

# MALAYSIAN & SOUTHEAST ASIAN ART

23 AUGUST 2020



**HENRY BUTCHER**  
ART AUCTIONEERS





LOT 56 SHARIFAH FATIMAH SYED ZUBIR, DATO' *Standing Forms*, 1996





LOT 60. AWANG DAMIT AHMAD, E.O.C. "Sisa-sisa Jerami", 1994



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# MALAYSIAN & SOUTHEAST ASIAN ART

## **AUCTION DAY**

Sunday, 23 August 2020, 1 PM

## **VIEWING**

13 - 22 August, 2020

10 am - 6 pm daily

Galeri Prima, Balai Berita Bangsar

31, Jalan Riong, Bangsar, 59100 Kuala Lumpur, Malaysia

 **HENRY BUTCHER**  
ART AUCTIONEERS  
LIVE ONLINE BIDDING

 **GALERI**  
prima





LOT 39 CHUAH THEAN TENG, DATO', *Mother And Children*, c. 1980s







LOT 28 CHIA YU CHIAN, *Paris*, undated





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# LOT DIRECTORY



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*Untitled*  
1989; c. 1980s



2  
KHALIL IBRAHIM

*Untitled*  
1992



3  
KHALIL IBRAHIM

*Untitled*  
1997; 1999



4  
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*3 Ladies On The Beach;  
Untitled*  
1996



5  
TEW NAI TONG

*Beautiful Bali;  
Fishing Village*  
c. 1990s; 1988



6  
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1963



7  
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8  
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10  
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2004



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15  
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undated



16  
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Untitled*  
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17  
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1948



18  
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*Untitled*  
1967



19  
MOHD ZAIN IDRIS

*Untitled*  
1970



20  
YUSOFF SULAIMAN

*Untitled*  
undated





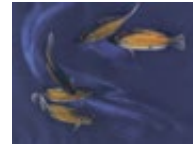
21  
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*Orchids*  
undated



22  
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*Untitled*  
2000



23  
WONG KEAN CHOON  
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2004



24  
LONG THIEN SHIH  
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2001



25  
LONG THIEN SHIH  
*Working Partner*  
1962



26  
TEW NAI TONG  
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2003



27  
TEW NAI TONG  
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1979



28  
CHIA YU CHIAN  
*Paris*  
undated



29  
FUNG YOW CHORK  
*Untitled*  
1996



30  
CHEUNG POOI YIP  
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2009



31  
PETER LIEW  
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1995



32  
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2005



33  
LUI CHENG THAK  
*Look Forward*  
2013-2017



34  
LUI CHENG THAK  
*Back Lane Of Jalan Lebu  
Pudu Kuala Lumpur*  
1994



35  
ISMAIL MAT HUSSIN  
*Marketplace*  
2008



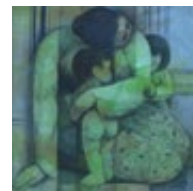
36  
ISMAIL MAT HUSSIN  
*Pasar*  
2007



37  
ISMAIL MAT HUSSIN  
*Back With The Catch*  
2003



38  
ISMAIL MAT HUSSIN  
*The Wau Series*  
c. early 1980s



39  
CHUAH THEAN TENG, DATO'  
*Mother And Children*  
c. 1980s



40  
CHUAH THEAN TENG, DATO'  
*Flag Festival 'Chingay'*  
c. 1970s



41  
TAY MO LEONG, DATO'  
*Untitled*  
undated



42  
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*Puppet Master And Musicians Performing*  
2016



43  
NIK ZAINAL ABIDIN  
*Untitled*  
1992



44  
SULAIMAN ESA  
*Primitive Others II*  
2016



45  
JOSEPH TAN  
*Studies No-1*  
1988





46

MUSTAPA HAJI  
IBRAHIM

*Gejolak (C)*  
1987



47

YUSOFF ABDULLAH

*Untitled*  
1966



48

RAPHAEL SCOTT AHBENG

*Song Of The Forest*  
2014



49

RAPHAEL SCOTT AHBENG

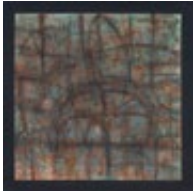
*Good Earth*  
1995



50

MASTURA ABDUL  
RAHMAN

*Old Interior Series*  
1989



51

NIZAR KAMAL  
ARIFFIN

*Face And Faces -  
Siri Kota #8, 2005*



52

FAUZUL YUSRI

*Dry Season*  
2015



53

ISMAIL LATIFF

*Bumi Pertiwi I And II*  
2003



54

RAFIEE GHANI

*Dungun I*  
2013



55

RAFIEE GHANI

*Deru Laut Cina*  
2014



56

SHARIFAH FATIMAH  
SYED ZUBIR, DATO'

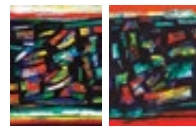
*Standing Forms*  
1996



57

SHARIFAH FATIMAH  
SYED ZUBIR, DATO'

*Hymns Of The Earth 3*  
1996



58

SHARIFAH FATIMAH  
SYED ZUBIR, DATO'

*Image SF-6; Image SF-2*  
undated



59

TAJUDDIN ISMAIL, DATO'

*Mosaic*  
2012



60

AWANG DAMIT AHMAD

*E.O.C. "Sisa-sisa Jerami"*  
1994



61

AWANG DAMIT AHMAD

*Marista "Imajan Dari  
Pedalaman", 1997*



62

BAYU UTOMO RADJIKIN

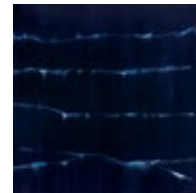
*Abstract No. 48*  
1998



63

BAYU UTOMO RADJIKIN

*Untitled*  
1997



64

SAIFUL RAZMAN

*#5*  
2013



65

FENDY ZAKRI

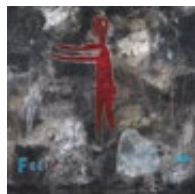
*Siang Dan Malam*  
2019



66

WONG PERNG FEY

*Abstract Work #10*  
2014



67

FAUZUL YUSRI

*Followers*  
2011



68

ANTHONIE CHONG

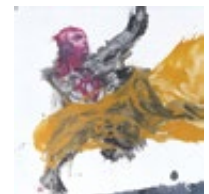
*Untitled*  
1995



69

ANTHONIE CHONG

*Untitled*  
c. 1990s



70

HAAFIZ SHAHIMI

*Belum Pernah Ada Judul 2*  
2014





71  
ANTHONIE CHONG  
*Untitled*; c. 1990s  
*Untitled*; 1995



72  
JUSTIN LIM  
*Forever And Never*  
2011



73  
GAN TEE SHENG  
*Red Cupboard*  
2012



74  
GAN TEE SHENG  
*Elderly Drivers*  
2014



75  
SAMJIS MAT JAN  
*Lady In Green*  
1996



76  
HAMIDAH SUHAIMI  
*Untitled*  
1996



77  
KUO JUPING  
*My Daughter Playing Piano*  
undated



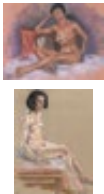
78  
PETER HARRIS  
*Chewing Bettlenut*  
c. 1964



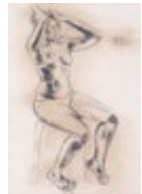
79  
PETER HARRIS  
*Samat*  
1958



80  
DZULKIFLI BUYONG  
*Self Portrait*  
1971



81  
T. SELVARATNAM  
*Untitled*  
1966



82  
NOOR MAHNUN  
MOHAMED  
*Drawing No. 2*  
2008



83  
GAN CHIN LEE  
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2012



84  
RAIMI SANI  
*Embrace*  
2016



85  
ANURENDRA  
JEGADEVA  
*Self Portrait*  
1997



86  
AHMAD ZAKII ANWAR  
*Standing Figure 8*  
2007



87  
RONNIE MOHAMAD  
*Tug Of War Series*  
2014



88  
AMRON OMAR  
*Pertarungan*  
1999



89  
CHANG FEE MING  
*Balinese Dancer*  
1992



90  
JALAINI ABU HASSAN  
*Study, Lubalang Daik*  
2006



91  
AHMAD FUAD OSMAN  
*Tunku & Hussein*  
2016



92  
HAMIR SOIB  
*The Stitch*  
2016



93  
CHANG YOONG CHIA  
*Pari-Pari*  
2011



94  
SAMSUDDIN LAPPO  
*Untitled*  
2014



95  
ZULKIFLI YUSOFF  
*Ayah Suka Main Kuda*  
1997





96

ZULKIFLI YUSOFF

*Reformasi Series*  
c. 1990s



97

ZULKIFLI YUSOFF

*Semangat*  
c. 1990s



98

RAJA SHAHRIMAN  
RAJA AZIDDIN

*Laksamana Berang*  
2008



99

MAT ALI MAT SOM

*The Guardian IV*  
2016



100

MAD ANUAR ISMAIL

*Siri Pahlawan No. 4*  
2009



101

ABDUL MULTHALIB MUSA

*Untitled*  
undated



102

DIDIK NURHADI

*Untitled*  
2008



103

NATEE UTARIT

*Revolutionist*  
2012



104

OLAN VENTURA

*Gas Mask*  
2008



105

RONALD VENTURA

*Untitled*  
2008



106

PUTU SUTAWIJAYA

*Making Love Seri II*  
2000



107

NYOMAN GUNARSA

*Balinese Dancer*  
1998



108

ARIE SMIT

*Boy*  
1986



109

RUDOLF BONNET

*A Portrait Of Two Dancers*  
1972



110

ERICA HESU WAHYUNI

*Piknik Lagi Ke Taman Safari*  
2000



111

ANGKI PURBANDONO

*Red Cabbage*  
undated



112

KOEH SIA YONG

*Roses*  
1994



113

ONG KIM SENG

*Singapore River*  
2014



114

ONG KIM SENG

*Bali*  
2000



115

DZULKIFLI BUYONG

*Keluarga Ku*  
1984



116

LIM PENG FEI

*Take 5*  
2013



117

CHUNG CHEN SUN, DR.

*Untitled*  
undated



118

CHUNG CHEN SUN, DR.

*Untitled*  
c. 2000s



119

CHUAH THEAN TENG  
DATO'

*Untitled*  
c. 1980s



120

YONG MUN SEN

*Three Friends*  
undated





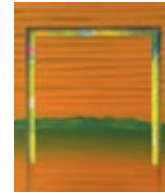
I21  
TEW NAI TONG  
*Self Portrait*  
2003



I22  
TAN TONG  
*MT. W - 2*  
2004



I23  
KHOOSUI HOE  
*Match Maker*  
1995



I24  
KHOOSUI HOE  
*Lake Merah*  
2002



I25  
JOLLY KOH  
*Evening Glow 1*  
2004



I26  
KHALIL IBRAHIM  
*Untitled*  
2005



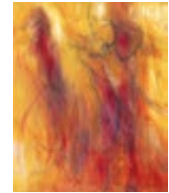
I27  
IBRAHIM HUSSEIN, DATUK  
*Just The Two Of Us*  
2008



I28  
IBRAHIM HUSSEIN, DATUK  
*Langkawira*  
1992



I29  
YUSOF GHANI  
*Topeng Series – Terap*  
1995



I30  
YUSOF GHANI  
*Segerak V – Uprising #27*  
2014



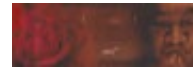
I31  
YUSOF GHANI  
*Siri Tari*  
1991-1992



I32  
YUSOF GHANI  
*Siri Tari*  
1989



I33  
YUSOF GHANI  
*Segerak V – Uprising XII*  
2014



I34  
AHMAD ZAKII ANWAR  
*Untitled*  
undated



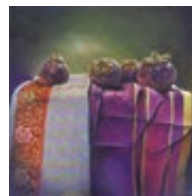
I35  
AHMAD ZAKII ANWAR  
*Untitled*  
undated



I36  
ROSLISHAM ISMAIL (ISE)  
*Sira Pisang*  
2012



I37  
NOOR MAHNUN MOHAMED  
*Dillenia philippinensis*  
undated



I38  
TONY NG  
*Still Life On Sari*  
2019



I39  
LIM KIM HAI  
*The Brave One (I)*  
2002



I40  
JALAINI ABU HASSAN  
*Teh Tarik*  
1999



I41  
IBRAHIM HUSSEIN, DATUK  
*Calama Desert*  
1991



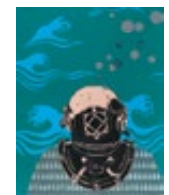
I42  
ZULKIFLI YUSOFF  
*Harimau Malaya VII*  
2009



I43  
STEPHEN MENON  
*GE14 Series: Bagai Empedu Lekat Di Hati*  
2018

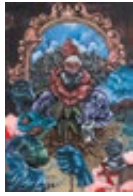


I44  
FAWWAZ SUKRI  
*The Last Hope*  
2012



I45  
HASANUL ISYRAF IDRIS  
*Aku Dalam Besi Belati*  
2009





I46

ISMAIL AWI

*Drama Queen*  
2015



I47

SAMSUDIN WAHAB

*Wayang*  
2006



I48

NADIAH BAMADHAJ

*Quiet On The Landing*  
2008



I49

CHONG SIEW YING

*Fish Talk*  
2005



I50

NASIRUN

*World At The Time  
Of Rebirth*  
1997



I51

NAJIB AHMAD  
BAMADHAJ

*Survival Series 3*  
2013



I52

AHMAD SHUKRI  
MOHAMED

*Untitled*  
1999







1

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1989; c. 1980s*

signed and dated (lower right);

signed (lower right)

watercolour on paper

13 x 16cm; 22 x 28cm (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**



Khalil Ibrahim's iconic *East Coast Series* is on offer featuring men and women at work by the beach. The locals' participation in fishing is evident in the east coast states of Kelantan and Terengganu; they fish mainly from the shore or in shallow protected waters using simple hand-operated gears such as hooks and lines, scoop nets or traps.

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 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, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.





2

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1992*

signed and dated (lower right)  
watercolour on paper  
29 x 38cm

### PROVENANCE

Private collection, Selangor

**RM 7,200 – 12,000**

Khalil Ibrahim was skilled in painting the human figure, and this composition shows a unique configuration of postures, gestures and stances. One of his most well-loved themes are the people of the East Coast in the fishing village. His watercolours are just as delightful and detailed as his full-blown paintings, exhibiting a fascination for the human figure. The connection to the people and traditions of Kelantan remain a subject close to his heart.

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, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.





3

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1997; 1999*

signed and dated (lower right)  
watercolour on paper; ink on paper  
19 x 20cm; 38 x 50cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 6,000 - 10,000**



The lives of the east coast people are portrayed vividly and rendered with intricate flowing lines. The artist used refined strokes to outline and depict the soft curves of body contours, adjusted to various poses to create a dynamic composition.

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



4

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*3 Ladies On The Beach, 1996;*  
*Untitled, 1996*

signed, dated

'K.Ibrahim 96' (lower right)

and inscribed 'A/P' (lower left)

etching on paper

24.5 x 32cm (plate), 28 x 35cm (sheet);

16 x 22cm (plate), 20 x 24cm (sheet)

### PROVENANCE

Private collection, Selangor

**RM 1,600 – 3,200**



Here, 2 intricate etching works by Khalil Ibrahim are on offer. One of the works depict three charming ladies of the east coast engaging in daily activities. The other is an experimental abstract composition rendered with graceful and flowing lines. Khalil Ibrahim was a highly skilled and versatile artist, who was adept in acrylic, watercolour, batik and etchings.

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, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.





5

## TEW NAI TONG

b. Selangor, 1936 - d. 2013

*Beautiful Bali*, c. 1990s;  
*Fishing Village*, 1988

signed (lower left);  
signed and dated (lower left)  
watercolour on paper  
37 x 51cm; 38 x 49cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**



This set of two watercolours by Tew Nai Tong with pale washes features Balinese scenic view, and a serene fishing village.

Nai Tong returned to Malaysia, and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2<sup>nd</sup> Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-68). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called *Odyssey*. In 2009, he won the Asia Art Award in Seoul, South Korea.



6

## TEW NAI TONG

b. Selangor, 1936 - d. 2013

*Kuala Selangor Boats, 1963*

signed and dated (lower left)  
watercolour on paper  
70 x 50cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,500**



Illustrated here is an alluring scene at a port jetty in Kuala Selangor River, a small coastal village known for recreation activities for nature lovers. Captured in a monochromatic manner, Tew Nai Tong leaves a peaceful impression of the place to the viewers. Kuala Selangor offers a ray of beautiful sight seeing that one can never miss.

Nai Tong returned to Malaysia, and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2<sup>nd</sup> Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-68). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called Odyssey. In 2009, he won the Asia Art Award in Seoul, South Korea.





7

## MANSOR GHAZALLI

b. Perak, 1930 - d. 2009

*Gerei Kemasek, Terengganu, 2008*

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

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

In Terengganu particularly near the beach side this scene is typical. Small stalls are seen selling Terengganu tidbits like keropok lekor, ikan celup tepung, fried squid and many other delicacies. It is such an amazing feeling to endure because these foods are served hot and you get to enjoy it while looking at the beautiful scenery and not to mention you get all these at a very low cost!

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





8

## YONG LOOK LAM

b. Selangor, 1962

*Kampung Pantai Berserah,  
Kuantan II, 2007*

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

### PROVENANCE

Private collection, Selangor

**RM 5,000 – 9,000**

Kampung Pantai Berserah is the oldest fisherman's village in that area. It is filled with fishing activities as it is the main source of income for the people. People are seen resting under the gazebo. The artist brilliantly captured the lighting and shadow effect. On hot sunny day, it's a bliss to be under the shades.

Yong Look Lam obtained a double Diploma from the Kuala Lumpur College of Art (Painting, 1982 & Watercolours, 1983). He was adjudged 2<sup>nd</sup> runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2<sup>nd</sup> Prize in the Malaysian Landscape art competition organised jointly by the National Art Gallery and Public Finance in 1984. He was also one of the three major winners of the Malaysian Watercolour Society (MWS) Awards in 1987. He was a founding member of the MWS. He is the president of the Negeri Sembilan Art Society (founded in 1965) and manager of the Willow Art Centre in Negeri Sembilan.



## CHANG FEE MING

b. Terengganu, 1959

*Lady & Cat (Narathiwat, Thailand), 1998;*

*Morning Coolness (Lamalera, Pulau Lembata, Indonesia), 1998*

signed with artist's monogram, signed 'F.M. CHANG' (lower left);

signed with artist's monogram, signed 'F.M. CHANG' (top right)

watercolour on paper

10 x 14cm; 12 x 19cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 12,000 – 24,000**

On offer here are a set of watercolours which both illustrate a peaceful setting taken in Thailand and Indonesia. *Lady & Cat* depicts a woman perhaps tired after a long day sleeping on the wooden house gazebo accompanied by a cat while the other piece depicts a morning scene at a market place in Lamalera, Indonesia.

Chang Fee Ming is one of the most accomplished artists dedicated to watercolours, pushing the parameters of expression and techniques. His string of accolades include Sime Darby Art Asia Award (Gold / Overall Asean Prize, 1985), Malaysian Watercolour Society Award (1984 and 1985), PNB Malaysian Art Competition (1<sup>st</sup> Prize, 1985); and the Malaysian Young Contemporaries Award (Minor, 1986 and 1987). He also received Awards of Distinction from the Rockport Publishers USA (1997) and Dom Perignon Malaysia (1999). He was the co-winner (Malaysia) of the Winsor & Newton World Millennium Competition in 1999.

In 2015, Christie's Private Selling Exhibition featured Chang Fee Ming: Weaving The World In Watercolour in Hong Kong. He was also honoured with a solo exhibition Chang Fee Ming – Terengganu: Selaut Kasih Sepantai Sayang at Bank Negara Malaysia Museum & Art Gallery in 2016.





## 10

### CHANG FEE MING

b. Terengganu, 1959

*Fishing Boats*, 1998;

*Mekong Vietnam*, 2001

signed with artist's monogram and signed 'F.M.CHANG.' (lower right)

watercolour on paper

12 x 20cm; 12 x 20cm (set of 2)

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 13,000 – 26,000**

The artwork encapsulating a way of life along the great Mekong at its richest biodiversity in the Vietnamese delta point is well painted. In one, the hardy Vietnamese workers in the traditional Non La conical hats huddled and working in tandem, and in the other fishermen sorting out their catches onshore in a microcosm of archaic fishing. Fee Ming spent some seven years traversing land, life and communities along the Mekong, the 12<sup>th</sup> longest in the world wending across six countries, and the sequel, Mekong Exploring The Source, from Weixi, Dali and Xishuangbanna in China down to Cuu Long, or Nine Dragons Delta in Vietnam. The countries covered were China, Thailand, Myanmar, Laos, Cambodia and Vietnam.

The years 1984-1985 launched Chang Fee Ming as a major watercolourist when he won the coveted Asean Gold Award in the Sime Darby Art Asia competition (1985), the 1<sup>st</sup> Prize in the PNB Malaysia Art Competition (1985), and the Malaysian Watercolour Society Awards in 1984 and again in 1985. He also won the Minor Awards in the prestigious national Young Contemporaries (Bakat Muda Sezaman) in 1986 and again in 1987. Other laurels include the Awards of Distinction, Rockport Publishers USA 1997 and the Dom Perignon Portrait of A Perfectionist Award, Malaysia (1999); Co-winner of the Winsor & Newton World Millennium Painting Competition (1999). He has achieved wide international acclaim since his first solo, at Galeri Citra, Kuala Lumpur, in 1987.

In 2015, Christie's Private Selling Exhibition featured Chang Fee Ming: Weaving The World In Watercolour in Hong Kong. He was also honoured with a solo exhibition Chang Fee Ming – Terengganu: Selaut Kasih Sepantai Sayang at Bank Negara Malaysia Museum & Art Gallery in 2016.







11

## WONG SENG TONG, DR.

b. Perak, 1939

*A Kelantanese Fisherman, 2002*

titled, signed and dated (lower center)  
watercolour on paper  
55 x 74cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 8,000**

This intricate work depicts an old fisherman with a beautifully rested boat on the side perhaps just came back from a long day at the sea. The lines that appeared on his face highlight his exhaustion throughout the day. When the sun rises tomorrow, he is ready again to work hard, making an honest living.

Dr. Wong Seng Tong was a Chairman of the Malaysian Watercolour Organisation (MWO) and the Malaysian Watercolour Society (MWS) from 1992 to 2010. He was an Associate Professor at UKM Malaysia (1972-1993) and a Senior Fellow at NTU Singapore (1993-1996). In early years of schooling Dr Wong Seng Tong loved to draw and paint in watercolour and oil. He had numerous exhibitions locally and abroad.



12

## LAM SIONG ONN

b. Sarawak, 1937

*Balinese Women At Market Place*, 2004

signed and dated (lower right)  
watercolour on paper  
58 x 58cm

### PROVENANCE

Private collection, Selangor

**RM 1,200 – 2,200**

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

In 2015, he also took part in the Affordable Art in Hong Kong. Lam has the distinction of straddling two rival watercolour societies — the Malaysian Watercolour Society (MWS) and the Contemporary Malaysian Watercolorist Association (CMWA). He is a founding member of MWS and the Sarawak Artists Society. He can also play the violin, and was part of the Sarawak British Police Orchestra. In 1999, his work, *Rush Hour*, was chosen from among 3,000 entries to represent Malaysia at the Winsor and Newton 'Our World' exhibition.





13

## ALEX LEONG

b. Penang, 1969

*The Wooden Plank Walkway  
Of Assorted Surname Jetty,*  
2008

*The Wooden Plank Walkway  
Of Assorted Surname Jetty,*  
2008

*In Memory Of 'Prangin Road  
Market' I, 2006*

signed and dated (lower right)  
ink and pencil on paper;  
watercolour on paper  
36 x 26cm; 36 x 26cm; 36 x 54cm

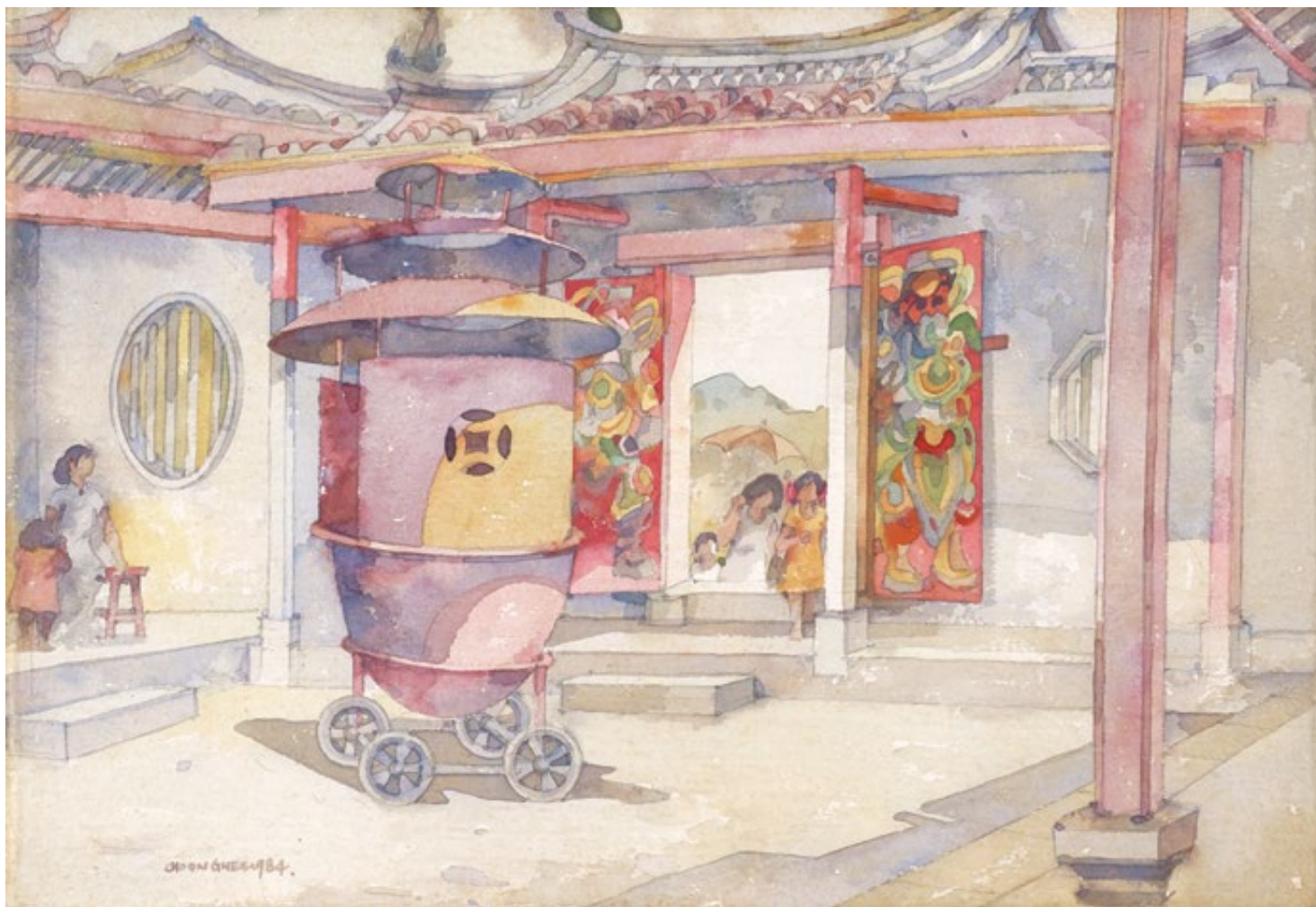
### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**

The legendary Prangin Road Market is one of the busiest markets once located in the hearts of the Island City. The settlements of the wooden plank walkway often attract tourists too.

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



14

## TAN CHOON GHEE

b. Penang, 1930 - d. 2010

*Untitled, 1984*

signed and dated  
'CHOON GHEE 1984' (lower left)  
watercolour on paper  
38 x 56cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,500**

Treasured Penang artist, Tan Choon Ghee often revels in capturing hidden gems of the island city. On offer here is a familiar sight of a temple that can be found scattered in the hearts of Penang.

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art, Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He received a German government painting scholarship and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full time artist. He had held numerous solo shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan had also been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a posthumous solo exhibition titled A Lifetime Of Drawings showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).





**15**

## KUO JUPING

b. China, 1908 - d. 1966

### *Rendezvous Under The Tree*

signed with one seal of the artist  
(lower right)  
mixed media on paper  
33 x 24cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 - 4,500**

The artwork depicts a group of people gathering under a large tree. Some of them commute by bicycle as it can be seen leaning against the trunk. This piece brings back so many childhood memories before technologies came in the picture; these were the past time activities either we play under the tree, catching up or talk for hours.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Art in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint the ordinary people and places such as rubber estates, oil palms / cocoa plantations, paddy fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



17

## YONG MUN SEN

b. Sarawak, 1896 - d. 1962

*Temple On The Hill, 1948*

signed and dated (lower left)  
watercolour on paper  
28 x 38cm

### PROVENANCE

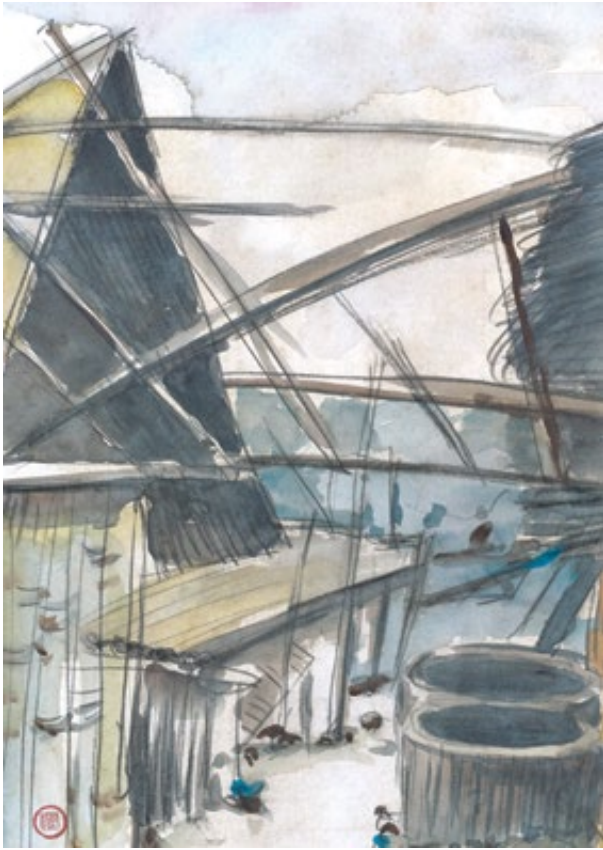
Private collection, Selangor

**RM 4,000 – 8,000**

Yong Mun Sen's iconic watercolour paintings capture the grandeur of nature rendered in swift and deft strokes. This artwork is a depiction of a temple overlooking the blue horizon consisting of a vast seascape. Imagine performing prayer while hearing the sound of waves. It's an overwhelming feeling of calm and peace all at once.

The legendary Yong Mun Sen is one of the earliest watercolorists, one with profound influence and high visibility. He was referred to as the Father of Malaysian Painting by dealer-gallerist-artist-writer-publisher Dato' Dr. Tan Chee Khuan in several of his books on pioneer artists. Born Yong Yen Lang, Mun Sen (the name he adopted in 1922) returned to China briefly (1914) before picking up art on his return to his hometown Sarawak. He had stints in Singapore before settling in Penang (1922), where he set up a photography studio cum gallery. He co-founded the Penang Chinese Art Club and the Singapore Society of Chinese Artists. He was accorded posthumous memorials by Singapore (1966), the National Art Gallery Malaysia and the Penang State Art Gallery (PSAG) in 1972, and the PSAG followed it up with a retrospective in 1999.





16

## KUO JUPING

b. China, 1908 - d. 1966

### *House With Pots 1; Untitled*

signed with one seal of the artist (lower left);  
signed '若萍' (lower left);  
watercolour on paper; oil on canvas  
32 x 23cm; 43 x 36cm (set of 2)

#### PROVENANCE

Private collection, Selangor

**RM 9,000 – 16,000**

The artist effectively illustrates the tranquil nature and steady rhythm of village life. *House With Pots 1* is a rustic scene portraying traditional architectural styles that are gradually being lost. The drawing sketch (watercolour) and the final outcome (painted with oil on canvas), a perfect combination set for collection, illustrating the process of how an idea / inspiration / theme to paint is captured, and realized.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Art in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint the ordinary people and places such as rubber estates, oil palms / cocoa plantations, paddy fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



**18**

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1967*

signed and dated (lower left)  
watercolour on paper  
28 x 38cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 11,000**

As one of Malaysia's most versatile artists, Khalil Ibrahim's ability to execute various subject matters from landscape to figurative and abstraction in different media propelled him to excel at an early age. Created in 1967, this idyllic landscape of tropical greenery and fishing village is a fine example of his proficiency in watercolour.

Khalil Ibrahim won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers (HBAA) paid a tribute to Khalil Ibrahim at HBAA booth in Art Expo Malaysia 2018.





19

## MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

*Untitled, 1970*

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

### PROVENANCE

Private collection, Selangor

**RM 5,000 – 8,000**

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.



**20**

## YUSOFF SULAIMAN

*Untitled*

signed (lower right)  
oil on canvas mounted on board  
38 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,500**

This work details an old sampan boat that had seen better times, with only the flat bottom spine-board and a few hull ribs on both sides. It has been left in the river, but obviously, the wood is tough, able to withstand heat and rain, and the river's attrition. It is also a testament to the boat-builder's skills. Left as it is, in its defiant state of decay, it could be Nature's sculpture, or an installation even, a mock boat game for little kampung children (though they need to watch out for the lazy resting snakes), and a makeshift bridge to get across to the other bank.





21

## KHAW SIA

b. China, 1913 - d. 1984

### *Orchids*

signed, with one seal of the artist  
(lower left)  
watercolour on paper  
60 x 48cm

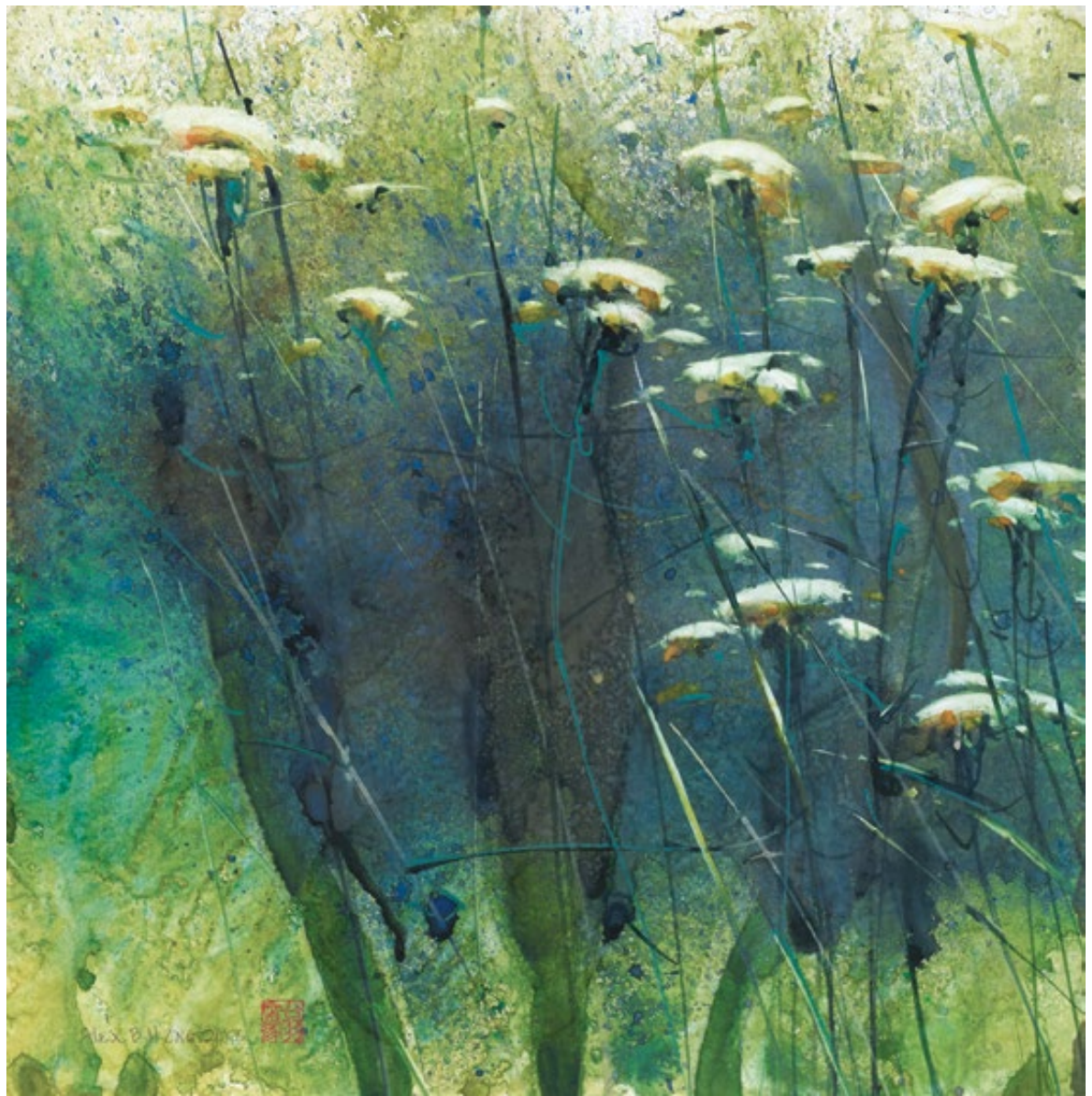
### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

Khaw Sia was an avid orchid breeder-cultivator and a member of the American Orchid Society, and travelled extensively to Hong Kong, Taiwan, Thailand, the Philippines and Indonesia to learn about new, different species and to attend orchid conventions. Naturally, orchids became one of his favourite subjects, and he had developed his trademark realist style of dewdrops on the orchid petals. Indeed, he had solos exclusively on orchid still-lives in 1966, 1976 and 1977, all in Penang.

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 25<sup>th</sup> National Society Exhibition in London in 1958.



22

## ALEX ONG BOON HAU

b. Johor, 1951

*Untitled, 2000*

signed and dated,  
with one seal of the artist (lower left)  
watercolour on paper  
38 x 38cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 4,000**

What a beautiful sight illustrated here in this piece. Wildflowers are seen blown by the wind. The lush greenery on the background are so soothing to see. Most of his paintings have naturalistic elements, and often depict plants from the wild.

Alex Ong obtained Diploma in Fine Art in Kuala Lumpur College of Art. Throughout his career he had some 7 solo exhibitions which was held in Malaysia, New Zealand and Australia etc. He attained awards from the Malaysian Watercolour Society, one in 1987 and another in 1990, in recognition of his watercolour rock paintings. Being a member of the Singapore Watercolour Society he joined group exhibitions in numerous cities including Taiwan and South Korea.





**23**

## WONG KEAN CHOON

b. Perak, 1942

*Freely*, 2004

signed and dated,  
with one seal of the artist (lower right)  
watercolour on paper  
54 x 74cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 8,000**

Graceful is one word to describe this piece. The fishes are painted delicately, look effortlessly stunning, swimming together in the clear water. The transparency, delicacy, and details demonstrate the artist's impeccable skill. Wong Kean Choon graduated from the Nanyang Academy of Fine Arts, Singapore in 1965. He has won several awards, including the Second Prize Winner of Art Competition held in conjunction with celebration of Ipoh City Status (1988), and one of the three Nanyang Academy of Fine Arts Alumnus Malaysia Exhibition Creative Award (1989).



**24**

## LONG THIEN SHIH

b. Selangor, 1946

*White Ring Spots*, 2001

signed and dated (lower right)  
pastel on paper  
54 x 72cm

### PROVENANCE

Private collection, Selangor

**RM 1,300 – 3,000**

White ring spot is a common disease found on fish skin. It is caused by a type of parasite that grows on their skin. However, the artist portrays these fishes swimming freely, embracing their beauty regardless of the disease.

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. Long was honoured with 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.





**25**

## LONG THIEN SHIH

b. Selangor, 1946

*Working Partner, 1962*

signed and dated (lower right)

oil on board

35 x 45cm

### PROVENANCE

Private collection, Selangor

**RM 1,600 – 5,000**

This piece features a farmer and water buffalo working on paddy field, overlooking a beautiful scenic view of a countryside. Buffaloes are formerly used to plough muddy paddy fields although the use of mechanised methods, such as small powered ploughs, has become much more common in recent years.

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. Long was honoured with 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.





26

## TEW NAI TONG

b. Selangor, 1936 - d. 2013

*Beautiful Life*, 2003

signed 'NAITONG' (lower right)  
oil on canvas  
89 x 88cm

### PROVENANCE

Private collection, Selangor

**RM 20,000 – 35,000**

With an artistic career spanning a lifetime, Tew Nai Tong was a revered painter who developed his art in the style of Nanyang and at the same time established his own visual language. *Beautiful Life* conveys the serenity of the local landscape. The scene is composed of several components including two shepherds, animals, and the vertical lines of stylised trees contrasting with mountains. Painted in tropical colours, the work expresses country life and nature with great zeal.

Tew Nai Tong received his formal art education at Nanyang Academy of Fine Arts (1956-1958), and later at Ecole Nationale Supérieure des Beaux Arts, France (1967-1968). His solo exhibitions were held at the British Council, Kuala Lumpur (1964), National Library Singapore (1978), Art Folio, Singapore (2000), Cape of Good Hope Art Gallery, Singapore (2008) and retrospective exhibition at National Art Gallery, Kuala Lumpur (2007). His awards include Second Prize, Chartered Bank Mural Design Competition (1964), Shell Watercolour Award (1981), Best Award, Esso (1982), Dunlop Watercolour Awards (1983) and Asia Art Award (Malaysia), Seoul, Korea (2009).



27

## TEW NAI TONG

b. Selangor, 1936 - d. 2013

*Rubber Tappers, 1979*

signed and dated  
'NAITONG 79' (lower right)  
oil on canvas  
51 x 61cm

### PROVENANCE

Private collection, Selangor

**RM 12,000 – 22,000**

A group of rubber tappers is seen carrying white tubes containing latex collected from rubber trees. It's one of the common occupations found in most rural areas back then. The sky is painted in bright blue probably suggesting morning time where people start collecting as usually the cutting is done at night time so the latex will drip longer before coagulating and sealing the cut.

Nai Tong returned to Malaysia, and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2<sup>nd</sup> Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-1968). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called *Odyssey*. In 2009, he won the Asia Art Award in Seoul, South Korea.





## CHIA YU CHIAN

b. Johor, 1936 – d. 1991

*Paris*

signed and titled (lower right)

oil on board

62 x 51cm

#### PROVENANCE

Private collection; Sale, Christie's, Hong Kong,

Asian 20<sup>th</sup> Century Art (Day Sale), 24 November 2013, lot 251.

Private collection, Singapore

**RM 31,000 – 55,000**

Chia Yu Chian has won legions of admirers for his paintings of street life, kampung life, the downtrodden people, Grey's Anatomy-like hospital series and most of all, the Parisian scenes. Here, he tackles the topography of the rooftops, like a large piece which is in the National Art Gallery Malaysia collection, but this is imbued with the starkness of winter, thus the harsh icy cerulean blue spread with a forest of chimney tops which help kept the building occupants warm. Yu Chian had one other winter painting, *Windmill In Winter* (1961), in the past Henry Butcher auction. In Paris, at the Ecole Nationale des Beaux Arts (1959-1962) no less, on a French Government scholarship, he was remarkably accepted for exhibitions in Paris a record 15 times, a few with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). He was also given solos in Paris, at the Galerie de Villiers and the Salon de Paris, apart from one in London (Britain) and another Hanover (West Germany) in 1960. He was also commissioned for a grand mural at the Malaysian Embassy in Paris. In Paris, he stayed at 20, Rue du Sommerard in the Latin Quarters and then 28, Rue de la Charbonnere in Montmartre.

Chia Yu Chian was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the Malaysian National Art Gallery's Creative Centre (September to November, 2002), and a 2009 exhibition hosted by Nanyang Academy of Fine Art called Chia Yu-Chian In Nanyang, although he was not a NAFA alumni. He was mentioned in Dolores Wharton's seminal Malaysian art book, *Contemporary Artists of Malaysia* (1971) and Dr. Michael Sullivan's *Chinese Art of the 20<sup>th</sup> Century* (1965). On his return to Malaysia from Paris, he had a phenomenal sold-out solo exhibition at the British Council Penang. All 110 paintings were sold, raising a total of RM12,000, a princely sum then.









**29**

## FUNG YOW CHORK

b. China, 1918 - d. 2013

*Untitled, 1996*

signed and dated (lower left)

oil on board

41 x 51cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 6,000**

Illustrated here is an alluring scene of a house in a deep green forest, a few figures can be seen lingering in front of the house. Perhaps there's a celebration or just merely people visiting, people gathering. Fung Yow Chork has skilfully captured the serenity of the kampung house surrounded by nature. His use of a vibrant palette — consisting of light blue for the sky, shades of brown suggesting trees trunks and dried leaves, and few spots of red and yellow hues create a picturesque view of an otherwise monotonous setting, a testament to his artistic flair.

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 Art, 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).





**30**

## CHEUNG POOI YIP

b. Penang, 1936 - d. 2019

*Living On Hilltop*, 2009

signed and dated (lower left)  
oil on canvas  
59 x 74cm

### PROVENANCE

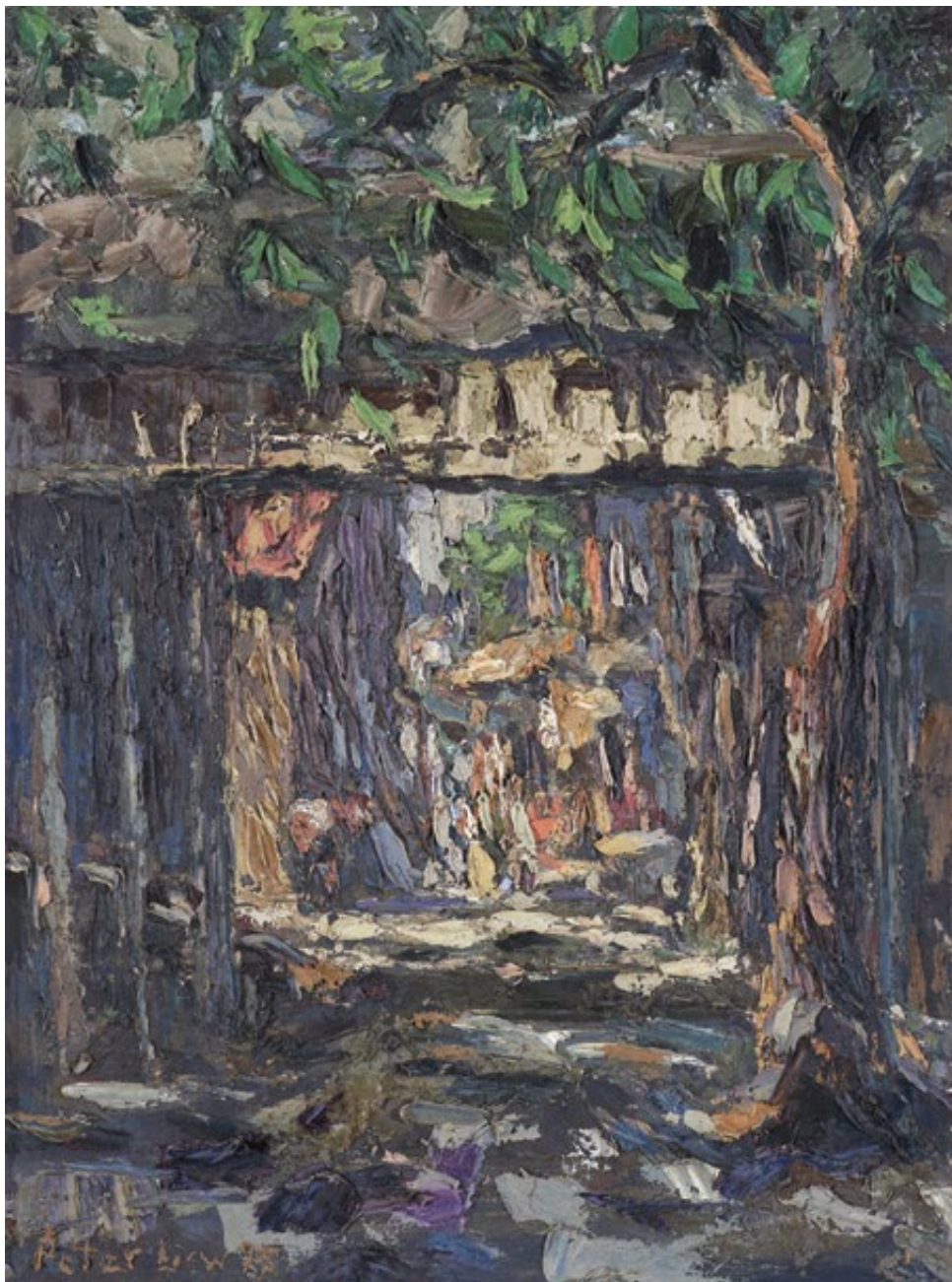
Private collection, Selangor

**RM 6,500 – 11,500**

Self-taught, versatile and humble, Cheung Pooi Yip's dedication to his art reached its zenith when he was awarded a Retrospective in 2014 by the Penang State Art Gallery. To paraphrase his own statement on the occasion of his Retrospective, he said, in effect: "The journey in art is a boundless road. I pursue a passage with constant transformations based on my personality and training, to explore and expand on the mystery of art, searching for truth and beauty."

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





31

## PETER LIEW

b. Penang, 1955

*Old Canton China Village,*  
1995

signed and dated (lower left)  
oil on canvas  
70 x 52cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 12,000**

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied by palette knife and brush which create dynamic movement. The painting illustrates a scene of an old village in Canton, China. As an avid traveller his paintings are mostly inspired by nature and heritage buildings. His other works revolve around old architecture, quaysides and recently, landscape portraits.

Peter Liew was educated at the Malaysian Institute of Art (MIA, 1976-1979, Best Student 1978), where he taught from 1981 to 1994. He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, and a solo in Skopje, Macedonia, in 2002, after being invited to the art colony in Debrca, Belchrista and Macedonia in 2000. His recent solos were held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.





**32**

## YONG KHEK CHEONG

b. Kuala Lumpur, 1946

*Small Business*, 2005

signed and dated (lower left)  
oil on canvas  
60 x 72cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 6,000**

On offer here is a piece titled *Small Business* depicting a durian hawker sorting out durian while having a sip of cigarette in one hand. This small business is seasonal but when the time comes one can earn a fortune because everybody loves durian. Yong Khek Cheong, a full time artist, graduated from Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in 2005 and 2010 respectively, and participated in various group exhibitions and art fairs including Art Expo Malaysia, Hangzhou Art Fair and Guangzhou Art Fair.



33

## LUI CHENG THAK

b. Negeri Sembilan, 1967

*Look Forward*, 2013-2017

signed and dated (lower left & right)

oil on canvas

60 x 90cm

### PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

**RM 25,000 – 35,000**

Lui Cheng Thak's works are inspired by traditional architecture in urban areas and collective memories. The well-known artist is known to document unique colonial buildings from states like Penang, Malacca and Kuala Lumpur. Here, the artist illustrates the facade of an old coffee shop, portraying a scene from daily life. The view is animated with a subtle play of light. An old man is at work, using the traditional method to prepare food and beverages.

Lui studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by ten consecutive solos with PINKGUY Gallery (*Final Till The End Of Time* in 2020, *Pristine* in 2019, *Touched* in 2018, *Endless* in 2017 etc), which received excellent results. He had a record of sort in his *Redeem* solo exhibition at PINKGUY in 2014 when all 12 works were sold within 18 minutes of opening!











**34**

## LUI CHENG THAK

b. Negeri Sembilan, 1967

*Back Lane Of Jalan Lebu Pudu*  
Kuala Lumpur, 1994

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

### PROVENANCE

Private collection, Selangor

**RM 3,800 – 7,500**

Best known for his works of quaint architectural facades, Lui paints the happenings and scenes typically found around old colonial shophouses. The artist has captured the relaxing atmosphere of a local street with superb attention for detail. The artwork contains Lui Cheng Thak's signature style, with skillful treatment of light and shadow cast on the buildings, local people and food stalls.

Lui studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by ten consecutive solos with PINKGUY Gallery (*Final Till The End Of Time* in 2020, *Pristine* in 2019, *Touched* in 2018, *Endless* in 2017 etc), which received excellent results. He had a record of sort in his *Redeem* solo exhibition at PINKGUY in 2014 when all 12 works were sold within 18 minutes of opening!





35

## ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

*Marketplace*, 2008

signed and dated

'ISMAIL MAT HUSSIN 2008' (lower right)

batik

75 x 75cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

The sights and buzzing atmosphere of the market is captured in this work. Fresh markets contribute to the local economy and subsistence of the population. In many cities, the marketplace is part of the cultural identity of the people, selling products that are cultivated locally. The glimmer of white and yellow colours leads the viewer toward the figures dressed in traditional attire.

Ismail Mat Hussin was adept with watercolours which he learnt from school-teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).



## ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

*Pasar, 2007*

signed and dated (lower right)

batik

102 x 114cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 23,000 – 43,000**

Ismail Mat Hussin had developed a sophisticated style of intricate details and complementary tones in his batiks delving into facets of ordinary life, culture and pastimes. Ismail Mat Hussin was at the vanguard of depicting ordinary Kelantan life and traditional pastimes in his batiks. Four tudung (head scarves) figures in the foreground dominate this typical scene at the famous Siti Khadijah Market in Kota Baru, rendered in his trademark orange and brown hues. The anchor figure is the one standing, a potential customer resplendent with the intricate motifs of Kelantanese batik on her sarong with a trellis network and sprigs of flowers. A squatting makcik cradling a child ready to pay for the comb of bananas while a fellow trader watches the transaction with a bored expression. Both buyers and sellers are essentially female. On Friday, a holiday in Kelantan, there is an extended market at Jalan Ismail south of Jalan Hulu Pasar.

Artist-musician Ismail Mat Hussin began concentrating on painting in 1968 but did not become successful until the last 10 years of his life. He learnt art from his Sekolah Padang Garong teacher Nik Mahmood in 1954-1955 and later Khalil Ibrahim. He also painted in watercolours, and worked as a designer-illustrator for Dian Printers in Kota Baru from 1979 to 1991. He worked as a part-time musician for Radio Television Malaysia Kota Baru, having a Grade V certificate (correspondence) in violin from the Royal School of Music (London). He was a member of the Angkatan Pelukis SeMalaysia (APS) and Persatuan Senilukis Kelantan (Peseni).





# TRIBUTE TO BATIK MASTERS

by Ooi Kok Chuen

Batik may have been around for more than two millennia. A whole new art-stratosphere of a new world art genre emerged when Chuah Thean Teng innovated Batik Painting in the mid-1950s, and it became a national art and national event. Since then, Malaysian batik artists have been pushing the seams of creative parameters.

Those who have made ground-breaking shifts in batik art include: Lim Khoon Hock a.k.a Toya (Seuratist effects), Lee Kian Seng (Japan's Creation Award for his far-out batik-based innovations of his *Soul & Form* series), Fatimah Chik (Nusantara woodblocks with Gunungan themes), Dato' Tay Mo-leong (double-resist techniques), Khalil Ibrahim (collage and mock Rayograms), Koay Soo Kau (Nusantara-Oriento motifs), Ismail Mat Hussin (monochrome silhouettes and musculoskeletal anatomy), Seah Kim Joo (now a Singaporean, collage), Chuah Seow Keng (patterning mosaic matrix), Hu Te Hsin (simulating Chinese ink) and even Kung-yu Liew and Yee I-Lann, with their contemporary batik.

Others in the roll of honours in batik art: Chuah Siew Teng, Patrick Ng Kah Onn, Ramli Malek, Yong Cheng Wah, Yong Kheng Wah (both sons of pioneer artist Yong Mun Sen), Lee Long Looi, Roshada Yusof (owner of the Atma Alam Batik Village in Langkawi, and wife of Italian-trained artist Aza Osman), Prof. Dato' Mohd Najib Ahmad Dawa, Yusoff Abdullah, Tan Rahimi Zahici (son-in-law of Singapore artist M. Sallehuddin), Zaleha Zainuddin, Syed Shahrudin Syed Bakeri, Hashim Hassan, Yuen Chee Leng, Rozana Mohamed (owner of Refreshing Batik Fine Heart Gallery in Penang and wife of thinker-installation artist Prof. Hasnul J. Saidon), Tan Thean Song, Keng Seng Choo, Kwan Chin, Ida Ruth Tallala, Ho Hee Khim, Kwan Kee Peng (also a collector) and a much lesser extent, Chng Swee Guan. In Singapore, there are Seah Kim Joo and even Cheong Soo-pieng dabbled in batik.

Two, Mo-leong and Teng, as Chuah Thean Teng is popularly known, are conferred Datoships, and honoured with State retrospectives. Mo-leong was accorded his by the Penang State Art Gallery (PSAG) in 2009; and Teng in 1965 (National Art Gallery, Kuala Lumpur) and 1994 (PSAG).

For Teng, it has become a Batik Art Dynasty. His legacy does not stop with his death, but is carried on by his scions who are just as accomplished, if not more versatile. British-trained Chuah Siew Teng (b. 1944), who is adept at oil, too; German-trained Chuah Seow Keng (1945), also fiberglass sculptures; and Japan-trained Choy Siew Kek (b 1947), also in literature. The next generation is also holding up the Teng banner: Seong Hooi (b. 1974), the son of S. Teng; and Seong Leng (b. 1976), the son of Seow Keng.

Of Teng, Professor Michael Sullivan said: "In Teng, Malaya has found its first national artist. Teng held a successful solo of his batiks at the Commonwealth Institute Gallery in London on April 15 - May 14, 1965, followed up by another solo in Dublin, Ireland. He was openly praised by Princess Margaret and Prof. Michael Sullivan, who was teaching in London University then. In an interview in the London Press, Teng was quoted as saying: "I am constantly in search of the depths and beauty in batik to show the charm and elegance of our people."

The strangest thing was that after all the Western art education, on his return in 1966, to the consternation of many, Khalil Ibrahim decided to go full-throttle into batik painting, going all the way to Kelantan to study about batik dyes and experimenting himself. It's not surprising that his first double solos, at Balai Ampang, Kuala Lumpur, in 1968 featured batiks among oil, gouache and pencil drawings.

His early subjects also made heads turn: a batik art version of the Last Supper, and he was also the first to attempt straight-out portraits in batik painting. Khalil also dared attempt large works on batik.

Ismail Mat Hussin, who also painted in watercolour after his mentor Khalil Ibrahim, delved into the traditional Malay arts and kampung lifestyle, especially that of the fisherfolk. He was also an accomplished musician, playing violin in the Kota Baru RTM Orchestra but later gave it up to concentrate on art. In 2014, he also had a collaboration of sorts with fellow batik artist Kwan Chin, on a work about the Kota Baru Market.

Such was the popularity and novelty that several Malaysian batik artists were invited to hold solo exhibitions and do demonstrations, some on television, in Europe, America and Australia.

Batik was so popular that in a batik art and craft show at the National Art Gallery in June 1968, boutique owner Mrs Tina Ariffin and Mara designer Rokiah Ahmad had a replica statue of the Venus de Milo draped in a batik of black, white and blue, and which invited brickbats from Dr. Jolly Koh and Bintang.

The great Toya was even invited to give talks and give demonstrations in Leeds University, Bradford College of Art and St Martin's in Britain, in 1988. Toya was the first artist to produce batik on canvas in 2009.

One pioneer largely ignored because he was dealing more with commercial batik, was Ramli Malek, who was sent for a five-year fabric design course at the Bradford College of Art, and had a batik factory in Kuantan and on a smaller-scale in Sungai Besi. So was Tengku Zubeidah, dubbed the Batik Princess, and who is somehow better known for her nom de plume Bintang as an art critic. Ramli's epitaph was as a hero as he died while trying to save a boy from drowning in Teluk Bala in Cherating, Pahang. He did try to make a brief comeback in an exhibition at the KL Hilton in June-July 1978 and again in 1980.

And Yusoff Abdullah, better known for his oils, even had the distinction of being the first Malaysian to hold a solo exhibition in the then Soviet Union, when he held one, on batik at the Oriental Art Museum in Moscow, in March-April 1978.

In Penang, Dr. Tan Chong Guan set up his Batik Painting Museum in the UNESCO-linked cultural precincts in Lebuh Armenian, the only batik-art museum in Penang other than Yahong Art Gallery, in Batu Ferringhi, the museum of the Teng Batik Dynasty, including several iconic works by Teng himself.

An important major exhibition of batik called Love Me In My Batik was held at Ilham Gallery, Kuala Lumpur, in 2016 (February to June).





37

## ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

*Back With The Catch*, 2003

signed and dated

'ISMAIL MAT HUSSIN 2003' (lower right)

batik

69 x 74cm

### PROVENANCE

Private collection, Kelantan

**RM 16,000 – 28,000**

Dusk has arrived, and the fishermen have returned from sea. It takes a group of people to lift the boat from the water. Perahu Koley, a form of traditional boat has its origins from Pattani, Thailand. The boats are painted in geometric floral designs and carved from cengal wood. Here, Ismail Mat Hussin preserves the unique cultural traditions and community spirit of the east coast.

Ismail Mat Hussin was adept with watercolours which he learnt from school-teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).





**38**

## ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

*The Wau Series*, c. early 1980s

signed 'Ismail Mat Hussin' (lower right)

batik

55 x 70cm

### PROVENANCE

Private collection, Selangor

**RM 17,000 – 30,000**

The self-taught Ismail Mat Hussin shows his deft hand with the medium of batik, combining the intricate patterns commonly associated with the medium with his detailed knowledge of human anatomy. The Wau, a traditional kite shaped like a crescent moon is being prepared to take flight by a group of villagers. Fluid lines seen in the background enhance the silhouette of the men. By using earth tones such as brown and yellow, the artist depicts a communal pastime enjoyed by the people of the east coast.

Ismail Mat Hussin was adept with watercolours which he learnt from school-teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).



## CHUAH THEAN TENG, DATO'

b. China, 1912 - d. 2008

*Mother And Children*, c. 1980s

signed 'Teng' (lower right)

batik

60 x 62cm

### PROVENANCE

Private collection, Selangor

**RM 22,000 – 38,000**

The Mother-and-Child theme is perhaps one of the most endearing and poignant of Dato' Chuah Thean Teng's oeuvre. It resounds with his own experience of one's mother's love, warmth and care. Executed in Teng's iconic style, the work shows a heart-warming scene of a voluptuous mother embracing her young children. The lady is adorned with a traditional sarong, and the artist's meticulous treatment of colour gives the work a soft and calming quality. The maternal figure is a pillar of strength, providing support and care to her loved ones. Surrounding the work are cubist inspired forms and lines, displaying Teng's experimental approach to batik painting.

Dato' Chuah Thean Teng, world acknowledged as the originator of Batik Painting, never stopped innovating since he developed the art in 1953. In *Chinese Art In The 20<sup>th</sup> Century* (1959), Professor Michael Sullivan wrote: "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik – not just decorative designs, but large and frequently complex figure compositions." He was the first Malaysian (after British-born Peter Harris) to be given a Retrospective in 1965 by the National Art Gallery (the NAG again accorded him a Tribute exhibition in 2008), while Penang accorded him a Retrospective in 1994. In 1998, he was conferred a Dato'ship and in 2005, Penang's 'Living Heritage Award'. Images of his works, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for UNICEF's greeting cards. He was the only Malaysian in a roll of great world artists invited to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977.





## CHUAH THEAN TENG, DATO'

b. China, 1912 - d. 2008

*Flag Festival 'Chingay', c. 1970s*

signed 'Teng' (lower left)

batik

90 x 60cm

### PROVENANCE

Private collection, Selangor

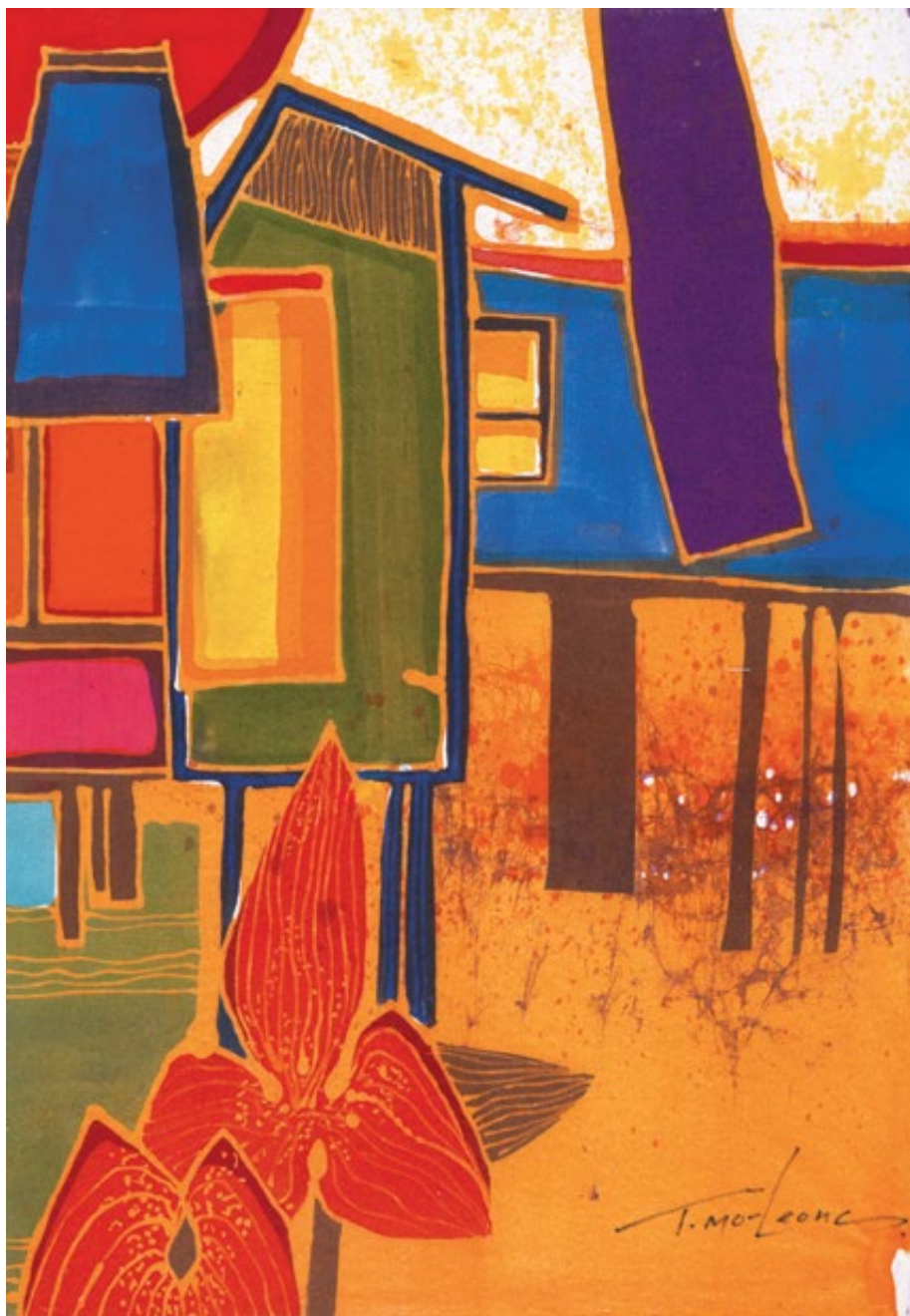
**RM 28,000 – 53,000**

Chingay, the art of balancing giant flag poles, some 7.8 metres to 9.8 metres long, was designated Malaysia's cultural heritage in 2012. It is especially popular in Penang, where the batik-art doyen Dato' Chuah Thean Teng came from. The annual street parade is a huge tourist attraction and it has been held since 1905 to celebrate the birthdays of Chinese deities. People young and old would line the parade route to watch the skilful exponents moving in the streets, balancing the heavy poles some as much as 27kg, on the head, shoulder and even navel as the strong man closest to viewer can be seen, a fount of stability, as his comrades around him show off their skills.

Dato' Chuah Thean Teng is acknowledged as the progenitor of Batik Painting, a world art genre from a 2,000 crafts tradition, which he developed in 1953 and continuously pushed the parameters, since his first solo at the Arts Council in Penang in 1955. He was arguably the first Malaysian to have an exhibition abroad, at the Commonwealth Institute, London, in 1959, and was a guest in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. Images of his paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1988), were selected for UNICEF greeting cards. The National Art Gallery Kuala Lumpur accorded him a Retrospective in 1965 and a Tribute exhibition in 2008. He was given a Retrospective by the Penang State Art Gallery in 1994. He was awarded the Dato' title in 1998 and the Living Heritage Award in 2005. His main works are housed in the Yahong Art Gallery, established in 1974, which sells art, antiques and trinkets.







41

## TAY MO LEONG, DATO'

b. Penang, 1938

*Untitled*

signed (lower right)

batik

61 x 43cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,500**

Dato' Tay Mo Leong started his career as a watercolour artist and gradually evolved into a batik artist in the early 1960s. His accomplished technique in watercolour paintings and passion for batik was admired and well known. He became Chairman of the Penang Watercolour Society for twenty years, from 1985 to 2005. Since 1961, he has held more than 10 solo exhibitions and has participated in many local and international exhibitions. Here, luminous blocks of colour were used to represent a village scene.

Dato' Tay Mo Leong learnt about batik art when he was in Taiwan, where he graduated from the Taipei Normal College in 1960. On his return from Taiwan, he mastered the medium itself through visits to Kelantan and experimentations. In 1965, he was confident enough to stage his first batik-art exhibition at the British Council in Kuala Lumpur featuring 64 works. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003. He travelled all over to study the batik techniques and materials there and he has invented a new technique which he termed 'double-resist'. He was conferred Dato'ship, by Penang State Government in 2009, the year the Penang State Museum Art Gallery honoured him with a Retrospective.





42

## M. SUKRI DERAHMAN

b. Kelantan, 1975

*Puppet Master And Musicians Performing, 2016*

signed and dated (lower right)

batik

108 x 108cm

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,000**

Depicted in this piece is a behind the scene of the Wayang Kulit show. It is indeed a unique form of theater employing light and shadow accompanied by traditional music. The storyline is often dramatic and narrated by Tok Dalang using different voices to represent each character. This ancient form of storytelling originated from Indonesia is recognised by UNESCO as a world cultural heritage.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition Lambaian Kelantan in 2015, and the Gelora Timur Exhibition at Dita Colour Gallery, Kuala Lumpur in 2016.





43

## NIK ZAINAL ABIDIN

b. Kelantan, 1933 - d. 1993

*Untitled, 1992*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 16,000**

Nik Zainal Abidin was one of the first modern artists to highlight the enigmatic quality and traditional heritage of Wayang Kulit. A traditional art form central to Javanese and Southeast Asian life for centuries, the puppet theatre narrates stories derived from philosophical teachings, lessons of history and local legends. In this work, highly stylized shadow puppets are painted in delicate hues and rendered with sensitive lines. The intricate composition encapsulates the essence of local culture.

Self-taught Nik Zainal Abidin represented Malaysia in the World Expo in Osaka, Japan, in 1970, the same year he was sent on a German cultural tour. He was a member of the Wednesday Art Group. He won 1<sup>st</sup> Prize in the Merdeka Independence Art in 1967, and had his first two solos at the Samat Art Gallery in 1970 (June) and 1971 (October–November) respectively. He designed the Kunci Ibu Kota, cokmar (royal mace) and the royal throne of the Yang di-Pertuan Agong. He worked as a RTM set designer from 1960 to 1987. Wrote Dolores Wharton in *Contemporary Artists Of Malaysia: A Biographical Survey*: “There are many who tried their hands at painting wayang kulit but none has unlocked the vitality of drama or acquired the skills of painting the figures that Nik Zainal does so effortlessly.”



44

## SULAIMAN ESA

b. Johor, 1941

*Primitive Others II*, 2016

signed and dated (lower right)  
mixed media on paper  
30 x 56cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

Sulaiman Esa explores various themes, from the existing diversities and multiplicity of the religious groups, and the Western centric art discourse unattuned to Asian values and belief systems of time and space. According to Sulaiman, the symbols are mytho-poetic visions that are non-objective, non-tangible, non-mimetic art operating in a non-Euclidean, non-perspectival space.

Sulaiman Esa is known for his Islamic Art phase and his 1974 *Towards A Mystical Reality* (with Redza Piyadasa) Conceptual Art phase. Sulaiman had a Diploma in Art and Design at the Hornsey College of Art, London (1962-1966). He did post-graduate Printmaking at Sir William Hayter's Atelier 17, Paris (1968). He achieved his MFA at the Maryland Institute College of Art, Baltimore (1979-1981) and his PhD Islamic Studies at the Temple University, Philadelphia (1986-1996). He had lectured at the Universiti ITM since 1969 and was made Associate Professor in 1995. He won the Major Award in the 'Man And His World' competition organised by the National Art Gallery in 1973. His major exhibitions are 'Insyirah: Works From 1980-2000' (Galeri Petronas, KL, 2001), and 'Rajah: Art, Idea And Creativity' (1950-2011) retrospective at the National Art Gallery Malaysia in 2011.





**45**

## JOSEPH TAN

b. Penang, 1941 - d. 2001

*Studies No-1, 1988*

signed and dated (lower right)  
mixed media on paper mounted on cardboard  
15 x 90cm, triptych

### PROVENANCE

Private collection, Selangor

**RM 8,000 – 13,000**

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."



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), 4<sup>th</sup> Indian Triennial (1978), Malaysian Art (Commonwealth Institute, 1978), 1<sup>st</sup> Contemporary Asian Art Show (Fukuoka Art Museum, 1980), Baghdad International Art Festival (1988), Malaysian Art in Germany (1991), and Rupa Malaysia (London, 1998).





**46**

## MUSTAPA HAJI IBRAHIM

b. Perak, 1946

*Gejolak (C)*, 1987

signed and dated (lower right)  
acrylic on canvas  
90 x 130cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

Influenced by the flowing biomorphic forms of Nature, Mustapa Haji Ibrahim incorporates organic shapes into his images. The undulating planes resemble microscopic organisms and express the essence or spirit of the universe. Mustapa Haji Ibrahim enrolled in Gombak Lane School, Gombak, Selangor in 1951, and Maxwell Secondary School, Kuala Lumpur in 1964. He attended art classes with Mazli Mat Som, A.P.S, and was a member of the Kumpulan Anak Alam. He held his first solo exhibition at British Council Kuala Lumpur in 1973. His fourth solo exhibition was titled Mustapa Haji Ibrahim, Paintings, 1968 – 2008 held at RA Fine Arts in 2008.



47

## YUSOFF ABDULLAH

b. Kelantan, 1928 - d. 2006

*Untitled, 1966*

signed and dated (lower left)

oil on canvas

51 x 31cm

### PROVENANCE

Private collection, Kelantan

**RM 3,500 – 6,000**

Rhythmic colours and organic structures are carefully balanced to create spatial depth. Vivid red tones emerge from the top, creating movement and a dynamic quality. Refined modulations of forms appear to congregate in the centre of the painting.

Yusoff Abdullah belonged to the Angkatan Seni Pelukis Malaysia generation of Dato' Hoessein Enas, known for portraits, landscape and historical events, executed in batik, oil and watercolour. He was the first Malaysian to exhibit in the former Soviet Socialist Republic in 1978, displaying his batik works at the Oriental Art Museum in Moscow. He was also a freelancer photographer and once even set up an art gallery called Gallery 12 in a joint venture in Kota Bharu.





**48**

## **RAPHAEL SCOTT AHBENG**

b. Sarawak, 1939 - d. 2019

*Song Of The Forest*, 2014

signed and dated (lower right)  
oil on canvas  
182 x 121cm

### **PROVENANCE**

Private collection, Selangor

**RM 6,000 - 10,000**

As a nature lover one can never doubt the sound of nature is the most calming and relaxing sound on the face of the earth. Not necessarily a song has to be played by a man made instrument but rather the sound of birds chirping, the sound of water flows, the sound of the wind blows, the sound of crickets and frogs combines and forms a beautiful orchestra that made us human in peace. Thus, this piece titled *Song Of The Forest* reminds us how grateful we should be being surrounded by nature. This is a magnificent example of Nature at its best.

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 1<sup>st</sup> Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3<sup>rd</sup> 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* at PINKGUY Gallery, showcases the complete oeuvre of Raphael's 60 years of work.





Raphael Scott Ahbeng is one of the most established artists from Sarawak. The artist's fascination with the subject of Nature is translated through a vast array of different strokes and rich surface textures. With the mastery of light effects, the artist succeeds in creating a poetic scene that captures the splendour of Nature.

**49**

## RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

*Good Earth*, 1995

signed and dated 'RSA '95' (lower right)  
acrylic on canvas  
120 x 178cm

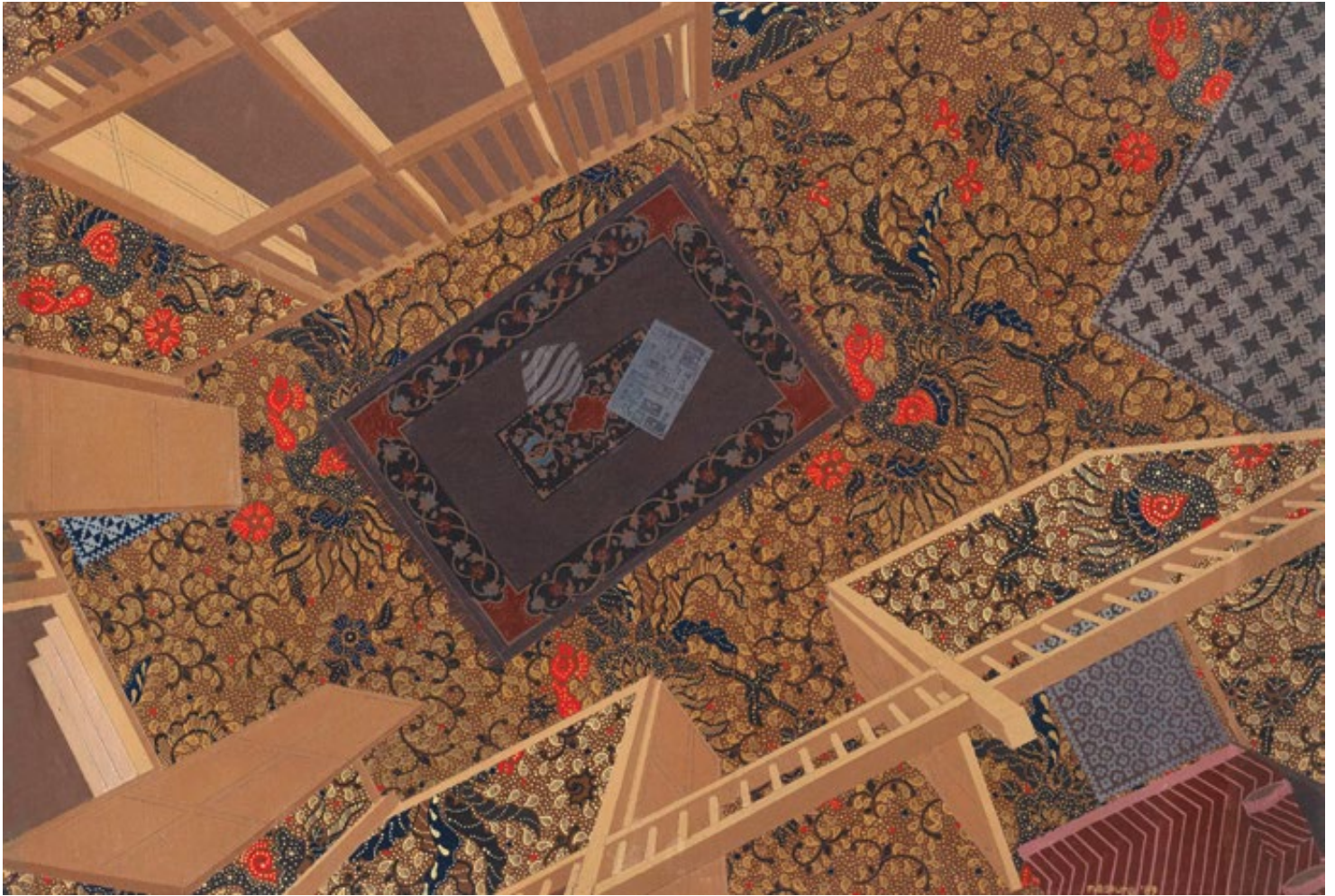
### PROVENANCE

Private collection, Selangor

**RM 14,000 – 24,000**

It was hugely remarkable that Raphael Scott Ahbeng kept painting at his secluded studio in Bau after all these years, at the age of 80 and with a host of ailments. It is as if painting is a great therapy although it is his passion that keeps the white canvas filled. Form, composition and colours – the tripod structure behind his art, whatever the subject or medium. He had been practically painting since the age of 9, and professionally from 1990. It's standard to peg his art career from 1964, when he took up an Art and Photography course at the Bath Academy of Fine Art in Britain, until 1967. But in 1954, he already had his first solo. Raphael is adept in painting in oil, acrylic and watercolours, besides drawings and doing cartoons for newspapers, which show up his humorous side. He had also been a teacher and radio producer, from a Sarawak Government grant to do a Drama course in London in 1973. In 1959, he won 1<sup>st</sup> Prize in the Shell Open art competition and was 3<sup>rd</sup> in the Natural Malaysia competition in Kuala Lumpur in 1991. It's a great loss to the art scene as he departed last year.





50

## MASTURA ABDUL RAHMAN

b. Singapore, 1963

*Old Interior Series, 1989*

signed and dated (lower right)  
mixed media on paper  
34 x 51cm

### PROVENANCE

Private collection, Selangor

**RM 12,000 – 22,000**

Depicted here a typical Malay house interior as a metaphor of traditional Malay life and value system. The rooms are simple with urns, floral wallpaper, the *sejadah*, carpets with arabesque designs and crafts of everyday life. Although the room cubicle system looks constricted, it has an open concept, and the waist-high banisters in rooms and verandahs allow for communication and view while providing privacy. This is an extension of the more flat perspective of Mastura's *Interiorscape Series*, a work of which won her the coveted Major Award in the Young Contemporary Artists (BMS) competition in 1985. She also won the Consolation Prize in a Johor competition in 1987. Mastura was much influenced by the National Congress (1971) and *Akar-akar Pribumi* seminar (1979). Mastura obtained Art Teacher's Diploma UiTM, BA in Art & Design (Fine Art) UiTM, and Masters of Science (Creative Multimedia), Multimedia University, Cyberjaya.





**51**

## **NIZAR KAMAL ARIFFIN**

b. Pahang, 1964

*Face And Faces – Siri Kota #8, 2005*

signed and dated (lower right)

acrylic on canvas

91 x 91cm

### **PROVENANCE**

Private collection, Selangor

**RM 2,500 – 5,000**

Nizar Kamal Ariffin plays with intricate thread-like interwoven permutations that invite scrutiny. Whether in a square or mandala-like circle, the lines and meshwork within relate to personal growth, freedom and spirituality. Nizar graduated in Fine Arts and Graphic Design from Universiti Sains Malaysia in Penang in 1986. He was a resident artist at the Artist's Colony at the Kuala Lumpur Conlay Craft Complex in 1998, and is now attached to the Taman Seni Budaya in Pahang. He is a member of the Pahang Art Society (Senika).





**52**

## FAUZUL YUSRI

b. Kedah, 1974

*Dry Season*, 2015

signed (lower left) and dated (lower right)

oil on canvas

153 x 153cm

### PROVENANCE

Private collection, Selangor

**RM 7,500 – 15,000**

In *Dry Season*, nature is expressed in colours and organic textures that evoke varied moods. Fauzul Yusri's works are based on intuition comprised of gestures, and symbolic phrases written on canvas, emphasizing with vigour the composition of lines. Beneath the raw layers of expression, the artist conveys narratives composed of drawings and markings of subconscious meanings.

Fauzul Yusri 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, Guris, Whiteground, and TONA at various galleries including Taksu. 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.



53

## ISMAIL LATIFF

b. Malacca, 1955

*Bumi Pertiwi I And II*, 2003

acrylic on paper  
18 x 18cm each (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,800 – 6,000**

This work has the signature element of having a small circle placed in the composition, suffusing the scene with an ethereal feeling. An explosion of multi-coloured splashes and rich textures are prevalent throughout the canvas. Ismail Latiff graduated with a Diploma in Art and Design from Malaysia 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 few others namely *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.







**54**

## RAFIEE GHANI

b. Kedah, 1962

*Dungun I, 2013*

signed and dated (lower left)  
watercolour on paper  
56 x 75cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

Layered with variations of swift gestural strokes in vibrant colours, the artist constructs a rich variation of forms in this playful and exuberant piece. Rafiee Ghani's colourful palette and expressive brushwork results in a highly distinguished style which communicate human emotions that transcend cultures.

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 got a degree overseas first, at the De Vrije Academic, Voor Bildeende 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 2<sup>nd</sup> Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at foreign auction houses in recent years. Rafiee was featured for a month at Nou Gallery, Taipei near end of 2018.





55

## RAFIEE GHANI

b. Kedah, 1962

*Deru Laut Cina*, 2014

signed (lower left) and dated (lower right)  
oil on canvas  
122 x 123cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 36,000**

World (and world-class) traveller Rafiee Ghani may be drawn to the Matissean sense of beauty, but *Deru Laut Cina* (Roar of the China Sea) spells trouble among at least seven countries locked in territorial (island and maritime) disputes over islands like the Spratly and Paracel. It basically pits regional power China against the rest of the claimants. But Rafiee Ghani the Artist never allows himself to be too strayed from what he does best: Colourscopia! His works are often intriguing, whether still-life, landscapes or figuratives, for he has been to the most inhospitable and remote of places, in places and countries that few ever heard of, and his basic Arabic, French, Swahili, Thai and Urdu coupled by his friendly humility have seen him through all over the world. He also takes terror photographs. His 2016 work titled *The Beginning Of The Red Sea* was sold for a record breaking HKD 325,000 in Sotheby's Hong Kong April 2017 auction sale. In 2018, he was featured at the prestigious Nou Gallery, Taipei.



## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

*Standing Forms*, 1996

signed and dated on the reverse

acrylic on canvas

119 x 119cm

### PROVENANCE

Private collection, Selangor

**RM 55,000 – 90,000**

A vertiginous form is suggested by the phalanx of horizontal and vertical scaffolding in various coloured shapes. A backdrop of purple with deeper hues on the left to denote distance and the twilight hours perhaps set the ruminative mood, with an overpowering serenity taking up two-thirds of the field. Geometry of clean clarity on the remaining upper space adds to the solitude of reminiscences. Dato' Sharifah Fatimah Syed Zubir had by then, in the midst of her *Mindscapes* oeuvre, developed a sophistication of style, forms and colours in abstraction imbued by an affinity of Nature and a deep spiritual quality.

Dato' Sharifah Fatimah Syed Zubir is a pioneering abstract artist from the first batch of fine art students from the Mara Institute of Technology (now a university), graduating in 1971. She pursued her BFA at Reading University, England (1973-1976) and MFA at the Pratt Institute, New York (1976-1978), besides a museum management course in London in 1987. Her laurels include Minor Awards in the Malaysian Landscape (1972) and the Bakat Muda Sezaman (1981), the Major Award in Salon Malaysia (1979). In 2007, the Sultan of Kedah conferred her the Darjah Dato' Setia DiRaja Kedah title, and in 2014 she was honoured with the Women of Excellence Award. Overseas, she won the 3<sup>rd</sup> Prize in the 2<sup>nd</sup> Biennial of Contemporary Painting of the Islamic World in Teheran, Iran, in 2003. Prices of her artworks have been soaring high recently in auction houses locally and abroad.





## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

*Hymns Of The Earth 3*, 1996

acrylic and modelling paste on canvas  
120 x 120cm

### PROVENANCE

Private collection, Selangor

**RM 55,000 – 90,000**

The harsh tactility with translucent sheen of *Touch The Earth I* has given way to a more composed and busy cartography of daubs when the second instalment took off in 1996. Inspired by Dato' Sharifah Fatimah Syed Zubir's visit to the ancient Petra ruins in southern Jordan in 1990, the initial skirmishes in 1992 were in exploring the textural nuances in her animated colours. In this from a trio offshoot called *Hymns Of The Earth*, Dato' Sharifah reverts to a landscape veneer of expressionistic ruminations. The exhibitions, *Touch The Earth I* and *II*, were held at Galeri Seni Maybank and Galeri Citra, respectively, in Kuala Lumpur.

Dato' Sharifah Fatimah Syed Zubir is a pioneering abstract artist from the first batch of fine art students from the Mara Institute of Technology (now a university), graduating in 1971. She pursued her BFA at Reading University, England (1973-1976) and MFA at the Pratt Institute, New York (1976-1978), besides a museum management course in London in 1987. Her laurels include Minor Awards in the Malaysian Landscape (1972) and the Bakat Muda Sezaman (1981), the Major Award in Salon Malaysia (1979). In 2007, the Sultan of Kedah conferred her the Darjah Dato' Setia DiRaja Kedah title, and in 2014 she was honoured with the Women of Excellence Award. Overseas, she won the 3<sup>rd</sup> Prize in the 2<sup>nd</sup> Biennial of Contemporary Painting of the Islamic World in Teheran, Iran, in 2003. Prices of her artworks have been soaring high recently in auction houses locally and abroad.







**58**

## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

*Image SF-6; Image SF-2*

signed on the reverse  
acrylic on paper  
38 x 28cm each (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 7,800 – 13,800**

Colours and the play of light are the main components of Dato' Sharifah Fatimah's work. For her, colour is energy while light symbolises existence. The artist manifests the dynamic interactions of colours, combining elegant strokes applied in multiple directions. She is strongly influenced by Nature's movements, producing contemplative works which suggest an underlying philosophical ideal.

Dato' Sharifah Fatimah Syed Zubir is without doubt one of the greatest women artists in Malaysia today, with a body of astonishing unequalled works. She is from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) graduating in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the 1981 Bakat Muda Sezaman. In 1979, she won the coveted Major Award in the Salon Malaysia. In 2007, she was conferred the Dato' title by the Sultan of Kedah. Her other awards include 3<sup>rd</sup> Prize in the 2<sup>nd</sup> Biennial of Contemporary Painting of the Islamic World in Tehran, Iran, in 2003. Prices of her artworks have been soaring high recently in auction houses locally and abroad.



59

## TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

*Mosaic*, 2012

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 28,000 – 42,000**

Dato' Tajuddin Ismail has developed a distinct visual style influenced by his education in architecture and design. This painting could be read as an analogy for life resembling a mosaic, a picture composed of various pieces and patterns, as one has to manage various aspects in life to strive towards one's goal. Dynamic colours of blues, reds, white and black overlap and merge to present a complex labyrinth of space. Intricate mark making, movement of lines, and atmospheric colours unite to create structure and rhythm to the composition.

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



## AWANG DAMIT AHMAD

b. Sabah, 1956

*E.O.C. "Sisa-sisa Jerami", 1994*

signed and dated (lower right)

mixed media on canvas

91 x 76cm

### PROVENANCE

Private collection, Selangor

**RM 50,000 – 90,000**

This work stems from his early major series, the most sought after series, *Essence Of Culture (EOC)*, representing his world view about Man and Nature. His abstraction is a symbolic language of the lives of farmers and fishermen, uniting all shapes and fragments of patterns arranged in a well-balanced composition. The symbolic shapes are derived from his thoughts, reflections and observations.

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, purpose and people. A relative 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 DC (1989-1990). He catapulted into top-artist status when he not only won the 1<sup>st</sup> 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 2<sup>nd</sup> 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 fulltime into Art. Prices of his artworks often soar high in auction houses locally and abroad. His recent solo presentations include Garismega New Journey in Art Stage Singapore 2017, Special Tribute: Awang Damit Ahmad in Art Expo Malaysia 2017.





## AWANG DAMIT AHMAD

b. Sabah, 1956

*Marista "Imajan Dari Pedalaman", 1997*

signed and dated on the reverse

mixed media on canvas

135 x 120cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

Alun-alun Ke Marista

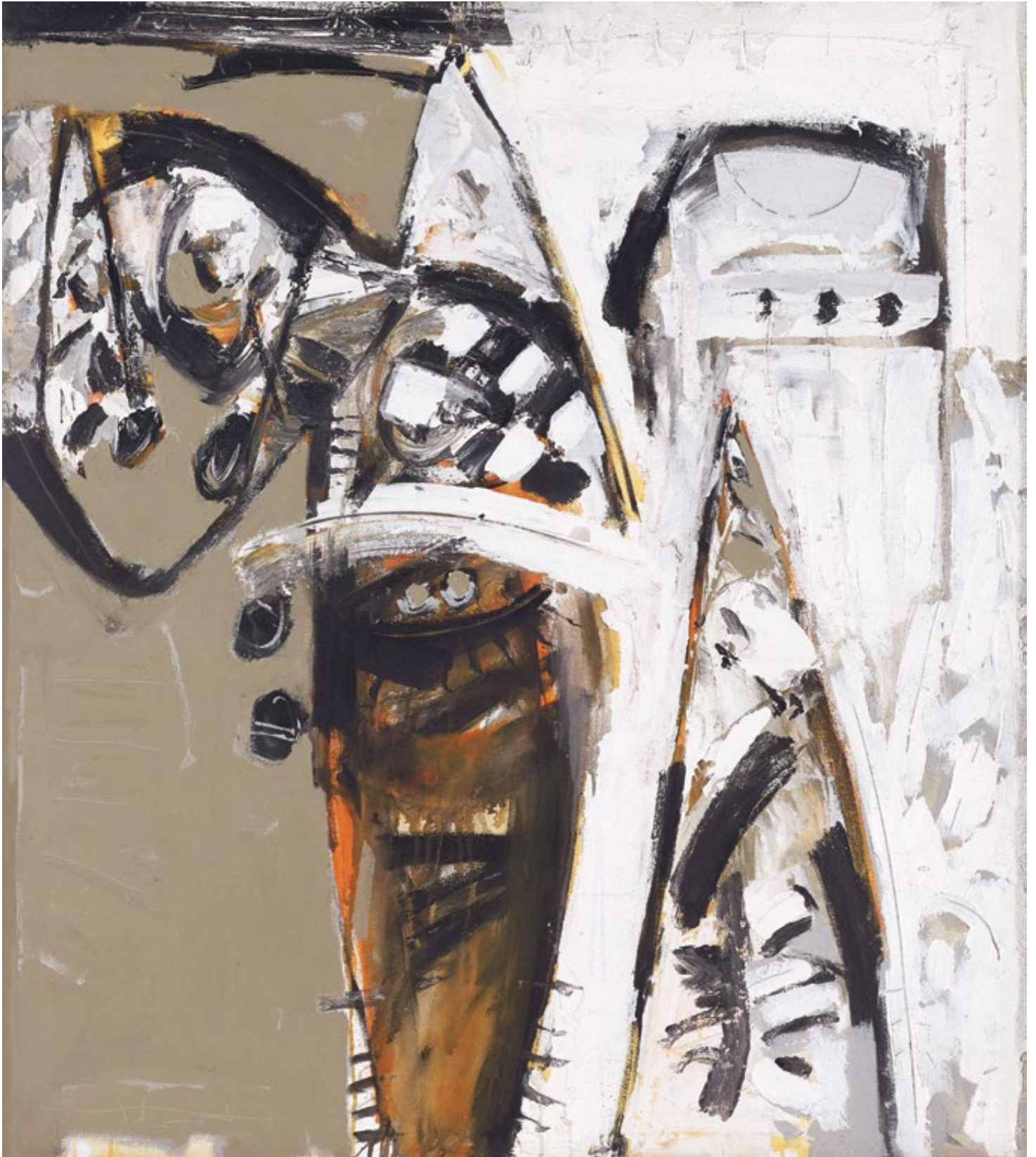
(National Art Gallery Malaysia, 2002), p.50

### RM 40,000 – 80,000

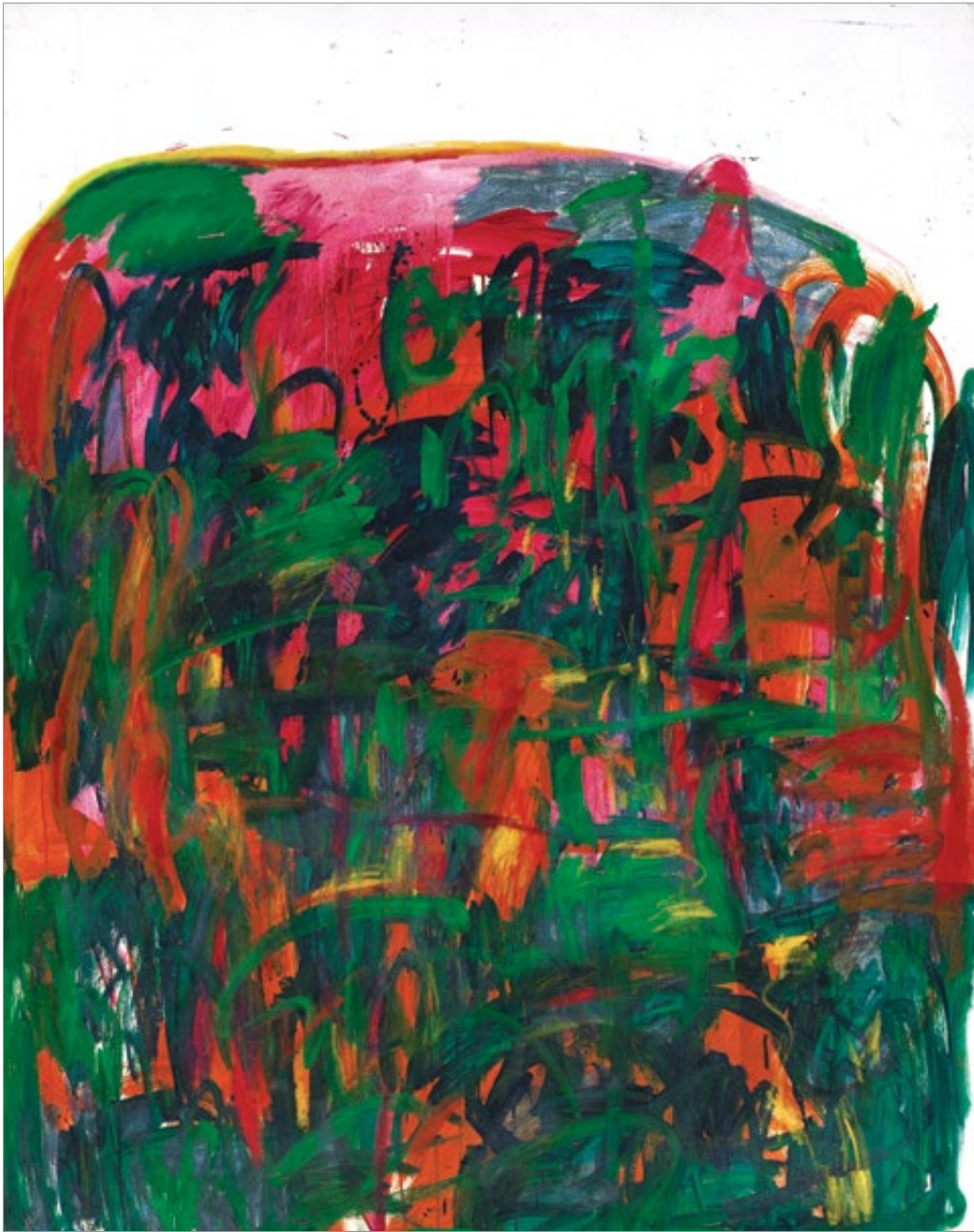
In the toil and moil of going out to sea in a sampan boat, the preoccupation is only a good catch. No thoughts on floating on an unstable vessel, the weather, the brute force of hauling-in the net or strategy on landing fish, prawns, crabs and cuttlefish. The artist in Awang Damit Ahmad, who in his younger days had to help out in the sea as well as in the padi-fields is able to record and immortalise these unsung deeds in paint and poetic empathy. The sampan boat looms large like a shield, an emblematic badge, halving the composition across two spheres with all the attendant paraphernalia. *Marista*, extending from 1995 to 2002, is such an excursion continuing from Awang Damit Ahmad's *Essence Of Culture* (1985-1995).

This was shown in the Alun-alun Ke Marista exhibition at the National Art Gallery from June 28 to Aug 4, 2002. 'Marista' is Bruneian Malay for 'lost memories' or 'dwelling on the past'.

Awang Damit Ahmad is a relative late-starter in art. In 1975, he quit as TNB technician to study art at the Mara Institute of Technology, graduating in 1983. After his Masters at the Catholic University in Washington DC, he taught at ITM (UiTM) until retiring as Associate Professor in May 2011. His potential was seen when he won 2<sup>nd</sup> Prize in the Malaysian Banks Association art competition in 1988, the year he was selected to take part in the Contemporary Paintings Malaysia exhibition in Pasadena, United States. Awang Damit won the hugely coveted Major Award in the 1991 Salon Malaysia. Prices of his artworks often soar high in auction houses locally and abroad. His recent solo presentations include Garismega New Journey in Art Stage Singapore 2017, Special Tribute: Awang Damit Ahmad in Art Expo Malaysia 2017.







62

## BAYU UTOMO RADJIKIN

b. Sabah, 1969

*Abstract No. 48, 1998*

signed and dated on verso  
oil on canvas, 153 x 122cm

### PROVENANCE

Private collection, Selangor

**RM 12,000 – 24,000**

A spontaneous, lush and unrestrained colour palette was devised to recreate the world of nature through expressive abstract forms. Colours, gestural marks and forms were explored to express the artist's inner reality. Sensuous colours inclusive of green, red, and pink overlap, and a sense of dynamism and energy is captured through the brushstrokes.

63

## BAYU UTOMO RADJIKIN

b. Sabah, 1969

*Untitled, 1997*

signed and dated (lower right)

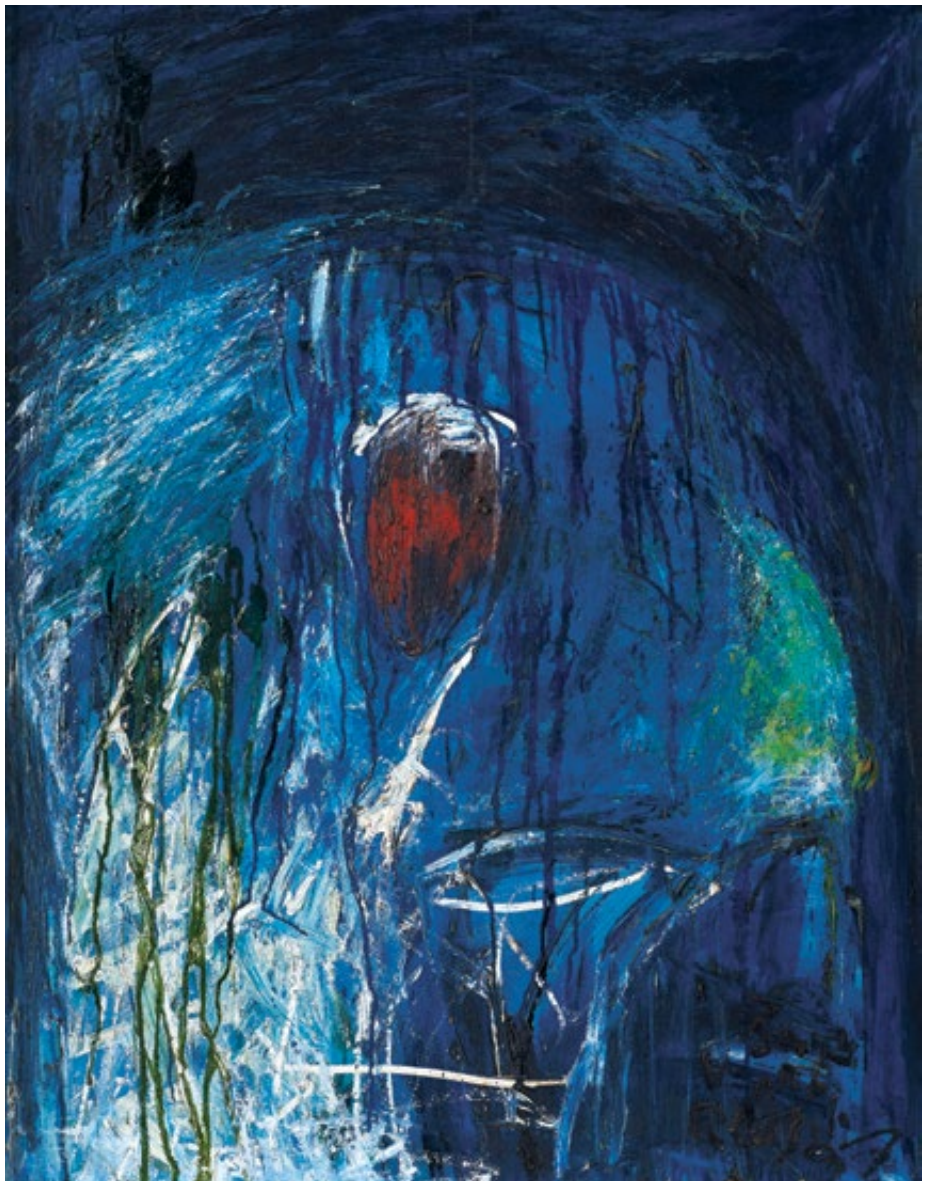
oil on canvas

90 x 70cm

### PROVENANCE

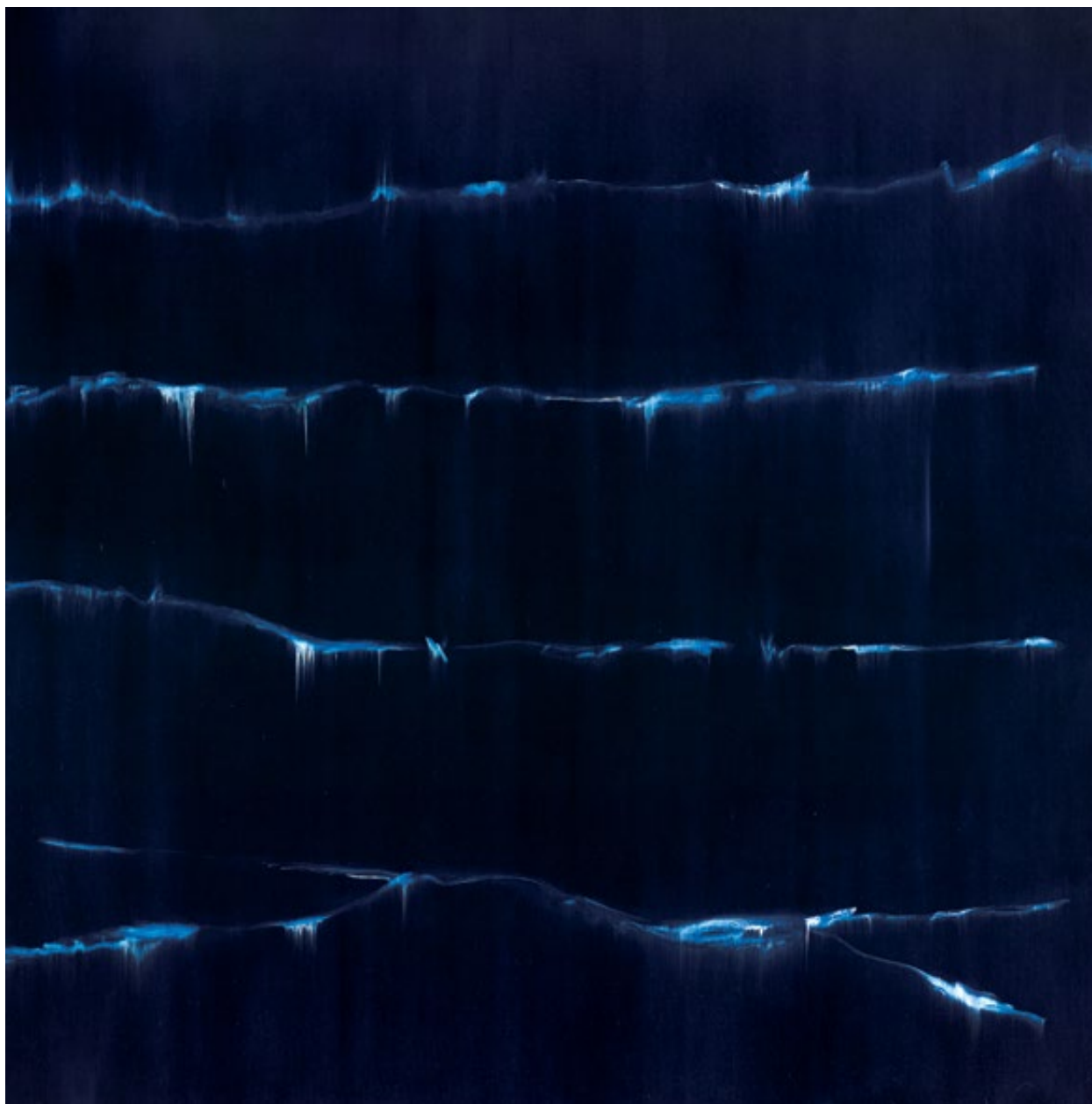
Private collection, Kuala Lumpur

**RM 4,500 – 9,000**



Drawing on the subconscious mind to convey inner thoughts, Bayu Utomo creates an energetic composition that reflects contemporary issues. Bayu virtually stormed into mainstream art when he captured the Major Award in the Young Contemporary Artists competition with his *Bujang Berani* sculpture bust in 1991, which bucked the trend of Islamic Art brought about by the Ayatollah Khomeiny fundamental messianic strictures of the mid-1980s. That year he also won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. In 1992, he again made a big impact with his Minor Award win in the prestigious Salon Malaysia 1991-1992. In the Malaysian level of the Philip Morris Asean Art Awards, Bayu won Honourable Mention twice, in 1994 and 1995. What is most dynamic about the artist is that he went on to establish the Malaysian Emerging Artist Award as a collaboration between his gallery, HOM Art Trans and Galeri Chandan, apart from regional art initiatives in art residencies and the Art Triangle bringing together outstanding young artists from Malaysia, Indonesia and the Philippines. Bayu graduated with a BFA in Universiti ITM in 1991.





64

## SAIFUL RAZMAN

b. Perak, 1980

#5, 2013

signed and dated on the reverse  
oil on canvas  
183 x 183cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

*Forms Of Void Series* was executed in 2013 by Saiful Razman and consists of 11 works. This is the fifth work from the series. White horizontal stripes mirror the waves beneath the ocean. Influenced by personal narratives, the evocative work exudes a meditative stillness and calm. The deep blue colour echoes the continuous growth and transformation of nature and the spiritual landscape.

Saiful Razman received his Bachelor of Art and Design (Fine Art), from UiTM in 2003. In 2004, he was featured in Valentine Willie Fine Art's 3 Young Contemporaries. He was also selected for the 2004-2005 Rimbun Dahan artist residency. Awards include Major Awards for The Young Contemporaries, National Art Gallery Malaysia (2017). Solo exhibitions include Vertical Speed, Richard Koh Fine Art (2015), Forms Of Void, Richard Koh Fine Art (2013), Ereksi Jeneral, Richard Koh Fine Art (2012), and Future Love, Chan + Hori Contemporary, Singapore (2019).

65

## FENDY ZAKRI

b. Perak, 1982

*Siang Dan Malam*, 2019

signed and dated on the reverse

acrylic on canvas

91 x 61cm

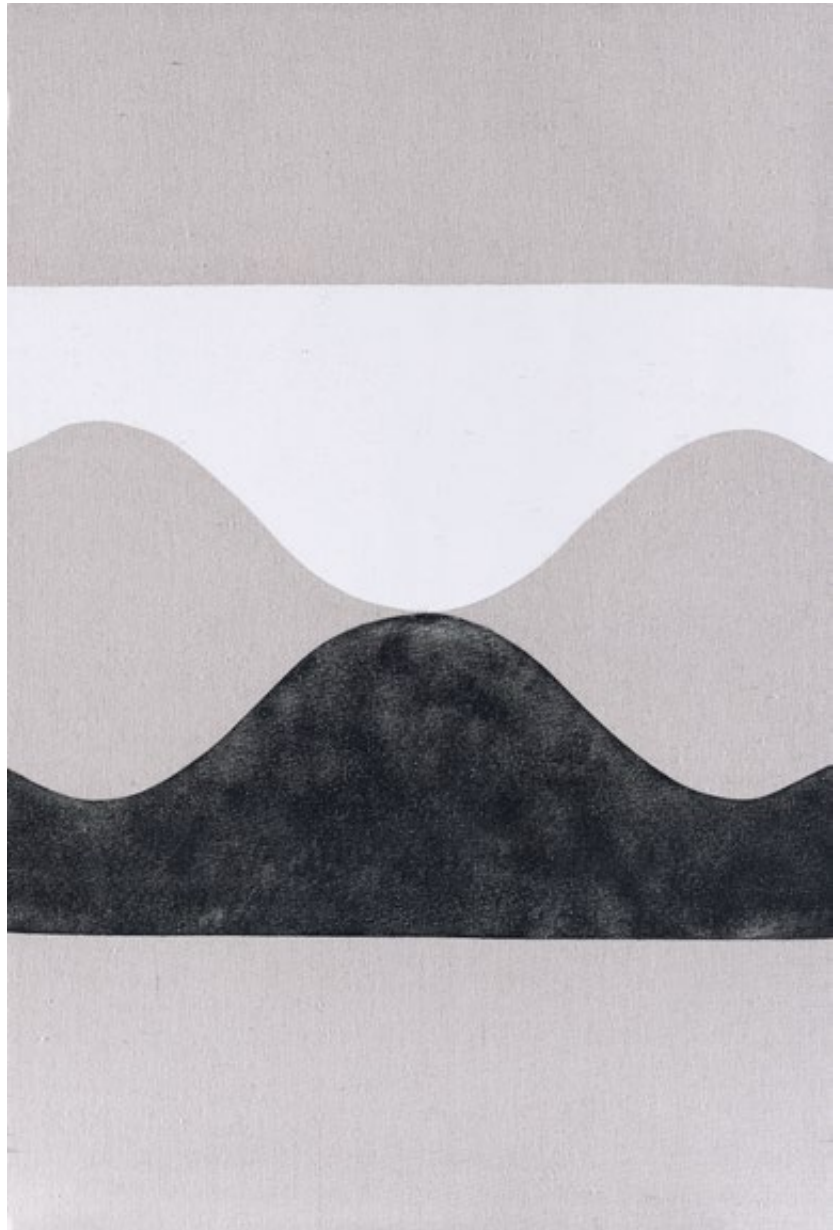
### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,000**

Fendy Zakri's new works follow a minimalist artistic path based on his observations of the sun and moon. The artist is settled in creating art that contains self-searching and deep reflection. Presented here is a poetic work expressing day and night. The combination of monochromatic hues compliments each other giving it a modern twist.

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 is 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 latest solo was held at Taksu KL in 2019.







66

## WONG PERNG FEY

b. Kuala Lumpur, 1974

*Abstract Work #10, 2014*

signed and dated on the reverse  
oil on canvas  
92 x 61cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 15,000**

Wong Perng Fey is an experimental and versatile painter who graduated from the Malaysian Institute of Art in 1998 under scholarship. He was awarded the Artist Residency in Rimbun Dahan, Kuang in 2002. His works are well sought after by collectors and in many prominent public collections such as the National Art Gallery Malaysia; Bank Negara Malaysia Museum & Art Gallery, and Galeri Petronas.

Perng Fey's gestural paintings of figures, nature, and natural vistas fluctuate between abstraction and figuration with an acute sensitivity to colors, layers and textures. His works consist of a diverse subject matter, ranging from traditional landscape and portraiture to abstraction that exhibits a talented and confident brush play. His works become more than a picture plane and is transformed from the documentation of actions and mistakes into a plane that records gestures and mental states.





67

## FAUZUL YUSRI

b. Kedah, 1974

*Followers*, 2011

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

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,500**

Much of contemporary artist Fauzul Yusri's works are based on intuition comprised of unique doodles and symbolic phrases written on canvas, emphasizing with vigour the composition of lines. Beneath the raw layers of expression, the artist conveys narratives composed of scribbles and markings of subconscious meanings.

Fauzul Yusri 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, Guris, Whiteground, and TONA. His early success was the Incentive Award in the Galeri Shah Alam Open Show in 2000, and Special Mentions in the Young Contemporary Artists (2002) and Kijang Awards (2014) competitions. His artworks are often commissioned by hotels, for the lobby / corridors / rooms.





68

## ANTHONIE CHONG

b. Perak, 1971

*Untitled, 1995*

signed and dated (lower right)

oil on board

80 x 80cm

### PROVENANCE

Private collection, Selangor

**RM 16,000 – 26,000**

A naked man on a rattan settee with his right leg bent and raised onto the seat, his eyes transfixed rightwards. Something there, or someone? His bored dour expression suggests a mundane everyday ritual, maybe watching TV with its usual insipid fare. The reclusive Anthonie Chong has developed a Hitchcockian effect of psychological dramas in his figures of distracting ghoulis splatters even just after graduating from the Perak Institute of Art. Here, the lone figure is too cleanly defined for comfort, though the coarse dry pigment grates a tension. This, perhaps, is to emphasise the drab domestic life, the ennui, especially for starting-out low-income bachelors. Whatever the spartan setting, nothing beats one's own place, never mind dullness about: the wane yellow walls and the cheap blue seat covers. Prison or palace, maybe a bit of both.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1990, and had his first solo at X Pub and Gallery in Penang, in 1994. He had a modicum of success when in 1998, he won the Malaysian-level of the Philip Morris Asean Art Award. But such Baconesque figures took an emotional toll on him, and he decided to abandon them in 2000, for animated characters morphing into e-monk based on the Ne-Zha legend. The Singapore Art Museum gave him a solo, *Naked Perfection*, in 2002. His last solo, *e-monkey*, was at Artfolio Gallery in Kuala Lumpur.



69

## ANTHONIE CHONG

b. Perak, 1971

*Untitled, c. 1990s*

oil on canvas  
122 x 92cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 20,000**

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, with the back facing the viewer, probably trying to scare or intimidate by raising his hands up with the fingers poised to catch, or probably just having some fun playing and posing.

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, and was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1994. 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. His art prices have been soaring in recent auctions.





70

## HAAFIZ SHAHIMI

b. Kedah, 1986

*Belum Pernah Ada Judul 2*, 2014

signed and dated (lower left)

oil on canvas

153 x 153cm

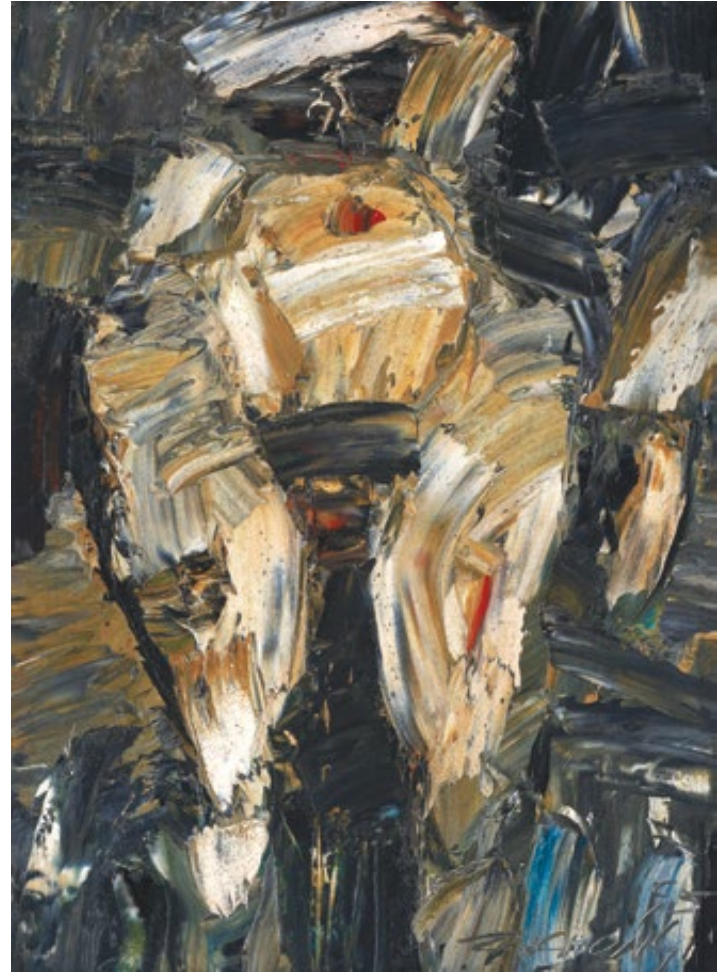
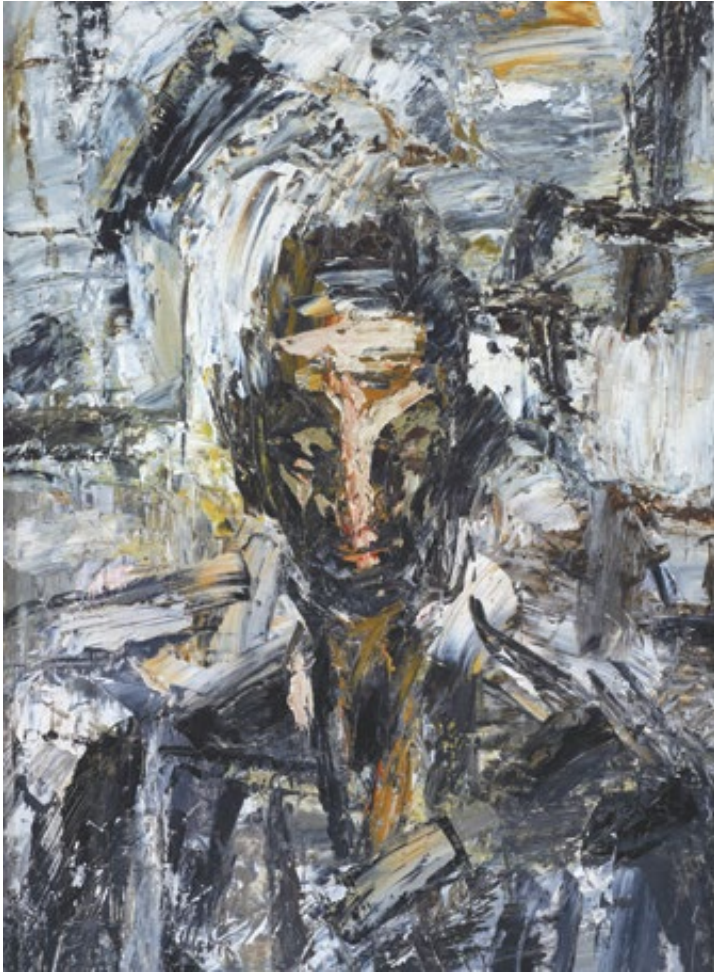
### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

Haafiz Shahimi clearly exudes the qualities of a contemporary artist: experimental, detailed, talented and constantly challenging the status quo. *Belum Pernah Ada Judul 2* reveals his reflections on spirituality, philosophy and most importantly, the existence of his life and art in this current paradigm. Layers of paint and gestural marks were used to convey the essence of the human figure.

Haafiz Shahimi is a young contemporary artist dedicating himself to experimental printmaking processes. He graduated in early 2011 from UiTM in Shah Alam, Selangor. His solo exhibition was titled *Raising Awareness Towards Greater Existence* held by Core Design Gallery (2014). His recent group exhibitions include *Look East III* held in Taichung, Taiwan (2019) and a two man show *Faizal v Haafiz: Dawn Of Extended Printmaking* (2016). Acknowledged for his contributions within the Malaysian art scene, Haafiz was awarded the Young Guns Award in 2017. His art is collected by private and corporate collectors both locally and abroad. His second solo exhibition *AWAS* was held at Core Design Gallery in 2020; he demonstrated live on his pyrography technique.



71

## ANTHONIE CHONG

b. Perak, 1971

*Untitled*; c. 1990s

*Untitled*, 1995

unsigned; signed and dated (lower right)  
oil on paper laid on board; oil on board  
51 x 38cm each (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 9,500 – 15,000**

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, bold and powerful strokes are executed with a rough impasto technique. The essence of people and their psychological states are captured through his evocative and fluid works.

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, and was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1994. 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. His art prices have been soaring in recent auctions.



## JUSTIN LIM

b. Kuala Lumpur, 1983

*Forever And Never*, 2011

signed and dated (lower right)

acrylic on canvas, aerosol spray paint and screenprint on plexiglass  
198 x 198cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 28,000 – 38,000**

The recurring theme of life and death, decay and renewal underpinned Justin Lim's preoccupations on his return from the Red Gate Gallery residency in Beijing under the aegis of Khazanah National, and which culminated in his 5<sup>th</sup> solo, *Arcane Fantasies For The Flesh And The Sublime* at Richard Koh Fine Art (RKFA), Kuala Lumpur, in 2013. Juxtaposing a human clad only in shorts and a skeletal effigy seated, makes an ironic twist to the phrase, 'flesh and bones', and the mutability of forms. Justin Lim works in paintings, mixed media, assemblages and installations.

Justin Lim had his art tutelage in Singapore, first BFA (Hons) majoring in Painting and then MFA at the Open University in LaSalle-SIA College of the Arts (2006). Residencies followed at Taksu KL (2007), Rimbun Dahan, Selangor (2008), Vermont Centre, USA (2011), Red Gate Gallery (2012), and Tasmania College of the Arts, Australia. He started with Taksu KL, with his second solo, *Secret Identities*, in 2010, before joining RKFA in the 2014 Art Stage Singapore, *No Other Paradise*, in the SEA Pavilion, followed by a solo *Modern Absurdity and the Superficial Abyss* in 2015. He also took part in the Asia Young 36 at the Jeonbuk Museum of Art in South Korea and the Asian Art Biennale in 2009.







73

## GAN TEE SHENG

b. Johor, 1984

*Red Cupboard, 2012*

signed (lower left)  
oil on canvas  
155 x 147cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 14,000**

A cabinet of curiosities along with secrets is set to unravel. Figures, plants, and still life objects are positioned in a surreal, dream like state. The large wood cabinet adds grandeur, painted in a rich brown hue. Bright geometric patterns on the floor draw attention to the figures, who seem to be commemorating someone from the past.

Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the HOM's Artist-In-Residence. He had taken part in art fairs like Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia for consecutive years. He held his solo Withdrawn at Taksu Kuala Lumpur in 2014, and Delusions at Taksu Singapore in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.

74

## GAN TEE SHENG

b. Johor, 1984

*Elderly Drivers*, 2014

signed and dated (lower right)

oil on canvas

200 x 100cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 14,000**

Gan Tee Sheng pays homage to individuals from the streets of Chinatown, KL. In *Elderly Drivers*, the figure is carefully rendered in light and shadow. Using subtle layers, the emotional depth of the figure is presented, connecting the viewer with the people in the community. Modern life is portrayed through the resilience of the human spirit and maturity.

Gan Tee Sheng won the Grand Prize in UOB Painting Of The Year 2013 competition, with the winning piece depicting an old man. *Elderly Drivers* is from the similar series, and through this series, the artist sends a strong message to the society on the need to care for the elderly.





75

## SAMJIS MAT JAN

b. Malacca, 1952

*Lady In Green, 1996*

signed and dated (lower right)

oil on canvas

105 x 73cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 45,000 – 90,000**

The sweet lady in green is a regular model on Samjis Mat Jan's canvas, with her head slightly tilted. Samjis, a portraiture legend from the Angkatan Pelukis SeMalaysia (APS), cleverly plays on blends of greens to subdue and assuage whatever's the emotions affecting her, with radiant yellow added to her Baju Kurung for subtle body accentuations. Her hands are clasped, her left hand revealing freckles and they are propped at the end of the head of the chair rest for support. Softness is the key to the work even as the lone female figure in what looks like a Drama Minggu Ini episode is wrapped up in her own world. Professor Mulyadi Mahamood in his book, *Modern Malaysian Art From The Pioneering Era To The Pluralist Era, 1930s-1990s*, wrote that Samjis "refines his portraits in a natural and realistic manner. He documents precise moments by depicting his model's personal traits." Samjis himself had opined that Figurative painting gives him more freedom to exercise creativity.

Samjis Mat Jan differs from his APS predecessors like Dato' Hoessein Enas and Mazli Mat Som in the way he chooses and treats his subjects, while he still paints portraits of Malay women, mostly primly dressed. While Dato' Hoessein and Mazli preferred landscapes, Samjis turns his brushes to urban life, focusing on restless Malay youths in jeans 'lepak-ing' (loitering), which he started in the 1980s in iconic works such as *Rendezvous* (1984) and *Missing Link*. He is also sought-after for portraits, and has done portraits of Tun Dr. Mahathir Mohamed, Tun Musa Hitam, the 1<sup>st</sup> Yang di-Pertuan Agong Tuanku Abdul Rahman, the 8<sup>th</sup> Yang di-Pertuan Agong Sultan Iskandar Ismail and Raja Permaisuri Agong Sultanah Zanariah, and the Royal families of Selangor, Kedah and Perlis. He has also done socio-historical works like *Merdeka Declaration Of Independence*. Samjis studied at the Mara Institute of Technology, failing in Architecture (School of Building) but with a diploma in Fine Art (1981). He had his primary education in Malacca and secondary education in Terengganu.







**76**

## **HAMIDAH SUHAIMI**

b. Singapore, 1935 - d. 2015

*Untitled, 1996*

signed and dated (lower left)

pastel on paper

72 x 50cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 9,000 – 18,000**

Hamidah Suhaimi consistently highlighted Malay cultural heritage in her works, mostly in her *métier* pastels. Her works showed a combination of her two main themes, figuratives and cultural objects, in this case a vintage tray consisting of three roses beautifully rested on the metal tray. The woman gaze at one spot, perhaps she was thinking about something. The muted hues used in this piece is aesthetically pleasing to the eyes of the viewers.

Hamidah Suhaimi was a religious teacher in Singapore. Self-taught, she espoused the portrait tradition, and joined Angkatan Pelukis Aneka Daya in Singapore under Syed Mahadar, and the Angkatan Pelukis SeMalaysia (APS) in Kuala Lumpur under the guidance of Dato' Hoessein Enas. She later married Mazli Mat Som, the *de facto* No. 2 to Dato' Hoessein and who later helmed APS. Two of her pastels, *Kebaya* (1970) and *Aida* (1971), are in the collection of the National Art Gallery Malaysia. She did not have any solo, but her recent-years exhibitions include *Aku* (Self-Portraits, 1999), *Three Contemporaries* (2012) and *Salut 55* (2014).

77

## KUO JU PING

b. China, 1908 – d. 1966

### *My Daughter Playing Piano*

oil on canvas laid on masonite board  
60cm x 45cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 18,000 – 32,000**



The name of the girl in a white frock with broad bluish bands playing the piano is Serene Koay Chooi Hoong. She is Kuo Ju Ping's (nee Koay Seng Chye) daughter from his second marriage to May Fong Sien, who was an art teacher (Kuo had another daughter, born 1944, from his first marriage; his second marriage was around the early 1950s). For a girl to be able to take piano lessons during the 1960s, it must have been a luxury. Because of prejudices still prevalent those days, some girls don't even get to be sent to school. The local music scene in Penang at that time was ruled by Jimmy Boyle and Paul Augustin. But Kuo, who took over his father's import-export (rattan, cloves and nutmegs) business, Sin Guan Thye and Company, in Victoria Street, was fairly well-to-do, although he had to abruptly stop his studies as a pioneering batch of the Nanyang Academy of Fine Art (NAFA) in Singapore, to return to tend to the business. Kuo died of a stroke in March 1966 at the age of 58, but Serene Koay remembered him fondly: "He used to bring along a sketch-book whenever he went. While waiting to fetch me after school, or at the seaside or on a business trip to Balik Pulau, he would doodle on his sketchbook. I always admired his concentration in painting." (Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, Aug 5-30, 1997, by Dato' Dr. Tan Chee Khuan). Even though he left NAFA a year ahead of graduation, Kuo was already sound in all departments of the art field. He was a founding member of the Penang Chinese Art Club and was a mentor of Tan Choon Ghee (1930-2010), who became a legendary watercolorist.





**78**

## PETER HARRIS

b. England, 1923 – d. 2009

*Chewing Bettlenut, c. 1964*

signed (lower right)

pastel on paper

33 x 23cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 4,000**

Chewing bettlenut is common habit in the old days. It's very rare to see it in the modern days. In fact it's a forgotten tradition in some cultures. People consume bettlenut as an energy booster or as offerings in some religious activities. Back in the days if you happen to pass by old kampung house you will see old folks chewing bettlenut at a balcony enjoying afternoon break. Peter Harris enjoyed sketching people in everyday life, producing portraits that are beautiful in their simplicity.

Peter Harris is a pioneering artist-academician best known for his setting up of the Wednesday Art Group in 1952. He helped set up the foundation of art education in the then Malaya as art superintendent from 1951 to 1960, and returned to teach at Gaya College in Sabah from 1962 to 1967. He was accorded the country's first Retrospective by the National Art Gallery, Kuala Lumpur, in 1960, and was given a comeback Retrospective at GaleriWan, Kuala Lumpur, in 1997, and by The Art Gallery, Penang (TAGP), in 2001. TAGP held a tribute Memorial exhibition for him in 2009 at Art Salon @ SENI, Kuala Lumpur. Peter Harris was educated at the West of England College of Art (1939) and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963.

79

## PETER HARRIS

b. England, 1923 - d. 2009

*Samat*, 1958

signed and dated (lower right)

ink and watercolour on paper

36 x 24cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**



Samat is local art folklore, for whom the pioneering Malaysian art promoter and collector Frank Sullivan set up a gallery in his (Samat's) name. Most had only heard of Samat, few had seen him, until Yeoh Jin Leng helped GaleriWan organise the WAG (Wednesday Art Group) – Then And Now exhibition in 1996, when this painting was shown among Peter Harris' early works. Peter Harris was the Art Superintendent of Malaya from 1951 to 1960 and the founder of the WAG in the 1950s. Sturdy built and handsome, Samat was Frank Sullivan's gallery partner, although Sullivan ran the show. When Samat allegedly absconded with the gallery's funds, Sullivan and other partners were not only saddled with the financial repercussions but he also reportedly helped support his (Samat's) family. This portrait reveals a more studious study in watercolours than Peter Harris' quick strokes when sketching pastels. It is arguably the only portrait of Samat.

Dubbed the 'White Tiger', Peter Harris is best known for his setting-up the art coterie, Wednesday Art Group (WAG), which was active between 1952 to 1960. He was given a Retrospective in October-November 1997 by The Art Gallery Penang – his second after his 1960 Retrospective given by the National Art Gallery. In 2001, The Art Gallery Penang also organised a large Tribute exhibition for him. Peter Harris studied at the West of England College of Art in 1939, and taught at the Arts and Crafts Faculty in the College Art School in Swindon in 1947. Back in England, he was head of the Creative Arts Faculty at the Sheldon School in Chippenham until 1976, and was awarded a MBE by Queen Elizabeth II. He recovered from cancer in 1993 after a three-month treatment. He was made Art Superintendent of the then Malaya from 1951 to 1960, and the Sabah Teachers Training College (later Gaya College) in Jesselton (now Kota Kinabalu), from 1962 to 1967.





**80**

## **DZULKIFLI BUYONG**

b. Kuala Lumpur, 1948 - d. 2004

*Self Portrait, 1971*

signed and dated (lower right)  
watercolour on paper  
33 x 23cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

Dzulkifli Buyong was renowned for portraying scenes from childhood and cats. The artist paints himself in this work, when he was 23 years old. The eyes are the windows to the soul, and his gaze is calm and reassured. Illustrated with subtle colours, the face is modelled with confident brushstrokes, revealing the artist's talent and youth.

Dzulkifli Buyong was a wunderkind of the Wednesday Art Group which he joined from 1962 to 1966. He is known for his mini psychological dramas of children at play and in the rural home surroundings, and often with a cat in tow or sometimes with the cat taking centre stage itself. He first excelled in 1962 when he won the Best Overall Entry award presented by the Raja Permaisuri Agong and then prime minister Tunku Abdul Rahman. His other awards include: 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Prizes (pastels), Young Friends' Art Competition 1962; 3<sup>rd</sup> Prize (oil) and 3<sup>rd</sup> Prize (pastel), Mother & Child competition 1963; 1<sup>st</sup> and 2<sup>nd</sup> (pastels), Young Friends Competition 1963; 3<sup>rd</sup> Prize, Bahasa Kebangsaan Month Poster Competition, 1964; 2<sup>nd</sup> Prize (pastel), Joy Of Living competition, 1964.

81

## T. SELVARATNAM

b. Kuala Lumpur, 1920 - d. 2008

*Untitled, 1966*

signed and dated (middle left);  
signed and dated (middle left)  
pastel on paper  
46 x 61cm; 61 x 46cm (set of 2)

### PROVENANCE

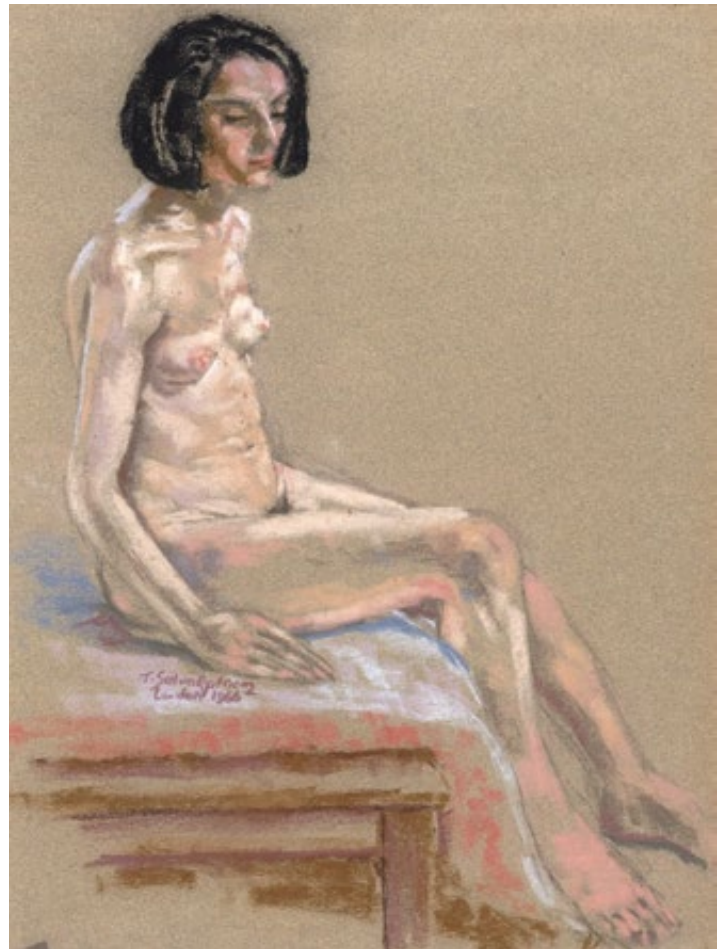
Private collection, Selangor

**RM 4,000 – 8,000**



Human figure is a favourite subject to paint for T. Selvaratnam. The artist was interested in the movements of their tasks and expressed the simple poetry of daily life. T. Selvaratnam did not have formal training in art but was fortunate to be apprenticed under India's N.N. Nambiar, who was stranded in Malaya during the Japanese Occupation from 1942 to 1945. He learnt from Nambiar mainly portraits in oil. His other sources were informal lessons in sculpture under Anthony Gray, and the odd evening classes at the Stanhope Institute and the Hammersmith College of Art, London, in 1966 when studying transport management in London.

Selvaratnam lectured at the Mara Institute of Technology from 1975 to 1986, after retiring from the Malayan Railway as chief administrative officer and secretary of the Railway Board (1946-1975). He had solos at the Creative Centre in 1991, Maybank Art Gallery in 1994 and 1996, as well as The Art Gallery, Penang in 1995. He became a full time artist in 1988. Before that, he took part in group shows of the Selangor Art Society and the Malayan Arts Council during the 1950s and 1960s. Writing in The New Straits Times (July 11, 1994) on his 1994 solo, Ooi Kok Chuen remarked: "His works are almost always clean, neat and compositionally and texturally balanced with an inclination for balance, harmony and symmetry – the smooth even layers of paint, the 'clinical' touch-ups, the cohesive lines and forms of his sculptures – a fount of symmetry and grace."







**82**

**NOOR MAHNUN  
MOHAMED**

b. Kelantan, 1964

*Drawing No. 2, 2008*

signed and dated (upper right)  
charcoal on paper  
76 x 53cm

**PROVENANCE**

Private collection, Selangor

**RM 4,000 – 7,000**

Executed using charcoal on paper, *Drawing No. 2* is a sketch of a lady beautifully captured by the artist, calmly seated on a stool adjusting her hair; it's for the F Klub exhibition F1 at HOM Art Trans in 2009. The artist was one of the early members of F Klub.

Noor Mahnun Mohamed also known as Anum participated in a yearlong Malaysia-Australia Visual Arts Residency in 2000 and produced works which were then exhibited at Rimbun Dahan the following year. Besides making art, she held the position of Visual Arts Residency Manager at Rimbun Dahan for a few years. The artist returned to Malaysia at the end of 1997 having spent seven years studying for her Bachelor's and Master's degrees in Fine Arts at the Hochschule für Bildende Künste, Braunschweig, Germany (1989–1996), and exhibiting broadly in Europe. She was also awarded the Italian Government Scholarship to study printmaking at the International School of Print and Graphic Il Bisonte, Florence in 2003. The artist's latest solo exhibition titled *Disco Lombok Still Life* was held at The Edge Galerie in 2017. Her works transcend the conventions of still life, figurative and landscape painting, inspired by the Old Masters of the European tradition. In Henry Butcher Art Auction April 2018 edition, her work *Am Abend* was sold at RM 235,200.



83

## GAN CHIN LEE

b. Kuala Lumpur, 1977

### *Study Of Reclining Nude, 2012*

signed and dated on the reverse  
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.





**84**

## RAIMI SANI

b. Kuala Lumpur, 1992

*Embrace, 2016*

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

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,000**

An emerging young artist, Raimi Sani is known for portraying figures and light reflection on white fabrics. The mother cradles her child in her arms reclining in bed, which enhances the intimate portrayal. Raimi Sani's skilled brush shows a range of different textures, from the treatment of drapery, soft luminous skin, to long flowing hair. 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 at G13 Gallery in 2017. She has exhibited at Art Expo Malaysia with G13 Gallery in 2018, and Art Kaohsiung with the same gallery in 2017. She also participated in group shows held at Segaris Art Center, Taksu, The Art People Gallery, Galeri Prima, and Curate Henry Butcher.



**85**

## ANURENDRA JEGADEVA

b. Perak, 1965

*Self Portrait, 1997*

signed and dated (lower right)

oil on canvas

40 x 50cm

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,500**

Anurendra Jegadeva is one of the most established Malaysian contemporary artists in recent times, his works encompass religion, culture, tradition, politics, love, migration and violence. Artist, journalist, lawyer – J. Anurendra has been all, but it is in art that he excels and excites. Certainly, one of the brightest contemporary artists in his 50-something age group. 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*.



**AHMAD ZAKII ANWAR**

b. Johor, 1955

*Standing Figure 8, 2007*

signed and dated (lower right)

acrylic on linen

99 x 187cm

**PROVENANCE**

Private collection, Kuala Lumpur

**ILLUSTRATED**

Ahmad Zakii Anwar: Disclosure, Galeri Petronas, 2008, p. 157

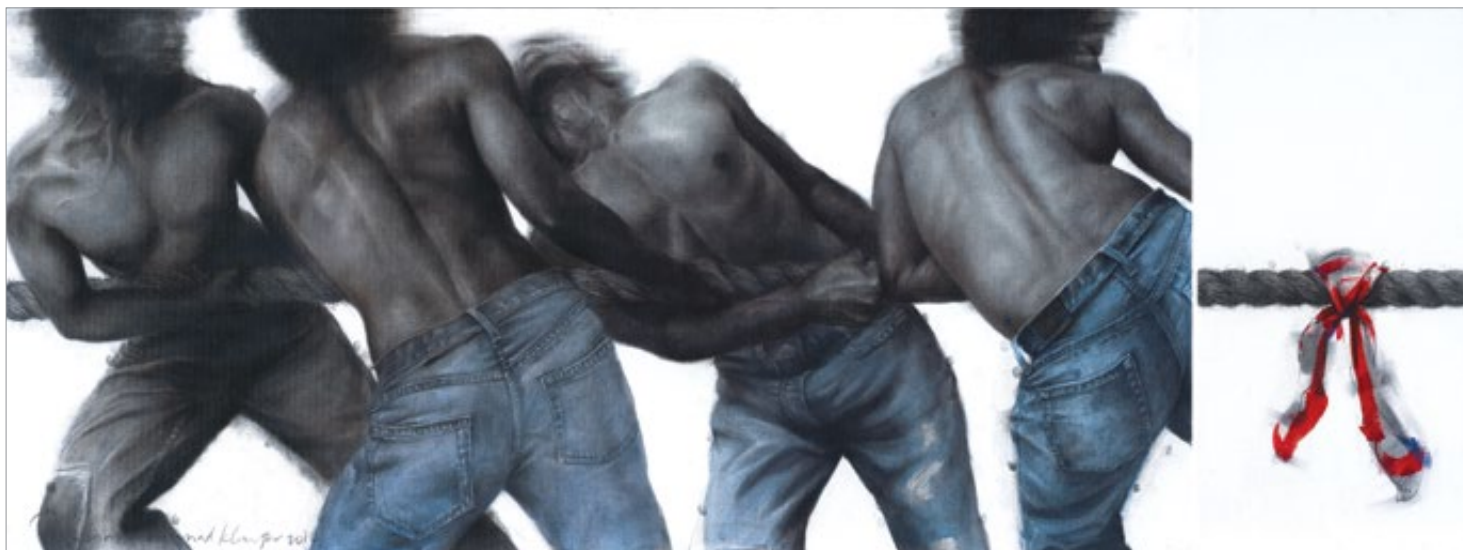
**RM 37,000 – 65,000**

The Adonis form, in its bare physicality celebrating beauty and strength, is also a divine prayer. Ahmad Zakii Anwar is able to explore the meditative allure of anatomy beyond just shapes and forms with a homage to Creationism. It's more structured and calculated, with a refinement of lines and tones, unlike in his charcoal works which thrive on raffish and spontaneous strokes of stark monochromes. It's often couched in darkened background to bring out the figure as well as to add a dash of mystique. This work was shown in Disclosure, Zakii's midcareer survey exhibition at Galeri Petronas, Kuala Lumpur, in 2008.

Ahmad Zakii's handling of figures was superb when his *Smokers* series exploded in his exhibition at Valentine Willie Fine Art, Kuala Lumpur, in 1997. But there is always the darker moods in the figures. Since Zakii graduated in Graphic Design from the Mara Institute of Technology in 1977, he went into advertising and became hugely successful. After *Smokers*, Zakii concentrated on Fine Art with solos such as *Presence* (1999), *Bones and Sinews* (2011) in the United States; *Kota Sunyi* (Indonesia, 2007); *Shadowland* (Hong Kong, 2001); *Singapore Tyler Print* (2007) and *Baik Art* (South Korea, 2013), etc.







**87**

## RONNIE MOHAMAD

b. Johor, 1978

*Tug Of War Series, 2014*

signed and dated (lower left)  
mixed media on canvas  
91 x 235cm, diptych

### PROVENANCE

Private collection, Kuala Lumpur

**RM 25,000 – 40,000**

The tug-of-war, just like hand-wrestling, is a test of strength and strategy, the first between two equally matched contending groups and the latter between two opponents. In the tug-of-war, the game is to drag the opposing team across a halfway line. The anchor stays at the back as a stanchion against the team's removal. Teamwork, trust and discipline are as important as brute strength to ensure superiority.

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 five / 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. He was selected for the 1<sup>st</sup> Kuala Lumpur Biennale.

88

## AMRON OMAR

b. Kedah, 1957

*Pertarungan*, 1999

signed and dated (lower right)  
charcoal on paper  
54 x 37cm

### PROVENANCE

Private collection, Selangor

**RM 11,000 – 18,000**



A reflection of Amron Omar's personal battle in life, *Pertarungan* stems from the Malay tradition – particularly from the world of martial arts – which shows the spirit and character of the Malay / Muslim community in the local context. The silat theme symbolises strength, determination and confidence: the key elements in overcoming challenges in life. Amron is known as one of the most proficient figurative painters due to his sharp observation in depicting his subject matter in a realistic manner.

Amron Omar attended Institut Teknologi MARA (ITM) from 1976 to 1980. He was awarded the Young Contemporary Artists Minor Award (for Self Portrait) in 1982 and received the Silver Award at the Sime Darby Art Asia Exhibition, Kuala Lumpur in 1985. In 2012, Amron presented a major solo exhibition entitled *Pertarungan* that showcased over 150 artworks at National Art Gallery, Kuala Lumpur and was officiated by Tun Daim Zainuddin.





89

## CHANG FEE MING

b. Terengganu, 1959

*Balinese Dancer, 1992*

signed with artist's monogram,  
signed and dated 'F.M. CHANG.  
Ubud, Bali 92' (lower left)  
watercolour on paper  
17 x 12cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 10,000**

An inspiring trip to Bali allowed the artist to gain insight into Balinese culture and rich heritage. This painting illustrates graceful rhythmic movements of dancers wearing ceremonial attire rendered in spontaneous lines overlapped with translucent strokes produced by dabbing on watercolours.

Chang Fee Ming is one of the most accomplished artists dedicated to watercolours, pushing the parameters of expression and techniques. His string of accolades include Sime Darby Art Asia Award (Gold / Overall Asean Prize, 1985), Malaysian Watercolour Society Award (1984 and 1985), PNB Malaysian Art Competition (1<sup>st</sup> Prize, 1985), and the Malaysian Young Contemporaries Award (Minor, 1986 and 1987). He also received Awards of Distinction from the Rockport Publishers USA (1997) and Dom Perignon Malaysia (1999). He was the co-winner (Malaysia) of the Winsor & Newton World Millennium Competition in 1999.

In 2015, Christie's Private Selling Exhibition featured Chang Fee Ming: Weaving The World In Watercolour in Hong Kong. He was also honoured with a solo exhibition Chang Fee Ming – Terengganu: Selaut Kasih Sepantai Sayang at Bank Negara Malaysia Museum & Art Gallery in 2016.



90

## JALAINI ABU HASSAN

b. Selangor, 1963

*Study, Lubalang Daik, 2006*

signed and dated (lower center)  
mixed media on paper  
30 x 45cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 4,000**

Jalaini, better known as Jai, constantly breaks the formal and technical boundaries of both traditional and experimental media. Depicted in this sketch is a study of a handsome figure. Perhaps it's one of the important characters in the 1962 black and white Malay film *Lubalang Daik* or his own interpretation of the legend *Hulubalang Daik*. Jalaini Abu Hassan 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. He excelled when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1985 followed up with the Gold Award in the Hongkong and Shanghai Bank art competition in 1991. He also won the 1<sup>st</sup> Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland competition in 2005. He was a member of the Anak Alam artist's group which started in 1985. His auction record was set at the Nov 25, 2007 Christie's Hong Kong where his work, *Halal* (2007), fetched HK\$391,500 (RM196,000).



## AHMAD FUAD OSMAN

b. Kedah, 1969

*Tunku & Hussein, 2016*

signed and dated (lower right)

oil on canvas

122 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 60,000 – 90,000**

A moment innocuous enough between two political luminaries, Tunku Abdul Rahman and (Tun) Hussein Onn, two former prime ministers but their status then nor occasion or date are not known. Independence Father Tunku, in side profile, is helping Hussein light a cigarette as he puffs for the incipient smoke, his hands clasping and cradling the Tunku's outstretched hand like a shield. There is a palpable warmth between the two Umno leaders, but is there more to it than a smoking respite perhaps, was anything of great political portent discussed or is this just a warm-up to whatever that is to come. With the author Fuad Osman's experience in film and theatre productions, he sets a film noir mood by using a photography veneer for some false authenticity and certainly a nostalgic mood, like maybe a Kurosawa flick set in modern-day, and certainly a precursor to Fuad's 2009 *Recollections Of The Long Lost Memories* series. "History is false memory," as he had intoned.

Ahmad Fuad Osman, one of the nation's most prominent experimental artists, became an international sensation when four of his works in his mid-career survey exhibition, *At The End Of The Day Even Art is Not Important*, were removed by and from the National Art Gallery, Kuala Lumpur, in February 2020, two months into the exhibition. The exhibition bolstered Fuad's position as leading contemporary artist in Malaysia. Fuad was one of the members from the cult Matahati artist's cooperative. Educated at the Mara Institute of Technology (1991), he won acclaim when his work won one of the three Juror's Award in the APB Signature Art Prize in Singapore in 2008. He also won the Malaysian component of the Philip Morris Asean Art Awards in 2000 and 2003. Fuad had residencies at Rimbun Dahan, Selangor (2007-2008), Goyang Art Studio, South Korea (2005-2006) and the Vermont Studio Centre, United States (2004).





92

## HAMIR SOIB

b. Johor, 1969

*The Stitch*, 2016

signed, titled and dated on the reverse  
mixed media on canvas  
200 x 240cm

### PROVENANCE

Private collection, Selangor

**RM 55,000 – 90,000**

Enigmatic and distinctive, Hamir's works are visual commentaries on social issues. Depicted in the scene is a globe that is being sewn to a yellowish cloth, overlooking a cloudy sky.

Hamir Soib 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 14<sup>th</sup> 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. He was from the '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 successful solo called the self-explanatory *Small Works* at the Segaris Art Center in Kuala Lumpur.









93

## CHANG YOONG CHIA

b. Kuala Lumpur, 1975

*Pari-Pari*, 2011

signed and dated (top left)  
oil on handkerchief and linen  
85 x 66cm

### PROVENANCE

Private collection, Selangor

### EXHIBITED

Kembara Jiwa: Conception In Reconciliation  
(Taman Budaya, Yogyakarta), 2012

**RM 15,000 – 23,000**

Meanings in a globalised world can be elusive, effusive and transformative, yet can be anything but definitive. Things are rarely what it seems, what we see or what others see and perceive. The Malay word, pari, conjures an image of the stingray but is manifested here as a diamond-shaped form as a painted handkerchief, it also attains Godlike status with the plethora of smoke / clouds all around. What it all boils down to, from the interpretations of images to the combination of painting materials and unconventional surface, and how it may well impact meaning, is for both viewer and even artist to find out. It's been said that the eyes are windows to the soul, and the ikan pari are a unique species, breathing through holes just behind the eyes called spiracles. This work was shown in the contemporary art exhibition by 21 Malaysian artists organised by HOM Art Trans at Taman Budaya, Yogyakarta, on Nov 14-23, 2012.

Fresh from his Leipzig, Germany, artist's residency smack in the coronavirus pandemic, Chang Yoong Chia is one of the busiest globe-trotting artists having residencies and exhibitions. The Leipzig award was part of Goethe-Institut's LIA Programme Spinnerei Open Studio, his second German stint since his Deutsch learning stint in Berlin in 2007. His AIRs include Uyman (Tobiu Art Festival, Japan, 2019), Sapporo (2017, 2008), 1 Shanti Road (Bangalore, India), Pinyao, China (2010), Tembi Yogyakarta / Valentine Willie Fine Art (2010), Wanakio, Meijima Art Centre, Okinawa, Japan (2008), Chiayi, Taiwan (2007), Ujiae Art Studio, Gwangju, Korea (2007), Rimbun Dahan, Kuang (2006), C21, Blackburn, UK (2006), and KHOJ, Mysore, India (2002). He has been invited for prestigious exhibitions such as the 3<sup>rd</sup> Fukuoka Asian Art Triennial 2005, World Social Forum Porto Alegre Brazil 2005, Bangladesh Asian Art Biennale, Dhaka (2010), 2<sup>nd</sup> Chongqing Youth Biennale (2011), Welcome To The Jungle, Japan (2013), Start Art Fair, London (2014), Journey, Jerusalem (2014), Open Sea, Lyon, France (2015), Asia Young 36, Jeonju, South Korea (2016), and in Malaysia, the KL Biennale (2017-2018). Yoong Chia was a finalist in the APB Signature Art Prize in Singapore (2011) and had 12 solos since 2004, including a mid-career survey show, Second Life, at the National Art Gallery, in 2018-2019. He was educated at the Malaysian Institute of Art, Kuala Lumpur.



**94**

## **SAMSUDDIN LAPPO**

b. Sabah, 1977

*Untitled, 2014*

signed and dated (lower left)  
mixed media on canvas  
78 x 73cm

### **PROVENANCE**

Private collection, Selangor

**RM 5,500 – 8,500**

Samsuddin Lappo is known for his paintings that depict strong emotion through expressive brushstrokes and stimulating colour usage translated in his preferred subject of the human form and portraiture. Under the guise of his figurative painting, he delivers messages of education and self-improvement, the essence of which can be attributed to his background as an art teacher. A rider on horse is seen moving forward... in life, we move forward.

Since 2005, Samsuddin has exhibited at several prominent galleries: Transition Artist Café at National Art Gallery Malaysia in 2005, Faith, Plurality And Freedom at Pelita Hati Gallery of Art in 2006, Exhibition X and Locals Only at Taksu Kuala Lumpur in 2007 and 2008 respectively, Peninsula And Island at Taksu Singapore in 2008 as well as the 70<sup>th</sup> Annual Exhibition of MOKWOOHOOE at the Seoul Museum of Art, South Korea. In 2009, he had a solo at Pace Gallery entitled Kepingin. G13 Gallery also presented his solo, which is about capturing special moments of his loved ones.





95

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Ayah Suka Main Kuda, 1997*

signed and dated  
'Zulkifli Yusoff 97' (lower right)  
acrylic on canvas  
91 x 76cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 16,000**

Zulkifli Yusoff likes to comment on current and historical issues dealing with socio-political episodes or obnoxious personalities. As the title suggests, it could be referring to horse racing games, depicted in a humorous way.

Zulkifli showed at the 1998 Venice Biennale's Modernities And Memories: Recent Works From The Islamic World and the 2019 edition. He won the Grand Minister's Prize in the Salon Malaysia III in 1992, and the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly). He was accorded the National Academic Award (Visual Art) in 2007. He was selected for the Asia Pacific Triennial in Brisbane, Australia, in 1993, and the Singapore Biennale in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991.

96

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Reformasi Series*, c. 1990s

signed (lower left)  
mixed media on canvas  
149 x 118cm

### PROVENANCE

Private collection, Selangor

**RM 25,000 – 40,000**



Zulkifli Yusoff explores social dichotomies through the creation of highly imaginative figures. The character on the left resembles his amalgam of chess figurines and totemic sculptures. With protruding eyes and a broom head, the figure on the right is rendered with gestural lines. These are caricatures reminiscent of Zulkifli Yusoff's *Power Series* in the 1990s and end-1990s, *Reformasi Series*.

Zulkifli won the topmost Grand Minister's Prize in the Salon Malaysia in 1992, apart from the 1<sup>st</sup> and 3<sup>rd</sup> 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 had 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 1<sup>st</sup> Asia-Pacific Triennial of Art in Brisbane in 1993, the Seychelles Biennale 1992, and Singapore Biennale 2013, etc.



97

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Semangat*, c. 1990s

nickel plated steel  
45 x 37 x 26cm

### PROVENANCE

Private collection, Selangor

**RM 7,500 – 15,000**



Zulkifli Yusoff's works are known for its fighting spirit be it Malay culture or customs. Constructed in a warrior-like manner this sculpture titled *Semangat* is probably one of his manifestations about fighting spirit.

At 58, Zulkifli Yusoff looks among the front-runners for the mantle of Malaysian art. He showed at the 1998 Venice Biennale's Modernities And Memories: Recent Works From The Islamic World and the 2019 edition. He won the Grand Minister's Prize in the Salon Malaysia III in 1992, and the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly). He was accorded the National Academic Award (Visual Art) in 2007. He was selected for the Asia Pacific Triennial in Brisbane, Australia, in 1993, and the Singapore Biennale in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991.

98

**RAJA SHAHRIMAN**

**RAJA AZIDDIN**

b. Perak, 1967

*Laksamana Berang*, 2008

forged, fabricated and painted steel  
118 x 90 x 102cm

**PROVENANCE**

Private collection, Kuala Lumpur

**EXHIBITED & ILLUSTRATED**

Rhythm Of The 21<sup>st</sup> Century –  
Monologues Of Raja Shahrman,  
Petronas, 2009 & 2010, p. 68-69

**RM 38,000 – 65,000**



Raja Shahrman's contemporary sculptures are influenced by issues pertaining to Malay culture. In *Laksamana Berang*, the body of the figure is constructed by a combination of welded whorls. The arms and legs spread out, and belts of bullets are placed around the body and legs. Muscle and bone forms entwine and overlap, resembling undulating ribbons. The sleek curve of the spine laid with bullets could be viewed from all angles. Although associated as a warrior figure, the sculpture's dignified pose seems to be resisting and fighting back against an unknown force, perhaps expressing an opposition to violence and destruction, with victory eventually prevailing.

Raja Shahrman's 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 (MIA), he returned to his hometown Kuala Kangsar.





99

## MAT ALI MAT SOM

b. Selangor, 1975

*The Guardian IV*, 2016

metal, stone and wood  
93 x 30 x 40cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 14,000 – 24,000**

Silat and Malay culture has influenced the sculpture works of Mat Ali Mat Som. Narratives about local warriors are incorporated into the design in order to highlight the martial arts indigenous to Nusantara. The sculpture is carved skilfully and contains traditional keris elements fused with human forms made from metal. The artist combines local traditions and legacy to form an impressive contemporary sculpture.

Mat Ali obtained a BA (Hons) in Fine Art at Universiti Teknologi MARA in 1997. His recognition includes winning Third Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Phillip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali had a number of shows at prominent galleries in Malaysia. He participated in Young and New at HOM Art Trans in 2009, Bintang 5 at Segaris Art Center in 2017. Solo exhibitions include Dendam Tak Sudah at Metro Fine Art (2009), Unsung Heroes at Museum of Asian Art, University Malaya (2013), Kuda-Kuda Merdeka at Publika (2018). Other exhibitions included Artriangle at National Art Gallery Malaysia in 2010, while 2012 has been Ali's busiest, showing his works at A Meter Diameter at HOM Art Trans, Lineage at Art Accent, Pameran Pelukis Selangor at Galeri Shah Alam, and at the grand opening of Rosella Gallery in Singapore.

100

## MAD ANUAR ISMAIL

b. Terengganu, 1952

*Siri Pahlawan No. 4*, 2009

metal

160 x 120 x 117cm

### PROVENANCE

Private collection, Selangor

**RM 65,000 – 100,000**



Mad Anuar Ismail is one of the early sculptors in Malaysia and was a member of the Anak Alam collective in the 1970s. The heroic sculpture embodies important elements of Mad Anuar's works, creating a stark visual effect combining traditional and local motifs. Mad Anuar's artistic concept is said to revolve around combining formalism with eastern aesthetics as well as creating forms to reflect his idea of "reaffirming identities within the context of post-modernism". Mad Anuar graduated with a Bachelor's in fine arts from MARA Institute of Technology, Shah Alam in 1977. He is a prominent sculptor who has exhibited widely, both in Malaysia and internationally. His exhibitions include *Al Fahn – The Contemporary Art from Islamic influenced countries* (Germany, 1995), *Pameran Rupa Malaysia* (London, 1999), *Pameran 50 Tahun Merdeka*, *Muzium Kesenian Islam* (Kuala Lumpur, 2007), *24<sup>th</sup> Asean International Arts exhibition*, *Balai Seni Lukis Negara* (2010) and *For The Imaginary Space* (selected sculpture & installation from the Pakhruddin & Fatimah Sulaiman Collection), *The Edge Galerie*, 2014. Mad Anuar works predominantly with woodcarving and steel welding. His bold yet introspective works celebrate traditional aesthetics whilst exploring new entry points, perspectives and visual vocabulary. His solo exhibition entitled *Getaran* organised by Fergana Art was exhibited at White Box, Publika in 2017.





**101**

## **ABDUL MULTHALIB MUSA**

b. Penang, 1976

*Untitled*

stainless steel

21 x 10 x 13cm

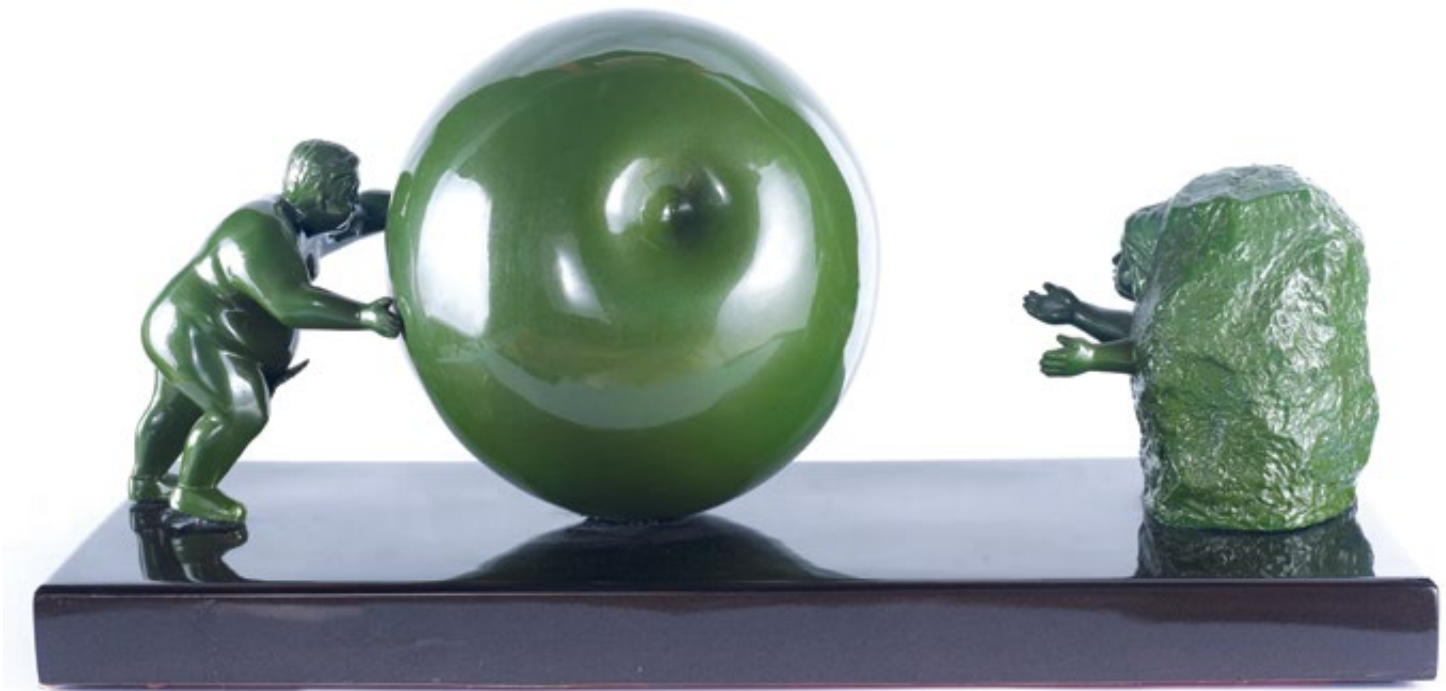
### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 1,000 – 4,000**

The sculptures of Abdul Multhalib Musa are informed by natural surroundings and the built environment. His works seek to highlight the interlinked relationship between art and architecture. Geometry embedded within nature is constructed into three dimensional shapes.

Abdul Multhalib Musa graduated in Bachelor of Architecture (Hons) from MARA University of Technology, Shah Alam, Selangor. His sculptures have earned him several awards, residencies and commissions, notable among them the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. In 2002, Multhalib won the Award of Excellence at the 6<sup>th</sup> Oita Asian Sculpture Open Competition in Japan, the Juror's Choice Award at the National Art Gallery Malaysia in 2002 before going on to be selected for the Ordos 11<sup>th</sup> Asia Arts Festival, Inner Mongolia Autonomous Region, China, as well as the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. Multhalib won a competition to design a major outdoor sculpture for the 2008 Beijing Olympics in China.



102

## DIDIK NURHADI

b. Indonesia, 1972

*Untitled, 2008*

fiberglass  
32 x 72 x 31cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,500**

Didik Nurhadi's artworks are often humorous and contain insight on his surroundings. His solo exhibitions include *Kedai Kebun*, Yogyakarta (1998), *Intimacy*, Gelaran Budaya Art Centre, Yogyakarta (2000). Group exhibitions include Philip Morris Indonesia Art Award, National Gallery, Jakarta; Arts Biennial VI, Purna Budaya Art Centre, Yogyakarta (1999); Indofood Art Award, National Museum, Jakarta; Gelart 2002: Sepiring Indonesia, Gelaran Budaya Art Centre, Yogyakarta (2002); Pameran Biennale VIII, Taman Budaya Yogyakarta, Indonesia (2005); The Sovereign Asian Art Prize, Hong Kong (2006); Eksisten, Jogja Gallery, Yogyakarta, Indonesia (2007), etc.





**103**

## **NATEE UTARIT**

b. Thailand, 1970

*Revolutionist*, 2012

signed and dated on the reverse  
oil on linen  
30 x 40cm

### **PROVENANCE**

Private collection, Kuala Lumpur

### **EXHIBITED**

Illustration Of The Crisis, 2012,  
ARNDT Berlin, Germany

**RM 35,000 – 60,000**

A black Buddha head resting on the side, a cross-blade scissors spread across the canvas with the blades on a neatly folded yellow cloth (yellow colour often associated with Royalty). What do you make of this Asian-themed still-life, with the title, *Revolutionist*, suggesting the obvious iconoclast. As the artist Natee Utarit proffered: “There is no irony. There are no optical illusions. Everything’s meant to tell a story...” Coming from a predominantly Thai Buddhist society, the ignominy of a decapitated Buddha head portends a severance with faith and beliefs and perhaps a lack of moral dignity and purpose. This work was in Natee Utarit’s exhibition, *Illustration Of The Crisis*, in Zurich, Switzerland, in 2011; ARNDT, Berlin in September-October 2012; and in Richard Koh Fine Art (RKFA) Kuala Lumpur in 2013. He is no stranger to Malaysia, having exhibited at Valentine Willie Fine Art in early 2000s and at RKFA in 2005, 2009, 2013 as well as earlier this year at its Singapore outlet (*Déjà vu: Your Past Is My Future*). RKFA organised his solo, *Optimism Is Ridiculous: The Altarpieces*, at the National Art Gallery Malaysia in 2018.

Natee Utarit’s international profile began when he was selected for the 3<sup>rd</sup> Asia-Pacific Triennial in Brisbane, Australia in 1999. He graduated from the Silpakorn University in Bangkok, majoring in Graphic Art. He was one of the Asian artists with the likes of Ai Wei Wei in *Future Pass*, a collateral event of the Venice Biennale in 2011. His other international exhibitions include *Thai Contemporary* in Beijing (2007), *Art Stage Jakarta* and *Art Stage Singapore* (2018). He won Asia Society’s Art Changer Award. In 2010, he was given a mid-career retrospective by the Singapore Art Museum called *Natee Utarit: After Painting*.

104

## OLAN VENTURA

b. The Philippines, 1976

*Gas Mask*, 2008

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

### PROVENANCE

Private collection

**RM 8,000 – 16,000**



The title, *Gas Mask*, is self-explanatory, with what looks like Morris Louis's coloured lines streaking down all around the young lad wearing a military-grade mask. Such masks may be more for the battlefield where chemical warfare is rife, killing innocent women and children in the vicinity. The mask may also be useful with air pollution caused by rampant industrial development, what with an average of 4,000 dying annually in the Philippines from such environmental degradation like illegal mining, logging and automobile fumes. The Philippines, after all, is a signatory of the 1992 Earth Summit in Rio de Janeiro, Brazil.

Rolando (Olan) Ventura is no stranger to Malaysia. He had a solo in Kuala Lumpur in 2009. He was one of the four Jurors Choice Award winners in the Philippines Art Award in 2005. Rolando is the second of the Ventura brothers, the eldest being the more famous Ronald and the youngest Roldan (Manok). Rolando's *Morning After*, a 2012 triptych, sold at Sotheby's Hong Kong auction in October 2013 for HK\$225,000 (RM124,118).





**105**

## RONALD VENTURA

b. The Philippines, 1973

*Untitled, 2008*

signed and dated (lower left)  
oil on canvas paper  
65 x 50cm

### PROVENANCE

Artesan Gallery, Singapore  
Acquired from the above by the  
present owner

### EXHIBITED

*Mapping The Corporeal*, National  
University of Singapore Museum,  
5 September - 16 November 2008

**RM 65,000 – 120,000**

Ronald Ventura is known for his theatrical tableaux in hyper-realist paintings, sculptures and assemblages using caricature, graffiti and realism impinging on the consumerist modern world. This 2008 work from the 2008 Singapore exhibition, *Mapping The Corporeal*, at the NUS Museum, takes this farce into a monochrome blending the Baroque with the mock-classical. The critic Cid Reyes observed: "(Ronald) Ventura's painting is a bravura display of relentless skill, which allows the image... to glisten... an improbable merging of photographic realism and a flawlessly airbrushed set."

Ronald Ventura is the most famous of the Philippines Ventura Art Brothers with him being the eldest at 47. Rolando or 'Olan' is 44 and Roldan 'Manok', 41. Ronald became the Philippines' most expensive living artist when his painting, *Greyground*, sold for US\$1.1mil, at Sotheby's Hong Kong in 2011, a record for Southeast Asian contemporary art. He was named Artist of the Year in Art Manila 2001, the Jurors Choice in the Asean Art Awards 2002, and the 2005 Ateneo Art Awards which won him a Sydney art residency. He was invited to Biennials in Prague (2009) and Nanjing (2010) and had solos in Taiwan, Switzerland, Spain, Italy, Singapore and the United States (Tyler Rollins 2009, 2011, 2014, 2017). His solo exhibition titled *Comic Lives* was held at Whitestone Ginza New Gallery, Tokyo Japan in 2018. He graduated with a BFA in Painting from the University of Santo Tomas in 1993.



**106**

## PUTU SUTAWIJAYA

b. Indonesia, 1971

*Making Love Seri II, 2000*

signed and dated (lower right)  
mixed media on canvas  
145 x 140cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 26,000 – 40,000**

Making love is something sacred and sensual, a union that is both physical and emotional, consummating 'happiness' as is in the symbolic cross. As the painter-sculptor-performance artist Putu Sutawijaya intoned: "The body is the medium of suffering, pain, laughter and fear." Putu is no stranger to Malaysia, his wife being from Malaysia and having taking part in the residency-workshop at the Valentine Willie Fine Art (VWFA) / Patisatu Studio (2006) and VWFA / Gudang (2007).

Bali-born Putu Sutawijaya graduated from the Indonesia Institute of Fine Art (ISI) in Yogyakarta in 1998, and has been based there ever since. He is now with the Sangkring Art Project. He was one of the Top 10 winners of the Indonesian Asean Art Award and had a residency at the Museum of Cultures in Basel, Switzerland, in 2001. In 2000, he was awarded the coveted Lempad Prize from Sanggar Dewata Indonesia. He had nearly 30 solo exhibitions since his 1993 Hitam Putih experimental art and had also exhibited outside Indonesia, namely in Malaysia, China, Hong Kong, Singapore and the United States. His Malaysian solo was at VWFA in 2006 called Body-O.





107

## NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

*Balinese Dancer, 1998*

signed and dated (lower right)  
oil on canvas  
95 x 95cm; 136 x 135cm (original frame)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

The expressionistic works of Indonesian maestro Nyoman Gunarsa are inspired by folk tales from Balinese culture and Hindu Legends. He is recognised as one of the pioneers of modern Indonesian art which allows insight to understanding the philosophy and beliefs of Indonesian society. The artist's formal explorations in composition are based dominantly on the rich artistic heritage of Bali, with themes centered on local dances, gamelan music and wayang puppets combined with western academic art principles. His signature aesthetic highlights technical mastery in portraying lines, complemented by a strong sense of colour which enhance the lyrical movement of the painting.

Nyoman Gunarsa was given Bali's Dharma Kusuma Cultural Award in 1994, and the President of Indonesia's Satyalana Cultural Award in 2003. His other awards include the Pratisara Affandi Adi Karya Art Award (1976) and the Lempad Prize (1980). He also won the Jakarta Biennale II and IV award in 1978 and 1980 respectively. Nyoman studied at the Indonesian Academy of Fine Arts (Asri) in Yogyakarta in 1976. He was a founding member of the Sanggar Dewata (Superior Artist Studio) in Bali in 1970, which is dedicated to helping Indonesian artists.

108

## ARIE SMIT

b. The Netherlands, 1916 - d. 2016

*Boy*, 1986

signed and dated (lower right)

oil on board

47 x 39cm

### PROVENANCE

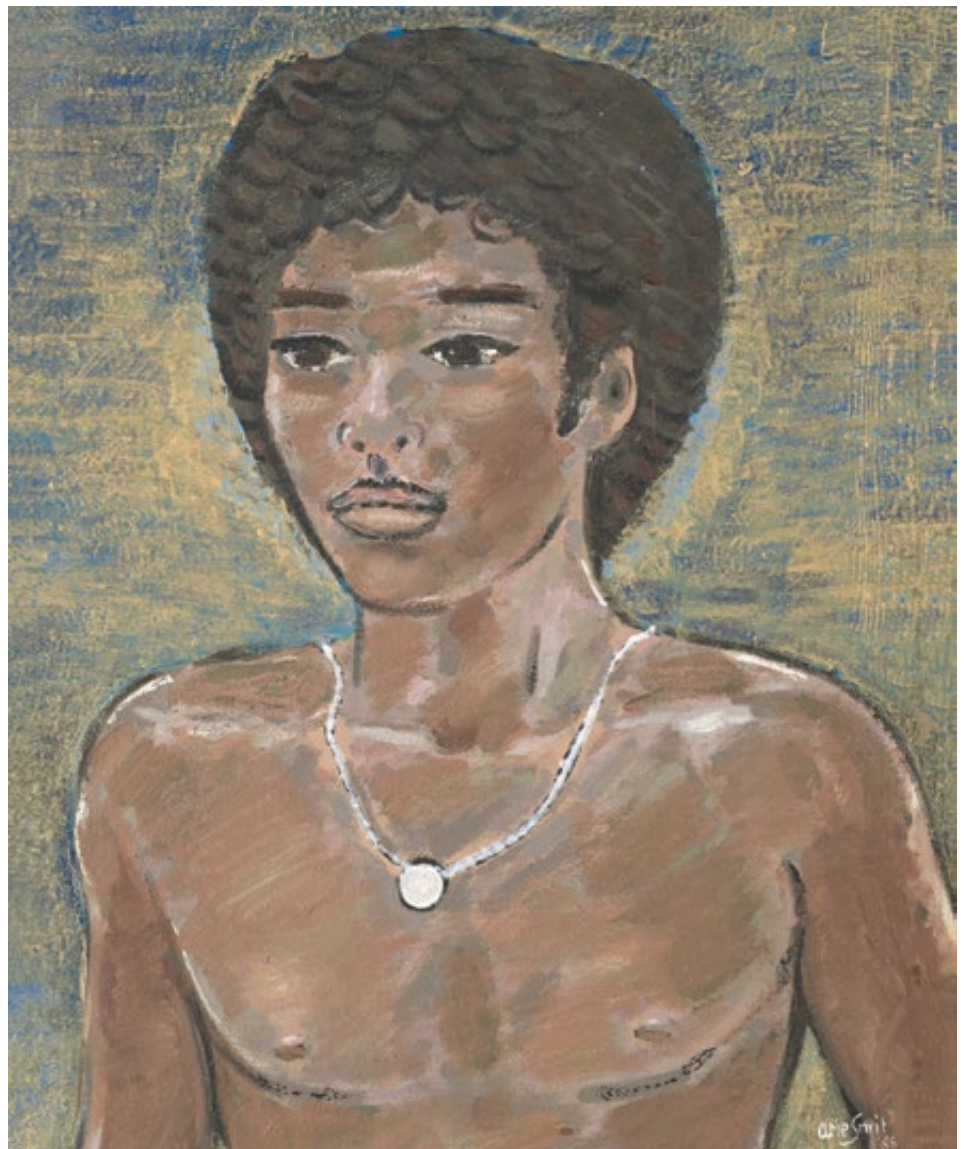
Sotheby's Singapore,

Southeast Asian Paintings,

2 April 2000, Lot 23

Private collection, Austria

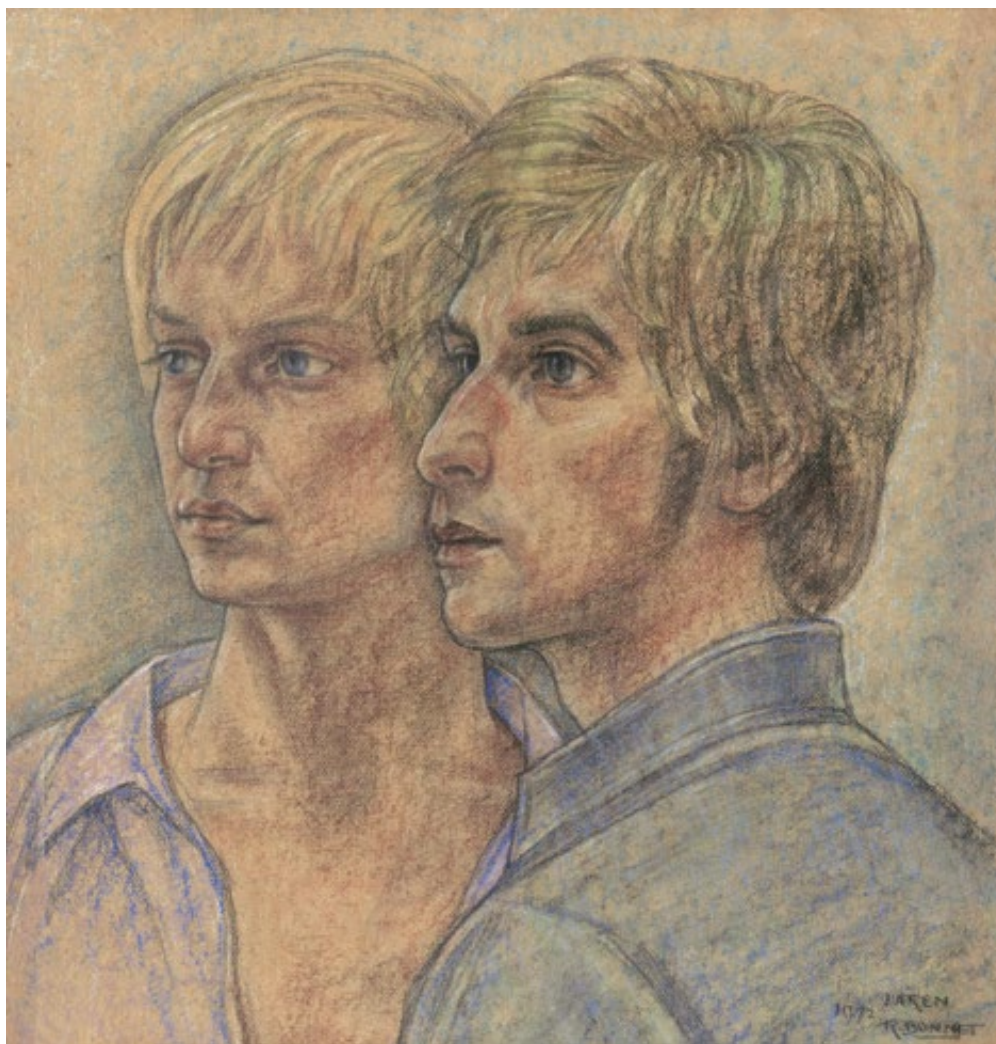
**RM 13,000 – 23,000**



The swarthy young lad looks a regular model of the Bali-based Arie Smit, often depicted with only loose loincloth or draped sarong but this time resplendent with a silver necklace and pendant, marking a slightly improved economic means or perhaps a gift from somebody. With hair snaking down to his neck base and a thin moustache, and reasonably well-built, cuts an Orientalist picture of a people close to Nature and presumably untainted by the trappings of modernity. There is a re-creation of a utopia of Tahitian naturalism reminiscent of Gauguin's. Balinese or Javanese, he may be one of the wannabe artists from Arie Smit's loose collective of the Young Artists of Penestanan in Ubud, a group he created in 1960, or probably a close friend. The dour colours contrast with the usual vibrant riot in his linear flashes of sceneries and Balinese architecture.

Dutchman Arie Smit has become part of the Balinese myth and folklore, having decided to take up Indonesian citizenship two years after the Republic's Independence. In 1992, he received Bali's highest honour, the Dharma Kusuma, and in 1994, he was accorded the Arie Smit Pavilion at the Neka Museum. After studies in Graphic Design at the Academy of the Arts in Rotterdam, Arie Smit joined the Royal Netherlands East Indies Army in Batavia doing maps in lithographs. In World War II, he was captured by the Japanese and sent to work in the forced labour camps in River Kwai. He survived and returned to Indonesia, to teach graphics and lithographs at the Bandung Institute of Technology, before he was invited by Rudolf Bonnet to move to Bali in 1956, and took up the former residence of Walter Spies. Arie Smit died at the age of 99, only three weeks short of hitting the centurion mark.





109

## RUDOLF BONNET

b. The Netherlands, 1895 - d. 1978

### *A Portrait Of Two Dancers, 1972*

signed, dated and inscribed

'LAREN 1972 R. BONNET'

(lower right)

pastel on cardboard

53 x 51.5cm

#### PROVENANCE

Christie's Amsterdam, Netherlands,

Nineteen To Now, Art From The

19<sup>th</sup>, 20<sup>th</sup> and the 21<sup>st</sup> Centuries,

8 March 2011, Lot 166

Private collection, Kuala Lumpur

**RM 9,000 – 16,000**

This drawing of two young dancers in the northern Dutch town of Laren was done by Rudolf Bonnet when he was 77, six years before his demise in Laren. It is as if he was recapturing his youth, when he was young and fancy free and the world was his oyster, where he travelled to north Africa and eventually Bali, where he had spent a total of two decades of his life painting and helping the local community as he was a friend of Cokorda Gde Agung Sukawati and Indonesian president Sukarno, who had collected 14 of his works but had him expelled, in 1957, when he refused to finish a commissioned portrait of Sukarno. He was instrumental in the Pita Maha movement and the design of the Museum Puri Lukisan. The best epilogue is that his ashes were brought back to Bali where he was burnt together in a grand cremation ceremony with his friend Cokorda.

Rudolf Bonnet was one of the great personalities who fueled the Balinese legend as an artist's paradise, having helped set up the Pita Maha movement (with Walter Spies and Gusti Nyoman Lempad), and the Museum Puri Lukisan, and received posthumously, the Dharma Kusuma Art Award, Indonesia's highest cultural award. He was educated at the Rijksakademie van Beeldende Kunsten in Amsterdam, and arrived in Bali in 1929 where he had stayed until 1940. After time in internment camps in Pare-Pare, Bolong and Makassar, he returned to Bali and set up base in Campuan, where Antonio Blanco was. After his 1957 ban, he was to return to Bali in 1972 to complete work on the museum.





110

## ERICA HESU WAHYUNI

b. Indonesia, 1971

*Piknik Lagi Ke Taman Safari, 2000*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 9,000**

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenon's, dreams and also everyday imaginations". Many colourful and playful animals are depicted as the family goes through nature, to the safari park.

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 32<sup>nd</sup> 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.





111

## ANGKI PURBANDONO

b. Indonesia, 1971

### *Red Cabbage*

scannograph (digital print on canvas)  
95 x 95cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,500**

In this work, it seems like the lettuce was cut into half revealing its central pattern on the inside. The luscious purple hues further enhance the colour intensity and solidity of the subject matter. The artist is best known for his Alternative Conceptual Photography, using scanographic images done without the use of cameras thus producing stunning images of his own.

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, Richard Koh Fine Art, 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 in Berlin in 2005.

112

## KOEH SIA YONG

b. Singapore, 1938

*Roses*, 1994

signed and dated  
'KOH 94' (lower right)  
oil on canvas  
60 x 50cm

### PROVENANCE

Private collection, Singapore

### EXHIBITED

Artist Inspire A Nation  
Episode 1: Humble Beginnings

**RM 27,500 – 45,000**



The passion of love tempered with grace and femininity springs from the crowded bouquet of red and pink roses in a glass vase. The bloom is staggered with one or two in clasped buds while some petals seem to have withered in surrender onto the mantle top. For all the efflorescence and beauty, its thorny stems spell danger. Still, the fragrance lingers. Roses may not be as popular as say lotus, peonies or Chrysanthemum in Chinese culture but the pervasion of Western influence has made roses a sought-after item during Chap Goh Meh, the Chinese Valentine Day, instead of the tradition of throwing mandarin oranges. For the versatile Singapore second-generation artist, flower paintings in the Western mould are one of his favourites apart from figures (and portraits) and nudes, landscapes, Singapore River scenes, street scenes and still-lives in oil, acrylic, watercolours and woodcuts.

Koeh Sia Yong is one of the few surviving stalwarts of Singapore's cult Equator Art Society (formerly Chinese Research Society) which had a huge impact with its Social Realism narratives, and Koeh particularly for *Persecution* (1963) and murals for the Sentosa Wax Museum on the atrocities of the Japanese Occupation. He graduated from the Nanyang Academy of Fine Art, specialising in Western Painting in 1958, and worked as graphic designer, illustrator, newspaper cartoonist and movie billboard painter for Shaw Brothers. He is also known for his dossier on the Bukit Ho Swee squatter settlement fire (May 25, 1961).





**113**

## ONG KIM SENG

b. Singapore, 1945

*Singapore River, 2014*

signed and dated (lower left)  
watercolour on paper  
40 x 30cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 15,000**

One of Singapore's best-known watercolourists, Ong Kim Seng learnt by observing pioneer watercolourists who painted by the Singapore River. From the beginning, the Singapore River had been the centre of commercial activities and is linked to the country's history and social culture. The river's calm waters served as the trading settlement for communities since the 12<sup>th</sup> and 13<sup>th</sup> centuries.

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.



**114**

## ONG KIM SENG

b. Singapore, 1945

*Bali, 2000*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

The delicate play of light and shadows is well caught in this peaceful street scene in Bali. Villagers immersed in daily routines are translated by the master watercolour painter. Nature and travel have provided huge inspiration for the artist. Ong's affinity for delightful scenes preserves the fleeting moments in time.

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.



## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Keluarga Ku*, 1984

signed and dated 'DB 84' (lower right)

oil on board

46 x 74cm

### PROVENANCE

Private collection, Selangor

**RM 25,000 – 45,000**

A happy family of cats... an innocuous portrait of togetherness, and an insurance that they won't run away as single cats have the infernal habit of running away suddenly leaving their owner weeping buckets. Yet, all might not be that well if the colour of the feline fur can be taken as a paternity gauge. Papa, whose head is covered by a finicky Mama looking over her little ones, is orange. Mama is spotty – the same as one of her larger offspring, but the 'baby' is white. And cats usually litter when giving birth, imagine Mama giving birth one by one, unless the other siblings have been given away or perish the thought, run away themselves. To the artist Dzulkifli Buyong, cats were his best companions: they overrun his canvases – *Manja*, *Tiga Kucing*, *Cat's Mother and Child* – just to mention a few. Like David Kwo Da Wei, Dzulkifli had a partiality for black cats, while Teng Chok Dee is known for his drawings of gangs of cats. Black cats, orange cats, white cats, spotty cats, they all still meow the same way, and they come with a hefty price, like RM84,000 for a two-cat painting, *Manja*.

Dzulkifli Buyong is the child art prodigy of the Wednesday Art Group (WAG) who excelled himself at the age of 14 when he grabbed the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Prizes, for pastels, in the Young Friends art competition in 1962. He won the 1<sup>st</sup> and 2<sup>nd</sup> Prizes again in 1963. In 1964, he won 2<sup>nd</sup> Prize in the Joy Of Living competition, again for a pastel work. Together with Patrick Ng Kah Onn, his mentor at Victoria Institution in Kuala Lumpur, they were the leading lights of WAG, set up by art education pioneer Peter Harris. He was sent to Japan for art training for three years in the late 1960s, but could not cope with life there.

Dzulkifli's *Kucing Sakit* (c. 1980s), 86 x 62cm, was sold for RM 134,400 in Henry Butcher Art Auction October 2018 edition.







116

## LIM PENG FEI

b. Kuala Lumpur, 1934 - d. 2015

*Take 5*, 2013

signed with one seal of the artist and dated (lower right)  
Chinese ink and colour on paper  
55 x 62cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 4,000**

Lim Peng Fei's inspiration mostly came from nature, floral and fauna. Depicted in the scene is five koi fishes swimming freely. Koi fish is taken as a domestic pet in most houses that has pond. It is peaceful to watch them swerve effortlessly while we take 5 enjoying the view, as if indulging in the famous jazz song Take 5. Lim Peng Fei is one of the most exceptional Chinese ink painters. He studied in Taiwan Normal University, Taipei (1961). He was a founder member of Negeri Sembilan Art Society (founded in 1965). Public had the chance to admire Lim Peng Fei's masterpieces in the exhibition The Beauty Of 80: Negeri Sembilan Senior Artists Group Exhibition held at Wisma Kebudayaan Soka Gakkai Malaysia in 2019 (other artists featured: Lok King Wah, Dato' Loke King Loong, Dato' Lee Choon, Sia Boon Chuan).

117

## CHUNG CHEN SUN, DR.

b. Malacca, 1935

### *Untitled*

signed and with one seal of the artist  
(lower right)  
Chinese ink and colour on paper  
136 x 68cm

### PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

**RM 20,000 – 36,000**

Dr. Chung Chen Sun sought to express good fortune, enlivened through the forms of birds. The varied elements are carefully composed, in a style that reflects his mastery of lines and effects. In Chinese culture, herons are known to symbolise longevity and peace.

Dr. 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. His solo exhibition Background was held at PINKGUY art gallery in 2018.







**118**

## CHUNG CHEN SUN, DR.

b. Malacca, 1935

*Untitled, c. 2000s*

signed with one seal of the artist  
(lower right)  
Chinese ink and colour on paper  
69 x 68cm

### PROVENANCE

Private collection, Selangor

**RM 8,000 – 16,000**

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 the founder of International Contemporary Ink Painting Association. He is diverse in his subject matters, creating works of landscape, still life and figures. The figures are happily chatting in a relaxed mode, as observed from their positions.

Chung Chen Sun founded Malaysian Institute of Art (MIA) in 1967. 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. His solo exhibition Background was held at PINKGUY art gallery in 2018.

119

## CHUAH THEAN TENG DATO'

b. China, 1912 - d. 2008

*Untitled*, c. 1980s

signed, with one seal of the artist  
(lower right)  
ink and colour on rice paper  
60 x 45cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 14,000**



A scene of community life is wonderfully captured, showing a group of people living in harmony. The silhouettes of the figures are carefully modelled with refined strokes. Here, Dato' Chuah used ink to create textural effects on paper. Subtle hints of colour in the composition are seen on the garments worn by the people. The boy is seen carrying a huge basket, fully filled, indicating blessings of good harvest, prosperity, and abundance.

Dato' Chuah Thean Teng, world acknowledged as the originator of Batik Painting, never stopped innovating since he developed the art in 1953. In *Chinese Art In The 20<sup>th</sup> Century* (1959), Professor Michael Sullivan wrote: "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik — not just decorative designs, but large and frequently complex figure compositions." He was the first Malaysian (after British-born Peter Harris) to be given a Retrospective in 1965 by the National Art Gallery (The NAG again accorded him a Tribute exhibition in 2008), while Penang accorded him a Retrospective in 1994. In 1998, he was conferred a Dato'ship and in 2005, Penang's 'Living Heritage Award'. Images of his works, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for UNICEF's greeting cards. He was the only Malaysian in a roll of great world artists invited to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977.



120

## YONG MUN SEN

b. Sarawak, 1896 - d. 1962

### *Three Friends*

signed (lower left)  
oil on canvas laid on masonite board  
60 x 45cm

#### PROVENANCE

Private collection, Selangor

**RM 60,000 – 120,000**

Three's A Crowd — oft have we been told in Western idiom and in Chinese adage, which favours pair, especially one with the opposite sex, you know the mandarin ducks kind. But in movies, three seems to be a magical number of camaraderie. Take the 3 Amigos, Bollywood's 3 Idiots, even Sergio Leone's Spaghetti Western, The Good, The Bad and The Ugly. As Malaysia has three dominant races, namely Malays, Chinese and Indians, plots are intertwined among characters from the three communities, and not forgetting, the P. Ramlee Malaysian trinity of Do Re Mi with P. Ramlee, A. R. Tompel and Ibrahim Din in the starring roles. There's also the comedy, Tiga Abdul, of three brothers and three sisters and their scheming father. In *Three Friends*, Yong Mun Sen tries to capture the alacrity of boyhood and the antics they share together — catching fishes, getting in scraps, climbing trees, or catching up sitting by the rocks. His figures are often swarthy, representing a cross-cultural depiction, but one suspects that it's the dim light of day that adds to the complexion. Mun Sen adopts a slanting diagonal across the canvas as if the three seated friends on a promontory might topple over the edge. They know the place so well, so

familiar with it, thus they chat happily in a relaxed mode. All of them are clad in sarong. Before the advent of Tamagotchi and computers, flying kites, catching fishes and playing tops were the only simple pastimes.

Pioneer artist cum photographer Yong Mun Sen, nee Yen Lang, of TaiPu Hakka stock, led a chequered life who devoted his life to painting. He was a fourth-generation Malayan, born in Sarawak, had aborted art studies in China, but basically picked up the rudiments by himself, and is best known for his watercolours. Among others, he set up the Tai Koon Art Studio (cum photography) (1922) and Mun Sen Studio (1930) in Penang, and in 1936, he co-founded both the Penang Chinese Art Club and the Singapore Society of Chinese Artists, and in 1953, the Penang Art Society. He was accorded a Memorial Exhibitions in Singapore and Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (March 1972) and Penang State Art Gallery (PSAG, September 1972). In 1999, the PSAG honoured him with a Retrospective. He has contributed much to the development of the arts.







**121**

## **TEW NAI TONG**

b. Selangor, 1936 – d. 2013

*Self Portrait, 2003*

signed (lower left)

oil on canvas

40 x 37cm

### **PROVENANCE**

Private collection, Selangor

**RM 3,000 – 6,000**

Here rendered in oil, is a self-portrait of the artist himself. The work demonstrates the artist's ability to suggest volume, weight, and with deft brush strokes. Nai Tong returned to Malaysia, and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2<sup>nd</sup> Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-68). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called Odyssey. In 2009, he won the Asia Art Award in Seoul, South Korea.

122

## TAN TONG

b. Selangor, 1942 - d. 2013

*MT. W - 2, 2004*

signed and dated on the reverse  
mixed media on canvas  
120 x 100cm

### PROVENANCE

Private collection, Selangor

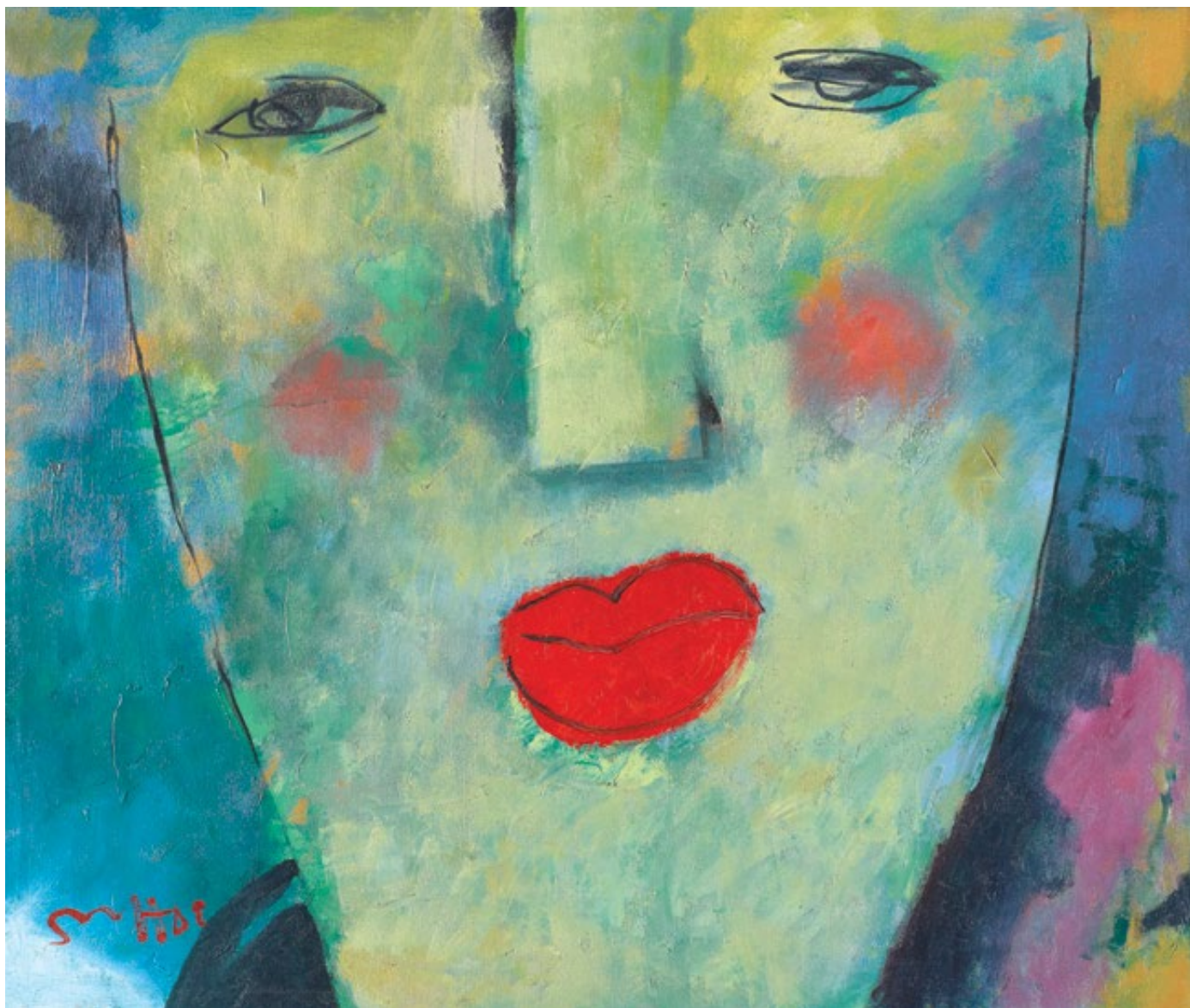
**RM 20,000 – 40,000**



The portraits of the voluptuous Marie-Therese Walter brought strong feminine and sensual elements to Picasso's Cubism straightjacket, and especially so after his domineering first wife, a former Russian ballerina, Olga. Picasso's tempestuous affair with the blonde Walter, then a 17-year-old Lolita, mainly at Picasso's Chateau Bousgeloup in Normandy, saw a flowering of works in paintings, prints (Vollard Suite) and sculptures, with Walter shown with misshapen bulbous nose. Tan Tong had made an obverse image, differently coloured denoting Night and Day, and infusing them with Yin-Yang Tao symbolism and his 'Thousand-Eye (Buddha Eye)' repertoire. Walter, like the sex vixen of Chinese antiquity, Yang Kwei-fei, are two of Tan Tong's favourites as the femme fatale, and this homage with the ribboned hat and striped bodice is based on the portrait in Picasso Museum in Paris, which Tan Tong visited again in 2002 (he was to visit Paris three more times), which saw effusive colours in all its Pop gaiety.

Tan Tong, artist-printmaker-art thinker, is one of Malaysia's most flamboyant French-trained artists with a struggle to boot. He was doubly given major exhibitions by Soka Gakkai Malaysia (SGM), his Retrospective called Homage To Tan Tong: His Life And Times (2011-2012) and Tan Tong: Homage to Picasso (2006). Tan Tong was given a French Government scholarship to study at the Ecole Nationale Supérieure des Beaux Arts (ENSBA) in Paris (1964-1969), and he followed up with a double diploma in Painting and Drawing in 1974-1975, which is marked by his winning the Fondation Rocheron Award at ENSBA. He also studied French literature at the University of Bordeaux. In 1991, Tan Tong won a Consolation Prize for Painting at the National Art Gallery's Salon Malaysia. He had 17 solos since his first at the Foyer des Artistes Galerie, Montparnasse Paris in 1967. His other overseas solos were in Singapore, at the Meyer Gallery in 1970 and the Notices Gallery in 1993. His first local solo was at the Samat Art Gallery in 1970. He taught at the Malaysian Institute of Art for 26 years, retiring as Head of the Department of Art and Design in 2002.





123

## KHOO SUI HOE

b. Kedah, 1939

*Match Maker*, 1995

signed (lower left)  
oil on canvas  
50 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 16,000 – 28,000**

*Matchmaker, matchmaker, make me a match*

*Find me a find, catch me a catch*

The familiar refrain from the Matchmaker song in the 1971 film adaptation, *Fiddler On The Roof*, would have conjured different faces of Yenta the wizened matchmaker, according to ethnicities and cultures. Matchmaking in its traditional forms, *xiangqin* in Chinese, and the *tukang risik* in Malay, is passe, of course, but the digital revolution has provided singles with opportunities from dating agencies, including the more creative 'Lunch Actually'. For the artist Khoo Sui Hoe, his stereotyped matchmaker is one with a deadpan face, rouged cheeks and rosy lips but one can sense her years. Perhaps, traditional matchmaking was practiced in the generation of his parents, but as a youth, he had struck out on his own from then agrarian Kedah to Penang and Singapore and eventually, the United States.

124

## KHOO SUI HOE

b. Kedah, 1939

*Lake Merah, 2002*

signed (lower left)

oil on canvas

120 x 99cm

### PROVENANCE

Private collection, Selangor

**RM 38,000 – 60,000**



*Lake Merah* captures Khoo Sui Hoe's unique vision of nature in a poetic work exploring illusion and reality. A symbolic gate like entrance stands amidst a red lake, blending with the sky in perfect harmony. The structure is painted in rainbow like colours, while the sky and water are tinted with a reddish-brown hue. The river provided much inspiration for the artist in his later years.

Khoo Sui Hoe 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 Art 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 is a rare artist 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 Malaysia, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim's 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. Sui Hoe won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1<sup>st</sup> 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. He also exhibited at PAM Centre in 2017, and at Daiichi Art Space in 2019.





**125**

## JOLLY KOH

b. Singapore, 1941

*Evening Glow 1, 2004*

signed and dated  
'Jolly Koh 04' (lower right)  
oil and acrylic on canvas  
67 x 66cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 23,000 – 43,000**

As light dims, the natural colours outdoor are suffused with little streaks, yet forming clusters of different hues in sections. Sky, sea and land go through magical transformations with ephemeral finality: a flight of wings, flower buds clasping like a Venus flytrap...the inexorability of a pulled curtain / blanket, Slumber. Eventide cometh with a colourful flourish, the trademark orangey luminosity weighing lightly on the eyelids in the chameleon colour changes. Jolly Koh's *Evening Glow* is an evocative lullaby mood piece even for those who think landscape...

Jolly Koh's career as artist-academician is as flamboyant as his canvas colours. Hornsey and an art teacher's certificate in another British institution in the early 1960s, followed by a Masters in Indiana, he had taught at the Mara Institute of Technology and Gaya College in Sabah, before a long teaching stint in Australia, in Melbourne and then Adelaide, ending up as senior lecturer at TAFE College (1976-1988). After two decades, he returned to Malaysia to teach again and later concentrated fulltime into painting. He was given a memorable major survey exhibition in 2017 by Henry Butcher Art Auctioneers, at Publika, where he celebrated 60 years of painting since his first solo at the British Council Kuala Lumpur (1957) and which was commemorated with the publication of a comprehensive book of his life paintings.



**126**

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 2005*

signed and dated  
'Khalil Ibrahim 05' (lower right)  
acrylic on canvas  
90 x 106cm

### PROVENANCE

Private collection, Selangor

**RM 50,000 – 90,000**

This abstract by Khalil Ibrahim is rare and precious, more difficult to decipher as it does not follow his usual repertoire like in his 1960s play of organic knots or his raglike slivers of coloured strips from the late 1980s. The play of inordinate colour shapes within a heartthrob is evident as fragments spill out at the top while a faint thin rectangle frame adds a semblance of harmony against an orange backdrop of enthusiasm and celebration. Except for the yellow-hued blotch on the top left, the colour palette is decidedly duller making contrasts slightly less palpable. Therein, the push and pull of emotional status.

One of the most versatile southpaws in art, Khalil Ibrahim was both gifted and painstakingly conscientious whether painting in batik, acrylic, oil, watercolours, pastel or pen drawings. Hallmarks of his rigorous tutelage at the St Martin's School of Art and Design in London (National Diploma of Design and Post-graduate). On his return home in September 1966, he had the rare distinction of not having to teach but instead became a fulltime artist. In 1970, he had a double solo at the Samat Art Gallery and he followed up in the same year with a solo in Indonesia. Khalil celebrated 50 years of painting in the exhibition, A Continued Dialogue, at Galeri Petronas, Kuala Lumpur in 2004. Khalil was a co-founder of the Malaysian Watercolour Society (MWS) and he joined the painting expeditions to Sweden (Simrikshawn to Uppsala) and India (New Delhi to Nainital / Joelikot).



## IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. 2009

*Just The Two Of Us*, 2008

signed and dated 'ibrahim hussein 2008' (lower left)

acrylic on canvas

120 x 181cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 580,000 – 780,000**

This may be Datuk Ibrahim Hussein's last of his 'Red Chamber' oeuvre of amorous private moments celebrating the joyous liaison of a man and his woman, a theme Ib, as the iconic artist is more popularly called, had revisited several times since his 1964 painting, *Lovers*. Others such as *The Kiss* (1968), *Embrace* (1971), *Monorobos* (1971), *Intimacy* (1972), *Coupling* (1970) and *Coupling II* (2 panels, 1983) followed, all with different whiplash of forms and their own unique compositions. The intimacy in this large piece is more muted, if not concealed yet more symbolic.

Faith, Hope, and Love, Love is among the greatest. A piece about true love, unconditional love, devoted dedication, unbreakable trust, great affection, sincere care, steely support and 100% trust...between the two. The two become one.

Datuk Ib died on Feb 19, 2009, just 22 days short of his 73<sup>rd</sup> birthday. Datuk Ib and Datin Sim famously did everything together at home and abroad, and was known to have a virtual telepathic understanding on personal or art-business issues.

This is more likely a profound tribute of a couple having spent a long time together, trials and tribulations et al. If there are figures, whatever the poses, gestures or actions, they are less obvious or defined unlike in his earlier works. The title too, *Just The Two Of Us*, has a romantic ring to it, recalling Grover Washington Jnr and Bill Withers' 1981 R&B hit single. Here, Datuk Ib's closely-etched rhythmic lines get the fuzzy treatment and several parts have interlocking cross-hatched lines for a denser contrast, probably simulating checked movement. As he said: "To me, painting is like praying. When I paint, I am dealing with my heart, my work and God. There is deep joy and gratitude. Each piece frames a moment in my life." Therein lies the legacy of Datuk Ib, or as he put it, half self-deprecatingly, in the letter-pressed text of his work, He Says: One blind eye, one broken tooth, one mole. The Malaysian auction record for Datuk Ibrahim Hussein was set at the May 2012 Henry Butcher Art Auction (HBAA) when his *Red, Orange And Core* (1984) sold for a premium of RM797,500, after registering RM572,000 (*The Dream*) at the HBAA 2010 inaugural auction.



The legendary Datuk Ibrahim Hussein is the most internationally iconic in Malaysian art. A visionary who set up the Ibrahim Hussein Museum and Cultural Foundation museum on an 18-hectare site in Langkawi, organiser of international art festivals, three Datuk titles, a clutch of great international awards and Malaysian honours, great education pedigree, and several impactful art masterpieces. He organised the Langkawi International Art Festival in conjunction with his museum's opening, the Asian Arts Festival at Club Mediterranee's Bali and Cherating venues (1988, 1987). His major exhibitions include the Venice Biennale (1970), solos in Tokyo and Osaka (Takeshimaya Galleries, 1989), the Sao Paulo Biennale (1969), the Indian Triennial (1994, 1978) and the World Economic Forum (WEF, 1994) and of course, the Retrospective at the Malaysian National Art Gallery (1986). His awards include the WEF's Crystal Award (1997), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo Higgins (1996), the Japan Cultural Foundation Award (1988), and Malaysia's Anugerah Tokoh Melayu Terbilang (2007). He was educated at the Byam Shaw School of Drawing and Painting and

the Royal Academy in London, and briefly at the Nanyang Academy of Fine Art in Singapore. Early on in his career, he was given solos at the John Whibley Gallery in London (1963) and Gallerie Internationale (1965) and Newsweek Gallery 10 (1968) in New York, when he received the Fulbright and John D. Rockefeller III Fund fellowships in 1967-1968. He staged a controversial solo in Manila in 1969 when Manila-Kuala Lumpur relations were frayed. He raised his profile when invited for the tripartite exhibition with Andy Warhol and Salvador Dali at the Dhait Abdullah Al Salam Gallery in Kuwait in 1977. He had also exhibited at Monte Carlo (1984), Denmark and Brussels (1984), among others.



## IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. 2009

*Langkawira*, 1992

signed and dated (lower right); numbered '120/200' (lower left)  
offset lithograph on paper, edition 120 of 200  
35 x 35cm

### PROVENANCE

Private collection, Selangor

**RM 10,000 – 18,000**

It is one of the biggest tragedies in Malaysian art that the iconic museum in Datuk Ibrahim Hussein's name is no more. Established in 1998, it was one of the first private art museums in Southeast Asia, ensconced on an 'ong' (propitious) land with Gunung Manchinchang in the backdrop and the seas of Pantai Tengkorak where red dolphins cavorted. This was the only coloured print from the six *Langkawira* series, launched in 1992 to raise funds for the museum under the Ibrahim Hussein Museum and Cultural Foundation. It coincided with the official launch of the museum by then prime minister Dato' Seri (Tun) Dr. Mahathir Mohamad at The Paddock / Penthouse of KL Hilton on Dec 11, 1992. All the works were based on the fabled Langkawi island of Mahsuri. Ib, as the artist is fondly called, was also inspired to paint several works in acrylic. Ib went on to organise the 1<sup>st</sup> Langkawi Festival of Arts with his museum as the base in 2000, without the original government funding. He also organised the self-generated Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia).

Datuk Ibrahim Hussein or Ib, is incontrovertibly, Malaysia's most iconic artist. He was invited to take part in the 1970 Venice Biennale via the Smithsonian Institute workshop; featured in the tripartite world's best exhibition with Andy Warhol and Salvador Dali in Kuwait in 1977; awarded the World Economic Forum's highly prestigious Crystal Award (1997), the Order of Bernardo O. Higgins (Chile), the Order of Andres Bello (Venezuela) and the Japan Foundation Cultural Award (1988). In 2007, he was awarded the country's Anugerah Tokoh Terbilang, and the National Art Gallery accorded him a retrospective in 1986. Ib studied at the Byam Shaw School of Drawing and Painting in (1959-1963), and the Royal Academy in London (1963-1966).



120/200

Langkavira

Indimhussien 1992



## YUSOF GHANI

b. Johor, 1950

### *Topeng Series – Terap, 1995*

signed and dated on the reverse  
oil on canvas  
200 x 160cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 60,000 – 100,000**

Our faces are a carte blanche etched by optimism or negative emotions, thus the stock visages of heroes and villains. Even if a mask is worn to conceal one's evil intent, envy, lust and deceit, it will become the face, disfigured and deformed unlike one cheerful and dedicated to helping others and doing good. The face becomes like a book where man may read "strange matters" if the person is constantly conniving to take what is not his or hers. It's when the face and mask become one and become the embodiment of vile intent, as false face cannot hide what the false heart knows. Here, exaggerated lopsided features where eyeballs are not revealed awash with deceitful instead of healing green marks a dominant Mephistopheles, like in Jim Carrey's farcical movie, *The Mask*.

The work comes near the tailend of Yusof Ghani's instalment of *Topeng*, before he navigates into the larger space of *Wayang*. His *Topeng* was inspired by first, a trip to Sarawak in 1988 when he was fascinated with the Kenyah and Kayan mask (huduq) mask rituals, and then a 1991 trip to South Africa where the masks are more grotesque and aggressive.

It's destined that Yusof Ghani became formally involved in art after 10 years, first at George Mason University in Virginia for his BFA and then at Catholic University in Washington for his MFA (1983). Experience in illustrations at the Agriculture Ministry, Fisheries Institute in Penang, and Radio-Television Malaysia ensured easier transition. Though not an alumnus, he taught at the Universiti ITM for several years. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. 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.







**130**

## YUSOF GHANI

b. Johor, 1950

*Segerak V – Uprising #27, 2014*

signed 'Yusof Ghani' (lower right)  
oil on canvas laid on board  
81 x 66cm

### PROVENANCE

Private collection, Selangor

**RM 15,000 – 30,000**

The use of form and light to depict positive movements and energy are characteristic of *Segerak V – Uprising*. The artist uses primarily oil and charcoal in fairly consistent and singular colour tones to give focus and attention to the changes in mood. He delves into progress, enlightenment, and focuses on what should always be the anchor of future developments – tradition and culture.

It staggers the mind that Yusof Ghani was at a late 31 when he had formal studies in art, for his BFA at the George Mason University in the United States in 1981, and then MFA at the Catholic University in Washington, USA (1983). Previously, he had worked in art-related job for 10 years! When he returned, he lectured at the Mara Institute of Technology. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. 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.

131

## YUSOF GHANI

b. Johor, 1950

*Siri Tari*, 1991-1992

mixed media on canvas  
152 x 121cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 75,000 – 135,000**



This *Siri Tari* was first shown as part of six panels in an exhibition at the National Art Gallery Malaysia. It is arguably one of three in the open market – a corporation owns the other three. The camouflaged forms of figures are set in interlocking conundrum with ambiguities in depth. Starting in 1985, the *Siri Tari* saw impact in the Yusof Ghani's solo exhibition at Galeri Citra, Kuala Lumpur, in 1989. It staggers the mind that Yusof Ghani was at a late 31 when he had formal studies in art, for his BFA at the George Mason University in the United States in 1981, and then MFA at the Catholic University in Washington, USA (1983). Previously, he had worked in art-related job for 10 years! When he returned, he lectured at the Mara Institute of Technology. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. 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.





132

## YUSOF GHANI

b. Johor, 1950

*Siri Tari*, 1989

signed and dated  
'Yusof Ghani 89' (lower right)  
charcoal on paper  
54 x 37cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Yusof Ghani's *Tari Series* were first exhibited in 1989 at Galeri Citra, and is the artist's most popular series to date. Depicted in a monochrome palette, the artwork consists of human figures depicted in several dance postures, and features an iconic presentation of gestural movement and figure ground relationship. 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. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. 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.



**133**

## YUSOF GHANI

b. Johor, 1950

*Segerak V – Uprising XII*, 2014

signed (lower right)  
mixed media on canvas laid on board  
127 x 127cm

### PROVENANCE

Private collection, Selangor

**RM 57,000 – 87,000**

Obscured figures in a few faint contoured lines representing movement are central in *Uprising*, from Yusof Ghani's *Segerak V* series. The forms are less defined as in his incipient *Tari*, and blobs of browns blot the centerpiece like a horseshoe, while shimmers of activity in the backdrop are allowed to filter through. *Segerak* revels in the antithesis of life, of celebration and aggression, triumph and conflicts, all embodied in the human figure. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. 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.





**134**

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Untitled*

signed (lower right)  
acrylic on canvas  
67 x 200cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 60,000 – 85,000**

A cigarette between the lips of the face with a bulbous nose adds to a sense of vacuity and a film noir theatricality. In the juxtaposition of a rose, a white horse and a man — God's creations — against the emblematic sickle moon with a cloud in between, it's regarding spiritual unity. A solitary white horse stands below, more like a paper-weight adornment in a Magic Realism insertion rather than a pitch at symbolism, either good or bad.

Ahmad Zakii's handling of figures was superb when his *Smokers* series exploded in his exhibition at Valentine Willie Fine Art, Kuala Lumpur, in 1997. But there are always the darker moods in the figures. Since Zakii graduated in Graphic Design from the Mara Institute of Technology in 1977, he went into advertising and became hugely successful. After *Smokers*, Zakii concentrated on Fine Art with solos such as *Presence* (1999), *Bones and Sinews* (2011) in the United States; *Kota Sunyi* (Indonesia, 2007); *Shadowland* (Hong Kong, 2001); *Singapore Tyler Print* (2007) and *Baik Art* (South Korea, 2013), etc.



**135**

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Untitled*

signed 'ahmad' (bottom right)  
acrylic on paper  
27 x 40cm

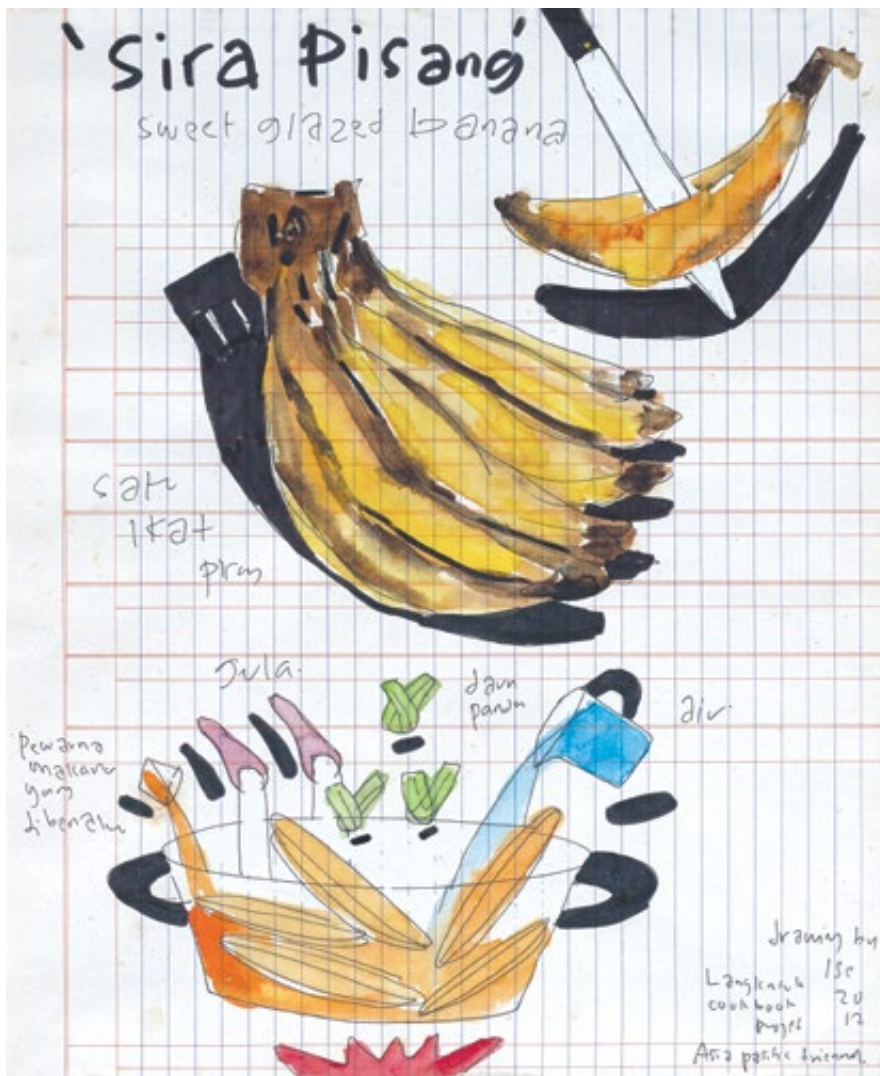
### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

Here, Ahmad Zakii used a cinematic approach to blend still life and landscape in a unique composition. It is rendered in dark hues of blue, purple, contrasted against bright yellow. A highly contemplative mood, and pictorial balance is achieved with the artist's refined use of colours. After graduating with Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii had a lucrative career in Advertising but decided to switch to Fine Art. He was an immediate hit with his cool *Smokers Series* (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called *Disclosure* at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include *Love + Lust*, Galerie Huit, (Hong Kong, 2015), *Please + Pain*, Galerie Huit (Hong Kong, 2014), *Presence* (New York, 1999), *Shadowland* (Hong Kong, 2001), *Subliminal* (The Philippines and also Thailand, 2006), *Baik Art* (South Korea, 2013), in Indonesia – *Borobudur*, Amanjiwa, Arangbali (2004), *Kota Sunyi* (2007), *Nafsu* (2010), and in Singapore – *Paintings Drawings and Prints 1991-2007* (2007), *Bones & Sinews* (2011), *Being* (2009), *Primordial Dream* (2005) and *Distant Gamelan*. His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Icons* (Richard Koh Fine Art, 2005) and *Interpreter Of Desires* (Taksu, 2003).





136

## ROSLISHAM ISMAIL (ISE)

b. Kelantan, 1972 - d. 2019

*Sira Pisang*, 2012

signed and dated (lower right)

mixed media on paper

33 x 27cm

### PROVENANCE

Private collection, Selangor

**RM 6,500 – 10,000**

This work from the Asia Pacific Triennale (2012) illustrates a recipe on how to make Sira Pisang, Ise's favourite childhood dish from Kelantan. Ise considers himself an observer and is interested in different people, cultures and backgrounds as well as the life, conditions and particular energy that is found in modern urban environment. Ise graduated from UiTM, Shah Alam with a Bachelor of Fine Art in 1997. His conceptual works centre around his personal experiences and the culture of urban communities. Ise produces interactive events that encourages dialogue through working with comic narratives and material that reflects popular culture.

His solo exhibitions include The Laundromat Project, New York (2016), Bangkok University Gallery (2014), Super Fiction at the Japan Foundation (2008), Time Capsule at Kedai Kebun Forum in Indonesia (2007) and Keluar 90 Hari at Gallery 4A in Sydney, Australia (2006). In 2015, he was commissioned to create an installation titled Sira Pisang for National Gallery Singapore's opening. A few of his significant group exhibitions consist of Pattani Semasa, Ilham Gallery, Kuala Lumpur (2018), Sunshower: Contemporary Art From Southeast Asia 1980s To Now at the Mori Art Museum in Tokyo (2017), Secret Archipelago exhibition at Palais de Tokyo, Paris (2015), Philip Morris Art Awards at the National Art Gallery, Dual Games an Asian residency project in South Korea (2008), Streaming Festival 3<sup>rd</sup> Edition Super Fiction at the Hague in the Netherlands (2008), as well as A Starting Point: Intrude 366 – Dynamic Of Change And Growth at Zendai Moma in Shanghai, China (2009). Ise was awarded artist fellowship awards allowing him travel grants to Tokyo (2007) and Sydney (2006) along with honourable mentions in the Philip Morris Awards in Malaysia. Ise has shown at the Singapore Art Biennale and Asia Triennale in Manchester, U.K. and previously at the Jakarta Biennale in 2009 as well as the Istanbul Biennale with Indonesia Collaborative Ruangrupa in 2005. He is a co-founder of Sentap art publication in Malaysia and was founder of the Parking Project, an alternative art space in KL.



**137**

## NOOR MAHNUN MOHAMED

b. Kelantan, 1964

*Dillenia philippinensis*

oil on canvas  
25 x 30cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 6,000**

The name itself is sophisticated however this type of flower is a favourite among the Filipinos garden enthusiast. It is densely shrubby, small, evergreen tree branching from quite low down and can grow up to 17 metres tall. This unique plant is not just fascinating to the artist herself but also to the viewers.

Noor Mahnun Mohamed also known as Anum participated in a yearlong Malaysia-Australia Visual Arts Residency in 2000 and produced works which were then exhibited at Rimbun Dahan the following year. Besides making art, she held the position of Visual Arts Residency Manager at Rimbun Dahan for a few years. The artist returned to Malaysia at the end of 1997 having spent seven years studying for her Bachelor's and Master's degrees in Fine Arts at the Hochschule für Bildende Künste, Braunschweig, Germany (1989-1996), and exhibiting broadly in Europe. She was also awarded the Italian Government Scholarship to study printmaking at the International School of Print and Graphic Il Bisonte, Florence in 2003. The artist's latest solo exhibition titled Disco Lombok Still Life was held at The Edge Galerie in 2017. Her works transcend the conventions of still life, figurative and landscape painting, inspired by the Old Masters of the European tradition. In Henry Butcher Art Auction April 2018 edition, her work *Am Abend* was sold at RM 235,200.





**138**

## TONY NG

b. Negeri Sembilan, 1980

*Still Life On Sari*, 2019

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

### PROVENANCE

Private collection, Selangor

**RM 5,500 – 9,500**

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 and elevates the splendour of the sarong designs via his realism skill. Here, mangosteens (queen of fruits) placed on brightly coloured fabrics have become the main subject. Layered with traditional culture, the works are also symbolic. His first solo exhibition, *The Beauty Of Faith* was held in 2015.

139

## LIM KIM HAI

b. Selangor, 1950

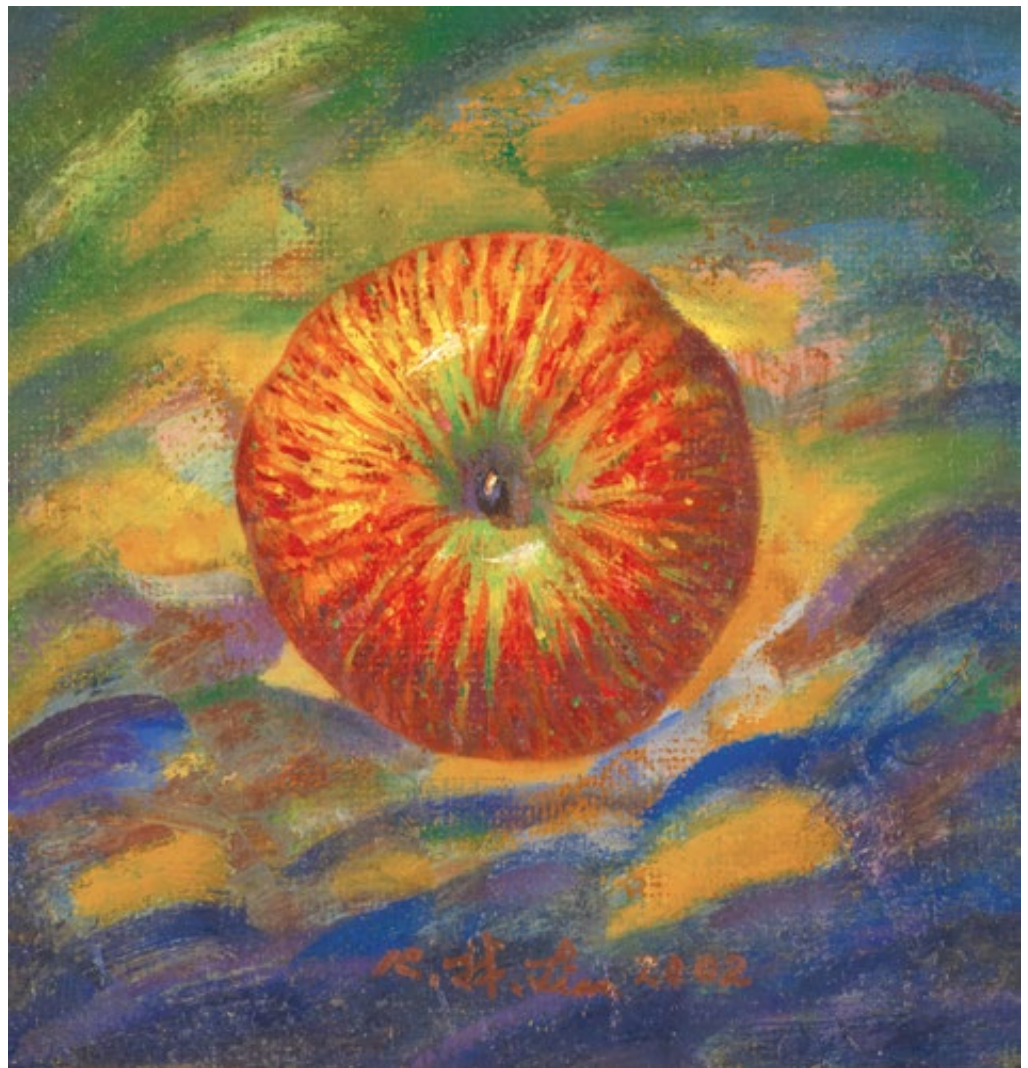
*The Brave One (I)*, 2002

signed and dated (lower center)  
oil on canvas  
20 x 20cm

### PROVENANCE

Private collection, Selangor

**RM 2,800 – 5,000**



The artist is known to have portrayed the subject of apples throughout his career. Each apple is unique and has their own qualities. The apple is viewed from above, revealing a colourful and surreal framework. An illusory space is suggested by using primary colours. The artist succeeds in creating a vivid composition rendered with dynamic hues.

Lim Kim Hai has won several major awards including the Golden Award in the Salon des Artistes Francais, Paris 1982; Silver Award in the Salon Internationale Du Val D'Or, France 1984; Salon de Mantes La Jolie, France, Rotary Club Award 1986; Prix Henri Lehmann – Peinture from Institut de France, Academy des Beaux 1986; Golden and Public Awards from 52e Salon des Beaux Arts, Enghien-les-Bains, France 1987. He was educated at the Ecole Nationale Superieure Des Beaux Arts, Paris, France (1975-1980) and the Nanyang Academy of Fine Arts, Singapore (1970- 1972). After residing in Paris for 17 years, he made a grand return to Malaysia in a solo at the Galeri Maybank in 1992, when his works were price-tagged in the five digits. He also had solos in Singapore, France, Russia, Jordan, China, Vietnam, Taiwan, Indonesia and Thailand. His latest exhibition Boundless: The Art Of Lim Kim Hai was held at The Ngee Ann Kongsi Galleries, Nanyang Academy of Fine Arts, Singapore in 2018. Lim Kim Hai's E-solo Harmony was held by Vallette Gallery in 2020.



## JALAINI ABU HASSAN

b. Selangor, 1963

*Teh Tarik*, 1999

signed and dated (middle right)

mixed media on paper

64 x 44cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

Teh Tarik is a beverage that is popular among Malaysian. People mostly consume it during teatime. Some people even have a teh tarik session where they just chill in a mamak stall and talk for hours about a lot of things include political interest, football and many more. It's a very special beverage that unite us all regardless race, age and gender.

Jalaini Abu Hassan, popularly known as Jai, has held numerous solo exhibitions: Cerpan-Cerpen: New Works From Jalaini Abu Hassan at Our Art Projects, Kuala Lumpur (2018); Siang & Malam: The Landscape In Mind at The Edge Galerie, Kuala Lumpur (2016); Picturing Painting at Segaris Art Center, Kuala Lumpur (2015), among others. He has also participated in various group shows locally and internationally namely Alfi, Putu, Jai, Zakii: Recent Works at Cult Gallery, Kuala Lumpur in April 2019; Against The Day, Our Art Projects, Kuala Lumpur in 2018; Rupa-Rupa (Nya...) organised by Fergana Art and held at White Box, Publika, Kuala Lumpur in 2018; Stoned In Paris, Cult Gallery, Kuala Lumpur in 2018; ARTJOG, Jogja National Museum, Yogyakarta, Indonesia in 2018, etc.





## IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. 2009

*Calama Desert*, 1991

signed and dated 'ibrahim hussein '91' (lower right)

acrylic on canvas

182 x 180cm, diptych

### PROVENANCE

Private collection, Kuala Lumpur

**RM 820,000 – 1,000,000**

Thick masses of the rhythmic throbbing lines like coloured arteries that had been Datuk Ibrahim Hussein's trademark since 1975 dominate the bifurcating expanse that is conjured by the *Calama Desert* title. It would have flowed sinuously if not for the distraction of a double canvas which has the effect of an abrupt precipice. Herein, spools of parallel lines move in inexorable profusions, sometimes overlapping and sometimes intertwining, sometimes hitting an invisible cul de sac. A metallic sheen profuses in the Calama, part of the Atacama Desert, despite its lodestone of brown copper especially around the Norte Grande region around Chuquicamata and El Salvador with reams along the Andes sections of Andina and El Teniente. Chile is, of course, the world's largest producer and exporter of copper. Calama in the local Kunza parlance means "a town in the middle of water" or "a place where partridges abound". Calama City is the capital of the El Loa province. It is a curious coastal desert, perched on a rarefied 1,500m to 4,000 metres altitude, hyper-arid with an annual precipitation of under 15 mm. (Yet, in 2015 and 2017 a burst of showers turned the dry desert into a garden of blue-pink (Malva flowers), purple (Pata de guanaco) and reds (Garro de Leon and Ananuca blooms). It is extraordinary for its sustenance of a diversity of life with its salt flats (with its flocks of flamingos), geysers, lagoons, its felsic lava, the River Loa running through it, and flanking the Pacific Ocean. It is perhaps such diversity and positive energy of a desolate place that Ib celebrated in this work – high mountains,

the sea, the river, a lack of vegetation and yet rich in minerals such as copper, molybdenum (a copper-deposit derivative), gold, silver, manganese, lithium, gypsum and sulphur. The top is bounded with dark midnight blue with a sea of purple below, and a curious small patch of pure white on top while the midsection reveals light hues of irregularly shaped swathes as an island blob and in supine abandon. A smaller version, measuring 29 x 34cm, called *Antofagasta*, is in the collection of the Sultan of Selangor. While inspired by the spirit of the 'Good Earth' place, Ib, as the artist is more popularly known, is not a landscape artist per se (an obscure female figure can be seen in this artwork, top left; blending into the landscape naturally in harmony). It was on the occasion of his invitational mini retrospective of sorts at the Museo Nacional de Bellas Artes in Santiago, Chile, in June–July 1991, which coincided with the visit there of then prime minister, Tun Dr. Mahathir Mohamad. He was the first Asian to be accorded a major solo exhibition in Chile. As a follow-up, Ib was awarded the Orden de Bernardo O' Higgins, Chile's highest honour bestowed on a foreigner in 1996, the year he turned 60. He received the award in Kuala Lumpur. The Chilean Ambassador then, H.E. Octavio Errazuriz, praised Ib as one who "epitomized the Malaysian spirit, the colours of his beloved land, the richness of the oriental traditional." In 1993, Ib was awarded Venezuela's Order of Andres Bello "for personalities whose art and literature transcends international borders." He was also given the Crystal Award of the World Economic Forum in 1997.







**142**

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Harimau Malaya VII, 2009*

signed and dated (lower right)  
acrylic on canvas laid on board  
123 x 92cm

### PROVENANCE

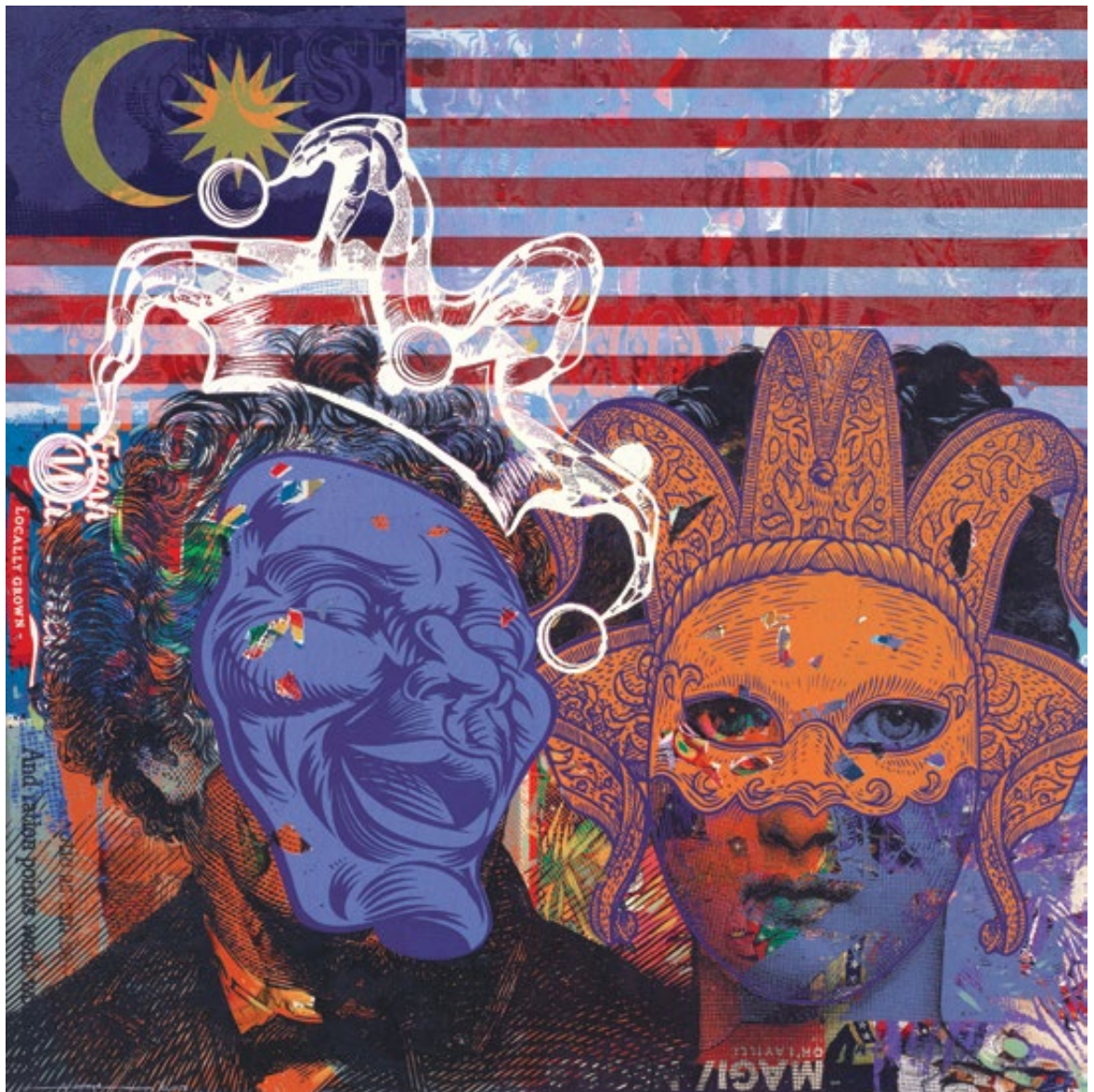
Private collection, Selangor

**RM 20,000 – 32,000**

Harimau Malaya is a prominent icon in Malaysian society. This strong, fearless and fierce animal (considered an endangered species as the numbers are decreasing each year) inhabits the southern and central parts of the Malay Peninsula. The face of a Japanese warlord is placed on the right, inextricably linked to the ferocity, brutality, enormities of war crime committed. Zulkifli works often speak about socio-political issues happening at that time.

Zulkifli Yusoff showed at the 1998 Venice Biennale's Modernities And Memories: Recent Works From The Islamic World and the 2019 edition. He won the Grand Minister's Prize in the Salon Malaysia III in 1992, and the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly). He was accorded the National Academic Award (Visual Art) in 2007. He was selected for the Asia Pacific Triennial in Brisbane, Australia, in 1993, and the Singapore Biennale in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991.





**143**

## STEPHEN MENON

b. Pahang, 1972

*GE14 Series: Bagai Empedu  
Lekat Di Hati, 2018*

signed and dated (lower left)  
screenprint and acrylic on paper  
67 x 67cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

Renowned for his works presenting well-known political figures, Stephen Menon exemplifies his vision of society and national identity. With the local flag in the background, a combination of masked figures and high colour contrast renderings are portrayed in the scene. This work is an expressive and particularly polished piece, demonstrating Stephen's observations on social issues.

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. Stephen creates self-portraits that are personal depictions of the state of his inner self. Stephen has taken part in numerous group exhibitions including the Open Show at Galeri Shah Alam (2006 and 2007), Malaysian Art Award in Penang (2007), Beautiful People at Core Design Gallery (2010), Asean Art Show in Tokyo, Japan (2010), Winds Of Desire at Annexe Gallery (2010) as well as Absolut 18@8 at Wei-Ling Gallery (2010), etc. He won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007. He had won international recognition in recent years.





144

## FAWWAZ SUKRI

b. Selangor, 1987

*The Last Hope*, 2012

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

Inspired by the art of comics and cinematic films, Fawwaz Sukri is well loved for his exciting paintings. Rich in visual metaphor, his works are influenced by comics. *The Last Hope* depicts a race between two racers. The race is filled with obstacles and challenges, eventually the racer who fought harder won the race. Victory prevails: No. 18 wins! Painted vividly in bright colours Fawwaz excels in making this piece appear visually interesting.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017.

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**HASANUL ISYRAF  
IDRIS**

b. Perak, 1978

*Aku Dalam Besi Belati*, 2009

mixed media on canvas  
185 x 145cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**



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.

Hasanul Isyraf Idris was trained at Mara University of Technology (UiTM), in Perak. He has received a number of awards, including the Young Contemporary Art Award in 2007 at the National Art Gallery Malaysia 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. Selected exhibitions include: HOL: Scab: Crying Tiger In The Night Market (2019) at Art Jakarta, HOL Chapter 2.3, Wound: Environment Of Naga And Doubt (2016) at VOLTA NY, United States, HOL Chapter 3, Scab: Lucky Draw (2018), HOL Chapter 1: The Fall (2016), Back From Planet Luvox (2014), Clash Of The Pigments (2011), all at Richard Koh Fine Art, Kuala Lumpur. Public collections include Singapore Art Museum, Galeri Z (Malaysia) and ILHAM Gallery (Malaysia).





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## ISMAIL AWI

b. Terengganu, 1987

*Drama Queen*, 2015

signed and dated  
'Ismail Awi 2015' (lower right)  
acrylic on canvas  
92 x 62cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

Ismail Awi's stimulating dreamscape is a vision of fantasy. *Drama Queen* illustrates a masked woman blossoms into a flower as though she is dressed in haute couture attending a floral themed gala like the Met. In the background is an ornamental mirror that reflects a mountainous landscape that echoes Mount Rushmore's sculptures carved into the granite face.

Ismail Awi's current meteoric rise to stardom in the emerging artist segment is aided by supportive galleries and art patrons. He has participated in several group exhibitions namely *The Young Artists* at HOM Art Trans in 2012; *4WARD* Exhibition at Segaris Art Center alongside fellow Universiti Teknologi MARA (UiTM) graduates Khairul Arshad, Arikwibowo Amril and Syed Fakaruddin in December 2013; *We R Gen-Y* at G13 Gallery in 2016; a showcase by Segaris Art Center in Art Expo Malaysia; and *The Young Contempo Showcase II* presented by Curate Henry Butcher and held at Galeri Prima in December 2017. In October 2018, aged 31, one of his paintings fetched an astronomical price of HKD150,000 in Sotheby's Hong Kong Modern and Contemporary Southeast Asian art sale.



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## SAMSUDIN WAHAB

b. Perak, 1984

*Wayang*, 2006

signed in pencil (lower right)  
etching with aquatint on paper  
83 x 58cm (sheet), 58 x 41cm (plate)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 5,000**

Samsudin Wahab is known for his socio-political parodies of local and international events. In 2009, he won the Malaysia Emerging Artists Award and was resident-artist in Rimbun Dahan. He was awarded Khazanah Nasional's residency in Mumbai, India, in 2010. In 2013, he won the Juror's Award in the Young Contemporary Artists competition (Bakat Muda Sezaman) and took part in Art Stage Singapore. He won 2<sup>nd</sup> Prize in the Goethe-Institute's Salon Meets Art in 2007 and a Consolation Prize in the Tanjung Heritage competition in 2005. He obtained his BFA, Majoring in Printmaking, from the Universiti ITM in 2007, and his Fine Art Diploma in 2005. He co-founded the printmaking collective, Cetak Kolektif, and is a member of Sebiji Padi Studio and SO Sound. His solos include *Enough* (Taksu Gallery, KL, 2008), *Not Enough* (Galeri Chandan, KL, 2010), *Self-Parody* (Rimbun Dahan, 2010), etc.



## NADIAH BAMADHAJ

b. Selangor, 1968

### *Quiet On The Landing*, 2008

charcoal on paper collage and digital print

76 x 118.5cm

#### PROVENANCE

Private collection, Kuala Lumpur

#### EXHIBITED

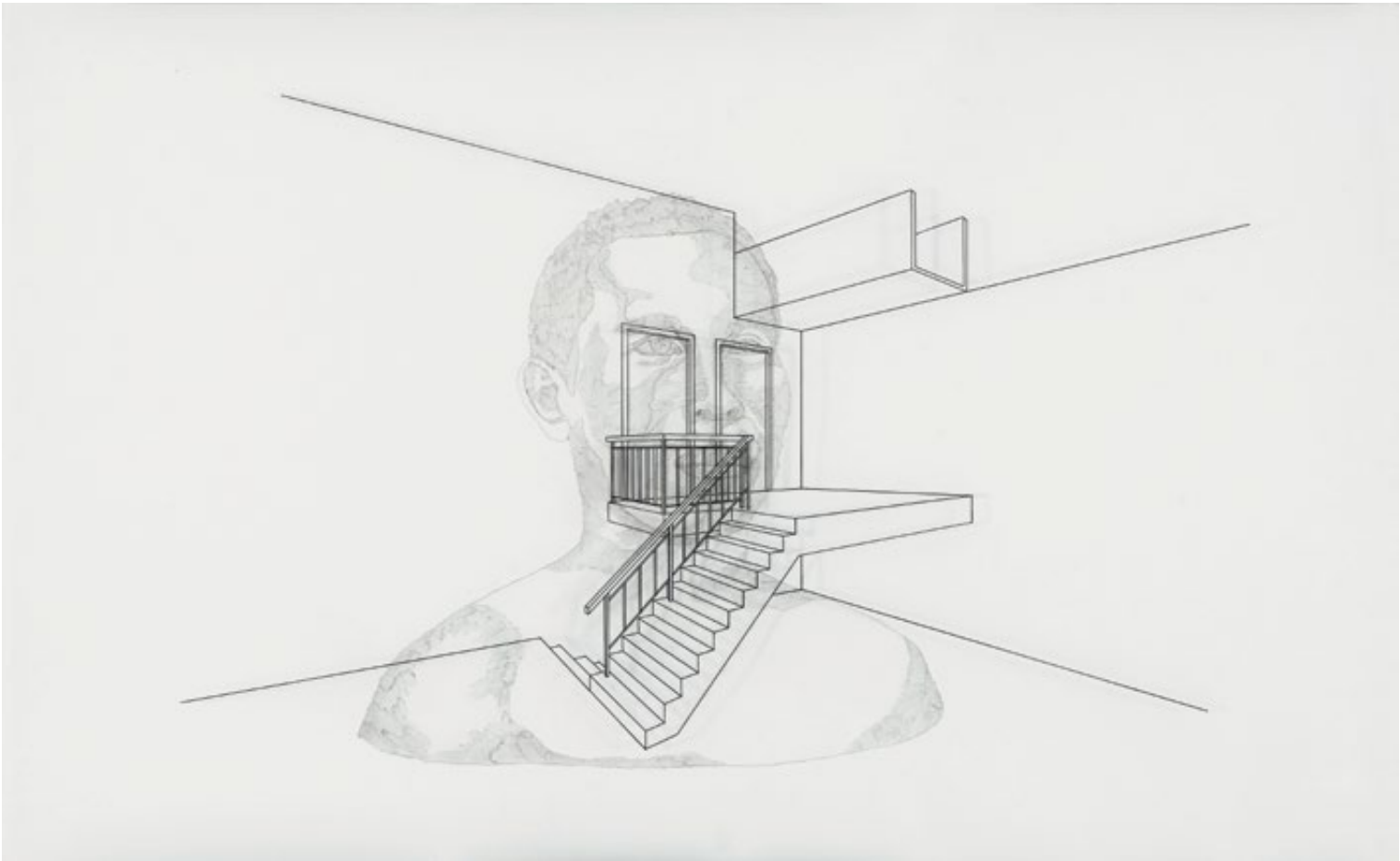
*Surveillance*, Valentine Willie Fine Art, Kuala Lumpur, 2008

**RM 18,000 – 26,000**

Nadiah Bamadhaj's multi-media works are often layered with meanings and history with strong political and sociological overtones. *Quiet On The Landing* surveys the state of an inhabited space of the suburban terraced housing development in Malaysia. This muted yet stark piece illustrated in a transparent manner derives appropriately from *Surveillance*, Nadiah Bamadhaj's solo exhibition that forms part of her Ph.D research at the Faculty of Built Environment, Art and Design at Curtin University of Technology, Australia. *Surveillance* offers the viewer a number of lenses to observe each work that resonates George Orwell's dystopian novel titled *Nineteen Eighty-Four* that tells a story of Big Brother, the All Seeing Eye. Here, the spectre of a 'Big Brother' man cast in half bust looms over a landing pad with a staircase in an empty room leading ominously below floor surface and hidden from view, implying an Orwellian repression.

Nadiah's topic of interest during her studies aims to investigate the concept of built environment, particularly in Malaysia, as a 'process of classification and the embrace of classifications as identities'. Her thesis *Creating Critical Perspectives of Normalised Spaces in Malaysia* explores 'how built environments in Malaysia contribute to the practice and maintenance of state power'. In an essay titled *From Paddy Fields To Fake Plastic Palm Trees: Negotiating A Changing Social Landscape*, Adeline Ooi and Beverly Yong correlate this piece to the thoughts of French philosopher Michel Foucault: "Here we see a visualisation of what Foucault calls 'the spatial nesting of hierarchies of surveillance', where individuals become 'embedded' in spatial systems, whose function is to 'render the occupant visible'".

Nadiah Bamadhaj was trained as a sculptor at the University of Canterbury, New Zealand (1989-1992). Her work consists of drawings, video installations and digital images. Aside from making art, she has also been actively involved in non-government organisations and human rights advocacy as well as lecturing in art. She is the co-author of *Aksi Write*, a published account by her late brother, Kamal Bamadhaj, a human rights activist who was killed in East Timor, Indonesia in 1991. She became a full-time art practitioner in 2000 and was awarded the Nippon Foundation's Asian Public Intellectual Fellowship in 2002. Her fellowship period was spent in Yogyakarta, Indonesia where she produced an art-based research project on the social aftermath of Indonesia's 1965 coup attempt. Her solo exhibitions included *1965: Rebuilding Its Monuments* at Galeri Petronas, Kuala Lumpur, 2001, *enam lima sekarang (sixty five now)* at Benteng Vredeburg Museum, Yogyakarta, Indonesia in 2003 and the same show was exhibited in Galeri Lontar, Jakarta, Indonesia a year later. She was represented by Richard Koh Fine Art (RKFA) in Art Stage Singapore 2013, and had many shows at RKFA.







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## CHONG SIEW YING

b. Kuala Lumpur, 1969

*Fish Talk*, 2005

signed and dated (lower center)  
charcoal on paper  
107 x 142cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 11,000 – 20,000**

In the first part of this diptych, two catfishes can be seen swimming towards viewer at the bottom, probably gossiping about potential choice food, from the stems of the lotus rooted in mud perhaps. The lotus is shown as its shower-head pod and in bloom. The lotus signifies long life, health and good luck, and purity of heart and mind, adapting and surmounting its muddy environs. The work is lyrical imbuing the ethereal qualities of Chinese brush painting with a gentility that is fresh and delicate. There is languor and a feeling of sweet forgetfulness. In the catalogue of Many Splendoured Things where this work was shown at Valentine Willie Fine Art (March 23 - April 8, 2006), J. Anurendra wrote: "...Siew Ying distils from these elements a language without temporal limit, a universalising mode. In these new drawings, form bespeaks content and content, form, in a unity rarely achieved in contemporary art."

Chong Siew Ying pursued her destiny in art by leaving for France in 1990 to study art at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996), supporting herself by working part-time as an au pair. She first graduated with a Diploma in Graphic Design at the Petaling Jaya College of Art and Design. She was given residencies on her return, first at Rimbun Dahan (1999-2000) and then the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship). In 2002, she won a Special Award in the Young Contemporary Artists (BMS) competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009. In Paris, she was given solos at the MaisonTch'A, Atelier d' Maravel and Gallery Cafe Panique. She had a solo at The Edge Galerie in 2014.



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## NASIRUN

b. Indonesia, 1965

*World At The Time Of Rebirth,*  
1997

signed and dated (lower left)  
oil on canvas  
145 x 200cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 40,000**

Nasirun has created paintings, sculptures and installations that examine the application and reinterpretation of tradition in contemporary Indonesian art. As a child, he was fond of the traditional Javanese wayang kulit (shadow puppet) and incorporates stylistic and cultural aspects of the craft in his own work. Nasirun's paintings can be understood as caricatures or fables grounded upon traditional values, to remember one's origins and to be aware of one's own future. His stylistic approach contains complexity in palette and sophisticated composition to express the intrinsic culture of the Javanese tradition.

A graduate of the Indonesia Institute of the Arts (ISI), Yogyakarta (1994), Nasirun is known for creating large-format paintings based on his extensive knowledge of Javanese wayang. He was a recipient of several awards namely the Philip Morris Award (1997), McDonald Award, The 10<sup>th</sup> Lustrum of Indonesian Institute of the Arts, Yogyakarta, Indonesia (1994), Best Sketch and Painting, Indonesia (1988). His solo exhibitions include *The Breath Of Nasirun: Metamorphosis Of Tradition*, Mizuma Art Gallery, Tokyo (2014), *Uwuh Seni*, Galeri Salihara, Jakarta (2012), *Salam Bakti*, Sangkring Art Space, Yogyakarta (2009), *Magical Journey*, Nadi Gallery, Jakarta (2002) and *Ojo Ngono*, National Gallery, Jakarta (2000). His works have been featured in a number of international art fairs since 2008 namely ArtJog 14, Taman Budaya Yogyakarta (2014), Art Stage Singapore (2013), Indonesian Art, London (2011) and more.





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## NAJIB AHMAD BAMADHAJ

b. Johor, 1987

*Survival Series 3*, 2013

signed (lower right)  
mixed media on jute  
153 x 183cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 12,000**

In this series, the artist explores the idea of the survival of animals. Various species are displaced due to land development and are seen moving into urban cities. His paintings are created using stencilling techniques and mark making, to bring out a message on the effects of habitat loss. It is vital to conserve wildlife in order to protect animals from extinction. Painted in a monochrome colour scheme, a lion waits in front of a bus stop, en route to a new journey.

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), 2<sup>nd</sup> Prize in Johor Open (2009), 1<sup>st</sup> Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled Great Migration and Survival were held at Taksu Galleries in Kuala Lumpur (2012) and Singapore (2015) respectively. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Gwangju Biennale (2016), and Art Expo Malaysia for consecutive years.

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## AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

*Untitled, 1999*

signed and dated (lower right)  
mixed media on paper  
28 x 29cm each (set of 6)

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,000**

Ahmad Shukri has been consistently creating awareness of the environment and the balance with other living entities like insects and animals through his inimitable works. This set is evident of that, with the dominant use of butterflies and flora as the core motif.

Ahmad Shukri graduated from the Mara Institute of Technology in 1991. He first tasted success when he won the 1<sup>st</sup> Prize in the Malaysian Art Open at Galeri Petronas in 1994, with his work of chloroformed butterflies. In 1997, he won the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition and the Juror's Choice Award in the Philip Morris Asean Art Awards. He was also in the top 5 Malaysian-level winners in the 1999 Asean Art Awards. He was chosen for the Asean Art Show at the Fukuoka Art Museum in 1994. Shukri took part in the Sharjah Biennale (2003), residencies like Rimbun Dahan (2003), the Echt in Amsterdam, the Netherlands (2013), and workshops in Bangladesh and Denmark (2002). His solos include 92939495969798 and Ahmad Shukri (Art Salon, KL, 1998 and 2001), Boy And Girl (Taksu, KL, 2002), Virus (Art Seasons Singapore, 2003), Fitting Room (XOAS, KL, 2005), Golden Gate (Pace Gallery, 2012), Kaki Jual (Nadine Fine Art, 2016), Made In Malaysia (The Edge Galerie, 2017), and Monuments (Segaris Art Center, 2019). The exhibition, Warning: Tapir Crossing, marked the opening of the Patisatu gallery and studio in 2009.





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

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

All potential buyers are to take particular note of Conditions 2.2 and 2.3 which limit the extent to which HBAA and the seller may be liable. In addition, all sellers are to take particular note of Conditions 3.1, 3.2.1, 3.2.2 and 3.2.3 which set out the basis of the relationship between HBAA and the seller and limit the extent to which HBAA may be liable to the seller.

## DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

range;

"sales commission" shall mean the commission payable to HBAA by a seller at a percentage as specified in the Consignment Form together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

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

## 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](mailto:info@hbart.com.my) or download a copy of the catalogue from [www.hbart.com.my](http://www.hbart.com.my).

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### I.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

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- 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:

**Malayan Banking Berhad**

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

**Account Name: Henry Butcher Art Auctioneers Sdn Bhd**

**Account No: 514347-608317**

**Swift No.: MBBEMYKL**

Please quote invoice number and client number with all transactions.

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

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

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

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

**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](http://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.

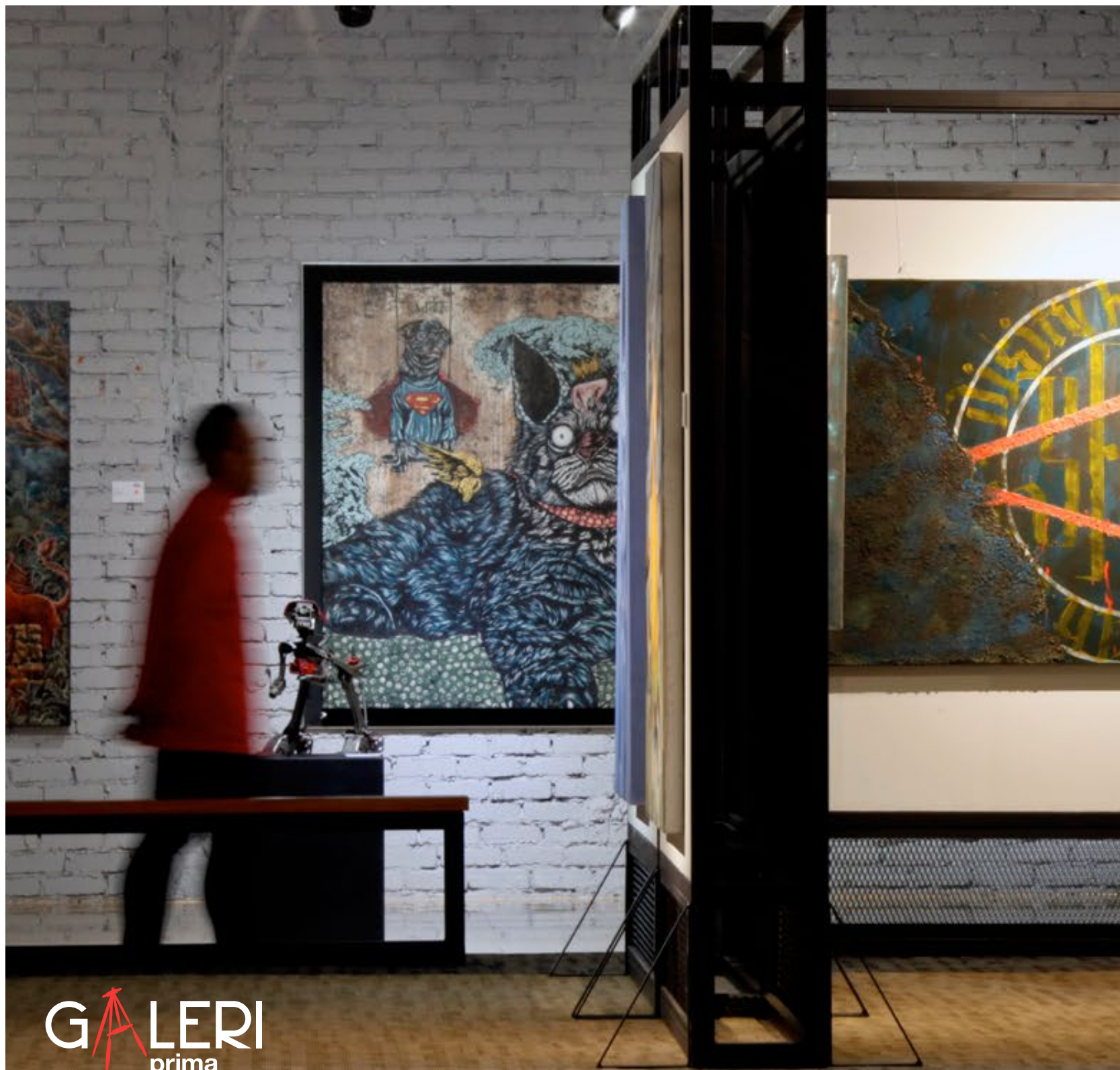


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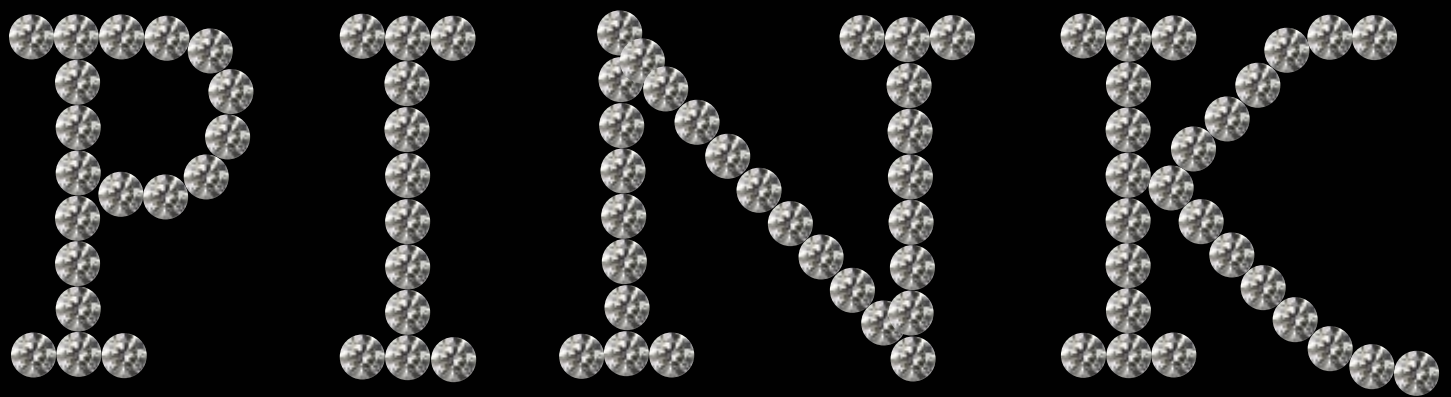
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Photo from Morphosis exhibition





Innovative and stylist frame recognized

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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 &amp; SOUTHEAST ASIAN ART

SALE DATE

23 AUGUST 2020

**IDENTIFICATION / FINANCIAL REFERENCE**

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

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

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

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

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

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

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

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

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

# Telephone / Absentee Bid Form

Please complete the absentee bid form below and email a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at [info@hbart.com.my](mailto: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

23 AUGUST 2020

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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**HENRY BUTCHER**  
ART AUCTIONEERS