

An abstract painting with a dense, textured surface. The composition is dominated by horizontal and diagonal brushstrokes in shades of grey, brown, and black. Interspersed among these are vibrant patches of green, red, and blue. The overall effect is one of dynamic energy and complex layering, with some areas appearing more saturated than others.

MALAYSIAN &
SOUTHEAST ASIAN ART
20 APRIL 2025

HENRY BUTCHER
ART AUCTIONEERS

LOT 83 KHALIL IBRAHIM Sabak – *Malaysian Expression*, 1993



LOT 49 SHARIFAH FATIMAH SYED ZUBIR, DATO' *Mindscape*, 1991



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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 20 April 2025, 1pm

VIEWING

11 – 19 April, 2025

10am – 6pm daily (10am – 4pm on 19 April)

Hall 1-3, Level M, Menara KEN TTDI

37, Jalan Burhanuddin Helmi, Taman Tun Dr Ismail,
60000 Kuala Lumpur, Malaysia



LOT 55 JOLLY KOH *Road to Malacca*, 1999





LOT 47 AWANG DAMIT AHMAD *Essence Of Culture (E.O.C.) - Piai Dan Rumbia, 1994*



LOT 102 YUSOF GHANI *Siri Topeng Watiqah*, 1995



LOT 85 CHUAH THEAN TENG, DATO' *Mother And Child*, 1970s



LOT 96 CHIA YU CHIAN *Playing The Bamboo Pipe*, 1981



LOT 125 AHMAD ZAKII ANWAR *Legong* 12, 2021





LOT 135 WONG HOY CHEONG Man Carrying Sack, 1995



LOT 5 KHOO SUI HOE *The Beach Boy*, 1979





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1

YUSOF GHANI

b. 1950

Siri Tari, 1990

signed (lower left)

mixed media on paper

27 x 36cm

PROVENANCE

Private collection, Selangor

RM 7,500 – 12,000

In *Siri Tari*, Yusof Ghani employed poetic colours layered with forms accentuated in black lines that express movement. In the *Tari* series, Yusof Ghani delivers a powerful and intense rendition of colliding figures unfolding in sequential movements. The work offers a glimpse of the graceful contours of the dancers rendered with delicacy.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. But he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House. His *Segerak VIII – Utopia* exhibition was organised by Henry Butcher Art Auctioneers in 2019 and was well received.





2

YUSOF GHANI

b. 1950

Topeng, 1994

signed and dated (recto)
mixed media on paper
28 x 41cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

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

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3

YUSOF GHANI

b. 1950

Topeng, 1994

signed and dated (recto)
mixed media on paper
36 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



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4

KHOO SUI HOE

b. 1939

Transcendental, 1991

oil on canvas

82 x 89cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000

Transcendental depicts the mind entrenched in the realm of the unconscious, delving infinitely into the depths of intuition and dreams. With eyes closed in contemplation, the figure's face subtly lit from the side evokes a peaceful atmosphere. Framed by repeated rectilinear shapes, a modulation of tranquil colours was used to create an illusion of space. Varying brushstrokes were applied to enhance the atmosphere, and the texture of the surface.

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



5

KHOO SUI HOE

b. 1939

The Beach Boy, 1979

signed (lower left)

acrylic on canvas

90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

The enigmatic works of Khoo Sui Hoe are rendered in an Expressionist style, a 20th century movement that places emphasis on self-expression through abstracted forms and strong colours. *The Beach Boy* is imbued with a sense of fantasy, inspired by reflections of childhood memories. It is finely modelled with brushstrokes, depicting a boy with arms wide open enjoying the sea breeze, carrying a striped piece of fabric that conveys movement. Most of Khoo Sui Hoe's works convey a sense of freedom.

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





6

A.B. IBRAHIM

b. 1922 - 1995

Fisherfolk, 1960s

signed (lower left)
watercolour on paper
37 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

The artist's interest in the daily lives of the fishing community and immediate natural surroundings are reflected in this watercolour painting. A sense of tranquil peace and appreciation of life's everyday moments is felt through his deft watercolours. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



7

KAMARUDDIN TALIB

b. 1954

East Coast II, 2004

signed and dated (lower left)

oil on canvas

61 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

In *East Coast II*, Kamaruddin Talib documents the sights within a local market, focusing on the charming fruit seller. The captivating composition of female figures surrounded with fresh produce is painted with deft brushwork using delightful colours. Born in Kelantan, Kamaruddin Talib is known for his landscapes, portraits, and market scenes. His painting titled *East Coast I*, 2004 is in the collection of Balai Seni Negara. He is a member of Angkatan Pelukis SeMalaysia (APS).



8

LONG THIEN SHIH

b. 1946

Dalang, 1964

signed and dated (lower right)
oil on board
33 x 43cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Gerak Bayang: The Art Of Storytelling,
2023, Bank Negara Malaysia Museum
and Art Gallery

RM 5,000 – 8,000

The dalang is the puppeteer in wayang kulit performance. He sits behind a screen made of white cotton stretched on a wooden frame. Above his head, hanging from beams attached to the top of the screen, is the lamp, which projects the shadows onto the screen. His job is to tell stories and usually uses Kelantan dialect as the main language. As can be seen in this piece he was accompanied by a group of musicians which makes the shows more exciting to watch. Together with his artist friend Nik Zainal Abidin, both have highlighted the enigmatic quality and tradition of wayang kulit.

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

9

REDZA PIYADASA

b. 1939 - 2007

Rebab Player

mixed media on cardboard
121 x 61cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000



Redza Piyadasa's early works in figures are little known, especially one featuring the rebab which is a long-necked bowed instrument integral in ritual Makyong and Main Peteri performances in Kelantan and Terengganu. In 1968-1969, Piyadasa had taught at the Sekolah Menengah Sultan Sulaiman in Kuala Terengganu, and his fascination could have stemmed from there. But with increasing Islamisation in the country, Kelantan proscribed both dance dramas in 1991. Noteworthy of the painting is that the player looks youngish, and therein lies hope that the young generation more exposed to hip-hop and rap and who are not adverse to their traditional heritage. Besides, the ambient colours are cheery.

As an artist, Redza Piyadasa was unorthodox; as a writer-historian, controversial. He first excelled when he jointly won the Major Prize in the Malaysian Landscape competition in 1974 with Lee Kian Seng. On the international scene, he won the Prince Claus Award (1998), Australian Cultural Award (1987) and the Japan Foundation Travel Award (1992). He was also artist-in-residence at Canberra Institute of the Arts in 1991. He was also a co-founder of the Five Arts Centre. In 2001, the National Art Gallery KL accorded him a retrospective. Piyadasa's tutelage was at the University of Hawaii (MFA), Hornsey College of Arts; Malayan Teachers College, Brinsford Lodge, Wolverhampton, Britain; and the Specialist Teachers Training College, Kuala Lumpur.



10

KHAW SIA

b. 1913 - 1984

Untitled

signed (lower right)
ink and watercolour on paper
50 x 34cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 9,000

Balinese women have inspired painters around the world and are revered for their timeless beauty and grace. A charming lady at work is wonderfully captured with subtle colours and intricate details. Khaw Sia captures the essence and culture of Balinese people using flowing lines and watercolours.

Khaw Sia is perhaps the best trained among the pioneers, with tutelage at Liu Haisu's Sin Hwa Art Academy in Shanghai (1925-1932) and informal private lessons under British-Scottish watercolourist Sir William Russel Flint (1880-1969) in London (1933). Khaw Sia settled in Penang in 1937 and briefly in Hong Kong. He held his first solo in Penang in 1955 and was given a posthumous Retrospective by the Penang State Art Gallery in 1998. His standard was impeccable, as his works were accepted by reputable exhibitions such as the Le Salon Paris in 1956, the Royal Institute Galleries Summer Salon in London in 1957, and the 25th National Society Exhibition in London in 1958.



11

TEW NAI TONG

b. 1936 - 2013

Village Life, 1975

signed and dated (lower left)
oil on canvas
83 x 83cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 10,000

In *Village Life*, Tew Nai Tong employed the use of the grid to present the scene of a local market. The figures of village workers in traditional wear are condensed into a layer of geometric patterns. Earthy colours of ochre, cream, and sienna denoting the land were laid out to evoke the environment.

Tew Nai Tong furthered his art studies at the Ecole Nationale Supérieure des Beaux-Arts in Paris (1967-1968). On his return, he taught at several academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985), and the Saito Academy of Art (1986-1988), before turning fulltime in 1992. His first exhibition was at the British Council in Kuala Lumpur in 1964. His career culminated in a survey exhibition called *Odyssey* at the National Art Gallery, Kuala Lumpur, in 2007. In 2009, he won the Asia Art Award in Seoul, South Korea. Among his awards are 2nd Prize in the Chartered Bank Mural Design Competition 1964; Shell Watercolour Award 1981; Best Award, Esso 1982; and the Dunlop Watercolour Award 1983. He was the adviser to the Contemporary Malaysian Watercolourist Association.



12

TEW NAI TONG

b. 1936 - 2013

Happy Life, 2002

signed (lower left)

oil on canvas

88 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 12,000

Tew Nai Tong's pastoral landscapes are suffused with light and colour. In *Happy Life*, a pair of shepherds lead their cattle across the expansive fields on a golden sunlit day, surrounded with greenery. The expressive brushwork and layering of paint in bright colours bring out the joyous and freeing atmosphere of the countryside.

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.



13

TEW NAI TONG

b. 1936 - 2013

Joyful Life, 2002

signed (lower left)

oil on canvas

76 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 12,000

Tew Nai Tong transports the viewer to the pastoral countryside through his colourful palette and emphasis on forms. Surrounded with green vegetation, *Joyful Life* depicts a shepherd tending to his cattle across the expansive terrain on a golden sunlit day. The expressive brushwork and layering of paint in bright colours bring out the joyous and freeing atmosphere of the countryside.

Tew Nai Tong furthered his art studies at the Ecole Nationale Supérieure des Beaux-Arts in Paris (1967-1968). On his return, he taught at several academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985), and the Saito Academy of Art (1986-1988), before turning fulltime in 1992. His first exhibition was at the British Council in Kuala Lumpur in 1964. His career culminated in a survey exhibition called *Odyssey* at the National Art Gallery, Kuala Lumpur, in 2007. In 2009, he won the Asia Art Award in Seoul, South Korea. Among his awards are 2nd Prize in the Chartered Bank Mural Design Competition 1964; Shell Watercolour Award 1981; Best Award, Esso 1982; and the Dunlop Watercolour Award 1983. He was the adviser to the Contemporary Malaysian Watercolourist Association.



14

TEW NAI TONG

b. 1936 - 2013

Tin Mining, 1974; 1975

signed (lower left)

oil on canvas

39 x 51cm; 46 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000



In Malaysia, the excavation of tin began in the 1820s in Perak, and 1824 in Selangor. Tew Nai Tong captures the landscape scene, with the view of tin-mining structures, surrounding vegetation, and mountains in the distance. Tew Nai Tong furthered his art studies at the Ecole Nationale Supérieure des Beaux-Arts in Paris (1967-1968). On his return, he taught at several academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985), and the Saito Academy of Art (1986-1988), before turning fulltime in 1992. His first exhibition was at the British Council in Kuala Lumpur in 1964. His career culminated in a survey exhibition called Odyssey at the National Art Gallery, Kuala Lumpur, in 2007. In 2009, he won the Asia Art Award in Seoul, South Korea. Among his awards are 2nd Prize in the Chartered Bank Mural Design Competition 1964; Shell Watercolour Award 1981; Best Award, Esso 1982; and the Dunlop Watercolour Award 1983. He was the adviser to the Contemporary Malaysian Watercolourist Association.

15

FUNG YOW CHORK

b. 1918 – 2013

石山下放牧; 湖滨公园写生

2004; 1997

signed and dated (verso);
signed and dated (lower right)
oil on canvas
51 x 61cm; 41 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



A significant pioneer landscape artist, Fung Yow Chork depicts a harmonious and poetic impression of distant mountains and its magnificent peaks. The rocky surface of the mountain is complemented with tall vertical trees. In the distance, a herd of cattle could be seen beneath the mountains freely roaming. In the other painting, Yow Chork presents his observations of the Perdana Botanical Lake Garden in KL captured with a sense of immediacy.

Fung Yow Chork is considered one of the finest impressionists in the country. At the age of 13, he was taught by a teacher who had studied Impressionism in Japan. He befriended Professor Chung Pak Mook of the Nanyang Academy of Fine Arts, Singapore. Some of his solo exhibitions were held at The Art Gallery, Penang (1998), Rupa Gallery, Kuala Lumpur (1983), Australian High Commission, Kuala Lumpur (1982), Chin Woo Gallery, Kuala Lumpur (1981). He was awarded Second Prize, Merdeka Independence Trade Fair's Art and Photographic Exhibition (1957).



16

YIP SEK QUAI

b. 1949

Landscape; Kampung; Kampung

1990; 1994; 1995

signed and dated (recto)

oil on canvas

31 x 42cm; 43 x 56cm; 41 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. The immersive views of the countryside are direct observations, finely modelled with robust brushstrokes. He carved his own identity in the landscape genre, combining several pictorial elements such as the warmth of the tropical sunshine, traditional abodes enveloped by trees, mountains, and fishing villages to evoke the concept of homeland, and poetic atmosphere of the past. Finding inspiration in nature, he captured the village surroundings and people with intricate renderings of vegetation. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.

17

YIP SEK QUAI

b. 1949

Fishing Village, 1994; 2001

signed and dated (lower right)

oil on jute

41 x 51cm; 51 x 66cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. The immersive views of the countryside are direct observations, finely modelled with robust brushstrokes. He carved his own identity in the landscape genre, combining several pictorial elements such as the warmth of the tropical sunshine, traditional abodes enveloped by trees, mountains, and fishing villages to evoke the concept of homeland, and poetic atmosphere of the past. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.



18

JEHAN CHAN

b. 1937 - 2011

Fishing Village, 1996

signed and dated (lower left)
mixed media on board
112 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

In *Fishing Village*, Jehan Chan uses a combination of blue hues and special textures to create atmospheric effects, particularly the gentle movement of water waves. Jehan's depiction of natural forms and use of colours creates a harmonious landscape.

A brilliant watercolourist, he reflected the best of his tutelage in the Nanyang Academy of Fine Arts, Singapore, under the personal supervision of the great Cheong Soo-pieng. His other early mentors were his father, Chan Wee Sim, and Chung Chen Sun, the founder of the Malaysian Institute of Art - both excelling in Chinese brush paintings. Jehan Chan was given his first two solos at the Samat Art Gallery, in 1968 and 1970, by the most fastidious Frank Sullivan. In 1991, he had another solo at The Art Gallery Penang before he held his solos every day at his host of galleries in Malacca. His early promise can be seen in his 1st Prize (D Category) award in the prestigious Salon Malaysia in 1969. He was also given Certificate of Merit in the Joy of Living competition in Kuala Lumpur in 1964, and the 1961 Contemporary Art Exhibition in India.



19

JEHAN CHAN

b. 1937 - 2011

Village Underneath - Rocky Hill

1996

signed and dated (lower left)
mixed media on board
112 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Jehan Chan expressed his affinity to the natural landscape through his compositions. A fresh colour palette of earthy colours was used to depict a village located at the foothills and mountain peaks. Jehan Chan recreates the immersive atmosphere that captures the serene beauty of nature with special textural effects.

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Khoo Sui Hoe's landscapes, like his surreal figures are imbued with a meditative quality. Experimenting with rectilinear shapes, his landscapes allow us to visualize nature from a fresh perspective. This composition gives special emphasis on the mountains viewed from a distance. Khoo Sui Hoe reinterprets the natural landscape into salient forms with crisp edges, complemented with a frame in which he tints the forms with saturated cool tones.

20

KHOO SUI HOE

b. 1939

Untitled, 1990s

signed (lower right)
acrylic on canvas
60 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000

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



21

KHOO SUI HOE

b. 1939

Untitled, 1990s

signed (lower right)
acrylic on canvas
55 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000

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

JOSEPH TAN

b. 1941 - 2001

Studies Dungun – Seberang Pintasan #No. 3

1989

signed and dated (lower left)

mixed media on rice paper

35 x 53cm

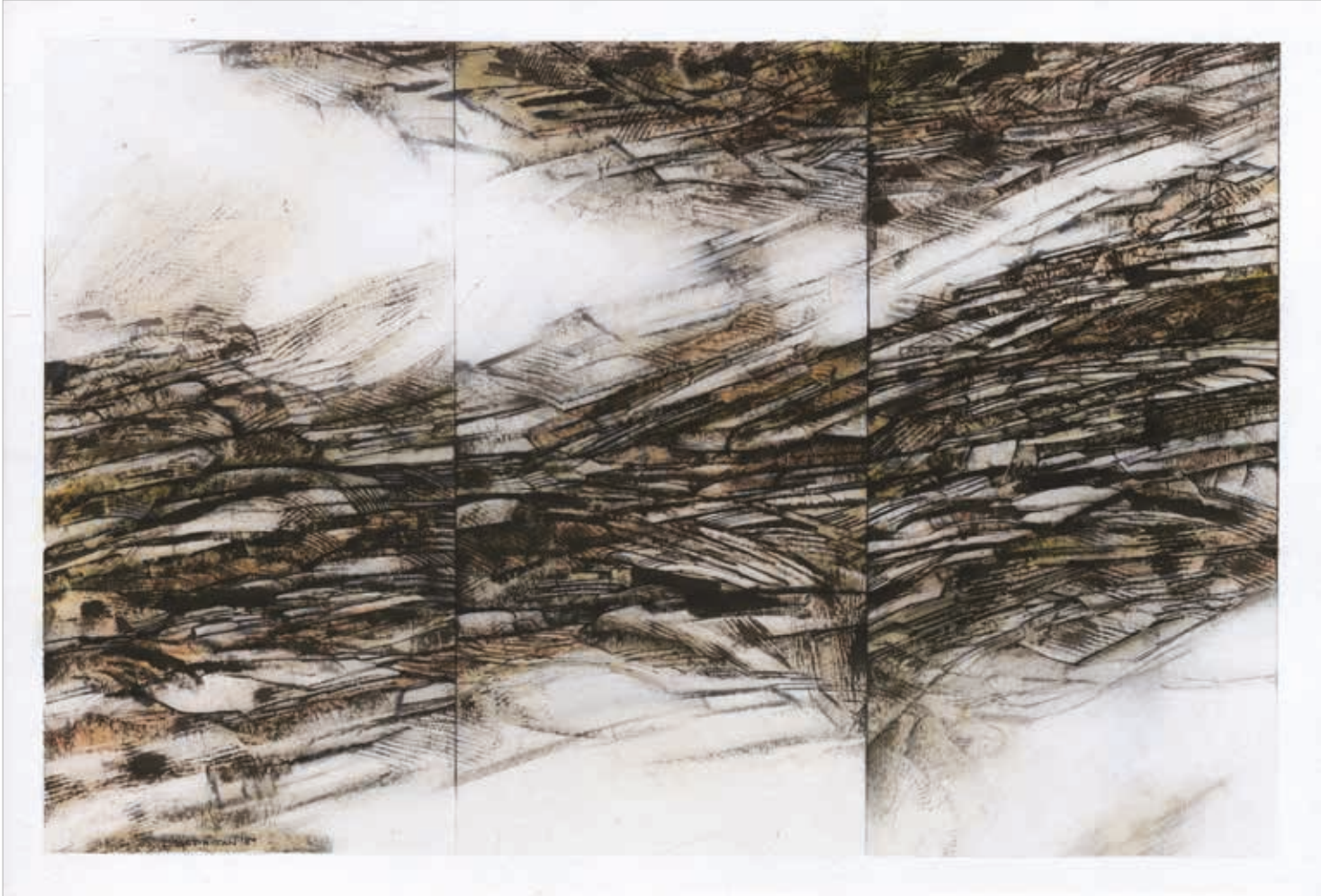
PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

In Joseph Tan's ground-breaking landscape works, he made studies and experiments in "building up the surface and looking at the effects and stopping it from being porous and to effect a luminous quality." In an interview with art-writer Ooi Kok Chuen in the New Straits Times in 1991, he opined: "I like the interaction of colours and surface, of the form melting into the void, at times becoming the void... My Dungun office faced the South China Sea. Day in and day out, I saw the sky and the horizon, the changing light, especially during the monsoon time, the sea, the sand and the wide expanse of space." Filled with movement and rich detail, Joseph Tan used rice paper and mixed media to delineate the multi-faceted surface of the natural landscape.

Joseph Tan excelled in multiple roles in art besides being an artist. He was acting director of the National Art Gallery (Oct 1974 to May 1976) and a member of its board trustee for five terms; general manager of the Hong Leong's Nanyang Gallery of Art (1992-1995); Director of Studies in Land and General Company (1996-1998), which included a 1996 AusAsia conservation programme; senior lecturer / coordinator of the Mara Institute of Technology for 25 years, from 1969 to 1992, and was also Head of Foundation Studies. After his Fine Art diploma at the New South Wales National School (1963-1966), he was awarded a Fulbright Hayes scholarship for a BFA at the Art Institute of Chicago (1969-1972) including a stint as a graduate assistant. When in New South Wales, he also taught for a year at the Granville Boy High School (1967). His major national exhibitions include the 1988 Pasadena show, Sydney Biennale (1974), Malaysian Art Since Independence (1977), 4th Indian Triennial (1978), Malaysian Art (Commonwealth Institute, 1978), 1st Contemporary Asian Art Show (Fukuoka Art Museum, 1980), Baghdad International Art Festival (1988), Malaysian Art in Germany (1991), and Rupa Malaysia (London, 1998).





23

THAM SIEW INN

b. 1946

Untitled, 1988

signed and dated (lower right)
watercolour on paper
54 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Soft tranquil colours of green and purple tones were applied to form a flowing effect that is delightful to the viewer. Tham Siew Inn has been active in the art scene for more than four decades. During his years of involvement in the field he is the co-founder of Klang Artist Society, a President of Malaysian Watercolour Society and Vice President of Malaysian Watercolour Organisation. The artist has won numerous awards and participated in countless exhibitions locally and internationally. In 2001, the artist opened up Tham Siew Inn Gallery (together with his sons) which is in the hearts of Malacca.



24

MOHD ZAIN IDRIS

b. 1939 - 2000

Untitled, 1970

signed and dated (lower left)

oil on canvas

50 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

This is indeed a beautiful rendition of a typical village scene. People usually burn dried coconut leaves, twigs, and unwanted old goods to dispose it. A thick smoke can be seen filling up the air using fine impasto technique and the same technique applied to the whole piece. The lush green forest in the background suggested the house is located far in the outskirts where activities like this are common to people staying there.

Though little is known about M. Zain Idris, he was a rare State artist appointed by the Terengganu State Government. The Chief Minister afforded him a studio and residence in Kuala Terengganu, complete with a stipend. As an artist, he was driven by a wanderlust, and often travelled outside the State to paint, Kelantan and even as far as Kuala Lumpur. Dubbed the Fisherman Artist, Zain had become a full time artist after he was discovered by the pioneer gallerist, art critic cum promoter Frank Sullivan, who even gave him a solo at his Samat Art Gallery. Sullivan was then Press Secretary to Tunku Abdul Rahman, Malaya's first prime minister. He had joint exhibition with Kasim Abas at the Equatorial Hotel KL in 1984, and at the Shangri-La Hotel KL in 1987.

25

YEONG SEAK LING

b. 1948

Rubber Plantation At Dusk, 1993

signed and dated (lower right)

watercolour on paper

65 x 65cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Yeong Seak Ling's realistic portrayals of Malaysian landscapes have captured the hearts of many. He focused mainly on watercolour paintings and sought to express the atmosphere, quintessence of buildings, trees, texture of old walls, rocks, and pigeons in his work. His mentors include Khor Ean Ghee, Lee Cheng Yong, Chuah Thean Teng and Tan Chiang Keong. A moment of solace found walking through the peaceful rubber plantation, as light radiates through the trees.

Yeong Seak Ling alias Yeong Chee Chong founded the Utara Art Group in 1977, the Art Group Penang in 2003 and Art Group International in 2008. He was also a founding member of the Penang Watercolour Society in 1982. In 1996, he founded Art Point Gallery in Penang. He first made his mark when he won the 3rd Prize (watercolours) in Salon Malaysia in 1966, and was winner of the Malaysian Landscape Watercolour Exhibition in 1982 and 1983. A self-taught artist, his art career started with him painting Penang scenes of heritage buildings and culture since 1990 and he decided to go full time into art in 1991. His first solo exhibition was held at the Penang State Museum and Art Gallery, Malaysia in 1972. Yeong has participated in various international group shows namely in Taiwan, Thailand, Singapore, China, Denmark, Japan and Argentina. Yeong's works is mostly known for his rendering of Malaysian still life and landscapes and are part of collections in the National Art Gallery Malaysia, Bank Negara Malaysia, Universiti Sains Malaysia Museum and Gallery, Penang State Museum, The Dragon Museum of Art in Taiwan as well as in several prominent private collections locally and abroad.



26

LUI CHENG THAK

b. 1967

Timeless Vantage, 2023

signed and dated (lower left)

oil on canvas

90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 40,000

Inspired by traditional colonial architecture and street scenes, the works of Lui Cheng Thak often explore the nostalgic charm of living spaces. A captivating scene drawn from everyday life; he focuses on the effects of dappled light onto the facade of the building. Using signature elements including birdcages, potted plants, and flowers, his works evoke a sense of peace and appreciation for the designs of the past that connect us to our heritage such as the louvred windows and pillars.

Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called *As I Was Passing* at Hotel Istana, Kuala Lumpur in 1997, *Jalan-Jalan 2*, was held at PinkGuy Gallery in 2022, and *Festive Seasons* at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors. This painting was exhibited in *Good Times* solo show, and it was a sold out show.





27

LUI CHENG THAK

b. 1967

Jalan Hang Kasturi, Melaka, 2020

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Lui Cheng Thak's paintings of street views capture the traditional heritage of the past, and the social connections of the community. A palette of soft hues was used to articulate the shops offering handmade objects and items. His work is mainly focused on the unique architecture of colonial buildings, infused with a warm atmosphere.

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28

LUI CHENG THAK

b. 1967

Basket Series – Married I;
Basket Series – Married II

2014

signed and dated (lower center)

oil on canvas

35cm diameter (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Circles, 2014, Hong Creative And Art,
Publika, p.16-17

RM 8,500 – 12,000

Lui Cheng Thak created a pair of artworks depicting rare vintage baskets. Made from bamboo and wicker, these hand painted baskets are richly decorated with elegant motifs of pomegranates and peonies motifs. The works serve as a documentation of objects from traditional culture that were used during festivities and celebrations.

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29

LEE WENG FATT

b. 1967

Jalan Pudu Lama Kuala Lumpur
2007

signed and dated (lower left)
pen and watercolour on paper
68 x 49cm (image)

PROVENANCE

Private collection, Selangor

RM 3,500 – 5,500

Lee Weng Fatt's affection for old buildings and facades has always been a subject in most of his works. In this scene, he recreates a glimpse from everyday life featuring the view of a balcony with classic elements, such as the pillars and shutters. The refined architecture of colonial buildings is deftly captured in this work.

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



30

YAP CHIN HOE

b. 1970

Nature's Poem I, 2022

signed (lower left)
charcoal and acrylic on paper
60 x 50cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Executed in delicate colours, this work features a pair of dainty dragonflies and orchid on a fine wooden table. Specialising in the genre of still life, he combined elements such as plants and decorative objects. Yap Chin Hoe demonstrated his talent at an early age – before he graduated from the Malaysian Institute of Art in 1991, his work has netted him awards, and was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. In 2022, he had featured his works in *Reminiscence: Yap Chin Hoe & Tony Ng Duo Exhibition* held at Art WeMe Contemporary Gallery, KL.



31

TONY NG CHIT KEONG

b. 1980

Beauty Of Craft #01;

Beauty Of Craft #02, 2020

signed and dated (recto)

oil on canvas

45.8 x 45.8cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,000

In *Beauty Of Craft*, the rhythmic woodcarvings of meandering foliage and flowers are complemented by elaborate floral motifs on batik. Tony brings out the textures of wood and classic batik ornamental patterns to achieve an elegant effect, highlighting our local heritage. The natural material of wood and intricate carvings is often featured in his compositions of batik and still life.

Tony Ng was trained at Kuala Lumpur College of Art with a diploma in Fine Art. An emerging Malaysian artist, Tony Ng plays on the aesthetics of batiks, sarongs, textiles and elevates the splendour of the sarong designs. Ukiran, a solo exhibition by Tony Ng, organised by Henry Butcher Art Auctioneers and Galeri Prima, was held in 2022. His first solo exhibition, *The Beauty Of Faith* was held in 2015. Art WeMe Contemporary Gallery held a show called *Aesthetic Vibes*, featuring artworks by Tony Ng and Voon Kim Cheong.

32

SYLVIA LEE GOH

b. 1940 - 2021

Still Life, 1990s

signed (lower right)

oil on board

115 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000



Drawing inspiration from traditional Nyonya heritage, Sylvia's still life composition speaks of nature, beauty and refinement. On a tabletop laid with delicate fabrics, Sylvia arranges her collection of porcelain vases and auspicious objects such as the Shouxing, the longevity god who carries the peach of immortality. An assortment of delicately placed hibiscus petals, nutmeg and frangipani flowers add freshness to the scene, highlighting the connection to nature and the environment. Moreover, this work highlights her fine skill in portraying the contrasts of different textures.

Highly imaginative and original, Sylvia's paintings remind us of the beauty inherent in our local culture, as she draws inspiration from her own life experiences, memories, and thoughts. Domestic elements that include exquisite objects and ceramics are conflated with influences from the traditions drawn from her northern Peranakan heritage. She had an extensive knowledge of local plants and flowers, and her paintings reflect her avid interest in botany. Sylvia had held two solo exhibitions at the National Art Gallery, Kuala Lumpur in 1998 and 2015. She has participated in more than 30 group exhibitions locally and overseas in Thailand, China, Indonesia, Argentina and Brunei. Her awards include Honorary mention at the Philip Morris Art Competition.



33

CHIA HOY SAI

b. 1948

金玉良缘, 2022

signed and dated (lower right)

oil on canvas

18 x 13cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,000

A personal rendition of still life, focusing on the luscious texture of the mandarin orange fruit. The subtle play of light on the fruit gives it a luminous glow. Executed in rich orange tones, the painting is titled after a Chinese phrase expressing a perfect match.

This Selangor born painter is a devoted traveller. He received his art education in Nanyang Academy of Fine Arts, Singapore. In 2000, he travelled to Sarawak whilst being impressed by the cultural diversity and Indigenous people of Sarawak. Living nomadly inspired him to do people's portraits as a subject matter. In 2009, he had a touring show titled *The Differing Faces of South East Asia – Touring Exhibition of Chia Hoy Sai's Artworks* which started its journey at SGM Culture Centres in Klang, throughout the east coast, north continents and Kuala Lumpur. The artist's exhibition titled *Harvest* was held at Pinkguy Gallery in March 2022, featuring his early works of tropical fruits and works of portraits of men and women in traditional attires.



34

CHIA HOY SAI

b. 1948

Untitled, 1994

signed and dated (lower left)

pastel on paper

31 x 42cm

PROVENANCE

Private collection, Australia

RM 1,500 – 3,000

Chia Hoy Sai is revered for his portraits of people inspired by his travels, and skilful depictions of tropical fruits. The artist suffuses the composition of fruits with a soft glow, composed of the rich reds of the rambutan and yellow starfruit.

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35

JOHAN MARJONID

b. 1968

Misty Morning, 2003

signed and dated (lower right)

oil on canvas

151 x 114cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Johan Marjonid is regarded as one of the Raja Rimba (Forest King) for his large close-up and panoramic realistic depiction of forest landscapes. His paintings are not from touristy picture postcards but own experience of spending time inside the main forest reserves in the country. He has been painting rainforests since 1994 and had gone full time into art in 2000. In *Misty Morning*, Johan captures the ethereal serenity within the lush rainforest. Within the interior, a stream of clear water gently flows through. A soft light illuminates the leaves, creating a sense of depth in the landscape.

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



36

SYED FAKARUDDIN

b. 1989

Five Sunflowers At The Wilderness,
2016

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

In Syed Fakaruddin's painting of sunflowers in an open field, the bright yellow blooms stand upright despite the dark weather. Syed Fakaruddin's painting theme so far revolves unerringly around the natural landscape, which can heal itself through regeneration. The sunflowers are rendered boldly with delicate mark makings and textured surface effects.

Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by Hom Art Trans, G13 Gallery, Taksu and Segaris Art Center. He was also featured in Art Expo Malaysia from 2014 to 2016, and in Singapore Contemporary. Terengganu-born Syed Fakaruddin is now based in Kuala Lumpur. He obtained his BFA from the University ITM in Shah Alam (2010-2012) after his Diploma at its Lendu, Malacca campus in 2007-2010. Syed Fakaruddin was named as one of the grand winners of the Malaysia Emerging Artist Award 2019 (MEAA). He was also selected as the finalist for the 'Bakat Muda Sezaman' contest organised by the National Art Gallery Malaysia in 2021. His solo exhibition Asas, was held at Hom Art Trans in 2022.

37

CHOK YUE ZAN

b. 1994

De Upsite Down, 2019

signed and dated (verso)

oil on canvas

120 x 200cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Chok Yue Zan, a young artist from Sabah, is known for his technical skill that utilise a combination of different mediums to present breathtaking natural landscapes. In *De Upsite Down*, the view of billowing clouds and terrain is enveloped in a dreamy light enmeshed with personal memories. A beautiful pattern of soft clouds drift across the peaceful landscape, converging with the ground at the horizon.

Chok Yue Zan won the prestigious 2017 UOB Painting Of The Year (Malaysia) Competition. Zan's artworks are included in prominent public and private collections including the Fukuoka Asian Art Museum and the UOB collections. His solo exhibitions include *Between Us*, organised by The Back Room (2025); *Throughout*, organised by Art Porters Gallery, Singapore (2022); and *Retrospect of Paradiso*, Art Porters Gallery, Singapore (2018). Selected group exhibitions include ASYAAF, Hongik Museum of Art, Seoul, Korea (2021), Art Beijing at National Agriculture Exhibition Center (2018), Art Jakarta, Indonesia (2019), and Art Expo Malaysia (2019).



38

HOE SAY YONG

b. 1956

Four Seasons

signed (lower right)
acrylic on canvas
106 x 70cm (each), set of 4

PROVENANCE

Private collection, Selangor

RM 20,000 – 40,000

Known for his water ripple expressions, Hoe Say Yong creates tranquil compositions of undulating forms in his body of work. He sought to capture the effects of light and colour on the gentle water waves that evoke a sense of movement and serenity. In these paintings, the impression of the scene was created with brilliant strokes of red, purple, blue, and green hues, capturing the glimmer of light on the water surface.

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



M. SHAFARIN GHANI

b. 1981

The Ninth, 2011

signed (lower left)
 oil on canvas
 182 x 244cm (diptych)

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 25,000

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.





40

CH'NG HUCK THENG, DATO'

b. 1972

*Sky Blue Ground – To Break
New Ground, 2021*

signed and dated (lower right)
mixed media on canvas
81 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Ch'ng Huck Theng's style is a combination of Eastern methods and Western philosophy, merged with free-flowing aesthetic details. In *Sky Blue Ground – To Break New Ground*, lyrical green and blue hues glide over the surface of the canvas.

With a Bachelor and Masters in Commerce from Wollongong University, Ch'ng Huck Theng is a man wearing many hats – businessman, publisher, painter, sculptor and founder of CHTNetwork. As an artist, Ch'ng is famous for his contemporary bronze sculptures and abstract paintings that are collected by important art institutions (Ecole Nationale Superieure des Beaux-Arts in Paris, Singapore Art Museum, Hong Kong University Museum & Gallery, Shanghai Art Museum, and National Art Gallery Malaysia) around the world and presented as national gifts by the government of Malaysia. He was a recipient of the Asia Art Award 2010, presented by Korea Culture Art Research Institute in Seoul, Korea. He was a Member in the Board of Trustee of National Art Gallery Malaysia (2009-2011), and has been leading the Penang Art Society (the oldest art society in Malaysia) in recent years. This painting is part of the *Nyonya Ren – The Resurgence Of The Phoenix* by Ch'ng Huck Theng in June 2021, an online solo exhibition co-organised by Pinkguy Gallery and Affin Bank.

41

CH'NG HUCK THENG, DATO'

b. 1972

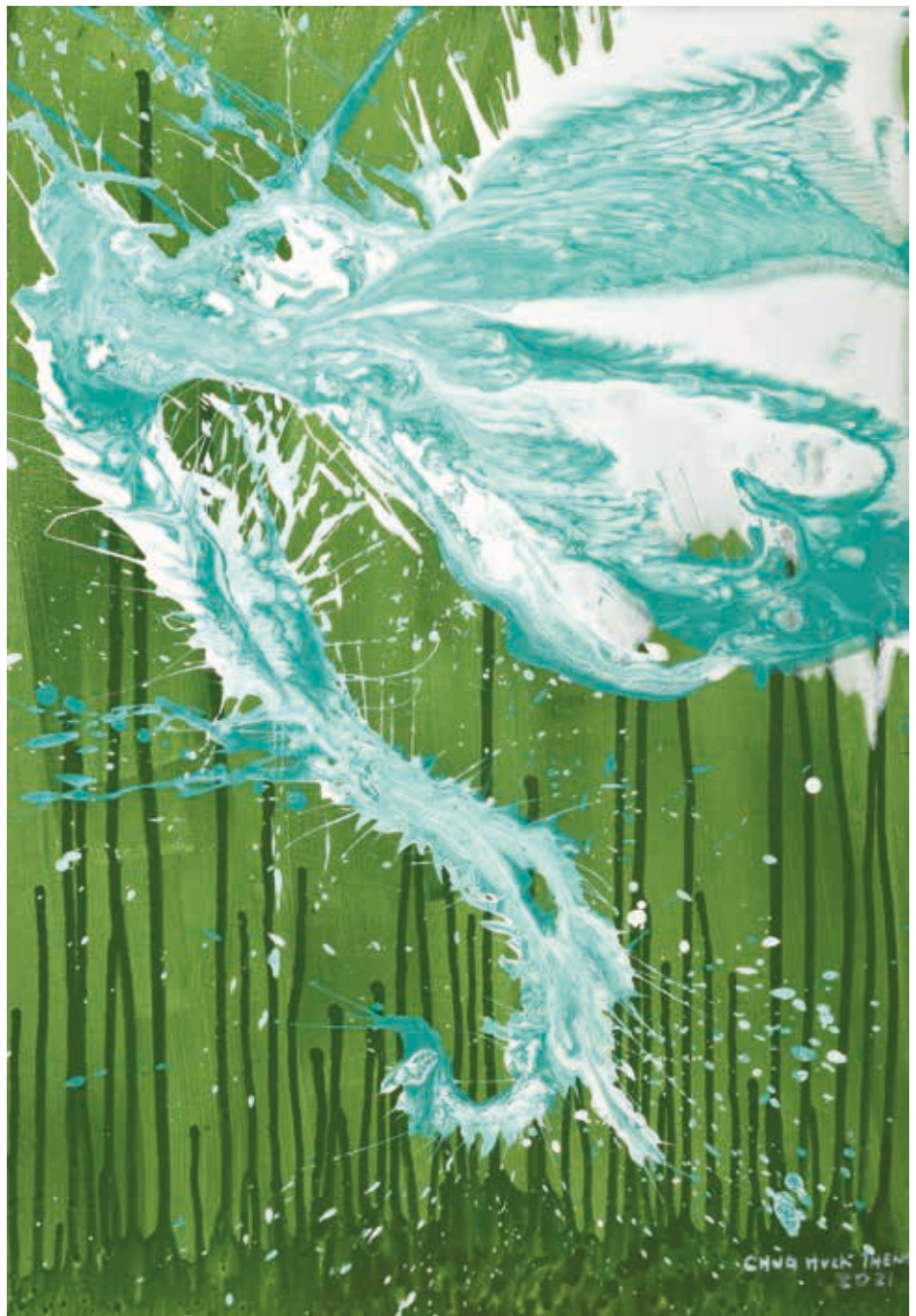
*Green Ground – Early Bird
Catches The Worm, 2021*

signed and dated (lower right)
mixed media on canvas
81 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000



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SOH BOON KIONG

b. 1966

The Scented Mountain After The Rain,
2012signed and dated (lower right)
acrylic on canvas
130 x 161cm**PROVENANCE**

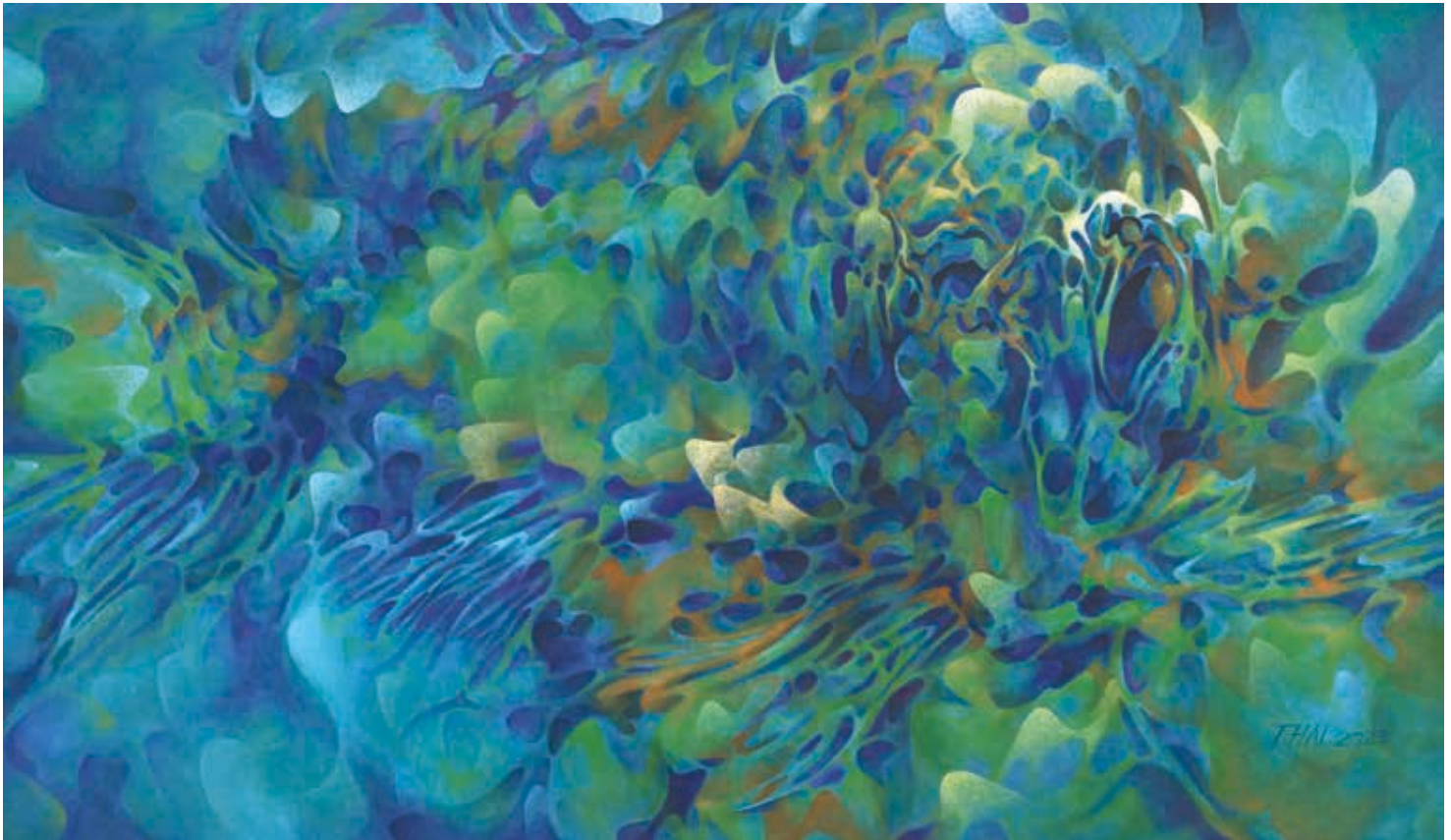
Private collection, Selangor

RM 16,000 – 26,000

Soh Boon Kiong is an acclaimed artist known for his mesmerising abstract paintings. His expressions are poetic and musical, inspired by the beauty of nature, changing seasons, Chinese calligraphy, and classical music. His lyrical compositions reflect optimism and endurance, reflecting the spirit of history and civilisations of humanity.

Soh Boon Kiong studied in Paris, France from 1988 to 1993. Through his studies at Beaux – Arts de Paris, France, he embraced the western way of making and looking at paintings. He was invited as Artist in Residence at University of Malaya from 2010 to 2014. His major solo exhibitions include Alliance Française, Kuala Lumpur, Malaysia (2022), Beirut Art Fair, Lebanon (2018), Institut Français de Maurice, Mauritius (2017), and Formosa Art Show, Taipei, Taiwan (2015). Since his first solo exhibition in 1990 at Empress Place Museum in Singapore, Soh has held numerous solo exhibitions in galleries, museums, and art fairs from Malaysia to New Zealand, Japan, Italy, Taiwan, Mauritius, Lebanon, and Russia.





43

YEOH KEAN THAI

b. 1966

Manifesting, 2023

signed and dated (lower right)
oil and acrylic on canvas
71 x 125cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Espoused, Pinkguy Gallery,
Kuala Lumpur, 2023

RM 9,000 – 15,000

Central to theme of Yeoh Kean Thai works are the importance of the preservation of the natural environment and sustainability. In *Manifesting*, Yeoh Kean Thai employed layers of fluid organic structures that are suggestive of a fish, hidden beneath the patterns. He had devised a special technique of modulating forms with lyrical shapes to create awareness about protecting the natural environment.

A graduate of Kuala Lumpur College of Art (1989-1992), Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Philip 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 Philip Morris award. The award-winning piece was tediously completed in 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 namely Truth & Fiction Are Not Strangers, Tribes Gallery, New York, USA (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).

44

ISMAIL LATIFF

b. 1955

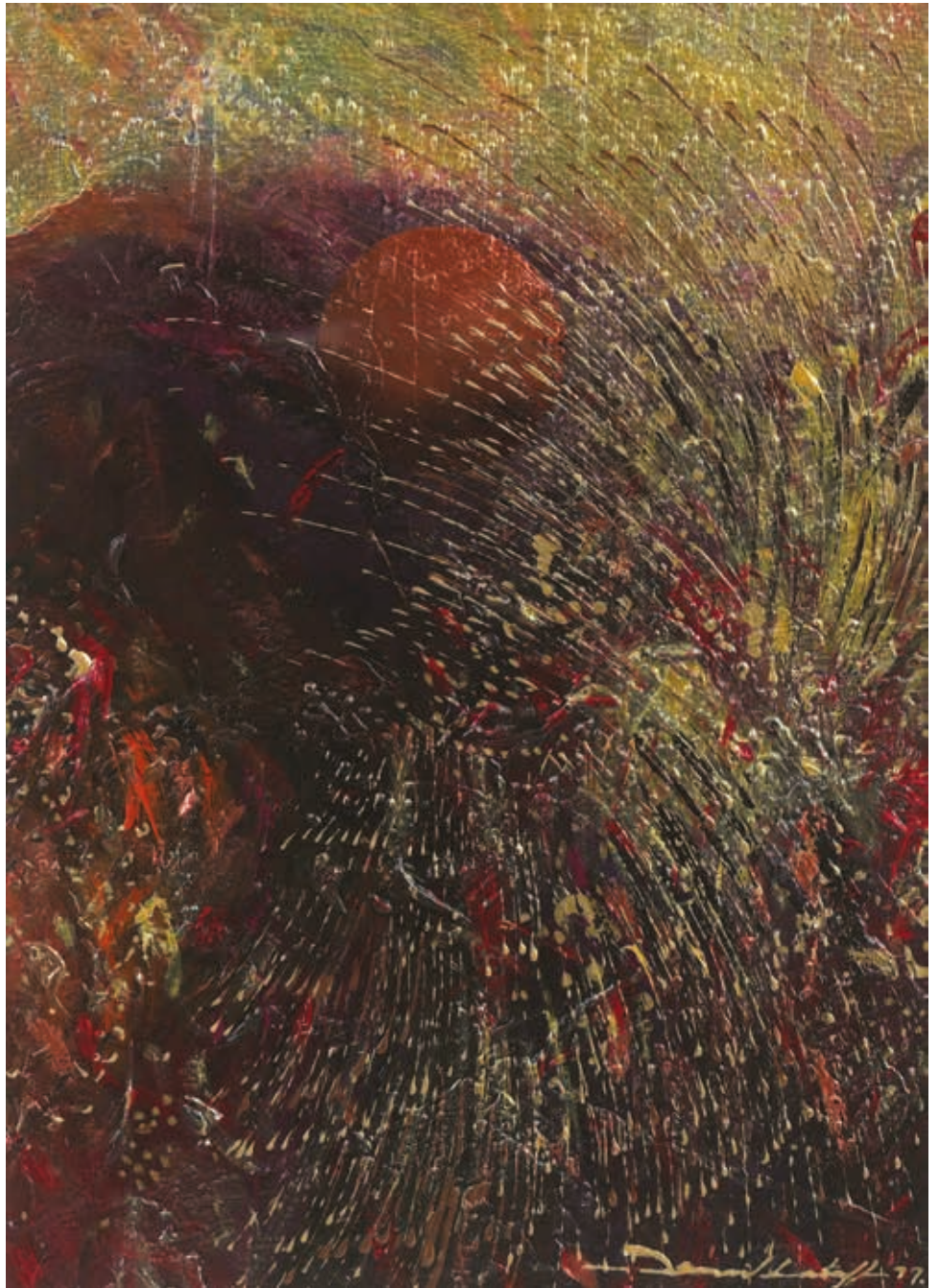
Tarian Bulan Malam Merah III,
1997

signed and dated (lower right)
mixed media on paper
38 x 28cm

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,600



Known for his personal style characterised by a dreamlike ambience and vigorous brushstrokes, Ismail Latiff sought to express the beauty and harmony of the natural world. *Tarian Bulan Malam Merah III* presents an ethereal night landscape created by the artist's imagination. The top of the composition features a brightly coloured moon that has emerged from the darkness, accompanied with dynamic swirling forms.

Ismail Latiff graduated with a Diploma in Art and Design from Mara Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by 5 others such as Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (2008). He participated in a group exhibition titled The Prayer organised by NN Gallery in 2012 and his work was featured at the Affordable Art Fair, Singapore in 2014. Ismail's collectors include individuals, corporations, galleries, national and international museums.

C.N. LIEW

b. 1975

A Dialogue With J. M. W. Turner, 2015

signed and dated (lower right)

mixed media on metal

110 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 180,000

A centrifugal-scape funneling to, or receding from, a centrepiece in the vein of a Turner, not the placid one full of atmospherics but that more unruly and unrestrained more akin to Turner's *Snow Storm, Avalanche and Thunderstorm* (1836-1837), *Snow Storm* (1812), *Shipwreck* (1805) and *The Deluge* (1805). And all rendered with the vehement swirls as would a Zao Wou-ki. A touch of transcendental East-West fusion by the Hong Kong-based Kuala Lumpur-born C.N. Liew, who also paints in Chinese ink.

C.N. Liew is mentored by the Zen master Rev Bo Yuan a.k.a. Paik Wan and the modernist Chinese brush artist Liu Kuo-sung. He had won the Special Award for his Surrealligraphy, fusion of Western Surrealism and Chinese Calligraphy, in the Seoul Calligraphy Biennial in 2005, and has been featured in international fairs such as Hong Kong Art Fair (2011), Art Basel and Art Miami (2012) and Kunming Art Biennial (2023). A painter-calligrapher cum sculptor he had a solo called *Beyond The Borders* at the National Art Gallery, Kuala Lumpur, in 2020.

C.N. Liew, a pioneer of contemporary ink from Southeast Asia, was born in Kuala Lumpur, Malaysia. Liew is the first artist whose contemporary calligraphy works have been collected by the National Palace of Malaysia. In 2016, Asia Week named C.N. Liew as the "World Outstanding Young Leaders Award" winner for his contribution in art.

Liew's creations imbue Zen and philosophical elements as well as a fusion of traditional and contemporary aesthetics. He works with a variety of media including ink, calligraphy, acrylic, watercolour, sculpture and has collaborated with other artists from different fields, incorporating his art in contemporary dance, musicals and fashion.

The National Art Gallery of Malaysia has presented "C.N. Liew: Beyond The Borders" in 2020. Liew was the first contemporary ink art artist to be invited to present a solo exhibition at the National Art Gallery Malaysia. Liew's works are in the collection of the National Art Gallery, National Palace of Malaysia, University of Cambridge, Peking University, Xiamen University (Universitas Amoiensis), Embassy of the People's Republic of China, Tokyo Fuji Art Museum, Fo Guang Shan Buddha Museum in Taiwan, The Academy of Contemporary Ink Art of Shanghai Institute of Visual Arts and many important private collections across Asia, Europe and the United States. Various renown archives such as Asia Art Archive, National Art Gallery Malaysia Artist Archive and Beijing KuArt also documented and featured his works.

Liew has been featured prominently for the past 20 years by various media platforms and journals showcasing his evolving creativity. Since his journey in 2000 to date, his works have been featured across more than a hundred publications in various media. In November 2022 to January 2023, Liew presented an exhibition "C.N. Liew: Rocks From Yon Hills" at Clare Hall, University of Cambridge in the United Kingdom, debuting his "The Rocks" series in Europe. Furthermore, Liew's "Beyond The Border" and "The Great Refinement" series are featured at the Kunming Art Biennale in China, a highly established academic event that showcases major works by the most prominent artists from around the world.



AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.) – Rumbia Dan Ilalau,
1992

signed and dated (lower left)
mixed media on canvas
112 x 107cm

PROVENANCE

Private collection, Kuala Lumpur

RM 88,000 – 150,000

The odd conjunction of the rumbia, a sago palm, and the irritably thorny ilalau makes an allegory of life with its blessings and travails. Rumbia represents life's sustenance, a staple food rich in carbohydrates taking some 8 to 15 years to mature, indicating a tedious process of industry, while ilalau is prickly sharp and hamper movement if stuck on clothes. Rumbia can be grown on non-arable land. Life, where Awang Damit Ahmad came from, in a small fishing village and farming community called Kuala Penyu, is tough but stoically bearable. So here, ilalau represents the harsh challenges of weather and land. The composition is infused with a lot of ash grey, but there seems to be a pesta or festival going on with red and blue flotsams on the bottom, with the middle core sprouting with triangular shapes and organic circles. This painting is from Awang Damit Ahmad's seminal series, *Essence Of Culture (E.O.C.)* or *Intipati Budaya*, which had a mesmerising spell between 1985 to 1995.

Awang Damit Ahmad has made a quantum leap from a late-starter at 27 to one of Malaysia's successful artists today. The *E.O.C.*, a heart-aching tale of farmers and fishermen and the struggle between Man and Nature, was first shown in Shenn Gallery in Singapore in 1994. He first got noticed when he was selected among the country's elite artists in the Contemporary Paintings of Malaysia exhibition in Pasadena, the United States, in 1988. His career got a big fillip when he won the Major Award and also a Consolation Award in Salon Malaysia III in 1991. This came on the back of the 1984 Bakat Muda Sezaman, 2nd Prize in the Malaysian Bank Association art competition (1988), the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. Awang Damit graduated with a Masters at the Catholic University in Washington, United States, in 1990. He was also a senior academician, retiring from the Universiti ITM in May 2011 as Associate Professor.



AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.) – Piai Dan Rumbia,
1994

signed and dated (verso)
mixed media on canvas
76 x 62cm

PROVENANCE

Private collection, Kuala Lumpur

RM 42,000 – 65,000

In *E.O.C. Piai Dan Rumbia*, Awang Damit reconfigures an assemblage of forms derived from nature such as the sago tree, presenting a visual memoir of the recollections in his life. His work touches on remembrance of things past, and memories rooted in the daily lives of farmers and fishermen. Ooi Kok Chuen notes that “In this miasma of memory, this pall of intervening time, is re-created the essence of the localness of a time and place in self, of tamarind-scented images of things natural and man-made, yet existing in a symbiotic whole.” In this series, the key message: mankind overcome challenges and hardship, making an honest living.

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, region, purpose and people. A relatively late starter in art at the age of 27, he first studied at the Mara Institute of Technology, where he was Best Student, before getting his Masters at the Catholic University in Washington, USA (1989-1990). He catapulted into top-artist status when he not only won the 1st Prize but also the Consolation Prize in the hugely coveted Salon Malaysia III at the National Art Gallery. It was for his *Nyanyian Petani Gunung* (now in the Petronas collection). He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. His international exhibitions include the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He also excelled as lecturer at Universiti ITM until May 2011, when he retired to go full time into Art. Prices of his artworks often soar high in auction houses locally and abroad. His solo exhibitions include Garismega New Journey, Art Stage Singapore 2017, Special Tribute: Awang Damit Ahmad, Art Expo Malaysia 2017. His latest solo, *Estetika Timur – Rentas Sempadan* (co-organised by Henry Butcher Art Auctioneers) was held at Art Seasons, Singapore in November 2024.



AWANG DAMIT AHMAD

b. 1956

Iraga, 2006

signed and dated (verso)

mixed media on canvas

100 x 91cm

PROVENANCE

Private collection, Selangor

REFERENCE

Awang Damit Ahmad 1985-2015: bioRETRO
(Pantau IRAGA, 2015)

RM 40,000 – 65,000

The winds blowing from China and Japan to the northern part of Borneo are neither cold nor chilly. They are hot, sweltering and even the sea surface water is hot. What fish would brave to swim in the upper regions this February and March, the cruellest months?

“Over the South China Sea, the monsoons are generated by the low-pressure troughs in the intertropical convergence one which moves North or South following the sun through the seas.” Reference: www.travelcentre.com

Awang Damit Ahmad, who grew up experiencing all the hardships of an inclement weather in Kuala Penyu in Sabah before he becomes a famous artist, captures this episode of life of farmer and fisherman in his series, *Iraga*, roughly from 2003 to 2011. *Iraga*, in the Bruneian Malay language, means ‘North Easterly’. Dry, desiccated land, starved of water and parched from the hot winds. Great expanse of white like blisters on farmland. The fishermen, out at sea, sweating profusely from the coarse long-sleeved clothings he have to keep on, to shield from the ‘chill’ and yet to prevent sun-burnt.

A relatively late starter in art, at the age of 27, Awang Damit studied for his BFA at the Universiti ITM, winning the Best Student Award in 1983. He was selected for the major Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988, with all the Who’s Who in Malaysian Art. In 1988, he won the 2nd Prize in the Malaysian Bank Association art competition. He obtained his Master’s in Fine Art at the Catholic University in Washington, USA, 1989-1990. He won Malaysia’s biggest art prize, the 1st Prize in the Salon Malaysia III organised by the National Art Gallery, Kuala Lumpur, for his work, *Nyanyian Petani Gunung* (now in Petronas Collection).



SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Mindscape, 1991

signed (verso)
acrylic on canvas
126 x 116cm

PROVENANCE

Private collection, Kuala Lumpur

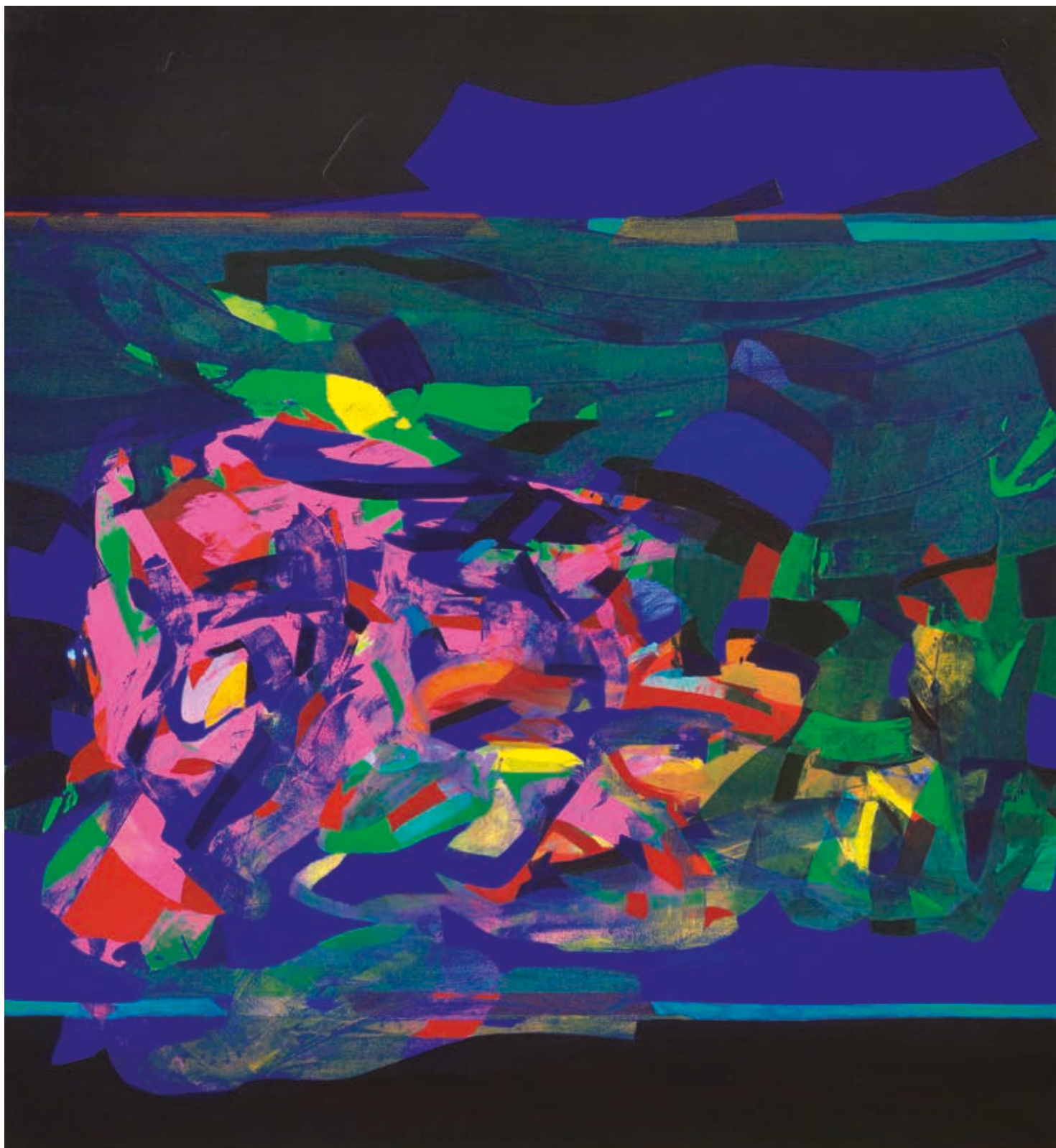
ILLUSTRATED

Pancawarna: Karya Pilihan 1990-2012 Selected Artworks,
Balai Seni Visual Negara, Malaysia, 2013, p. 83

RM 65,000 – 90,000

The mind wanders relentlessly, inexorably, into areas of nebulous shapes and in motley colours, large and small, and even across demarcated terrains, with the constellations of irregular blobs captured in a static stasis. *Mindscape* is Dato' Sharifah Fatimah Zubir's artistic perambulations, as did others as a ruminative foray, like those by Datuk Ibrahim Hussein, Latiff Mohidin and Dato' Tajuddin Ismail. Everything looks so busy, with judicious overlaps here and there, with the eye taken on a wild goose chase by coloured walking sticks.

Dato' Sharifah Fatimah, at 77, has grown immeasurably in stature as a pioneering batch of Fine Art students graduating from the Mara Institute of Technology (ITM), now a university. She is rightly dubbed the First Lady of Malaysian Abstraction having had her art education also at Reading University, England, and Pratt Institute, USA. Accolades like the Major Award in the Salon Malaysia 1979, the Minor Awards in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) Award in 1981, and 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran in 2003, boost her credentials. In 2006, she was conferred the Datoship by the Sultan of Kedah.





50

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Hymns Of The Earth II, 1996

acrylic and modelling paste
on canvas panel
44 x 60cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 22,000

Dato' Sharifah is one of the most successful female artists working in the domain of abstract painting. Her bold and forceful strokes are combined with refined textures resulting in a unique surface quality. The technique of using modelling paste on canvas for its textural quality was inspired by the Indonesian artist A.D. Pirous. In *Hymns Of The Earth II*, captivating nature inspired forms were carefully balanced to achieve a harmonious composition.

As the first batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971, Dato' Sharifah Fatimah served notice of her huge potential when she won the hugely coveted Major Award in the 1979 Salon Malaysia, though she had clinched the Minor Award in the Malaysian Landscape competition in 1972, the year she held her first solo in Singapore. In 1981, she won a Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. Her career path was simply astonishing. Upon graduation from ITM, she achieved her BFA at Reading University, England in 1976, and an MFA at Pratt Institute, New York, in 1978, under the JDR III Fund fellowship. Her international accolade was a 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. In 2006, the Sultan of Kedah conferred a Dato'ship on her.

51

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Greengold 4, 1992

acrylic and modelling paste on paper
38 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



One of the most renowned abstract artists in Malaysia, Dato' Sharifah Fatimah has developed a unique method of creating distinct forms with the use of acrylic and modelling paste. Characteristic of the artist's style, *Greengold 4* is created with intuitive brushstrokes and radiant green hues that evoke a sense of harmony and serenity.

As the first batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971, Dato' Sharifah Fatimah served notice of her huge potential when she won the hugely coveted Major Award in the 1979 Salon Malaysia, though she had clinched the Minor Award in the Malaysian Landscape competition in 1972, the year she held her first solo in Singapore. In 1981, she won a Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. Her career path was simply astonishing. Upon graduation from ITM, she achieved her BFA at Reading University, England in 1976, and an MFA at Pratt Institute, New York, in 1978, under the JDR III Fund fellowship. Her international accolade was a 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. In 2006, the Sultan of Kedah conferred a Dato'ship on her.

ABDUL LATIFF MOHIDIN

b. 1941

Gelombang 92, 1992

signed and dated (lower right)

mixed media on paper

25.5 x 16.3cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 35,000

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

~ Abdul Latiff Mohidin, *The Journey to Wetlands and Beyond*

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

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

Reference

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

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

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

The Journey to Wetlands and Beyond, Singapore Art Museum, 2009.



IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1994

signed (lower right)
mixed media on paper
11 x 6cm (each), set of 2

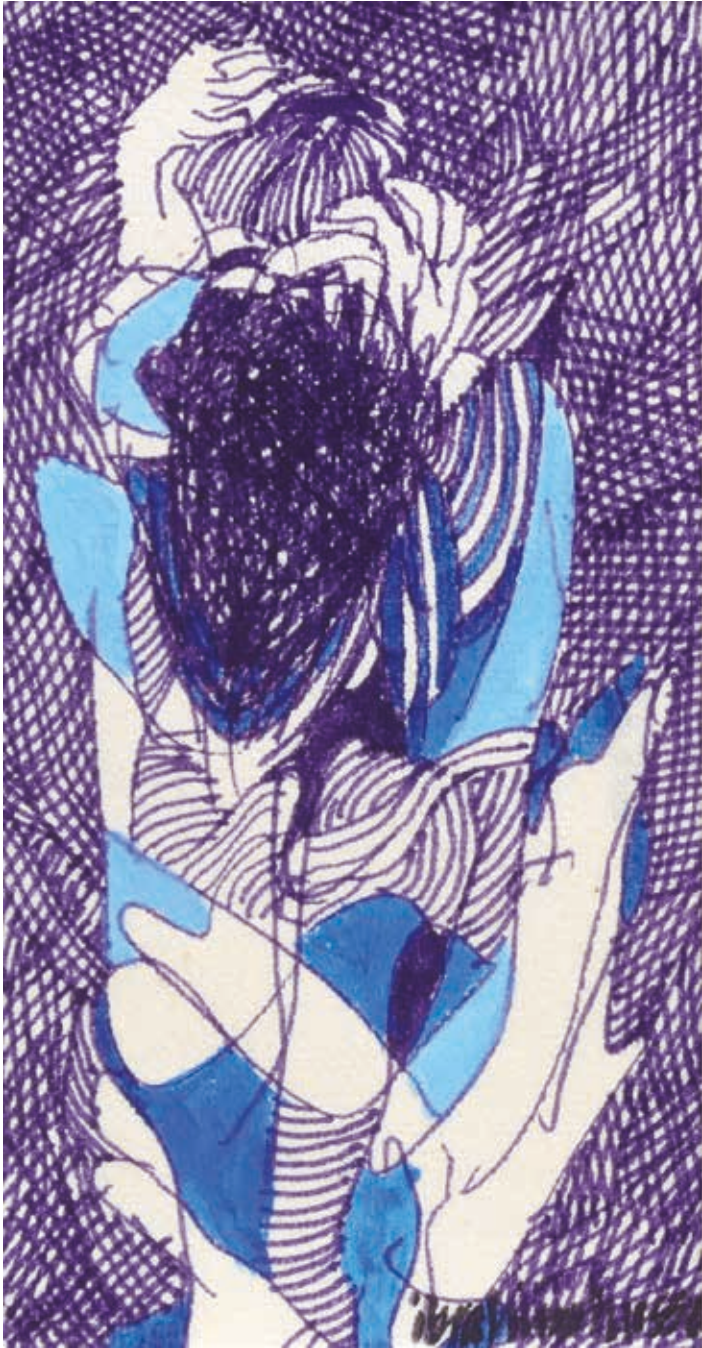
PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

On offer are a pair of small miniatures by Datuk Ibrahim Hussein. In these works, Datuk Ib's attention to detail is conveyed through the lyrical shapes, merged with a network of lines in the background carefully synthesized to form a balanced whole. Within the concentration of nebulous floating structures, dynamic shades of pure colour were integrated to create a sense of depth.

Without doubt, Datuk Ibrahim Hussein is one of the most extraordinarily gifted artists of Malaysia, world-class. Shown with the century's greatest artists, Andy Warhol and Salvador Dali in a tripartite best-of-the-world representing Asia-America-Europe in Kuwait in 1977; a global Crystal Award recipient given by the World Economic Forum in 1997; and the first Malaysian taking part in the Venice Biennale under the aegis of the Smithsonian Institute Workshop programme in 1970. Other outstanding awards are the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). A three-time Datuk honorary, he was accorded a Retrospective by the National Art Gallery in 1986, and made the Anugerah Tokoh Melayu Terbilang (2007). He had, together with his wife Datin Sim, organised the Langkawi International Festival of Arts at his museum in Langkawi in 2000, and the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.



IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1994

signed; signed and dated (lower edge)

mixed media on paper

11 x 6cm; 9.5 x 5.5cm, set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

A pair of smallies, miniatures if you like, which to Datuk Ibrahim Hussein made quick work done with spontaneity and alacrity. Quick lines here and there on top, and for the base either a flimsy trellis like a makeshift fence or the line-strobe composition floating in ambiguous space or emerging from nebulous aqueous space. The lines manifested as a dot that goes for a walk, mostly in tandem and in a curvilinear drive. Despite the small size, in pairs, well, it completes them.

Without doubt, Datuk Ibrahim Hussein is one of the most extraordinarily gifted artists of Malaysia, world-class. Shown with the century's greatest artists, Andy Warhol and Salvador Dali in a tripartite best-of-the-world representing Asia-America-Europe in Kuwait in 1977; a global Crystal Award recipient given by the World Economic Forum in 1997; and the first Malaysian taking part in the Venice Biennale under the aegis of the Smithsonian Institute Workshop programme in 1970. Other outstanding awards are the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). A three-time Datuk honorary, he was accorded a Retrospective by the National Art Gallery in 1986, and made the Anugerah Tokoh Melayu Terbilang (2007). He had, together with his wife Datin Sim, organised the Langkawi International Festival of Arts at his museum in Langkawi in 2000, and the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. He had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.



55

JOLLY KOH

b. 1941

Road To Malacca, 1999

signed and dated (lower right)

oil on canvas

66 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Jolly Koh, 2008 (Maya Press), p.103

RM 45,000 – 80,000

A luscious landscape stretching from ear to ear with the 'Road To...' kicker. To Malacca, To Ipoh, To Cameron... It's the journey on the highway, not the destination, where an imprint of a disappearing, passing image registers with poetic charm, recollected in tranquility at home or a makeshift studio. On top a hillier stretch in moss cadmium green mixture with the plain busking in golden yellow hues. To Dr. Jolly Koh, the enjoyment or exhilaration of art is in its intrinsic beauty and the celebration of human values. On record, there's one other in similar vein with the same title, but measuring 93cm x 112cm, and dated 1997 (Jolly @ 83, p.212), with the emphasis on the wavy red clouds in the sky. Such trademark panorama is evident in works like *Adelaide Morning* and *Malacca Sunrise* painted in years thereabouts.

Dr. Jolly Koh is an eternal pilgrim of Beauty, a voluptuary of colours on canvas, and in mind, a sharp brash intellectual. His tutelage had stood him well: Hornsey College of Art, London; London University's Institute of Education; Indiana University, United States (MSc, Ed.D, Masters). In 2017, he celebrated 60 years of painting in a late-survey exhibition organised by Henry Butcher Auctioneers. He was given his first solo at the age of 16 at the British Council Kuala Lumpur in 1957. One of the Magnificent 7 of Malaysian Art in the GRUP exhibition in 1967, and Re-GRUP in 2017. His latest solo Jolly @ 83: An Exhibition Of Recent Paintings By Jolly Koh (organised by Henry Butcher Art Auctioneers) in November 2024 received good responses.





56

SUZLEE IBRAHIM

b. 1967

Movement Series:
Playing The Flame, 2000

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Abstract painter Suzlee Ibrahim gains inspiration from travelling the globe. His gestural paintings focus on the relationships between dynamic brushstrokes and colour, conveying the impressions of his thoughts. In *Movement Series: Playing The Flame*, Suzlee creates a dynamic palette bestowed with richly layered primary colours of blue, red and yellow which move elegantly across the canvas. Suzlee imbues the canvas with lyrical movement through his emotive brushwork.

Suzlee Ibrahim graduated from the Mara Institute of Technology in 1987 but started lecturing in his alma-mater from 1993 to 2009 (part-time 1993-1996), after a stint in advertising. He has retired from the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



57

SUZLEE IBRAHIM

b. 1967

Red Sakura Series:

Sakura In Waiting, 2007-2008

signed and dated (lower left)
oil and acrylic on canvas
76 x 106cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Suzlee Ibrahim has done several memorable series, but his *Sakura Series* seems to capture the imagination most. The composition is created with a palette of red, blue, and white forms, reinforced with forceful black strokes. A profusion of bold colours was employed to showcase rhythmic movement.

Suzlee Ibrahim graduated from the Mara Institute of Technology in 1987 but started lecturing in his alma-mater from 1993 to 2009 (part-time 1993-1996), after a stint in advertising. He has retired from the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.

RAFIEE GHANI

b. 1962

Nubia, 2003

signed (lower right)
mixed media on canvas
117 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

In *Nubia*, an intriguing interplay of abstractions was accompanied by his distinctive colour palette. In this pictorial abstraction, Rafiee highlights the effects of textures in an invigorating palette of blue, red, green and yellow hues. One of Africa's earliest civilisations, the ancient region of Nubia is located along the Nile River. Nubia was known as the land of the bow, as the people from that region were skilled in archery. In ancient times, Nubia was known for its supply of gold.

Rafiee Ghani is one of the most well-travelled and cosmopolitan artists, on land, traversing Central and Western Asia, besides Europe and the United States, all adding to his visual colour bank which he synthesizes in his works. He studied overseas first, at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma, Mara Institute of Technology, 1985 (majoring in Printmaking trained under Ponirin Amin). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His accolades include the Minor Award in the Salon Malaysia (1991) and twice in the Young Contemporary Artists competition (1984 and 1985). He also won 2nd Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at local and foreign auction houses in recent years. Rafiee was featured for a month at the prestigious Nou Gallery, Taipei in 2018. His solo exhibition in 2022 titled *Overland* (jointly organised by Henry Butcher Art Auctioneers) was held at Galeri Prima, Kuala Lumpur.





Rivers are commonly known as a symbol of life, even a source of inspiration with the depiction of a stream of thought or consciousness, or purifying properties as seen using white hues. The flow of gentle ripples of water radiates with soft movement across the canvas. In many cultures, rivers are associated with concepts of renewal and powerful energy.

59

RAFIEE GHANI

b. 1962

Stream, 2004

signed (lower right)
mixed media on canvas
117 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

Rafiee Ghani is one of the most well-travelled and cosmopolitan artists, on land, traversing Central and Western Asia, besides Europe and the United States, all adding to his visual colour bank which he synthesizes in his works. He studied overseas first, at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma, Mara Institute of Technology, 1985 (majoring in Printmaking trained under Ponirin Amin). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His accolades include the Minor Award in the Salon Malaysia (1991) and twice in the Young Contemporary Artists competition (1984 and 1985). He also won 2nd Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at local and foreign auction houses in recent years. Rafiee was featured for a month at the prestigious Nou Gallery, Taipei in 2018. His solo exhibition in 2022 titled *Overland* (jointly organised by Henry Butcher Art Auctioneers) was held at Galeri Prima, Kuala Lumpur.



60

RAFIEE GHANI

b. 1962

Yellow River, 2004

signed (lower right)
mixed media on canvas
117 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

In *Yellow River*, the entire surface is painted in a smooth chromatic yellow colour intercepted with an interplay of dynamic forms. The idea of continuity, flow, and sustenance is reflected through a delicate balance of abstract shapes that convey energetic movement. The river that flows through the earth's surface provides sustenance to the flora and fauna that lives near it, shaping the surrounding terrain.

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Rafiee Ghani celebrates the interactions of colours and forms in this exuberant work. In *Red River Valley*, Rafiee experiments with a complex interplay of shapes and elements, achieved through layers of mixed media. Rafiee's interest in colour and relationships of forms is revealed through his dynamic compositions.

61

RAFIEE GHANI

b. 1962

Red River Valley, 2004

signed (lower right)
mixed media on canvas
117 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

Rafiee Ghani is one of the most well-travelled and cosmopolitan artists, on land, traversing Central and Western Asia, besides Europe and the United States, all adding to his visual colour bank which he synthesizes in his works. He studied overseas first, at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma, Mara Institute of Technology, 1985 (majoring in Printmaking trained under Ponirin Amin). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His accolades include the Minor Award in the Salon Malaysia (1991) and twice in the Young Contemporary Artists competition (1984 and 1985). He also won 2nd Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at local and foreign auction houses in recent years. Rafiee was featured for a month at the prestigious Nou Gallery, Taipei in 2018. His solo exhibition in 2022 titled *Overland* (jointly organised by Henry Butcher Art Auctioneers) was held at Galeri Prima, Kuala Lumpur.



62

RAFIEE GHANI

b. 1962

Night-Walk, 2013

signed & dated (lower left)
watercolour on paper
66 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

A night scene captured by Rafiee Ghani, replete with a variety of bright colours that is characteristic of his style. In *Night-Walk*, Rafiee captures the vibrancy of the pulsating forms. Executed with swift brushwork, the natural foliage shapes and strips in pink, purple and blue are woven together to create a dreamlike pattern.

Rafiee Ghani is one of the most well-travelled and cosmopolitan artists, on land, traversing Central and Western Asia, besides Europe and the United States, all adding to his visual colour bank which he synthesizes in his works. He studied overseas first, at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma, Mara Institute of Technology, 1985 (majoring in Printmaking trained under Ponirin Amin). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His accolades include the Minor Award in the Salon Malaysia (1991) and twice in the Young Contemporary Artists competition (1984 and 1985). He also won 2nd Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at local and foreign auction houses in recent years. Rafiee was featured for a month at the prestigious Nou Gallery, Taipei in 2018. His solo exhibition in 2022 titled *Overland* (jointly organised by Henry Butcher Art Auctioneers) was held at Galeri Prima, Kuala Lumpur.

WONG PERNG FEY

b. 1974

Luminous Pink #4, 2014

signed and dated (verso)

oil and enamel on canvas

144 x 128cm

PROVENANCE

Private collection, Singapore

RM 22,000 – 38,000

A soothing field and feel of lighter lime green in uneven application, and for the flourish, broken cascades of pink, dripping and slightly slanted for interloping transgression, or intrusion. Pink, a mixture of passionate red and opaque white that exudes love, affection, softness, comfort, tenderness, devotion, and even femininity. Healing and therapeutic, of change and transition. This work was shown in Wong Perng Fei's solo exhibition, *Equilibrium*, at RKFA Kuala Lumpur in August 2014.

Wong Perng Fey made his debut with VWFA, in 2000, and has been regularly featured in RKFA since 2010 with solos like *New Life*, *Recent Works* and *Equilibrium*. He had also solos in Jakarta (Vivi Yip Art Room, *Role Play*, 2009; Slot Gallery, 2010, *I'll Wait For You To Come Back*), Beijing, where he is based (798 Art Zone, 2012, *The Other Shore*; Art Seasons, 2014), Hong Kong (2015, *Tonight The Light Is Almost Sweet*), and Singapore (RKFA, *The (Un)-related Sceneries*). On the international art fairs, he had taken part in Beirut and Malaysia (2011), and Art Stage Singapore 2013. After graduating from the Malaysian Institute of Art, Kuala Lumpur in 1998, he took part in the Rimbun Dahan art-residency in 2002.





64

WONG PERNG FEY

b. 1974

Untitled, 1999

mixed media on plywood
52 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Wong Perng Fey has been touted as a contemporary landscape artist, playing with atmospheric and chromatic hues and textural nuances, often in ambitious large-format works. His landscapes are not the picturesque types or filled with soaring paeans of rarefied peaks, but one full of character, though lolling between abstract and realism, and raw beauty. They are transient like the humans passage, and often, there is little suggestion even of human habitation, though there is of human intervention.

Wong Perng Fey graduated with a Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1998, and was Rimbun Dahan's resident artist in 2002. His first solo was at VWFA in 2000 and had several solos at RKFA including Equilibrium in 2014 and Impetus in January 2018. He took part in Art Stage Singapore 2015, Beirut Art Fair 2011 and Art Expo Malaysia 2011. Among his overseas shows were Role Play (Vivi Yip Art Room, Jakarta, 2009), I'll Wait For You To Come Back (Slot Gallery, Sydney, 2010), The Other Shore (798 Art Zone, Beijing, 2012), Equilibrium (Art Seasons, Beijing, 2014) and Tonight The Light Is Almost Sweet (Hong Kong, 2015).



65

KHOO BOON WANT

b. 1969

Untitled (Element), 1997

signed and dated (recto)

oil on canvas

41 x 45cm (each), set of 5

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,000

The works of Khoo Boon Want express his fondness for nature, and memories of childhood and family in the rubber estate business. These memories include catching fish in the stream and top spinning. In *Untitled (Element)*, painterly swathes of earthy tones, interspersed with white and grey hues create a dynamic whole.

Khoo Boon Want graduated from the Malaysian Institute of Art with a major in ink painting. He is a recipient of the Young Contemporary Chinese Ink Painting award. He has participated in exhibitions such as the Periphery Installation Art Exhibition, Visual Essences Exhibition by Petronas Gallery, Notthatbalai Art Festival by Lostgens, Penang Clan Jetties Art Festival, Pelita Hati Gallery of Art and Ayoma Art Gallery. His solo exhibition was organised by Oriental Art and Cultural Center KL in 2019.



66

TANG TUCK KAN

b. 1934 - 2012

Untitled, 1966

signed and dated (lower right)
oil on canvas
81 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

An orchestration of fluid and organic lines in colourful hues were carefully arranged by the artist to form a balanced image. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesized into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious St. Martin's School of Art in London, UK.



67

TANG TUCK KAN

b. 1934 - 2012

Untitled, 1977

signed and dated (verso)
acrylic on canvas
152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 24,000

A striking optical illusion was created with the placement of well-defined squares in an assortment of colours and sizes, emphasising the play of geometric shapes. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesized into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious St. Martin's School of Art in London, UK.



68

TANG TUCK KAN

b. 1934 - 2012

Homage To The Square, 1997

signed and dated (lower right)
emulsion paint on canvas
141 x 113cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

The artist presents a homage to Russian Avant Garde artist Kazimir Malevich's suprematist Black Square (1915), which has liberated art from the classical functions of representation and mimesis, concentrating purely on the relations of line, shapes and colours. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesised into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious St. Martin's School of Art in London, UK.

69

FENDY ZAKRI

b. 1982

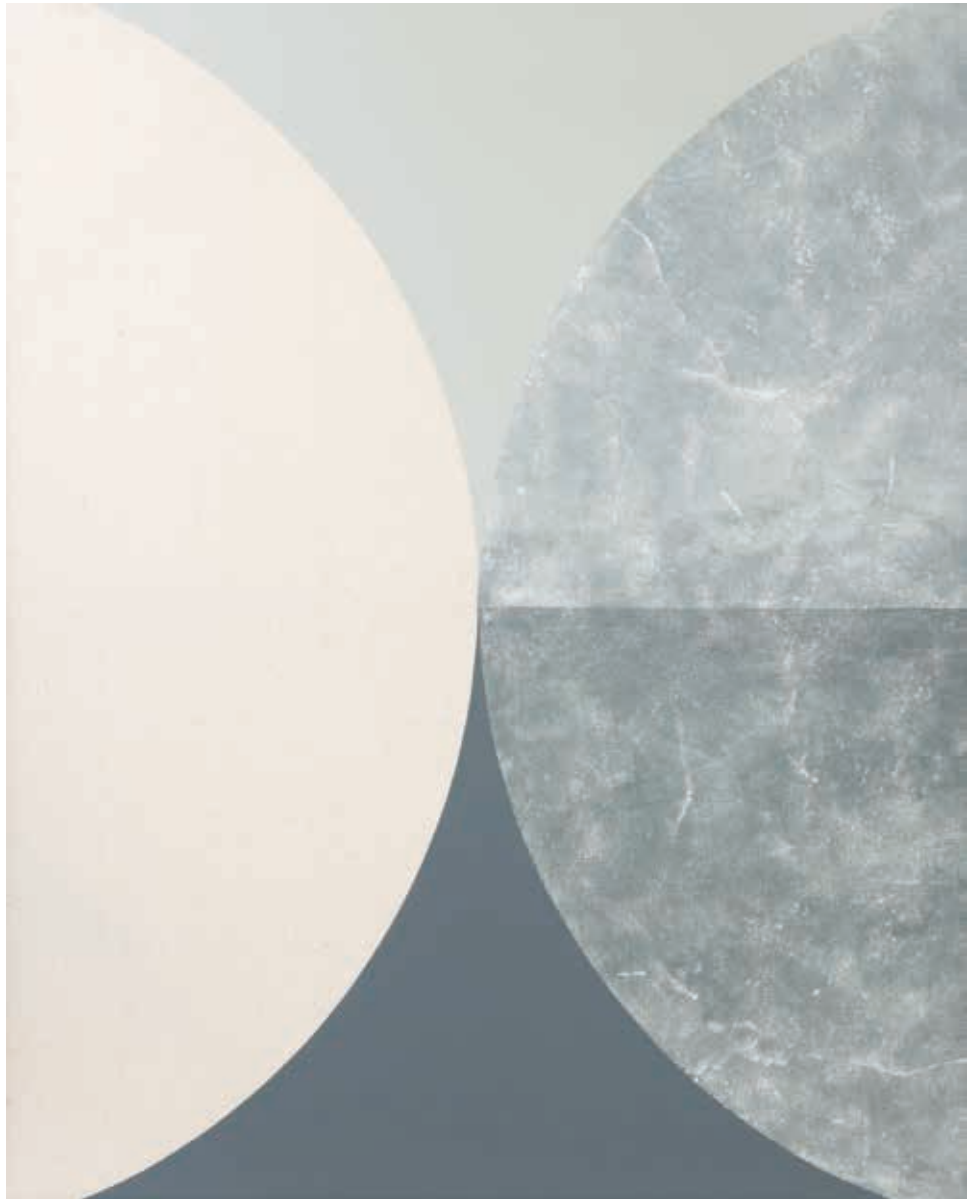
Bulan Terang, 2021

signed and dated (verso)
acrylic on canvas
152 x 122cm

PROVENANCE

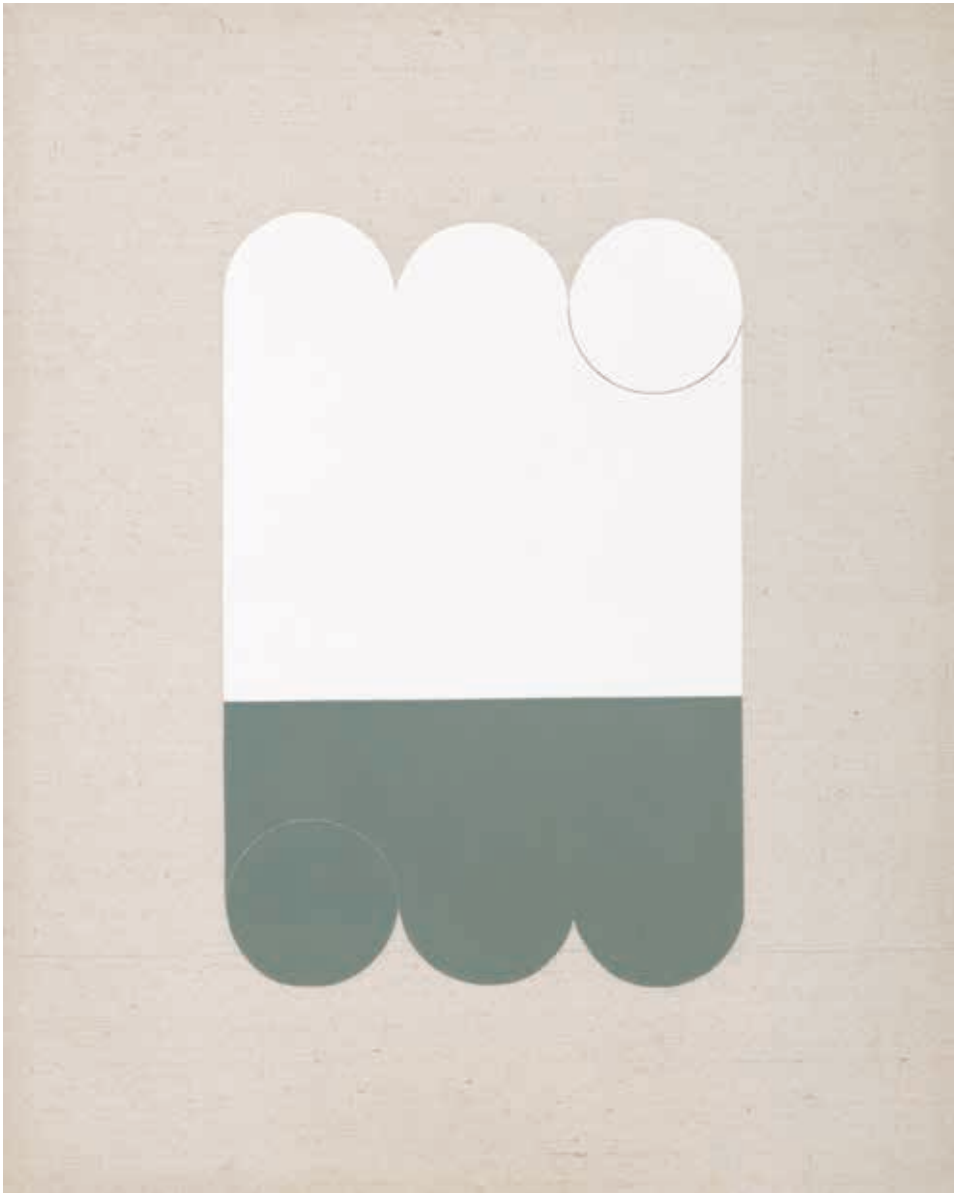
Private collection, Selangor

RM 8,000 – 14,000



Fendy Zakri's works follow a minimalist artistic path. Exploring geometric forms, the artist is settled in creating art that contains more self-searching and deep reflection. Rendered in cool tones, the abstraction features semicircles reminiscent of the moon.

Fendy Zakri, a self-taught artist who's an engineer by training, won the Incentives Award in the Mekar Citra Gallery in Shah Alam in 2013 and was a resident artist at the Beranda Art Colony in Langkawi. He was given two solo exhibitions by Richard Koh Fine Art (Kuala Lumpur) namely Seeing The Unseen and Hyphen Jocund in 2014 and 2016 respectively. He was a finalist in the Malaysia Emerging Artists Award in 2011. He graduated with a Diploma in Civil Engineering at the Engku Omar Polytechnic in Ipoh, in 2003. He believes that "the thought behind an artwork is more important than the skills in creating it." His solo Moonlight Fragment was held at Taksu KL in 2019. In 2021, his works were exhibited in Seoul, South Korea. In 2022, his artworks are in the ELSE Hotel & Retreat in Kuala Lumpur, Malaysia.



70

FENDY ZAKRI

b. 1982

Peralihan, 2020

signed and dated (verso)

acrylic on canvas

76 x 61cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

Fendy Zakri's works follow a minimalist artistic path. Exploring geometric forms, the artist is settled in creating art that contains more self-searching and deep reflection. The artwork features geometric shapes painted with crisp clean edges.

Fendy Zakri, a self-taught artist who's an engineer by training, won the Incentives Award in the Mekar Citra Gallery in Shah Alam in 2013 and was a resident artist at the Beranda Art Colony in Langkawi. He was given two solo exhibitions by Richard Koh Fine Art (Kuala Lumpur) namely Seeing The Unseen and Hyphen Jocund in 2014 and 2016 respectively. He was a finalist in the Malaysia Emerging Artists Award in 2011. He graduated with a Diploma in Civil Engineering at the Engku Omar Polytechnic in Ipoh, in 2003. He believes that "the thought behind an artwork is more important than the skills in creating it." His solo Moonlight Fragment was held at Taksu KL in 2019. In 2021, his works were exhibited in Seoul, South Korea. In 2022, his artworks are in the ELSE Hotel & Retreat in Kuala Lumpur, Malaysia.

71

ANURENDRA
JEGADEVA

b. 1965

Tea Dust, 1992

signed and dated (lower right)
mixed media on board
108 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



The unique Malaysian national drink, teh-tarik, a concoction of black tea mixed with condensed milk and ‘pulled’ for the added zing and flavour, frothy top et al, is a daily ritual among Malaysians of various races from all walks of life. At make-shift roadside stalls and mamak (Indian-Muslim) restaurants, they are lively congregation points any time of the day. The figures, ordinary heroes, enjoying the cuppa or in a separate ‘kitchen’ window, are rendered in ambiguous overlapping shapes like anatomical models in an unusual obfuscation play of lines and colour tones. In the book, *Sacred Altars* (page 19), the scholar June Yap noted in *Witness This: The Works Of Anurendra Jegadeva*: “In Anurendra’s sense of place that straddles continents, histories and cultures, there are many heroes – even common ones, and as many altars to worship them at. At the same time... it almost seems it is less specific heroes than the heroic... that is the ability (or perhaps destiny) to rise above the hoi polloi, to carve out a definitive history, one that is worthy of remembrance.”

From a rather tame first solo at the Petaling Jaya Civic Centre in 1992, Anurendra Jegadeva has been breathlessly consistent and trenchant in his works that delve into the Indian Condition, partly autobiographical. He uses figures in paintings, installations or text forms, to rail against socio-political problems. Trained in Law and Fine Art, he had a spell as a journalist among other jobs, and from 2007-2010 was senior curator with Galeri Petronas. He has been invited to take part in the Singapore Biennale. J. Anu is among the four Malaysian artists featured at the national pavilion in the 58th International Art Exhibition of La Biennale in Venice, Italy.



72

ANURENDRA JEGADEVA

b. 1965

Unfinished Work No. 1, 2008

signed and dated (on the side)
oil and acrylic on canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 30,000

J. Anu developed a unique conceptual practice that allows him to translate his interest in historical themes and social commentary into a painted image. This is a portrait of Malaysia's tenth Prime Minister YAB Dato' Seri Anwar Ibrahim. It has been a daunting path before he becomes the Prime Minister.

The work is titled *Unfinished Work No.1* (hence if you look closely the painting itself intentionally has that unfinished look). It was painted in 2008 to commemorate the 10th anniversary of reformasi, and to remind people that the project of reformasi is ongoing. The painting of Anwar was taken from the famous black eye photograph.

Artist, journalist, lawyer – J. Anurendra has been all, but it is in art that he excels and excites. He did his MFA at the Monash University, Melbourne (2003) after a Foundation in Art and Design at Oxford Polytechnic (1987) and LLB Honours at the University of London. After a tame first solo in 1992, J. Anu has come up with several head-turning exhibitions culminating in *Sacred Altars* in 2017. His other notable solos include *My God Is My Truck*, *Conditional Love* and *Melancholic Mantras*, as well as *MA-NA-VA-REH – Love, Loss and Pre-Nuptials in the Age of the Great Debate*.



73

JERI AZHARI

b. 1955 - 2006

Dr. M, 1997

collage & acrylic on canvas
91 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Ahmad Azahari Mohd Noor, better known as Jeri, made Retro-Pop on canvas, assemblages or as objects, Found or otherwise, often very colourful, hung on walls or from ceilings. He was a regular Kilroy, splattering paint all over, even on his second-hand car parked on the porch. Pop Art to him was what popped out of his head, something spontaneous. Exploring issues of world events, his collection of images sourced from mass media publications have been integrated into his canvases. In this work, Jeri created an assemblage of prominent figures featured on Time Magazine.

Jeri studied at the Mara Institute of Technology in 1973-1974, but being a rebel, he opted out. He worked as a graphic artist at the Dewan Bahasa dan Pustaka for two years, and continued his work at the New Straits Times group of companies but quit in 1987. His solos include Pop Art at ParkRoyal Hotel, Kuala Lumpur (1996), Goethe-Institut director Gerhard Engelking's Space 2323, Kuala Lumpur (1997), Pop Goes The Culture at Galeri Maybank (1997), Celebration at Regent Hotel, Kuala Lumpur (1998), Relations at Galeri Petronas (2001, when he was a resident artist there) and Revolution at Balai Berita Bangsar (2004).



75

AKHMAL ASYRAF

b. 1987

Yang Kamu Junjung, 2013

signed and dated (middle right)
mixed media on wood window panel
114 x 106cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

In *Yang Kamu Junjung*, Akhmal Asyraf infuses a brightly coloured pop art palette into his composition, replete with modern advertisements. His works delve into the social realities around him, and the influences of consumer culture through advertising.

After graduating from the UiTM with a BFA, Majoring in Painting in 2009-2010, Akhmal held his first solo, *Rebirth*, at RA Fine Arts, Kuala Lumpur, in March 2013. His second exhibition titled *Fractures*, was held at RA Fine Arts. In 2013, his work was selected for the Arts Kuala Lumpur on the fringe of the Miami Art Basel, and he was also represented in Art Expo Malaysia. He was selected for the Young Guns exhibition at Chan Hampe Galleries, Singapore, in 2014.

76

TAN WEI KHENG

b. 1970

Untitled, 2005

signed and dated (lower right)

oil on canvas

84 x 62cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 35,000

Tan Wei Kheng is a true modern-day Penan warrior. It is through his portfolio of portraits that one gets to know about the itinerant Penan tribes living in the jungle interiors of Sarawak. Wei Kheng makes regular visits not only to paint individual portraits – whether they be ordinary members or chiefs, men or women, adult or children – but also to take clothes, medicine, food provisions, reading and writing materials for them. Encompassing scenes from daily life, his signature portraits are known for their striking realism and masterful effects of portraying light and shade. In this compelling painting the artist portrays an elderly lady with a boy and little dog. Here, the emotions and gaze of the figures are subtly expressed, with the clothing and accessories rendered in meticulous detail.

Through the works of Tan Wei Kheng, the world is appraised of the lot of the Penan, Kenyah, Kayan, Kelabit, Iban and other tribes, in the flesh, all eking a living in the deep Sarawak interiors. Wei Kheng found fame in 2009 in an exhibition in Zurich, Switzerland (Gallery Avanthay Contemporary), when all his portraits of the indigenous people in Sarawak were sold out. Self-taught, he held his first solo at the Miri Boat Club (1991), followed by Hilton Hotel Kuching (1992), Holiday Inn Miri (1993), Rihga Royal Hotel Miri (1994), Hornbill House Miri (2001), Art House Gallery Kuala Lumpur (2003), Panaga Club, Brunei (2009), Metro Fine Art, Kuala Lumpur (2012). His solo called Vanishing Jungle Childhood was held at RKFA in July 2020.



MOHD. HOESSEIN ENAS, DATO'

b. 1924 - 1995

Portrait Of A Burmese Lady, 1966

signed and dated (upper right)

pastel on paper

64 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000

It is no secret that Dato' Hoessein Enas loved painting women... Malays, Iban and for a little exotica, Korean, Javanese, Balinese and as in here, Burmese (probably the only portrait of Burmese lady). The classic beauty with the ethnic costume offering an exotic embellishment. When he was in London under a UNESCO Fellowship and Asia Foundation grant in 1960, he had done portraits of a bevy of Caucasian lasses, and also slipped in a solo at the Charniel Gallery in Chelsea, London. Dato' Hoessein shows the demure Burmese woman seated on a chair sideways, unlike the great U Lun Gywe's standard of having them in dancing poses and with posteriors protruding. Her back is slightly turned, her pretty face is in profile accentuating the slender neck and the radiant eyelashes. The woman, who looks modernised, does not seem to be in her Myanmar habitat, as her face is sans the white thanaka cosmetic paste. There is a regal air about her, and her elegance shows in her dressing: A short muslin eingyi (blouse) with revealing waistline shows some body flesh, and the only spark of striking colour can be seen in the longyi sarong.

Pioneer artist Dato' Hoessein Enas was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1966, 10 years after being granted Malaysian citizenship. The Sultan of Selangor made him a royal painter in May 1990 and conferred the Dato' title on him in March 1991. He is best known for his 56 commissioned paintings in the Shell collection called *The Malaysians*, done in 1956, the same year he founded the Angkatan Pelukis Semenanjung (later SeMalaysia), based on a similar society he helped form in Medan, Indonesia. His awards include the Unesco fellowships (1960), the United States fellowship (1969), an Asian Foundation grant (1960) and the Colombo Plan (twice in 1968 and 1976).



78

MAZLI MAT SOM

b. 1938 - 1990

Mother And Child

signed (lower left)

pastel on paper

56 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

A tender portrait of a young mother and child wrapped snugly to her heart using a carrying cloth is finely portrayed by Mazli Mat Som. The mother's soft, warm eyes and tender smile is remarkably expressed in this image, complemented by tranquil blue hues in the background. Rendered with naturalism, the mother and child are composed with the medium of pastel applied finely to create a sense of solidity, reflecting everlasting maternal love through skilful rendering of anatomy and colours.

Mazli Mat Som, who succeeded Dato' Hoessein Enas to helm the Angkatan Pelukis SeMalaysia (previously SeMenanjung), is best known for his two iconic works in the collection of the National Art Gallery: *Menanti Nelayan* (1961) and *Yati (Noriati)* (1964). As a protégé of Dato' Hoessein, he upheld and promoted the best figurative traditions but died five years before his mentor. Among those active during his time were Idris Salam, Mohd Sallehuddin, Sabtu Mohd Yusof and his wife Hamidah Suhaimi, who painted similarly well in the figurative tradition. In his second outing in the Henry Butcher Art Auction on Nov 3, 2019, his *Malay Boy* (1970) raised a premium of a record RM38,080.





79

PETER HARRIS

b. 1923 - 2009

Untitled, 1960, 1954

signed and dated (lower right)
pastel on paper
35 x 24cm (each), set of 2

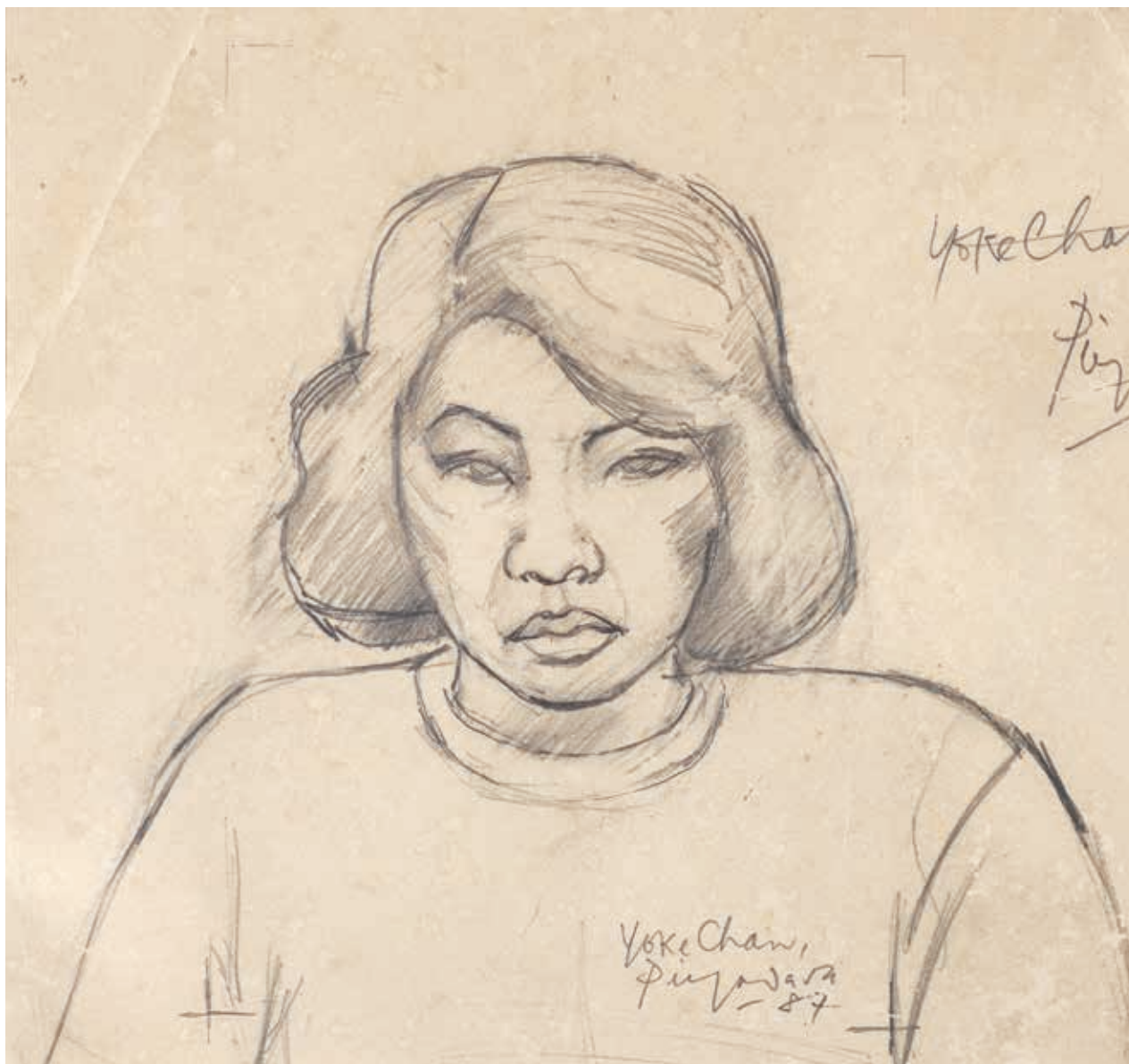
PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 3,000

An important figure who has cultivated the early Malayan art scene in Kuala Lumpur, Peter Harris' sensitivity to lines is reflected in these figures. These sketches present an elderly couple delicately rendered using the medium of pastel.

Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-1960) and then at Gaya College in Sabah (1962-1967). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001, and 2008.



80

REDZA PIYADASA

b. 1939 - 2007

Yoke Chan, 1987

signed and dated (lower center)
pencil and graphite on paper
22.5 x 24cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Redza Piyadasa carefully modelled the facial expressions and well-defined features of a lady named Yoke Chan, giving insight to his process. Her beautiful phoenix eyes give the impression that she is wrapped in her own thoughts. Executed with pencil and graphite, this portrait demonstrates the artist's impeccable skill in depicting the face and contours of the figure.

Art historian-artist Redza Piyadasa was accorded a Retrospective by the National Art Gallery in Kuala Lumpur in 2001. He won the Major Prize in the Malaysian Landscape competition in 1974, and was joint winner of the Minor Award with Lee Kian Seng in the 1979 Salon Malaysia. On the international front, he won the Prince Claus Award in 1998 for his contributions. He was also given the Australian Cultural Award (1987) and the Japan Foundation Travel Award (1992). He was also a co-founder of the Five Arts Centre in 1983. In 1991, he was artist-in-residence at the Canberra Institute of the Arts. Academic-wise, he received his MFA from the University of Hawaii in Honolulu in 1977 after studying at Hornsey (1967) and Brinsford Lodge (1959) in Britain.



81

KOW LEONG KIANG

b. 1970

Study For A Portrait, 1999

signed and dated (lower right)
charcoal on newsprint
43.5 x 33.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 3,800

Study For A Portrait is executed with the artist's fine technique, in which the artist adeptly renders contrasts of light and shade. Kow Leong Kiang's studies of portraits focus on the delicate expressions of the figure and captures the emotions that lie within.

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.



82

KHALIL IBRAHIM

b. 1934 - 2018

Portrait IV (Untitled), 1995

signed and dated (lower right)

acrylic on board

16 x 14cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

A Tribute To Khalil Ibrahim, 2011, p.24

RM 5,500 – 9,000

When it comes to single portraiture, Khalil Ibrahim shows a soft spot for painting women – those with soft feminine features or more tradition-bound with rustic innocence but quiet inner strength. Characteristic of his portraits of women are their warm, soulful eyes. She radiates with a fresh yellowish-orange glow on her face.

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, 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.

KHALIL IBRAHIM

b. 1934 - 2018

Sabak – Malaysian Expression, 1993

signed and dated (lower right)

acrylic on canvas

98 x 126cm

PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 100,000

Trust Khalil Ibrahim to glamorize the hard work of fishermen at work on the beach, rain or shine, in a spirit of camaraderie. The struggle gets diminished when carried out together, many hands make light work, or so it seems. Gusto of the communal and the independent effort in the wee hours of the morning or when returning from the sea, with the creeping sunset hastening the urgency – to get home for a nice hot meal, knowing the catch of the day will pay for the sustenance. It's a daily ritual. What is appealing in Khalil's oeuvre is the rhythm of concerted work, the sturdy limbs and the almost psychedelic surface flourish, whether of skin or on fabric.

From the incipient flushes in 1959 when he won 2nd Prize in the national Malayan Life competition, about fishermen no less, Khalil Ibrahim conscientiously painted in batik, acrylic, oil, watercolours and ink until he suffered a stroke in 2012. His tutelage at St. Martin's School of Art and Design (National Diploma of Design with a year's postgraduate studies) honed his skills on anatomy, although he did copious drawings with his left hand on his Montel pen. He became a fulltime artist on his return to Malaysia in September 1966 and had a double solo, first of his London works and then batiks, at the Samat Art Gallery in 1970. Khalil, a co-founder of the Malaysian Watercolour Society, celebrated 50 Years of painting, at Galeri Petronas, Kuala Lumpur, in an exhibition called A Continued Dialogue.



KHALIL IBRAHIM

b. 1934 - 2018

Mother And Child, 1968

signed and dated (lower left)

batik

49 x 37cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 30,000

After completing 6 years of art training at the St. Martin's School of Art London, Khalil Ibrahim returned to Malaysia in September 1966. During his return, Khalil Ibrahim began to experiment with the medium of batik, and exhibited some of his batik works at his solo at Samat Art Gallery in 1968. In this batik painting dated 1968, Khalil created a portrait of mother and child in earthy hues. The painting displays characteristics of his iconic portraits: figures with large, dark eyes and lively gaze expressed in smooth, lyrical lines created through the batik medium.

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, 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.



85

CHUAH THEAN TENG, DATO'

b. 1912 – 2008

Mother And Child, 1970s

signed (lower right)

batik

91 x 59cm

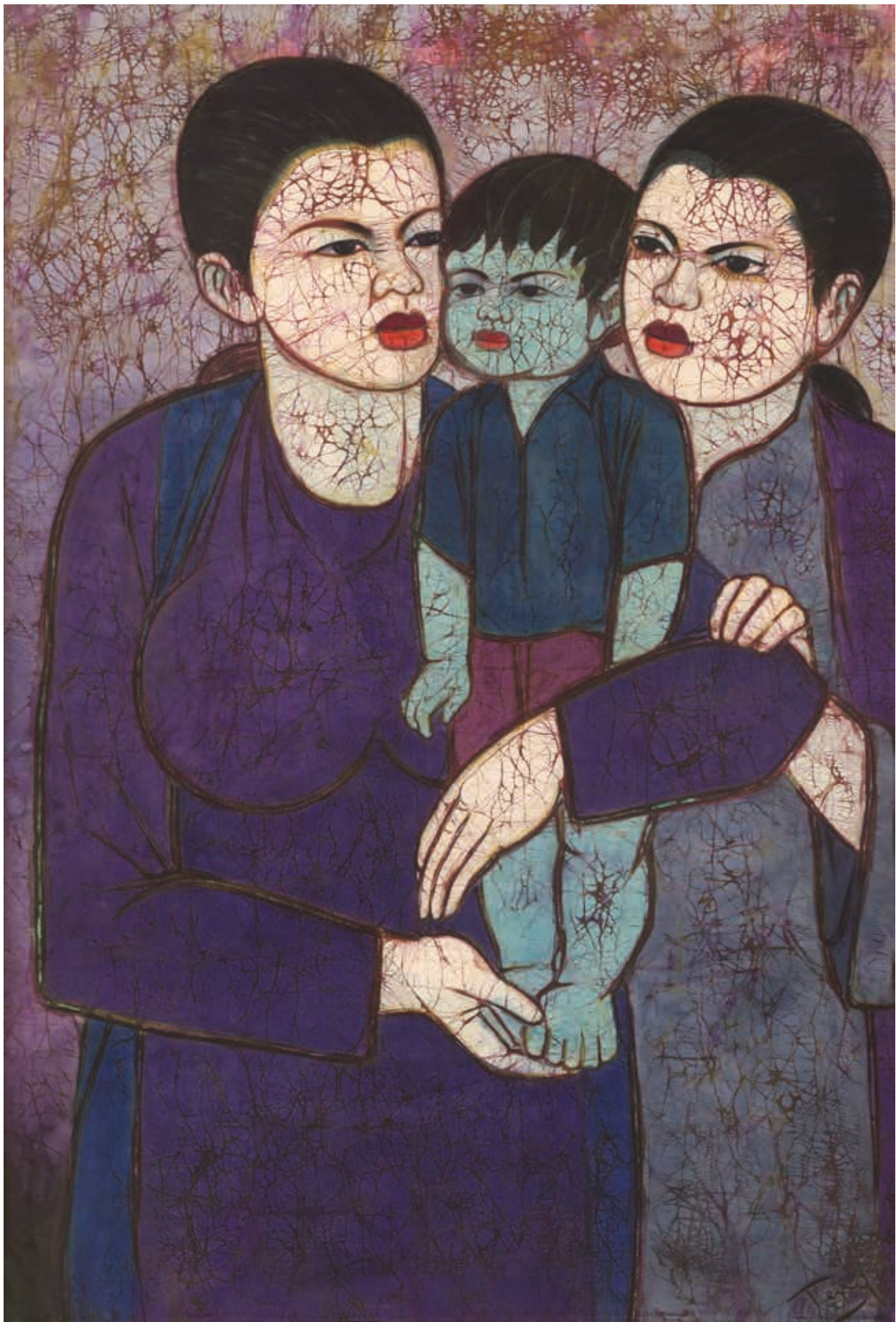
PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 60,000

The mother-and-child theme is an endearing fodder for artists dating back as early as Raphael's time in the 15th to 16th century. The hallowed list includes Gustav Klimt, Claude Monet, Mary Cassatt, Henry Moore, Barbara Hepworth and our own batik-art pioneer Dato' Chuah Thean Teng, done often with impish humour. Teng, as the artist is more popularly known, uses an unusual long vertical format, revealing how big the child has grown, standing still on the hand palm of the mother, blessed with lots of love and affection from the mother.

Teng is acknowledged as the originator of Batik Painting (Chinese Art In The 20th Century, 1959, by Professor Michael Sullivan), after he unveiled the art-form in 1953. The National Art Gallery accorded him a Retrospective in 1965, and a Tribute exhibition in 2008. He was also given a retrospective by the Penang State Art Gallery in 1994. He was bestowed the Dato' title in 1998, and the Penang's Live Heritage Award in 2005. He was the sole Malaysian among the world's great artists invited for the Commonwealth Artists of Fame exhibition in London in 1977, to mark the Silver Jubilee of Queen Elizabeth II's coronation. He cut short his tutelage at the Xiamen (Amoy) Art Institute in China when his family moved to Penang in 1926. He set up the Yahong Art Gallery, first in Leith Street, before it moved to a bigger space in Batu Ferringhi.



CHUAH THEAN TENG, DATO'

b. 1912 – 2008

At The Fruit Stall, 1975

signed (lower right)

batik

62.5 x 48cm

PROVENANCE

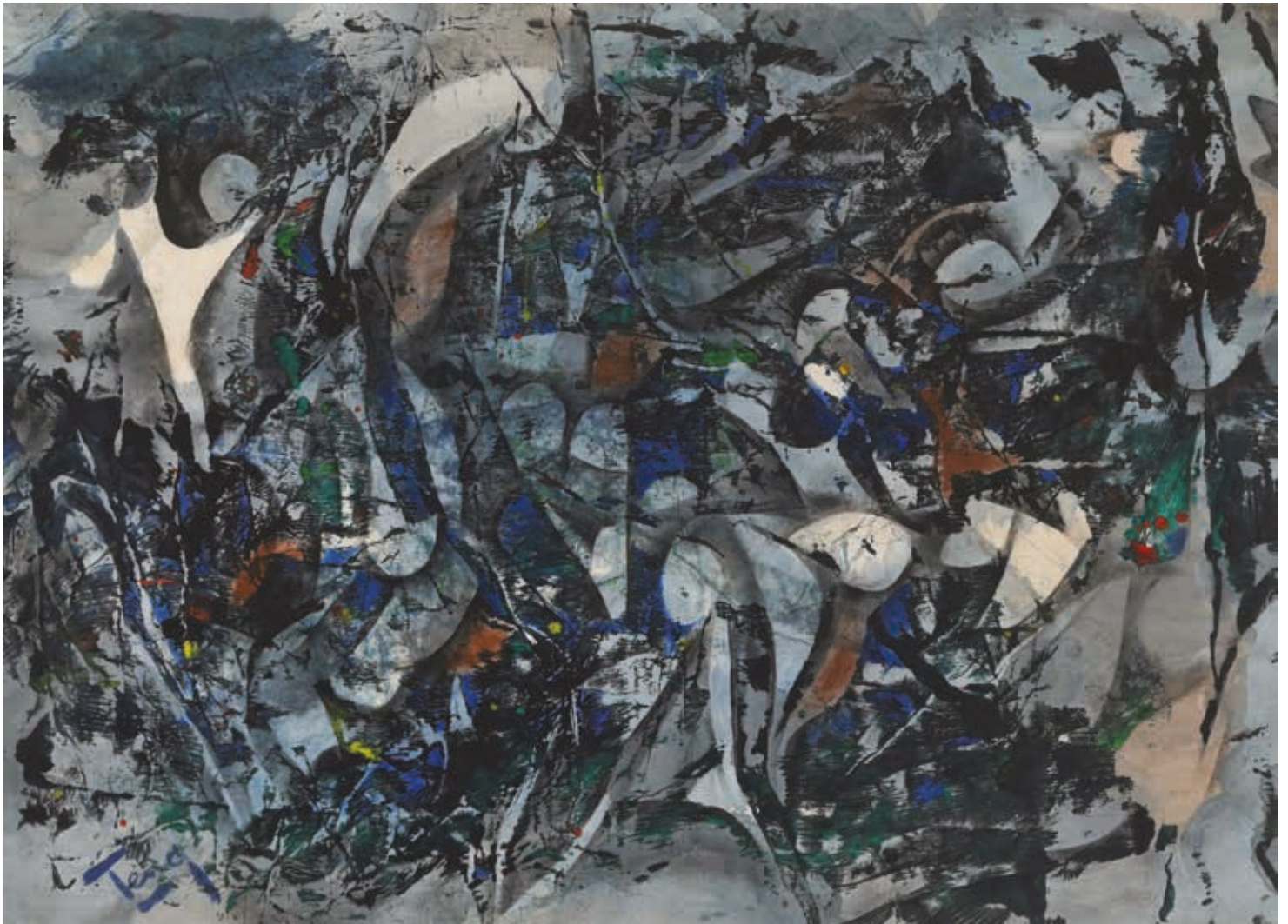
Private collection, Singapore

RM 18,000 – 32,000

Recognised as the pioneer of batik painting, Teng began experimenting with batik since 1936. During the Japanese occupation in 1941-1945, Teng had engaged in various occupations and went to Kelantan due to the war. Teng's batik gained prominence in 1955, when he held his first solo exhibition at the Penang Library. In *At The Fruit Stall*, Teng explores themes of village life, focusing on the scenes of daily activities.

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87

CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Envision, 1980

signed (lower left)

batik

45 x 62cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 30,000

An abstract in batik – from the hands of, you'll never guess, Dato' Chuah Thean Teng, the legendary Father of Batik-Painting. Kandinsky would have been very proud. It's an abstract of concealment and fudging or camouflage, denser, crowded and busy, shapes over shapes over shapes, mostly fish-like forms and cacing (worms) in a vertical phalanx. The odd shapes look like they can be independent though enmeshed with one another. On a horizontal format, the shapes loll vertically or recline in insouciant abandon. Wassily Kandinsky had said: "Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul." A rare abstract batik by the Real True McCoy himself.

Dato' Chuah Thean Teng is a rare founder of a world art genre, Batik Painting (Chinese Art In The 20th Century (1959), Professor Michael Sullivan). He was accorded a Retrospective by the National Art Gallery (NAG) (1965), being the first Malaysian so honoured, and by the Penang State Art Gallery in 1994. The NAG again gave him a Tribute Memorial exhibition in 2008. Teng, as the artist is better known, was conferred the Dato' award in 1998, and given Penang's 'Live Heritage Award' in 2005. He was the only Malaysian invited among stellar artists in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. His batik art was shown in a solo in London in 1959.



88

YONG KHENG WAH

b. 1945

Untitled, 1979

signed and dated (lower left)

batik

58 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

A portrait of a couple reimagined on batik by Yong Kheng Wah (son of pioneer artist Yong Mun Sen), whereby rhythm is created through lyrical lines. The batik is enhanced through a play of warm colours, particularly from the lady's red dress. She holds in her hand a beautiful tray of leaves, while her partner cradles a cat. His works can be viewed (at times) at Bank Negara Malaysia Museum and Art Gallery, and Batik Museum Penang.



89

ISMAIL MAT HUSSIN

b. 1938 - 2015

Mending Nets, 2007

signed and dated (lower right)

batik

73 x 88cm

PROVENANCE

Private collection, Selangor

RM 17,000 – 30,000

Rendered in bluish purple hues, Ismail Mat Hussin captures an important activity of the fishermen at work by the shore. Here, the artist created a striking composition of fisherfolk mending nets, focusing on soft glimmering light to bring out the relaxed atmosphere and a spirit of togetherness. The fishermen are dressed in traditional batik sarongs and head dress.

Although self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, but had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. He also painted in watercolours, but his batiks fetch higher prices. He was qualified in music with a Grade V certificate in violin from the Royal School of Music in London, and worked part-time at Radio-Televisyen Malaysia Kota Baru.



90

LEE JOO FOR, JOHN

b. 1929 - 2017

Horse On The Waves No. 1

signed (lower right)
oil on canvas
31 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

Lee Joo For was a multitalented and versatile artist and playwright. *Horse On The Waves No. 1* is an exploration of different elements that produces a surreal effect. The dramatic scene takes place on the ocean, against a red sky with flashes of lightning.

Lee Joo For was awarded a Malayan Government scholarship to study at the Brighton College of Art, England in 1959. He furthered his studies at the Camberwell School of Art, London in 1962, and at the Royal College of Art, London in 1963 where his fellow students included David Hockney. On his return, he taught at the St. Xavier's Institution in 1948. He is famous for original plays such as *The Flood*, *Son Of Zen*, and his best-known play in Australia is *The Call Of Guadalupe*. He was given a Retrospective by The Art Gallery, Penang in 1995. In 2008, the Penang State Art Gallery honoured him with a major Retrospective. He also won the Best Playwright of the Year (Malaysian Drama Festival) titles from 1969 to 1971, and Best Radio Playwright (Singapore) in 1969.



91

LEE JOO FOR, JOHN

b. 1929 - 2017

Fantastic Landscape No. 4

signed (lower right)

oil on canvas

31 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

Lee Joo For was a multitalented and versatile artist and playwright. In *Fantastic Landscape No. 4*, Lee Joo For's dreamy abstraction of nature is reflected in the lyrical forms of branches and sinuous curves of the pathway. The vibrant colouration consists of primary colours in red, blue, yellow and cinnamon colours, inviting the viewer to explore the wandering pathways and natural flow of the environment.

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92

LEE JOO FOR, JOHN

b. 1929 - 2017

Which One To Choose?, 1995

signed and dated (lower right)
mixed media on paper
60 x 84cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Lee Joo For was a multitalented and versatile artist and playwright. The artist used spontaneous strokes and intense colours in this striking composition, depicting a horse, bull and woman. His enigmatic vision of horses and bulls has captured the imagination of viewers.

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DZULKIFLI BUYONG

b. 1948 - 2004

Two Cats, 1994

signed and dated (lower right)

oil on board

50 x 49cm

PROVENANCE

Private collection, Australia

RM 35,000 – 65,000

These two cats strutting out are reminiscent of Disney's 1955 animated film, *Lady And The Tramp*, with the vampish song, *The Siamese Cat Song*.

We are Siamese, if you please

We are Siamese, if you don't please

Now we looking over our new domicile

If we like we stay maybe quite a while

Cats are considered sacred pets which are blessed (barakah) and welcomed in homes and mosques. Dzulkifli Buyong is known for his menagerie of cats in his oil on board paintings. His is the most expensive cat, which fetched RM 134,400 for his *Kucing Sakit* (1986) at the Henry Butcher Oct 28, 2018 art auction. His other cat paintings easily sold for five-digits in auctions. A live Persian cat costs from RM 2,500 while a rare Ashera could fetch nearly half a million. Dzulkifli's cats are depicted with naivette humour, therein lies his forte.

Dzulkifli Buyong was a self-taught child art prodigy who gained prominence when he was in the Wednesday Art Group 1962-1966. He was mentored by Patrick Ng at Victoria Institution (1961-1965). He won a slew of awards in the 1960s which included gold medals from the then Raja Permaisuri Agong, Tengku Budriah Tengku Ismail, and then prime minister Tunku Abdul Rahman. He swept the first three prizes (pastels) in the Young Friends' Art Competition 1962, and won the 1st and 2nd prizes in the same competition the next year. He also won 2nd Prize (pastel) in the Joy Of Living competition in 1964. He had a three-year study stint in Japan in the late 1960s.



CHIA YU CHIAN

b. 1936 - 1990

Mountainous Landscape, 1957

signed and dated (top left)

oil on board

42 x 77cm

PROVENANCE

Private collection, Singapore

RM 20,000 – 40,000

In the summit of a parched hilly terrain, why is a horizontal band of red with underlying white garishly straddling the backdrop, what is it? A shorter band with white on top of the red lies on a lower elevation on the left. Your guess is as good as anybody's but even pre-Paris, Chia Yu Chian was not one to keep to colour stereotypes. Nor can one identify with a degree of certainty the craggy heights, though unusual in shapes. The general colour palette was dull, and the feeling exuded raw, with an air of innocence. It was at a time, between 1957-1959, when Yu Chian traversed the length and breadth of Malaya and Singapore to paint landscapes, and unheralded villages. Much of the land was still undeveloped, and sparsely inhabited, with parched tree silhouettes. Human abodes, if any, were likely topped with attap or zinc, and any footpath discernible would be the oft-trodden ones.

Chia Yu Chian made his mark in Paris, when he was given a French Government scholarship, to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in February 1959-1962. In Paris, he had the distinction of his works being accepted for exhibitions 15 times, a few even with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris (Galerie de Villiers and the Salon de Paris), he also exhibited in London (Britain) and Hanover (West Germany) in 1960. In Paris, he was commissioned to do a grand mural titled *Life In Malaysia* for the Malaysian Embassy. Although he held a successful solo exhibition on his return, at the British Council in Penang, his major exhibitions were at the National Art Gallery (1989), Kuala Lumpur; the Memorial Exhibition at The Art Gallery, Penang (1997); the Chia Yu Chian In Nanyang exhibition (Nanyang Academy of Fine Arts, Singapore, 2009), the grand exhibition held by the family, Chia Yu Chian Enlivened (Selangor-Federal Territory Chinese Assembly Hall, 2017); and Chia Yu Chian: Private Lives (Ilham Gallery, Kuala Lumpur, 2019).



CHIA YU CHIAN

b. 1936 - 1990

Teacher At Work, 1975

signed and dated (lower right)

oil on masonite board

54 x 60cm

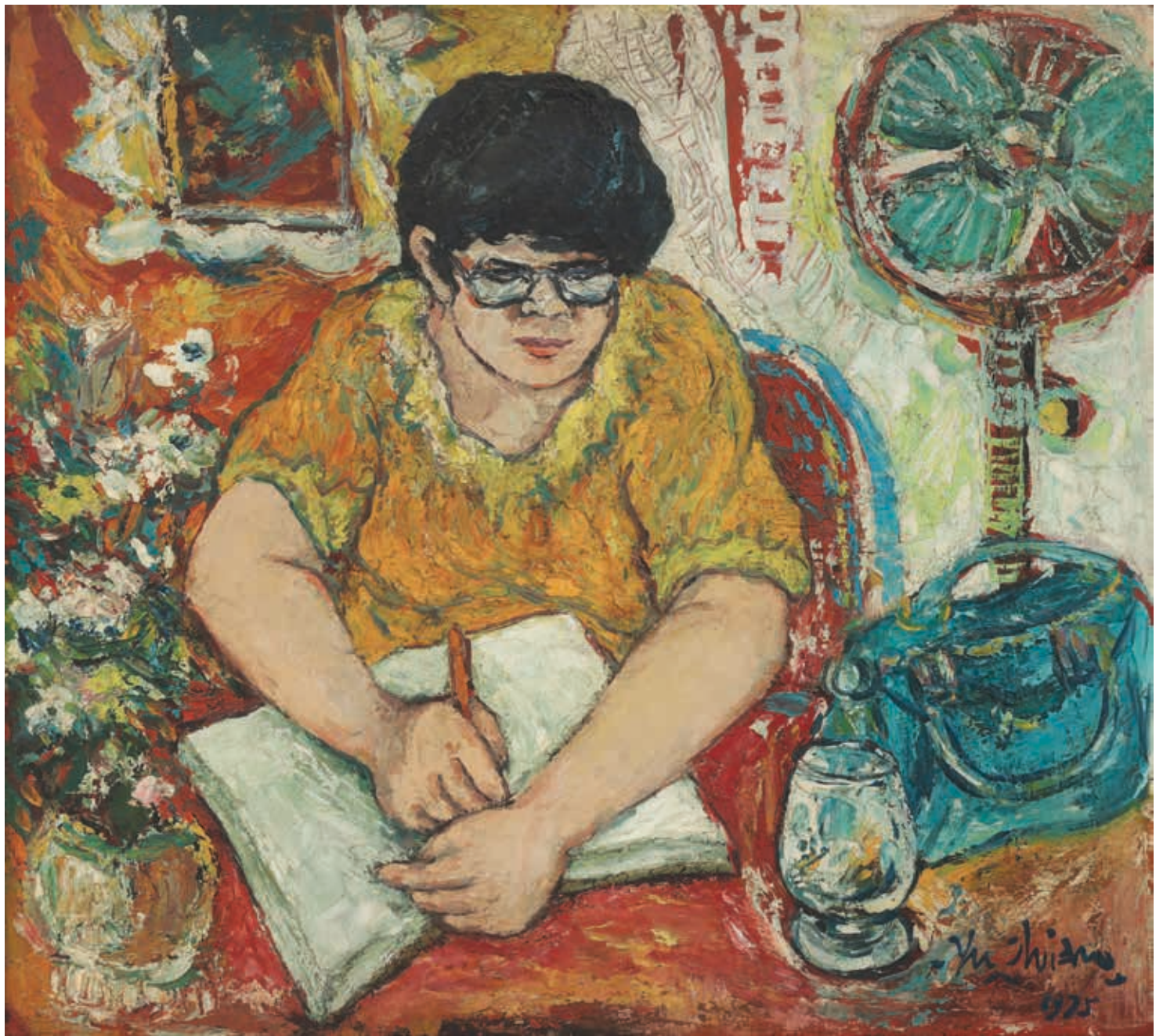
PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 36,000

Chia Yu Chian's lovely rendition of a schoolteacher is created using complementary colours of rich yellow, orange and blue tones. He uses highly saturated colours and expressive brushwork to highlight the profession of teachers, who are nurturing the future generations. The interior of the room and surroundings are well captured, as the seated teacher is focusing on her book and studies.

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CHIA YU CHIAN

b. 1936 - 1990

Playing The Bamboo Pipe, 1981

signed and dated (top right)

oil on canvas

98 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 44,000

Chia Yu Chian comes off inadvertently as the champion of the impoverished and downtrodden, and in his *Hospital Series*, the weak and infirmed. His art was Social Realism, on the common people, especially around his Selangor Mansion apartment cum gallery in Jalan Masjid India, which he captured with great compassion and perceptiveness.

But he is best remembered for his Parisien oeuvre when he studied at the Ecole Nationale Supérieure des Beaux Arts, in an extended stay from 1959 to 1963 – the first Malayan / Singaporean to be given a French Government scholarship. He had stayed at the bohemian Montmartre, at the Rue de la Charbonnière (District 8) and also at the Latin Quarters of Sorbonne in Paris. The National Art Gallery Malaysia has several of his Parisien rooftop topography, although his most memorable masterpiece is *Election Fever* (1978).

His mentor, the renowned French art educator Professor M. Chaplain Midy, described him as “a painstaking, hardworking and exceptionally promising young painter” and during his early sojourn in Singapore, Professor Michael Sullivan dubbed him “the essential Malayan artist”.

He had intoned: “Art must not only be imbued with beauty and colour; it must be imbued with life and spirit to reflect the mood and tempo of the times.”

Note: Chia Yu Chian has 13 works in the National Art Gallery Malaysia collection.



CHIA YU CHIAN

b. 1936 - 1990

Drawing, 1973

signed and dated (lower right)

oil on canvas laid on masonite board

82 x 48cm

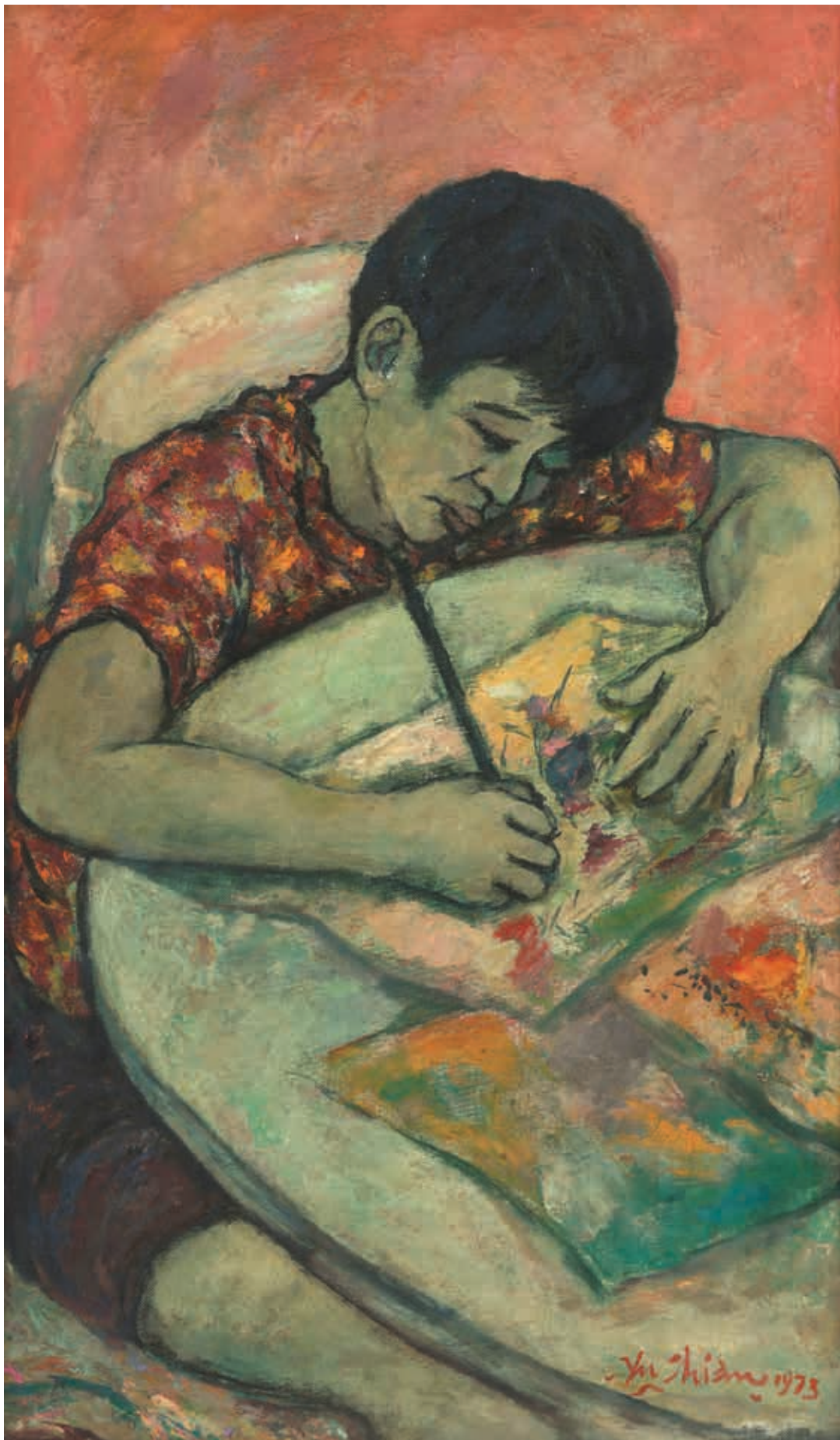
PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 44,000

An intimate portrait of child creating a picture from his own imagination, in the act of drawing and colouring. Yu Chian used bright colours, including variations of orange, yellow and green tones to depict the colourful world envisioned by the child. The child is focused at making his drawing, expressing his thoughts through lines and colours onto paper.

Chia Yu Chian made his mark in Paris, when he was given a French Government scholarship, to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in February 1959-1962. In Paris, he had the distinction of his works being accepted for exhibitions 15 times, a few even with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris (Galerie de Villiers and the Salon de Paris), he also exhibited in London (Britain) and Hanover (West Germany) in 1960. In Paris, he was commissioned to do a grand mural titled *Life In Malaysia* for the Malaysian Embassy. Although he held a successful solo exhibition on his return, at the British Council in Penang, his major exhibitions were at the National Art Gallery (1989), Kuala Lumpur; the Memorial Exhibition at The Art Gallery, Penang (1997); the Chia Yu Chian In Nanyang exhibition (Nanyang Academy of Fine Arts, Singapore, 2009), the grand exhibition held by the family, Chia Yu Chian Enlivened (Selangor-Federal Territory Chinese Assembly Hall, 2017); and Chia Yu Chian: Private Lives (Ilham Gallery, Kuala Lumpur, 2019).





98

CHIA YU CHIAN

b. 1936 - 1990

Untitled, 1974

signed and dated (lower right)
oil on canvas laid on board
59 x 38cm

PROVENANCE

Private collection, Singapore

RM 15,000 – 30,000

A woman reading and writing is a given today, but in pre-Merdeka days, conservative families discouraged their daughters from going to school, what more venturing outdoors. This 1974 work of an older woman reading resonates with another by Chia Yu Chian in 1977, when he depicted a schoolgirl reading a book. Reading nourishes the mind. This notion of gender equality had also to do sensitively, in part, to old religious strictures, what with gender segregation in certain States in Malaya. It is significant that in August 1997, Malaysia ratified the Convention on the Elimination of all forms of Discrimination Against Women (with reservations). Chia's portrait of a matured woman on an armchair looking up in a reading respite, exuded calm, and as if reflecting on what she had read so far. The stirring thought process is what books can do to the reader.

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99

RAPHAEL SCOTT

AHBENG

b. 1939 - 2019

*Money Speaks' Sarawak's
Political Campaign;
In Anticipation Of The Ballot;
'Vote Who?' The Campaign Is On
With The War Of The Banners;
Politics Has No Age Limits;
Winner Takes All, 2011*

signed and dated (recto)
acrylic on board
29 x 22cm (each), set of 5

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Raphael Scott Ahbeng's playful social commentaries are filled with colourful personas. He approaches the theme with a touch of humour in each of the scenes, bringing the characters to life from his unique perspective. From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng painted on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he is sometimes known, is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition Legend: A Borneo Artist showcases the complete oeuvre of Raphael's 60 years of work.

100

YUSOF GHANI

b. 1950

Topeng I, 1992

signed and dated (verso)

mixed media on canvas

152 x 138cm (overall)

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 60,000

Yusof Ghani was inspired in his *Topeng (Masks)* series by the ceremonial and curing rituals of masks worn by the Kayan and the Kenyah tribes, which help protect against evil spirits. In 1992, he began to develop the *Topeng* series, exploring the possible themes in his distinct visual language. A rare and early work from the series, *Topeng 1* consists of 9 pieces arranged into three rows. The artist's exploration and mastery of forms and gestures is evident, as he synthesised the image of the mask with abstraction. He imbues the indigenous masks with strength and vivacity applied with rapid movements of the brush, portraying their force and power.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



YUSOF GHANI

b. 1950

Topeng Series – Setiakawan, 1995

signed (lower right)

oil on canvas

19.5 x 19.5cm (each), set of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Imbued with a life force of its own, this exquisite set of works maintains a strong unity with the *Topeng* series in its highly distinctive expression of masks through intense colours and bold brushstrokes. A palette of captivating colours of yellow, red, and green hues were used to form the shape of the mask, giving the work a vibrant and expressive quality.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



YUSOF GHANI

b. 1950

Siri Topeng Watiqah, 1995

signed (lower right)

oil on canvas

122 x 122cm

PROVENANCE

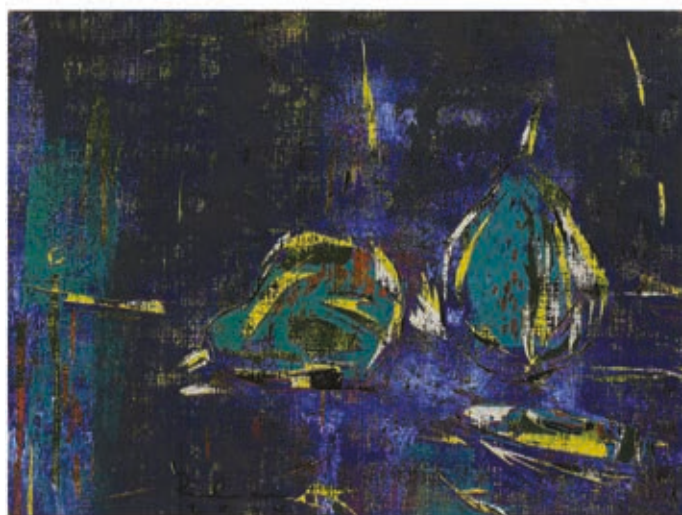
Private collection, Kuala Lumpur

RM 32,000 – 60,000

A phalanx of heads stands like ancestral guardians reminiscent of the moai megaliths of Easter Islands, although the *Topeng* series was inspired by Yusof Ghani's group trip with students to Sarawak where he was fascinated by the rituals of the Dayak masks (hudoq) of the Kayan and the Kenyah, of which the intrinsic value is to protect against evil spirits. They get an emotive and symbolic quality when rendered as grimaces concealing real intentions. Yusof Ghani had even shown his *Topeng* at the Takashimaya Gallery in Singapore, and at the Jenkins Johnson Gallery in San Francisco in 1997.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.





103

RADUAN MAN

b. 1978

First Impression, 2001;
Study (Garden; Still Life), 2014

signed (lower right);
signed and dated (recto)
acrylic on paper;
woodcut print and oil on linen
49 x 34cm; 36 x 48cm; 36 x 48cm, set of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

First Impression portrays a vibrant combination of forms in arresting red and green hues, forming a concentrated entity, akin to a mask. In *Study (Garden; Still Life)*, an interplay of blue, turquoise, and yellow colours was used in this arresting composition of still life. The forms of the flowers and fruits are well executed.

Raduan Man, the self-proclaimed farmer, achieved a double Masters – first, the University of Wolverhampton (Painting), United Kingdom, in 2003, and then the Camberwell School of Art (Printmaking), UK, in 2006. He obtained his BFA at the Universiti ITM in 2000. In his works, he combines painting and woodcut printmaking techniques. He won the Juror's Award in the Tanjung Heritage competition in 2002. His first of seven solos, all at different venues, was *Fresh Markings*, at NN Gallery, Kuala Lumpur. Others were at Artspace Gallery, KL (*I Printed The Blue Frog*, 2004), Galeri Tangsi, KL (*Growing Desires In The Science Of Art*, 2006), Galeri Chandan, KL (*Beyond Print*, 2009), The Gallery Starhill, KL (*Signature*, 2011), Galeri Tangsi & Barlitalia, KL (*Posh Art*, 2011) and PurpleHouz Fine Arts, Petaling Jaya (*Living Metal*). He is now represented by Linda Gallery, Singapore.



104

RADUAN MAN

b. 1978

The Patrol, 2014

signed and dated (lower center)
oil on canvas
201 x 201cm

PROVENANCE

Private collection, Sabah

RM 18,000 – 36,000

Raduan Man's deep interest in the history of aircraft is reflected in this brightly coloured artwork. The artist has always been fascinated by the mechanics of vehicles and has translated that obsession into his artworks. His works are a statement of his dreams, memories, strength and self belief, and he projects an imaginative approach in making art. In *The Patrol*, bold contrasts of colour and forceful gestural marks give the work a sense of movement and strength.

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105

RADUAN MAN

b. 1978

Dreaming Of Cat, 2003

signed and dated (lower left)
oil on canvas
138 x 149cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 28,000

This painting appears like a departure from Raduan Man's more robust and masculine-orientated themes. *Dreaming Of Cat* exudes a relaxed and dynamic atmosphere, built with harmonious accents of colour. The early work depicts the little vignettes of daily life such as a quiet sidewalk, and oriental lantern decorations. It follows the trajectory of a cat that roams freely with its observations of the physical environment.

Raduan Man, the self-proclaimed farmer, achieved a double Masters – first, the University of Wolverhampton (Painting), United Kingdom, in 2003, and then the Camberwell School of Art (Printmaking), UK, in 2006. He obtained his BFA at the Universiti ITM in 2000. In his works, he combines painting and woodcut printmaking techniques. He won the Juror's Award in the Tanjung Heritage competition in 2002. His first of seven solos, all at different venues, was *Fresh Markings*, at NN Gallery, Kuala Lumpur. Others were at Artspace Gallery, KL (*I Printed The Blue Frog*, 2004), Galeri Tangsi, KL (*Growing Desires In The Science Of Art*, 2006), Galeri Chandan, KL (*Beyond Print*, 2009), The Gallery Starhill, KL (*Signature*, 2011), Galeri Tangsi & Barlitalia, KL (*Posh Art*, 2011) and PurpleHouz Fine Arts, Petaling Jaya (*Living Metal*). He is now represented by Linda Gallery, Singapore.



106

JALAINI ABU HASSAN

b. 1963

*Ayam Den Lapeh Di Mega Mendung
Mega Jingga Ufuk Utara, 2012*

signed and dated (top right)
mixed media on canvas
92 x 92cm

PROVENANCE

Private collection, Selangor

RM 13,000 – 23,000

Roosters strut into the canvas of Jalaini Abu Hassan's narrative repertoire, for reasons sometimes unrelated to the Chanticleer fowl, and not for the stock signifiers. For instance, *Hulu Balang Kuala Sepetang* (2005) is a tribute to fellow artist Latiff Mohidin. Jai, as the artist is popularly known, hinted as much in the Bingkai Berankai exhibition at the Valentine Willie Fine Art in 2012: "My concern is not so much of what the images show, but rather how they are seen." The textual scrawlings are replete in Jai's repertoire and here, the clue is in the Sumatran song, *Ayam Den Lapeh*, which is also a popular standard among Malaysian singers such as Anita Sarawak and Dato' Sri Siti Nurhaliza. Jai has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. His first solos were abroad, Malaysia Hall in London (1987), and for drawing, New Gallery in New York (1994), before his home solo at ITM in 1996. Although it was his Lifeform solo at Taksu Kuala Lumpur in 1996 that saw a "repackaged" Jai, he was already making waves when he won the Major Award in the Young Contemporary Artist (BMS) competition in 1985 and followed this up with the Gold Award in the Hongkong and Shanghai Bank art competition in 1991. His other accolades include the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland commission in 2005.



107

JALAINI ABU HASSAN

b. 1963

Sayur-Sayur Kampung, 2018

signed and dated (lower right)
mixed media on canvas
92 x 92cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Jai focuses on the arrangement of herbs and leaves made through the confident execution of lines that project a feeling of immediacy. A continuation of his still life series, the work explores the elements of still life featuring local vegetables from the countryside. The artist adopted a bold palette of vivid colours consisting of green, orange and yellow, enhanced with the play of shadows that create depth.

Jai has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. His first solos were abroad, Malaysia Hall in London (1987), and for drawing, New Gallery in New York (1994), before his home solo at ITM in 1996. Although it was his Lifeform solo at Taksu Kuala Lumpur in 1996 that saw a “repackaged” Jai, he was already making waves when he won the Major Award in the Young Contemporary Artist (BMS) competition in 1985 and followed this up with the Gold Award in the Hong Kong and Shanghai Bank art competition in 1991. His other accolades include the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland commission in 2005. Jai was awarded the coveted Anugerah Akademik Negara (National Academic Award) for the visual arts category in 2019.

108

JALAINI ABU HASSAN

b. 1963

Love Potion Ingredients, 1997

signed and dated (lower left)
mixed media on paper
74 x 54cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,500



Like a sorcerer conjuring up a spell, the bold forms and uplifting colours are beautifully merged to form a personal vision of the mystical. Jai has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. His first solos were abroad, Malaysia Hall in London (1987), and for drawing, New Gallery in New York (1994), before his home solo at ITM in 1996. Although it was his Lifeform solo at Taksu Kuala Lumpur in 1996 that saw a “repackaged” Jai, he was already making waves when he won the Major Award in the Young Contemporary Artist (BMS) competition in 1985 and followed this up with the Gold Award in the Hong Kong and Shanghai Bank art competition in 1991. His other accolades include the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland commission in 2005. Jai was awarded the coveted Anugerah Akademik Negara (National Academic Award) for the visual arts category in 2019.



109

HAMIDI HADI

b. 1971

Nature Metamorphosis – Element (Drawing), 1998

signed and dated (lower right)
mixed media on canvas
144 x 144cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Hamidi Hadi is an established abstract artist known for his distinct experimentation of materials. Using a multiplicity of media and with different techniques, he has created his own repertoire of expressive works about nature and couched in spirituality. The artist's fusion of linear shapes with organic abstractions in a grid structure reflects his explorations of drawing and mark-making. The space, divided into sections of horizontal and vertical lines, features an array of interesting organic shapes, lines, and marks applied with vigour.

Hamidi Hadi obtained his Masters in Art & Design Network (Painting) at the University of Wolverhampton, UK, in 2002, after a BFA at the Universiti ITM (2000). He has won several awards including the UOB Painting Of The Year, Malaysia, Bronze Award, Established Artist Category (2018), Malaysia-level Philip Morris Asean Art Award (2000) and the Consolation Prize in Bank Negara's Kijang Award (2004). He has taken part in Art Stage Jakarta (2016), Art Expo Malaysia (2015, 2016), Kembara Jiwa: The Travelling Soul, Galeri Chandan Kuala Lumpur, Bandung, Jogjakarta, Art Exchanges with Poland (2006) and Japan (2005). Wei-Ling Gallery, then known as Townhouse, gave him his first solo called Indelible Markings in 2005 and hosted his next few including Dari Langit Dan Bumi in 2016. His work, *Bloated*, fetched a premium of HK\$60,000 at Sotheby's Hong Kong in April 2017. His solo Trembling In Silence was held at Wei-Ling Gallery, KL.



110

ZULKIFLI YUSOFF

b. 1962

Nationalis Baru;
Anjing Dan Tulang, 1999

signed and dated
(lower right; lower left)
acrylic on canvas
41 x 36cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Zulkifli Yusoff is one of Malaysia's most established contemporary artists. A versatile artist, Zulkifli has worked in various mediums that encompasses painting as well as sculptures and installation. Bright colours burst forth on the canvas, as Zulkifli uses an interplay of forms accented with black lines to express his thoughts on social issues. The titles are translated as *The New Nationalist*, and *Dog And Bone*, respectively.

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



111

ZULKIFLI YUSOFF

b. 1962

Untitled, 1997

signed and dated (lower right)

acrylic on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

Zulkifli Yusoff is an established contemporary artist whose works delve into historical and current issues that have shaped Malaysian society. An array of evolving black and white figures dominates the canvas, each portrayed with movement and life in the artist's style. Zulkifli's paintings elicit a pervading sense of motion, showcasing his imaginative rendition of figures modelled with powerful and dynamic brushstrokes.

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister's Grand Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. For his contributions at Universiti Pendidikan Sultan Idris in Tanjung Malim, he was awarded the National Academy Award (Visual Art) in 2007. After his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology (1989), he studied at the Manchester Polytechnic in England for his Masters (1991). His major exhibitions include the 1997 Venice Biennale under the fringe Modernities And Memories: Recent Works From The Islamic World; the 1st Asia-Pacific Triennial of Art in Brisbane in 1993; the Singapore Biennale 2013; Art Stage Singapore 2013 (Rukunegara 2: Voice, Theo Art Projects); Seychelles Biennale 1992. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. His main solos at home include The Power (NN Gallery, Kuala Lumpur, 1996); Brave New Art (The Art Gallery Penang, 1996); Powerful Dialogue (The Art Gallery Penang, 2000); Icons (Wei-Ling Gallery, Kuala Lumpur, 2008); and Negara Ku (National Art Gallery, Kuala Lumpur, 2010).

112

ZULKIFLI YUSOFF

b. 1962

Untitled, 1996

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000



Zulkifli Yusoff is an established contemporary artist whose works delve into historical and current issues that have shaped Malaysian society. An array of evolving black and white figures dominates the canvas, each portrayed with movement and life in the artist's style. Zulkifli's paintings elicit a pervading sense of motion, showcasing his imaginative rendition of figures modelled with powerful and dynamic brushstrokes.

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HAMIR SOIB @ MOHAMED

b. 1969

The Eruption Of Desire, 2009

signed and dated (lower right)

mixed media on canvas

158 x 167cm

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 100,000

Like the story-teller Boris Karloff, Hamir Soib is a master of the macabre. Representing the artist at his best, *The Eruption Of Desire* portrays a volcanic eruption of thick brown smoke that conceals what appears to be a peaceful country scene in the background, but on closer inspection, looks more like anamorphic forms lodged in a slippery cavernous slope. Often dealing with the subject of death and apocalyptic themes, Hamir reveals the afflictions of contemporary humanity. Here, he depicts pent up emotion as smoke or forms unfurling explosively into the atmosphere, perhaps as an allusion to the destructive effects of human desire, an emotion that can be seen as a fundamental motivation of all human action and often thought to be connected with obsession and craving.

Hamir Soib, a late bloomer among the founding members of the cult Matahati group, is known for his works with sharp socio-political commentary about issues and events at home. He founded The Gudang warehouse art space in 2002 and he held his first solo at The Gudang in 2005. He is also active in theatre and film productions, besides painting. He won the Best Art Director award with Zuraini Anuar in Erma Fatima's *Perempuan Melayu Terakhir* in the 14th Malaysia Film Festival. In 2005, he won the Incentive Award in the Shah Alam Gallery Open. Hamir was a finalist in the Sovereign Art Award Hong Kong in 2007. As a Matahati icon, he was from the same Class of '91' graduation from the Mara Institute of Technology. He won a Consolation Prize in the Dokumentasi Kemiskinan competition in 1990. In May 2017, Hamir held a solo called the self-explanatory 'Small Works' at the Segaris Art Centre in Kuala Lumpur.



AHMAD FUAD OSMAN

b. 1969

Waris, 1997

signed and dated (lower left)

oil on canvas

148 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 40,000

It's tough for one so young to carry a globe, signifying the world and what a hazy, uncertain and parlous one at that, on one's head, though the well-endowed girl seems capable despite the grimace. The gender specific is no accident, the female always signifying Mother Nature and the hand of nurture and a heart of love, and of course, the reproductive quality which is about continuity and perpetuity. Too much that the Earth is blessed with, are gone or sullied by deforestation, pollution, overdevelopment and other perils. The destructive forces of climate change are very real today, and this environment-skewed work by Ahmad Fuad Osman in 1997 is a most sobering warning.

Ahmad Fuad Osman, one of the members of the Matahati collective, now disbanded, is an artist not restricted by media or style. "Art is something transient, that cannot be set in black and white, cemented in, or immutable. Apart from my moral and religious uphold, I have never set any limitations or boundaries in the pursuit of creating art. I do not believe in single thought process, style, medium or material over another," he had intoned. He was one of the three Jurors Awards in the APB Foundation Signature Art Prize in Singapore in 2008, for the work, *Recollections Of Long Lost Memories*. He won the Juror's Choice Award in the Malaysian level of the Asean Art Award in 2000 and 2003. He had been selected for biennales in Singapore (2006-2007), Shahjahan and residences in Vermont (2004), Goyang (2005-2006) and Rimbun Dahan (2007-2008). He graduated with a BFA from Mara Institute of Technology (now a university) in 1987. Since 2010, he travels between Bali and Kuala Lumpur. His solo exhibition, *At The End Of The Day Even Art Is Not Important* (1990-2019) was held at National Art Gallery Malaysia from October 2019 to February 2020.





115

ANTHONIE CHONG

b. 1971

Movement Series:
Anonymous Man Arm Raised,
1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 17,000 – 27,000

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in thick brushwork, this composition centres on a male figure with his arms outstretched. The figure and surroundings are painted in freeing gestural strokes filled with light and expression.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.

116

ANTHONIE CHONG

b. 1971

*Monumental Series –
The Loss Soul, 1995*

oil on canvas
122 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000



Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, the artwork illustrates a figure juxtaposed with a sculptural work of art, executed in a palette of rich saturated hues.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



117

ANTHONIE CHONG

b. 1971

Untitled, 1990s

oil on canvas

119 x 89cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

This rare still life painting depicts a half-plucked chicken, or is it a bird, presumably the legs awkwardly outstretched, with a nicely poached egg beside. Probably suitable to be hung at dining area...

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.

118

JUSTIN LIM

b. 1983

Faux Paradise #3, 2017

acrylic and enamel on canvas &
stainless steel razorblades
50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 14,000



Justin Lim completed his postgraduate studies in 2006 with the Master of Art (Fine Art) programme by the Open University UK conducted at Lasalle College of the Arts, Singapore after obtaining a BA (Hons) Fine Art majoring in painting. He has exhibited widely in Southeast Asia in various solo & group exhibitions and was the recipient of the 2008 Malaysia-Australia Visual Artist Residency at Rimbun Dahan, Malaysia. He has since held residencies at the Vermont Studio Center, USA (2011: Asian Artist Fellowship / Freeman Fellowship), Red Gate Gallery, Beijing (2013: Khazanah Nasional Artist Residency) and the Tasmanian College of the Arts, University of Tasmania, Australia (2016: International Artist in residence).

His solo exhibitions, *Surburbia Moon* (2024), *Everyday Saudade* (2023), *A Daydream A Day* (2022) and *Sanctuary* (2021) were held at RKFA. Selected group exhibitions include the Asian Art Biennale: Viewpoints & Viewing Points, Taiwan Museum of Fine Arts (2009); *Modern Love*, Earl Lu Gallery / Institute of Contemporary Art, Singapore (2015); *Asia Young 36 / Asia Contemporary*, a survey of contemporary Asian art practices, Jeonbuk Museum of Art, Jeonju, South Korea (2016); *Contemporary Chaos*, curated by Demetrio Paparoni, Vestfossen Kunsthochschule, Norway (2018); *Gestures of Landscape*, RKFA (2022); *The Armory Show*, Javits Center, New York, USA (2024); *Art Basel Hong Kong* (2025).

JUSTIN LIM

b. 1983

Hunter Gatherer, 2012

signed and dated (lower left)

acrylic on canvas

217 x 174cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

This is one of Justin Lim's morbid fascination, and confrontation, with dying and decay, with the figure, a Manimal perhaps, shown upside-down Baselitz-like. It was shown in the Arcane Fantasies for the Flesh and the Sublime solo exhibition, his fifth, at RKFA, Kuala Lumpur, in 2013. It followed his artist's residency at the Red Gate Gallery in Beijing sponsored by Khazanah Nasional. Man is the apex predator harking from the archaic hunter-gatherer, sustaining through wild animals and marine life, and later growing crops, wild and cultivated. The figure sprouts tentacular branches which also resemble femur, while enmeshed in the hive of activities are a bird, flowers, meat, fishes and a skull with antlers.

In 2006, Justin Lim obtained his Masters of Fine Art from the Open University UK conducted at Lasalle-SIA College of the Arts, Singapore, where he had a BFA (Hons), majoring in Painting. In 2003, he had a Diploma in Visual & Digital Art at the Limkokwing Institute of Creative Technology. Apart from Red Gate Gallery, he had residencies at Rimbun Dahan (2008), Vermont Studio, USA (2011), University of Tasmania, and Taksu Kuala Lumpur (2007). His notable internationals are the Asia Young 36 Survey (South Korea), Art Stage Singapore (2012, 2014, 2016), Art Expo Malaysia (2015), ArtSG (2024), Art Basel Hong Kong (2025) and the Asian Biennale in Taiwan (2009).





120

KHAIRUDIN ZAINUDIN

b. 1987

Beneath The Skin 4, 2018

signed and dated (lower right)
mixed media on aluminium
61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

Engaging with the theme of past historical figures, Khairudin employed the technique of scratching and configuring skull motifs on aluminium, enhancing the visual depth of the image. The eye of the figure is prominently featured, as it represents a personal vision that could not be replicated in any way.

Khairudin Zainudin has had many solo exhibitions up to date. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His solo exhibition *Cerita Orang* was held in 2023.

121

HASLIN ISMAIL

b. 1984

*He Looks Fierce But
He's Really A Nice Person
(After Utagawa Kuniyoshi) 2,
2020*

signed and dated (lower right)
acrylic, charcoal powder, oil pastel,
ink and paper collage on canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 13,000



Utagawa Kuniyoshi (1798-1861) was an important Japanese printmaker from Edo known for his inventive masterpieces in the style of ukiyo-e woodblock prints. The original portrait created circa 1847-1852 is made up of figures in multiple poses, which led to its comparison with the Italian painter Arcimboldo who is known for his portraits composed of fruits and objects. This special work is a reinterpretation of Utagawa Kuniyoshi's work in the artist's own style using a variety of mediums.

Haslin obtained his BFA at the Universiti Mara Institute of Technology in 2005-2007. In 2006, he won the Grand Prize in the In-print competition and received a sponsored two-week trip to study printmaking at Gray's School of Art and Design. His two major awards are the Young Guns (Hom Art Trans, 2013) and the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 2011, the year he was selected for the Rimbun Dahan art residency. He won 1st Prize in the Manga Artists competition (2008), Visual Art Pitch (My Creative Ventures and Chandan Gallery, 2006), the Visual Art Award at Starhill Gallery, Kuala Lumpur (2010). After his first solo, Exorcismus Persona – Windows into the Fantasy Worlds of Haslin Ismail, at RA Fine Arts, Kuala Lumpur, in 2012, he held three solos namely Transfiguration (2013), Mindmix (2014), Book Land in the 2014 Art Stage Singapore. The Merdeka! Exhibition at Galeri Petronas featured him and Samsudin Wahab, two of the most exciting young artists, in 2014. Among the notable group exhibitions he was featured in include Un-cut Malaysian Arts Festival in Gallery Shambala in Copenhagen, Absurd(c)ity at the National Art Gallery in 2013, the Kembara Jiwa exhibitions in Yogyakarta and Bandung in Indonesia in 2012, and the Art Expo Malaysia in 2009, 2010, 2012 and 2015. Selfies : A Mixed Media Project by Haslin Ismail was presented by Core Design Gallery at Art Expo Malaysia 2017. His exhibition I'm Going To Need You More Than You Need Me was held in 2021.



122

HASLIN ISMAIL

b. 1984

Classroom, 2017

signed and dated (lower right)
graphite on watercolour canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

In *Classroom*, the imaginative and intriguing composition of figures suggests an air of solemn thoughtfulness amidst the surreal landscape. An arrangement of modern-day youths was juxtaposed with anatomical ribcages and skeletons. Education promotes personal growth and helps students by expanding their knowledge on different subjects, improving literacy, and providing equal opportunities for all.

Haslin obtained his BFA at the Universiti Mara Institute of Technology in 2005-2007. In 2006, he won the Grand Prize in the In-print competition and received a sponsored two-week trip to study printmaking at Gray's School of Art and Design. His two major awards are the Young Guns (Hom Art Trans, 2013) and the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 2011, the year he was selected for the Rimbun Dahan art residency. He won 1st Prize in the Manga Artists competition (2008), Visual Art Pitch (My Creative Ventures and Chandan Gallery, 2006), the Visual Art Award at Starhill Gallery, Kuala Lumpur (2010). After his first solo, *Exorcismus Persona – Windows into the Fantasy Worlds of Haslin Ismail*, at RA Fine Arts, Kuala Lumpur, in 2012, he held three solos namely *Transfiguration* (2013), *Mindmix* (2014), *Book Land* in the 2014 Art Stage Singapore. The Merdeka! Exhibition at Galeri Petronas featured him and Samsudin Wahab, two of the most exciting young artists, in 2014. Among the notable group exhibitions he was featured in include *Un-cut Malaysian Arts Festival* in Gallery Shambala in Copenhagen, *Absurd(c)ity* at the National Art Gallery in 2013, the *Kembara Jiwa* exhibitions in Yogyakarta and Bandung in Indonesia in 2012, and the Art Expo Malaysia in 2009, 2010, 2012 and 2015. *Selfies : A Mixed Media Project* by Haslin Ismail was presented by Core Design Gallery at Art Expo Malaysia 2017. His exhibition *I'm Going To Need You More Than You Need Me* was held in 2021.



123

SHARON CHIN

b. 1980

*Monster –
Winged Demon (Europe)*

coloured pencil on digital print
89 x 118cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

An artist, curator, and activist, Sharon is known for her contemporary works that explore environmental and social issues. In this work, the intriguing silhouette of a winged creature with a monstrous head emerges across contrasting backgrounds. Sharon Chin received her Bachelor of Fine Arts from Victorian College of the Arts, Melbourne. She has gained regional exposure through her iconic interactive public art which gathered the participation of 100 men, women and children dressed in colourful sarong wraps, drenching themselves in plastic tubs of water in a mass Mandi Bunga (flower bath), a 10-minute performance art piece held at the lawn of National Museum in Singapore in 2013. Her recent solo exhibitions include *In The Skin Of A Tiger: Monument To What We Want (Tugu Kita)* held at the Singapore Biennale 2019, and *Local Flora: Patterns* by Sharon Chin (in collaboration with Bogus Merchandise) at Chan + Hori Contemporary, Singapore in 2017. Her works are in the collection of Singapore Art Museum and Queensland Art Gallery, Gallery of Modern Art. Sharon was awarded the Prince Claus Fund 2023 Mentorship Award for Cultural & Artistic Responses to the Environmental Crisis.

AHMAD ZAKII ANWAR

b. 1955

Barong, 1998

signed and dated (lower right)

acrylic on jute

69 x 68cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 40,000

Those who have been to Bali and immersed in their Hindu-Balinese culture would have been familiar with Rangda, the witch-widow nemesis of Barong in the Barong dance. Though the visage is grotesque with its goggle-eyes and sharp fangs, it is a mastery of craftsmanship with a perverse form of beauty. This is one of the painted manifestations by Ahmad Zakii Anwar in one of his visits to Bali. The rangda is the demon queen of the Leyaks in Bali. Another painting titled *Rangda* (1996), sold for a premium of RM79,200 at the Henry Butcher April 21, 2013 Auction. The Barong is portrayed as a lion with a red head, which some in modern times likened to a Pekingese dog. The dance repertoire of Barong and the Sanghyang encapsulated in the mask represents the physical and spiritual journey of Man, and is manifested as the eternal struggle between Good and Evil.

Ahmad Zakii Ahmad's landmark mid-career exhibition, *Disclosure*, 2008 marked his meteoric turn into fulltime painting from a lucrative advertising career, and he had not looked back since his successful *Smokers Series* solo in 1997. Overseas solos followed, like *Presence* (1999) and *Bones And Sinews* (2011) in the United States; *Kota Sunyi* (Indonesia, 2007); *Shadowland* (Hong Kong, 2001); *Tyler Print* (Singapore, 2007) and *Baik Art* (South Korea, 2013). Zakii graduated with a Graphic Design diploma at the Mara Institute of Technology in 1977.



125

AHMAD ZAKII ANWAR

b. 1955

Legong 12, 2021

signed and dated (lower left)

acrylic on linen

122 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 140,000

The Legong is one of the most mesmeric and graceful Balinese dances to watch, with the nubile dancers clad in tight shimmering gold-embroidered costumes, to entrancing gamelan music. It demands total expressions of every part of the body, from face and finger gestures and nifty footwork to the head tilt and hip sway. While tied to a fable, it is also a palliative cleansing ritual. This dance with the swaying of fans is probably the Legong Kraton. The artist, Ahmad Zakii Anwar, first unveiled his Balinese works in the Distant Gamelan exhibition at Art Focus Gallery in Singapore in 1998. He had intoned in 1999: "I believe in an artform that represents the physical and spiritual nature of Man, the journey that he undertakes in search of himself and the endless permutations of that journey."

Ahmad Zakii Ahmad's career is phenomenal since giving up a lucrative advertising career to paint fulltime, starting from his sold-out *Smokers Series* in 1997. He graduated with a Graphic Design diploma from the Mara Institute of Technology in 1977. And in 2008, he was accorded a mid-career survey, *Disclosure*, at Galeri Petronas, already with a range of astounding series. Solos in the United States (*Presence*, 1999; *Bones and Sinews*, 2011), South Korea, Indonesia, Hong Kong and Singapore attest to his calibre.



KOW LEONG KIANG

b. 1970

To The Sea 6, 2012

signed and dated (lower left)

acrylic on canvas

120 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Ernst & Young Asean Art Outreach,

To The Sea (Ernst & Young Solutions LLP, 2012), p.17**RM 35,000 – 60,000**

Contemporary artist Kow Leong Kiang is known for his romantic portrayals of figures placed in natural surroundings. Reminiscent of a daydream, *To The Sea 6* is executed in the artist's distinctive refined style, enhanced with a delicate colouration. The artist places emphasis on the natural expression of the female figure, enhanced by the gentle sea breeze. He employed fluid brushwork of varying strokes smoothly layered across the canvas, creating a luminous effect emanating from within, harmonised with the serene landscapes of the East Coast. His first solo in Singapore titled *To The Sea* was presented by Ernst & Young Asean Art Outreach in 2012.

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 created 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.



127

FADILAH KARIM

b. 1987

Come Undone II, 2017

signed and dated (lower left)

oil on canvas

183 x 183cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000

When one is footloose and fancy-free, nothing fills the time like having pets like cats (Fadilah Karim showed her cat in the FURiends group exhibition in December 2020) and rabbits, both adorable and affectionate creatures. A rabbit poses relationship problems: How do you play with a rabbit, with toys and how? Here, the owner keeps a restraining hand on a light-brown rabbit lying on the floor, maybe to ease its boredom and hers. The furry touch offers a salving mood, for both human and animal, and rabbits also like a back rub. Trust is built over time, and time for a rabbit is between five years to as long as 12 years. Fadilah Karim captures an intimate moment with the pet rabbit, the soothing light-brown tones setting the mood. Pure reciprocal joy spent with the pet: No convoluted Alice in Wonderland adventure.

It came as a great fillip to Fadilah Karim, known for her enigmatic figures, when she was given a veritable survey exhibition, *A Decade (2010-2020)*, by Segaris Art Centre in January 2021. It traced her development with growing-up pangs and angst right to marriage and motherhood, with her daughter Aira spending time with her at her studio. A clutch of awards like Young Guns (2013), Action Portrait (Malacca, 2007), Incentive Award at Shah Alam Open Show, 2nd Prize Tanjong Heritage (2007) plus a two-month mentorship under Amron Omar in 2010, and a MFA at the University Institute of Technology Mara (2013) creamed her career path. And her first solo, *Vague*, at Pace Gallery, Petaling Jaya, in 2012, was her starting point.





128

GAN CHIN LEE

b. 1977

Study Of Reclining Nude, 2012

signed and dated (verso)
oil on board
30 x 60cm (diptych)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Here, the lady lies on her back, against a mattress dispersed in a stream of vivid colours. Based on her pose and the layout of the furniture, it would seem that she is in her private space – no need for rigid or awkward poses, just her in a state of relaxation.

A finalist in the Saksi Competition in 2003, Gan got into the winning circle big-time when he was one of the five who won the Malaysian Emerging Artist Award (MEAA) in 2009, the others being Mohd Al-Khuzairie Ali, Poodien, Samsudin Wahab and Bakir Baharom. After his Diploma in Illustration at the One Academy of Communication Design, he went to China for his Advanced Studies in Mural Painting (2005) and Masters in Fine Art (2008, where he also won the Graduate Creation bronze prize) at the prestigious Central Academy of Fine Arts. In 2010, he won the Platinum Awards by the One Academy, where he lectures now. In Henry Butcher Art Auction March 2020 edition, *Reclining Nude* was sold for RM35,000.



129

RAIMI SANI

b. 1992

Vacant, 2016

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

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

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



130

HAZIQ SYAWAL

b. 1993

The Time And Thinker 2, 2018

signed and dated (lower left)
collage, acrylic and oil on canvas
144 x 96cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

The Time And Thinker 2 reflects Haziq Syawal's personal observation of daily life. Capturing the angle of a seated figure at a corner, the artist adds spatial depth and perspective to the composition. He also incorporates the use of collage which gives the image a special textural quality.

Haziq Syawal received his bachelor's in fine art from Universiti Teknologi MARA (UiTM), in 2016. His solo exhibitions include *Frame-In-Frame* (2023), *Stills: Solo Exhibition by Haziq Syawal* (2021), and *Erratic Ride* (2019). He has participated in various group shows including *Turun Tanah* (2022), *Petals Of Nationalism* (2022), *Kawan* (2022), and *Set In Motion* (2019).



131

RONNIE MOHAMAD

b. 1978

Main Belon Terbang, 2009

signed and dated (top right)
mixed media on canvas
76 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Self-taught Ronnie Mohamad has established himself as one of the main proponents of figure paintings especially in charcoal since he started at the Conlay art colony some two decades ago when the prices of his works were only two-digits to now hitting six digits! He held his first solo, *An Exploration*, at the PurpleHouz Gallery in 2013, and another at the National Art Gallery Malaysia in May 2018. He got his break in 2016 when he took part in the Hong Kong Art Fair and Tourism Malaysia promoted his works in Helsinki, Finland. In 2017, he was selected for the 1st Kuala Lumpur Biennale. His solo exhibition titled *Playground* was organised by Henry Butcher Art Auctioneers and Galeri Prima in 2022.

KOK YEW PUAH

b. 1947 - 1999

Distractions

acrylic on canvas

120 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 60,000

The figure is rendered in silhouette, not in his usual Pop Realism. There's half a picture taken up by wildlife, humping pachyderms at that, and what must have looked like Puah's early Neo-Geo works on his return from art-studies in Australia, has been reduced on the canvas-within-a-canvas to one of fluid mercury. There's the non-copybook art-historical referencing, to Picasso's *Guernica* no less. Is that a self-deprecating work, if not, one suspects he was not chuckling, but there was a modicum of rheum, in Puah trying to be a Picasso. He must have felt that the tragic characters in *Guernica* were having a good laugh, at him. Mischief was afoot. What was he drinking, or smoking, or thinking? But really, it is such "distractions" that Puah found succour and even some sort of validation, in his pursuit of being an artist instead of a reluctant businessman. This work depicts his mood in a transitional phase, where he is still searching for his signature art identity, distinctive expression and unique style. It is of significant historical value, that shows his thinking process.

Coming from a business family, Puah Kok Yew chose to pursue Fine Art, while his brothers took up Engineering. So, at the Victorian College of the Arts in Melbourne, Australia, he got his diploma for Painting and another for Printmaking. On his return, he held a solo at the Samat Art Gallery (1973), taught Printmaking part-time at the Mara Institute of Technology and created a series of Neo-Geo silkscreens until the lack of proper printmaking facilities made him concentrate on the family chilli-sauce business until he sold it off in 1994. In the Second Coming of Puah, he was greatly inspired by David Hockney, and became known for strong figurative works on the youth of the MacDonald's generation, industrialisation and urban decay, and neglect of cultural heritage. It was productive: Two solos – Kok Yew Puah: 1985-1993; *Klang And Beyond* (1997); and there was the 2nd Prize in the Malaysian level Philip Morris Asean Art Awards in 1994, and he was again among the winning circle of five in the next year.





133

FAUZULYUSRI

b. 1974

Around, 2004

signed and dated (lower right)
mixed media on canvas
91 x 122cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Fauzulyusri takes elements from different sources such as marine life, text, and mark makings to create an engaging composition. Reconfiguring various elements into a harmonious interplay of forms, this vibrant composition demonstrates the artist's keen eye for colour and shapes. Silhouetted against a strong orange palette, Fauzulyusri depicted an image of a whale gliding effortlessly across the canvas.

Fauzulyusri 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 given his first solo by Elm Quay Fine Arts in 2001, which was called simply Works On Canvas. His other solo exhibitions include Ground (2007), Raw (2009), Guris (2011), Coreng (2013) at Taksu, Kuala Lumpur and Play (2009) in Singapore. 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. Fauzulyusri 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 Bank Negara Malaysia, EQ Fine Arts Gallery Kuala Lumpur, HSBC Bank Malaysia Berhad, National Art Gallery Malaysia, and Seksan Design, to name a few.



134

FAUZULYUSRI

b. 1974

Jantan Dan Betina, 2009

signed and dated (lower right)
mixed media on canvas
137 x 137cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

In 2009, Fauzulyusri had developed the *Play Series* in which images were layered against a mysterious dark background, and *Raw Series*, consisting of a playful and experimental configuration of forms. Fauzulyusri draws inspiration from personal memories and children's games, incorporating exquisite surface effects. In *Jantan Dan Betina*, Fauzulyusri renders the image of a girl and boy in spontaneous free form, enhanced through his signature layering technique and gestural lines. Love is in the air!

Fauzulyusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively. His solo exhibition titled Batu was held at Taksu Kuala Lumpur in 2023.

WONG HOY CHEONG

b. 1960

Man Carrying Sack, 1995

signed with artist's monogram and dated (lower left)
charcoal on paper
74 x 53cm

PROVENANCE

Private collection, Australia

ILLUSTRATED

Wong Hoy Cheong, *Of Migrants & Rubber Trees*,
Five Arts Centre and Valentine Willie Fine Art,
1996, p.55

Shown in the eponymous exhibition at the
National Art Gallery's Creative Centre,
Kuala Lumpur, August 12-28, 1996.

RM 25,000 – 40,000

The painting, *Man Carrying Sack*, embodies the plight of the immigrant with the sack seen as a burden, life's symbolic albatross, more precarious as the labourer has no national or societal status. It is only one in Wong Hoy Cheong's landmark exhibition, *Of Migrants & Rubber Trees*, where the migrant is shown in action, unlike the bevy of portraits posed notoriously like Wanted Criminals. Of note is they are drawings, in charcoal on paper, like black-and-white photographs for a sense of veracity. The issues of migration, displacement, dislocation and perpetual quest for a better life are very real. The series' anecdotal works of glum and even surly faces are described as "unhappy pictures", with a bit nostalgia, a bit sarcasm and a bit heroic even.

Wong Hoy Cheong catapulted back to national visual art prominence when he won the Anugerah Karyawan Seni Visual in 2024. He was named Newsweek's Top 10 Trailblazers of Asia ('Maverick and Rebels') in 2000 and Top 10 Art & Culture Leaders in the Next Millennium in 1999. He even had the 35th Floor of Deutsch Bank Headquarters in Frankfurt named after him, while Cornell University had a scholarship, H.C. Wong Scholarship, named after him in 'Outstanding Educator. He received his Masters at the University of Massachusetts, Amherst (Fine Art, Painting) and Harvard University, Cambridge, Massachusetts (Education), and BFA magna cum laude at the Brandeis University, USA, in 1982. He won the Australian Cultural Award in 1992. His international exhibitions include ARS 01 (Helsinki), Kwangju Biennale, Cities On The Move (Vienna), Louisiana Museum of Modern Art (Denmark), Hayward Gallery (London), Fukuoka Triennial and the Asia-Pacific Triennial.



136

NADIAH BAMADHAJ

b. 1968

Kadang Ningrat, 2013

charcoal on paper collage
177 x 242cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Nadiah Bamadhaj, SKIRA, p.204

RM 45,000 – 75,000

In edifices or monuments lie the living heritage, for Man and animals, the vestigial remnants of memories. Structures that represent the lived spaces with the roof offering protection and cover from elements of the weather. Portent to a heritage of an architecture intrinsically Javanese, of power and heritage and a deterioration of use over time and changed circumstances. The sloping roof with its horns and the regiment of eaves marks an era where the nobility and the bourgeois held sway. This work had been shown at the Crossing exhibition (Galeri Petronas, 2016) and the Poised For Degradation exhibition (RKFA, Singapore, 2014).

Yogyakarta-based Nadiah Bamadhaj, who became a fulltime artist in 2000, won the Juror's Choice award in the Philip Morris Asean Art Awards in 2001. She was resident artist at Rimbun Dahan in 2000-2001. She was educated at the University of Canterbury in Christchurch, graduating with a BFA majoring in Sculpture and Sociology in 1992. In 2002-2003, she was awarded the Nippon Foundation's Asian Public Intellectual Fellowship, with a follow-up Public Intellectual grant in 2004. She made her mark in her first solo, 1965 Rebuilding Its Monuments, at Galeri Petronas in 2001, and continued showing in Malaysia, Indonesia and in 2018, at the Chamber Fine Art in New York in a solo called Ravaged. She is on the board of Yayasan Kebaya, a HIV/AIDS homeless shelter in Yogya. She has also taken part in art fairs such as Art Central Hong Kong and Art Jakarta. She was featured in Vitamin D3: Today's Best in Contemporary Drawing (Phaidon).





137

CHANG YOONG CHIA

b. 1975

My Dear Motherland:

New Village, 2013

postage stamps and
polyvinyl acetate glue (collage)
21.5 x 37.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

Imagine the forced eviction of some 500,000 Chinese into internment camps euphemistically referred to as “New Villages” where movement was stringently curtailed. This was the 1950 Briggs Plan of British General Sir Harold Briggs during the Malayan Emergency to stem the influence and infiltration of the Malayan National Liberation Army. The Emergency ended officially on July 31, 1960. The painting also comprises philately cutouts of the British Queen, which dominate the camp periphery, together with uniformed guards, while those incarcerated are shown to have lived in similarly-constructed houses with a water pipe or two. These were harsh times, when the British returned after the invading Japanese surrendered.

Chang Yoong Chia is one of the busiest globe-trotting artists, his last artist's residency being in Leipzig, Germany, his second German stint after learning Deutsch in Berlin. His residency included Uyman, Sapporo and Wanakio in Okinawa (Japan); Shanti Road in Bangalore and KHOJ in Mysore (India); Pinyao (China); Tembi Yogyakarta (Indonesia); Chiayi (Taiwan); Ujiae Art Studio, Gwangju (South Korea); C21, Blackburn (Britain); and Rimbun Dahan. He had also taken part in the Fukuoka Asian Art Triennial; World Social Forum Porto Alegre (Brazil); Bangladesh Asian Art Biennale; Chongqing Youth Biennale; Japan's Welcome To The Jungle; START Art Fair (London); Journey (Jerusalem); Open Sea (Lyon, France); Asia Young 36 (Jeonju, South Korea) and the KL Biennale. Yoong Chia received his education at the Malaysian Institute of Art and was a finalist in the APB Signature Art Prize in Singapore (2011).

138

SEAH ZELIN

b. 1980

Figure In Chair, 2012

signed and dated (top right)

oil on linen

140 x 123cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



Drawing upon themes such as memory and the self, *Figure In Chair* conveys the artist's exploration of forms that gradually unfolds through layers of paint and mark making. Rendered in monochrome, the work is expressed through the artist's detailed and expressive brushwork. Seah Zelin won the 2022 UOB Painting Of The Year Malaysia with his artwork titled *Skin Of Land*.

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



139

HASANUL ISYRAF IDRIS

b. 1978

Untitled, 2003

signed and dated on the side edge

mixed media on canvas

137 x 92cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Hasanul's early work from 2003 conveys his interest in everyday objects. This composition shows a repetition of lock devices in vibrant hues with the addition of text that moves around the space. A lock, traditionally used to prevent something from being opened such as a box, or door, is a symbol of security, strength, even love.

Hasanul Isyraf Idris was trained at Mara University of Technology (UiTM), in Perak. He has received a number of awards, including the Young Contemporary Arts Award in 2007 at the National Art Gallery, Kuala Lumpur, the Incentive Award at the Open Show held at the Shah Alam Gallery and the Consolation Prize for the Young Talent Art Exhibition at the Penang Art Gallery. Hasanul produces works in a variety of media, from paintings and meticulously crafted drawings to painted oven-baked clay sculptures. Gathering inspiration from within and well as local folklore and regional myths, he articulates his personal struggles as an artist by personifying them as strange characters that inhabit his invented universes. Influenced by the graphics of underground comic books, 1960s science fiction, fast food, street art and fashion, he juggles pop-culture references with a personal viewpoint. Recurring topics in his practice are the meaning of life and death, memories and fantasies, sin and reward. Hasanul was awarded the 14th UOB Painting Of The Year (Malaysia) Award, under the Established Artist Category in 2024.

140

**HISYAMUDDIN
ABDULLAH**

b. 1989

Peti Rahsia II, 2021

signed and dated (verso)

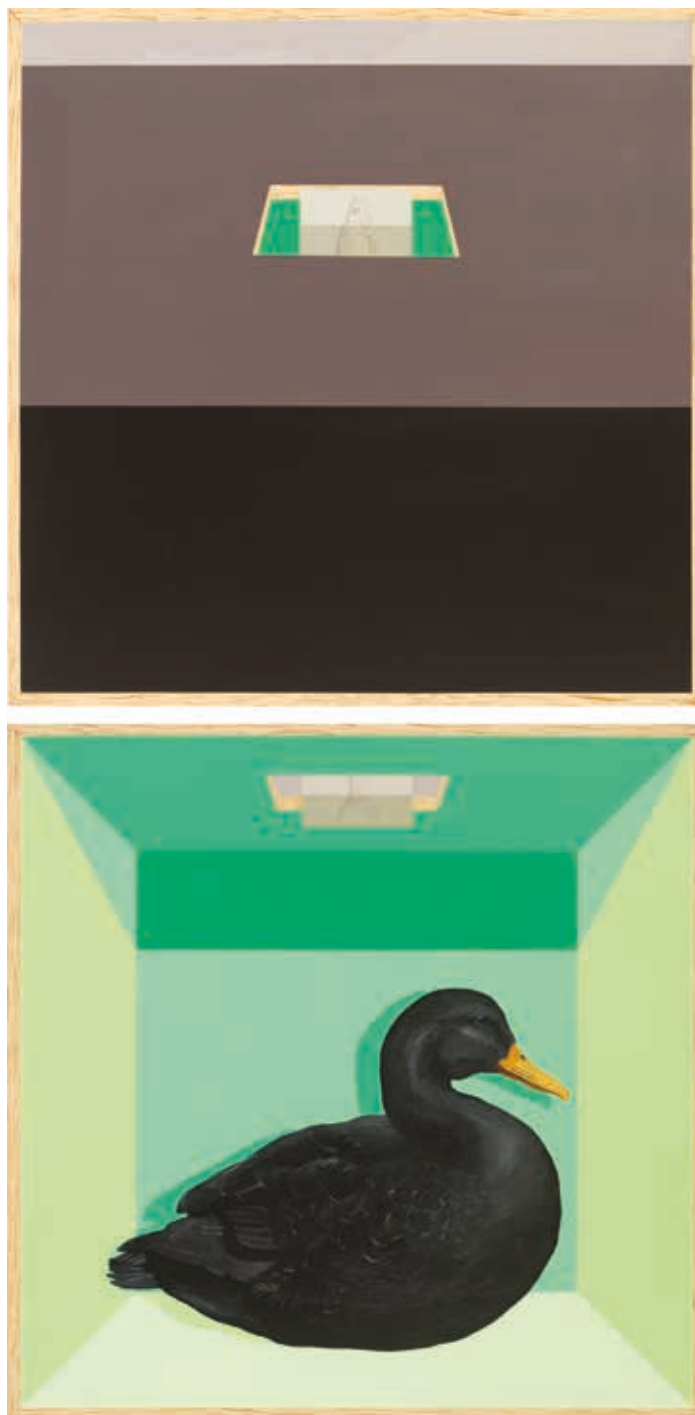
acrylic on canvas

89 x 89cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000



Hisyamuddin Abdullah's works often contain narratives about his observations on life and society. Within a secret box, lies an elegant black swan. The painting is created in the artist's crisp and precise style. The title is translated as *Secret Box II*, referring to the Ballot Box in election?

Hisyamuddin Abdullah received his bachelor's degree in Fine Art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur, Malaysia. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with Taksu in Kuala Lumpur titled "SArKAs" followed by another solo exhibition in Taksu Kuala Lumpur titled KOTA(k) MAGIS in July 2021. He has participated in numerous group shows namely #SKULL (2019), Axis By Praxis: Identity In Transition (2018), Human Being (2019), XIX Nineteen (2019) etc at various local galleries.



141

HISYAMUDDIN ABDULLAH

b. 1989

The Good, Bad And Ugly, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,200 – 5,500

Figurative painter Hisyamuddin Abdullah's works often contain narratives about his observations on life and society. *The Good, Bad And Ugly* narrates a personal memory from the artist. "This artwork was created specifically for the victims of the 2013 Haiyan Typhoon disaster. The concept of this artwork has reminded me of childhood memories with a dog, which occurred at the time. It was where I witnessed some other kids beating a dog that was chained or tied in an area that looked like an orchard. They intended to take the crops there, and I was unable to stop them. The dog's voice seemed to be pleading with me for rescue, and I can still vividly hear it today. In conjunction with being donated as a monument to the victims of Haiyan, a part of the profits from the sale of this artwork were given to street animals," as quoted from the artist. The use of chiaroscuro and delicate tones enhances the overall composition. His realistic rendering of details and expression draws in the viewer. Sometimes, evil prevails because the good does nothing.

Hisyamuddin Abdullah received his bachelor's degree in Fine Art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur, Malaysia. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with Taksu in Kuala Lumpur titled "SArKAs" followed by another solo exhibition in Taksu Kuala Lumpur titled KOTA(k) MAGIS in July 2021. He has participated in numerous group shows namely #SKULL (2019), Axis By Praxis: Identity In Transition (2018), Human Being (2019), XIX Nineteen (2019) etc at various local galleries.



142

**NAJIB AHMAD
BAMADHAJ**

b. 1987

Beware Of Dog, 2010

signed and dated (middle right)
mixed media on metal
91.5 x 91.5cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

Beware Of Dog is Najib Bamadhaj's early artwork incorporating the street art aesthetic, image and text. Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Pride & Prejudice* (2020), *Survival* (2015), and *Great Migration* (2012) were held at Taksu in Kuala Lumpur. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016), just to name a few. He was named Top 40 under 40 by Prestige Malaysia in 2023.



143

SYAHBANDI SAMAT

b. 1992

Ku Rub See, 2013

signed and dated (lower right)
ballpoint pen and collage on canvas
80 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

The detailed surrealist compositions of Syahbandi Samat are drawn from his personal observations and experiences. The artist portrayed the image of a dog in a quiet living area with dices, surrounded by 50-ringgit notes. Syahbandi is known for his intricate and mysterious artworks created through the medium of ballpoint pen.

His solo exhibition, *The Road Less Travelled* was held at Harta Gallery in collaboration with Artemis Art in 2023. Syahbandi was one of the five winners in the 2011 Malaysia Emerging Artist Award (MEAA). He was a recipient of the Young Guns Award 2016, by Hom Art Trans, Kuala Lumpur. He has participated in many group exhibitions including Art Fair Philippines 2024, Art Fair Asia Fukuoka 2023, Art Taichung 2023, and Volta Basel 2023.



144

SYAHBANDI SAMAT

b. 1992

Dalam Hati Ada Taman 'Before',
2013

signed and dated (lower right)
ballpoint pen on canvas
89 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

The detailed surrealistic compositions of Syahbandi Samat are drawn from his personal observations and experiences. Syahbandi is known for his intricate and mysterious artworks created through the medium of ballpoint pen. In this imaginative work, the heart is transformed into a flowerpot, filled with many types of beautiful flowers such as sunflowers, roses, lotus, frangipanis and daisies.

His solo exhibition, *The Road Less Travelled* was held at Harta Gallery in collaboration with Artemis Art in 2023. Syahbandi was one of the five winners in the 2011 Malaysia Emerging Artist Award (MEAA). He was a recipient of the Young Guns Award 2016, by Hom Art Trans, Kuala Lumpur. He has participated in many group exhibitions including Art Fair Philippines 2024, Art Fair Asia Fukuoka 2023, Art Taichung 2023, and Volta Basel 2023.



145

SABIHIS MD PANDI

b. 1988

Queen Of Heart, 2016

woodcut print on canvas and woodblock
138 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

In *Queen Of Heart*, Sabihis's intricate composition features a figure dressed in an astronaut space suit and helmet. The symbolic heart is replaced with the depiction of a physical heart, emphasised in bright red. Sabihis' signature style of woodblock print reflects his concerns and feelings towards the current situation around him. Sabihis' woodblock creations often include the use of mirrored images that add an element of mystery and fantasy.

Sabihis has been a full time artist since he graduated from the UiTM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition organised by Hom Art Trans and Galeri Chandan in 2013. In 2014, he won the Bronze Award for Established Artists category of the UOB Painting Of The Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah. He was represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won the Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the 'Award Collector'. He has participated in group exhibitions such as Transit 1x1 (2021), Cerita Objek (2020), and Neo Baroque - A Malaysian Reinterpretation (2019). Memento, a duo exhibition with Ismail Awi, was held in 2023.



146

SABIHIS MD PANDI

b. 1988

Si Belang Di Awan, 2021

signed and dated (lower right)
woodcut print on canvas
and woodblock
122 x 182cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Sabihis' signature style of woodblock print reflects his concerns and feelings towards the current situation around him. In this work, Sabihis brought his personal vision of tigers to life with the technique of wood carving. The roaring tigers resemble a mirrored image, accented with different contrasting colours. A triangular shape was formed in the centre of the image which anchors the composition, accompanied with decorative cloud patterns that evoke a sense of harmony. Embrace the fighting spirit of tiger, roar!

Sabihis has been a full time artist since he graduated from the UiTM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition organised by Hom Art Trans and Galeri Chandan in 2013. In 2014, he won the Bronze Award for Established Artists category of the UOB Painting Of The Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah. He was represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won the Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the 'Award Collector'. He has participated in group exhibitions such as Transit 1x1 (2021), Cerita Objek (2020), and Neo Baroque - A Malaysian Reinterpretation (2019). Memento, a duo exhibition with Ismail Awj, was held in 2023.



147

SABIHIS MD PANDI

b. 1988

Journey, 2018

signed and dated (verso)
woodcut print on canvas
and woodblock
91 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

The key to appreciate the journey is to let go of the uncertainties about the future; by doing this we can see the beautiful scenery and moments along the way. Sabihis expresses his concerns and feelings towards the current state of affairs around him. Sabihis has been a full time artist since he graduated from the UiTM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition organised by Hom Art Trans and Galeri Chandan in 2013. In 2014, he won the Bronze Award for Established Artists category of the UOB Painting Of The Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah. He was represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won the Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the 'Award Collector'. He has participated in group exhibitions such as Transit 1x1 (2021), Cerita Objek (2020), and Neo Baroque - A Malaysian Reinterpretation (2019). Memento, a duo exhibition with Ismail Awj, was held in 2023.

148

NAJIB AHMAD
BAMADHAJ

b. 1987

Stranger I, 2018

signed and dated (verso)
acrylic and wood varnish
on wood panel
154 x 122cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000



Najib's iconic compositions highlight the juxtaposition of animals and the urban cities. His paintings are visually striking created with saturated colours, stencilling techniques and mark making, to bring out a message on the effects of habitat loss. It is vital to conserve wildlife to protect animals from extinction. *Stranger I* is a testament to the artist's creative ability to synthesize elements from street art and modern techniques interweaved into an intriguing visual landscape.

Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Pride & Prejudice* (2020), *Survival* (2015), and *Great Migration* (2012) were held at Taksu in Kuala Lumpur. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016), just to name a few. He was named Top 40 under 40 by Prestige Malaysia in 2023.



149

HIRZAQ HARRIS

b. 1987

Craving, 2021

signed with one seal of the artist
(verso)

mixed media on canvas
107 x 223cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Craving is a prominent display of Hirzaq Harris' skilful technique in drawing and image making. Based on personal experiences, the work illustrates an image of a Goliath Grouper, one the largest species from the sea bass family that can grow up to 8 feet. Its spotted body interspersed with brown tones allows them to blend seamlessly with the rocks and corals. The fine precision of lines illustrating detailed mechanical components are major attributes of his works, incorporating the creative use of various drawing methods.

Hirzaq received his Diploma in Fine Art from UiTM Melaka, followed by B.A (Hons) in Fine Art (Sculpture) from UiTM Shah Alam. Hirzaq was the recipient of 10 Honourable Mention, MRCB Art Award from National Art Gallery Malaysia (2008), Grand Prize Winner (2D Hanging Display) of Nando's Art Competition (2009 and 2010), and 2nd Prize Winner of Maybank Art Competition (2010). Group exhibitions include Locals Only at Taksu KL, 2018, and Echoes Of Possibilities at Core Design Gallery 2018. His solo exhibition *The Beginning Of An End* was held at Segaris Art Centre in 2023.



150

LIM AH CHENG

b. 1968

Challenging Horses, 1998

signed and dated (lower left)

oil on canvas

79 x 109cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

The artist's vision of a herd of galloping horses moving vigorously is painted in forceful brushstrokes. Lim Ah Cheng animates the horses in expressive colours across the canvas, drawing attention to the powerful movements. His works conflate a myriad of art forms derived from Chinese painting and the expressive style of the Fauvists.

Lim Ah Cheng graduated with a diploma in Graphic Design at the Malaysian Institute of Art in 1988-1991, with a simultaneous certificate in communications (storybook design and illustrations) from the Tatsun Studio in 1990-1991. He trained under master calligrapher Chung Chen Chuan. He won the Initiative Award in the Galeri Shah Alam Open in 1997, and the 3rd Prize in the National Open in 1998. He has participated in art fairs in England, Singapore and Malaysia. His first solo, of equestrian paintings, was at Elle Six gallery in 2002. His tenth solo exhibition *Encore* was held at Pinkguy Gallery, Kuala Lumpur in 2018. He had two solos in Singapore, in 2004 and 2008. He held a solo in 2022 titled *Pursue The Dream*, organised by V'Art Space.

151

SYED THAJUDEEN

b. 1943

Waiting For The Lover, 1984

signed and dated (lower right)
pen on paper
23 x 18cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 5,000



A beautiful study on paper of a flute player is expressed through lyrical lines with a sense of immediacy. The work shows a figure playing the instrument, surrounded by animals such as the peacock and goats. In Indian culture, the peacock is associated with gods and goddesses and has been featured in ancient stories and poems.

Born in Alagam Kulam village near Madurai, South India, Syed Thajudeen joined his Malaysian-born parents in Penang when he was 11 and stayed on until his lower secondary education. He returned to Madras to study at the Government College of Arts and Crafts (1967-1974), with a Diploma in Painting 1973 and a Post-Diploma in painting in 1974. He held his first solo at the Penang State Art Gallery (PSAG) in 1975 followed by another at the Samat Gallery in Kuala Lumpur. In 2015, the PSAG honoured Syed Thajudeen with a retrospective. His other notable solos include *Seroja* (2002), *Love And Its Many Splendoured Things* (2004), *Cinta Tercipta, There Is Love* (2006, 2007), *Women in Kebaya* (2007), *Paintings On Love* (2010). He was selected for the Bangladesh Biennale in 1983; the Contemporary Paintings of Malaysia in Pasadena, the United States, in 1988; and the Olympic Games art show in London in 2012. His exhibition *Splendours Of Love* was held at Wisma Kebudayaan Soka Gakkai Malaysia, Kuala Lumpur in 2018.



152

CHUNG CHEN SUN

b. 1935 - 2024

母亲恩情山样高海样深

ink and colour on paper
76 x 143cm

PROVENANCE

Private collection, Selangor

RM 11,000 – 20,000

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and founder of the International Contemporary Ink Painting Association. Influenced by the teachings of Taoist philosophies, his bold and experimental works contain an expressive quality emphasised in the broad and linear strokes. The theme of mother and child is expressed through lively and fluid ink strokes. A mother's kindness is expressed through the interaction with her child. Mother's love is as high as mountain, as deep as ocean.

Chung Chen Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts.



153

CHUNG CHEN SUN

b. 1935 - 2024

道生一，一生二，二生三，三生万物

ink and colour on paper
76 x 143cm

PROVENANCE

Private collection, Selangor

RM 11,000 – 20,000

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and founder of the International Contemporary Ink Painting Association. Influenced by the teachings of Taoist philosophies, his bold and experimental works contain an expressive quality emphasised in the broad and linear strokes, highlighting the interconnection of man and nature. An old wise man is practising his calligraphy, based on Taoism ideology.

Chung Chen Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts.



154

CHUNG CHEN SUN

b. 1935 - 2024

狂飲

ink and colour on paper
76 x 143cm

PROVENANCE

Private collection, Selangor

RM 11,000 – 20,000

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and founder of the International Contemporary Ink Painting Association. Influenced by the teachings of Taoist philosophies, his bold and experimental works contain an expressive quality emphasised in the broad and linear strokes, highlighting the interconnection of man and nature. The artwork depicts a man indulging himself in drinking.

Chung Chen Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts.



155

ENG TAY

b. 1947

Autumn, 1989

signed and dated (lower right)
etching on paper, edition 15 of 175
30 x 30cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

Titled *Autumn*, Eng Tay imbues the image with delightful earth tones reminiscent of the transitions of the season. New York-based Eng Tay studied at the Art Students League (1968-1972) and the School of Visual Arts, both in New York. He had nearly 100 solos in Asia, Europe and the United States. He worked as a graphic designer for the Red Book magazine until 1978 when he decided to go fulltime. He was given a Retrospective by Galeri Petronas in 2009, titled Eng Tay: The Exhibition. His works are in the collection of the Fukuyama Museum of Art, Hiroshima, Japan; the Taipei Fine Art Museum, Taiwan; the Frankie Valli Estate, the Merv Griffin Estate and the New York University. He has monumental sculptures in Kiaraville and Seni condominiums in Mont Kiara, Zehn Bukit Pantai in Bangsar, and the Marc Residences near KLCC.

156

**IBRAHIM HUSSEIN,
DATUK**

b. 1936 - 2009

Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 137 of 155
76.5 x 56cm (sheet)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000



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

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Arts in Singapore in 1956 but did not complete it. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966). In 1970, he took part in the Venice Biennale through the Smithsonian Institute workshop and in 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993). He set up the Ibrahim Museum and Cultural Foundation in Langkawi in 2000 and celebrated it with the Langkawi International Festival of Arts. He also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



Juhari Said displays a profound interest and skill in his woodcut technique such as this surreal piece. The artist Juhari Said pokes fun at the Mat Jenins (idle dreamers) on the foibles of someone or something small trying to become much bigger than presumably and realistically possible. Frogs are restricted to their small ponds and often become fodder to snakes. He implies that it is good to dream but one has to be practical and goes for something that can be within grasp.

157

JUHARI SAID

b. 1961

Katak Nak Jadi Lembu, 1999

signed and dated (recto)
woodblock print, edition 16 of 20
80 x 110cm (image)

PROVENANCE

Private collection, Selangor

RM 7,500 – 13,000

Juhari Said is one of the finest printmakers today specialising in woodcuts and pushing the technique and medium to Alternative Printmaking like in his free-standing timber sculptures of the *OKIR* series dubbed 'Graphic Sculptures' by Indonesian art icon A.D. Pirous. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he opted to work with the challenging woodcut/linocut media in his final year. In 1988, he held a solo exhibition of his woodcut prints at Galeri Le-Classique in Kuala Lumpur. His printmaking skills were honed when he received a French Government grant to expand his horizon in Paris in 1993 and then again in 1994 when he received mentorship from the 'sinseh' Yoshisuke Funasaka in Tokyo under the Japan Foundation Research Grant. In Japan, he also learnt the art of paper-making in Mino City which has a tradition dating back 1,300 years. He won the Major Prize (Printmaking) in the 1991 Salon Malaysia (shared with artist Fauzan Omar) for *Tiga Cawan Kopi* and also the 1985 Permodalan Nasional Berhad Award. He was a Creative Fellow at Universiti Sains Malaysia, Penang in 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry.

158

JUHARI SAID

b. 1961

No Way, 1999

signed and dated (lower right)
woodblock print, artist's proof
32 x 23cm (image)

PROVENANCE

Private collection, Australia

RM 1,200 – 2,400



Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sensei Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-1992 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Permodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry.



159

AHMAD KHALID YUSOF

b. 1934 - 1997

Jantung Hatiku, 1995

signed and dated (recto)
etching on paper, artist's proof
24 x 16cm

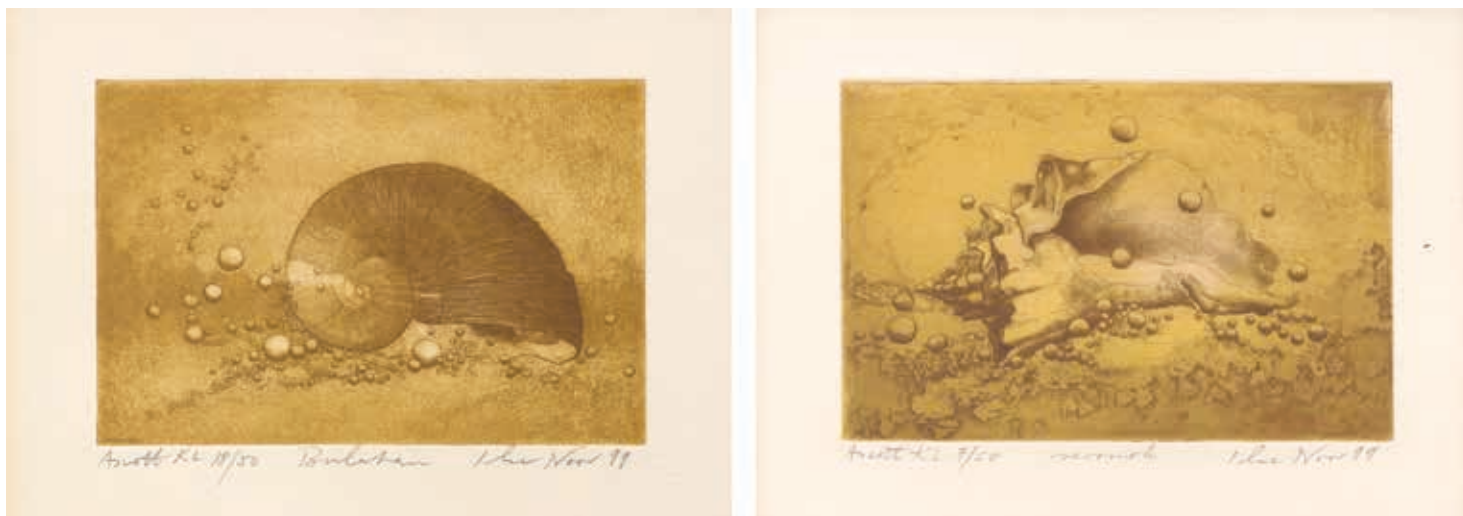
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 - 5,500

Ahmad Khalid Yusof's richly textured creations demonstrate his interest in traditional Malay patterns and iconography with the infusion of abstract art and ancient Arabic scriptures of Jawi. Ahmad Khalid imbues the scene with a sense of tranquility and calm, revealing a dynamic interplay of calligraphy forms and geometric shapes.

Ahmad Khalid Yusof was an art academician, an artist and an activist all rolled into one. After graduating from the Malayan Teachers College in Kirby, Liverpool in 1957, he joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He then studied at Winchester Art School (1966 to 1969) and continued his studies at Ohio University, obtaining his MFA in 1976. He taught at the Mara Institute of Technology between 1970 and 1989, retiring as Deputy Dean in Academic Affairs. He served as Shah Alam Art Gallery director from 1991 to 1997, and was the founder-president of the Malaysian Artists Association established in 1979. In 1994, he was appointed Dewan Bahasa dan Pustaka guest writer.



160

ILSE NOOR

b. 1941

Bulatan; Seronok, 1999

signed and dated (lower right)
etching on paper,
edition 18 of 50; edition 7 of 50
9.5 x 14.5cm (image) (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Specialising in the technique of etching, Ilse's works conflate the traditions and cultures of both east and west. In these works, Ilse invites the viewer into a spiritual underwater world with delicate bubbles. Playing with light and shade, she highlights the intricate structures of seashells and bubbles that is mesmerising and fluid.

Ilse Noor studied graphic art under W.M. Stucke in Bonn, then at the College of Art in Köln and finally at the Academy of Fine Arts in München. There she studied both graphic art and painting under Professor Franz Nagel, winning her first award in painting. It was during this time that she met her future husband, migrating to Malaysia in 1974. Her collections are sought after by private collectors and also reside in galleries, museums and banks all over the world from Egypt, France, Germany and even in Bosnia, where she participated in a group exhibition of Malaysian artists in 1997. She has participated in more than 80 group and 10 solo exhibitions over the past three decades.



161

ILSE NOOR

b. 1941

Taman Impian, 1989

signed and dated (lower right)
etching on paper, edition 4 of 25
29 x 24cm (image)

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Taman Impian, a mystical garden landscape partly illuminated by moon light. Ilse Noor demonstrates her personal sentiments on nature through this poetic image. Ilse Noor studied graphic art under W.M. Stucke in Bonn, then at the College of Art in Köln and finally at the Academy of Fine Arts in München. There she studied both graphic art and painting under Professor Franz Nagel, winning her first award in painting. It was during this time that she met her future husband, migrating to Malaysia in 1974. Her collections are sought after by private collectors and also reside in galleries, museums and banks all over the world from Egypt, France, Germany and even in Bosnia, where she participated in a group exhibition of Malaysian artists in 1997. She has participated in more than 80 group and 10 solo exhibitions over the past three decades.



162

JACK TING

b. 1968

*Life Of Hunter Man;
Hornbill Head Mask,*
1993

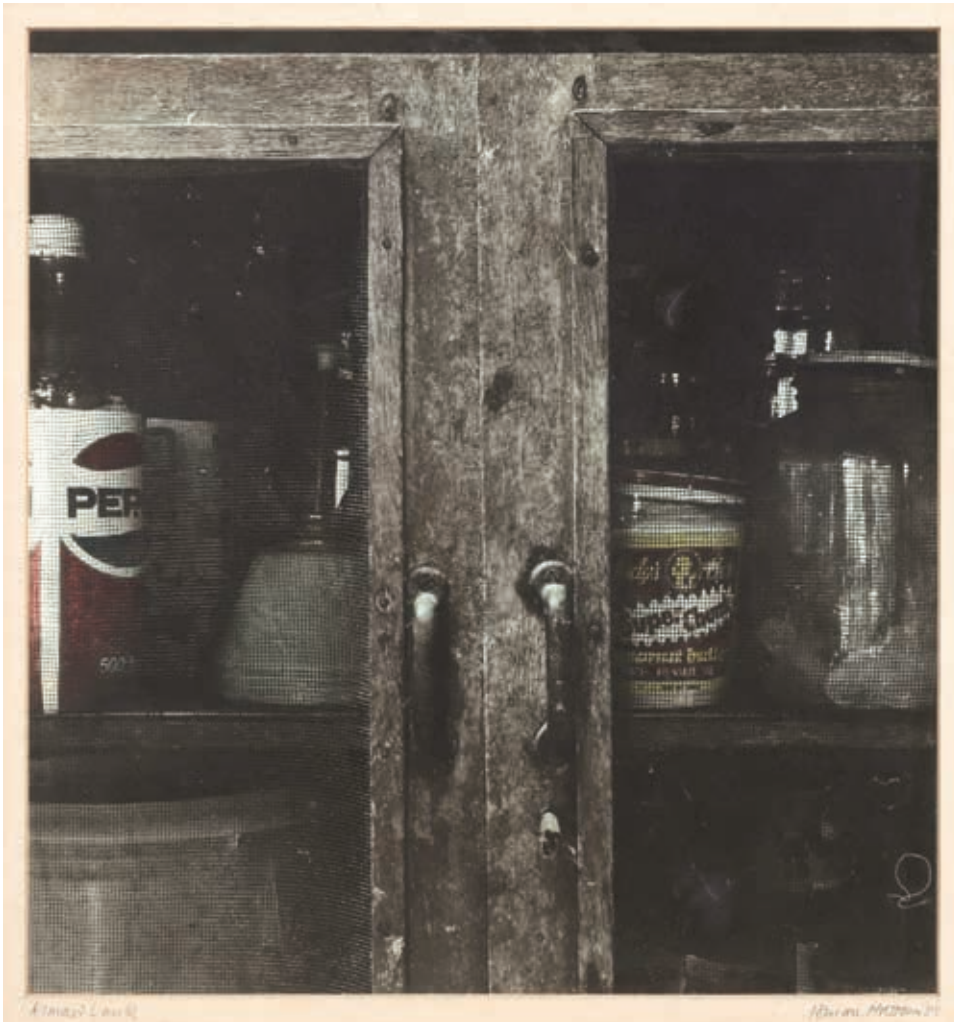
signed and dated (lower right)
woodblock printed in colours,
edition 4 of 7; artist's proof
45 x 53cm (image); 53 x 45cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Composed in intersecting patterns and bright colours, the woodblock prints of Jack Ting reflect the elements of nature and light, executed with detail. Jack Ting graduated from Kuala Lumpur College of Art with a Diploma of Fine Art in 1992. Since then, he has won several awards in the 1990s, as well as multiple solo exhibitions which include Ceremonies at Art Salon, Kuala Lumpur in 1998, and Drifted Glimpses at the Gallery @ Starhill, Kuala Lumpur in 2008. He is a member of the Malaysian Watercolour Organisation, Malaysian Artist Association and Federation of Malaysian Artist. He has participated in group exhibitions including the Post 29th Asian International Art Exhibition (AIAE), jointly organised by SGM and the Federation of Asian Artists – Malaysia Committee (FAA-MC) in 2022.



163

ISMAIL HASHIM

b. 1940 - 2013

Almari Lauk, 1985

signed and dated (lower right)
hand tinted photograph
37 x 35cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Ismail Hashim's iconic photographs seek to capture the hidden beauty in the simplicity and uniqueness of everyday scenes and objects. *Almari Lauk* is a type of wooden cabinet with a meshed panel used to keep cooked food, plates and utensils. These types of cabinets were used in earlier days. The kitchen is recognised as the heart of the house, a place of connection of family members and friends.

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. 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 Master of Fine Arts (majoring in Graphic Design) at the Washington State University in the United States in 1979. Unpack-repack: Archiving & Staging Ismail Hashim (1940-2013) was presented at the National Art Gallery, Kuala Lumpur in 2015.

164

ISMAIL HASHIM

b. 1940 - 2013

Kitchen Sink, 1986

signed and dated (lower right)
hand tinted silver gelatin print
and acrylic on board
117 x 117cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 12,000



Ismail Hashim's iconic photographs seek to capture the hidden beauty in the simplicity and uniqueness of everyday scenes and objects. In *Kitchen Sink*, Ismail Hashim draws attention to the view of a kitchen countertop, replete with utensils, gadgets, plates, pestle and mortar, that are used for daily cooking. The kitchen is recognised as the heart of the house, a place of connection of family members and friends.

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. 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 Master of Fine Arts (majoring in Graphic Design) at the Washington State University in the United States in 1979. Unpack-repack: Archiving & Staging Ismail Hashim (1940-2013) was presented at the National Art Gallery, Kuala Lumpur in 2015.



165

CHIN WAN KEE

b. 1962

The Familiar Stranger Series No. 30,
1997

inscribed and dated on the base
bronze
27 x 19 x 12.5cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 9,000

Chin Wan Kee's minimalistic sculptures of distinctive figurines reveal his fascination for the human spirit. Working with bronze, the themes of his sculpture's center on the search for truth within the self, and reflections on life and humanity. With a scholarship, Chin Wan Kee received his Master of Fine Art in Painting in 1992 at the Academy of Art University College, San Francisco (USA). His exhibition *Sculpturing Is Meditative* by Chin Wan Kee: Selected Works 1997-2017 was held at Balai Seni Negara in 2017. He won the National Art Gallery Public Sculpture Art Competition in 2000. His sculptures have been exhibited internationally in China, Japan, Taiwan and the USA.



166

MAD ANUAR ISMAIL

b. 1952

The Storm Rider Series

metal

103 x 56 x 127cm

PROVENANCE

Private collection, Selangor

RM 32,000 – 60,000

Row furiously and steadfastly as the waves crest and droop. It requires strength, agility and guile in order to overcome the obstacles and to survive. The oars are dramatically tilted upwards and forward, thrusting into the air to jolt the viewer's space, before they dip into the raging waters to get momentum. This is Mad Anuar Ismail's defining *Storm Rider* (*Perentas Ribut*) series harking to his childhood observation and admiration of the daily perils faced by fishermen in his hometown in Dungun, Terengganu, as they set out in the South China Sea. It's a tough and dangerous way of making a living, but that's the resilience of the human spirit. It has become Mad Anuar's calling card, apart from his other series related to his Malay world like *Pahlawan*, *Belangkas*, *Meditasi* and *Pemain Rebat*. Mad Anuar works in wood and welded steel.

Mad Anuar Ismail celebrated his 40 years of sculpting with his first solo, *Getaran* at White Box, Publika, Kuala Lumpur, in August 2017. Organised by Fergana Art, it put him among the pantheons of Malaysian sculpture though he had featured in several group exhibitions including the international RUPA Malaysia in London in 1999. He was also featured in the 50th Years Merdeka exhibition. His major commissions include the redesigning of the Monumen Pahlawan Perak and the door of Masjid Pekan in Pahang. He received his BFA at the Mara Institute of Technology in 1977, and worked as a set cum graphic designer with the Ministry of Youth, Sports and Culture in the 1980s.



167

RAJA SHAHRIMAN
RAJA AZIDDIN

b. 1967

Gerak Tempur 25, 1996

metal
 107 x 88 x 68cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 30,000

Raja Shahrman is among the few Malaysian artists who have risen to attain high-level mastery in the field of contemporary sculpture. His works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the Killing Tools, Lalang and Warbox exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a Painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art, he returned to his hometown Kuala Kangsar. He was honoured with a solo show at the prestigious Galeri Petronas.



168

RAJA SHAHRIMAN RAJA AZIDDIN

b. 1967

Khalifah, 2009

forged and fabricated metal
117 x 62 x 39cm

PROVENANCE

Private collection, Selangor

RM 22,000 – 40,000

Khalifah is symbolic of the leader who despite his own destruction still battles on to free mankind from war and destruction. He symbolises the savior, the one who brings about freedom and peace. Raja Shahrman is among the few Malaysian artists who have risen to attain high-level mastery in the field of contemporary sculpture. Working primarily in metal, his practice involves a similar technique developed by traditional blacksmiths. Rich in expression, his works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the Killing Tools, Lalang and Warbox exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a Painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art, he returned to his hometown Kuala Kangsar. He was honoured with a solo show at Galeri Petronas.



169

UMIBAIZURAH MAHIR ISMAIL

b. 1975

Oh My Dear, There's No Place Like Home Series,
2012-2013

ceramic, concrete, steel rod, screw, lamp-shade,
bulbs and wire cables
268 x 46 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Umibaizurah employs a wide range of techniques including ceramics and installation to explore contemporary issues. *Oh My Dear, There's No Place Like Home* is a mesmerising piece of sculpture in distinctive colours. The sculpture features intricate ceramic pieces with floral motifs stacked together, showcasing her impeccable skill.

A graduate from UiTM, Umi is one of the country's most important ceramicists who consistently push beyond conventional boundaries of ceramics within a contemporary framework. She represented Malaysia in the 2009 Jakarta Ceramics Biennale. She was among the Top 10 Winners of The Young Contemporaries 2006 by the National Art Gallery, Malaysia and was awarded Top 5 Winners for her collaboration with children in making clay sculpture at the Tokoname City Culture Hall, Aichi, Japan. Umi's works are collected by various institutions and private collectors including National Art Gallery Malaysia, Petronas Gallery, and Asia Arts Network Seoul, Korea. Her solo exhibition *Rekah* was held at Sareng Gallery (2024), and *Clean The Unseen* at Art Seasons, Singapore (2022).



170

PITCH TANGPUN

b. 1980

Untitled, 2010

signed and dated (recto)
mixed media on brass plates
33 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,200

Classic vintage toys appear throughout Pitch Tangpun's body of work. The objects are rendered with a timeworn, ambient glow. Drawing inspiration from old toys that his father had bought for him as a child, he developed a special technique whereby iconic images of toys were intricately painted on a bed of tiled square brass plates.

Pitch Tangpun received his M.F.A. in painting at the Faculty of Fine Art and Applied Arts, Silpakorn University, Thailand. He has won several awards including the 3rd Prize, Art Exhibition by The College of Fine Arts, Suphanburi, Thailand and Special Awards, The 19th Exhibition of Contemporary Art by Young Artists. Participated group exhibitions include Affordable Art Fair, New York City, USA represented by La Lanta Fine Art (2015), The New Voice, group exhibition of Thai artists, Gallery Jireh, South Korea, and Unnatural 'Natural History', Royal West of England Academy, UK (2012).



171

**TORLARP
LARPJAROENSOOK**

b. 1977

Untitled, 2010

signed and dated (verso)
acrylic on canvas
59cm (diameter)

PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500

On offer is a dynamic circular abstract painting by Torlarp Larpjaroensook, a multidisciplinary artist working across painting, sculpture and installation art. Torlarp Larpjaroensook received a bachelor's degree with a major in painting from the Faculty of Fine Arts, Chiang Mai University. Torlarp has participated in international solo and group exhibitions. His work has been collected by museums including the Singapore Art Museum and MALLAM Contemporary Art Museum. In 2011, he had a solo exhibition Bookshelf at 8Q Singapore Art Museum where his work was collected by Singapore Art Museum. In 2012, his solo exhibition In Progress was exhibited at RKFA, Singapore. He had later participated in the Bangkok Art Biennale exhibition in 2018. Torlarp founded Gallery Seescape in 2008 based in Chiang Mai, Thailand. His solo exhibition Endless Memory was organised by Chini gallery in 2023.



172

MAITREE SIRIBOON

b. 1983

Universe No. 2, 2014

signed and dated (lower center)
mirror mosaic on wooden panel
150 x 150cm

PROVENANCE

Private collection, Singapore

RM 10,000 – 18,000

Buffaloes, animals, plants, humans, and dinosaurs inhabit the colourful imaginary world of Maitree Siriboon. Using reflective mosaics of glass, the forms are meticulously arranged in a fluid and lyrical manner that conveys rhythmic movement. Enigmatic and surreal, the works of Maitree Siriboon are shaped by his childhood memories. Maitree often includes the depiction of a buffalo as a symbol in his works.

Maitree Siriboon received his bachelor's degree from Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University. Maitree's solo exhibitions include *Kwai - Sometimes I Wish I Was A Water Buffalo* (2022) at Head High Second Floor, Buffalo's Heart (2013) at Thavibu Gallery, *Rice Is Art* (2013) at Art Stage Singapore, *Tree Of Life* (2012) at Project Space Luangprabang, *Isan Disco House* (2012) at Art Stage Singapore, *Isan Boy Soi 4* (2009) at Whitespace Gallery Bangkok, and *Dream Of Beyond* (2006) at Whitespace Gallery Bangkok.



173

**NATTHAWUT
SINGTHONG**

b. 1978

Grey Thoughts Series (Blue),
2005

signed and dated (lower right)
crayon on bamboo paper
118 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Within a monochrome landscape, Natthawut Singthong's delicate portrayal of black and white forms are presented across the space. 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).

174

KEDSUDA
LOOGTHONG

b. 1983

Pulse, 2014

signed and dated (verso)

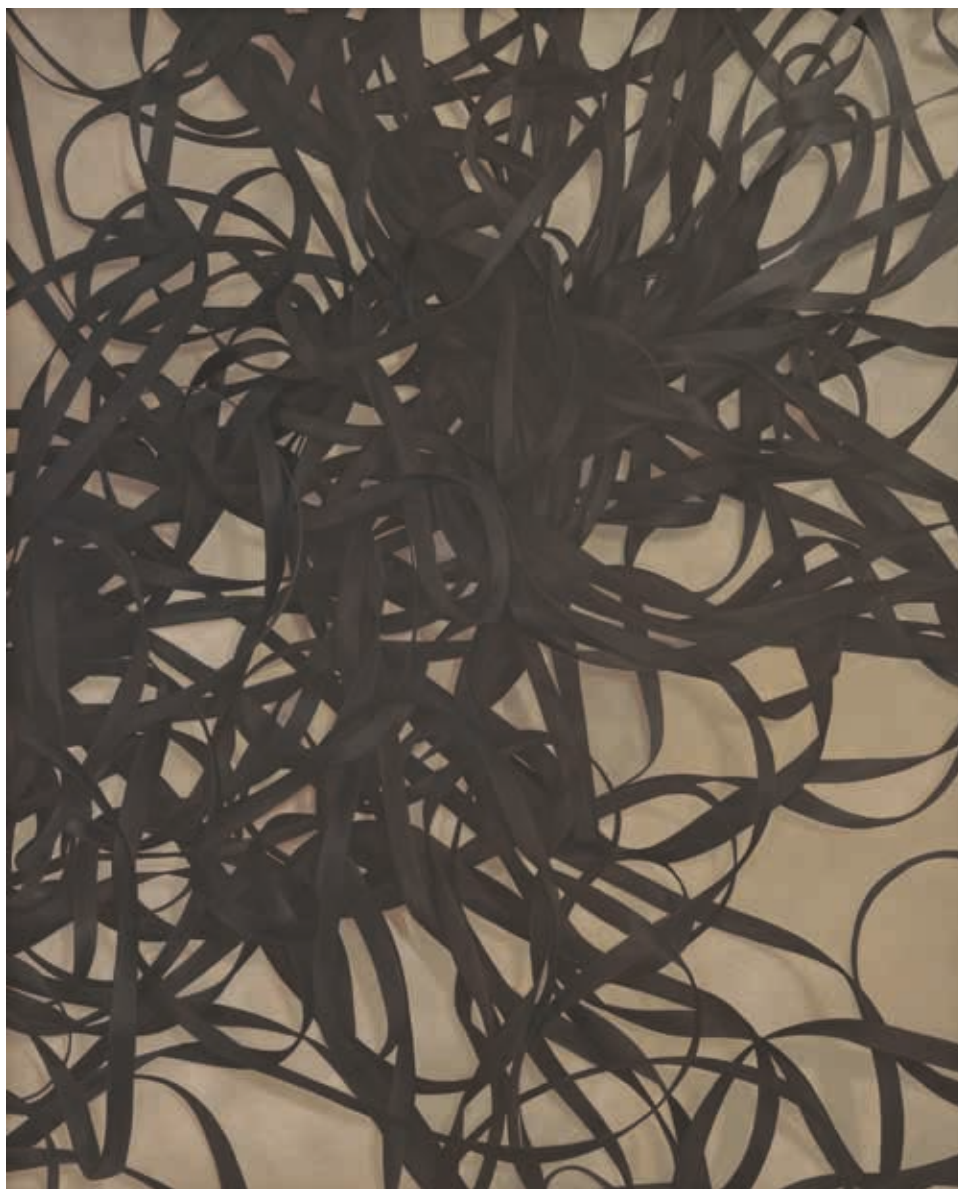
oil on canvas

160 x 130cm

PROVENANCE

Private collection, Singapore

RM 14,000 – 22,000



In *Pulse*, Kedsuda presents an intriguing composition that showcases her special skill in presenting textures through an arrangement of ribbons gently laid on the floor. Kedsuda Loogthong graduated from the Faculty of Fine and Applied Arts at Bangkok University, Thailand in 2007. Her solo exhibitions include *Mother*, RKFA Singapore (2017), *The Unknown Silence*, RKFA Singapore (2014), and *Tomorrow*, RKFA Singapore (2011). She has participated in many group exhibitions in Thailand, Singapore, Philippines, South Korea, Malaysia and Finland. Her works are in the permanent collection of Singapore Art Museum.



175

**KEDSUDA
LOOGTHONG**

b. 1983

The Book I, 2013

plaster
31 x 25 x 6cm

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,500

Delving into the artist's personal experiences, the aesthetic qualities and physical attributes of a book were reflected upon and replicated into a fine sculpture. Kedsuda Loogthong graduated from the Faculty of Fine and Applied Arts at Bangkok University, Thailand in 2007. Her solo exhibitions include *Mother*, RKFA Singapore (2017), *The Unknown Silence*, RKFA Singapore (2014), and *Tomorrow*, RKFA Singapore (2011). She has participated in many group exhibitions in Thailand, Singapore, Philippines, South Korea, Malaysia and Finland. Her works are in the permanent collection of Singapore Art Museum.

176

TIN MAUNG OO

b. 1949 - 2021

Lady In Village, 1997

signed and dated (lower right)

oil on canvas

96 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,500 – 12,000

Through a palette of earth colours, elements of cubism and geometric planes were employed to depict a scene in a peaceful village. His painting skill is impeccable. Tin Maung Oo started out painting at the age of 23 under the guidance of Bogie, Shwe Oung Thame and Myint Hsan. He worked solely as an artist, never having to sustain himself doing other jobs like teaching or illustrating. His first home solo was at the NM Gallery in Yangon, Myanmar, in 1999 – a good four years after his first solo called *In Search Of Grace* at the Nobel Gallery in Singapore.





177

TIN MAUNG OO

b. 1949 - 2021

Vegetable Sellers, 1999

signed and dated (lower right)

oil on canvas

99 x 68cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Tin Maung Oo employed geometric planes that capture the effects of light peering through an open market in a peaceful village. The abundant variety of vegetables and crowd are expressed with vitality. His painting skill is impeccable. Tin Maung Oo started out painting at the age of 23 under the guidance of Bogie, Shwe Oung Thame and Myint Hsan. He worked solely as an artist, never having to sustain himself doing other jobs like teaching or illustrating. His first home solo was at the NM Gallery in Yangon, Myanmar, in 1999 – a good four years after his first solo called *In Search Of Grace* at the Nobel Gallery in Singapore.



178

ONG KIM SENG

b. 1945

Bali, 2009

signed and dated (lower left)
watercolour on paper
52 x 72cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

In *Bali*, Ong Kim Seng preserves the daily lives and traditions of Bali through his translucent watercolours. This picturesque scene depicts a group of Balinese women descending a flight of steps, walking through the pathway filled with greenery. Though using the medium of watercolour, the solidity of the building structure is well defined.

Self-taught Ong Kim Seng has travelled all over the world to paint quaint scenes of romance. Such is his skills that he is the first Asian outside of the United States to be made a member of the American Watercolour Society, and after winning a total of six different awards made a Dolphin Fellow in 2000 (he is a member since 1992). In Singapore, he was accorded the Cultural Medallion (1990) and the Arts Supporters Award (2001) for being adviser to the National Arts Council since 1998. He is also president of the Singapore Watercolour Society from 1991 to 2001 and organising chairman of the Asian Watercolours 1997. His collectors include Queen Elizabeth II, former UN secretary-general Kofi Anan, and former prime ministers of Thailand, Japan and India. In the Hong Kong Sotheby's auction on April 2, 2017, his acrylic on canvas, *Nepal*, sold for a premium of HK\$735,000. His solo exhibition *Roof Of The World – Journeys* was held by Artcommune Gallery, Singapore (2024).



179

ONG KIM SENG

b. 1945

Untitled, 2007

signed and dated (lower right)
watercolour on paper
40 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 28,000

An established painter renowned for his watercolours, Ong Kim Seng is fascinated by the landscapes and historical locations of Singapore. In this piece, the artist captures the impressions of the elaborate architectural façade of the building. His naturalistic renderings of light and shadow on the church grounds are painted in swift brush work, amidst the lush and peaceful surroundings.

Self-taught Ong Kim Seng has travelled all over the world to paint quaint scenes of romance. Such is his skills that he is the first Asian outside of the United States to be made a member of the American Watercolour Society, and after winning a total of six different awards made a Dolphin Fellow in 2000 (he is a member since 1992). In Singapore, he was accorded the Cultural Medallion (1990) and the Arts Supporters Award (2001) for being adviser to the National Arts Council since 1998. He is also president of the Singapore Watercolour Society from 1991 to 2001 and organising chairman of the Asian Watercolours 1997. His collectors include Queen Elizabeth II, former UN secretary-general Kofi Anan, and former prime ministers of Thailand, Japan and India. In the Hong Kong Sotheby's auction on April 2, 2017, his acrylic on canvas, *Nepal*, sold for a premium of HK\$735,000. His solo exhibition *Roof Of The World – Journeys* was held by Artcommune Gallery, Singapore (2024).



180

TAY BAK KOI

b. 1939 - 2005

Buffaloes Song, 2003

signed and dated (lower right)

oil on canvas

100 x 100cm

PROVENANCE

Private collection, Thailand

ILLUSTRATED

Artistic Dreams Altogether 2,
Prince of Songkla University, p.80

RM 30,000 – 55,000

Tay Bak Koi was best known for his paintings of buffaloes that are uniquely shaped like Minangkabau roofs. The topography is punctuated by the curved horns like little sickles. The sharp-angled hump forms with thinly etched outlines, subtle shading, and earthy colours in warm hues enhance the beauty of this piece. Chia Wai Hon wrote on his buffaloes: "... tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

Tay Bak Koi, who studied at the Nanyang Academy of Fine Arts (NAFA) in 1957-1960, worked in the Nanyang Style. The son of a seafood wholesaler, he had his first solo of 40 works at the Singapore National Library in 1964. In October 1996, The Art Gallery Penang hosted a solo for him, *In Harmony With Nature*. In August 2023, NAFA organised a tribute exhibition *Tay Bak Koi: Reverie* at the Ngee Ann Kongsi Galleries 1 & 2, NAFA Campus 1.



181

YEO SIAK GOON

b. 1957

View Of The Tanah Lot, 2011

signed (lower right)
acrylic on canvas
72 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

In *View Of The Tanah Lot*, Yeoh Siak Goon merges soft colours and light to depict figures positioned within an expansive landscape. Yeoh Siak Goon develops silhouettes of natural forms into the composition, in a palette of blue, green and yellow tones. Yeoh Siak Goon is a self-taught artist, who took nightly art classes under two Nanyang Academy of Fine Arts-trained artists Leo Hee Tong and Hua Chai Yong, while working as a book designer in a publishing company in Singapore. He has won several awards including the Figurative category of the UOB Painting Of The Year (1990), the Tan Tsze Chor Award (1984, 1986 and 2011), and the IBM Art Award (1987). Since 2007, Yeo had six solos, all in Singapore. He has taken part in the New York Art Expo in 1989, and the Singapore-USA exhibition celebrating 25 Years of Singapore Art in 1991. He had also taken part in group exhibitions in Vietnam, China, Japan, South Korea, Holland, Hong Kong and Taiwan, including a few AIAE (Asian Invitational Art Exhibition) events. His works are collected by Singtel, the Singapore National Museum, and the Agung Rai Museum in Bali.



182

HOANG DANG

Damsel Of Danang 2, 1972

signed and dated (lower left)
oil on canvas
79 x 59.5cm

PROVENANCE

Private collection, Singapore

RM 4,000 – 7,000

Poetic, exquisite colours were applied with freeing strokes to portray a lovely damsel. Hoang Dang's dreamlike compositions capture the emotions of the beauty, depicted in a relaxed pose. The enigmatic atmosphere compels the viewer to imagine the identity of the lady, adding a sense of delight. Danang is the fifth-largest city in Vietnam by municipal population. It is famous for its Dragon Bridge, the Old Town of Hoi An, the Ba Na Hills etc.



183

PHAM LUC

b. 1943

Untitled

lacquer paint on board
49 x 34cm

PROVENANCE

Private collection, Singapore

RM 3,000 – 5,500

Pham Luc's paintings draw inspiration from the history, culture, people and folklore of Vietnam. A versatile artist, Pham Luc has worked in several mediums including oil painting, lacquer, silk painting, and wood engraving. A portrait of a female figure is depicted in his signature aesthetic comprising of lyrical lines against a dark warm palette.

Pham Luc graduated from Hanoi College of Fine Arts in 1977. He became a soldier upon graduation. He is a member of the Vietnam Fine Arts Association. He has participated in art exhibitions in Vietnam, Russia, Japan, France, Italy, Poland and Czech Republic. He won several prizes in literature and art, awarded by the Ministry of Defense in 1990. In 2013, a solo exhibition of his work was held at the Vietnam Fine Arts Museum to mark his 70th birthday.

184

WINNER JUMALON

b. 1983

Untitled

oil on canvas

35 x 25cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500



Internationally acclaimed Filipino contemporary artist, Winner Jumalon produces intriguing portraits in his string of creative pursuits. His portraits are based on memories, infusing painterly elements and multi-layered narratives.

Winner Jumalon graduated with a Painting Major from the College of Fine Arts, University of the Philippines, Diliman, Quezon City, in 2005. Prior to his tertiary education, he attended the Philippines High School for the Arts at Mt. Makiling, Los Baños, Laguna, the Philippines and graduated with a Visual Arts Major (1997–2001). Solo exhibitions under his belt include *I Come In Peace*, Tiroche DeLeon Collection, Jaffa, Israel (2016), *Juramento*, Yavuz Gallery, Gillman Barracks, Singapore (2015), *Against The Tide*, HK Art Basel, Hong Kong (2013), *One In Mind* at Ayala Museum, the Philippines (2012); *A Part* at Pinto Art Gallery, the Philippines (2010); *Destroyed Images* at Ark Galerie in Jakarta, Indonesia (2007), *Face Values* at RKFA, 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 such as *Grayscale*, West Gallery, Quezon City (2021); *Thrown-ness*, a two-person show by Winner Jumalon and Ian Quirante, Art Cube Philippines (2020); Hong Kong International Art Fair (2008); Bridge Art Fair New York (2008); Scope Miami, The Drawing Room, Miami, Florida, USA (2007); Dubai Art Fair, The Drawing Room, United Arab Emirates (2006); Art Taipei, Taiwan (2005), to name a few.



185

RANELLE DIAL

b. 1977

Past Revisited, 2008

oil on canvas

152 x 121cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Ranelle Dial pays a wistful tribute to the post man, or mailman as they are called in the Philippines, a dying breed that seems destined to go the way of the amah (lived-in servants) with communications, even real-time and video-conferencing across continents, in cyberspace. It was like the epitaph to the telegram. Technology is fast changing the way we communicate, do business and live. Even the court of law has allowed video deposition (testimony) while online medical consultation, diagnosis and treatment are acceptable, and especially so in a life-and-death situation. And so, once when a signature, seal, emblem or some kind of imprimatur can be made unreproducible, the courier companies could find their business shrinking. Here, Dial captures the mailman garbed in uniform (not certain of the nationality, as Dial's images of mailman are drawn from all over the world) taking a respite by the street mailbox, quenching his thirst from the thermos flask. Thermos flask? It sure looks like yesterday, with all the sophisticated range today. The work, rendered with the nostalgia of old photographs and airbrushed, is from Dial's solo, *Withering*, her fourth in 2008. A busy artist, she has at least some 15 solos since her first, *Cube Uncubed*, in 2006 at the Maginet Gallery in the Philippines. She also took part in the artist's residency at the Project Space Pilipinas in Manila in 2011 and the Liverpool Hope University in 2012. She had also featured with Leonardo Aguinaldo and Leo Abaya in the *Without Walls* exhibition. Dial made her Henry Butcher art auction debut on April 13, 2014 when her work, *The 1900s* (2008) sold for RM6,160. Dial graduated with a BFA in Visual Communications at the University of the Philippines' College of Fine Art in 2003.



186

JASPER PENULIAR

b. 1980

Draw II, 2009

signed and dated (lower left)
oil on canvas
121 x 106cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Specialising in the medium of painting, Jasper Penuliar's iconic hyperrealist works feature visual elements from childhood, such as the brightly colored red horse. The characters are gently lit within the scene with a luminous light. Jasper Penuliar is a contemporary artist who studied Fine Arts at the University of the Philippines, Diliman, Quenzon City. Majoring in painting, he is one of the more enigmatic young artists of today. Jasper Penuliar's first artwork to be offered at auction was *Innocence And Chastity* at Borobudur Auction, Singapore in 2014. Born in 1980 and grew up during the 1980s, he was influenced by the artistic culture of the time.



187

JASPER PENULIAR

b. 1980

Transformers II, 2009

signed and dated (lower right)
oil on canvas
100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

It was in 2007 the world was introduced to Transformers real live action movie directed by world renowned director Michael Bay. People went crazy and it was a real phenomenon at the time. Parents would line up to buy its limited merchandised and kids were fascinated with the robots, especially Bumblebee. A small yellow Volkswagen Beetle would transform itself into a strong handsome buffy yellow machine.

Jasper Penuliar is a contemporary artist who studied Fine Arts at the University of the Philippines, Diliman, Quenzon City. Majoring in painting, he is one of the more enigmatic young artists of today. Jasper Penuliar's first artwork to be offered at auction was *Innocence And Chastity* at Borobudur Auction, Singapore in 2014. Born in 1980 and grew up during the 1980s, he was influenced by the artistic culture of the time.

188

MAYA MUNOZ

b. 1972

Standing Figure 2, 2000s

acrylic on board
216 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,800 – 16,000

Maya Munoz is mixed media artist known for her poetic figurative works with a raw and expressive appeal. This work offers a glimpse of an anonymous figure emerging from a landscape, rendered with distinctive gestural textures. Maya Munoz received her education at San Jose State University, California. Her recent solo exhibitions include *Sunday Paintings*, *The Drawing Room Contemporary Art* (2024), *Drift And Vapor*, *Silverlens*, Makati City (2023), *Stills From A Year Of Living Dangerously*, *The Drawing Room*, Makati City (2023), and *The Garden*, *Silverlens*, Makati City (2019). She has participated in *Art Fair Philippines*, *Silverlens*, Makati City (2023), and *Collectors Plus*, *Silverlens*, Makati City (2021). She was awarded the prestigious 3rd Ateneo Art Award, Philippines (2006).





189

LIV VINLUAN

b. 1987

Untitled, 2008

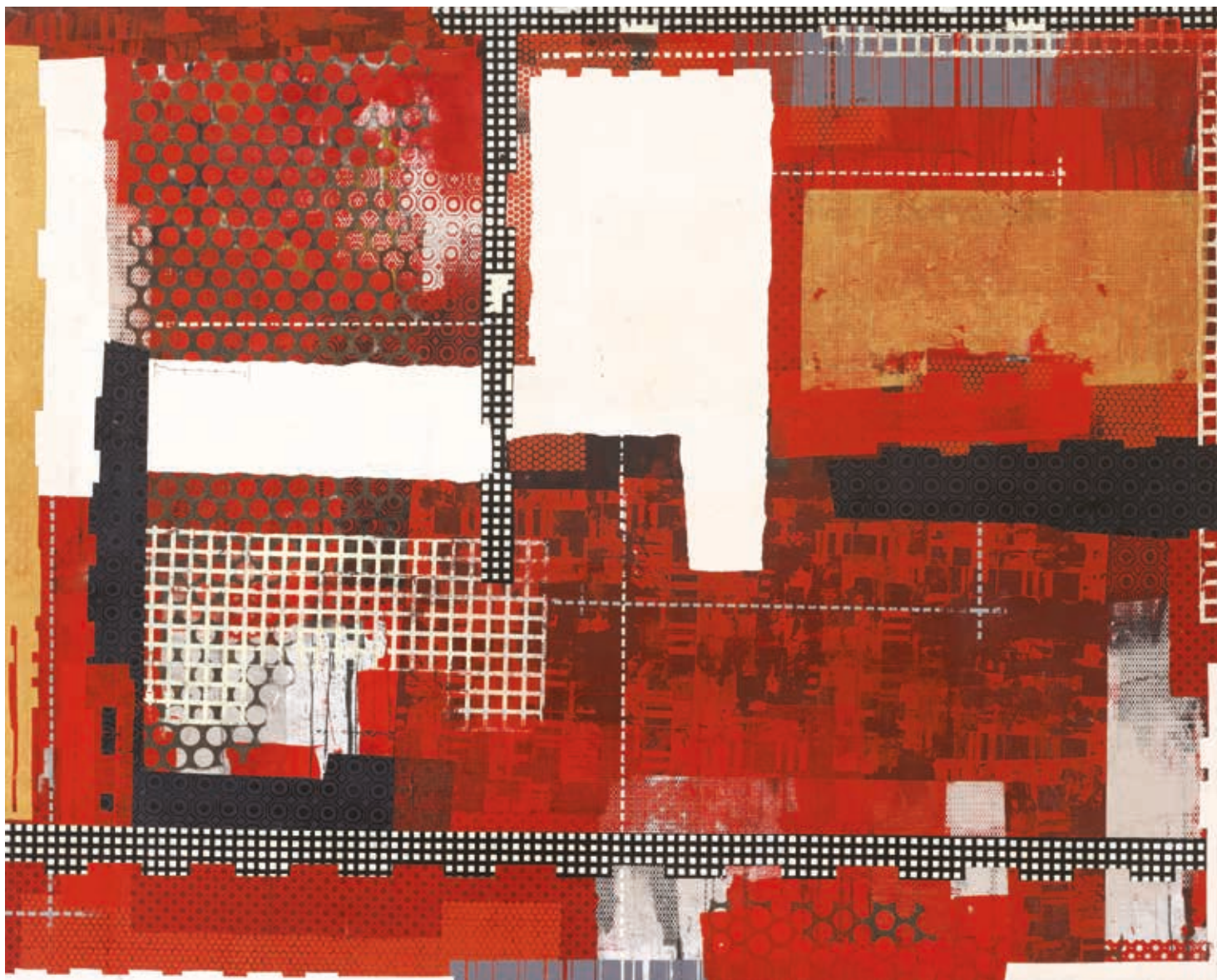
signed and dated (middle right)
oil on canvas
122cm (diameter)

PROVENANCE

Private collection, Singapore

RM 5,000 – 8,000

Dated 2008, Liv Vinluan's effervescent piece is composed of lyrical, floating forms positioned within a circular shape. Liv Vinluan completed her Fine Arts degree with honours (cum laude) at the University of the Philippines College of Fine Arts. Her undergraduate triptych series, *Sin Verguenzas*, won the college's Dominador Castaneda Award for Most Outstanding Thesis in 2009. With her evolving yet distinct visual style, she has created images that merge both realism and fantasy: scapes and portraits that evoke intensity and movement. Her solo Liv Vinluan: New Paintings was held at Finale Art Gallery in 2019. She participated in a two-artist exhibition, *Bukang Liwayway*, by Ryan Villamael and Liv Vinluan, presented by Silverlens Gallery in 2021.



190

MAX BALATBAT

b. 1978

Untitled, 2010

signed and dated (middle left)
mixed media on canvas
122 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

An internationally acclaimed Filipino artist known for his architectural abstractions, Max Balatbat groups together disparate elements such as geometric shapes, rectangles, grid lines, and perforated patterns to reimagine space. Growing up with a father in the architect profession, Max Balatbat naturally incorporates architectural concepts and spaces into his compositions.

Max Balatbat studied Architecture at the Far Eastern University in Manila in 1995. In 1997, he studied Fine Arts at the University of the East in Caloocan. He completed his degree in Fine Arts with a major in Advertising and was awarded as one of UE's Exemplary Performance in Visual Arts. He won the prestigious Il Lorenzo Magnifico Silver Award in the 7th Florence Biennale, 2009 and has participated in several major international solo and group exhibitions in Vienna, London, Florence, Essen, The Hague, Singapore, Kuala Lumpur, Bangkok, Seoul, Manila, and Beijing. His solo show Anino was presented by Art Cube Gallery, Philippines in 2022.



191

POPO ISKANDAR

b. 1927 - 2000

Kucing; Cock,

1995; 1987

signed and dated (recto)

watercolour on paper

15 x 21cm; 19.5 x 22cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by a

certificate of authenticity

RM 8,000 – 14,000



Indonesian painter Popo Iskandar was deeply involved in the art scene for 55 years as an expressionist artist, cultural essayist, educator, and art critic. Popo was born and raised in the city of Bandung, a centre of education and culture. He grew up in a musical family where his father practised and sang traditional Sundanese music. He was also interested in the poems of Sutardji Calzoum Bachri which also describe the character of cats. As a result, Popo's compositions are fused with musical perceptions and poetry as seen in the flowing lines, rhythm, and tempo. Popo Iskandar is well known for his paintings of cats which began in the early 1960s. In his compositions of cats, he sought to study the cat's nature through its spirit, which led to observations of cats in all kinds of situations and environments. On offer are a pair of delicate watercolour paintings depicting a cat and rooster, rendered in lively brushwork.

Popo Iskandar's interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawinata 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 the 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.



192

LUCIEN FRITS OHL

b. 1904 - 1976

Ploughing The Rice Field

signed and dated (lower right)
oil on canvas
49 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

An important pioneer artist in the Dutch East Indies, Lucien Frits Ohl eloquently illustrated a farmer ploughing the rice field – a scene omnipresent in the traditional villages of Southeast Asian countries, though many have been replaced by advanced machinery today. Rendered in his hallmark brushwork, the masterful colourist had applied minimal chromatic colours but successfully captured the atmospheric essence of the kampung scene. His portrayal of tranquility in an idyllic setting is translated through the use of soothing pastoral hues. Greens and blues are loosely juxtaposed on the focal point – the ox – accentuating its physique and strength while the figures are subtly depicted in hues of yellow, orange and white. Frits Ohl had also employed texture to suggest coarseness of the paddy field, while economical and expressionistic use of strokes project mountains and the horizon into distance.

A self-taught artist, Lucien Frits Ohl lived and worked in Palembang, Jakarta and Yogyakarta, Java until 1954. He then left Indonesia and settled in Hague. He painted in the style of Gerard Pieter Adolfs' late period. He produced illustrations of Indonesia for JC Hamel's *Soldatendominiee* (Hague 1948). Among his solo exhibitions were held at Hotel't Goo, Jakarta in October 1947, Galerie Loujetzky and Loujelzky Gallery, Hague in 1955 and Galerie Loujetzky, Hague in October 1956. Most of his works are in the collection of the Volkenkundig Nusantara Museum, Delft in Netherlands.

193

LEE MAN FONG

b. 1913 - 1988

Untitled

signed, with one seal of the artist (top right)

oil on board

112 x 50cm (image); 165 x 64cm (frame)

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 100,000

Lee Man Fong is known primarily for his bevy of beautiful nubile maiden figure-types of Bali during the 1940s-1950s, reminiscent of Adrien-Jean Le Mayeur's and inspired by artist-ethnologist Miguel Covarrubias's book, *Island Of Bali* (1937). He first stepped foot in Bali in 1941, the year he became a fulltime artist, and was intrigued by the rustic charm and culture of this matriarchal society where the women, often half-naked with only the sarung, were also adept at spinning and dance besides cooking. Here, a solitary woman is sitting on a rock, with a gnarled tree stump in the background. Man Fong's distinctive style of Chinese ink elegance of the xie-yi style and Western oil traditions with a dreamlike ambient set new standards at the time.

Lee Man Fong was greatly supported by President Sukarno, and he was tasked to produce the five-volume art collection of Sukarno. He was born in China (Guangzhou), moved to Singapore (age three, returned to Singapore in 1967 where he stayed for 20 years because of the genocide purge by President Suharto). In Indonesia, he was briefly jailed by the Japanese. He also stayed in the Netherlands for six years. Apart from his seminal Bali life, he also painted doves, horses, goldfishes, ducks and cockerels. Since his death, he had commanded high prices for his vintage works like *Bali Life* (US\$4.6 million, Christie's Hong Kong, 2013), and *Magnificent Horses* (US\$1.05 million, Sotheby's HK, 2009).





194

HUANG FONG

b. 1936

Si Kembar Usai Sembahyang,
2005

signed and dated (lower left)
watercolour and pastel on canvas
62 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Huang Fong's representation of figures and nature reflect universal experiences in life. His deft skill in representing the female figure within a peaceful atmosphere is hallmark of his style. In *Si Kembar Usai Sembahyang*, Huang Fong captures a pair of twin sisters at rest in the open fields, surrounded by foliage as gentle effects of light and swirls of mist unify the composition.

Huang Fong's artistic journey began in early 1963, when he explored the island of Bali. He stayed in Ubud where he became acquainted with artists like Anton Huang, Abdul Azis, OH Supono, Tedja Suminar, Affandi and Hendra Gunawan. Huang Fong has exhibited in many countries including the Netherlands, South Korea, Japan, Taiwan, China, Hong Kong, Singapore and Malaysia. His exhibition titled *Paradiso 50: Surga Yang Tercipta Dari 50 Tahun Berkarya* (Paradiso 50: 50 Years' Creation Of Paradise) was held at Balai Budaya Jakarta in 2018.

195

S.P. HIDAYAT

b. 1969

Ekspresi Gerakan Sang Penari,
2001

signed and dated (lower left)

oil on canvas

90 x 45cm

PROVENANCE

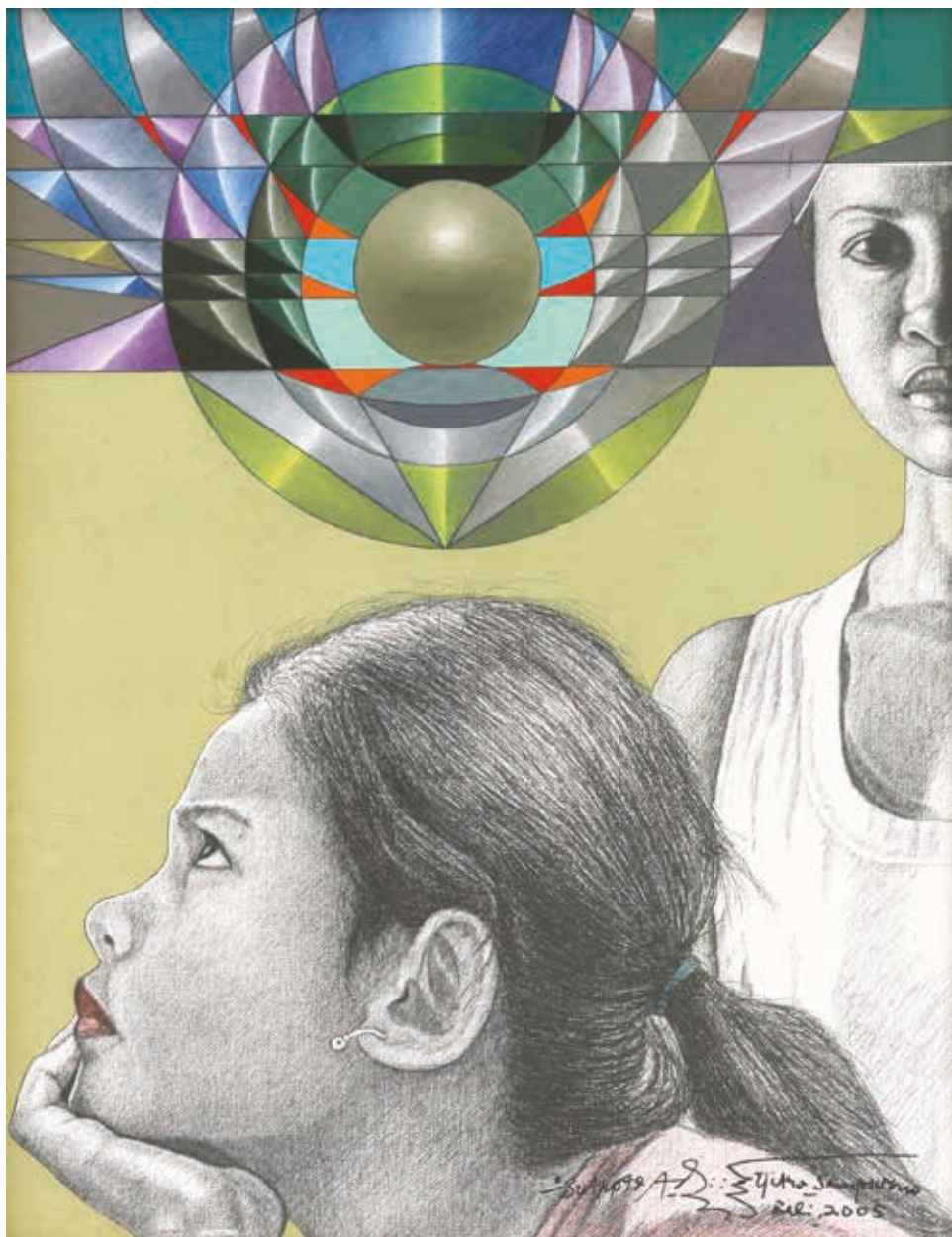
Private collection, Selangor

RM 3,500 – 6,000

S.P. Hidayat is an Indonesian artist whose expressionist works feature the country's rich cultural heritage and people. The artist conveys his favourite theme – the lives of local people through swift gestural strokes. In *Ekspresi Gerakan Sang Penari*, the rhythmic expressions of traditional dance were expressed through vivid colours.

S.P. Hidayat was born in Indramayu, West Java, in 1969. He received his education at Indonesia Art Institute (ISI) Yogyakarta. He was awarded the best oil painting award in Faculty of Fine Art and Design ISI Yogyakarta in 1986. Group exhibitions include Indonesia Today (2009), China International Gallery Exposition (2008), Shanghai Art Fair Emerging Artists Exhibition (Asia), China (2007), Art Beijing (2006), and ARTSingapore 2005. A major solo exhibition was held at the National Museum of Jakarta in 2005 where he launched his first publication: The Best Collection of S.P. Hidayat. He was also one the Best National 100th finalist of Philip Morris. His works are collected in Singapore, Japan, America, Australia, China, and Europe. His works were exhibited at Art Jakarta 2019.





196

SUTJIPTO ADI TJITROSAMPURNO

b. 1957

Teratai I (Lotus), 2005

signed and dated (lower right)
pencil and oil on canvas
45 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Sutjipto Adi studied art at the Indonesian Fine Art High School and furthered his study at the Indonesian Fine Art Academy Yogyakarta from 1977 to 1981. He has been actively participating in national and international group exhibitions in Jakarta, Bali, Hong Kong, and Japan (Fukuoka Museum). Adi held two very well received and memorable solo shows. One was held in Surabaya Art Council, East Java in 1985 and then in 2001, Artfolio Singapore housed his second solo. As a prominent figure in the development of photo-realism in Indonesia, his works are in the collections of many important private collectors, including OHD Museum in Magelang, Central Java.

Adi creates his works using photographs which he restructures in geometric shapes as to construct a cosmic impression. While he derives his themes from children, spiritual figures or religious symbols, many of his paintings reflect concern about contemporary situation that constantly threaten humanity, they also voice optimism and hope for a better life. His works can be instantly recognised as they depict figurative images done in a precise photographic-realist style, along with accurate geometric constructions. His composition is avant-garde and the smooth surfaces with extremely fine textures creates a futuristic and mysterious tone.

197

DHUDUNG

Bye, 2008

Signed and dated (lower center)
mixed media on canvas
180 x 140cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



A contemporary artist from Indonesia, Dhudung incorporates the imaginative qualities of a child and toys into his paintings. A balloon is carrying the kid away, and the kid bids farewell to the friend. Dhudung has a way of creating striking compositions with strong chiaroscuro. He has participated in the Desire in Contemporary group show that explored social issues, organised by Emmitan CA Gallery, Surabaya in 2010.



198

ANTOE BUDIONO

b. 1965

Evil, 2014

acrylic on canvas
90 x 180cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Usually the characters in most of his works are anything but mundane. Depicted in the scene are three images of the same person doing funny gestures. The whimsical facial expressions portray quirky yet humorous traits. Perhaps the figure is mocking someone or something that he finds amusing. See no evil, hear no evil, speak no evil. Do not listen to, watch or say bad things. A good reminder: be virtuous and morally upright in the face of any evil around one; do not allow oneself to be taken in or overwhelmed by evil.

Antoe Budiono is a self-taught artist born in Malang, East Java of Indonesia. The artist creates hyperrealistic portraits of everyday people in life. Budiono's works have been exhibited many times and are sought after by many important collectors around the world. His solo art exhibition was held in 2017 at the Art Xchange Gallery in Singapore. From 1992 to 2019 he joined numerous arts shows locally and internationally including Korea, Hong Kong, New York, Belgium and Kuala Lumpur.



199

IDA BAGUS PUTU PURWA

b. 1976

Untitled, 2013

signed and dated (recto)
charcoal and oil on canvas
70 x 60cm (each), set of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000

A dynamic triptych painting of masculine male figures in energetic bodily movements is presented here. Translucent gestural brush marks are applied swiftly, accentuating muscular tones in darker hue. In a trance-like state of mind, the figures are depicted based on the ritual and spiritual being of the Hindu culture in Bali.

Native Balinese Ida Bagus Putu Purwa graduated from Indonesian High School of Art (STSI) Denpasar (1996-1998). His solo exhibitions included Break Out held in Jakarta (2008) and Sign Session in Bali (2009). He has participated in numerous group shows since 1996 regionally and abroad namely Exhibition of Sanur Painters Association in Jimbaran, Bali (2001); Trouble in Krobokan, Bali (2002); TAI Black Dies Natalis STSI XXXVI in Denpasar, Bali (2003); Ten Fine Art at Hogart Collect Gallery, Australia (2005); Melbourne Affordable Art Show 2005, Australia (2005); Intuitive Reflection in Singapore (2006); Rising Sons from the Archipelago in Dublin, Ireland (2009); Tease at Taksu Gallery, Bali (2013) and Legacy of Power at ArtJog 14, Taman Budaya Yogyakarta (2014) among others. He won the Best Artwork of Painting Competition in Denpasar, Bali in 1989.



200

AGUS SUWAGE

b. 1959

Kissing The Death, 2010

signed and dated (lower right)
watercolour on paper
56 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

The allegorical pact with the Devil, Mephistopheles, is a kind of capitulation in the acceptance of death, as a means towards achieving something more powerful. Death comes with a haloed skull, imbued with its sense of twisted beauty, the beginning of the end. The artist, Agus Suwage, who insinuates himself in the painted mock theatrical dramas he concocted, resorts to this overt self-abnegation and submission, but the ending is still inconclusive. Death may be a morbid subject, even for one who was 51 when Agus painted it, but the juxtaposition of a skeletal remain and one all flesh-and-blood presents unlimited possibilities. Agus is also known for his gold skeletal sculpture, *Luxury Crime* (2009).

Agus Suwage, the former Oei Hok Sioe, is a provocative Post-Suharto contemporary artist, having been represented by key Southeast Asian galleries like Silverlens, Cemeti Gallery, Mizuma Gallery, Arndt and Yavuz. Among his major selections are in the 2nd Asia-Pacific Triennial (1996), the 6th Havana Biennale (1997), the Kwangju Biennale (2000), the Singapore Biennale (2006), and the landmark Sunshower exhibition at the Mori Art Museum in Tokyo, Japan (2017). In 2009, on the occasion of him turning 50, he was given a Retrospective called *Still Crazy After All These Years* at the Jogja National Museum. He graduated in Graphic Design from the Bandung Institute of Technology. In 2022, his exhibition titled *Agus Suwage: The Theater Of Me*, was held at Museum Macan.

201

UGO UNTORO,
F. X. HARSONO, BAMBANG
TOKO WITJAKSONO

b. 1970, 1949, 1973

Theatre Series, 2014;
Print From Screenshot, 2012;
Cintamu Tak Semurni Bensinku, 2011

signed and dated (lower right)
etching on paper;
etching on paper;
etching and aquatint on paper,
edition 45 of 50 (each)
20 x 29cm (image);
29 x 21cm (image);
20 x 28cm (image)

PROVENANCE

Private collection, Indonesia

RM 3,500 – 6,500

Painter-sculptor-video-maker and performing artist Ugo Untoro was named Man of the Year in 2007 by Tempo magazine. He is remembered in Malaysia for his Short Short Stories exhibition held at Valentine Willie Fine Art, Kuala Lumpur, in 2006, which was repeated in Art Forum in Singapore in 2007. F.X. Harsono is an esteemed figure in Indonesian contemporary art. Working fluidly with a broad range of media, his artistic practice addresses current social issues and cultural contexts. Artist-activist Bambang is a founding member of Apotik Komik (Comics Apothecary) together with Popok Tri Wahyudi, Samuel Indratma and Ari Diyanto in 1995. He had several solos since his first, Pameran Kamar, in Yogyakarta in 1996.



202

ADE DARMAWAN,
MOHAMAD 'UCUP'
YUSUF, UJI HANDOKO,
TISNA SANJAYA

b. 1974, 1975, 1983, 1958

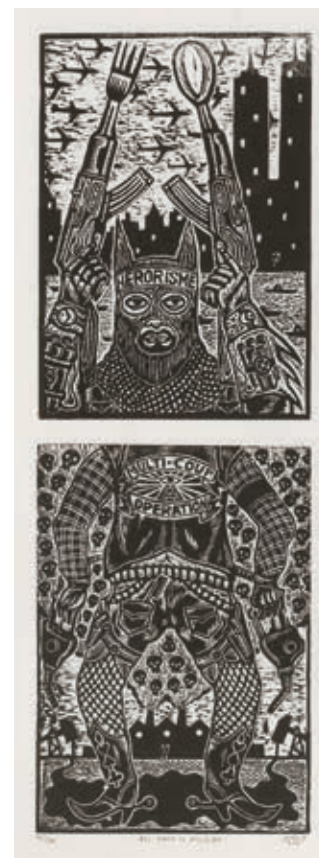
Bagaimana Menjadi Kaya, 2011;
All Hero Is Fiction, 2011;
www.wikihow.com/be-a-good-artist,
2011;
Dan Timur Di Manapun Timur,
Hancur, 1997

signed and dated (lower right)
etching and aquatint on paper;
linocut on paper;
etching and aquatint on paper;
etching on paper,
edition 45 of 50 (each)
30 x 19cm (image); 31 x 10cm (image);
30 x 20cm (image); 30 x 24cm (image)

PROVENANCE

Private collection, Indonesia

RM 3,800 – 7,000



Ade Darmawan is an artist, curator and director of ruangrupa. He studied at Indonesia Art Institute (ISI), in the Graphic Arts Department. Mohamad 'Ucup' Yusuf is a founding member of the Indonesian artist collective Taring Padi, and has exhibited internationally in Asia, Australia, Europe, and USA, with three solo exhibitions in Indonesia and Singapore. Uji 'Hahan' Handoko graduated from the Faculty of Fine Art at Indonesia Institute of the Arts (ISI) in Yogyakarta, majoring in printmaking. He was awarded the top 30 Finalist of the 2017 Sovereign Asian Art Prize, awarded by the Sovereign Art Foundation. Tisna studied etching and lithography at the Bandung Technology Institute and later advanced his education in Germany at the Braunschweig University of Art and ISI Yogyakarta.



203

CAMELIA MITASARI HASIBUAN

b. 1993

Untitled, 2014

signed and dated (lower right)
oil on canvas
62 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

In this surreal landscape composition, Camelia juxtaposes several elements including a crocodile's face, eyes, and leather shoe. The crocodile's eyes, with its horizontal line, allows it to look at details without moving its head. They can also sleep with one eye open to monitor potential threats and prey. Drawing inspiration from the natural world, Camelia incorporates elements of fantasy in her paintings which are conveyed through flora and fauna. The dreamlike works of Spanish surrealist artist Salvador Dali have influenced her paintings.

Camelia Mitasari Hasibuan, a young artist from Yogyakarta, began her artistic journey by studying fine arts at the Indonesian Institute of the Arts in Yogyakarta. Her works were featured in Art Jakarta 2022, under Art Xchange Gallery. Camelia won the Gold Award in the UOB Indonesia Painting Of The Year 2013 in the emerging artist category.



204

ERICA HESTU WAHYUNI

b. 1971

Happy Harvest In Bali, 2011

signed and dated (lower right)
acrylic on canvas
80 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Internationally acclaimed artist Erica's 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, phenomenon's, dreams and also everyday imaginations". In this work, the artist conveys the theme of good harvest. Erica fills the canvas with rich details and characters, laden with fruit, animals, and traditional buildings in the background.

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 solo exhibition was held at Mondecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013.



205

ERICA HESTU WAHYUNI

b. 1971

Happy Sweet Harvest, 2011

signed and dated (lower center)
acrylic on canvas
80 x 110cm

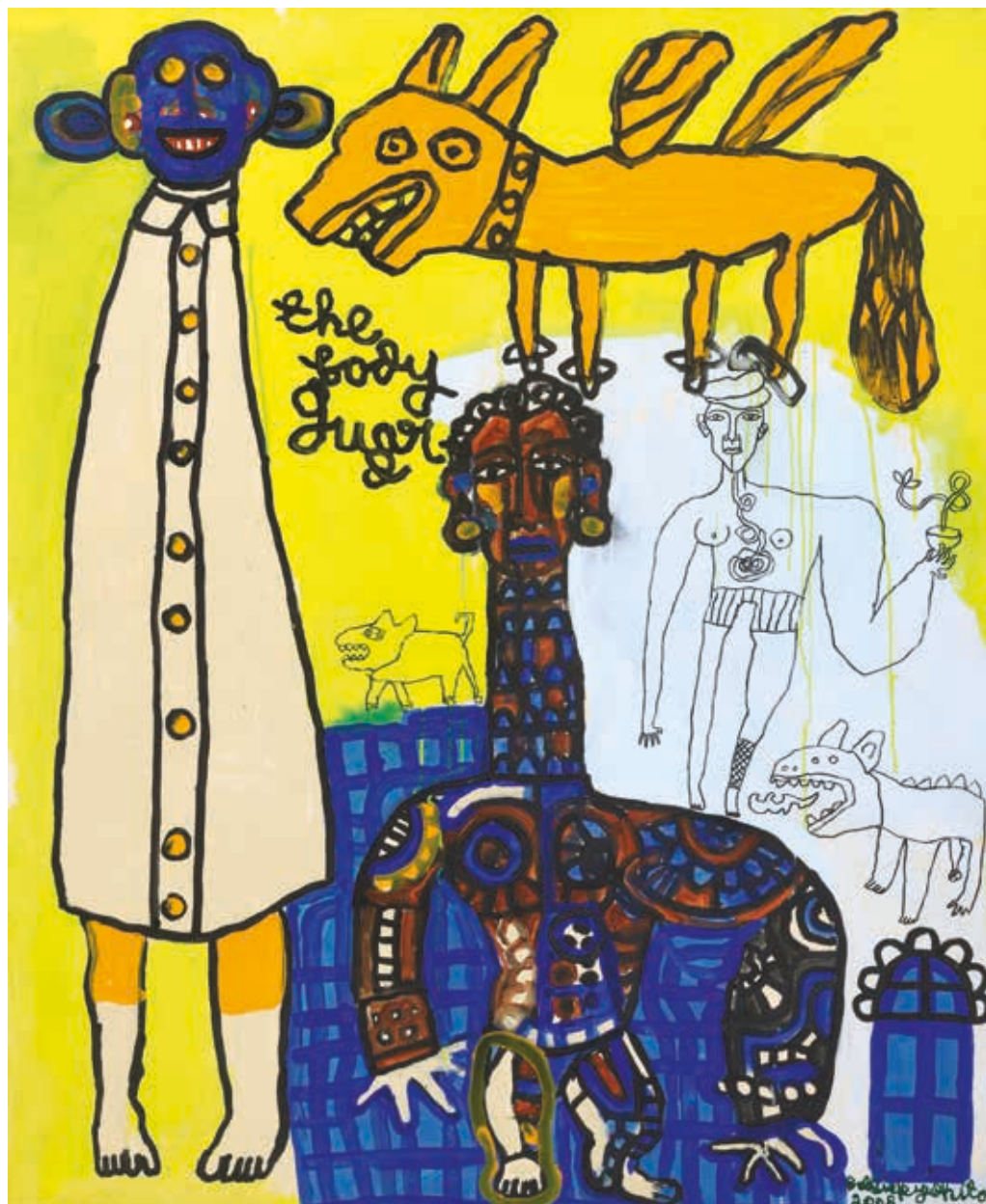
PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Internationally acclaimed artist Erica's 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, phenomenon's, dreams and also everyday imaginations". In this work, the artist conveys the theme of good harvest and happy marriage. Erica fills the canvas with rich details and characters, laden with fruit, animals, and traditional buildings in the background.

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206

BOB "SICK"

YUDHITA AGUNG

b. 1971

The Bodyguard, 2008

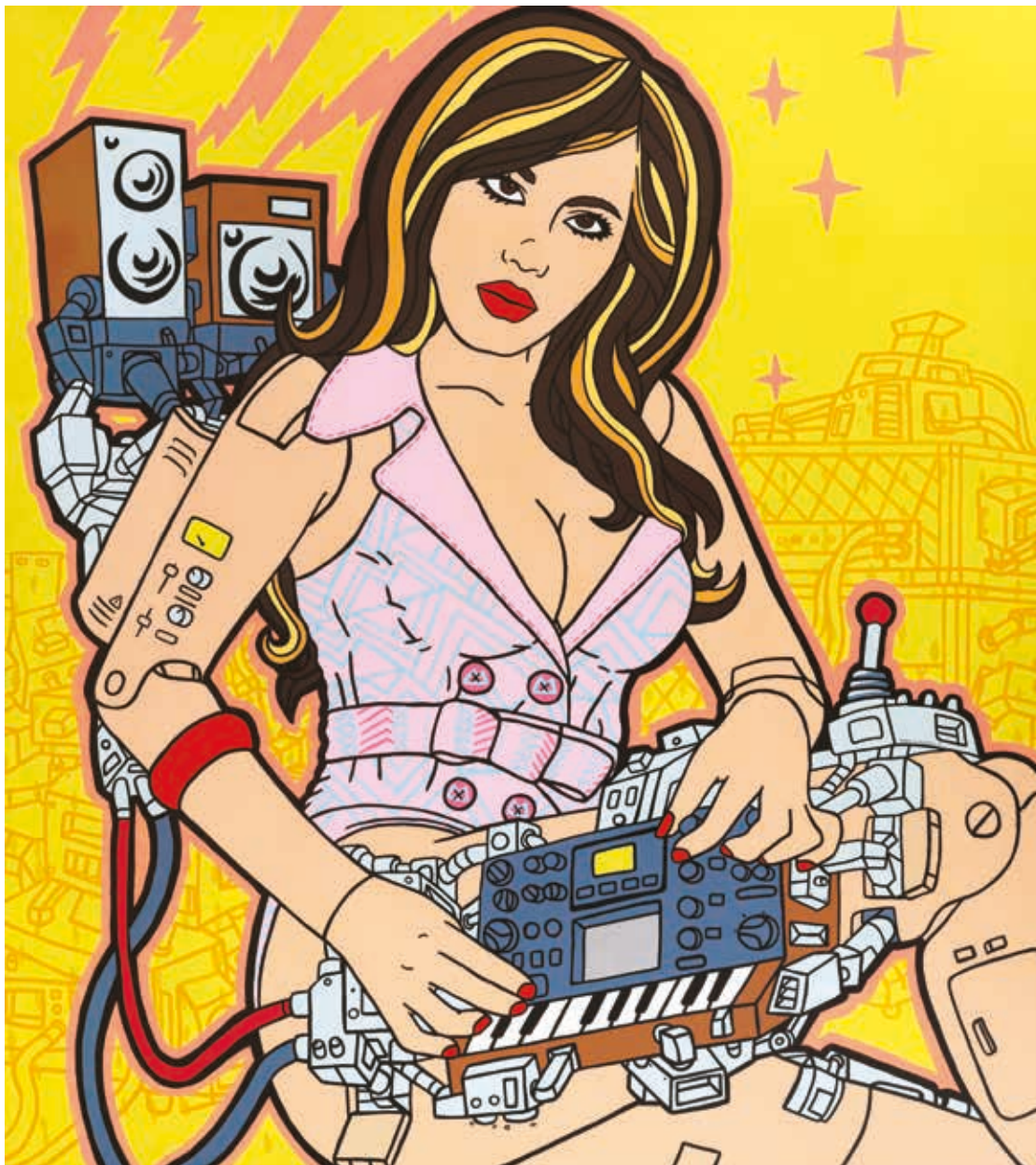
signed and dated (lower right)
acrylic on canvas
145 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

In *The Bodyguard*, Bob Yudhita interweaves human figures, animals and text rendered in a distinctive style. Bob Yudhita Agung, who calls himself 'Vincent van Bob', paints in the Primitive-Naïve vein with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, Eddie Hara and Malaysia's Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. "I believe I can fly, with paint I believe can fly. Don't worry be happy," is his favourite refrain.



207

TERRA BAJRAGHOSA

b. 1981

Beautiful Beat, 2009

signed and dated (middle right)
acrylic on canvas
190 x 170cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

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



208

HENDRA "HEHE" HARSONO

b. 1983

Untitled, 2012

signed and dated (lower right)

acrylic on canvas

160 x 35cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

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

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



209

**ANAK AGUNG GEDE
OKA SUDARSANA**

b. 1963

Portret Diri, 2001

signed and dated (lower right)
oil on canvas
90 x 90cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

A modern expression of the self by the artist is achieved with geometric forms and simple colours. Anak Agung Oka Sudarsana was born in Padang Tegal Ubud, Bali in 1963. He is the grandson of Anak Agung Gde Sobrat, the famous Balinese painter, member of the Pita Maha Group. He was trained by his grandfather since his childhood. In the early years he was painting in a traditional Balinese style. Later in life he developed his own signature way of painting. Anak Agung brings his subjects to life using motifs and strong colors, forming a bridge between the cultures of the East and the West. He had exhibitions in Denmark in 2001 and 2003. His paintings were sold by Sotheby's, Singapore in their semi-annual international auctions in April and in October. His works are included in many collections all over the world.



210

ANGKI PURBANDONO

b. 1971

Out Of Degree, 2009

signed and dated (lower right)
scanography print, unique edition
100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Angki constantly challenges and re-questions general perceptions in the world of art-photography. In *Out Of Degree*, the artist contemplates on the meaning of knowledge acquired throughout the course of one's life. The figure manages to achieve perfect balance and is able to withstand hardship and challenges ahead.

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, RKFA, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the 'Space And Shadows' Contemporary Art from Southeast Asia exhibition at the Haus World Cultural House, Berlin in 2005.



211

SOUN SAYON

b. 1986

Workers Order

photography print, edition 1 of 10
60 x 48.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

Soun Sayon graduated in Civil Engineering and had worked as a site supervisor, but he was interested in photography since 2008. Since 2015 until 2016, he had attended multiple photography classes and workshops at Institute François du Cambodge (IFC). He is passionate about telling stories through documentary, conceptual and artistic photos. As the digital image is everywhere he decided to work with Polaroids and also black and white film to avoid any anecdote that could give colour and to demonstrate his attachment to photography. His classical, frontal portraits, attentive to the light, highlight the looks of the workers.

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"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.

I. GENERAL

I.1. CATALOGUE

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

Any illustrations in the catalogue are solely for identification and the guidance of prospective buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot. While HBAA takes an effort to research and investigate into the authenticity, provenance and background of

each lot, such efforts cannot be taken as absolute and exhaustive and as such, prospective buyers are encouraged to carry out their own due diligence and not rely solely on any information given by HBAA in the catalogue.

1.2. 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.

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

All lot(s) will be sold "as is" without any representation or warranty of any kind by HBAA (and its employees or agents) or the

seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA.

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. 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.

2.1.2. 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.

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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.

2.3. HBAA'S LIABILITY TO BUYERS

Notwithstanding Condition 2.2 above given by HBAA to the buyer and the buyer's rights in relation to the conduct of auctions as set out in Condition 2.5.12:

- (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 2.1.1 and 2.2 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.

2.4. 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.

2.5. AT THE SALE

2.5.1. 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.

2.5.2. 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.

2.5.3. 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.

2.5.4. 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.

2.5.5. 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.

2.5.6. 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. Absentee bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. In the event none of their bids are successful, the earnest deposit shall be returned to the absentee bidders in full. 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.

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.

2.5.7. Telephone bids

Prospective buyers may bid by telephone during the sale although prior arrangements must be made and concluded with HBAA at least twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-273 3628. Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. Telephone bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price

range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. 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.

2.5.8. Bidding

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

2.5.9. 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.

2.5.10. 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.

2.5.11. 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.

2.5.12. 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.

2.5.13. 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.

2.5.14. 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.

2.6. AFTER THE SALE

2.6.1. 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. For bidders who have
placed an earnest deposit with HBAA at the
point of registration, the successful bidder will
be required to top up the 5% earnest deposit
immediately after the auction by paying the
difference between the earnest deposit that
he has placed with HBAA and the equivalent
amount of 5% of the successful bid price for the
lot. 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:

OCBC Bank (Malaysia) Berhad
Menara OCBC, No.18, Jalan Tun Perak,
50050 Kuala Lumpur, Malaysia
Account Name:
Henry Butcher Art Auctioneers Sdn Bhd
Account No: 1011 0990 44
Swift No.: OCBCMYKLXXX

Please quote invoice number and client number
with all transactions.

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

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

All mailed payments should be sent to:
No. 25, Jalan Yap Ah Shak, Off Jalan Dang
Wangi, 50300 Kuala Lumpur, Malaysia.

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

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

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

2.6.5. 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.

2.6.6. 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.

2.6.7. 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.

2.6.8. 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.

2.6.9. 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.

2.6.10. 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.

2.6.11. 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.

2.6.12. 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.

3. CONDITIONS CONCERNING SELLERS

3.1. 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.

3.2. BEFORE THE SALE

3.2.1. 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.

3.2.2. 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.

3.2.3. 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.

3.2.4. 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.

3.2.5. 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.

3.2.6. 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.

3.2.7. 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.

3.2.8. 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.

3.2.9. 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.

3.3. AT THE SALE

3.3.1. 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.

3.3.2. 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.

3.4. AFTER THE SALE

3.4.1. 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.

3.4.2. 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.

3.4.3. 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.

3.4.4. 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.

3.4.5. 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.

3.4.6. 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.

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. 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.

4.2. 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.

4.3. 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.

4.4. 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.

4.5. 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.

4.6. 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.

4.7. 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.

4.8. 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.

4.9. 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.

4.10. Introductory fees

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

4.11. 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.

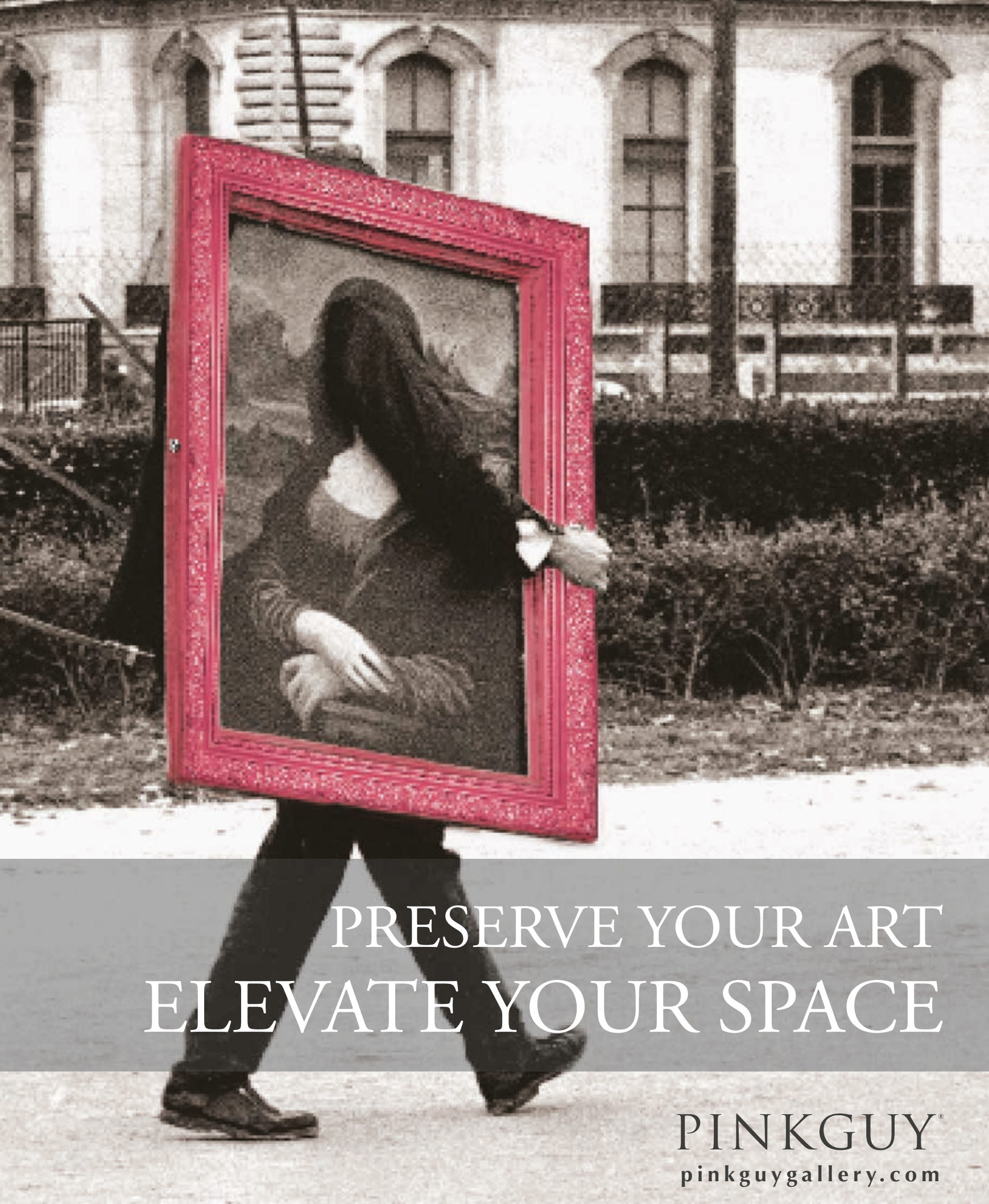
(b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.

(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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KEY SERVICES

Museum-Grade Conservation Framing
Fine Art Protection & Preservation
Bespoke Framing & Display Solutions
Exhibition & Museum-Quality Presentation
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Bidder Registration Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

20 APRIL 2025

IDENTIFICATION / FINANCIAL REFERENCE

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

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

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

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

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

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

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

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM1500, 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 email a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at info@hbart.com.my.

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

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

20 APRIL 2025

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 shall be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the lower end of the estimated price range for the lot as stipulated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. I understand that the earnest deposit must be credited into HBAA's bank account before I will be allowed to participate in the auction and that HBAA shall not in any way be held responsible in the event that I am not allowed to participate in the auction if my earnest deposit is not credited into HBAA's bank account before the start of the auction. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

I understand that HBAA executes absentee and telephone bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids for any errors relating to execution of bids, including computer-related errors. On my behalf, HBAA will try to purchase the lot(s) for the lowest possible price, taking into account the reserve price and other bids. If identical absentee bids are left, HBAA will give precedence to the first bid received. I hereby acknowledge and agree that all successful bids are subject to the Conditions of Business printed in the auction catalogue published by HBAA, a copy of which has been made available to me prior to the auction.

I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding.

I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

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

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

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

Telephone number during Sale (for telephone bids only) _____

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

To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s).

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