

An abstract painting featuring vibrant, expressive brushstrokes in shades of pink, purple, yellow, green, and blue. The composition is dynamic and layered, with a soft, hazy background transitioning into more defined, energetic strokes in the foreground. The overall effect is one of movement and color harmony.

MALAYSIAN &
SOUTHEAST ASIAN ART
8 DECEMBER 2024

HENRY BUTCHER
ART AUCTIONEERS

LOT 151 YUSOF GHANI *Siri Tari* - *Untitled No. 3*, 1991





LOT 75 IBRAHIM HUSSEIN, DATUK *Untitled*, 1987

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 8 December 2024, 1pm

VIEWING

29 November – 7 December, 2024

10am – 6pm daily (10am – 4pm on 7 December)

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NO.1 THE EDGE
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LOT 66 YEOH JIN LENG *Untitled*, 1983



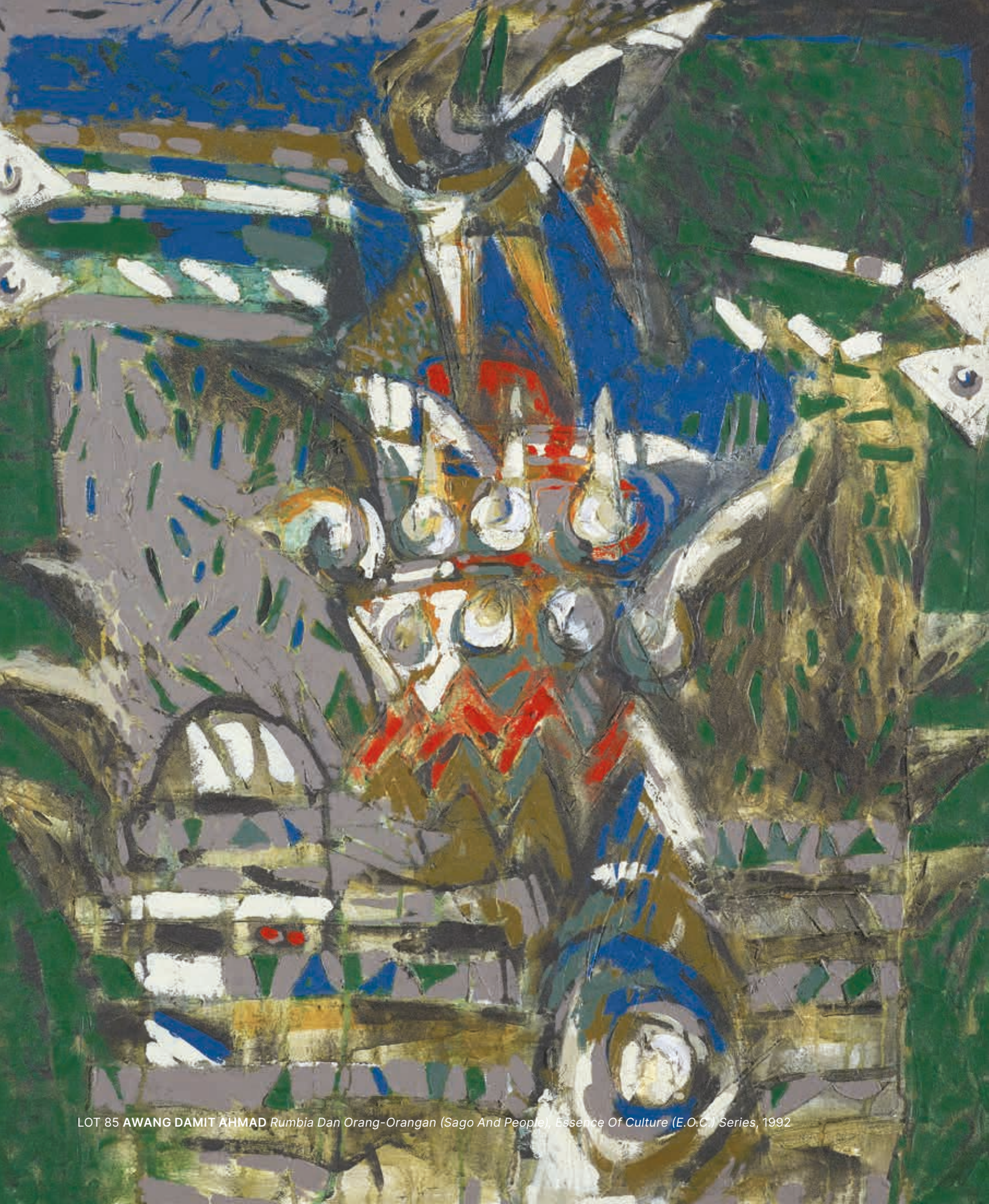
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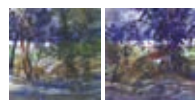
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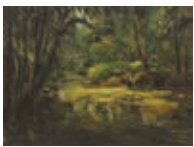
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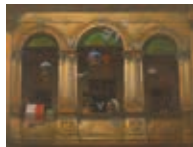
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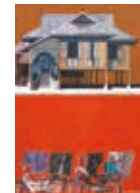
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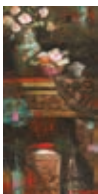
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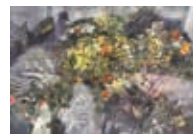
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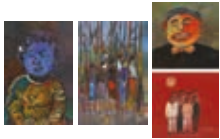
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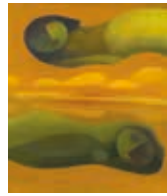
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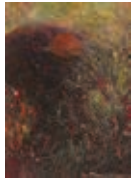
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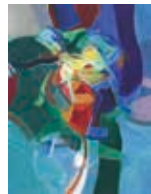
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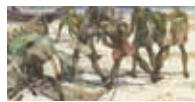
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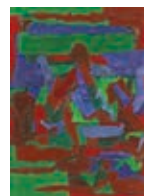
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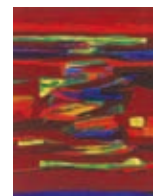
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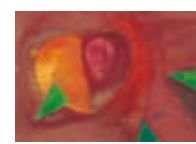
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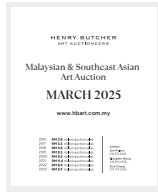
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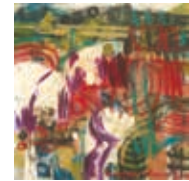
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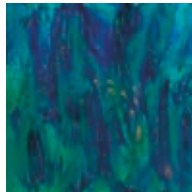
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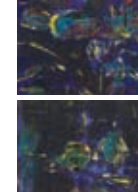
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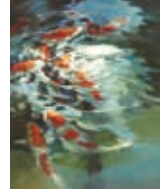
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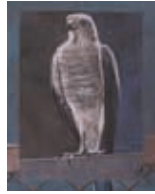
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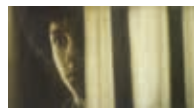
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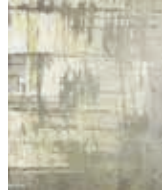
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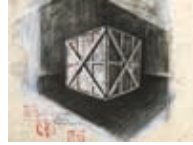
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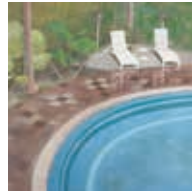
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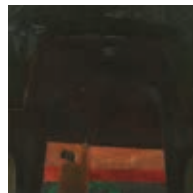
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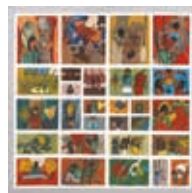
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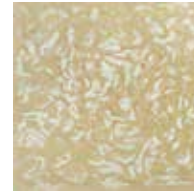
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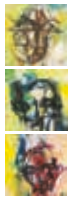
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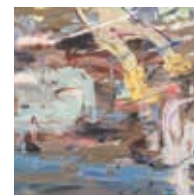
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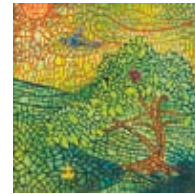
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 MOHAIDA AINI MOHAMED
Roses Series 20; 19; 21
 2007



186
 SYED THAJUDEEN
The Couch Of Love
 1997



187
 ONG KIM SENG
Kathmandu
 2008



188
 ONG KIM SENG
Courtyard Of Thian Hock Keng Temple, Singapore
 2014



189
 ONG KIM SENG
Mosque Off Beach Road
 2011



190
 TAN CHOH TEE
Gajah Goa, Bali
 1997



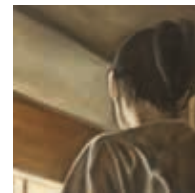
191
 S. MOHDIR
Cuba Cari Jalan Keluar
 2003



192
 JENNIFER WONG-LIAO
Untitled
 2010



193
 HUANG ZHAN WEN
Portrait Of Jason Lim
 2007



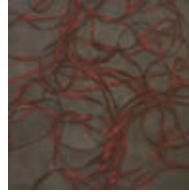
194
 DAVID CHAN
Sunrise
 2002



195
 JASON WEE
Self-Portrait (Year Zero)
 2012



196
JOEL YUEN
Anatomical Fantasies Of Meat, Part One, 01
2008



197
KEDSUDA LOOGTHONG
Pulse
2015



198
TORLARP LARPJAROENSOOK
Untitled
2012



199
PITCH TANGPUN
Untitled
2009



200
VU MUOI
Three In One
2013



201
SI TUAN
Untitled



202
TRAN DINH PHUONG
Lady Bana



203
NGUYEN THANH BINH
Schoolgirls
2000s



204
VU NHU HAI
Girl With Flute
2018



205
THET NAING SOE
Pa O Tribe
2005



206
MON THET
In The Village
2008



207
BA KHINE
Mandalay Hill & Moat
2003



208
BA KHINE
Purple Mandalay
2003



209
KARTIKA AFFANDI
View Of KLCC From Kampung Baru
2011



210
LEE MAN FONG
Untitled



211
HUANG FONG
Ni Putu Ayuk (Duduk Santai)
1995



212
HUANG FONG
Untitled
2006



213
S.P. HIDAYAT
Cinta Di Pantai Biru
2006



214
RUDOLF BONNET
A Portrait Of Two Dancers
1972



215
POPO ISKANDAR
Keluarga Kucing
1999



216
POPO ISKANDAR
Red Cat / Kucing Merah
1996



217
HERI DONO
Batavia Express
2010



218
BUDI UBRUX
Interruption (Interupsi)
2010



219
BUDI UBRUX
Life Must Go On
2005



220
RUDY MARDIJANTO
Transmigrasi
2008



221
IDA BAGUS PUTU PURWA
Jaranan
2014



222
DADI SETIYADI
Saved By Heavenland
2014



223
VANI HIDAYATUR RAHMAN
Change The World #2
2014



224
DEDY SUFRIADI
Burning Series, Art Pleasure
2013



225
DEWA NGAKAN
NYOMAN SUPUTRA
Untitled
2006



226
F. SIGIT SANTOSO
Art Now
2011



227
EKO PRIHARSEN
6DY05 (6 December 2005)
2007



228
TISNA SANJAYA
No Molly No Cry 6
2008



229
MELLA JAARMA
Singaporean Shelter
2003



230
MELLA JAARMA
Landscape Dress Up
2012



231
CHRISTINE AY TJOE
Angel 01
2012



232
UGO UNTORO
Theatre Series
2014



233
F. X. HARSONO
Print From Screenshot
2012



234
AGUS SUWAGE
Ode Bagi Para Penentang Arus
2012



235
BAMBANG TOKO
WITJAKSONO
Cintamu Tak Semurni Bensinku
2011



236
ADE DARMAWAN
Bagaimana Menjadi Kaya
2011



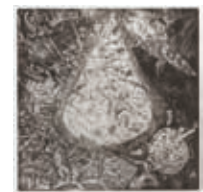
237
MOHAMAD 'UCUP' YUSUF
All Hero Is Fiction
2011



238
UJI HANDOKO
*www.wikihow.com/
be-a-good-artist*
2011



239
TISNA SANJAYA
*Dan Timur Di Manapun
Timur, Hancur*
1997



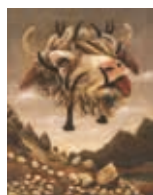
240
TISNA SANJAYA
Pring Reketek
1997



241
JASON MONTINOLA
Untitled



242
JASON MONTINOLA
The Specialist
2013



243
BREE JONSON
Untitled
2014



244
WINNER JUMALON
Coin
2006



245
JUAN ALCAZAREN
S.O.S. Series, Numbers 1-3
2008



1

A.B. IBRAHIM

b. 1925 - 1977

Kampung

signed (lower left)
watercolour on paper
26 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,200 – 2,000

Through the depictions of village dwellings surrounded by panoramic vista's, the works of A.B. Ibrahim demonstrates the artist's perception of the natural world. A sense of tranquil peace and appreciation of life's everyday moments and nature is felt through his deft watercolours. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



2

A.B. IBRAHIM

b. 1925 - 1977

Fishing Village

signed (lower left)
watercolour on paper
18 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,000 – 2,000

Through the depictions of fishing village surrounded by panoramic vista's, the works of A.B. Ibrahim demonstrates the artist's perception of the natural world. A sense of tranquil peace and appreciation of life's everyday moments and nature is felt through his deft watercolours. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



3

A.B. IBRAHIM

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signed (lower left)
watercolour on paper
18 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,000 – 2,000

Through the depictions of village dwellings surrounded by panoramic vista's, the works of A.B. Ibrahim demonstrates the artist's perception of the natural world. A sense of tranquil peace and appreciation of life's everyday moments and nature is felt through his deft watercolours. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



4

A.B. IBRAHIM

b. 1925 - 1977

Kampung, 1955

signed and dated (lower left)
watercolour on paper
35 x 43cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 3,000

Through the depictions of village dwellings surrounded by panoramic vista's, the works of A.B. Ibrahim demonstrates the artist's perception of the natural world. A sense of tranquil peace and appreciation of life's everyday moments and nature is felt through his deft watercolours. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



5

A.J. RAHMAN

b. 1922 - 1995

Kampung

signed (lower right)
oil on canvas laid on board
26 x 45cm

PROVENANCE

Private collection, Selangor

RM 1,200 – 2,400

The picturesque villages enveloped by greenery form a major part in A.J. Rahman's oeuvre. Rendered with light and uplifting colours, the atmospheric scene is enlivened by the artist's deft brushwork. He imparts a feeling of peace and serenity through his observations of life near a river stream, surrounded by trees and vegetation.

A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, formed a group named Tiga Serangkai which was the start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.



6

A.J. RAHMAN

b. 1922 - 1995

Waterfall; Fishing Village; Village

signed (recto)
pen and watercolour on paper;
watercolour on paper;
vwatercolour on paper
26 x 18cm; 13 x 18cm; 13 x 18cm

PROVENANCE

Private collection, Selangor

RM 800 – 2,000

The landscapes of Malaysia, close to the natural environment in the mountains and beaches became a main theme in A.J. Rahman's oeuvre. Rendered with light and uplifting colours, the tropical scenery is enlivened by the artist's deft brushwork and skill. His observations of the natural surrounding framed by tall vertical palms / coconut trees and cloud filled skies are distinct hallmarks of his style.

A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, formed a group named Tiga Serangkai which was the start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.



7

A.J. RAHMAN

b. 1922 - 1995

Fishing Village

signed (lower right)
watercolour on paper
27 x 38cm

PROVENANCE

Private collection, Selangor

RM 800 – 1,500

The landscapes of Malaysia, close to the natural environment in the mountains, beaches, and fishing villages became a main theme in A.J. Rahman's oeuvre. Rendered with light and uplifting colours, the scene is enlivened by the artist's deft brushwork and skill. A nostalgic atmosphere pervades the fishing village settlement, brought to life through the artist's skilful brushwork.

A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, formed a group named Tiga Serangkai which was the start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.



8

YONG MUN SEN

b. 1896 - 1962

Kampung, 1946

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Elegant trees sway gently in this peaceful village scene. On offer is a rare and picturesque work dated 1946 by the local pioneer artist Yong Mun Sen, created a year after the hardship of the Japanese occupation of Malaya from 1941 – 1945. The traditional abodes, surrounded with clear open skies, billowing clouds, and gentle streams evoke a sense of freedom, enlivened with the artist's eloquent brushwork.

The legendary Yong Mun Sen is one of the earliest watercolorists, but 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 (Kuala Lumpur) and the Penang State Art Gallery (PSAG) in 1972, and the PSAG followed it up with a retrospective in 1999. The exhibition Yong Mun Sen In Nanyang was held at the Ngee Ann Kongsi Galleries, NAFA Campus 1, Singapore, from February to May 2023.



9

KHAW SIA

b. 1913 - 1984

Kampung

signed (lower right)
acrylic on canvas
92 x 92cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

In this scene, Khaw Sia expressed his fascination with the architecture of traditional village homes made of natural materials such as wood. He had painted this view on a sunlit day where shadows were cast onto the grounds surrounding the houses with large, thatched roofs. The rustic views of the village surrounded by clear blue water and skies must have captured the imagination of the artist.

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



10

JEHAN CHAN

b. 1937 - 2011

Fishing Village, 2002

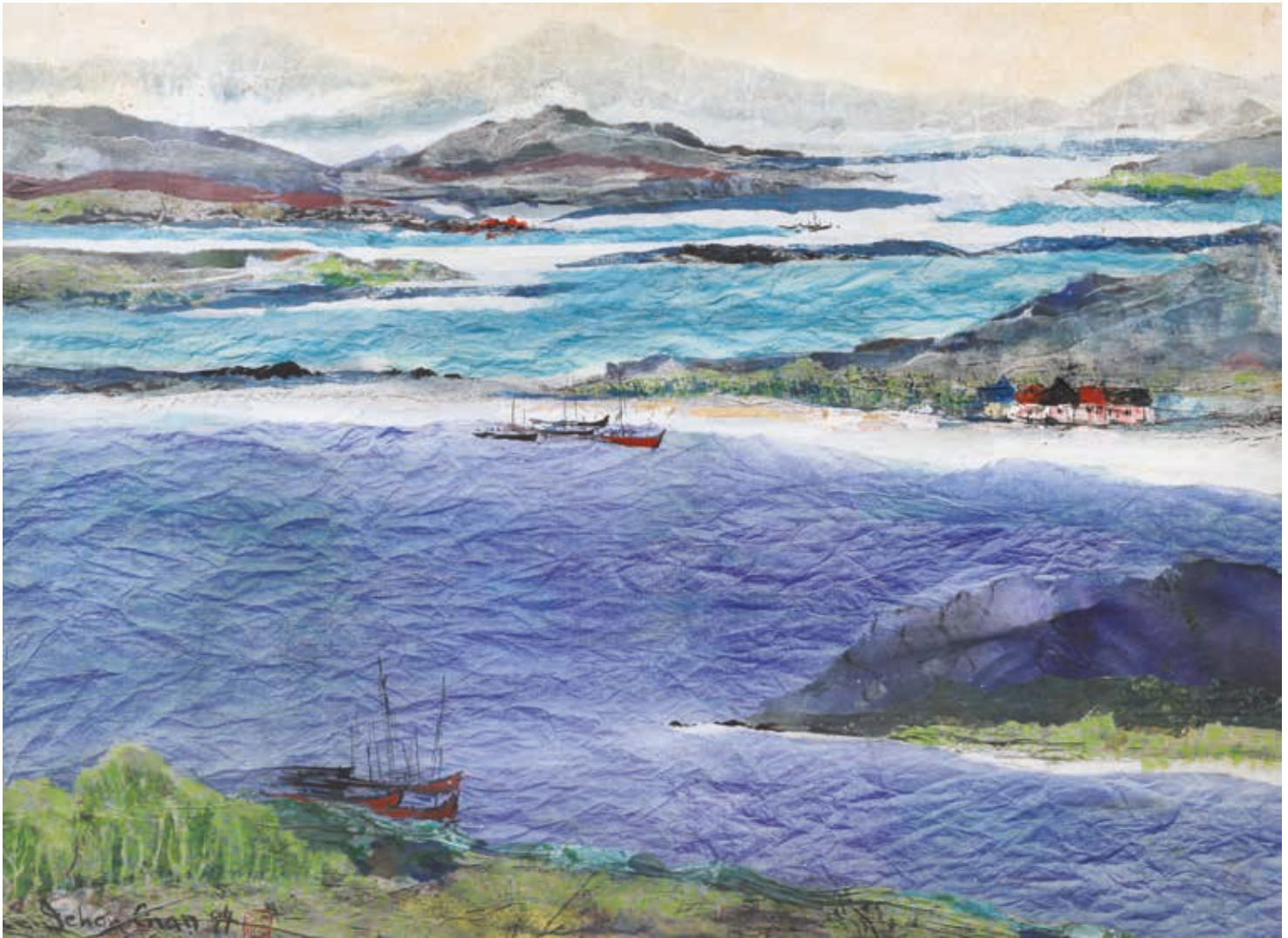
signed and dated (lower left)
acrylic on canvas
38 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Jehan engaged with the subject matter of traditional Malaysian scenery, featuring wooden houses with his distinctive style in his celebrated *Melaka River* series. Rows of multi-coloured homes form a lyrical pattern; a sense of community and peace is portrayed in this depiction of a neighbourhood. Jehan experimented with watercolour collage on crinkled rice paper in the late 1980s and later perfected this as his distinctive technique. He was given his first two solos by Frank Sullivan at Samat Art Gallery in 1968 and 1970. In 1961, he won a Merit Award in the Art India exhibition and in 1969, he won the 1st Prize (Category D) in the prestigious Salon Malaysia for his work entitled *Sad October*. He studied at the Nanyang Academy of Fine Arts in Singapore where he was mentored by Cheong Soo Pieng. After graduating in 1960, he taught at Pay Fong Middle School in Malacca for 22 years. He turned fulltime into art in 1983.



11

JEHAN CHAN

b. 1937 - 2011

Malacca Scenery, 1994

signed and dated (lower left)
mixed media on paper
56 x 77cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Jehan Chan expressed his fondness of the natural landscape celebrating a majestic view situated along the banks. A fresh colour palette of blue and green was used to depict the ocean and mountain peaks, in contrast with the man-made buildings. Jehan Chan captures the immersive atmosphere with his signature technique using the material of rice paper that gives a natural effect of rippling waves. Jehan Chan found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of Japanese koi (carps). A brilliant watercolourist, he reflected the best of his tutelage in the Nanyang Academy of Fine Arts (NAFA, Singapore), under the personal supervision of the great Cheong Soo Pieng. His other early mentors were his father, Chan Wee Sim, and Chung Chen Sun, the founder of the Malaysian Institute of Art - both excelling in Chinese brush paintings.

Jehan Chan was given his first two solos at the Samat Art Gallery, in 1968 and 1970, by the most fastidious Frank Sullivan. In 1991, he had another solo at The Art Gallery Penang before he held his solos every day at his host of galleries in Malacca. His early promise can be seen in his 1st Prize (D Category) award in the prestigious Salon Malaysia in 1969. He was also given Certificate of Merit in the Joy of Living competition in Kuala Lumpur in 1964, and the 1961 Contemporary Art Exhibition in India.



12

MAAMOR JANTAN

b. 1961

Untitled, 1999

signed and dated (lower right)
watercolour on paper
18 x 18cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Intense shades of blue feature dominantly in this set of landscape works by Maamor Jantan. The lyrical movement of the plants in the natural landscape add to the emotive quality. Glimpsed from a distance, the abundant vegetation and surrounding greenery are internalised into a poetic image through a harmonious blend of colours.

In Malay art circles, he is known as Mr. Cakcibor (The Dragonfly Man), although everyone knows his name, Maamor Jantan. A protégé of Khalil Ibrahim, Maamor Jantan has come of his own through sheer diligence and practices. He would go all around the country to paint, often with his group of friends and at one time with Khalil himself, when he was more mobile. He has set a palette of mauve hues from light to darker (nocturnal scenes) with delicate transparency. Whether it is a Malay kampung scene, kenduri, fishing village, the country landscapes, his Cakcibor will be there, large and small. Mentored by Khalil in 1984 when he was an apprentice machinist, it took him nearly 30 years before he had his first solo, titled *Figment Of Imagination* at Universiti Malaya Art Gallery, in April 2014, showing some 150 works. He was a resident artist there, and also had a stint at Belanda Gallery in Langkawi. He is also from the core Conlay group of artists. He is also a musician, leading a traditional keroncong (Malay orchestra) group which even performs in Indonesia.



13

YONG LOOK LAM

b. 1962

Kampung Scene, 1992

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

In *Kampung Scene*, a hidden pathway surrounded by tall coconut palms leads to the discovery of a village settlement. Yong Look Lam's detailed watercolour paintings capture the landscapes of Malaysia from the vibrant city to the tranquil villages and fishing settlements.

He was the 2nd runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2nd 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 received a double Diploma from the Kuala Lumpur College of Art, of Painting in 1982 and Watercolours in 1983.



14

JOHARI ALIAS

b. 1964

Kampung, 1992

signed and dated (lower right)

watercolour on paper

26 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

A quiet morning scene in the village with an open backyard, featuring a chicken, rooster, and duck on the ground. The textures of the thatched roof structures made of natural fibres are painted in a realism style with attention to detail. His works mostly revolves around the classic rural scene as well as everyday people's activities. His impeccable skill in managing light and shade effect is shown.



15

RAFIE ABDUL RAHMAN

b. 1947

Cobbler, 1990

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

Rafie Abdul Rahman has been active in the art scene since decades ago and has participated in many exhibitions. He takes us through a small lane by the street where he observes the gestures of a talented cobbler in the process of mending a shoe. Showing dedication to his profession, the cobbler with his skilful hands is depicted refurbishing the shoe along with the tools of the trade. Another lady is seen smoking.

A self-trained artist, Rafie Abdul Rahman had guidance from Dato' Hoessein Enas and Mazli Mat Som during the 1960s, via classes organised by Angkatan Pelukis SeMalaysia (APS). He is well-versed in various art mediums, including watercolour, oil, pastels and acrylic. Aside from the Romantic leanings he picked up from his exposure with APS, he also draws inspiration from American and British artists; Frank Webb, Philip Jamison, Richard Chamberlain and Sir William Russel Flint, to name a few.

16

ISMAIL MAT HUSSIN

b. 1938 - 2015

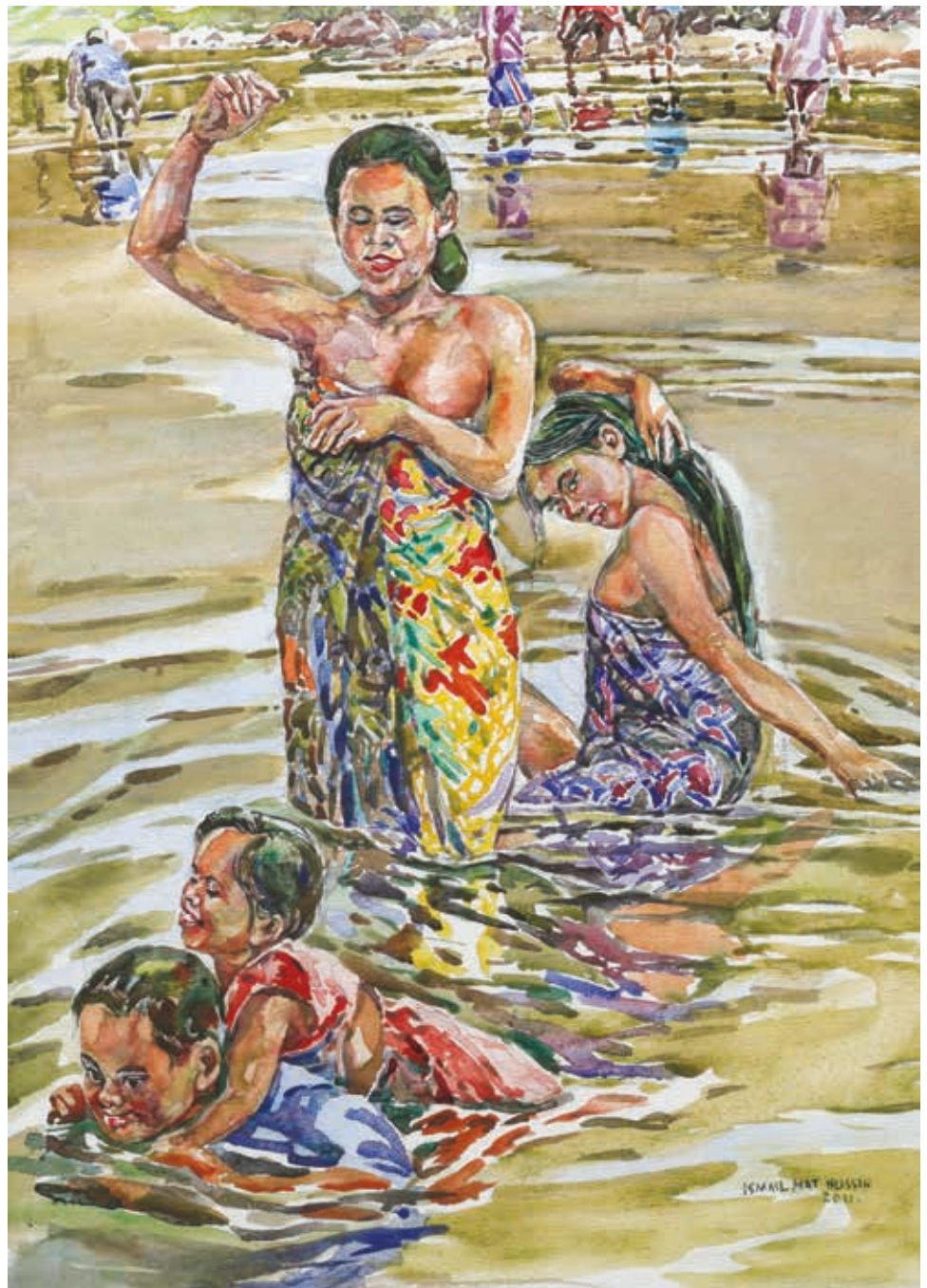
By The River, 2011

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000



In this tranquil scene, Ismail Mat Hussin depicts a group of bathing figures and children playing by a river. The women are wearing traditional batik sarongs decorated with patterns. Close to the ladies, two young children are playing in the water, enjoying the outdoor activity. The water reflections are captured through his deft brushwork and vivid colours.

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 parttime 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).



17

LONG THIEN SHIH

b. 1946

Vietnam Flower Girl, 1993

signed and dated (lower left)
watercolour on paper
51 x 68cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

A vibrant scene at a flower market that offers an extensive selection of fresh flowers. It offers a glimpse into the life of a lovely flower girl who is offering a wonderful bouquet, alongside an abundance of flowers. A riot of colours and blooms, with the bustling movement of the visitors at the market are rendered with delicacy.

Long Thien Shih won a French government scholarship to study art in 1966 and was enrolled in the internationally renowned printmaking studio Atelier 17, founded by William Stanley Hayter, a prominent figure in British Surrealism and Abstract Expressionism. He presented a retrospective exhibition titled *Man Of The Times* at National Art Gallery, Kuala Lumpur 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.

18

BO YUAN

b. 1914 - 2009

Plum Blossom

signed, with one seal of the artist

(lower left)

ink and colour on paper

43 x 29cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 - 5,500



In this work, Bo Yuan painted a poetic scene depicting plum blossoms and delicate pink petals. He used dark ink to depict the trunk and branches, reflecting his deft skill. Known for their ability to thrive despite the harshness of winter, the plum blossom is a symbol of perseverance and renewal.

Venerable Master Bo Yuan is an important figure in Buddhism in Malaysia. Not only is he one of the major contributors, he is also a celebrated poet and an accomplished calligrapher. Bo Yuan entered monkhood at the age of 19 and came to Malaysia in 1961. Apart from propagating the Dharma by preaching and literary works, the late Venerable was also noted in the Arts Circle for his calligraphy and Chinese brush paintings. His creative works earned him the "Spiritual Ink" 神墨碑林 and "Poetic Sage" 詩聖碑林 award of China.



19

TAN CHOON GHEE

b. 1930 - 2010

Untitled, 1979

signed and dated (lower left)
ink and wash on paper
45 x 70cm

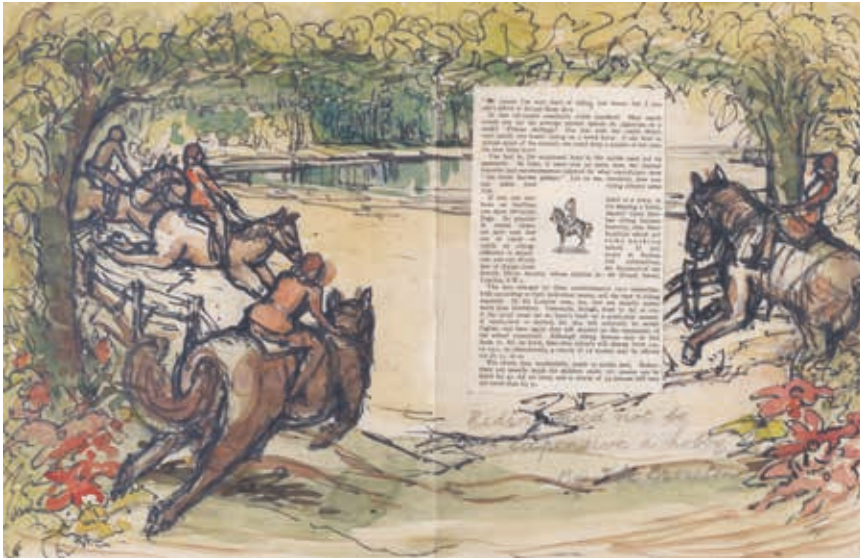
PROVENANCE

Private collection, Selangor

RM 1,800 – 3,200

Conflating Chinese ink painting traditions with perspective to create space and depth, Tan Choon Ghee portrays the landscape of a construction site in Penang using refined hues of ink and colours. He focuses on the structure of the wheeled crane and boats near the shore, painted with sophistication. The impressions of the site were recorded in detail: motor vehicles, masts, rough surface of the ground, and reflections on water.

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Arts in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He had received a German government painting scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full time artist. He had held numerous one man 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).



20

TAY HOOI KEAT, DATO'

b. 1910 - 1989

Horse Riding; Kampung House,
1950s

signed (lower right)
mixed media on paper; ink on paper
26 x 40cm; 36 x 26cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000

An avid reader, *Horse Riding* reflects the artist's interest in horse riding based on an article titled 'Riding Need Not Be Too Expensive A Hobby'. The article records the prices of horse-riding lessons in the London area back in the day. Painted delicately with intricate details, it features handsomely dressed equestrians incorporated in a garden. In *Kampung House*, the peaceful image of an entrance to a beautiful home that evokes a warm memory is presented.

Dato' Tay Hooi Keat graduated from the Camberwell School of Art, London in 1952. On his return, he was made the Penang Superintendent of Art and then the Federal Inspectorate of Art in the Education Ministry when Malaya attained Independence in 1957. He was the founding treasurer of the Penang Chinese Art Club, and was chairman of the Penang Museum Art Gallery (PMAG) board of trustees from 1964 to 1989. He was the first artist to be awarded a Dato'ship in 1986. He rarely had solo exhibitions since his first at the Penang Library in 1947. In 1980, the PMAG gave him a tribute exhibition and in 1983 the National Art Gallery honoured him with a retrospective.



21

TAY HOOI KEAT, DATO'

b. 1910 - 1989

St. Paul's In Battle Of Britain, 1951;
Chinese Theatricals, 1950;
Mother And Child, 1950

linocut; linocut; woodcut
 13 x 12.5cm; 13 x 12.5cm;
 19 x 25cm;
 9.5 x 7cm; 9.5 x 7cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000

Depicted at the top left is St. Paul's Cathedral, London covered heavily in thick smoke. The Cathedral survived The Blitz German bombing campaign in December 1940; thus, images and photographs of the building became a symbol of resilience and courage. Its survival was deemed to be the effort of then Prime Minister Winston Churchill, who had assigned a group of firewatchers to protect the Cathedral. In works such as *Chinese Theatricals* and *Mother And Child*, the artist had taken interest in exploring his roots, where he depicted Chinese Opera performances, and tender scenes from childhood. He was living in a period where transformations were taking place, and these works reflect his artistic responses of a changing world.

Dato' Tay Hooi Keat graduated from the Camberwell School of Art, London in 1952. On his return, he was made the Penang Superintendent of Art and then the Federal Inspectorate of Art in the Education Ministry when Malaya attained Independence in 1957. He was the founding treasurer of the Penang Chinese Art Club, and was chairman of the Penang Museum Art Gallery (PMAG) board of trustees from 1964 to 1989. He was the first artist to be awarded a Dato'ship in 1986. He rarely had solo exhibitions since his first at the Penang Library in 1947. In 1980, the PMAG gave him a tribute exhibition and in 1983 the National Art Gallery honoured him with a retrospective.

22

TAY HOOI KEAT, DATO'

b. 1910 - 1989

Untitled

signed (lower right)

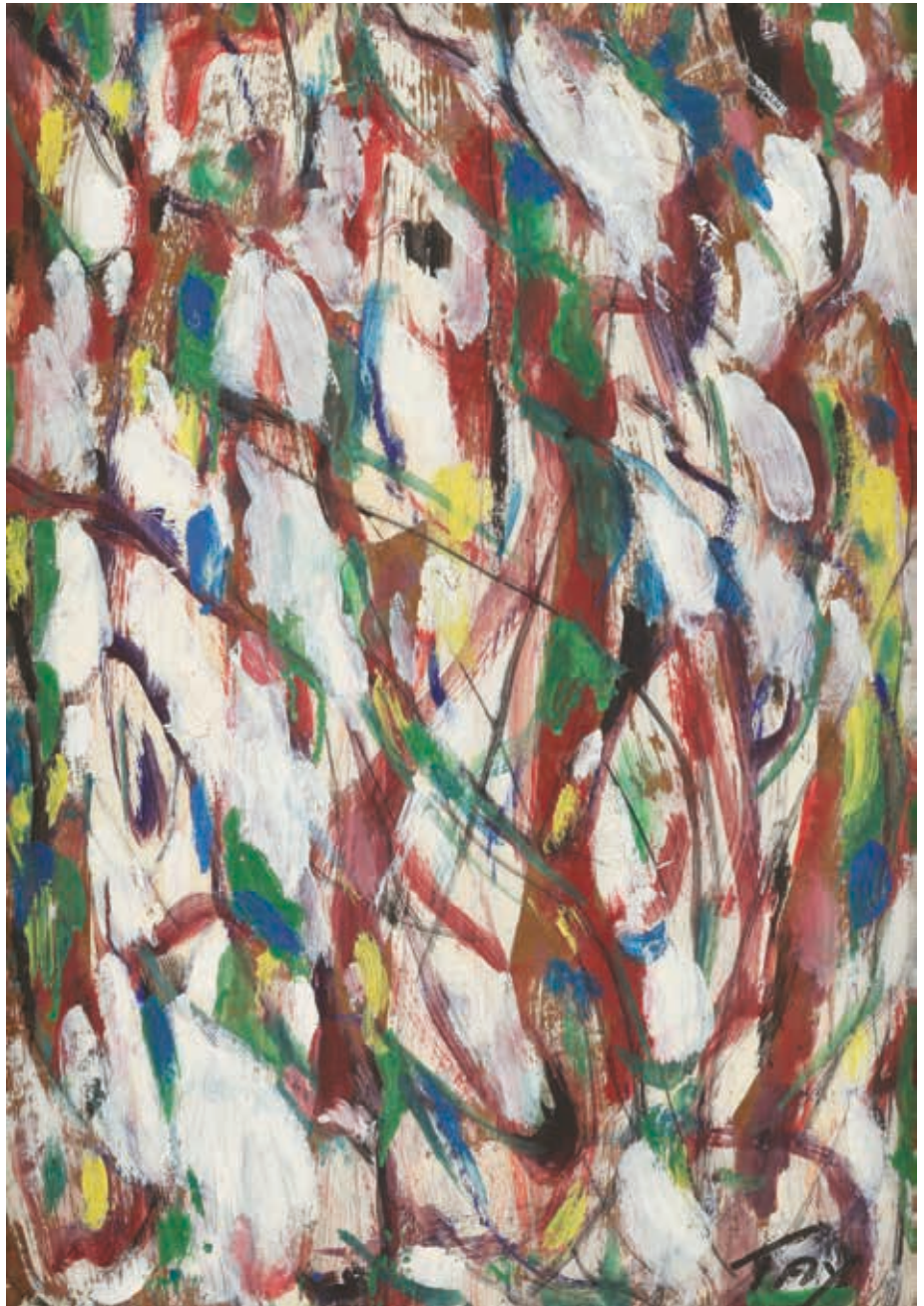
oil on board

39 x 27cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 7,500



Dato' Tay Hooi Keat painted in oil, watercolours, gouache, ink and also did linocuts and woodcuts besides sculptures in bronze and plaster-of-paris. His styles run the gamut of Academic Realism, Impressionism, Post-Impressionism, Cubism and Abstract Expressionism. His early forays into art when schooling saw him winning several prizes for his watercolours in the annual MAHA (Malayan Agri-Horticultural Association) art competitions in Kuala Lumpur. This abstract painting exemplifies the artist's exploration of colour and form. A network of graceful, fluid lines in varied strokes are accented with red, green, blue, yellow, white strokes with expressiveness.

Dato' Tay Hooi Keat graduated from the Camberwell School of Art, London in 1952. On his return, he was made the Penang Superintendent of Art and then the Federal Inspectorate of Art in the Education Ministry when Malaya attained Independence in 1957. He was the founding treasurer of the Penang Chinese Art Club, and was chairman of the Penang Museum Art Gallery (PMAG) board of trustees from 1964 to 1989. He was the first artist to be awarded a Dato'ship in 1986. He rarely had solo exhibitions since his first at the Penang Library in 1947. In 1980, the PMAG gave him a tribute exhibition and in 1983 the National Art Gallery honoured him with a retrospective.



23

LEE JOO FOR

b. 1929 - 2017

Untitled, 1968

signed and dated (lower right)
mixed media on paper
50 x 35cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 4,500

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

24

LEE CHENG YONG

b. 1913 - 1974

Mother And Child

signed (lower right)
oil on board
60 x 40cm

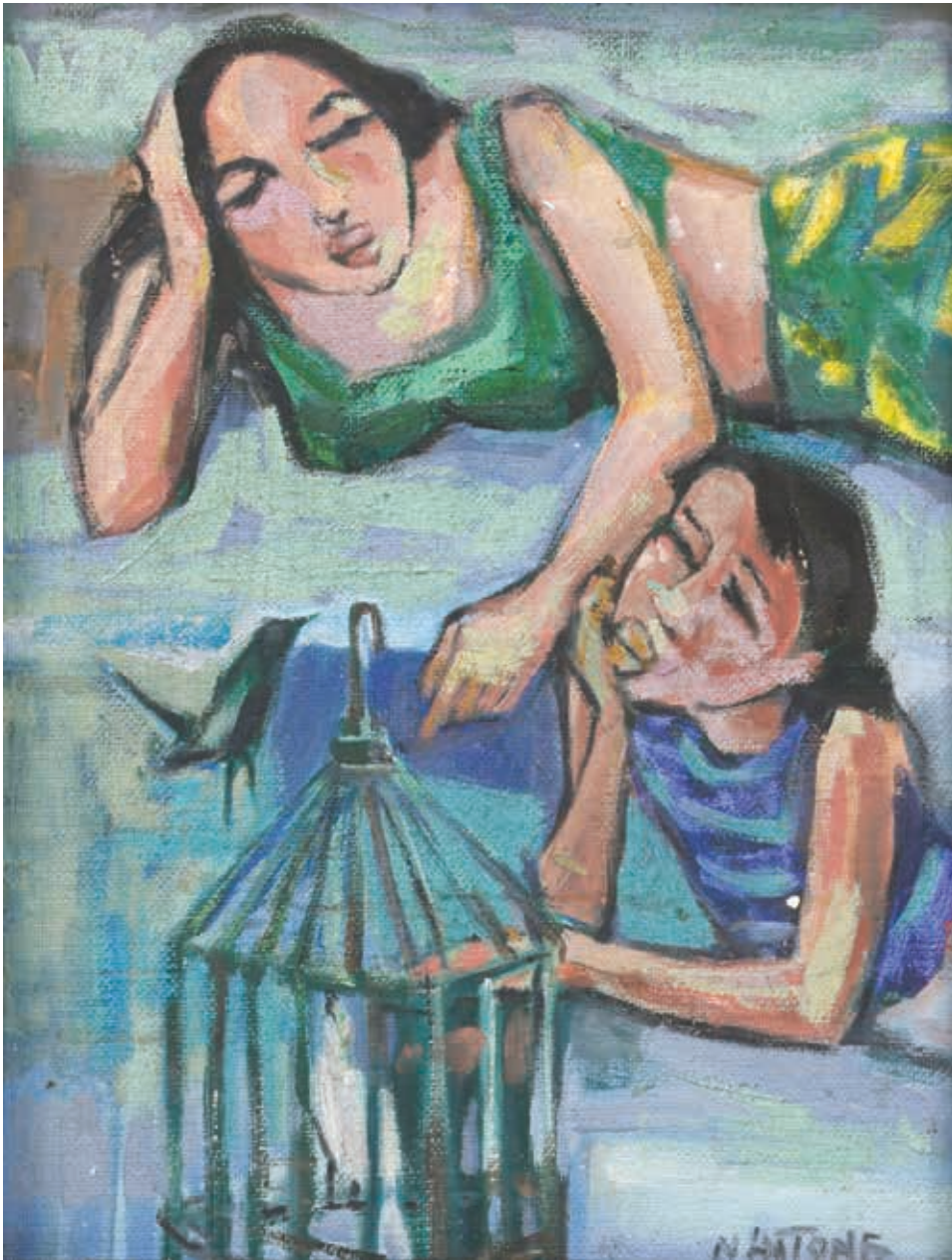
PROVENANCE

Private collection, Selangor

RM 2,000 – 8,000



Lee Cheng Yong, is the most versatile Malaysia's pioneer artists who trained at the Shanghai Academy of Fine Art in China. He gained a lot of followers when he later taught Art at the Chung Ling High School in Penang, and in home private tuitions. In this piece, two pretty faces (mother and child) are seen emerging amidst the muted colour blocks thus creating a pleasant ambiance throughout. He was also an activist, as founding president of the Penang Chinese Art Club (1935), founding member of the Society of Chinese Artists Singapore (1935), Ying Ying Art Society (1936) and the Penang Art Society (1953). He was arguably the second artist to have a proper solo exhibition, at the Philomatic Union in Acheen Street in 1932. In 1996, the Penang State Art Gallery accorded him a Retrospective, and in the same year, he was given a Memorial exhibition at The Art Gallery, Penang.



25

TEW NAI TONG

b. 1936 - 2013

Happiness, 1991

signed (lower right)
oil on canvas panel
27 x 21cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 - 2,800

An intimate study of figures and birds, *Happiness* explores the moments of leisure. A pair of figures are listening to a songbird, enthralled by the melodious sounds. The small painting is executed in a palette of harmonious colours, comprised of tranquil blue and green hues. It reminds us to be present in the moment we live in.

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

26

TEW NAI TONG

b. 1936 - 2013

In The Morning; Countryside,
1998

signed (lower right); signed (lower left)
oil on canvas
30 x 30cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 7,000

Nai Tong adds a touch of romance to his shepherd themed paintings. One of the most exquisite set of paintings by Nai Tong to be offered, this set features a pair of lovers walking across the fields with a herd of goats. The closeness of the pair and their admiration of each other are felt, symbolising love, faith, and understanding.

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





27

TEW NAI TONG

b. 1936 - 2013

Village Life, 1975

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

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

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

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



28

TEW NAI TONG

b. 1936 - 2013

Happy Life, 2002

signed (lower left)

oil on canvas

88 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

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

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



29

TEW NAI TONG

b. 1936 - 2013

Joyful Life, 2002

signed (lower left)
oil on canvas
76 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

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

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



30

TEW NAI TONG

b. 1936 - 2013

Lady With Flowers, 1990s;

~~At Work~~ 1990

signed (lower left)

oil on board

28 x 20cm; 19 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

An exquisite pair of paintings with the iconic theme of lady with flowers and shepherd. Executed with swift brush strokes, these wonderful paintings though intimate in scale reflect Nai Tong's confident execution in his thought process. It also portrays the artist's interest in colour exploration, as he employed subtle nuances in his palette to convey a range of emotions.

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



31

TEW NAI TONG

b. 1936 - 2013

Untitled, 1990s

signed (lower right)
oil on canvas
83 x 101cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000

Though Tew Nai Tong had produced many compositions of girls with flowers, this painting stands out for the incorporation of primitive elements. The feminine forms of the female figure and flowers are contrasted with the sculptures from tribal culture and Chinese calligraphy, rendered in the artist's signature Nanyang style. Nai Tong portrayed the image of a brave modern woman with a bouquet of flowers enriched with a vivid palette, implying the artistic exchange between different cultures.

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



32

TEW NAI TONG

b. 1936 - 2013

Durian Season, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

In *Durian Season*, Tew Nai Tong captured the best way to savour durian – with a group of friends and family. One of the finest paintings by Nai Tong, the scene portrays not only sumptuous local fruits such as mangosteen, rambutan, and durians, but together with portraits of women and children in radiant colours. The exquisite painting from the 1990s suggests the rich taste of the fruits, along with its associated memories.

Nai Tong returned to Malaysia and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2nd Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Superieure des BeauxArts (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 full time 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.



33

TEW NAI TONG

b. 1936 - 2013

Tin Mining, 1974; 1975

signed (lower left)

oil on canvas

39 x 51cm; 46 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



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



34

FUNG YOW CHORK

b. 1918 - 2013

Untitled, 1994

signed and dated (lower left)

oil on canvas

40 x 50cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

The artist Fung Yow Chork had devoted his paintings to the theme of local landscapes, translating the forms of nature through his deft brushstrokes. Executed in a refined colour palette, the artist focuses on the scenic view of our local mountains and its lush surroundings. The facade of the rocks was expressed through the solid brushwork.

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



35

YAP KIM BOON

b. 1961

A Big Tree, 1982

signed (lower right)

oil on canvas

60 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 4,800

A Big Tree presents a pathway leading to a neighbourhood, with the view of a long row of houses. The artist focused on the peaceful appearance of trees that embodies the balance of nature, with its strong trunk and extending branches. Yap Kim Boon, better known as the Heliconia Man, is an expert of vast landscapes and architectural heritage, with his thick impastos using palette knife. Of main concern to him is the sense of movement with an almost 3D textures, and the light. In recent years, he has also tackled the bougainvillea, the paper flowers. He has been a full time artist for some 20 over years now.



36

PETER LIEW

b. 1955

Ulu Langat, Sungai Congkak,
2008

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

PROVENANCE

Private collection, Selangor

RM 10,000 – 30,000

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied by palette knife and brush which creates dynamic movement. Dense vegetation of the forest and river is highlighted in variations of green colours. The technique of oils layered in thick impasto adds a rich quality to the painting.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urban scenes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981 to 1994, after receiving his Diploma of Fine Art there in 1979 (awarded Best Student in 1978). He had several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997. His recent solos were held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.



37

LUI CHENG THAK

b. 1967

Memory Of Life 1, 1998

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

PROVENANCE

Private collection, UK

RM 8,000 – 14,000

Memory Of Life 1 is the artist's captivating rendition of a three-story shop house building located in Central Market, Kuala Lumpur. It features the architectural style of colonial architecture that contains many classical principles. The romantic view of the balcony is also turned into a display window of bonsai flowers, old bird cages, sarong hung out to dry, and with pigeons perched or flying all over. "I used light and shadows to imply the passing of time," the artist said. Time stands still, yet the present is very real. The depiction of birds flying happily symbolise peace and harmony, adding to the relaxed atmosphere of the setting.

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



38

LUI CHENG THAK

b. 1967

Petaling Street, 1993

signed & dated (lower right)
oil on canvas
68 x 58cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Lui Cheng Thak captures the bustling atmosphere of a local market in Petaling Street, Chinatown. A palette of soft hues was used to articulate the variety of stalls placed along the sunlit buildings. His early series of paintings offer a glimpse into the streets that are filled with trade, infused with a warm atmosphere.

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



39

ALEX LEONG

b. 1969

Penang Street Scene, 2008

signed and dated (lower right)

oil on canvas

61 x 122cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

Alex Leong's paintings reveal his passion for Penang's cultural heritage and historic structures. Executed in oil on canvas, Alex Leong renders the distinct architecture and local life, featuring the Penang hawkers who have contributed much to the local community, making an honest living. The landscape format allows the viewer to witness the breadth of the illustration featuring the community beneath the warm sky.

With many solo exhibitions along his journey as an artist, Alex Leong has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His solo exhibitions include Celebrations & Nostalgic Moments, The Art Gallery Penang (2020), Magic Moments, Jada Art Gallery, ION Art Gallery, Singapore (2018). His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.

40

HARON MOKHTAR

b. 1963

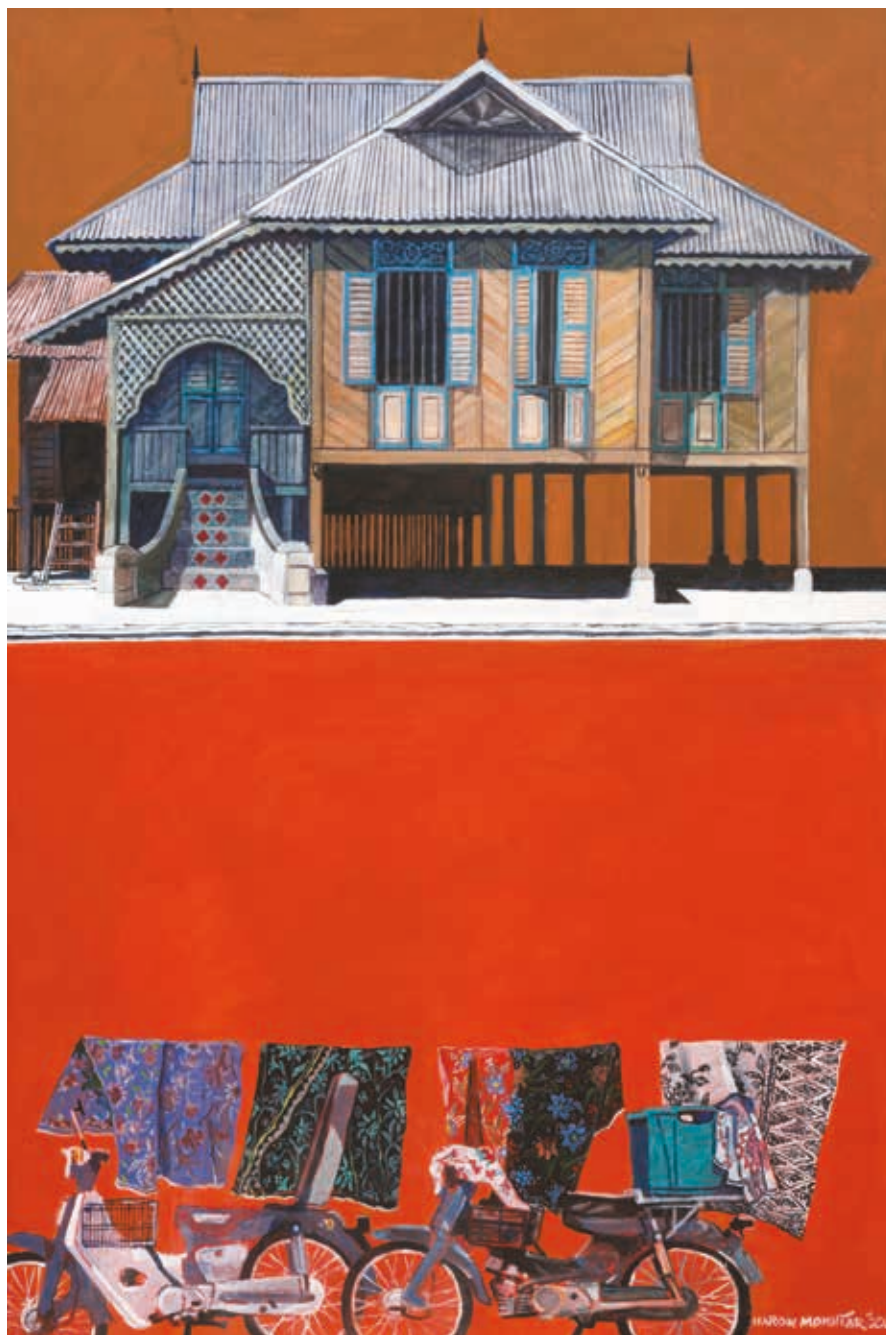
Siri Bendang Kering: Balik Kebun,
2022

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



A broad expanse of warm brown and red colours separates the architectural features of a traditional abode with the objects that are part of our daily lives. The batik sarongs are hung out to dry in the tropical heat, and the motor vehicles are associated with travelling outdoors. Inspired by traditional Malay architecture, this work explores narratives of our heritage, community, and the environment.

Haron Mokhtar made a big splash on his graduation year (BA Fine Art in Painting and Printmaking), UiTM from 1983 to 1987 when he won the Major Award in the Young Contemporary Artists competition with his Melayu Pop mix of traditional architecture and culture. In 1988, he added his Art Teacher's Diploma. He had taught in schools in Selangor and Sarawak and since 1998, was a senior teacher on humanities at the SMK Ungku Aziz in Sabak Bernam. His other awards included Second Prize in Landscape Selangor competition (Shah Alam Art Gallery, 2002), Consolation Prize, Historical Incidents competition (National Art Gallery, Kuala Lumpur, 2005), Second Prize, Merdeka competition in 2010. Notable solo exhibitions include Warisan held at Pelita Hati Gallery of Art, Kuala Lumpur in 2011 and Haron Mokhtar Yesteryears, Interpr8 Art Space, KL in 2015. His 8th solo exhibition titled Haron Mokhtar: Kapsul Masa 1988-2018 (Siri Perakam Waktu) was held at Galeri Shah Alam in 2018.



41

TAN GAIK HOON

b. 1970

Nyonya Kuih Series, 2016

signed and dated (lower left)

acrylic on canvas

122 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 8,000

Executed in a vertical format, Tan Gaik Hoon depicts an exuberant display of still life while incorporating the finest ceramics and antique furniture. She captures the radiant energy of the roses and traditional sweets in this opulent composition. This festive arrangement demonstrates her talent for capturing detail, in a warm colour palette.

Tan Gaik Hoon graduated from the Kuala Lumpur College of Art with a Diploma in Fine Art in 1994. She is a member of the Malaysian Watercolour Society. Gaik Hoon's works can be found in collections in many countries such as Australia, France, Holland, United States, Singapore, Sweden, and Malaysia. Her work had also travelled to Seoul in South Korea where it was exhibited at the 22nd Korea New Art Festival. Apart from that, she was the Consolation Prize winner of the 1993 Competition organised by Kontena Nasional and the Shah Alam Gallery.

42

KENNY CHUA

KOK HOOI

b. 1977

Peonies In Bloom, 2022

signed and dated (lower left)

acrylic on canvas

73 x 57cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 5,500



An intriguing arrangement of flowers in a vase is presented, executed in luminous shades of pink and orange. The freely painted brushwork conveys a sense of effortless and peace. A gentle and tranquil light envelops the flower arrangement, forming a joyful and serene image. The artist let the freedom of movement take shape - with soft edges and rhythmic brushstrokes.

Kenny Chua has participated in various exhibitions, with the Pameran Seni Lukis dan Fotografi Promosi Pelancongan Perak at Orient Star Hotel Lumut in 1993 being his first art show participation at age 17. The most recent participation was a Group Art Exhibition at the Copper Mansion, Brilliant Night Event in January, 2023.



43

**RAPHAEL SCOTT
AHBENG**

b. 1939 - 2019

Australia Colours, 1989

signed and dated (lower right)
acrylic on canvas
50 x 40cm

PROVENANCE

Private collection, Selangor

RM 3,300 – 6,000

In *Australia Colours*, waves of pulsating forms in orange, green and blue shades form a swirling pattern and evoke a sense of delicacy. His constant experimentation with textures, together with his special blend of colours transforms the scene into a lush forest. The abstraction of the landscape and fluid brushwork conveys movement.

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



44

**RAPHAEL SCOTT
AHBENG**

b. 1939 - 2019

Co-existence I, 2000

signed and dated (lower right)
acrylic on board
60 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

Drawing from natural elements, Raphael Scott Ahbeng's canvases portray a unique style of rendering forms. In this work, the surrounding landscape is transformed into remarkable explorations of gestures and colour. The landscape is composed with a variety of elaborate patterns highlighted with glimmers of yellow and orange.

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



45

**RAPHAEL SCOTT
AHBENG**

b. 1939 - 2019

Old Town, Older Wharf, 2004

signed and dated (lower right)
acrylic on canvas
50 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

In *Old Town, Older Wharf*, Raphael Scott Ahbeng captures the immersive view of the structure using a variety of textures with intense contrasts of brilliant tones. Here, the artist highlights the vibrant colours of the scenery, and the reflections of the skies in the sea. He used bold, horizontal strokes of yellow and red paint to capture how the light is reflected on the surface of the water, emphasizing the atmosphere of the town, and expressing his personal response and understanding of the landscape.

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



46

RAPHAEL SCOTT

AHBENG

b. 1939 - 2019

Rich Woman, 2012;
Gawai Ladies, 2010;
Diamond Teeth Mac, 2013;
Orang Gila Politik, 2013

signed and dated (lower right)
 oil on board
 45.5 x 30cm; 45.5 x 30cm;
 30.5 x 30.5cm; 30.5 x 30.5cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Raphael Scott Ahbeng's playful social commentaries are filled with colourful personas. He injects personality and a touch of humour into each of the compositions. *Diamond Teeth Mac* is sheer showing off of wealth, he could be rich, but not cultured. *Orang Gila Politik* refers to people who are crazy about politics, and politicians who are crazy for power, and would do anything to wield power and to cling on power.

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

47

KHOO SUI HOE

b. 1939

Posing By The Beach, 1977

signed and dated (lower left)

oil on canvas

95 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 48,000

Gravity-defying feats are performed with the mind in a state of blissful ecstasy in solitude amidst the salubrious surroundings of Nature. Curvilinear blobs help soothe a transition to tranquillity while a sinuosity suggests smooth movements. When in this exalted state, there is a weightlessness about as the mind soars unfettered, to achieving a new equilibrium. Even the clouds, creamy yellow and like puff balls, assume curvaceous body. Such dreamy seances from the pale lime green of the figures, floating as if levitated, eyes closed seemingly disparate, yet bound by the intimacy of telepathy. The surreal landscapes of the mind is like no other landscapes known to man. This work was painted in Penang, where Khoo Sui Hoe had his first solo at the British Council in 1965, and where he had set up temporary base since 2004, in between his time in Jacksonville in the United States.

Khoo Sui Hoe is the spiritual leader of the Utara Group, formed in 1977. He was a fulltime artist since graduating from the Nanyang Academy of Fine Arts in Singapore, in 1961. He was awarded the John D Rockefeller III Fund to study at the Pratt Graphic Centre in New York in 1974. He was accorded a Retrospective, *The Painted World of Khoo Sui Hoe*, by the Penang State Art Gallery in 2007, and later another by Wisma Kebudayaan Soka Gakkai, Kuala Lumpur. There were mini retros of sorts, given by the Penang Museum Board, in 1978 (works from 1963-1973) and The Art Gallery Penang in 2013 (works from 1967-2013). In 2015, Khoo held a two-part *An Overview* exhibition, in Singapore. He won Honorable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. He was in charge of the Alpha Gallery Singapore in 1972, which he revived in Penang in 2004 as the Alpha Utara Gallery. He was included in the *Contemporary Paintings of Malaysia* exhibition at the Pacific Museum in Pasadena, California, in 1988.



48

CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Mother And Children, 1970s

signed (lower left)

batik

90 x 57cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 65,000

For Dato' Chuah Thean Teng, the Mother-and-Child theme is a recurring one for the epitome of human values and a mother's sacrifices. A close-up rendition, the scene emanates an aura of warmth, featuring a robust woman cradling her youngest child to sleep, while her two elder children are nearby, forming an inseparable unit. In the depiction of the mother in a nurturing role, this work portrays the tender affection between the family. The most iconic of Teng's Mother-and-Child batik is *Two Of A Kind* (1968), which was one of two works chosen for UNICEF's greeting cards. His other work, *Tell You A Secret*, was in 1987.

As acknowledged by Professor Michael Sullivan, Dato' Chuah Thean Teng was hailed the 'Father of Batik Painting' (Chinese Art in the 20th Century, 1959), the only Malaysian to have started a world art genre, Batik Painting. He was among the world's art elite in the Commonwealth Artists of Fame exhibition, to mark Queen Elizabeth II's Silver Jubilee in 1977. The National Art Gallery accorded him an early Retrospective in 1965 and a Tribute in 2008, while Penang's Retrospective came in 1994. Penang also awarded him with the Dato' title in 1998 and the Living Heritage status in 2005. He established Yahong Art Gallery, first at Leith Street (1953) and then Batu Ferringhi (1994), which functions as his veritable museum which includes batik works of his three sons and two grandchildren. He also held solos in the United States and London (Commonwealth Institute). His batik mural commissions included the Malayan Embassy in Canberra, Australia (1959), Universiti Malaya, Kuala Lumpur (1960), Malayan Tobacco Company, Kuala Lumpur (1960), and Bank Negara's branch in Penang (1974).



49

CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Mother And Child, 1970s

signed (lower right)

batik, scroll

60 x 44cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

A mother's love is eternal. The scene depicts tender moments between a mother and her child. Cradling her little boy with her arm, she wears a captivating piece of batik sarong that is ornamented with elegant floral patterns. Her hair is neatly combed into a sleek bun adorned with delicate flowers. The background is created with a special crackling effect, produced through the breaking of wax before the dyeing process.

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50

FATIMAH CHIK

b. 1947 - 2023

Untitled, 1998

signed and dated (lower right)

batik collage

78 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Inspired by the symbols and motifs found in Southeast Asia, Fatimah Chik created stunning works by using the technique of Japanese tie and dye, also known as Shiboritik. Poetic interpretations of the motifs of Nusantara reflect the spiritual quality of the mountains represented in intersecting triangular shapes. Fatimah added a new dimension to the batik genre by using motifs inspired by the earth, combined with experimental batik making techniques and unique colours.

The name Fatimah Chik is synonymous with contemporary and exceptional Batik textile. Graduating with a Bachelor's in Design in Textile from Mara Institute of Technology in 1971, the veteran artist is known for her unique Shiboritik technique (Shiboritik = Shibori + Batik), combining the Japanese craft with batik. Her work has been displayed in many exhibitions throughout the years, locally as well as abroad. Aside from being an artist, she is also an educator.

51

ISMAIL LATIFF

b. 1955

Tarian Bulan Malam Merah III,
1997

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

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



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

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

KHALIL IBRAHIM

b. 1934 - 2018

No. 5 Topeng, 1969

signed and dated (lower right)

acrylic on canvas

107 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 70,000

Who would have thought that Khalil Ibrahim was inspired to work on the Mask theme as early as 1969 after he returned home? The mask represents deception and duplicity and other artists like Yusof Ghani had also used the metaphor. Done in his novel abstraction style, Khalil's *Topeng* blends layers of irregular shapes in a psychological conundrum. It exudes a veneer of calm but with an uncanny difference. Distracting are the oblong tube-like stanchions off right, the top one in deep purple and the bottom half in deep blue. Khalil, then though 35, was still naive having lived in rural areas in Kelantan and Pahang before being propelled into the St. Martin's art citadel in London. Back on home soil, he revived his abstract play developed when he was in London, making an 'offshoot' of beguiling maturity. As this is numbered 5, there must have been more on the Mask theme.

Khalil Ibrahim, by dint of his natural painting talent, was sent to London, to study art at the St. Martin's School of Art, before the establishment of the Mara Institute of Technology. When he returned home in September 1966, he was not bound by any contractual obligations and he chose to become a fulltime artist. In 1970, he had a double solo at Frank Sullivan's Samat Art Gallery, and the rest was history. He co-founded the Malaysian Watercolour Society and featured in its painting expeditions in Sweden and India. He was the first Malaysian artist to have a solo in Indonesia.



53

KHALIL IBRAHIM

b. 1934 - 2018

Transition No. 1, 1980

signed and dated (lower right)

acrylic on canvas

92 x 117cm

PROVENANCE

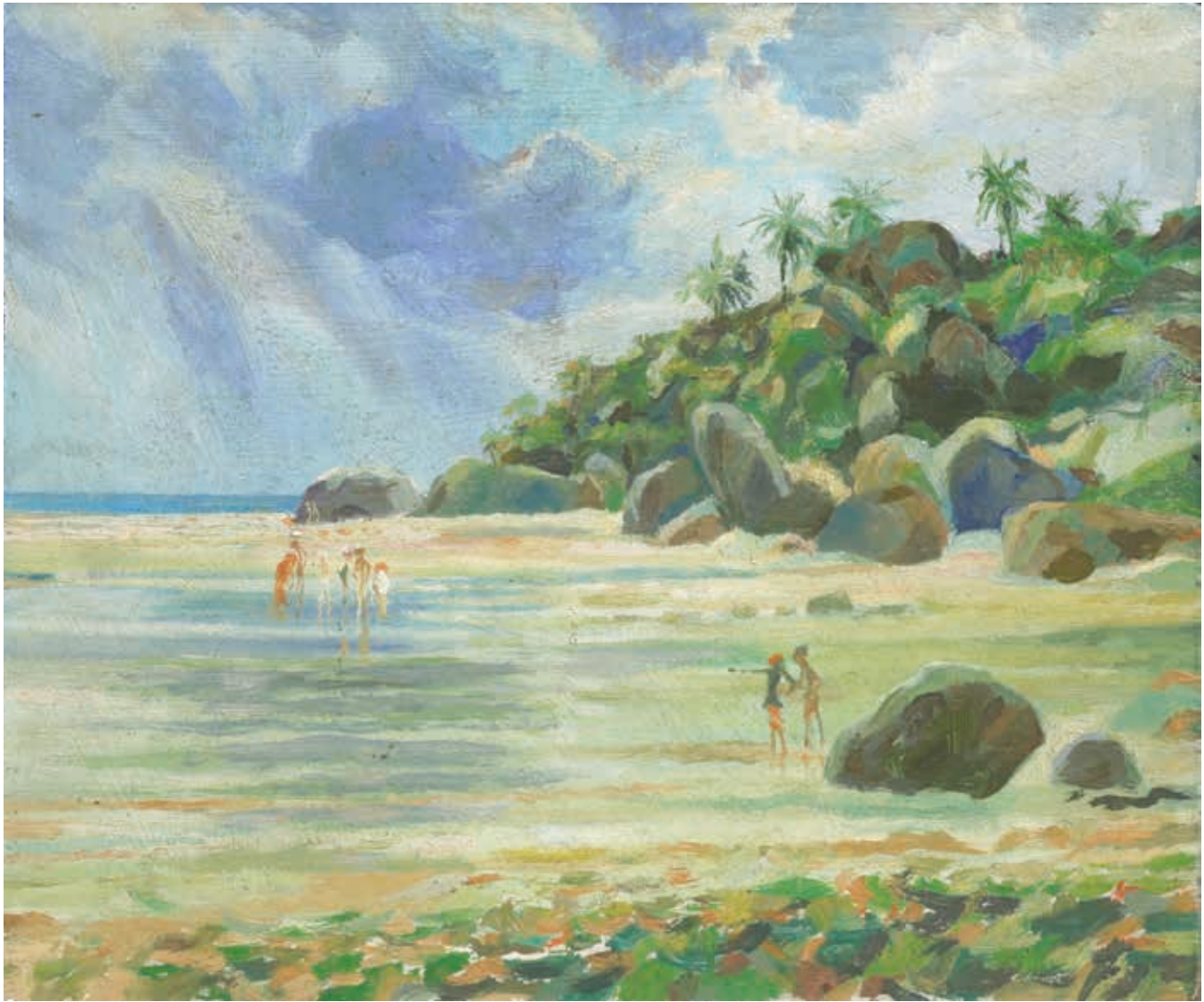
Private collection, Kuala Lumpur

RM 55,000 – 90,000

In this odd abstraction, Khalil Ibrahim, one of Malaysia's greatest southpaws, plays with getting a fluid molten delineation of forms parcelled in various colours – a change from his usual colourful slivers like cut pieces of cloth. This device presents subtle rhythms of fudged anatomy, overlapping and yet homogenous but mostly feminine forms judging from the more lithe physique. It's a strange alignment, or disalignment, with a back-view perspective of action and postures sliding inexorably from the cool to the warm colour scheme. It telescopes how Khalil had evolved in his series of fishermen eulogy since such a painting won 2nd Prize in the Malayan Life national art competition in 1959.

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54

KHALIL IBRAHIM

b. 1934 - 2018

By The Beach, 1986

signed and dated (verso)
oil on board
23 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

In this painting, the majestic beauty of the East Coast is pictured through its coastal shores. A sense of peace and freedom is evoked through the scene, as groups of figures could be seen strolling across the soft white sand enveloped by blue waters and clear skies. Khalil seems to have been intrigued with the large rock formations on the right, articulating the forms with muted brown and green hues. Shafts of light softly emanates through the cluster of billowy clouds, increasing the beauty of the scene.

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



55

KHALIL IBRAHIM

b. 1934 - 2018

Bali, 1992

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Khalil Ibrahim is best known for portraying the everyday lives of fishermen and local scenery, the women of the East Coast engaging in daily activities. This piece is depicting Bali beach scene. Dressed in traditional clothing with luminous colours, the female figures dominate the shoreline, forming a picturesque 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, Switzerland and his works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, and the Royal National Art Gallery of Jordan.



56

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1993

signed and dated (lower right)
watercolour on paper
15.5 x 31cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Khalil established his own style of capturing the lives of the East Coast fishermen concentrating on the movements of each figure. This scene evokes the feelings of communal life, showing fishermen dressed in kain pelikat at work. The subtle changing movements of the sea water is suggested at the horizon line.

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57

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1993

signed and dated (lower right)
watercolour on paper
15 x 31cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Khalil established his own style of capturing the lives of the East Coast fishermen concentrating on the movements of each figure. This scene evokes the feelings of communal life, showing fishermen dressed in kain pelikat at work. Great teamwork is depicted. The subtle changing movements of the sea water is suggested at the horizon line.

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

58

KHALIL IBRAHIM

b. 1934 - 2018

Untitled, 1997

signed and dated (lower right)

ink on paper

35 x 40cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

These are copious drawings of figures by Khalil Ibrahim using the fat Montel pen grasped by his left hand, and which had filled innumerable sketchbooks. Such was his telepathy that such scenes just appeared like magic on the paper, without having to refer to any real scene in front. He can be in the market, at home, in a teh-tarik stall chatting with artist friends, or on the bus on a long journey. Therein lay the strengths of Khalil's figures, male or female, that he could start with any part of the anatomy and find the same high level of accomplishments. Often too, a horizontal bar either full or truncated, on top or at the bottom, acts as a stabilizing plank to the 'floating' figures.

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59

KHALIL IBRAHIM

b. 1934 - 2018

Abstract, 1991

signed and dated (lower right)

acrylic on canvas

90 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 60,000 – 110,000

This abstract work by Khalil Ibrahim from 1991 flaunts his proficiency in colours-layering and juxtaposing warm and cool colour palettes in long and repetitive brushstrokes that form a spherical shape that dominates the centre-right of the landscape-format canvas. The background comprises shades of blue, with light blue covering the upper part and a darker shade of blue on the lower section, with an orange straight line across the canvas that creates a sense of balance to the overall 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 became a full-time artist in 1966, with a career that spanned over five decades until his demise in 2018. In 2004, he was honoured with a retrospective exhibition titled *Khalil: A Continued Dialogue* at Galeri Petronas, Kuala Lumpur, celebrating 50 years of painting. Khalil co-founded the Malaysian Watercolour Society and participated in painting expeditions to Sweden (Simrikshawn to Uppsala) and India (New Delhi to Nainital / Joelikot). He held his first double solo of London works and Malaysian batik at Samat Art Gallery, Kuala Lumpur in 1970. That year, Khalil became the first Malaysian to have a solo exhibition in Indonesia. He participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, and his works are in the collection of the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, and the Royal National Art Gallery of Jordan. His legacy remains as one of the most versatile modern artists of Malaysia.



TAJUDDIN ISMAIL, DATO'

b. 1949

Bloom – Homage To Cy, 2013

signed and dated (lower right)

acrylic on canvas

173 x 173cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 80,000

An accomplished artist, Dato' Tajuddin's canvases reflect his exploration of forms, lyrical colour harmonies, and gestural brushwork. In this work, delicate masses with touches of colours are rendered against a background of bright pink shades. The artist created atmospheric effects through his gestural brushwork and mark-making, with the use of light and shadow to convey three-dimensional form.

Dato' Tajuddin Ismail studied Fine Art at the Faculty of Art & Design, UiTM (1969-1973) where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include Seni Lukis, Malaysian Art in Germany, Munich, Hamburg, Dusseldorf and Frankfurt (1990), Getaran Jiwa, Five Contemporary Malaysian Artists, National Museum of Anthropology Madrid, Spain (1994), '10/2000', Ten Artists for Year 2000, Art Salon, Kuala Lumpur (2000) and 'EX02' Five Contemporary Malaysian Artists, Galeri Taksu, Kuala Lumpur (2002). He co-founded TJ Fine Art, a contemporary fine art gallery in 2004. His works are included in private collections and corporate collections such as The Estate of J.C. Handerson, Glassgow, National Art Gallery Malaysia, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University of Malaya and Jenkins Johnson Gallery San Francisco.





61
TAJUDDIN ISMAIL,
DATO'

b. 1949

Urbanscape, 1997

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

This work presents an exploration of intricately rendered geometrical forms by reputable abstract painter Dato' Tajuddin Ismail. An array of multi-coloured shapes is depicted in various configurations set amidst a light background. Dato' Tajuddin Ismail studied Fine Art at the Faculty of Art & Design, UiTM (1969-1973) where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include Seni Lukis, Malaysian Art in Germany, Munich, Hamburg, Dusseldorf and Frankfurt (1990), Getaran Jiwa, Five Contemporary Malaysian Artists, National Museum of Anthropology Madrid, Spain (1994), '10/2000', Ten Artists for Year 2000, Art Salon, Kuala Lumpur (2000) and 'EX02' Five Contemporary Malaysian Artists, Galeri Taksu, Kuala Lumpur (2002). He co-founded TJ Fine Art, a contemporary fine art gallery in 2004. His works are included in private collections and corporate collections such as The Estate of J.C. Handerson, Glassgow, National Art Gallery Malaysia, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University of Malaya and Jenkins Johnson Gallery San Francisco.

62

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Hymns Of The Earth 8, 1996

acrylic and modelling paste
on canvas panel
60 x 45cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000



In *Hymns Of The Earth 8*, nature inspired elements were modelled with refined textures resulting in a unique surface quality. The technique of using modelling paste on canvas for its textural quality was inspired by the Indonesian artist A.D. Pirous. A mesmerising palette of colour comprising of green, blue, purple and orange hues were richly layered to form a harmonious composition.

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

63

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

b. 1948

Untitled 4, 2015

~~acrylic on canvas~~

~~100 x 120 cm~~

PROVENANCE

Private collection, Singapore

RM 48,000 – 68,000

In this mesmerising piece, forms inspired by nature are rendered in prismatic colours consisting of blue, red, green and yellow hues. A tranquil flow of movement is evoked through the interception of calligraphic-like shapes that form a lyrical pattern across the canvas. This work is a prime example of her captivating abstractions on canvas.

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64

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Patterns Of Dream X

mixed media collage on board
61 x 45cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

In *Patterns Of Dream*, vibrant primary colours of red, blue and green was used to create mood and atmosphere. Her focus on the treatment of space is expressed through skilful layering of forms that produces a rhythmic harmony. Dato' Sharifah Fatimah is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours.

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65

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Sunglow III, 1997

acrylic on paper
38 x 29cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 6,500



An accomplished abstract painter, Dato' Sharifah Fatimah's "lyrical abstraction" style distinguishes herself from others. Her technique involves layers of paint typically in bold colours that are applied to form an intriguing piece. *Sunglow III* shows a lyrical orchestration of forms through the layering process that gives a dynamic quality.

Dato' Sharifah Fatimah was from the pioneering batch of fine art students from the Mara Institute of Technology (now Universiti Teknologi Mara) in 1967 and graduated with a diploma in 1971. She enrolled in a course in fine arts at Reading University in England in 1973 and graduated with first class honours. She completed her postgraduate studies at the Pratt Institute in New York in 1976 with a John D Rockefeller III Fund Fellowship. She took a museum management course at City University of London in 1987 while she was a curator-coordinator at the National Art Gallery Malaysia from 1982 to 1990. During her stint at the institution, she curated Ibrahim Hussein's exhibition, A Retrospective.

66

YEOH JIN LENG

b. 1929

Untitled, 1983

signed and dated (lower left)

acrylic on canvas

95 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 120,000

Remember Yeoh Jin Leng's most iconic 1963 *Rice-fields*, resplendent with the symbolic golden yellow sheafs of padi of an emerging nation then based on an agrarian economy? He revisited his *Rice-field* template 20 years later, showing the fertile arable land neatly parcelled out in rectangular blocks, but spruced with green and blue, amidst the tropical hues with mountains in the backdrop against a pastel sky. *Earth (land), Mountain and Sky*, it has all the elements, including water laden in the fields, and still imbues the feel-good sentiment of *The Good Earth*. The 1963 work was a vista in Terengganu after Jin Leng returned from his studies in London.

Painter-ceramist-sculptor-educator Yeoh Jin Leng, 95, had his major exhibition, *Yeoh Jin Leng: Art and Thoughts (1952-1995)* at the National Art Gallery in 1996, and a mini post-retrospective at NN Gallery in 2007. His awards include the Anugerah Kesenian Perak (1998), the Australian Cultural Award (1990), and Minor Prizes in Sculpture in the 1982 and 1992 Salon Malaysia. Since his first solo at the British Council in 1965, his other notables were the exhibitions called *Of Humans, Icons and Precious Earth* (1991), *The Trapped Series* (1997) and *Dance of the Apsaras* (2000). He was first educated at the Malayan Teachers College at Kirkby in Liverpool, Chelsea School of Art (national diploma in design) and London University (art-teacher's diploma). He taught at the Specialist Teachers Training Institute in Cheras for 20 years before becoming Dean of Studies at the Malaysian Institute of Art.



SYED AHMAD JAMAL, DATUK

b. 1929 - 2011

Sinar Pagi (Daybreak), 1993

signed and dated (lower right)

acrylic on canvas

100 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

RM 220,000 – 350,000

Datuk Syed Ahmad Jamal used a lot of symbolisms in his repertoire, playing on light, its intensity and the revelations. The mystical burst of blinding light manifested in works such as *Call Of Ledang, Sg. Cincin* and even *Hujan Lebat*, and with a darker import, *8.15.6.8.45* (1988), on the atomic bomb dropped in Hiroshima. A glimmer after a bout of darkness, hope springing eternal. *Daybreak* represents a new day of hope, of struggles in the pursuit of dreams. Light is not just white, but a combination of a spectrum of violet, indigo, blue, green, yellow, orange and red. His impeccable skill in handling the colours is shown, definitely one of his best works. Somehow, you recall Patrick Ng Kah Onn's *Spirits Of The Earth, Sky And Water* (1959), without the pagan ritual. And the biggest message of all, Beauty, of Life and Nature. Rise and Shine!

Datuk Syed Ahmad Jamal was multi-pronged as artist-sculptor, administrator, curator, writer-critic, educator and designer. The National Art Gallery awarded him a Retrospective in 1975, and a major Tribute exhibition in 2009. In 1994-1995, the Nanyang Gallery of Art organised his Historical Overview. Until today, he is the only visual artist made National Artist Laureatte (1995), and a year later he got the 'Datuk' title. He had been director of the National Art Gallery and the Asian Cultural Centre. He was also principal of the Specialist Teachers Training Institute in Kuala Lumpur. He had also done decor and costumes for stage plays and the author of two coffee-table books on art. He studied at the Birmingham School of Architecture, Chelsea School of Art, the London University, the School of the Art Institute Chicago and the University of Hawaii. He had also served in the Arts Council, the Wednesday Art Group, Angkatan Pelukis SeMalaysia and the Malaysian Artists Association. He was also honoured with country awards by the governments of India, the United States, France and Australia.



68

SYED AHMAD JAMAL, DATUK

b. 1929 - 2011

Lela Mayang Series, 1968

signed and dated (lower left)

gouache on paper

24 x 33cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Datuk Syed Ahmad Jamal's use of a bicameral heart, one in orange and the other in purplish red, rent asunder with poking triangular shapes representing the keris, sets the tone of the play, *Lela Mayang*. It was directed by Datuk Syed Alwi Syed Hassan with Faridah Merican and Rahim Razali in the lead roles, and music composed and arranged by Jimmy Boyle. It was staged in Kuala Lumpur by the Malaysian Arts Theatre Group in February 1968. Datuk Syed Ahmad designed the set, costume and poster. This is the second time a work from *Lela Mayang* is featured in the Henry Butcher Art Auction, the first being on April 21, 2013, which sold for RM24,200. Datuk Syed Ahmad was also involved in Syed Alwi's subsequent 1978 play, *Desa Ria* (Happy Kampung). It is interesting to note that Datuk Syed Ahmad had been involved in set designs in plays, and even acted and directed, when he was studying at the Chelsea School of Art. In 2004, Datuk Syed Ahmad as Seniman Negara collaborated with Sasterawan Negara Muhammad Salleh in the book of paint and poetry, *Meraih Ruang* (Dewan Bahasa dan Pustaka).

Datuk Syed Ahmad Jamal was multi-pronged as artist-sculptor, administrator, curator, writer-critic, educator and designer. The National Art Gallery awarded him a Retrospective in 1975, and a major Tribute exhibition in 2009. In 1994-1995, the Nanyang Gallery of Art organised his Historical Overview. Until today, he is the only visual artist made National Artist Laureate (1995), and a year later he got the 'Datuk' title. He had been director of the National Art Gallery and the Asian Cultural Centre. He was also principal of the Specialist Teachers Training Institute in Kuala Lumpur. He had also done decor and costumes for stage plays and was the author of two coffee-table books on art. He studied at the Birmingham School of Architecture, Chelsea School of Art, the London University, the School of the Art Institute Chicago and the University of Hawaii. He had also served in the Arts Council, the Wednesday Art Group, Angkatan Pelukis SeMalaysia and the Malaysian Artists Association. He was also honoured with country awards by the governments of India, the United States, France and Australia.



69

SYED AHMAD JAMAL, DATUK

b. 1929 - 2011

Lela Mayang Series, 1968

signed and dated (lower left)

gouache on paper

25 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 32,000

The tale of an illicit elopement, or was it kidnap, formed the basis of the Datuk Syed Alwi Syed Hassan-directed play, *Lela Mayang*, staged in February 1968. Datuk Syed Ahmad Jamal was involved in the designing of the set, costume and poster, using a bicameral heart of orange and red to signify discord or opposition. Symbolic green triangles, like arrows, hover inside and outside the heart. *Lela Mayang* starred Faridah Merican and Rahim Razali in the lead roles, with the music composed by Jimmy Boyle. This is the second time a work from *Lela Mayang* was featured in the Henry Butcher Art Auction, the first being on April 21, 2013, which sold for RM24,200. Datuk Syed Ahmad was also involved in Syed Alwi's subsequent 1978 play, *Desa Ria* (Happy Kampung). No stranger to theatre, Datuk Syed Ahmad had been involved in plays in set design as well as acting and directing when he was studying at the Chelsea School of Art. As *Seniman Negara*, he collaborated with Sasterawan Negara Muhammad Salleh in the book of paint and poetry, *Meraih Ruang* (Dewan Bahasa dan Pustaka), in 2004.

Datuk Syed Ahmad Jamal was multi-pronged as artist-sculptor, administrator, curator, writer-critic, educator and designer. The National Art Gallery awarded him a Retrospective in 1975, and a major Tribute exhibition in 2009. In 1994-1995, the Nanyang Gallery of Art organised his Historical Overview. Until today, he is the only visual artist made National Artist Laureate (1995), and a year later he got the 'Datuk' title. He had been director of the National Art Gallery and the Asian Cultural Centre. He was also principal of the Specialist Teachers Training Institute in Kuala Lumpur. He had also done decor and costumes for stage plays and was the author of two coffee-table books on art. He studied at the Birmingham School of Architecture, Chelsea School of Art, the London University, the School of the Art Institute Chicago and the University of Hawaii. He had also served in the Arts Council, the Wednesday Art Group, Angkatan Pelukis SeMalaysia and the Malaysian Artists Association. He was also honoured with country awards by the governments of India, the United States, France and Australia.





70

**ABDUL LATIFF
MOHIDIN**

b. 1941

Interior, 1993

signed and dated (lower left)
mixed media on paper
25 x 17cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

Latiff sought to express states of transformative processes in nature and give forms to what he has perceived during his journey. Swift and expressive brushwork were internalized to reflect the mindscape of the artist. One of Southeast Asia's leading modernists, Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Berlin, Germany, studied printmaking at Atelier La Courriere in Paris, France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Latiff was gifted in art from a young age and was hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten. His exhibition *Pago Pago: Latiff Mohidin (1960-1969)* was held at the internationally renowned Centre Pompidou in Paris, jointly organised by Centre Pompidou and National Gallery Singapore in 2018. The *Pago-Pago* body of works were also on display at Ilham Gallery, Kuala Lumpur later that year.



71

**ABDUL LATIFF
MOHIDIN**

b. 1941

*Lanskap Kelam 92-3,
Dark Landscape 92-3, 1992*

signed and dated (lower right)
mixed media on paper
17 x 26cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Latiff Mohidin, *Rimba Series*,
T.K. Sabapathy (Petronas, 1998), p.109.

RM 15,000 – 25,000

In *Lanskap Kelam 92-3*, delicate forms glide peacefully across the surface, enhanced by exquisite mark makings and diverse brushstrokes. One of Southeast Asia's leading modernists, Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Berlin, Germany, studied printmaking at Atelier La Courriere in Paris, France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Latiff was gifted in art from a young age and was hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten. His exhibition *Pago Pago: Latiff Mohidin (1960-1969)* was held at the internationally renowned Centre Pompidou in Paris, jointly organised by Centre Pompidou and National Gallery Singapore in 2018. The *Pago-Pago* body of works were also on display at Ilham Gallery, Kuala Lumpur later that year.



72

**ABDUL LATIFF
MOHIDIN**

b. 1941

Quilin, 1990

signed and dated (lower left)
ink on paper
23 x 34cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

Latiff sought to express states of transformative processes in nature and give forms to what he has perceived during his journey. Swift and lyrical movement of lines that resemble calligraphy were expressed based on the feelings of the artist in that moment. Depicted here is a breathtaking mountainscape. One of Southeast Asia's leading modernists, Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Berlin, Germany, studied printmaking at Atelier La Courriere in Paris, France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Latiff was gifted in art from a young age and was hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten. His exhibition *Pago Pago: Latiff Mohidin (1960-1969)* was held at the internationally renowned Centre Pompidou in Paris, jointly organised by Centre Pompidou and National Gallery Singapore in 2018. The *Pago-Pago* body of works were also on display at Ilham Gallery, Kuala Lumpur later that year.

73

**ABDUL LATIFF
MOHIDIN**

b. 1941

Pago-Pago Series, 1966

signed and dated (lower left)
lithograph, artist's proof
42 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 18,000



In this work from the *Pago-Pago* series, we can see a confluence of architectural forms derived from Southeast Asia, and organic elements influenced by the growth patterns of nature. Here, the vertical structure rises with dynamic strength from the ground, concentrating a myriad of shapes such as bamboo, leaves, curling shells, boats and architectural elements into a dense mass. His refreshing visual language captures the unique vibrancy of the landscape and culture of the region.

Latiff Mohidin's international profile took a quantum leap with the landmark *Pago-Pago* (1960-1969) exhibition at the prestigious Centre Pompidou in Paris on Feb 28-May 28, 2018. Regarded as a national treasure for his contributions in paint and sculptures and in letters (poetry), Latiff made history when accorded his second Retrospective (*Latiff Mohidin 60 Years*) by the National Art Gallery, Kuala Lumpur, in 2012-2013. His tutelage did not come with the British yellow-brick-road tradition, but in the Hochschule fur Bildende Kunste, Berlin; Atelier La Courier-Frelaut, Paris; and Pratt Institute, New York. His main art award was 2nd Prize (Graphic) in the Salon Malaysia in 1968. He is a literary giant, having won the SEA Write Award in Bangkok in 1984, the National Literary Award in 1984 and 1986, and the Malaysian Government literary prize from 1972 to 1976. He was a Creative Fellow at Universiti Sains Malaysia (1977) and a guest writer at the Dewan Bahasa dan Pustaka (1988).

ABDUL LATIFF MOHIDIN

b. 1941

Mindscape, 1980s

oil on canvas

46 x 39cm

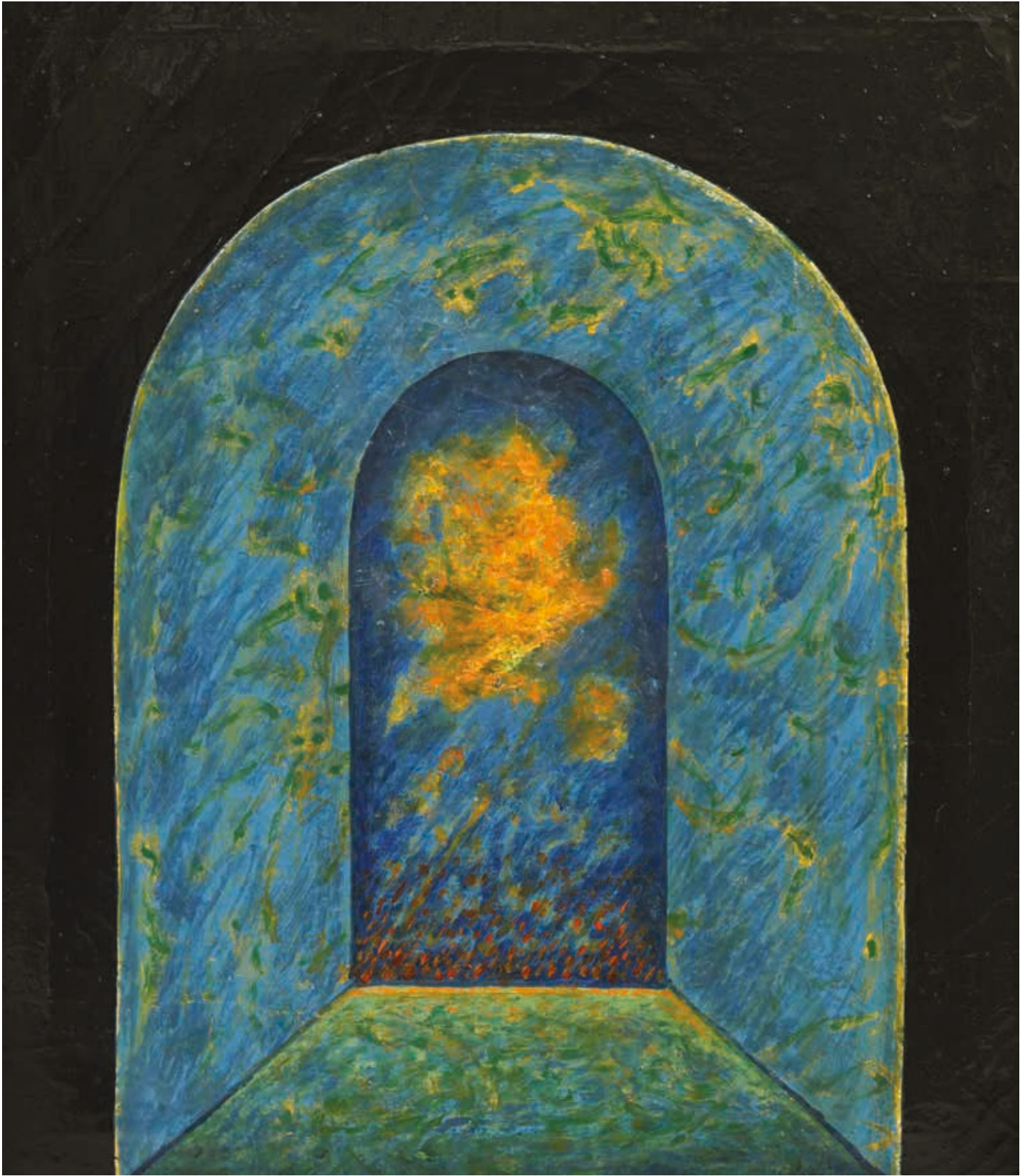
PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 120,000

Abdul Latiff Mohidin's *Mindscape* is a fixed dome portal where ephemeral thoughts travel through space and time usually with the markings, whether textural or tonal, espousing a singular theme like psychedelia, chaos or sedation. This is from the second tranche, from 1979 to 1985, where an irregular orange blob takes centre stage, the periphery blotted with squiggles 'floating' in space. At the bottom of the inner dome is infested with reddish dot profusions on a darker blue veneer. This is a mood *Mindscape* using colours - the base colour is blue - and where slivers of raw, dirty yellow pepper the whole composition. Wrote Tengku Sabri Ibrahim, curator of 60 Years of Latiff Mohidin Retrospective: "Compositions in the *Mindscape 2* series largely integrate architectural forms - arches and domes - in which are to be found shapes resembling 'doors'. These compositions are based on a single-point perspective with crossing lines running towards the middle.

Painter-printmaker-sculptor-poet Latiff Mohidin made a quantum leap in his career as an artist when his landmark *Pago-Pago* (1960-1969) was exhibited at the world-class venue, Centre Pompidou in Paris in 2018. A national treasure, Latiff was accorded his second Retrospective (Latiff Mohidin 60 Years) by the National Art Gallery, Kuala Lumpur, in 2012-2013. Latiff was trained at three great institutions: the Hochschule fur Bildende Kunste, Berlin; the Atelier La Courier-Frelaut, Paris; and Pratt Institute, New York. He was awarded 2nd Prize (Graphic) in the Salon Malaysia in 1968. He is a literary giant, having won the SEA Write Award in Bangkok in 1984 and 1986, the National Literary Award in 1984 and 1986, and the Malaysian Government literary prize from 1972-1976. He was a Creative Fellow at Universiti Sains Malaysia (1977) and a guest writer at the Dewan Bahasa dan Pustaka (1988).



75

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1987

signed and dated (lower right)

acrylic on canvas

42 x 65cm

PROVENANCE

Private collection, Kuala Lumpur

RM 110,000 – 150,000

It was in 1975 that Sim, later to become wife of the gifted artist Datuk Ibrahim Hussein, gave him a set of graphic pens that launched a plethora of masterpieces on canvas that had become his signature style. As the critic Chu Li intoned of his lines: "Each point of rest is also a point of beginning and has no ending. It hums of flux and reflux, innovation and evolution, pregnant with generative tension, regenerative impulses of wave upon wave of the distinctive Ibrahim Hussein lines and colours..." Intrinsic to his early flair for khat calligraphy, the lines transformed into an alchemy of criss-crossing perspectival illusion, sometimes forming a skin epidermy, sometimes just delineating nebulous forms. The bristling, rhythmic lines got animated in works that saw full bloom in the 1980s like *Ripples*, *Dance Of Life* (1982), the epic 1,014cm long *The Journey* (1983), *Kecak* (1985), *Costume* (1985), *Red, Orange & Core* (1984) and *Barong* (1985). Lines interpenetrating, flowing sinuously, sometimes creating tensions and confusion. Staccato or long, they transform into bundles of wonder worms.

Datuk Ibrahim Hussein is an extraordinary gifted artist with three world-acclaimed triumphs. 1) He was chosen in the tripartite exhibition of world art giants together with Andy Warhol and Salvador Dali in Kuwait in 1977. 2) He won the prestigious World Economic Forum's Crystal Award in 1997; and 3) He was the first Malaysian selected for the Venice Biennale under the aegis of the Smithsonian Institute Workshop programme in 1970. He was accorded a garland of prestigious international country awards like the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). The National Art Gallery Kuala Lumpur accorded him a Retrospective in 1986. Besides getting three Datuk awards, he was awarded the Anugerah Tokoh Melayu Terbilang (2007). With his wife Datin Sim, he organised the first Langkawi International Festival of Arts in 2000, after setting up his museum and foundation, and also the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. His art tutelage was at the Byam Shaw School of Drawing and Painting and the Royal Academy in London. He was also awarded the double scholarship of Fulbright and John D. Rockefeller II Fund that exposed him to art trends in the United States.



76

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1960s

oil on canvas laid on board

105 x 55cm

PROVENANCE

Private collection, Singapore

RM 90,000 – 180,000

This nondescript work, an oil on canvas laid on board, betrays the sombre colours of *Sit Down Demonstration In Trafalgar Square* (London, 1960), so, the date is in the first half of the 1960s. It represented the early days of studies by Ibrahim Hussein's, later Datuk, at Byam Shaw (1959-1963). What is discernible are the two legs holding a stocky body frame of one, presumably a man wearing pants, who looks of some social standing. Who or what cannot be ascertained. The figure (or figures?) is rendered in semi-abstract with a mixture of angular ends and curvilinear lines, looking like a jester. Fee-fi-fo-fum, who comes here? Is he, or maybe a she, alone, and striding towards you? As T.S. Eliot wrote in *The Wasteland*: "And I will show you something different from either Your shadow at morning striding behind you Or your shadow at evening rising to meet you..." Or as in the quote of the washerwoman (who turned into a tree) in James Joyce's *Finnegans Wake*: "My foos won't moos" (My feet won't move). The mind boggles!

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77

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1972

signed and dated (lower right)

acrylic on paper mounted on cardboard

22 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000

This work by Datuk Ibrahim Hussein falls into the ambit of what Clement Greenberg dubbed Post-Painterly Abstraction, or Lyrical Abstraction, in the eponymous exhibition at the Los Angeles County Museum of Art in 1964. Artists like Karel Appel and Helen Frankenthaler.

Here, it's a play of nebulous shapes like some kind of anthropomorphism, with the two sides unfurling into quadrant wings to create an illusion of floating and to lighten the sedentary and more placid core weight. The composition is framed by a thin rectangle inner border against a sea of soothing ambient peach backdrop.

Datuk Ibrahim Hussein is an extraordinary gifted artist with three world-acclaimed triumphs. 1) He was chosen in the tripartite exhibition of world art giants together with Andy Warhol and Salvador Dali in Kuwait in 1977. 2) He won the prestigious World Economic Forum's Crystal Award in 1997; and 3) He was the first Malaysian selected for the Venice Biennale under the aegis of the Smithsonian Institute Workshop programme in 1970. He was accorded a garland of prestigious international country awards like the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). The National Art Gallery Kuala Lumpur accorded him a Retrospective in 1986. Besides getting three Datuk awards, he was awarded the Anugerah Tokoh Melayu Terbilang (2007). With his wife Datin Sim, he organised the first Langkawi International Festival of Arts in 2000, after setting up his museum and foundation, and also the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. His art tutelage was at the Byam Shaw School of Drawing and Painting and the Royal Academy in London. He was also awarded the double scholarship of Fulbright and John D. Rockefeller II Fund that exposed him to art trends in the United States.



78

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1984

signed and dated (lower right)

marker pen on fabric

63 x 92cm

PROVENANCE

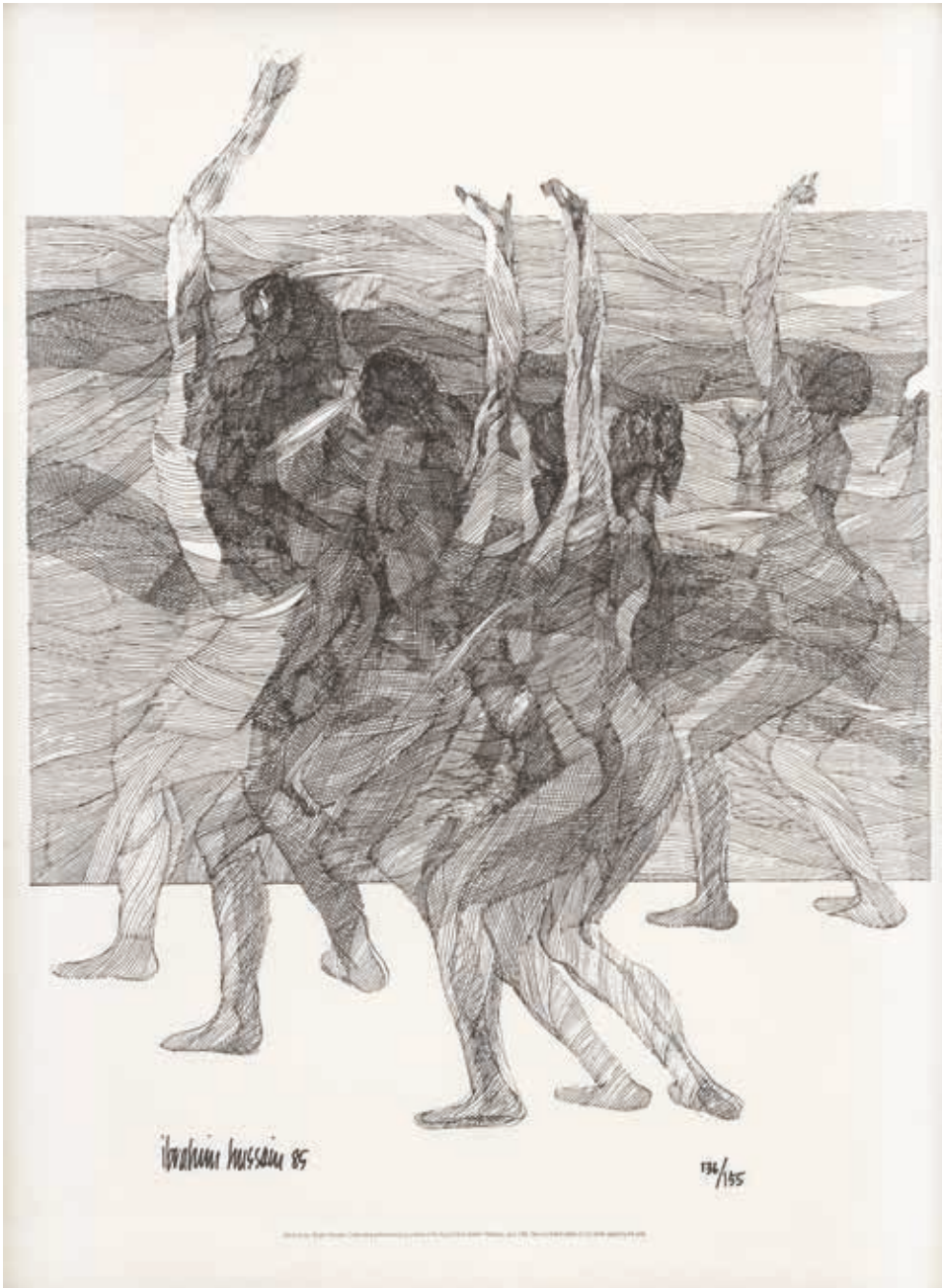
Private collection, Kuala Lumpur

RM 35,000 – 60,000

Memories are made of these, lines weaving in and out and forming nondescript forms with the light of an Eternal Sunshine of the Spotless Mind. Never mind if the rambling images are undecipherable, figures and objects perhaps, incoherent even but imbued with the vivacity of living, the joie de vivre. This little parchment of friendship with the extraordinary artist Datuk Ibrahim Hussein's trademark parallel lines, like connecting bands or links running through, serves as a flash of inspiration in unscripted moments, recording a friendship once upon a time, in 1984. All the line composition is couched with a reddish tinge.

The legendary Datuk Ibrahim Hussein is incontrovertibly one of Malaysia's most internationally iconic artists. He was given the prestigious Crystal Award by the World Economic Forum in 1997, and was the first Malaysian to have taken part in the Venice Biennale, under the Smithsonian Institute Workshop programme in 1970. He was with the world's art pantheons in the tripartite exhibition in Kuwait in 1977, the other two masters being Andy Warhol and Salvador Dali. His international awards also include the XVIII Prix International D'Art Contemporain de Monte Carlo, the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), with him accorded momentous solos in Venezuela, Chile and Japan. He was accorded a retrospective by the National Art Gallery in Kuala Lumpur in 1986. He was conferred the Datuk title three times, and awarded the Anugerah Tokoh Melayu Terbilang (2007). He had organised the Langkawi International Festival of Arts in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his wife Datin Sim, he had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.





79

**IBRAHIM HUSSEIN,
DATUK**

b. 1936 - 2009

Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 136 of 155
76.5 x 56cm (sheet)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

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

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

80

**IBRAHIM HUSSEIN,
DATUK**

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 200 of 200
60 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000



Datuk Ibrahim Hussein produced limited edition prints of sports such as basketball, lacrosse, golf, cycling, high jump, wrestling, hurdling and running in 1986, the year he turned fifty years old. The series was launched during his Retrospective exhibition at the National Art Gallery. Executed with his signature graceful lines, this work shows the fluidity of movement and speed displayed in the sport of Hurdling, whereby the contestants jump over multiple barriers in a stimulating race.

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81

**IBRAHIM HUSSEIN,
DATUK**

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 200 of 200
60 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000

Datuk Ibrahim Hussein produced limited edition prints of sports such as basketball, lacrosse, golf, cycling, high jump, wrestling, hurdling and running in 1986, the year he turned fifty years old. The series was launched during his Retrospective exhibition at the National Art Gallery. Executed with his signature graceful lines, Ib crystallises the pivotal moment of victory as the athlete soars into great heights.

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| 2019 | RM 8.3 million auction sales |
| 2020 | RM 8.5 million auction sales |
| 2021 | RM 11.6 million auction sales |
| 2022 | RM 8.4 million auction sales |
| 2023 | RM 8.9 million auction sales |

CONTACT

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In *Landasan*, a railway track is embedded in the countryside, implying man's alteration of the natural world. The railway connects people and places, including families from different states; it is a line that strengthens relationships, and a pathway of opportunities for work. The journey by railway allows passengers to take in the sights and sounds of the vast countryside. Scenic views of the agricultural lands, jungles, and palm oil terrains are unravelled during the journey.

83

AWANG DAMIT AHMAD

b. 1956

Landasan, 1984

signed and dated (lower left)
ink on paper
18 x 27cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, purpose and people. A relatively late starter in art at the age of 27, he first studied at the Mara Institute of Technology, where he was Best Student, before getting his Masters at the Catholic University in Washington DC (1989-1990). He catapulted into top-artist status when he not only won the 1st Prize but also the Consolation Prize in the hugely coveted Salon Malaysia III at the National Art Gallery. It was for his *Nyanyian Petani Gunung* (now in the Petronas collection). He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. His international exhibitions include the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He also excelled as lecturer at Universiti ITM until May 2011, when he retired to go full time into Art. Prices of his artworks often soar high in auction houses locally and abroad. His solo presentation *From Payarama to Garismega: 2013-2020* was co-organized by Henry Butcher Art Auctioneers (HBAA) and Galeri Prima. His latest solo *Eastern Aesthetics: Cross Border* (co-organised by HBAA) is held at Art Seasons, Singapore.



84

AWANG DAMIT AHMAD

b. 1956

Sketsa: Gubang Bigul (E.O.C.),
1992

signed and dated (lower right)
acrylic on paper
24 x 21cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Lyrical motifs and poetic colour harmonies derived from nature are condensed to form an exquisite composition. This work features the elements of Awang Damit Ahmad's rudimentary *Essence Of Culture (E.O.C.)* series albeit with his strong symbolisms.

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

AWANG DAMIT AHMAD

b. 1956

*Rumbia Dan Orang-Orangan (Sago And People),
Essence Of Culture (E.O.C.) Series, 1992*

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

PROVENANCE

Private collection, Kuala Lumpur

RM 85,000 – 140,000

In lesser economically sustaining rural areas and in the earlier years, rumbia (sago) was a cheaper substitute to rice, what more to think of superfood like quinoa. Sago extracted from tropical palms like Metroxylon sago is rich in carbs and less nutritious, but it keeps the hunger pangs away especially for the farmers and fishermen though in recent years, sago is marketed as sago pearls in the trending bubble tea, while it is still popular in making all sorts of pudding desserts. The better varieties of rice are reserved for sale for better income, while sago is sometimes used as a staple daily diet. The painting shows the lesser hierarchy of sago in the food chain, although it is possibly the main food staple on the table for the family in East Malaysia where Awang Damit Ahmad originated. Thus, it was an anatomy of hardship in Awang Damit's growing-up years in the poverty-stricken village of Kuala Penyu in Sabah, although perversely it was something the farmers and fishermen were grateful to, for providing nourishment substitute. Whatever the risks and toil taken on the fields and in harvesting marine life from the sea, it is the middle-man who reaps the real profits.

It took a long time before collectors caught on to Awang Damit Ahmad's highly symbolic autobiographical works starting with his *Essence Of Culture* series (*E.O.C. or Intipati Budaya*, 1985-1995), on the interdependence and conflicts between Man and Nature. The key message from the *E.O.C.* series is to overcome challenges, work hard and make an honest living. How he transitioned from farmer / fisherman and a Telekom technician, to take up art at a relatively late age of 27, and then became an artist and art academician. His tutelage at the Mara Institute of Technology, where he topped his class, and his Masters at the Catholic University in Washington, and retiring as Associate Professor at ITM in May 2011. His accolades: the prestigious Major Award in Salon Malaysia III, the Minor Award in the Bakat Muda Sezaman (1984) and 2nd Prize in the Malaysian Bank Association art competition (1988), and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. He was in the elite Malaysian delegation in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988. Today, Awang Damit is among the top 3 living artists in Malaysia.





86

JOLLY KOH

b. 1941

Malaysia Landscape, II, 2006

signed and dated (lower right)

oil and acrylic on canvas

76 x 244cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Jolly Koh, Maya Press, 2008, p.96-97

RM 80,000 – 140,000

There are landscapes and landscapes and all its megadiversity, and the artist in Jolly Koh, had been through them all – his studies in Britain and the United States, and nearly three decades in Australia, his birth-place Singapore and the country he grew up in: Malaysia. When he got back to Malaysia for good in 2004, the lush tropical reality awash him. After being exposed to the Australian wilderness, The Bush: Coarsely drier, more shrubby and xeric outback. It's vivid nostalgic dreams as he re-romance the tantalising tropical colours of turquoise, tangerine, canary yellow, aqua, fuchsia and coral. Yes, Jolly Koh's back, with more!

Jolly Koh is one of the Magnificent 7 of the GRUP fame - historic 1967 exhibition and 2017 reprisal. He is best remembered for his Jolly Koh@76 survey exhibition in 2017 hosted by Henry Butcher Art Auctioneers celebrating 60 years in art. It traced a career since his first solo in 1957 at the age of 16! And he has great academic credentials, to boot: National Diploma in Design at the Hornsey College of Art in London; Art Teacher's certificate at the Institute of Education in London University; and Doctor of Education and Master of Science at Indiana University, USA. After a brief stint teaching at the Mara Institute of Technology and Sabah's Gaya College, he taught in Melbourne and Adelaide, and back to Malaysia at the MSC College (now SeGi), before deciding to go fulltime painting.



87

JOLLY KOH

b. 1941

Untitled, 2005

signed and dated (lower right)

oil and acrylic on canvas

25 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Red is all-immersive, with profusions of power and passion. It is one Jolly Koh loves to play with and exploit, as can be seen in works like *Calm Of The Red Dreaming* (2006), *Private Sunday X* (2007), *Red Nebula* (2013) and *Celestial Flora* (2014), all with different trajectory of emotions. Formidable and foreboding as it is, red can also change perceptions like in Kazimir Malevich's *Red Square*, with the subtitle *A Peasant Woman In Two Dimensions*, one veering towards a kind of renunciation. Or on another tack, take Mark Rothko's *Seagram* murals, or the gorgeous drapery of Jan Van Eyck's *Lucca Madonna*. What is Jolly Koh's magical all-red palette to you?

Jolly Koh is one of the Magnificent 7 of the GRUP fame - historic 1967 exhibition and 2017 reprisal. He is best remembered for his Jolly Koh@76 survey exhibition in 2017 hosted by Henry Butcher Art Auctioneers celebrating 60 years in art. It traced a career since his first solo in 1957 at the age of 16! And he has great academic credentials, to boot: National Diploma in Design at the Hornsey College of Art in London; Art Teacher's certificate at the Institute of Education in London University; and Doctor of Education and Master of Science at Indiana University, USA. After a brief stint teaching at the Mara Institute of Technology and Sabah's Gaya College, he taught in Melbourne and Adelaide, and back to Malaysia at the MSC College (now SeGi), before deciding to go fulltime painting.



88

JOLLY KOH

b. 1941

Wild Flowers II, 2007

signed and dated (lower right)

oil and acrylic on canvas

178 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Jolly Koh, Maya Press, 2008, p.232

RM 55,000 – 110,000

Fancy a Terang Bulan motif, popular in Jolly Koh's oeuvre in the mid-1990s, in 2007. What more the 'shooting star' motif with a bulbous head got wider play around 2009 albeit mostly on a horizontal veneer. Here, the meteor-like object shoots straight up with a little debris in the trajectory, the line demarcating the bed of wild flowers below. Seen against a pervasive golden sheen, the upward thrust with a bevy of wild flowers in luxuriant bloom, it's a spectacle. For Jolly Koh, these are all elements in prettifying the environs in another paean to Beauty. After all, As Jolly Koh had opined in his book, *Artistic Imperatives* (1999), that in life, one should take the opportunity to enjoy art for its intrinsic beauty, and its celebration of human values. And as Bridget Riley put it in *The Mind's Eye*: "I want people to enjoy my paintings, I want to give them that elation and freedom. I want them to feel as I do, or can sometimes, to have this particular joy."

Jolly Koh is best remembered for the major survey exhibition, *Jolly Koh@76* (White Box, Publika), in 2017, organised by Henry Butcher Art Auctioneers, which was accompanied with an impressive book chronicling 60 years of paintings. Artist, academician, scholar and pontificator. Education: NDD (national diploma in design) at Hornsey, London, and a teacher's certificate at London University; Fulbright scholarship at Indiana University, in the United States, for Doctor of Education and Master of Science (also a teaching associate). Teaching: Mara Institute of Technology; Sabah's Gaya College; Art in Melbourne and Adelaide; MSC College (SeGi College). In the legendary Magnificent 7 GRUP exhibition, Kuala Lumpur, in 1967.



89

RAFIEE GHANI

b. 1962

Pacific Coast, 1998

signed (lower left)

mixed media on canvas

96 x 121cm

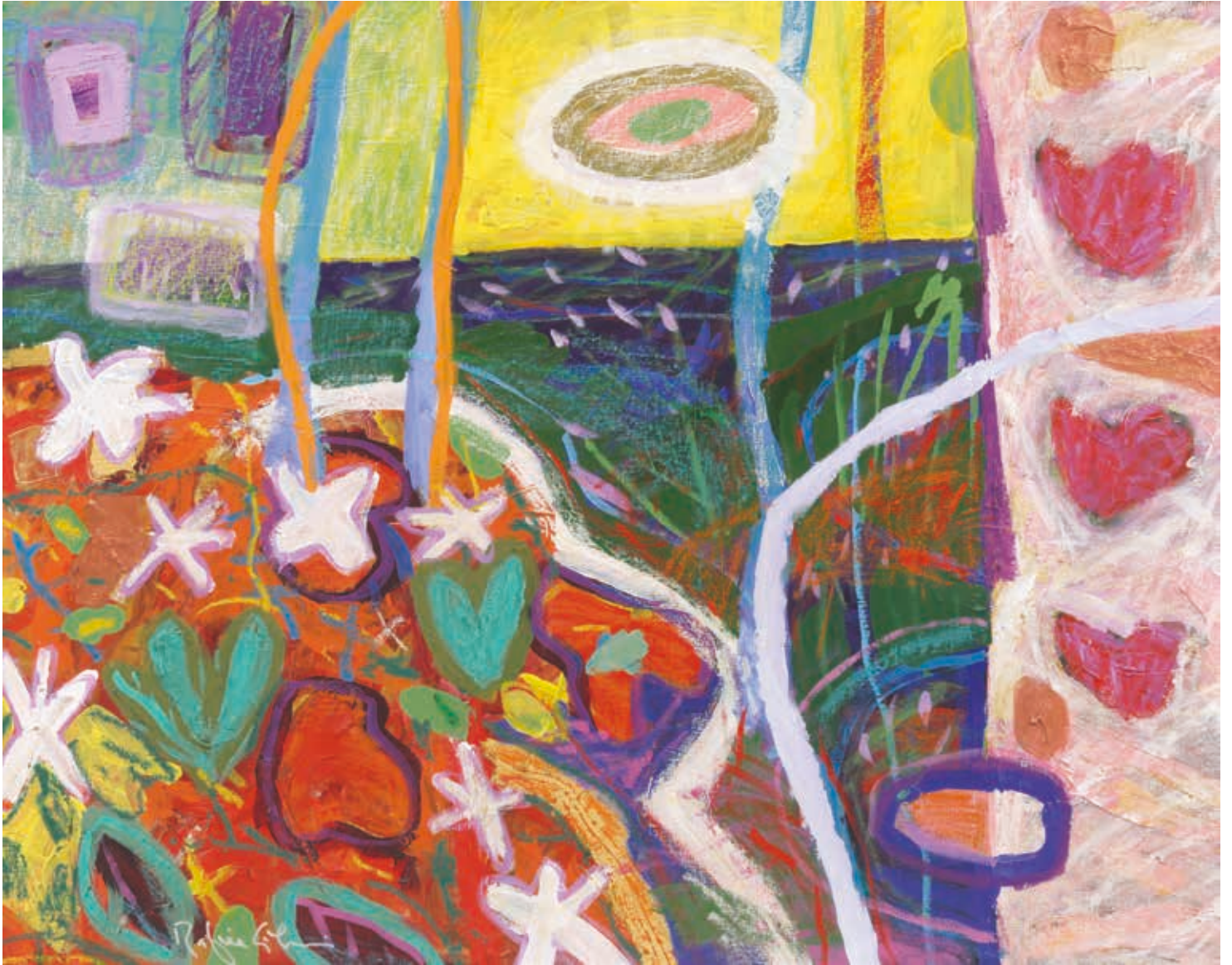
PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 36,000

Rafiee's affinity towards nature are seen through the lyrical pattern of floral motifs and playful shapes. Rafiee Ghani's dynamic colour palette and expressive brushwork are highly intuitive. The artist's perceptive portrayal of colour takes precedence with the abstraction of forms in this exquisite painting.

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





90

RAFIEE GHANI

b. 1962

Floodscape No. 8, 2014

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

PROVENANCE

Private collection, Sabah

RM 4,000 – 7,000

A mix of beautiful patterns in saturated colours and swirling lines were used to convey an emotion and personal reflection. Rafiee's composition is created with an interplay of poetic colours and overlay of forms. In this pictorial abstraction, Rafiee used an invigorating palette of chromatic hues.

Rafiee Ghani draws great inspiration from his frequent travels around the world, especially to less hospitable terrain in central, western and Southeast Asia, apart from Europe and the United States. He was educated at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma at the Mara Institute of Technology, 1985 (majoring in Printmaking). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His major awards are the Minor Award in the Salon Malaysia (1991), twice in the Young Contemporary Artists competition (1984 and 1985), and one of the Juror's Award in the Malaysian chapter of the Philip Morris Asean Art Award in 1994. He also won 2nd Prize in the Malaysian Art Open in 1994. He had taught at his alma mater, ITM, and in the Seychelles, from 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



91

RAFIEE GHANI

b. 1962

Floodscape No. 1, 2014

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

PROVENANCE

Private collection, Sabah

RM 4,000 – 7,000

A mix of beautiful patterns in saturated colours and swirling lines were used to convey an emotion and personal reflection. Rafiee's composition is created with an interplay of poetic colours and overlay of curved shapes. In this pictorial abstraction, Rafiee used an invigorating palette of chromatic hues.

Rafiee Ghani draws great inspiration from his frequent travels around the world, especially to less hospitable terrain in central, western and Southeast Asia, apart from Europe and the United States. He was educated at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma at the Mara Institute of Technology, 1985 (majoring in Printmaking). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His major awards are the Minor Award in the Salon Malaysia (1991), twice in the Young Contemporary Artists competition (1984 and 1985), and one of the Juror's Award in the Malaysian chapter of the Philip Morris Asean Art Award in 1994. He also won 2nd Prize in the Malaysian Art Open in 1994. He had taught at his alma mater, ITM, and in the Seychelles, from 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.

92

MICHELLE YAP

b. 1975

The First Raindrops, 2022

signed and dated (lower right)

acrylic on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

RM 23,000 – 40,000

An exciting contemporary artist, Michelle's bold abstract paintings are infused with vibrant strokes that create a strong impression. Reminiscent of the calligraphic forms in Chinese ink paintings, Michelle uses nuanced gestures that evoke the effects of rain. Bridging Chinese ink painting traditions such as calligraphy and Western techniques, *The First Raindrops* is incorporated with sensuous textures. Savor the first drops of rain and embrace the moment. The rain will stop, hope is never lost.

Michelle Yap graduated from Central St. Martins College of Arts and Design in London. She has exhibited extensively with her artworks featured in Paris, Germany, London, Singapore, South Korea, Dubai, Brazil, Shanghai, and Tokyo etc. Her solo exhibitions include *Altitude* (2021), and *A River Of Dreams* (2022). Her artistic collaboration with Bentley Motors in 2021 was featured in *Robb Report Malaysia*.



93

MICHELLE YAP

b. 1975

Life Beneath The Lakes, 2022

signed and dated (lower right)

acrylic on canvas

122 x 122cm

PROVENANCE

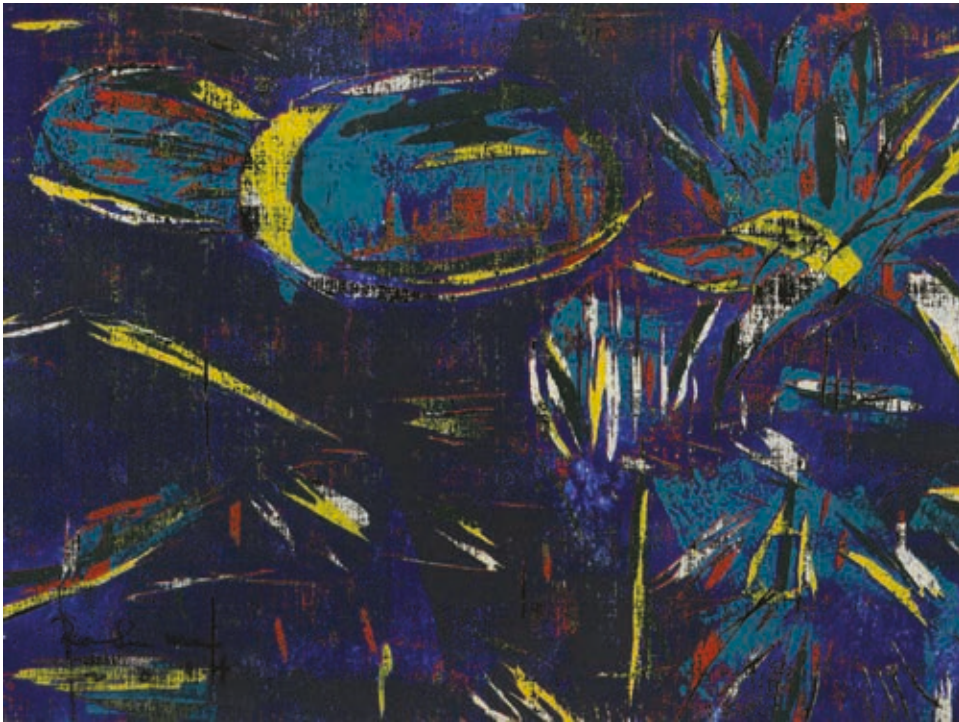
Private collection, Selangor

RM 26,000 – 52,000

An exciting contemporary artist, Michelle's distinct abstract paintings are observations of nature, colour and light. In *Life Beneath The Lakes*, an array of mesmerising blue shades fills the canvas with tranquil emotion. A school of fish forming a graceful curve is swimming across the meditative waters beneath the lake.

Michelle Yap graduated from Central St. Martins College of Arts and Design in London. She has exhibited extensively with her artworks featured in Paris, Germany, London, Singapore, South Korea, Dubai, Brazil, Shanghai, and Tokyo etc. Her solo exhibitions include *Altitude* (2021), and *A River Of Dreams* (2022). Her artistic collaboration with Bentley Motors in 2021 was featured in *Robb Report Malaysia*.





94

RADUAN MAN

b. 1978

Study (Garden; Still Life), 2014

signed and dated (lower left)
woodcut print and oil on linen
36 x 48cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



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

95

RADUAN MAN

b. 1978

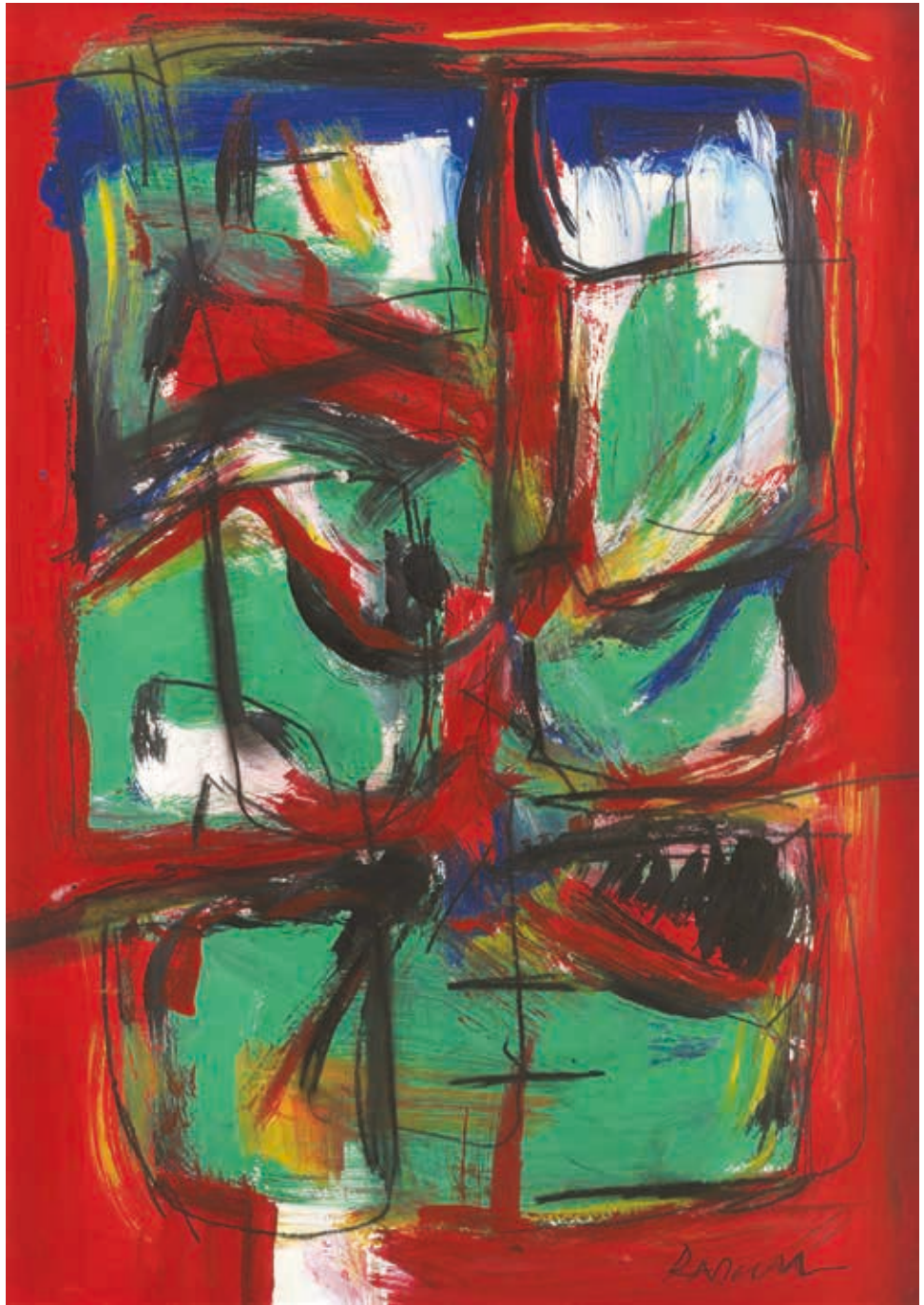
First Impression, 2001

signed (lower right)
acrylic on paper
49 x 34cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



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



96

RADUAN MAN

b. 1978

Private Property 3, 2010

mixed media on canvas
163 x 163cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

Raduan Man's iconic canvases include the depiction of classic vehicles prototypes, a symbol of modernity and progress conveyed through energetic textures. His distinctive style is derived from western painting concepts and experimental print making techniques. The broad gestures surrounding the automobiles create a dynamic atmosphere reflecting on the invention that has evolved throughout the years.

Raduan Man is one of the few artists with a double Masters: University of Wolverhampton (Painting, 2003) and Camberwell School of Art (Printmaking, 2006). He graduated with a BFA from the Universiti ITM in 2000. His awards include the Juror's Award in the Tanjung Heritage competition in 2002. He had several solos since his first at the NN Gallery called Fresh Markings in 2003. His artworks had been selected for Sotheby's Hong Kong auction sale for few times, and the pieces at times fetched good prices. In 2022, he had two solos at local galleries. He is now represented by Linda Gallery, Singapore.



97

RADUAN MAN

b. 1978

The Patrol, 2014

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

PROVENANCE

Private collection, Sabah

RM 25,000 – 50,000

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

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

98

RADUAN MAN

b. 1978

Dreaming Of Cat, 2003

signed and dated (lower left)

oil on canvas

138 x 149cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

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

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





One of the founding members of the Matahati artist's cooperative, Ahmad Shukri's *Black Dog Series* contains motifs such as dogs, hornbill and a hoop. The olive green and black palette combined with abstract shapes resemble camouflage patterns.

99

AHMAD SHUKRI MOHAMED

b. 1969

Black Dog Series, 2005

mixed media on canvas
80 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Ahmad Shukri graduated from the Mara Institute of Technology in 1991. He first tasted success when he won the 1st Prize in the one-off 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 finals in the Philippines. 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 Netherland (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), and Made In Malaysia (The Edge Galerie, 2017). The exhibition, Warning: Tapir Crossing, marked the opening of the Patisatu gallery and studio in 2009.

100

KANG AH SIM

b. 1951

Untitled, 1997

signed and dated (lower left)

acrylic on canvas

100 x 80cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



In this scene, a group of koi fish traverse across the water gracefully, forming a circular rhythm. Their gentle movements create a mesmerising abstraction of patterns on the surface of the water. Kang Ah Sim was the Vice President of the North Kedah Art Society (2001-2018), a member of Angkatan Pelukis Kedah, and member of the Penang Art Society. His artworks are in the collection of public institutions, including the National Art Gallery, and New Straits Times Press.



101

HAZIQ SYAWAL

b. 1993

A Dreamer, 2021

signed and dated (verso)

acrylic on jute

110 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 6,500

A Dreamer reflects the artist's fascination with animal life beyond our daily environment, fused with a unique arrangement of nuanced colour framing in the background. The colours of the black and white plumage help to obscure penguins from above and underwater, allowing them to hunt easily. Haziq Syawal received his bachelor's in fine art from Universiti Teknologi Mara (UiTM), in 2016. His solo exhibitions include *Frame-In-Frame*, G13 Gallery (2023), *Stills: Solo Exhibition by Haziq Syawal*, Segaris Art Centre (2021), and *Erratic Ride*, Galeri Prima (2019). He has participated in various group shows including *Turun Tanah*, Galeri Puteh (2022), *Petals of Nationalism*, Artas Galeri (2022), *Kawan*, Segaris Art Centre (2022), and *Set in Motion*, G13 Gallery (2019).



102

HAZIQ SYAWAL

b. 1993

Still Life: Falcon, 2021

signed and dated (verso)
acrylic on jute
70 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Still Life: Falcon reflects the artist's fascination with animal life, a precious realm beyond our daily setting, fused with a unique arrangement of nuanced colour framing in the background. Falcons are known for their remarkable vision with a visual clarity that is 2.6 times sharper than humans. Haziq Syawal received his bachelor's in fine art from Universiti Teknologi Mara (UiTM), in 2016. His solo exhibitions include *Frame-In-Frame*, G13 Gallery (2023), *Stills: Solo Exhibition by Haziq Syawal*, Segaris Art Centre (2021), and *Erratic Ride*, Galeri Prima (2019). He has participated in various group shows including *Turun Tanah*, Galeri Puteh (2022), *Petals of Nationalism*, Artas Galeri (2022), *Kawan*, Segaris Art Centre (2022), and *Set in Motion*, G13 Gallery (2019).



103

ETHEN NG

b. 1981

The Batik Rhino #5, 2016

signed and dated (lower right)

acrylic on canvas

61 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Ethen Ng is a self-taught artist from Penang, Malaysia. His canvases reflect his avid interest in animals, capturing their lively expressions. In this work, the rhino horns are decorated with batik patterns that resemble carvings, as a representation of different cultures. He has participated in the Year of the Dog 2018 group exhibition, held by The Art Gallery, Penang, Tropical Fruits Fiesta 2018 group exhibition, organised by The Art Gallery, Penang, and Asia Contemporary Art Show 2019, at the Conrad.



104

SUHAIDI RAZI

b. 1977

The Bronze Horse, 2018

signed and dated (on the base)
bronze sculpture
23 x 23 x 15cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000

Suhaidi Razi, whose home-studio is his mother's 3-acre farm homestead in Kelantan, has a special fascination for horses, like Marino Marini (1901-1980). He had also constructed a large installation of a metal horse carriage which was shown in his *Imagine The Imagination* exhibition, organised by NN Gallery, at the White Box Publika, Kuala Lumpur, in 2013.

Suhaidi Razi graduated with a BFA in 1999 and MFA in 2005 at UiTM Shah Alam. He has won several prizes but the major one is the Nokia Art Award in 2002. He also won the Major Award in the Pahang painting competition (2003), Johor Historical Building (2004) and numerous Minor Awards, Grand Prize in Life-drawing (Pesta Anggerik, Galeri Shah Alam, 2004), Traditional Malay House Design (Malacca, 2006), Historical Painting Johor (2008), Nature Terengganu (2008), Historical Terengganu (2009). His first solos *Rainforest and A Sanctuary*, were held at the Batang Ai Longhouse Resort and KL Hilton respectively in 1997. Then came *Passage* at NN Gallery in 2011, *Dream Pipes* at Galeri Chandan in 2012, *Imagine The Imagination* at White Box Publika in 2013, and *Paradox* (organised by Curate Henry Butcher) at Galeri Prima in 2017. He had a solo show booth in Art Expo Malaysia 2017.

105

AHMAD ZAKII ANWAR

b. 1955

Untitled, 1994

signed and dated (lower right)

acrylic on canvas

100 x 75cm

PROVENANCE

Private collection, Negeri Sembilan

RM 20,000 – 38,000

A study on the interplay of light, a young woman seated in a quiet space is depicted in a graceful, realistic style. The elaborate ornamental patterns and fabric of the woman's clothes is rendered in great detail. Painted with a light sense of touch, the calm atmosphere in this work is achieved by elegant harmonies of colours, and skill in portraying the luminous tones of the skin.

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 *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* (1981). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Interpreter of Desires* (Taksu, 2003) and *Icons* (Richard Koh FA, 2005).





106

AHMAD ZAKII ANWAR

b. 1955

Yosemite, 2015

signed and dated (center left)
watercolour on paper
36 x 28cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Ahmad Zakii Anwar's striking portrait conveys the character of a male figure. Located in eastern central California, the Yosemite region is known for its marvellous natural landscape of granite cliffs, waterfalls, valleys, and diverse range of wildlife. The artist captures the arresting gaze of the male figure through his expressive brushwork.

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 *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* (1981). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Interpreter of Desires* (Taksu, 2003) and *Icons* (Richard Koh FA, 2005).

107

TAN WEI KHENG

b. 1970

Untitled, 2011

signed and dated (lower right)

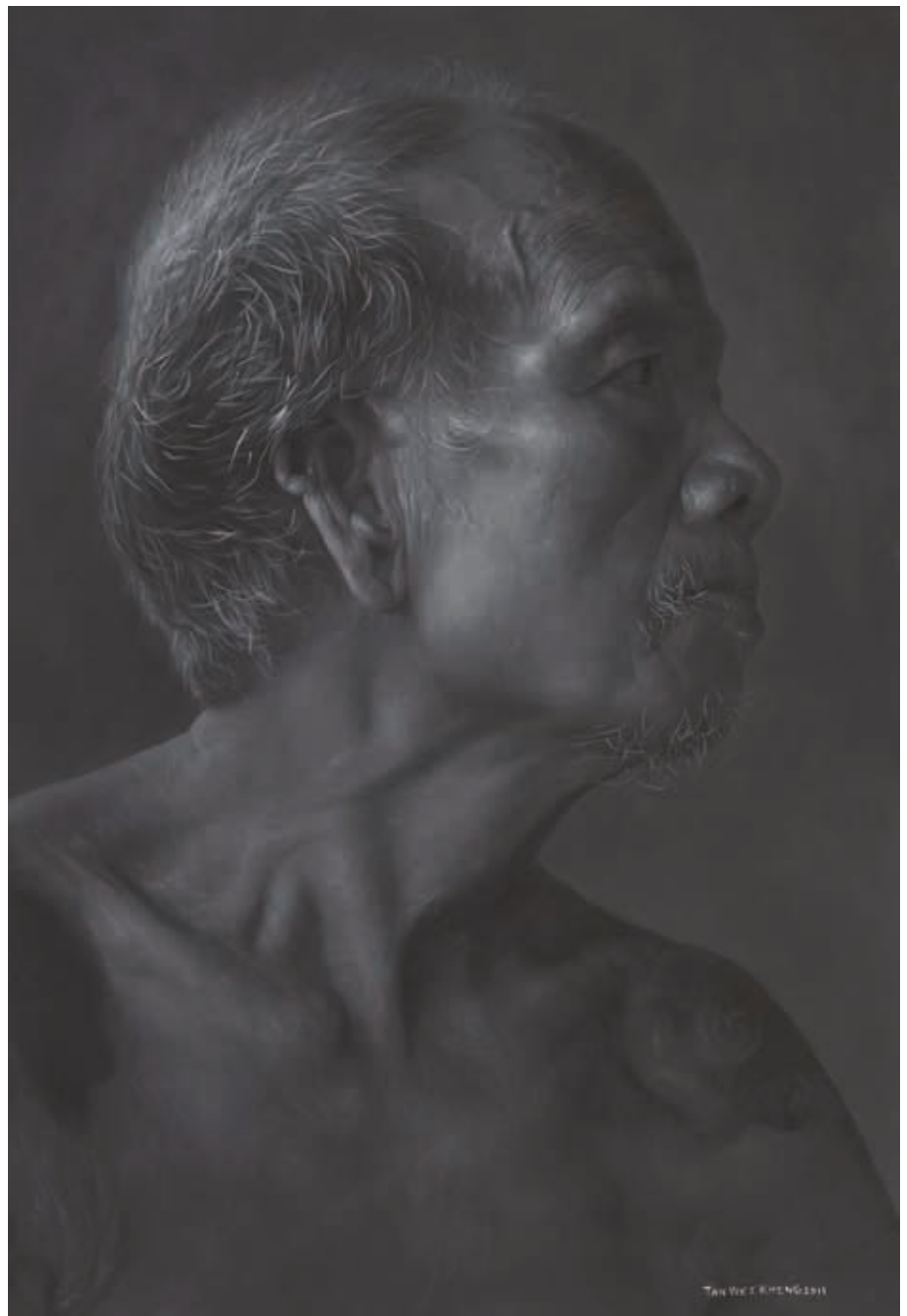
oil on canvas

90 x 62cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 34,000



Tan Wei Kheng is a true modern-day Penan warrior. It is through his portfolio of portraits that one gets to know about the itinerant Penan tribes living in the jungle interiors of Sarawak. Wei Kheng makes regular visits not only to paint individual portraits – whether they be ordinary members or chiefs, men or women, adult or children – but also to take clothes, medicine, food provisions, reading and writing materials for them. Sometimes, they also help out with small infrastructural jobs. The portraits are realistic, compassion and even affectionate. Wei Kheng’s exquisite black and white portrait captures the inner life of the figure, as he depicts the side profile of a bearded Penan man with an expressive gaze.

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

108

TAN WEI KHENG

b. 1970

Portrait Of Kelabit Lady, 2016

signed and dated (lower right)

oil on canvas

75 x 75cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 35,000

The intrepid artist Tan Wei Kheng goes deep into the rainforest interiors of Sarawak to put faces to indigenous tribes-people eking a living with resources of the land. He met this Kelabit elder in a longhouse in Bario in 1995. He had also painted other Orang Ulu tribespeople like the Kayan, Kenyah, Penan and Iban from other settlements including Sungai Asap, Long Tugan in Ulu Baram, Long Napir in Ulu Limbang near the Brunei border. This regal portrait of the Kelabit woman was brilliantly captured with her weather-beaten look, accentuating the finely etched lines of ageing. But she had kind eyes, a good set of teeth and silver peach earrings hung prominently at the end of her elongated ears. She was also adorned with bead necklaces. The work was shown in the Forgotten Beauty exhibition in 2018, first at Richard Koh Fine Art in Kuala Lumpur (April 10-24), and the Old Court House in Kuching (July 6-15). "I felt sad that this beauty is slowly vanishing and being forgotten," the artist was quoted as saying.

Miri-based Tan Wei Kheng, a self-taught artist, started going on expeditions into the Sarawak interiors in 1992, when he ferreted out and more than fleshed out these great indigenous people, hinting at their struggles. He had his first solo in 1991 at the Miri Boat Club but he shot to fame in a sold-out exhibition, Nostalgia of Tribal Borneo, at the Gallery Avanthay Contemporary in Zurich, Switzerland, in 2009. Since then, he had featured in major international events like the Kuala Lumpur Biennial (2018), Art Stage Singapore (2016), Beijing Biennial (2015), and the Singapore Biennial (2013).



KOW LEONG KIANG

b. 1970

Balinese Girl In Bed, 2002

signed and dated (lower right)

oil on canvas

40 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 18,000

An early painting from the artist's oeuvre of a sleeping beauty emanates a delicate atmosphere, conveyed through the technique of subtle shading. The model's angelic face is accentuated through the position of her arms. Partially lit by a dim glow, the feminine contours of the body are carefully modelled with gentle brushstrokes.

Kow Leong Kiang received his Diploma in Fine Art in 1991 from Kuala Lumpur College of Art. In 1998, he won the Grand Prize in the Philip Morris Asean Art Awards. In 2004, he was a resident artist at Vermont Studio Center, USA. In 2008, he completed a residency with Valentine Willie Fine Art (VWFA) and Tembi Contemporary in Yogyakarta, Indonesia and has spent three years between Malaysia and Indonesia where he exhibited regularly. He participated in two artist residency programs initiated by Baik Art in 2013 and 2015, which took place at Seoul and Jeju Island, Korea and 18th Street Art Center, California, USA respectively. Among his solo exhibitions included Human at Red Mill Gallery, Vermont, USA and Floating World at VWFA KL (2003); Silent Conversation at VWFA KL (2005); Other People at VWFA KL (2007); Jogja Constellation at Tembi Contemporary, Yogyakarta, Indonesia (2009); Intimate Collisions at VWFA KL (2010); and Facescape Of Bali at Bazaar Art, Jakarta, Indonesia (2015).

He has also participated in group exhibitions in Malaysia, Indonesia, China and Vietnam namely Continuities: Contemporary Art Of Malaysia At The Turn Of 21st Century held at Guangdong Museum of Art, China (2004); Tenggara: Contemporary Paintings from Indonesia, Malaysia, Philippines at the Novus Contemporary Urban Centre, Liverpool, UK (2008); Headlights at VWFA Singapore and Tanah Ayer: Malaysian Stories From The Land at Selasar Soenaryo, Bandung, Indonesia (2011). Kow has also been participating in international art fairs such as Art Stage Singapore, Art Taipei and Art Kaohsiung in Taiwan, Start Art Fair (held at Saatchi Gallery) in UK, and Art Busan in Korea.



110

KOW LEONG KIANG

b. 1970

Malayan Nights 1010, 2017

signed and dated (lower right)

oil and acrylic on canvas

142 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

According to the exhibition catalogue, Kow Leong Kiang “portrays his image collection of Malay girl in order to convey various displays of emotions, which are inexplicable, fragile, disturbed, tempted, confused and sometimes absurd. Indirectly, these feelings reflect his thoughts on the local scenarios of his country as he demonstrates his current growth throughout his body of work.”

Kow Leong Kiang received his Diploma in Fine Art in 1991 from Kuala Lumpur College of Art. In 1998, he won the Grand Prize in the Philip Morris Asean Art Awards. In 2004, he was a resident artist at Vermont Studio Center, USA. In 2008, he completed a residency with Valentine Willie Fine Art (VWFA) and Tembi Contemporary in Yogyakarta, Indonesia and has spent three years between Malaysia and Indonesia where he exhibited regularly. He participated in two artist residency programs initiated by Baik Art in 2013 and 2015, which took place at Seoul and Jeju Island, Korea and 18th Street Art Center, California, USA respectively. Among his solo exhibitions included Human at Red Mill Gallery, Vermont, USA and Floating World at VWFA KL (2003); Silent Conversation at VWFA KL (2005); Other People at VWFA KL (2007); Jogja Constellation at Tembi Contemporary, Yogyakarta, Indonesia (2009); Intimate Collisions at VWFA KL (2010); and Facescape Of Bali at Bazaar Art, Jakarta, Indonesia (2015).

He has also participated in group exhibitions in Malaysia, Indonesia, China and Vietnam namely Continuities: Contemporary Art Of Malaysia At The Turn Of 21st Century held at Guangdong Museum of Art, China (2004); Tenggara: Contemporary Paintings from Indonesia, Malaysia, Philippines at the Novus Contemporary Urban Centre, Liverpool, UK (2008); Headlights at VWFA Singapore and Tanah Ayer: Malaysian Stories From The Land at Selasar Soenaryo, Bandung, Indonesia (2011). Kow has also been participating in international art fairs such as Art Stage Singapore, Art Taipei and Art Kaohsiung in Taiwan, Start Art Fair (held at Saatchi Gallery) in UK, and Art Busan in Korea.



111

FADILAH KARIM

b. 1987

What Lies Within, 2013

signed and dated (lower left)

oil on canvas

152 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Fadilah Karim: A Decade (2010-2020),

Segaris Art Center, 2020, p.74

RM 30,000 – 50,000

High-school's a time when a damsel experiences hormonal changes of puberty, making her restless, bored and ambivalent. The artist Fadilah Karim shows Mei Cher, her schoolmate back in her Batu Pahat hometown, as a surrogate self in a dark room in the throes of ennui, in different postures in freeze motion. The light emanating from some openings throws delicious shadows for contemplation. There is some psychological tension at play in these solitary intimate moments in what is to become Fadilah's trademark muted realism. But in later works, Fadilah Karim insinuates herself in animated dramas like a Cindy Sherman selfie, tracing her life from bachelorhood to marriage, motherhood and parenthood with her daughter Aira as a mascot always hovering somewhere in the studio. At times, the figures in Fadilah Karim's works are stuck in a perpetual state of anguish, the characters readily questioning their personal values.

Fadilah Karim made history when she was given a retrospective of sorts for her only 10 years of art practice by Segaris Art Centre called, A Decade: Fadilah Karim 2010-2020. After graduating with a BFA from Universiti ITM, she had a two-month apprenticeship under Amron 'Pertarungan' Omar. Even before completing her Masters, she was exposed in her first solo, *Vague*, at the Pace Gallery in Petaling Jaya in 2012. Her awards include the Governor of Malacca Portrait competition, runner-up and 3rd Prize in the Tanjung Heritage competition. She was featured among 16 leading artists in Art Stage Singapore 2015. Other notable selections were in the Art Stage Singapore 2016, Art Taipei (2015), Art Gwangju (2015), Art Bazaar Berlin (2014), and Art Expo Malaysia (2013-2015).



112

CHONG AI LEI

b. 1985

One Afternoon, 2013

signed and dated (lower right)

oil on canvas

122 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 28,000

Nothing beats catching forty winks in the open on covered grass in the garden basking in natural light and amidst soothing and refreshing air. This is a departure from Chong Ai Lei's indoor feminine dramas extolling habits and thoughts that young girls savour in their private space. It must have been a most tiring day as the young girl in nice floral dress, her hair tousled, takes a respite after apparently working on her laptop. Beside her are also a nice pair of red shoes with bow knots and her yellow dark cream bag, colour choices that perhaps reflect her personality. Taking time for oneself in this globalised world of wired technology could help restore one's sense of balance. This work was first shown in her solo titled *Pink* at Yogyakarta's leading Sangkring Art Space in 2013.

Chong Ai Lei has the distinction of having three solos overseas - in Yogyakarta, Jakarta and Hong Kong, before her first Malaysian solo, *When I See You Again*, at The Edge Galerie in January 2018. From her graduation from the Dasein Academy of Art in 2005, her career path was relentless culminating in her turning professional in 2010. She won the Malaysian Emerging Artists Award in 2011 and got selected for international art fairs in Britain, South Korea (Gwangju and Busan), Singapore, Indonesia, Taiwan (Taipei, Kaohsiung). She got honourable mention in the American Fremont Fellowship Asian Artists Programme in 2010 and 2011.





113

GAN CHIN LEE

b. 1977

Standing Lady With Flowers, 2012

signed and dated (lower middle)
oil on plywood
60 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Standing Lady With Flowers is infused with warm yellow tones, depicting a tall and youthful girl in a flower-patterned dress holding a bouquet of flowers. The artist sought to express the forms of the figure and has captured the scene with confident strokes. Gan Chin Lee completed his Masters Degree at the Central Academy of Fine Arts in Beijing (2008), where he got the Bronze Graduate Creation Award. In 2005, he did his advanced studies in mural painting there. On his return, he was adjudged one of the winners of the Malaysia Emerging Artists Award. He first graduated with a diploma in Illustration from The One Academy of Communication Design, Kuala Lumpur, in 1998, when he got a Platinum Award. His solo exhibitions include *In-Between*, organised by Richard Koh Fine Art (2015), *Soliloquy*, organised by Valentine Willie Fine Art (2011), and *Fragment.Defragmentation*, held at Galeri Chandan (2010).



114
**MARVIN CHAN &
IZAN TAHIR**

b. 1972

*In My Embrace, I Hold Myself,
My Fears, My Hopes,
I Hold My Being, 2011-2012*

signed and dated
(lower left and lower right)
oil paint, limo print & wood resin
on canvas
100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

A unique piece created through the special collaboration between Marvin Chan and Izan Tahir, both dynamic artists who have prolific experience in design. In mesmerising purple and mauve shades, the work emphasises on the flesh and contours of the human body, expressed with a sculptural quality. The title hints towards modes of self-acceptance and openness, by trusting and embracing the self.

Marvin Chan has made the transition from an advertising practitioner to a visual artist in his first solo called First Harvest at a2 Gallery, Penang in 2007. He was also selected for the Commonwealth Connections art residency in 2009, the year in which he also won the BP Portrait Award. He has exhibited in numerous group shows, including Presenting The F Klub, Chan + Hori Contemporary, Singapore (2019), MASIF 2011 at Galeri Petronas and a solo show at Wei-Ling Gallery in 2010 titled Inconsequential Consequences Of Hope. His solo exhibition Serpents In The Sun was held at Suma Orientalis Fine Art in 2019.

UK and Malaysia based printmaker, Izan Tahir, has practised and refined her craft for decades. She received her Bachelor of Arts degree at the London College of Communication, now a constituent college of the University of the Arts London. Her artmaking is an intersection of studio-based work with graphic design sensibilities. She was formerly responsible for corporate and national portfolios.



115

SAMSUDIN WAHAB

b. 1984

Proposal (Flush 2), 2015

signed and dated (lower right)
mixed media and collage on paper
52 x 42cm

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,000

Samsudin creates iconic images that are satirical and nostalgic to explore the events and issues happening in our daily lives. A versatile artist, he constantly experiments with various mediums to develop new effects.

Samsudin Wahab achieved double success in 2009 when he won the Malaysian Emerging Artist Award and was chosen resident-artist at Rimbun Dahan. He was chosen as resident-artist at HOM in April-June 2008. He was supported by Khazanah Nasional in his India residency in 2010. In 2013, he won the Juror's Award in the Young Contemporary Artists competition. He won 2nd Prize in Goethe Institut's Salon Meets Art in 2007, and a Consolation Prize in the Tanjong Heritage competition in 2005. He received his BFA, Majoring in Printmaking at the Mara Institute of Technology in 2005-2007, and a Diploma at its Seri Iskandar campus in 2002-2005. He co-founded the printmaking collective, Cetak Kolektif, and was a member of Sebiji Padi Studio and SO Sound, under which he did several art performances. Samsudin won the Bakat Muda Sezaman competition held by National Art Gallery Malaysia in 2019. His solo exhibition Rindu Bayangan was held at Rissim Contemporary Gallery, KL, Malaysia in 2020.



116

**HISYAMUDDIN
ABDULLAH**

b. 1989

Menghitung Detik, 2014

signed and dated (lower right)
oil and acrylic on canvas
122 x 184cm (diptych)

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Figurative painter Hisyamuddin Abdullah’s paintings often reflect his observations on life and society. Hisyamuddin Abdullah received his bachelor’s degree in Fine Art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur, Malaysia. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with Taksu in Kuala Lumpur titled “SArKAs” followed by his second solo exhibition in Taksu Kuala Lumpur titled Kota(k) Magis in July 2021. He has participated in numerous group shows namely #Skull (2019), Axis By Praxis: Identity In Transition (2018), Human Being (2019), XIX Nineteen (2019) etc at various local galleries. Hisyamuddin was the first artist to be part of Sareng Gallery’s biennial International Art Residency programme. The residency was held at Studio Pompstraat, in Rotterdam, the Netherlands.



117

**HISYAMUDDIN
ABDULLAH**

b. 1989

Bapa, 2012

signed and dated (lower right)

oil on wood

130 x 87cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Figurative painter Hisyamuddin Abdullah's paintings often reflect his observations on life and society. The warm palette adds a sense of vibrancy to the composition, as the artist renders a portrait of his father in three quarter profile. The face is rendered with affection, and the sitter's emotions are showed through his expressive eyes. The artist is a filial son.

Hisyamuddin Abdullah received his bachelor's degree in Fine Art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur, Malaysia. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with Taksu in Kuala Lumpur titled "SArKAs" followed by his second solo exhibition in Taksu Kuala Lumpur titled Kota(k) Magis in July 2021. He has participated in numerous group shows namely #Skull (2019), Axis By Praxis: Identity In Transition (2018), Human Being (2019), XIX Nineteen (2019) etc at various local galleries. Hisyamuddin was the first artist to be part of Sareng Gallery's biennial International Art Residency programme. The residency was held at Studio Pompstraat, in Rotterdam, the Netherlands.



118

ERIC CHAN

b. 1975

Innocence, 2000

signed and dated (verso)
oil on canvas
130 x 240cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

One of Southeast Asia's leading painters, Eric Chan's canvases are influenced by photographic camera effects and film aesthetics. Eric Chan studied at Lasalle-SIA College of the Arts, Singapore from 1993 to 1996, majoring in Fine Art (Painting). He obtained his Master's degree in Fine Arts from the Royal Melbourne Institute of Technology (RMIT). Since 1998, he has participated in some selected exhibitions in Singapore, Australia, Malaysia, and Indonesia. His notable accolades include the Jurors' Choice at the Philip Morris Asean Art Awards (2002) and the Highly Commended accolade at the 2003 UOB Painting of the Year Competition.



119

AZAM ARIS

b. 1983

Black Mountain Side, 2016

signed and dated (lower right)
acrylic on canvas
73 x 123cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

A multi-discipline artist, Azam Aris produces artworks using a variety of mediums and approaches. Influenced by the world of fiction and comics, his body of work is a continued search for new perceptions, to find meanings and representations in daily experiences. He often depicts surreal and mysterious imageries derived from a combination of sources including Malaysian dreams, comics, and fairy tales. In this dark and mysterious work, a well-dressed family of five are seated within a quiet nocturnal landscape in the forest.

Azam Aris received his Bachelor in Fine Art in UiTM Shah Alam (2005-2007). After graduating from art school he was selected by Hom Art Trans to be part of a young artist residency program, which took 6 months and concluded with his first solo exhibition titled Float. His second solo exhibition, Paranoia, was held at RA Fine Art in 2010. He won the Silver Award, UOB Painting Competition, Malaysia (2013). The artist has participated in many group exhibitions, including Open Show (2002) at the Sri Pinang Gallery in Penang; Experimental Video (2005) at the Multimedia Gallery, MMU, Cyberjaya; Sonic Cosmic (2006) at the Planetarium Negara, Kuala Lumpur; Young & New Part 1 (2008) at Hom Art Trans, Ampang; BAD (2010) at MAP@Solaris, Kuala Lumpur; and Young Contemporaries (2010) at the National Art Gallery, Kuala Lumpur. His recent solo exhibitions include Hidden Beyond Yesterday held at Hom Art Trans (2018), and Marshall-Brunnen X Puncak Purnama, Projektraum Basis Frankfurt, Germany (2019). He was awarded artist in resident at Basis Frankfurt, Germany (Goethe-Institut Malaysia) in 2019.



120

CHONG SIEW YING

b. 1969

Journey, 2010

signed and dated (lower right)
charcoal and acrylic
on paper mounted canvas
137 x 180cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Crying With Trees, Chong Siew Ying,
2014, p.12-13

RM 30,000 – 55,000

In Journey from Chong Siew Ying's 2011 *Infinity* oeuvre (Page 12-13, *Infinity*, Valentine Willie Fine Art, Kuala Lumpur, May 6-29), the deserted road (pebbled?) funnels far, far ahead to a plethora of mists, hills and mountain tops, and a regiment of stratus clouds. Eyes are deceiving. Many things we see are not what they are. Many things we don't see are the substance of shadows. The stark black-and-white realism offers a hint of adventure and mystery. The journey of life is often filled with ups and downs, but no matter what, we have to move on with faith, hope, and love. With hard work, persistence, steely and fervent determination, one can overcome challenges.

Chong Siew Ying's art-career path is one of grit, determination and serendipity. Many would have stayed put after a Graphic Design diploma at the Petaling Jaya College of Art and Design. Instead Chong hightailed to Paris, where she worked as an au pair, to support her art studies at the L'École des Beaux-Arts, Versailles (1991-1994) and L'Atelier 63 (1994-1996), and with solos at the Maison Tch'A, Atelier d'Marvel and Gallery Café Panique, to boot. On her return, she won an artist's residency at Rimbun Dahan, and later the Fremont Fellowship at Vermont Studio Centre, United States. In 2002, she won the Special Award in the Young Contemporary Artists (BMS) competition and in 2009, was a finalist in the Hong Kong Sovereign Art Prize. She also had her solo at Valentine Willie Fine Art, and at The Edge Galerie.



Drawing upon themes such as memory and the self, *Phase 3* conveys the artist's exploration of forms within an atmospheric interior. Rendered in monochrome, the background features the view of a room with a presence on the armchair, and window panel, expressed through the artist's detailed and expressive brushwork. Seah Zelin won the 2022 UOB Painting Of The Year Malaysia with his artwork titled *Skin Of Land*.

121

SEAH ZELIN

b. 1980

Phase 3, 2013

signed and dated (top right)
acrylic on linen
100 x 90cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 18,000

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



122

WONG PERNG FEY

b. 1974

Luminous Silver #5, 2014

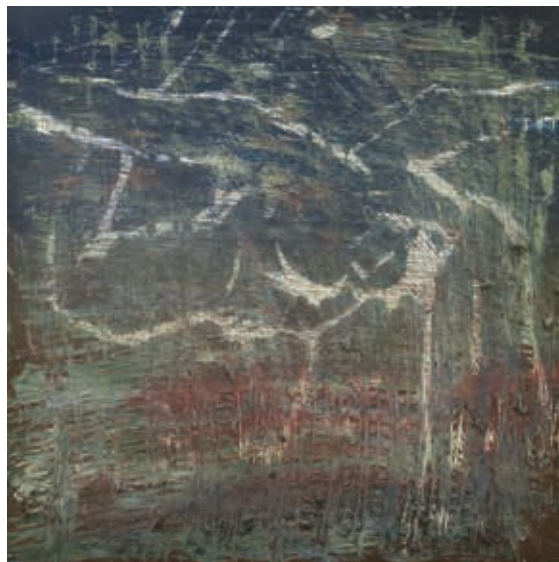
signed and dated (verso)
oil and enamel on linen
155 x 128cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

Wong Perng Fey's distinctive canvases play with atmospheric and chromatic hues and textural nuances, often in ambitious large-format works. 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 in many prominent public collections such as the National Art Gallery Malaysia; Bank Negara Malaysia Museum and Art Gallery, and Galeri Petronas, Kuala Lumpur. He used to live and work in Beijing.



123

YEOH CHOO KUAN

b. 1988

Calm; Fervent, 2015

signed and dated (verso)
oil and lacquer on canvas
30 x 30cm; 45 x 70cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

This Is How It Is: Yeoh Choo Kuan,
RKFA, 2021, p.63, p.384

RM 7,000 – 12,000

Yeoh Choo Kuan is an established multidisciplinary artist specialising in gestural abstract paintings and installation. He has exhibited internationally in Southeast Asia, China, South Korea, and Switzerland. Yeoh Choo Kuan graduated from Dasein Academy of Art, Kuala Lumpur, with a Diploma in Fine Arts in 2010. His solo exhibitions include: What Makes A Mountain (2023), Today's Special (2020), Streaming Mountain (2019), Richard Koh Fine Art Singapore; Lights In (2018), Tang Contemporary Art, Bangkok; Live Leak (2017), Richard Koh Fine Art Malaysia; Private Sentiment (2012), Hom Art Trans, Kuala Lumpur.



124

YEOH CHOO KUAN

b. 1988

Ultra, 2015

signed and dated (verso)
oil and lacquer on canvas
70 x 70cm

PROVENANCE

Private collection, Selangor

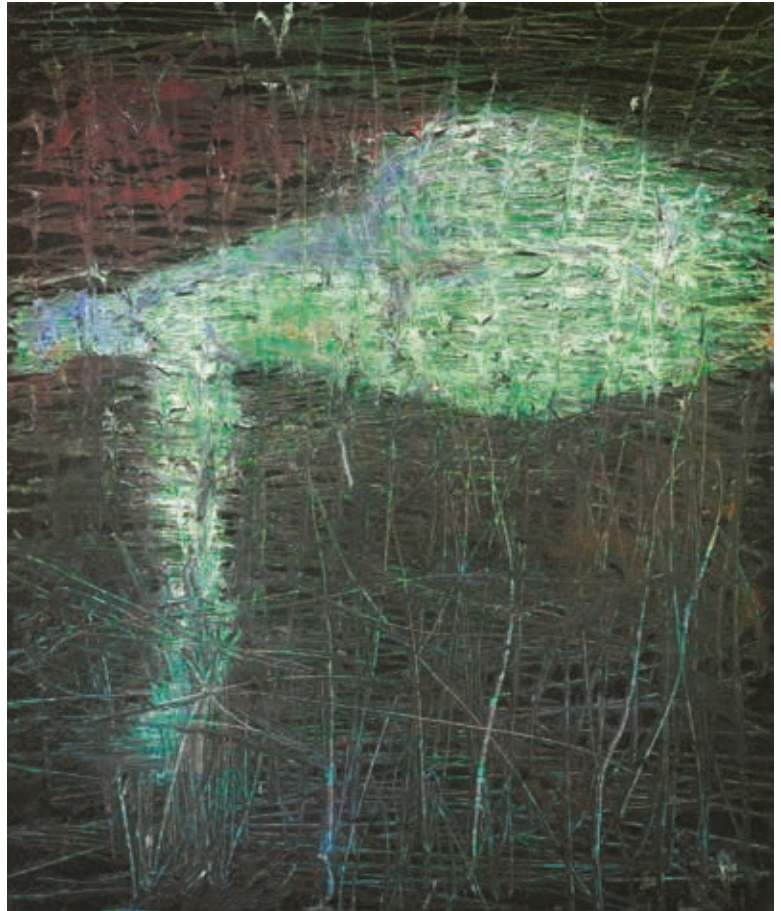
ILLUSTRATED

This Is How It Is: Yeoh Choo Kuan,
RKFA, 2021, p.62-63, p.385

RM 7,000 – 12,000

Yeoh Choo Kuan is an established multidisciplinary artist specializing in gestural abstract paintings and installation. A lady figure is being bound, is she in pain or of sick bondage pleasure?

He has exhibited internationally in Southeast Asia, China, South Korea, and Switzerland. Yeoh Choo Kuan graduated from Dasein Academy of Art, Kuala Lumpur, with a Diploma in Fine Arts in 2010. His solo exhibitions include: What Makes A Mountain (2023), Today's Special (2020), Streaming Mountain (2019), Richard Koh Fine Art Singapore; Lights In (2018), Tang Contemporary Art, Bangkok; Live Leak (2017), Richard Koh Fine Art Malaysia; Private Sentiment (2012), Hom Art Trans, Kuala Lumpur.



125

YEOH CHOO KUAN

b. 1988

Vivacious; Noble, 2015

signed and dated (verso)
oil and lacquer on canvas
46 x 34cm; 45 x 38cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

This Is How It Is: Yeoh Choo Kuan,
RKFA, 2021, p.43, p.62, p.383

RM 6,000 – 10,000

Yeoh Choo Kuan is an established multidisciplinary artist specializing in gestural abstract paintings and installation. The outline of the figures are simple yet fascinating. He has exhibited internationally in Southeast Asia, China, South Korea, and Switzerland. Yeoh Choo Kuan graduated from Dasein Academy of Art, Kuala Lumpur, with a Diploma in Fine Arts in 2010. His solo exhibitions include: What Makes A Mountain (2023), Today's Special (2020), Streaming Mountain (2019), Richard Koh Fine Art Singapore; Lights In (2018), Tang Contemporary Art, Bangkok; Live Leak (2017), Richard Koh Fine Art Malaysia; Private Sentiment (2012), Hom Art Trans, Kuala Lumpur.



It's unclear if what looks like a cluster of people on the left in presumably an automated people mover (APM) are instead a train coach or viewed from a casement of a passing APM on the opposite side of commuters standing in wait. This transit system is viewed by the artist Phuan Thai Meng as a habitat by itself, with all the socio-economic ethos, whether the commuters are white-collared or blue-collared employees going to and from work or those venturing forth seeking entertainment or food. Focus is on the putative glass cage with the people's backs turned for anonymity and from different backgrounds and economic status. The whole composition is awash in sepia tones accentuated with deep shadows in places, while the collage of armadillo-like 'scales' could simulate a sense of movement from the light breeze or sequential placements. While nano-nano teleporting is still a fantasy, mass movement of peoples across vast city terrain has become a de rigueur way of life.

Phuan Thai Meng, a founding member of the artist's cooperative Rumah Air Panas, is a multi-media artist working on paintings, installations and performance, on contemporary issues of modern social conditions and infrastructure, rapid urbanisation complete with neglect, mildew and structural decay. He was selected for the 7th Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia in 2012-2013, together with Roslisham Ismail, and his works are in the collection of the Singapore Art Museum, The Queensland Art Gallery and the Gallery of Modern Art Australia. He was one of the Malaysian winners of the 2000 Philip Morris Asean Art Awards, and won the Silver Award in the UOB Painting Of The Year in 2018. His solo shows were Hey Malaysia, Something You () Leave Behind!, Our Art Projects 2017; Mapping Homeland: We Are Proud Of You (? ?), VWFA Singapore 2011; The WE Project, RKFA, KL 2010; Made In Malaysia VWFA KL 2009; and PTM0001020304 (RAP, KL 2004). He was educated at the Malaysian Institute of Art (1993-1996). Thai Meng's auction record was set at Christie's November 2011 Hong Kong Auction when his *Road To...* (2009) registered a premium of US\$20,946 (approx. RM86,491). In Malaysia, his *Solution* sold for RM24,640 at the Henry Butcher November 2014 Auction.

126

PHUAN THAI MENG

b. 1974

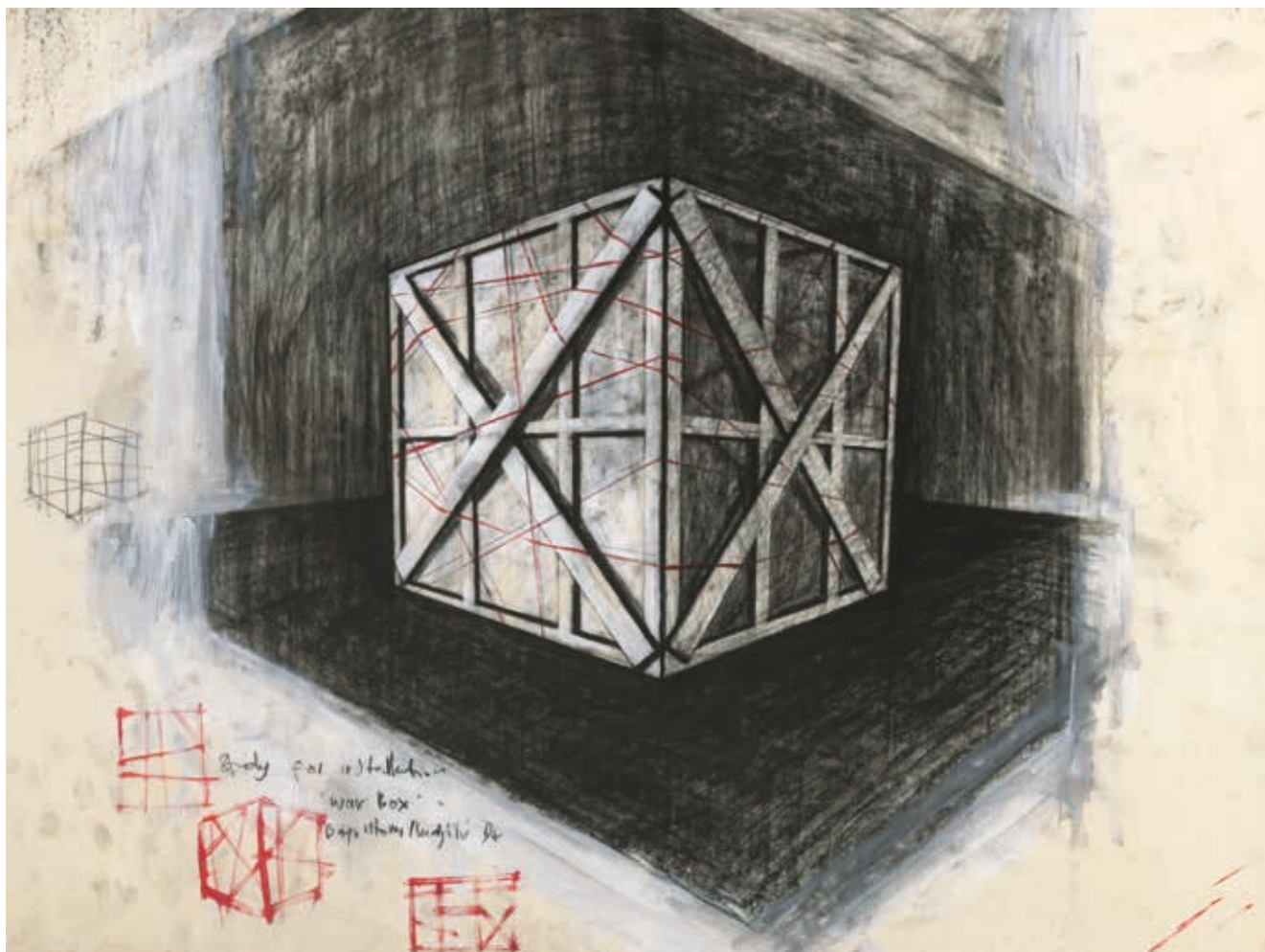
Seats, 2006

newspaper collage and charcoal
on rice paper glued on canvas
76.5 x 122.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 20,000



A large part of Bayu Utomo Radjikin's early art practice addresses social issues such as the Gulf War, invasion of Kuwait by Iraq, local child abuse and civil war in Africa. Bayu's installation *Warbox* was shown at the Creative Centre of the National Art Gallery, based on the idea of a crate.

127

BAYU UTOMO RADJIKIN

b. 1969

Study For Installation 'War Box',
1994

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

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. His solo exhibitions include *Gejolak*, G13 Gallery, KL (2017), *Ada Apa Dengan Tengkorak*, ChanHampe Galleries, Singapore & Hom Art Trans, KL (2015), *Face Without Name*, The Substation Gallery, Singapore (2011).



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128

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PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

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129

CHAN KOK HOOI

b. 1974

Deeper Thirst, 2016-2018

acrylic & thread on used jeans,
wood stretcher

183 x 31cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

Deeper Thirst depicts the vertical structure of a high rise building in a vivid palette consisting of blue, red and ochre shades. The work is a continuation from his *Jeans* series. The eclectic works of Chan Kok Hooi feature whimsical stories, creating images that are fascinating yet filled with remarkable detail. The revered curator Syed Nabil (2010) wrote: "His works abound with a disorientating array of imagery, symbols and junctions that reveal networks of fragmented and dislocated stories intended as translations of universal concerns of the human condition."

Kok Hooi won the Mayor of Beppu Prize in the Beppu Art Biennale in Oita, Japan, in 2005 and was a winner of the Malaysian award of the Asean Art Award in 2003. He also won a prize in the Taichung Print and Drawing Biennial in Taiwan in 2006. He was a finalist of the Sovereign Asian Art Prize (Hong Kong) from 2007 to 2009, and the Louis Vuitton Art Prize (Hong Kong) in 2007. He won the Juror's Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition in 2006-2007 and was placed among the Top 3 (2D category) in the 2004 competition. He was awarded a Royal Overseas League scholarship for residency in Arbroath, Scotland, in 2009. His other residencies were at Galeri Petronas (2008), ABN Amro Malihom (2007 and 2008), Gwangju (2012), Red Gate Gallery, Beijing (2009), and Vermont Studio Centre in the United States in 2007. His solos were *Here I Could Even Pluck The Stars By Hand* (A+ Works Of Art, 2018); *Imitating* (Red Mill Gallery, Vermont Studio Centre, USA, 2007); *Photo Store* (Feijacun Village, under Red Gate Gallery, Beijing, 2008); *I See(k) You: Recent Works* (Galeri Petronas, Kuala Lumpur, 2010); *You Are Carnivores* (Pierogi Gallery, New York, 2010); and *Sell Out* (Art Seasons Gallery, Singapore, 2012).

130

JALAINI ABU HASSAN

b. 1963

Bunga Cinta Bunga Rasa, 2020

signed and dated (lower left)
acrylic & bitumen on paper
116 x 86cm

PROVENANCE

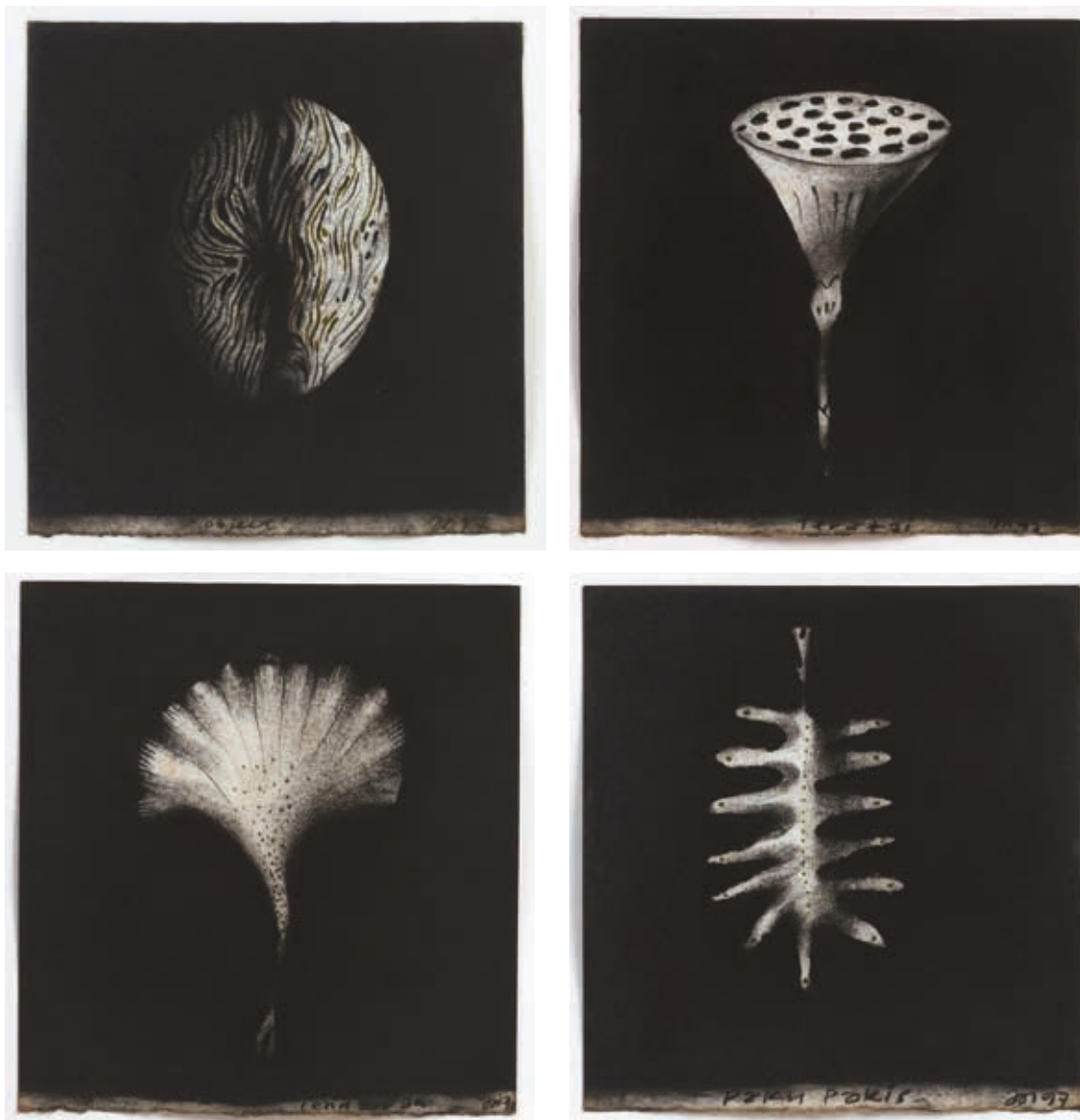
Private collection, Kuala Lumpur

RM 8,000 – 14,000



Filled with joy, *Bunga Cinta Bunga Rasa* is depicted in lush, exuberant tones that bring the picture to life. The composition is an exciting one, made through the confident execution of lines that project a feeling of immediacy. A continuation of his still life series, the work explores the expressions of still life featuring natural forms such as leaves, handmade vessels, cups, and pitchers.

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



131

JALAINI ABU HASSAN

b. 1963

Object; Teratai; Cendawan; Paku Pakis, 1997

signed and dated (lower right)
charcoal on paper
19 x 18cm (each), set of 4

PROVENANCE

Private collection, Selangor

RM 8,000 – 12,000

An exquisite study of objects and natural forms created with charcoal are presented through a monochromatic composition. Nuances of light and dark tones were devised to convey beauty in stillness. The artist draws the viewer’s attention to the purity of natural forms such as lotus, mushroom and fern. It is a dreamy, poetic interpretation of forms emerging from darkness, illuminated with light.

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

132

NADIAH BAMADHAJ

b. 1968

Warung Bensin Siege, 2014

charcoal on paper collage
156 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 40,000



Nadiah Bamadhaj is one of the most consistently impactful artists in Southeast Asia, straddling Malaysia and Indonesia. *Warung Bensin Siege* depicts her observations on the architectural structures of temporary shacks in the city. The fine nuances of light and shade and details of the structure including the assembled hinges were expressed with a spectrum of monochrome tones. Nadiah, who resides in Yogyakarta, continues to make engaging posturings on the socio-political situation in Indonesia and Malaysia, with references to history, architecture and the environment.

Nadiah Bamadhaj won the Juror's Choice award in the Malaysian component of the Philip Morris Asean Art Awards in 2001 and was a resident artist at Rimbun Dahan (2000-2001). She was educated at the University of Canterbury in Christchurch, with a double major BFA in Sculpture and Sociology. She was awarded the Nippon Foundation's Asian Public Intellectual Fellowship in 2002-2003, with a follow-up Public Intellectual grant in 2004. Her notable solos after turning fulltime in 2000 include: *The 1965 Rebuilding Its Monuments* (2001), *Surveillance* (2008), *Keseragaman* (2012), *Poised for Degradation and Descent* (2014, 2016), *Enamlima Sekarang* (2003, 2004), *Ravaged* (New York, 2008) and *The Submissive Feminist* (2021). She is on the board of Yayasan Kebaya, a HIV/AIDS homeless shelter in Yogya. She was featured in 'Vitamin D3: Today's Best in Contemporary Drawing' published by London-based Phaidon.

133

NOOR MAHNUN MOHAMED

b. 1964

Swimming Pool III (Rumah Gunnery),

2006

signed and dated (verso)

oil on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Looking Out, A Solo Exhibition by Noor Mahnun Mohamed,
The Australian High Commission, Kuala Lumpur, 2006.

RM 35,000 – 60,000

Nothing beats a refreshing dip in a swimming pool, especially on a hot day in a plush residential condominium setting or clubhouse. Lounging on a deckchair with a partner sipping fruit juice amidst a well manicured garden. And a blue-tiled pool at that, with a sense of depth. The arc lines in the pool trace the water quadrant. This is from Noor Mahnun Mohamed's *Swimming Pool Series*, of which she did three pieces. The work is somewhat reminiscent of David Hockney's *A Bigger Splash* with flat Pop colours in sunny California, and different from her anticipated surreal repertoire of interior domestic life... Splash!

Noor Mahnun Mohamed, better known as Anum, is one artist who strayed from the usual art citadels of Britain and the United States, being trained in Germany – like Latiff Mohidin – earning her BFA and then MFA at the Hochschule fur Bildende Kunste, in Braunschweig. Her other tutelage was in Florence (International School of Print and Graphic Il Bisonte) and Japan (Nippon Foundation grant for Digital Archive for Printmaking). She was also an artist-in-residence at the Gunnery Studios in Sydney. Her *Am Abend* (1993) rose to a RM235,200 premium at the Henry Butcher April 29, 2018. Her international profile preceded her return: solos in Florence in Italy, and Braunschweig (twice), besides 2nd Prize in the Alpirtsbach Galerie competition. She was also an artist-in-residence at Rimbun Dahan, which she later briefly managed.





134

**NOOR MAHNUN
MOHAMED**

b. 1964

Leave(s) Of Absence, 2003

signed and dated (lower right)
etching on paper, artist's proof
14 x 14cm each (image), set of 3

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

The unique blend of femininity and mystery is strongly conveyed in this piece. The first scene is almost similar to a piece titled *Am Abend*, 1993 that was sold in Henry Butcher Art Auction in April 2018, which features a lady on a geometric patterned floor. The second female figure is accompanied by a monkey by the window while the moonlight shines through. The third figure appears topless under a translucent scarf exposing the upper part of her body. Effortless as it may seem Noor Mahnun's meticulous and refined work often features women as a subject matter.

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 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.



135

ENG TAY

b. 1947

Duet, 1991;
Inspiration, 2000;
Our Song, 1991

signed and dated (lower right)
 colour etching on paper,
 edition 46 of 175; edition 68 of 175;
 edition 17 of 175
 50 x 50cm (image); 60 x 75cm (image);
 40 x 40cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Eng Tay’s deep interest in music is reflected through the medium of etching. Using a palette of predominantly warm colours, this exquisite set depicts figures performing in harmony surrounded by nature. Music, with its power to uplift and unite communities, evokes positive emotions such as joy. It acts as a vehicle for communities to express and share emotions, capturing stories and traditions.

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



136

STEPHEN MENON

b. 1972

Queen of Wands;
Queen of Pentacles;
Queen of Cups, 2019

signed and dated (lower right)
 screenprints in colours on paper,
 edition 7 of 7
 20 x 20cm each (image), set of 3

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

Stephen Menon explores a myriad of themes for his works influenced by social and environmental issues. Stephen Menon is a painter and printmaker, born in Kuantan, Pahang, in 1972. He graduated with a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993. He majored in printmaking and minored in painting and drawing. The culmination of Stephen’s artistic career began when he started to explore screen printings and improvised on techniques that pushed the boundaries of traditional printmaking. Working on a myriad of themes for his works from socio-political, satires and spirituality, Stephen’s works were very well received and had won innumerable accolades both locally and internationally. His thought provoking and avant-garde prints are most talked about amongst the art elites and the most sought after in the auctions. Stephen was a resident artist at a local prestigious university (University of Malaya) and he has exhibited in numerous international shows. Stephen has received many international art awards which includes the Excellent Award, Portrait Society of America, USA, 2016, Honorable Mention International Portrait Competition – Portrait Society of America, 2016 and 2017, Honorable Mention, International Printmaking and Paper Art Show 2018, Indonesia, Honorable Mention On Paper Contest Printmaking, Spain 2019, Honorable Mention, 20th International Print Biennial Varna, Bulgaria 2019, Honorable Mention, and 7th NBC Meshtech Tokyo International Screen Print Biennial. He also 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.



137

JAMIL MAT ISA

b. 1967

Si Tampok Manggis # III, 1996

signed and dated (lower center)
screenprint in colours on paper,
edition 1 of 5
53 x 73cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

The silk-screen aesthetic effortlessly transforms the mangosteen into an iconic symbol by utilising shifts in light and colour. The interplay of shadow and texture accentuates the organic contours of the mangosteen, as this seemingly everyday subject evokes recollections of past experiences and a once familiar space.

Dr Jamil Mat Isa studied printmaking at the Mara Institute of Technology (ITM) and Birmingham Institute of Art before pursuing his PhD in Art and Design at Universiti Teknologi Mara Shah Alam. His works have been widely exhibited locally, including two solo exhibitions in Kuala Lumpur and Penang and internationally. He publishes articles in numerous art exhibitions and specialises in serigraphy techniques.



138

FAUZUL YUSRI

b. 1974

Helai 5, 2013

signed and dated (lower right)
oil and digital print on canvas
130 x 130cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Helai 5 is composed through a palette of vibrant and warm colours, fused with spontaneous scribbles, marks, familiar shapes, and visual forms. The numerous drawings of people, animals, and shapes across the canvas were created freely with lines. Experimenting with various media, his unique semi abstract compositions were influenced by his daily surroundings and observations of life.

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 and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. He received the Incentive Award in Galeri Shah Alam’s Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively. His solo exhibition titled Batu was held at Taksu Kuala Lumpur in 2023.



139

MOHD KHAIRUL IZHAM

b. 1985

Tree Of Life, 2017

signed and dated (lower right)
acrylic on canvas
151 x 151cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Rendered in the artist's signature lines, *Tree Of Life* depicts a myriad of bird forms crystallised throughout the structure. The peaceful landscape with the foreground consisting of the roots that firmly anchors the tree into the ground are meticulously rendered in detail. Throughout a bird's lifespan, the tree provides essential food resources and shelter, while its nest is constructed with materials from the tree.

Mohd Khairul Izham graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara Shah Alam. He has participated in shows like Dis-chromatic (2010), Malaysian Emerging Artist Award (2011), Deceitful Truths (2011) and shows held at Taksu, Whitebox Publika, etc.



140

YUSOF MAJID

b. 1970

Untitled, 2015

signed and dated (lower right)
oil on canvas
122 x 152cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

Yusof Majid is known for his evocative rendition of landscapes that exude mystery and atmosphere. A cherry blossom tree forms the focal point of the landscape, layered with distinctive textures that are refined. The nuanced layers of soft, rustic hues of the earth were applied to emphasize the vastness and airiness of the open space.

Yusof Majid attended the Chelsea School of Art in London from 1988 to 1993, where he received his Master's in Painting. He taught Creative Studies at the Lim Kok Wing Institute of Creative Technology. He held his first solo exhibition in Malaysia titled Quiet Concerns at Valentine Willie Fine Art, Kuala Lumpur in 1995. He was awarded the Herbert Read Scholarship in 1993, and the Philip Morris Malaysia Commendation in 1996. His solo exhibition titled The NBD (Nature, Buildings and Daleks) Series was held at Nadine Fine Art in 2018. A gallery owner, Yusof established Darling Muse Gallery and changed its name to Pace Gallery and then again, Nadine Fine Art.

141

SYED THAJUDEEN

b. 1943

Waiting For The Lover, 1984

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000



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

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

142

SYED THAJUDEEN

b. 1943

Moon Of Ramadan, 1986

signed and dated (lower left)

oil on canvas

85 x 85cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

Known for his poetic style, Syed Thajudeen's enigmatic compositions reflect his technical mastery of form, colour and detail. *Moon Of Ramadan* conveys the tradition of moon sighting, in which a glimpse of the new crescent moon peering through the darkness of night marks the commencement of the month of Ramadan.

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



143

ZULKIFLI YUSOFF

b. 1962

Untitled, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000



This sequence of polychromatic images on a large canvas is illustrated in a comic strip manner depicting a sequence of animated gestures derived from traditional folktales - a subject matter often explored by Zulkifli Yusoff, as evident in this bold and vibrant composition.

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

144

ZULKIFLI YUSOFF

b. 1962

Untitled, 1996

signed and dated (lower right)

acrylic on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000



Known for his cutting-edge installations and visually stimulating paintings, Zulkifli Yusoff's works reflect his concerns on social issues with strong references to history, Malay folklore and myths. This is one of the most painterly compositions by the artist, in which exquisite colours take precedence. Bustling movements suggested through signature elements of totemic forms, and semi abstraction of the figure converge in this evocative painting.

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



145

ZULKIFLI YUSOFF

b. 1962

Untitled, 1996

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

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000

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146

ZULKIFLI YUSOFF

b. 1962

Untitled, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000



Known for his cutting-edge installations and visually stimulating paintings, Zulkifli Yusoff's works reflect his concerns on social issues with strong references to history, Malay folklore and myths. Around this period, Zulkifli had explored narratives about the unlimited use of power culminating in the *Power Series*. He also looks at folktales, among them the mythical story of Puteri Gunung Ledang, a princess with unmatched beauty, residing in the sacred mountain. Zulkifli's intricate composition focuses on a polyphony of characters and totemic assemblage within a narrative space, imbued with fascinating colours. The medals adorned by the figures suggest the pursuit of success and prestige.

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



147

ZULKIFLI YUSOFF

b. 1962

Untitled, 1996

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

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000

Known for his cutting-edge installations and visually stimulating paintings, Zulkifli Yusoff developed many works with strong references to history, Malay folklore and myths. Zulkifli's skill in composition is evident in the way he arranges the various elements, including the representation of a bridge, to suggest movement and occupation of space.

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



148

YUSOF GHANI

b. 1950

Siri Tari, 1988

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

In this work, the artist used a palette of pastel colours to delineate the figurative form in a variety of poses. Using a strong contrast of light and shadow, the figure on the right of the picture seems to be descending towards the ground. On the left, three figures were depicted within a frame, executed with the artist's freeing brushwork.

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



149

YUSOF GHANI

b. 1950

Siri Tari, 1991

signed and dated (recto)
mixed media on paper
24 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Yusof Ghani's *Tari Series* were first exhibited in 1989, in an exhibition at Galeri Citra, and is one of the artist's most popular series to date. Executed in fluid lines, the artwork consists of human figures depicted in several dance postures and features a strong presentation of gestural movement and figure ground relationship.

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150

YUSOF GHANI

b. 1950

Siri Tari

signed (lower left)
mixed media on paper
25 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

This work on paper by Yusof Ghani comprises of poetic colours as well as summary forms of black that define the figure. In the *Tari Series*, Yusof Ghani delivers a powerful and intense rendition of colliding figures unfolding in sequential movements. The work offers a glimpse of the graceful contours of the dancers rendered with delicacy.

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151

YUSOF GHANI

b. 1950

Siri Tari - Untitled No. 3, 1991

signed and dated (verso)

mixed media on canvas

121 x 146cm

PROVENANCE

Private collection, Kuala Lumpur

RM 100,000 – 180,000

How many figures do you see, and what are they doing? This *Tari Series* from the second tranche betrays a more static demeanour as can be gleaned from the more glacial strokes and sinuous lumps of undefined forms like locked in some form of entanglement. The figures are clustered in the centre facing viewer, while a passage on the left stands forlorn. Yusof Ghani's figures, erstwhile camouflaged and bandaged, were accentuated in subdued and contrasting tones, exuding a certain tension. Yusof Ghani's incipient *Tari* starting in 1983 when studying in Catholic University, culminated in his solo exhibition at GaleriCitra, Kuala Lumpur, in 1989.

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152

YUSOF GHANI

b. 1950

Siri Tari

signed (lower left)

mixed media on paper

55 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

In the *Tari Series*, Yusof Ghani sought in the portrayal of human forms to express the universal aspects of life and humanitarian issues. Dynamic gestures of few figures in expressive black tones are accentuated with the refined treatment of lines and hints of colour, capturing a sense of movement. Yusof Ghani's *Tari Series* were first exhibited in 1989, in an exhibition at Galeri Citra.

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Yusof Ghani's *Siri Tari* suggest a continued exploration on humanitarian issues and the universal facets of life. A feeling of movement and emancipation is portrayed by the figures portrayed at half-length. The powerful gestures of the figures were created with rapid strokes and delicate shading that give the work a sculptural effect.

153

YUSOF GHANI

b. 1950

Siri Tari

signed (lower right)
mixed media on paper
46 x 63cm

PROVENANCE

Private collection, Selangor

RM 14,000 – 28,000

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



154

YUSOF GHANI

b. 1950

Siri Tari

signed (lower right)
mixed media on paper
73 x 73cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 40,000

Against a background of natural hues, the lyrical abstraction of figures denotes the liberation from the figurative, rapidly transformed into a celebratory fusion of organic forms. Yusof Ghani's *Siri Tari* suggest a continued exploration on humanitarian issues and the universal facets of life.

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155

YUSOF GHANI

b. 1950

Topeng Series

signed (lower right)
mixed media on canvas
75 x 60cm

PROVENANCE

Private collection, Selangor

RM 14,000 – 24,000

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

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156

YUSOF GHANI

b. 1950

Topeng Series - Setiakawan,
1995

signed (lower right)
oil on canvas
19.5 x 19.5cm (each), set of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



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

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157

YUSOF GHANI

b. 1950

Topeng Series, 1990s

mixed media on canvas
25 x 25cm (each), set of 3

PROVENANCE

Private collection, Selangor

RM 9,000 – 15,000



Highly expressive and unique, Yusof Ghani illustrates the power and elements of masks using bold dynamic colours and tactile lines. While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (*hudoq*), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.

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158

YUSOF GHANI

b. 1950

Topeng Series, 1990s

mixed media on canvas
25 x 25cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Highly expressive and unique, Yusof Ghani illustrates the power and elements of masks using bold dynamic colours and tactile lines. While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (*hudoq*), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.

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



159

YUSOF GHANI

b. 1950

Rainforest (Topeng Series), 1996

signed and dated (lower right)

acrylic on paper

76 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Yusof Ghani: Drawings, 1997, p.24

RM 17,000 – 27,000

Rainforest is a painting on paper which derives from *Topeng Series* – its motif has been simplified into gestural lines contained in a powerful composition – the surface is densely wrought in red, blue, yellow and white. Each forceful stroke binds the interlocking shades together, preventing the vibrant colours from exploding.

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

In an interview with Rusli Hashim, Yusof Ghani has responded to a question pertaining the use of Topeng as a representation of the search for a Malaysian identity: “I used masks for my comments on we human tend to wear masks to portray to people a desirable and hide our true selves behind them. Hypocrisy of sort but not necessarily for evil reasons. Maybe a question of identity. Maybe we wear different masks for different reasons. Like being the live-wire among friends, no-nonsense type to our spouses, and perhaps for some, the great-romantics to their secret lovers, and so on. Touching on the issue of Malaysian identity, that’s the least of the reason on my developing the *Topeng Series* paintings even though I thought the motif was also interesting in making a cultural statement. Whilst formalistically I’m an abstract expressionist painter influenced greatly by the works of de Kooning, my professor Tom Nakashima at Catholic University in Washington DC kept reminding me that I cannot run away from the fact that I’m still Asian. It’s painted all over – the choice of colours, the brush works and whatever.”

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti Mara Institute of Technology with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah, Ombak* and *Kuda*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak series*, in August 2019. The exhibition received good responses.

Reference:

Yusof Ghani Drawings, Rusli Hashim Fine Arts, Kuala Lumpur, 1997.



160

YUSOF GHANI

b. 1950

Segerak VII - Heroic,
2017

signed and dated (lower right)
oil & charcoal on canvas
106 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Segerak VII Bandera, The Spirit Of Celebration,
2018, p.25

RM 38,000 – 58,000

Segerak sees Yusof Ghani's inexorable return to non-obvious full figuration and this is nearing the last tranche, ending in 2019. The figure-types resemble *Tari*, except they are not dancing, but are facing unknown challenges and strife which are related to the art of survival. As he intoned: "*Segerak* has allowed me to explore the human figure as a symbol of life, which I transform into abstract statements to depict humanity's contrasting realities of struggle and victory, aggression and celebration, realism and fantasy." *Segerak* actually spanned 17 years!

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





161

YUSOF GHANI

b. 1950

Segerak, 2004

signed and dated (verso)
mixed media on paper
37 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

The use of form and light to depict positive movements and energy are characteristic of *Segerak*. The artist uses expressive lines and light colour tones to give focus to the contours of the body. He delves into progress, enlightenment, and focuses on what should always be the anchor of future developments – tradition and culture.

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

162

YUSOF GHANI

b. 1950

Ombak Series 'Lipe', 2014

signed and dated (verso)

oil on canvas

76 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 28,000



Ombak should not be taken in its literal meaning as 'Waves' but a soothing spiritual séance of painting through one's emotional wavelength. The series was first unveiled in the exhibition, *Ombak: Breath Of Life* at Bank Negara Malaysia Museum and Art Gallery in 2014. Yusof Ghani conveyed the impressions of the movements of waves in *Ombak Series 'Lipe'*, painted with bold, forceful brushstrokes and dynamic colouring.

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163

YUSOF GHANI

b. 1950

Hijau Series Rhythm Of Nature 'Batang Kali',

2000

signed and dated (verso)

mixed media on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 60,000

In *Hijau Series*, Yusof Ghani embarked on a journey to explore the forms of nature, by recording and translating his experiences onto the canvas. Resplendent and imbued with force, this work draws the viewer into the mountain landscape, home to an abundance of plants and animals, fresh water, and minerals. In *Hijau Series Rhythm Of Nature 'Batang Kali'*, Yusof Ghani's exploration of light and colour is exemplified through the natural forms. The scene is suffused with golden light, composed of nuanced layers of dynamic gestures that achieves a sense of lyrical harmony.

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



164

YUSOF GHANI

b. 1950

Senggarang – Hijau Series,

1999

signed and dated (lower right)

mixed media on canvas

163 x 203cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Yusof Ghani, *Hijau* 1998-2002, *Petronas*,
2002, p.28-29

RM 110,000 – 180,000

Executed in 1999, *Senggarang* reveals Yusof Ghani's perception of the natural world, exemplified through the harmony of colours. Powerful swaths of exuberant brushwork were applied with force across the canvas in sweeping motions, ardently capturing the spiritual ambience of land, water, and luxuriant vegetation. Details such as the intense, diagonal strokes in the foreground in rich shades of red were integrated with delicate hilly terrains to create a profound sense of depth and grandeur. The artist's paintings in the *Hijau Series* are distinguished by lyrical gestures, nuances of light and dark, and intricate structures accented by hints of green – a colour of hope, peace, and regeneration. The *Hijau Series* conceived in 1998 marked a captivating shift from the figurative towards addressing the importance of nature and man's duty to preserve it, leading to the fervent exploration of new forms revealing the interconnectedness of our world and exudes the poetic sentiment of belonging to a larger entity.

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





165

PUTRA NAZRI

b. 1993

Di Bawah Langit Vanilla, 2021

signed and dated (verso)

oil on canvas

90 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Putra Nazri's abstract compositions were developed from his avid experimentation in gestural marks, colours, and forms. In *Di Bawah Langit Vanilla*, accents of refreshing green scrawls punctuate the soft grey space. Putra Nazri received a BA Hons in Fine Arts from Universiti Teknologi Mara in 2013. His solo exhibition *Winds Of Change* was showcased at Artas Galeri in 2022. Putra Nazri has participated in several art competitions, earning a position as a finalist for the Karex Art Against Aids in 2019, the Nando's Art Initiative in 2017, and securing the first place in the Pertandingan Lakar Seni Silang Budaya in 2016. He was one of the Top 13 Best Artists at the Malaysian Emerging Artist Award in 2022.



166

SANIP LASMAN

b. 1937

Lembah Ledang, 2003

signed and dated (lower left)
acrylic on canvas
82 x 101cm

PROVENANCE

Private collection, Selangor

RM 1,200 – 3,000

Lembah Ledang features a triangular structure symbolic of a mountain in luxuriant hues. Sanip's majestic exploration of colour is evident as he combines rich hues of blue and green colours resulting in an ambient atmosphere. Parallel lines in the blue skies made with swift brushwork at the upper right convey a sense of vitality.

Sanip is a veteran artist who has painted for over 60 years. He was one of the early Malays who graduated from the Nanyang Academy of Fine Arts in Singapore, in 1961. His is a lifelong devotion to landscape with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



167

MOHD HADFIZULLAH SAAD

b. 1980

Serama Series 'Volume 2', 2005

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

The Serama chicken is believed to have been originated in Kelantan. Light in weight, its body is characterised by its upright body shape, round chest and long tail feathers. Beautiful and elegant, the image of the Serama chicken is associated with warriors, as they share similar attributes with humans, even walking with dignity.



168

RADEN HISBULLAH

b. 1993

I Love U With My Chaos, 2022

signed and dated (verso)
acrylic and Chinese ink on canvas
107 x 107cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 6,000

A young emerging artist, Raden is known for his intricate expressions that reflect his interest in the supernatural, an alternative search for meanings within a complex world, and mysticism, where stories from different cultures are passed down. *I Love U With My Chaos* depicts the powerful movement of swirling cloud like forms with the fusion of floral elements. Raden Hisbullah graduated from UiTM Seri Iskandar, Perak in 2019 with a Bachelor in Fine Arts (Hons). His first solo exhibition *Enenra*, was held at Core Design Gallery. He has participated in group shows such as *I Am An Artist 2.0*, organised by Core Design Gallery, 2021; *Metier*, organised by Galeri Prima in 2022; and *Pameran Terbuka Galeri Shah Alam*, 2023.



169

ISA ISHAK

b. 1995

Anonymous, 2022

signed and dated (verso)

oil on canvas

92 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Isa Ishak is an up-and-coming young artist whose expressive works explore themes of belonging, struggle, and conflict. The artist's mentors include painters Suhaidi Razi and Fauzul Yusri. In *Anonymous*, Isa employs muted pastel shades, textures, and gestural marks to convey movement and harmony.

Isa Ishak graduated in 2018 with an honour's degree in Fine Art from UiTM, Shah Alam. His first solo exhibition titled *Kisah Isa Ishak* was held at Zhan Art Space in 2021. Since 2016, Isa has exhibited in over 30 group shows. He was one of the finalists for the 2016 UOB Painting Of The Year, as well as a finalist for the 2019 Malaysia Emerging Artist Award. He had also participated in *Redah*, a Duo exhibition by Aiman Aisamuddin & Isa Ishak organised by Hom Art Trans in 2020.



170

ISA ISHAK

b. 1995

Celorong, 2020

signed and dated (verso)
charcoal and ink on canvas
92 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Isa Ishak is an up-and-coming young artist whose expressive works explore themes of belonging, struggle, pleasure and conflict. The artist's mentors include painter's Suhaidi Razi and Fauzul Yusri. Isa Ishak graduated in 2018 with an honour's degree in Fine Art from UiTM, Shah Alam. His first solo exhibition titled *Kisah Isa Ishak* was held at Zhan Art Space in 2021. Since 2016, Isa has exhibited in over 30 group shows. He was one of the finalists for the 2016 UOB Painting of the Year, as well as a finalist for the 2019 MEA Award. He had also participated in *Redah*, a Duo exhibition by Aiman Aisamuddin & Isa Ishak organized by Hom Art Trans in 2020.

172

ILYANA SHAMSUDIN

b. 1988

Tummy Dilemma, 2010

digital print on paper & tarpaulin
165 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,000 – 2,000

Ilyana Shamsudin imbues her works with daily experiences in life. With a muted colour palette of monochromatic tones, *Tummy Dilemma* articulates a young woman lifting her garment to reveal the X-ray of her stomach, embellished with intersecting lines. This work was featured in the Malaysia Emerging Artist Award exhibition in 2011.





173

SABIHIS MD PANDI

b. 1988

The Wizard, 2015

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

The finely chiselled woodblock cuts within the figures, whether he be Nature Man or the antithesis Skull Man, has become Sabihis Pandi's early trademark. A reticulated network of parallel vein-like lines flows through the figure within an anatomical framework. The figure whose body is partially hidden in a box with a checkered optical illusion, is accompanied with a bird.

Sabihis Pandi broke into the art scene in 2013 when he won the Malaysia Emerging Artist Award in the competition co-organised between Hom Art Trans and Galeri Chandan. In 2014, he won the Bronze Award in the Established Artists category of the prestigious UOB Painting Of The Year. He is identified with the three-man group Studio Pisang, the others being Shafiq Nordin and Hisyamuddin Abdullah and the trio were featured in an exhibition called Attract Retract in November 2015. His other notable group exhibitions were Carbon Copy, Block By Block, Young Guns (Hom Art Trans, 2017). He had taken part in the Art Expo Malaysia under G13 Gallery's banner in 2014, 2016 and 2017. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called 'The Collective Young From Southeast Asia' at Mizuma Gallery, Gillman Barracks, Singapore in 2015. Sabihis graduated with a BFA, majoring in Printmaking from the Universiti ITM in 2011, after receiving his diploma at UiTM Machang, Kelantan, in 2009.



174

SABIHIS MD PANDI

b. 1988

Journey, 2018

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

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



175

MAHADI AYOB

b. 1984

The Colour On White, 2011

signed and dated (lower right)
acrylic on canvas
146 x 115cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

In *The Colour On White*, Mahadi Ayob inserts a polyphony of geometric shapes and whimsical objects in bright pop inspired tones. Mahadi's imaginative canvases are known for their complex linear designs, and vivid choice of colour. Mahadi has participated in several group exhibitions including Young & New III, 2009, Hom Art Trans, and Young Talents, 2012, Segaris Art Centre. His solo exhibition titled Towards The Terra, was held at Trans56 Publika in 2018.



176

WAN AMY NAZIRA

b. 1989

The Dealer, 2018

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

An action-packed composition where an agent is busy investigating a crime scene. *The Dealer* features a young lady with an eye-catching tiger cape. Her stoic composure is maintained even in combat mode. The artist's paintings are associated with contemplations of the modern world, interpreted through a child-like playfulness and humour.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park (2012), Muda Mudi (2016), Art Expo Malaysia (2017), Enthral exhibition at TAPG (The Art People Gallery), Klang. Her group exhibitions include Filling the Void: A Conversation between Man and Space (2018), Sensation (2017), and the Locals Only exhibition (2017). The artist won the Bronze Award, Emerging Artist Category in UOB Painting Of The Year, (2016). Recent group exhibitions include From Guns to Roses: Emotive Subjects in the Contemporary World (2022), Women Unbounded (2021).



177

DONALD ABRAHAM

b. 1981

Untitled, 2015

signed and dated (top right)
acrylic on canvas
147 x 144cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Donald Abraham is known for visually engaging works that are recognisable for its style drawing influence from graffiti and street art. Colourful fantastical creatures and cartoon figures form an anticipating and engaging scene. Carefully rendered in joyful colours, the imaginative figures are arranged in a compact manner within the canvas.

A self-trained artist, Donald Abraham started his artistic journey through street art. His passion for street culture such as skateboarding and hip-hop music is depicted through his paintings. His murals can be viewed in public spaces such as Publika and Damansara Uptown. He uses the graffiti tag “Yak Yak”, which symbolises the sound of a free bird. Hailing from the Kadazan-Tatana community, Donald Abraham moved to Kuala Lumpur in 2001. He has participated in numerous group exhibitions namely Hidup Bersama: Malaysia@55 at Balai Seni Menara Maybank in 2018, Street Art Exhibition at Valette Gallery in 2016, and at Interpr8 Kuala Lumpur.



178

NG HON LOONG

b. 1964

Paris Memoir 45; 47,

1990s

signed (upper right)

acrylic on paper

27 x 37cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Among the artistic styles encountered by the artist during Ng Hon Loong's studies in Paris was Fauvism, a movement characterised by intense colours and simplified forms. In *Paris Memoir 45; 47*, the intuitive and expressive qualities of paint were created with nuanced brushstrokes.

Ng Hon Loong obtained his Diploma from the Malaysian Institute of Art under full scholarship. He had furthered his art studies in Paris, France during 1990–1992 at several institutions including Ecole Nationale Superieure des Beaux-Arts, Ecole Nationale Superieure des Arts Decoratifs, and Ecole Nationale Superieure des Arts Appliques et des Metiers d'Art. Ng has held several solo exhibitions including The Art Gallery Penang (1997), World Marina Resort, Negeri Sembilan (1999), Metro Fine Art (2001), Balai Berita NSTP, Kuala Lumpur (2005), Penang State Art Gallery, Penang (2008), Malacca State Art Gallery (2010), Jeth Art Gallery, Kuala Lumpur (2015) and Younie Gallery, Kuala Lumpur (2019).



179

FAWWAZ SUKRI

b. 1987

Made In Mexico, 2011

signed and dated (lower left)

mixed media on canvas

152 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Fawwaz Sukri creates vibrant pop-inspired paintings that are concerned with issues of contemporary life. A reflection on modern culture, Fawwaz portrays an assemblage of a robot and vintage advertisements in *Made In Mexico*. The artist's experiences were re-imagined through a playful combination of posters, objects, and text.

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. His second solo exhibition Life Is Wonderful was held at Nadine Fine Art in 2019. His solo showcase in CIMB Artober 2023 received good responses.



180

MOHD IRUADEE HUSIN

Untitled, 1994

signed and dated (middle right)
mixed media on paper
14 x 37cm (each), set of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Masks have been created as early as the Stone Age. Among some of the materials used for the construction of masks are wood, clay, metal, feathers, shells, and others. In Mohd Iruadee Husin's take on masks, the physical features of the human face have been reduced to form an abstraction, embellished with refined hatching and bright colours.



181

MOHD IRUADEE HUSIN

Untitled, 1994

signed and dated (lower right)
mixed media on paper
14 x 36cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Masks have been created as early as the Stone Age. Among some of the materials used for the construction of masks are wood, clay, metal, feathers, shells, and others. In Mohd Iruadee Husin's take on masks, the physical features of the human face have been reduced to form an abstraction, embellished with refined hatching and bright colours.



182

DAUD RAHIM

b. 1973

Kenangan Dan Nilai 3, 2021

signed (lower right)
mixed media on canvas
38 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 4,500

Kenangan Dan Nilai 3 presents an assemblage of images derived from a reservoir of childhood memories. Reflected in a tile like manner are the games, tastes, flavours, and art of youth, vividly ignited through an arrangement of objects in candy colours. It is particularly nostalgic as these were games that were played by every child before the invention of mobile screens, ipads, and other electronic devices.

Daud Rahim was formally trained as a sculptor. He held his first solo called Ruang at Darling Muse Gallery (now Nadine Fine Art) in 2007 followed up by Jiwa Hidup, using 600 pencils in 200 colours, at the Segaris Art Centre in September 2016. He graduated with a BFA (Hons) at the Universiti ITM and studied for his MFA at the Manchester Metropolitan University (2002).



183

**MOHAIDA AINI
MOHAMED**

b. 1973

Rose Garden I & II, 2009

signed and dated (lower right)
mixed media on canvas
92 x 92cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000



The artist used semi abstract forms and floral shapes to depict the idea of a rose garden. Neatly arranged within a geometrical square shape, the composition of the garden is an experimentation on textures and painting techniques. Soft, pastel hues were used to create the colours of the roses, expressing tender moments.



184

MOHAIDA AINI

MOHAMED

b. 1973

Dream, 2010

signed and dated (lower right)

mixed media

139 x 139 x 3cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

A beautiful landscape reminiscent of a dream, Mohaida used a network of dense lines that resemble the reticulate venation pattern on leaves. A few symbolic motifs are subtly embedded within the composition, including the image of the sun, boat, kite and tree. In *Dream*, the artist interweaves flowing lines and patterns that radiate across the image, forming a harmonious landscape of earth, sky and water.



185

**MOHAIDA AINI
MOHAMED**

b. 1973

Roses Series 20; 19; 21, 2007

signed and dated (lower right)
acrylic on canvas
91 x 61cm (each), set of 3

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000

In this trio of floral inspired paintings, Mohaida presents a lovely potpourri of coloured roses and leaves with unique patterns. A universal symbol of love, beauty and passion, the subject of roses in bloom has been a theme explored by Mohaida. The colour of roses could be used to express different sentiments. The red rose symbolises romance and passion, purple rose – enchantment, love at first sight, yellow rose - friendship, joy, orange rose – enthusiasm and desire.



186

SYED THAJUDEEN

b. 1943

The Couch Of Love, 1997

signed and dated (lower right)
oil on canvas
58 x 58cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Known for his poetic and lyrical paintings, Syed Thajudeen's enigmatic compositions reflect his technical mastery of form, colour and detail. His works often include unique stylised figures and romantic treatment of subject matter. Most of his compositions feature vibrant colours and unique arrangement of figures that evoke emotions. The glimmering scene depicts a couple in paradise filled with light and love.

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

187

ONG KIM SENG

b. 1945

Kathmandu, 2008

signed and dated (lower right)

watercolour on paper

52 x 72cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

The archaic charm of the tiered temple with people *lepaking* (loafing) around it and also with the white monument in front overshadowing the taller modern buildings in the softer autumnal light. A curious triangle forms from the slanted shadow against white, complementing the two triangular entablatures in Durbar Square of Kathmandu, a Unesco World Heritage site. The hallmarks of colours and edifice are unmistakably from the iconic Himalayas dossier of Singapore's world-acclaimed watercolourist Ong Kim Seng. It was his Himalayan Trek solo exhibition in Singapore in 1979 that catapulted him to fame, and since then he had made more than a dozen painting and trekking expeditions. It was again, his Himalayas watercolour that made him a signature member of the august American Watercolor Society in 1983, topping it with the Paul B. Remmy Award. He has since won a total of nine AWS awards including two more also on Nepal, in 1992 and 2000, when he was made a Dolphin Fellow. His work, *Nepal*, set a new record at Sotheby's Hong Kong on April 3, 2017, when it sold for HK\$725,000 (approx. S\$130,540).

Self-taught Ong Kim Seng remarkably rose to be a leading world artist, garnering garlands of awards including an unprecedented nine from the American Watercolor Society and crowning it with being made a prestigious Dolphin Fellow in 2000. After deciding to go fulltime in 1985, he became known for his landscapes of Nepal, Bali and Singapore. In Singapore, he was awarded the Singapore Cultural Medallion for Visual Arts in 1991, Friend of Heritage Award in 2010, Excellence for Singapore Award (2000), and the Culture Ministry Medal for painting (1977). In 2017, he was named one of the Top 25 Watercolor Painters of the World in the Greece Watercolor Festival and in 2014 he was dubbed Master of Asean Watercolours. As president of the Singapore Watercolour Society from 1991 to 2001, he was organising chairman of the Asian Watercolours in 1997. He had also been adviser to the (Singapore) National Arts Council since 1998, Life Fellow of the National University of Singapore's Centre for the Arts.





188

ONG KIM SENG

b. 1945

*Courtyard Of Thian Hock Keng
Temple, Singapore, 2014*

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

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

An immersive view of the courtyard of Thian Hock Keng Temple, Singapore is presented. The national monument was built in 1840 to worship Mazu, the Chinese sea goddess, as many immigrants left their country by sea. Known for its southern architectural style, the interior courtyard is illuminated with delicate patterns of light and shadow. The temple was constructed using traditional techniques consisting of bricks and wooden pillars, and decorated with red lanterns, evoking a sense of peace.

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.

189

ONG KIM SENG

b. 1945

Mosque Off Beach Road, 2011

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

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000



The Masjid Hajjah Fatimah, located along Beach Road, Singapore is an exquisite national monument known for its distinctive blend of Eastern and Western architectural styles. The wooden balcony above the entrance is derived from a Moorish design. A sense of peace and tranquillity emanates from the site, articulated with fresh colours with a distinct contrast of light and shade.

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.



190

TAN CHOH TEE

b. 1942

Gajah Goa, Bali, 1997

signed and dated (lower left)

oil on canvas

58 x 77cm

PROVENANCE

Private collection, Selangor

Bonhams, Hong Kong, 3-22 April 2020,

Ritual + Culture Online:

Fine Southeast Asian Arts, Lot 28

RM 8,000 – 16,000

Gajah Goa, a famous sanctuary in Bali, is vividly rendered by the artist in a muted palette of earthy brown hues. The cave originally functioned as a site for meditation and could be traced back to the 9th century. The site was discovered by archaeologists in 1923. Known for its distinct architecture, the cave contains figures carved directly on stone reflecting a harmonious blend of Hindu and Buddhist culture.

Tan Choh Tee is a prominent second-generation artist from Singapore, specialising in impressionistic landscapes that capture the soulful street views of the city amidst urban development. He also captures the landscapes of other countries through his travels. The artist received many awards, including the Creative Visual Art Award 2005 from the Nanyang Academy of Fine Arts and the prestigious Cultural Medallion award from the Singapore Government in 2006. The artist has held more than nine solo exhibitions and participated in more than 50 group exhibitions in places such as Russia, Germany, France, United Kingdom, Japan, Korea, Taiwan, Hong Kong and Indonesia. His recent solo exhibition was held in 2022, organised by Nanman Art, Singapore.



191

S. MOHDIR

b. 1936 - 2010

Cuba Cari Jalan Keluar, 2003

signed and dated (lower right)
acrylic on canvas
76 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Cuba Cari Jalan Keluar reveals S. Mohdir's expression of the natural world through form and colour. Rendered in the artist's hallmark style, the work features a distinctive layering of patterned motifs that unite to create an evocative landscape, in a palette of contrasting warm and cold hues. It captures the energy of the physical surroundings through an arrangement of clean-cut geometric patterns.

S. Mohdir is one of Singapore's pioneer artists whose profession was an educator for more than three decades. Under a scholarship, he completed his art and design studies at the Famous Artists School in Connecticut, United States from 1953 to 1956. His mentors include Abdullah Ariff, Sulaiman Suhaimi and Yusoff Abdullah. He was the President of Angkatan Pelukis Aneka Daya (APAD) from 1984 to 1996. He also was one of the founding members of APAD and has participated in more than 100 exhibitions globally. His works can be found in private and public collections, including National Gallery Singapore and Balai Seni Negara Malaysia.



192

JENNIFER WONG-LIAO

Untitled, 2010

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

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,800

Inspired by nature, the paintings of Jennifer are marked by delightful colour harmonies and rhythmic movement. In this picturesque landscape, a feeling of peace emanates from a garden filled with a variety of flowers, soft hedges, and trees. Jennifer has described her method of painting as “making a start somewhere and then seeing what happened through the sustained act of painting.” Jennifer Liao started her art journey in 2004 at the Singapore Island Country Club, studying painting with the President of Life Art Society, Mr Tan Khim Ser.

193

HUANG ZHAN WEN

Portrait Of Jason Lim, 2007

signed and dated (lower right)

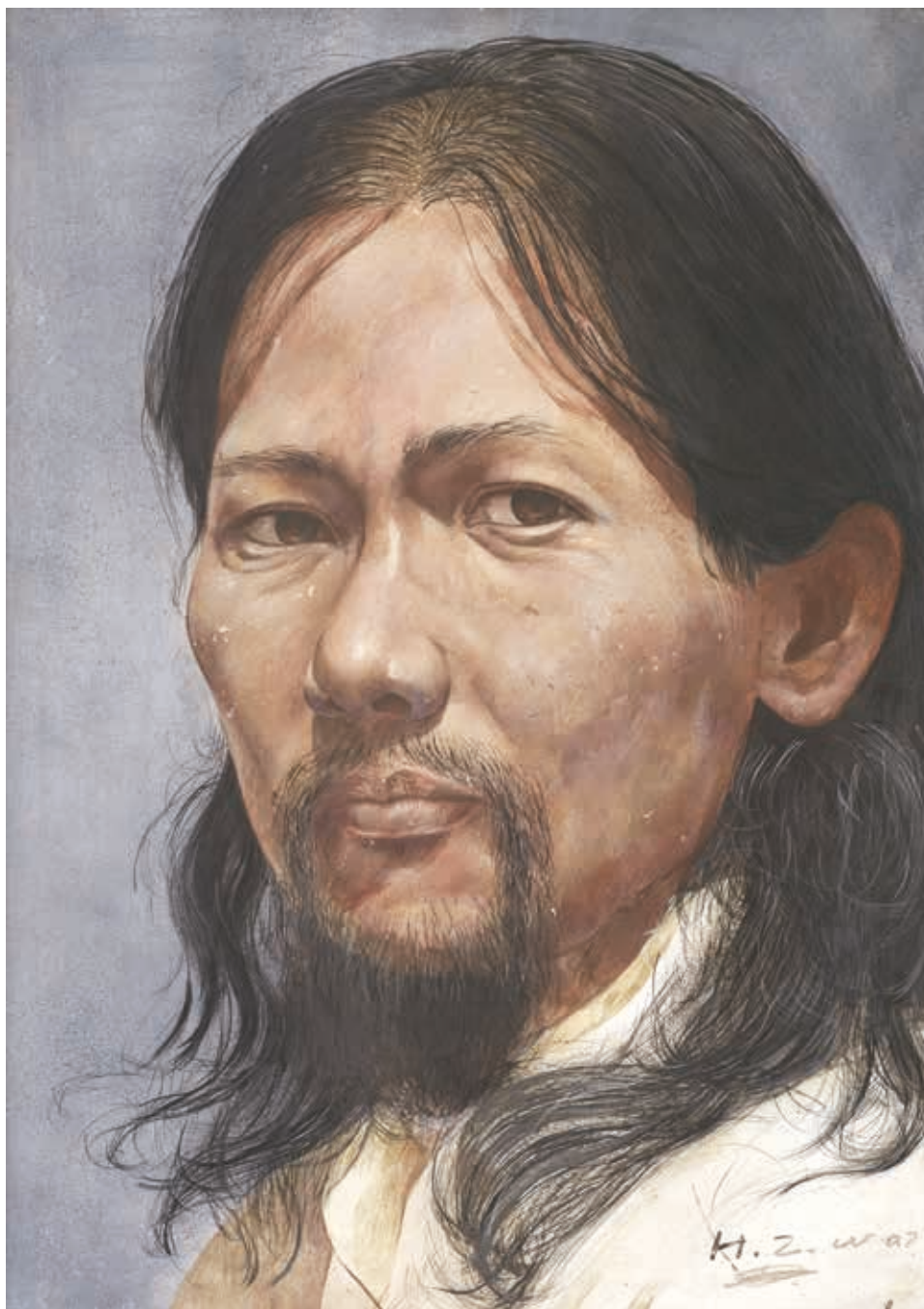
tempera on canvas

63 x 45cm

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,800



Huang Zhan Wen's expressive portraits capture those around him, revealing his skill in depicting the figure. Huang Zhan Wen is a graduate from the Nanyang Academy of Fine Arts Singapore. His solo exhibitions include Huang Zhan Wen - Deconstruction of Pop Art Portraiture (2018), Digital Personas (2021) and Thinking Is Form (2023). He has participated in group shows including Design Week-751 International Design Festival Beijing, China (2023), and Dia'Spora: Singapore's Diasporic Ethos In The Art Of Diaspora Artists, Art Seasons, Singapore (2024).



194

DAVID CHAN

b. 1979

Sunrise, 2002

oil on canvas
110 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

David Chan is an established painter from Singapore whose works are observations on social issues pertaining to human behaviour in modern times. On offer here is an early piece by the artist titled *Sunrise*, executed when the artist was only 22 years of age while he was attending LASALLE-SIA College of the Arts. Focusing on the nuanced transition of light and shadow, *Sunrise* depicts an image of a girl with her back turned towards the viewer, reminiscent of a memory.

A Bachelor of Arts (Fine Art, First Class Honours) graduate of Royal Melbourne Institute of Technology, David Chan held his first solo exhibition titled *Genetic Wonderland* in 2004 gaining much critical and public acclaim. He was also winner of the 23rd UOB Painting Of The Year – Representational Medium Category Award in that same year. Among his solo exhibitions are *Every Trick Only Needs one Truth*, Art Seasons Gallery, Singapore (2013), *Ego States*, RKFA Kuala Lumpur (2011), and *Hybrid Society -Chapter 1: The Infant Cycle*, Art Seasons Gallery, Beijing (2008). In 2016, he was invited to participate in the 5th Singapore Biennale, *Atlas Of Mirrors*, where he created a vast twenty-three-meter outdoor sculpture on the National Museum of Singapore lawn.



Three photographic prints on cotton cloth in faded sepia hues depict portraits of a child dressed in school uniform. Upon close glance, the face of the boy has been obscured by woven threads, and delicate marks. It evokes remembrance of early childhood years and associated experiences. *Self-Portrait (Year Zero)* conveys a transformative period where a child's sense of identity is shaped through social interactions and gradually forms an emerging awareness of the self.

Jason received his Masters of Design Studies, Art, Design and the Public Domain, Harvard University, Cambridge, MA, USA, and Masters of Fine Arts in Photography and Related Technologies, The New School, New York, USA. He has participated in local and international exhibitions such as the Kochi-Muziris Biennale, India (2022-2023), Other Futures Festival Amsterdam (2023), 6th Singapore Biennale (2022), Textures Singlit Festival (2022), Para Site, Hong Kong (2021), the Chelsea Art Museum, the 1st Asia Society Triennial, Asia Society Museum, New York, USA (2020), ArtScience Museum, Singapore (2019), Institut für Auslandsbeziehungen, Berlin, Germany (2015, 2009), Casino Luxembourg, Luxembourg (2009), and Singapore Art Museum, Singapore (2015).

195

JASON WEE

b. 1979

Self-Portrait (Year Zero), 2012

print on cotton cloth
16 x 11cm (each), set of 3

PROVENANCE

Private collection, Singapore

RM 3,000 – 5,500

His recent solo exhibitions include *Cruising*, Yavuz Gallery, Singapore (2021), *Commonplace*, Objectifs Center for Photography and Filmmaking, Singapore (2019), *Dances On Their Own*, RKFA Kuala Lumpur, Malaysia (2019), and *Labyrinths*, Yavuz Gallery, Singapore (2017). He has received numerous accolades, which include Finalist, Singapore Literature Prize (Poetry) (2020), Dean's Merit Scholar, Harvard University Graduate School of Design, USA (2010), Young Artist Award, National Arts Council, Singapore (2008), Dean's Scholarship, Parsons School of Design, New York, USA (2005) and Shell-National Arts Council Award (2004). His artworks are in the collection of Singapore Art Museum.



196

JOEL YUEN

b. 1983

*Anatomical Fantasies Of Meat,
Part One, 01,*
2008

signed and dated (lower right)
archival inkjet print, edition 1 of 5
41 x 41cm (image)

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,800

Joel Yuen's series of archival inkjet print photographs, entitled *Anatomical Fantasies Of Meat* won the grand prize at the UOB Painting Of The Year, Singapore in 2008. It was the first photography artwork to receive the grand prize. A contemporary approach was devised to express the theme of anatomical still life as perceived by the artist. Drawing reference from the Western still life painting tradition, the work features web-like animal organs portrayed with the effects of light and shadow.

Joel Yuen studied at Nanyang Technological University's School of Art, Design & Media with a major in Photography & Digital Imaging (BFA) and received his MA Fine Art from Chelsea College of Art & Design (London). Yuen has been focusing his practice on social issues within the context of Singapore, and how the work challenges the established norms of visual perception and understanding. His preferred medium is photography, video, and sculpture.

His innovative approach and concept had also seen him featured in the *Nouvelles Vages: File Not Found*, at Palais de Tokyo, in Paris. He had a special Singapore show titled, *Future Proof*, at the Singapore Art Museum at 8Q. The other awards of this 'hot' multidisciplinary artist include 3rd Prize in the United States International Photography Awards (2008), the Crowbar Awards Best of Photography (2008), and Merit Prize in the first Ngee Ann Distinguished Sculpture Awards in 2010.



197

KEDSUDA LOOGTHONG

b. 1983

Pulse, 2015

signed and dated (verso)
oil on canvas
100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

In *Pulse*, Kedsuda captivates the viewer with the spontaneous arrangement of ribbons in gorgeous red hues, forming an intriguing composition. The smooth textures of the ribbons gently laid out are depicted with her fine brushwork and skill. Kedsuda Loogthong graduated from the Faculty of Fine and Applied Arts at Bangkok University, Thailand in 2007. Her solo exhibitions include *Mother*, RKFA Singapore (2017), *The Unknown Silence*, RKFA Singapore (2014), and *Tomorrow*, RKFA Singapore (2011). She has participated in many group exhibitions in Thailand, Singapore, Philippines, South Korea, Malaysia and Finland. Her works are in the permanent collection of Singapore Art Museum, Singapore.



198

**TORLARP
LARJAROENSOOK**

b. 1977

Untitled, 2012

oil on canvas and wood
30 x 24 x 10cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

In Torlarp Larjaroensook's *Bookshelf Series*, the artist carefully reproduces influential books on art that have shaped the discourse on artistic production. The way he replicates the covers of important art books by hand, is opposed to the mass production of the original book, which reveals his concerns with the consumption and objectification of art.

Torlarp Larjaroensook received a bachelor's degree with a major in painting from the Faculty of Fine Arts, Chiang Mai University. Torlarp has participated in international solo and group exhibitions. His work has been collected by museums including the Singapore Art Museum and MALLAM Contemporary Art Museum. In 2011, he had a solo exhibition "Bookshelf" at 8Q Singapore Art Museum where his work was collected by Singapore Art Museum. In 2012, his solo exhibition "In Progress" was exhibited at RKFA Singapore. He had later participated in the Bangkok Art Biennale exhibition in 2018. Torlarp founded Gallery Seescape in 2008 based in Chiang Mai, Thailand.

199

PITCH TANGPUN

b. 1980

Untitled, 2009

signed (lower left) dated (lower right)
mixed media on brass plate
40 x 30cm

PROVENANCE

Private collection, Singapore

RM 1,800 – 3,200



Classic vintage toys appear throughout Pitch Tangpun's body of work. The objects are rendered with a timeworn, ambient glow. Drawing inspiration from old toys that his father had bought for him as a child, he developed a special technique whereby iconic images of toys were intricately painted on a bed of tiled square brass plates, complemented with intricate silk-screens of images from his childhood. Recapturing a sense of childhood and its associated imageries, this work features Dumbo, a young and talented circus elephant with a special ability, to remind us that everyone is unique and special.

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



200

VU MUOI

b. 1985

Three In One, 2013

signed and dated (lower right)

mixed media on canvas

130 x 161cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Art Of Asean: Our Exhibition,
Bank Negara Malaysia Museum and
Art Gallery, 2015, p.101.

RM 13,000 – 23,000

Vu Muoi has brought the viewer's attention to a trio of androgynous figures portrayed with a wide range of emotions. The contemporary landscape is intercepted with floating ribbon-like strips that wrap around the bodies of the figures. Draped in a citrus orange leopard skin, the center figure seems to have spotted an unusual phenomenon that has sparked interest. Vu Moir received his education at the Vietnam University of Fine Art from 2008 to 2012.

201

SI TUAN

Untitled

signed with artist's monogram

(lower right)

ink and colours on silk

30 x 40cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800



Painted on silk, the sights of the local village market feature a variety of produce, and animals, placed amidst the surrounding greenery and buildings. Si Tuan presents an invigorating depiction of the lives of the local community, offering a glimpse into the food that is available for the sustenance of the people. The locals wear a traditional hat made from bamboo material that protects them from the rain and the sun. For transportation, the locals commonly ride on bicycles.



202

TRAN DINH PHUONG

b. 1962

Lady Bana

signed (lower left)

oil on canvas

80 x 60cm

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,800

The works of Vietnamese artist Tran Dinh Phuong are characterised by lyrical and soft colours that evoke a touch of romance. In *Lady Bana*, a young lady emerges from a dreamlike landscape modulated with rose and beige hues.

203

NGUYEN THANH BINH

b. 1954

Schoolgirls, 2000s

signed and dated (top right)

oil on canvas

79 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



Depicted in a romantic style using a palette of white and beige shades, *Schoolgirls* reflects a moment of peace. The work features three young ladies dressed in white ao dai together with hats made from bamboo and leaves. His dreamlike depictions of women are imbued with a sense of lightness. He used expressive and elegant brush strokes to depict the delicate figures situated in an open space.

Nguyen Thanh Binh is heavily influenced by the ancient Chinese painting tradition and old Japanese wood carvings where space forms an essential part of the composition. Nguyen Thanh Binh graduated from Vietnam Fine Arts College, Hanoi in 1972 and later graduated from the Ho Chi Minh Fine Arts University in 1983. He has participated in numerous group exhibitions worldwide including the UK, USA, Australia and Hong Kong.



204

VU NHU HAI

b. 1955

Girl With Flute, 2018

signed and dated (lower right)

oil on canvas

120 x 90cm

PROVENANCE

Private collection, Singapore

RM 9,000 – 16,000

Vu Nhu Hai is an experienced painter based in Laos who creates striking portraits in the style of photorealism. With great technical skill and detail, he captures the essence of his subject's characteristics on canvas. A refined lady appears at the centre of the composition against a sumptuous background of cinnabar red colour. Her simple and minimal dress in light earthy colours allows her natural beauty to shine through as she holds in her hand a flute instrument.

Vu Nhu Hai graduated from Vietnam University of Fine Art in 1987 and is a member of Vietnam Fine Art Association. His paintings are featured in exhibitions and collections in Switzerland, France, USA, Japan, Holland and Canada.



205

THET NAING SOE

b. 1971

Pa O Tribe, 2005

signed and dated (lower right)
acrylic on canvas
90 x 121cm

PROVENANCE

Private collection, Singapore

RM 3,000 – 5,500

The Pa O Tribe is one of the ethnic minorities residing near the mountains in the Shan State in Myanmar. They are known to be dressed in indigo jackets and long trousers, and a colourful fabric headpiece. They live in bamboo stilt houses in the mountains and cultivate vegetables and crops such as thanapet, mustard leaves, tea, beans, and others on fertile rich soil. Painted in a realist style, two seated figures at rest are portrayed from the back and side profile.



206

MON THET

b. 1963 - 2023

In The Village, 2008

signed and dated (lower right)
oil on canvas
40 x 50cm

PROVENANCE

Private collection, Singapore

RM 2,200 – 4,000

Mon Thet's composition *In The Village*, focuses on the impressions of light and shade, surrounded by lush greenery and peace. He brings out the captivating charm of a group of people travelling to a meeting point, highlighted by rays of light. Mon Thet is a graduate from State School of Fine Arts (Yangon) and Yangon University, Myanmar. His accolades include Honourable Mention of Myanmar Asean Art Award 2002 and Honourable Mention of Myanmar Portrait Contest 2010. His first solo exhibition was "Green And Others" Myanmar Traditional Artists and Artisans Organisation Sale Centre, Yangon (2007), followed by "Second Solo Show Of Mon Thet", Myanmar Traditional Artists and Artisans Organisation Sale Centre, Yangon (2008), and "Roses And Others", Trish Gallery, Yangon (2015). His artworks are in the collection of National Museum, Yangon, Myanmar, Ya Ming Art Museum, Hefei, Anhui, China, and Andaman Art Museum, Krabi, Thailand.



207

BA KHINE

b. 1960

Mandalay Hill & Moat, 2003

signed and dated (middle right)
acrylic on canvas
61 x 75cm

PROVENANCE

Private collection, Singapore

RM 3,500 – 6,500

The city of Mandalay derived its name from Mandalay Hill, well known for its immersive views lined with pagodas and monasteries. In *Mandalay Hill & Moat*, the artist divides the composition into several sections and colors, featuring elements such as the sky, earth, architecture, and sea. He created an abstraction of shapes with objects of varied sizes to evoke depth, with the use of rhythmic lines to denote the underwater scene.

Ba Khine has worked as a professional photographer for two decades. A visit to Yangon in 1996 inspired him to pursue a career in the arts. Ba Khine's has held solo exhibitions at The Myanmar Gallery of Contemporary Art, Yangon 1999, and Studio Square, Yangon 2016. He has participated in group exhibitions such as "Looking At Women In Contemporary Burma" (2020), "Monsoon Madness" Exhibition, River Gallery, Yangon (2019), Affordable Art Fair, Singapore (2017), 10/10 Anniversary Exhibitions, River Gallery, Yangon (2016), Exposition L' Art Au Myanmar, Galleries Art Concorde, Paris (2012). He is one of five artists working collectively at Studio Square Gallery in Yangon.



208

BA KHINE

b. 1960

Purple Mandalay, 2003

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

PROVENANCE

Private collection, Singapore

RM 3,500 – 6,500

In this scenic view of Mandalay, the artist used a unique lavender colour scheme to evoke emotion. The distinctive architectural elements of the temple complex and lush greenery were syncretised to create a dynamic orchestration of forms. At the bottom of the composition, a couple admires the picturesque view of the city laid before their eyes, while a trio gathers beneath the shade of a tree.

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209

KARTIKA AFFANDI

b. 1934

*View Of KLCC From
Kampung Baru, 2011*

signed and dated (lower left)
acrylic on paper
39 x 49cm

PROVENANCE

Private collection, Selangor

RM 6,500 – 10,000

Using her iconic impasto technique Kartika drew this charming landscape of a playground overlooking a city view (KLCC view from Kampung Baru) under the hot scorching sun while surrounded by greeneries. It is like a depiction of a trip down the memory lane of an adult that once was a child who enjoyed playing at the playground.

Artist-trained conservationist Kartika Affandi is the subject of a documentary, *Kartika Affandi: 9 Ways of Seeing*, by Christopher Basile. Since 1977, she has been the curator of the Affandi Museum. She had a stint at the Tagore University in Shantiniketan, India, and took up Sculpture at the Polytechnic School of Art in London (1952). She studied mechanical preservation and restoration of art objects at the Austrian Academy of Fine Arts in Vienna (1980), and also the International Centre of the Preservation and Restoration of Cultural Property in Rome (1984). She also set up a women's art museum in Yogyakarta.

210

LEE MAN FONG

b. 1913 - 1988

Untitled

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

oil on board

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

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 140,000

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

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





211

HUANG FONG

b. 1936

Ni Putu Ayuk (Duduk Santai),
1995

signed and dated (lower right)
mixed media on paper
43 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Huang Fong's representation of nature and human reflect universal experiences in life. His deft skill in representing the female figure within a peaceful atmosphere is hallmark of his style. The gentle effects of light and shade unify the composition, imbuing the work with a sense of lyricism.

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



212

HUANG FONG

b. 1936

Untitled, 2006

signed and dated (recto)
pastel on paper
38 x 47cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Huang Fong's representation of nature and human reflect universal experiences in life. His deft skill in representing the female figure within a peaceful atmosphere is hallmark of his style. The gentle effects of light and shade unify the composition, imbuing the work with a sense of lyricism. A reclining nude is seen resting, taking a nap.

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



213

S.P. HIDAYAT

b. 1969

Cinta Di Pantai Biru, 2006

signed and dated (top left)

oil on canvas

138 x 88cm

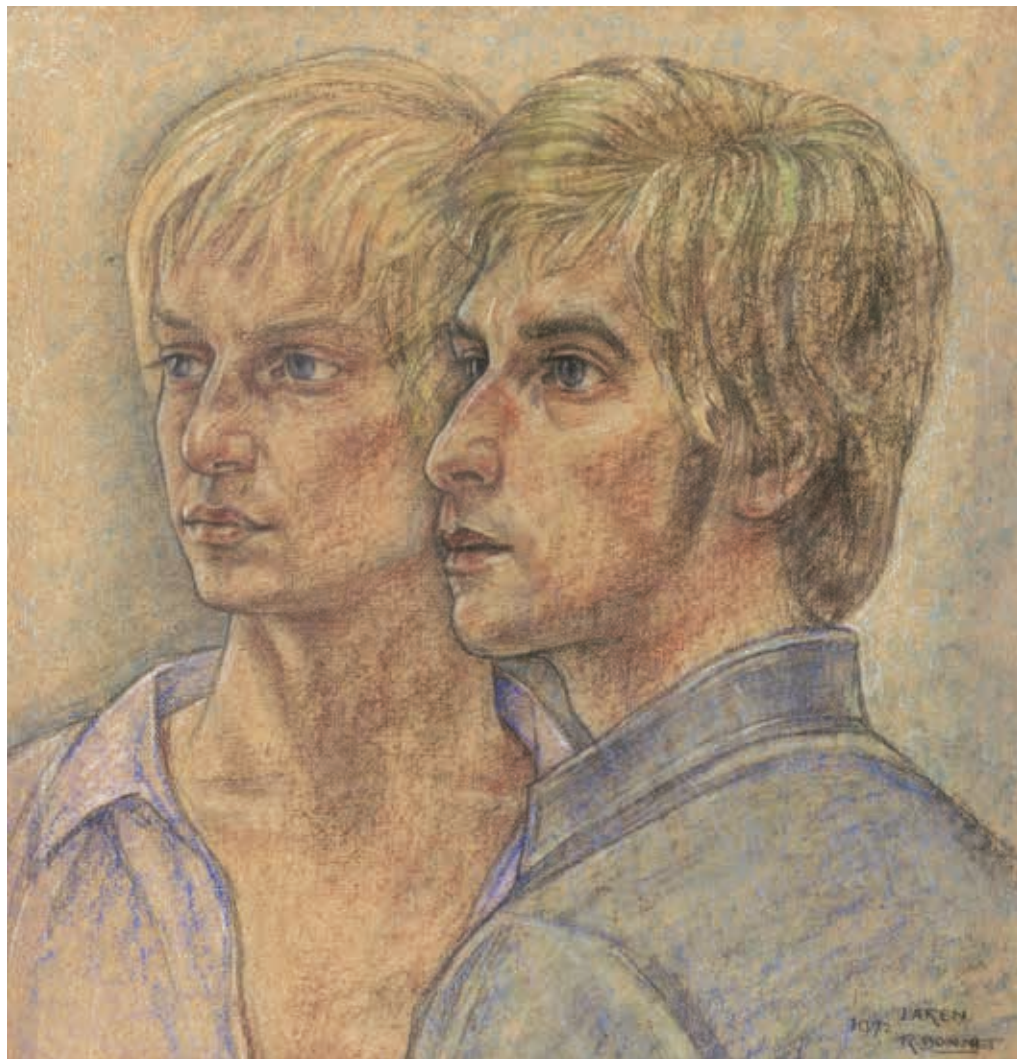
PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

S.P. Hidayat is an Indonesian artist whose expressionist works feature the country's rich cultural heritage and people. The artist conveys his favourite theme - the lives of local people through swift gestural strokes. This romantic scene portraying a couple was created with the use of lively, swirling brushstrokes that evoke movement. The man seems to be enraptured by the lady's enchanting beauty.

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



214

RUDOLF BONNET

b. 1895 - 1978

A Portrait Of Two Dancers, 1972

signed, dated and inscribed (lower right)

pastel on cardboard

53 x 51.5cm

PROVENANCE

Private collection, Selangor

Christie's Amsterdam, Netherlands,
Nineteen To Now, Art From The
19th, 20th and the 21st Centuries,
8 March 2011, Lot 166

RM 9,500 – 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.

215

POPO ISKANDAR

b. 1927 - 2000

Keluarga Kucing, 1999

signed and dated (lower left)

oil on board

28 x 39cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 35,000

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

Popo Iskandar's interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawinata and Hendra Gunawan in 1943. His artistic career began as a poster painter for the Information Service of Indonesian Students Armed Force in 1945. He was then enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in 1958. Aside from his role as a lecturer at the State Teachers Training College in Bandung, Popo was also a highly regarded scholar and art critic. His bold, graphic works usually feature stylised animal forms with vivid colours. In the 1960s, he created his signature collection of artworks on the topic of cats that reflect on not only the physical attributes but the spiritual understanding of the animal. Popo received numerous accolades during his lifetime and was awarded life membership by the Jakarta Academy for shows held outside of Indonesia, namely in China, Japan, the Netherlands, United Kingdom and United States of America. Henry Butcher Art Auctioneers hosted a Popo Iskandar exhibition under its Curate banner in 2014, alongside the book launch.



216

POPO ISKANDAR

b. 1927 - 2000

Red Cat / Kucing Merah, 1996

signed and dated (lower right)

oil on canvas

74 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Rupa Kata: Art And Thoughts Of Popo Iskandar,

Griya Seni Popo Iskandar, 2013, p.438.

RM 40,000 – 70,000

Why did the Indonesian master paint so many cats, solitary or in twos and threes? He painted cats since the early 1970s, and they all came with emerald green eyes, to make them mysterious, sinister even. Yes, he kept them as pets, it is said, as many as 10. The purring felines were not only close to him, but also afforded a study of their quirks and mannerisms. Black cats, red cats ... the colours perhaps expressed the mood and character. The body was often shown rough and textured, not the pampered, pure-breed types with cuddly furs. Maybe, more wild and less predictable. In 'Art and Thoughts of Popo Iskandar' in the book RupaKata, the artist revealed: "Truthfully, in my works, I express more of myself than the subject-matter present."

Popo Iskandar was awarded the Anugerah Seni Negara by the Indonesian Government in 1980, and his works are collected by the Fukuoka Asian Art Museum and the National Gallery of Singapore. He cut his teeth in art at the Bandung Institute of Technology, where he came under the influence of Ries Mulder (1909-1973). He had also been guided by Hendra Gunawan and Barli Samitawinata. He held his first overseas solo at The Hague, Netherlands, in 1976. Besides cats, his menagerie included the rooster and leopards, though he had his reclining nudes. Henry Butcher Art Auctioneers hosted a Popo Iskandar exhibition under its Curate banner in 2014, alongside the book launch.



217

HERI DONO

b. 1960

Batavia Express, 2010

signed and dated (lower right)
acrylic and collage on canvas
70 x 95cm

PROVENANCE

Private collection, Selangor

RM 28,000 – 50,000

One of Indonesia's leading contemporary artists, Heri Dono was the first Indonesian to break into the global art scene in the early 1990s. The artist has held over 50 solo exhibitions and participated in multiple group exhibitions at home and internationally. Based in Yogyakarta, he is well known for presenting paintings and installations influenced by his deep knowledge of Javanese puppet theater, folklores, underlined with sociopolitical commentary. In *Batavia Express*, the artist captures the belching steam emanating from a traditional locomotive and using it to suggest the speed and movement of the train.

Heri Dono, an artist-sculptor-installation artist, won the Prince Claus Award in 1998 and the Unesco Prize in the Shanghai Biennale in 2000. He also took part in the Australian Print Workshop in Melbourne in 2003. He famously dropped out deliberately a few months before his final examinations when studying Painting at the Indonesian Institute of the Arts, Yogyakarta, in 1980. His solos since 1988 include *Unknown Dimensions* (Basel, Switzerland, 1991); *Blooming In Arms* (Museum of Modern Art, Oxford, 1996); *Dancing Demons And Drunken Deities* (Tokyo, 2000); *Fortress Of The Heart* (Singapore, 2001); *Interrogation* (Vancouver, 2002); *Upside Down Mind* (Washington DC, 2003); *Who's Afraid Of Donosaurus?* (Galeri Nasional Indonesia, 2004); *Broken Angels* (Melbourne, 2006); *Madman Butterfly* (London, 2011); *Trump And Political Islam* (Hong Kong, July 2017). His works are often highlighted in international art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Jakarta etc.





218

BUDI UBRUX

b. 1968

Interruption (Interupsi), 2005

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

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Budi Ubrux, 'Beyond The Headlines',
iPreciation, Singapore, 2008, p.34

RM 15,000 – 28,000

Budi Ubrux Haryono has emerged as a fast ascending artist in Indonesia mocking the powers-that-be as “ulcers of corruption” and for using distortions. Anonymous people wrapped in newsprint of various languages - English, Indonesian, Chinese - are painted as protagonists, preferring not to use newsprint collage perhaps as added veracity. So, newspapers, owned by special interest groups, carry slanted news camouflaged as truth. The mummified figures act indirectly as haunting accusers against the orchestrated subterfuges in the hamstrung media.

Budi Ubrux, a former billboard artist in Switzerland for two years, leapfrogged into the Indonesian art arena when he won the Philip Morris Asean Art Award in 2000, with his work, *Immacologi*. Since, he has staged solo exhibitions at Galeri Semarang (Ilusi Koran, 2002), Parco Sculpture Park, Italy (2008 and 2010) and iPreciation in Singapore (2008), Gedung PWI in Yogyakarta (2012) and Ratu Adil (January 2024). He was also featured in Indonesia’s 72nd anniversary exhibition at the National Gallery of Indonesia in 2017.



219

BUDI UBRUX

b. 1968

Life Must Go On, 2005

signed and dated (lower right)

oil on canvas

145 x 240cm, diptych

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Budi Ubrux, 'Beyond The Headlines',
iPreciation, Singapore, 2008, p.39-40

RM 15,000 – 28,000

Depicted in a photorealist style, the works of Budi Ubrux are easily recognisable as he often uses the newspaper image as a symbol of collective consciousness. In *Life Must Go On*, Budi experiments with an interplay of colours that amplify the emotion of the sitter. An anonymous seated figure is placed alongside a cramped space filled with carton boxes. The artist inserts a few bottles that are wrapped with newspaper throughout the composition, concealing the bottle hence the actual content within is not revealed to the viewer. His works are concerned with social issues of the day.

Budi Ubrux was the Grand prize winner of Philip Morris Indonesian Art Awards in 2000. Solo exhibitions include, "Indonesia" at the National Gallery in Jakarta (2017), "Beyond The Headlines", iPreciation, Singapore (2008), "Transisi", Bentara Budaya, Yogyakarta (2002). His recent solo exhibition titled Ratu Adil was held in January 2024.



220

RUDY MARDIJANTO

b. 1967

Transmigrasi, 2008

signed and dated (lower left)
oil on canvas
70 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

A boy is seen pulling his truck toy with his left hand and holding a mini flag on his right hand, while the crowd move forward in unison carrying loads of things. Most of them are barefooted, while the lady in red is wearing white sandals.

Born in Blora, Central Java, Rudy Mardijanto graduated from the Art Academy ISI (Institute Seni Indonesia), Yogyakarta. Since 1986, Rudy has actively participated in various art exhibitions within Indonesia namely in Jakarta, Yogyakarta, Solo, Malang, Surabaya and Bali. He received an award from ISI Yogyakarta in 1987 and was a finalist in the Philip Morris Indonesian Art Award in 2001. He had solo exhibitions in Singapore since 2007. H Gallery from Jakarta has represented Rudy in Art Expo Malaysia from 2008 to 2013. He held his first solo exhibition in Malaysia titled Indonesian Rural Society In Transition at Interpr8 Art Space, Kuala Lumpur in 2014.



221

IDA BAGUS PUTU

PURWA

b. 1976

Jaranan, 2014

signed and dated (top right)
oil on canvas
150 x 200cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Art Of Asean: Our Exhibition,
Bank Negara Malaysia Museum and
Art Gallery, 2015, p.151.

RM 10,000 – 18,000

Charged with a sense of dynamic movement, the figures are moving in the same direction to the right. Painted in translucent gestural brush marks, the artist accentuates the muscular forms of the body with a sense of light and dark. In a trance-like state of mind, the figures are depicted based on the ritual and spiritual being of the Hindu culture in Bali.

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



222

DADI SETIYADI

b. 1977

Saved By Heavenland, 2014

signed and dated (lower right)
acrylic on canvas
189 x 150cm

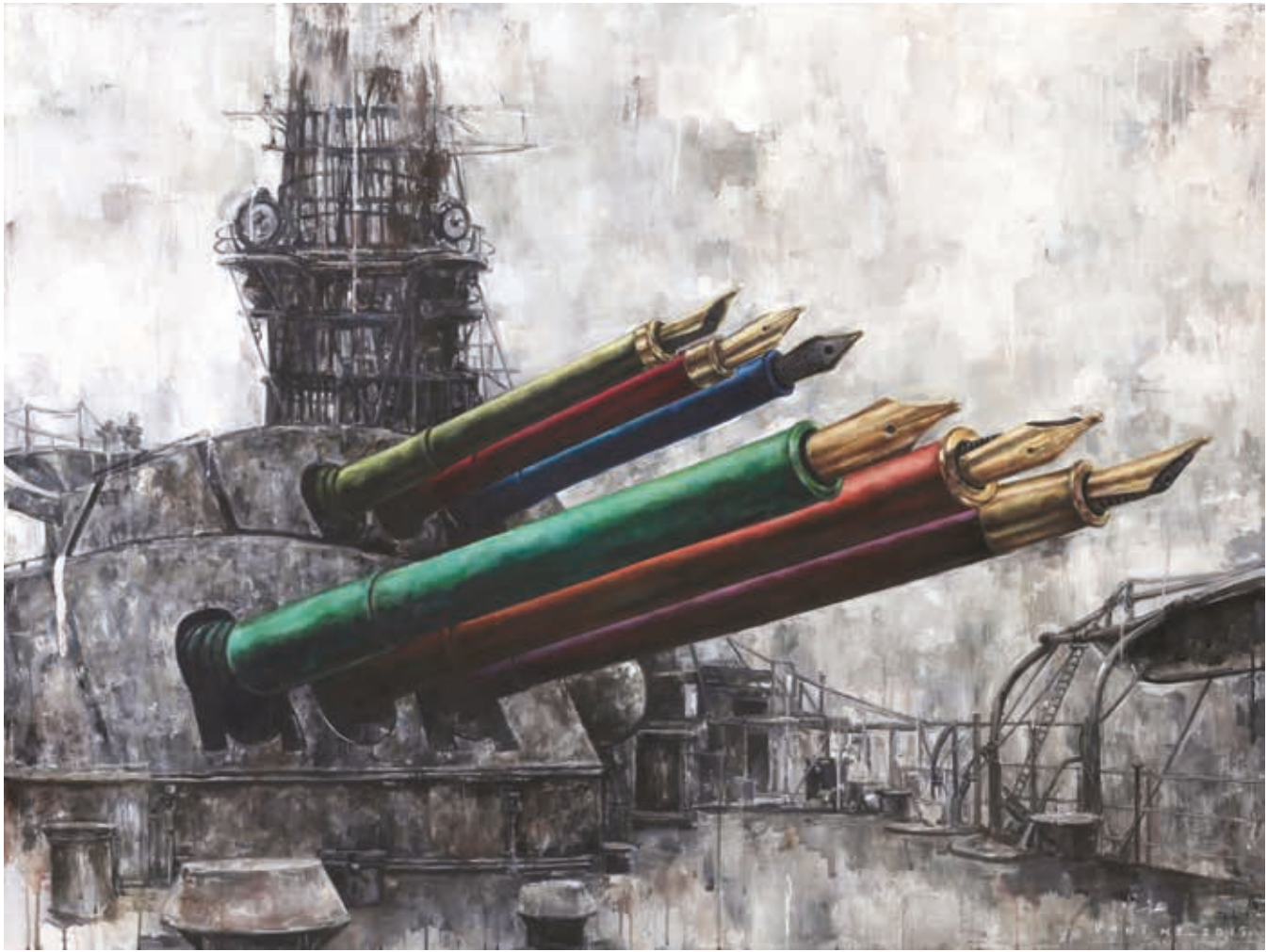
PROVENANCE

Private collection, Selangor

RM 9,000 – 14,000

Dadi Setiyadi's eclectic paintings reference the tradition of history painting, an artistic period that draws influences from Greek and Roman mythology. The works of Dadi Setiyadi reveal his interest in contemporary society, drawing references and concepts from classical art, fantasy, and science fiction. *Saved By Heavenland* demonstrates Dadi's capabilities to amalgamate folklore and fantasy into a grand allegorical scene.

Dadi Setiyadi graduated with a B.A in Fine Art, Art Institute of Indonesia (ISI) Yogyakarta, majoring in Sculpture. In 2009, he was artist in residence at Hom Art Trans, Kuala Lumpur and at Rimbun Dahan, Selangor, Malaysia. He was one of the top five winners of Indonesia Nokia Arts Award Asia Pacific, Indonesia in 1999 and 2000, and finalist for Indonesia Indofood Art Awards. He was nominated for Biennale International Drawing and Print, Taiwan. He was also awarded a scholarship by Koko International, Indonesia for two years. In 2022, he participated in *People To People*, a collaboration between Indonesian and Danish artists in Davis Gallery Contemporary Art, Copenhagen, and *Between Heaven And Earth* organised by Mississippi Kunst og Kultur, Denmark in 2021.



223

**VANI HIDAYATUR
RAHMAN**

b. 1981

Change The World #2, 2014

signed and dated (lower right)
acrylic on canvas
120 x 160cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Art Of Asean: Our Exhibition,
Bank Negara Malaysia Museum and
Art Gallery, 2015, p.154-155.

RM 14,000 – 24,000

Vani Hidayatur's distinctive acrylic paintings offer insight into the rapid expansion of the urban landscape and modernisation. Executed with meticulous detail, *Change The World II* shows how the creation of ideas and policies could shape the trajectory of human action. The canons of the warship have been replaced by rows of fountain pens in various colors. The pen is mightier than the sword. Writing is more effective than military power or violence. Conflicts should be resolved via diplomacy.

Vani Hidayatur has participated in various group exhibitions including ArtJog 2013: Maritime Culture, Taman Budaya Yogyakarta; Return To Home, International Union of Unified Ummah Cartoon Contest, Iran (2012), and Manifesto, Indonesian National Gallery, Jakarta (2010). He has won several art awards including the Best Painting accolade at the 2012 Jakarta Art Awards and the 2013 UOB Painting of the Year Silver Award. His solo exhibition, Victory March was held at Ode To Art Singapore in 2019.



224

DEDY SUFRIADI

b. 1976

Burning Series, Art Pleasure, 2013

signed and dated (lower right)
mixed media on canvas
150 x 200cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Dedy Sufriadi is an established Indonesian artist, who during the last ten years has established his art and name among Southeast Asian collectors. The works of Dedy Sufriadi are comprised of texts, figurations and narratives. His paintings are strong compositions both in terms of visuals and meaning. Dedy's interest in reading, and existential philosophy is reflected through the placement of text in his works.

Dedy Sufriadi received his Master of Fine Art from Institut Seni Indonesia (ISI), Yogyakarta. In 1998, he was honoured as the Finalist in the Winsor & Newton Art Competition, followed by a Nokia Art Award in 1999; and in 2000, he was presented the prestigious Philip Morris Indonesia Art Awards. He received the Young Art Award (First Prize), Young Art Taipei 2015, Taiwan. He was a Finalist of the UOB Art Award in 2012, 2015 and 2018. His solo exhibitions include *Between Intelligence And Intuition*, *Ode to Art Singapore (2013)*, *Hypertext*, *interpr8 art space / Artemis Art, Kuala Lumpur (2014)*, *Borderless Series, Bank Art Fair 2015, Pan Pacific Hotel, Singapore (2015)*, *Memorandum, Redsea Gallery, Singapore (2017)*, *Hypertext Requiem, Art Fair Philippines 2019, The Link, Makati, Philippines (with Artemis Art) (2019)*, *Tabula Rasa (Monochrome - six in one solo) Artemis Art website online exhibition (2020)*.



225

**DEWA NGAKAN
NYOMAN SUPUTRA**

b. 1977

Untitled, 2006

signed and dated (lower right)
oil on canvas
55 x 135cm

PROVENANCE

Private collection, Singapore

RM 1,500 – 2,800

Drawing from multiple visual sources from our everyday lives, Dewa Ngakan Nyoman Suputra specialises in detailed hyperrealist oil paintings. Visually compelling, his paintings span across several subjects, as he is equally adept in various themes ranging from portraiture to still life. In this picture, Dewa depicts the burning process of a matchstick, whereby the flame causes the breaking down of the wood into ash, altering its shape to bend. A poignant contemplation on life and the process of nature.

Dewa Ngakan Nyoman Suputra received his education at STSI Denpasar (1996-2001). His solo exhibitions were held at Griya Santrian Gallery (2008), and Elcanna Gallery Jakarta (2009). His selected exhibitions include Hut Kamasra IV at Gedung Mario, Tabanan (1997), Tradition & Modernity at Benteng Vredeburg Jogja (1999), Tokoh & Peristiwa at Art Centre, Denpasar (2001), Still Life at Tony Raka Gallery, Mas Ubud (2004), Jago at Niki Gallery Lodunduh (2006), White Paintings at Griya Santrian Gallery (2007), and Reborn at ISI, Denpasar (2011).



226

F. SIGIT SANTOSO

b. 1964

Art Now, 2011

signed and dated (lower right)
acrylic on canvas
150 x 180cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

F. Sigit Santoso was born in Ngawi, Central Java. He graduated from the Faculty of Fine Arts and Design at Institut Seni Indonesia Yogyakarta (ISI) in 1993. His paintings received awards from ISI in 1987, 1990, and 1992. One of his works was among the ten best in the Philip Morris Indonesia Art Awards in 1994. He held his solo exhibition at Edwin's Gallery in Jakarta in 2003.

The artist is one of few who chose realism as the primary way to express the accuracy of form in this difficult time consuming technique. Sigit not only paints the actual world around him, but even more so uses this reality as a starting point for his imagination to build upon, to construct strong narratives. He is skilled at composing precise metaphors to express his ideas. His paintings are rather surrealistic and imply his comprehension of complex values in life through identity, origins, ironies and contradictions. Sigit has a critical perspective when he judges, accuses, or ridicules something. He traces paths to find the main essence of the subject, so that the forms in his works are open to wide interpretation.

REFERENCE

Excerpt from a text by Suwarno Wisetrotomo in the book by Koes Karnadi, *Modern Indonesian Art – from Raden Saleh to the Present Day*, published by Koes Artbooks, in 2006, in Bali, Indonesia, p.249.

227

EKO PRIHARSENEN

6DY05 (6 December 2005),
2007

signed and dated (lower right)
mixed media on canvas
140 x 50cm

PROVENANCE

Private collection, Singapore

RM 1,500 - 2,800

Eko Priharseno is the founder and design director of Aedi Design Bureau, a design firm based in Jakarta renowned for its modern and distinct interiors. Eko majored in product design in Universitas Trisakti. In this painting titled 6DY05, Eko instils a contemporary atmosphere through the interplay of colours, forms and text.





228

TISNA SANJAYA

b. 1958

No Molly No Cry 6, 2008

signed and dated (lower left)
asphalt on canvas
179 x 142cm

PROVENANCE

Private collection, Selangor

EXHIBITED

Solo Exhibition Of Tisna Sanjaya:
Ideocracy - Rethinking The Regime
Of Etching, 2008,
Galeri Nasional Indonesia.

RM 8,000 – 12,000

One of Indonesia's most prominent contemporary artists, the evocative works of Tisna Sanjaya bring attention to issues of repression, humanity, social justice, and environmental degradation. In this work, Tisna incorporated the use of asphalt, a medium used in graphic arts, which gives a special surface quality and colour tone.

Tisna studied etching and lithography at the Bandung Technology Institute and later advanced his education in Germany at the Braunschweig University of Art and ISI Yogyakarta. His solo exhibitions include "Potret Diri Sebagai Kaum Munafik", Lawangwangi ArtSpace - ArtSociates Bandung (2018), "Ideocracy: Rethinking The Regime Of Etching", National Gallery in Jakarta, Indonesia (2008), "Sunset In Cigondewah", Gedung YPK, Bandung (2007), and Etching, Painting & Installation, Bentara Budaya, Jakarta (2004). His awards include Approve Art Awards 2006 from West Java governor as the best artist, International Print Competition, Sapporo, Japan (1997), and The Best Ten Painter of Indonesia Art Award (1996). His playful installations were featured in Art Jakarta 2024.

229

MELLA JAARSMA

b. 1960

Singaporean Shelter, 2003

signed and dated (lower center)
gouache, pencil & conte on paper
29.5 x 21cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000



Mella Jaarsma is known for her evocative costume installations made from a diverse range of materials. Her works reflect upon social issues and are poignant observations on tradition and culture. A profusion of vertical orange and black stripes were laid out to convey the notion of a shelter. This series of gouaches were produced during the artist's residency in Studio 106, Singapore.

Mella Jaarsma was born in Emmeloord and trained at the Minerva Academy in Groningen (1978-1984). She continued her studies at the IKJ Art Institute in Jakarta (1984) and the Indonesian Institute of the Arts in Yogyakarta (1985-1986). In 1988, together with Nindityo Adipurnomo, she co-founded the Cemeti Art House in Yogyakarta. She has taken part in the 3rd Asia-Pacific Triennial in Brisbane, Australia (1999); the Gwangju Biennale (2002), the Yokohama Triennial (2005), and the 20th Sydney Biennale (2016). Her recent solo exhibitions include: 'Performing Artifacts: Objects In Question', ROH projects, Jakarta, Indonesia (2022).



230

MELLA JAARSMA

b. 1960

Landscape Dress Up, 2012

signed and dated (recto)
etching on paper, edition 45 of 50
30 x 21cm (image)

PROVENANCE

Private collection, Indonesia

RM 2,000 – 3,500

Mella Jaarsma is known for her evocative costume installations made from a diverse range of materials. Her works reflect upon social issues and are poignant observations on tradition and culture. In this work, a green landscape was developed into a costume that covers the body and head, revealing the eyes and other body parts.

Mella Jaarsma was born in Emmeloord and trained at the Minerva Academy in Groningen (1978-1984). She continued her studies at the IKJ Art Institute in Jakarta (1984) and the Indonesian Institute of the Arts in Yogyakarta (1985-1986). In 1988, together with Nindityo Adipurnomo, she co-founded the Cemeti Art House in Yogyakarta. She has taken part in the 3rd Asia-Pacific Triennial in Brisbane, Australia (1999); the Gwangju Biennale (2002), the Yokohama Triennial (2005), and the 20th Sydney Biennale (2016). Her recent solo exhibitions include: 'Performing Artifacts: Objects In Question', ROH projects, Jakarta, Indonesia (2022).



231

CHRISTINE AY TJOE

b. 1973

Angel 01, 2012

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

PROVENANCE

Private collection, Indonesia

RM 2,000 – 3,500

One of Indonesia's most renowned contemporary artists, Christine Ay Tjoe began her artistic career with graphic art exploring the technique of intaglio drypoint printing. She is known for her superb handling of drypoint technique, in which her inner thoughts are translated into a sensitive expression of delicate lines.

Christine Ay Tjoe studied painting at the Bandung Institute of Technology. Ay Tjoe was awarded the Asia Arts Game Changer Award, Asia Society, Hong Kong, Philip Morris Indonesia Art Award, the SCMP Art Futures Prize, and the Prudential Eye Award. Her recent solo exhibitions include *The Uncompromising #01*, Ota Fine Arts, Shanghai, China (2023), *Christine Ay Tjoe*, Hall Art Foundation, Derneburg (2022), and *Spinning In The Desert*, White Cube, Hong Kong (2021). Her works have been exhibited at the China National Museum of Fine Art, the Johnson Museum of Art at Cornell University, the National Gallery in Jakarta, the Saatchi Gallery, the Fondazione Claudio Buziol, the Singapore Art Museum, the National Taiwan Museum of Fine Arts, the Royal Academy of Arts, the Asia Society Triennial, and the Mnuchin Gallery.



232

UGO UNTORO

b. 1970

Theatre Series, 2014

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

PROVENANCE

Private collection, Indonesia

RM 2,000 – 3,500

Theatre Series contains sketches of figures and animals in expressive gestures. The movement of the characters were depicted as a story unfolds. Painter-sculptor-video-maker and performing artist Ugo Untoro was named Man of the Year in 2007 by Tempo magazine. He is remembered in Malaysia for his Short Short Stories exhibition held at Valentine Willie Fine Art, Kuala Lumpur, in 2006, which was repeated in Art Forum in Singapore in 2007. He studied at the Indonesian Art Institute (ISI) in Yogyakarta in 1988-1996, but already had his first solo at Bentara Budaya Yogyakarta in 1995. He won the Philip Morris Asean Art Awards, Indonesia in 1998. His solo, Rindu Lukisan, was held at the National Gallery, Gambir, Central Jakarta in 2020.

233

F. X. HARSONO

b. 1949

Print From Screenshot, 2012

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

PROVENANCE

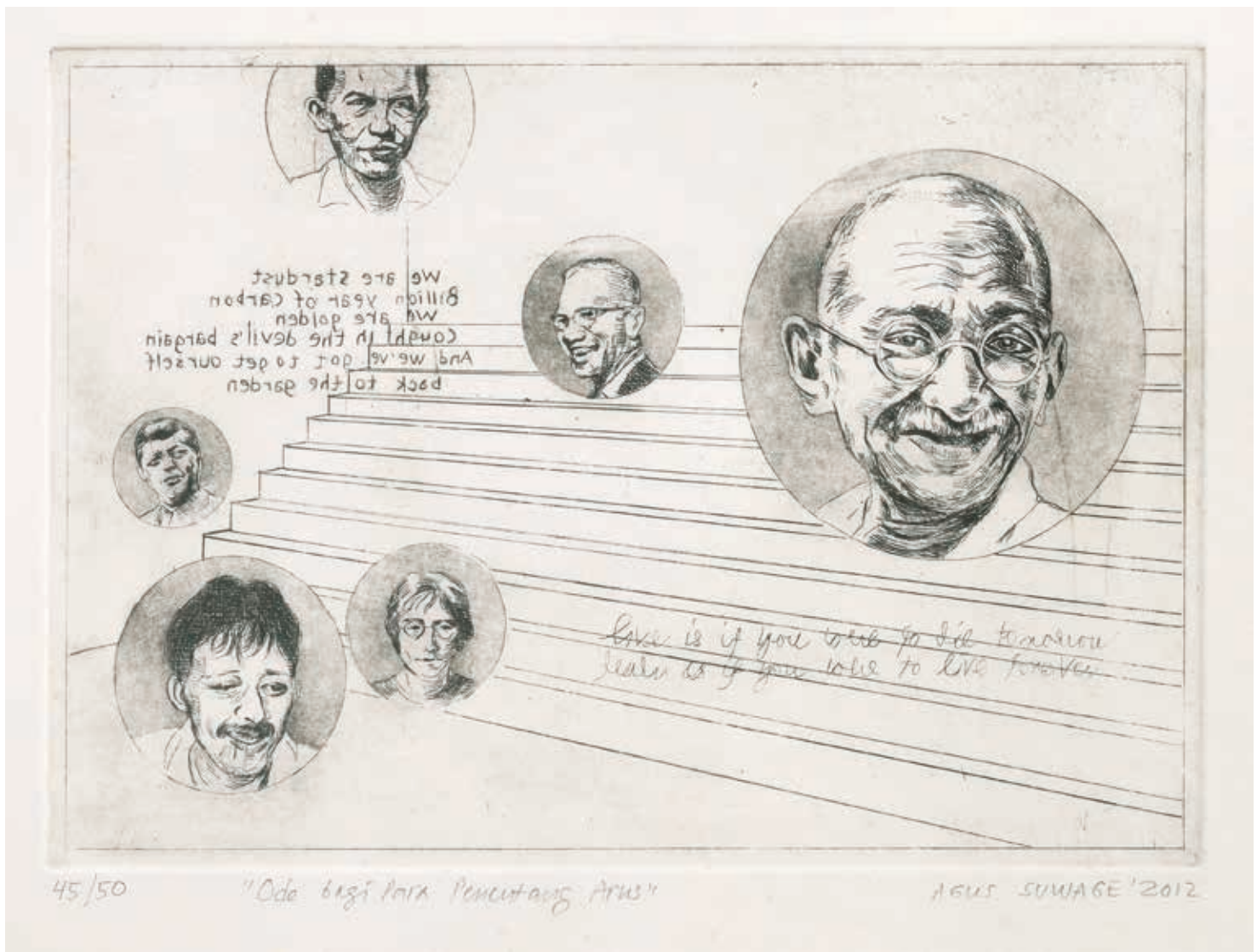
Private collection, Indonesia

RM 2,000 – 3,500



In the 2011 video *Writing In The Rain*, F. X. Harsono attempts to remember how to write his Chinese name “Hu Feng Wen”, a name that he has not use since 1967. Through the process, the artist explores themes such as loss, memory, family history and cultural identity.

F.X. Harsono is an esteemed figure in Indonesian contemporary art. Working fluidly with a broad range of media, his artistic practice addresses current social issues and cultural contexts. He studied painting at STSRI “ASRI”, Yogyakarta from 1969-1974 and at IKJ (Jakarta Art Institute) from 1987-1991. His recent solo exhibitions include *Nama*, Tyler Rollins New York (2019), *Jejak*, Can’s Gallery, Jakarta (2022), and *Spinae* |Duri, Baik Art Jakarta (2023). He founded the New Art Movement (Gerakan Seni Rupa Baru) in the mid 1970s. His accolades include the Prince Clause Award, Netherlands in 2014, Anugrah Anugrah Adhikarya Rupa 2014 Award, and the international Joseph Balestier Award for the Freedom of Art in 2015.



234

AGUS SUWAGE

b. 1959

Ode Bagi Para Penentang Arus,
2012

signed and dated (lower right)
etching and aquatint on paper,
edition 45 of 50
21 x 30cm (image)

PROVENANCE

Private collection, Indonesia

RM 2,000 – 3,500

Ode Bagi Para Penentang Arus contains expressively rendered portraits of politicians and artists. Agus Suwage's art practice began to flourish during the mid-1990s during the years of regime change. He received international acclaim during this period and was invited to participate in international forums. His works frequently reference the social conditions, issues of power, myth, collective values, and stereotypes in society.

One of Indonesia's most prominent contemporary artists, Agus has taken part in the Jogja Biennale (2007 and 2013), Gwangju Biennale (2000), the Asia-Pacific Triennial (1996), Havana Biennale (1997), Singapore Biennale (2006). He received his MFA in Graphic Design at the Bandung Institute of Technology in 2006 after his BFA in 1979-1986. Since his first solo in Yogyakarta in 1991 (Cemeti Art House), he also had three solos at Tyler Rollins in New York in 2011, 2013 and 2017. His works are collected by the Singapore Art Museum, Fukuoka Art Museum, Tokyo Metropolitan Art Museum, Saitama Museum of Modern Art (Japan), Los Angeles County Museum of Art, and Cornell University (United States).



235

**BAMBANG TOKO
WITJAKSONO**

b. 1973

Cintamu Tak Semurni Bensinku,
2011

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

PROVENANCE

Private collection, Indonesia

RM 1,000 – 2,500

Executed in the style of western comics, *Cintamu Tak Semurni Bensinku* delves on themes of love and longing. As the plot unfolds before the screen, the female lead is secretly concerned with the events behind her (betrayal of pure love). Artist-activist Bambang is a founding member of Apotik Komik (Comics Apothecary) together with Popok Tri Wahyudi, Samuel Indratma and Ari Diyanto in 1995. He was the curator of ArtJog12 in 2015. He had taken part in the Yogyakarta Biennale in 2003 and the Asian Triennale in Manchester in 2011, and also artist's residency in Liechtenstein (2003), New Delhi, India (2006) and Darwin, Australia (2008). He graduated with a Masters at the Bandung Institute of Technology in 2005. He has had several solos since his first, Pameran Kamar, in Yogyakarta in 1996.

236

ADE DARMAWAN

b. 1974

Bagaimana Menjadi Kaya, 2011

signed and dated (lower right)
etching and aquatint on paper,
edition 45 of 50
30 x 19cm (image)

PROVENANCE

Private collection, Indonesia

RM 1,500 - 3,000



The artwork title is translated as: How To Be Rich. Ade Darmawan is an artist, curator and director of ruangrupa. His art practice ranges from installations, objects, digital print, video and public art. He studied at Indonesia Art Institute (ISI), in the Graphic Arts Department. In 1998, he held his first solo exhibition at the Cemeti Contemporary Art Gallery (now Cemeti Art House), Yogyakarta. He was a member of the Jakarta Arts Council from 2006-2009, and in 2009 he became the artistic director of the Jakarta Biennale. His solo exhibition titled *Water Resistance* was presented by ROH Projects, Jakarta in 2024.

237

MOHAMAD 'UCUP'
YUSUF

b. 1975

All Hero Is Fiction, 2011

signed and dated (lower right)
linocut on paper
31 x 10cm (image)

PROVENANCE

Private collection, Indonesia

RM 1,500 – 3,000

In *All Hero Is Fiction*, the artist used print making methods to explore socio-political issues pertaining to war, corruption, environment, and others. War brings suffering, destruction, and death. The bottomline is money. Mohamad 'Ucup' Yusuf graduated from the Indonesian Institute of Art (ISI) in 1995. He is a founding member of the Indonesian artist collective Taring Padi. Yusuf has exhibited internationally in Asia, Australia, Europe, and USA, with three solo exhibitions in Indonesia and Singapore. His accolades include Mural Hikayat Indonesia at Museum Palace Yogyakarta, Indonesia (2009), and Best Painting in the "Reflections Of An Era" exhibition, Fine Art Department ISI, Yogyakarta, Indonesia, Museum Vredeborg Fort Museum, Yogyakarta, Indonesia (1998).





238

UJI HANDOKO

b. 1983

www.wikihow.com/be-a-good-artist,

2011

signed and dated (lower right)
etching and aquatint on paper,
edition 45 of 50
30 x 20cm (image)

PROVENANCE

Private collection, Indonesia

RM 1,000 – 2,500

Bold, experimental, filled with energy, Uji's imaginative works delve into the system of the global art market, with its inner working and power relations. Produced with etching as mode of expression, the composition is filled with movement and tension. The scene depicts an amalgam of creatures with its own motives, and the eye of the main monster is only able to read currency signs.

Uji 'Hahan' Handoko graduated from the Faculty of Fine Art at Indonesia Institute of the Arts (ISI) in Yogyakarta, majoring in printmaking. His recent solo Speculative Entertainment No. 2 - Australian Edition, was organised by Darren Knight Gallery, Sydney, Australia (2020). He has participated in numerous group exhibitions in Indonesia and abroad including the 7th Asia Pacific Triennial, Queensland Art Gallery / GOMA in Brisbane in 2012, and The Curious Deal, curated by Michael Schindhelm and Alia Swastika at Deutsches Hygiene-Museum, Dresden, Germany in 2019. He was awarded the top 30 Finalist of the 2017 Sovereign Asian Art Prize, awarded by the Sovereign Art Foundation.

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TISNA SANJAYA

b. 1958

*Dan Timur Di Manapun Timur,
Hancur, 1997*

signed and dated (lower right)
etching on paper, edition 45 of 50
30 x 24cm (image)

PROVENANCE

Private collection, Indonesia

RM 1,500 – 3,000



One of Indonesia's most prominent contemporary artists, the evocative works of Tisna Sanjaya bring attention to issues of repression, humanity, social justice, and environmental degradation. His involvement as an artistic director for theater performances has shaped his intricate compositions created with fine etching techniques.

Tisna studied etching and lithography at the Bandung Technology Institute and later advanced his education in Germany at the Braunschweig University of Art and ISI Yogyakarta. His solo exhibitions include "Potret Diri Sebagai Kaum Munafik", Lawangwangi ArtSpace - ArtSociates Bandung (2018), "Ideocracy: Rethinking The Regime Of Etching", National Gallery in Jakarta, Indonesia (2008), "Sunset In Cigondewah", Gedung YPK, Bandung (2007), and Etching, Painting & Installation, Bentara Budaya, Jakarta (2004). His awards include Approve Art Awards 2006 from West Java governor as the best artist, International Print Competition, Sapporo, Japan (1997), and The Best Ten Painter of Indonesia Art Award (1996). His playful installations were featured in Art Jakarta 2024.



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TISNA SANJAYA

b. 1958

Pring Reketek, 1997

signed and dated (lower right)
etching on paper, artist's proof,
edition 2 of 2
73.5 x 73.5cm (image)

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

One of Indonesia's most prominent contemporary artists, the evocative works of Tisna Sanjaya bring attention to issues of repression, humanity, social justice, and environmental degradation. His involvement as an artistic director for theater performances has shaped his intricate compositions created with fine etching techniques.

Tisna studied etching and lithography at the Bandung Technology Institute and later advanced his education in Germany at the Braunschweig University of Art and ISI Yogyakarta. His solo exhibitions include "Potret Diri Sebagai Kaum Munafik", Lawangwangi ArtSpace - ArtSociates Bandung (2018), "Ideocracy: Rethinking The Regime Of Etching", National Gallery in Jakarta, Indonesia (2008), "Sunset In Cigondewah", Gedung YPK, Bandung (2007), and Etching, Painting & Installation, Bentara Budaya, Jakarta (2004). His awards include Approve Art Awards 2006 from West Java governor as the best artist, International Print Competition, Sapporo, Japan (1997), and The Best Ten Painter of Indonesia Art Award (1996). His playful installations were featured in Art Jakarta 2024.



241

JASON MONTINOLA

b. 1979

Untitled

signed (lower left)
oil on canvas
38 x 30cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Jason Montinola's exquisite renditions of classical figures are influenced by his interest in world encyclopaedias, and classical paintings inspired by the Middle Ages to the Renaissance. His avid interest in art historical themes is reflected in this intricate portrait of a lady in an elegant white gown rendered with vintage hues.

Jason Montinola graduated with a degree in Art Education from the Technological University of the Philippines in 2003. His solo exhibitions include Harbingers at The Drawing Room (2024), Exit Light at Artinformal Gallery (2023), Through The Depths Of Space, Pinto Art Gallery, Philippines (2019), Infamous, Artesan Gallery + Studio, Singapore (2013), and Theatre Of Absurdities, Our Art Projects, MIA Art Centre, Kuala Lumpur, Malaysia (2012), Here Lies The Painter, West Gallery, Philippines (2011).

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JASON MONTINOLA

b. 1979

The Specialist, 2013

signed (lower right)

oil on canvas

152 x 122cm

PROVENANCE

Private collection, Selangor

EXHIBITED

Theatre Of Absurdities, MIA Art Centre,

Our Art Projects, 2013

RM 12,000 – 22,000

Jason Montinola's exquisite, otherworldly portraits of figures reflect his interest in classical paintings, and artistic periods from the Middle Ages to the Renaissance. In *The Specialist*, the artist style is exemplified through the incorporation of medieval and gothic elements, featuring a portrait of a mysterious gentlemen. Though the sitter's identity is concealed, his ideas are revealed through the astonishing details on top of his head. These include an assortment of eyes, arachnids, skulls, creatures, sword, gravitating towards a subject that is dark and mysterious.

Jason Montinola graduated with a degree in Art Education from the Technological University of the Philippines in 2003. His solo exhibitions include *Harbingers* at The Drawing Room (2024), *Exit Light* at Artinformal Gallery (2023), *Through The Depths Of Space*, Pinto Art Gallery, Philippines (2019), *Infamous*, Artesan Gallery + Studio, Singapore (2013), and *Theatre Of Absurdities*, Our Art Projects, MIA Art Centre, Kuala Lumpur, Malaysia (2012), *Here Lies The Painter*, West Gallery, Philippines (2011).





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BREE JONSON

b. 1991 - 2021

Untitled, 2014

signed and dated (lower left)
oil on canvas
38 x 30cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

A talented and promising young artist, Bree's avid interest in natural life and animals is reflected through her enigmatic compositions. Her surreal renditions of animals in various conditions embedded within a dreamlike landscape fascinate the viewer. In a palette of earthy colors, Bree captures a detailed study of an animal's head suspended in mid-air within a landscape of peace and solace. The pointed shapes of the rocks on the earth echoes the silhouette of the mountains in the distance.

Bree graduated with a degree in Industrial Engineering at Ateneo de Davao University, then took up Fine Arts in University of the Philippines. She had further learned painting under the guidance of Jason Montinola. Her solo exhibitions include ZZYZYX, Art Informal, Manila, PH (2021), Notes on Stillness, Yavuz Gallery, Singapore (2019), Writhing, Our Art Projects, Kuala Lumpur (2017), New Dogs, Old Vices, Art Informal, Manila (2017), I Stared At The Abyss And The Abyss Stared Back, West Gallery, Manila (2015), and Therion Mythos, Our Art Projects, Kuala Lumpur (2014).

244

WINNER JUMALON

b. 1983

Coin, 2006

signed and dated (lower center)

oil on canvas

180cm (diameter)

PROVENANCE

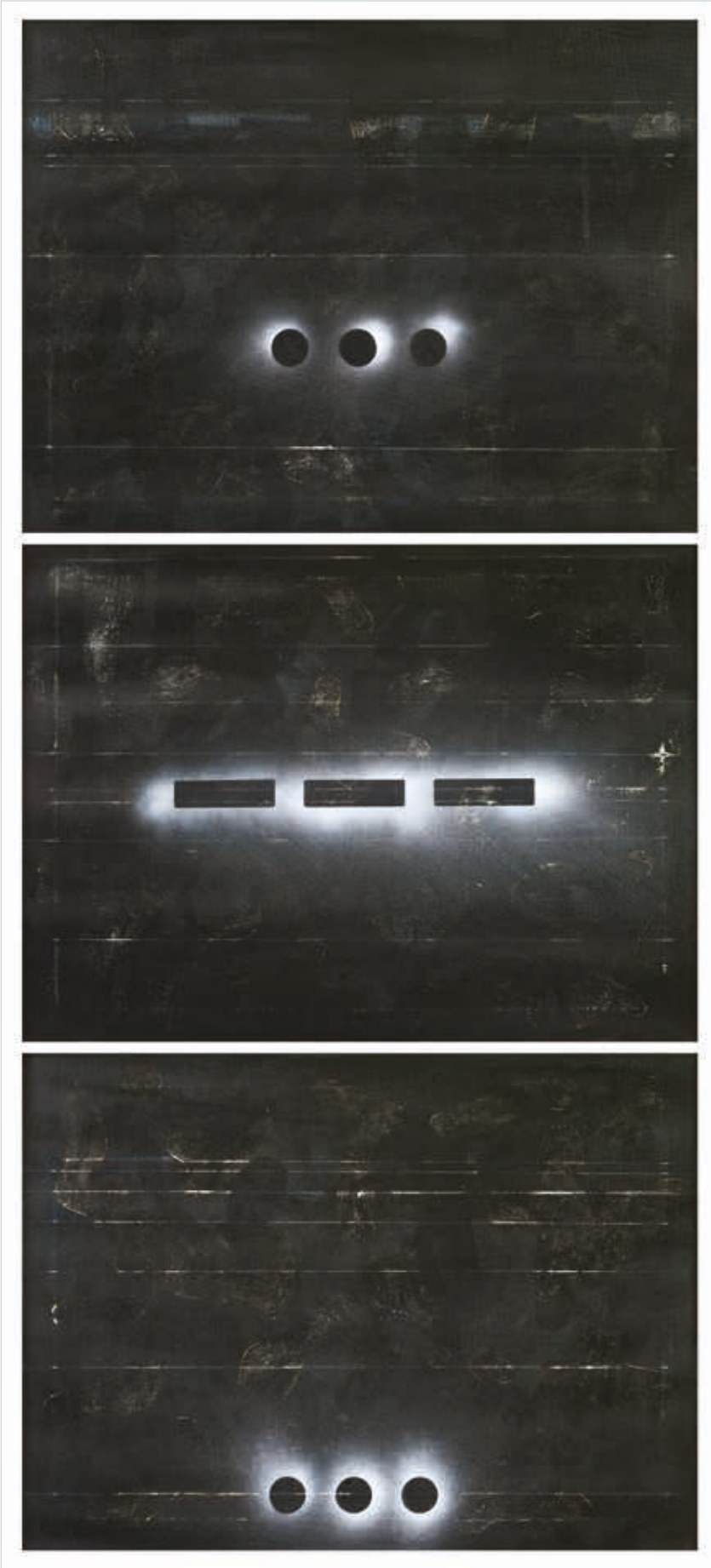
Private collection, Kuala Lumpur

RM 13,000 – 23,000



Internationally acclaimed Filipino contemporary artist, Winner Jumalon produces intriguing portraits in his string of creative pursuits. His portraits are based on memories, infusing painterly elements and multi-layered narratives. *Coin* is depicted in the artist's hallmark style and showcases his painterly brushwork. The work features an evocative portrait of a male figure rendered with luscious flesh tones, accentuated with the effects of light. The circular format emulates the design of a coin.

Winner Jumalon graduated with a Painting Major from the College of Fine Arts, University of the Philippines, Diliman, Quezon City in 2005. Prior to his tertiary education, he attended the Philippines High School for the Arts at Mt. Makiling, Los Baños, Laguna, and graduated with a Visual Arts Major (1997-2001). Solo exhibitions under his belt include *Juramento*, Yavuz Gallery, Gillman Barracks, Singapore (2015), *Against The Tide*, HK Art Basel, Hong Kong (2013), *One In Mind* at Ayala Museum, Philippines (2012), *A Part* at Pinto Art Gallery, Philippines (2010), *Destroyed Images* at Ark Galerie in Jakarta, Indonesia (2007), *Face Values* at Richard Koh Fine Art, Kuala Lumpur (2006) and *About Face* at The Drawing Room, Makati, Philippines (2005).



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JUAN ALCAZAREN

b. 1960

S.O.S. Series, Numbers 1-3, 2008

oil, enamel, acrylic, and spray paint
on canvas
45 x 60cm (each), set of 3

PROVENANCE

Private collection, Singapore

RM 3,000 – 5,500

Juan Alcazaren graduated from the University of the Philippines College of Architecture with a Bachelor's Degree in Landscape Architecture and took foundation courses in Sculpture from the University of the Philippines College of Fine Arts. He is a recipient of the Juror's Choice award for Sculpture from the Art Association of the Philippines (1993) and the Thirteen Artists Award from the CCP (2000). Alcazaren has shown in both solo and group exhibitions at various galleries including Finale Art File, Utterly Art Singapore, Manila Contemporary, West Gallery, Museo Iloilo, Ayala Museum, Vargas Museum at UP, Big Sky Mind, Surrounded by Water, Pinto Gallery, Galleria Duemila, Centro Cultural Conde Duque in Madrid, Spain, and the CCP.

BUYING AT HBAA & CONDITIONS OF BUSINESS

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

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

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 or download a copy of the catalogue from www.hbart.com.my.

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

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

1.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

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

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

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

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

2.1.2. Buyer's responsibility

All property is sold "as is" without any representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA. Any illustrations in the catalogue are solely for identification and the guidance of buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot.

The prospective buyer undertakes:

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

The buyer will be deemed to have knowledge of all matters which he could reasonably have been expected to find out given his particular

expertise and the exercise of his reasonable due diligence.

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

Provided that, no later than three (3) years after the date of the sale, the buyer:

- (i) notifies HBAA in writing of the number of the lot, the date of the auction at which it was purchased and the reasons why the buyer considers the lot to be counterfeit, within three (3) months of any information causing the buyer to question the authenticity or attribution of the lot coming to the buyer's attention;
- (ii) is able to transfer good title to HBAA free from any third party claims arising after the date of the sale to the buyer; and
- (iii) return the lot to HBAA in the same condition as at the date of sale, provided that, in any event, no refund shall be available if either:
 - (a) the catalogue description at the date of the sale was in accordance with the generally accepted opinions of scholars and experts at that time or the catalogue description indicated that there was a conflict of such opinions; or
 - (b) the only method of establishing that the lot was a counterfeit at the date of publication of the catalogue was by means of processes which either were not generally accepted for use until after the publication of the catalogue or else were unreasonably expensive or impractical or likely to have caused damage to the lot or likely, in HBAA's reasonable opinion, to have caused loss of value to the lot. An item shall be considered counterfeit where, in HBAA's reasonable opinion, it is a deliberate modern forgery i.e. an imitation created since 1970 with the intention of deceiving as to authorship, origin, date, age, period, culture or source (where the correct description of such matters is not reflected by the description in the catalogue) and which, at the date of sale, had a value materially less than it would have had if the item had been in accordance with the description in the catalogue. No lot shall be considered a counterfeit by reason only of any

damage and/or restoration and/or modification work of any kind (including repainting or overpainting).

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

2.3. HBAA'S LIABILITY TO BUYERS

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

- (a) HBAA gives no guarantee or warranties to the buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);
- (b) In particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (i) are statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and
- (c) None of HBAA, any HBAA's affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

Without prejudice to Conditions 2.1.1 and 2.2 above, and save in so far as it relates to any liability which HBAA may have for personal injury or death, any claim against HBAA by the buyer shall be limited to the hammer price and the buyer's premium actually paid by the buyer to HBAA with regard to that lot.

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

Prospective buyers who wish to bid in the saleroom can register in advance of the sale, or can come to the saleroom on the day of the sale at least one (1) hour before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. HBAA may require the production of bank or other financial references.

2.5.3. Bidder registration

Prospective buyers who have not previously bid or consigned with HBAA should bring along the following documents when registering in person at the sale room:

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

2.5.4. Registering to bid on behalf

Person bidding on behalf of a prospective buyer should bring a signed letter from the

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

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

2.5.5. Bidding as principal

In making a bid at auction, a bidder is doing so as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with HBAA before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to HBAA. In such circumstances, both the bidder and the third party will be jointly and severally liable for all obligations arising from the bid and the third party shall be bound by the Conditions of Business by the bidder's bid as his agent in the same way as if he were bidding personally.

2.5.6. Absentee bids

HBAA will use reasonable efforts to carry out telephone bids or written bids delivered to HBAA prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone provided that such written bids are sufficiently clear in HBAA's opinion. Bids must be placed in Ringgit Malaysia. Please refer to the catalogue for the Absentee Bid Form. The lots will be bought at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. HBAA's obligation in relation to such written bids is undertaken subject to their other commitments at the time of sale and the conduct of the sale may be such that HBAA is unable to bid as requested. HBAA cannot accept liability for failure to make a written bid for any reason.

Telephoned absentee bids must be confirmed no later than 24 hours before the sale by letter or fax. In such circumstances, HBAA reserve the right to require confirmation of relevant details in writing before HBAA agrees to do so. Absentee bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. In the event none of their bids are successful, the earnest deposit shall be returned to the absentee bidders in full. HBAA shall not be responsible for the failure of any telephone bid for any reason. HBAA reserve the right to record telephone bids. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve price. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller above the reserve price. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

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

2.5.7. Telephone bids

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

range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

2.5.8. Bidding

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

2.5.9. Successful bids

The fall of the auctioneer's hammer indicates the final and highest bid, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by fax one (1) day after the auction. Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

2.5.10. Currency converter

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

the currency converter rather than the actual bidding in the sale room.

2.5.11. Video or digital images

At some auctions there may be a video or digital screen in operation for the convenience of both buyers and sellers. Errors may occur in its operation and in the quality of the image and HBAA does not accept liability either for the quality of the image reproduced on the video screen, or for the correspondence of the screen image to the original.

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

- (a) refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct,
- (b) to advance the bidding in such a manner as

he may decide,
(c) to withdraw or divide any lot,
(d) to combine any two or more lots and,
in the case of errors or dispute, and whether during or after the sale, to determine the successful bidder; to continue the bidding, to cancel the sale or to reoffer and resell the lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. If any dispute arises after the sale, the sale record of HBAA is conclusive.

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. For bidders who have placed an earnest deposit with HBAA at the point of registration, the successful bidder will be required to top up the 5% earnest deposit immediately after the auction by paying the difference between the earnest deposit that he has placed with HBAA and the equivalent amount of 5% of the successful bid price for the lot. The balance of the full amount due (which includes the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer) shall be payable no later than seven (7) days after the auction. HBAA can only release the lot to the buyer upon full payment made in good cleared funds.

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

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

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

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

Please quote invoice number and client number with all transactions.

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

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

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

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

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

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

2.6.5. Collection of purchases

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

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

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

2.6.6. Insurance

HBAA provides insurance cover for sold lot(s) at the sale room location for a maximum of seven (7) days after the auction or until the lot(s) has/have been collected (whichever is

earlier). If a lot remains uncollected from the sale room after the expiry of the said period, the lot(s) will be entirely at the buyer's risk.

2.6.7. Passing of title

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

2.6.8. Transfer of risk

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

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

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

2.6.9. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall also not accept responsibility or liability for their acts or omissions.

2.6.10. Export license

The export of any lot from Malaysia or import

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

2.6.11. Remedies for non payment or failure to collect purchases

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

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

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

- g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;
- h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;
- i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;
- j) to reject future bids made by or on behalf of the buyer at any future auction or render such bids subject to payment of a deposit to HBAA before such bids are accepted;
- k) to retain that or any other lot sold to the same buyer at the same time or at any other auction and release it only after payment of the full amount due;
- l) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any costs or expenses incurred in connection with the sale of the lot;
- m) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any other debts owed by the buyer to HBAA or to any other HBAA affiliated company in respect of any other transaction;
- n) to take such other action as HBAA deems necessary or appropriate.

2.6.12. Remedies for failure to collect purchases

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

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

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

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

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

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

(e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located; required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;

(f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;

(g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

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

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

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

3.2.2. Estimates

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

3.2.3. Exclusion of liability

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

3.2.4. Limitations on claims by seller

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

3.2.5. Withdrawal of lots by the seller

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

3.2.6. Withdrawal of lots by HBAA

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

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

3.2.7. Withdrawal fee

If the lot is withdrawn because the circumstances described in any of (i) to (iv) of Condition 31 above occurs, HBAA reserves the right to charge an administrative fee equivalent to 0.5% of reserve price or RM500, whichever is greater) and the lot shall be returned to

the seller at the seller's expense provided that there is no adverse title claim on the lot. If however the lot is withdrawn for any other reason, the seller shall pay HBAA a withdrawal fee equivalent to 10% of the reserve price, together with insurance and expenses. HBAA shall not be obliged to withdraw any lot from sale or to return it to the seller unless the seller has paid HBAA the withdrawal fee.

3.2.8. Loss or damage

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

- (a) normal wear and tear;
- (b) gradual deterioration;
- (c) inherent vice or defect including woodworm, mildew and other inherent defects not mentioned herein;
- (d) errors in processing;
- (e) changes in atmospheric conditions;
- (f) handling or storage; or
- (g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

3.2.9. Risk of loss or damage by the seller

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

3.3. AT THE SALE

3.3.1. Reserve price

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

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

3.3.2. Bidding at the sale

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

3.4. AFTER THE SALE

3.4.1. Payment

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

3.4.2. Payment of net sales proceeds to the seller

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

3.4.3. Rescission

Where HBAA is satisfied that the lot is a counterfeit, HBAA shall rescind the sale and notify the seller of such rescission. HBAA shall, in their absolute discretion, be entitled to dispense with the requirements of Condition 4 in determining whether or not a particular lot is a counterfeit. Within ten (10) days of receipt of the notice advising the seller of the rescission of the sale, the seller undertakes to

refund to HBAA on demand the full amount due if HBAA has at that time paid the seller the whole or part of the full amount due to him. In the latter case, HBAA shall exercise a lien over any properties of the seller in its possession pending settlement of the full amount of refund due from the seller.

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

3.4.4. Non-payment by the buyer

In the event the buyer fails to pay the full amount due within four (4) weeks from the date of the sale, HBAA shall be entitled to agree to special terms on behalf of the seller for payment, storage and insurance, and to take any necessary steps to collect the amount due from the buyer. However, HBAA shall not be obliged to remit the payment due to the seller, nor to take any legal proceedings on behalf of the seller. HBAA shall discuss with the seller and agree on the appropriate course of action to be taken to recover the payment due from the buyer. In addition, HBAA shall have absolute discretion to take and enforce any of the remedies set out in Condition 23 above including the right to cancel the sale and return the property to the seller. HBAA shall be entitled to charge the buyer interest for late payment in accordance with Condition 23(b) above and the seller hereby authorises HBAA to retain such interest for HBAA's own account.

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

3.4.5. Post-auction sales

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

respect to the lot are the same as if such lot had been sold during the auction. Any reference in the Conditions of Business to the date of the auction shall be treated as being a reference to the date of the post-auction sale.

3.4.6. Unsold lots

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

If the lot remains uncollected in ninety (90) days after the auction date, HBAA shall have the right to dispose of it as they see fit, which may involve offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement).

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

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

HBAA and all buyers and sellers (and any

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

Any letter, notice, request, demand or certificate:

- (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient; or
- (b) if despatched by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been

duly served within seven (7) days of despatch (notwithstanding that it is returned through the post undelivered); or

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

Any notice sent to HBAA shall be sent to:

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

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

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

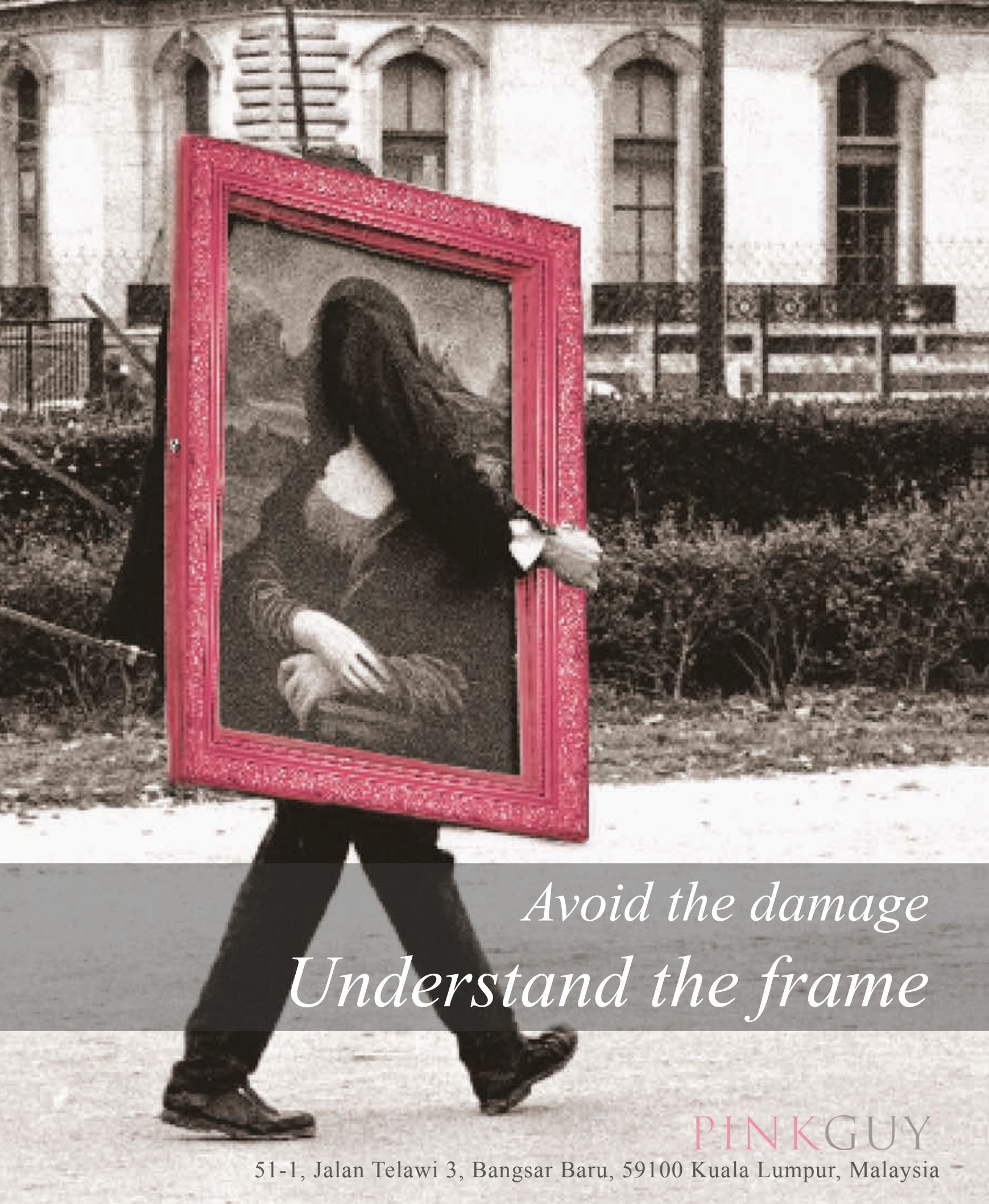
(a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.

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

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

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

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



*Avoid the damage
Understand the frame*

PINKGUY

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PINKGUY



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pinkguymalaysia@gmail.com

Bidder Registration Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

8 DECEMBER 2024

IDENTIFICATION / FINANCIAL REFERENCE

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

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

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

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

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

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

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

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM1500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Telephone / Absentee Bid Form

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

| | | | |
|------------------|---------------------------------|-------------------------------------|-----------------|
| BILLING NAME | | CLIENT NUMBER (FOR OFFICE USE ONLY) | |
| ADDRESS | | I.C. / PASSPORT NO. | |
| CITY | STATE | POSTAL CODE | COUNTRY |
| OFFICE PHONE NO. | HOME PHONE NO. | MOBILE PHONE NO. | |
| EMAIL ADDRESS | | | |
| SALE TITLE | MALAYSIAN & SOUTHEAST ASIAN ART | SALE DATE | 8 DECEMBER 2024 |

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)

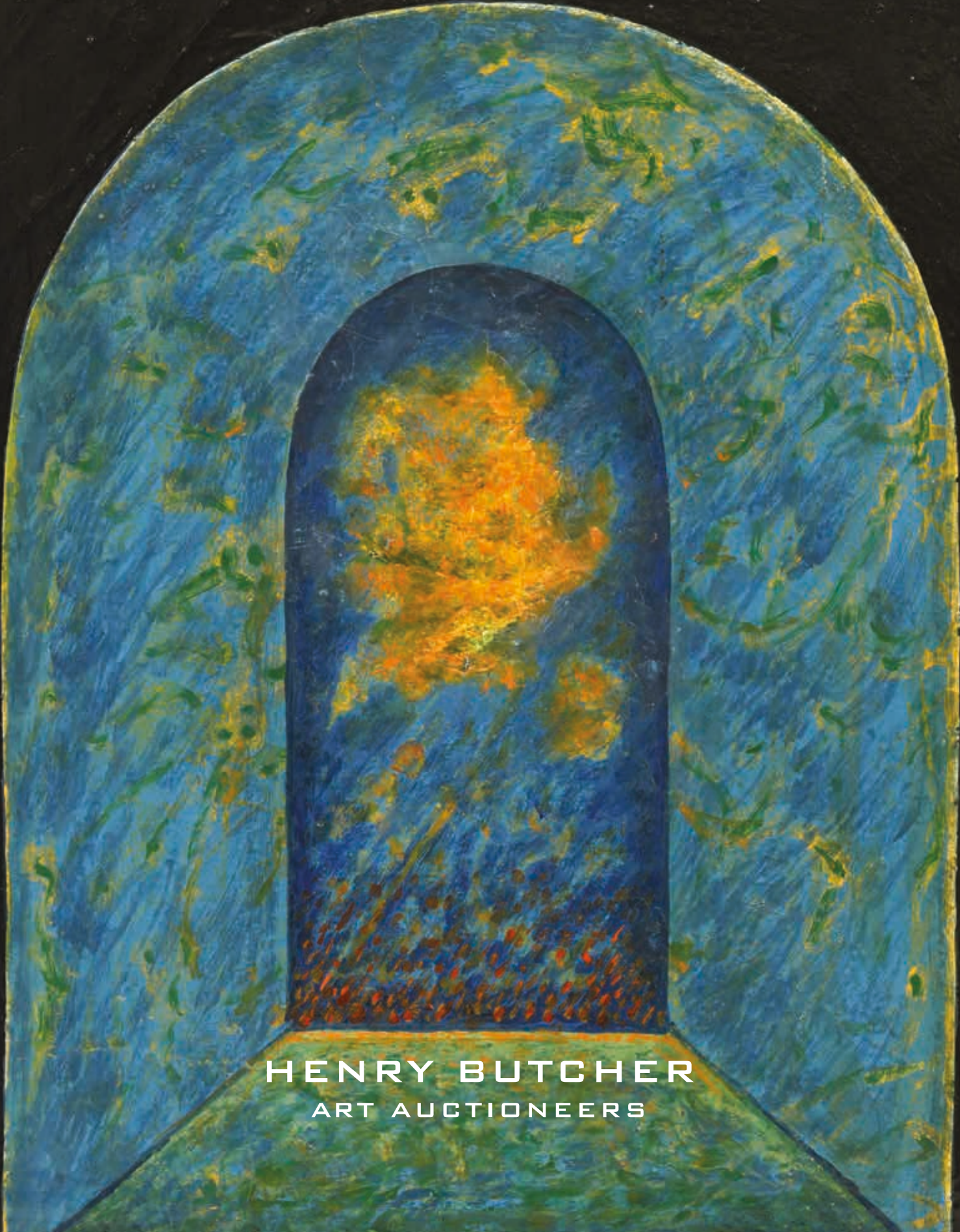
To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s).

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LOT 76 IBRAHIM HUSSEIN, DATUK *Untitled*, 1960s





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