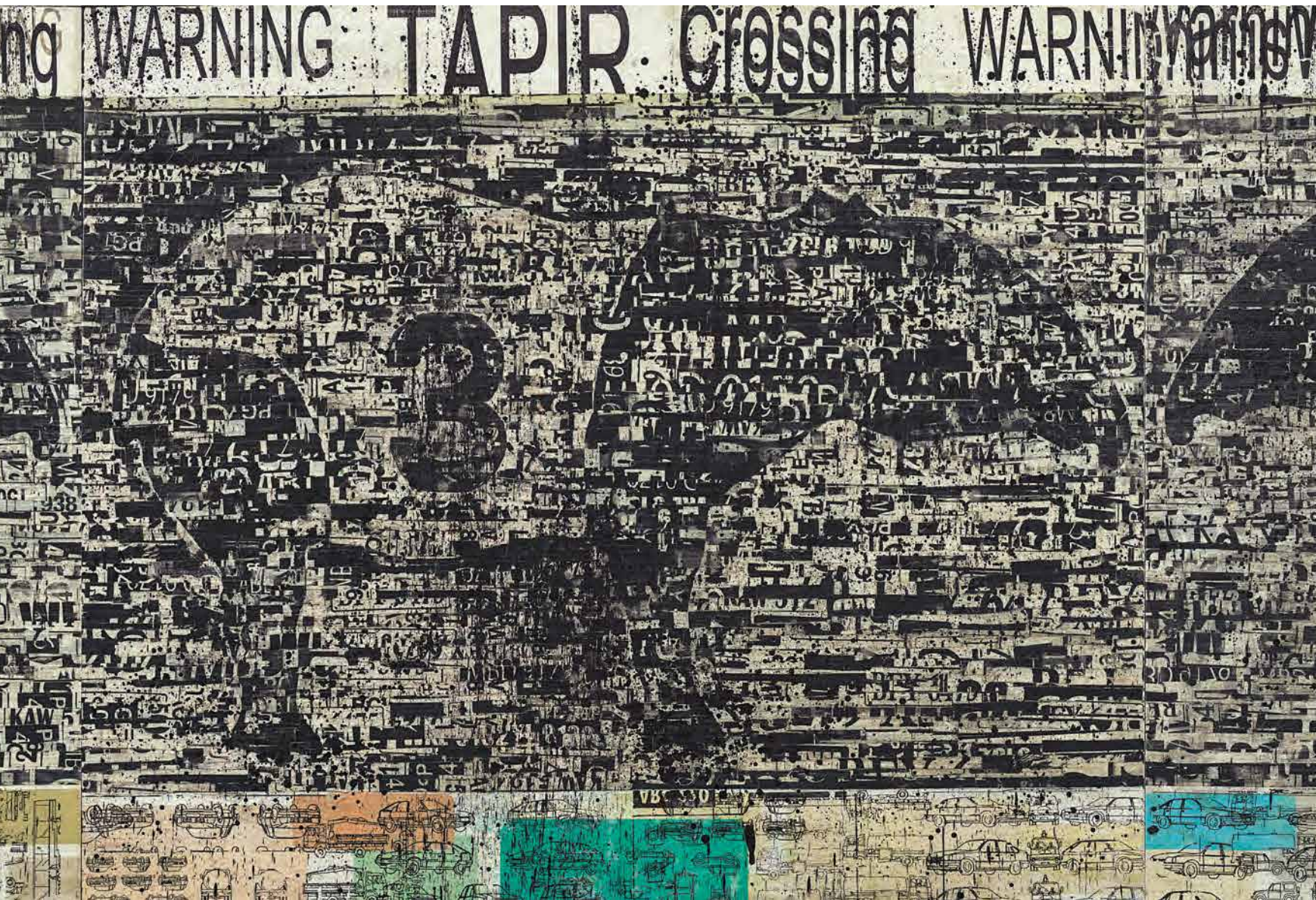


MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 13 APRIL 2014



HENRY BUTCHER
ART AUCTIONEERS

LOT 102 (detail) | NYOMAN MASRIADI
Untitled 1998

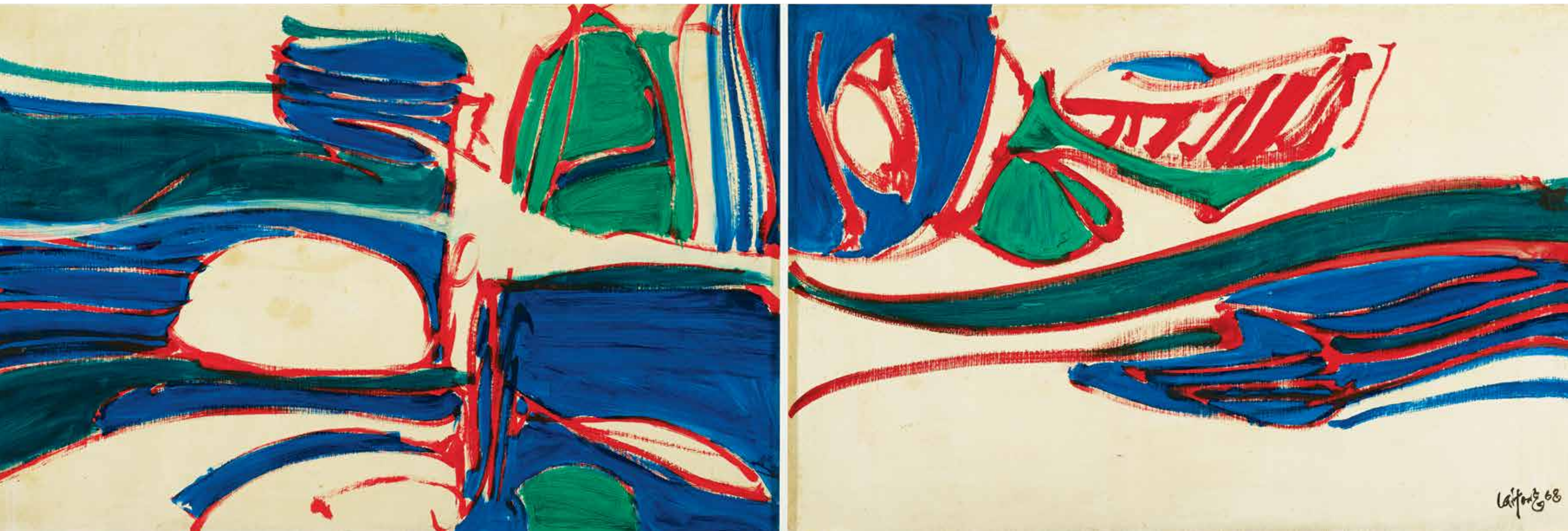


MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 13 APRIL 2014

HENRY BUTCHER
ART AUCTIONEERS





AUCTION DAY

SUNDAY 13 APRIL 2014, 1PM
Registration & Brunch start at 11am

SIME DARBY CONVENTION CENTRE
1A, Jalan Bukit Kiara 1, 60000 Kuala Lumpur, Malaysia.

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21 - 23 MARCH 2014
Friday - Sunday
11am - 7pm

a2 GALLERY
27 Bangkok Lane,
10250 Penang,
Malaysia.

SINGAPORE PREVIEW

28 - 30 MARCH 2014
Friday - Sunday
11am - 7pm

artspace @ 222
222 Queen Street
#02-03
Singapore 188550.

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3 - 12 APRIL 2014
Mondays - Sundays
11am - 7pm

Curate @ SENI
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1996



2 TAN CHOON GHEE

Kapitan Keling Mosque
1993



3 KHALIL IBRAHIM

Fishermen
1983



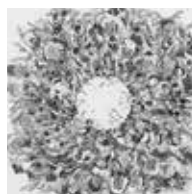
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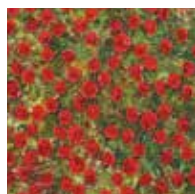
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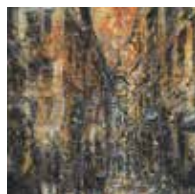
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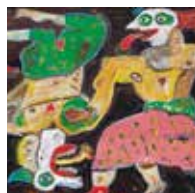
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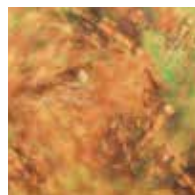
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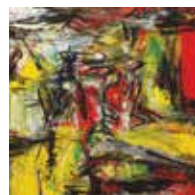
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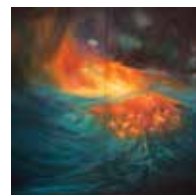
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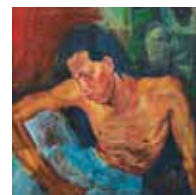
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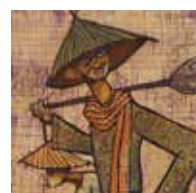
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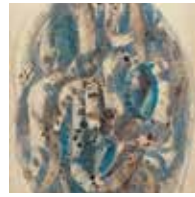
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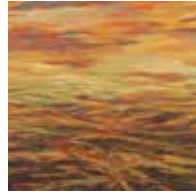
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Undated



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Undated



64 HUANG YAO

Children With
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Undated



65 HUANG YAO

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Undated



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111 HO KHAY BENG
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c. 1950s



112 KUO JU PING
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c. 1950s



113 TEW NAI TONG
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2001



114 LEE CHENG
YONG
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1956



115 ENG TAY
Untitled
2002



116 KHOO SUI HOE
Siesta By The Rock
1980



LOT 74 (detail) BAYU UTOMO RADJIKIN *The Portrait XI* 2009



1 CHANG FEE MING

b. Terengganu, 1959

MEK JARAH, 1996

Signed 'FMCHANG' (lower left)
Watercolour on paper
16cm x 11.5cm

PROVENANCE
Private Collection, Kuala Lumpur;
acquired through Galeri Citra,
Kuala Lumpur.

RM 4,000 - RM 7,000

Depictions of the Malay villagers that Chang Fee Ming lived with form most of his early oeuvre. In *Mek Jarah* an elderly lady in bright red scarf and sarong sits in the foreground against a background of lush greenery, looking off into the distance. It displays quintessential Chang Fee Ming vibrancy and detail and the woman projects the usual contemplative expression that many of Fee Ming's subjects have. To be lost in nostalgia or in thoughts is a specific characteristic of his figurative paintings and these expressions somehow manage to evoke the world and mood around the figure. In this painting there is a strong sense of reflection and meditation, a feeling of joy in painting an everyday scene. While many of his major works convey a strong message of remembrance connected to the Asian way of life, this small watercolour on

paper has a feel of a celebration of the simple life and the characters that are still a part of it.

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and cultures. He goes deep into the interiors, to the heart of isolated, marginalised traditional communities, to the off-the-beaten track areas in Indonesia, Africa, Myanmar, Cambodia, Nepal and even tracing the mighty Mekong right up to its source in Tibet - with the zeal of an anthropologist, the insight of a social scientist and above all, the great spirit of an artist. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali.

2 TAN CHOON GHEE

b. Penang, 1930 - d. 2010

KAPITAN KELING MOSQUE, 1993

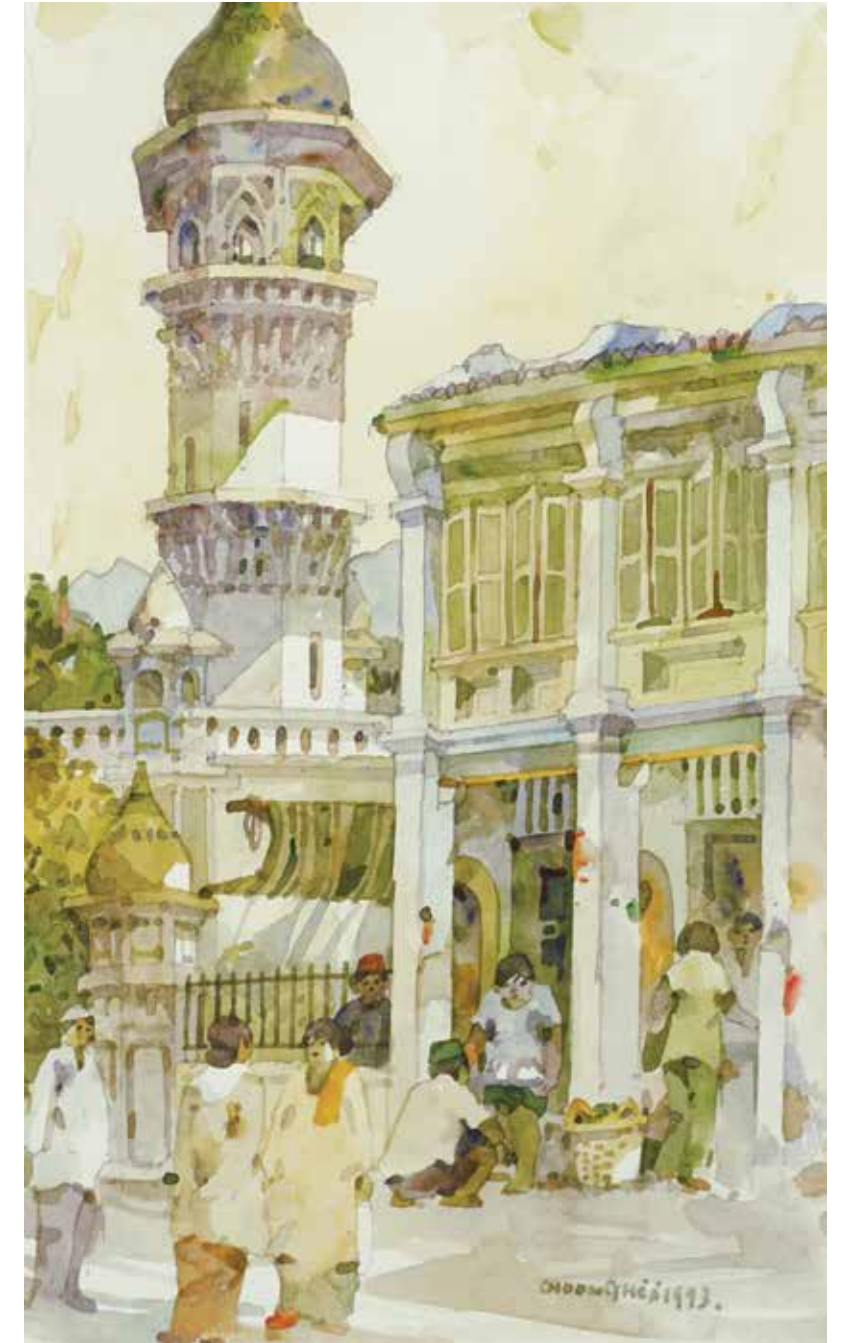
Signed and dated 'CHOON GHEE
1993' (lower right)
Watercolour on paper
38cm x 22.5cm

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

RM 4,000 - RM 6,000

Built in the 19th century by Indian Muslim traders in Penang, the Kapitan Keling Mosque is situated at Jalan Masjid Kapitan Keling (formerly Pitt Street). Here, Tan Choon Ghee illustrates the exterior of the mosque with people going about their business. A cobbler is seen by the roadside mending shoes for his customer, a couple of women are walking on the street and other figures seen loitering in the background. Executed in hallmark Choon Ghee brush stroke, this piece is illustrated in bright warm yellow and orange emanating the heat of the island.

Tan Choon Ghee is legendary for his watercolour scenes of Penang street life. He graduated from the Nanyang Academy



of Fine Art in Singapore in 1951 and went on to study at the Slade School of Art, London graduating in 1959. Then, he received a German Government painting scholarship and an Australian Government TV set design scholarship. He worked for TV Singapore and TV Broadcast Ltd in Hong Kong before deciding to become a full-time artist. Choon Ghee was given a retrospective (1957 - 2000) by the Penang State Art Gallery in 2000 and another retrospective (1957 - 1992) by The Art Gallery, Penang.

REFERENCE
Tan Choon Ghee retrospective (1957-1992), Penang State Art Gallery, 2000.



3 KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN, 1983

Signed and dated 'Khalil Ibrahim 83' (lower right)
Watercolour on paper
37cm x 55cm

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

RM 7,000 - RM 10,000

A group of topless men wearing only sarongs tied above their knees, some with their heads wrapped with a cloth to protect from the heat, while others have the cloth over one arm to wipe off sweat, working as a team to mend a large fishing net - lined vertically on the sandy beach leading the eye into the distance. Ten figures in the foreground and four in the background are painted in hallmark Khalil Ibrahim - figures built with strong brush strokes enunciating masculinity and landscape marked loosely by small short strokes - of green, brown, and yellow to illustrate the golden sand and grey and blue washes to construct shadows, the sea, the sky and the clouds. Boats are moored at the shore and clouds turning dark afar. Fishing is not a recreational activity for this group of men. A laborious means to make ends meet, fishermen in the East coast often depend on the weather for a rewarding day at sea. The artist often depicts the daily lives of common people of the East coast as his subject of interest.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (post-graduate in 1965). He turned into a full-time artist in 1966. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland and his works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney and the Royal National Art Gallery of Jordan.



4 TEW NAI TONG

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

NUDE, 2001

Signed 'NAI TONG' (lower left)
Oil on canvas
25.5cm x 25.5cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 2,000 - RM 3,000

Illustrated here is a nude figure with her back to the viewer - her derriere almost entirely covering the canvas - leaving little space painted in orange, blue, purple and green. The assimilation of Western art sentiment and Oriental centricity evident in Nai Tong's magnum opuses is significantly attributable to his formal art education. His figurative paintings reveal a veracious affection and admiration for women. Single figures to a group of women in a range of poses are typically portrayed in his compositions, completing his canvas thoughtfully with his imaginative use of space.

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

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



Rendered in vibrant hues of blue and red, a pair of masks is dramatically expressed in bold lines and swirls. *Topeng* or mask series by Yusof Ghani was conceived after an inspirational trip to Sarawak in 1988 and 1991 where he was captivated by the mask rituals of ethnic Kenyah and Kayan whose villages are located two hours outside the city of Kuching. The idea to explore deeper into the mystical and mysterious world of masks first transpired upon his frequent visits to the National Museum in Kuala Lumpur.

Yusof Ghani first embarked on the journey of *Topeng* series in 1991, when sketches on small-sized canvases were created and by 1995, the second phase of *Topeng* series were produced in larger dimensions. The Kenyah masks are regarded as “objects of reverence” and a symbol of spiritualism. The grotesqueness of its features is a way to measure its potency and ability to cure and to protect. These

indigenous masks are also found as reflections of human flaws, as a powerful veil to encourage the presence of good spirits and repel against bad omens, as a cure to harmful diseases and for ceremonial or celebratory purposes to the Kenyah and Kayan tribes. The same belief in masks is adopted by numerous tribes world over.

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti MARA Institute of Technology.

REFERENCE
From Tarian To Topeng, Rusli Hashim Fine Art, Kuala Lumpur, 1996.

5

YUSOF GHANI

b. Johor, 1950

TOPENG, 1999

Titled ‘Topeng’ (lower left) and signed ‘Yusof Ghani (lower right)
 Acrylic on paper
 75cm x 56cm

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

RM 8,000 - RM 12,000

6

IBRAHIM HUSSEIN, DATUK

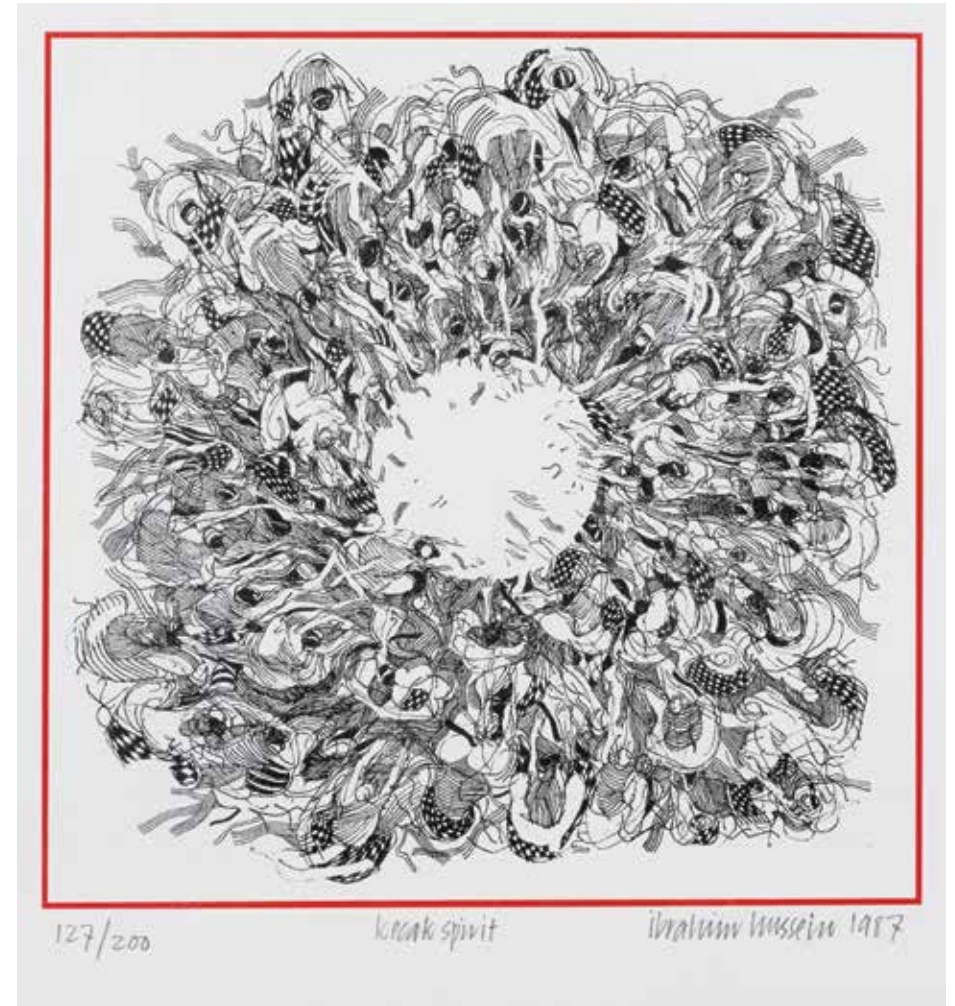
b. Kedah, 1936 - d. Kuala Lumpur, 2009

KECAK SPIRIT, 1987

Inscribed ‘127/200’ (lower left), titled ‘Kecak Spirit’ (lower centre), signed and dated ‘ibrahim hussein 1987’ (lower right)
 Offset lithograph on paper, edition 127 of 200
 28cm x 28cm

PROVENANCE
 Private Collection, Negeri Sembilan.

RM 3,000 - RM 5,000



This suite of 200-editioned offset lithographs (this edition is marked No. 127) was one of the first that Datuk Ibrahim Hussein, or Ib, as he was fondly known, had produced in limited editions, the others included *Dance of Life* and the cover painting for his major Japan shows at the Takashimaya Gallery in Tokyo and Osaka in 1989. Dance was something dear to Ib’s heart with his close association with dancers Datuk Ramli Ibrahim, Lari Leong and Mavin Khoo (who made a rare dance cameo for his 72nd birthday celebration) and his inclusion of dancers in the arts festivals he organised. Ib had always been fascinated by the traditional Balinese dance repertoire - *Kecak*, *Legong* and *Barong*. His dancing lines drift ecstatically in motion, moving erratically in sync with the transcendental movements of the *Kecak* ritual.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy in London where he graduated in 1963 and 1966 respectively. A Fulbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high

when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected for the Smithsonian Institute workshop in the Venice Biennale. He had won many illustrious international awards, including the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O’ Higgins of Chile (1996), the World Economic Forum’s Crystal Award (1997) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple “Datuk” titles from various royalties, Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1986. After 11 years of struggle and planning, the Ibrahim Hussein Museum and Cultural Foundation in Langkawi was launched in 2000. Together with his wife Datin Sim, he had organised the Club Mediterranee Asian Arts Festival in Cherating, Pahang and in Bali, Indonesia as well as the First Langkawi International Festival of the Arts.

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

AWANG DAMIT AHMAD

b. Sabah, 1956

SINUMAN DAK (ESSENCE OF CULTURE SERIES), 1988

Signed and dated 'damit '88' (lower right)
Acrylic on canvas
89cm x 79cm

PROVENANCE

Private Collection, Negeri Sembilan.

RM 9,000 - RM 15,000

The works of Awang Damit Ahmad are predominantly based on nature conveying an elegiac quality. The sentimental bittersweet memories of childhood pastimes and intimate impressions of a place in the past (his hometown in Kuala Penyu, Sabah) and a much changed present are some of the themes seen in his abstraction. His colour palette tends to be dark, melancholy, sombre and earthy although later cheery reds and soothing greens are present in his works, reflecting a more positive spirit. This work stems from his early major series, *Essence of Culture* (EOC), at the beginning of his studies at the Catholic University in Washington, USA, from 1988 to 1990. Awang Damit recalls with childlike innocence and an attuned experience, his frolic in the paddy fields where the scarecrow acts as a guardian spirit and an object of fear. His abstraction is cartography of symbolisms of shapes and fragments of patterns arranged sporadically. The

symbolic shapes are derived from his thoughts, reflections and observations.

Awang Damit Ahmad came into the national limelight when his work was selected for the travelling *Malaysian Paintings* exhibition in Pasadena, USA in 1988. He had shown early promise when his work won Minor Award in the Young Contemporary Artists competition in 1984. A graduate with a Diploma in Art and Design at the Mara Institute of Technology in 1979, he obtained his Masters from Catholic University, Washington, USA in 1990. He won Second Prize in the Malaysia Bank Association art competition in 1988. In 1992, a work from his EOC series called *Farmer's Song* clinched the Painting Prize at the coveted Third Salon Malaysia. He also received Honourable Mention at the 1994 and 1995 Philip Morris Malaysia Art Awards.



FAUZUL YUSRI

b. Kedah, 1974

FENOMENA BIRU HITAM, 2002

Signed and dated 'Fauzul 02' (lower right)

Inscribed 'FAUZUL 'FENOMENA BIRU HITAM 48" x 54" 2002' on reverse

Mixed media on canvas

123cm x 137cm

PROVENANCE

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

RM 8,000 - RM 12,000

Known for his distinctively naïve stylistic manner of painting, Fauzul Yusri captures his audience with the sophistication of his mark-makings. Presented here is an early piece dated 2002, in landscape panel illustrating black on shades of light blue paint with intentional gestural lines and scribbles visible against the dark tones. Conceived prior to the development of his later naïve doodling and word scrawling, this intense work of abstraction focuses on colour coordination and intuitive markings.

Fauzul Yusri graduated from Universiti Institut Teknologi MARA in Shah Alam in 1999 and since then has been exhibiting in various galleries in Malaysia, Indonesia, Hong Kong, Singapore and the UK. He was granted his first solo by Elm Quay Fine Arts in 2001 which was simply titled

Works on Canvas followed by *Cages* in 2003. His other solo exhibitions included *Pop Primitive* (2004), *Neolithic* (2006), *Ground* (2007), *Raw* (2009), *Play* (2009), *Guris* (2011) and more recently, *Coreng* (2013) at Taksu Gallery, Kuala Lumpur. He has also participated in numerous group shows since 1996 with leading art galleries namely Pace Gallery, National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN Gallery and more. Fauzul Yusri also received special Mentions in the Young Contemporary Artists in 2002 and Bank Negara's Kijang Awards in 2004. His work has been collected by numerous private collectors, corporates and institutions such as Bank Negara Malaysia, EQ Fine Arts Gallery Kuala Lumpur, HSBC Bank Malaysia Berhad, National Art Gallery Malaysia and Seksan Design to name but a few.



FAUZAN OMAR

b. Kelantan, 1951

LUMINOSITY COROLLA 3, 1994

Signed 'Fauzan' (lower left)
Canvas cut collage and mixed media on canvas
91cm x 106cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 7,000 - RM 10,000

Fauzan Omar's work is characterised by experimentation and transformation. Working in mixed media, many of his works use strips of torn canvas heavily saturated with paint to create incredibly textured and relief images that depict organic natural forms that are inspired by jungle vegetation. Fauzan creates impactful visuals through the deconstruction of canvas which is then transformed into his artistic forms. Through this process and the visible product of it, Fauzan invites viewers to re-construct their idea of nature and how we react to it. On a deeper level his work puts forward questions of sustainability, human consumption and the depletion of natural resources. In *Luminosity Corolla 3*, viewers are confronted by a multitude of bright red flowers with a background of tactile multi-hued green leaves. It evokes the density and the texture of natural environment while also exhibiting a joyous celebration of tropical realms.

Fauzan Omar holds a Diploma in Art and Design from Universiti Teknologi MARA and a Masters Degree in Painting from the Maryland Institute College of Arts, United States of America. He has exhibited locally and internationally since 1980 and has influenced a generation of Malaysian artists as an art educator from the 1980s to the 1990s. He has mentored many successful young artists including Ahmad Shukri Mohamed. From early on in his career he was selected to represent Malaysia in *Contemporary Asian Art Show* at the Fukuoka Art Museum, Japan (1980); *Asean Exhibition*, Kuala Lumpur (1981); and *India Fifth Triennial*, New Delhi, India (1982). He has also participated in significant exhibitions such as *Modernity and Beyond*, *Themes in South East Asian Art*, Singapore Art Museum (1996) and at the *second Asia-Pacific Triennial*, Queensland Art Gallery, Australia (1996). His solo exhibitions include *Rejuvenation* (2005), *Resonance* (2007), and *Come July till October: Aftermath of Fury* (2013).





10

ESTON TAN

b. Penang, 1972

VIENNA WALK, 2011

Signed 'ESTON' (lower right)
Mixed media on canvas
65cm x 80cm

PROVENANCE
Private Collection, Kuala Lumpur.

EXHIBITED
3 Men Show, Art Accent Gallery,
Kuala Lumpur, 2012.

RM 8,000 - RM 12,000

Eston Tan has developed a unique stylised mode of expression in portraying landscapes. He incorporates lines of varying weight and strength, dots and drips of different intensity to create breathtaking views of night cityscapes. Illustrated here is a street scene bustling with figures walking or sitting outside a café. He swiftly outlines the Baroque and Gothic inspired façades of a city rich in history in charcoal over a yellow-amber coated canvas. Dots of white, blue, green and yellow are applied sporadically to create a warm yet cool atmosphere, capturing a perfect European summer. A clock tower is seen in the background perhaps of the Rathaus building - as the title suggests - in Vienna, Austria. He has devoted a series of paintings capturing the night scene of Vienna in his solo exhibition titled *26°C* in 2011.

Eston Tan received his art education from the Malaysian Institute of Art, Kuala Lumpur (1991) and The One Academy, Kuala Lumpur (1992 - 1993). He was the recipient of the Minor Award, Penang Young Talent in 1999 and Major Award, Penang Young Talent the following year. Besides Malaysia, he has held solo exhibitions in Hong Kong, Austria and Taiwan. He has participated in group shows namely *Mail art* in New York, *Art from Malaysia*, Vienna, *International Art Symposium*, Hungary and *Korean International Invitation Exhibition* in Seoul and more. He is a member of the Penang Watercolour Society and New Expression of Asian Art.

11

LUI CHENG THAK

b. Negeri Sembilan, 1967

BALI SERIES 17, 2002

Signed 'LChengThak' (lower left)
Inscribed 'Bali Series -17 LChengThak
02' on reverse
Oil on canvas
50cm x 40cm

PROVENANCE
Private Collection, Penang.

RM 2,500 - RM 3,500



Inspired by a visit to Bali in 2001, Lui Cheng Thak produced his first *Bali* series. Featuring the daily ritual of prayers and offerings to Hindu Gods performed by locals, this series captures the mesmerising ceremony of the rituals, the beauty of the Balinese women as well as the captivating ambience of the surroundings and architecture. In *Bali Series 17*, a woman sits on the ground in quiet contemplation, her face is turned away so we cannot see her expression although there is a distinct pensive atmosphere contained within the piece. Smoke drifts from the incense and dappled light falls around the figure. The clothing of the woman is painted beautifully, the detail and sheerness of the fabric is reproduced skillfully, and the light that falls on her sarong has a strong luminous quality. This introspective piece is an alluring one - drawing viewers in with curiosity as to what may the woman be thinking - while the radiance of the piece holds the eye revealing Cheng Thak's mastery of light and shadow.

Lui Cheng Thak turned full-time artist after graduating from the Kuala Lumpur College of Art in 1989. Cheng Thak's greatest muse has been old buildings and street scenes in Kuala Lumpur, Malacca and Penang, and is normally recognised for his iconic paintings of windows and birdcages that pay homage to Malaysia's heritage, history and culture. It is through exquisite technique and continual development that this artist manages to keep the art of painting alive and relevant in modern times. To date, Cheng Thak has taken part in numerous exhibitions and has found much recognition for his works. He held his first solo called *As I Was Passing* in Kuala Lumpur in 1997 and his most recent exhibition titled *Reborn* held in 2012. His paintings can be found in several prestigious public and private collections including the National Visual Arts Gallery in Kuala Lumpur.

KOW LEONG KIANG

b. Selangor, 1970

MALAY GIRL SERIES, 2008

Signed and dated 'KOW LEONG KIANG 2008' (lower right)
Oil on canvas
90cm x 90cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 15,000 - RM 20,000

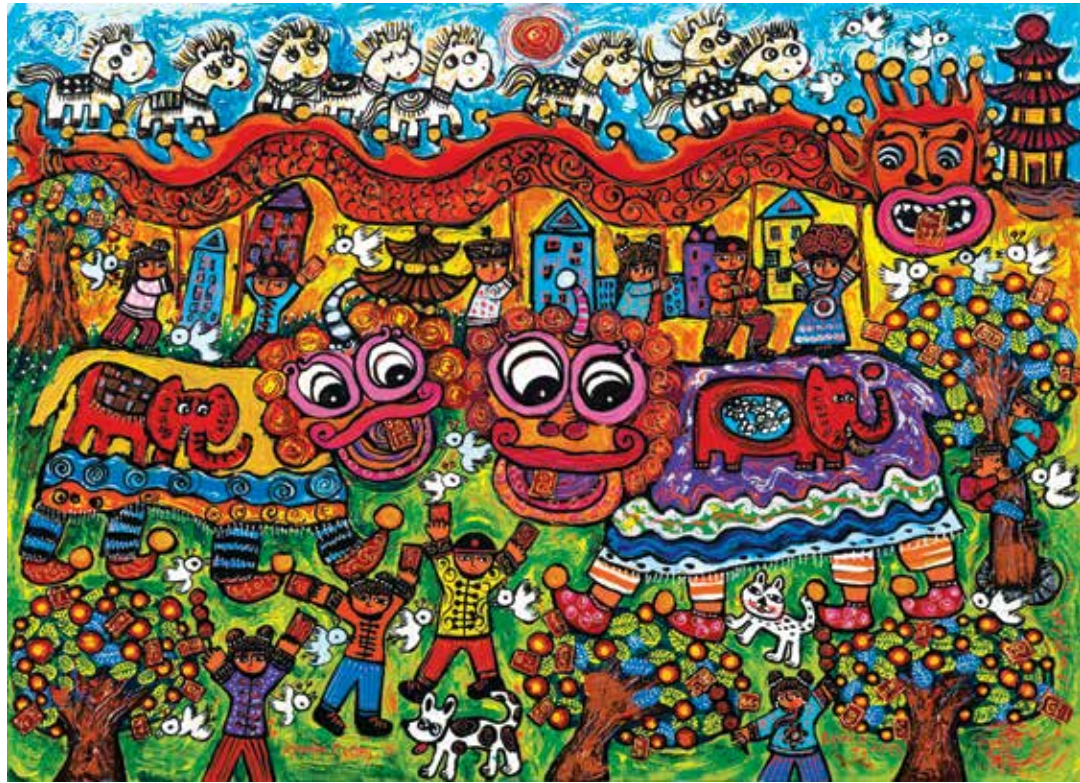
Illustrations of rural preadolescent girls of Malay descent are Kow Leong Kiang's primary subject of interest portraying female values based on Malay culture - the ideals of modesty, innocence and naivety ingrained from childhood. Since the *Innocence* and *Malay Girl* series, he has continued to advance his painterly skills within the familiar setting - a young woman by the coast - by applying delicate brushstrokes but in larger scale and with a twist, as depicted here.

Kow sets a suave tone by the use of muted and pastel colour palette. The notion of sentimentality still prevails although the memory did not seem too long ago. Unlike the rustic colour palette and raw brush strokes in his early *Innocence* and *Malay Girl* series that display a distant nostalgic past, this painting captures the present. A young woman ashore gazing into space in the opposite direction of a large trawler boat - commonly used by fishermen in Thailand - is seen afloat in the sea.

Kow subtly addresses the issue of identity and culture through his approach of subject matter. Although dressed in traditional *baju kurung*, her unique features are of distinct Asian heritage but uncommonly Malay. Her rosy cheeks and blushed ears are visible against her fair and flawless complexion. In a globalised world, one is no longer stereotyped by his or her attire and appearance. The scale of the painting and its polished effect is a testimony to Kow's conscious artistic endeavours.

Kow Leong Kiang stamped his class when he won the highly coveted Grand Prize in the Philip Morris Asean Art Award, the only Malaysian to have done so, in the finals in Vietnam in 1998, with his work called *Mr Foreign Speculator, Stop Damaging Our Country*, which established him as a major figurative artist. He graduated from the Kuala Lumpur College of Art in 1991 and showed early promise when he won the Minor Award in the Young Contemporary Artists competition in 1992 and the National Day Art Competition in Kuala Lumpur. He was awarded the Freeman Foundation Asian Artist fellowship for a two-month artist's residency at the Vermont Studio Centre in the United States in 2004. He held his solo exhibition *To The Sea* at Ernst and Young Gallery in Singapore in August 2012 under the Asia Outreach Programme. A member of the provocative *F Klub*, Kow Leong Kiang continues to create sensuous figurative images alongside his peers Bayu Utomo Radjikin, Shia Yih-Yiing, Marvin Chan, Chong Ai Lei, Gan Chin Lee and Chin Kong Yee with an exhibition titled *Scent of Bali* upon returning from an inspirational trip to Bali in 2013. He also participated in the group show *Art@Whiteaways*, a special project exhibition in conjunction with the Georgetown Festival in Penang the same year. The ever-talented artist has explored various nuances of figurative style drawings and paintings including nudes from his *Collisions* series and most recently his interest in examining the male figure.





13

ERICA HESTU WAHYUNI

b. Indonesia, 1971

CHINESE NEW YEAR, 2013

Signed and dated 'ERICA 2013' (lower right)
Acrylic on canvas
80cm x 110cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from artist.

RM 5,000 - RM 7,000

Illustrated here is the merriment of a Chinese New Year celebration by the imaginative painter of vibrant colours and artful naïve figures, Erica Hestu Wahyuni. The main characters in this epic fairytale in the land of Erica are the two dancing lions - elaborately dressed in elephant-designed embroidery and jester shoes with *ang pao* packets in their mouths - positioned in the centre. Blossoming mandarin orange trees decorated with more red packets is a recurring motif in this jubilant piece. Happy children dressed in traditional Chinese

costumes are seen waving red packets with illustration of birds, a dog with its tongue sticking out and a smiling cat hovering at the lower part of the canvas. The upper part of the canvas sees eight flying horses above a dragon dance performed by six children also dressed in traditional Chinese costumes. A row of houses is seen in the background and a signature pagoda is present on the top right hand corner of the canvas. Below it is a mandarin orange tree and a couple of children are seen playfully climbing it.

Erica Hestu Wahyuni's naïve and playful renditions have ascertained her reputation as one of the most sought-after contemporary artists in Southeast Asia.

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including 32nd Year of the *Sanggar Bambu* at Widya Manggala, Yogyakarta (1991), *Women Imaging Women* at the Cultural Centre in the Philippines (1999) and *To Russia with Art* at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her most recent solo exhibition was held at Monddecor Museum and Art Gallery, Jakarta in conjunction with *Chap Goh Meh* festival in 2013.

14

HERI DONO

b. Indonesia, 1960

ACROBAT, 2003

Signed and dated 'heri dono 2003' (upper left)
Mixed media collage on paper
35cm x 47cm

PROVENANCE
Private Collection, Indonesia.

RM 6,000 - RM 10,000



Featuring at auction in Malaysia for the first time is one of Indonesia's most internationally recognised contemporary artists - Heri Dono, a painter, sculptor and an installation artist who is celebrated for his storytelling method. The New York Times describes that his work "often features fierce and distressing visions of political and social issues like military interventions, political corruption and environmental tragedies".

His capacity to tell stories through painting or as he dubs a "language without any text" has captivated the art circuit globally for more than two decades. Curators, critics, collectors and audiences worldwide have recognised his presence as one of the first contemporary Indonesian artists of his generation to break into the international art scene in the early 1990s.

Heri Dono's works are heavily influenced by his profound knowledge in animation, cartoons and Javanese *wayang kulit* or shadow play combined with fantastical and bizarre illustrations imbedded with socio-political commentary. Depicted here are two stylised figures conjoined in the arm - seemingly in a fight with both bearing weapons in each hand - one figure is positioned upside down while the other walks on three feet. His playful colour palette conveys satiric remarks against a dark background. The puppetry element is apparent with each character's formidable features, placed in awkward postures.

Heri Dono received his art education from the Institut Seni Indonesia in Yogyakarta (1980 - 1987), where he won the Prize for the Best Painting in 1981 as well as in 1985. He trained with Sukasman, one of Indonesia's top masters in *wayang kulit* for a year in 1987. One of his earliest and most illustrious achievements is the Prince Claus Award, in Recognition of Exceptional Initiatives and Activities in the Field of Art and Development, Prince Claus Fund for Culture and Development, the Netherlands in 1998. Other awards included UNESCO Prize for the International Art Biennial, Shanghai, China (2000), Second Annual Enku Grand Awards, Gifu Prefectural Government, Japan (2003) and the Visual Art Award 2011, for dedication, contribution and achievement in visual art fields from 2000 to 2010 (2011). He has participated in numerous artist residency programmes since 1990 namely in Switzerland, United Kingdom, Australia, New Zealand, United States of America, Germany, Norway, Brazil and many more. His works have been displayed in a number of biennales and triennials since 1984 which included the Fourth Biennial of Indonesian Young Artists in Indonesia, First Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia (1993), *Universalis* at the 23rd Biennial Internacional, Sao Paulo, Brazil (1996), *Zone of Urgency* at the Venice Biennale, Italy (2003) to name a few. His most recent solo exhibition was held in Germany titled *Heri Dono - The Ship of History* (2013). He recently participated in Art Stage Singapore 2014. He is represented by the London and Hong Kong based gallery, Rossi & Rossi.

KRIJONO

b. Indonesia, 1951 – d. 2011

KADEK DIMASA KEEMASANNYA, 2001

Signed, dated and titled 'KRIJONO 2001 Kadek dimasa Keemasannya' (lower right)
Acrylic on canvas
120cm x 100cm

PROVENANCE

Private Collection, Indonesia; acquired directly from the artist.

RM 7,000 - RM 9,000

A young woman is portrayed here in a stylistic manner – dressed in a white strapless bodice embellished with a floral design between her cleavage and a batik sarong enlivened with black and bold green crisscross – she gazes away from the viewer wearing a smile apparent with her blood red lips. Juxtaposed against her in the background is an illustration of *wayang kulit* characters outlined in black.

Krijono began studying painting under the guidance of an art critic Kusnadi. In 1971, he enrolled in the painting program at Akademi Seni Rupa Indonesia in Yogyakarta. However, he dropped out of the school and travelled to Japan, Belgium, Australia, France, and Thailand. His works are documented in the books *Great Charcoals by Indonesia Artist Krijono* (1997)

and *Krijono: The Flying Elephant* (2000).

Krijono was exposed to the world of arts since young as his father was an art collector who owned a gallery and his mother operated a batik factory. The techniques of batik have profoundly influenced his style of painting. His creative output differs from his contemporaries by the presence of his signature brightly coloured compositions. He explored different themes and experimented with various mediums such as batik, oil and acrylic. His expressive and flamboyant works have been exhibited extensively around the world including Italy and France. His works are also in the collection of the Indonesian Presidential Palaces in Jakarta and Bali.



DULLAH

b. Indonesia, 1919 – d. 1996

DAYU ADE, 1976

Signed 'Dullah' (lower right)
Oil on canvas
60cm x 50cm

PROVENANCE
Private Collection, Indonesia.

RM 12,000 - RM 18,000

A portrait of a sweet-looking damsel seated to reveal her side profile with her eyes fixed downwards - appropriating a traditional Indonesian costume with a sash covering her left shoulder and flowers adorning her hair, tied in a ponytail - her soft curls flowing delicately, resting on her spine. Her earring hangs freely and still, just as her gaze. A posture reminiscent of Vermeer's *Girl with Pearl Earring* - although Dullah's *Dayu Ade* radiates introversion or even melancholic in her gaze without adorning a tear-drop pearl earring - this could perhaps be a tribute to the great painter of the Dutch Golden Age. Dullah believed that the recipe to capture the essence of portrait painting is proportion, feeling and narrative and indeed, the elements are truly felt here.

Dullah was well known as a master portrait artist with no equal in Indonesia. This self-taught artist admitted that Affandi and S. Sudjojono were his great teachers, but in fact his creations which obviously followed the school of realism were quite divergent to the works of the above two great masters. Since the early days of the independence, Dullah was very close to Soekarno, the first President of the Republic of Indonesia. In 1949, Dullah led a group of young artists to show live battle scenes during the war of Indonesia's independence against the Dutch. The works were exhibited at the Legermuseum in Holland. The exhibition gained great interests and the works were documented in the book *Karya dalam Peperangan dan Revolusi* (1978).

Dullah was also appointed by Soekarno to take care of all of the President's art collections and mandated to be curator

of the state painting collections. He often accompanied the President on his trips at home as well as abroad. Consequently, Dullah moved to his hometown Solo and settled there with his family and co-founded the Surakarta Cultural Association. He also spent most of his creative time in Bali together with a group of his pupils where he established his Realist Painting Workshop first in Ubud before settling in Pejeng. Dullah also ran an art gallery in Mas where most of his good works were on display for sale. At the age of 70, Dullah built his museum in Solo all on his own without any financial support from the government or other private institutions. This museum was dedicated to his everlasting love and passion for the arts.





17

NI GUSTI AGUNG GALUH

b. Indonesia, 1968

BALINESE SCENE, 1996

Signed and dated 'Galuh '96',
inscribed 'UBUD - KELOD BALI'
(lower right)

Acrylic on paper
37.5cm x 53cm

PROVENANCE
Private Collection, Indonesia.

RM 2,000 - RM 4,000

Ubud has been the centre of art in Bali for centuries with the surrounding royal houses and temples as the main patrons. Agus Dermawan, author of *Bali Bravo – A Lexicon of 200-years Balinese Traditional Painters* wrote that the pre-War modernisation of Balinese art derived from three villages: Ubud, where Walter Spies settled, Sanur on the southern coast, and Batuan, a traditional hub of carvers, painters, musicians and dancers. The works often featured “repetitive clusters of stylised foliage or waves that conveyed a sense of texture, even perspective”. Ubud artists tend to employ “open spaces and emphasised human figures”, Sanur paintings featured erotic scenes and animals as subject matter and Batuan artists applied fewer colours in complex structures. Mexican artist and anthropologist Miguel Covarrubias described Balinese art in 1937 as “a highly developed, although informal Baroque folk art that combines the peasant liveliness with the refinement of classicism of Hinduistic Java, but free of the conservative prejudice and with a new vitality fired by the exuberance of the demonic spirit of the tropical primitive”.

Bali born artist Ni Gusti Agung Galuh's work is heavily inspired by Walter Spies, a Russian-born German primitivist artist who settled in Bali in 1927. Here, she illustrates the Ubud style landscape delicately with fine brushes accentuating the lushness of the foliage and the serenity of basic living. A figure is seen walking his geese out of a village onto a pathway that leads to a majestic paddy field and another figure ahead leading an ox towards the village gate. Such meticulous attention is given to every leaf on the trees and the sunlight that shines through the gaps of the gates and cloudless sky. She has participated in an artist residency programme in Germany and group shows in Jakarta and Bali.



18

CHEAH YEW SAIK

b. Kedah, 1939

*KENANGAN PANTAI MORIB
SELANGOR*, 1987

Signed and dated 'Yew Saik 87'
(lower left)
Watercolour on paper
54cm x 75cm

PROVENANCE
Private collection, Negeri Sembilan.

RM 4,000 - RM 6,000

This picturesque landscape is an illustration of the sea in Morib, Selangor. Created in 1987, the scarlet and cloudless sky suggests a romantic view of sunset. The short brushstrokes on the water with splashes of white and blue connote a breezy evening, creating ripples of floating waves. The infinite horizon meets the endless skies through the application of an effortless clear wash. The artist's mastery and advanced use of dry and wet techniques in watercolour are clearly showcased here, where he diligently captures a tranquil atmosphere that enables the viewer to almost hear the soothing sound of the sea.

Cheah Yew Saik received his formal art education at Nanyang Academy of Fine Arts (NAFA), Singapore (1959 - 1961). He obtained a Diploma in Art and Design from Stoke-on-Trent College of Art, England (1963 - 1965). He had contributed significantly in the development of art education in Malaysia by establishing Kuala Lumpur College of Art in 1968 and held the position of Principal until 2002. His role as a leader also included President in art societies such as Malaysian Watercolour Society (1983 - 1987) and NAFA Alumni Association of Malaysia (1984 - 1985). He held a solo show titled *Touch of Nature* at NN Gallery, Kuala Lumpur in 2004.



19

CHOO BENG TEONG

b. Penang, 1966

SCARLET-RUMPED TROGON, 2008

Titled and dated 'Scarlet-rumped Trogon 2008' (lower left on mounting board), signed 'choobengteong' (lower right)
Watercolour on paper
33cm x 21.5cm

PROVENANCE
Private collection, Penang.

RM 5,000 - RM 8,000

The Scarlet-rumped Trogon is a species of bird in the Trogonidae family. Found in Malaysia, Indonesia, Brunei, Myanmar and Thailand, its natural habitats are subtropical or tropical moist lowland forests, swamps and montane forests. The word *trogon* is Greek for nibbling and refers to the fact that these birds gnaw holes in trees to make their nests.

Finely executed in watercolour, Choo Beng Teong has skillfully illustrated his subject matter in a precise and hyper-realistic manner. The meticulousness of every brush stroke appears in the vibrancy and delicateness of its feathers. The lush green leaves in the background complement the vividly hued bird. His works appeal to both nature and art enthusiasts, offering a breathtaking "aviary wonder" for the pleasure of his viewers. Featuring at Henry Butcher

Art Auctioneers for the first time, Choo Beng Teong is one of the few watercolour painters to depict birds in a Realistic manner.

Trained in art and graphics at Universiti Sains Malaysia (1985 - 1987), Choo Beng Teong has over two decades of experience observing and photographing birds in the wild. His observant quality is evident in his meticulously fine paintings of birds and its habitat. He has held solo exhibitions in Penang (1987, 1992, 1996) and participated in group exhibitions abroad such as *Landscapes of Malaysia* in Sweden, Stockholm (1997) and Asian Watercolour Art Exhibition in Seoul, Korea (1998). He won the Major Award at the Penang Pesta Art Competition in 1993. He is a member of the Malaysian Watercolour Organisation and Penang Watercolour Society.



20

KHAW SIA

b. China, 1913 - d. Penang, 1984

FLOWERS Undated

Signed 'K.SIA' (lower right)
Watercolour on paper
25cm x 55cm

PROVENANCE
Private collection,
Negeri Sembilan.

RM 6,000 - RM 8,000

Khaw Sia, an avid orchid enthusiast, was known for his bevy of orchid paintings and still life paintings of crab and lobster. Here, a stunning illustration of tropical botanies is depicted in the most delicate manner. Hibiscus, Orchid, Red Ginger, Flamingo Flower, African Ansellia, Golden Trumpet are some of the blooms arranged in Khaw Sia's garden of splendour.

Khaw Sia was perhaps the most flamboyant of the pioneer artists, accessorised in scarf, bow tie, smoking pipe et al. He had his early art tutelage at Sin Hwa Academy in Shanghai, graduating in 1932. In 1933, he took informal private classes under the great British watercolour painter Sir Russell Flint in London. He migrated from China to settle in Penang in 1937 and held his first solo there in 1955. His watercolours were already of such impeccable quality that they were accepted by the prestigious Le Salon Paris in 1956, the 14th Summer Salon at Royal Institute Galleries in London in 1957, and the 25th National Society Exhibition in London in 1958. The Penang State Art Gallery honoured him with a posthumous retrospective in 1998.

REFERENCE
Penang Artists 1920s-1990s, The Art Gallery, Penang, editions: 1990 and 1992.
Pioneers of Malaysian Art, The Art Gallery, Penang, 1994.



21

HARON MOKHTAR

b. Selangor, 1963

SIRI MELANAU, 1995

Signed and dated 'HARON MOKHTAR 95' (lower right)
Oil on canvas
104cm x 73.5cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 6,000 - RM 9,000

Known for his distinctive use of space, the composition in Haron Mokhtar's works often portrays detailed illustration of heritage architecture at the top part of the canvas and the people associated to the building at the lower end of the canvas leaving vast negative space in between. Here, Haron Mokhtar illustrates a longhouse in Borneo typically inhabited by tribes and houses between twenty and a hundred families. A group of men are depicted below perhaps performing the *Melanau* dance as indicated by their dark tunic jacket with yellow strips and red headgears, a traditional attire which is called *Baban*.

Haron Mokhtar made a big splash on his graduation year

(BA Fine Art in Painting and Printmaking, UiTM from 1983 to 1987 when he won the Major Award in the Young Contemporary Artists competition with his Melayu Pop mix of traditional architecture and culture. In 1988, he obtained his Art Teacher's Diploma. He had taught in schools in Selangor and Sarawak and since 1998, was a senior teacher on humanities at the SMK Ungku Aziz in Sabak Bernam. His other awards included Second Prize in *Landscape Selangor* competition (Shah Alam Art Gallery, 2002), Consolation Prize, *Historical Incidents* competition (National Art Gallery, Kuala Lumpur, 2005), Second Prize, *Merdeka* competition in 2010. His last solo exhibition *Warisan* was held at Pelita Hati Gallery of Art, Kuala Lumpur in October 2011.

22

YEOH KEAN THAI

b. Penang, 1966

LAND, 2009

Signed and dated 'THAI 09' (lower right)
Mixed media on canvas
81cm x 81cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 6,000 - RM 9,000



Yeoh Kean Thai illustrates an arrangement of floating door hinges in various perspectives in this piece, connoting cultural investigation. Employing colours that are limited to the earth and rust tones, he enhances the background with orange, yellow and green tones to depict a rapid process of rust while venturing into an infinite space in a well designed composition.

A message on decay, discardment, separation, global amalgamation and search for identity laid out in one canvas. Having sparked interest in addressing environmental issues in 1992, when it was not the 'trend' then, Thai finds that metal is the perfect symbol for him to call for worldwide attention to environmental issues as it is "nature's response to mankind's habit and culture", as quoted from an interview with the artist. The subject matter allows him to look beyond the materialism and consider how one should live, to avoid the rusting and corroding of personal, social and environmental lives. Thai foresees the consequences of a consumerist society, often consuming at random and accumulating a deceptive numerical net worth and seeks to use his works as a sign of warning of what is to come.

A graduate of Kuala Lumpur College of Art (1989 - 1992),

Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award in 1997, the Freeman Fellowship in 2008, the same year he exhibited at the Beijing Olympics and the Commonwealth Award - International Art Residency. He has been creating works in relation to metal and rust ever since he won the Phillip Morris award in 1997. The award winning piece was painfully and patiently completed in slightly less than a year. Having to research on the oxidation process and progression of rust, he patiently experimented and monitored the decomposition while cutting, sculpting and composing the metal pieces with only regular pliers and his own bare hands. He was also the first artist from Malaysia to have work featured during New York's Asian Art Week in 2008. His solo exhibitions included *Code Red, Action to Neutralise* (2011); *Crossing* (2008) and *Links* (2007). He has participated in a number of group exhibitions: *Truth & Fiction Are Not Strangers*, Tribes Gallery, New York, United States of America (2011); *Asian Overview Roma*, Villa De Santis, Rome, Italy (2009); *Paths of Thought*, Gallery Il Ramo d'oro, Naples, Italy (2008) and Tashkent Biennale International Exhibition, Uzbekistan (2005).

REFERENCE
Profile: Yeoh Kean Thai, Asian Art Newspaper (UK), December 2008.

SUZLEE IBRAHIM

b. Terengganu, 1967

ENERGY (MONSOON SERIES), 2009

Signed and dated 'Suzlee Ibrahim 2009' (centre left)
Mixed media on canvas
90cm x 90cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

Like the *Ombak* series, the *Monsoon* series captures Suzlee Ibrahim's childhood memories of the sea in Kuala Terengganu where he grew up. Located in the east coast of Peninsula Malaysia, the city experiences tropical monsoon climate with the heaviest rainfall at the end of each year. The artist witnessed the adversity of the kampung life with fishermen finding difficulties to make ends meet during this time. Unlike the *Ombak* series, his expressive gestures in the *Monsoon* series are vigorous, imitating the violent seasonal climate. Layers upon layers of red, yellow, green and white paint are applied with great force in broad and narrow brush strokes, employing drip technique championed by Abstract Expressionist maestro, Jackson Pollock, and finished off with bold charcoal outlines are the methods used by Suzlee Ibrahim to compose *Energy*. The outcome is a symphonic work of art balanced in its spirits. The rhythmic balance of colour splatters and splashes resemble his influence as Suzlee has stated: "I love the spontaneity of Jackson Pollock, the brushstrokes of de Kooning and Franz Kline's composition. I've always refered to these artists, but now I've already established my own style."

The prolific expressive painter has created a number of series over the years namely the *Movement* series (1998 - 2004), *Belantara* series (2003), *Space* series (2005 - 2006), *Foundation* series (2006), *Ombak* series (2007), *Batik* series (2007 - 2008), *Root* series (2008), *Sakura* series (2008 -

2009), *Wall* series (2008 - 2009), *Melody* series (2009), *Monsoon* series (2009 - 2010), *Sahara* series (2010), *Kingdom* series (2012) and *Dialogue* series (2013).

Suzlee Ibrahim graduated from the University Mara Institute of Technology (UiTM) campus in Kuala Perlis in 1987. He worked in advertising and publishing companies before starting to teach for a total of 16 years at UiTM, Universiti Kebangsaan Malaysia and Intan, and teaching fulltime in 2009 at the National Arts Culture and Heritage Academy (Aswara). He received the Anugerah Citra Kencana by UKM in 2011. He has been actively involved in the art scene with his participation in numerous associations such as *Persatuan Pelukis Malaysia* (1990), *Angkatan Pelukis Semenanjung* (1997) and most recently *The International Society of Assemblage and Collage Artists*, Colarado, United States of America (2012). He has a number of awards such as *In Recognition of Outstanding Creative Excellence*, Emaar International Art Symposium, Dubai (2005) and the *International Honarary Artistic Committee Award* in Greece (2007). He has participated in more than 500 group exhibitions across the UK, USA, Europe and Asia. He has held more than 22 solo shows in 26 years at home and abroad including his first solo titled *Monsoon Series I* which was held at Shah Alam Gallery in 1998 and *Movement Series (IIII)* in Leicester, England in 2000.



M. SHAFARIN GHANI

b. Penang, 1981

THE NINTH, 2011

Signed (lower left)
Oil on canvas
183cm x 244cm; diptych, 183cm x 122cm each

PROVENANCE
Private Collection, Kuala Lumpur.

EXHIBITED
Oeuvre of Movement No. 2 - Yang Tersembunyi, Core Design Gallery, Selangor, 2011.

LITERATURE
Oeuvre of Movement No. 2 M Shafarin Ghani, Living Art, Art Highlight, Prestige Magazine, October 2011; illustrated on page 242.

RM 16,000 - RM 20,000

Titled *The Ninth*, this epic diptych of a violent seascape is perhaps the artist’s visual interpretation of a classical composition of the 17th century, *Symphony No. 9* by Ludwig van Beethoven. Dark indigo and Phthalo blue waters conjure up off-centre charging an electrifying rupture echoing the dramatic eruption of a volcano. The fiery red and orange of the seawater is reflected in the thunderous sky. A self-taught artist, M. Shafarin Ghani is a master in composing theatrical seascapes inspired by his passion for classical music. A poet and a violinist, the multi-talented painter expresses himself with great tenacity as exemplified here. His own music composition was played at the exhibition where this piece was displayed, an appropriate accompaniment for a soothing visual experience of his melodic paintings.

M. Shafarin Ghani describes his paintings as “an undulating harmonious sounds singing in the mind and vivid colours

flowing in the eyes”. Using a chiaroscuro technique that has been used by illustrious artists such as Rembrandt, Shafarin’s paintings have an aura of dramatic atmosphere that are stirring and affecting to our inner psyches. His emotive works have granted him numerous exhibitions since 1997 at galleries such as the Penang State Art Gallery, Galeri Seni Mutiara and Core Design Gallery while also exhibiting abroad in Thailand in 1999. His one man shows included *Oeuvre of Movement No. 2 - Yang Tersembunyi*, Selangor (2012), *Oeuvre of movement No. 1*, Selangor (2010), *Dramatic Movement*, Penang (2008), and his first solo exhibition at Zhong Hwa Art House, Penang (1998) at the age of 17. His harmonious painting titled *Oeuvre XVIII* (2010) was featured at The Young Contempo Auction by Henry Butcher in 2012.

REFERENCE
Seascapes and Music article, Art, The Star Metro, page M27, 6 August 2010.



BAYU UTOMO RADJIKIN

b. Sabah, 1969

SELF-PORTRAIT, 1989

Mixed media collage on canvas
147cm x 98cm

PROVENANCE

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

EXHIBITED

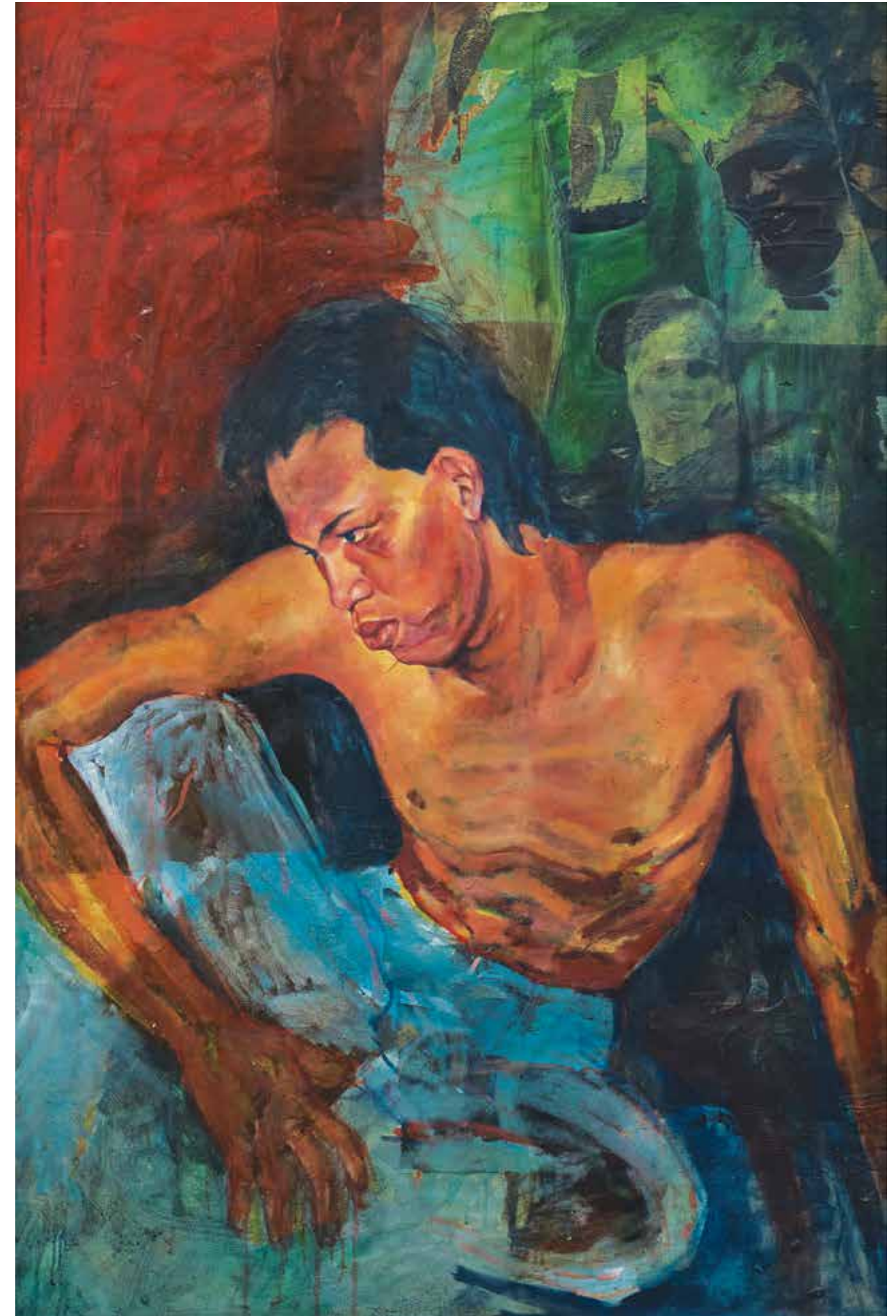
Figurative Approaches in Modern Malaysian Art, Galeri Petronas, Kuala Lumpur, 1996; illustrated on exhibition catalogue page 21.

RM 15,000 - RM 20,000

This early piece illustrates a youthful Bayu Utomo Radjikin - rendered in polychromatic palette - its collaged textures offer a refreshing visualisation of the artist's hallmark dual or tri-toned self-portraits that are developed later. His brushstrokes appear looser in style here and his application of paint, liberal. Expressive gestural brush marks are apparent in the lower and upper part of the canvas. Seated half-kneel on the ground, this full-bodied self-portrayal is a rare depiction by the artist. Clad in white trousers, his bare chest exposed, a clean-shaven with medium cropped hair Bayu is documented to stand the test of time.

Bayu Utomo Radjikin is one of the founding members of

Matahati which had its defining moment in the exhibition *For Your Pleasure* at Galeri Petronas in Kuala Lumpur in 2006. He sparked incredible interest upon his graduation with a BA (Sculpture Major) at Universiti Teknologi MARA in 1991. That year, he won the highly coveted Major Award in the Young Contemporary Artists Competition followed by a Minor Award in the Salon Malaysia. He also won a Special Award in the *One World - No War* exhibition in Kuala Lumpur in 1991. Bayu is also a multidisciplinary artist involved in stage designs and installations. He set up the gallery cum artist's residency space called House of Matahati (HOM) which also initiated the Malaysian Emerging Artists Awards.



MAZLI MAT SOM

b. Kuala Lumpur, 1938 - d. 1990

GADIS MELAYU, 1964

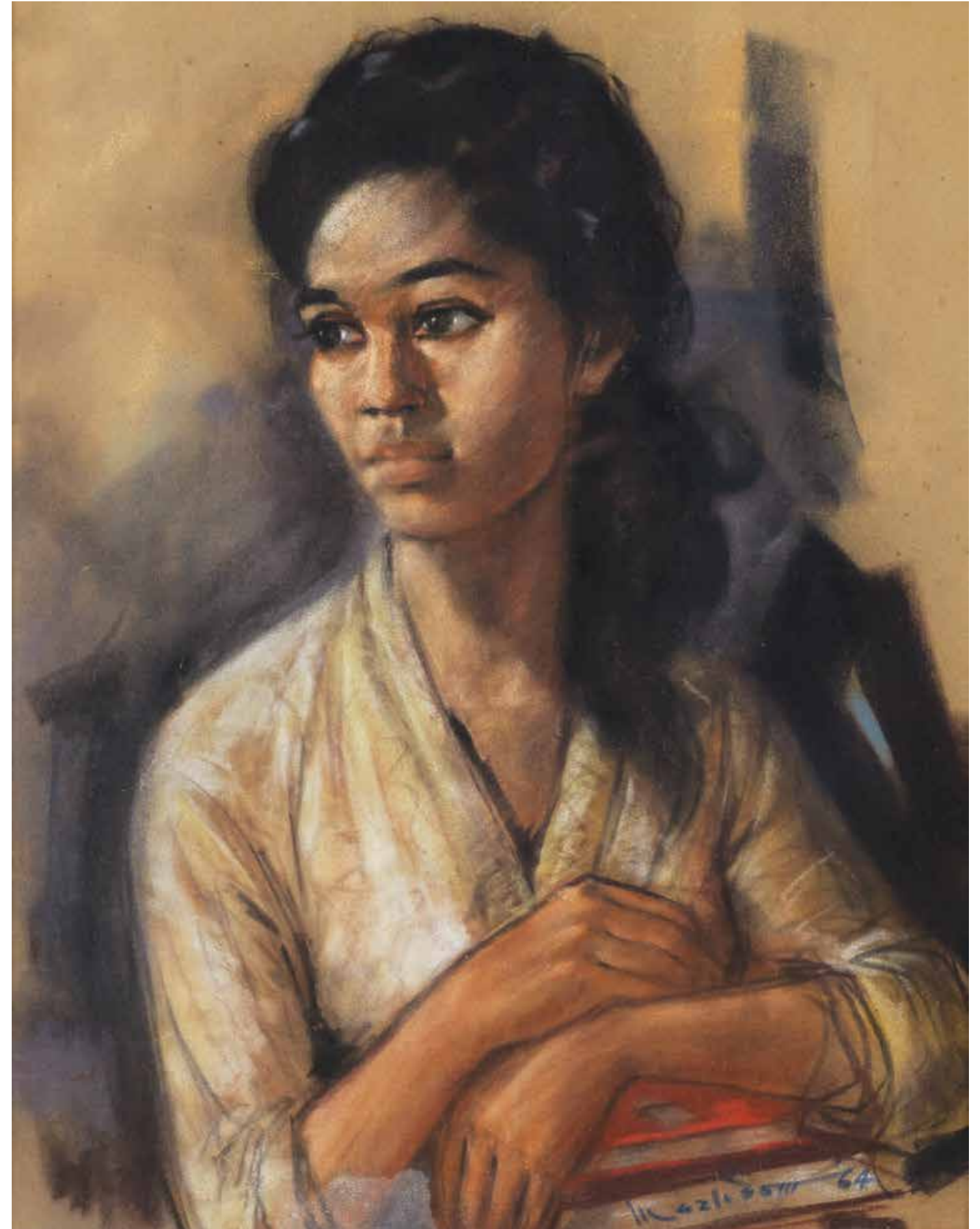
Signed and dated 'Mazli Som '64' (lower right)
Pastel on paper
55cm x 43cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

Mazli Mat Som makes his auction debut with this alluring 1964 pastel work representing the history of portraiture in Malaysia that celebrates the art of figurative drawing. A realist portrait painter, Mazli Mat Som is masterful in capturing the essence of his live models. Illustrated here is a pastel portrait of a young lady whose gaze is fixed into space as though her thoughts are with someone absent. Her glassy eyes suggest recollection of a melancholic memory. Dressed in *baju kebaya*, the common daily attire worn by Malay women in that era, her hands are resting on a couple of books which may suggest her profession of either a teacher or a student.

Mazli Mat Som was a member turned leader of the art group *Angkatan Pelukis Semenanjung* (or APS, later known as *Angkatan Pelukis SeMalaysia*) founded and led by Hoessein Enas in Kuala Lumpur in 1957. APS was formed as an initiative to promote works of art by local artists while focusing mainly on figurative paintings. The group's founding figure had been a great influence to its members. Mazli Mat Som had also illustrated the cover of a provocative novel titled *Tembelang* by author Yahya Samah.





27

KENG SENG CHOO

b. Kedah, 1945

RURAL LIFE, 1983

Signed and dated 'Seng Choo 83' (lower right)
Oil on canvas stretched on board
107.5cm x 241.5cm

PROVENANCE
Private Collection, Penang.

RM 18,000 - RM 30,000

Keng Seng Choo observantly depicts the romantic life of rural Malaysia in this epic masterpiece. Heritage and cultural objects such as *wau*, *bubu*, *congak* and *seruling* that represent the simple life are depicted alongside stylised figures - in the act of carrying a bundle of rice, cockerels, a basket of fruits and drinking coconut - symbolic of the abundance in the Southern Seas. A coconut tree trunk is placed vertically on the right creating an attractive composition in a quarter of the landscape. Also illustrated are pigeons and swallows across the picture plane. The brown palette and dark tones signify the rusticity of the charming life in the countryside, imbuing a sense of nostalgia.

A graduate of the Nanyang Academy of Fine Arts, Singapore in 1965, Keng Seng Choo has been exhibiting his works locally and abroad since. His works have won numerous awards including a Silver Medal at the New York International Art Show in 1970 and First Prize at *Pastel in Malaysia* competition organised by Micasa Hotel Apartments in 1988. Among the group exhibitions he participated were *10 Friends Art Exhibition* in Kuala Lumpur and Singapore (1966), *Special Art Exhibition on Bali Scenery and Subjects* at Shangri-La Hotel, Singapore (1971), the Taegu International Art Biennale (1991 - 1996) and *Open Show* at the National Art Gallery, Kuala Lumpur (2001).



28

CHIA YU CHIAN

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

MOUNTAINOUS LANDSCAPE, 1957

Signed and dated 'Yu Chian 1957' (upper left)
Oil on board
42cm x 77.5cm

PROVENANCE
Private Collection, Penang.

RM 18,000 - RM 30,000

A mountainous terrain landscape rendered in the manner of Fauvism is brilliantly captured here by one of the most celebrated Nanyang painters, Chia Yu Chian. Executed in the year of Malaysia's independence, this early piece displays the strength of the artist's brushwork and colour palette even before his stint in Paris. The blue skies are enlivened by cotton white clouds with streaks of bold red and black outline. Vivid green, orange, red and yellow dominate the scenery while dark hues are applied throughout the picture plane to represent shadows, creating a dramatic effect to the landscape. The artist has cleverly marked a purple streak on the ground as though with pure intention, enhancing the

brilliance of yellow of the rocky hillside and the lowland on the left.

Chia Yu Chian went under personal tutorship of Singapore art pioneer Chen Wen Hsi. He was the first artist in Malaysia to be awarded a French Government scholarship to study at the famed Ecole Nationale des Beaux Arts in Paris (1959 - 1962). He had the distinction of his works being accepted 15 times in prestigious Salon exhibitions in Paris and receiving Honourable Mentions in the Salon des Independent and Societe des Artistes Francaise - a rare honour for a non-French artist. He was commissioned to produce a mural titled

Life in Malaysia for the Malaysian High Commission in Paris. He returned to Malaysia in February 1962 and held a solo exhibition at the British Council in Penang where all 110 displayed works were sold. A memorial exhibition was held at the Creative Centre, National Art Gallery, Kuala Lumpur in 2002.

REFERENCE
200 Malaysian Artists, Dr. Tan Chee Khuan, The Art Gallery, Penang, 2002.

YONG MUN SEN

b. Sarawak, 1886 - d. Penang, 1962

HILLY COASTAL SCENE WITH FISHERMAN IN ROWING BOAT, 1948

Signed and dated 'MUN SEN 1948' (lower left)
Oil on canvas
54cm x 64cm

PROVENANCE
Private Collection, Penang; acquired through Christie's Southeast Asian Paintings sale, Singapore, 26 March 1995, lot 609.

RM 35,000 - RM 50,000

From 1946 to 1955, Yong Mun Sen chose as his protagonists; farmers, fishermen, blacksmiths and rubber tappers. In these depictions he transforms these characters into everyday heroes, worthy for their hardworking attitude and upright lifestyle. Illustrated in oil on canvas, this is an exemplary piece of a lone fisherman in his boat, moored at the shore. Set in dusk, the sky is filled with the awe inspiring colours of the rising and setting of the sun. Reflections from the hills in the background as well as the fisherman and his boats appear in the water, fusing in multi-hued splendour. It is an exquisite rendering of nature and the artist's contemplation of man's place in it.

In 1910, after witnessing a Japanese watercolour artist at work in his family's plantation, coupled with the set of watercolours given by his Dutch neighbour, Yong Mun Sen started experimenting with the medium and eventually became one of its greatest exponents. Later in Singapore, he continued sketching and painting whenever possible, making friends with artists like famed Singaporean watercolour painter Lim Cheng Hoe along the way, who was an ardent admirer of his work. When Mun Sen moved to Penang in 1920, he instantaneously fell in love with the tropical island. His studio along Penang Road was a favourite meeting place for fellow artist friends including Tay Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. This group was later formed as the Penang Chinese Art Club in 1935. The 1946 to 1955 period was Mun Sen's most creative and productive years, where he brilliantly captured the everyday heroes of farmers,

fishermen, blacksmiths and rubber tappers in their glorious and honest beauty.

Present in Mun Sen's best works, the speed of the brush and the scarcity of strokes are evident here. Artist Lee Joo For described it best: "Very few artists in the world's wide expanse can be found during the time of Mun Sen and before and even after, who can manifest the same combination of speed, economy and dexterity with his calligraphic brush in capturing the glories of nature as this humble man. With a spirit of daring and original self-expression, Mun Sen can be confidently considered as one of those precious artists who most influenced the birth and growth of modern and contemporary Malaysian art." The great Xu Bei-hong (1895-1953) described Mun Sen as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics." He co-founded the Penang Chinese Art Club in 1935 (president, 1937) and was a vice-president of the Singapore Society of Chinese Artists in 1936. He was given Memorial exhibitions in Singapore (1966), Galeri 11, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). In 1999, the PSAG presented him a retrospective. Dubbed 'The Father of Malaysian Art' by many, Yong Mun Sen's struggles as the country's first full-time artist and also an activist to boot, with influences spreading to Singapore and China, are the stuff of legends.

REFERENCE
Yong Mun Sen Retrospective, Penang State Art Gallery, 1999.
Pioneers of Malaysian Art, The Art Gallery, Penang, 1994.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

GIRL AT STUDY, c.1950s-60s

Signed 'CY' (lower right)
Oil on board
53.5cm x 42.5cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996; illustrated on exhibition catalogue page 24.

RM 18,000 - RM 30,000

Girl At Study captures a voluptuous female figure in an ivory dress sitting on a stool at her study desk - her left elbow rests on the desk, her fingers rest over her shoulder while her right arm sits on the desk, her body leaned forward - a sluggish posture for a lady yet Lee Cheng Yong is able to display an air of sensuality while in an act of reading or writing. Her anonymity creates mystery and an alluring charm that beguiles the viewer. Executed in the style of Post-Impressionism, the piece stands out with its tactile strokes of paint, use of bold black outlines, vivid and lush warm hues as well as emphasis on geometric forms.

Lee Cheng Yong studied at Sin Hwa Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang.

He formed the Penang Chinese Art Club in 1935 and was elected its first president. He was honoured with a memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

REFERENCE

A Tribute to Lee Cheng Yong, The Art Gallery, Penang, 2001.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.





"Khoo Sui Hoe's works draw us to his Shangri-la. And yet, it is not a mere abode for escapism. His idyllic world with its simplified shapes, peopled with almond-eye damsels, and serene scenes, tend to drug the onlooker into the region of stupor. This might sound a paradox for intelligent art appreciation. However any work of real artistic merit baffles one with his overpowering of mystery in the same way that the heavens still remain essentially a mystery. The artist has undoubtedly enriched the Malaysian art scene with his individualistic creations."

- Datuk Syed Ahmad Jamal

31

KHOO SUI HOE

b. Kedah, 1939

THREE WITH LILY, 1979

Signed 'SUI HOE' (lower right)
Oil on canvas
44cm x 90cm

PROVENANCE
Private Collection, Penang.

RM 12,000 - RM 20,000

Khoo Sui Hoe's highly emotive works permeate mysterious qualities portraying his profound interest in primitivism, illustrated in a surreal manner. A testimony to Sui Hoe's 'escapism' style of painting - otherworldly and harmonious - *Three with Lily* depicts a female figure in between two male figures in the waters. Three stalks of pink lilies are deliberately placed as a central focal point. His minimal use of colour palette - blue-grey, olive green and pink - achieves a soothing experience. Sui Hoe often portrays his stylised figures either solitarily, as a pair or in threes.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a full-time artist during a nascent time of new nationhood. He has also helped promote art and other artists first through his Alpha Singapore Gallery, which he set up with a group of artists

in 1972, and then individually, the Alpha Utara Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute in New York in 1977. He won First Prize (Oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum in the United States in 2002 and 2004. He divides his time between the United States and Malaysia mainly in Penang. He recently held a 'mini retrospective' exhibition in Penang showcasing works from 1967 till 2013.

REFERENCE
Khoo Sui Hoe: Landscapes through the Years, Pipal Fine Art, Kuala Lumpur, 2011.



32

CHUK MOR, DATO'

b. China, 1913 - d. Penang, 2002

BIRD WITH FLOWERS 花鸟
Undated

Inscribed in Chinese with seal (upper right and centre left)
Ink and colour on silk
41cm x 20.5cm

PROVENANCE
Private Collection, Penang.

RM 5,000 - RM 7,000

Dato' Chuk Mor was an artist, calligrapher, poet and most of all, one of the greatest Buddhist dharma masters. Here, he displays his painterly skills with a fine and delicate image of a single bird - blue head, white breast with brown wings and darkened tip - perched on a branch of bloomed hibiscus plant, depicted in characteristic style of the Chinese bird-and-flower ink and colour painting on silk. The bird-and-flower subject matter holds significant symbolic meanings in traditional Chinese paintings representing feminine beauty, virtues, good omens and fortune.

Dato' Chuk Mor was an accomplished and learned calligrapher and painter of the Chinese brush genre. He enhanced his gift in calligraphy when he studied briefly under the legendary Lingnan master Gao Jian-fu (1879 - 1951) when based in Macau. He was regarded as a great reformer of Mahayana Buddhism in Malaysia, infusing it with greater substance, meaning and clarity with his creativity and cultured background. He was best known as the abbot of the Triple Wisdom sanctuary in Penang which he set up in 1965. He also founded the Malayan (now Malaysian) Buddhist Association (1959), which he served as president for 12 years. For his tremendous contributions in the world of Buddhism and Chinese art, he was conferred a 'Dato-ship' by the Penang State Government in 1998. He became a novice monk at the Huangtang Souchang Temple at the age of 12 and was initiated as a full-fledged monk four years later. He then came under the tutelage of the great Buddhist reformist, Reverend Tai Zu. He helped cleanse the religion of confusion with Taoist practices in his devotional work in Hong Kong, Macau, Hawaii and Thailand before settling in Penang in 1954.

REFERENCE
Autobiographical Notes of Dharma Master Zhu Mo, Edited by Ven. Chi Chern, 1984.



33

LE CHEK WEN

b. Malacca, 1934 - d. Negeri Sembilan, 1988

LANDSCAPE,
c. early 1970s

Signed in Chinese with seal (centre right)
Ink on rice paper
43cm x 95cm

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

RM 8,000 - RM 10,000

A visionary Chinese ink painter, Le Chek Wen produced representational pictures of landscapes using masterful ink play - applying and reducing pressure with his brush to create dark tones of black and lighter shade of grey - although a basic method of Chinese ink painting, Le's results is unlike his peers. Spiritual and harmonious, his landscape painting such as this is conceptual in its conception. Depicting a mountainous landscape with villages on the lowland, this black and white ink painting epitomises Le's forward mindedness in executing alluring scenery.

Sun Yisheng, Professor of Chinese Printing Department at the Fine Art Academy of Si'an wrote highly of Le Chek Wen's ink paintings: "As an outstanding representative of the Nanyang school to combine the best of the East and the West, Le's pursuit of the "Void" and "Spirit" in the ink and brush painting had enabled him to ascend an unprecedented height. The traditional landscape is created by means of all kinds of brushwork that produce fantastic layout of white and black. Void space is found working together with substantial ink to bring about an illusion, amid which, the spirit or essence of the object is livened up."

A graduate from the Nanyang Academy of Fine Arts (NAFA), Singapore in 1956, Le Chek Wen was ever grateful to his mentor Lim Hak Tai, founder of NAFA for his dedication and devotion to art education. Emulating his mentor's role as an art educator, Le Chek Wen became an Art Supervisor at the Chung Hua High School in Seremban, Negeri Sembilan in 1961. He was a well-loved teacher and was remembered fondly among his students as friendly and dedicated. He had held a number of solo shows locally and abroad during his lifetime namely his first in 1967, a jointly sponsored exhibition by Samat Art Gallery and Galaxy Gallery in Kuala Lumpur; in 1971 at Samat Art Gallery, Kuala Lumpur; in Singapore by the Singapore Art Society; and in Penang by the Art Exhibition Centre. He had also held a solo exhibition in Austria in 1975. He was a recipient to numerous awards which included Second Prize in Chinese Painting, Singapore in 1955, Third Prize in Pastels at the Joy of Living Open Art Competition in Kuala Lumpur in 1964 and the highest award for Best Work at the Beijing International Ink and Wash Painting Exhibition in 1988.

REFERENCE
Le Chek Wen: Ink Paintings - The Silence of Nature Communicates More Than All Human Language (Lovingly Dedicated To Our Beloved Teacher Mr. Le Chek Wen From His Grateful Students), 1992.

HUANG YAO

b. China, 1917 - d. Kuala Lumpur, 1987

BOATING 一叶图, 1979

Inscribed in Chinese with seal (lower left)
Ink and colour on rice paper
60cm x 40.5cm

PROVENANCE
Private Collection, Kuala Lumpur.

LITERATURE
Pine Studio Collection of Huang Yao's Paintings, Pine Studio, Kuala Lumpur, 2013; illustrated on page 75.
Rosa Sinesis, Centre for Malaysian Chinese Studies Berhad (Formerly known as Huazi Resource & Research Centre Berhad), Kuala Lumpur, September 2000; illustrated on back cover of magazine.
Huang Yao Memorial and Retrospective exhibition catalogue, Galeri MIA, Eastern Resource Centre; illustrated on page 16.

RM 10,000 - RM 15,000

Throughout an illustrious career as a cartoonist, scholar and painter, Huang Yao had produced diverse collections of artwork from his travels depicting local landscapes and human figures in various styles namely: *Bai miao*, a technique of drawing fine outlines of a figure using Chinese brush; *Yibihua*, one stroke painting which entails the main subject completed in a single brush stroke; *Tu'anhua*, a stylised painting of nature or animals; *Wenzihua*, Huang Yao's innovative way of depicting ancient Chinese characters through his years of research in Chinese philology; and *Ziyouhua*, the freedom to paint expressively resulting in abstract works unlike anything produced by other Chinese artists at the time of creation, circa 1970s.

Boating is derived from Huang Yao's *Nanyang* series, a body of work consisting of romantic scenes from the Southern Seas, completed in the late 1970s. He displayed masterful calligraphic strokes evident in his paintings. Depicted here is a female figure rowing a boat in a lake, cleverly composed by the placement of the trees. Executed in an array of ink play, long and short lines are marked freely shaping the branches of the trees. The vigour and boldness of his brushstrokes is

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

REFERENCE
Return To Innocence: Huang Yao's Painting of Happy Children, Dr. Tan May Ling.
Rediscovered Talent, Huang Yao: Cartoonist/Scholar/Painter, Shanghai Art Museum, 2011.
www.huangyao.org



CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

TWO HERONS, c.early 1980s

Signed in Chinese with seal (upper left)
Ink and colour on rice paper
35cm x 45.5cm

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

EXHIBITED
Chen Wen Hsi Retrospective Exhibition, National Museum Art Gallery, Singapore, 1982.

RM 25,000 - RM 35,000

The celebrated Chinese ink painter Chen Wen Hsi illustrates a pair of herons whose long pointed beaks are painted in an illuminating ochre. Swift strokes of lawn denoting grassland occupy the upper right corner of the picture plane. The artist was known for his alluring rendering of nature through the medium he loved most - Chinese ink. He was fond of painting various species of birds like pelicans, flamingos, and storks as well as other animals namely gibbons, cockerels and squirrels.

The highly regarded painter and art educator received his formal art schooling from the Shanghai Academy of Fine Arts (1928) and then enrolled at Xinhua Academy of Fine Arts (1932) in Shanghai during which he was exposed to both traditional Chinese painting as well as Western art. His tutelage under the great Pan Tian Shou and Zhu Wen Yun had given him a solid foundation although he also benefited from the sense of Western perspective under the training of Tan Hemu and Ni Yide.

Chen Wen Hsi was an artist and one of the finest finger-

painters, an academician and a gallerist (1976 to 1985). He arrived in Singapore in 1949 and taught at the Chinese High School for 20 years and at the Nanyang Academy of Fine Arts (NAFA) from 1951 to 1959. The legendary trip to Java and Bali with Cheong Soo Pieng, Liu Kang and Chen Chong Swee in 1952 resulted in the development of the Nanyang style. He was awarded Singapore's Public Service Star for his educationist zeal and role in advancing Chinese ink painting in 1964. Chen's life-time accomplishment was recognised posthumously with the Meritorious Service Medal awarded by the government of Singapore in 1992 in conjunction with the National Day Honours Award. His other accolades included the Asean Cultural and Communications Award in 1987 and the Taiwan National Museum's Gold medal in 1980. In 1975, the National University of Singapore awarded him an honorary degree and he was honoured with a retrospective exhibition in 1982.

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



VISUAL ART IN THE PHILIPPINES

The presence of visual art in the Philippines arrived alongside Spanish colony from 1565 to 1898. Introduced to the local artists were styles and techniques employed in western religious art - particularly Catholic iconography as illustrated in religious literature and Biblical books - in appropriation with the widespread conversion of Christianity throughout the country which inevitably and profoundly impacted the influence on art.

Economic development in the nineteenth century encouraged artistic change. Portraits became fashionable as a result of commissioned secular works of art by emerging bourgeoisie. The creation of wealth by merchants and landlords, international trade as well as introduction of cash crops seeks new demands for art that ultimately led to a new market.

Nineteenth Century

Dubbed as "The First Great Filipino Painter", Damián Domingo (1796 - 1834) was known for his miniature portrait paintings on ivory and religious images on canvas. His significant contribution towards art during his time was when he established a school for artists - likely the first in Asia to teach the Western principles of foreground, middle ground, and background perspectives, among other artistic techniques - in his residence in Tondo in 1821.

An early political depiction in art perhaps appeared in the nineteenth century when a self-taught artist named Esteban Pichay Villeneuve (1798 - 1878) was commissioned to create a series of 14 paintings based on the *Basi Revolt* (1807) events - an insurgency by the natives of Ilocos in the Northern province to rebel against the wine monopoly by the Spanish colony government set in 1786 - fourteen years after the rebellion ended.

Sixty years on, Juan Luna (1857 - 1899), a painter of Romanticism and Realism created *Spoliarium* (1884), an allegorical painting that evokes "a multitude of meanings beyond the anecdote that it depicts; most significantly, the sublime", as described by Patrick D. Flores. The painting depicts "a scene in the cellar of the Roman coliseum, where dying gladiators were despoiled of their armour and all their worldly possessions flung into a furnace" and was awarded the gold prize at the Exposición Nacional de Bellas Artes in Madrid, Spain that same year.

Fellow artist Félix Resurrección Hidalgo (1855 - 1913) won the silver medal at the same exposition with his a painting titled *Las virgenes Cristianas expuestas al populacho* (*The Christian Virgins Exposed to the Populace*), illustrating a group of boorish men scorning two undressed women who were being held captive in a basement, one of whom is seated on the ground, her feet tied up with head bowed in misery.

Twentieth Century

The five decade-long period of American occupation (1898 - 1946) contributed to the significant change in Philippine art with the adoption of local subject matter. The expatriate community stimulated the demand for pastoral local landscapes and idyllic scenes of peasant life.

Regarded as the "master of genre" was Fabián de la Rosa (1869 - 1937) known for his pastoral paintings of rural Philippines. Poet Aurelio S. Alvero (1913 - 1958) divided his works in three significant periods: the first period included two of his works that achieved awards during an exposition in the United States in 1904 entitled *Transplanting Rice* and *The Death of General Lawton*. The second consisted of works executed in Europe - showing a transition from academic figures to atmospheric effects - for instance *El Kindiman* (1930)

and *Markina Road* (c. 1939) and finally, a phase when he emphasised the play of colours in favour over mass and space seen in *Fishermen's Huts on Balut Island* and *Tondo* which was considered by Alvero to be de la Rosa's finest landscape painting.

The nephew of de la Rosa was the highly celebrated portrait and landscape painter, Fernando Amorsolo (1892 - 1972). A famous exponent in portraying the charms of Filipino life, he displays his mastery in the use of light in his works. He traveled to Madrid and New York to expand his horizon in art and set up a studio in Manila upon return. His creative and most productive years were between 1920s and 1930s. It was the time when he produced the iconic work titled *Rice Planting* (1922) that appeared on posters and tourist brochures and became one of the most popular images of the Commonwealth of the Philippines (1935 - 1946).

Modernism in Philippines Art

Widely regarded as the "Father of Modernism" in the Philippines was Victorio C. Edades (1895 - 1985) - named as National Artist (the highest distinction bestowed to a Filipino artist by the government) in 1976 and leader of the revolutionary Thirteen Moderns - an artist group consisting of thirteen advocates of Modern art whose members consisting of Galo B. Ocampo; Carlos V. Francisco (National Artist, 1973); Vicente Manansala (National Artist, 1981); Hernando R. Ocampo (National Artist, 1991); Cesar Legaspi (National Artist, 1990); Demetrio Diego; Diosdado Lorenzo; Jose Pardo; Ricarte Purugganan; Bonifacio Cristobal; Arsenio Capili; and Anita Magsaysay-Ho (the only female member in the group).

Edades' immense contributions in Philippine art and architecture included his inclination towards modernist technique and his role as an initiator in art education when he helped organise the University of Santo Tomas' (UST) Department of Architecture in 1930 and was its acting head. In 1935, he was appointed as Director of the UST College of Architecture and Fine Arts, which he organised under the wing of Architecture.

The nation gained its independence in 1946 and by the middle of 1950s, Modernism had etched its place in the history of Philippine art. A variety of routes were taken by the new generation of artists in terms of expression. Artists espoused in experimenting themes concerning social and political agenda by exploring Abstract Expressionism, Neorealism, and Magic Realism. In the late 1960s, artists became concerned to respond to current issues thus figurative painting took on a political dimension. Roberto Rodriguez Chabet (1937 - 2013) played a pivotal role in championing Conceptual art. He was the founding museum director of the Cultural Center of the Philippines (CCP) - an institution established by Imelda Marco in 1969 "as a centre of the Filipino soul" - and served there as curator from 1967 to 1970. The First Lady proclaimed loftily in one of her speeches confirming the objectives of the CCP:





"It shall be our Parthenon built in a time of hardship, a spring-source of our people's living conviction in the oneness of our heritage ... It is highly symbolic that this Center whose mission it is to reclaim from the past the things that belong to our present and our future should stand here on land reclaimed from the sea ... [so that] our works in stone and story ... may remain, for all time, a testament to the goodness, the truth and the beauty of a historic race."

Like Chabet, artist turned curator Raymundo Ridad Albano (1947 - 1985) also served as director at the CCP in 1972. He introduced an agenda he called the "developmental art" by introducing everyday materials as art and "contriving a platform for expression that was not accommodated in the market or in the conventional media of realism" as a means to enhance the vocabulary of Philippine art during a time when President Ferdinand Marcos declared martial law. His curatorial work titled *Exposure Phase* (1971 - 1975) that consisted of developmental materials namely sand, junk iron, raw lumber, rocks and other non-art medium shocked and delighted the viewers at the same time.

The Thirteen Artists Award (TAA) program, named after the *Thirteen Moderns* was first conceived in 1970 initially as a curatorial guide for an exhibition organised by Chabet whose intention was to identify artists who took the "chance and risk to restructure, restrengthen, and renew art making and art thinking..." It was later adopted as a biennial award by Albano. This makes the award the oldest program conferred by the CCP, two years ahead of the National Artist Award which began in 1972. The TAA has been a triennial award since 2009.

Internationally acclaimed Filipino avant-garde artist David Cortez Medalla (1942) produces work ranges from sculpture and kinetic art to painting, installation and performance art. His most iconic body of work, the kinetic sculptures which were produced abroad, is best epitomised by his *Bubble Machines* dated 1963 which, "through the use of soap and water mixed with air funneled through an engine he especially designed, produced columns of froth that subverted the solid nature of sculpture, showing how it could be both static and dynamic." Other works in this genre included *Sand Machine* (1964) and *Mud Machine* (1964 - 1967). At age 12, Medalla translated works of Blake, Shakespeare and Whitman into Tagalog and lectured at University of the Philippines. At 14, he attended Columbia University on a scholarship to study philosophy and Greek drama.

A precursor of social realism in Philippine art, Benedicto Cabrera (1942) creates works of art that intersect between the image and the historical in art practice. One of the earliest manifestations can be seen in *Larawan* (c. 1972 - ongoing) when he came across nineteenth century photographs of the Philippines and was attracted to the cultural history embedded in them while living in England. By using these photographs as primary material, Alice Guillermo explains, "he transformed and enriched them semantically by creating montages, juxtaposing, cropping, multiplying and reversing them

like playing cards in order to elicit meanings". Flores elaborates further: "This work exerted a strong influence in the making of social realism, given its ability to draw links between the precolonial past and the postcolonial present through the appropriation of images. The portraits reveal types of Filipinos, like the mestiza woman or the petty politician in colonial finery, as well as ethno-linguistic communities in the north of the island and scenes of revolution such as a march of soldiers and a public execution. The way in which characters and scenes are juxtaposed indicates a clear awareness of historical contradictions (for instance, the shift in the attire of a native who wants to become a coloniser and the native carrying the coloniser on a chair)."

One notable art collective in the Philippines that espouse social realist inclinations is the *Kaisahan*, which is concerned with producing paintings of the proletariat and convey messages on the prevailing conditions of culture and society. Prominent members are Renato Habulan (1953) and Antipas Delotavo (1954). Shaped by the Philippine revolution against Spain in 1896 and the struggles against an authoritarian state in the 1970s and the "commitment to social ideals within a dynamic conception of history, social realism in the visual arts grew out of the politicised Filipino consciousness" as described by Guillermo. Other art collectives in the Philippines include the *Black Artists of Asia*, co-founded by Charlie Co (1960). Some of the highly celebrated Filipino artists of the late twentieth century include Ang Kiukok (1931 - 2005), Federico Alcuaz (1932), Romulo Olazo (1934), Ramon Orlina (1944), to name a few.

Twenty first century

Filipino artists of the twenty first century continue to create thought-provoking works that represent the country's long history of colonisation, social ideology, religious belief and current state of affairs in the conventional manner of painting as well as in the most imaginative mediums. Such themes and executions can be found in the works of established artists Jose Legaspi (1959), Alfredo Esquillo Jr. (1972), Wire Tuazon (1973), Nona Garcia (1978), to name a few.

Featuring in this edition of Henry Butcher Art Auctioneers Malaysian & Southeast Asian Auction is a group of contemporary artists who continue to lead and preserve the legacy of their predecessors and at the same time expand the vocabulary of Philippine art. Accomplished

artists, Ronald Ventura (1973), Rolando 'Olan' Ventura (1976), Juanito Torres (1977), Winner Jumalon (1984), and Ranelle Dial possess individual and distinctive styles whose works speak for and to the nation, conveying strong messages that go beyond the global realm.

The exploration of American pop culture iconography is evident in Olan's works while hyperrealism paintings and sculptural installations are present in another Ventura sibling, Ronald's oeuvre. In Juanito Torres preoccupations, he reintroduces classical method of painting particularly in his exhibition titled *Eksena* (Scenes) which illustrates twenty images from the Spanish occupation as well as the Philippine-American War. In Mass Production, Torres' social realist inclination is pronounced. Female artist Ranelle Dial is also intrigued with Philippine's historical context and in *After the 1900's*, she explores the disappearing profession of the postman. In her 2011 exhibition titled *Hide, Seek & Keep*, she created a series of paintings based on the Yamashita treasure, "a supposedly immense cache of gold, diamonds, jewelry, and other precious items, which the Japanese general hid in several locations before his surrender to American forces during World War II".

Inspired by past events and by translating history into contemporary context, generations of artists in the Philippines continue to diversify their creative expressions to mark a future of its own. As a region, distinguished by a strong tradition of continuity, Southeast Asian artistic works continue to reflect forms and underlying conceptions that have remained stable for centuries. And as elsewhere in Southeast Asia, artists have become less consumed with "finding a national style" and their work has charted its course in the international art world. Filipino artists too have become more confident in "their identity and their autonomy".

REFERENCE
Arts of Southeast Asia, Fiona Kerlogue, Thames & Hudson Ltd, London, 2004.
Social Realism: The Turns of a Term in the Philippines, *Afterall Journal*, Issue 34, Patrick D. Flores, 2013.
Philippine Installation Art from 1970 to 2008 As the Discourse of the Philippine Postcolonial Avant-Garde, Clod Marlan Krister V. Yambao, Jati, Volume 16, page 151 - 166, December 2011.
Contemporary Art in Asia: A Critical Reader, Melissa Chiu and Benjamin Genocchio, Massachusetts Institute of Technology, 2011.
The International Art Markets: The Essential Guide for Collectors and Investors - The Philippines, page 243 - 246, Kogan Page, James Goodwin, Ruoh Ling Keong, 2008 2009.

RONALD VENTURA

b. The Philippines, 1973

UNTITLED

Undated

Mixed media wall sculpture
26cm x 31cm x 21cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 6,000 - RM 9,000

Although similar in presentation as featured in last November's Henry Butcher art auction, this miniature sculpture of a Doberman Pinscher is painted in bright yellow without an outlined mask and the inscription of the word 'NO'. Instead an icon depicting a thunder is marked on its head and it wears a chain with a yellow pendant. A unique representation of the intelligent, obedient and energetic domestic dog by Ronald Ventura, he is known to produce sculptures of dogs and other animals in a variety of form and context. This piece features a mug shot profile of the loyal breed, encased in a perspex box resembling a mounted deer head or a shrine. A display of installation titled *Zoomanities* (2008) which comprised of sculptural pieces depicting a myriad of animals indicate his interest and adeptness in moulding and presenting sculptures. He is also known to produce artworks in a multitude of mediums such as oil painting, drawings and video installation. Accompanied by his brother Olan in this sale, together the Ventura brothers hit our shores with their sheer passion to create.

A highly acclaimed international artist, Ronald Ventura obtained his BFA (Major in Painting) from the University of Santo Tomas in Manila in 1993. He served as an Art Instructor at the Department of Fine Arts at his alma mater from 1993 to 2001. He has held close to 30 solo shows around the world since his first exhibition held in Manila in 2000. Some of the exhibitions included *Watching the Watchmen* in Manila, *Recyclables* at Singapore Tyler Print Institute and *Fiesta Carnival* in Milan (2012). He has also participated in numerous group shows across the Philippines and abroad such as the Prague Biennale in 2009. In 2003, Ronald Ventura was conferred with the Cultural Centre of the

Philippines Thirteen Artists Award, a much coveted honour by the art community in the Philippines. He received the contemporary art prize at the Ateneo Artists Award by the reputable Ateneo de Manila's Art Museum which awarded him with the Ateneo Art Gallery Sydney Studio Residency Grant, exhibiting at the Cross Art Projects, Sydney, Australia in 2005. Dubbed as 'The Darling of Art Auction', Ronald's 2011 *Grayground* – a large-scale graphite, oil, and acrylic painting of horses in the midst of battle – was sold at an art auction in Hong Kong for \$1.1 million, the highest auction price recorded for a contemporary Southeast Asian painting at the time.

REFERENCE

A Duad In Play Two-man Exhibition, Posthuman Monstrosities, Posthuman Toys, Clarissa Chikiamco, 2010.



ROLANDO 'OLAN' VENTURA

b. The Philippines, 1976

SUICIDE JOKE, 2008

Signed and dated 'OLAN 2008' (lower left)
Oil on canvas mounted on board
122cm x 91cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Gallerie Taksu, Kuala Lumpur.

RM 12,000 - RM 16,000

A playful take on a disturbing act, *Suicide Joke* depicts a topless, untanned male figure pointing a gun to his head. Masqueraded by a smiling Mickey Mouse visor, the viewer is unable to analyse his true expression thus encouraging one to believe that this act is purely comical. Executed against a pale cloudless blue sky background, Rolando 'Olan' Ventura's version of self-portrayal exudes a flurry of emotions. He has produced a series of paintings that depict American cartoon and superhero characters namely Minnie Mouse, The Flash, and Silver Surfer modelled in various ways.

Rolando 'Olan' Ventura graduated in Fine Art from the

University of the East in 1998. He has mounted over 16 solo exhibitions which included *Black Light, White Shadow* (2011), *Dark Light* (2010) and *Negative Light* (2009) which were held in the Philippines and *Toy Box* (2009) in Kuala Lumpur, to name a few. He has also participated extensively in group exhibitions in the Philippines, Malaysia and Singapore. He was the recipient of Juror's Choice Award at the Philippines Arts Award in 2005, and Most Outstanding Alumnus (Arts & Culture) from the University of the East, Manila in 2007. The second of the Ventura trio of brothers, Olan is known as a sensitive portrayer of his personal and domestic life with his wife and child often featured in his work.



WINNER JUMALON

b. The Philippines, 1984

UNTITLED, 2007

Signed and dated 'WINNER 07' (lower left)
Oil on canvas
182cm x 121cm

PROVENANCE
Private Collection, Singapore.

EXHIBITED
Destroyed Images, Ark Galerie, Jakarta, Indonesia, 2007.

RM 8,000 - RM 12,000

Internationally acclaimed Filipino contemporary artist, Winner Jumalon produces intriguing portraits in his string of creative pursuits. Featuring at Henry Butcher art auction for the first time is a portrait of an anonymous face concealed by a concrete marble-like slab - only to reveal his left eye and part of his nose through an oval-shaped incision - taking portraiture onto a different level infusing abstract elements into this poetic piece.

Winner Jumalon graduated with a Painting Major from the College of Fine Arts, University of the Philippines, Diliman, Quezon City, the Philippines in 2005. Prior to his tertiary education, he attended the Philippine High School for the Arts at Mt. Makiling, Los Baños, Laguna, the Philippines and graduated with a Visual Arts Major (1997 - 2001). To date,

he has six solo exhibitions under his belt which included *One in Mind* at Ayala Museum, the Philippines (2012); *A Part* at Pinto Art Gallery, the Philippines (2010); an untitled show at Eslite Gallery in Taipei, Taiwan (2008), *Destroyed Images* at Ark Galerie in Jakarta, Indonesia (2007), *Face Values* at Richard Koh Fine Art, Kuala Lumpur (2006) and *About Face* at The Drawing Room, Makati, the Philippines (2005). He has participated in over 20 group exhibitions in the Philippines and abroad since 2000 namely Hong Kong International Art Fair, Hong Kong (2008); Bridge Art Fair New York, New York, United States of America (2008); Scope Miami, The Drawing Room, Miami, Florida, United States of America (2007); Dubai Art Fair, The Drawing Room, United Arab Emirates (2006); Art Taipei, Taiwan (2005), to name a few.





39

JUANITO TORRES

b. The Philippines, 1977

MASS PRODUCTION, 2008

Signed and dated 'JTORRES 2008'
(lower right)
Oil on canvas
122cm x 122cm

PROVENANCE
Private Collection, Singapore.

RM 7,000 - RM 10,000

Known for his colossal paintings of human figures in the context of Filipino history, Juanito Torres is a contemporary social realist painter who works in realism. *Mass Production* illustrates a claustrophobic scene of a group of men, clad in the uniformity of white T-shirt - perhaps a social commentary representing the lives of factory workers who live to feed the needs of the consumerism world - painted in limited palette of white and brown. The figures in Juanito's work express discontentment and anxiety, a silent protest in progress. Entering the local shores for the first time, the artist's densely composed figurative painting invites the viewer to gain cross-cultural understanding by viewing the world through his lens.

Juanito Torres attended Philippine High School for the Arts in Los Banos, Laguna, where he was awarded for Outstanding Visual Arts in 1994 and was later enrolled as a Fine Art student at the University of the Philippines, Diliman. He was a finalist at the Metrobank Foundation National Painting Competition in 2005. He was also selected as a Fellow and is the designated artist for CANVAS Romeo Forbes Children's Literature Initiative from 2009 to 2010. His critically acclaimed solo show titled *Eksena* (Scenes) was exhibited at Galerie Joaquin Main, Manila, the Philippines.

40

RANELLE DIAL

b. The Philippines

AFTER THE 1900S, 2008

Signed and dated (centre)
Oil on canvas
152.5cm x 120cm

PROVENANCE
Private Collection, Singapore.

EXHIBITED
Young Contemporary Philippines,
Richard Koh Fine Art, Kuala
Lumpur, 2008.

RM 4,000 - RM 6,000



An accomplished female contemporary artist from the Philippines, Ranelle Dial produces large scale landscape and figurative paintings in sepia-toned and monochromatic palette. She explores the disappearing profession of the postman in her *Period Pieces* series - where *After The 1900s* derived - to emphasise the evolving state of today's electronic communication. The air-brushed quality of this desolated row of post boxes set in a rural landscape exudes nostalgic atmosphere.

Ranelle Dial graduated with a Bachelor of Fine Arts, Major in Visual Communication from the University of the Philippines, Diliman, Quezon City, the Philippines in 2003. Her solo exhibitions included *Where to Go from Here*, Makati

(2013); *Subsistence*, Manila (2012); *Hide, Seek & Keep*, Manila (2011); *Guesstimates*, Quezon City (2009); *Mga Sisidlan*, Quezon City (2007); and *Cube Uncubed*, Quezon City (2006). She has participated in numerous group shows namely *Pocket Monsters*, Makati City (2007); *The Blank Show*, Quezon City (2006); *Two Packs of Cigarettes & Four Cups of Coffee*, Quezon City (2006); *Flippin-Out*, New York, United States of America (2005); *Streets2K5*, New Jersey, United States of America (2005); *Finders Keepers*, Milan, Italy (2005); *Untitled*, University of the Philippines, Quezon City (2000), to name a few. She has recently held a solo exhibition titled *Paradigm Shift* in the Philippines in February to March this year.

NYOMAN GUNARSA

b. Indonesia, 1944

FLUTE PLAYERS, 1990

Signed and dated 'Nyoman 90' (lower right)
Oil on canvas
145cm x 145cm (canvas)
186cm x 186cm (inclusive of original
handcarved wooden frame)

PROVENANCE
Private Collection, Singapore.

EXHIBITED
Bali Offerings The Art of Nyoman Gunarsa,
Riverwalk Galleria Singapore, 1992.

LITERATURE
边舞边画, 边画边舞, Lianhe Zaobao,
Singapore, 24 November 1992; illustrated.
This Painter Is A Bali Dancer, Susie Wong,
Straits Times, Singapore, 29 November 1992;
illustrated.

RM 20,000 - RM 30,000

Flute Players illustrates Nyoman Gunarsa's artistic qualities through his choice of subject matter and the energetic abstraction evident in the lower part of the painting, emulating the harmonious sound of the flute. Executed in 1990, this piece was produced during his most creative period which is known to be between 1989 and 1990. Nyoman Gunarsa's works often feature depictions of Balinese offerings, dancers, and wayang (shadow play) in a uniquely expressionistic manner. Aside from being an accomplished painter, he is also deeply connected to his Balinese culture and is a well-known puppet-master and a priest. His paintings are based on the traditional Balinese gamelan music as well as dance and shadow puppet performances.

Nyoman Gunarsa graduated from Akademi Seni Rupa Indonesia (ASRI, Indonesia Academy of Fine Arts), Yogyakarta

in 1976. He is founding member of the Sanggar Dewata Indonesia artists group in 1970. Gunarsa has opened his own art museums in Yogyakarta and Klungkung. He has held solo exhibitions in Indonesia, Malaysia, Australia, the Netherlands, Japan, Singapore, France, Monaco and the USA. He has won the Pratisara Affandi Adi Karya Art Award in 1976, prizes in the Biennale - III Jakarta in 1978, Biennale - IV Jakarta 1980 and the Lempad Prize for art in 1980. In 1994 he received the Dharma Kusuma Award from the government of Bali, and the Satyalancana Kebudayaan art award from the President of Indonesia in 2003. Gunarsa participated in the Art of Bali exhibition at the East-West Center in Honolulu, Hawaii in 1998. He established the Muzium Seni Lukis Kontemporer Indonesia (Museum of Contemporary Indonesian Painting) in Yogyakarta in 1989 and Muzium Seni Lukis Klasik Bali (Museum of Classical Balinese Painting) in Klungkung in 1994.



MASTURA ABDUL RAHMAN

b. Singapore, 1963

INTERIOR SERIES, 1990

Signed and dated 'mastura '90' (lower right)
Mixed media collage on wood
88cm x 88cm

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

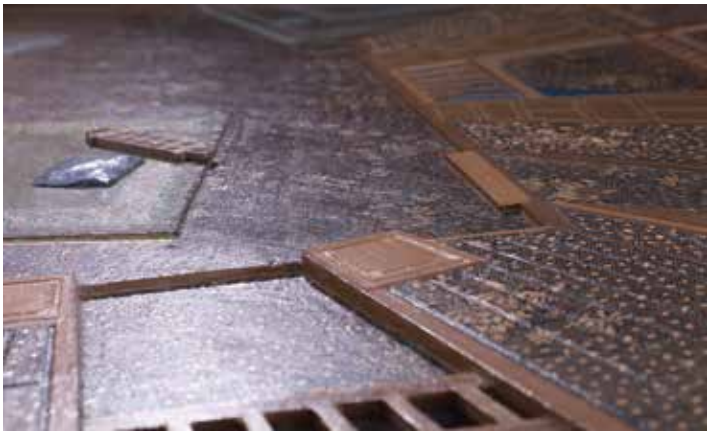
RM 25,000 - RM 30,000

Mastura Abdul Rahman produces visually stimulating paintings through her manipulation of isometric and aerial perspectives of home interiors particularly of the traditional Malay, skillful integration of floral motifs found in traditional textiles such as batik and the presence of domestic objects that represent the artist's locality - executed in the manner of Geometric Abstraction. The result gives an invigorating look on the nation's aspirations for an identity in cultural expressions and heritage continuity. Illustrated here is the interior of a Malay abode distinguished by the elaborate patterning of floor and wall seen from an aerial perspective. A traditional game of *congkak* is placed on a carpet with a cushion and a set of newspapers is laid on the floor. A three dimensional effect is present in this meticulous and intricate piece evident in the wooden structure of the dwelling and the *congkak*.

As part of two special compositions from Mastura's *Interior* series (1985 - 1999), she explores various permutations combining elements of bird's eye view, foreshortened space and 360 degrees angle. Her sophisticated techniques have created an optical bending for a well-orchestrated syncretic display of crafts and items used in everyday life. Mentored by Dr. Sulaiman Esa, Ponirin Amin and Fauzan Omar during her tertiary education at Universiti Teknologi MARA (UiTM), she was trained to expand her research beyond local proclivities. Some of her main influences include Persian and Mughal miniature paintings, the concept of spatial arrangements in the Japanese Ukiyo-E prints, and isometric projection drawings - evident in the creation of her first body of *Interior* series.

Mastura Abdul Rahman is much influenced by the Malay Islamist revivalist movement of the 1980s and a back-to-Malay roots orientation following the 1971 National Cultural Congress. Her astute combination of Malay crafts, architecture, traditional culture (textiles, woodcarving) and aesthetics in her *Interior* series clinched the Major Award in the coveted Young Contemporary Artists competition in 1985. In 1987, she won a Consolation Prize in the Johor Art Competition. She graduated from the Mara Institute of Technology (1982 - 1986) with a Diploma in Art and Design (Fine Art), majoring in Painting and Printmaking, and added her Art Teacher's Diploma. She obtained her BSc (Creative Multimedia) from the Multimedia University in Cyberjaya, in 2009. She has also participated in a number of exhibitions at home and abroad.

REFERENCE
The Use of Traditional Malay Art Images in the Paintings of Mastura A. Rahman, Tengku Sabri, 1998/1999.





43
ISMAIL MAT HUSSIN
 b. Kelantan, 1938

MARKETPLACE, 2005

Signed and dated 'ISMAIL MAT HUSSIN 2005' (lower right)
 Batik
 102cm x 115.5cm

PROVENANCE
 Private Collection,
 Kuala Lumpur.

RM 12,000 - RM 18,000

Marketplace demonstrates the artist's superb skill in his treatment of the tedious and delicate medium. The fish laid on the ground and in the bucket, the crease and shadows of the clothing and basket weaves, the detailed patterning of the women's sarong, the variable shapes and hues of the ground and the silhouettes in the background is a testimony to Ismail Mat Hussin's observation in capturing the bustle of a Malaysian east coast marketplace.

Ismail Mat Hussin is known to depict traditional activities and themes that revolve around the rural community in his works namely fishing, moon-kite flying, market scenes and pounding rice. A protégé of Khalil Ibrahim, who also experimented in batik, Ismail uses less of the trademark musculoskeletal patterns of his figures. His works are true to the rustic life evident in his choice of colours and subject matter.

Ismail Mat Hussin is one artist who kept true to batik painting since the beginning. His interest was kindled during weekly art painting classes under Nik Mahmood at Padang Garong Malay School, Kota Bharu from 1954 to 1955. In 1968, he became a full-time artist. He was a graphic designer cum illustrator with Syarikat Percetakan Dian in Kota Bharu from 1979 to 1991. A Grade V certificate violin player, he also worked part-time with Radio-Televisyen Malaysia in Kota Bharu from 1965 to 1967. He was a member of the Angkatan Pelukis SeMalaysia (APS) Kelantan chapter and the Persatuan Senilukis Kelantan (PESENI).

44
SEAH KIM JOO
 b. Singapore, 1939

FARMERS
 Undated

Signed 'SEAH' with seal (lower left)
 Batik
 60cm x 38cm

PROVENANCE
 Private Collection, Kuala Lumpur.

RM 5,000 - RM 8,000

One of the finest batik artists in this region, Seah Kim Joo celebrates the heroes of daily village life by embracing them and putting them under limelight as his choice of subject matter. Two figures adorning conical hats and farming instruments are finely illustrated here. He enunciates various planes within the composition with a spectrum of sepia and green tones marked by the patterning of stripes, dots and floral motifs in wax.

Seah Kim Joo actively produced paintings and sculptures in the 1960s and 1970s. He was recognised for the use of dye-and-resist batik technique when he won First prize for two consecutive years at the Malayan Federation Open Art Competition. He has participated in group exhibitions abroad, most notably at the Osaka World Exposition, Japan in 1970 where his acclaimed murals decorated the Singapore Pavilion. In 1972, one of his paintings was selected for the commemorative stamp series - an honour by the Singaporean government for his contribution to the art industry - to symbolise the early development of art in post-independent Singapore.



CHUAH THEAN TENG, DATO’

b. China, 1912 – d. Penang, 2008

LULLABY, c.1970s-80s

Signed ‘Teng’ (lower left)
Batik
90cm x 90cm

PROVENANCE
Private Collection, Australia; acquired directly from the artist.

RM 90,000 - RM 120,000

An iconic piece by Dato’ Chuah Thean Teng, *Lullaby* showcases one of Teng’s favourite motifs - the sphere. The womb-like sphere achieves an intimate and endearing effect - the mother figure fills half of the right side circular composition and on the opposite, her toddler daughter with a bright yellow origami in her hand looking into the batik-clothed baby hammock to peek at her younger sibling - forming an ideal image of a wholesome unit. The circumscribed format contains the loving tenderness of a Mother and Child theme entwined into delicate veneer of cracked lines. His colour palette is predominantly in cool blue and the floral patterned batik sees hints of green, blue, red and black. Elevating the flat blue tones are her bright red lips, her yellow floral hair tie and the origami.

Hailed from a private collection in Australia, this alluring piece was acquired by the present owner directly from the artist when they visited Penang between the late 1970s and early 1980s, and has been kept in pristine condition. After over three decades, this precious gem will appear on public viewing for the first time in its homeland.

Dato’ Chuah Thean Teng is the world-acknowledged

Father of Batik Painting, especially after his break-through exhibition in 1955. He is undisputedly a recognised artist internationally after his successful first exhibition abroad at the Commonwealth Institute in England in 1959. His paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on iconic status when they were selected for UNICEF greeting cards. Teng first studied at Xiamen (Amoy) Art Institute in China but could not complete because of ill health. He was the first Malaysian to be honoured with a retrospective by the National Art Gallery (NAG) in 1965, and his next was by the Penang State Art Gallery in 1994. The Penang State Government awarded him ‘Datoship’ in 1998 and the ‘Live Heritage Award’ in 2005. In 2008, the NAG again offered recognition to Teng, this time billing it a “tribute” exhibition. His major works are on show at his Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum of his art. Yahong also showcases the works of Teng’s three sons and two grandsons who have all followed his creative footsteps.

REFERENCE
Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994.
Teng Batik, Yahong Gallery, Penang, 1968.
Teng: An Appreciation, National Art Gallery, Kuala Lumpur, 2009.



IBRAHIM HUSSEIN, DATUK

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

UNTITLED, 1997

Signed and dated 'ibrahim hussein '97' (lower left)
Acrylic on canvas
32cm x 45cm

PROVENANCE
Private Collection, Penang.

RM 35,000 - RM 50,000

Though miniature in dimension, this vividly hued canvas stands out from afar – Datuk Ibrahim Hussein’s hallmark multicoloured lines and camouflage-like blobs are contained within its royal blue borders. Rare yet not uncommon, this bold work on canvas of this size appears at auction for the very first time. The remarkably dense yet intricate ribbons of flowing multicoloured lines illustrate the rhyme and rhythm of dance movements. This sensational piece radiates an infectious celebratory mood with its jubilant lines of varying weight that form a burst of vibrant colours. The contours constantly deconstruct and reconstruct morphing forms and depths, engaging the viewer in a continuous journey of visual rhythm.

One key theme that sets the artist and his works apart is his distinctive ever-changing lines that have earned him such high level of recognition. His wife, Datin Sim, had opened the door of endless possibilities when she gave him a set of graphic pens in 1975 resulting in his canvases to be filled with sensuous lines of varying weight, direction and character. The primary element of line has taken a whole different role on the pictorial surface, liberating the preconceived notions and fulfilling the roles of other elements – form, shape and dimension – customarily used in pictorial composition.

As art critic Chu Li aptly described: “Each point of rest is also a point of beginning and has no ending. It hums of flux and reflux, innovation and evolution, pregnant with generative tension, regenerative impulses of wave upon wave of the distinctive Ibrahim Hussein lines and colours exuding fluid forms, dancing forms and struggling humanity... His lines have attained all primary and secondary coordinates for placing ourselves in a directionless harmony of chaos, at once suggesting, hinting, symbolising for us a total experience of

life.” This exclusive use of lines had occupied Ib’s canvases until his very last work, and if it were not for his untimely passing, the possibilities of his lined and striated surface would be inexhaustible.

Although blinded on one eye at eight, Ib went on to become one of the country’s international art icons, at one time with a museum to his name in Pulau Langkawi. His art career started when he briefly attended the Nanyang Academy of Fine Arts, Singapore, in 1957. But his precocity bloomed when he studied in London, first at the Byam Shaw School of Drawing and Painting (1959 - 1963) and he had the honour of being invited to join the elite Royal Academy in London (1963 - 1966) by the academy’s Keeper Sir Henry Rushbury. In 1967 to 1968, he was awarded the Rockefeller Fund scholarship to tour the United States, where he held two solo exhibitions in New York – at Galerie Internationale and Newsweek Gallery. In 1977, Ib was invited to show with Andy Warhol and Salvador Dali, two of the world’s greatest artists of the 20th Century, in Kuwait. In 1970, he was selected for the Smithsonian Institute workshop as a fringe exhibition in the Venice Biennale. Ib was the most decorated Malaysian artist, among his awards were the Japan Foundation Cultural Award (1988), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O’ Higgins of Chile (1996) and the World Economic Forum’s Crystal Award (1997). In 2007, the Malaysian Government awarded him with the Anugerah Tokoh Melayu Terbilang. He had the distinction of being bestowed the ‘Datuk’ titles by three different royalties. He was given a retrospective by the National Art Gallery, Kuala Lumpur in 1986.

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





47

AHMAD ZAKII ANWAR

b. Johor, 1955

EARTH #6, 1996

Signed and dated 'AHMAD ZAKII ANWAR
1996' (lower right)
Acrylic on illustration board
75cm x 50cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 18,000 - RM 25,000

A well-known form in the Southeast Asian repertoire of vessels, the *kendi* has played a significant role in the rituals and daily life of the region since ancient times. *Kendi* is a Malay word derived from the Sanskrit name *kunda*, which originated from *kundika*, a particular type of Indian container used as a vessel for holy water in religious Hindu and Buddhist ceremonies.

Depicted here is a stoneware *kendi* with a globular body, short neck, flange around the mouth, a teat spout and a flat base with stylised floral motifs. The two openings of the mouth and spout make the *kendi* suitable for both pouring and drinking liquids. The *kendi* is distinguished from other

pouring vessels such as the jug by the absence of a handle. In order to drink from a *kendi*, one has to grasp the neck with one hand, place the other on its base for support, hold the vessel away from the body, point the spout towards the mouth and gradually tilt it to start the water flowing. The *kendi* is hygienic as the lips never touch the spout.

Ahmad Zakii Anwar is enamoured by its curious shape which is a challenge to depict artistically, as much as by its sensuous quality and its multipolar pedigree and history. Executed on illustration board, a material rarely used by Zakii today, the finely illustrated object of history represents the artist's truly incontestable talent.

48

AHMAD ZAKII ANWAR

b. Johor, 1955

EARTH #5, 1996

Signed and dated 'AHMAD ZAKII ANWAR
1996' (lower right)
Acrylic on illustration board
75cm x 50cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 18,000 - RM 25,000



Ahmad Zakii Anwar's nostalgic reflections on traditional domestic relics such as the earthenware pot and *kendi* are rendered in quiet and reposed setting illustrated sensuously in the manner of realism.

Earth #5 depicts a solitary clay cooking vessel engraved with motifs, a sealed lid, and sturdy handles wrought upwards. The application of colour and texture suggest an unglazed clay cooking pot. One of the earliest still-life paintings of cookware by the artist, *Earth #5* exemplifies that Zakii has achieved the desired result of commemoration immaculately with his undecieved eyes.

From a successful advertising background, he switched full-time to fine art in the early 1990s and has become a master of Urban Realism. A graduate of Graphic Design from the

Mara Institute of Technology in 1977, he made great impact with the *Smoker* series for his first solo in 1997. Zakii came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute, as well as a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.



49

**MANSOR
GHAZALLI**

b. Perak, 1930

RURAL DEVELOPMENT, 1990

Signed 'MANSOR GHAZALLI' (lower right)
Watercolour on paper
49cm x 72cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Mansor Ghazalli is a painter whose medium is mainly watercolour and subject matter predominantly Malaysian tropical landscapes. Like many Malaysian artists, Mansor has a particular affinity with nature and this intimate relationship can be seen in his vivid and skilful renditions of jungle and village scenes. Illustrated here is a remarkably pleasant piece, portraying an idyllic village scene of a little house tucked cosily into the jungle, with a modern truck parked on the left in the foreground. The truck gives a hint of modernisation and the changes to local surroundings, although what catches the eye is the lush and still abundant beauty of the jungle environment.

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



50

**CHOW CHIN
CHUAN**

b. Selangor, 1961

AT HOME, 2006

Signed and dated 'Chin Chuan 2006' (lower right)
Watercolour on paper
55cm x 75cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

A watercolourist with great a eye for detail, Chow Chin Chuan's deep fascination towards the bicycle - one of the world's oldest modes of transportation - and for depicting traditional Malaysian abodes is apparent in his works. Here, Chin Chuan illustrates an old bicycle parked in front of the steps of a *kampung* house. Attentive details are seen on the rusty bicycle; a pair of sandals; the floral motif tiles adorning the steps; the embossed plaster-cast-flowers on the pillar; the pot of flowerless plant on the ground; and the blooming bougainvillea atop a pillar. Rendered in razor sharp precision and clever use of positive and negative spaces, *At Home* epitomises a sense of belonging and security. The trusted bicycle represents hardship and to come home from a long day at work is a comforting thought embedded in everybody's mind.

Chow Chin Chuan obtained Diplomas in Fine Art and Figure Design from Kuala Lumpur College of Art (1982 - 1983). He has held seven solo exhibitions to date which included his first titled *Tribute To The Bicycle* in 2002 and most recently *Runway* in 2011. He has participated in group exhibitions abroad in Indonesia, India, China, Japan, Korea, Taiwan and Sweden. He was the recipient of Consolation Prize for the Sin Chew Press Cartoon Contest in 1989 and Minor Award at the Young Contemporaries, National Art Gallery, Kuala Lumpur in 1990.



51

KUO JU PING

b. China, 1913 - d. Penang, 1966

TEMPLE

Undated

Signed '若萍' (lower left)
Pastel on paper
35cm x 25cm

PROVENANCE

Private Collection, Penang.

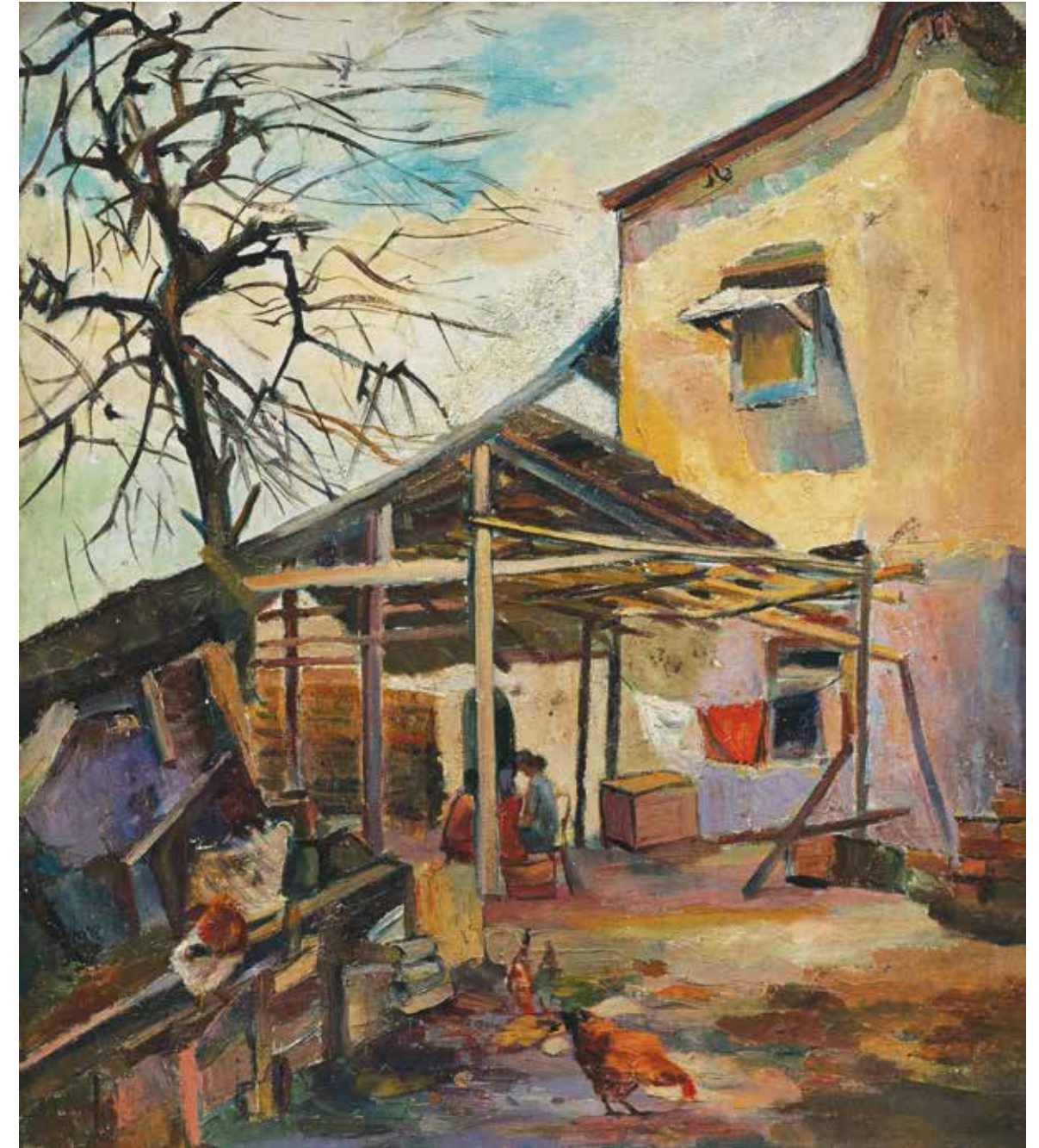
RM 6,000 - RM 8,000

Executed in a medium that is very close to Ju Ping's heart, this pastel work on paper depicts a scene at a Chinese temple in Penang with balanced use of form, colour, contrast and composition. Completed perhaps in a matter of minutes, it showcases Ju Ping's mastery in sculpting three dimensional spaces within a limited surface area on paper, conveying a convincing sense of perspective and ambience: silhouettes of figures going up the stairs to the temple, strong black strokes outlining the stark shadows cast by the sunlight, organic shapes of the clouds echoed in the rooftop motif of the temple.

Kuo Ju Ping was formerly known as Koay Seng Chye but he changed his name to something more propitious, after a water plant. He was from the pioneering batch of students at the Nanyang Academy of Fine Art in Singapore under the founder Lim Hak Tai in early 1941, but his studies was disrupted by the Japanese Occupation in December that year. He was also called back to Penang to help run his father's import-export business, Sin Guan Thye Company on Victoria Street. He founded the Thursday Art Group in 1957 and the Penang Chinese Art Club in 1936. He was accorded a memorial exhibition by the Penang State Art Gallery in 1997.

REFERENCE

Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997.



52

KUO JU PING

b. China, 1913 - d. Penang, 1966

AFTERNOON SCENE, c.1950s

Signed 'JU PING' (lower left)
Oil on board
44cm x 38.5cm

PROVENANCE

Private Collection, Penang.

RM 10,000 - RM 16,000

Celebrated Nanyang painter Kuo Ju Ping illustrates the backyard of a local abode - the side view of the two-storey home and a makeshift tent consisting of plywood frames and zinc rooftop that serves as an extended shelter against rain or heat for the purpose of either working or resting outdoors - in a post-Impressionist manner with warm tones of brown and red and hints of blue and purple. The light blue sky and cottony white clouds suggest a lovely afternoon. A towering dried tree without leaves stand adjacent to the house and rubble of junk is piled beneath the tree trunk. A brood of fowls are pecking the soil for food while another is seen on a raised wooden platform on the left. Dubbed as the "Cezanne of the East" by fellow artist John Lee Joo For, the works of Kuo Ju Ping are manifestations of his adoration towards French Impressionist art.

REFERENCE

Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997.



53

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

HONG KONG, 1970

Signed and dated 'CHOON GHEE 1970' (lower left)
Oil on board
22.5cm x 63.5cm

PROVENANCE
Private Collection, Penang.

RM 12,000 - RM 18,000

Celebrated for his ink and watercolour paintings of Penang street life, presented here is a rare oil painting by the prolific painter of landscape and street scene, Tan Choon Ghee. Known for his swift illustrations of the places he visited, this piece is a beautiful landscape of the bustling Port of Hong Kong. Executed in 1970, this historical piece is rendered in Choon Ghee's signature brushstrokes - long and narrow lines depicting the boats' masts - a subject favoured by artist, of piers and jetties. He retains a cool palette throughout the picture plane illustrating the sea and the sky in pale blue with hints of white and yellow and yellow-green shades of the boats.

In a book titled *A Brief History of Malayan Art* (1963) by Marco Hsu, the author wrote highly of Tan's work of art: "He is without doubt a capable artist for his landscapes and portraits are expressive of the atmosphere and are refreshingly delicate

and his exceptional talent can be discerned from his terse but enigmatic works."

Tan Choon Ghee graduated from the Nanyang Academy of Fine Art in Singapore in 1951 and went on to study at the Slade School of Art, London graduating in 1959. He received a German government painting scholarship and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast Ltd in Hong Kong before deciding to become a full-time artist. Tan was honoured with a retrospective (1957 - 2000) by the Penang State Art Gallery in 2000 and another retrospective (1957-1992) by The Art Gallery, Penang.

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

TEW NAI TONG

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

FIGURES WITH BIRDCAGES, 1992

Signed 'NAI TONG' (lower left)

Oil on canvas

80cm x 95cm

PROVENANCE

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

RM 16,000 - RM 25,000

Depicted here is part of Tew Nai Tong's *Birdcage* series. Using the birdcage and figures symbolically, Nai Tong expressed his perspectives on the importance of peace, the joy of living in simplicity and dignity and of living with nature. Here, Nai Tong explores the relationship between people and nature, perhaps questioning the need to contain the birds within cages. One girl in the foreground holds a bird in her hands, while behind her some are gazing upwards towards the row of multi-hued birdcages casting large overlapping shadows on the left wall.

Tew Nai Tong received his early art education at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958. He worked for a while to raise funds for his studies at the Ecole Nationale Supérieure des Beaux Arts, Paris (1967 - 1968). In the early years, he signed his work as 'Chang Nai Tong.' His first solo was at the British Council,

Kuala Lumpur in 1964 and he had his retrospective at the National Art Gallery in 2007. He taught at the Malaysian Institute of Art from 1969 to 1980, the Central Academy of Art from 1982 to 1985 and the Saito Academy of Art (head of department, 1986 - 1988). He concentrated fulltime in art in 1992. His awards included Second Prize, Chartered Bank Mural Design Competition (1964); Shell Watercolour Award (1981); Best Award, Esso (1982); Dunlop Watercolour Award (1983); and Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He is the co-founder of the Malaysian Watercolour Society (1982 - 1983) and the Contemporary Malaysian Watercolourist Association (1994) and the now defunct Le Beaux Art Gallery.

REFERENCE

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





55

FUNG YOW CHORK

b. Selangor, 1918 - d. 2013

MALACCA RIVER, 1993

Signed and dated 'Yow Chork 93' (lower left)
Oil on canvas
55cm x 76cm

PROVENANCE
Private Collection,
Penang.

RM 8,000 - RM 12,000

Illustrated here is a view of a row of shops or flats across the Malacca River with three boats moored at the riverbank. The concentrated building space suggests a thriving town with high density population reflected in Fung Yow Chork's brilliant rendition - the white walls of the buildings is painted in grids and in a Cubist manner - applying yellow, red, purple and blue tones as shadows - the shapes and colours recur in the reflection of the waters.

The news of the demise of the great outdoor painter Fung Yow Chork late last year brings grief to the local art scene. He would go on alfresco painting excursions with his artist friends, favouring the out-of-the way places of disused tin mines, barren open land, fringe of forested areas - generally any landscapes with a painterly view and all the prerequisite elements of light, contrast, colour, character and peculiarities. A self-taught artist, he used to be dubbed the Cezanne of the Melati Flats in the Pudu area in Kuala Lumpur.

Fung Yow Chork was only 13 when he picked up the finer points in art from an artist in China who had studied Impressionism in Japan. In 1933, his family migrated to Singapore and there, he forged a friendship with Professor Zhong Bai-mu (Chung Pak Mook), a lecturer of the Nanyang Academy of Fine Arts. After moving to Kuala Lumpur in 1934, he worked as a salesman, shop-assistant and typesetter with a Chinese newspaper, painting only on Sundays and during holidays and more so after he retired in 1977. He held his first solo exhibition at Chin Woo Art Gallery in 1981. On landscape, he told Halinah Todd in an interview published in The New Straits Times in 1981: "The landscape thinks itself in me and I am its consciousness."

REFERENCE

Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994.
200 Malaysian Artists, Dr. Tan Chee Khuan, The Art Gallery, Penang, 2002.



56

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

SOLACE AT SEMATAN, 1995

Titled, signed and dated 'Solace at Sematan RSA '95' (lower right)
Oil on canvas
60cm x 90cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 6,000 - RM 9,000

Solace At Sematan is classic Raphael Scott Ahbeng. The natural environment is depicted in muted splendour, the artist's love for this type of territory is evident. The rounded shapes that form the cliffs, and the warm colours suggest a comfort found in the familiar landscape, with the greys coming across the canvas as if a cooling wind was blowing through. Raphael's signature dynamic strokes and intense colour schemes is on full display in this piece, exhibiting his unique ability to depict the spirit of his environs and inject his own personality into his works in a variety of ways.

Raphael Scott Ahbeng is one of the most established Borneo artists. He attended an Art and Photography course at Bath Academy of Art, United Kingdom from 1964 to 1967 and a drama course in London in 1973. He won first prize at the Sarawak Shell Open Art Competition in 1959, 1982 and 1983, and third prize in the Natural Malaysia Art Competition in Kuala Lumpur in 1991. He served as an advisor in the Sarawak Artist's Society from 1999 to 2000. His paintings have been held in the permanent collections of public institutions and private collectors in Malaysia and the surrounding region.

CHANG FEE MING

b. Terengganu, 1959

AN ASTRONAUT'S DREAM VII, 2009

Inscribed 'A.P II' (lower left)
Signed 'F.M.CHANG' (lower right)
Etching, aquatint, spit bite and STPI handmade paper; artist proof II
60cm x 76cm

PROVENANCE
Private Collection, Penang.

EXHIBITED
Chang Fee Ming: Imprinted Thoughts, Singapore Tyler Print Institute, 2009; illustrated on exhibition catalogue page 34.

RM 12,000 - RM 18,000

An Astronaut's Dream VII was conceived when Chang Fee Ming was selected to participate in an artist project at the Singapore Tyler Print Institute, resulting in a solo exhibition titled *Imprinted Thoughts* in 2009. He worked with Chief Printmaker Eitaro Ogawa and his team to produce a series of refreshing works that incorporate printmaking techniques and watercolour.

An elderly fisherman friend of the artist is depicted in an elaborately-patterned short sleeved shirt, his buttons undone with a semutar headdress, arms stretched out like as though about to take flight, head tilted upwards and eyes closed – imagining himself in space – as implied by the image of the earth in the background. The idea of portraying this image was derived from the momentous event in 2007 when Malaysia's first astronaut was sent into space. Two artist's proofs were made of this image and created with an aquatint background, etched on handmade paper by Master

Papermaker Richard Hungerford.

Chang Fee Ming is an accomplished watercolour painter known for his unique renditions and interpretations of peoples, traditional societies and their cultures and the often exotic, remote places he visited in Indonesia, Nepal, Africa, the Indo-Chinese communities along the Mekong right up to its source in Tibet. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali. His array of awards include the Malaysian Watercolour Society Award (1984 and 1985), the Sime Darby Art Asia Gold Award (1985) and the PNB Malaysian Art Award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won Distinction Awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999.



WONG PERNG FEY

b. Kuala Lumpur, 1974

PERIMETER II, 2002

Oil and acrylic on canvas
172cm x 249cm

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

RM 25,000 - RM 35,000



The land is Wong Perng Fey’s subject. His highly personalised interpretations of the Malaysian landscape are full of tactility, ambience and emotions, expressing Perng Fey’s own reaction to the depletion of nature. His dramatic gestures and abstract renditions are unconventional and give an unusual perspective in conceptualising landscape. In *Perimeter II*, sombre in tone, Perng Fey maps the land with a red outline hovering over the landscape, delineating an area. It is as if Perng Fey is mapping his response to landscape, exploring the changes and his emotional ties to it alongside questions of belonging and memory.

Wong Perng Fey graduated from the Malaysian Institute of Art, Kuala Lumpur in 1998. Having had solo exhibitions in Singapore, Indonesia and Australia, he has also participated in numerous group exhibitions such as *Aku - 99 Self Portraits* (1999) and *Landscape to Landscape* (2002) at Galeri Petronas, Kuala Lumpur. He also exhibited at *Young Contemporaries* (2002 & 2003) at National Art Gallery, Kuala Lumpur. In 2002 he was selected for the Rimbun Dahan Residency. His works have been shown in major galleries in Malaysia and are held in the collections of the National Visual Arts Gallery, Kuala Lumpur and Galeri Petronas as well as many respected private collections locally and overseas.

CHONG SIEW YING

b. Kuala Lumpur, 1969

RUN BABY RUN, 2012

Signed and dated 'Siew Ying 2012' (upper left)
Charcoal and acrylic medium on paper mounted on canvas
137cm x 259cm

PROVENANCE
Private Collection, Kuala Lumpur.

EXHIBITED
Floated - Malaysian Contemporary Artists Exhibition, Kendra
Gallery, Bali, Indonesia, 2012.

RM 40,000 - RM 50,000

"I work a lot with emotion and instinct."

- Chong Siew Ying



Run Baby Run is a meticulously and delicately executed piece by the devoted aesthete, Chong Siew Ying. At a scale of grandeur, the monochromatic illustration of a blindfolded anonymous young woman in the act of escaping from the unknown in a vast field of grass suggests vulnerability and uncertainty. More questions are left unanswered: Who is she? Where is she? Where is she going? Where is she from? Why is her eyesight restrained while her hands are free? Who is she running away from and why? Such inquisitions make the viewer feel compelled to take her hand and save her from her troubles.

The idea behind this work - exhibited in group show in Bali with her compatriots Jalaini Abu Hassan and Bayu Utomo

Radjikin - is to explore "the realm of the sub consciousness, the imaginary between fragments of memories and the contemporary realities." Siew Ying interprets "the social and cultural realities that undergo constant changes in an ever-increasing pace" by focusing on "three dimensional concepts associated with internal values, such as relationship with nature, the overshadowing of spaces of origin, and human beings in their intimate, lyrical, and poetic aspects." Her technical dexterity lies in handling charcoal delicately and at the same time expressively displays the emotional and instinctive qualities that she possesses.

Chong Siew Ying's bold figures have opened new vistas into the art, psychology and physiology of painting the body, what

with her latest series where Chinese philosophy and ink-and-brush starkness are infused. Her figures were transformed after studying at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then the L'Atelier 63 (1994 - 1996). Her early tutelage was at the Petaling Jaya College of Art and Design (Graphic Design, Diploma, 1990). On her return from Paris, she was selected for Rimbun Dahan artists' residency from 1999 to 2000, which was followed by another at the Vermont Studio Centre in the United States in 2001. In 2002, she clinched a Special Award in the Young Contemporary Artists competition and she was a finalist for the Sovereign Asian Art Prize in 2005. Her solo exhibitions in the region include *Many Splendoured Things* (2006), *Going Away, Coming Home* (2002) and *Chong Siew Ying: Selected Works 1996-*

1997 in Kuala Lumpur, 1998. In Paris, she had solo exhibitions at the Maison Tch'A, Atelier D.Maravel and Gallery Café Panique. Her works are collected by the National Visual Arts Gallery in Kuala Lumpur as well as respected private collections in Malaysia, Singapore, France and the USA. She now lives and works as a full-time artist in Malaysia.

REFERENCE
FLOATED - Malaysian Contemporary Artists Exhibition catalogue, article by Rifky Effendy, Kendra Gallery, Indonesia, 2012.

YUSOF GHANI

b. Johor, 1950

KERABAT (TOPENG SERIES), 1995

Inscribed 'Topeng Series 1995' on reverse
 Oil on canvas
 193cm x 175cm

PROVENANCE

Private Collection, Kuala Lumpur.

LITERATURE

Siri Tari: Topeng, Rusli Hashim Fine Art, Kuala Lumpur, 1996; illustrated on page 132.

RM 50,000 - RM 80,000

Deriving from *Topeng* series, *Kerabat* showcases stylised tribal masks in abstract, a method of painting Yusof Ghani is revered for. The artist employs warm tones of brown by expressively marking the masks in charcoal on the canvas surface, presented in grids of three like a game of tic-tac-toe.

Topeng or mask series by Yusof Ghani was conceived after an inspirational trip to Sarawak in 1988 and 1991 where he was captivated by the mask rituals of ethnic Kenyah and Kayan whose villages are located two hours outside the city of Kuching. The idea to explore deeper into the mystical and mysterious world of masks first transpired upon his frequent visits to the National Museum in Kuala Lumpur.

Yusof Ghani first embarked on the journey of *Topeng* series in 1991, when sketches on small-sized canvases were created and by 1995, the second phase of *Topeng* series were produced in larger dimensions. The Kenyah masks

are regarded as “objects of reverence” and a symbol of spiritualism. The grotesqueness of its features is a way to measure its potency and ability to cure and to protect. These indigenous masks are also found as reflections of human flaws, as a powerful veil to encourage the presence of good spirits and repel against bad omens, as a cure to harmful diseases and for ceremonial or celebratory purposes to the Kenyah and Kayan tribes. The same belief in masks is adopted by numerous tribes world over.

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti MARA Institute of Technology.



AHMAD ZAKII ANWAR

b. Johor, 1955

KEBYAR, 1997

Signed and dated 'AHMAD ZAKII ANWAR 97' (lower right)
Acrylic on canvas
120cm x 180cm; diptych, 120cm x 90cm each

PROVENANCE
Private Collection, Kuala Lumpur.

EXHIBITED
Dance, Rhythm & Motion, Galeri Maybank, Kuala Lumpur, 1997.

RM 80,000 - RM 120,000

Kebyar, one of the oldest traditional dances in Bali, is dynamic, angular and intensely expressive. Accompanied by the florid and embellished sound of *gamelan*, the abstract, non-narrative dance is an interpretation of the rapidly changing moods of the music. The performer's movements and expressions are accentuated by a crouching position with the dancer often raising the hem of a narrow skirt resembling older *legong* costume with one hand. Expressive movements are traced in the air by the dancer's bare arms while the hands and fingers are extended into delicate, quickly changing gestures. A fan is being used to accentuate the rhythmic and emotional patterns of the *gamelan* accompaniment.

One of Ahmad Zakii Anwar's first three creations of *Kebyar*, this uniquely composed diptych is the genesis of the artist's depiction of the celebrated Balinese dance. The rich, vivid hues of the dancer's attire reflect the historical significance of Balinese culture. Enamoured by the transcendence that the dance brings, Zakii has brilliantly rendered this celebration as an act of devotion. Every characteristic of the dance is captured with great marvel - its expression, rhythm and motion - as if the dance is performed right before the viewer's eyes.

From a successful advertising background, he switched full-time to fine art in the early 1990s and has become a master of Urban Realism. A graduate of Graphic Design from the Mara Institute of Technology in 1977, he made great impact with the *Smoker* series for his first solo in 1997. Zakii came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute, as well as a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.

REFERENCE
A Love for Bali's Art and Culture by Ooi Kok Chuen, News Straits Times, page 3, Wednesday, May 27, 1998.



"But there are times though, when an artist reaches a sublime level, a level where the idea of the painting and the act of painting becomes one, and at those times he comes close, so close he can almost hear the gamelan."

- Ahmad Zakii Anwar

HUANG YAO

b. China 1917 - d. Kuala Lumpur 1987

- 62 Children Drinking Tea & Playing Chess
- 63 Children With Lion Dance
- 64 Children With God Of Fortune
- 65 Children With A Scholar
- 66 Children With An Old Man

Undated
Inscribed in Chinese with seal (lower right) and Chinese seal (upper left)
Ink and colour on paper
19cm x 23cm each

PROVENANCE
Private Collection, Penang.

RM 2,000 - RM 4,000 each

Huang Yao had always adored children and this special affinity was evident in many of his works, these five paintings are such instances. Painting the innocence of children brings Huang Yao back to the fond memories of his childhood. Here, Huang Yao cleverly frames his characters by placing a tree on each side resembling a pair of parenthesis.

Children Drinking Tea & Playing Chess depicts five of his signature characters having a joyful time in the company of friends. Seated on the ground dressed in Hanfu robes, two children are in a game of chess while another child watches on and two other children by the boiling teapot, one child is preparing the tea while the other is eating.

The merriment of a celebration is portrayed in *Children With Lion Dance* with two children joyfully performing the dragon dance, one playing the role of the 'laughing buddha' while the other two play the drums in delight. Huang Yao brings humour in his heartwarming illustrations of children at play.

Illustrated in *Children with God of Fortune* is four children surrounding the God of Fortune made distinctive by his bright orange robe. Two children at the front carrying a scroll which reads: "Fortunes from the Heavenly Palace".

Children With A Scholar illustrates a scholar dressed in green robes encircled by four children. Two children at the front carry a placard which reads: "The God of Luck Brings Fortune". At the back, the child on the left carries a yellow-clothed bundle while the one on the right holds a scroll.

In *Children With An Old Man*, an old man is being carried on a long stick by two children while the other two are

holding a lotus flower and a water gourd.

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

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

REFERENCE
Return To Innocence: Huang Yao's Painting of Happy Children, Dr. Tan May Ling.
Rediscovered Talent, Huang Yao: Cartoonist/Scholar/Painter, Shanghai Art Museum, 2011.
www.huangyao.org



62	63
64	65
	66

CHOO KENG KWANG

b. Singapore, 1931

PLANTING PADDY, 1965

Signed and dated 'K Kwang 65' (lower right)
Oil on canvas
81cm x 66cm

PROVENANCE

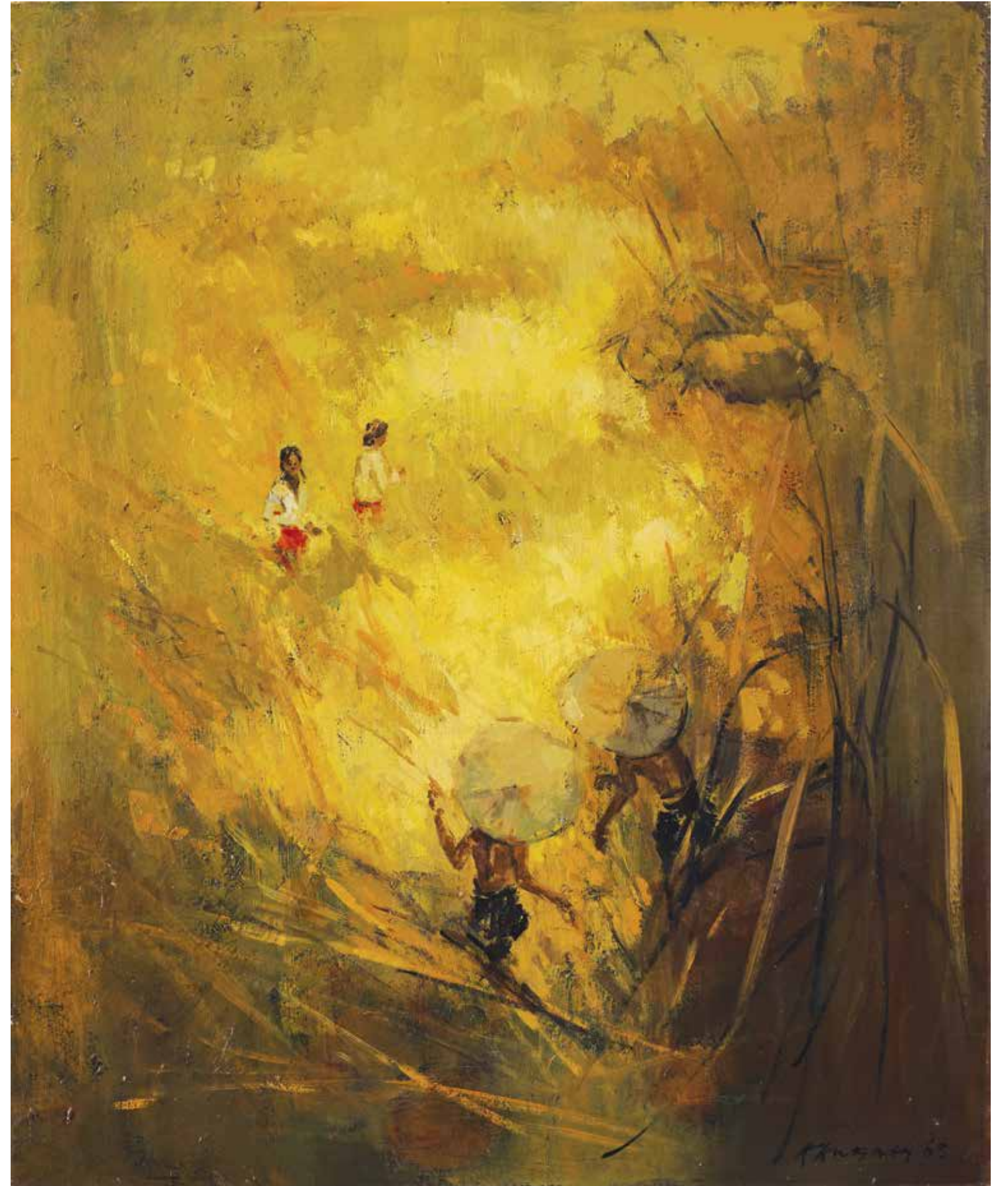
Private Collection, Kuala Lumpur.

RM 16,000 - RM 25,000

Dated 1965, this idyllic painting depicts farmers at work. The simplified rendition of the paddy field is illustrated in warm tones at the lower right of the canvas and golden yellow and ochre is applied throughout the surface, drawing the eyes particularly to the centre where the four figures are distantly placed - two female figures are distinguished by bright red dots to indicate their sarongs and two male figures adorning conical hats are placed closer with their backs to the viewer.

Choo Keng Kwang is an anchor figure within the oil painting tradition in Singapore. A highly accomplished painter, a committed educationist, a generous donor and supporter of social charities, the artist was awarded the Public Service

Medal in 1976 and numerous distinguished awards and mentions throughout his career. He took afternoon art courses at Nanyang Academy of Fine Art (NAFA) while attending Catholic High School in the morning and graduated with certificates from both institutions in 1953. He began his career as a school teacher and principal at Sin Hua School and was subsequently seconded to NAFA where he was head of the Art Education Department until his retirement. A contemporary of the late Liu Kang and Georgette Chen, Choo remains popular among collectors as he is adept at combining Western impressionism and rules of perspective with traditional Chinese brushwork. He recently held a solo exhibition in Singapore in 2013.





68

POPO ISKANDAR

b. Indonesia, 1927 - d. 2000

DUA MACAN, 1998

Signed and dated 'popo '98'
(lower left)
Watercolour on paper
21cm x 25.5cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from
Griya Seni Popo Iskandar, Bandung,
Indonesia.

RM 2,000 - RM 3,000

Popo Iskandar's paintings of cats developed into leopards in the early 1980s. His leopards are usually characterised by strong smooth lines that express a musical flow, an indication of his penchant for traditional Sundanese music. In *Dua Macan*, two leopards commingle, almost indistinct from one another. The only hint that there are two is from the sharp green eyes that peak out from the leopards' spots. Here there is no clear delineation of form, the leopards are painted in a manner that suggests Popo's desire to paint them in a way that expresses their ability to camouflage with their surroundings. As if to underline this cheeky ability of concealment, the leopards' faces are drawn with impudent smiles. The sun is depicted by a round ochre spot on top, an element that was often used by Popo as a way to balance the piece rhythmically, or as a punctuation of emphasis.

As a Sundanese, it is a cultural belief that the suppleness of a leopard is similar to the way a woman walks. The expression of the leopard appears wistful and the gaze of its eyes is calming. Elements of musical manifestation and compositional balance can be traced to the dark spots of the leopard. The spots were also developed from his painting of pebbles and stones at the river.

As written by Popo in *Pikiran Rakyat* in 1983: "A leopard is speechless in his amusement as he is surrounded by a swarm of fireflies, to which he can do nothing. This theme which has never before been touched upon in the jungle if Indonesian fine arts is perhaps a kind of humour which is gentle, teasing, even philosophical, up to the interpreter but yet clear, this is a kind of rest stop for a painter who has worked for 40 years, in which for an instant he can free himself from the problems of modern forms."

REFERENCE
55 Tahun Seni Lukis Popo Iskandar, Mamannoor - Bandung: Yayasan Matra Media, 1998.



69

POPO ISKANDAR

b. Indonesia, 1927 - d. 2000

CAT, 1997

Signed and dated 'Popo 97'
(upper left)
Oil on canvas laid on board
30cm x 40cm

PROVENANCE
Private Collection, Indonesia.

RM 12,000 - RM 18,000

Popo Iskandar is well known for his paintings of cats which began in the early 1960s. The symbol of the cat is Popo's leitmotif, a vehicle for his contemplative reflection on the mystery of nature. In creating various representations of cats he attempted to find the essence of it, to express the meaning of the cat from his perspective - not physically, but the impression of the cat, finding understanding in "the totality of its existence." With his trademark gestures and thick application of paint, Popo manages to imbue a simple image with meaning and character, expressing not only the cat's nature but its spirit too. This piece is one of his wilder depictions of the cat. It is riotous in colour, head tilted, eyes bright green. The feeling is one of mystery and mysticism as the cat manages to look inquisitive and calculative at the same time through its piercing eyes. The artist's interpretation of a cat is that it "can appear wild and mean, besides being lazy, spoiled, magical and mysterious".

Popo Iskandar's interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawainata and Hendra Gunawan in 1943. His artistic career began as a poster painter for the Information Service of Indonesian Students Armed Force (TRIP) in 1945. He was then enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in 1958. Aside from his role as a lecturer at the State Teachers Training College in Bandung, Popo was also a highly regarded scholar and art critic. His bold, graphic works usually feature stylised animal forms with vivid colours. In the 1960s, he created his signature collection of artworks on topic of cats that reflect on not only the physical attributes but the spiritual understanding of the animal. Popo received numerous accolades during his lifetime and was awarded life membership by the Jakarta Academy for shows held outside of Indonesia, namely in China, Japan, the Netherlands, United Kingdom and United States of America.



70
BUI XUAN PHAI
 b. Vietnam 1921 – d. 1988

TEMPLE OF LITERATURE
 Undated

Signed 'Phai' (lower right)
 Mixed media on paper
 5cm x 10cm

PROVENANCE
 Private Collection, Vietnam.
 Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Bui Xuan Phai was one of the most remarkable figures of Vietnamese modern art. Phai, as he was affectionately known, was passionate about topics of the Hanoi Old Quarter. This drawing is perhaps Phai's impression of the third courtyard or the Well of Heavenly Clarity (Thien quang tinh) of Hanoi's Temple of Literature (Van Mieu) which hosts the Imperial Academy (Quoc Tu Giam), Vietnam's first national university. Built in 1070, it is one of several temples in Vietnam which are dedicated to Confucius, sages and scholars.

Bui Xuan Phai was enrolled at the Ecole des Beaux Arts d'Indochine, Hanoi in 1941 and graduated from the resistance school when it was moved to Viet Bac in 1945. He opened a studio in his parents' house in Hanoi in 1952 where he sketched portraits of his family, still-lives and the streets of Hanoi instead of producing Propaganda Art which was meant for national cause at the time. His depictions of Hanoi reflect the spirit and freedom of the people. Phai's street paintings earned him the nickname Pho Phai or Street Phai as his works were known to capture "an atmosphere that stood in contrast to the sunnier disposition of the soldiers, farmers and workers favoured by the state" of the time.

Phai experimented with different materials such as canvas, paper, cardboard, wooden plates and newsprint. He also used various mediums like oil, watercolour, pastel, charcoal and crayon. Phai's first solo exhibition was held in 1984 where 108 of his works were displayed. He was posthumously awarded the Ho Chi Minh Prize by the government of Vietnam for his contribution to national culture in 1996.

REFERENCE
Painters in Hanoi: An Ethnography of Vietnamese Art, Nora Annesley Taylor, University of Hawaii Press, 2004.



71
KOEMPOEL SOEJATNO
 b. Indonesia 1912 – d. 1987

BY THE PIER
 Undated

Signed 'Koempoel' (lower right)
 Oil on canvas
 45.5cm x 65cm

PROVENANCE
 Private collection, Singapore;
 acquired through Sotheby's
 South East Asian Paintings sale,
 Singapore, 30 September
 2001, lot 145.

RM 3,000 - RM 5,000

Koempoel Soejatno portrays a busy street scene by the quayside of the early 20th century, the hustle of ox-carts transporting goods from the bustle of junk boats moored at the pier. As with most of his paintings, he developed a technique of using brushes to make successions of coloured surfaces and palette knife or sharpened bamboo tips to create textures. His other signature styles include painting flamboyant trees - often painted in the hues of orange, yellow and red - and ox-carts by the countryside.

Koempoel Soejatno was the son of Suroamidjojo and R.R Samilah, whose paternal lineage was traced to the Javanese patriot R.A. Prawirodirdjo. He attended the Hollandsch Inlandsche School in Surabaya where his flair as a painter was discovered by the headmaster Van Staal. Koempoel had the privilege of being introduced to the Dutch painter Gerard Pieter Adolfs through Van Staal. The encounter fostered a friendship between Koempoel and Adolfs who had taught Koempoel the technical factors of painting. Koempoel attended the Burgelijk Ambacht School to study architecture. In 1932, Koempoel moved to Malang, East Java and met another Dutch painter Willem van der Does who accepted Koempoel as an apprentice. Koempoel's first solo exhibition was held in 1935. His subject matters vary from ox-carts, paddy rice landscapes, fish, bird and flower markets, food stalls to cockfights and traditional processions.

REFERENCE
Koempoel Sujatno the Maestro: Tracing the Old Historical City of Soerabaia 1912-1987, G & G Art Foundation, 2003.



72

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

ANGKOR WAT (PAGO-PAGO SERIES), 1966

Signed, inscribed and dated 'AL Angkor Wat 3.3.66' (lower right)
Mixed media on paper
26.5cm x 19cm

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

RM 15,000 - RM 20,000

"Seeing Angkor, fortress-palace-temples, the dream of the ancient Khmer Kingdom, now a mere ruin of brick and sand; destroyed by time and the force of nature, in the 800 years. Sometimes I feel like seeing the unfinished works of a great sculptor."

- Abdul Latiff Mohidin

The incredibly sought-after works from Abdul Latiff Mohidin's *Pago-Pago* series are hard to come by. This present lot is derived from his celebrated series during an inspirational trip to Angkor Wat in 1966. Deeply absorbed, art historian T. K. Sabapathy wrote about the sketches from this period as such: "It is in drawings produced in Cambodia and from his Cambodian experience that the *Pago-Pago* topic reaches heightened degrees of maturity and fullness."

Indeed, the lines and succession of strokes that Latiff marks emulate the complex structure of the ancient ruins through pure energy and movement as though his senses are revived and awoken by the sight. The image before him is transferred onto paper frenziedly nearly filling the entire surface with black ink - contained by an internal frame that serves as a border - to distinguish the outer blank space. Warm, neutral washes are liberally applied to alleviate the brashness of the ink.

An excerpt from the artist's journal during the expedition reads: "At Preah Khan this morning I made another sketch of the same object from a different angle. I deliberately focus all senses on the energy-movement of its structure. The way the stone sculpture raises itself, large and broad at the base, small and tapering at the end. Network of horizontal strips repeatedly stopped and cut-off by the tremendous pressure of the other movement: root-base, nerve-vessel of pulse, strong and free and thrusting drilling, plunging furiously into the depths of the sculpture. Parts of the ruins seem about to collapse under its clutching weight but the structure of the sandstone seems able to cope, indeed to hold it up."

REFERENCE
Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994.
L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).
Garis Latiff Mohidin: Works on Paper - From Berlin to Samarkand, 2004.

73

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

PANGKOR (PAGO-PAGO SERIES), 1965

Signed and dated 'AL 65' (lower centre)
Watercolour on paper
25cm x 17cm

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

RM 15,000 - RM 20,000

"Forms, colours and spaces of the force of life in my homeland, in the Southeast Asian region are no longer products of my imagination or memory, as they had been when I recorded them in my paintings in Germany. Now I am face to face with them and breathe them in straight from the source in the Nature of Nusantara, the Malay world. Directly shaping the forms: bamboo shoot, rumbia palm, shellfish, boats."

- Abdul Latiff Mohidin



This abstract work translates an instinctive quality, composed in an oval-shaped structure with various forms contained within - loose organic streaks, repetitive dots and lines - that form mesmerising representation of nature. The *Pago-Pago* series is one of the most compelling in Southeast Asian art with its intriguing mix of natural heritage, ecosystems and sacred man-made monuments. At that time, Latiff was heavily interested in nature: "I realise, in the number of paintings and sketches I made around 1963 to 1964 in Berlin, there were merely hints and foreshadowings of forms resembling: the pointed shapes of bamboo clumps, pandanus leaves, fishing boats, shells, hills, even tapering outlines of balconies, mosque-minarets and stupas-pagodas. Already there were the curves of yam leaves, river pebbles, wells, ladles, bivalve shells and domes... and the colours of the land, earth, dry mud, moss, dry leaves and bits of wood..." Artist-historian Redza Piyadasa commented on the series: "His most important contribution to Malaysian art is his potent imagery which is, perhaps, the

nearest thing to a Malaysian art that any artist of the 1960s has arrived at."

Abdul Latiff Mohidin is a national treasure, much admired for his oeuvre in painting, printmaking and sculptures as well as his poetry and books on aesthetics. Upon his graduation from the German academy, DAAD (Deutscher Akademischer Austauschdienst), he explored printmaking at the Atelier La Courrier in Paris and Pratt Institute in New York in 1969. As a writer, he won the Malaysian Literary Awards consecutively from 1972 to 1976, the coveted Southeast Asian Writers Award in Bangkok in 1984, and the National Literary Award in 1984 and 1986. He was a Creative Fellow at Universiti Sains Malaysia in 1977 and a Guest Writer of the Dewan Bahasa dan Pustaka in 1988.

BAYU UTOMO RADJIKIN

b. Sabah, 1969

THE PORTRAIT XI, 2009

Signed and dated 'BAYU UTOMO RADJIKIN 2009' (lower right)
Acrylic and charcoal on canvas
200cm x 145cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Matahati Ke Matadunia: Malaysian Contemporary Art To The World, DCA Fine Art, Los Angeles, United States of America, 2009; illustrated on exhibition catalogue page 30.

RM 45,000 - RM 55,000

In 2003, Bayu Utomo Radjikin's *Warrior* series made its first appearance and has since expanded. A master in figurative realism, his distinctive warrior imagery has become his trademark, recognisable for their emotive power and strong composition in the arrangement of body movements. His works are often vibrant and fierce, questioning identity and desire through the use of the warrior as a symbol. Strong shadows and contrasts create spirited figures, at times exhibiting a persona that is a source of protection while in others portraying one seeking direction. *The Portrait XI* has a stark sense of drama and intensity in keeping with the rest of the series. A dark mysterious aura emanates from the artwork, the face is half hidden, the expression cold and ambiguous. The hand covering the face is open and frozen mid movement as if swiping away thoughts in order to focus on the moment. A bright slash of red depicting the bandana adds to the intense atmosphere. *The Portrait XI* is a good example of why Bayu is considered one of Malaysia's foremost figurative painters. It displays Bayu's technical ability as well as his unique skills in creating powerful ambience and skill in painting the human

figure - figures that are symbols of abject alienation of cultures, traditions and tribal history.

Bayu Utomo Radjikin is one of the founding members of Matahati which had its defining moment in the exhibition *For Your Pleasure* at Galeri Petronas in Kuala Lumpur in 2006. He sparked incredible interest upon his graduation with a BA (Sculpture Major) at Universiti Teknologi MARA in 1991. That year, he won the highly coveted Major Award in the Young Contemporary Artists Competition followed by a Minor Award in the Salon Malaysia. He also won a Special Award in the *One World - No War* exhibition in Kuala Lumpur in 1991. Bayu is also a multidisciplinary artist involved in stage designs and installations. He set up the gallery cum artist's residency space called House of Matahati (HOM) which also initiated the Malaysian Emerging Artists Awards.



MASNOOR RAMLI MAHMUD

b. Kedah, 1968

VOTE, 2009

Signed 'Masnoor Ramli Mahmud 2009' (lower left)
Acrylic on canvas
152cm x 129cm

PROVENANCE
Private Collection, Kuala Lumpur.

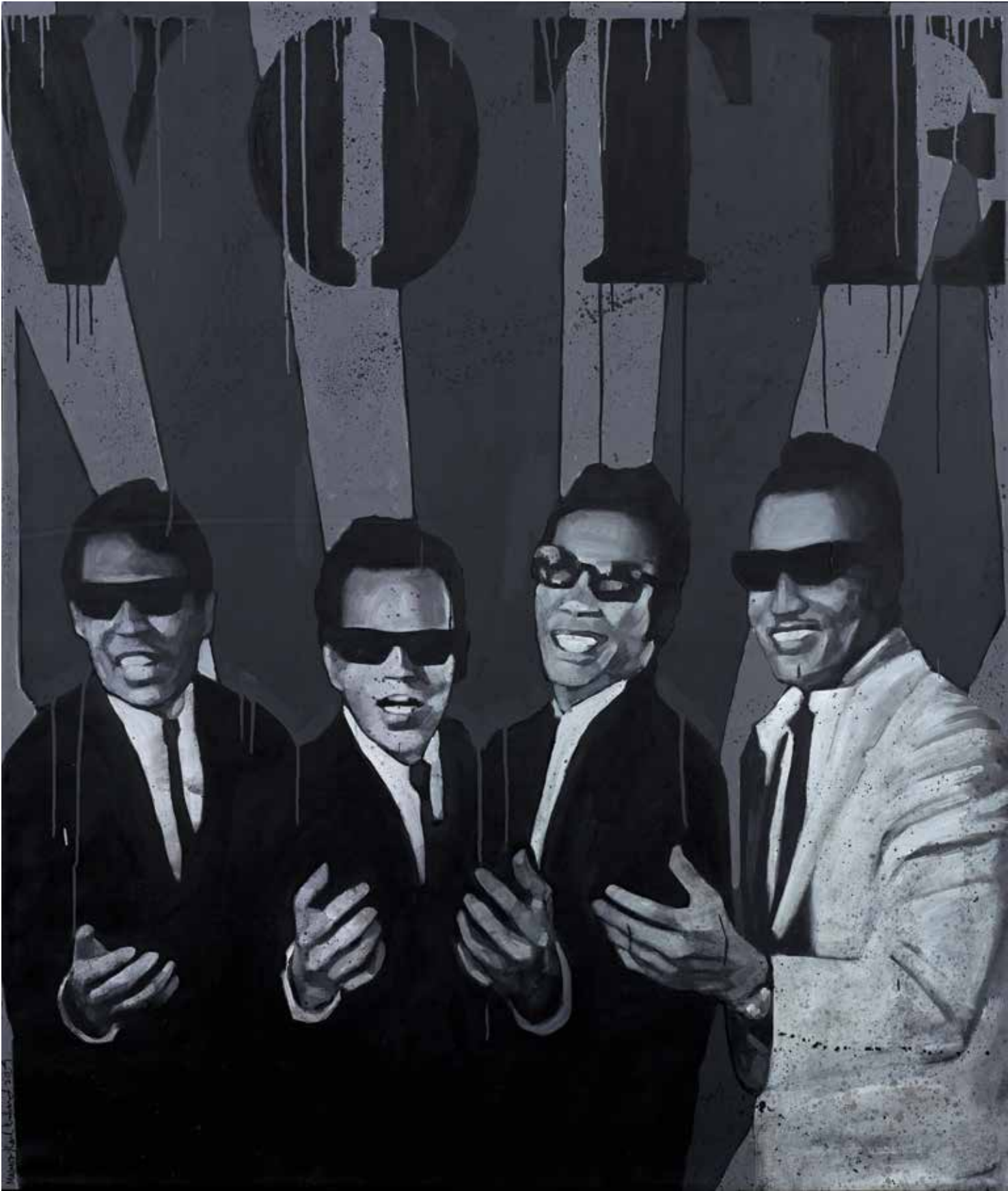
RM 15,000 - RM 18,000

An intellectual artist, Masnoor Ramli Mahmud's works are his instruments in visualising his perspective on local Malaysian issues. In his art, he attempts to engage society in contemplating fundamental matters. *Vote*, the title of this piece makes the issues discussed within clear. Like other works by Masnoor, he highlights comparisons and draws parallels between elements of history and modern day. The colour palette of the image is comprised mainly of greys and blacks, the monochromatic nature giving off a sense of the past which coupled with the imagery of P. Ramlee and his band with the classic beams in the background seems to express suggestions of an outdated system. The use of a well known entertainer also seems to suggest a farcical nature of current politics.

Masnoor Ramli Mahmud received his art education from Universiti Teknologi MARA and graduated with a BA in Fine Art. His first solo exhibition titled *Bumi Manusia* was held at

Galeri Petronas, Kuala Lumpur in 2007. He is the recipient of a number of awards namely Petronas Nusantara 4x4 Xpedition 2006, Borneo and Indonesia in 2006; Honourable Mention at the prestigious Phillip Morris Malaysia Art Award consecutively in 1994 and 1995; and Consolation Prize for the Image of Poverty award in 1991. He is one of the founders of the artists co-operative Matahati. An artist who works in a variety of mediums not limited to painting but also exploring photography and video as vehicles of expression, he draws inspiration from his journeys abroad. He has participated in group exhibitions locally and internationally and is considered an experimental and edgy contemporary artist in the Malaysian art scene.

REFERENCE
Matahati - For Your Pleasure, Galeri Petronas, Kuala Lumpur, 2008.



FADILAH KARIM

b. Johor, 1988

HAPPINESS, 2010

Signed and dated 'Fadilah Karim '10' (lower left)
Oil on canvas
183cm x 122cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 6,000 - RM 8,000

Featuring at auction for the first time is a talented, young, female figurative painter Fadilah Karim. She immaculately renders the human form and portraiture in her paintings displaying her technical superiority. Her stylistic approach is highly distinctive through her application of brushwork and colours, layers of translucent and reductive palette to create her signature multiple planes often dominate her large scale canvas. Her reservedness in her choice of subject matter, painting only family members and close friends can perhaps indicate a degree of personal emotional attachment.

Depicted here is a close up side profile of a youthful man clad in a plain brown T-shirt, captured in his highs as he wears a big smile, showing his perfect white upper teeth. Conceived

for her graduate show, this large picture is purportedly known to be of the artist's best friend at the time.

A graduate of Universiti Institut Teknologi MARA, she gained the attention of many through her graduate show. Fadilah Karim has participated in a number of group exhibitions most recently titled *Young Guns* (Kuala Lumpur, 2013) (Penang, 2014) (Singapore, 2014), a traveling exhibition of HOM Art Trans young artist award recipients; *Sekaki* at Segaris Art Center, Kuala Lumpur; *Transit A4* at HOMS Art Trans, Kuala Lumpur and *Deceitful Truth* at Galeri Chandan, Kuala Lumpur. She was granted her first solo exhibition titled *Vague* at Pace Gallery, Selangor in 2012.





77

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

SIRI SEMANGAT BESI, 2001

Wrought Iron and varnish
Set of two
68cm x 43cm x 16cm (left)
75cm x 30cm x 23cm (right)

PROVENANCE
Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

Raja Shahrman Raja Aziddin finds interest in the use of scrap metal, twisting and bending the medium to mimic human gestures menacing with its sharp points with the claw-like ribs or as he puts it, "exploring the layering and folding of different types of *besi*, not only for making *keris* and swords, but also for sculptures". This may be less violent and even a little more graceful than his earlier works. The rough and raw edge is still present with a hint of pent-up anger. As artist-critic-historian Wong Hoy Cheong had written for an earlier exhibition of his: "The angst so prevalent in (Raja) Shahrman's works cannot be understood purely as specific and isolated personal historical experiences of the artist. His experiences must be seen within the larger picture of socio-political developments in Malaysia and how they have affected the society, particularly the Malay society."

Raja Shahrman Raja Aziddin broke the gentleness or *kehalusan* of the Malay psyche when he rammed his 'Killing

Tool' steel works to the world in the exhibition *War Box, Lalang and Killing Tools* in 1996. Critic-artist Wong Hoy Cheong dubbed them "strange, incomplete pre-human or animal forms." The stark aggression has simmered by the time of his *Nafas* exhibition. Raja Shahrman's bloodline leads to Sultan Abdullah who was exiled to the Seychelles after the assassination of J.W.W. Birch. A self-proclaimed blacksmith, Raja Shahrman graduated from University Mara Institute of Technology, majoring in sculpture in 1990 and taught at the Malaysian Institute of Art for a spell. In 1992, he won the Minor Award in the Salon Malaysia. He represented Malaysia at the 2nd Asia-Pacific Triennial of Contemporary Art in Brisbane in 1996 and received the Asia Pacific Cultural Industry Award in 2009. His monumental metal sculpture *Growth With Equity* stands in Taman Wawasan in Jalan Sultan Sulaiman in Kuala Lumpur.

REFERENCE
Gerak Tempur, Pelita Hati Gallery of Art, Kuala Lumpur, 1996.



78

RADUAN MAN

b. Pahang, 1978

FREEDOM, 2006

Inscribed 'Raduan 09' woodcut on canvas "Freedom" on reverse
Woodcut on canvas
106cm x 91cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 5,000 - RM 7,000

Raduan Man favours a combination of media to project his imaginative approach in making art - printmaking and painting using a multitude of materials such as wood, aluminum and canvas - adapting skilful printmaking techniques onto canvas. A fine example of his printmaking mastery is illustrated in this painting of three blue cranes taking flight into the sky etched in Chinese cloud motif, a symbol of luck and promotion as well as creation of the heaven. The bright blue cranes stand out from the dark palette of the background.

Raduan Man graduated with a BFA from UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called *Fresh Markings* at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows, the last being *Living Metal* from October to November 2012.



79

LEE JOO FOR, JOHN

b. Penang, 1929

SWIRLING HAZE OVER JALAN AH FOOK, JOHORE BAHRU, 1972

Titled, signed and dated 'SWIRLING HAZE OVER JALAN AH FOOK JOHORE BAHRU - LJF72' (lower left)

Mixed media on paper
76cm x 142cm

PROVENANCE
Private Collection, Penang.

RM 10,000 - RM 16,000

An accomplished and versatile artist and educator, John Lee Joo For's multi-disciplinary skills extend to the realms of painting, printmaking, sculpture, illustration and more. This landscape by Joo For displays his technical abilities in the detailed depictions of architecture which peeks through the thick haze that spreads across the scene depicted - Jalan Ah Fook in Johor. The only colour is the sky scape where a yellow sun sits in a blue and purple sky, and in the figure wandering across the street also in blue. The artwork manages to emit the suffocating quality of the thick smokey atmosphere and the debilitating effect smog has, portrayed in Lee Joo For's exceptional and elegant combination of printmaking skills and narrative abilities.

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

REFERENCE
My Name Is Fire: The Art of Lee Joo For, The Art Gallery, Penang, 1999.

LUI CHENG THAK

b. Negeri Sembilan, 1967

MAN IN THE SUN, 2001

Signed and dated 'L Cheng Thak 2001' (lower left)
Oil on canvas
121cm x 91cm

PROVENANCE
Private Collection, Penang.

RM 8,000 - RM 12,000

Man in the Sun depicts a barber sweeping hair off the ground with a broom at his makeshift shop in a back alley of a shop lot. A scene rarely seen in the city today with most barber shops located in an enclosed area makes this nostalgic piece special. Known for his skillful renderings of heritage buildings and old street scenes, this piece profoundly captures the past. The man's reflection is visible from the mirror on the wall, placed in front of a barber chair. Calligraphic notices are seen on the ground and on the wall suggesting a Chinese populated town. A red letterbox numbered 168 attached onto the wall of a neighbouring lot is the only available clue to suggest the location of this anonymous location.

Lui Cheng Thak turned full-time in art after graduating from

the Kuala Lumpur College of Art in 1989. Cheng Thak's greatest muse has been old buildings and street scenes in Kuala Lumpur, Malacca and Penang, and is normally recognised for his iconic paintings of windows and birdcages that pay homage to Malaysia's heritage, history and culture. It is through exquisite technique and continual development that this artist manages to keep the art of painting alive and relevant in modern times. To date, Cheng Thak has taken part in numerous exhibitions and has found much recognition for his works. He held his first solo called *As I Was Passing* in Kuala Lumpur in 1997 and his most recent exhibition titled *Reborn* was held in 2012. His paintings can be found in several prestigious collections public and private including the National Visual Arts Gallery in Kuala Lumpur.



TEW NAI TONG

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

FRUITS SEASON, 1995

Signed 'NAI TONG' (lower right)

Inscribed 'TEW NAI TONG "FRUITS SEASON" 1995 122 x 122' on reverse

Oil on canvas

122cm x 122cm

PROVENANCE

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

RM 28,000 – RM 38,000

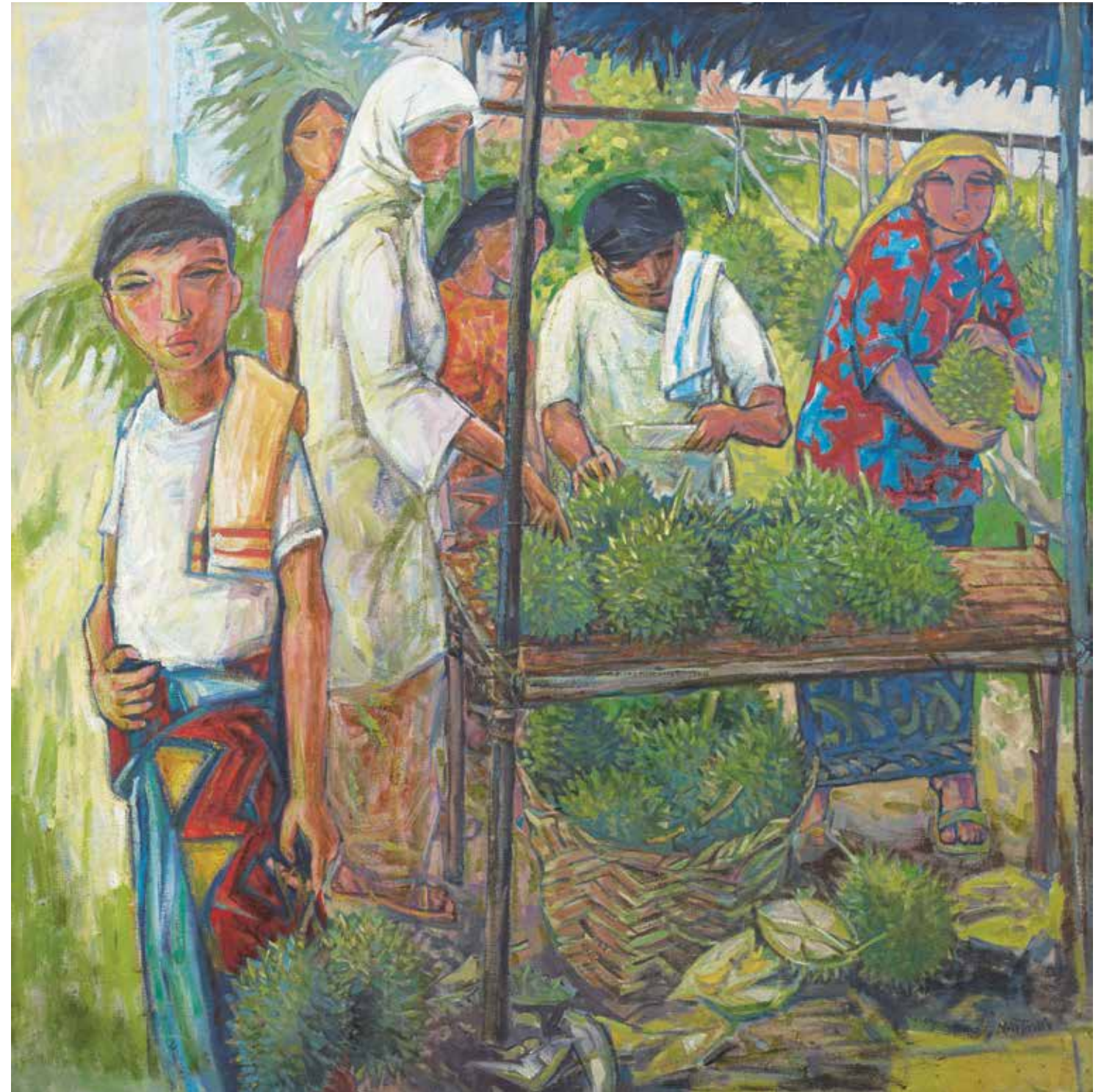
The comfort of greenery is felt strongly in this painting by Tew Nai Tong. An everyday tableau unfolds, as the title states, it is fruit season in a village and the fruit of choice in this image is the durian. Nai Tong skillfully bring this scene to life with atmosphere as one can almost feel the bustle of the village, its people out to partake in the latest season's yield. The verdant nature of the painting suggests beauty in the natural world, fertility and life, emitting a district feeling of well being. *Fruits Season* is not only a picture of a typical village scene, but offers up the idea of a blissful utopia, of a place where people are one with nature and at peace.

Tew Nai Tong received his early art education at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958. He worked for a while to raise funds for his studies at the Ecole Nationale Supérieure des Beaux Arts, Paris (1967 - 1968). In the early years, he signed his work

as 'Chang Nai Tong.' His first solo was at the British Council, Kuala Lumpur in 1964 and he had his retrospective at the National Art Gallery in 2007. He taught at the Malaysian Institute of Art from 1969 to 1980, the Central Academy of Art from 1982 to 1985 and the Saito Academy of Art (head of department, 1986 - 1988). He concentrated fulltime in art in 1992. His awards included Second Prize, Chartered Bank Mural Design Competition (1964); Shell Watercolour Award (1981); Best Award, Esso (1982); Dunlop Watercolour Award (1983); and Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He is the co-founder of the Malaysian Watercolour Society (1982 - 1983) and the Contemporary Malaysian Watercolourist Association (1994) and the now defunct Le Beaux Art Gallery.

REFERENCE

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



YONG MUN SEN

b. Sarawak, 1886 - d. Penang, 1962

JUNKS SAILING IN, 1955
Signed and dated 'MUN SEN 1955' (lower right)
Watercolour on paper
25.5cm x 36.5cm

PROVENANCE
Private Collection, Penang.

EXHIBITED
Yong Mun Sen Retrospective, Penang State Art Gallery, 1999; illustrated on exhibition catalogue page 73.

RM 12,000 - RM 18,000

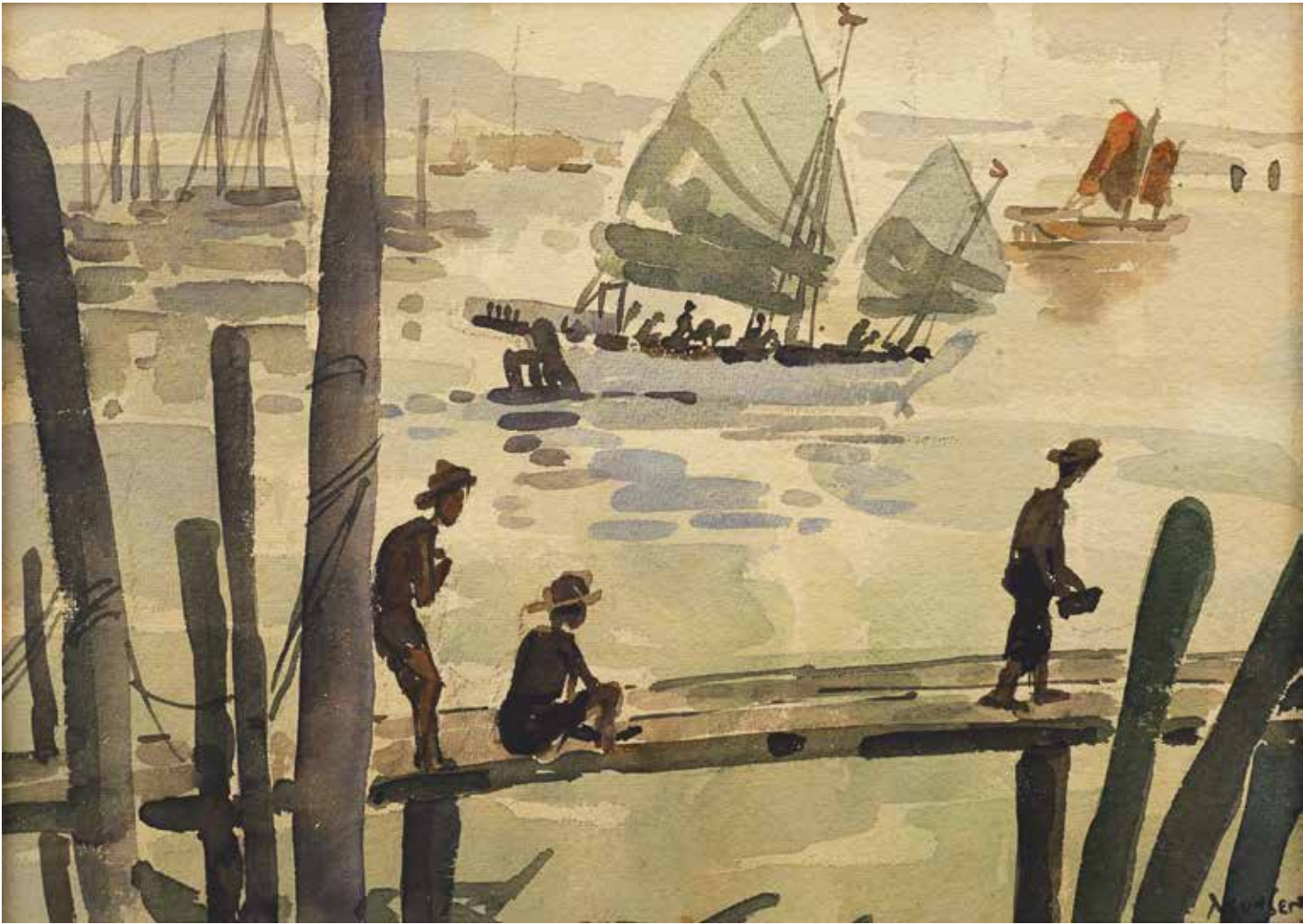
Illustrated here is a scene at a harbour with junk ships sailing in and out of the port, three figures are seen on a jetty perhaps waiting to unload goods from the ancient Chinese ship. Executed in 1955, this nostalgic watercolour piece not only records a historical landscape - as junk ships today are being replaced with cargo ships and labourers now operate machinery to load and unload containers - it conveys the artist's perceptive eye in capturing his contemporary life. His best works were known to contain swift and scarce brushstrokes and clever composition illustrating the working class and local economy as seen here. Attention is paid to the foreground, wooden planks act as a frame to lure the viewer's eyes toward the figures on the jetty and a large junk ship and its silhouettes in the background.

In 1910, after witnessing a Japanese watercolour artist at work in his family's plantation, coupled with the set of watercolours given by his Dutch neighbour, Yong Mun Sen started experimenting with the medium and eventually became one of its greatest exponents. Later in Singapore, he continued sketching and painting whenever possible, making friends with artists like famed Singaporean watercolour painter Lim Cheng Hoe along the way, who was an ardent admirer of his work. When Mun Sen moved to Penang in 1920, he instantaneously fell in love with the tropical island. His studio along Penang Road was a favourite meeting place for fellow artist friends including Tay Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. This group was later formed as the Penang Chinese Art Club in 1935. The 1946 to 1955 period was Mun Sen's most creative and productive years, where he brilliantly captured the everyday heroes of farmers,

fishermen, blacksmiths and rubber tappers in their glorious and honest beauty.

Present in Mun Sen's best works, the speed of the brush and the scarcity of strokes are evident here. Artist Lee Joo For described it best: "Very few artists in the world's wide expanse can be found during the time of Mun Sen and before and even after, who can manifest the same combination of speed, economy and dexterity with his calligraphic brush in capturing the glories of nature as this humble man. With a spirit of daring and original self-expression, Mun Sen can be confidently considered as one of those precious artists who most influenced the birth and growth of modern and contemporary Malaysian art." The great Xu Bei-hong (1895-1953) described Mun Sen as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics." He co-founded the Penang Chinese Art Club in 1935 (president, 1937) and was a vice-president of the Singapore Society of Chinese Artists in 1936. He was given Memorial exhibitions in Singapore (1966), Galeri 11, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). In 1999, the PSAG presented him a retrospective. Dubbed 'The Father of Malaysian Art' by many, Yong Mun Sen's struggles as the country's first full-time artist and also an activist to boot, with influences spreading to Singapore and China, are the stuff of legends.

REFERENCE
Valuation report by Spink & Son, Ltd., London, July 1979 (listed under 'Watercolour Paintings, No. 51).
Pioneers of Malaysian Art, The Art Gallery, Penang, 1994.
Yong Mun Sen Retrospective, The Penang State Art Gallery, 1999.



TAN CHOON GHEE

b. Penang, 1930 - d. 2010

KAPITAN KELING MOSQUE, 1992

Signed and dated 'CHOON GHEE 1992' (upper right)
Oil on board
55.5cm x 40.5cm

PROVENANCE

Private Collection, Penang.

RM 20,000 - RM 28,000

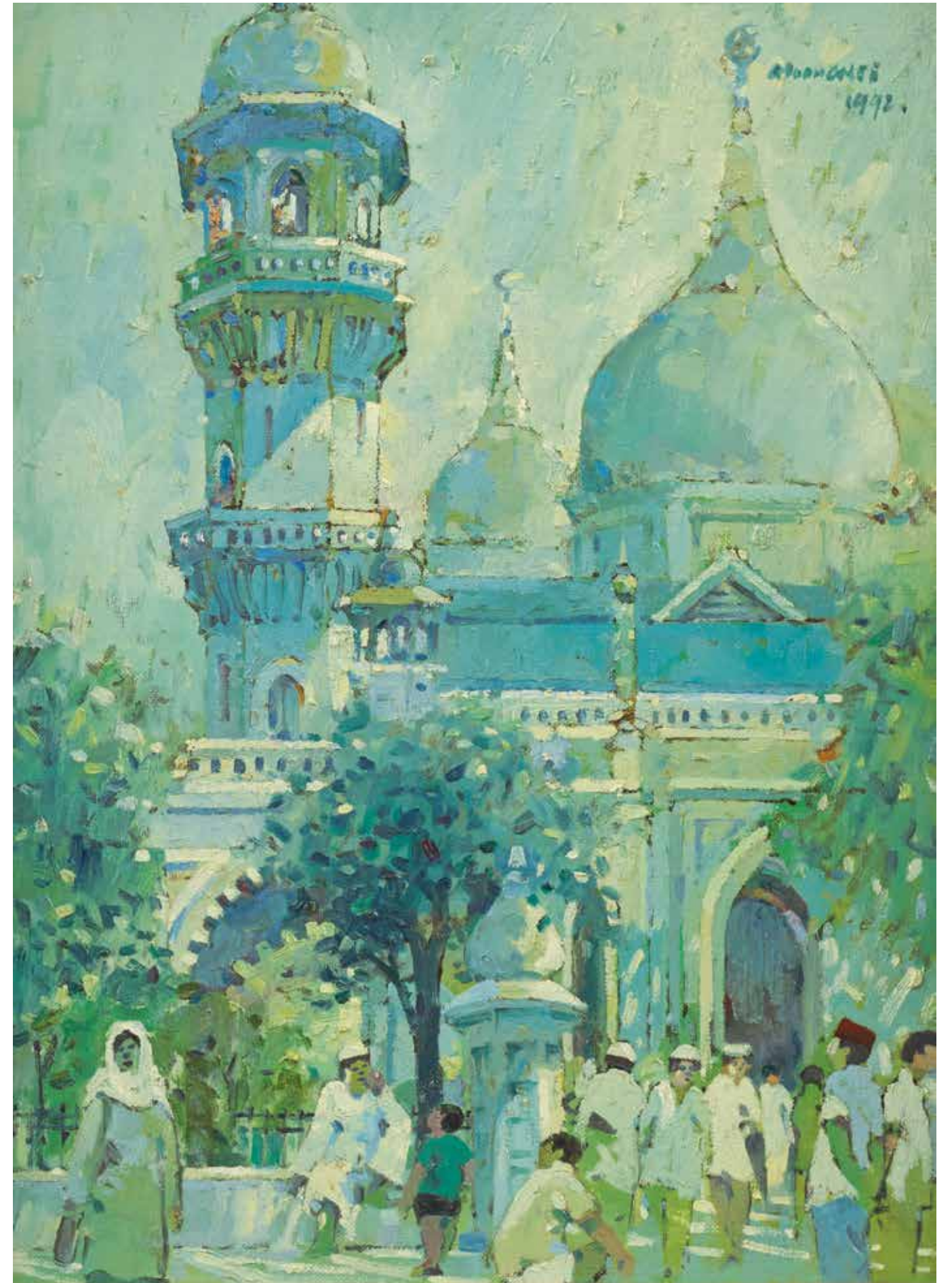
Capturing the façade of Kapitan Keling mosque, Tan Choon Ghee displays tranquil scenery of a place of worship in a cool palette of blue and green. Built in the 19th century by Indian Muslim traders in Penang, the Kapitan Keling Mosque is situated on Jalan Masjid Kapitan Keling (formerly Pitt Street). Here, Choon Ghee illustrates the exterior of the mosque with people seen walking in and out. This piece is illustrated in a reductive palette of pastel blues and greens emanating the serenity of the mosque's architecture.

Tan Choon Ghee graduated from the Nanyang Academy of Fine Art in Singapore in 1951 and went on to study at the

Slade School of Art, London graduating in 1959. He received a German government painting scholarship and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast Ltd in Hong Kong before deciding to become a full-time artist. Tan was honoured with a retrospective (1957 - 2000) by the Penang State Art Gallery in 2000 and another retrospective (1957-1992) by The Art Gallery, Penang.

REFERENCE

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



KHOO SUI HOE

b. Kedah, 1939

THREE WITH CRESCENT MOON, 1970

Signed and dated 'SUI HOE 70' (lower right)
Oil on canvas
89cm x 75cm

PROVENANCE

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

LITERATURE

The Painted World of Khoo Sui Hoe, Khoo Sui Hoe Retrospective, Penang State Art Gallery, 2007; illustrated on page 108.

RM 18,000 - RM 30,000

Grey-hued primitive inspired heads in signature Khoo Sui Hoe dreamy figures - portrayed in the form of a totem or vertical tribal ancestral sculpture - is illustrated against a vast lush green field in *Three With Crescent Moon*. Silhouettes of mountain tops are seen in the distance and a crescent-shaped moon adorns the clear blue sky. The head at the top is detached and tilted upwards from the other two which seem to be paired as one with the middle casting a gaze and as though chanting a rhythm at the viewer while the other two heads face east. Sui Hoe employed the soothing colours of green, blue, grey, and a hint of yellow to capture the essence of a dream-like state of mind.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a full-time artist during a nascent time of new nationhood. He has also

helped promote art and other artists first through his Alpha Singapore Gallery, which he set up with a group of artists in 1972, and then individually, the Alpha Utara Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute in New York in 1977. He won First Prize (Oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum in the United States in 2002 and 2004. He divides his time between the United States and Malaysia mainly in Penang. He recently held a 'mini retrospective' exhibition in Penang showcasing works from 1967 till 2013.



LEE CHENG YONG

b. China, 1913 – d. Penang, 1974

GROUP OF WOMEN, c. 1950s

Signed 'Lee CY' (centre left)
Oil on board
39cm x 48.5cm

PROVENANCE
Private Collection, Penang.

EXHIBITED
Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996.

RM 16,000 - RM 25,000

Art theorist and spiritual painter Wassily Kandinsky believed that a painting is defined in three terms: impressions, improvisations and compositions. Based on his text *Du Spirituel dans l'art (Concerning the Spiritual in Art)* written in 1912, impressions are rooted on an external reality that serves as a starting point, improvisations and compositions represent images arising from the unconscious, though composition is developed from a more formal point of view. Kandinsky also believed that colours matter significantly in evoking the physical effect of the eye, charmed by its beauty thus causing the oscillation of the soul or an “inner resonance”.

A Kandinsky-inspired piece, *Group of Women* is an abstract work by the uber-talented Lee Cheng Yong. Multi-coloured dancing lines are marked rhythmically onto canvas. Streaks and dots of the warmth of cheery red, orange and yellow with brushes of cool blue and calm green in different shades compose a merry visualisation of a group of women - formed by bold outlines in the act of jubilating - on a lightly primed canvas. Here, Lee Cheng Yong engages with his spiritual being, applying the three elements of painting onto his canvas, leading the viewers to the pinnacle of his spiritual pyramid.

Lee Cheng Yong studied at Sin Hwa Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was elected its first president. He was honoured with a memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

REFERENCE
A Tribute to Lee Cheng Yong, The Art Gallery, Penang, 2001.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.



CHEONG LAITONG

b. China, 1932

UNTITLED, 1968

Signed and dated 'Laitong 68' (lower right)
Oil on board
80cm x 243cm; diptych, 80cm x 120cm each

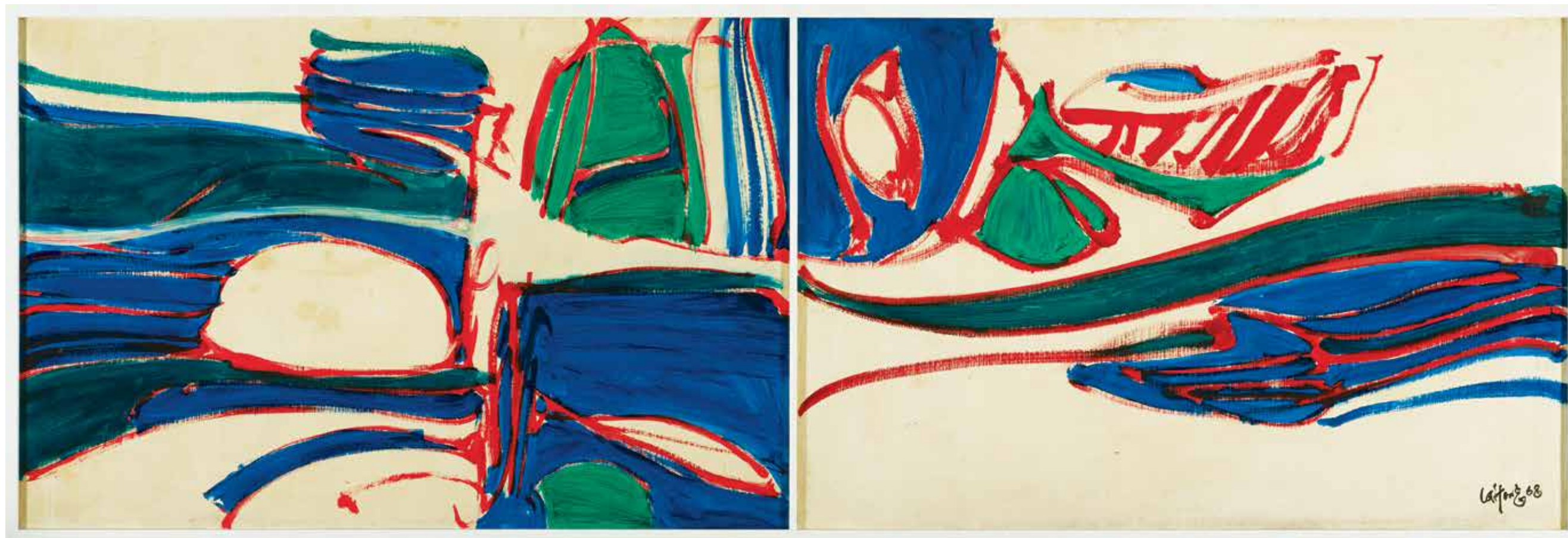
PROVENANCE

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

LITERATURE

Cheong Laitong, NN Gallery, Kuala Lumpur,
2006; illustrated on page 72 and 73.

RM 70,000 - RM 100,000



As one of the earliest contributors in Malaysian modern art, Cheong Laitong alongside his contemporaries (Datuk Syed Ahmad Jamal, Yeoh Jin Leng, Abdul Latiff Mohidin, Jolly Koh, Lee Joo For, Datuk Ibrahim Hussein, Anthony Lau and Ismail Zain) established themselves as the “avant-garde” artists within the Kuala Lumpur art circle of the 1960s. His exposure in the West resulted in his inclination towards Abstract Expressionism, as reflected in his works. In an essay by Redza Piyadasa titled *The Treatment of the Local Landscape in Modern Malaysian Art, 1930 - 1981*, he wrote that this group of artists seeks inspiration from the local landscape. An excerpt from the writing reads:

“A common feature discernible in the works of most of these artists was the conscious involvement with the aspects of the local landscape. This direct involvement with the place certainly reconfirmed their sense of identity. It may be suggested that their preference for organic motifs derived from the landscape was also prompted by aesthetic considerations. Abstract Expressionism emphasised a vitalistic approach and hence, the involvement with biomorphic forms was most conducive to the aims of these artists. It is worth

noting that their artistic attitude was influenced by a notion of the creative process as constituting a “heroic” undertaking. The artist viewed himself as a “unique agent” responding emotively to his environment and these “feelings” needed to be transferred onto a canvas in a direct and spontaneous manner. The dependence on “gestural” marks only reiterated an essentially cathartic approach towards creativity. The paintings produced were, as such, highly personalised emotive statements.”

Piyadasa’s observation encapsulated the characteristics of Laitong’s works exemplified in this unparalleled early masterpiece. Executed in oil on board, Laitong’s swift red brush marks suggest bold, instinctive gestures. His choice of cool hues of blue and green, filled in thoughtfully in the segmented areas against a white space creating an impression of familiarity - stripped of any details, reduced to the minimal - intensifying an imagery seen in the subconscious mind. The deliberate use of white borders aimed to frame both landscapes accomplishes an ultimate viewing pleasure, unattainable if displayed separately.

Laitong was a member turned President of the Wednesday Art Group, an art club founded by Peter Harris in 1952. Amongst the members were Patrick Ng Kah Onn, Ismail Mustam, Dzulkifli Buyong and Ho Khay Beng, to name a few. His most significant contribution towards Malaysian art is the epic mosaic murals adorning the exterior walls of National Museum, Kuala Lumpur. An emblematic narrative of national history, the murals titled *A Brief History From 1643-1945* and *Malaysian Handicrafts* were made in 1962 and assembled in Venetian glass mosaic.

Cheong Laitong participated in the USIS Exchange of Scholarship Skowhegan School of Art, USA in 1960 followed by a stint at the LCC Central Art School London, England in 1961. Between 1963 and 1992, he was appointed Creative Director, Rothmans of Pall Mall (Malaysia) and rose to become the Regional Creative Director, Rothmans International (Asia-Pacific) from 1992 to 1995. His first few solo shows were held in Kuala Lumpur at Balai Ampang (1966), Samat Gallery (1968), and Galeri II (1969) before a long hiatus and later emerged in the art scene again briefly in 1981 with a one-man show at University of Malaya. A

decade later, he appeared with another show at Galeriwan in 1991 and 1995. He also exhibited at NN Gallery from 1998 to most recently in 2011. A new solo exhibition is in plan to be held later this year. Among his group exhibitions abroad were *Commonwealth Art Today*, London, England (1962 - 1963), *Malaysian Art Touring Europe* (1965 - 1966), *First Triennale of Contemporary World Art*, New Delhi, India (1968), *Tenth Sao Paulo Biennale*, Brazil (1969), and *Man and His World*, Montreal, Canada (1970). He has also won major awards in competitions that included Mural for Hong Kong and Shanghai Bank, Kuala Lumpur (1962) and First prize in the oil and acrylic section at Salon Malaysia (1969 and 1979).

REFERENCE

Imagining Identities: Narratives in Malaysian Art Volume 1, RogueArt, 2012.

CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

SPARROWS 麻雀, 1969

Signed in Chinese with seal (upper right)
Ink and colour on rice paper
33cm x 44cm

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

RM 20,000 - RM 30,000

This piece depicting two birds perched on a branch and another bird taking flight is a finger painting by Chinese ink maestro Chen Wen Hsi. An influential figure in shaping Chen's artistic career, Pan Tianshou had also taught him the technique of finger painting. The use of this technique made him feel liberated: "...the absence of the brush makes way for direct painting on paper in a freer, more expressive manner. I often use my finger to write calligraphy and paint the goldfish and Chinese wisteria. To me, it feels very much like applying oil paints with the palette knife to produce a painting. The freedom of expression derived from the experience is naturally a delight and joy." As a student, the works of the Old Masters were to become the foundation of his training: Wu Changshuo (1844 - 1927) and Pan Tianshou (1898 - 1971) from whom he devotedly studied the art of calligraphy and seal carving.

Chen Wen Hsi was an artist and one of the finest finger-painters, an academician and a gallerist (1976 to 1985). The highly regarded painter and art educator received his formal art schooling from the Shanghai Academy of Fine Arts (1928) and then enrolled at Xinhua Academy of Fine Arts (1932) in Shanghai, during which he was exposed to both traditional Chinese painting as well as Western art. His tutelage under the great Pan Tian Shou and Zhu Wen Yun had given him a

solid foundation although he also benefited from the sense of Western perspective under the training of Tan Hemu and Ni Yide.

He arrived in Singapore in 1949 and taught at the Chinese High School for 20 years and at the Nanyang Academy of Fine Arts (NAFA) from 1951 to 1959. The legendary trip to Java and Bali with Cheong Soo Pieng, Liu Kang and Chen Chong Swee in 1952 resulted in the development of the Nanyang style. He was awarded Singapore's Public Service Star for his educationist zeal and role in advancing Chinese ink painting in 1964. Chen's life-time accomplishment was recognised posthumously with the Meritorious Service Medal awarded by the government of Singapore in 1992 in conjunction with the National Day Honours Award. His other accolades included the Asean Cultural and Communications Award in 1987 and the Taiwan National Museum's Gold medal in 1980. In 1975, the National University of Singapore awarded him an honorary degree and he was honoured with a retrospective exhibition in 1982.

REFERENCE
Convergences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum, 2006.
Master of Tradition and Innovation, Nanyang Academy of Fine Arts, Singapore, 2006.



HUANG YAO

b. China, 1917 – d. Kuala Lumpur, 1987

LUCKY CATCH 得鲤, 1979-80

Signed and inscribed in Chinese with seal on calligraphy (lower left)
Signed and inscribed in Chinese with seal on artwork (upper right)
Ink and colour on rice paper mounted on scroll
30.5cm x 35.5cm (calligraphy)
51cm x 35.5cm (ink painting)

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

RM 12,000 - RM 15,000

Huang Yao illustrates an elderly fisherman holding a fishing rod and a child carrying a large carp after a big catch. The calligraphy on top reads “智者多在渔樵间”，which means invaluable knowledge can be obtained if we ask even the commoners like fishermen or lumberjack. Huang Yao then uses his signature humorous allegory and use of Chinese characters of the same pinyin “鲤” and “理” to illustrate a message that is embedded within the imagery. Throughout an illustrious career as a cartoonist, scholar and painter, Huang Yao had produced diverse collections of artwork from his travels depicting local landscapes and human figures in various styles namely: *Bai miao*, a technique of drawing fine outlines of a figure using Chinese brush; *Yibihua*, one stroke painting which entails the main subject completed in a single brush stroke; *Tu'anhua*, a stylised painting of nature or animals; *Wenzihua*, Huang Yao's innovative way of depicting ancient Chinese characters through his years of research in Chinese philology; and *Ziyouhua*, the freedom to paint expressively resulting in abstract works unlike anything produced by other Chinese artists at the time of creation, circa 1970s.

Huang Yao's ancestor can be traced to Huang Xiang, a filial son of the Eastern Han Dynasty and through his father, Huang Hanzhong, he was taught the traditional Chinese art of calligraphy, painting, classical literature, philology, history and philosophy. He was raised in an environment that strongly appreciates arts and culture. In 1935, Huang

Yao became Art Editor of the Shanghai Post and drew a huge following with his cartoon character, *Niubizi*, which had also become his nom de plume, from 1934 to 1956. He had written and published numerous educational books namely *A Chinese Soldier* (1941) for the army during the war in China, *Ten Talks on Niubizi* for art classes in schools which was later translated into Malay language as *Eight Talks on Niubizi, Chongqing in Cartoon* (1943) and many more.

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

REFERENCE
Return To Innocence: Huang Yao's Painting of Happy Children, Dr. Tan May Ling.
Rediscovered Talent, Huang Yao: Cartoonist/Scholar/Painter, Shanghai Art Museum, 2011.
www.huangyao.org



LIM TZE PENG

b. Singapore, 1923

CALLIGRAPHY
Undated

Signed in Chinese with seal (lower left)
Ink and colour on rice paper
101.5cm x 104cm

PROVENANCE
Private Collection, Penang.

RM 15,000 - RM 25,000

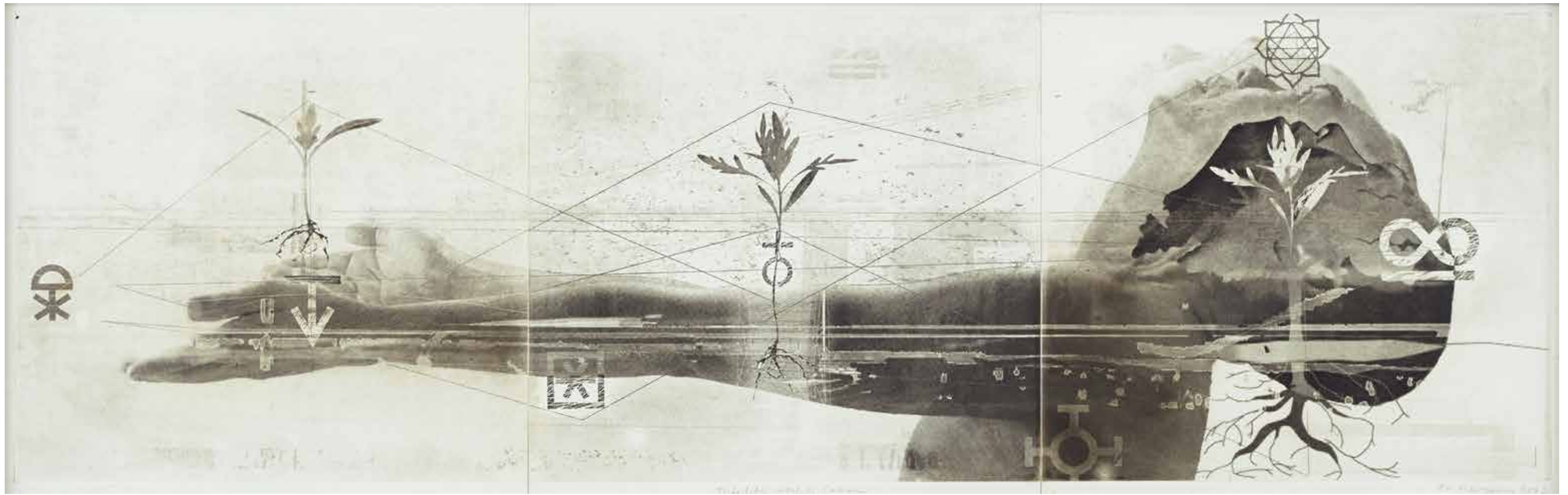
Renowned veteran Singaporean Chinese ink painter Lim Tze Peng is celebrated for his abstract calligraphic paintings and modern rendition of Singapore scenes. Depicted here are perhaps the Chinese characters 如云如水 (like clouds like water) executed in a gestural stylised manner emanating pictographic motifs rather than Chinese characters, a method developed by the artist. The speed and strength of his brushstrokes are evident in his large scale works such as this. He employs vibrant orange in dry brush technique liberally across the picture plane. A rare calligraphic piece by Lim appearing at auction, this piece encapsulates his artistic expression in calligraphy.

Lim Tze Peng attended Chung Cheng High School, graduated in 1948 and subsequently began a teaching career for 32 years. With an artistic career spanning over 8 decades, the self-taught artist draws inspiration from modern ink masters Huang Binhong (1865 - 1955) and Li Keran (1907 - 1989), creating expressive images of Singapore kampong and river scenes as well as calligraphic paintings. He has held numerous exhibitions namely *The Journey*, Singapore

(2013); *The Calligraphic Impulses by Lim Tze Peng*, Singapore (2009); *Inroads: The Ink Journey of Lim Tze Peng* (2009), a traveling solo show in Shanghai and Beijing, China; *Inroads: Lim Tze Peng's New Ink Work*, Singapore (2008); *Lim Tze Peng: Singapore River Memory*, Singapore (2007); *Spring Echo: Lim Tze Peng Recent Paintings*, Singapore (2007); *Tze Peng in Paris*, Singapore (2006); *Infinite Gestures: Recent Paintings by Lim Tze Peng*, Singapore (2006), and *Tze Peng* at Singapore Art Museum in 2003, to name a few. He was honoured with the Singapore Cultural Medallion Award by the Singapore government in 2003, the highest accolade for outstanding achievement in art. His most recent solo exhibition titled *Tze Peng: Songs from the Heart* is displayed at de Suantio Gallery, Singapore Management University, School of Economics & School of Social Sciences, Singapore from the 21st to the 31st of March 2014.

REFERENCE
The Calligraphic Impulses by Lim Tze Peng, Cape of Good Hope Art Gallery, Singapore, 2009.
Inroads: Lim Tze Peng's New Ink Work, Art Retreat Limited, Singapore, 2008.





90

FX HARSONO

b. Indonesia, 1949

TUBUHKU ADALAH LAHAN, 2002

Titled 'Tubuhku adalah Lahan' (lower centre),
Signed and dated 'FX Harsono 2002' (lower left)
Mixed media on paper
32cm x 105 cm

PROVENANCE

Private Collection, Indonesia.

EXHIBITED

FX Harsono: Testimonies, Singapore Art Museum,
Singapore, 2010.

RM 4,000 - RM 6,000

A seminal Indonesian contemporary artist, FX Harsono has been an active critic of Indonesian politics, society and culture since his student days. Throughout the years, his artistic language has developed to the current new social and cultural contexts keeping his works fresh and up to date. The basis of his art draws upon his personal life and family history particularly that concerns "the disconcerting situation of minorities, the socially underprivileged against the backdrop of Indonesia's own history and political development". He constantly questions and reflects upon his current state of being within the society. He developed new forms of expressions through his works - by deconstructing "the concept of the self portrait, interrogating the conventions of portraiture by deliberately obscuring one of the major components of a portrait, the face" - evident in this graphically enhanced piece.

Created during a residency at the Amsterdam Graphics Atelier in the Netherlands (2002 - 2003), this photo-etching is among the earliest works by the artist to incorporate self-image. This work has been exhibited in prestigious art institutions and an edition has been acquired by the National Gallery of Australia in 2013. In the group exhibition titled

Beyond the Self at the National Portrait Gallery in Canberra, Australia, curator Christine Clark writes: "*Tubuhku adalah lahan* (My body as a field) is read immediately as conveying a more optimistic premise. With outstretched arms and head tilted backwards, the self portrait appears in the act of supplication or even complete surrender, or perhaps, in a state of renewal. The correspondence with religious imagery is reinforced by the knowledge of Harsono's religious beliefs. The seeming incongruity between surrender and renewal can be appreciated in view of the artist's personal repositioning and exploration of the self within an altered national landscape.

The personal body in *Tubuhku Adalah Lahan* is used as a field - employed as a vehicle, a site for expression. The self-image is surrounded by symbolic imagery, floating and at times superimposed, and lines denoting geometric divisions, a mix of easily interpreted and ambiguous symbols. There is the mandala overlaid with the lotus flower and references to Mother Earth and regrowth through images of rooted plants. The placement of the plants at the base of the artist's head and above his open palms, seemingly mystically elevated, is particularly evocative, inviting reflection on life and educating

thoughts of hope and potentiality".

FX Harsono attended Sekolah Tinggi Seni Rupa Indonesia from 1969 to 1974 and later was enrolled in Institut Kesenian Jakarta where he trained from 1987 to 1991. He has been a lecturer at the Faculty of Art and Design, Pelita Harapan University, Tangerang, West Java since 2005. He has held numerous solo exhibitions namely *Suara (Voice)* at the National Gallery of Indonesia (1994), *Displaced* at Cemeti Art House, Yogyakarta and National Gallery of Indonesia (2003), *FX Harsono: Testimonies* at Singapore Art Museum (2010), *Writing In The Rain at Tyler Rollins*, New York, United State of America (2012), and most recently *What We Have Here Perceived As Truth/ We Shall Some Day Encounter As Beauty* at the Jogja National Museum (2013). His installation piece titled *The Raining Bed* (2013) was displayed at the Southeast Asian Platform during Art Stage Singapore in January 2014.

REFERENCE

Beyond the Self: FX Harsono, Christine Clark, National Portrait Gallery, Australia.



91

I KETUT MONIARTA

b. Indonesia, 1981

ILUSIF CONSTRUCTION, 2008

Inscribed 'Moniarta Ilusif Construction
40cm x 200cm Oil on canvas 2008' on
reverse
Oil on canvas
40cm x 200cm

PROVENANCE
Private Collection, Singapore.

EXHIBITED
Young Contemporary South East Asian,
Richard Koh Fine Art, Kuala Lumpur, 2008.

RM 2,000 - RM 4,000

An accomplished Indonesian contemporary artist, I Ketut Moniarta strives on creating monumental Photo-Realism paintings. *Ilusif Construction* illustrates a compressed can of Pocari Sweat, a rehydration beverage manufactured by Otsuka Pharmaceutical Japan, at the centre of a landscape orientation. A hint suggesting the beverage is the official drink for the 15th Asian Games in Doha, Qatar in 2006 is captured on the condensed can. The white background is accentuated by the off-white slim border, framing the blue distorted can. The artist has produced several realistic paintings depicting carbonated canned drinks such as Coca-Cola, Schweppes and Pocari Sweat.

I Ketut Moniarta attended the Indonesian Art Institute, Denpasar, Bali from 1999 to 2006. He has held several solo exhibitions namely *Post Branded Objects* at the Semarang Contemporary Art Gallery in Bali (2009) and *The Way of Seeing* at Ark Gallery in Jakarta (2008). He has participated in a number of group exhibitions: *Artissima 17* at the International Fair of Contemporary Art, Torino, Italy (2010), *Contemporary Art Turn* at SBin Art Plus, Singapore (2010), *Post-Tsunami Art* at Primo Marella Gallery, Milan, Italy (2009) and *Cooking & History* at Cemeti Art House, Jogjakarta (2004).

92

WONG HOY CHEONG

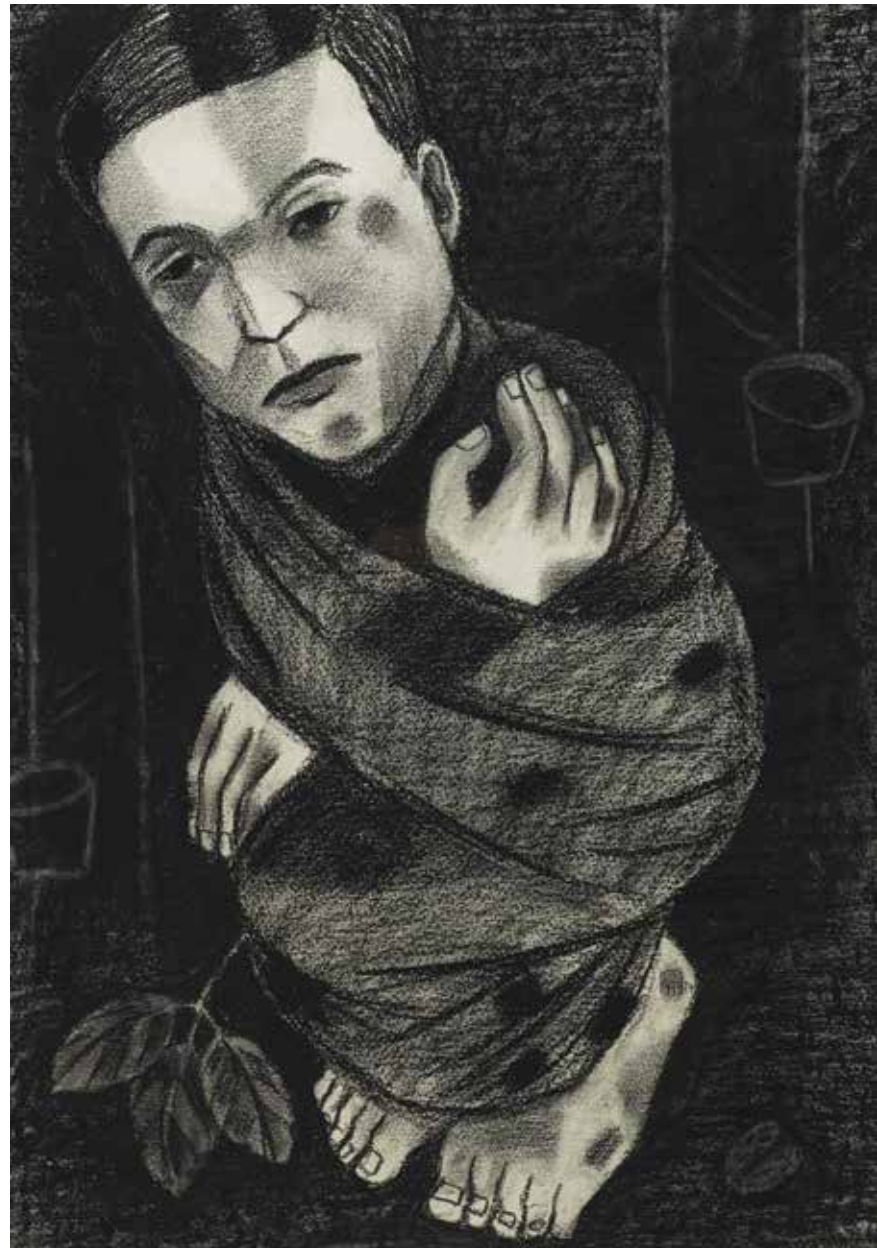
b. Penang, 1960

BUNDLE BOY (MIGRANT SERIES), 1994

Signed and dated 'WHC 94' (lower right)
Charcoal on paper
54.5cm x 38.5cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 7,000 - RM 10,000



An accomplished multidisciplinary artist and academician, Wong Hoy Cheong is celebrated for his explorations in issues concerning cultural difference, race, ethnicity, migration, discrimination and history. Created as part of the *Migrants* series, this piece depicts a grown male figure wrapped in a cloth implying a newborn child set in a rubber estate plantation. Reference can be traced to a larger piece produced in the same year titled *She Was Married at 14 and She Had 14 Children*, a powerful painting depicting Hoy Cheong's paternal grandmother and her hardships raising her fourteen children as a rubber tapper in colonial Malaya. The artwork is currently in the permanent collection of the National Visual Art Gallery, Kuala Lumpur.

Wong Hoy Cheong's intellectual pedigree precedes his works: a double Masters - Masters in Fine Arts (Painting),

University of Massachusetts, Amherst (1986) and Masters in Education, Harvard University, Cambridge, Massachusetts (1984). He has taught Art locally and in Britain and has also done lighting and props for theatre and drama. He was awarded the Australian Cultural Award in 1992. He was artist-in-residence in Gasworks, London in 2002; the Canberra Institute of the Art, Australia in 1992; Visiting Fellow in the Goldsmith College in 1999 and Visiting Tutor in the Central St Martin's of London in 1988. He obtained his Bachelor of Arts magna cum laude at Brandeis University, USA in 1982. His first solo (open studio in Boston, USA) and retrospective (Eslite Gallery in Taipei, Taiwan) were both overseas. His work *Re: Looking, 2002-2003*, an installation of video set in a constructed living room was displayed at the *Zone of Urgency* show curated by Hou Hanru in the 50th Venice Biennale in 2003.

NATTHAWUT SINGTHONG

b. Thailand, 1978

MY LOVE 3, 2008

Titled 'My Love 3', signed and dated 'Natthawut Singthong 2008' on reverse
Mixed media on canvas
185cm x 135cm

PROVENANCE

Private Collection, Singapore.

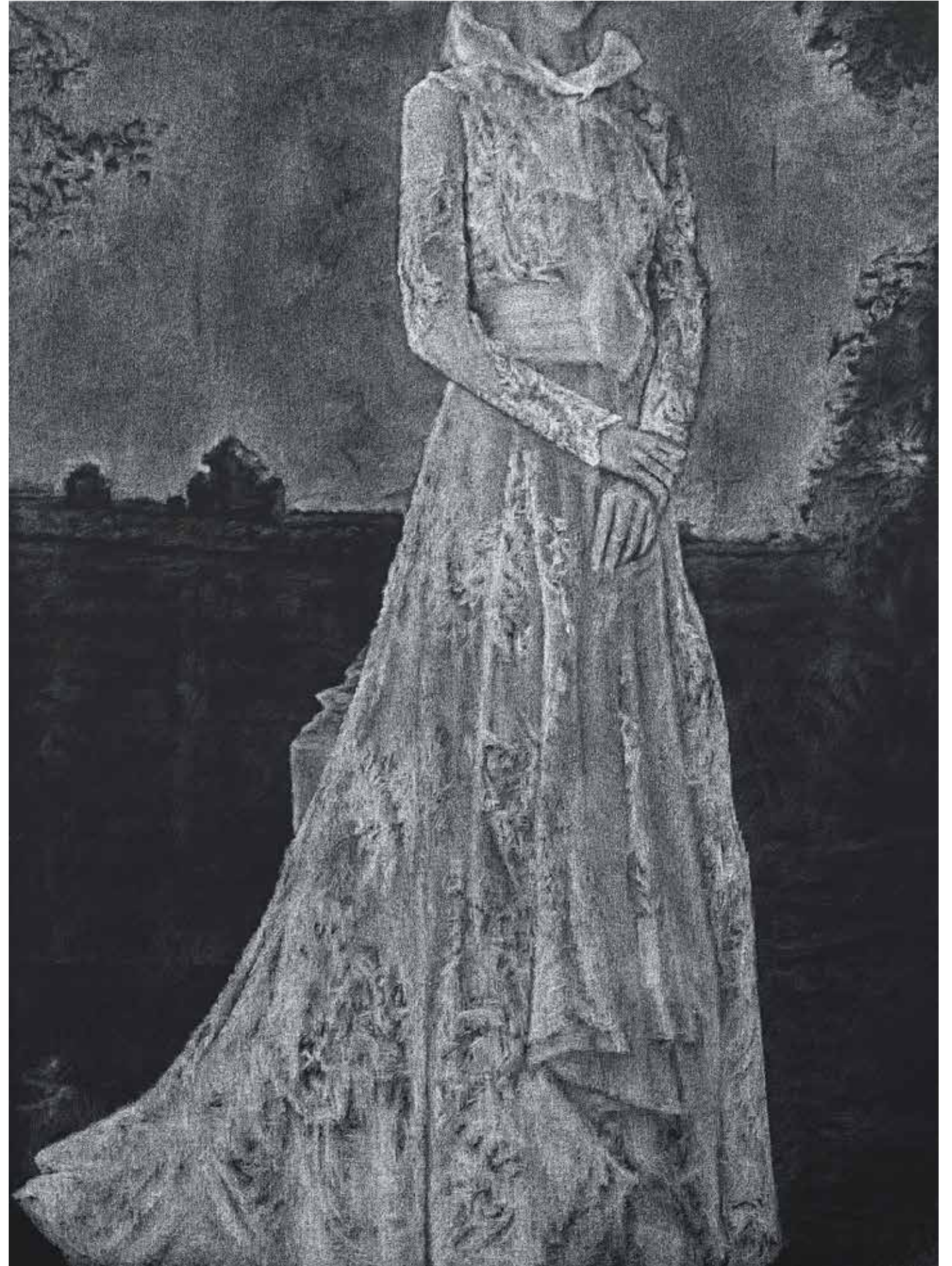
EXHIBITED

Recent Works: Natthawut Singthong, Richard Koh Fine Art, Kuala Lumpur, 2009.

RM 6,000 - RM 9,000

Celebrated Thai contemporary artist Natthawut Singthong creates colossal monochromatic paintings of women's evening and bridal gowns. Inspired by the movement of fabric and material, his paintings elucidates vintage photographic ambience that embrace "the imaginative potential of the form of things". His other subject of interests include nature inspired theme such as lotus flower and rock represented in a minimal fashion. *My Love 3* captures an anonymous woman dressed in a conservative yet modern white bridal gown. Set against a dark toned landscape, the lace and patterning of the dress is accentuated by delicately shaded strokes.

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



ANDY DEWANTORO

b. Indonesia, 1973

CARAVAN, 2007

Signed and dated 'ANDY DEWANTORO 2007' (lower right)
Oil on canvas
145cm x 200cm

PROVENANCE
Private Collection, Singapore.

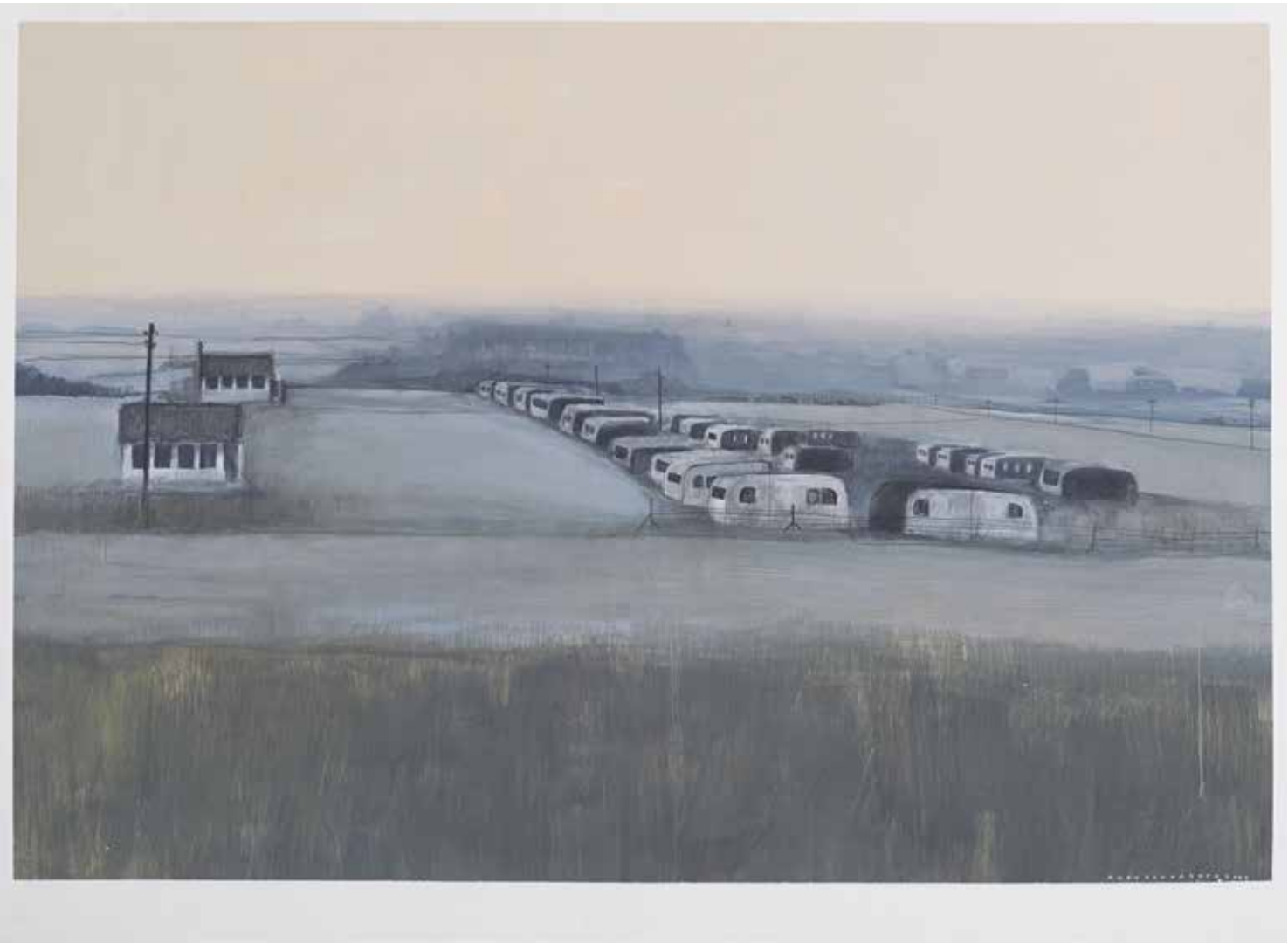
RM 12,000 - RM 15,000

An Indonesian contemporary artist, Andy Dewantoro draws his inspiration of painting shadowy and cinematic pictures from the unlikely masters of 19th-century landscape visionaries William Turner and John Constable during his artist residency in Europe. This encounter leads to a breakthrough in development, creating highly ambient urban landscapes. He adopts urban spatial structures like factories, churches and bridges - devoid of human presence viewed at a distance set in twilight atmospheres in monochromatic palettes of black, purple, white and grey - perhaps to emphasise solitude and emptiness. The romantic effect also recalls distant memories in a poetic manner eluding neither dream nor reality.

Depicted here is an expansive living scene of a caravan park, seen at a distance, as if the viewer is looking out the window of a slow moving train. Three rows of caravans parked on a vast field on the right and two detached houses located on the far left of the picture plane are painted in monochromatic grey palette. The infinite horizon and misty fields suggest the gloomy and cold climate of England, a familiar landscape

for campsites such as this. Inspired by his travels around Europe in 2006, this picturesque landscape was perhaps photographed then and painted later upon his return.

An architectural design graduate from Bandung Institute of Technology in 2000, Andy's early work as a painter tended towards abstraction. He has held three solo exhibitions namely *Half Full Half Empty* (2011), Kuala Lumpur, *empty - space - landscapes*, Indonesia (2010), and *Silent World*, Indonesia (2008). He has also participated in numerous group exhibitions locally and internationally which included *Reach* at Art Basel Hong Kong 2013, Art Stage Singapore 2012, *The Indonesian Eye Contemporary Art Exhibition*, London, United Kingdom, 2011, *Contemporaneity*, Biennale Indonesia Art Award, Jakarta, Indonesia, 2010, *The KorkeP - 35th International Art Camp's Exhibition*, The Gallery of the Lazarea Castle, Romania and *Awareness - Indonesian Art Today*, Canvas International Art, the Netherlands in 2009.



SAMSUDIN WAHAB

b. Perak, 1984

BONEKA, 2008

Signed and dated 'Samsudin Wahab' (lower right)
Mixed media on canvas
122cm x 137cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Enough!, Gallerie Taksu, Kuala Lumpur, 2008; illustrated on exhibition catalogue page 4 and 5.

RM 15,000 - RM 18,000

Two masculine figures dressed in plain vest singlet with revolver heads facing each other at point blank range are depicted here in the act of arm wrestle. Anxiety strikes as the sight of wire pulley attaching each revolver trigger to an arm gives the viewer a dreaded thought that the fight may end tragically. Three dark cupids with angel wings hovering around the figures like flies - observing the match with their bow and arrow in ready-to-shoot position - as if the fate of the participants fall in their hands. The dramatic clouds in the background exude theatricality in the play of politics as the word 'Boneka' (puppet) reads on the banner below. The canvas is painted in warm reddish-brown and monochromatic dark tones finished off with a layer of bitumen to achieve an archival sepia effect.

One of Malaysia's most exciting contemporary artists, Samsudin Wahab creates large scale works in a surreal manner conveying his concerns over "issues of conspiracy,

social power, and governmental control over the masses". His subject matter of politics and social commentary is depicted with high intellect and wit, displaying a concoction of digital iconography, comic book and tattoo-styled imagery to form and to derive from an elusive fantasy. A graduate from UiTM Seri Iskandar Perak in 2005, he then obtained his degree in Printmaking with a Bachelor (Hons) in Fine Art from UiTM, Shah Alam in 2007. He held his first solo exhibition titled *Enough!* in 2008 where this piece was displayed. He was the recipient of the Malaysian Emerging Artist Award in 2008 which granted him a solo show titled *Not Enough* in Kuala Lumpur in 2010. He participated in an artist residency programme at Rimbun Dahan from 2009 to 2010. He belongs to the experimental sound and performance group SO sound. He has participated in numerous group exhibitions in Malaysia, Denmark and Korea since 2003 with his recent participation at Art Stage Singapore in 2013 that displayed his epic piece titled *Spectacular* (2012).



HAMIR SOIB @ MOHAMED

b. Johor, 1969

THE FRESH GRADUATE, 2007

Signed and dated 'Hamir 07' (lower right)
Oil on canvas
213.5cm x 122cm

PROVENANCE

Private Collection, United Kingdom.

EXHIBITED

Matahati - For Your Pleasure, Galeri Petronas, Kuala Lumpur, 2008; illustrated on exhibition catalogue page 213.

RM 25,000 - RM 35,000

Hamir Soib's works radiate a distinctive aura. Enigmatic, dark and ominous the imagery is usually surreal, depicting people locked in struggle or contorted and disfigured. He is mostly known for his works that employ bitumen and are characterised by mottled and flecked textures as well as drips. It is the strong atmosphere that is most distinguishing in all Hamir's paintings. *The Fresh Graduate* is part of a series of works that was exhibited in a show titled *Imbasan*, where Hamir explored socio-political matters through his own unique visual interpretations. It portrays a seemingly disfigured or contorted head with mouth wrapped and eyes taped shut, locked within a wooden board. Hands appear further down the board, tied together. The painting describes Hamir's opinions on the root of what he saw as 'social ills,' and how it starts from the home and in school.

"It's not sufficient to be just literate, we have to be civic-minded too," Hamir once said. This thought, and what Hamir

saw as the current state of society seems to be visualised in *The Fresh Graduate* where the 'student' is bound and blinded to the surroundings as well as the book held in the hands.

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



ISMAIL HASHIM

b. Penang, 1940 – d. 2013

OF INTERESTING LOOKING SEATS AND OTHER PARTS OF BICYCLES BELONGING TO PENANG PORT LABOURERS, 2004

Inscribed 'of interesting looking (!) seats and other parts of bicycles belonging to Penang Port labourers. Photographed in "1991 & 92"- hand-coloured B&W photographs' (centre left)
Signed 'ISMAIL HASHIM 2004' (centre right)
Toned hand tinted gelatin-silver print
96cm x 71cm

PROVENANCE
Private Collection, Penang.

EXHIBITED
Ismail Hashim Retrospective, Penang State Art Gallery, 2010; illustrated on catalogue.

LITERATURE
Siti Nurbaya... Warisan Seni Etnik dan Tradisi, National Art Gallery, Kuala Lumpur, 2003; illustrated on page 59.

RM 12,000 - RM 18,000

Ismail Hashim’s creativity is ashamedly undermined and underrated in the current state of Malaysian art. A master in the alternative medium, his art goes beyond the camera lens and the darkroom. Celebrated for his hand-tinted technique, art historian T.K. Sabapathy commented that Ismail Hashim “expanded the medium of photography to encompass themes constructed from observed everyday reality”. He employed the grid format in his work as a mode of presenting a variety of photographs within one assemblage. Such technique serves as “an aesthetic device and a means of storytelling” in the artist’s view.

Historian David Campany provides a historical overview on photography in the context of art from the 1960s in a survey titled *Art and Photography*, in which a special section called *Memories and Archives* explore the favoured presentation of photographs of the 1960s, in grids, that creates “an anti-hierarchical form that flattens time and de-narrativises images”, akin to archiving. Here, Ismail Hashim wittily yet with concerned mind creates a documentary entitled *Of Interesting Looking Seats and Other Parts of Bicycles Belonging to Penang Port Labourers*. Although the objects captured are as plain as bicycle seats and parts, subtle social

commentary is imbedded within the subject matter. Forty-five different images are collated into one and it is up to the viewer to construct his or her own storyline.

Ismail Hashim was the first Malaysian photographer-artist to be given a retrospective exhibition. The honour came from the Penang State Art Gallery which hosted it from November 2 to 30 in 2010. Most of his important and often scathing socio-cultural-environmental commentaries were on display. Ismail was also a passionate academician having taught at a school for the deaf before he joined Universiti Sains Malaysia (USM), lecturing on Graphic Design from 1979 to 1995. He returned to teach part-time from 2006 to 2007. It was at USM that he received his BA in Fine Arts in 1972 and he studied for his Masters of Fine Arts (majoring in Graphic Design) at the Washington State University in the United States in 1979. He passed away in a tragic road accident in 2013.

REFERENCE
Against the Grain, Photographic Practices in Malaysia since the 1950s by Zhuang Wubin, *Narratives in Malaysian Art Volume 2: Reactions - New Critical Strategies*, RogueArt, 2013.



“The best part of photography is the act of taking pictures. The rest is just the externalising of images. Before that happens, the work will have to go through a tug-of-war process with the medium.”

- Ismail Hashim

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

MINDSCAPE I, 1974

Inscribed '3/10 (lower left), titled 'Mindscape I' (lower centre), signed and dated 'Latiff '74' (lower right)
Etching, edition 3 of 10
36cm x 51.5cm

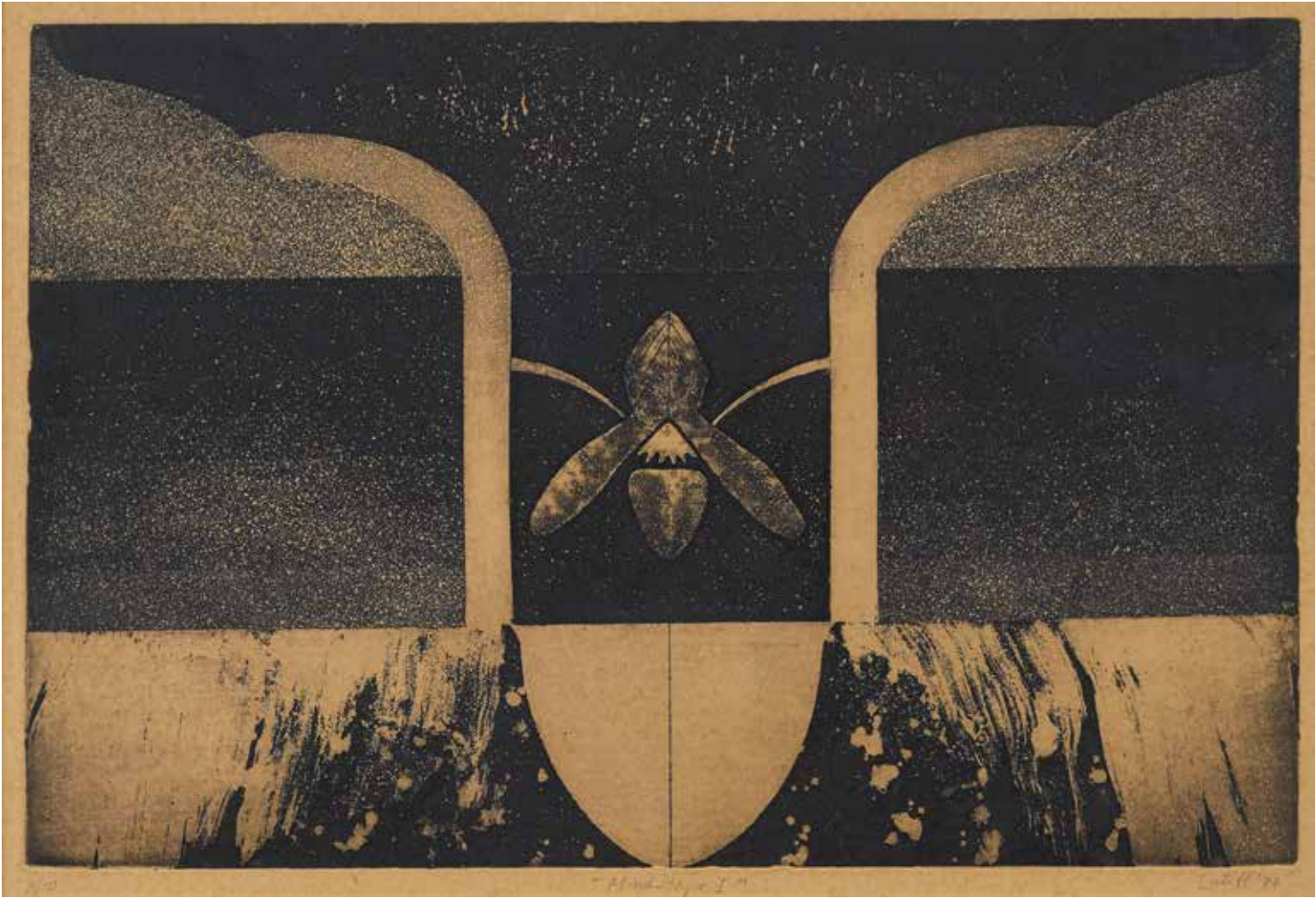
PROVENANCE
Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 12,000 - RM 18,000

In an instance, the motif placed at the heart of the monochromatic landscape resembles an insect entrapped within two curvilinear lines - the arch-like shapes are symbolic of the artist's iconic *Mindscape* series, conceived during a phase of contemplation - further inspection sees an orchid motif suggestive of a praying hand gesture dominating the centre. Segmented yet formed in rows of three, the introspective abstraction contains geometric shapes, tedious pointillist marks, drips, and brush strokes executed in etching technique. Marked edition 3 of 10, this early *Mindscape I* in this medium is hard to come by. The artist's proof of this etching was featured at Henry Butcher Malaysian Art Auction in May 2012. Latiff has been creating significant works on paper throughout his artistic career from *Pago-Pago* to *Gelombang*, *Rimba*, *Voyage*, *Wetlands* and his most recent *Serangga* series unveiled in 2013.

Abdul Latiff Mohidin is a national treasure, much admired for his oeuvre in painting, printmaking and sculptures as well as his poetry and books on aesthetics. Upon his graduation from the German academy, DAAD (Deutscher Akademischer Austauschdienst), he explored printmaking at the Atelier La Courrier in Paris and Pratt Institute in New York in 1969. As a writer, he won the Malaysian Literary Awards consecutively from 1972 to 1976, the coveted Southeast Asian Writers Award in Bangkok in 1984, and the National Literary Award in 1984 and 1986. He was a Creative Fellow at Universiti Sains Malaysia in 1977 and a Guest Writer of the Dewan Bahasa dan Pustaka in 1988.

REFERENCE
Latiff Mohidin Journey to Wetlands and Beyond: Drawings and Works and Paper (1962-2006), Singapore Art Museum, 2009.



ERIC CHAN

b. Kuala Lumpur, 1975

NO. 8 PINK, 2004

Inscribed 'No.8 Pink oil on canvas 180 x 180 2004' and signed 'Eric Chan 2004' on reverse
Oil on canvas
180cm x 180cm

PROVENANCE
Private Collection, Kuala Lumpur.

EXHIBITED
Nightfalls, Valentine Willie Fine Art, Kuala Lumpur, 2006; illustrated on front cover of exhibition catalogue.

RM 25,000 - RM 35,000

Eric Chan’s art draws from a diverse range of inspiration. His imagery is informed by historical archives, classical literature and art history as well as botanical illustration and printed text, although he is best known for his paintings which portray diffused imagery of interiors and nature. These dispersive images are reminiscent of Gerhard Richter’s photographic paintings which provoke thoughts on memories and the emergence of memories and recollection from the past. Photography is clearly a large influence in his practice as many of his works, *No. 8 Pink* included, utilise the photographic negative effect. This tonal inversion manages to lend the painting that feeling of recollection, as it brings to mind film photography and the connotations attached to photographic media - remembrance and past impressions. In this work of art, the feeling of dusk taking over the world with shadows starting to grow on leaves while light starts to disappear is particularly strong. The blurred out and diffusive nature of the piece gives it that ‘fleeting’ quality, the indistinct and fuzzy impressions that make up a memory.

This monumental piece is derived from his ninth solo exhibition

titled *Nightfalls* (2006), which displayed a suite of 12 large-scale paintings in mono and polychromatic palette. Seen in this work for instance, his palette numbered 8 is an exhibit of the colour pink. Other hues explored in this series, identified in numerics are *Aubergine, Aqua, Violet Umber, Grey Umber, Warm Grey, Powder Blue, Black Grey, Warm Umber, Umber Shadow, Warm Black, and Cool Grey*.

Eric Chan was trained at LASALLE-SIA College of the Arts, Singapore in 1996. He then pursued a Bachelor of Fine Arts at Royal Melbourne Institute of Technology (RMIT), Australia and attained a Master of Fine Arts (Painting) from RMIT in 2000. He has held more than 15 solo exhibitions across Asia since 2000: *Flaunting - Paintings by Eric Chan*, Singapore (2000), *Out-Sight - Paintings by Eric Chan*, Hong Kong (2002), *Paintings by Eric Chan*, the Philippines (2006) and most recently *Balik Kampung*, Kuala Lumpur (2012). His participation in group shows extends across the region from Kuala Lumpur, Singapore, Indonesia and Australia to Taiwan. He was the first artist to inaugurate the BMW corporate art series with the Singapore Tyler Print Institute in 2007.



ZULKIFLI YUSOFF

b. Kedah, 1962

DALANG WAYANG BARU, 2005

Signed and dated 'Zulkifli Yusof 2005' (lower right)
Acrylic on canvas
125cm x 188cm

PROVENANCE
Private Collection, Singapore.

RM 15,000 - RM 20,000

Accomplished multi-disciplinary artist Zulkifli Yusoff is presented here with an early work on canvas dated 2005 titled *Dalang Wayang Baru* (*New Master Puppeteer*). The abstract representation of wayang kulit or shadow play is illustrated here in bold black outlines against bright orange and red background with white tones. A theme commonly explored by Malaysian and Indonesian artists, the traditional wayang kulit - narrating the folktale *Hikayat Seri Rama*, an adaptation of the original Hindu Ramayana text - is modernised by the use of abstraction, a technique employed by the artist to create this Pop-infused style painting.

Zulkifli Yusoff is an Associate Professor at the Faculty of Art in Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak. He was conferred the National Academic Award (Visual Arts) in 2007. He pursued his Masters at Manchester Polytechnic, England in 1991, after his Diploma at the Mara Institute of Technology in 1989. He became a local art superstar when he won the coveted Grand Minister's Prize and the Major Award for Sculpture at the Third Salon Malaysia in 1992. In 1988 and 1989, he won the Major Award in the Young

Contemporary Artists competition. He was selected for the First Asia Pacific Triennial of Contemporary Art exhibition in Brisbane, Australia in 1993 and exhibited at the Venice Biennale fringe in 1997. He also took part in the Seychelles Biennale in 1992 and was in the Malaysian team that won Second Prize in the Sand Sculpture Hong Kong competition in 1988. He has represented Malaysia at the 2013 Art Stage fair in Singapore with his compelling installation pieces *Rukunegara 2 "The Voice 1"* and *Rukunegara 2 "The Voice 4"*. Another installation piece entitled *Pendita* was displayed at the Singapore Art Museum *The Collectors Show - Weight of History* in 2013. He has also recently participated in Singapore Biennale 2013 themed *If the World Changed* with a suite of six piece installation titled *Rukunegara 1 Belief In God*.

REFERENCE
Menulis dan Melukis: Writing and Drawing in Malay Traditional Art and Their Impact in Modern and Contemporary Art - A Study of Cultural Values, Siti Zainon Ismail (Translated by Hasnul J. Saidon), *Imagining Identities: Narratives in Malaysian Art Volume 1*, RogueArt, 2012.



101

DEDE ERI SUPRIA

b. Indonesia, 1956

MENCOBA UNTUK TUMBUH (TRYING TO GROW), 1992

Signed and dated 'Dede Eri Supria 1992' (lower left)
Acrylic on canvas
176cm x 205 cm

PROVENANCE
Private Collection, Singapore; acquired through Sotheby's Modern and Contemporary Southeast Asian Paintings, Hong Kong, 8 April 2008, lot 552.

LITERATURE
Dede Eri Supria, Elegi Kota Besar, Agus Dermawan T., AIA Fine Art Foundation, Jakarta, 1999; illustrated on page 99.

RM 25,000 - RM 40,000

A hyper-realist painter, Dede Eri Supria is Indonesia's contemporary artist whose themes include observations in social change, urban class deterioration, and societal effect on developments in his hometown Jakarta. Depicted here is an eye level, close up view of a construction site - an ever-growing labyrinth of steel and concrete structure expanding vertically and horizontally - with bright orange safety helmets cemented within the tip of each pillar perhaps symbolic of lives lost in the race for urban civilisation apparent in most developing cities today.

Dede Eri Supria was mentored by Dukut Hendranoto, fondly known as Pak Ooq, a social realist painter in Jakarta

between 1960 and 1970. He attended Sekolah Seni Rupa Indonesia Yogyakarta (1975 - 1977) and travelled to Europe to broaden his art knowledge in 1981. He displayed his artworks for the first time in an exhibition organised by the New Fine Art Movement at Balai Budaya, Jakarta in 1976. His solo exhibition included *Concerning Change* held in Singapore (2002). He was the recipient of a number of awards namely The General Award for the Arts from The Society for American-Indonesian Friendship (1978), Best Painting Award by Jakarta Art Council (1981 Biennale), Adam Malik Award (1986), Affandi Award (1993), and First Prize Philip Morris Indonesian Arts Award (1997).



"I paint realism not to portray something that represents this reality rather, I paint from the construction that I have established."

- Dede Eri Supria

I NYOMAN MASRIADI

b. Indonesia, 1973

UNTITLED, 1998

Signed and dated 'MASRIADI FEB 1998' (lower left)
Mixed media on canvas
70cm x 80cm

PROVENANCE
Private Collection, Singapore.

LITERATURE
Nyoman Masriadi: Reconfiguring the Body, T.K. Sabapathy, Gajah Gallery, Singapore, 2011; illustrated in monograph.

RM 60,000 - RM 80,000

Internationally acclaimed contemporary artist I Nyoman Masriadi is featured at auction in Malaysia for the first time with this early piece dated 1998 which depicts a surreal mythological creature with wings and a human face executed in monochrome and in the manner of Cubism. The stylised, multi-coloured background is illustrated in various motifs enhancing the dreamlike qualities the artist aims to achieve. His style has been immaculately developed throughout his artistic career which spans over a decade and can be distinguished chronologically: his hyperrealist characters presented in recent years, graphically rendered figures accentuating the lines and contours of the body in the mid-2000s, and his neo-Cubist figures of the 1990s and early 2000s as exemplified here.

I Nyoman Masriadi attained international recognition with his

surreal and satirical images whose witty narratives present social commentary rooted in Indonesian cultural history, contemporary life and global pop culture. He attended the Institut Seni Indonesia in Yogyakarta (Department of Fine Art) in 1993. His solo exhibitions were displayed abroad namely *Recent Paintings* held in New York (2011) and *Black is My Last Weapon*, Singapore (2008). He has participated in numerous group shows which included India Art Fair, New Delhi (2012); Art Basel, Switzerland (2011); Art Basel Miami Beach, United States of America (2010); *Art Paris + Guests*, France, Paris (2010); *The Simple Art of Parody*, Taipei MOCA, China (2009); *Beauty and Terror*, Paris, France (2005); *Seni Rupa Campur*, Dordrecht, the Netherlands (2000); *Masa Kini*, Dordrecht, The Netherlands (1999) and *Hitam Putih + Plus* - an Exhibition of *Kelompok Prasadha*, Yogyakarta, Indonesia (1994).



ERICA HESTU WAHYUNI

b. Indonesia, 1971

PARADE OF HARVESTING PARTY, 2013

Signed and dated 'ERICA 2013' (lower centre)
Acrylic on canvas
150cm x 200cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from the artist.

RM 12,000 - RM 18,000



Executed horizontally in rows of four, this presentation is unique of the artist who typically composes her entire canvas freely. Hallmark characteristics of Erica Hestu Wahyuni consisting of human figures, animals, mandarin orange fruits and trees, vehicles and houses are depicted here vibrantly. The compartmentalised rows create movement and direction for her characters that progress the opposite way alternately. The tower made up of an abundance of food and harvest is depicted in the centre as the focal point, anchoring the entire parade of harvesting party.

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures

one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomena, dreams and also everyday imaginations".

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including 32nd Year of the *Sanggar Bambu* at Widya Manggala, Yogyakarta (1991), *Women Imaging Women* at the Cultural Centre in the Philippines (1999) and *To Russia with Art* at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her most recent solo exhibition was held at Mondecor Museum and Art Gallery, Jakarta in conjunction with *Chap Goh Meh* festival in 2013.





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ARIE DYANTO

b. Indonesia, 1974

*RUMAH ADALAH DIMANA
MIMPI TERJADI (HOUSE OF
DREAMS), 2008*

Signed 'ARIE' (lower centre)
Spray paint and acrylic on
canvas
149cm x 192cm

PROVENANCE
Private Collection,
Singapore.

RM 7,000 - RM 10,000

Arie Dyanto is an internationally recognised contemporary mural artist based in Yogyakarta. Influenced by comic art, his forte in creating artworks in public spaces is rendered graphically. This piece illustrates a topless male figure standing on a stepladder - an image familiar in urban areas where graffiti artists work - painting a little house on an alphabet-graffiti-ed wall that serves as the background of canvas. The lower part of canvas sees letters depicted in slim fonts in monochrome while the alphabets on the upper part are exaggerated in size, painted in black with transparent red, yellow, white and grey paint drips from the top of canvas.

A graphic art graduate from Institut Seni Indonesia in Yogyakarta (1992 - 1999), Arie Dyanto was involved with *Apotik Komik*, an artist collective devoted to creating murals in public spaces in Indonesia (1997 - 2004) and has collaborated with comic artists locally as well as mural artists internationally. He participated in an artist residency programme at Rimbun Dahan in Selangor (2005 - 2006). He has held several solo exhibitions namely *Love/Velo*, Jakarta, Indonesia (2011); *Egos and Icons*, Jakarta, Indonesia (2006); *Choose your own public!* - *Counter Attract Public Art Project*, Yogyakarta, Indonesia (2005); *Una Grande Production*, Passau, Germany (2004); *Eng Ing Eng*, Yogyakarta, Indonesia (2004); *Stray Fatigues*, Yogyakarta, Indonesia (2003); *Parkinsound, Electronic Music Festival, Graffiti Action*, Yogyakarta, Indonesia (2002); *Sorry No Artwork*, Essen, Germany; *Sorry Still No Artwork*, Hamburg, Germany; *Freestyler, La Figuration Narrative*, Yogyakarta, Indonesia (2001); and *Nachsterhalt*, Passau, Germany (2000). His public art and mural works included *Graffiti Action*, Kiefernstrasse, Dusseldorf, Germany (2004); *In Dollar We Trust*, Southern Exposure Gallery / Project Artaud, San Francisco, USA; *Global Passport*, Haverford College, Philadelphia, USA (2003); *Bless Me Oh Lord*, *Apotik Komik* base Camp, Yogyakarta, Indonesia (1997). A spouse of Malaysian contemporary artist Nadiyah Bamadhaj, both artists live and work in Yogyakarta.

105

AHMAD ZAKII ANWAR

b. Johor, 1955

TRIO #2, 1997

Signed and dated 'AHMAD ZAKII ANWAR 97' (lower right)
Acrylic on canvas
130cm x 43.5cm; triptych, 43cm x 43.5cm each

PROVENANCE
Private Collection, Singapore.

RM 20,000 - RM 30,000

Realist extraordinaire Ahmad Zakii Anwar depicts an illustrative triptych of the male figure in various postures, concentrating on the areas of torso and back. Presented in a vertical format, the anatomy of a built and toned body is sensually illustrated in monochromatic palette. Dated 1997, *Trio #2* is a picture of admiration for masculinity, captured in an intimate setting. Zakii's observant nature transcends his technical superiority in translating his subject onto canvas. By employing chiaroscuro technique - a method he is renowned for in his film noir-inspired works - in this sepia-toned painting, he creates an air of mysteriousness and obscurity that are often embraced in his works.

From a successful advertising background, he switched full-time to fine art in the early 1990s and has become a master of Urban Realism. A graduate of Graphic Design from the Mara Institute of Technology in 1977, he made great impact with the *Smoker* series for his first solo in 1997. Zakii came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute, as well as a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.



KOK YEW PUAH

b. Selangor, 1947 – d. 1999

COLOUR GUIDE FOR SELF-PORTRAIT IN THREE DIFFERENT POSTURES, 1994

Signed and dated 'KY 94' (lower right)

Acrylic on canvas

137cm x 137cm

PROVENANCE

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

RM 50,000 - RM 60,000

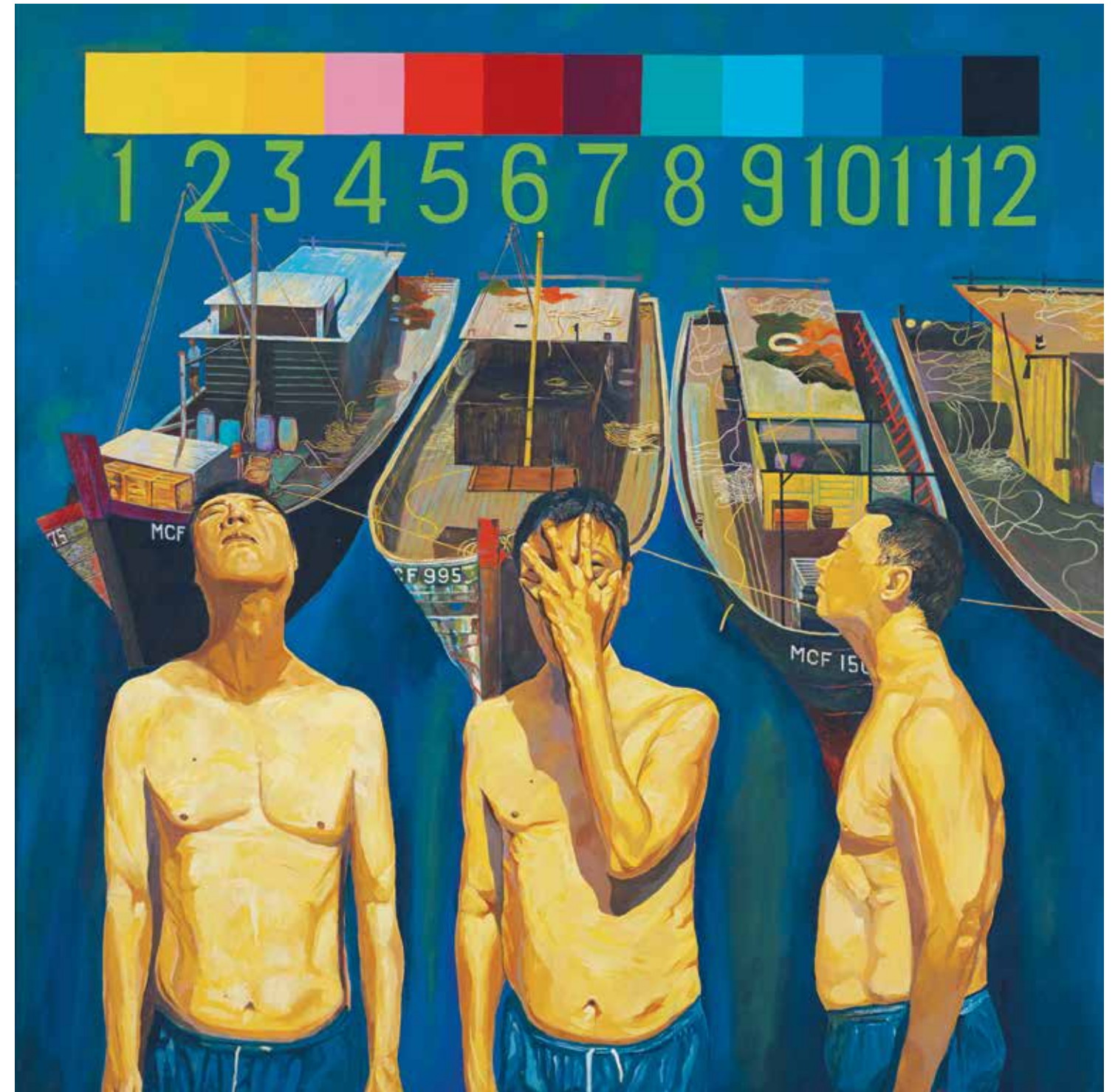
Kok Yew Puah was a figurative painter who changed the landscape of portraiture. His most important contribution to Malaysian art was “to find an accurate and powerful expression for the visual reality” of the nation. He often portrays himself in his paintings and one such example is in this exceptional piece. A repetition of self-portrayal is illustrated here where he stands on the foreground in various poses: on the left he looks up with his eyes shut, his right hand covers his face at the centre, and on the right, he stands on his side facing the middle figure with his eyes closed. Executed in his signature style of social realism coupled with extraordinary use of lush colours balanced composition and sublime symbolism, this masterpiece projects an uncanny juxtaposition of the three self-portraits against a backdrop of four unmanned fishing boats, perhaps a scene from Pulau Ketam in Klang with a colour guide numbered one to twelve is on the top. The vibrancy of the cool blue with hints of green dominating the canvas is a response to his older palette from

the 1980s which sees similar use of bold minimal colours, although his style has developed sophisticatedly.

Kok Yew Puah was enrolled at the Victorian College of the Arts, Melbourne, Australia from 1966 to 1972 and he attained Diploma in Painting and Master Diploma in Printmaking. Upon returning from his academic sojourn, he was recognised as an accomplished and innovative printmaker. He created works of abstract art in hard-edged and silk-screen print techniques. By the late 1970s, he was absent from the Malaysian art scene to attend to his family's provision business. He briefly pursued his artistic endeavour in the mid 1980s focusing on portraiture and figurative compositions with social commentaries concerning the changing landscape particularly in Klang where he was born and bred. During this phase, he developed his extraordinary brand of realism.

REFERENCE

Kok Yew Puah: A Tribute, Valentine Willie Fine Art, Kuala Lumpur, 2005.



YUSOF GHANI

b. Johor, 1950

KEMUNTING, 2000

Signed 'Yusof Ghani' (lower right) and inscribed
'Yusof Ghani Hijau Series 'Kemunting' 2000' on reverse

Oil on canvas
122cm x 145cm

PROVENANCE

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

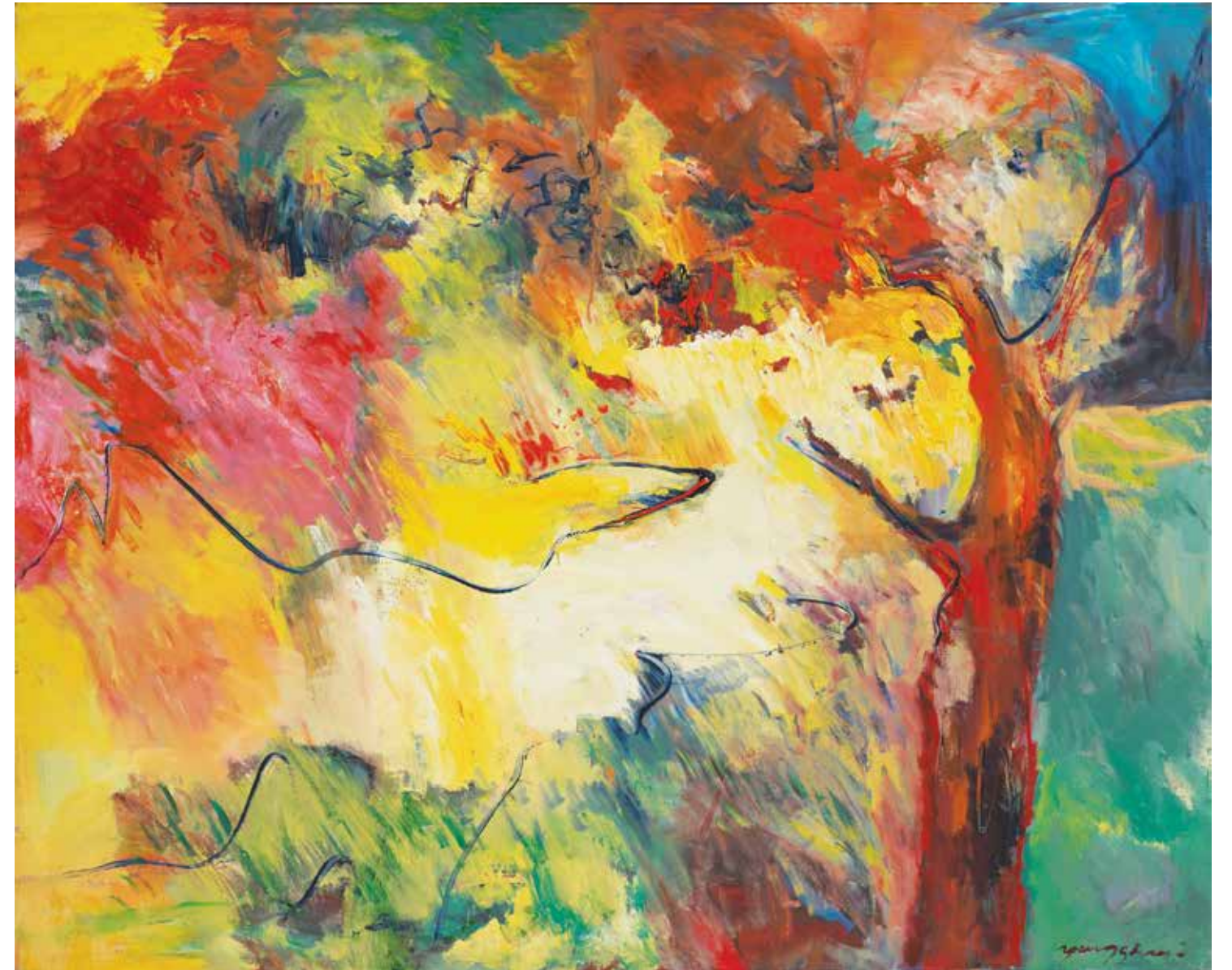
EXHIBITED

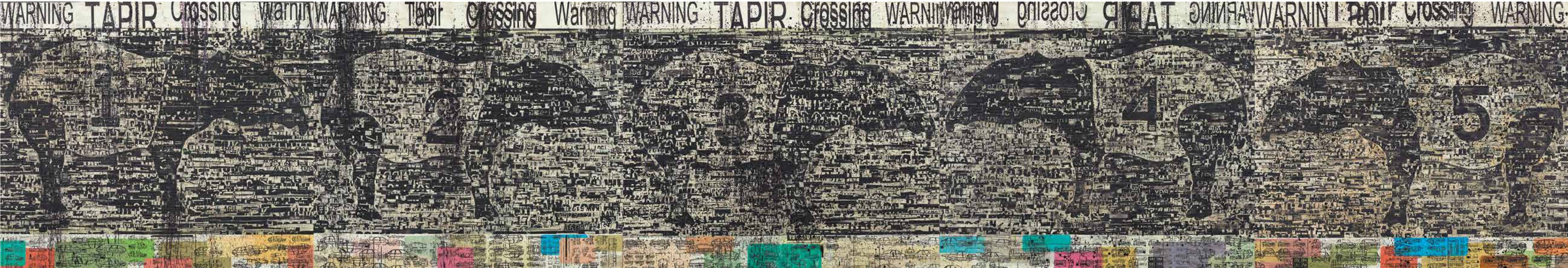
Yusof Ghani: Hijau 1998 - 2002, Galeri Petronas, Kuala Lumpur, 2002; illustrated on exhibition catalogue page 52.

RM 35,000 - RM 50,000

Kemunting displays Yusof Ghani's influences in American Abstract Expressionism. Utilising his trademark vigorous brushstrokes and vivid colour, ambiguous forms emerge and collide suggesting flora and fauna in keeping with his *Hijau* - *Rhythm of Nature* series. The series is distinctive for Yusof Ghani's usage of bold red accents and rhythmic wandering line work. While the energy in his other works seems conflicting, *Kemunting* offers up a more relaxed sensation that suggests an idyllic pastoral setting. The natural world and its multicoloured, fluctuating characters are conveyed and there is a pleasing sense of play with shape, pattern and atmosphere.

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti MARA Institute of Technology.





108

AHMAD SHUKRI
MOHAMED

b. Kelantan, 1969

WARNING! TAPIR CROSSING, 2007

Mixed media on canvas
152cm x 890cm; pentptych,
152cm x 178cm each

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

RM 100,000 – RM 150,000

Under the limelight is a monumental piece by mixed media genius Ahmad Shukri Mohamed titled *Warning! Tapir Crossing*. Undeniably one of the most significant and superlative works in Shukri's magnum opuses of mixed media art, it depicts five tapirs in monochrome numbered one to five taking centre stage, silhouettes of cars silkscreened across the lower portion of the canvases while the title in stark black scattered across the top. Images and words taken from popular culture and every day products form the portrayal and mimic the day to day bombardment of images in a world that is ever changing and developing at the detriment of the natural world.

The juxtaposition of colour with black and white expresses the conflict and confrontations of two worlds colliding while the tapirs which almost fade into the background seem to speak about the slow disappearance of animals from their habitats. In typical Shukri style, environmental concerns and thoughts about the clash between development and nature is highlighted, inspired by an encounter with the endangered

species in 2007. At a site nearby his then new home, Shukri found five dead tapirs. *Warning! Tapir Crossing* is a documentation of that occurrence and is a seminal piece from his 2007 solo exhibition of the same title.

Shukri has been consistent in his cause, starting with the symbolic chloroformed butterflies on stencilled imprints on crate-boxes and canvases to the dangers posed to the endangered such as the tiger and the Malayan Tapir. Measuring almost nine metres in width, the painting envelopes the viewer while portraying each tapir at life-size scale, allowing the viewer to be confronted with Shukri's concern for the vulnerable forest habitat of insects, birds and animals, where their survival is also closely intertwined with that of mankind. Acquired directly from the artist, it has remained in the private collection since and now, this precious painting has finally come to public view.

Ahmad Shukri Mohamed is one of the founding members of the cult artists co-operative Matahati which had a major

exhibition *Matahati Ke Matadunia* in Los Angeles, United States of America in 2009. One of his major works of 'chloroformed' butterflies won him First Prize in the Malaysian Art Open at Galeri Petronas in 1994. He was trained at the Universiti Teknologi MARA graduating with a BFA in 1991, the year he won the Minor Award in the Young Contemporary Artists exhibition at the National Art Gallery. He also won the national-level Philip Morris Asean Art Awards in 1999. He was invited for prestigious exhibitions such as the Sharjah Biennial, United Arab Emirates in 2003, the Asian Art Biennale in Bangladesh in 2001 and the Asean Art Show at Fukuoka Art Museum, Japan in 1994. In 2003, he was selected for the Rimbun Dahan artist's residency. He had his first two solo shows titled 939495969798 and *Ahmad Shukri* at Art Salon, Kuala Lumpur in 1998 and 2001 respectively and in 2005 when the gallery was renamed XOAS Gallery in an exhibition called *Fitting Room*. His other one-man shows include *Boy & Girl* (2002), *Virus* (2003), *Warning: Tapir Crossing* (2007) and *Golden Gate* (2012).





109

AFFANDI

b. Indonesia, 1907 - d. 1990

BAMBOO BRIDGE, 1989

Signed with artist's monogram (lower right)
Oil on canvas
60cm x 80cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from Yayasan Affandi, Yogyakarta, Indonesia.

RM 110,000 - RM 160,000

"...as his expressions gradually took shape, the images in his paintings emerge side by side with pure visual components. The images and the visual components - the strokes, the lines, the hand-scratches, the colours and the directly-applied paints - all form a totality that represents Affandi's energy, which emanated from within him when he was face-to-face with reality. What these images convey, therefore, are not messages; rather, it is power."

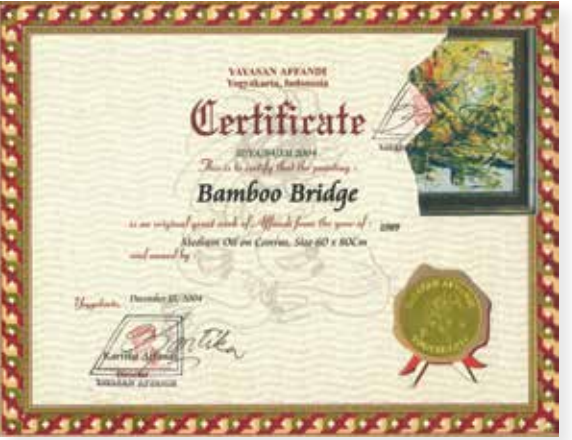
- Sardjana Sumichan

Affandi was the first Indonesian artist to gain international acclaim for his unconventional expressionist style. After travelling extensively in India and Europe in the 1950s, his original mode of painting evolved from using strong linear strokes and realism to a more experimental approach using brushes along with his hands in a spontaneous manner to create his own unique individual form of expression. His artistic practice can be described as an emotional expression of his feelings towards humanity based on his own observations and personal psyche. When painting, he is known to enter a trance-like frenzied state, only to end when he completes the work.

Bamboo Bridge is an exceptional example of this style that are evident in his oeuvre which brought him international fame. It is a style of painting that utilised instinct and awareness towards his objects, giving his paintings a sense of inhibition

and authenticity of emotion. By employing his hands rather than paint brushes to manipulate the oil paints directly onto the canvas, he translates the impulsiveness of one's human spirit into his own, drawing from his own psychological depths. For the artist, the elimination of the brush in favour of his hands better conveys the complexity of humanity.

Affandi was a true artist that felt the calling to creativity from an early age. While attending upper secondary school in Jakarta, he decided to give up his studies to pursue his desire to become an artist and taught himself how to paint in 1934. During this time he honed his skills at drawing and oil painting and began painting seriously in 1940, soon finding himself exhibiting and selling his artworks. The 1950s were his most creative years, after travelling in India and painting from 1949 to 1951 and from there to Europe exhibiting in major cities such as Paris, London, Brussels and Rome. He



became a renowned artist who participated in a multitude of exhibitions abroad including the Brazil Biennale (1952) and Sao Paulo (1956), also showing in Venice in 1954, where he also won an award for his works. In 1957 he received a scholarship from the United States government to study arts education and was appointed as an honorary professor in painting by Ohio State University in Columbus. In 1974, he received an honorary doctorate from the University of Singapore, The Peace Award from the Dag Hammarskjöld Foundation (1977) and the title of Grand Maestro in Florence, Italy.

REFERENCE
Affandi, Volume 1, Bina Lestari Budaya Foundation, Jakarta, Singapore Art Museum, Singapore, 2007





110

JOLLY KOH

b. Singapore, 1941

RED LANDSCAPE, 2001

Signed 'Jolly Koh 01' (lower right)
Oil on canvas
51cm x 132cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 15,000 - RM 25,000

Jolly Koh has applied layers of colours that build up a warm landscape starting with a wash of light ochre on the entire surface which is predominantly visible on the lower to middle part of the canvas - six short brush strokes in black with yellow streaks are marked sporadically and vertically beginning from mid point downwards, with varying line weight emulating Chinese calligraphy strokes - red, brown, blue and yellow tones are applied onto the upper part of the canvas working its way downwards meeting just before the mid point. The layering of hues in different intensity creates a blissful and temperate abstract landscape.

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.

HO KHAY BENG

b. Penang 1933 - d. 1986

THRESHING, c. 1950s

Signed 'BENG' (lower right)
Oil on canvas
80cm x 106cm

PROVENANCE
Private Collection, Penang.

RM 30,000 - RM 45,000

A theme explored by many Nanyang artists at the time, *Threshing* portrays a group of women dressed in traditional sarees working together in their daily act of pounding rice grains while a child is seen on the left watching her mother at work. An early gem by Ho Khay Beng rare for its large dimension, the artist takes on a refreshing challenge to approach a familiar subject other than his usual lotus blooms or dragons and the technical use of splashes devoid in this work. Typical of the Nanyang style, the figures here are stylised with black bold outlines, while the background dissolves into abstract coloured planes.

At a time when most artists from Malaysia headed for the great art citadels of Paris and London or even the United States, Ho Khay Beng had opted for Italy where he studied at the Academy of Fine Art in Rome from 1965 to 1967. In Rome, he took up additional courses in mosaics and sculpture. Between 1965 and 1968, he was awarded six gold and silver medals in competitions in Italy. His interest in art was kindled by local pioneer Kuo Ju Ping and it was not surprising that he joined his mentor's alma mater, the Nanyang Academy of Fine Art in Singapore (1956 - 1958), where he was taught by the best - the founder Lim Hak Tai himself and pioneer artists Cheong Soo Pieng and Chen Wen Hsi. On his return, he taught Art at the Han Chiang High School in Penang. He

was the vice president of the Penang Art Society (1970 - 1975) and a member in the powerful Malaysian Arts Council. He used the proceeds from the sales of works in his first solo exhibition held at the Chin Kang Association, Penang in 1965 to fund his initial studies in Rome. Later solo shows were held at Galleria Guilla Flavia, Rome (1966), Galleria Michelangelo and Galeria D'Arte I Volschi, both in Rome (1967) but his biggest honour was when he was invited to exhibit in Italy's National Art Gallery in Rome in 1967. He had also participated in a number of group exhibitions such as at the Singapore Local Artists Exhibitions and Nanyang Academy 20th Anniversary Exhibitions (1957 - 1958), the Penang Art Society annual exhibitions (1959 - 1984) and the National Art Gallery annual invitational exhibitions (1959 - 1965). His works had been displayed worldwide in Singapore, Hong Kong, Australia, India, Spain, Switzerland, France, Italy and the United States. He was awarded the Overseas Chinese Arts Association Prize in 1968. He is also known best for his portraits like those of Sultan Ahmad Shah; Tunku Abdul Raman; Tun Dr Mahathir Mohamed and his wife Tun Dr Siti Hasmah; and China's great artist Qi Baishi (1864 - 1975).

REFERENCE
Ho Khay Beng Memorial Exhibition (1934 - 1986), The Art Gallery, Penang, 1996.





112

KUO JU PING

b. China, 1913 - d. Penang, 1966

CHEW JETTY, c. 1950s

Signed 'JU PING' (lower left)
Oil on canvas stretched on board
47cm x 59cm

PROVENANCE
Private Collection, Penang.

EXHIBITED
Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997; illustrated on exhibition catalogue page 30.

RM 15,000 - RM 25,000

Created as early as 1950s, this scenic view of the Chew Jetty located in Penang is captured by accomplished Nanyang painter Kuo Ju Ping. Depicted here is a row of stilt houses along the Chew Clan Jetty with boats moored by the pier. A man is seen standing in the blue waters while a few figures are seen walking on the jetty. The artist employs a balanced warm and cool tone with short and broad brush strokes to illustrate a charming landscape. The Chew Jetty is known to be the most prominent one among the eight clan jetties at Weld Quay. In modern days, the Chew Jetty is the site for mural artist Ernest Zacharevic's *Mirrors George Town* project in conjunction with George Town Festival in 2012.

Kuo Ju Ping was formerly known as Koay Seng Chye but he changed his name to something more propitious, after a water plant. He was from the pioneering batch of students at the Nanyang Academy of Fine Art in Singapore under the founder Lim Hak Tai in early 1941, but his studies was disrupted by the Japanese Occupation in December that year. He was also called back to Penang to help run his father's import-export business, Sin Guan Thye Company on Victoria Street. He founded the Thursday Art Group in 1957 and the Penang Chinese Art Club in 1936. He was accorded a memorial exhibition by the Penang State Art Gallery in 1997.

113

TEW NAI TONG

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

FESTIVAL, 2001

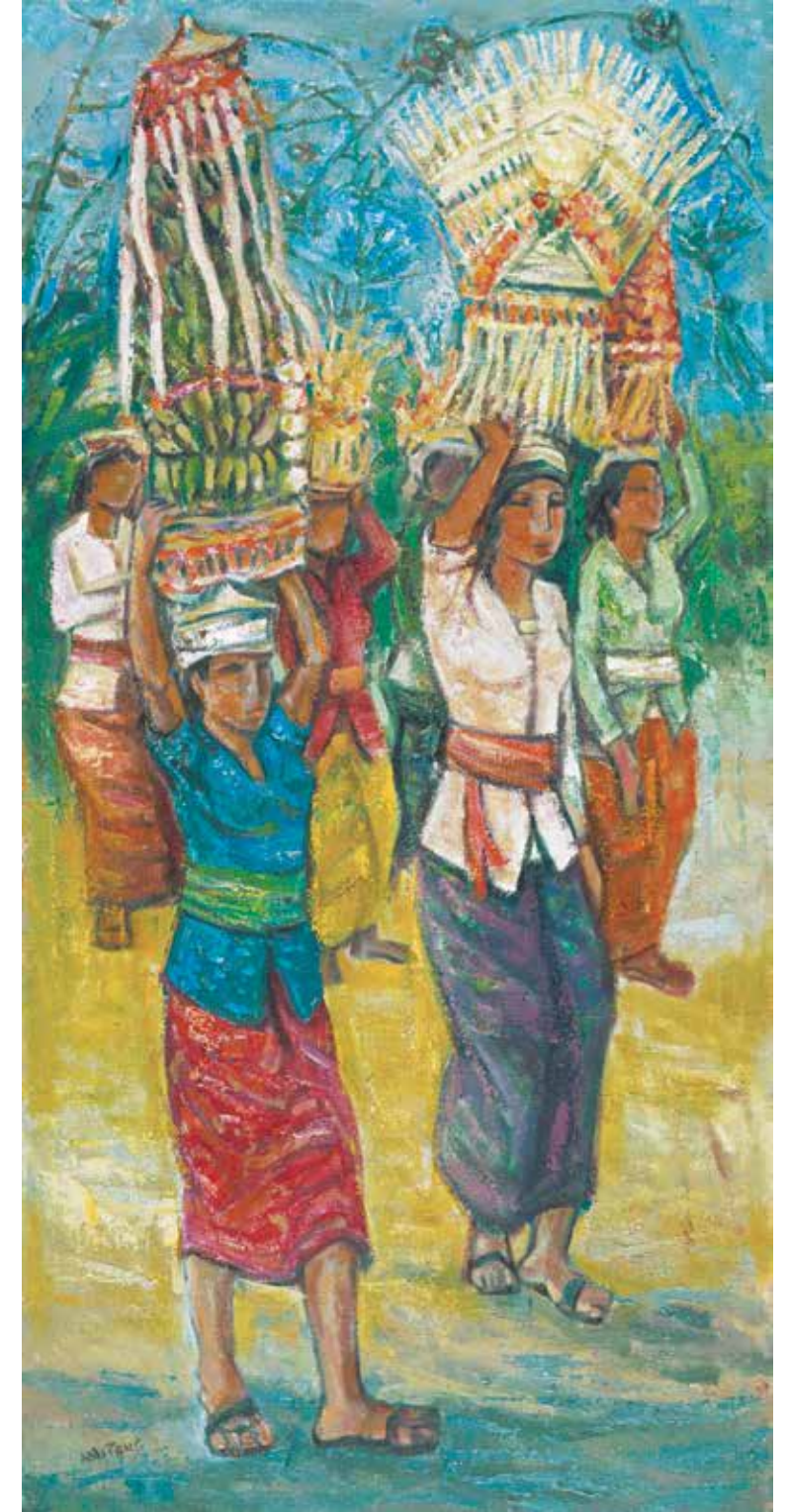
Signed 'NAI TONG' (lower left)
Oil on canvas
91.5cm x 45.5cm

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

RM 9,000 - RM 12,000

Tew Nai Tong was an artist who spent his artistic career painting scenes that display a great appreciation for the hardworking and dedicated characters of the people he met during his journeys. His paintings are eloquent narrations of relationships and community. *Festival* is one painting that highlights his special relationship with villagers and people who live simple lives. This jubilant painting depicts Balinese women in an offerings procession. Joyful colours make up the artwork, and one can feel the elation of a special occasion radiating from it. Conveyed within the image is the feeling of community and hardworking character which has been a major inspiration for Nai Tong as he celebrates the extraordinary spirit in an every day picture.

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



Prize Asia Art Award (Malaysia) in Seoul in 2009. He is the co-founder of the Malaysian Watercolour Society (1982 - 1983) and the Contemporary Malaysian Watercolourist Association (1994) and the now defunct Le Beaux Art Gallery.

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

LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

YOUNG WOMAN, 1956

Signed and dated 'Lee CY 56' (lower right)
Oil on canvas laid on board
50cm x 40cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996; illustrated on exhibition catalogue page 25.

RM 16,000 - RM 25,000

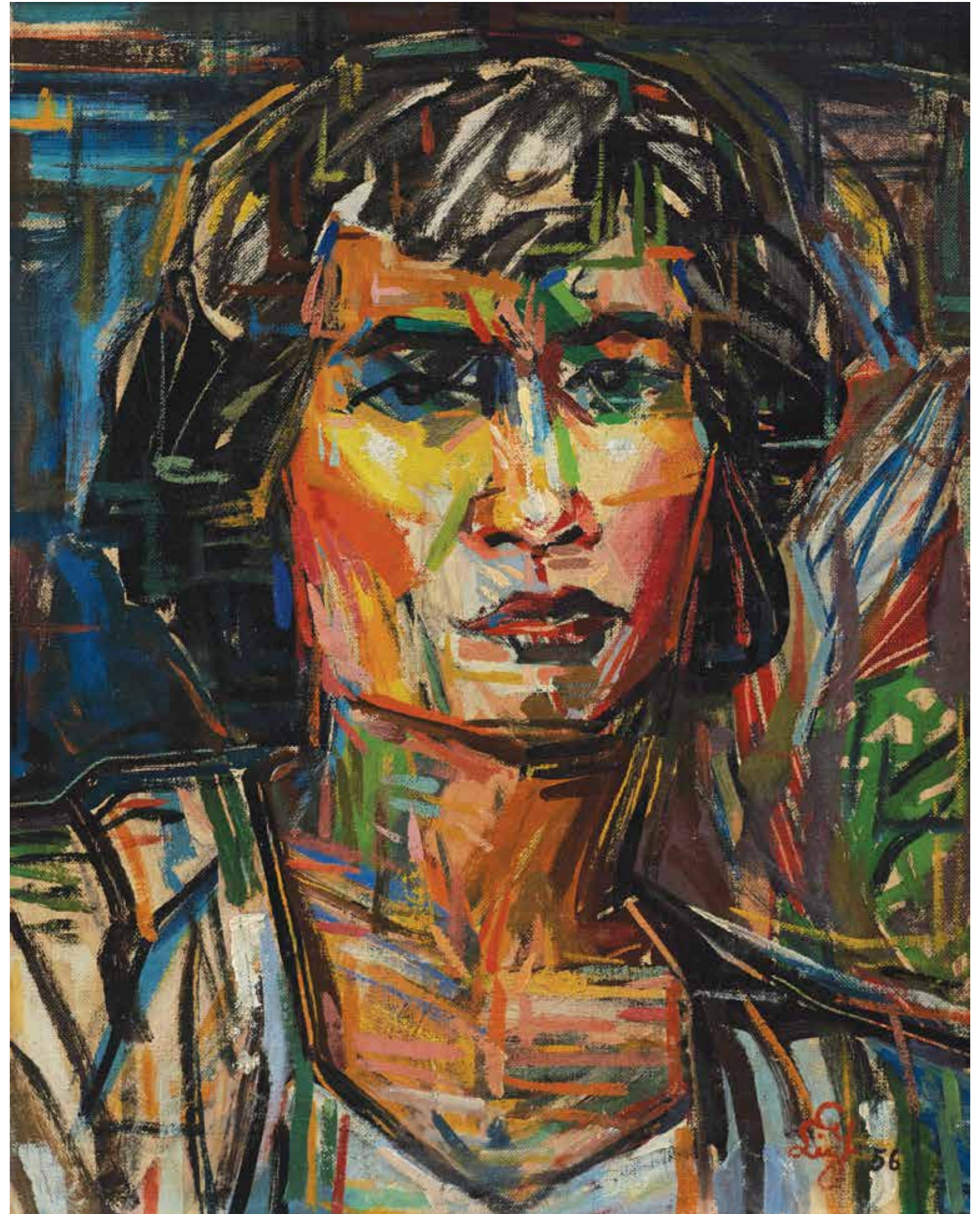
A vibrant portrait of a young woman, her features are outlined by bold streaks of black paint. Known for his experimentation in various painting techniques, here he fills the entire canvas with multi-coloured lines of varying degrees and shades that serve as shadows for his imaginative play of light. The lines accentuate her sharp nose, cheekbones and jaw line. Her short wavy hair is dark on the base with strips of yellow, red, blue and green strokes applied sporadically.

Lee Cheng Yong studied at Sin Hwa Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was

elected its first president. He was honoured with a memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

REFERENCE

A Tribute to Lee Cheng Yong, The Art Gallery, Penang, 2001.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Kuan, Penang State Art Gallery, 2013.



ENG TAY

b. Kedah, 1947

UNTITLED, 2002

Signed and dated 'Eng Tay 2002' (lower left)
Oil on canvas
50cm x 60cm

PROVENANCE

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

RM 18,000 - RM 25,000

Known for his pleasant interpretation of salubrious families with musical instruments, Eng Tay captures the essence of a harmonious relationship through the whimsical poetry of life. In a relaxed tone, he orchestrates a figure playing the piano while the other gently plucking a chord of the cello, as a child hums a hymn. The bond that the trio forms at this moment is just as synchronous as their mutual affection for one another. The idealised family unit, dressed in traditional attire, is united by the blissful sound of music.

New York-based Eng Tay has built an international reputation of 45 years with his endearing figure-types in nearly 100 solo exhibitions all over Asia, Europe and the United States. He headed straight to New York in 1968, first to study at the Art Students League (1969 - 1972), the School of Visual

Arts (1972 -1978) and was a participating artist at the Pratt Graphics Centre while working as a graphic designer for the Red Book Magazine. A versatile artist, he has distinguished himself in paintings, prints and sculptures. The Galeri Petronas, Kuala Lumpur hosted a major retrospective for Eng Tay, simply titled *Eng Tay: The Exhibition* in 2009, to celebrate his fourth decade of creating art. In the exhibition, Eng Tay also unveiled a series of large masterpieces in homage to the great masters of art. His works are in the collection of the Fukuyama Museum of Art, Hiroshima in 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. His monumental bronze sculptures adorn the Kiaraville and SENI condominium in Mont Kiara and Zehn Bukit Pantai in Bangsar, Kuala Lumpur.



KHOO SUI HOE

b. Kedah, 1939

SIESTA BY THE ROCK, 1980

Signed 'SUI HOE' (lower right)
Oil on canvas
63cm x 73cm

PROVENANCE
Private Collection, Penang.

RM 15,000 - RM 25,000

A pair of blue female and male figures - portrayed in Khoo Sui Hoe's stylistic dreamy manner floating against tangerine orange and yellow ochre waters - a large rock seen at a distance dominating the backdrop. Layers of blue are applied throughout the canvas before coats of yellow, producing slight hints of green as a result of the combination of two primary colours. An early piece dated 1980, *Siesta by the Rock* is a highly emotive work imbued with mysterious qualities portraying his profound interest in primitivism - illustrated in a surreal manner. His simplistic rendition of "larchaic and primitivistic figurations" is treated with great consciousness.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a full-time artist during a nascent time of new nationhood. He has also helped promote art and other artists first through his Alpha Singapore Gallery, which he set up with a group of artists

in 1972, and then individually, the Alpha Utara Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute in New York in 1977. He won First Prize (Oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum in the United States in 2002 and 2004. He divides his time between the United States and Malaysia mainly in Penang. He recently held a 'mini retrospective' exhibition in Penang showcasing works from 1967 till 2013.

REFERENCE

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



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

CATALOGUE

A catalogue shall be prepared by HBAA describing and illustrating all lots for sale at the auction, and will be made available to prospective buyers prior to the sale and before they register as bidders. References in the catalogue entry are for guidance only and prospective bidders are encouraged to evaluate and verify the information provided by personally inspecting any lots they are interested in or by employing a knowledgeable representative to do so before placing a bid. Prospective bidders may order an auction catalogue from HBAA by contacting the office at +603-2691 3089 / +6016-2980852 or email info@hbart.com.my or download a copy of the catalogue from www.hbart.com.my.

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

CONDITION REPORTS

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

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

BIDDER REGISTRATION

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

following documents when registering in person at the sale room:

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

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

REGISTERING TO BID ON BEHALF

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

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

BIDDING

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

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

ABSENTEE BIDS

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

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6016-298 0852, 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 / +6016-298 0852. 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 / +6016-298 0852, 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 / +6016-298 0852 and (fax) +603-2691 3127

COLLECTION OF PURCHASES

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

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

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

INSURANCE

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

CONDITIONS OF BUSINESS

NOTICE TO BUYERS AND SELLERS

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

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

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

A. DEFINITIONS

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

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

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

“buyer’s premium” shall mean a payment of premium calculated at 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 three (3) years after the date of the sale, the buyer:

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

no refund shall be available if either:

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

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

HBAA’S LIABILITY TO BUYERS

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

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

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

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

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

6. Seller’s Liability To Buyers

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

AT THE SALE

7. Refusal of admission

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

8. Registration before bidding

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

9. Bidding as principal

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

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

10. Absentee bids

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

11. Currency converter

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

12. Video or digital images

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

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

13. Conduct of the auction

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

14. Sale of a lot

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

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

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

15. Auctioneer's discretion

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

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

16. Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven (7) calendar days from the date of the sale or upon collection by the buyer, whichever is earlier. While invoices are sent out by mail after the auction, HBAA does not accept responsibility for notifying the buyer of the result of his bids. Buyers are requested to contact HBAA by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the full amount due plus any applicable taxes and costs.

AFTER THE SALE

17. Payment

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

"Guide to Buying at Henry Butcher Art Auction".

18. Collection of purchases

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

19. Passing of title

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

20. Transfer of risk

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

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

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

21. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped

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

22. Export license

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

23. Remedies for non payment or failure to collect purchases

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

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

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

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

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

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

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

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

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

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

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

24. Remedies for failure to collect purchases

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

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

C. CONDITIONS CONCERNING SELLERS

25. Seller's warranties

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

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

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

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

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

BEFORE THE SALE

26. Preparation for sale

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

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

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

27. Estimates

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

28. Exclusion of liability

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

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

29. Limitations on claims by seller

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

30. Withdrawal of lots by the seller

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

31. Withdrawal of lots by HBAA

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

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

32. Withdrawal fee

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

33. Loss or damage

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

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

mildew and other inherent defects not mentioned herein;

- (d) errors in processing;
- (e) changes in atmospheric conditions;
- (f) handling or storage; or
- (g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

34. Risk of loss or damage by the seller

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

AT THE SALE

35. Reserve price

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

36. Bidding at the sale

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

AFTER THE SALE

37. Payment

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

38. Payment of net sales proceeds to the seller

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

39. Rescission

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

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

40. Non-payment by the buyer

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

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

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

41. Post-auction sales

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

42. Unsold lots

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

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

offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement). Without prejudice to the above, HBAA shall be entitled to keep possession of any unsold lot until the seller has paid all amounts owing to HBAA under the Consignment Agreement, and HBAA shall have the right to sell the lot on such terms as HBAA considers appropriate, to use or deal with it in order to recover any outstanding sums from the seller, and HBAA shall then account to the seller for the proceeds of sale after having deducted from the proceeds all amounts due to HBAA from the seller.

D. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

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

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

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

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

manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

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

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

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

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

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

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

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

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

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

52. Introductory fees
HBAA reserves the right to claim for the payment

of an introductory fee or selling commission for the lot from any party.

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

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

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

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

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



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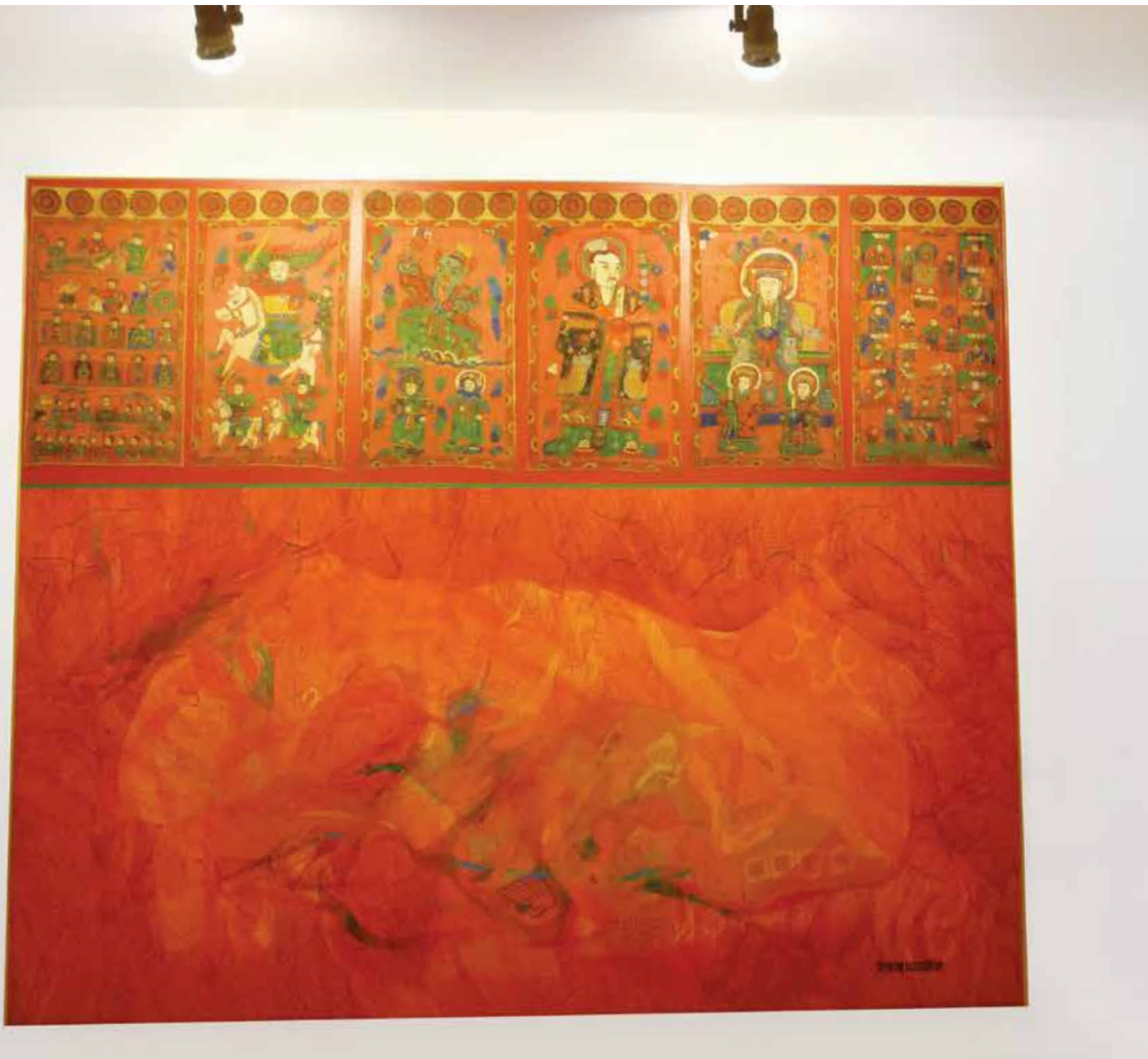
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Bidder Registration Form

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	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	13 APRIL 2014

IDENTIFICATION / FINANCIAL REFERENCE
(Please attach the following documents when submitting your registration form)

Proof of Identity (circle):	Identity Card / Passport / Driving License / Company Registration / Others (please state) _____	
Proof of Address:	Utility Bill and Bank Statement (issued within the last 6 months)	<input type="checkbox"/> (for office use)

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

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

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

I hereby confirm that I am registering to bid at the auction as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, which is the hammer price plus the buyer's premium (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)2691 3127.

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	13 APRIL 2014

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

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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

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

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

Telephone number during Sale (for telephone bids only) _____

Please attach a copy of Identification: Identity Card / Passport / Driving License / Company Registration AND Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months)

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

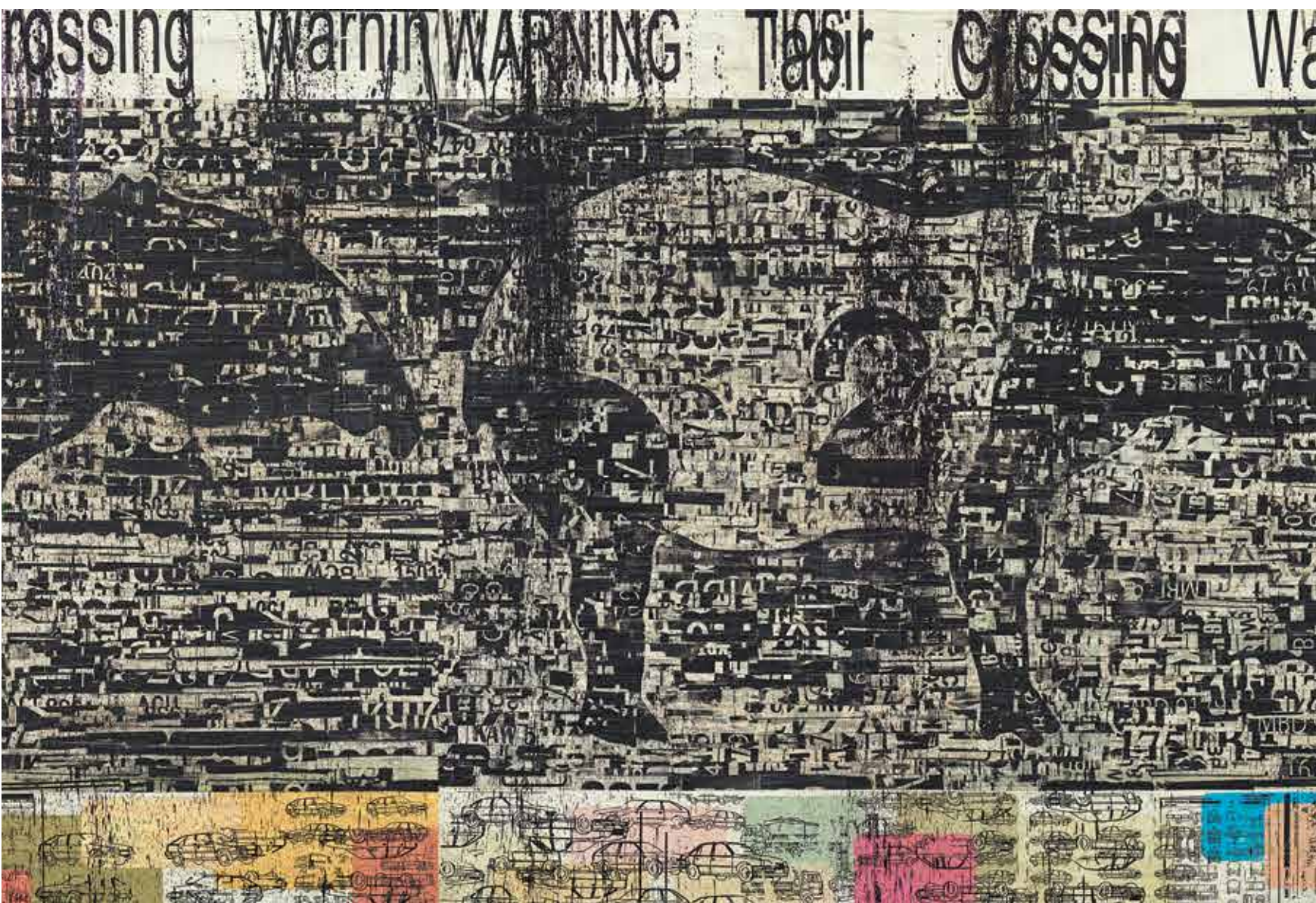
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