

HIB NEWS

THE NEWSLETTER FROM HENRY BUTCHER ART AUCTIONEERS



ART AFFAIRS

MALAYSIAN & SOUTHEAST ASIAN ART

ART AFFAIRS › M_KNG SP_C_. We Are Where We Aren't

ART AFFAIRS › Lostgens – Showing Possibilities In An Alternative Space

IN PICTURES › Art Stage Singapore 2015

ART AFFAIRS › M13: A Solo Exhibition by Haffendi Anuar

ART AFFAIRS › UNPACK REPACK Archiving and Staging Ismail Hashim (1940 – 2013)

DID YOU KNOW? › 10 Most Expensive Paintings in History

PREMIUM COLLECTION ACHIEVED RM2.25MILLION AT HENRY BUTCHER MALAYSIAN & SOUTHEAST ASIAN ART AUCTION

by Sarah Abu Bakar



KUALA LUMPUR - On 29 March 2015, Henry Butcher's Malaysian and Southeast Asian Art Auction realised a total of RM 2.25million from the 88 lots on offer. A success rate of 91% by lot was achieved and 54% soared beyond higher estimates. A notable feature was the utilisation of live online bidding system introduced in September 2014, allowing participation from 17 countries.

The crowded saleroom accommodated new and seasoned collectors as well as art enthusiasts who witnessed competitive bidding for works by Malaysian and Southeast Asian pioneer and contemporary artists bearing strong provenance. Intense bidding between room and telephone bidders was seen at the start of the sale for Zulkifli Yusoff's intricate paper work titled *Ku Pinang Puteri Gunung Ledang* (estimate RM3,000 - RM5,000) which achieved a striking RM12,320 - a four-fold increase from the lower estimate. Khalil Ibrahim's *Fisherman Series* (estimate RM6,000 - RM9,000) also performed remarkably well attaining RM16,800, sold to a successful

room bidder. One of Malaysia's leading contemporary artists Samsuddin Wahab caught the interest of collectors with his paper work titled *Mandatory-On-Air* (estimate RM800 - RM1,200) which attained RM3,920, nearly five times the lower estimate.



Artworks by highly sought-after abstract artists continue to excite collectors with Yeoh Jin Leng's *Icon III* which graced the front cover of the auction catalogue realising RM78,400. Highlight pieces by abstract maestro Abdul Latiff Mohidin performed well with the early *Siri Gelombang* canvas piece dated 1985 attaining RM275,000 while *Green Landscape (Rimba Series)* was sold at RM268,800. A rare gem by Yusof Ghani titled *Liat (Siri Protes)* dated 1989 obtained a striking RM112,000, won by a room bidder. Suzlee Ibrahim's *Fire Inside Me* (estimate RM10,000 - RM13,000) obtained a whopping RM33,600 while Hoe Say Yong's soothing water ripples composition (estimate RM20,000 - RM30,000) fetched RM47,040 after intense bidding across the saleroom. Heavily contended artwork by Khalil Ibrahim titled *Reclining Nude* (estimate RM40,000 - RM60,000) witnessed an intense battle between room and telephone bidders for this 1965 abstract piece, which was eventually sold to a prominent collector in the room for a staggering RM100,800.

Hailing from a private collection in the United States of America is an intricate and vibrant batik piece by Dato' Chuah Thean Teng titled *Mother and Children* attaining a remarkable RM56,000. A collaboration with One East Larasati featured works such as an epic piece by Eric

Chan titled *Innocent* (estimate RM22,000 - RM28,000) which performed well obtaining RM44,800 - a two-fold increase from the lower estimate - and Indonesia's leading contemporary artist Yunizar's *Composition of Empty Bottles* (estimate RM23,000 - RM27,000) fetched RM38,000.

In the contemporary segment, collectors demonstrated particular appetite for refreshing and thought-provoking artworks through competitive bidding namely for Chong Siew Ying with her alluring piece *Idylle II* (estimate RM35,000 - RM50,000) attaining RM72,800 and contemporary luminary Yee I-Lann's *Kerbau* (estimate RM13,000 - RM18,000) achieving RM38,000, a three-fold increase from the lower estimate. Raduan Man's *Warrior I* (estimate RM5,000 - RM8,000) was also heavily competed by room and telephone bidders and was eventually sold to the latter for RM16,800. Fresh-to-the-market artwork by Singaporean contemporary artist Ruben Pang, an ephemeral abstract piece titled *Fire in the Hive* (estimate RM4,000 - RM6,000) also performed triumphantly well selling for a whopping RM20,160 - a five-fold increase from the lower estimate.

Works by Southeast Asian masters such as Francisco 'Paco' Gorospe from the Philippines and Bui Xuan Phai from Vietnam performed well with the former's *Two Women* dated 1966 - a first time feature - (estimate RM3,000 - RM5,000) achieving a remarkable RM8,400 and the latter's *Lady with Flowers* realising RM6,160. First appearance by Filipino contemporary artist Wire Tuazon attracted positive interests by local collectors with a colossal piece titled *Beyond Another Image* attaining RM5,600. Internationally acclaimed Filipino artist Juanito Torres gained significant attention by collectors with a figurative piece dated 2007 titled *Artificial Dreams 4* (estimate RM5,000 - RM7,000) selling for a buoyant RM10,925.

The insatiable demand for Nanyang-style works remains strong as seen by versatile Nanyang artist Lee Cheng Yong with an impeccably painted piece titled *Waiting* (estimate RM20,000 - RM30,000) which depicts a group of women in the style of Primitivism attaining a remarkable RM61,600, triple the lower estimate. Other Nanyang-style maestros such as Chia Yu Chian, Tew Nai Tong and Khoo Sui Hoe all experienced extraordinary performance with their results. Chia Yu Chian's *Jetty View* was realised at RM36,960 while *Temple* obtained RM39,200. Tew Nai Tong's *In The Morning* (estimate RM8,000 - RM10,000) was realised at RM12,320 and Khoo Sui Hoe's *Two Divers* (estimate RM25,000 - RM35,000) obtained a striking RM56,000. The final lot by Lee Cheng Yong titled *Rubber Collection* (estimate RM25,000 - RM40,000) ended our sale on a high note with intense and competitive bidding between telephone bidders and it was eventually sold for a staggering RM80,640, setting an all-time record price for the artist.

Mr. Lim Eng Chong, Director of Henry Butcher Art Auctioneers commented: "Thanks to the GST, March was the most hectic month in the local art auction history, and our auction was the last to be held. Despite of this, our performance is satisfactory, achieving 91% by lot. This is not possible without strong support from our friends and collectors. To you all, we wish to say a big THANK YOU!"

Henry Butcher Art Auctioneers continue to pursue its objectives of fostering sustainable growth for the Malaysian art industry as well as to encourage art collection and investment in Malaysia while providing a transparent and competitive platform for collectors to buy and sell artworks. We are very pleased that there are now more representations of Malaysian art in the regional and international auction houses which marks the beginning of a new journey to build a global platform for Asian art.



For full results please visit our website www.hbart.com.my

We are now accepting consignment for our next sale in October 2015.

For more information, kindly contact 03 2691 3089 or 03 6206 2282 or email info@hbart.com.my

M_KNG SP_C_. We Are Where We Aren't

Sekeping Sin Chew Kee

31 January – 9 February 2015

by Sarah Abu Bakar

'M_king Sp_c_ - We Are Where We Aren't' is an exhibition featuring works by contemporary artists Zedeck Siew, Sharon Chin, Maung Day, Saiful Razman, Ilham Fadhi (Kojek), Okui Lala, KONTAK!, Jeffrey Lim, Goh Lee Kwang, Engku Iman and Daniel Chong - displayed in and around an unconventional space called Sekeping Sin Chew Kee - a 1920s residential building which has been transformed into a guest house by architect Ng Sek San.

Curated by Ong Jo-Lene, the exhibition was developed after she participated in the 8th Berlin Biennale Young Curators Workshop and as a response to an open show by *Run & Learn: New Curatorial Constellations*, a Japan Foundation cultural programme for young curators from Southeast Asia.

In the context of her curatorial approach, Jo-Lene raises concerns over privatised spaces, the idea of acquiring privacy within public and private spaces and how our surroundings influence our actions and behaviours. Aimed to "reflect on our increasingly privatised urban condition", each work in this show "intercepts a different aspect of space to disrupt our dichotomies of private and public, leading to questions about privatising space as a means to freedom".

The selected venue itself challenges the viewer to perceive and experience art beyond the comfort of a typical gallery. Occupying the upper floors of Sekeping Sin Chew Kee, the viewer is exposed to not just artworks but also the original fittings and furniture of the guest house. The boundaries of dichotomies are significantly blurred in this circumstance thus promoting heightened social and physical consciousness - applying crucial sensibilities in the reality of everyday life within the confinement or liberation of art viewing.

Such notion is exemplified through a collaborative installation piece by Saiful Razman and Ilham Fadhi (Kojek) titled *In the Name of Comfort* which greets guests at the entrance of the space - featuring a set of 9 vermilion plastic chairs that have each endured a unique subtraction to their form - lined up facing the space's existing wire-mesh and cushion sofa set. The viewer is encouraged to sit on the altered chairs to experience a sense of uneasiness while facing others seated comfortably across. This example of physical intervention forces the viewer to adapt to inequalities or equalities of an urban setting.



Image courtesy of runandlearn.net



Image courtesy of runandlearn.net

Interactive art is represented by *KONTAK!* - a collective consisting of over twenty participants in a project called *Peertilizer* - a hybrid name of "pee" and "fertiliser" designed for a closed system from human waste (urine) to human consumption (plants). It is intended as an experiment to test the limits of "the forms of public intervention artworks where a functioning prototype of the public urinal partially enclosed in a vertical garden was installed along the back lane of Sekeping Sin Chew Kee. The installation brings the act of urinating into the public sphere, similar to that of the act of eating. The work challenges conventions in what are private acts and propriety in public artworks".

Engku Iman - the youngest artist in this show - presents satirical local cultural ironies, paradoxes and colloquialisms in a variety of medium: carbon transfer illustrations on paper; love letters; and mixed media rug. Titled *Aku Keturunanmu Perempuan* (I Am Your Female Descent), the installation is a 3-part self-portrait consisting of a set of illustrations hand drawn by the artist and then carbon traced onto paper; a set of love letters the artist received in her teenage years; and a rug patterned with used body-hair wax strips. "They form a mosaic that reveals tensions in her identity as a young Malay woman in Malaysia. Her conception of a

self-image is a nebulous intersection of private thoughts and public actions, repercussions and conformity, and independence and belonging".



Image courtesy of runandlearn.net

Video artist Chew Win Chen a.k.a. Okui Lala has been exploring the hidden narratives of migrant workers in Malaysia through her *As If, _____* series. "For this exhibition, she began by exploring the myth that we are the first inhabitants of our newly built and purchased houses, having observed migrant construction workers leaving graffiti like marks in the houses they build where they also eat, sleep, urinate and defecate in during the final stages of construction. *As If, Home* is a work that straddles video and performance in which skilled construction worker from Bangladesh, Mostofa Kamal guides Okui in building a model house together. Here both are engaged in a dance as people, neither will own the "house", both leaving with a shared memory, process, and thoughts on home. Gleaning into the social relationships behind our economic relationships".



Image courtesy of runandlearn.net

Daniel Chong has a conceptually driven practice often examining acts of categorisation and information design. *The Limits of My Imagination* when read aloud has either the artist or the viewer as the first person. "It is an installation of a roomful of four-quadrant matrices written with pen on the easily discarded tissue papers. Some have a matrix relationship, some are sequential, some are just related words, and some are not entirely logical. They are a simple tool, a visualisation, an ideas generator - the four-quadrants bearing the sign of a cross, not of religion but perhaps of human endeavour".

Other works include *Local Fauna* a series of short stories by Zedeck Siew presented in English and Bahasa Malaysia, with Burmese translation by Maung Day accompanied by linocut illustrations by Sharon Chin. Posters of these stories and their illustrations are displayed in public spaces around downtown Kuala Lumpur to bring art and storytelling out of the gallery and onto the streets. *Door Left, Door Right* by Jeffrey Lim is a laboriously produced image that was manually photographed, printed, and tinted onto oxidised zinc measuring 100cm x 197.5cm. "The piece is installed on the back door of Sekeping Sin Chew Kee, making it one of the works that has to be viewed from the back lane. The image printed is situational. Jeffrey's intention was to reflect the reverse view when a viewer faces the door back to the viewer. It is a projection of what we turn our backs on as we enter a doorway or boundary. Interestingly the image is of another door, thus inspiring the title of the piece. The element of time is elucidated in this work through the zinc that was artificially corroded and the image printed on it that is quickly fading under the elements; is a door fading away or a portal opening up?"



Experiencing 'M_kng Sp_c_ - We Are Where We Aren't' allows the viewer to be at ease while confronting thought-provoking artworks and simultaneously having a sense of discomfort in a space that can be used as a dwelling and/or an art gallery - private and public - in this instance the space is a guesthouse used as an art space. It brings back the question of ownership in reference to the curator's statement: "Space is a means of production, an object of consumption, and a political instrument. Our spaces are the structures shaping our actions and at the same time our actions shape our spaces. With the proportion of urban population continually increasing globally and locally, what do we want to make space for?"

REFERENCES

<http://runandlearn.net/my/makingspace/>

Lostgens – Showing Possibilities In An Alternative Space

by Elizabeth Wong

Lostgens contemporary art space was founded in 2004 by artist and curator Yeoh Lian Heng, with a main focus on showcasing international and local visual arts, performances, video and film screenings. The gallery held various community art projects across Melaka and Petaling Street. Notthatbalai art festival was organized by Yeoh in 2005 and 2007 as a platform to exhibit a diversity of forms and experimentation in visual arts and performances. Participants included artists and curators from Singapore, Spain and the United States of America, who organized performances and workshops at various sites in Kuala Lumpur.

In collaboration with architecture students from various colleges, Lostgens has set out to archive and measure old buildings sites that are, being subjected to time, in a state of ruins. This ongoing project aims to retain the consciousness, living conditions and memories of former days, simultaneously to preserve the legacy and knowledge of 20th century architecture. These documentations and studies will be presented and exhibited by Lostgens in the future.

The mapping, archiving and recording oral histories of various century old buildings in Petaling Street is a project based on an understanding of a rootedness and commitment to a place. It is a project in search of lost time and reactivation of historical memory. Some of the places documented have already been eradicated and most have been converted into parking lots. Items such as old window frame structures have been salvaged, which records the methods of its stylistic construction. Few observations of the project have revealed interesting internal structures with distinct features, such as a bridge that was built inside the interior of a shop house. Networks of relations in society and layers of memories are retained beneath the façade. These buildings in their state of perpetual perishing act as a form of resistance to the homogenization of commodity flows and "market based logic of place construction."



Image courtesy of Lostgens

Artist Talk: Angelika Boeck , A Portrait as Dialogue

Lostgens Contemporary Arts Space
8C, Jalan Panggong, Kuala Lumpur
28 March 2015

by Elizabeth Wong

Through partnership with Goethe Institute Malaysia, artists from Germany are invited to present artist talks and workshops. In a recent March artist talk, Lostgens presented the work of Angelika Boeck based on her research project, *Portrait as Dialogue*, which explores unconventional ways of creating a portrait. The project is an extensive archival of forms of human representation. Boeck's installations are poignant statements regarding the phenomena of human perception, explored through a variety of mediums which includes photography, film and sculpture. The artist explores how an individual could perceive different cultural practices, notion of self and others through journeys across countries such as Africa, Malaysia, Mongolia and Norway.

Chinese Whispers (1999), one of the most surprising works from this series is a presentation of 5 portrait busts of the artist, based on the principles of whispers. "The installation consists of a series of five wooden portrait sculptures and of five printed on fabric portrait photos that are placed with each other - to show the sculptor responsible for them: Dramane Kolo-Zie Coulibaly (Boundiali) Amadou Coulibaly (Mandine), Dosso N'Gouamué (Biamkouma) Gboungué Louna Pascal (Kabakouma) Bidije Goure (Abidjan)." Boeck commissioned local artisans from the village of the Republic of Côte d'Ivoire to carve the first bust of her, according to western ideals of likeness. The first bust was photographed to be shown to another carver to make a second copy, and the third was based on the second copy and the process repeats until the completion of the fifth bust. Only the first sculptor knew how Boeck looked like, while the other sculptors worked only from photos of the previous sculpture. The result of the fifth bust is that the features of Boeck have become completely Negroid, with the jaw becoming increasingly prominent and lips thicker. Her hair has become progressively shorter and bust more defined. This experiment shows how the local artisans subconsciously carve and integrate their ideal image of beauty into their sculpture. The carvers who act as the portrayers can be reversed and viewed as the portrayed subject.

Other works include *Smell Me*, which shows the tradition of Mongolians who acquire information about their guests by smelling them when they arrive at their tents. The result of the herders that smelled Boeck is expressed in the following lines, "I do not smell anything, but it feels as if I were touching a nestling or baby animal", "you still have

karma. You are deep under ground, between a gap and a cave. You have to climb very high, but there is no other way out - if I were to compare you with a flower, you are a small white flower with pointy petals "or" Although you seem to be perfect this is not what you feel about yourself. Maybe clever people never believe themselves complete." These texts were inscribed on the surface of 11 glass snuff bottles.

Boeck's works are conceived mainly through interactions and dialogues with different cultures, which allow her to comprehend the material social practices, and representations of different societies. She does not present a portrait of a person in a literal manner based on academic traditions and conventions. From studying the particular cultural norms and beliefs of various communities, she has been able to show in a universal manner how people in different societies express their sense of place and belonging, which lead to the understanding of themselves, and the formation of their respective identities.

Angelika Boeck was born in Munich, Germany in 1967. Boeck studied interior design and sculpture at the Academy of Fine Arts in Munich. Her work has been widely exhibited in solo and group exhibitions in Germany, Switzerland, England, Estonia, Yemen and the Palestinian territories. Boeck was artist in residency at Lostgens in 2009.

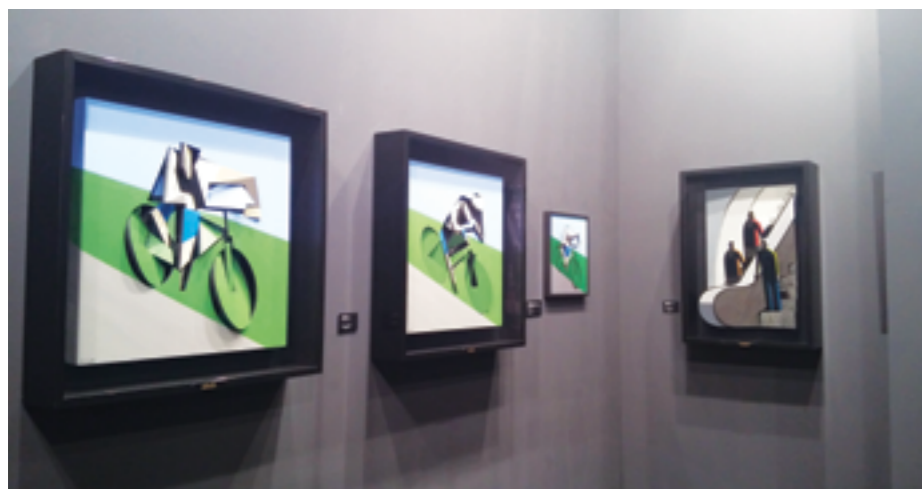


Angelika Boeck, *Chinese Whispers*, 1999, 5 busts, wood, blackened
(About 30 x 20 x 60cm); 5 Photos prints on canvas (90 x 90cm)
Image courtesy of Angelika Boeck

REFERENCES

- 1) David Harvey, *Cosmopolitanism and the Geographies of Freedom*, Columbia University Press New York, 2009, 188.
- 2) Courtesy of Angelika Boeck's website: <http://www.angelika-boeck.de/>
- 3) Courtesy of Galerie Peter Herrmann: <http://galerie-herrmann.com/arts/boeck/Stillepost.htm>

Art Stage Singapore 2015



M13: A Solo Exhibition by Haffendi Anuar

Richard Koh Fine Art Kuala Lumpur

15 – 30 April 2015

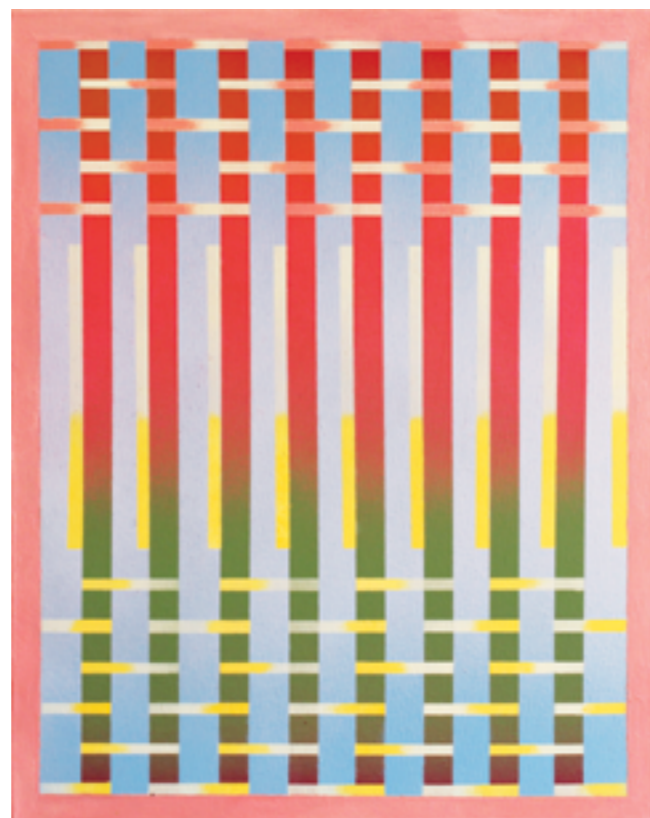
by Sarah Abu Bakar

A true maker and explorer, Haffendi Anuar seeks solace in creating art objects and paintings, experimenting with basic materials, testing the limits of manufactured things to produce awe-inspiring object of its own. His daily commute by foot to anywhere opens up a delightful vista sighting intriguing scenes often missed by motorists. These urban scenes are tediously expressed and translated in unspoken ways, investing laborious hours and days to produce an epic collection of 65 artworks for his first solo show titled M13.

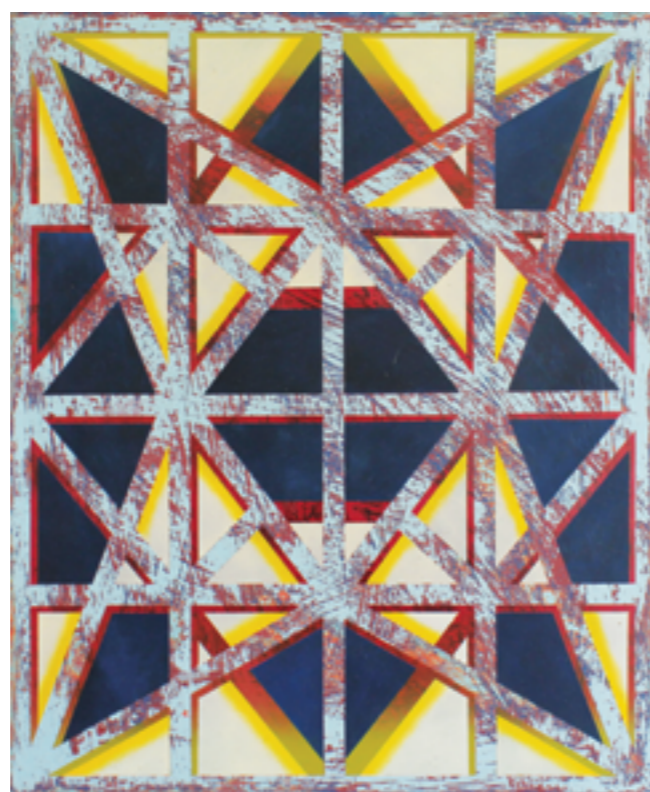
Conforming to a strict thematic approach of standard proportions as guideline, Haffendi utilises tools from masking tape, household items namely melamine tableware, putty and fillers to stretched canvases coated in numerous layers of "standard colours" to produce a series of hallucinogenic symmetrical abstraction works comprising of freestanding pillar sculptures and geometric panelled paintings.

The exhibition invites viewers to experience a web of gridlocked subtracted cityscape, a brilliant retreat to the Constructivism movement, an artistic and architectural philosophy that originated in Russia in 1919 rejecting the idea of autonomous art. At the same time, Haffendi lends his eye as a flâneur to the viewer. The French poet Charles Baudelaire once wrote that in the modern city one becomes a flâneur or stroller. This was an entirely new urban figure in 19th century Europe, associated with the era of modernity. According to Baudelaire, the flâneur moves through the labyrinthine streets and hidden spaces of the city, partaking of its attractions and fearful pleasures, but remaining somehow detached and apart from it. Working with this concept of urban strolling, Haffendi conveys the idyllic philosophy of walking over a century later set in 21st century Southeast Asia.

Haffendi Anuar graduated with BA (HONS) in Sculpture from Central Saint Martins College of Art & Design, London, United Kingdom in 2013 and is no stranger to the contemporary art scene having actively participated in numerous group exhibitions and art fairs locally and abroad since 2005 namely at the *Foundation Triennial* at Woods-Gerry Gallery, Providence, United States of America (2005); *Quick, In the Moment...*, Nolia Gallery, London, United Kingdom (2011); *Metamorph*, Hoxton Garage, London, United Kingdom (2013); *Cherry on (Top)less*, Topless, New York, United States of America (2014); *Malaysia Emerging Artist Award*, Whitebox, Publika, Kuala Lumpur (2014); *Korea International Art Fair*, Seoul, Korea (2014); *Art Taipei*, Taiwan (2014); and most recently at *Art Stage Singapore* (2015).



Sunny Side Up, 2014
Oil, acrylic and enamel paint on canvas, 40cm x 60cm



Window 6, 2015
Oil, acrylic and enamel paint on MDF board with powder coated steel frames
63cm x 51cm x 2.5cm

AN INTERVIEW WITH HAFFENDI ANUAR

The title of the show M13 is named after your studio. Is there a significance to this name and is it in reference to the globular cluster Messier 13?

Yes, it is named after my studio's flat block M13, it is within a cluster of low-cost housing in Ampang, mass-constructed and they all look the same. Oh no definitely not, but the title is open-ended enough that people tend to read it in many ways.

The impressive body of work consists of four segments: Pilotis, Block Paintings, Grill Works and Windows - 26 pieces of sculptures constructed from melamine tableware and 39 pieces of paintings - in varied dimensions. How did the idea of incorporating elements of architecture into your works come about?

I've always been somewhat interested in architecture, possibly coming from working at an architect's office as a model-maker when I was a lot younger. The architectural elements become an important language in this body of work as I was attempting to reflect on the local immediate environment surrounding my studio, things I see and other than portraying people or the figure, our architecture do say a lot about us and how we live.

On the interesting use of unconventional medium to create fragile sculptures: Is this a representation of the urban condition of the city?

Yes, in a way it does reflect on the nature of our living condition in KL, especially people living in the fringes of society. The Pilotis is a reflection of the ideals of modernism (foundational principals of modern abstract sculpture) by echoing the form of Brancusi's *Endless Column*, but created to become fragile, painted forms made from materials from the everyday.

Describe the process of creating Pilotis.

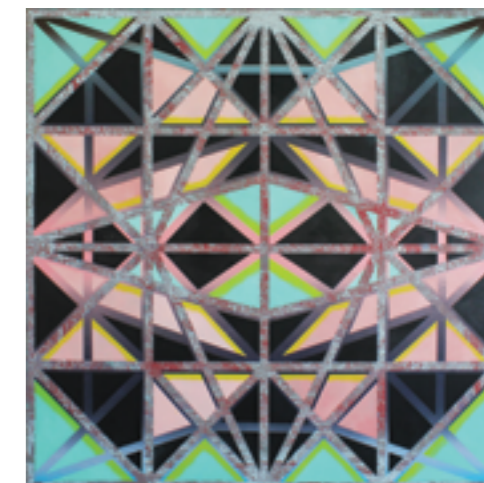
The process starts when I frequent thrift shops or made-in-china stores around KL and selects the appropriate bowls, plates, cup and mugs. After selecting the right type of tableware for a form, I would then use epoxy glue to stick them to each other and a steel rod to hold them tight. Then layers of sand, Puttyfilla and cement are coated on the surface before painting 50 - 120 layers of enamel paint. Each layer of paint would take about 4 hours to dry, depending on the weather. Finally I would sand the pieces and glaze them.

Is this your outlook on the great landscape of Kuala Lumpur? Could it be done differently if you were living in another city i.e. London?

Yes, definitely, I find KL to be an amazing city, full of life and potential. And since moving back, I feel it is only responsible of me to reflect on my own immediate environment and make sense of it.



Artist Haffendi Anuar and Sarah Abu Bakar



Grill Work 5, 2015
Oil and enamel on wooden board with powder coated steel frames, 91.5cm x 91.5cm x 5cm



1. PLT2, 2014, Melamine tableware, Puttyfilla, sand and enamel paint, 59cm x 17cm (diameter)
2. PLT10, 2014, Melamine tableware, Puttyfilla, sand and enamel paint, 59cm x 17cm (diameter)



Pilotis, 2014
Melamine tableware, Puttyfilla, sand, cement and enamel paint, dimensions variable

UNPACK REPACK

Archiving and Staging Ismail Hashim (1940 – 2013)

Balai Seni Visual Negara National Visual Arts Gallery
13 March – 31 May 2015

by Sarah Abu Bakar



Image courtesy of Fergana Art

'Unpack Repack: A Tribute to Ismail Hashim (1940 - 2013)' was first exhibited at The Whiteaways Arcade, George Town, Penang from 23 June to 31 August 2014. Curated by one of Malaysia's most prominent artists/curators Wong Hoy Cheong, the exhibition takes the audience through five rooms of Ismail Hashim's creative preoccupations drawn mainly from the archives/estate he left behind. It features known works selected by friends and colleagues, recontextualisations and readings of Ismail Hashim's collection of negatives, contact prints and test prints as well as personal documents, writings and photographic equipment and materials from his studio.

As the title suggests, this exhibition proposes to unpack and make transparent various trajectories of representation and presentation with the hope that the audience will come to their own understanding as they negotiate through the exhibition space, and encounter the interrelationships of the narratives.

One of the highlights of the exhibition includes Ismail Hashim's last known project before he passed away. This work-in-progress, sparked off by an earlier work in 2009/2010, shows the artist engaging with a new series of time-lapse digital images of ants, possibly taking his photography practice towards a new direction in his attempt to embrace digital technology. The broader aim of this project is not only to curate a tribute exhibition from the estate of the late Ismail Hashim, but also to document and conserve his creative output, and to consolidate it into an archive for both public and educational purposes.

The show travels to the National Visual Arts Gallery Kuala Lumpur from 13 March to 31 May 2015 with the title 'Unpack Repack: Archiving and Staging Ismail Hashim (1940 - 2013)' displaying approximately 20,000 items from the vast archive consisting of photographs, negatives, slides, documents, books and objects are assembled "to unravel the thoughts and preoccupations of the artist; examines his works and archives from various trajectories, eliciting multiple narratives and readings". The complexities of documentation and the staging of an artist's archive is also revealed in this hybrid exhibition that probes the intersections of a posthumous career retrospective and that of an ongoing archiving and unpacking of the estate of the late Ismail Hashim.

A comprehensive exhibition presenting the life of Ismail Hashim as a photographer and a chronicler, a humanist and social observer of people and the environment, the show is a testament to "the complex and paradoxical world built with romance and ruthless scrutiny, framed by the indomitable passing of time, suffused with immense beauty and a hope for renewal but ruptured by the pathos of human inefficacy, frailty and mortality" that he had crafted through the years. In spite of all negativity, "he had an enduring faith in human courage and resilience, never losing his sense of irony and wit". An "everyman's photographer", he was able "to call upon our collective memories to see and reconsider the familiar new eyes" as described in the curator's statement.

The space is categorised in six sections, navigating the viewer through various processes starting with 'Looking Out' which displays six interconnected themes - 'Journey'

consisting of "expansive views of the Malaysian land, sea and sky" revealing "the act of journeying and recording as the underlying momentum of much of the artist's works"; 'Streets' which comprise of "portraits of the built environment - streets, sidewalks, stalls and shops - and how they are transformed through the ravages of time, weather and human activity"; 'People' and 'Work' capture "a cross-section of multi-ethnic Malaysia, showing people in leisure and work, in repose and movement"; and 'Environment' and 'Human Rights' which represent the artist assuming the role of a social commentator exposing "countless photographs of rubbish and the degradation of the environment" and designing "powerful images of consumer and human rights" for one of Malaysia's oldest civil society organisations he founded named *Aliran*.

'Looking In' is "a space for pause and reflection" representing "meditations on personal and intimate spaces, on domestic activities, on communion and play" in three segments: 'Home' displays photographs of intimate domestic scenes "mostly devoid of people" but nonetheless "evoke human presence, memory or longing, be they in the form of a pair of shoes or a plate of food or a towel on a rack"; 'Family and Friends' represent "deeply felt scenes of kinship, intimacy and an abiding faith in relationships" witnessing "cats and kittens curled up in a forgetful sleep; scenes of young girls in prayer; families sleeping on floors and beds"; 'Around Home' shows "space lying in-between the home and the outside world, the private and the public."

'As the World Turns' begins with "the artist's birth certificate and ends with the last photographic outing on the day the artist died" consisting of "photographs, drawings, paintings and graphic works exhibited alongside vitrines displaying personal notes, documents, books and newspaper clippings drawn from the artist's archive as well as public records." 'Going Bananas' is a "title and idea used repeatedly by the artist for many of his works on the subject of "all things bananas" which segment contains "photographic tools and archives; and documentations of his methodologies and processes" and the recreation of the artist's darkroom.

'Yang 'Tu Yang' Ni', titled after Ismail Hashim's solo exhibition in 2008 which colloquially means "this and that" explores the "this and that" of being and of existence: "memory and absence, ephemerality and mortality, rationality and spirituality, humour and melancholia, truth and beauty" - uncovering the artist's interest in "systems and structures, numerology and language" - overlapping the meanings and intentions of the works using grids and repetitive format to accentuate the "visual hilarity" when viewed as a whole.

In the final section 'Living Archives', viewers are exposed to over 2,000 items of photographs, negatives, slides, notes, documents, books and objects - archived, classified, digitised and documented since January 2014 and made accessible for viewing and online research - an ongoing project which has since documented about 14,000 items. This section also reveals the artist as a talented saxophonist through a video screening of Ismail Hashim improvising

the instrument enthusiastically - displaying an intimate and unseen side of the artist. Set on loop, the artist's voice and the saxophone melody is audible throughout the gallery space making it an intriguing background sound as though the artist is still with us.



Image courtesy of The Star Malaysia



Image courtesy of Our ArtProjects

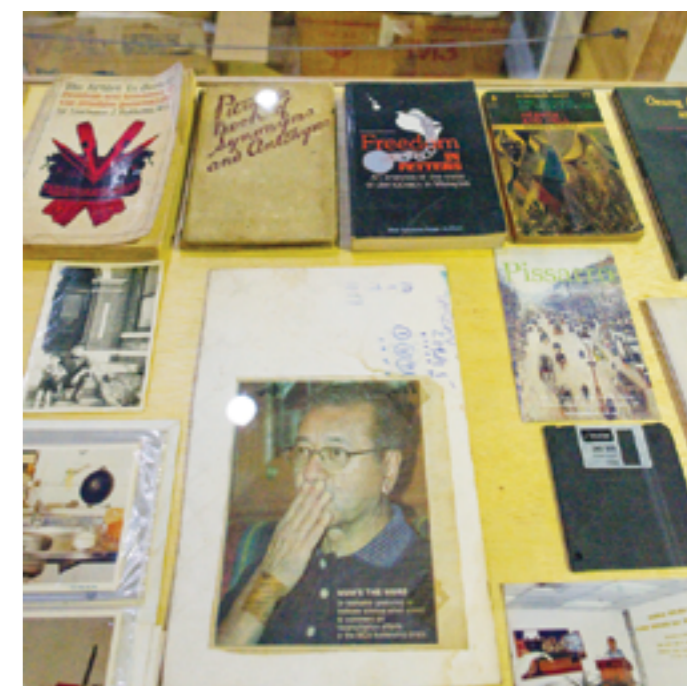


Image courtesy of Fergana Art

REFERENCES

- UNPACK REPACK A Tribute to Ismail Hashim (1940 - 2013), Fergana Art, Kuala Lumpur, 2014.
- UNPACK REPACK Archiving & Staging Ismail Hashim (1940 - 2013), Exhibition Guide National Visual Arts Gallery, Kuala Lumpur, 2015.

10 Most Expensive Paintings in History



1. Nafea Faa Ipoipo (When Will You Marry) by Paul Gauguin
\$300million

The 1892 oil painting by the French post-impressionist titled Nafea Faa Ipoipo (When Will You Marry?) depicting two Tahitian girls was sold by the private collector Rudolf Staechelin, a retired Sotheby's executive from Basel to Qatar through a Swiss art dealer in February 2015.



2. The Card Players by Paul Cézanne
\$274million

The Qatari royal family has paid \$274million for Paul Cézanne's The Card Players (1892 - 1893) from the estate of George Emirikos, a Greek shipping magnate in February 2012. The artwork features two stony-faced card players, models selected by Cézanne from his family's estate, the Jas de Bouffan outside Aix-en-Provence: the gardener and a farmhand.



3. No. 6 (Violet, Green and Red) by Mark Rothko
\$186million

Dmitry Rybolovlev, a Russian billionaire paid \$186 million in August 2014 setting a record for a work by the American painter. However, it is now subject to a legal dispute with Mr Rybolovlev accusing Yves Bouvier, an art dealer, of misleading him about the price.



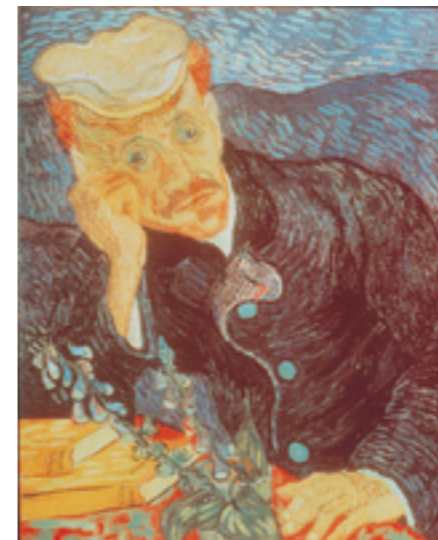
5. No. 5, 1948 by Jackson Pollock
\$165.4million

In a private deal brokered by Sotheby's, it was reported that David Martinez, a Mexican financier bought the 8-foot by 4-foot piece of fibreboard covered in drips of brown and yellow paint from David Geffen, the Dreamworks co-founder and entertainment magnate. Mr. Martinez's law firm later issued a statement saying he did not own it.



6. Woman III by Willem de Kooning
\$162.4million

Another painting sold by David Geffen in November 2006, it was bought by Steven Cohen, a hedge fund billionaire. It was the third in a series of six paintings by de Kooning, an abstract expressionist, done between 1951 and 1953. It was part of the Tehran Museum of Contemporary Art collection, which meant it disappeared from view after strict rules on images of women introduced after the 1979 revolution.



9. Portrait of Dr Gachet by Vincent van Gogh
\$152.0million

Van Gogh's portrait of the medic who cared for him in the final months of his life broke records when it was sold in 1990. The portrait was bought by a Tokyo art dealer on behalf of Japanese industrialist Ryoei Saito. However, when Saito died in debt, the painting disappeared into the international art market and its whereabouts remain unknown.



7. Le Rêve by Pablo Picasso
\$158.5million

A portrait of Picasso's mistress Marie-Therese Walter was acquired in 2013 by Steven Cohen, founder of SAC Capital and one of Wall Street's biggest art collectors. The deal had originally been agreed in 2006, but its owner Steve Wynn, the casino magnate, accidentally put his elbow through the canvas because of his failing eyesight. The deal went through after it had been repaired.



8. Portrait of Adele Block-Bauer I by Gustav Klimt
\$158.4million

Ronald Lauder, the cosmetics magnate, bought the gold-flecked portrait in 2006 for the Neue Galerie. At the time, it was a record paid for a painting. Its extraordinary story - seized by the Nazis during the Second World War and reclaimed by the rightful owner's niece only when she was in her eighties - is told in a recent film, Woman in Gold, starring Helen Mirren.



10. Three Studies of Lucian Freud by Francis Bacon
\$145.0million

A painting by Francis Bacon of his friend Lucian Freud dated 1969 set a world record price for an art auction in 2013. It easily surpassed its estimate of \$85m as frantic bidding between seven potential buyers pushed up the price for the six-foot triptych at Christie's Post-war and Contemporary sale in New York.

INVITATION TO CONSIGN

We are now accepting consignments for our forthcoming auctions. Please contact us to receive a confidential appraisal, and we are more than happy to assist you with any further queries.

ENQUIRIES

Kimberly Leong +6012 683 7808 | kimberly@hbart.com.my

Sarah Abu Bakar +6012 234 4072 | sarah@hbart.com.my

For more info, log on to www.hbart.com.my

