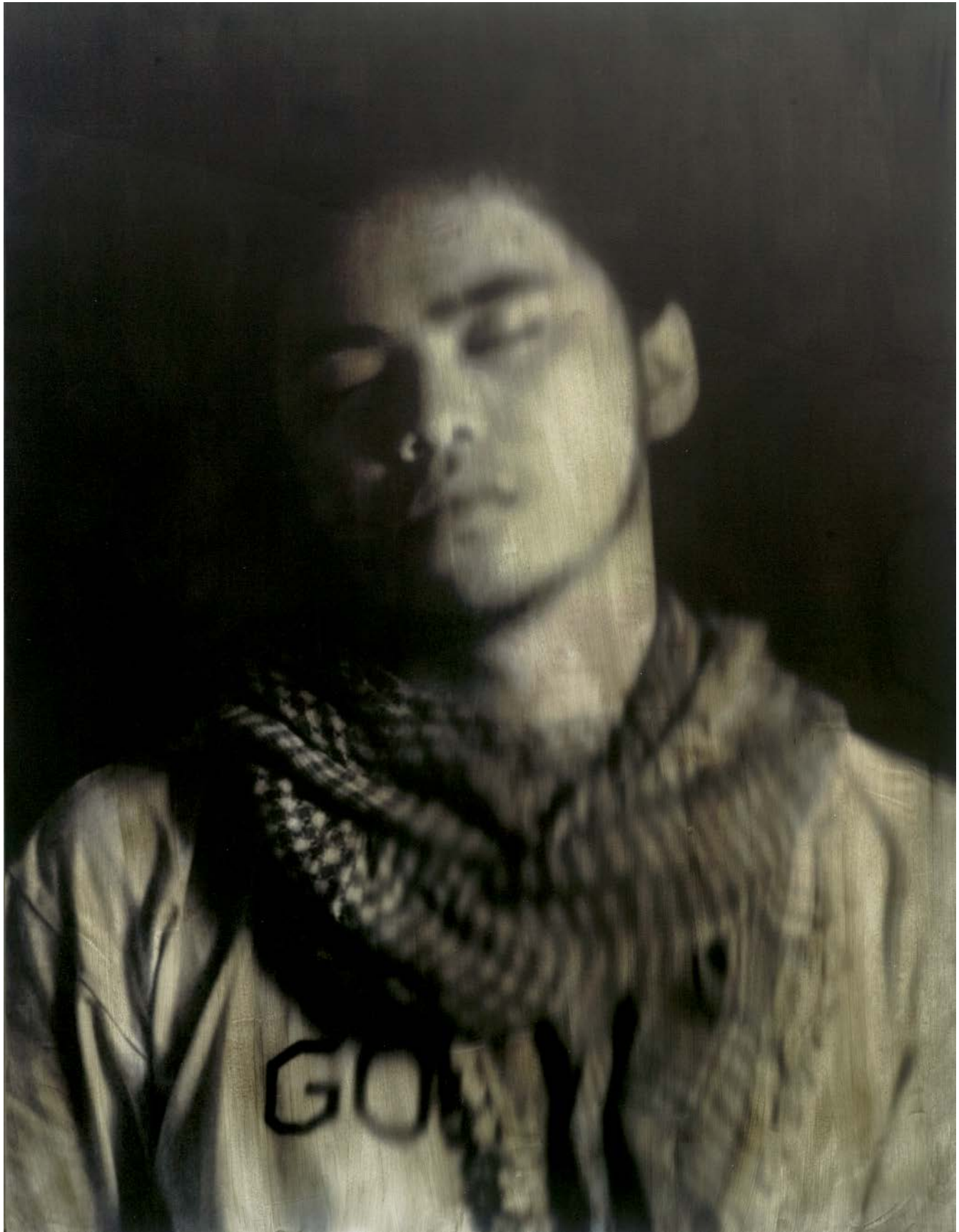
PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Erik Pauhrizi uses a gamut of media including photography, video, performance, painting and sculpture to conceptualise his pet theme of post-colonial identity. This work is from his *Fictitious Biography Series*, playing on perceptions, location (dislocation) and context.

Born in Indonesia in 1981, Erik had lived in Braunschweig and Berlin in Germany from 2009-2013, but now lives in Bandung. He received his B.A. in Fine Arts from the Bandung Institute of Technology, Cum Laude, and his Diploma Freie Kunst at the Braunschweig University of Art. He has had solos all over the world since his first, *The Poison of Our Sins*, in New York in 2011, when doing a research grant given by the Asian Cultural Council (2010) in cooperation with the New Museum in New York. In 2014, he was awarded a residency-exhibition in Vienna, Austria.





109

FADILAH KARIM

b. Johor, 1987

IMBALANCE, 2015

Signed 'Fadilah Karim' (lower right)

Oil on linen

107cm x 152cm, diptych

PROVENANCE

Private collection

RM 12,000 – RM 15,000

This work, *Imbalance*, of a disorientated, schizophrenic girl whose picture is split in the middle and dis-aligned to show two 'actions' and suggest some psychological flaw, was shown at Galeri Chandan in 2015. They are two different pictures of the same person, with the one on the left with eyes open and staring at viewer, while the other's eyes are looking down with the eyelids down too, and the slightly tilted head supported by her left hand in akimbo. Only the rabbit, despite the dislodged plaque as it is from the same picture, remains calm.

Fadilah graduated with a Masters in Fine Art, Majoring in Painting, at the UiTM (University Mara Institute of Technology) Shah Alam, in 2013, Bachelor's in 2010, and a diploma from the UiTM Malacca in 2008. She held her first solo, *Vague*, at the Pace Gallery (now Nadine Fine Arts) in 2012, and her most recent being *Secret Lies* at Taksu Gallery, KL, in April-May 2016. She was featured among 16 Malaysian figurative artists in a special exhibition in Art Stage Singapore 2015.



110

FADILAH KARIM

b. Johor, 1987

MAN AND HIS DIGNITY, 2014

Signed and dated
'Fadilah Karim'14' (lower right)
Oil on linen
91cm x 107cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Fadilah Karim is a widely celebrated young artist noted for her enigmatic, inscrutable figures in a melancholic and mysterious setting. Her mastery of the figures was helped by a two-month mentorship under 'Silat Master' Amron Omar. The blogger, Art KL-itique, writing on '*Fadilah Karim, VII@ Segaris*' (gallery) in March 2013: "The figures in Fadilah Karim's works are stuck in a perpetual state of anguish, the characters readily questioning their personal values." In her 2016 solo called '*Secret Lies*', Liz Anne Bautista wrote: "...this painter's singularity lies in her ability to plait her personal stories into her work, each creation echoing a raw intensity shaped by her own opinions, experiences, interests, philosophies, vulnerabilities, and ideas of beauty, whether it is a portrait of herself or a good friend, an image of either one of her four cats or a diptych depicting an ageing patriarch."



111

JAHAN LOH

b. Singapore, 1976

CHERRY POP, 2003

Acrylic on canvas
92cm x 61cm

PROVENANCE

Private collection, Singapore.

RM 8,000 – RM 12,000

Cherry Pop marks multidisciplinary Jahan Loh's entry into the Singapore art scene, first in 2002 and reprising it in 2003. He was also into street and graffiti art and brass sculptures.

He received his Masters, Majoring in Design, from the University of New South Wales, on a Singapore Press Holdings scholarship, after his studies at the La Salle College of the Arts in Singapore (1997-2000). A stint in Taiwan, with Machi Entertainment, saw him winning the Taiwan MTV CD Cover Design of the Year, after which he set up Invasion Studios with Jeffrey and Stanley Huang. He collaborated with John Matos in *Collision* at the Esplanade, Singapore, in 2006, Edison Chen and Jakuan Melendez in *Treacherous Tries* in 2010, and skateboarder-musician Steve Caballero in 'Double Dragons' in Hong Kong.



112

NATTHAWUT SINGTHONG

b. Thailand, 1978

MY LOVE 8, 2009

Signed and dated
'Natthawut Singthong 2009' on the reverse
Mixed media on canvas
186cm x 136cm

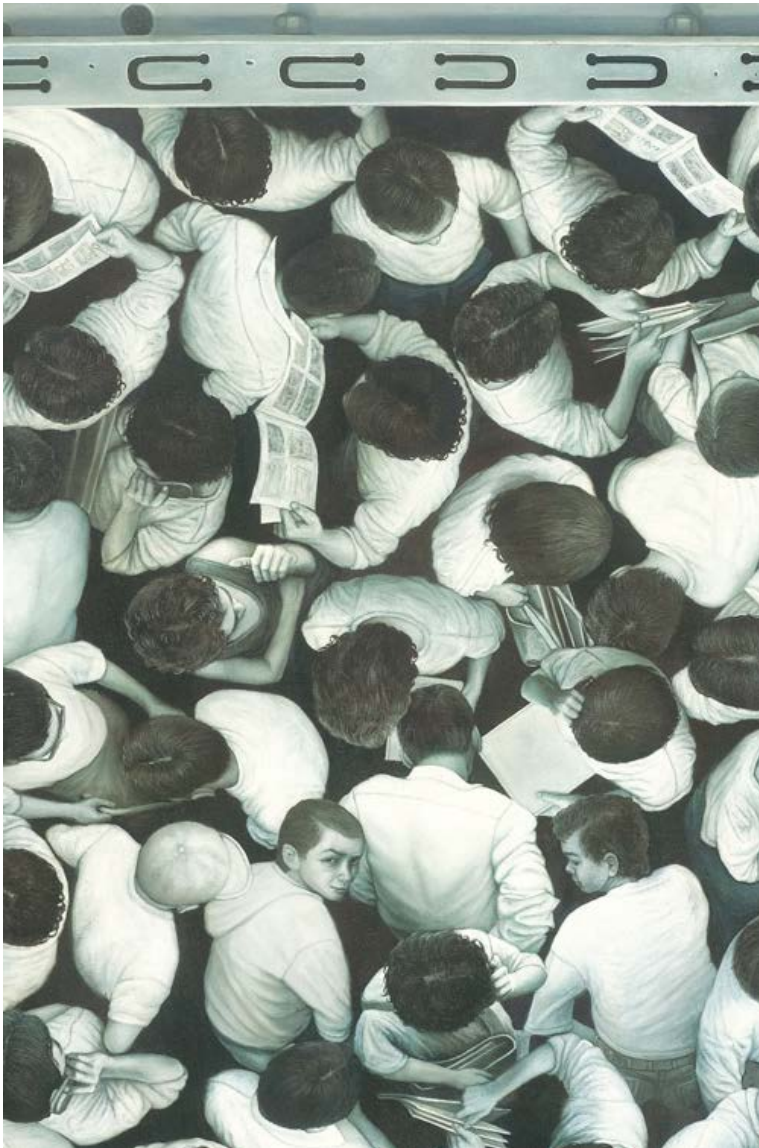
PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

This mixed media work done in monochromatic tones focusing on the evening bridal gown which represents the epitome of love and the promise of a new life and challenges together for the happy couple, also questions traditional and cultural practices which get subsumed in a Western-deviated capitalist consumerism.

Born in Ubonratchatane in Thailand, Natthawut graduated with a Bachelor's of Fine Art (Painting) from the Chiangmai University in Thailand in 2003. His solos include the *Bang-Kra Thing to the Spiritual Forest and places in between*, Singapore (2006), *A Black Horse in the New Moon Night*, Thailand (2005), and *Recent Works by Natthawut Singthong*, Thailand (2004). He was also featured in Valentine Willie Fine Art's annual *3 Young Contemporaries*, together with Eko Nugroho and Vincent Leong.



113

NORMAN DREO

b. the Philippines, 1970

MASS PRODUCED, 2009

Signed and dated
'DREO2009' (lower right)
Oil on canvas
122cm x 81cm

PROVENANCE

Private collection, Singapore.

RM 4,000 – RM 6,000

Is it a black-and-white photograph? Norman Dreo's topdown view of youths, probably students, cramped in an oblong space, and with some reading perfunctorily, is a commentary of the production-line education system, as suggested by the apparently computerized circuit-board below. It is a mash-up of science and society and also reflects the attitudes of the youths today, whether they are the 'X' or 'Y' Generation.

Norman is regarded as a digital-art whizkid in the Philippines. Trained at the University of the Philippines, he first made his mark when he won 1st Prize at the Metrobank national art competition in 1995. In 2001, he was accepted for an artist's residency at the Vermont Studio Centre in the United States, where he also held a solo at the Red Mill Gallery. On his return, he held a solo at the Red Dot Café Gallery in Manila in 2002.

SAMSUDIN WAHAB

b. Perak, 1984

UNTITLED, 2011

Signed and dated (lower right)
Acrylic, enamel paint and bitumen
on canvas
89cm x 79cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000



Gilbert & George Burger, anyone? Samsudin Wahab believes strongly that all living beings should exist in co-existence and not be disrespectful of one another, or worse exploit, discriminate or harm others. So, in a sardonic way, he decides to sacrifice the British art duo icon Gilbert & George, with the head inverted to each other, as a burger sandwich. Gilbert & George, both in their 70s and who call themselves 'human sculptures' are known for their colourful and large photo-based works on soci-political issues. This work was donated towards the World Wildlife Fund for endangered species conservation.

Samsudin Wahab graduated with a Bachelor (Hons) Fine Arts, Majoring in Printmaking, from the University Mara Institute of Technology (UiTM) in 2007. His diploma was at its Seri Iskandar, Perak, campus in 2005. He is co-founder of Cetak Kolektif (focusing on printmaking), and a member of

the Sebijiipadi Studio and sound-performance group SO. In October, he took part in the Kuandu Biennale in South Korea. He won the Juror's Award in the Young Contemporaries national competition in 2013, the Malaysia Emerging Artists Award in 2009, 2nd Prize in Goethe-Institut's Salon Meets Art (2007), and Consolation Prize in the Tanjung Heritage 2005 competition. He was selected for art residences in Rimbun Dahan (2009), Taksu Kuala Lumpur (2009), and Khazanah Nasional's Art residency in Mumbai, India (2010) and was among 16 Malaysian figurative artists showcased in the Art Stage Singapore in 2013. His solos include *Enough* (Taksu Gallery, KL, 2008), *Not Enough* (Galeri Chandan, KL, 2010), *Self-Parody* (15th Rimbun Dahan, Selangor, 2010), and '*Propositions for the Future*' installation (Fergana Art, Penang Whiteway, 2015).

SAMSUDIN WAHAB

b. Perak, 1984

PIAGAM LANGIT DAN BUMI (THE CHARTER OF SKY AND EARTH), 2010

Signed and dated (lower right)
Acrylic, enamel paint and bitumen
on canvas
153cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

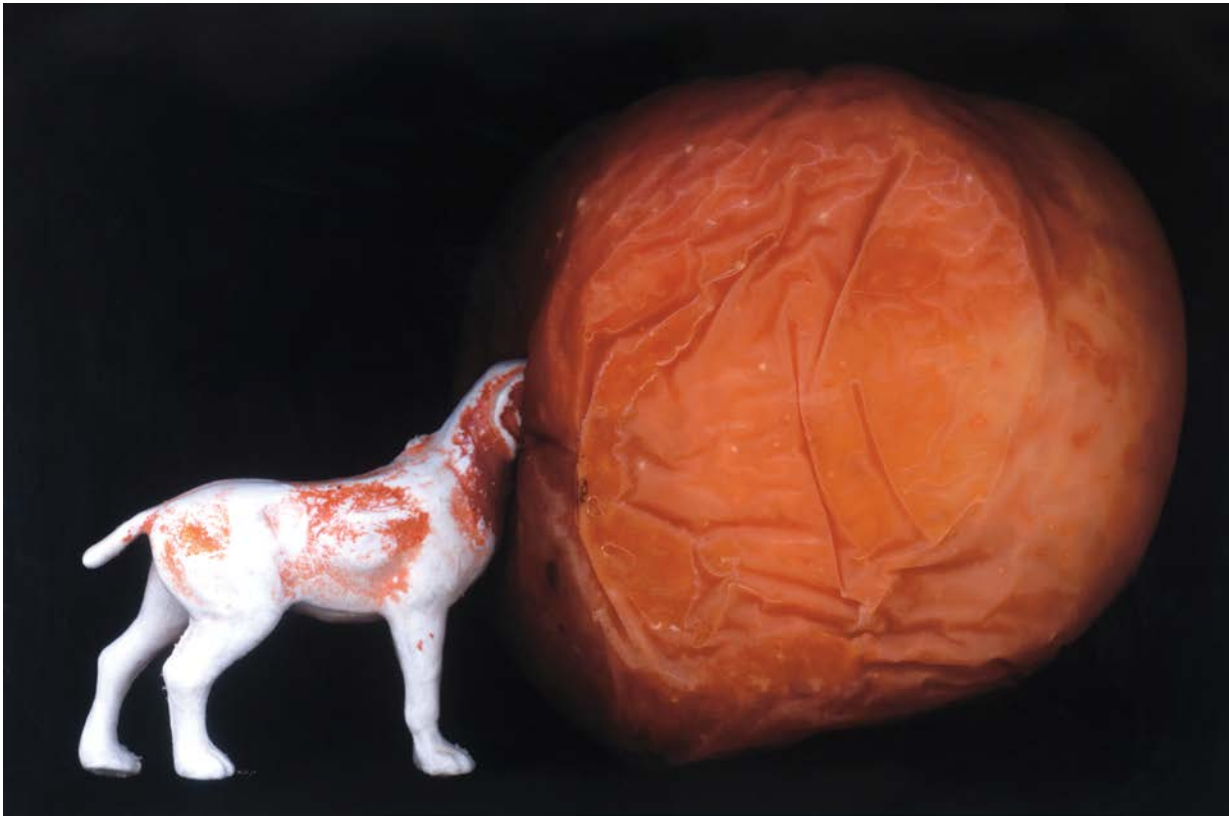
RM 15,000 – RM 18,000

The unnerving picture of a 'Tree Man' with feet in cement cast and the right side of the body self-bevelled is a morbid psychological contemplation. Some kind of ennui has set in after years of being an artist, and the 'victim' feels that he has to resort to a self-mutilation of sorts to set himself free, so that he can move on to new things. On another level, it could be read as a degradation of the environment where the 'Tree Man' faces inevitable doom.

Samsudin Wahab graduated with a Bachelor (Hons) Fine Arts, Majoring in Printmaking, from the University Mara Institute of Technology (UiTM) in 2007. His diploma was at its Seri Iskandar, Perak, campus in 2005. He is co-founder of Cetak Kolektif (focusing on printmaking), and a member of the Sebijipadi Studio and sound-performance group SO. In

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116

ANGKI PURBANDONO

b. Indonesia, 1971

STAY HUNGRY, 2009

Inscribed 'unique edition 100cm x 140cm' (lower left), titled 'Stay Hungry' (lower middle), signed and dated 'Angki Purbandono, 2009' (lower right)
Scannograph (digital print on monet canvas)
100cm x 140cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Angki Purbandono has devised a kind of pictorial mediated reality by scanning objects or photographs as part of his art. These scanographic works were unveiled in the *Space and Shadows: Contemporary Art from South-east Asia* at the Haus der Kulturen der Welt, Berlin, Germany, in 2005. In 2005 to 2006, he was living in Seoul under the Asian Artists Fellowship programme from South Korea's Museum of Contemporary Art. He has had residencies also in Hong Kong, Singapore and Fukuoka in Japan.

Angki is no stranger to Malaysia, having been showcased in the *Kissing The Methods* at Richard Koh Fine Art in Kuala Lumpur in 2009. His other notable solos include *Invisible Cities*, Hong Kong (2013), *Angki Purbandono and PAPs*, Mizuma Gallery, Singapore (2014) and *Top Pop* at Soo Bin Art Plus Gallery, Singapore (2011). He had taken part in the Fukuoka Asian Triennial in 2009. The year 2011 proved most busy for Angki, with participation in the Jakarta Biennale, Art Jog, Art Hong Kong, and Indonesian Eye, *Fantasies & Realities*, at Saatchi Gallery in London.

Born in Cepiring, Indonesia, in 1971, he lives and works in Yogyakarta. His art tutelage were in the Modern School of Design, Yogyakarta (1993-94) and the Indonesia Institute of Art, Yogyakarta (1994-99). He is also a board member of the alternative contemporary photography space, MES 56.

ANTHONIE CHONG

b. Perak, 1971

UNTITLED, 1993

Signed and dated 'anthonie'93.' (upper right)

Oil on canvas

70.5cm x 45.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 7,000



This early work reveals Anthonie Chong as a major figurative artist with a fragile temperament and deeply psychological impulses. There are two poles, one of Realism and the other with eddying textures that enhance the drama. Here, the mother is shown awkwardly snatching away her child, who has a perplexed look about him. Despite her protective nature, the child does not look comfortable. Anthonie Chong puts his signature in a sloping slant on the upper right of the woman's head.

Antonie Chong graduated in Graphic Design from the Perak Institute of Art in 1990. He won the Philip Morris Asean Art Award – Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, and which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974.

SYED AHMAD JAMAL, DATUK

b. Johor, 1950 – d. Kuala Lumpur, 2011

PERCHOBAAAN, 1965

Signed and dated 'A'65' (lower right)

Oil on canvas

90cm x 80cm

PROVENANCE

Private collection, Kuala Lumpur.

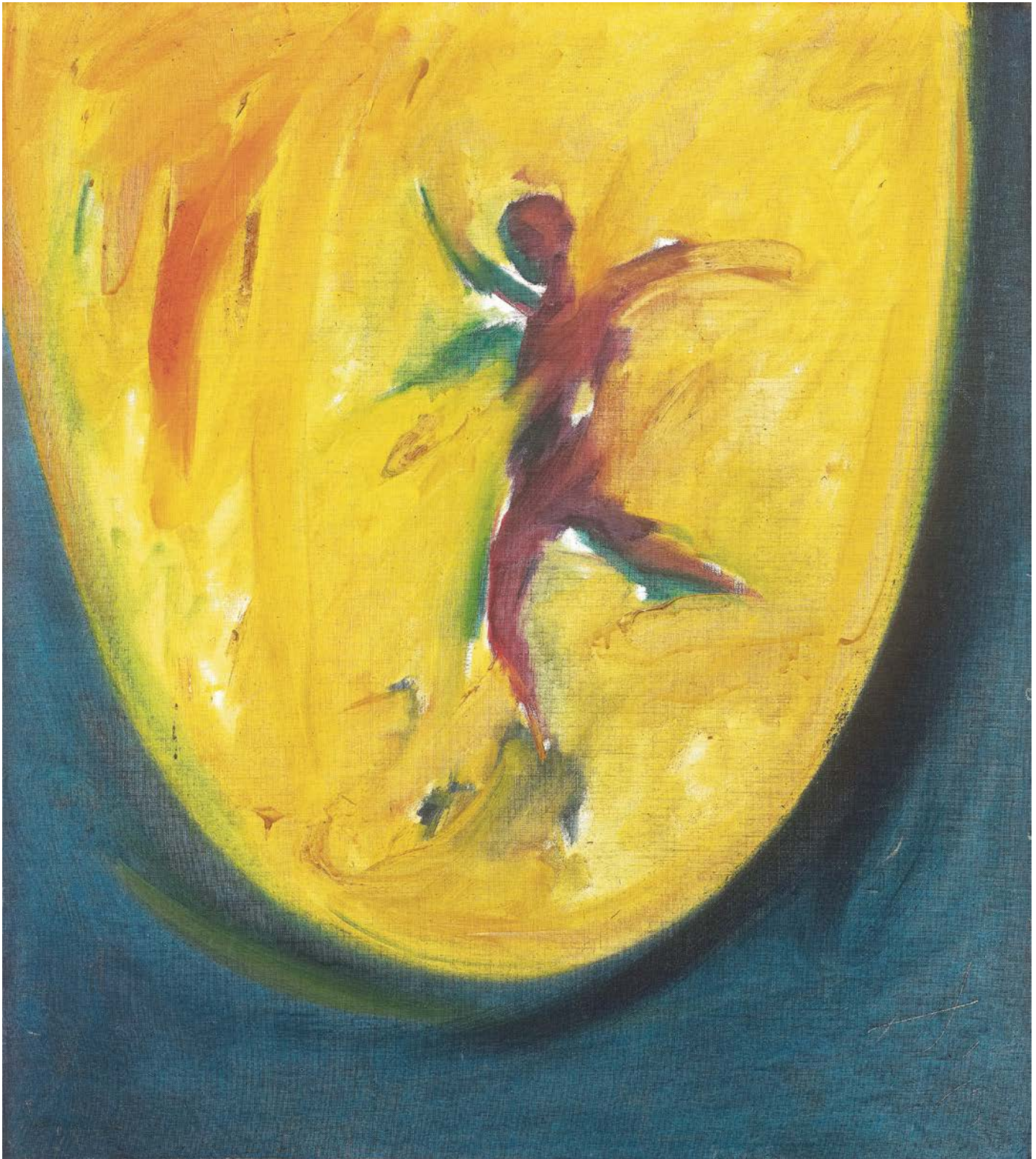
RM 130,000 – RM 180,000

THE ambivalent response to Datuk Syed Ahmad Jamal's (DSAJ) work stems from some inside information about a sensitive time in the National Laureate's domestic life, when his marriage was on the rocks, when he had so much to cheer for – his then coming Sept 19 birthday, his third solo exhibition, and his promotion as acting principal of the Specialist Teachers Training Institute (STTI). To the nebulous figure in the oval shape truncated at the top, like an ovum, is 'it' dancing more for forgetfulness than celebration, or skidding? We'll never know now.

DSAJ enrolled at the Birmingham School of Architecture but after a year, switched to Chelsea School of Art in London (1951-55). He received a Fulbright scholarship to study Sculpture at the Chicago Institute of Art (1963-64). In 1974, he received his Masters of Art History from the University of Honolulu, Hawaii.

His top-notched honours include the Asean Cultural Award (1987), Anugerah Seni Negara (1995). He was director of the National Art Gallery (1983-91) and the Asian Art Museum (1979-83), and principal of the Specialist Teachers Training Institute (1964-72, but there since 1961).

On a sad note, his *Lunar Peaks* monumental sculpture in Kuala Lumpur was wilfully demolished by the KL City Hall authorities, to much public uproar, recently.





119

WONG HOY CHEONG

b. Penang, 1960

INDIAN RUBBER TAPPER, 1996

Signed and dated 'WHC 96' (lower middle)

Charcoal on paper

75cm x 56cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 10,000

The portrait of an Indian rubber tapper, among other migrant workers, is rendered in large-format in charcoal, to put these lowly workers as unsung heroes in the nation's development.

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

120

KHOO SUI HOE

b. Kedah, 1939

BOY WITH PINK LIPS, c.1960s

Signed 'SUIHOE' (lower right)

Oil on board

54cm x 37cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 18,000 – RM 22,000



Khoo Sui-hoe likes to do small portraits of ordinary people who could be strangers he meet in the streets. People of all races in the region. To him, it is more spontaneous and fun. The boy with fringe haircut and a prominent nose stands out, but more so for his pink lips. Ditto, the title.

Sui-hoe knew he was in the right path when he won 1st Prize (Oil) in the Malaysian Art and Craft competition in 1965 and a Honourable Mention in the prestigious Salon Malaysia in 1969. He studied at the Nanyang Academy of Fine Art in Singapore, graduating in 1961. Under the John D Rockefeller III Fund award, he studied at the Pratt Graphic Centre in New York in 1974.

Sui-hoe is the spiritual leader of the Utara Group, formed in 1977. He set up the Alpha Utara Gallery in Penang in 2004, along the lines of his previous Alpha Gallery, which he set up in Singapore in 1972.

He was given a solo in 1978, by the Penang Museum Board, for works from 1963-73. In 2007, the Penang State Art Gallery honoured him with a Retrospective called *The Painted World of Khoo Sui-hoe*, which was followed by a mini retrospective of his works from 1967-2013, by The Art Gallery Penang, in 2013.

In 2015, he held a two-part *An Overview* exhibition at the Private Museum, based on works still with him and those in the collection of Datuk Seri Lim Chong Keat.

REFERENCE

The Painted World of Khoo Sui-Hoe, A Retrospective, Penang State Art Gallery (2007)

YUSOF GHANI

b. Johor, 1950

**NAKHODA ALAM WAYANG SERIES,
1998**

Signed and dated 'Yusof Ghani'98' (lower right)
Mixed media on canvas
61cm x 107cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 35,000 – RM 50,000

Wayang, inspired by Yusof Ghani's love for theatre and the cinema, was first shown at Galeri Citra in Kuala Lumpur in 1997, after a transitional show called *Topeng-Wayang* at the Jenkins Johnson Gallery in San Francisco in 1997, followed by *Wayang II* at Artfolio Gallery in Singapore in 1998. It was dubbed "Topeng with movement". It is about the struggles in life and the subterfuges used. Two of the three *Topeng* series were held at Galeri Citra in 1993 and 1995 respectively, with the third at Takashimaya Gallery in Singapore.

Yusof Ghani received his BA (Graphic Art) from the George Mason University in Virginia, USA (1981) and Master's of Fine Art (Painting) at the Catholic University, Washington DC, USA (1983). He unveiled his *Tarian Series* in 1983 in an exhibition at his university before following it up at Galeri Citra in Kuala Lumpur in 1989.



JOLLY KOH, DR.

b. Singapore, 1941

UNTITLED, c.late 1960s

Signed 'Jolly' (lower right)

Oil on canvas

127cm x 100cm

PROVENANCE

Private collection, Europe

RM 85,000 – RM 100,000

A beautiful rare painting from the late 1960s by Jolly Koh from a private collection in Europe. Understated yet rich in emotion, it exudes an atmosphere of quiet contemplation in nature.

Artist-educator Jolly Koh is one of the finest colourists in Malaysian art. He was given his first solo exhibition at the British Council, Kuala Lumpur at the age of 17 in 1958. An eighth generation Peranakan Baba, Jolly Koh grew up in Malacca. He excelled in art studies obtaining his National Diploma in Design at the Hornsey College of Art, London (1959 - 1962) and the Art Teacher's Certificate at the London University (1962 - 1963). He then obtained his MSc (Fulbright scholarship, 1970 - 1972) and Ed.D (1972 - 1975) at the Indiana University in the United States, while being a teaching associate there from 1973 to 1975. He also taught Art in Melbourne and Adelaide from 1976 to 1988. He was a senior lecturer at the MSC College (now SeGi) from 2000 until 2004. His solo show in 2013 entitled *Towards The Nebula* represents a darker phase in his palette.

REFERENCE

Artistic Imperatives (Selected Writings and Paintings) by Dr Jolly Koh , Maya Press, 2004.

Jolly Koh, Maya Press, 2008.





123

YEE I-LANN

b. Sabah, 1971

THE ORANG BESAR SERIES: YB1 - 10, 2010

Digital C-Type prints, edition 2 of 8
35cm x 26cm each, set of 10

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – RM 28,000



The ostentatious protocol of pinning flower brooches on VIPs (Orang Besar) or YBs politicians (Yang Berhormat) is taken by Yee I-Lann to raise questions about power, patronage and class (structure).

Shown in her solo called *Boogeyman*, the *Orang Besar* series are images printed on batik cloth, simulating the cracked lines from a combination of dye and liquid wax.

I-Lann graduated in Visual Arts at the University of South Australia, Adelaide, and later studied painting at Central St Martins School of Arts in London. She was selected to take part in the 3rd Asia-Pacific Triennial in Brisbane in 1999,

and the ARCO in 2002. Also trained in cinematography, she works as a production designer for feature films, as well as props buyer for the Hollywood film, *Anna and the King* and *Entrapment*.

Her auction record was set when her 2003 work, *Huminodun*, from the *Kinabalu Sereis* fetched HK\$295,500 (RM117,000) at Christie's Hong Kong sale in May 2008.



124

ROLANDO 'OLAN' VENTURA

b. the Philippines, 1976

UNTITLED, 2010

Signed and dated 'OLAN2010' (lower right)
Mixed media on canvas
153cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 12,000 – RM 15,000

Roland 'Olan' Ventura is one of the celebrated Ventura 'Three Rs' Art Brothers in the Philippines – Ronald, Roland and Roldan – all of whom are gaining a lot of traction with their divergent art, especially the eldest brother Ronald, who holds the auction record for a work in the Philippines .

Here, 'Olan's work depicts a kimono-clad women but with the flesh in photo-negative tones, the face etched only by the eyes, nostrils and lips gap. A cartoonish decal of a samurai on horseback hovers above and a skull lies under where she is seated. The backdrop is studded with a nondescript shape, probably a dragon fruit.

Olan graduated in Fine Art from the University of the East in 1998. His younger brother, Roldan, was also from the same university, but Ronald received his BFA in Painting at the University of San Tomas. Olan was featured in the *Toy Box* solo at Kuala Lumpur Taksu in 2009.



125

JANURI

b. Indonesia, 1977

SEMakin TINGGI, 2005

Signed and dated
'JANURI 2005' (lower right)
Acrylic on canvas
110cm x 135cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 10,000

With the levitational tricks of Criss Angel and David Blaine, people are more inclined to believe they can float in mid-air defying gravity, but Januri's high jinks are more symbolic of freedom, as in like Marc Chagall's works. The higher one gets, the safer and more secure, is the conventional wisdom, while there are those who fear heights (agoraphobia) and the rarefied air stifles normal breathing.

Tuban (Indonesia)-born Januri was invited for a solo called *The Land of Tragedy* at Chandan Gallery, Kuala Lumpur, in 2012 – his fourth since *Horizon Keempat* held at Jakarta's Edwin Gallery in 2003. Januri graduated from the Indonesian Institute of The Art, Yogyakarta, in 1996.

He was a finalist in the Philip Morris Asean Art Awards (Indonesia) in 1998 and 2000, and the Indonesian Art Awards in 2008, apart from being among the top three in the Nokia Art Awards in 2000, and a finalist in the IndoFood Art Award in 2001 and 2003.



126

KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

PADA WAKTU ITU, 2015

Signed and dated
'Khairudin Zainudin 15' (lower right)
Charcoal and acrylic on canvas
62cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – RM 7,000

Khairudin Zainudin, born in 1987 in Kelantan, is an upcoming rising star in the Malaysian art scene. At a young age, he has had 3 solo exhibitions up to date. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His recent works are inspired by his exposure and experiences abroad.

127

JUHARI SAID

b. Perak, 1961

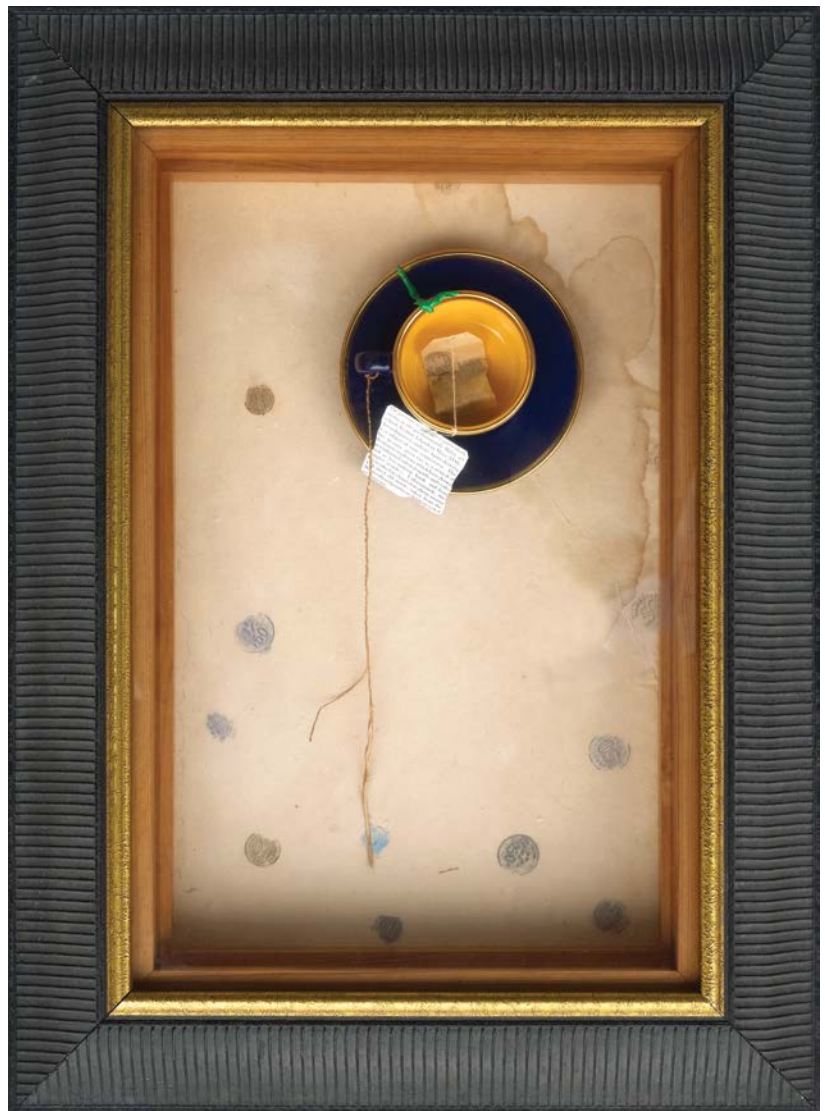
BORAK KEDAI KOPI...SAYALAH HERO, 1996

Signed and dated 'Juhari Said 96' (lower left)
Mixed media
50cm x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – RM 5,000



Masterprintmaker Juhari Said explored three-dimensional printmaking using found objects and merchandise such as detergent box, coffee cups and paper money, after his *Baju Kurung Series* (1995). It was also back to basics when he incorporated simple techniques such as drubbing and tracing.

Juhari Said has set his niche as an innovative printmaker par excellence, like in his graphic sculptures *Okir*, and attested by his winning the Major Award (Printmaking) in Salon Malaysia in 1991 for his work, *Tiga Cawan Kopi*, besides winning the Anugerah Karyawan Seni by the Unity, Culture and Arts and Heritage Ministry in 2009.

He graduated from the University Mara Institute of Technology in 1979-1983 and was a Creative Fellow at Universiti Sains Malaysia in 2008, and a resident artist at Universiti Malaya. In 1993, he received a French Government research grant and in 1994, a Japan Foundation grant, where he trained under Yoshisuke Funasaka. He set up an art camp cum residence-studio called Akal Di Ulu in Hulu Langat. He had taken part in several prestigious events such as the Asean Symposium and Workshop in Aesthetics in Manila (the Philippines), Osaka Triennial, French Print Triennial (Chamaleries), Bangladesh's Asian Art Biennale and the Tuzla Portrait Drawing Biennale.

TAJUDDIN ISMAIL, DATO'

b. Negri Sembilan, 1949

RED OASIS NO.2, 2002

Signed and dated 'Taj 1/02' (lower right)

Acrylic on canvas

168cm x 168cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 38,000 – RM 50,000

The title 'Red Oasis' evokes something refreshing amidst a desert palette of arid emotions, and the emotional gamut is more than just word play. Dato Tajuddin Ismail has opened up a pocket vista of palm-fringed paradisaical island, a welcome surprise in a long journey that does not seem to have a destination.

Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up Tj Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.



TAJUDDIN ISMAIL, DATO'

b. Negri Sembilan, 1949

REDFIELD - OCTOBER, 1994

Signed and dated 'Taj 1994' (lower right)

Acrylic on canvas

122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 32,000 – RM 38,000

No matter how one sees the grid configurations of different colour fields, geometric constructs and more organic spools, or both, the entry points seen as homogenic or disparate, the resultant experience will be one of surprise, a fleeting bliss.

Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up Tj Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.





130

ALEX LEONG

b. Penang, 1969

GURDWANA ROAD, PENANG, 2014

Signed and dated (lower right)
Watercolour on paper
27cm x 75cm

PROVENANCE

Private collection

RM 3,000 – RM 4,000

Alex Leong, born in 1969 in Penang, is catching the attention of collectors in these recent years, especially when his works are actively auctioned off at various local art auction houses. With a few solo exhibitions along his journey as an artist, he has been actively participating in group exhibitions locally and abroad, e.g. China, Indonesia, and Korea. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



131

CHOW CHIN CHUAN

b. Klang, 1961

UNTITLED, 2010

Signed and dated (lower right)

Oil on canvas

55cm x 55cm

PROVENANCE

Private collection

RM 4,500 – RM 6,000

Chow Chin Chuan, born in 1961 in Klang, is deemed an expert in painting bicycle, his favorite subject. He graduated from Kuala Lumpur College of Art with a diploma in Fine Art (1982), and Fine Figure Design (1983). He has held numerous solo exhibitions up to date, and participated in many group exhibitions abroad. Apart from watercolour, he also does oil painting, as exquisite, and with flawless skill.

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CATALOGUE

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

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

CONDITION REPORTS

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

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

BIDDER REGISTRATION

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

following documents when registering in person at the sale room:

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

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

REGISTERING TO BID ON BEHALF

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

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

BIDDING

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

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

ABSENTEE BIDS

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

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6016-273 3628, email info@hbart.com.my 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 / +6016-273 3628. Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

SUCCESSFUL BIDS

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

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

AUCTION RESULTS

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

PAYMENT

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

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

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

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

Malayan Banking Berhad

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

Account Name: Henry Butcher Art Auctioneers Sdn Bhd

Account No: 514347-608317

Swift No: MBBEMYKL

Please quote invoice number and client number with all transactions.

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

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

All mailed payments should be sent to:

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

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

COLLECTION OF PURCHASES

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

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

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

INSURANCE

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

CONDITIONS OF BUSINESS

NOTICE TO BUYERS AND SELLERS

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

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

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

A. DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

B. CONDITIONS FOR BUYERS

2. Company Property

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

BEFORE THE SALE

3. Examination of property

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

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

Estimated price range

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

Buyer's responsibility

All property is sold "as is" without any

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

The prospective buyer undertakes:

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

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

LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

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

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

no refund shall be available if either:

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

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

HBAA'S LIABILITY TO BUYERS

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

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

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

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

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

6. Seller's Liability To Buyers

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

AT THE SALE

7. Refusal of admission

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

8. Registration before bidding

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

9. Bidding as principal

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

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

10. Absentee bids

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

11. Currency converter

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

12. Video or digital images

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

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

13. Conduct of the auction

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

14. Sale of a lot

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

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

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

15. Auctioneer's discretion

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

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

16. Successful bid and passing of risk

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

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

AFTER THE SALE

17. Payment

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

"Guide to Buying at Henry Butcher Art Auction".

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

19. Passing of title

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

20. Transfer of risk

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

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

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

21. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances,

be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall also not accept responsibility or liability for their acts or omissions.

22. Export license

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

23. Remedies for non payment or failure to collect purchases

If the buyer without the prior agreement of HBAA fails to make payment of the full amount due or any part of it on any lot in accordance with Condition 17 above, HBAA shall be entitled in their absolute discretion and without prejudice to any other rights which HBAA and the seller may have, be entitled, both for HBAA and as agent for the seller, to exercise one or more of the following rights or remedies:

- a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
- b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- c) to forfeit the buyer's earnest deposit as required under Condition 14;
- d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- e) cancel the sale of the lot;
- f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the

balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;

g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;

h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;

i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;

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

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

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

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

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

24. Remedies for failure to collect purchases

If the buyer does not collect a purchased lot within seven (7) calendar days after the sale, HBAA may arrange for storage of the lot at the buyer's risk and expense. This shall apply whether or not the buyer has made payment of the full amount due. HBAA shall release the purchased lot only upon full payment by the buyer of all storage, removal, insurance and any other costs incurred, together with payment of all other amount due to HBAA including, if applicable, the full amount due.

HBAA shall, in their absolute discretion, also be entitled to exercise any of the rights or remedies listed in Condition 23(a), (c), (d), (f), (g), (h) and (l) above, provided that HBAA shall not exercise their right under Condition 23(f) above for a period of ninety (90) days following the relevant sale. In the event that HBAA exercise their rights under Condition 23(f) above, HBAA undertakes to hold to the buyer's order the net sales proceeds received by HBAA in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

C. CONDITIONS CONCERNING SELLERS

25. Seller's warranties

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

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

- (a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;
- (b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;
- (d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;
- (e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located;

required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;

- (f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;
- (g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

BEFORE THE SALE

26. Preparation for sale

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

- (a) the way in which property may be combined or divided into lots for sale;
- (b) the way in which lots are included in the sale;
- (c) the way in which any lot is described and illustrated in the catalogue or any condition report;
- (d) the date and place of the auction; and
- (e) the manner in which any sale is conducted.

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

27. Estimates

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

28. Exclusion of liability

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

director thereof shall be liable for any errors or omissions in any such representations.

29. Limitations on claims by seller

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

30. Withdrawal of lots by the seller

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

31. Withdrawal of lots by HBAA

HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) the seller breached any provisions of this Conditions of Business in any material respect or (iv) HBAA believes it would be improper to include the lot in the sale.

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

32. Withdrawal fee

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

33. Loss or damage

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

- (a) normal wear and tear;
- (b) gradual deterioration;
- (c) inherent vice or defect including woodworm,

mildew and other inherent defects not mentioned herein;

(d) errors in processing;

(e) changes in atmospheric conditions;

(f) handling or storage; or

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

34. Risk of loss or damage by the seller

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

AT THE SALE

35. Reserve price

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

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

36. Bidding at the sale

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

AFTER THE SALE

37. Payment

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

38. Payment of net sales proceeds to the seller

Unless HBAA has been notified by the buyer of his intention to rescind the sale on the basis that the lot is a counterfeit, HBAA shall send to the seller within six (6) weeks from the date of the sale of the lot, the net sales proceeds received from the buyer in cleared funds, less any other amount owing by the seller to HBAA or any HBAA's affiliated company. The seller should note that the net sales proceeds payable to the seller is derived from the actual proceeds of sale received by HBAA from the buyer. In the event of late payment by the buyer, HBAA shall, within two (2) weeks of receipt of such payment in cleared funds from the buyer, make such remittance to the seller. HBAA reserves the right to release a lot to the buyer before receipt of the full amount due for the lot.

39. Rescission

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

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

40. Non-payment by the buyer

In the event the buyer fails to pay the full amount due within four (4) weeks from the date of the sale, HBAA shall be entitled to agree to special terms on behalf of the seller for payment, storage and insurance, and to take any necessary steps to collect the amount due from the buyer. However, HBAA shall not be obliged to remit the payment due to the seller, nor to take any legal proceedings on behalf of the seller. HBAA shall discuss with

the seller and agree on the appropriate course of action to be taken to recover the payment due from the buyer. In addition, HBAA shall have absolute discretion to take and enforce any of the remedies set out in Condition 23 above including the right to cancel the sale and return the property to the seller. HBAA shall be entitled to charge the buyer interest for late payment in accordance with Condition 23(b) above and the seller hereby authorises HBAA to retain such interest for HBAA's own account.

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

41. Post-auction sales

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

42. Unsold lots

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

If the lot remains uncollected in ninety (90) days after the auction date, HBAA shall have the right to dispose of it as they see fit, which may involve

offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement).

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

D. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

43. Governing law

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

44. Jurisdiction

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

45. Service of process

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

46. Photographs and illustrations

The buyers and sellers agree that HBAA shall have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce images of each lot consigned to HBAA for sale. The copyright of all images, illustrations, written materials and published contents produced by or on behalf of HBAA relating to each lot shall remain at all times the property of HBAA and shall not be used by any person without the prior written consent of HBAA. HBAA shall have

the right to use all such materials in whatever manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

47. Copyright

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

48. Export/Import and embargoes

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

49. Notices

Any letter, notice, request, demand or certificate: (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient; or

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

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

Any notice sent to HBAA shall be sent to:

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

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

50. Severability

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

51. Personal details

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

52. Introductory fees

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

53. Miscellaneous

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

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

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

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

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



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page 29 - **DIAMONDS** *are* **FOREVER**



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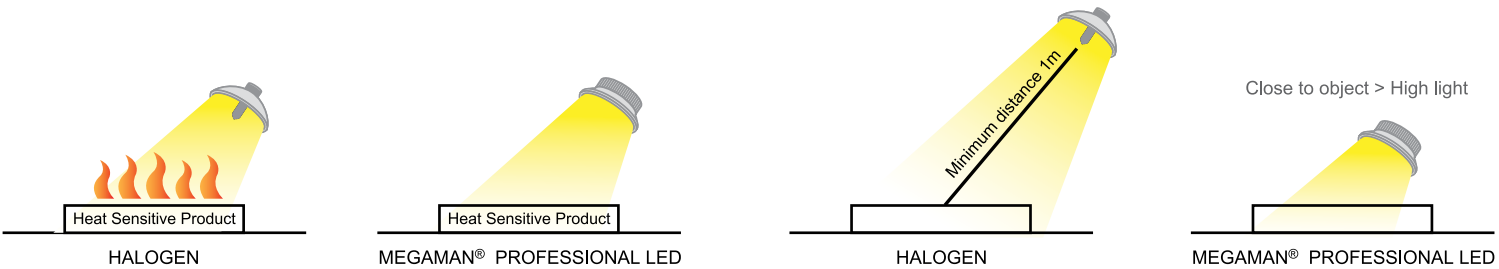
page 6 - DIAMONDS *are* FOREVER

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Bidder Registration Form

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

BILLING NAME	CLIENT NUMBER (FOR OFFICE USE ONLY)
ADDRESS	I.C. / PASSPORT NO.
CITY	POSTAL CODE
OFFICE PHONE NO.	MOBILE PHONE NO.
EMAIL ADDRESS	FAX NO.
SALE TITLE	SALE DATE
MALAYSIAN & SOUTHEAST ASIAN ART	06 NOVEMBER 2016

IDENTIFICATION / FINANCIAL REFERENCE

(Please attach the following documents when submitting your registration form)

Proof of Identity (circle): Identity Card / Passport / Driving License / Company Registration /
Others (please state) _____

Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months) ☐ (for office use)

(Financial references are to be furnished to HBAA upon request)

NAME OF BANK	ACCOUNT NO.
BANK ADDRESS	
CONTACT PERSON AT THE BANK	TELEPHONE NO. (OF BANK CONTACT)
CREDIT CARD NO.	CREDIT CARD TYPE
ISSUING BANK	

I have read the Conditions of Business, Guide to Buying at Henry Butcher Art Auctions and Important Notices printed in the auction catalogue, and hereby agree to be bound by them.

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

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

Telephone / Absentee Bid Form

Please complete the absentee bid form below and fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2602 1523.

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

FAX NO.

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

6 NOVEMBER 2016

I request that Henry Butcher Art Auctioneers Sdn Bhd (HBAA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (12% of hammer price) and any other applicable taxes. I further understand that I may be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the maximum bid amount indicated herein, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

I understand that HBAA executes absentee and telephone bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids for any errors relating to execution of bids, including computer-related errors. On my behalf, HBAA will try to purchase the lot(s) for the lowest possible price, taking into account the reserve price and other bids.

If identical absentee bids are left, HBAA will give precedence to the first bid received. I hereby acknowledge and agree that all successful bids are subject to the Conditions of Business printed in the auction catalogue published by HBAA, a copy of which has been made available to me prior to the auction.

I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding. I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Please enter the bids in Ringgit Malaysia. Bids in foreign currency will not be accepted.

Please select your bidding option: ☐ Written Bid ☐ Phone Bid

LOT NO.	ARTIST NAME / TITLE OF LOT	MAXIMUM BID AMOUNT (RM) (excluding Buyer's Premium)

Telephone number during Sale (for telephone bids only) _____

Please attach a copy of Identification: Identity Card / Passport / Driving License / Company Registration AND
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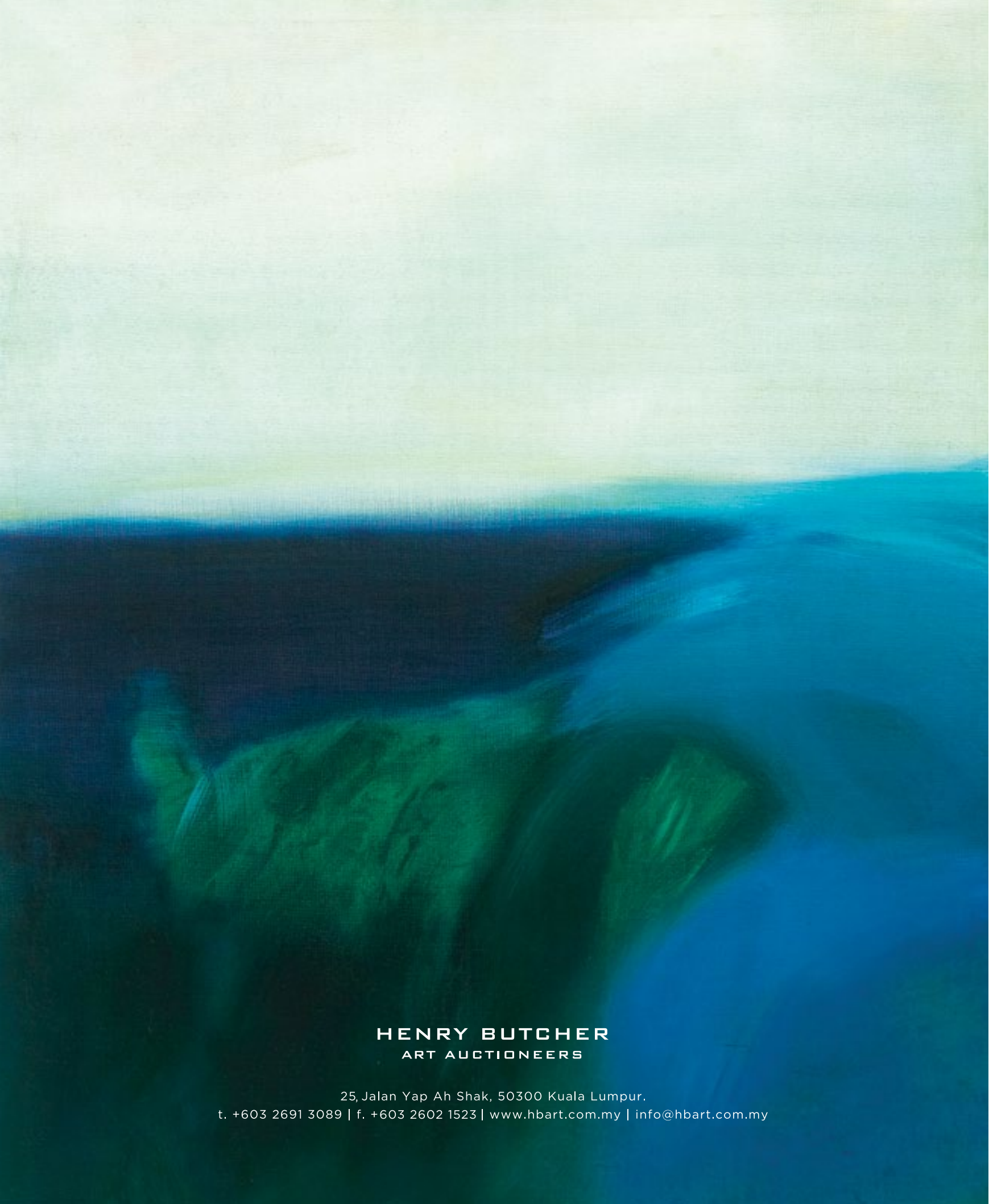
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*PINKGUY CONSERVATION FRAMING



LOT 93 A GUS SUWAGE My Heart - Tribute To Frida Kahlo 2002

GUS SUWAGE '2002



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