The background of the entire image is a vibrant, abstract painting. It features bold, expressive brushstrokes in a variety of colors, including yellow, red, blue, and green. The composition is dynamic, with thick, textured strokes that create a sense of movement and depth. The colors are applied in layers, with some areas appearing more saturated than others. The overall effect is one of raw energy and emotional intensity.

MALAYSIAN &  
SOUTHEAST ASIAN ART  
18 JANUARY 2026

HENRY BUTCHER  
ART AUCTIONEERS



LOT 52 ABDUL LATIFF MOHIDIN Pago-Pago, 1967

ago-Pago



LOT 6 KHALIL IBRAHIM *East Coast Series, 2001*

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# MALAYSIAN & SOUTHEAST ASIAN ART

## AUCTION DAY

Sunday, 18 January 2026, 1pm

## VIEWING

10 - 17 January 2026

10am - 6pm daily

Menara KEN TTDI, Level M, Hall 1-3

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

[www.hbart.com.my](http://www.hbart.com.my)



LOT 54 ABDUL LATIFF MOHIDIN *Voyage*, 2003



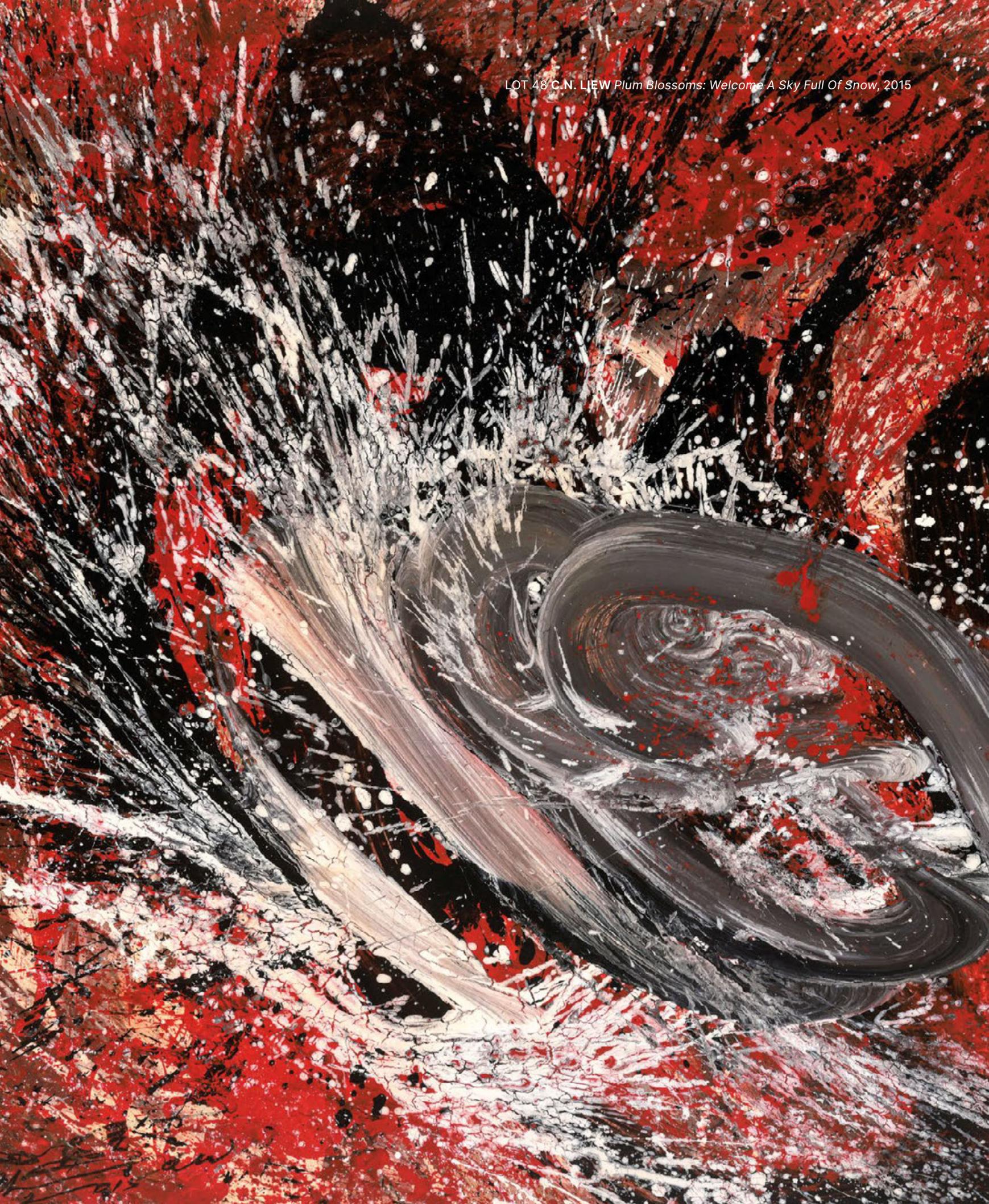


LOT 55 ABDUL LATIFF MOHIDIN Serangga-4, 2012

Serangga

26/7/2012

LOT 48 C.N. LIEW *Plum Blossoms: Welcome A Sky Full Of Snow*, 2015





LOT 49 AWANG DAMIT AHMAD *Essence Of Culture (E.O.C.) "Piai Dan Rumbia II"*, 1993



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CHANG FEE MING



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LOT 32 CHUAH THEAN TENG, DATO' *Rural Life*, 1980



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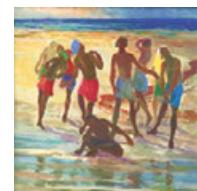
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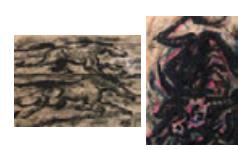
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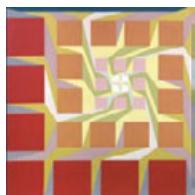
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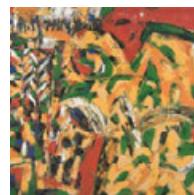
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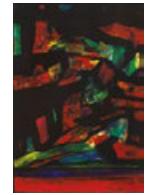
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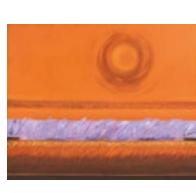
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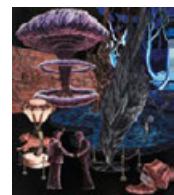
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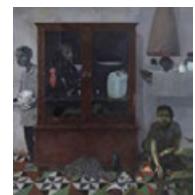
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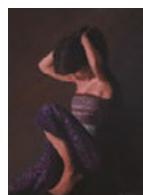
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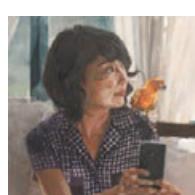
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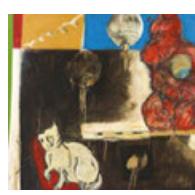
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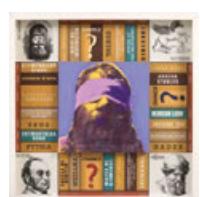
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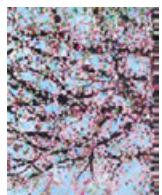
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CHONG KOK LENG

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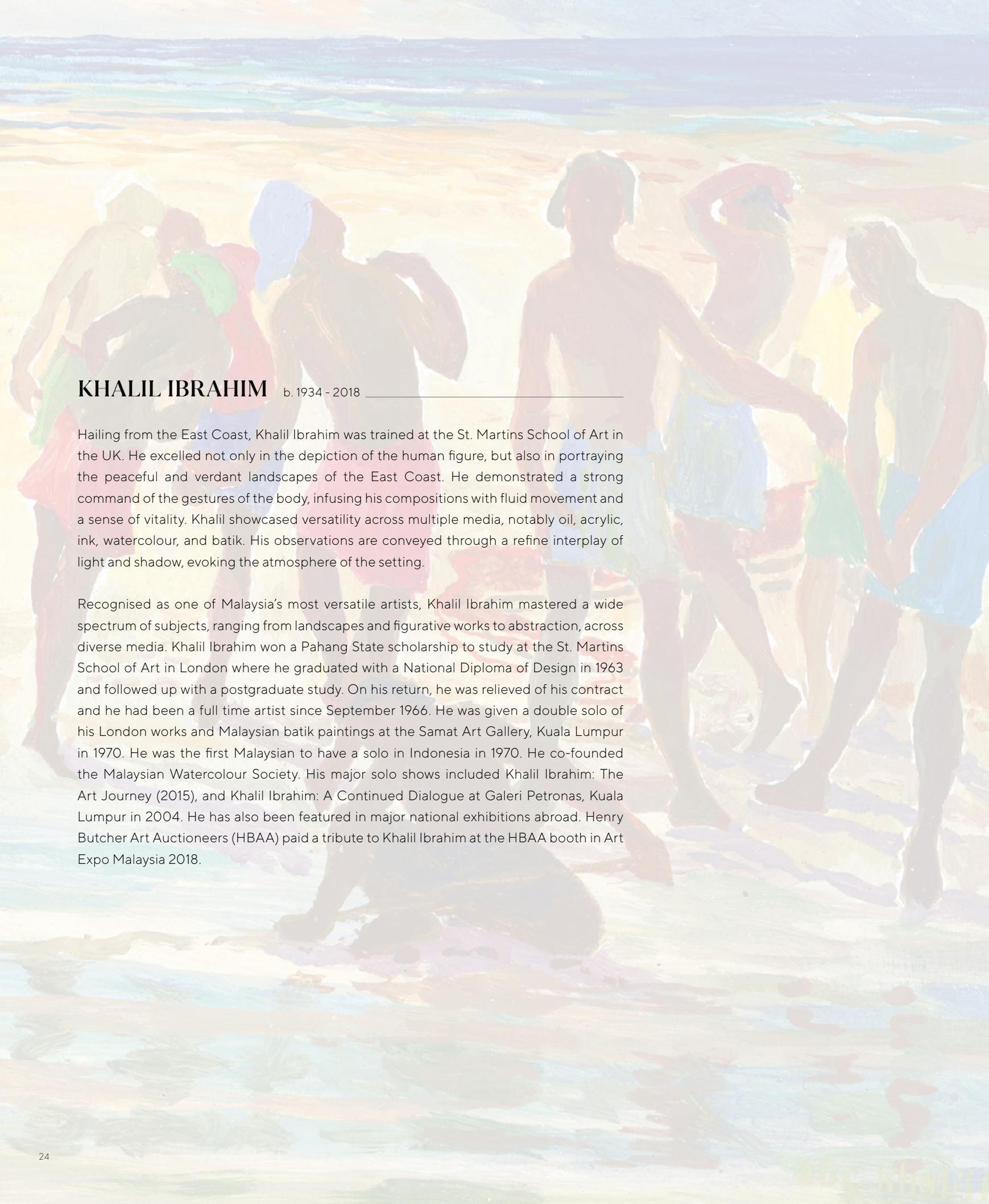
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CHONG KOK LENG

*Untitled*  
2000s



LOT 42 KHOO SUI HOE *Lakeside Posture*, 1977



## KHALIL IBRAHIM

b. 1934 - 2018

---

Hailing from the East Coast, Khalil Ibrahim was trained at the St. Martins School of Art in the UK. He excelled not only in the depiction of the human figure, but also in portraying the peaceful and verdant landscapes of the East Coast. He demonstrated a strong command of the gestures of the body, infusing his compositions with fluid movement and a sense of vitality. Khalil showcased versatility across multiple media, notably oil, acrylic, ink, watercolour, and batik. His observations are conveyed through a refine interplay of light and shadow, evoking the atmosphere of the setting.

Recognised as one of Malaysia's most versatile artists, Khalil Ibrahim mastered a wide spectrum of subjects, ranging from landscapes and figurative works to abstraction, across diverse media. Khalil Ibrahim won a Pahang State scholarship to study at the St. Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a full time artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers (HBAA) paid a tribute to Khalil Ibrahim at the HBAA booth in Art Expo Malaysia 2018.

1

## KHALIL IBRAHIM

b. 1934 - 2018

*Landscape*, 1995

signed and dated (lower right)

watercolour on paper

33 x 40cm

### PROVENANCE

Private collection, Kelantan

**RM 3,500 - 6,500**



2

## KHALIL IBRAHIM

b. 1934 - 2018

*Nude*, 1970

signed and dated (lower right)

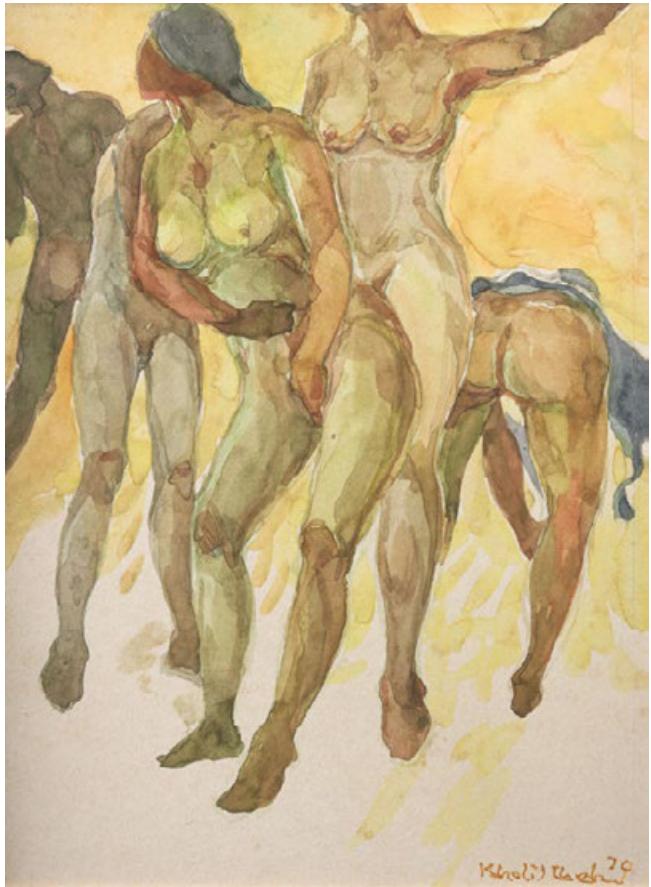
watercolour on paper

20 x 14cm; 20 x 15cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 5,500 - 10,000**



3

## KHALIL IBRAHIM

b. 1934 - 2018

*Nude*, 1970

signed and dated (lower right)

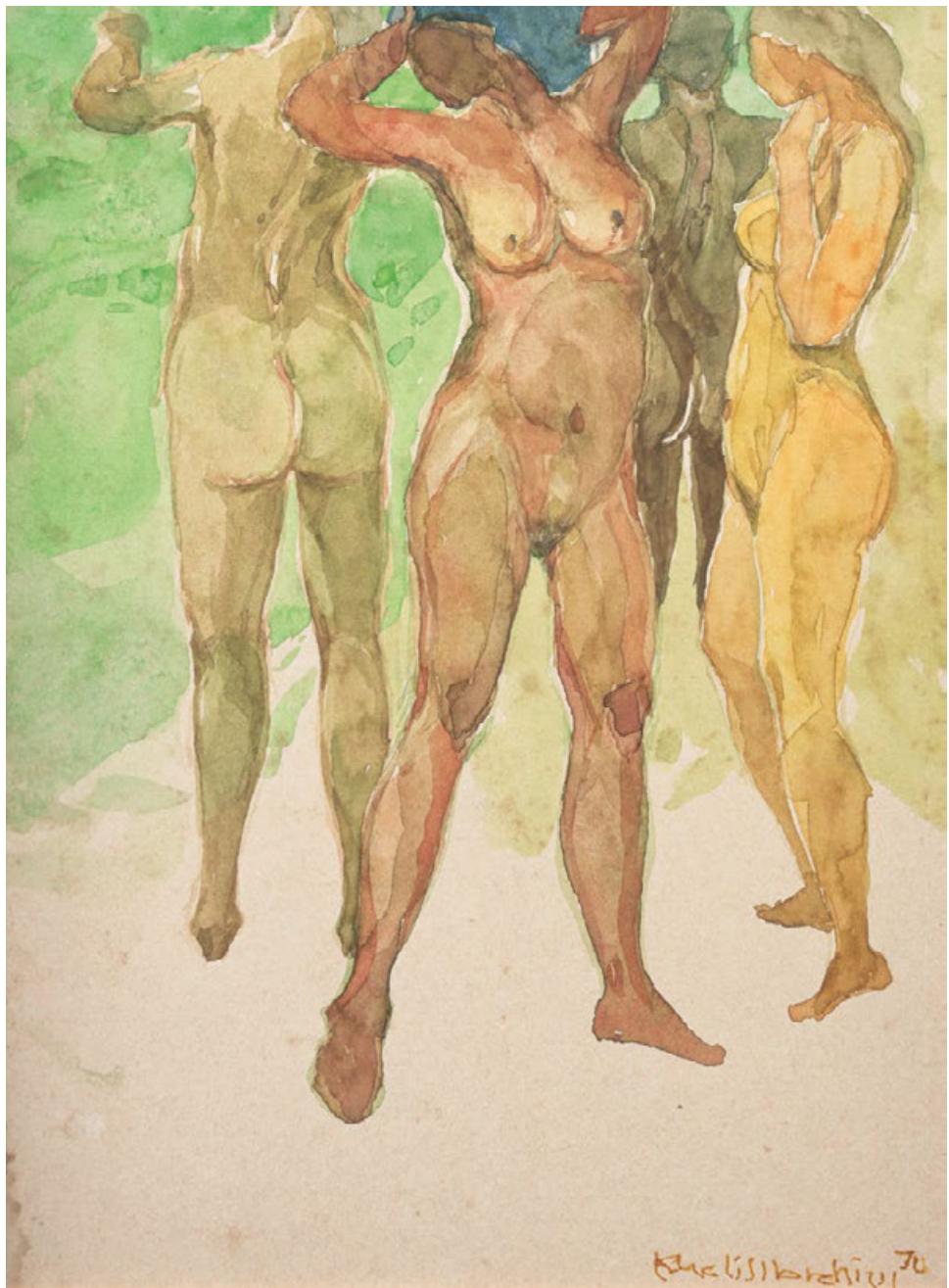
watercolour on paper

20 x 15cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 - 5,500**



4

## KHALIL IBRAHIM

b. 1934 - 2018

*Untitled*, 1997

signed and dated (lower right)

ink on paper

35 x 40cm

### PROVENANCE

Private collection, Selangor

**RM 4,500 - 8,000**



5

## KHALIL IBRAHIM

b. 1934 - 2018

*The Gathering II*, 2004

signed and dated (lower right)

acrylic on board

22 x 22cm

### PROVENANCE

Private collection, Selangor

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

In *The Gathering II*, Khalil Ibrahim offers a glimpse into the radiant views by the seaside, centering on the activities of fishermen at work by the beach. He introduces vibrant bursts of colour through the fishermen's attire, adding liveliness to the composition. The glimmering reflections on the water are rendered with elegance.



## 6

### KHALIL IBRAHIM

b. 1934 - 2018

*East Coast Series, 2001*

signed and dated (lower right)

acrylic on canvas

95 x 100cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 50,000 – 80,000**

Khalil Ibrahim presents a littoral scene in the East Coast, focusing on the sinuosity and the rhythms of the figures in resplendent colours. The lithe figures, obviously female and clad only in sarung, are the feeder squad when their men return from the far seas in their boats with the bounty of catches. Despite the vivacious colours, light is failing. The bodies depicted in Pseudo-Pop style in green, brown and orange, blend gloriously with the variegated patterns of the batik sarung with a bobbing head or two or dainty barefoot feet slipping out of the viewfinder device. The alacrity of activity makes the concerted labour look like a spritely dance.

Incredibly versatile, Khalil painted in watercolours, acrylic, oil and batik and was consummate with his drawings on Montel pens. A 1959 2<sup>nd</sup> Prize in the Malayan Life national art competition effectively won him a Pahang State scholarship to study in London, at the St. Martin's School of Art and Design no less. He became a fulltime artist on his return in September 1966 and had his double first solos at Frank Sullivan's Samat Art Gallery. 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 but celebrated 50 years of painting at Galeri Petronas in an exhibition called A Continued Dialogue in 2004.



## MAAMOR JANTAN

b. 1961

Bali, 2007

signed and dated (lower right)

watercolour on paper

50 x 72cm

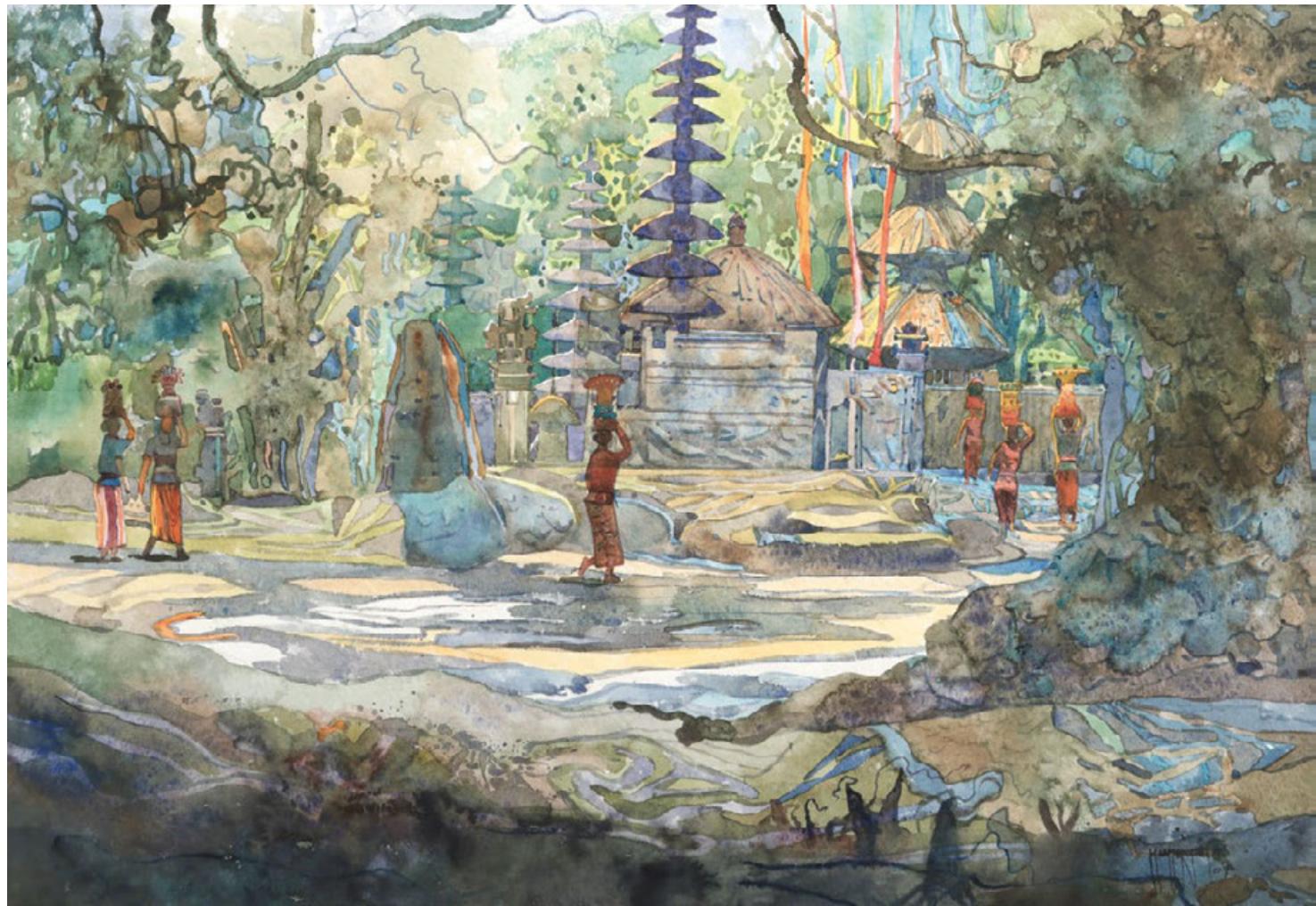
### PROVENANCE

Private collection, Selangor

**RM 2,000 – 5,000**

The splendid view of a Balinese temple is rendered in soft, translucent watercolours. Gentle washes of subtle hues convey a serene atmosphere and the tranquil beauty of its surroundings. Lush vegetation envelops the scene, with the graceful contours of surrounding trees framing the temple structure and guiding the viewer's eye toward the centre of the painting.

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 kerongcong (Malay orchestra) group which even performs in Indonesia.



8

## A.J. RAHMAN

b. 1922 - 1995

*Kampung, 1970s;*  
*Kampung, 1970s;*  
*Fishing Village, 1960s*

signed (recto)  
watercolour on paper  
18 x 27cm; 18 x 27cm; 27 x 38cm (set of 3)

### PROVENANCE

Private collection, Selangor

**RM 1,200 – 2,400**



The paintings of A.J. Rahman highlight the traditional way of life and the routines of the local people, evoking a sense of calm and harmony. His works often depict village houses constructed from natural materials, set amid lush greenery, reflecting a peaceful relationship between community and environment. In 1946, together with A.B. Ibrahim and Saidin Yahaya, he co-founded the group Tiga Serangkai and established Warna Art Studio in Alor Setar, pioneering the beginnings of art activities in Kedah. A.J. Rahman was also a school teacher alongside his artistic practice.



9

## A.J. RAHMAN

b. 1922 - 1995

*Kampung, 1970s*

signed (lower right)

mixed media on paper laid on board

25 x 35cm

### PROVENANCE

Private collection, Selangor

**RM 800 - 1,600**



10

## A.J. RAHMAN

b. 1922 - 1995

*Kampung*, 1980s

signed (lower left)  
watercolour on linen  
27 x 41cm

The paintings of A.J. Rahman highlight the traditional way of life and the routines of the local people, evoking a sense of calm and harmony. His works often depict village houses constructed from natural materials, set amid lush greenery, reflecting a peaceful relationship between community and environment. In 1946, together with A.B. Ibrahim and Saidin Yahaya, he co-founded the group Tiga Serangkai and established Warna Art Studio in Alor Setar, pioneering the beginnings of art activities in Kedah. A.J. Rahman was also a school teacher alongside his artistic practice.

### PROVENANCE

Private collection, Selangor

**RM 1,000 – 3,000**



## YONG MUN SEN

b. 1896 - 1962

*Untitled*, 1947

signed and dated (lower left)

watercolour on paper

27 x 36cm

### PROVENANCE

Private collection, Kuala Lumpur

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

Executed in 1947, this work by pioneer artist Yong Mun Sen encapsulates the tenacity and resilience of farmers, embodied in their labour. The painting depicts a farmer and water buffalo diligently ploughing the paddy fields, loosening the soil for nutrients to be brought to the surface, in preparation for the seeds to grow and develop well. The silhouette of the figure and animal are finely modelled using deft strokes. His impeccable skill is shown in this work.

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



12

## YONG MUN SEN

b.1896 - 1962

*Untitled*, 1940s

signed and dated (lower left)

watercolour on paper

25 x 37cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,500 - 8,000**

Pioneering artist Yong Mun Sen captures a charming fishing village by the sea and boats, conveying the nuances of the weather. The calm surroundings of distant mountains, sea and cloud filled skies are executed with delicate, earthy hues.

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



13

## CHIA YU CHIAN

b. 1936 – 1991

*Village*, 1960s

signed (lower right)

oil on canvas

60 x 39cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**



Using dreamy, light shades and gentle green tones, the work captures not a literal depiction of reality but a reverie of memories, internalised and captured through deft brushstrokes. The artist's sensitive rendering of the rural environment is conveyed through lively, expressive lines that give the structure character and weight, capturing the spirit of simpler times. The broad expanse surrounding the dwellings suggests the breadth of space, where land was abundant before the development of modern towns. These elements create a warm scene that celebrates the harmony and peace of life in the past.

A graduate from the Nanyang Academy of Fine Arts, Singapore in 1958, Yu Chian was the first artist in Malaya to be awarded a French Government scholarship to study at the famed Ecole Nationale des Beaux Arts in Paris from 1959 to 1962. He had his works accepted 15 times in prestigious Salon exhibitions in Paris and received Honourable Mentions in the Salon des Independent and Societe des Artistes Francaise, which was rare for a non-French artist. He was also commissioned to do a mural titled *Life In Malaysia* for the Malaysian High Commission in Paris. He returned to Malaysia in February 1962 and held a solo exhibition at the British Council in Penang where all 110 works were sold.

14

## TAY HOOI KEAT, DATO'

b. 1910 - 1989

*Untitled*, 1980s

signed (lower right)

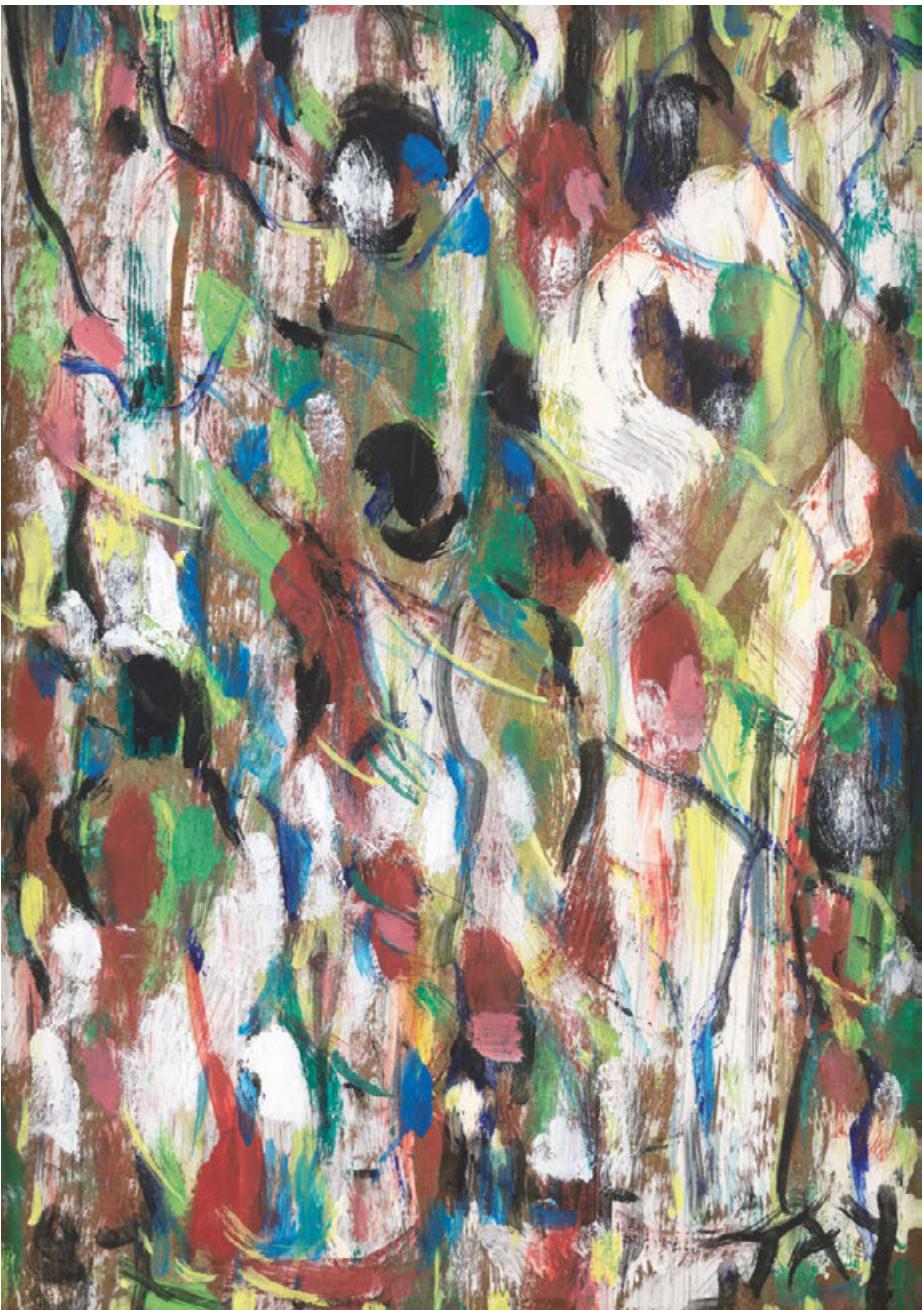
oil on board

39 x 27cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 - 6,000**



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.

15

## JOHN LEE JOO FOR

b. 1929 - 2017

*Galloping Horses; Strong Bull*

signed (lower right)

ink and colour on paper (recto and verso)

37 x 51cm

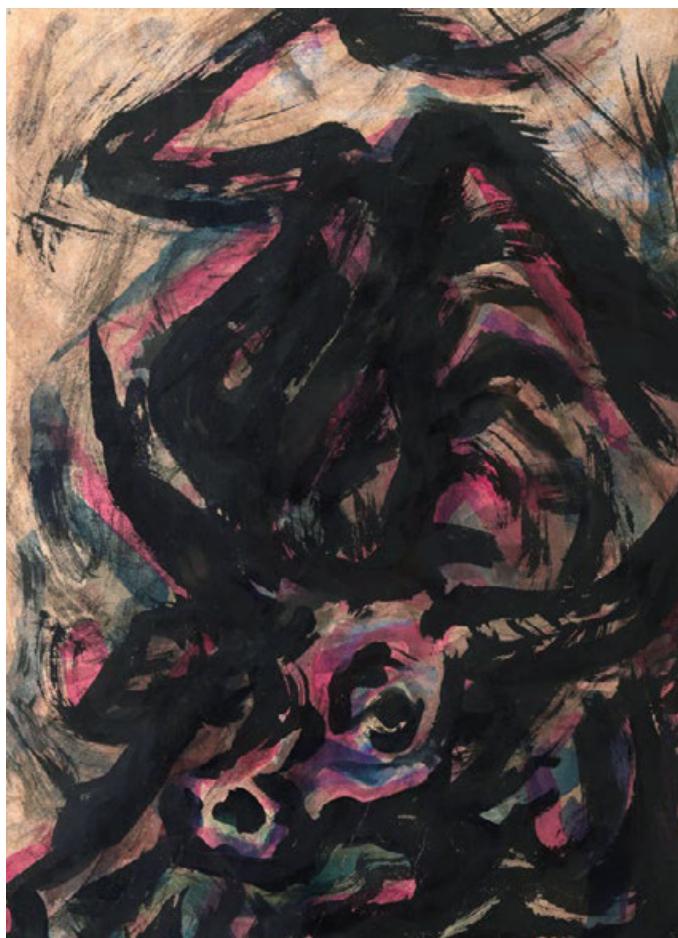
### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 - 7,000**

Lee Joo For was a remarkably versatile figure, celebrated both as an artist and as a playwright, whose creative practice spanned multiple disciplines. In his paintings, he employed spontaneous, energetic lines and rapid, assured brushstrokes to construct compositions that are charged with movement and vitality. His depictions of galloping horses convey a sense of speed and freedom, while his portrayals of bulls embody force and strength.

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.



(DOUBLE-SIDED)

**16**

## **ZAKARIA ALI**

b. 1946

*The Last Of The White Elephants*  
(*Hari-hari Terakhir Gajah Putih*), 2005

signed and dated (lower left)

oil on canvas

85 x 122cm

### **PROVENANCE**

Private collection, Selangor

**RM 35,000 – 60,000**

Across many Southeast Asian cultures, the white elephant is regarded as an emblem of royal authority, distinguished by its pale reddish-brown skin. In this majestic composition, the artist portrays a herd of elephants travelling across an expansive landscape, their monumental forms convey strength. In the foreground, the presence of a skull introduces a poignant counterpoint to the living herd, reflecting on the notion of time and the survival within the natural world. The white elephant, revered as a sacred and mystical creature, may be interpreted as a powerful metaphor for faith when confronted with the extraordinary.

For all his redoubtable skills on paper and canvas, Professor Zakaria Ali had few solos, the third being his Retrospective (1971-1999) at The Art Gallery Penang in 1999. It says much that his first solo was at the Pan Art Gallery, Fondren Square, Houston in 1969, followed by a solo on his return, in 1982, at the Universiti Sains Malaysia, where he taught for many years before moving on to Universiti Kebangsaan Malaysia and then Universiti Pendidikan Sultan Idris in Tanjung Malim. His credentials are impeccable, with a double Masters: BFA Southwestern University in Georgetown, Texas, Massachusetts; Masters (Art) Stephen F. Austin State University in Nacogdoches, Texas, 1973; Masters (Art History), Universidad de las Americanas, Mexico (1974); PhD Harvard University (1984-1988). He was awarded the Tokoh Novel in 2006. His books include Empangan and Villa Maya (both novels); Islamic Art In Southeast Asia (1994); Alif Ba Ta: The Life and Times of Ahmad Khalid Yusof (2004); and Abdullah Ariff.

### *Reference*

Dr. Zakaria Ali Retrospective at The Art Gallery (The Art Gallery, Penang, 1999)



17

## JEHAN CHAN

b. 1937 – 2011

*Koi*, 1992

signed and dated (lower left)  
mixed media on paper

60 x 86cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

Jehan was known for his nuanced and sensitive depictions of carp, drawing inspiration from the fish he bred at his family home. This exquisite composition presents the graceful movements of carps within a tranquil lotus pond, where vibrant green leaves guide the viewer's gaze toward the fish rendered in a rich array of colors. Revered for their resilient spirit and ability to swim upstream, carps are widely regarded as symbols of perseverance, positive energy, and abundance. In Asian culture, carps are also associated with good fortune and prosperity.

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 1<sup>st</sup> 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.



18

## JEHAN CHAN

b. 1937 – 2011

*Fishing Village*, 2001

signed and dated (lower left)

oil on board

60 x 80cm

Jehan explored themes of traditional Malaysian life, portraying wooden houses on stilts with a distinctive visual language. Rows of houses, closely nestled together, are rendered in mesmerising tones and set against a backdrop of vibrant ochre and sienna hues. The work is enhanced through techniques that impart a distinctive textural quality.

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**



19

## FUNG YOW CHORK

b. 1918 - 2013

石山下放牧, 2004;

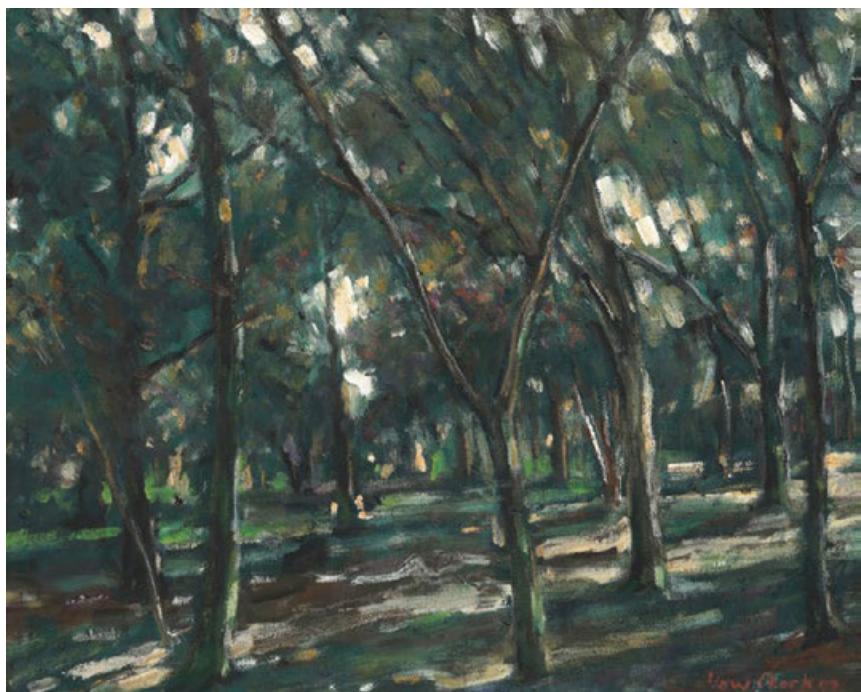
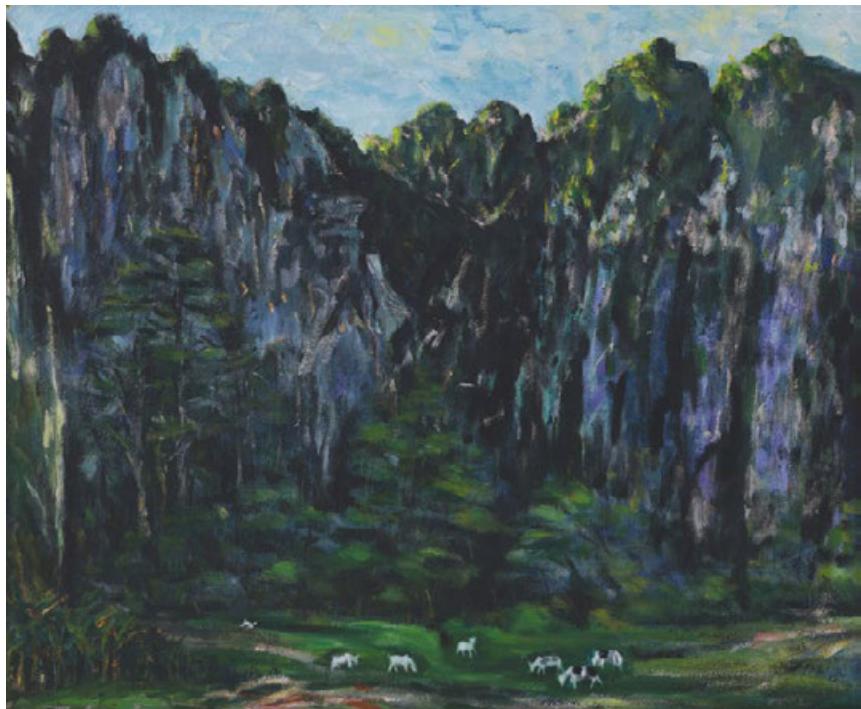
湖滨公园写生, 1997

signed and dated (verso);  
signed and dated (lower right)  
oil on canvas  
51 x 61cm; 41 x 51cm (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,500 - 7,000**



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

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).

20

## YIP SEK QUAI

b. 1949

*Landscape*, 1990;

*Kampung*, 1994;

*Kampung*, 1995

signed and dated (recto)

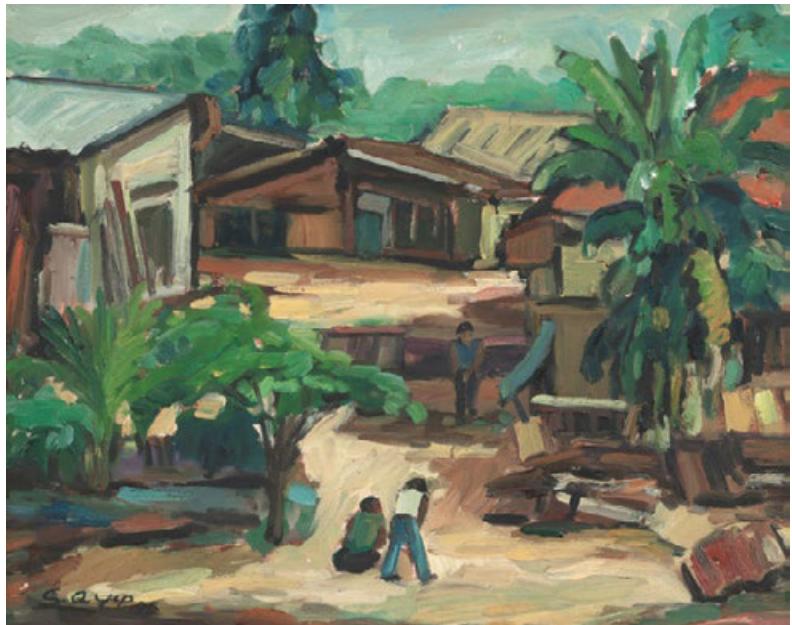
oil on canvas

31 x 42cm; 43 x 56cm; 41 x 51cm (set of 3)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 6,000**



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

21

## WONG JONG NONG

b. 1944 – 2010

*Street Scene, 2002*

signed and dated (lower right)  
oil on canvas

50 x 61cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 3,000**

Through dense, swift brushstrokes, the artist captures a vibrant street scene of charming colonial shop houses rendered in earthy tones. These multiple storey shop houses evoke a bygone era when daily life and community activities revolved around such traditional structures.

Born in Singapore, Wong spent his early childhood in Hainan, China. After his studies in Nanyang Academy of Fine Arts, he opted to become a Malaysian and based himself in Kuala Lumpur, when Singapore split from Malaysia. He had only two solos, in Kuala Lumpur – at the LC Yat Antique and Gallery (1994) and the Yan Fine Art Gallery (2008). When he was diagnosed with colon cancer, a fund-raising exhibition was held at Han's Art Gallery at Amcorp Mall in Kuala Lumpur in April 2009, but as his cancer was already in the third stage, he succumbed to the disease in 2010.



22

## CHIA HOY SAI

b. 1948

*Untitled*, 2012

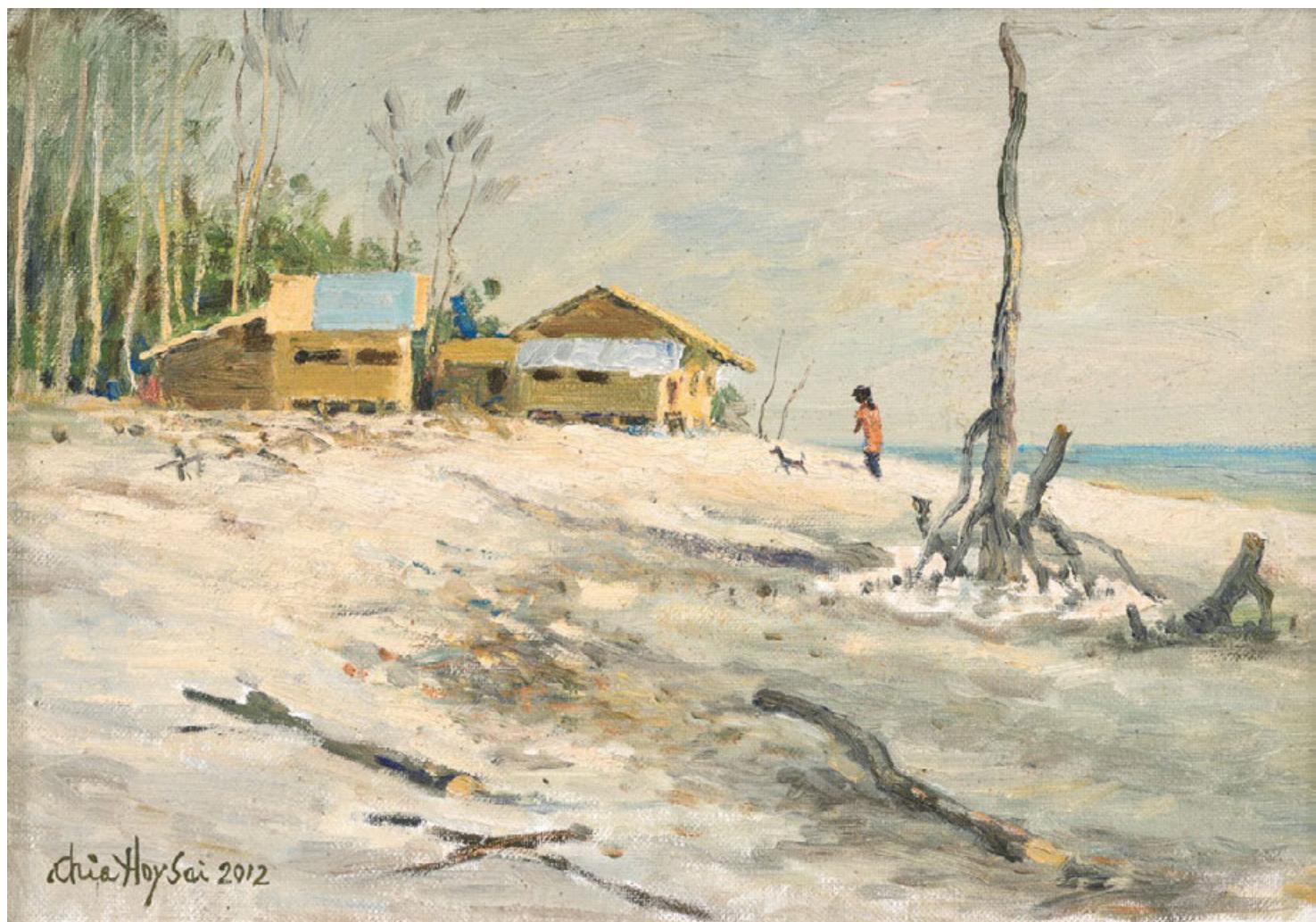
signed and dated (lower left)  
oil on canvas board  
24 x 34cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 3,000**

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



23

## TEW NAI TONG

b. 1936 - 2013

*Kuching River, 1996*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 - 3,800**

The work serves as a visual record of the scenes observed along the Kuching River, capturing riverside houses, trees, and boats in quiet harmony. Rendered in the artist's signature translucent watercolours, the composition conveys a sense of peace, suggesting the calm surroundings by the riverbank.

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



24

## TEW NAI TONG

b. 1936 - 2013

*Rockscape*, 1990s

signed (lower right)

watercolour on paper

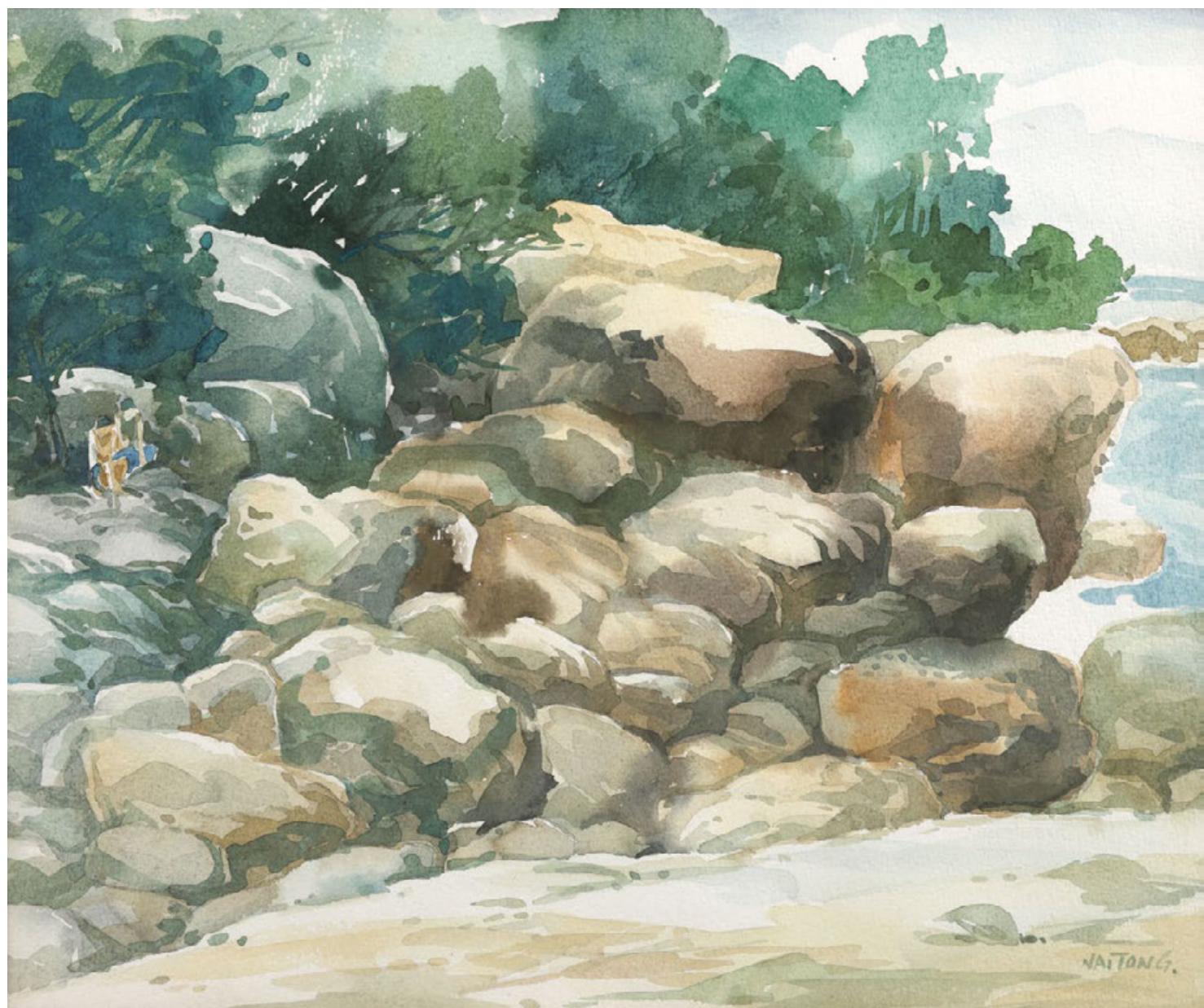
36 x 42cm

The monumental scale of the rocks are illustrated in deliberate contrast to the tiny human figures, positioned within the natural landscape. Rendered with a sense of weight and solidity, the rock formations dominate the composition. Through the treatment of light and shadow, the artist demonstrates a keen and sensitive observation of nature.

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,200 - 2,000**



25

## TEW NAI TONG

b. 1936 - 2013

*Orchid*, 1988

signed and dated (lower right)

watercolour on paper

34 x 27cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 800 - 1,500**

A delicate pink dendrobium orchid, along with its soft petals is rendered with gentle washes. Subtle tones and fine details bring the flower to life, celebrating the orchid's elegant form with a refined touch. This work was painted on August 8, 1988, a good day with prosperous number '8'.



26

## ABDUL GHANI AHMAD

b. 1945

*Untitled*, 1961; 1960

signed and dated (recto)

watercolour on paper

23 x 36cm; 24 x 36cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**



Abdul Ghani Ahmad is renowned for his watercolour paintings of compositions built through delicate layering and subtle gradations of colour. His works reveal a deep fondness for landscape, often evoking personal memories shaped by his travels. A refined command of perspective and attention to detail are evident in his works, thoughtfully rendered in soft, harmonious hues that evokes a sense of peace and reflection.

Abdul Ghani Ahmad is a self-taught artist who has risen from the streets of Central Market Kuala Lumpur. He is a member of Asian Watercolour Confederation and participated in many locals and international exhibitions. He participated in MWS 2012 Annual Exhibition at NN Gallery in Kuala Lumpur. His watercolour works are primarily inspired by close observation of the natural environment in all its diversity, as well as by rural scenes that reflect local culture and tradition.

27

## TAN CHOON GHEE

b. 1930 – 2010

*Boats, 1981*

signed and dated (lower right)

watercolour on paper

16 x 55cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 5,000**

Penang Harbour has historically served as a major port for both regional and international trade. Its strategic position has established it as a centre for shipping, logistics, and commerce. Here, the artist masterfully captures the gentle movement of boats gliding across tranquil waters, employing deft, fluid strokes that provides an immersive view of the harbour.

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).



28

## TAN CHOON GHEE

b. 1930 – 2010

*Street Scene*, 1994

signed and dated (lower right)  
watercolour on paper

12 x 50cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 5,000**

Here, the artist presents a personal reverie of the streets of Penang, inviting viewers into an intimate glimpse of everyday life. The work's distinctive horizontal format allows for a detailed appreciation of its many elements, from bustling street hawkers and trishaws to vibrant markets all rendered with refined watercolours. Reflecting on the 1990s, the scene evokes a serene period, a time before the influence of digital devices and computers transformed daily life.



29

## TAN CHOON GHEE

b. 1930 – 2010

*Masjid Kapitan Keling, Penang,*  
1994

signed and dated (lower left)

watercolour on paper

27 x 37cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

This scene captures the quiet beauty of everyday life, portraying the bonds within the community through simple moments, such as leaving the mosque after prayers, gathering with family and friends. The tranquil atmosphere is enhanced by the elegant, ornate architecture of Masjid Kapitan Keling, while the surrounding lush greenery adds a sense of harmony and serenity to the composition.



30

## KENG SENG CHOO

b. 1945

*Untitled*, 2013; *Untitled*, 2015

signed and dated (lower right)

oil on canvas

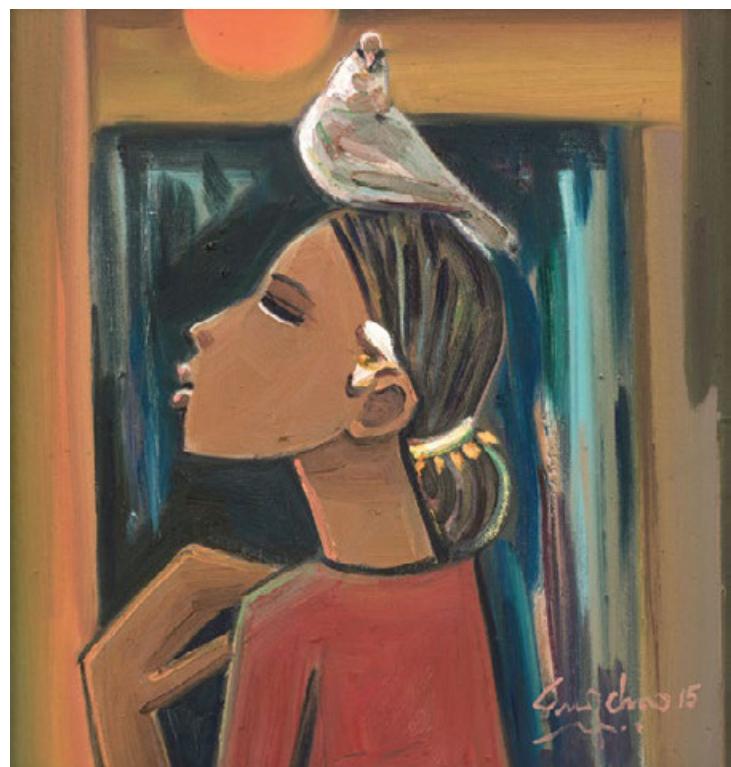
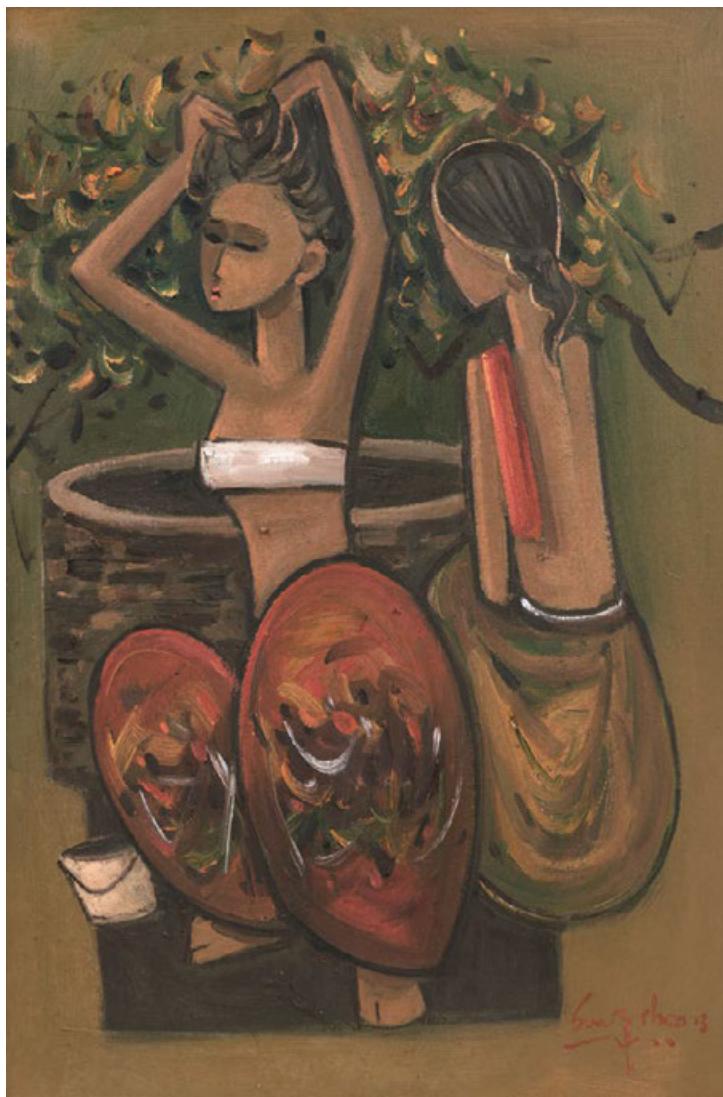
56 x 38cm; 38 x 35cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

In these works, Keng Sheng Choo presents multiple facets of village life through daily activities, highlighting a deep appreciation for nature, as well as portraying the elegance of the ladies. A graduate of the Nanyang Academy of Fine Arts, Singapore in 1965, Keng Seng Choo has exhibited his works locally and abroad since. His works have won numerous awards including a Silver Medal at the New York International Art Show (1970) and First Prize at Pastel in Malaysia competition organised by Micasa Hotel Apartments (1988). Among the group exhibitions he participated were 10 Friends Art Exhibition in Kuala Lumpur and Singapore (1966), Special Art Exhibition on Bali Scenery and Subjects at Shangri-La Hotel, Singapore (1971), the Taegu International Art Biennale (1991-1996), Open Show at the National Art Gallery, Kuala Lumpur (2001), Garis-Garis Penghayatan, Core Design Gallery (2010), Towards Serenity, G13 Gallery (2012) and Contemporary Nanyang Art Exhibition, Soka Exhibition Hall, Kuala Lumpur (2015).



31

## CHUAH THEAN TENG, DATO'

b. 1912 - 2008

*Woman Combing Her Hair*, late 1960s

signed (lower left)

batik dye on cloth

88 x 61cm

### PROVENANCE

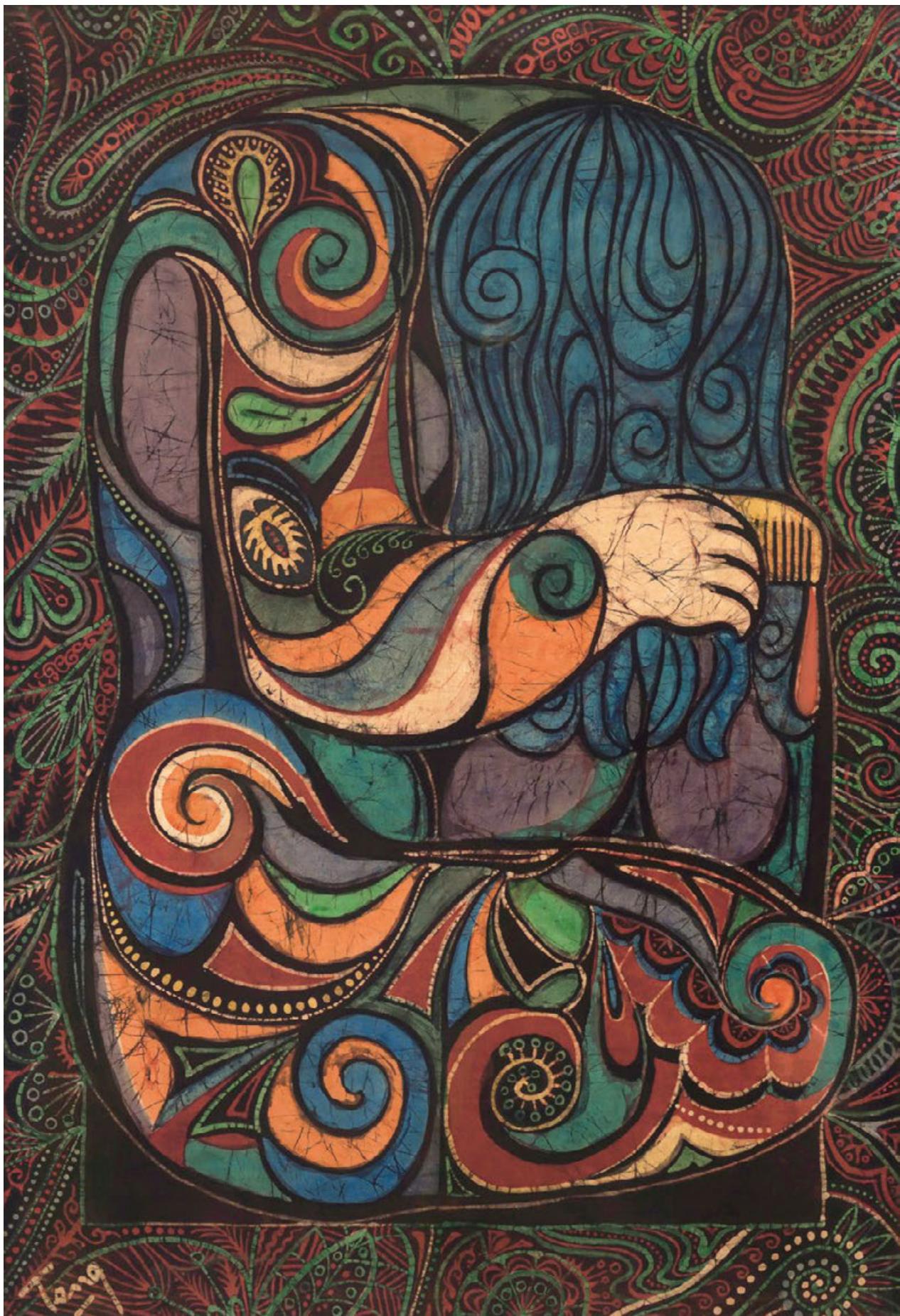
Private collection, Selangor

**RM 18,000 – 38,000**

The artwork presents the artist's refined exploration of the paisley motif, an ornamental design of Persian origin that permeates the entire composition. Characterised by its distinctive curved teardrop form, the paisley pattern was first associated with the garments of Iranian nobility before being adopted into the celebrated Kashmir shawl designs of the 15<sup>th</sup> century. By the 18<sup>th</sup> and 19<sup>th</sup> centuries, these shawls were imported to England by the British East India Company, where the motif was widely reproduced through industrial manufacture.

This work demonstrates the artist's concern with the elements of design and motif. The central figure of a lady combing her hair is rendered with graceful fluidity, her seated body and flowing hair echoing the rhythmic curves of the surrounding paisley patterns. Accented with bright hues, the visual harmony between figure and ornament suggests an interconnectedness between the human form and the natural world.

As acknowledged by Professor Michael Sullivan, Dato' Chuah Thean Teng was hailed the 'Father of Batik Painting' (Chinese Art in the 20<sup>th</sup> 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 gallery 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).



32

## CHUAH THEAN TENG, DATO'

b. 1912 - 2008

*Rural Life*, 1980

signed (lower left)

batik dye on cloth

85 x 56cm

### PROVENANCE

Private collection, Selangor

**RM 30,000 – 55,000**

Perhaps few places else do you find Dato' Chuah Thean Teng in his element than in this 1980 batik *Rural Life*. Highly inventive and stylised, Teng, as the batik-art progenitor is known, the neat composition is an architectural demarcation of space with the shimmering greenish-bluish glow exuding a harmonious aura. A curved tree on the right cuts into the stilt Minangkabau architecture with its sharp-horned roof edge with the various room compartments shown grid-like. Off-right is the main figure of a woman traipsing towards viewer. The inconstant moon on top provides just the right light and harmony. All masterfully structured.

Dato' Chuah Thean Teng is a rare founder of a world art genre, Batik Painting (Chinese Art In The 20<sup>th</sup> Century (1959), Professor Michael Sullivan). He was the first Malaysian accorded a Retrospective by the National Art Gallery (1965), followed by another retrospective by his Penang home State in 1994 (Penang State Art Gallery). As a pioneer, he invented several styles and techniques to augment his batik-art repertoire. Teng, as he is better known, was conferred the Dato' award in 1988 and in 2005, he was dubbed Penang's "Living Heritage". When he died in 2008, the National Art Gallery accorded him a rare Memorial Tribute. Among his notable international exhibitions was the Commonwealth Artists of Fame in London, to mark the Silver Jubilee of Queen Elizabeth II. Two of his most iconic works are *Two Of A Kind* and *Tell You A Secret*.



33

## CHUAH THEAN TENG, DATO'

b. 1912 - 2008

*Beautiful Village: Sunset*, 1980

signed (lower left)

batik dye on cloth

57 x 87cm

### PROVENANCE

Private collection, Selangor

**RM 26,000 – 50,000**

Framing some 10 stilt huts some clasped in twin forms horizontal boldly pushes the lens to the top. The huts seem to be profiled awkwardly offering different facades with the angled-roof topography. A large three-quarter space expanse is enveloped in light pinkish hues with the centre dominated by outlines of long tapered shapes mimicking boats. Besides offering a contrast of geometry and the organic, the overwhelming pinkish foreground is a foreboding and formidable space to get to the 'Liliputan' residences. There is no focal point with the view oscillating between left-to-right and right-to-left like a see-saw vision.

Dato' Chuah Thean Teng is a rare founder of a world art genre, Batik Painting (Chinese Art In The 20<sup>th</sup> Century (1959), Professor Michael Sullivan). He was the first Malaysian accorded a Retrospective by the National Art Gallery (1965), followed by another retrospective by his Penang home State in 1994 (Penang State Art Gallery). As a pioneer, he invented several styles and techniques to augment his batik-art repertoire. Teng, as he is better known, was conferred the Dato' award in 1988 and in 2005, he was dubbed Penang's "Living Heritage". When he died in 2008, the National Art Gallery accorded him a rare Memorial Tribute. Among his notable international exhibitions was the Commonwealth Artists of Fame in London, to mark the Silver Jubilee of Queen Elizabeth II. Two of his most iconic works are *Two Of A Kind* and *Tell You A Secret*.



34

## CHUAH SEOW KENG

b. 1945

*Sunrise*, 1970s

signed (lower right)

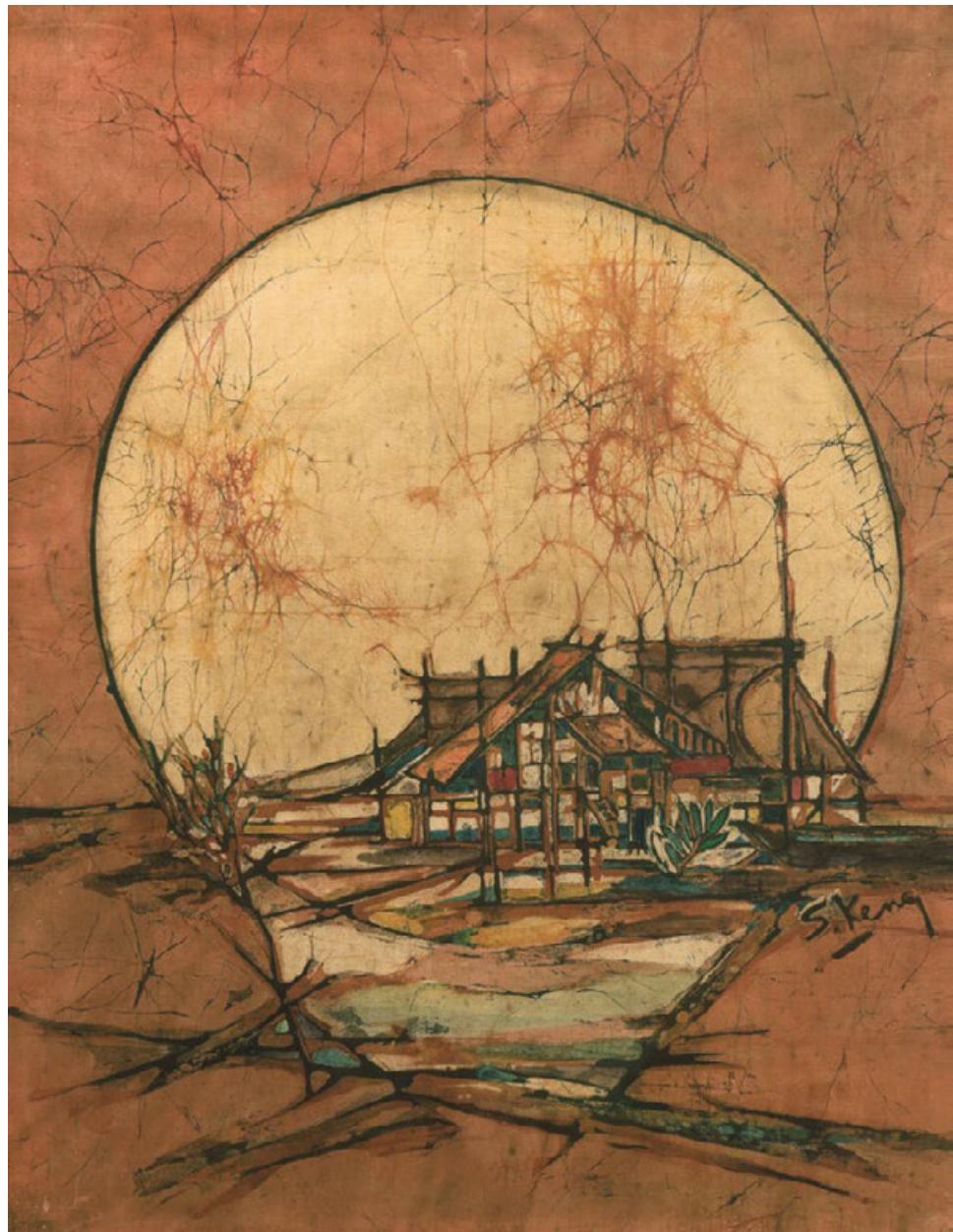
batik dye on cloth

57 x 44cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 12,000**



A multidisciplinary artist, Chuah Seow Keng is recognised for his adept handling of diverse media, including batik, watercolour, and fibreglass. In this work, a tranquil village scene is complemented by a prominent circular form, creating an imaginative composition that invites the imagination to roam freely.

Penang-based Chuah Seow Keng follows in the footsteps of his father, Dato' Chuah Thean Teng to pursue his career as an artist. Seow Keng was awarded a scholarship to study at the Suddeutsche Kunststoff Zentrum in Wurzburg, Germany in 1968, specialising in fiberglass sculpture. Between 1970 and 1972, he presented three fiberglass sculptures commissioned by Malaysia Singapore Airlines (M.S.A) and Bank Negara Malaysia. His other accomplishments included the selection of two of his paintings entitled *Fish* and *Rural Life* for UNICEF's greeting cards in 1988 and again in 1992 for his paintings *Fish* (watercolour) and *Sunrise*. In 1989, he was awarded with a Certificate of Excellence for Outstanding Achievement at the Artitudes 7<sup>th</sup> International Art Competition, New York, USA.

35

## CHUAH SIEW TENG

b. 1944

*Untitled*, 1977

signed with one seal of the artist  
(lower left)  
batik dye with ink on cloth  
68 x 47cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 8,000**



Drawing inspiration from Chinese ink artistry, this delicate scene portrays a bird in flight as it approaches a tree branch abundant with flower blossoms. Gentle shades of purple and green evoke a serene atmosphere. The branches of the trees are deftly captured as they extend outward with an elegant rhythm.

S.Teng, as he signs his works to distinguish from his more illustrious father's 'Teng' imprimatur, is very versatile in all types of painting media – drawing, watercolour, oil, acrylic and batik. His batik art is distinguished by the play of light, with positive-negative elements, and with a stained-glass effect. In 1992, his batik titled *The Monkey* was selected for the UNICEF Greeting Cards programme. In 1964, his painting, *Joy Of Living*, was awarded a Certificate of Merit in the national art competition, and in 1965, he won a prize with his painting, *Outdoor*, in the Malaysian artists competition. His solos were staged in four different continents: Lower Gallery, London, Britain (1967), World Art Associates, United States (1971), Argyle Art Centre, New South Wales, Australia (1972) and Kanda Gallery in Tokyo, Osaka and Okinawa in Japan (1975). That same year, in 1975, he was invited to hold demonstrations at the Fremantle Arts Centre in Australia.

**36**

## ISMAIL MAT HUSSIN

b. 1938 – 2015

*Weaving*, 2008;  
*Weaving*, 2003

signed and dated (lower right)  
batik dye on cloth;  
watercolour on paper  
70 x 80cm; 37 x 52cm (set of 2)

### PROVENANCE

Private collection, Kelantan

**RM 15,000 – 25,000**



The composition presents two women weaving mats, their hands moving rhythmically over strands of natural fibres. Set against a humble backdrop, the scene highlights the refined skill and patience required in this traditional craft. The artist's attention to ornate patterns, from the intricate batik fabrics worn by the women to the finely made handicrafts, draws focus to the beauty of decorative pieces that surround everyday life. Through this work, the painting serves as a gentle reminder of a local handcraft tradition that is slowly fading in the face of urbanisation and mass production.

Self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979 to 1991, and had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. He also painted in watercolours, but his batiks fetch higher prices. He was qualified in music with a Grade V certificate in violin from the Royal School of Music in London, and worked part-time at Radio-Televisyen Malaysia Kota Baru. His highest auction record was RM 140,000, achieved in Henry Butcher Art Auction few years ago, with a batik masterpiece of size 96 x 186cm.

37

## CHUAH THEAN TENG, DATO'

b.1912 - 2008

*Mother And Children*, 1975

signed with one seal of the artist (top right)

ink and colour on paper

91 x 43cm

### PROVENANCE

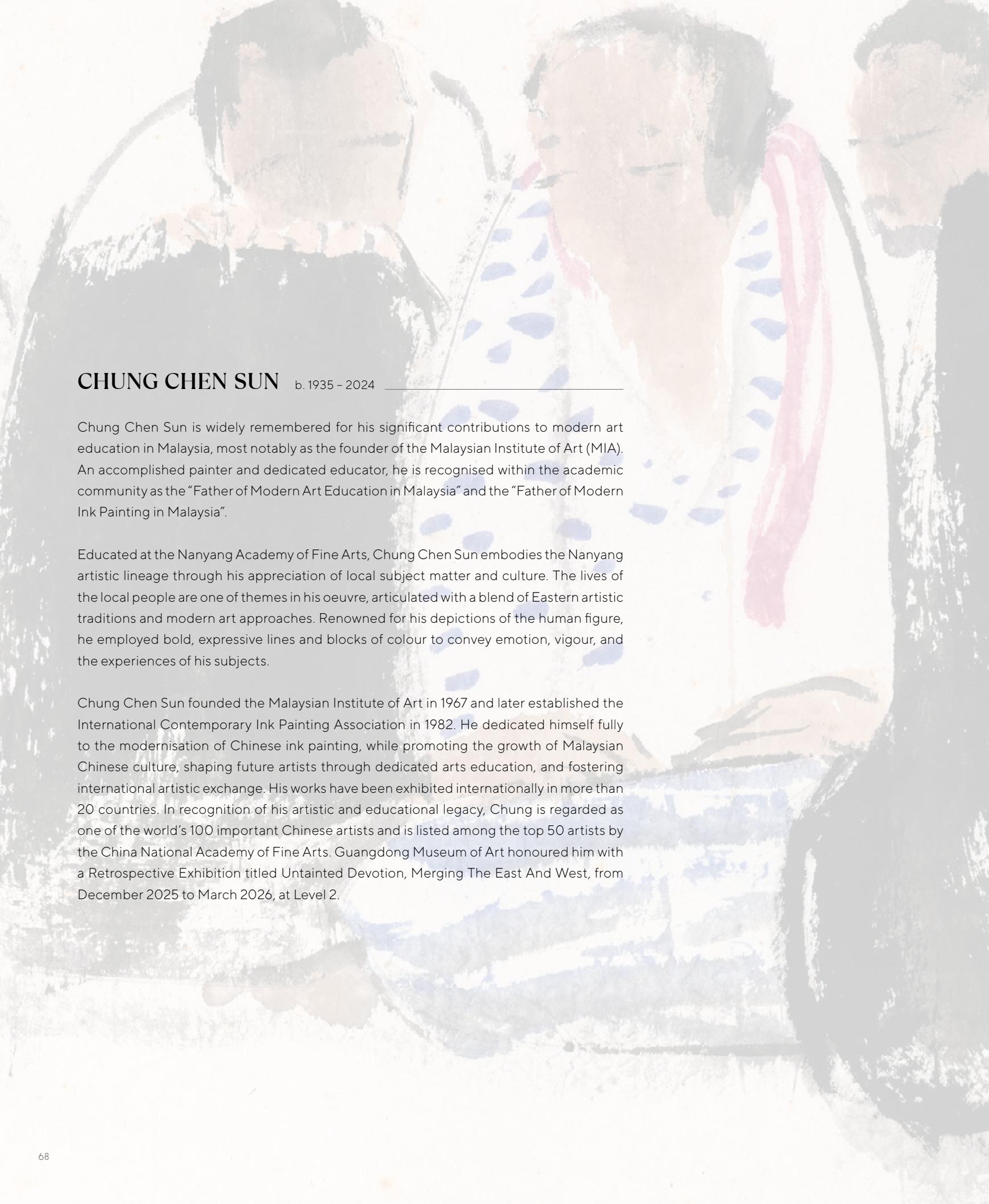
Private collection, Kuala Lumpur

**RM 9,000 - 16,000**

Regarded as a pioneering innovator of batik painting, Dato' Chuah Thean Teng is renowned for his vibrant portrayals of communal life, often depicting figures living harmoniously within idyllic village landscapes. In this work on paper, he revisits his signature theme of mother and child, presenting a tender and affectionate moment. Clad in a floral-patterned skirt, the mother embraces her two children, a gesture that poignantly conveys affection, comfort and a sense of security.

Dato' Chuah Thean Teng not only founded a distinct genre of world art but was also recognised internationally, as he was selected among the distinguished artists featured in the Commonwealth Artists of Fame exhibition commemorating Queen Elizabeth II's Silver Jubilee in 1977. His achievements were honoured with a landmark Retrospective at the National Art Gallery in 1965, followed by a Tribute exhibition in 2008, as well as a 1994 Retrospective at the Penang State Art Gallery. In acknowledgment of his cultural contributions, the Penang State Government conferred upon him the title of Dato' in 1998 and the 'Live Heritage Award' in 2005. Fondly known as Teng, he also established the Yahong Art Gallery, first in Leith Street (1953) and later in Batu Ferringhi (1994). He was acknowledged as the "Father of Batik Painting" by Professor Michael Sullivan in his book Chinese Art in the 20<sup>th</sup> Century (1959).





## CHUNG CHEN SUN b. 1935 - 2024

Chung Chen Sun is widely remembered for his significant contributions to modern art education in Malaysia, most notably as the founder of the Malaysian Institute of Art (MIA). An accomplished painter and dedicated educator, he is recognised within the academic community as the “Father of Modern Art Education in Malaysia” and the “Father of Modern Ink Painting in Malaysia”.

Educated at the Nanyang Academy of Fine Arts, Chung Chen Sun embodies the Nanyang artistic lineage through his appreciation of local subject matter and culture. The lives of the local people are one of themes in his oeuvre, articulated with a blend of Eastern artistic traditions and modern art approaches. Renowned for his depictions of the human figure, he employed bold, expressive lines and blocks of colour to convey emotion, vigour, and the experiences of his subjects.

Chung Chen Sun founded the Malaysian Institute of Art in 1967 and later established the International Contemporary Ink Painting Association in 1982. He dedicated himself fully to the modernisation of Chinese ink painting, while promoting the growth of Malaysian Chinese culture, shaping future artists through dedicated arts education, and fostering international artistic exchange. His works have been exhibited internationally in more than 20 countries. In recognition of his artistic and educational legacy, Chung is regarded as one of the world’s 100 important Chinese artists and is listed among the top 50 artists by the China National Academy of Fine Arts. Guangdong Museum of Art honoured him with a Retrospective Exhibition titled Untainted Devotion, Merging The East And West, from December 2025 to March 2026, at Level 2.

38

## CHUNG CHEN SUN

b. 1935 – 2024

父子在论为何进入市场

*Father and Son Discussing the Market, 2000*

signed and dated (lower left)

ink and colour on paper

60 x 124cm

### PROVENANCE

Private collection, Selangor

**RM 8,000 – 16,000**



39

## CHUNG CHEN SUN

b. 1935 – 2024

马来情 *Malay Sentiment*, 2000s

signed (middle right)

ink and colour on paper

74 x 142cm

### PROVENANCE

Private collection, Selangor

**RM 10,000 – 18,000**



40

## CHUNG CHEN SUN

b. 1935 – 2024

马来景观之一 *Malay Landscape*, 2000s

signed (top center)

ink and colour on paper

73 x 142cm

### PROVENANCE

Private collection, Selangor

**RM 10,000 – 18,000**



**41**

## **ENG TAY**

b. 1947

*Untitled*, 2006

signed and dated (lower left)

oil on canvas

76 x 100cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 25,000 – 45,000**

Eng Tay's works revolve around the theme of relationships – between husband and wife, mother and child, brothers and sisters; and even in Post-911, communal togetherness as in his Columbus Park (New York) paintings. These endearing subject matters – whether executed in etchings, paintings or sculptures – are played out in exaggerated shapes, whimsical features, simple costumes and changing backdrops in soothing, melancholic colours. Much travelled and his heart drawn towards mostly traditional communities, Eng Tay harps on the essential things that define us, despite having lived away from home in New York for 44 years.

The world of innocence and old-world charm stays in the art of Eng Tay, whose full name is Tay Eng Chye, despite his sophistication developed through travels and being based in the Big Apple. After secondary education in Alor Setar, he took a bold gamble and headed for New York City to study art at the Art Students League (1969-1972) and then the Pratt Graphics Centre (1972-1977). He started having solo exhibitions in the United States of his prints, paintings and sculptures before etching his name back in Malaysia and to the rest of Asia. He had a retrospective when Galeri Petronas hosted him in the blockbuster exhibition Eng Tay: The Exhibition in 2009.



42

## KHOO SUI HOE

b. 1939

*Lakeside Posture*, 1977

signed and dated (lower left)

oil on canvas

91 x 78cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 26,000 – 46,000**

The hills are alive with the sound of music. You are never alone when you are amidst Nature, on top of the world as it were. Khoo Sui Hoe solitary figure even looks like Mother Nature personified, with the trellis of triangles in her dress symbolic of mountainscapes, reinforcing the spirit of the free. All the pulchritude of the natural world, alas, will be spoilt by Man's avarice and vainglorious bid to OutNature Nature, to turn Nature into a hideous 'resort' playground for lucre and vanity. This is a rare masterpiece of absolute quality.

Khoo Sui Hoe will always be known as the spiritual leader of the Alpha Group (1977) whose influence spans across the causeway. His high point was when he was given a Retrospective in 2007 by the Penang State Art Gallery. Called The Painted World of Khoo Sui Hoe, it cemented his professional career since he graduated from the Nanyang Academy of Fine Arts in Singapore in 1961. He followed it up with a mini-retrospective at The Art Gallery Penang (2013) and Wisma Kebudayaan Soka Gakkai Malaysia (2017). He furthered his studies at Pratt in New York under the John D. Rockefeller III Fund award. He helmed the Alpha Gallery in Singapore (1972) and then again in Penang (2004), under Alpha Utara. Many of his early works are currently on display at the prestigious National Gallery Singapore at prominent positions.



43

## KHOO SUI HOE

b. 1939

*Heads With Reflections*, 1976

signed and dated (lower right)

oil on canvas

65 x 75cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 24,000 – 44,000**

A point of view. Reality is an enigma, even simplified and graphic without shadows. Here, the real and the reflected images of the double faces form a conundrum made more perplexing by a strip of land and calcified water, looking amusingly like a Mexican sombrero. So, what does this lark of surrealism amount to? The serenity, the silence, the poetry and the complexity of it all... A reflection on the relationship between human and nature, the past and present. This is a rare masterpiece of absolute quality.

Khoo Sui Hoe will always be known as the spiritual leader of the Alpha Group (1977) whose influence spans across the causeway. His high point was when he was given a Retrospective in 2007 by the Penang State Art Gallery. Called The Painted World of Khoo Sui Hoe, it cemented his professional career since he graduated from the Nanyang Academy of Fine Arts in Singapore in 1961. He followed it up with a mini-retrospective at The Art Gallery Penang (2013) and Wisma Kebudayaan Soka Gakkai Malaysia (2017). He furthered his studies at Pratt in New York under the John D. Rockefeller III Fund award. He helmed the Alpha Gallery in Singapore (1972) and then again in Penang (2004), under Alpha Utara. Many of his early works are currently on display at the prestigious National Gallery Singapore at prominent positions.



44

## KHOO SUI HOE

b. 1939

*Dancer; Butterfly Dance*, 1995

signed (recto)

oil on canvas

23 x 30cm each (set of 2)

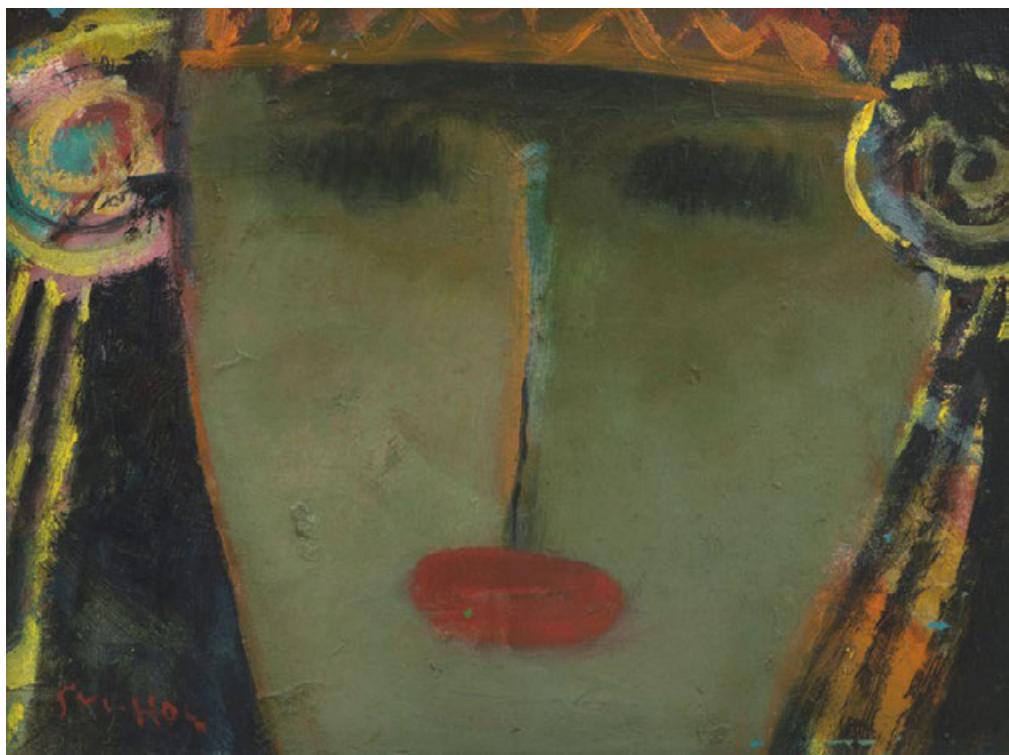
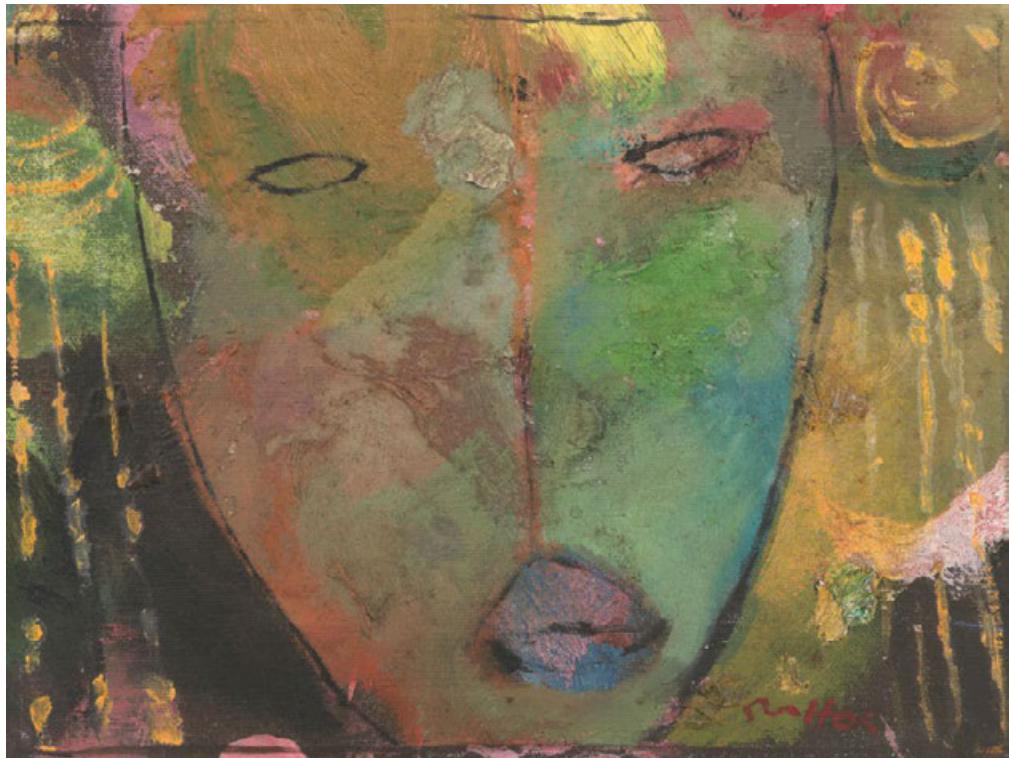
### PROVENANCE

Private collection, Selangor

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

This set of 2 works by Khoo Sui Hoe illustrate a dreamy visage of dancers adorned with an ornate headdress, imbued with a lyrical sense of movement and grace. The artist employs light green tones, creating a calm atmosphere, while delicate strokes of yellow and orange evoke vibrancy and warmth.

Khoo received his education at the Nanyang Academy of Fine Arts in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo was honoured with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui Hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part *An Overview* exhibition, the second at the Private Museum, Singapore. Recent Paintings at the prestigious Shanghai Art Museum add to his stature. Khoo won Honourable Mention in the prestigious *Salon Malaysia* in 1969 and also 1<sup>st</sup> Prize (oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery. His 59<sup>th</sup> solo exhibition *Recent Works by Khoo Sui Hoe* was held in 2024.



45

## KHOO SUI HOE

b. 1939

*Cameron Highlands III*, 1982

signed (lower left)

acrylic on canvas

90 x 90cm

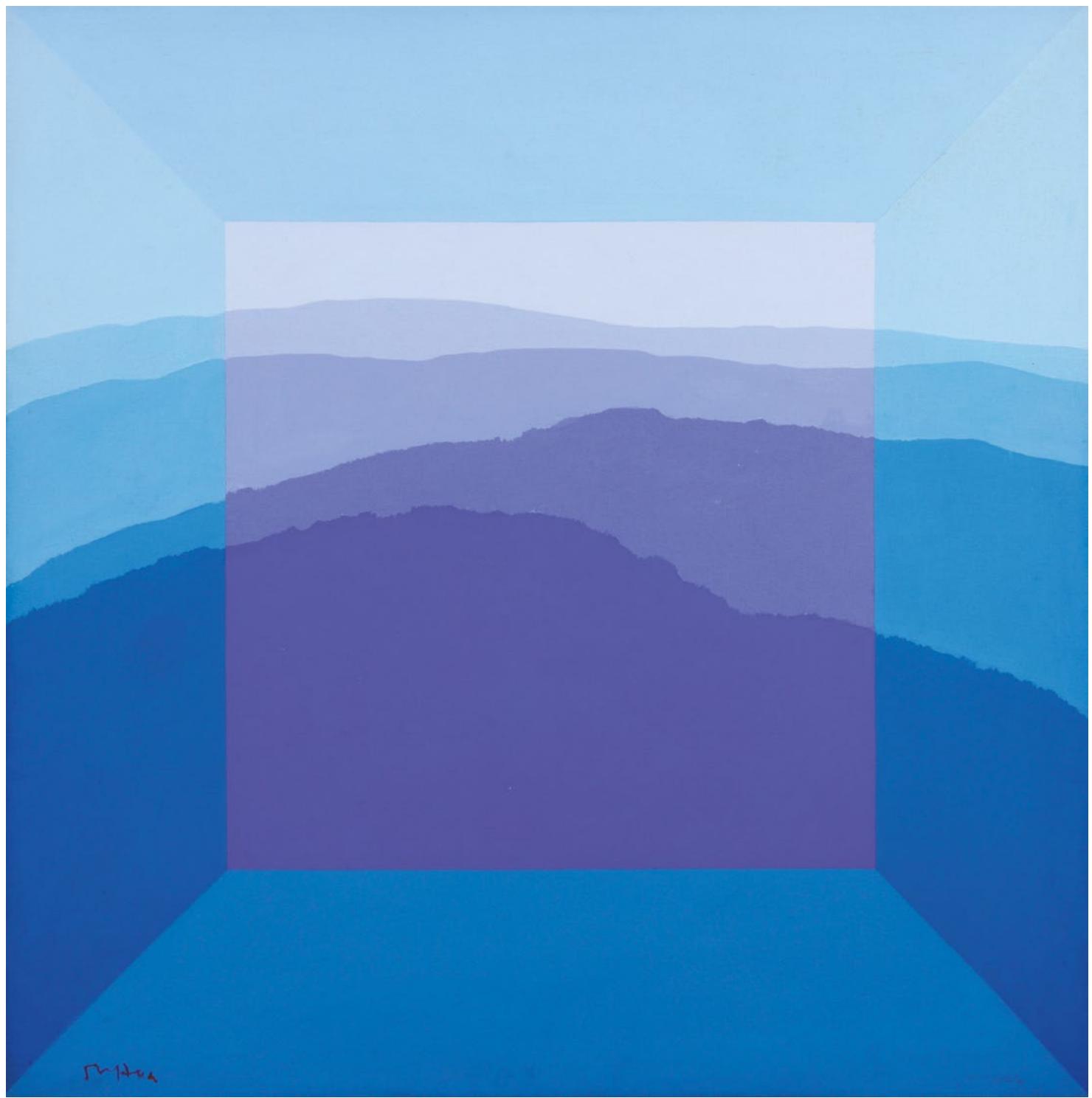
### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 35,000**

Khoo Sui Hoe's landscapes, like his surreal figures, exude a quiet, meditative quality. By experimenting with rectilinear forms, he offers a fresh perspective on nature as if viewed through a tinted lens. This composition gives special emphasis on the mountain peaks of Cameron Highlands admired from a distance. In this work, the view of the landscape is reimagined as crisp edged forms, executed in blue and purple hues that convey a tranquil atmosphere.

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



46

## TANG TUCK KAN

b. 1934 – 2012

*Untitled*, 1977

signed and dated (verso)

acrylic on canvas

152 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 16,000**

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



47

## TANG TUCK KAN

b.1934 – 2012

*Untitled*, 1966

signed and dated (lower right)

oil on canvas

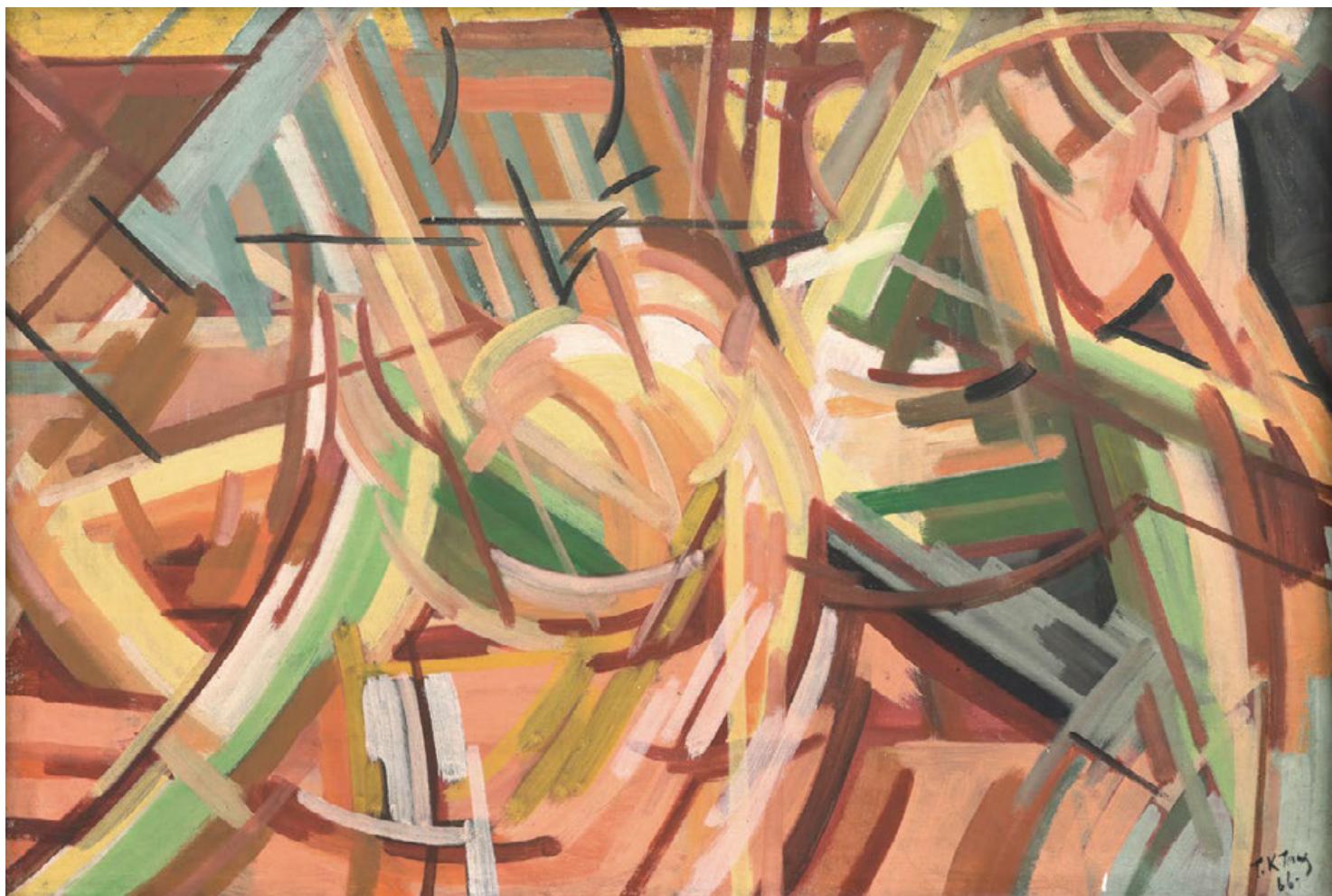
81 x 120cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,500 – 7,000**

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



*Plum Blossoms: Welcome A Sky Full Of Snow*, 2015

signed and dated (lower left)  
acrylic on metal, 110 x 110cm

**PROVENANCE**

Private collection, Selangor

**RM 65,000 – 100,000**

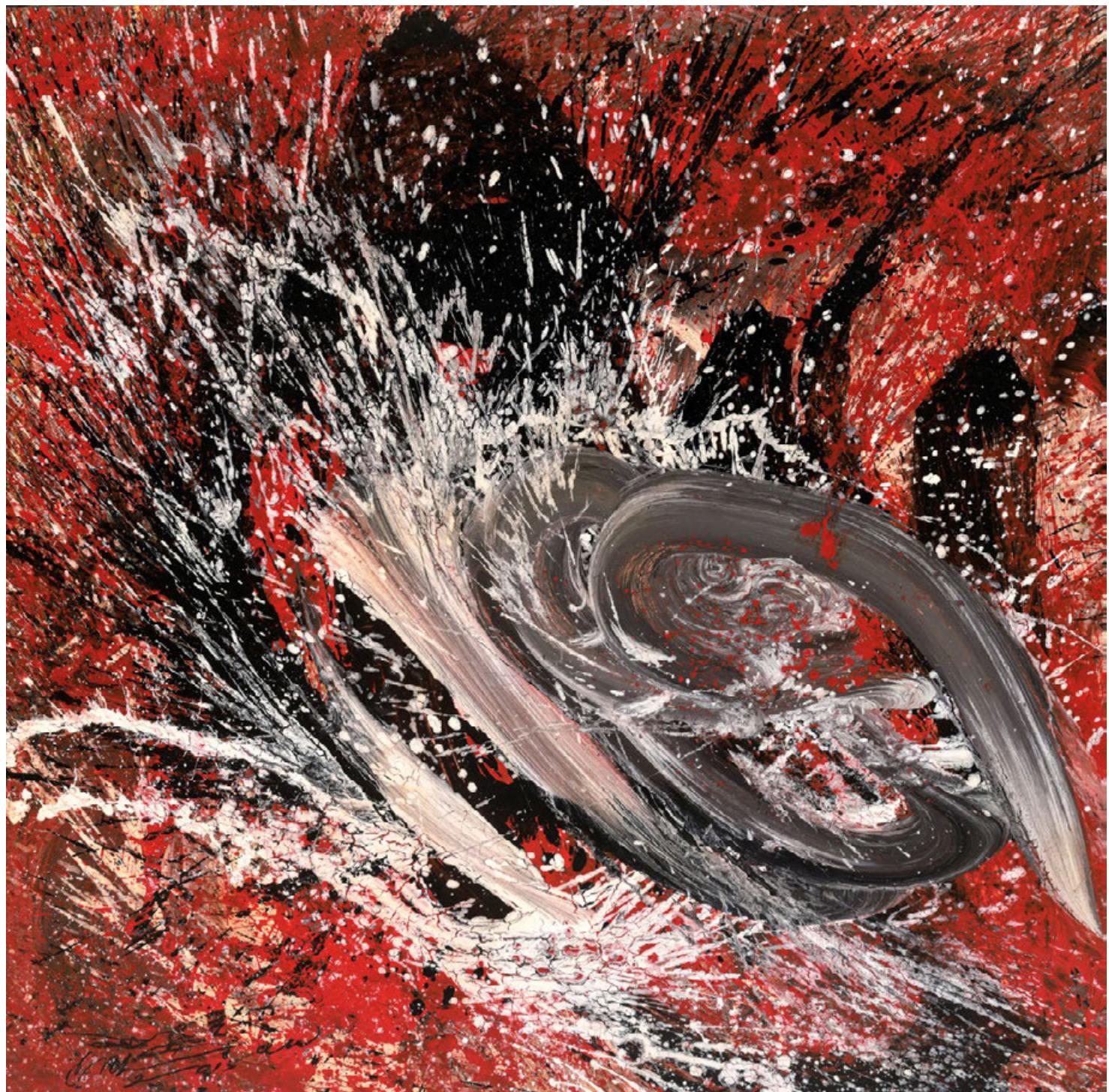
Inspired by the spirited poem *Welcome A Sky Full of Snow* (梅花欢喜漫天雪), transcendental dialogue between the past and present, this work embodies a distinctive accomplishment in lyrical artistic expression, conveying a dynamic visual presence through the seamless integration of abstract and expressionist elements. Marking the shift from C.N. Liew's explorations in abstract calligraphy to painting in colour, the rhythmic, gestural strokes evoke and achieve a rare harmony between subject and intention through expressive colour and richly layered forms. Created during a period when contemporary Chinese ink artists were transforming calligraphy into Eastern abstraction, this piece also reflects the distinctive evolution of Liew's practice, emerging after his Surrealligraphy period, and later developed toward the Beyond the Border series.

C.N. Liew is widely recognised for a form of surrealist calligraphy, a unique aesthetic that bridges the ancient tradition of Chinese ink painting with the expressive scale of Western abstraction. In *Plum Blossoms*, Liew reimagines a classic motif of Chinese literati art, the resilient flower that blooms in the winter, transforming it into a high-octane explosion of rhythmic energy and movement. The work is dominated by a sweeping, circular gesture in silver and black that anchors the center of the metal, evoking the spirit of a brush stroke scaled to monumental proportions. This central vortex is set against a fractured background of bold red and white splatters, suggesting the scattering of petals in a gust of wind.

A pioneer who became the first Malaysian artist to exhibit at Art Basel, Liew's work is deeply rooted in the philosophy of the unfettered mind. *Plum Blossoms* is not a literal depiction of a tree, but a visual translation of vitality (Qi): a testament to the artist's ability to find harmony within the beautiful chaos of the natural world.

C.N. Liew is the first in history to hold a contemporary ink exhibition at University of Cambridge. He is also the first Asian artist to be approved and invited by Clare Hall, University of Cambridge to hold his exhibition in the college. C.N. Liew is mentored by the Zen master Rev Bo Yuan a.k.a. Paik Wan and the modernist Chinese brush artist Liu Kuo-sung. He had won the Special Award for his Surrealligraphy, fusion of Western Surrealism and Chinese Calligraphy, in the Seoul Calligraphy Biennial in 2005, and has been featured in international fairs such as Hong Kong Art Fair (2011), Art Basel and Art Miami (2012) and Kunming Art Biennial (2023).

C.N. Liew, a leading figure in Southeast Asia's contemporary ink movement, was born in Kuala Lumpur, Malaysia. He holds the distinction of being the first artist whose contemporary calligraphy has been acquired by the National Palace of Malaysia. In recognition of his artistic achievements, he received the "World Outstanding Young Leaders Award" from Asia Week in 2016. The National Art Gallery of Malaysia has presented "C.N. Liew: Beyond The Borders" in 2020. Liew was the first contemporary ink art artist to be invited to present a solo exhibition at the National Art Gallery Malaysia. Liew's works are in the collection of the National Art Gallery, National Palace of Malaysia, University of Cambridge, Peking University, Xiamen University (Universitas Amoenensis), Embassy of the People's Republic of China, Tokyo Fuji Art Museum, Fo Guang Shan Buddha Museum in Taiwan, The Academy of Contemporary Ink Art of Shanghai Institute of Visual Arts, Faculty of Art and Social Sciences University of Malaya and many important private collections across Asia, Europe and the United States. His works have been documented and featured in several prominent archives, including the Asia Art Archive, the National Art Gallery Malaysia Artist Archive, and Beijing KuArt. In the April 2025 Henry Butcher Art Auction, his painting *A Dialogue With J.M.W. Turner* (2015) was sold for RM 123,200.



**49**

## **AWANG DAMIT AHMAD**

b. 1956

*Essence Of Culture (E.O.C.) "Piai Dan Rumbia II"*

1993

signed and dated (verso)

mixed media on canvas

95 x 81cm

### **PROVENANCE**

Private collection, Selangor

**RM 65,000 – 120,000**

The ruddy streaks of outlandish red at the top centre break the drab, dreary topography of grey, brown and dull green typical of Awang Damit Ahmad's incipient *E.O.C. (Essence Of Culture)* series chronicling the travails of life in the farms and in the choppy seas. While the rumbia (sago) affords basic sustenance in rural Kuala Penyu, the daily small mercies belie a tough existence. More than nostalgia, the *E.O.C.* series is an affirmation of the toughness and obstacles of life. The piai, a large mangrove fern with its roots entrenched on the banks, helps stem erosion. The veneer of scar-like crustiness exude a tactility of environs and spirit. This comes near the tail-end of Awang Damit's *E.O.C.* survival saga, which ended in 1995.

Awang Damit Ahmad's first major international exhibition was the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena in 1988. He studied for his Masters at the Catholic University in Washington in 1990. A relative late starter in art at the age of 27, he studied Art at Universiti ITM and later taught there until his retirement as Associate Professor in 2011. His potential was seen when he won the Minor Award in the Bakat Muda Sezaman in 1984, but it was in 1991 that he won the coveted Painting Award (and Consolation Prize) in the Salon Malaysia III competition at the National Art Gallery in 1991. In 2012, he won the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London. His prices have been soaring high at the auction houses locally and abroad.



**50**

## **AWANG DAMIT AHMAD**

b. 1956

*Estetika "Dari Luar Jendela"*

2020

signed and dated (verso)

mixed media on canvas

122 x 122cm

### **PROVENANCE**

Private collection, Selangor

**RM 65,000 – 100,000**

The *Estetika Timur* series encapsulates rhythmic, symbolic forms, and colours drawn from the archipelago, with reference to the west coast of Sabah and the east coast of Peninsular Malaysia. Painted in 2020, this work stands as a captivating early example of the series, rooted in personal memory and articulated through the artist's assured command of technique.

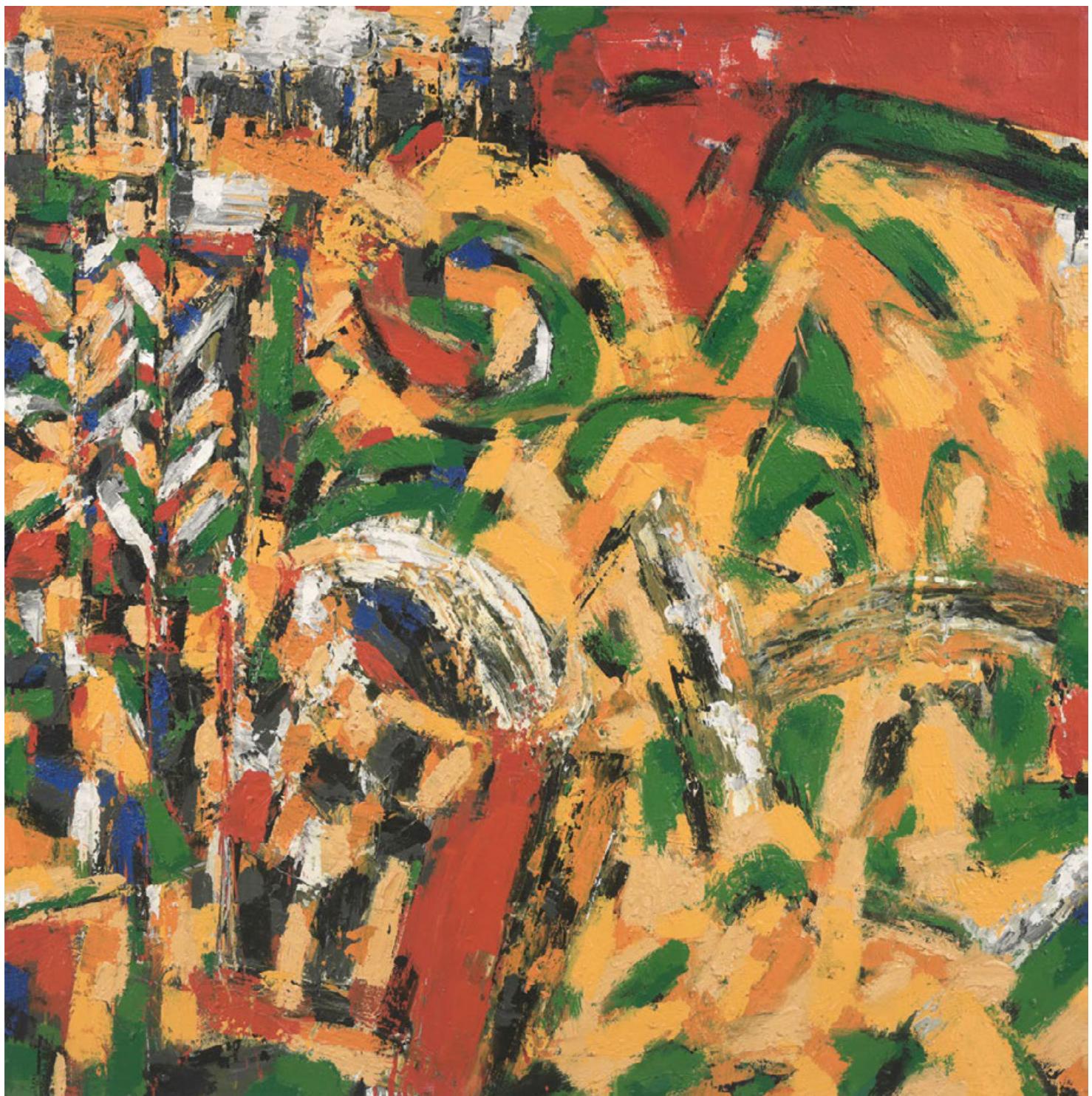
The detailed composition unfolds through distinctive forms that are lyrical, suffused with light, and animated by a sense of movement. Through a harmonious concentration of forms, lines, and colour, the work draws the viewer into a serene landscape defined by beauty and remembrance.

On the right, powerful forms curving with confident energy and expressive vitality, are seamlessly fused with the intricate embellishment on the left. Their elegant forms, painted in rich colours, evoke flourishing tendrils that extends outward in a fluid motion, reinforcing the work's dynamic visual rhythm.

For one who graduated in Fine Art at the age of 27, Awang Damit Ahmad is a natural. Topping his studies at the Mara Institute of Technology and then at Catholic University. Most brilliant was his clutch of prestigious awards: Major Award in Salon Malaysia III and also a Consolation Prize (1991), the Minor Award in the Bakat Muda Sezaman (1984), 2<sup>nd</sup> 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. As an academician, he retired at the University ITM as Associate Professor in May 2011 after first teaching in 1985. His prices in local and foreign art auction houses have been soaring consistently.

### *Reference*

Awang Damit Ahmad, *Estetika Timur 2021-2023*, Henry Butcher Art Auctioneers, 2024.



51

## ABDUL LATIFF MOHIDIN

b. 1941

*Shiraz-I*, 2000

signed and dated (lower right)

oil on canvas

122 x 91cm

### PROVENANCE

Private collection, Selangor

**RM 200,000 – 350,000**

How do you conjure up the splendour, vulnerabilities et al, of ancient civilisations, and a Muslim one at that? The perfumed memories of Persia, now Iran, with its fabled monumental Persepolis, its poetry, art and literature? From the Ummayyad to the Safavid, the beautiful paradisical gardens like Eram and the sacred tombs of poets. Now just nondescript amorphous shapes in vivid colours framed only by the signpost, Shiraz! A map marked by three colour schemes with fritters of quizzical Parsi scripts? His impeccable skill is seen through the bold strokes, the overlapping layers of colours, and the overall brilliant compositions. This is a rare masterpiece of absolute quality.

Latiff Mohidin, the compendium of painter, printmaker, sculptor, poet, breached world stature when his landmark *Pago-Pago* (1960-1969) series were exhibited at the Centre Pompidou (now closed for five-year renovations) in Paris from Feb 28 to May 28, 2018. Latiff is a living national treasure. He was accorded a major Retrospective (Latiff Mohidin 60 Years) by the National Art Gallery, Kuala Lumpur, in 2012-2013. He is also an acknowledged Southeast Asian literary giant having twice won the SEA Write Award in Bangkok in 1984 and 1986. He also won the Malaysian Government national literary prize, from 1972 to 1976. His tutelage was in three different institutions: the Hochschule fur Bildende Kunste, Berlin; the Atelier La Courier-Frelaut, Paris; and the Pratt Institute, New York. He also won 2<sup>nd</sup> Prize (Graphic) in the first Salon Malaysia in 1968.



## ABDUL LATIFF MOHIDIN

b. 1941

Pago-Pago, 1967

signed and dated (lower right)

pen and wash on paper

10 x 10cm

## PROVENANCE

Private collection, Kuala Lumpur

**RM 30,000 – 55,000**

This rare 1967 sketch is an intimate artifact from the most foundational period of Latiff Mohidin's career: the *Pago-Pago* era (1964–1969). It was during these years that Latiff, wandering across Southeast Asia, synthesized the architectural jaggedness of Indochinese stupas with the organic vitality of tropical flora to create a revolutionary visual language for regional modernism.

Despite its diminutive 10 x 10cm scale, the drawing vibrates with the "biomorphic" energy that defines the series. The dense, interlocking ink lines suggest a structural toughness, reminiscent of bamboo shoots or ancient stone carvings, while maintaining a fluid, rhythmic quality. This work serves as a vital cellular blueprint for his larger masterpieces, capturing a moment of pure, unfiltered ideation.

Latiff's *Pago-Pago* works are currently among the most sought-after in Southeast Asian art history, following his landmark solo retrospective at the Centre Pompidou in Paris (2018). This sketch offers a rare glimpse into the artist's hand at the very moment he was redefining the aesthetic identity of a region.



53

## ABDUL LATIFF MOHIDIN

b. 1941

*Dark Rimba*, 1998

signed and dated (lower right)

mixed media on paper

14 x 19cm

### PROVENANCE

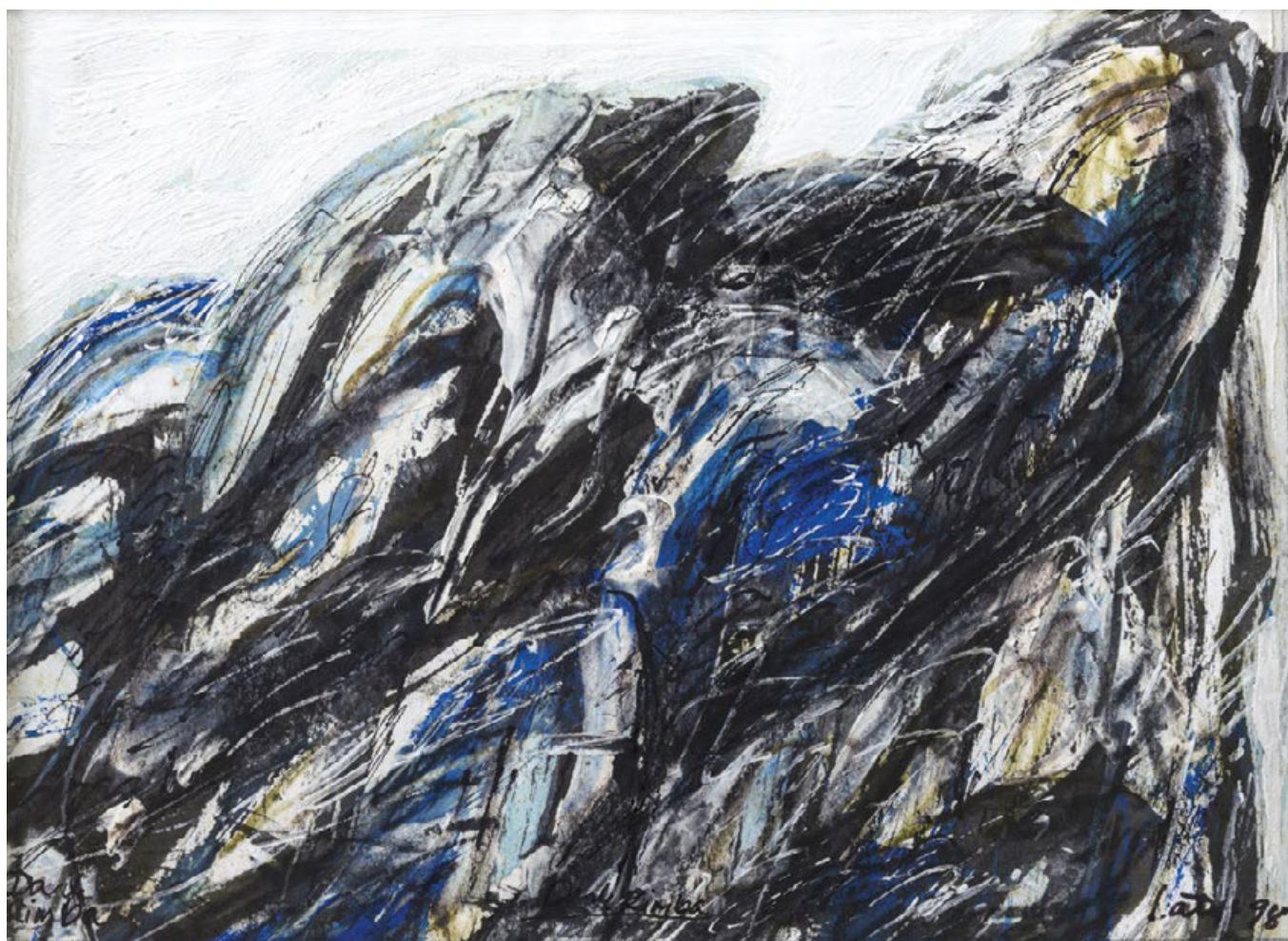
Private collection, Kuala Lumpur

**RM 15,000 – 30,000**

In *Dark Rimba* (1998), Latiff Mohidin, a titan of Southeast Asian modernism, plunges the viewer into the visceral, primordial heart of the Malaysian jungle. This work belongs to his seminal *Rimba* series, a body of work that marked a departure from the rhythmic energy of his *Gelombang* period toward a more raw and gestural abstraction.

The painting is a dense, "Dark" (or Kelam) exploration of forest matter, where the boundaries between flora and atmosphere dissolve into a textured maze of shadow and light. Using heavy, layered brushwork and a palette of deep earth tones, Latiff captures the "rasa" (essence) of the wilderness; not as a scenic landscape, but as a living, breathing, and slightly foreboding entity.

Executed at the height of his international recognition, coinciding with the major 1998 *Rimba* exhibition at Galeri Petronas, this piece represents the artist's transition toward "consolidation and recollection". For Latiff, the forest is a metaphysical sanctuary, and *Dark Rimba* serves as a powerful testament to his ability to translate the chaotic energy of nature into a visual language that is both monumental and deeply personal.



54

## ABDUL LATIFF MOHIDIN

b. 1941

*Voyage*, 2003

signed and dated (lower right)

oil on canvas

131 x 165cm

### PROVENANCE

Private collection, Selangor

**RM 350,000 – 650,000**

Latiff Mohidin's *Voyage* repertoire from 2001-2008 involves a gamut of approaches that pulsate from nebulous cloudburst of colours to distinct dirigible(s) as modes of transportation embodying unspecific fields of thoughts. More than berangan-angan (daydreaming or fantasizing), it entails fleeting memory(ies) at point of creativity production that may or may not continue its trajectory or exists as weighty parcels which may overlap in stupor.

Latiff Mohidin, the compendium of painter, printmaker, sculptor, poet, breached world stature when his landmark *Pago-Pago* (1960-1969) series were exhibited at the Centre Pompidou (now closed for five-year renovations) in Paris from Feb 28 to May 28, 2018. Latiff is a living national treasure. He was accorded a major Retrospective (Latiff Mohidin 60 Years) by the National Art Gallery, Kuala Lumpur, in 2012-2013. He is also an acknowledged Southeast Asian literary giant having twice won the SEA Write Award in Bangkok in 1984 and 1986. He also won the Malaysian Government national literary prize, from 1972 to 1976. His tutelage was in three different institutions: the Hochschule fur Bildende Kunste, Berlin; the Atelier La Courier-Frelaut, Paris; and the Pratt Institute, New York. He also won 2<sup>nd</sup> Prize (Graphic) in the first Salon Malaysia in 1968.



**55**

## **ABDUL LATIFF MOHIDIN**

b. 1941

*Serangga-4*, 2012

signed and dated (lower right)

mixed media on Tibetan paper

50 x 37cm (sheet)

### **PROVENANCE**

Private collection, Kuala Lumpur

### **ILLUSTRATED**

Latiff Mohidin 'Serangga',  
Bank Negara Malaysia Museum and Art Gallery,  
2012, p. 29.

**RM 50,000 – 80,000**

Latiff Mohidin's *Serangga* series represents a profound intersection of his dual identities as a master painter and a celebrated poet. This 2012 work emerged from a pivotal creative period during which Latiff was immersed in translating Wolfgang von Goethe's *Faust* into Bahasa Malaysia. Inspired by the imagery and microscopic details of the natural world found in that seminal text, the *Serangga* (*Insects*) collection offers a radical shift from his monumental landscapes toward an intimate, microscopic exploration.

Executed on textured, handmade Tibetan paper, the work features rhythmic, gestural lines that evoke the delicate yet skeletal structures of insects as if viewed through a microscope. These forms are not merely biological studies; they are transformed into, metaphysical entities. Originally debuted in a landmark solo exhibition at the Bank Negara Malaysia Museum and Art Gallery (2012–2013), this series is a testament to Latiff's enduring ability to bridge the intellectual depth of European philosophy with the organic, raw energy of regional modernism.

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**56**

## **IBRAHIM HUSSEIN, DATUK**

b. 1936 - 2009

*Untitled*, 2001

signed and dated (lower right)

acrylic on canvas

86 x 68cm

### **PROVENANCE**

Private collection, Selangor

**RM 130,000 – 230,000**

A colourful odyssey centred around slanted rising streaks veering towards the left with visible sparing curvy ribbed lines on top. A mass blob separates the calm blue yonder on top while wavy slivers of brown sits at the bottom. Scant presence of Datuk Ibrahim Hussein's rhythmic lines. Indeed, this work betrays a departure from Ib's standard formal clarity of more decipherable shapes, showing a tendency towards a brush lark though somewhat restraint.

The extraordinarily gifted Datuk Ibrahim Hussein is a world-class international icon. 1) He was chosen for the tripartite Best-Of-The-World Contemporary Art with Andy Warhol (USA), Salvador Dali (Europe) and he representing Asia in Kuwait in 1977; 2) He was given the prestigious Crystal Award by the World Economic Forum in 1997; 3) The first Malaysian in the Venice Biennale, albeit under the aegies of the Smithsonian Institute Workshop programme in 1970; 4) International country awards from Venezuela (Order of Andres Bello, 1993), Chile (Order of Bernardo Higgins, 1996) and Japan (Japan Foundation Cultural Award, 1988). Much is also made of his triumph in the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). A three-time Datuk honorary, he was accorded a Retrospective by the National Art Gallery in 1986, and made the Anugerah Tokoh Melayu Terbilang (2007). He had, together with his wife Datin Sim, organised the Langkawi International Festival of Arts at his museum in Langkawi in 2000, and the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. He was educated at the Byam Shaw School of Drawing and Painting and the Royal Academy in London in London. He won the Fulbright and John D. Rockefeller II Fund scholarships and had two solos in New York.



Ibrahim Hussein 01

**57**

## **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 18,000 – 36,000**

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). Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.



to Nelly,  
It's us 15—  
togetherness—all  
for you Nelly, adik  
sayang!

Malum Hussain  
23 MAY 1984

58

## IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

*Untitled*, 1985

signed and dated (lower right)  
serigraph on Japanese silk,  
edition 120 of 300  
74 x 74cm (image)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 - 16,000**

The present serigraph explores the relationship between colour and movement of overlapping forms. The ribbons of lines springing from various trajectory animate the composition, suggesting rhythmic movement.

Datuk Ibrahim Hussein was the first Malaysian artist featured in the Venice Biennale (Smithsonian Institute Workshop, 1970). In 1977, he exhibited alongside Andy Warhol and Salvador Dali in Kuwait. He was a celebrity recipient of the World Economic Forum's Crystal Award (1997). In 1986, he was accorded a Retrospective by the National Art Gallery. He celebrated the opening of his Ibrahim Hussein Museum and Cultural Foundation in Langkawi in 2000 with the Langkawi International Festival of Arts. He had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He won the Monte Carlo art prize in 1984 and was awarded Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), besides the Japan Foundation Award (1988) and the Anugerah Tokoh Melayu Terbilang (2007). He studied at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966).



59

## IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

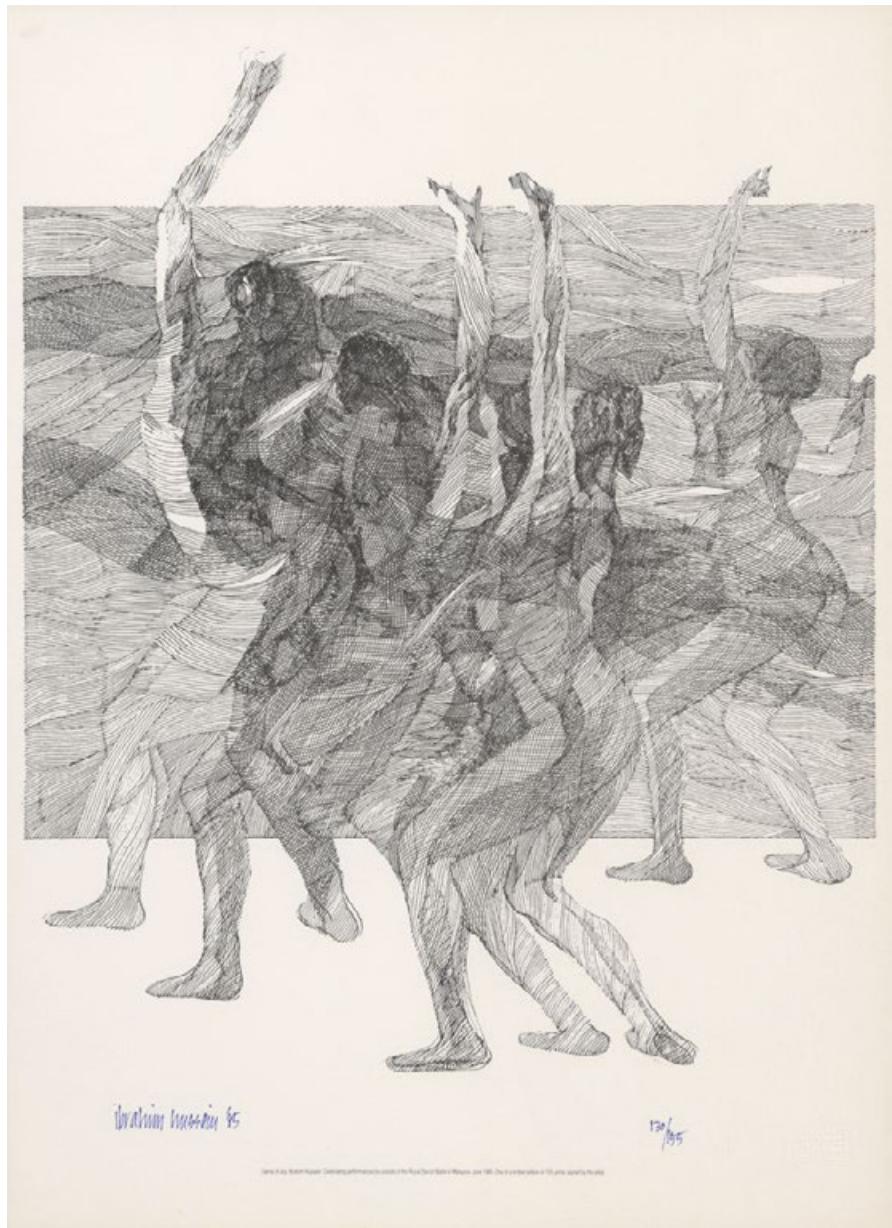
*Dance Of Joy*, 1985

signed and dated (lower right)  
offset lithograph on paper,  
edition 130 of 155  
76.5 x 56cm (sheet)

### PROVENANCE

Private collection, Selangor

**RM 10,000 - 18,000**



This piece executed with Datuk Ibrahim Hussein's signature rhythmic parallel lines, was created to coincide with the solo performance of the Royal Danish Ballet during their visit to Malaysia in June 1985. Five figures in body hugging leotards are shown moving towards the 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 18<sup>th</sup> 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.

60

## IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

*Sport Series, 1986*

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

### PROVENANCE

Private collection, Selangor

**RM 13,000 – 23,000**

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.



61

## IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

*Sport Series*, 1986

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

### PROVENANCE

Private collection, Selangor

**RM 13,000 – 23,000**

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**62**

## **SYED AHMAD JAMAL, DATUK**

b. 1929 - 2011

*Kata Purba*, 2004

signed and dated (lower right)

colour pencil on paper

28 x 40cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 12,000 - 22,000**

The early years after Merdeka in 1957 are replete with national slogans and campaigns through radio and television to galvanise the people. With the multi-ethnic population stuck in their respective ghettos, Bahasa Melayu or Bahasa Kebangsaan is used not just as a strategic means of communication, but also a symbol of national identity, culture and unity. *Kata Purba* shows the intricate details of his strokes and his impeccable skill. The slogan, Bahasa Jiwa Bangsa, written in the Jawi script, meaning Language is the Soul of a Nation, is a catalyst of change. This was around the time when the Tamadun Melayu Conference was held.

A Retrospective in 1975 by the National Art Gallery (NAG) and another on a grand scale in 2009 dubbed Syed Ahmad Jamal: Pelukis, plus the 1994-1995 Historical Overview organised by the Nanyang Gallery of Art – these are exhibition landmarks of the career of Datuk Syed Ahmad Jamal. The only visual artist recipient of the National Artist Award, he was conferred a Datukship in 1996, and he also won the Asean Cultural Award in 1987. His education: Chelsea School of Art, London University, the School of the Art Institute Chicago, and the University of Hawaii, Honolulu. He headed the Asian Cultural Museum, the National Art Gallery KL, and the Specialist Teachers Training Institute. Apart from being a painter-sculptor and academician-administrator, he was also theatre set designer, costume designer, logo designer and authored several art books. He also received country awards from India, the United States, France and Australia.



**63**

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

b. 1948

*Rasa: Kesuma Adikara 2,*  
2009-2010

acrylic on canvas

77 x 77cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 23,000 – 40,000**

Sharifah Fatimah Syed Zubir, the grand dame of Malaysian abstract art, reaches a crescendo of chromatic vitality in *Rasa: Kesuma Adikara 2*. Executed between 2009 and 2010, this work is a quintessential exploration of the artist's "Rasa" series, a title that evokes the deep, metaphysical essence of emotion, aesthetic "taste", and spiritual resonance.

In this composition, Dato' Sharifah Fatimah moves beyond the meditative stillness of her earlier minimalist phases toward a symphonic layering of form. Bold primary reds and commanding blues collide with sun-drenched yellows and organic greens, creating an undulating landscape of the soul. Having represented Malaysia in numerous international exhibitions, Dato' Sharifah Fatimah remains a pioneer in bridging Islamic philosophy with the language of Western high modernism.



**64**

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

b. 1948

*Untitled*, 2010s

acrylic on canvas  
61 x 61cm

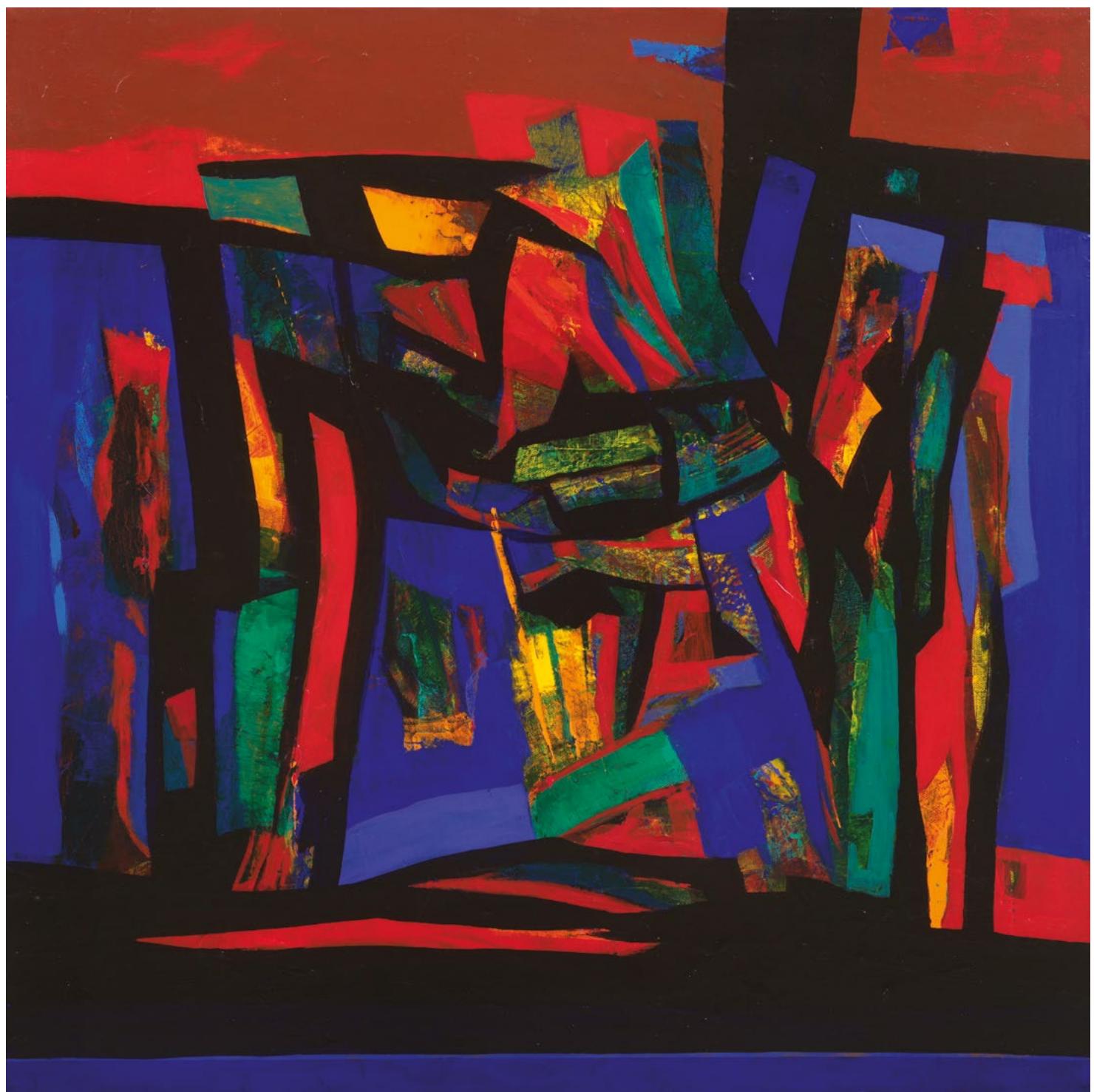
**PROVENANCE**

Private collection, Kuala Lumpur

**RM 20,000 – 35,000**

This composition reveals an interaction of dynamic forms that reflects Dato' Sharifah's continued exploration of inner spaces. A heightened sense of refinement emerges through the contrast between light and dark tones, as well as the thoughtful exploration of positive and negative space. The impression of movement is further intensified by swift brushstrokes applied across the surface.

Dato' Sharifah Fatimah had her art tutelage on both sides of the Atlantic, first at Reading University in England (1973-1976) and then for her MFA at Pratt Institute in New York (1976-1978). She was from the pioneering batch of fine art students graduating from the Mara Institute of Technology (now a university), in 1971. Her major triumph was the Major Award in the 1979 Salon Malaysia, apart from the Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981 and the Malaysian Landscape competition in 1972. On the international stage, she won 3<sup>rd</sup> Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. For her achievements and contributions to art, she was conferred a Dato'ship by the Sultan of Kedah in 2006.



**65**

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

b. 1948

*Image 1201, 2012*

signed (verso)  
acrylic on canvas  
76 x 61cm

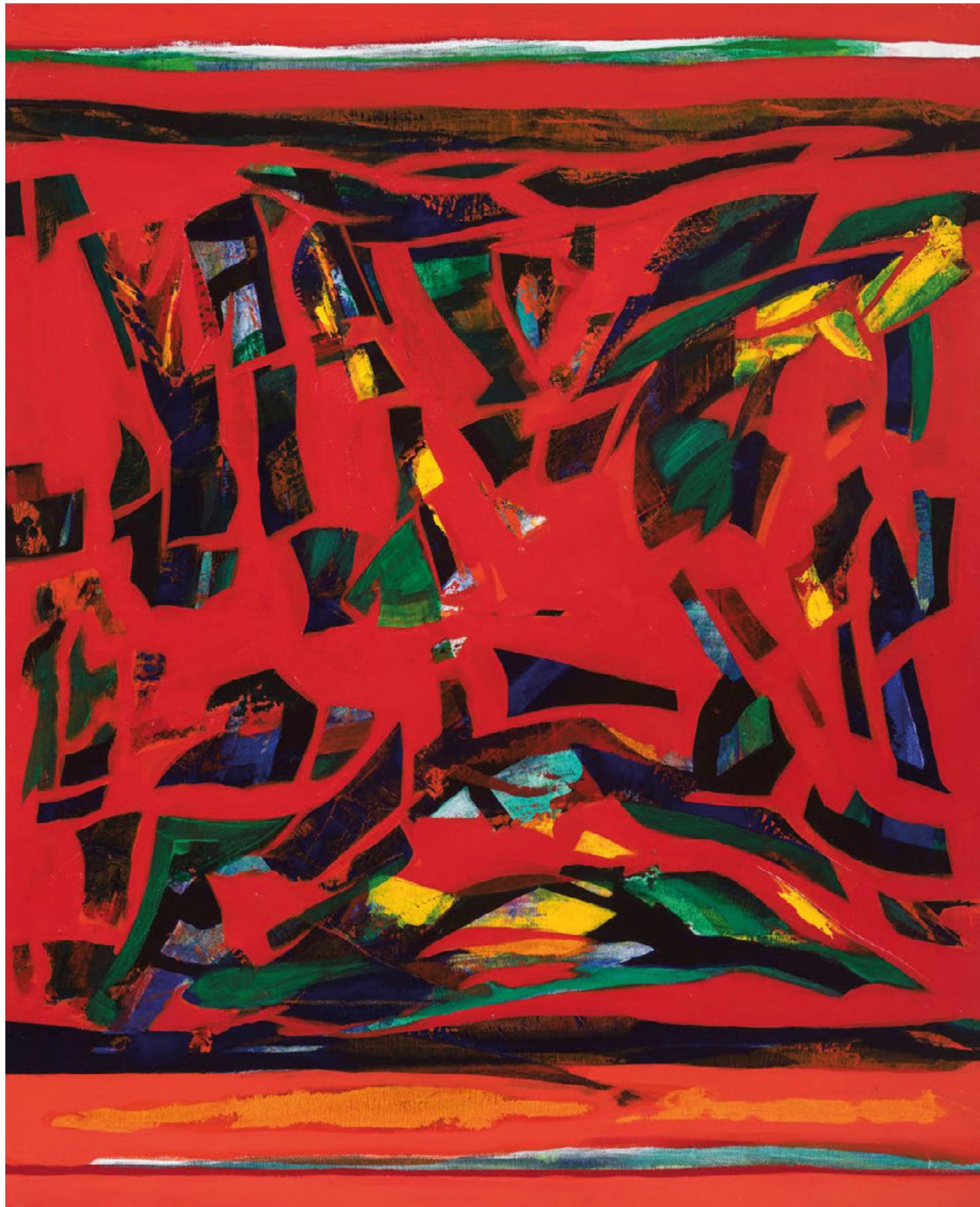
**PROVENANCE**

Private collection, Kuala Lumpur

**RM 22,000 – 38,000**

Recognised as one of Malaysia's leading abstract expressionist artists, Dato' Sharifah Fatimah is celebrated for her lyrical and colourful paintings on canvas. She developed a distinctive visual language through a thoughtful exploration of space, shaped by her contemplations on spirituality.

As the first batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971, Dato' Sharifah Fatimah Zubir 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 3<sup>rd</sup> Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. In 2006, the Sultan of Kedah conferred a Dato'ship on her.



66

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

b. 1948

*Untitled*, 2010s

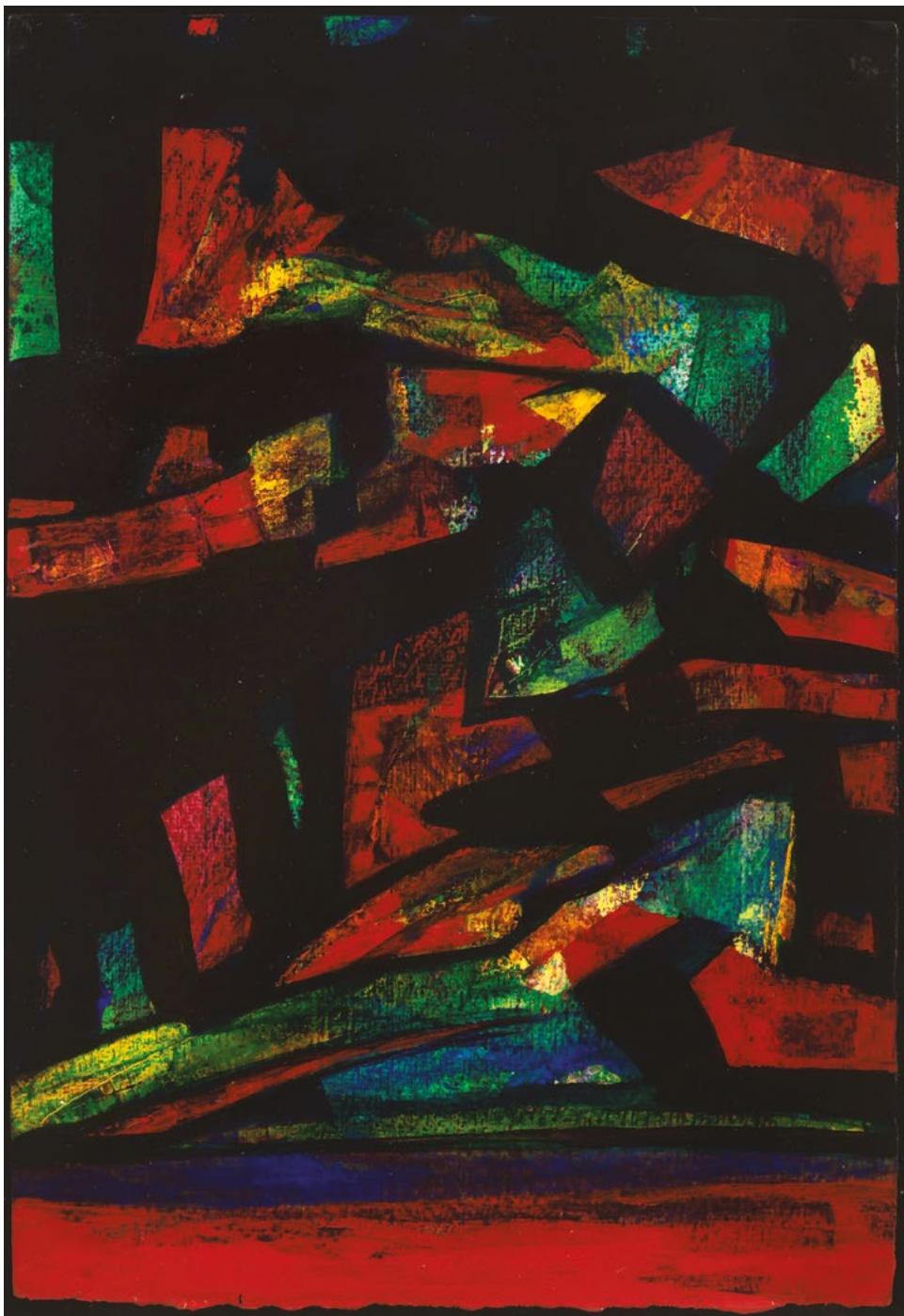
acrylic on paper  
39 x 26cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 4,500 – 6,500**

By integrating dark tones, Dato' Sharifah achieves a luminous effect in which the brighter colours are intensified. The dynamic interplay of light and shadow enriches the visual rhythm of the composition, lending it a refined sense of balance. Her works reflect an ongoing exploration of form and texture through continual experimentation.



67

## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

*Untitled*, 1990s

acrylic on paper  
26 x 31cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 6,500**

One of Malaysia's most celebrated abstract artists, Dato' Sharifah Fatimah is known for creating poetic, rhythmically structured compositions. Executed in vibrant colours, the work is shaped by intuitive brushstrokes and luminous green tones that impart a sense of harmony and tranquillity.



**68**

## **JOLLY KOH**

b. 1941

*Rising Sun Series, 2004*

signed and dated (lower left)

oil and acrylic on canvas

135 x 50cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 33,000 – 55,000**

A hill is a hill is a hill. Tall or truncated or eclipsed by an overpowering mist, it still exudes romance and poetry despite its presumptive lack of height. For Jolly Koh, whether it be hills, wild flowers or ferns with the subliminal orange effusion, the watchword of BEAUTY is the be all/end all of any, every creative endeavour. Never mind the meaning, the trajectory of meteoric thrusts or the strenuous climb to the hill top. Just an avalanche of colours, optically drenched. Just the rapture and ecstasy of colour alchemy. Such is abstract art, open to the viewers to appreciate and interpret. As the title has suggested, it's a rising sun (initial phase). Sun gives radiant light and life, while light represents hope – a constant reminder to move forward with hope, amidst the challenges in life.

Jolly Koh is best known as one of the Magnificent 7 of the GRUP (1967, 2017) coterie who was given a retrospective-scale solo by Henry Butcher Art Auctioneers in 2017 dubbed Jolly Koh@76 celebrating 60 years of art.

His tutelage is diverse: Hornsey College of Art in London; Institute of Education in London University; and Indiana University, USA. He had taught at the Mara Institute of Technology, the Gaya College in Sabah, MSC College (now SeGi) and in Australia (Melbourne and Adelaide). Dubbed a boy wonder in art, he held his first solo at the British Council, Kuala Lumpur, at the age of 16.



**69**

## **JOLLY KOH**

b. 1941

*Flame Of The Forest*, 1999

signed and dated (lower left)

oil on canvas

61 x 50cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 22,000 – 40,000**

A pivotal figure in Malaysian modernism, Jolly Koh was among the “Magnificent Seven” artists of the landmark 1967 GRUP exhibition in Kuala Lumpur. This watershed event for Malaysian modern art saw him exhibiting alongside peers like Syed Ahmad Jamal and Latiff Mohidin, and it affirmed Koh’s status as a leading light of his generation. He has since been regarded as a prime mover of modern Malaysian art, acclaimed for powerful works that fuse dynamic brushwork with an exquisite exploration of light, colour and space.

Koh often draws inspiration from landscapes and flora. Known locally as the semarak tree, the flame-of-the-forest is celebrated for its fiery blossoms, a spectacle that offers a riot of bright colours when in full bloom. This is a rare masterpiece of absolute quality. The strokes, the depth, the tactile effect, and the overall composition show his impeccable painting skill. Jolly Koh is best known as one of the Magnificent 7 of the GRUP (1967, 2017) coterie who was given a retrospective-scale solo by Henry Butcher Art Auctioneers in 2017 dubbed Jolly Koh@76 celebrating 60 years of art.

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Wally Koen 97

70

## WENCHI LUCAS

b.1960

### River 1

oil on canvas

120 x 100cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 24,000**

The paintings of WENCHI LUCAS span a diverse array of themes, including nature, landscapes, portraits, sculptures, and still life. In *River 1*, the autumnal trees lining the riverbank are transformed into a sublime golden hue. The gentle shimmering effect in the water reflection is rendered through a gentle blending of colors that enhances the scene's vibrancy and luminosity.

WENCHI LUCAS graduated with B.A (1<sup>st</sup>) from Camberwell College of Art. Her group exhibitions include SE 20 Group exhibition south London (2010), SLWA group exhibition Bankside Gallery London SE1 (2012), Hyde Gallery London SE1 (2013), South London Woman Artist group exhibition Brixton East London SW9 (2015), Pillow Talk exhibition (2018). Traveling exhibitions include BBC HQ London W1 and Austrian Cultural forum London SW1 (2020). Her works are sold internationally in Chicago, New York, Australia, UK and Malaysia. The artist is currently based in the United Kingdom.



71

## WENCHI LUCAS

b. 1960

*Bluebell Forest*, 2014

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

### PROVENANCE

Private collection, Selangor

**RM 8,000 - 16,000**

Filled with the effects of light, Wenchi captures the abundance of flowering bluebells in the heart of the woodlands. Wenchi Lucas graduated with B.A (1<sup>st</sup>) from Camberwell College of Art. Her group exhibitions include SE 20 Group exhibition south London (2010), SLWA group exhibition Bankside Gallery London SE1 (2012), Hyde Gallery London SE1 (2013), South London Woman Artist group exhibition Brixton East London SW9 (2015), Pillow Talk exhibition (2018). Traveling exhibitions include BBC HQ London W1 and Austrian Cultural forum London SW1 (2020). Her works are sold internationally in Chicago, New York, Australia, UK and Malaysia. The artist is currently based in the United Kingdom.



72

## ANUAR RASHID

b. 1958

*Untitled*, 1970s

signed (lower right)

oil on canvas

122 x 153cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 22,000 – 38,000**

Anuar Rashid is one of the most brilliant but enigmatic artists in Malaysia. Here today, where? tomorrow – he is known for his disappearing acts, often making an entry and re-entry after a hiatus. Highly independent and hugely unconventional, he is best known for his mythical-fantasy *Inderaputra of the Nusantara Series* with the golden phoenix like an alter ego, which also doubles as a divine Merak Emas carrier. His *Inderaputra Series* was first unveiled in his solo at the Equatorial Hotel Kuala Lumpur in 1982. Here, his mind-boggling prismatic play enjoys its full spectrum forming an architectonic veneer to the concealed narrative behind the faceted array of screens. Intricate designs reminiscent of carvings of antiquity can be gleaned from the diamond-sheen exterior.

When still in school in 1978, at the Mara Institute of Technology 1975-1979, Anuar Rashid was hailed presciently as the “brightest star yet” by Syed Ahmad Jamal (Datuk). But he “disappeared” in what was dubbed his Lost Years, between 1983-1986, when he travelled all over Europe (Switzerland, France, Italy, Romania, Russia and the former Yugoslavia and Macedonia). On his return, he dabbled with business but was badly burnt. After a hiatus of 20 years, he made a comeback in the Phatanum (Genesis) exhibition at Alpha Utara Gallery in Penang from April-May 2006. However, it was not until the epochal Mihraj exhibition at the National Art Gallery in 2008 that he reclaimed his stature as a pre-eminent artist. His two biggest achievements were the huge mural, *Wind, Water And Fire*, at Kuala Lumpur’s Central Market in 1986, since destroyed; and the 2<sup>nd</sup> Prize in the 1979 Salon Malaysia.



73

## SOH BOON KIONG

b. 1966

*Le Reve Parfume*, 2015

signed and dated (lower left)

acrylic on canvas

91 x 116cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 - 14,000**

*Le Reve Parfume* presents a serene arrangement of fluid forms, reminiscent of a quiet and evocative dreamscape. The soft, pale white forms express subtle movement as they delicately intersect with luminous emerald green hues, creating a sense of rhythm and flow. Together, these elements conjure a poetic and almost ethereal atmosphere, imbuing the composition with a sense of magic and reverie. His lyrical compositions capture the enduring spirit of human history and civilisation.

Soh Boon Kiong studied in Paris, France from 1988 to 1993. Through his studies at Beaux - Arts de Paris, France, he embraced the western way of making and looking at paintings. He was invited as Artist in Residence at University of Malaya from 2010 to 2014. His major solo exhibitions include Askeri Gallery, Moscow, Russia (2024), Alliance Française, Kuala Lumpur, Malaysia (2022), Beirut Art Fair, Lebanon (2018), Institut Français de Maurice, Mauritius (2017), and Formosa Art Show, Taipei, Taiwan (2015). Since his first solo exhibition in 1990 at Empress Place Museum in Singapore, Soh has held numerous solo exhibitions in galleries, museums, and art fairs from Malaysia to New Zealand, Japan, Italy, Taiwan, Mauritius, Indonesia, Lebanon, Russia.



74

## SOH BOON KIONG

b. 1966

*The Scented Mountain  
After The Rain*, 2012

signed and dated (lower right)

acrylic on canvas

130 x 161cm

Soh Boon Kiong is an acclaimed artist known for his mesmerising abstract paintings. His visual language is poetic and musical, drawing inspiration from the natural world, the cycle of the seasons, the expressive flow of Chinese calligraphy, and the emotive depth of classical music. His lyrical compositions convey a sense of optimism and resilience, echoing the enduring spirit of human history and civilisation.

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

La Fantaisie Parfumee,  
Maison of Malaysian Art Gallery, 2012

**RM 16,000 – 26,000**



75

## RADUAN MAN

b. 1978

You, 2020

signed and dated (top left)

oil on canvas

91 x 91cm

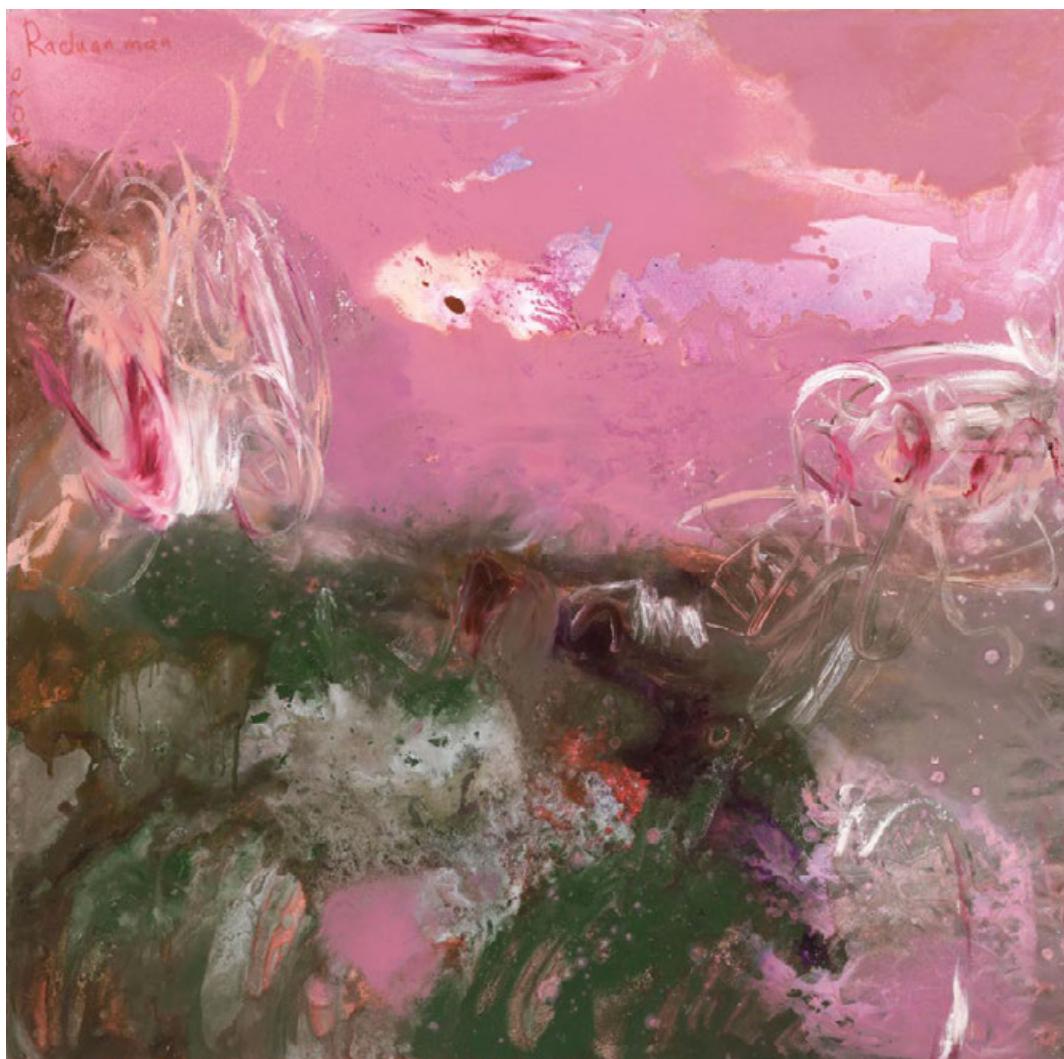
### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 - 16,000**

The artist delves into the abstraction of form, creating a poetic blend of colours, lines, and gestures that unfold across the canvas. In this composition, a rich interplay of textures and expressive mark-making lends the work a visceral, tactile quality. The lyrical surface is further enhanced by the nuanced use of pink and green hues. This piece evokes a tender and contemplative tone, marked by quiet reflection.

Raduan Man 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.



76

## RAFIEE GHANI

b.1962

*Fire Fly*, 1990s

signed (lower right)

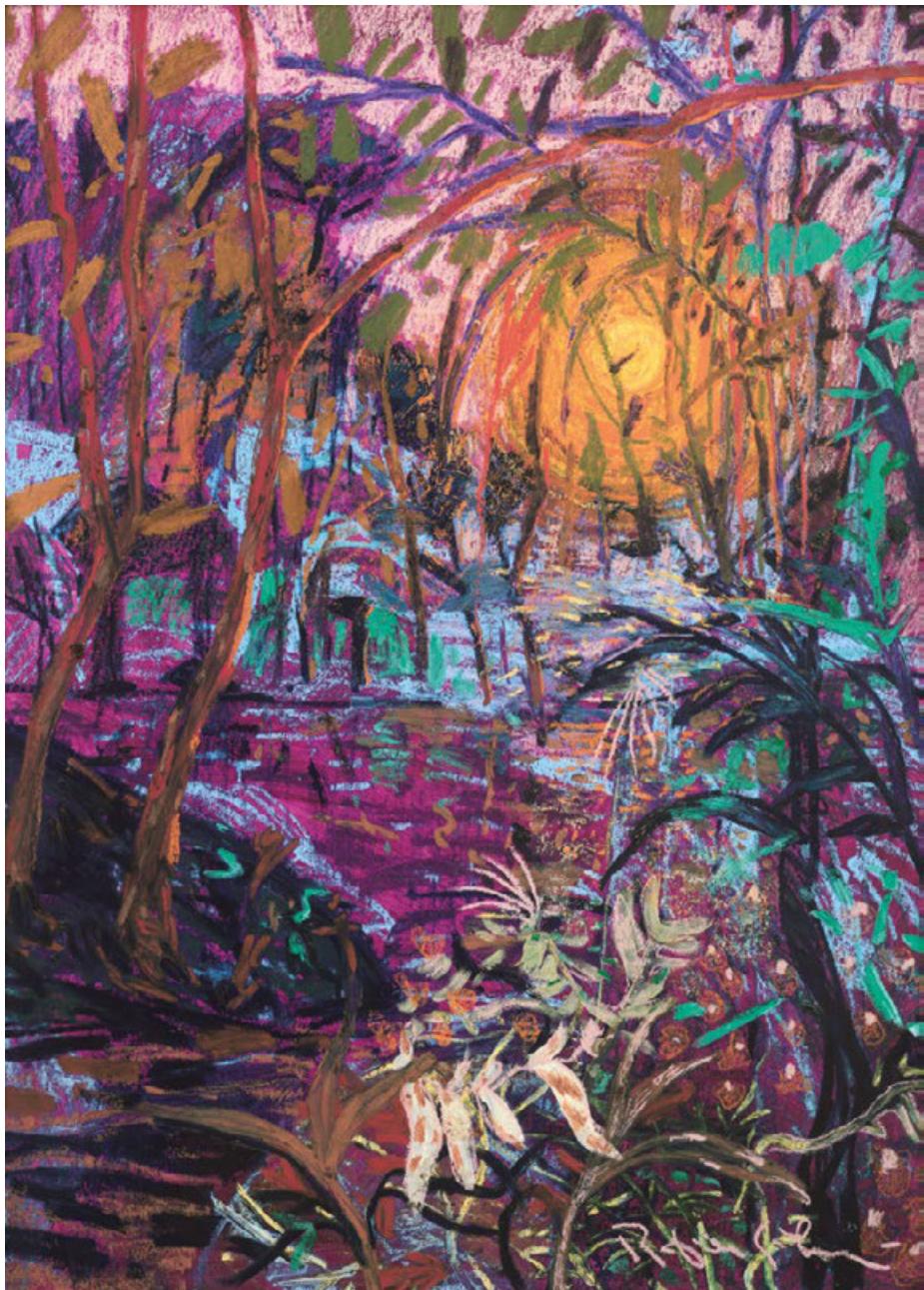
oil on canvas

134 x 96cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 22,000**



Commonly found in warm marshes, ponds, and lakes, fireflies are luminescent creatures admired for their glimmering flashes of light. Set against the warm hues of dusk, the artist captures the gentle glow of fireflies at twilight, interwoven with the captivating botanical patterns of the natural environment. The scene serves as a subtle evocation of a magical evening, a quiet moment to appreciate the splendour of nature, and fully inhabit the present moment.

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 2<sup>nd</sup> Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at local and foreign auction houses in recent years. Rafiee was featured for a month at the prestigious Nou Gallery, Taipei in 2018. His solo exhibition in 2022 titled Overland (jointly organised by Henry Butcher Art Auctioneers) was held at Galeri Prima, Kuala Lumpur.

## RAFIEE GHANI

b. 1962

*Garden Revealed*, 1998

signed (lower left)

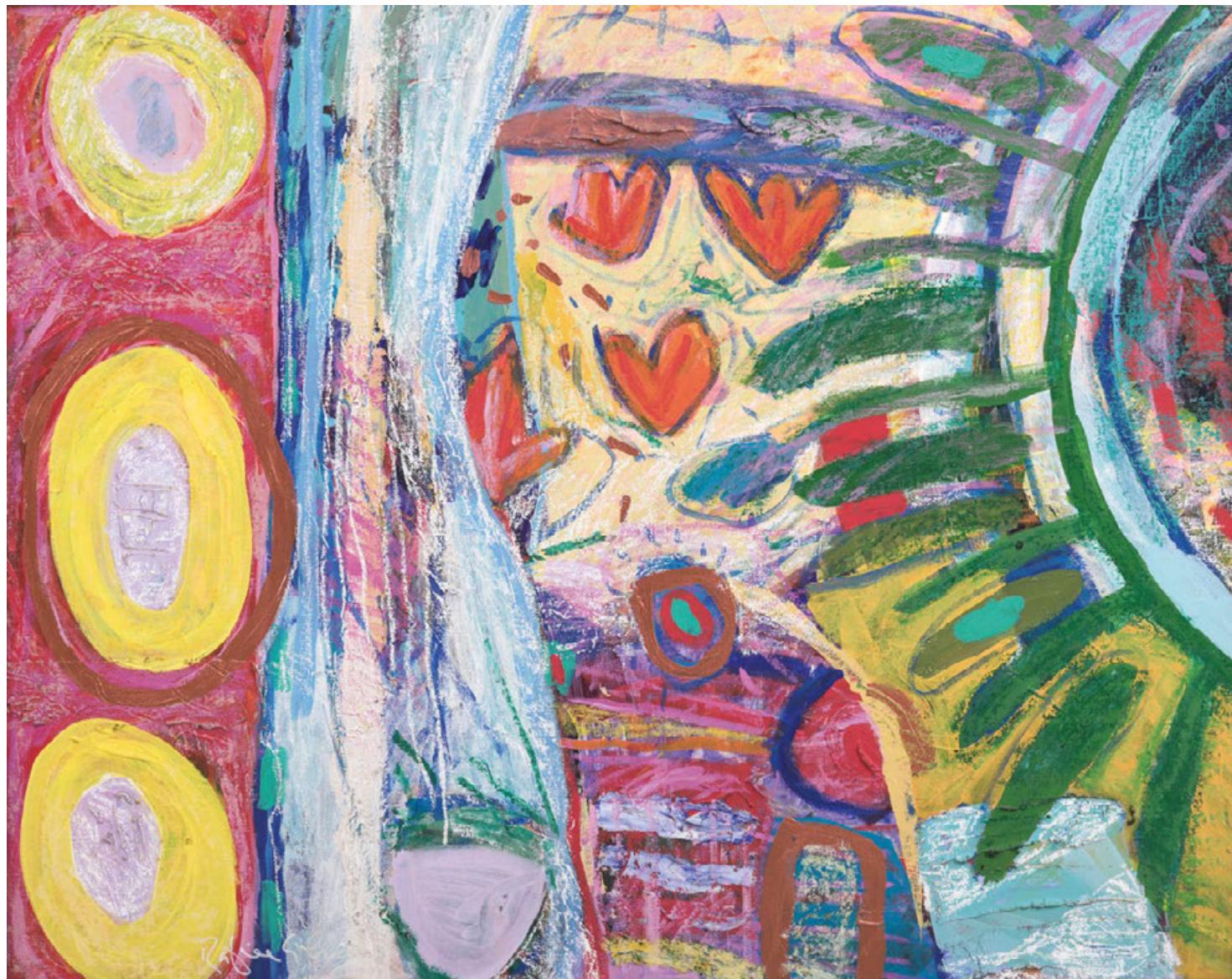
mixed media on canvas

97 x 122cm

The garden is full of surprises. Every now and then, a new leaf unfurls and a flower blooms. At times, it is visited by birds or butterflies. With the curtains drawn aside, the garden comes into view, revealing glimpses of beautiful foliage and joyful patterns that gently stir the soul.

## PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 - 18,000**

78

## RAFIEE GHANI

b.1962

*Red River Valley; Stream*, 2004

signed (lower right)

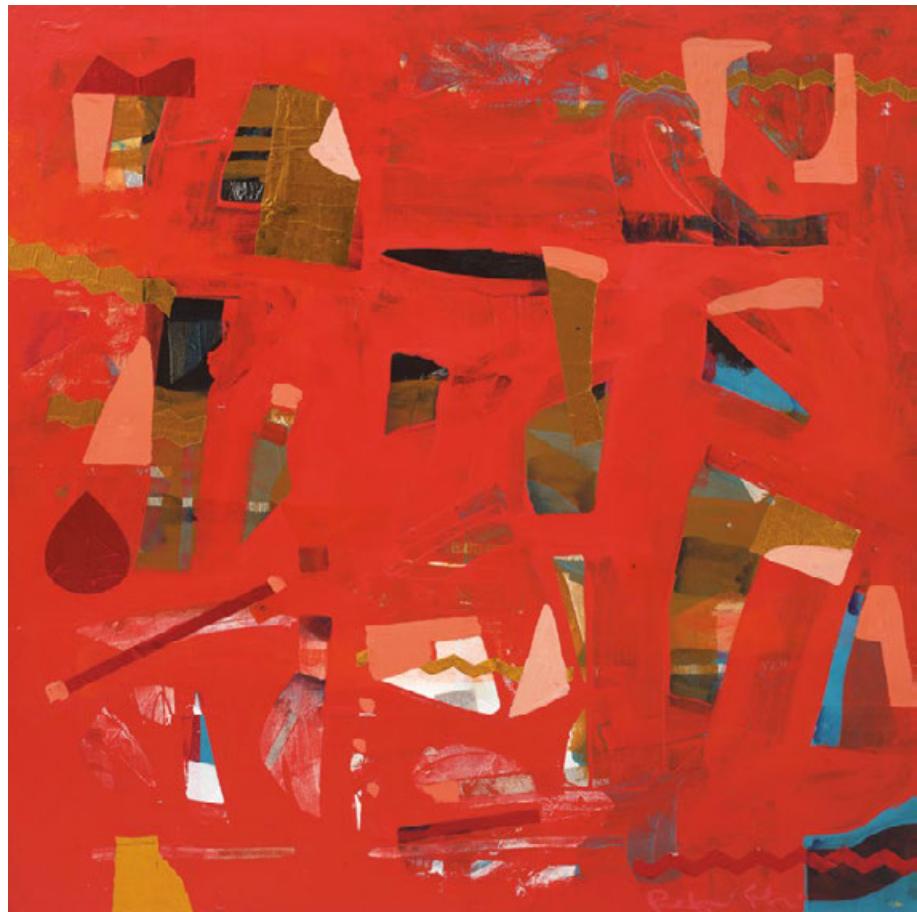
mixed media on canvas

117 x 117cm each (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 36,000**



Rafiee Ghani highlights the dynamic interplay of colour and form in these vibrant, expressive works. In *Red River Valley*, Rafiee experiments with a complex interplay of shapes and elements, achieved through layers of mixed media. In *Stream*, the flow of gentle ripples of water radiates with soft movement across the canvas. In many cultures, rivers are associated with concepts of life, renewal and powerful energy.

79

## HOE SAY YONG

b. 1956

*Beginning Of Winter*, 2011

signed (lower right)

oil on canvas

81 x 81cm

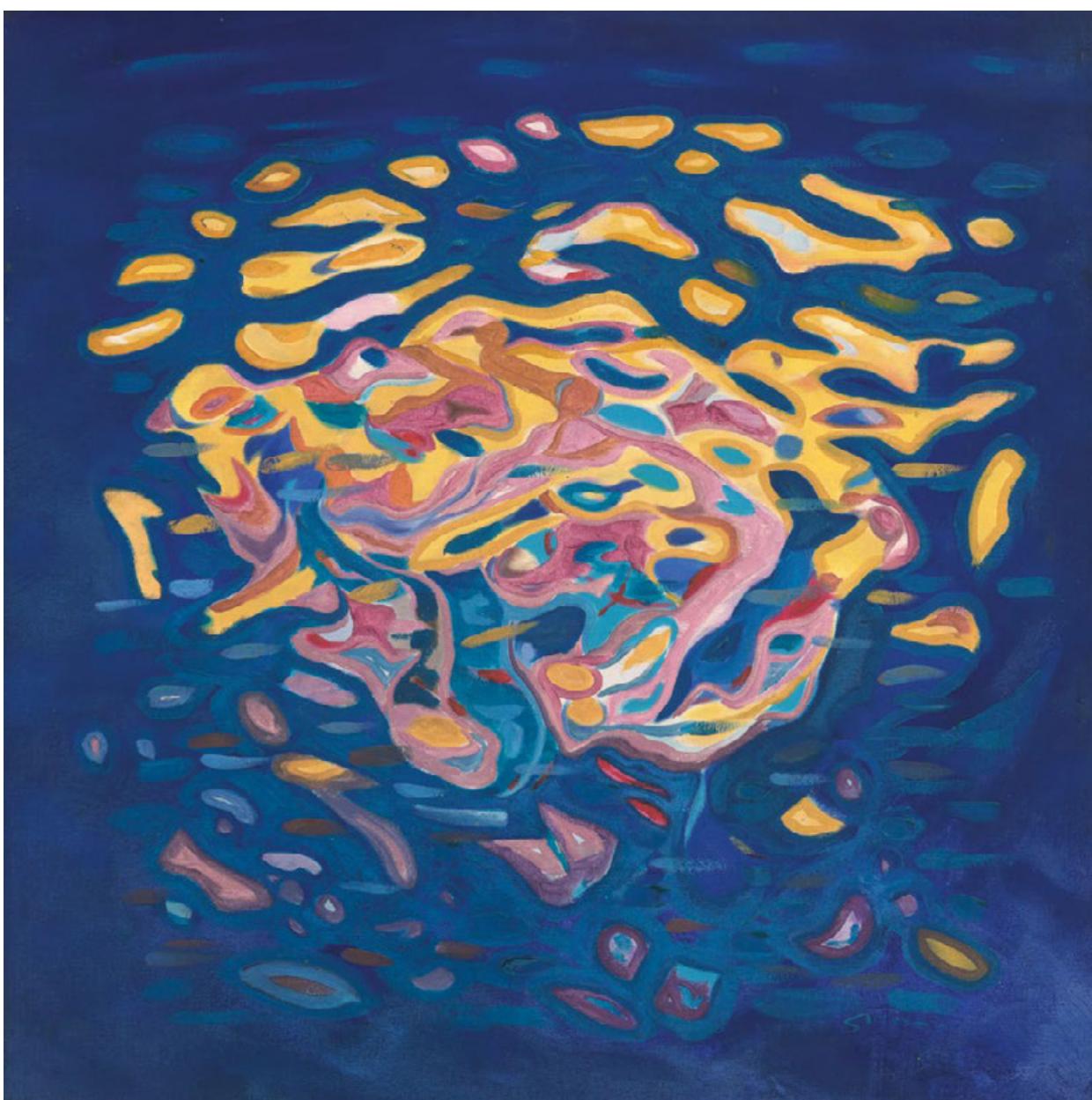
### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 - 10,000**

Renowned for his distinctive water ripple motifs, Hoe Say Yong produces serene compositions built upon softly undulating forms. Through his works, he explores the interplay of light and colour on gentle water surfaces, conveying a subtle sense of movement while evoking calmness and tranquillity.

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



80

## NIRMALA DUTT SHANMUGHALINGAM

b. 1941 – 2016

*Tsunami*, 2004-2005

signed and dated (lower right)

acrylic on canvas

51 x 51cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

The artist's works often explore critical issues such as environmental pollution, loss of heritage, and social injustices. A variety of grey and black strokes were used to form a geometrical shape, in contrast with a rich blue colour on top of the canvas.

Nirmala Dutt Shanmughalingam studied drawing, painting, and art history at the Corcoran School of Art in Washington and in Massachusetts at both the Boston College of Art and Harvard Universities Fogg Museum. She studied printmaking at Goldsmiths and undertook a Master of Philosophy at University College London. Her work has been exhibited internationally, at the National Gallery of Thailand, the Fukuoka Art Museum in Japan, the Barbican Centre London, the Singapore Art Museum as well as in "Breaking The Veils: Women Artists Of The Islamic World" a touring exhibition organised jointly by UNESCO and the Royal Society of Fine Arts in Jordan. Locally, Ilham Gallery organised a tribute exhibition Nirmala Dutt: Statements, from July to December 2023.



81

## SUZLEE IBRAHIM

b. 1967

Reflection Series:  
*The Other Side Of The Horizon*,  
2012

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

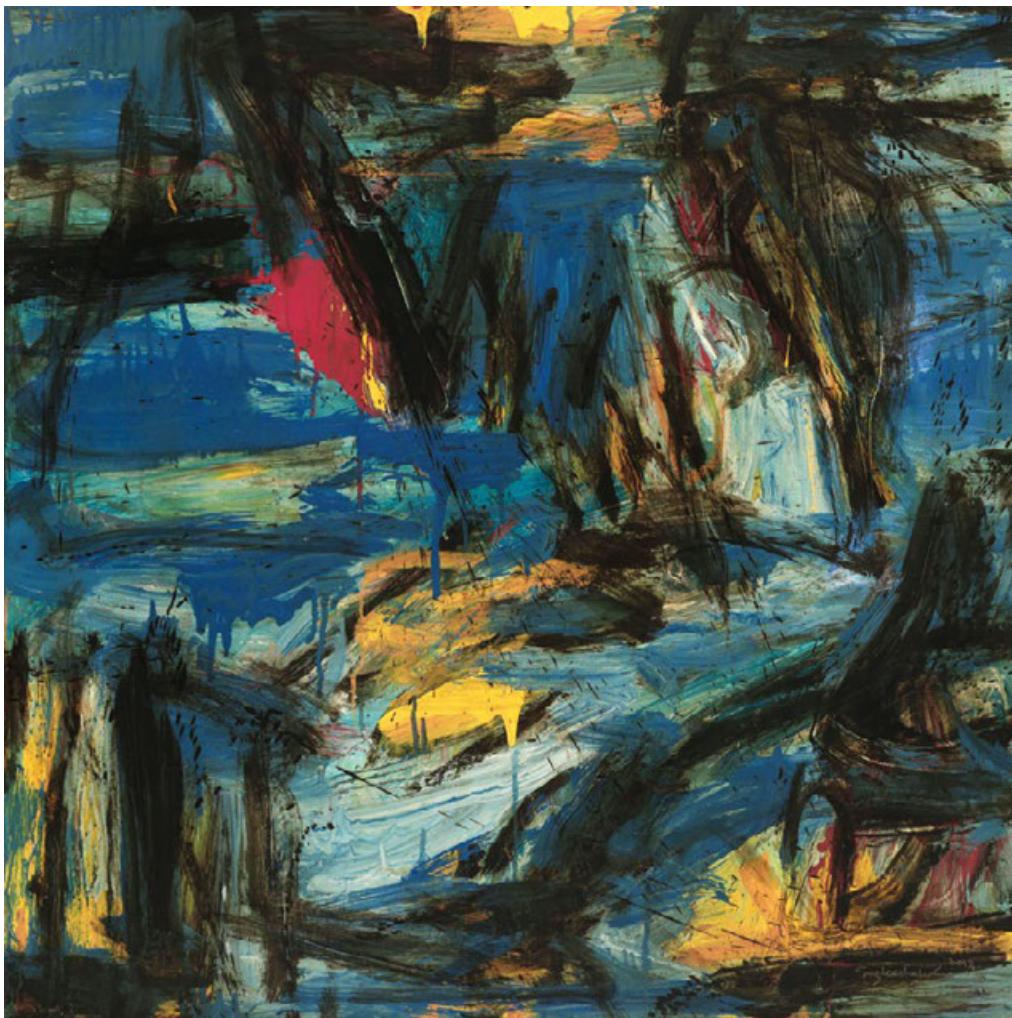
### PROVENANCE

Private collection, Selangor

**RM 7,000 – 13,000**

Suzlee's canvases are shaped by his travels, as well as his engagement with the natural environment and surrounding physical landscapes. His abstract expressionist works are created with instinctive brushwork and bold textures. In this work, the surface is richly layered with calming blue tones, heightened by confident black strokes that add depth and movement.

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



82

## SUZLEE IBRAHIM

b. 1967

*Gold Mine*, 2001

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

### PROVENANCE

Private collection, Selangor

**RM 7,000 – 13,000**

Abstract painter Suzlee Ibrahim draws inspiration from his travels around the world. Suzlee reinterprets his travel experiences and arresting scenes through the exploration of forms. Gold is among the most coveted and highly valued metals in the world, prized for its exceptional properties. It is an excellent conductor of electricity, highly malleable, and notably resistant to corrosion, making it indestructible over time. Today, the leading gold-producing countries are China, Russia, and Australia. In *Gold Mine*, lyrical and free flowing brushworks glide seamlessly across the canvas. Gold prices have been soaring in recent years. It is a lucky painting that brings prosperity and abundance.



## RAPHAEL SCOTT AHBENG

b. 1939 – 2019

Raphael Scott Ahbeng excels in depicting lush rainforests, translating the richness of life on earth with each brushstroke. His experimental approach to composition is evident in his distinctive use of colour and the layered, tactile textures that define each work. Through these varied techniques, Raphael conveys a profound fascination with his homeland and a deep emotional connection to the natural environment such as the mountains, and forests.

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

83

## RAPHAEL SCOTT AHBENG

b. 1939 – 2019

*Awal Awal V*

signed (lower right)

acrylic on board

44 x 58cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 8,000**



84

## RAPHAEL SCOTT AHBENG

b. 1939 – 2019

*Bushland*

signed (lower right)

acrylic on board

44 x 59cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 8,000**



85

## RAPHAEL SCOTT AHBENG

b. 1939 – 2019

*Petaling*, 2012

signed and dated (lower right)

acrylic on canvas

122 x 122cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**



86

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 4,000 – 7,000**



87

## ISMAIL LATIFF

b. 1955

*Arus Udara... Puncak Berhias.*  
View I, 2014

signed and dated (verso)  
acrylic on canvas  
80 x 71cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 - 7,000**



Ismail Latiff is recognised for a distinctive style marked by a dreamlike sensibility and dynamic brushstrokes, through which he explored the beauty and harmony of the natural world. His unique approach to painting is evident in the rich textural effects, creating compositions that evoke an uplifting sense of movement.

Ismail Latiff graduated with a Diploma in Art and Design from Mara Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. His accolades include the Frank Sullivan Award, Salon Malaysia, National Art Gallery, Kuala Lumpur (1979), Young Illustrator of Asia, Tokyo, Japan (1981), and First Prize, Biennial of Visual Arts, Carnegie Museum, Victoria, Seychelles (1992). 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.

**88**

**ISMAIL LATIFF**

b. 1955

*Moonriver Springtime*, 2015

signed (lower center)

acrylic on paper

56 x 37cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 2,000 - 4,000**



**89**

## **ISMAIL LATIFF**

b. 1955

*Holy Night... Jungle Of Darkness*,  
2003

signed (lower center)

acrylic on canvas

135 x 95cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

The painting depicts the beauty and elegance of black colour, with the golden yellow, greyish white and blue hues illuminating the work.

Ismail Latiff graduated with a Diploma in Art and Design from Mara Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. His accolades include the Frank Sullivan Award, Salon Malaysia, National Art Gallery, Kuala Lumpur (1979), Young Illustrator of Asia, Tokyo, Japan (1981), and First Prize, Biennial of Visual Arts, Carnegie Museum, Victoria, Seychelles (1992). 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.



90

## SANIP LASMAN

b. 1937

*Eastern Sun*, 1997

signed (lower right)  
acrylic on canvas  
93 x 113cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 3,000**

*Eastern Sun* reflects the artist's internalisation of the landscape, translated into a series of simplified abstract forms. The colour red has long been associated with the rising sun, which appears suffused with red and orange hues at daybreak. The composition is anchored by a palette of warm reddish-brown tones, subtly intercepted by accents of purple that add depth.

Sanip is a veteran artist who has painted for over 60 years. He completed his studies at 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.



91

## SANIP LASMAN

b. 1937

*Summit One*, 1990

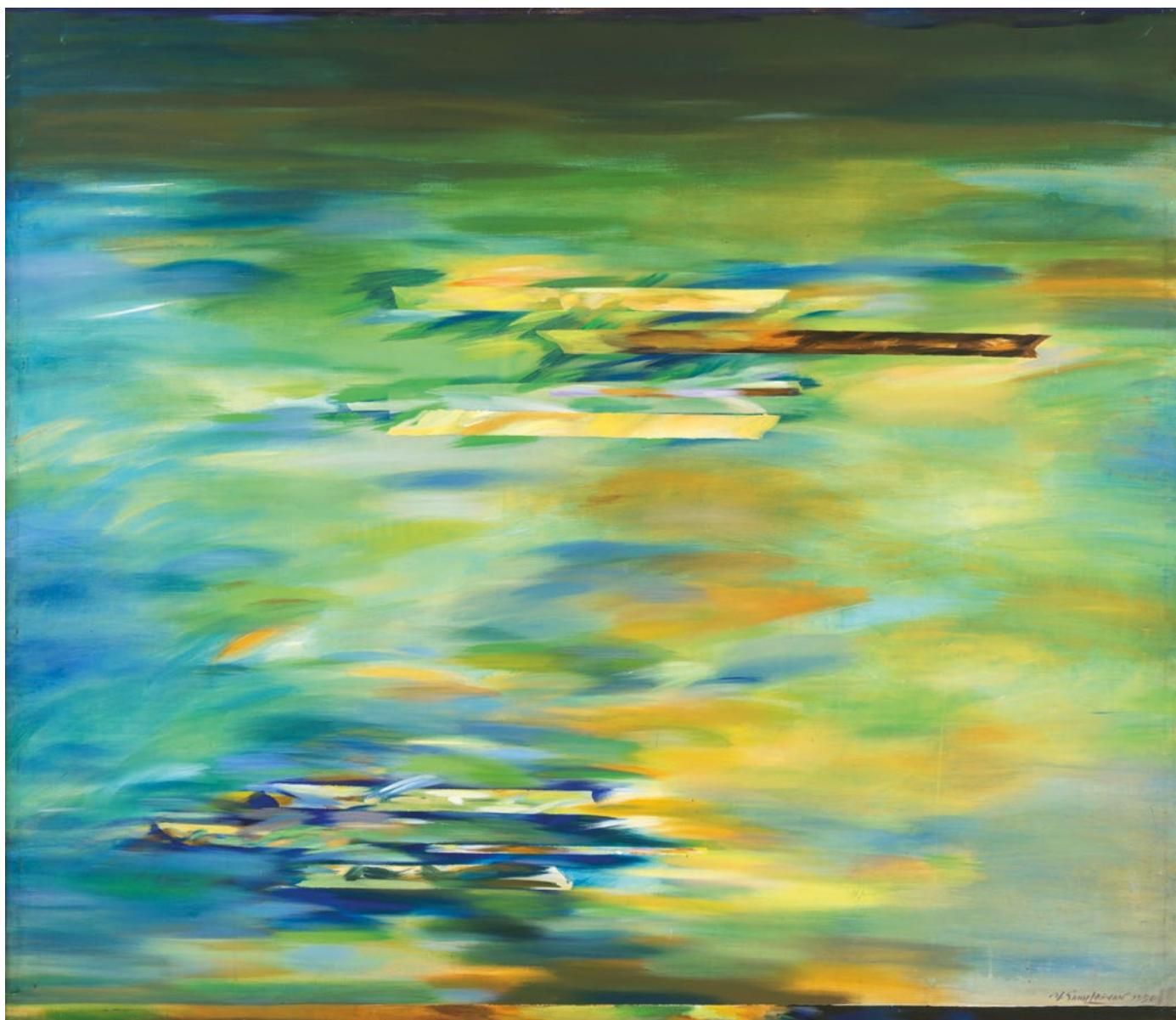
signed and dated (lower right)  
acrylic on canvas  
151 x 170cm

*Summit One* is rendered in ethereal hues of green and blue, subtly reflecting the artist's ongoing exploration of light and atmosphere. The composition is punctuated by horizontal bands that intersect the scene, producing a sense of rhythm and structure. Sanip is a veteran artist who has painted for over 60 years. He completed his studies at 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.

### PROVENANCE

Private collection, Selangor

**RM 4,000 - 7,000**



92

## SANIP LASMAN

b. 1937

*Mystical Landscape*, 1997

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

*Mystical Landscape* was created with varying brushstrokes in light and calming hues, creating an effect of movement. It is a hallmark of the veteran artist painting for 60 years that he is still working on his canvas. Sanip 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.

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 5,000**



## **YUSOF GHANI, DATO'** b. 1950

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Dato' 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, Kuda* and *Cenderawasih*. 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.

93

## YUSOF GHANI, DATO'

b. 1950

*Ombak*, 2010s

signed (lower right)

oil on canvas

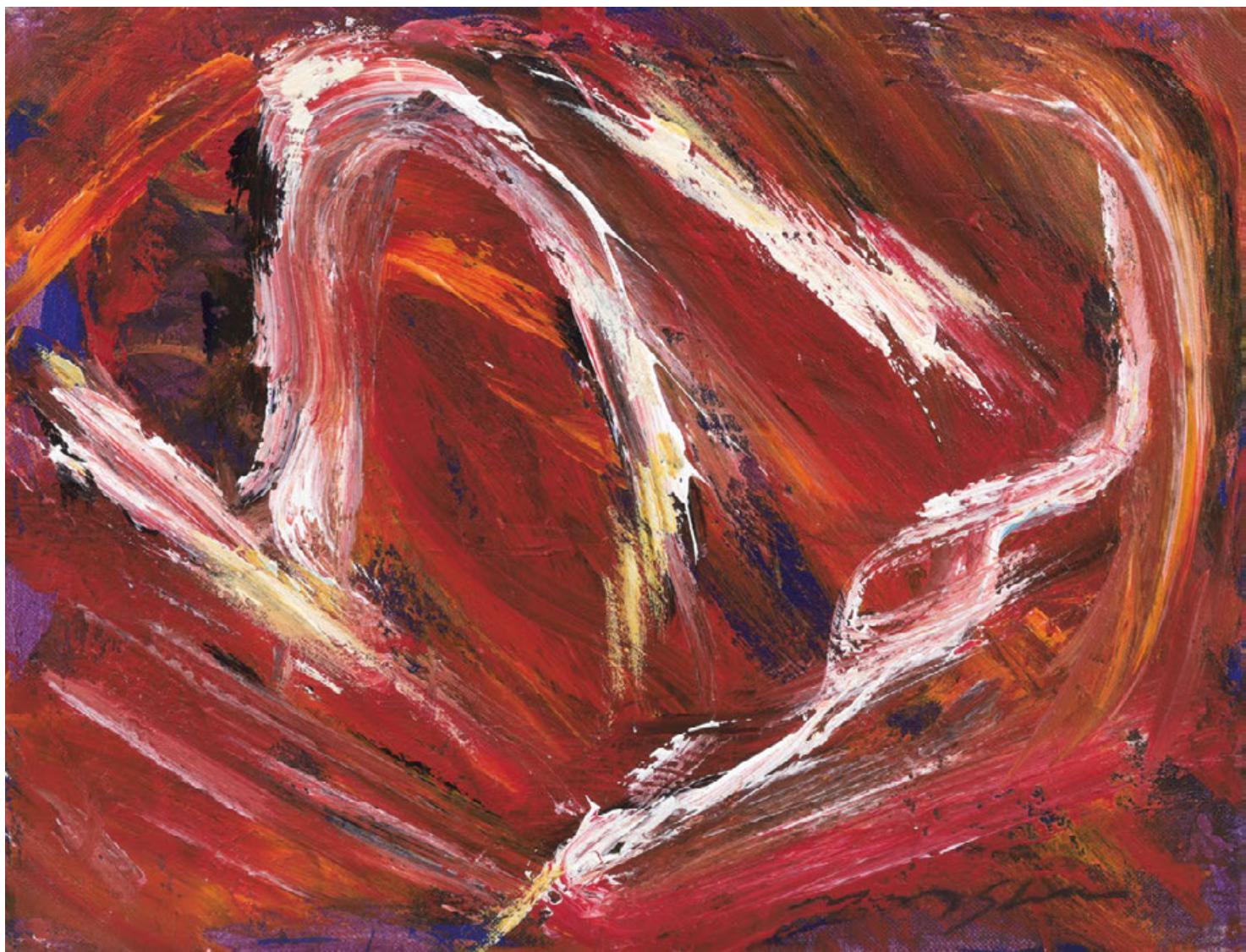
35 x 45cm

Ombak meaning "waves" could be read as a gentle, spiritual reflection expressed through painting and attuned to 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. The artist conveys the impressions of waves through the use of vivid, expressive colours, capturing their rhythm and movement.

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 - 8,000**



94

## YUSOF GHANI, DATO'

b. 1950

*Siri Tari*, 1980s

signed (lower right)

mixed media on paper

73 x 73cm

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. Dato' Yusof Ghani's *Siri Tari* suggests a continued exploration on humanitarian issues and the universal facets of life.

### PROVENANCE

Private collection, Selangor

**RM 16,000 – 32,000**



95

## YUSOF GHANI, DATO'

b. 1950

*Siri Tari*, 1990

signed and dated (lower right)

ink on paper

24 x 24cm

Dato' Yusof Ghani's *Tari* Series was first presented in 1989 at Galeri Citra and has since become one of the artist's most celebrated bodies of work. Dance, an art form that traces its origins to the earliest human civilisations, serves as a powerful vehicle for storytelling and the expression of emotion. The scene is composed of fluid, rhythmic lines that vividly convey the dancers' graceful and agile movements in motion.

### PROVENANCE

Private collection, Kuala Lumpur

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



**96**

## **YUSOF GHANI, DATO'**

b. 1950

*Siri Tari*, 1991

signed and dated (lower right)

mixed media on paper

25 x 34cm

Dato' Yusof Ghani's *Tari Series* was first presented in 1989 at Galeri Citra and has since become one of the artist's most celebrated bodies of work. Characterised by an emphasis on fluid lines, the series portrays human figures in dynamic dance poses, highlighting expressive gestural movement and a powerful interplay between figure and ground.

### **PROVENANCE**

Private collection, Kuala Lumpur

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



97

## YUSOF GHANI, DATO'

b. 1950

*Untitled*, 1989

signed and dated (lower right)

ink and wash on paper

26 x 35cm

Faces, presented in multiple profiles, form the central focus of this composition. They are rendered with spontaneous, fluid lines, evoking the immediacy and intimacy of a sketch. This approach reflects the artist's profound fascination with people, observing their personalities, and the essence of humanity, capturing the universal experiences.

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,500 – 8,500**



**98**

## **YUSOF GHANI, DATO'**

b. 1950

*Orators*, 2008

signed and dated (lower right)

mixed media on canvas

90 x 59cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 9,000 - 14,000**

The word "orator" is commonly associated with the art of eloquent public speaking. Composed of faces rendered from various angles, the work evokes the collective strength of a group of skilled speakers. The bold strokes and fluid lines enhance the overall mood of the work, while the expressive use of colour conveys a range of emotions. These qualities are hallmarks of the artist's deft and expressive style, revealing a skilful treatment of form.



99

## ZULKIFLI YUSOFF

b. 1962

*Untitled*, 1997

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,500 – 13,000**



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

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister's Grand Prize in Salon Malaysia in 1992, apart from the 1<sup>st</sup> and 3<sup>rd</sup> 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 1<sup>st</sup> 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 2<sup>nd</sup> 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).

100

## ZULKIFLI DAHLAN

b. 1952 - 1977

*Untitled*, 1970s

ink on paper

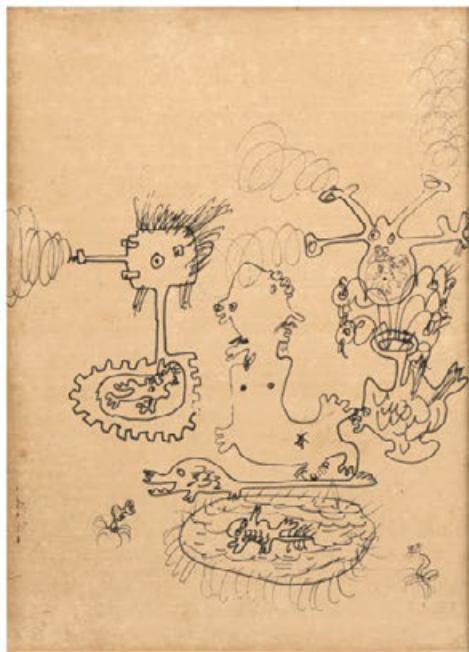
17 x 12cm each (image) (set of 3)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 - 12,000**

Zulkifli Dahlan is without doubt one of the most phenomenal artists to have made a big impact in his short 25 years of existence. He is self-taught and one of the founding members of Anak Alam. His works have been variously described as "naïve, Neo-expressionist and surrealistic". It was in the 1970s that 'Jo', as Zulkifli is known to his friends, started making a huge impact. In 1973, he won a Special Award in the Man And His World exhibition, and in 1974, he was the Best Artist in the inaugural Young Contemporary Artists (Bakat Muda Sezaman) competition. In April 1974, he had an unusual two-man show with Yusoff in the open Taman Jaya in Petaling Jaya. He had a stint as "resident artist" together with fellow Anak Alamist Mustapa Ibrahim under the Indonesian artist Mozes Misdy, in Medan, Sumatra. During the 1970s, he started travelling to Europe, Jakarta and Bangkok. He was resident artist of the Angkatan Pelukis SeMalaysia in 1973-1974. Zulkifli was given a major posthumous show organised by the National Art Gallery Malaysia from May 9 to July 2, 2017.



101

## KIDE BAHARUDIN

b.1990

Orang II, 2023

signed and dated (lower right)  
acrylic and ink on paper  
84 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,500 – 8,000**

Kide Baharudin is known for his vibrant paintings and mixed-media works that explore everyday Malaysian life, small town memories, and local traditions with a street art aesthetic. He received his Bachelor of Art and Design (Honours) from Universiti Teknologi Mara and his practice often incorporates elements of local history and everyday scenes drawn from his hometown in Kuala Pilah. Throughout his career, he has taken part in numerous group exhibitions both locally and internationally. His solo exhibitions include Pe'el at Tun Perak Co-Op in Kuala Lumpur (2020), Sa-Hari-Hari, Segaris Art Center (2021), Kulu Kilir, Galeri Puteh (2023), Mato-Mata, Galeri Puteh (2025). This drawing has the various figures with different characters commonly found in his paintings. It can be deemed as one of the foundations of his thinking process and painting inspiration.



102

## KIDE BAHARUDIN

b. 1990

*Orang*, 2023

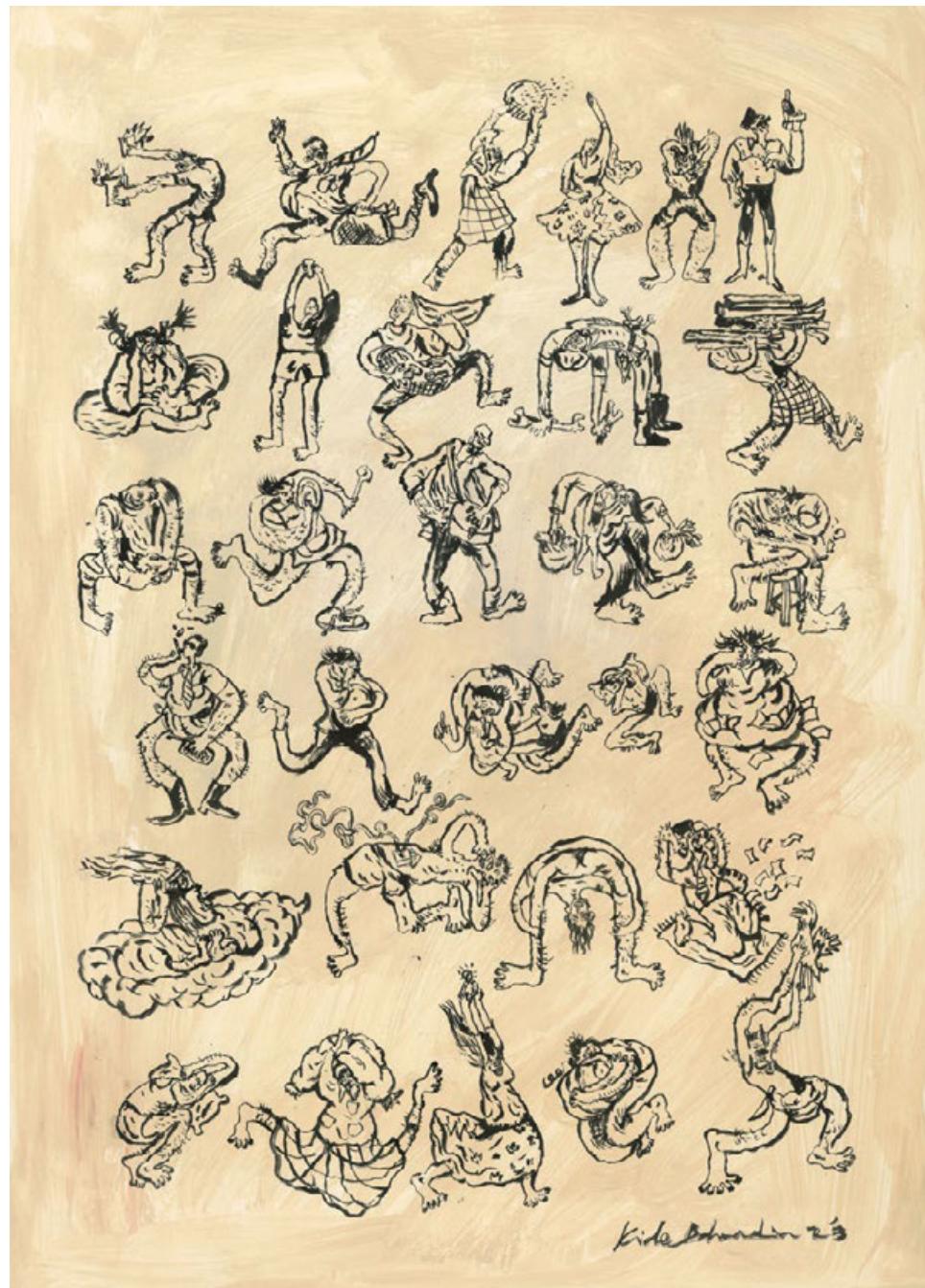
signed and dated (lower right)  
acrylic and ink on paper  
84 x 60cm

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### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,500 – 8,000**



103

## KIDE BAHARUDIN

b. 1990

*Kokekau Kokeden*, 2024

signed and dated (lower right)  
acrylic on canvas  
153 x 122cm

### PROVENANCE

Private collection, Sarawak

**RM 11,000 – 16,000**

Kide Baharudin's *Kokekau Kokeden* is a riotous, high-definition autopsy of the "Screen Age". Known for his sprawling, fluid depictions of Malaysian kampung life that usually lean into nostalgia, Kide here pivots toward a biting contemporary reality. In this 2024 work, the bustling communal spirit of the village is replaced by a synchronized, digital trance. From the family lounging on the sofa to the patrons at the nasi lemak stall, every figure is tethered to the hypnotic, blue-light glow of a smartphone. Kide's signature horror vacui style works overtime here; the canvas is a claustrophobic maze of domesticity and public life, where even the "Rumahku Syurgaku" (My House is My Heaven) sign feels ironic amidst the digital static. Kide uses humor and vibrant chaos to mask a poignant social critique: in our rush to connect globally in the virtual world, we have become ghosts in our own neighborhoods. Start disconnect to reconnect, please!



104

## JUSTIN LIM

b. 1983

*Arcadia*, 2017

signed and dated (verso)

acrylic on canvas

213 x 183cm

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

Honey Trap Arcadia,  
Richard Koh Fine Art, Kuala Lumpur,  
2017

**RM 25,000 – 40,000**

In *Arcadia*, Justin Lim presents a mysterious, surrealist tableau that interrogates the "utopian" promises of power and consumerism. Known for his meticulous technique and dark, cinematic compositions, Lim often uses recurring motifs (meat, luxury goods, and wild animals) to explore the fragility of the human condition and the rot beneath the surface of modern society.

The work is anchored by a formal handshake between two suited figures, a classic symbol of diplomatic or corporate accord. However, this "agreement" is framed by omens of catastrophe and excess: a towering atomic mushroom cloud looms over a brick wall, while a massive, predatory crow dips its beak into a dark pool. The presence of an oversized diamond ring and a snarling tiger contrasts sharply with the raw meat and a cleaver in the foreground. The title *Arcadia*, historically referring to a pastoral paradise, is used here with heavy irony. Lim's *Arcadia* is a fractured landscape where nature is spectral and man-made structures are on the brink of collapse.



105

## GAN TEE SHENG

b. 1984

*Red Cupboard*, 2012

signed (lower left)

oil on canvas

155 x 147cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 24,000**

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

Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the HOM's Artist-In-Residence. He had taken part in art fairs like Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia for consecutive years. He held his solo Withdrawn at Taksu Kuala Lumpur in 2014, and Delusions at Taksu Singapore in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur. His recent group exhibitions include Art Moments Jakarta (2025), Urban Narratives (2025), Celebrating Diversity (2025), New Malaysian Paintings (2024), and Works Of Bodies (2024).



106

## ANTHONIE CHONG

b. 1971

*Untitled*, 1993

signed and dated (top left)

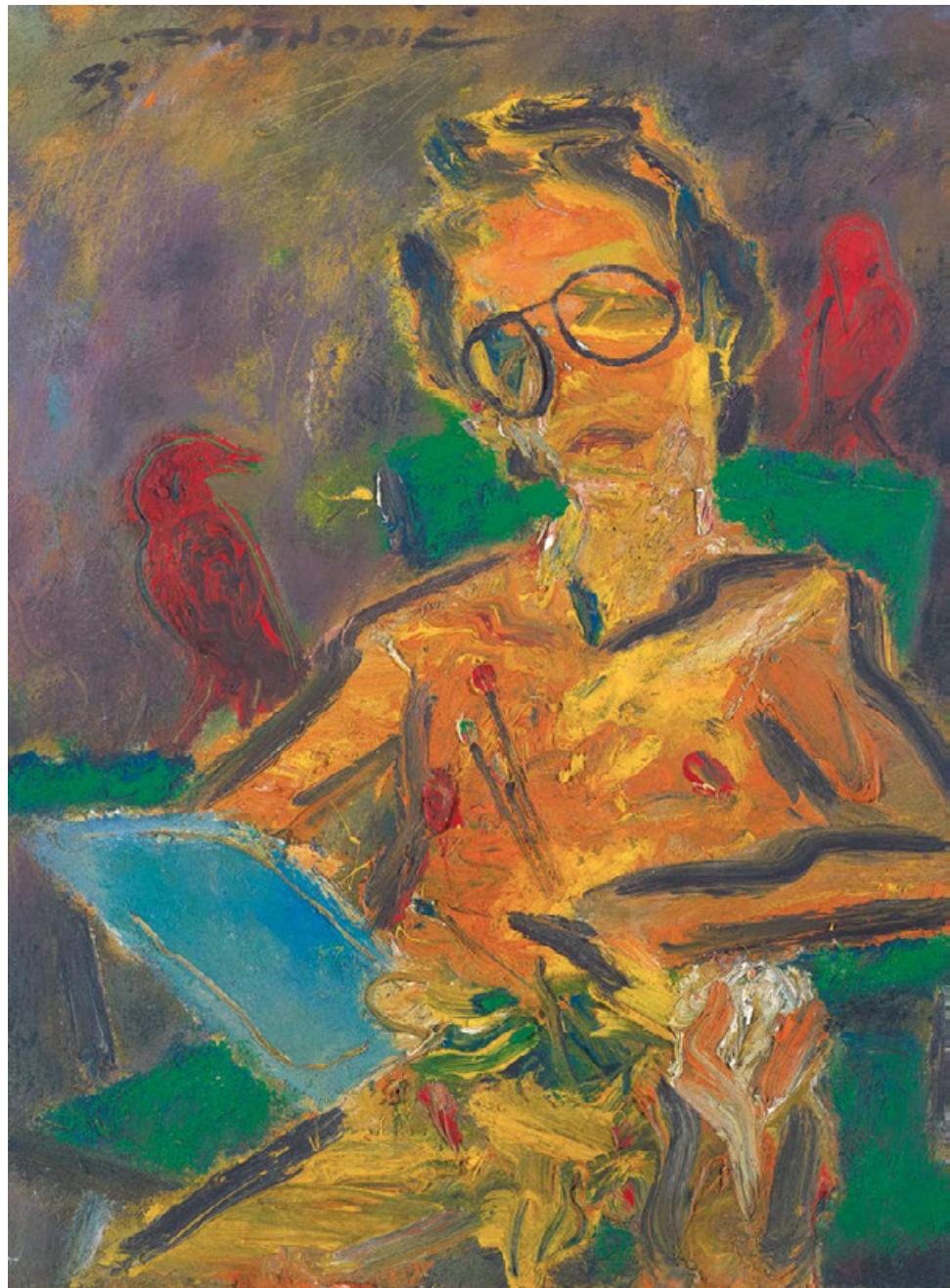
oil on masonite board

61 x 46cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,500 – 7,000**



In the early years of his career, Anthonie Chong became synonymous with figures imbued with an expressive, psychologically charged presence. This vibrant composition depicts a seated figure wearing glasses, rendered in yellow ochre with dynamic, expressive strokes. The figure is accompanied with two birds, adding a sense of intrigue to the composition.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.

**107**

**NOOR MAHNUN  
MOHAMED**

b. 1964

*Smoke & Mirrors*, 2009-2010

signed and dated (verso)

oil on canvas

102 x 92cm

**PROVENANCE**

Private collection, Selangor

**RM 28,000 – 48,000**

Noor Mahnun Mohamed, affectionately known as Anum, is a master of the quiet, psychological narrative. Trained in Germany and influenced by the Old Masters, her work is characterised by a "New Objectivity" that fuses meticulous realism with a stoic, almost detached emotional atmosphere. In this striking portrait, Mahnun explores her recurring fascination with anonymity and the gaze, using sunglasses as a barrier between the subject and the viewer, a motif that featured prominently in her acclaimed 2017 solo exhibition, *Disco Lombok Still Life*.

The subject, rendered with Mahnun's signature precision, remains enigmatic. Her figures have a sense of physicality and formal composition that create tension beneath a calm surface. By masking the eyes, Mahnun invites the audience to project their own memories onto the canvas, turning a simple domestic moment into a portal for self-reflection. As one of the most watched Malaysian artists of her generation, Mahnun's works ranging from domestic still lifes to these poised, silent personas remain highly coveted for their intellectual depth and timeless aesthetic.



**108**

**AHMAD ZAKII ANWAR**

b. 1955

*Untitled*, 1994

signed and dated (lower right)

acrylic on canvas

100 x 75cm

**PROVENANCE**

Private collection, Selangor

**RM 30,000 – 55,000**

Dressed in traditional woven textiles, the lady exudes a timeless and elegant beauty. Set against a warm and dark background which gives a relaxed charm, the artist depicts a young woman with long dark hair falling over her soft, luminous skin. The calm and soft mood in this work is achieved by delicate brushwork, elegant harmonies of colours, and the refined treatment of the figure.

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); *Sublimal* (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* (RKFA, 2005).



Thomas R. Cole

**109**

**JALAINI ABU HASSAN**

b. 1963

*Portrait Of A Friend*, 2012

signed and dated (middle right)

mixed media with fabric collage on canvas

92 x 92cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

This lively rendition of the artist's friend conveys the warmth of their friendship, with a sensitive focus on the subject's expression and distinctive traits, such as wavy, tousled hair, set against a striking batik backdrop. The friend raised the wattage of his radiant smile to the maximum.

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 1<sup>st</sup> 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. His recent solos include Melekat: Malay Kitsch, Galeri Puteh (2023), and Sepia Tak Sepi, UR-Mu@Toffee (2025).



**110**

## **FADILAH KARIM**

b. 1987

*Selfie*, 2014

signed and dated (lower left)

oil on canvas

122 x 122cm

### **PROVENANCE**

Private collection, Selangor

**RM 16,000 – 32,000**

The ubiquity of smart-phones, selfies or self-portraiture, has become the rage in recording real-time, to be posted on social media such as Facebook, Instagram, TikTok and Snapchat. In this 2014 painting aptly titled, *Selfie*, the lady with her pet orange parrot perched on her left shoulder, seems drawn to something on the right. The window looked closed, maybe to prevent the bird from flying away. Her blouse is in a serrated black-and-white diamond-shaped design.

Selfies are deemed narcissistic as daily pictorial diaries, but after the birth of her daughter, Aira, in June 2018, she relied on the "wefies" to translate into several autobiographical paintings of her daughter "growing up" in her studio.

When Segaris Art Centre gave Fadilah Karim an early survey exhibition called *A Decade, Fadilah Karim, 2010-2020*, many art observers were fascinated by the sustained ascension of this "upstart" seniman muda. Fadilah had a two-month mentorship under Amron Omar in 2010. She graduated with a Masters in Fine Art at UiTM (University Mara Institute of Technology) in 2013, a BFA (2010) and a diploma (2008). She also boasted of a clutch of competition awards: Portrait of the Governor of Malacca; Tanjung Heritage; and Shah Alam Open Show (Incentive Award), and had solos, *Vague* and *Secret Lies*, and was featured in Art Stage Singapore 2015. Her recent solo exhibition, *Kala Mekar*, was held at Rissim Contemporary in 2024.



111

## CHONG AI LEI

b. 1985

*Wild Dream II*, 2014

signed and dated (lower right)

oil on canvas

122 x 122cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 13,000 – 23,000**

Chong Ai Lei's feminine figures are always poised with elegance. This work features a figure that embodies the energy and optimism of youth. The elegant contours of the figure's head and body are rendered with refined brushwork, demonstrating the artist's technique. Having dreams and goals in life provides a sense of direction, inspiring the pursuit of personal growth and accomplishment. Or is it suggesting erotic wild dream? Leaving it to the discretion of the viewers.

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.



112

## ERNEST ZACHAREVIC

b. 1986

*Nude*, 2009

signed (lower left)  
mixed media on paper  
82 x 57cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 - 4,000**



The work showcases the lyrical contours of the torso, rendered with fluid, expressive strokes. It presents a thoughtful exploration of the human form, meticulously captured on paper. Ernest Zacharevic received his education at the National School of Arts in Vilnius and the School of Fine Arts at Middlesex University in England. His selected projects include Going Places Group Show at Art Porters Gallery, Singapore (2022), Artist / Guest Curator, Bristol Museum of Art 'Vanguard' Exhibition, UK (2021), Director, Award-Winning Short Film 'Rewild' (2019), and Vision Arts Festival Switzerland (2016). Solo exhibitions include 'Everything Will Be OK' held at REXKL, Kuala Lumpur (2022), 'Rock, Paper, Scissors' at Montana Gallery Barcelona, and 'Art Is Rubbish / Rubbish Is Art' at Hin Company Bus Depot, Penang (2014). His latest solo 'We Need To Talk' was held from July to August 2025, at Cultprint, Penang.

113

## JOLLY KOH

b. 1941

*Back*, 1999;  
*Nude*, 2000

signed and dated (lower right)

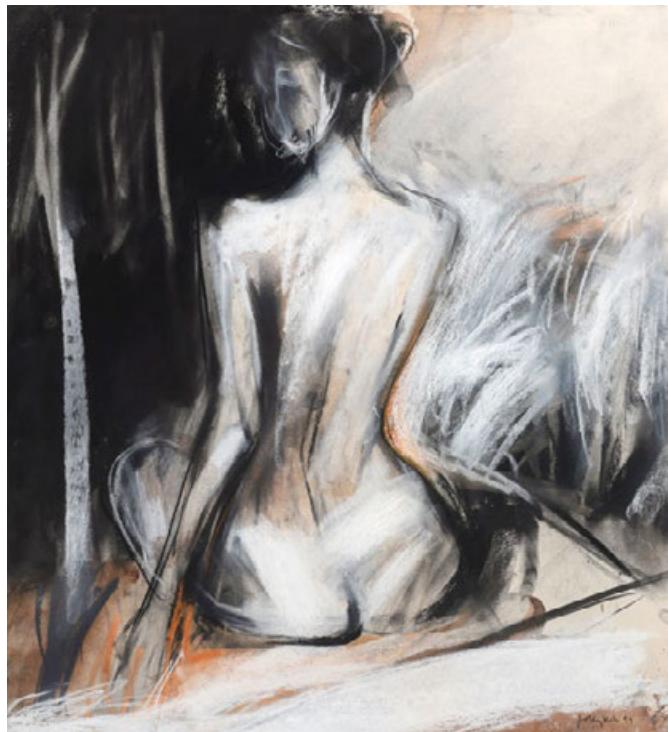
pastel on paper

56 x 50cm; 50 x 59.5cm (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**



The seated figures are elegantly portrayed in a relaxed position, creating a tranquil mood. Subtle contrasts of light and shadow enrich the composition, adding depth and a sense of vitality. Gently articulated, rhythmic lines skilfully trace the contours of the face, neck, and body, demonstrating the artist's mastery of form.

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. In the August 2024 Henry Butcher Art Auction, his painting *Celestial Flora* (2014) was sold for RM 280,000.

**114**

## **CHONG SIEW YING**

b. 1969

*The Shadow Line*, 2004

signed and dated (lower left)

oil on canvas

150 x 150cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 28,000 – 50,000**

Central to the themes of Chong Siew Ying's works are the stories of humanity, and the complexities of the world of man. Using vibrant flesh tones, the artist portrays the figures with graceful, flowing contours along the head, arms, chest, and back. The human figures seem liberated from the material world, and alludes to a person's inner mind and space for imagination. Wispy floating clouds, rendered with the effects of light in the sky, predominantly in blue and white, position these meditative figures in a timeless and dreamlike space.

Chong Siew Ying first studied for her Diploma in Graphic Design at the Petaling College of Art and Design but impetuously decided to continue her studies in Paris in 1990, at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996), supporting herself by working part time as an au pair. Two artist's residences – Rimbun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship) proved timely in her taking stock as well as tiding over her financial struggles. In 2002, she won a Special Awards in the highly coveted Young Contemporary Artists (BMS) competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was featured in Art Stage Singapore in 2015 (Being Human: Figuratism Of 16 Malaysian Artists). Even before she held her first solo in Kuala Lumpur of her selected works 1996-1997 in 1998, she has had solos in Paris, namely at the Maison TCH'A, Atelier D' Maraval and Gallery Cafe Panique. Her solos in Malaysia include Crying With Trees (2014), Infinity (2011), Idylle: New Paintings (2008), Many Splendoured Things (2006), and Going Away, Coming Home (2002).

### *Reference*

Chong Siew Ying, Valentine Willie Fine Art, Kuala Lumpur, 2008



**115**

## **GOH LYE HOCK**

b. 1963

*On The Art Exhibition, 2000s*

acrylic on canvas

152 x 122cm

### **PROVENANCE**

Private collection, Selangor

**RM 26,000 – 44,000**

Goh Lye Hock is renowned for his hyperrealist paintings, often centred on carefully arranged still life and fruits rendered with exceptional precision. In this work, two brothers are depicted admiring his painting of mangosteens, their attentive gaze reflecting a moment of quiet contemplation. The act of engaging with art becomes a catalyst for creativity and imagination, inviting the children to construct their own narratives and interpretations. The appreciation on aesthetic beauty of the painting, and the interest towards art is definitely nurtured and instilled in them. This is a rare masterpiece of absolute quality.

Goh Lye Hock graduated from the Kuala Lumpur College of Art. He has won several awards in competitions such as Saksi at the National Art Gallery in 2003, and Pemandangan Malaysia in 1994. His first four of six solos were held at the City Art Gallery in 2005 (Kuala Lumpur and Malacca), 2008 and 2011 in Kuala Lumpur. The others were at the New Straits Times' Balai Berita in 2002 and the Sentosa Department Store in 2000. Goh was included in the Malaysian art exhibition in Beijing in 1996, and took part in Art Expo Malaysia from 2012 to 2016, besides the Asian International Art Exhibition all over Asia from 1997 to 2013.



10. 12. 2004  
Dato' Muhammad  
Salleh Puguh bin Zainal  
(1946-2009)



## RAZIF ZAKARIA

b. 1961

*Pick It Up, Read It, Have Faith,  
And It'll Guide You To The  
Right Path, 2007*

signed and dated (lower left)

oil on canvas

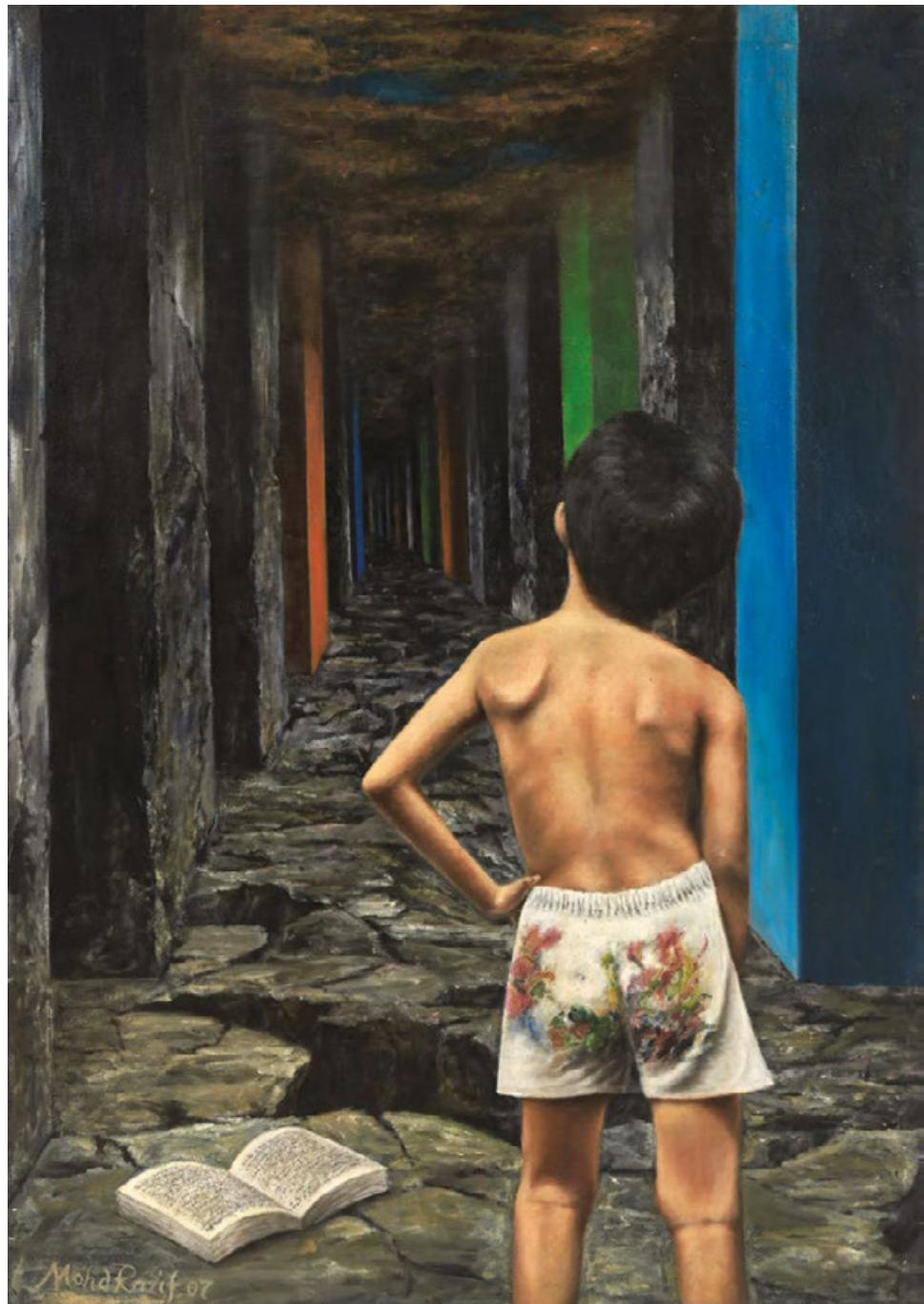
95 x 68cm

## PROVENANCE

Private collection, Kuala Lumpur

## EXHIBITED

Open Show Gallery, Shah Alam, 2007

**RM 5,000 – 8,000**

A self taught artist with many achievements, Mohamed Razif has had works selected for exhibit in the Philip Morris Contemporary Arts Awards (1999) and has also received the Incentive Award in the Shah Alam Open (2007). He has participated yearly in the 'Pameran Rasa Alam' held in University Kebangsaan Malaysia. He was also commissioned to paint a portrait of the former Chancellor of University Kebangsaan Malaysia. Passionate about painting, Razif defines himself as a realist painter and oil on canvas is his chosen medium. His subject matter is predominantly still life though he has interest in portraying other concerns as evident in this painting *Pick It Up, Read It, Have Faith And It Will Guide You To The Right Path*, a straightforward title which tells it all.

An award winning piece received in the Shah Alam Open in 2007, this painting features a dark, ominous tunnel stretching out into distance, occasionally broken by bright colours. A boy is looking out seeming to contemplate the path that is before him.

117

## LUI CHENG THAK

b.1967

*Refresh Of Mind*, 2012

signed and dated (lower right)

oil on canvas

91 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

An open window framed by embroidered lace curtains reveals a view of old houses nestled among flowers. The scene evokes a gentle nostalgia, recalling the passage of time and cherished memories of the past. Subtle interplay of light and shadow across the objects enhances the sense of depth, imbuing the composition with a warm, atmospheric presence.

Inspired by the elegance of traditional colonial architecture, Lui Cheng Thak's works often capture the nostalgic charm of old streets bathed in a warm, luminous glow. 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.



118

## CHANG FEE MING

b. 1959

*Ikan Budu Goreng Telor (Kelantan);  
Nasi Campur Pattani (Kerabu Telor Masin + Tumis Hati Ayam);  
Pak Mat Sup Kepala Ikan (Kelantan);  
Nasi Campur Narathiwat (Mee Hun + Ayam Goreng)*  
2017

signed with artist's monogram (recto)

watercolour on paper

30 x 40cm each (set of 4)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 160,000 – 220,000**

With the proliferation of food porn in social media, it's inevitable that the phenomenon makes a cameo in the arts too. Not so as selfie or wefie, but more a mark of cultural or personal taste in culinary transformations. Here, Chang Fee Ming makes a detour from his usual subjects on people, festivals and traditional abodes with this *Makan Series* which were shown at the 2022 CIMB Art & Soul: Curtain Call exhibition. Fee Ming's love of Malay food and fishes is evident in his occasional Facebook posts and his potpourri shows distinctly spicy Kelantan and south Thailand dishes, often with the rezeki (livelihood) angle. The ikan budu is not a fish per se but a fermented anchovy condiment.

In five decades of a chequered career as a dedicated watercolorist, Chang Fee Ming has achieved accolades as a trail-blazer in the region. His prized bounty include: Gold Asean Award in the Sime Darby Art Asia (1985); Minor Awards in Bakat Muda Sezaman (1986, 1987); 1<sup>st</sup> Prize PNB (1985); the Dom Perignon Portrait of A Perfectionist Award, Malaysia (1999); the Winsor & Newton World Millennium (1999); two Awards of Distinction, Rockport Publishers USA (1997), and the Malaysian Watercolour Society Award (1984 and 1985). Though he first etched international fame in Bali, he is best known for his epic anthropological painting odyssey of the Mekong.



**119**

**KUMARI NAHAPPAN**

b. 1953

*"Just Me" Standing I, 2013*

signed and dated (at the base)

bronze

35 x 8.4 x 12cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 8,000 - 13,000**



Deeply imbedded in Indian culture, the chilli is not only integral for its distinctive flavour but it was also associated with the removal of negative energy. Here, the chilli is reimagined and elevated as a refined sculpture, transcending its utilitarian functions to become an object of reflection.

Klang-born Kumari Nahappan was the Shell's Discovery of the Year in 1992. She won Bali's Kesatria Seni Award in 2004 and the Artist of the Year award in the Shanghai Art Fair in 2011. She was selected for the Singapore Biennale in 2013. Her grandparents migrated to Malaysia from India around 1910. She studied Interior Design (I.D.) at the Willesden College of Technology in London in the mid-1970s and taught I.D. at a local university for seven years. She moved to Singapore in 1989 and decided to become a full-time artist. She studied at the La Salle College of Arts in Singapore and obtained her MFA from the Royal Melbourne Institute of Technology. She has done several public sculptures all over Asia. In Singapore: Nutmeg and Mace (Ion Orchard, 2009), Saga (Changi Airport Terminal 3, 2007), Development for Que Bayfront (2011; at 45m, the largest bronze mural in Singapore); In Malaysia, G. Tower in Kuala Lumpur; In the Philippines, J.Y. Campos Centre in Manila; and in China, the Chengdu International Finance Square. Her latest solo exhibition Chromatic Currents was held at Pristine Contemporary, New Delhi in 2025.

120

## 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 10,000 - 20,000**

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 & Barltalia, KL (Posh Art, 2011) and PurpleHouz Fine Arts, Petaling Jaya (Living Metal). He is now represented by Linda Gallery, Singapore.



121

## RADUAN MAN

b. 1978

*Batara I*, 2008

signed and dated (middle left)

woodcut and oil on canvas

93 x 67cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 13,000**



The art of shadow puppetry originated in Java and later spread to Peninsular Malaysia through the migration of Javanese settlers. This sophisticated form of traditional storytelling weaves together intricate narratives, the melodious rhythms of the gamelan orchestra, and dialogue, creating an immersive theatrical experience. A rare theme within the artist's oeuvre, this work centres on the elaborate batik patterns on the puppet, highlighting the refined craftsmanship and artistic heritage embedded within its design.

Raduan Man 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.

## HAMIDI HADI

b. 1971

*Nature Metamorphosis - Element (Drawing)*, 1998

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

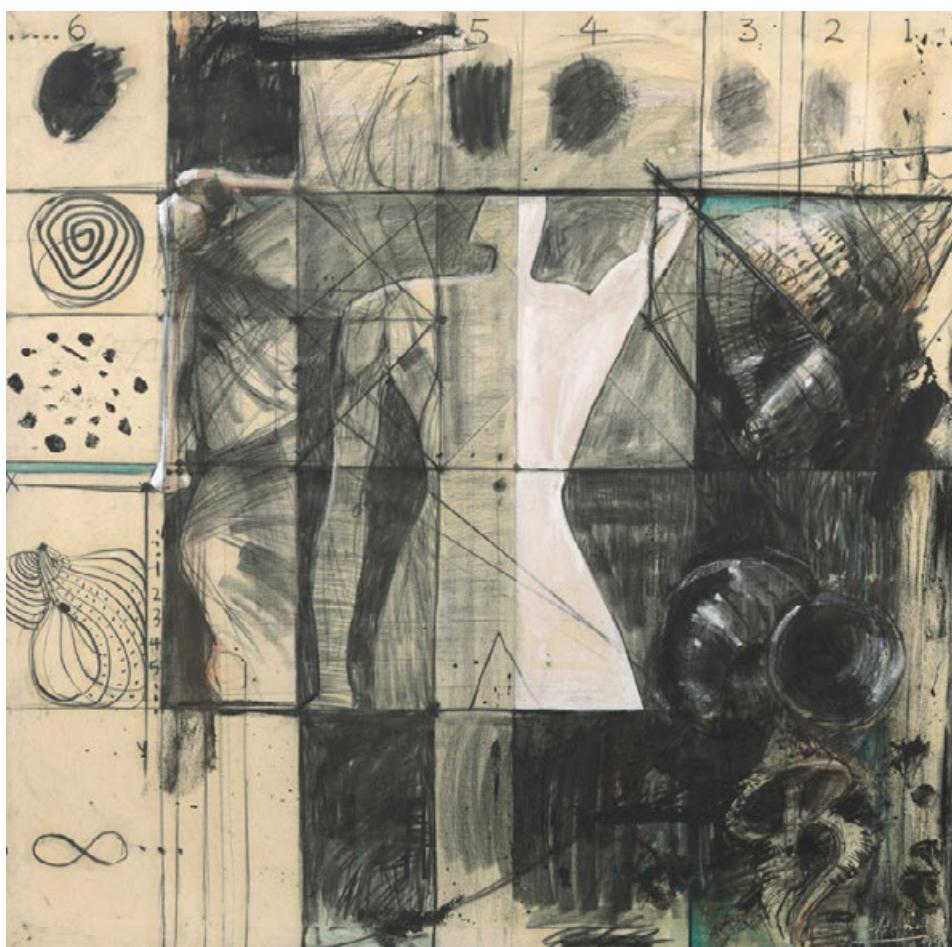
## PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 - 6,000**

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

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



123

**BAYU UTOMO  
RADJIKIN**

b. 1969

*KL Has No Four Seasons*, 1996

signed and dated (lower right)

oil on canvas

121 x 84cm

**PROVENANCE**

Private collection, Selangor

**RM 9,000 – 16,000**



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

124

## FAIZAL SUHIF

b. 1984

*Bersama Angin*, 2013

signed and dated (lower left)  
mixed media on canvas  
122 x 145cm

### PROVENANCE

Private collection, Kuala Lumpur

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

Soft rolling waves evoke the delicate rhythm of a gentle breeze, expressed in muted hues. Through a nuanced interplay of texture and brushwork, the artist evokes a calm sense of serenity and freedom, capturing light and air in a harmonious, almost dreamlike manner. Faizal Suhif obtained a Master in Fine Art from UiTM, Shah Alam, Selangor in 2013. His solo exhibitions include Microscopia (2020), Visual Poetry (2017), Hidden Treasures Of A Natural World (2016), Stories From The Soil (2014) and Silent Diary (2012). He has won numerous awards such as the Excellent Master Award UiTM, an Honourable Mention for NBC International Silkscreen Print Biennial Exhibition (2007) and the 2015 UOB Painting of The Year (Bronze Award). Since 2004, Faizal has been participating in exhibitions in Malaysia, Bangladesh, Japan, Germany, Singapore, Indonesia, and Turkey.



**125**

## **TIONG CHAI HEING**

b. 1986

*Impermanence I*, 2019

oil, fabric and epoxy on canvas  
180 x 165cm

### **PROVENANCE**

Private collection, Kuala Lumpur

### **EXHIBITED**

Impermanence Is The Antidote Of Frailness,  
Suma Orientalis Fine Art, 2019

**RM 7,000 – 12,000**

Tiong Chai Heing is known for her thoughtful mixed-media practice that often explores materiality, transformation, and the overlooked aspects of objects and nature, derived from her personal experiences and reverence for the natural world. She graduated with a Diploma in Fine Art from the Dasein Academy of Art, Kuala Lumpur in 2008. Chai Heing's work, which spans oil, watercolour and experimental materials including textiles, has been showcased in both solo and group shows. She won the Grand Prize at the UOB Painting of the Year, Malaysia (2015), and First Prize (Charcoal), Tanjong Heritage Art Competition, Kuala Lumpur (2008). Her solo exhibition, The Sacred In The Small was held at Suma Orientalis Fine Art in 2025.



**126**

## **CHONG SIEW YING**

b. 1969

*Untitled*, 2012

signed and dated (lower right)  
charcoal, acrylic emulsion on  
paper-mounted canvas  
99 x 198cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 25,000 – 40,000**

Chong Siew Ying is a pivotal figure in Malaysian contemporary art, renowned for her ability to fuse the gestural spontaneity of Western painting with the philosophical depth of Eastern ink traditions. In this work, she returns to her celebrated theme of the "imagined landscape", a series of "mindscapes" that are not literal depictions of nature, but emotional responses to it.

Executed with her signature labor-intensive process, the work is a vigorous charcoal drawing on paper-mounted canvas. The result is a work that captures the "sublime", a vast, cinematic vista that evokes both a quiet nostalgia and a sense of the infinite.

A graduate of the École des Beaux-Arts de Versailles, Chong's career has seen her move from the intimate portraits of her Paris years to the monumental, rhythmic landscapes of her current practice. This work stands as a masterclass in her ability to find balance between chaos and calm, offering a sanctuary of stillness in an increasingly digital world.



127

## YUSOF MAJID

b. 1970

*Penang Food For Thought  
(Peninsular Series)*, 2013

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 20,000**

Amusing and quirky scenes like this are not a rare sight in Yusof Majid's style of painting. In fact, the series alone features giants still living scattered throughout famous Peninsula Malaysia like the Cameron Highlands, Kelantan River, and many more. As in the scene, we see a giant wok and saucepan floating in the sea. Meanwhile, Penang is well associated with the Paradise of Food which includes all types of cuisines. The painter hypnotised us with a mystical journey that we often thought, "what if this was real?"...

Yusof spent most of his first 27 years in Britain where he graduated with a BA in Art in 1991, and Master's in 1993. He returned to Malaysia for good in 1995, and set up his gallery business which he first named Darling Muse. His first solo was in France, at the Municipal Hall in Bergerac.



## SHAFIQ NORDIN

b. 1989

*Trapped Parasite*, 2013

signed and dated (lower right)  
 acrylic and linocut on canvas  
 153 x 153cm

## PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

Shafiq's imaginative composition presents a skinless creature portrayed with refined line work and a rhythmic repetition of skeletal patterns, accompanied with a blue wave rendered in a traditional Japanese style. *Trapped Parasite* is skilfully rendered, with bold lines, featuring intricate details and vivid imagery, characteristic of the style of woodblock printing. His observations on social issues are skilfully articulated through an assortment of forms.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (He did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the Hom Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His solo exhibition Aletheia (2018) achieved great success (sold out)! His recent solo exhibitions include: It's a Beautiful Life, Secret Fresh Gallery, Manila, Philippines (2022) and Familiar Faces, Lei Xiang Gallery, Taipei, Taiwan (2023).



129

## SABIHIS MD PANDI

b.1988

*Sasaran!!!*, 2017

signed and dated on verso  
woodcut print on canvas and woodblock  
244 x 92cm

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,500**

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



130

MEOR SAIFULLAH  
LULAED

b. 1984

*The Stubborn Guy*, 2009

signed and dated (lower right)

mixed media on canvas

152 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**



Meor Saifullah Lulaed is known for his surreal figurative works which combine animal creatures with human elements. From the artist's point of view, his work is about the diversity between social groups, and they are inspired by culture, proverbs and Malay paradigms. This whimsical portrait reveals his interest for experimental and imaginative compositions. Donkey is often associated with stubbornness. Three fighters jets are seen at the background. Why do people wage war against each other, when war only brings destruction, annihilation, pain and suffering...

Meor graduated with a BA (Hons) in Fine Art from the University Mara Institute of Technology in 2008. He was teaching Visual Communications Design at the Muadzam Shah Polytechnic in Pahang while studying for his Masters. He held a two-men show with Mahadi Ayob called The Tale Of Two Cities. He is featured in exhibitions such as Young and New Part 3 at Hom Art Trans in 2009; Uncut - Malaysian Art in Copenhagen (Gallery Shambala, 2009), and is a finalist of the Malaysia Emerging Artist Award.

131

## SAFUAN NASIAR

b.1993

*Petrichor After The Rain*, 2017

signed and dated on verso  
oil on canvas  
122 x 92cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**

Safuan Nasiar experiments with a range of optical patterns across the canvas, fusing the figurative with geometric designs. His paintings are executed with precision and skill, often revealing dynamic portraits beneath the geometric patterns. Petrichor refers to the pleasant smell that frequently accompanies the first rain after a long period of warm, dry weather.

Safuan Nasiar received his Bachelor (Hons.) in Fine Art, UiTM Shah Alam, Selangor. He won the silver award, emerging artist category at the UOB painting of the year award in 2015. He has participated in group exhibitions such as The Young Contempo Showcase II (2018), and Morphosis (2018).



132

## STEPHEN MENON

b. 1972

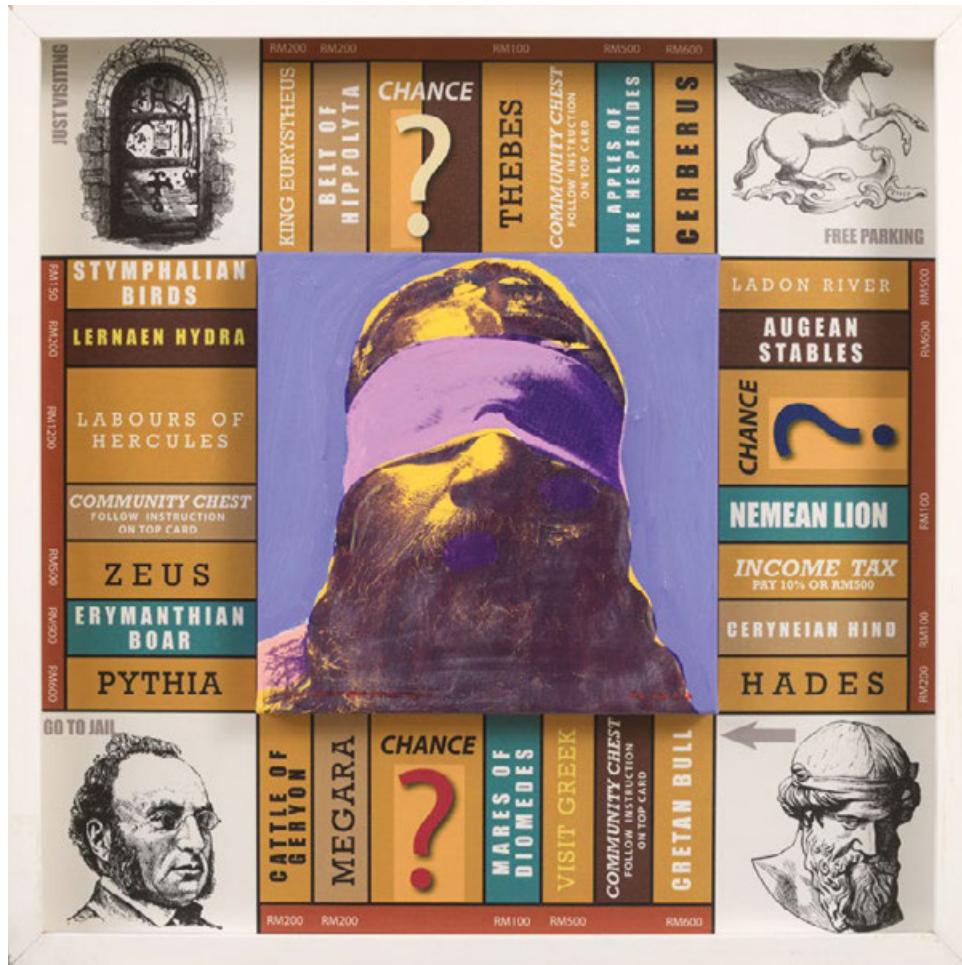
*The Twelve Labors Of Hercules*,  
2012

signed and dated (recto)  
mixed media on canvas  
60 x 60cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 - 7,000**



Stephen Menon explores a wide array of themes in his work, encompassing issues such as myths, history, and spirituality. Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. His solo exhibitions include Portraiture Dialogue, Museum of Asian Art, UM, Kuala Lumpur (2016), TUNKU:57@57, Memorial Pengisytiharan Kemerdekaan, Melaka (2014), Me @ Mao, Solo Show, Metro Fine Art Gallery, Kuala Lumpur (2010). Stephen has taken part in numerous group exhibitions including the International Virtual Engravist Printmaking Biennial, İstanbul (2020), No(w) Showing!, Segaris Art Centre, Kuala Lumpur (2020), 7<sup>th</sup> NBC Meshtec Tokyo International Screen Print Biennial, Yurakucho Gallery, Japan (2019), 12<sup>th</sup> Biennial International Miniature Print, USA (2019), London Original Print Fair, Royal Academy of Arts, London (2018), The Art of Printmaking, Bank Negara Museum and Art Gallery, Kuala Lumpur (2018), Open Show at Galeri Shah Alam (2006 and 2007), Malaysian Art Award in Penang (2007), Beautiful People at Core Design Gallery (2010), Asean Art Show in Tokyo, Japan (2010), Winds Of Desire at Annexe Gallery (2010) as well as Absolut 18@8 at Wei-Ling Gallery (2010).

He won many awards including the Grand Prize Winner, Art Against AIDS 2019, Malaysia. Honorable Mention, On Paper Contest Printmaking, Spain 2019, Honorable Mention, International Printmaking and Paper Art Show, Indonesia in 2018, and Honorable Mention, International Portrait Competition – Portrait Society of America in 2017. 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.

133

## STEPHEN MENON

b. 1972

*Tale From The City: Education,*  
2016

signed and dated (lower left)  
acrylic and screenprint  
on paper with stamps  
45 x 34.5cm

### PROVENANCE

Private collection, Selangor

**RM 8,000 – 14,000**



**The litmus test of a good education is whether it nurtures citizens who can live , work , contend and cooperate in a civilised way . ( 2007 )**

Widely acclaimed for his works presenting well-known political figures, Stephen Menon exemplifies Lee Kuan Yew's vision of society and the importance of education. The use of screenprint, high colour contrast renderings and perforations in the composition recalls the design of stamps. This work is an expressive and particularly polished piece, demonstrating Stephen's fascination with prominent world icons.

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. Stephen creates self-portraits that are personal depictions of the state of his inner self. He won many awards including the Grand Prize Winner, Art Against AIDS 2019, Malaysia. Honorable Mention, On Paper Contest Printmaking, Spain 2019, Honorable Mention, International Printmaking and Paper Art Show, Indonesia in 2018, and Honorable Mention, International Portrait Competition – Portrait Society of America in 2017. 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.

134

## KELVIN CHAP

b. 1974

*Traditional Against Modernism*  
Sub-Culture Series No. 2,  
2004

signed and dated (lower right)  
acrylic on canvas  
63 x 52cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 - 4,000**



The works of Kelvin Chap frequently integrate bold colour palettes, mixed media, and abstract forms inspired by cultural motifs. Kelvin Chap received his education majoring in printmaking at the Malaysian Institute of Art (1992-1994). He won first prize in the Swatch Street Painting Competition based on the theme, Spirit Of Our Times (1994). He was honoured the Juror's Choice at the Philip Morris Malaysian Art Awards (2001). His solo exhibitions include Belawing and the Great Mamat (Totem and the Great Hunter), Pelita Hati (1996), Idea 9, Pelita Hati (2000), and Old Masks, Modern Man, Maison of Malaysian Art (MoMA) (2011). His group exhibitions include Innenseite, Kassel, Germany (1997), Gema: Resonance, A Malaysian Exhibition of Contemporary Art, Prague, Czech Republic (1998), and RUPA Malaysia: A Decade of Art at the Brunei Gallery, School of Oriental and African Studies (SOAS), London (1998). He has also exhibited at the Shanghai World Expo 2010 in the Malaysian Pavilion in China. His work can be found in public collections such as the National Art Gallery, Malaysia, Galeri Petronas, Sabah Art Gallery, Chamalires, France as well as private collections in Malaysia, Singapore, Chile, Japan, USA, France, Germany and China. His works have been published in Masterpieces from the National Art Gallery by Redza Piyadasa (2002), Arts of Southeast Asia by Fiona Kerlogue (2004), and Atlas of World Art by John Onians (2004).

135

## AJIM JUXTA

b. 1983

*Tegak Manusia, Kanun Gila, 2013*

acrylic on canvas

244 x 122cm

### PROVENANCE

Private collection, Selangor

### EXHIBITED

Malaysia Emerging Artist Award (MEAA) Exhibition,  
White Box Publika

**RM 6,000 – 12,000**



Ajim Juxta examines the future of mankind expressed in a complex landscape of pulsating forms rendered in intricate detail. Kanun Gila (Code of Madness), an original song expressing thoughts on the current state of living, was written by Ajim Juxta and his band in 2009. Brimming with forceful energy, this early work features vibrant colours, contrasting with his other works in a more subdued palette. Often depicting intertwined structures reminiscent of roots alongside elements of science fiction, his compositions convey personal reflections on human development and environmental concerns.

Ajim Juxta, or his real name Raja Azeem Idzham, is a graduate of Bachelor of Science in Architecture, Universiti Teknologi Mara Shah Alam. After having briefly worked as an architect for three years upon graduation, Ajim then turned to his true calling in art. As an artist, Ajim is not afraid to explore new media types. He draws upon ideas of dystopian realities while in pursuit of personal utopias. Ajim views the lives of individuals as being neither here nor there, constantly in a state of discontent, yet lost as to what fulfilment truly entails. His works were described as akin to organic blueprints created to make sense of a world observed from a current perspective. Ajim's collaborative visual art exhibition entitled *Tugu|Ugut* was held at PAM Centre, Kuala Lumpur in 2018. He was awarded the Khazanah National Associate Artist Residency, Acme Studios, London, UK in 2017. In 2019, Ajim was awarded the Rimbun Dahan Artist Residency (Jan-May 2019), Kuang, Selangor, Malaysia. His accolades include the Young Art Award Taipei 2016, and Young Guns Award 2016. His recent solo exhibitions include *Sakral / i : Small Paintings* by Ajim Juxta, Greydea Studio TTDI, Kuala Lumpur (2025), 'imaji X' by Ajim Juxta, Hin Bus Art Depot, Penang (2024) and Lamantara at Core Design Gallery (2022).

136

## CC KUA

b. 1991

*Knock Knock*, 2016

ink and watercolour on paper  
23 x 31cm

### PROVENANCE

Private collection, Selangor

### EXHIBITED

Mosquito Bite,  
Lostgens' Contemporary Art Space,  
Kuala Lumpur, 2016

**RM 1,000 – 2,000**

A creative and imaginative artist, CC Kua draws inspiration from everyday experiences as well as her dreams. Her works convey a strong sense of playfulness and fantasy through the arrangement of characters, colours, and lines.

CC Kua completed her Master in Fine Art from Tainan National University of the Arts, Taiwan. She received her Bachelor of Arts (Hons) in Graphic Design and Illustration from The One Academy. Her solo exhibitions include All By Myself (2020), The Back Room; Left A Bit, Right A Bit, Up A Bit, Down A Bit (2019), Lostgens, and Mosquito Bite (2016), Lostgens. In 2020, she was an artist in residence at the Rimbun Dahan Southeast Asian Art Residency in Kuang, Selangor. Her recent solo exhibition titled I See, I See was held at The Back Room, Kuala Lumpur, in April 2025. She has participated in group exhibitions held at Ilham Gallery.



137

## KENNY CHUA KOK HOOI

b. 1977

*Peonies In Bloom*, 2022

signed and dated (lower left)  
acrylic on canvas  
73 x 57cm

A captivating floral still life delicately arranged with layers of vibrant colours. The loose, expressive brushwork imparts an effortless calm, while a soft, tranquil light bathes the bouquet, creating a serene image.

Kenny Chua has shown his work in a range of exhibitions, beginning with his debut at age 17 in the Pameran Seni Lukis dan Fotografi Promosi Pelancongan Perak held at the Orient Star Hotel, Lumut, in 1993. His has participated in a Group Art Exhibition at the Copper Mansion during the Brilliant Night Event in January 2023.

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**



138

## SYLVIA LEE GOH

b. 1940 – 2021

*Still Life*, 1990s

signed (lower right)

oil on board

115 x 80cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**



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

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

139

## AHMAD ZAKII ANWAR

b. 1955

*Still Life*, 1999

signed and dated (lower right)

oil on canvas

43 x 43cm

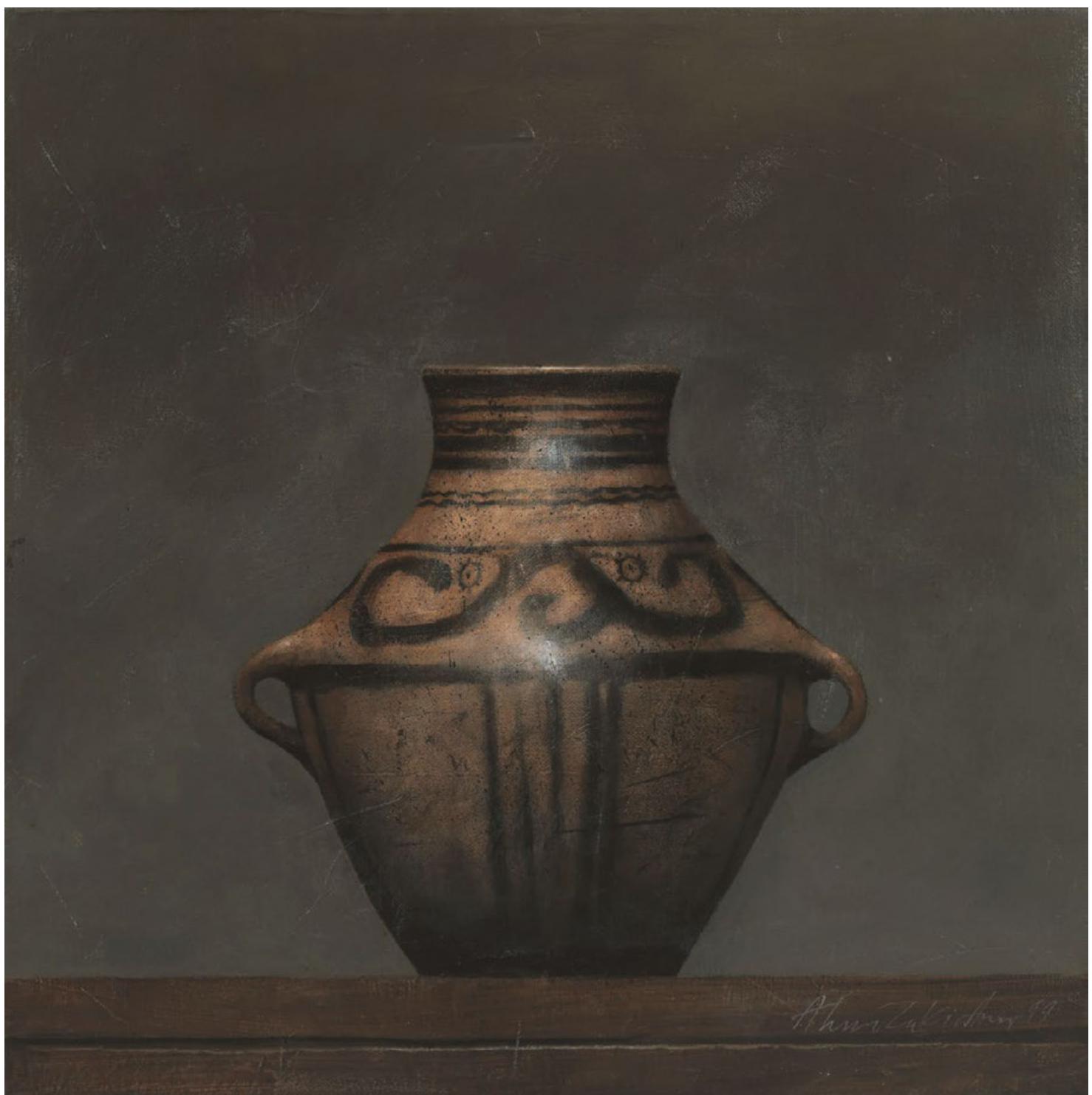
### PROVENANCE

Private collection, Kuala Lumpur

**RM 18,000 – 28,000**

In *Still Life* (1999), Ahmad Zakii Anwar applies the same quiet, psychological intensity to the domestic sphere that defines his celebrated figurative work. Executed during a pivotal decade of his career, this piece showcases Zakii's mastery of "Urban Dark Realism", a style that uses meticulous Western classical techniques to evoke a sense of spiritual or metaphysical mystery. The composition is deceptively simple, often featuring kitchenware or organic subjects like fruits and vegetables. Through a disciplined layering of transparent oil glazes, Zakii achieves a tactile realism that makes the objects appear three-dimensional, yet they remain anchored in a "Rothko-like" void of shadow. This interplay of light and dark, reminiscent of the Dutch masters of chiaroscuro elevates the mundane into a meditative study on presence and absence. For Zakii, a still life is never merely a technical exercise; it is an exploration of rasa (essence or taste), where the object serves as a vessel for deeper contemplation on the human condition and the beauty found in stillness.

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); *Sublimal* (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* (Takso, 2003) and *Icons* (RKFA, 2005).



Arthur Zalizny 99

140

## YAP CHIN HOE

b. 1970

*Melodic Serenade II*, 2023

signed (lower left)

mixed media on canvas

102 x 76cm

### PROVENANCE

Private collection, Selangor

**RM 8,000 - 14,000**

The still life focuses on the orchid, complemented with fine objects such as furniture and Peranakan porcelain, together weaving a unique story. The flower and antique covered jar with colourful patterns rest upon a hand carved wooden table. Numerous dragonflies hover throughout the composition, adding a sense of movement to the scene. Renowned for his mastery in still life, he brings together elements of nature and delicate objects to create a refined visual harmony.

Yap Chin Hoe demonstrated his talent at an early age – before he graduated from the Malaysian Institute of Art in 1991, his work has netted him awards, and was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. In 2022, he had featured his works in Reminiscence: Yap Chin Hoe & Tony Ng Duo Exhibition held at Art WeMe Contemporary Gallery, KL.



141

## CHANG FEE MING

b. 1959

*Home Alone; Summer Lady I*,  
2000s

signed (lower right)

print on paper;

edition 95 of 250; edition 119 of 250

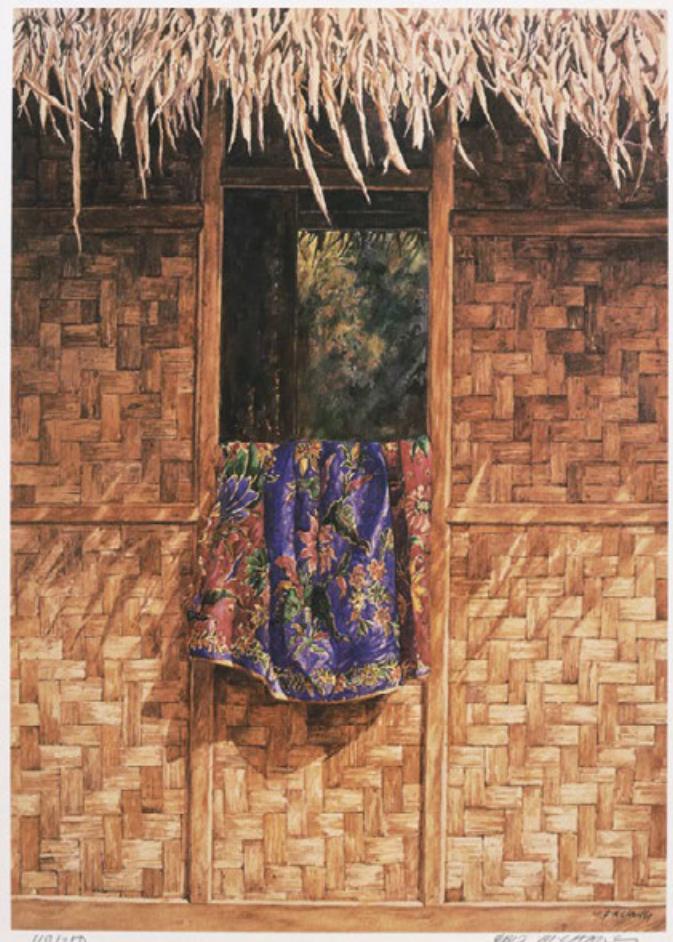
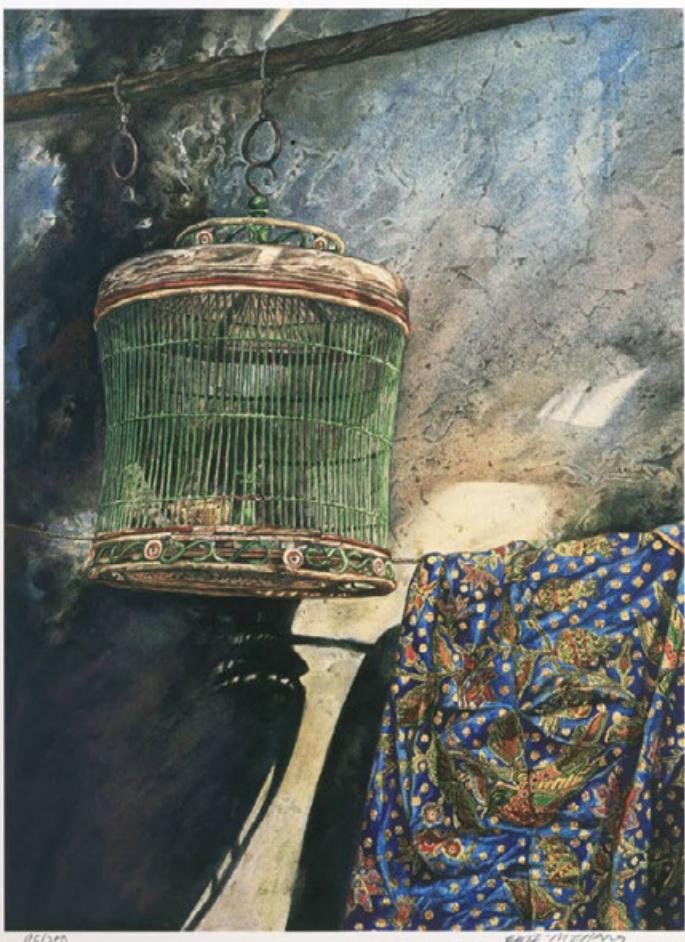
38 x 28cm each (image) (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 1,200 – 2,000**

In this set of 2 prints on paper, Chang Fee Ming portrays a serene slice of village life, with elements such as a bamboo wall structure, timeworn rattan birdcage hanging against a sunlit, textured wall, and ornamental batik fabrics. From his rise in the mid-1980s with a clutch of prestigious awards, Chang Fee Ming has become one of Asia's best-known artists painting in watercolour today. His accolades include the Sime Darby Gold Award (1985), the PNB Major Award (1984), Minor Awards in Bakat Muda Sezaman twice (1986 and 1987) and an unprecedented triple winner of the Malaysian Watercolour Society Prize (1984, 1986, 1987). More awards followed in the 1990s – Distinction, Rockport Publishers USA 1997; Dom Perignon Portrait of A Perfectionist Award, Malaysia 1999; and the Winsor & Newton World Millennium Painting Competition (co-winner, Malaysia, 1999). Fee Ming is best remembered for his epic Mekong painting odyssey, a great art-thropology insight tracing life around the great river across six countries up to its source in the plateaus of Tibet.



142

## JUSTIN LIM

b. 1983

*Don't Quit Your Daydream*, 2022

signed and dated (lower right)  
giclee print on Hahnemuhle German  
Etching paper, edition 10 of 10,  
with 2 artist's proofs  
38 x 30cm (sheet)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

The still life captures a serene contemplation of everyday spaces and their interiors.

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



143

## NATEE UTARIT

b. Thailand, 1970

*While There Is Life,  
There Is Hope*, 2020

signed (lower right)  
woodblock print on  
Fabriano Tiepolo paper,  
edition 6 of 15  
37 x 29cm (image)

### PROVENANCE

Private collection, Kuala Lumpur

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



Through his wide-ranging practice, Natee Utarit explores the medium of painting, establishing dialogues with both photography and Western classicism. In this fine work created through the woodblock print technique, the artist brings to focus a lotus flower emerging from a shadowed field, its delicate form illuminated against the background. The Latin phrase *Dum vita est, spes est* conveys the idea that while there is life, there is hope. Moving forward with Hope!

Natee Utarit first gained international recognition when he was selected to participate in the 3<sup>rd</sup> Asia-Pacific Triennial in Brisbane, Australia, in 1999. A graduate of Silpakorn University in Bangkok, where he majored in Graphic Art, he later went on to exhibit alongside leading Asian artists, including Ai Weiwei, in *Future Pass*, a collateral event of the Venice Biennale in 2011. His other international exhibitions include *The Spirits of Maritime Crossing*, Palazzo Mangilli Valmarana, Venice, Italy (2024), *MEDEA*, Ancient Market of Ortigia, Italy (2023), and *Thai Contemporary* in Beijing (2007). In 2010, he was given a mid-career retrospective by the Singapore Art Museum called *Natee Utarit: After Painting*. Recent solo showcases of his work include *The Strange World of the Super Unknown*, Richard Koh Fine Art, S.E.A. FOCUS (2025), *Déjà Vu: Buddha is Hiding*, STPI Creative Workshop & Gallery, Singapore (2024), *Historia*, Richard Koh Fine Art, Gillman Barracks, Singapore (2023), and *Optimism is Ridiculous*, Richard Koh Fine Art, National Art Gallery, Kuala Lumpur (2018). His accolades include the Silpathorn Award, conferred by Thailand's Ministry of Culture, and the Asia Arts Game Changer Awards.

144

## DAMIEN HIRST

b. England, 1965

*Honesty*, 2021

signed on label (verso)

laminated giclée print on

aluminium composite panel,

edition 405 of 728

120 x 96cm

### PROVENANCE

Private collection, Selangor

**RM 25,000 – 45,000**

In the *Cherry Blossoms* series, Damien Hirst transitions from the clinical detachment of his Spot Paintings toward a tactile, almost exuberant engagement with paint. These works represent Hirst's most extensive exploration of the "painterly" since his early years. The series synthesizes the precision of Pointillism with the gestural freedom of Action Painting, resulting in monumental surfaces of thick, meringue-like impasto that evoke the "insane visual transience" of the blooming sakura.

While the series has enjoyed significant institutional attention, anchored by a landmark solo exhibition at the Fondation Cartier (2021) and the National Art Center, Tokyo (2022), it has also occupied a space of robust critical debate. Critics have often weighed the works' decorative appeal against Hirst's status as a global brand, with some questioning the sincerity of his "solitary" return to the studio in light of his broader, industrial production methods. Furthermore, the series sparked dialogue surrounding stylistic influence, notably through public claims by artist Joe Machine regarding aesthetic similarities to his own earlier works.

Rather than detracting from their value, these controversies cement the *Cherry Blossoms* as a quintessential Hirst project: one that exists at the friction point between sincere beauty and commercial provocation. For the collector, this work represents a rare moment in Hirst's late career where the artist's hand is visible, vibrant, and unapologetically "in your face".



145

DAMIEN HIRST

b. England, 1965

*Control*, 2021

signed on label (verso)

laminated giclée print on  
aluminium composite panel,  
edition 229 of 862

120 x 96cm

PROVENANCE

Private collection, Selangor

**RM 23,000 – 43,000**



146

DAMIEN HIRST

b. England, 1965

*Loyalty*, 2021

signed on label (verso)

laminated giclée print on  
aluminium composite panel,  
edition 495 of 1067

120 x 96cm

PROVENANCE

Private collection, Selangor

**RM 23,000 – 43,000**



147

## TAKASHI MURAKAMI

b. Japan, 1962

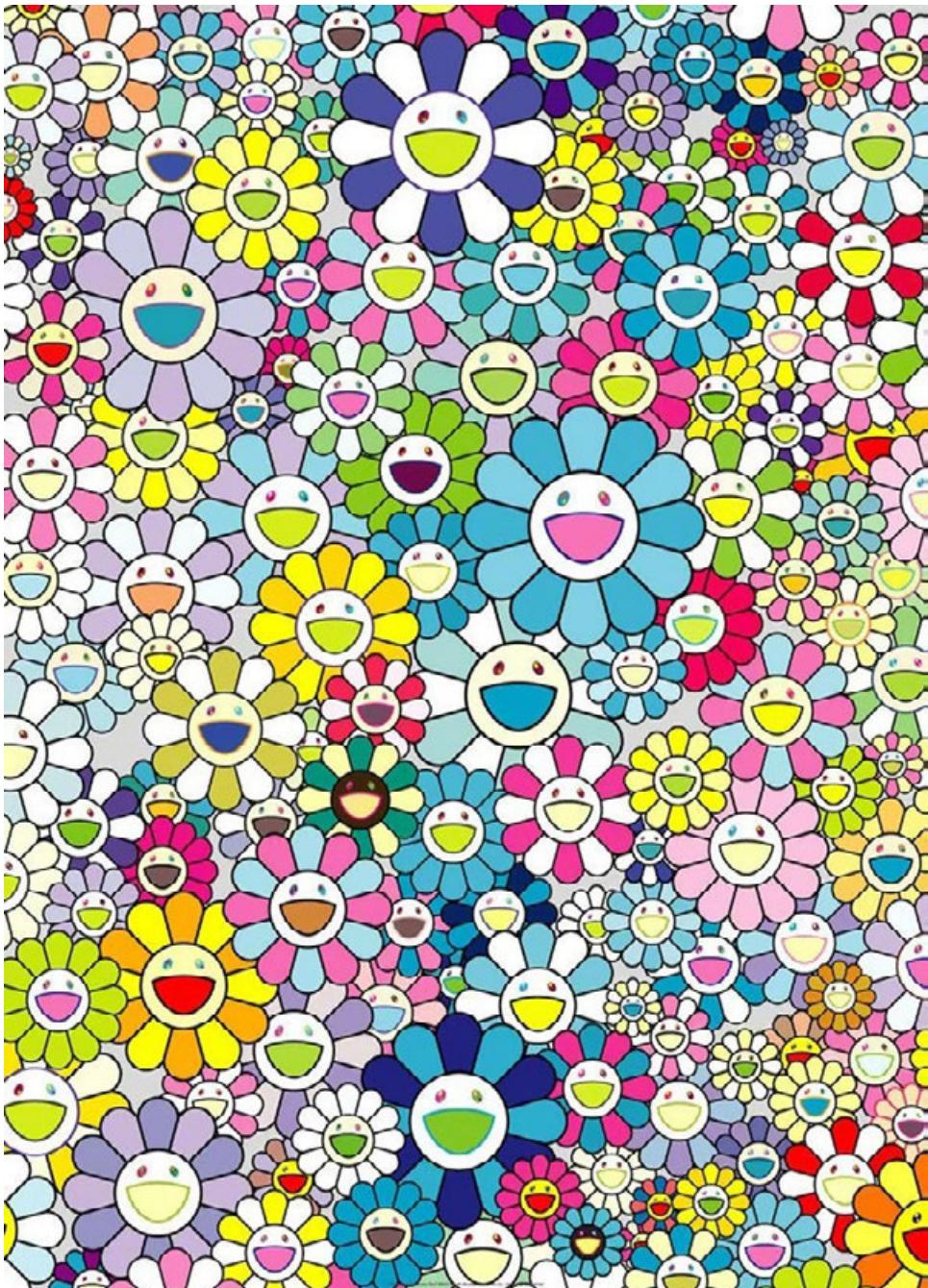
*Champagne Supernova: Blue*,  
2013

offset lithograph in colours on  
satin wove paper, edition of 300  
(sealed and unopened)  
73.4 x 53.1cm

### PROVENANCE

Private collection, Selangor

**RM 16,000 – 30,000**



The works of internationally celebrated Japanese artist Takashi Murakami span a wide range of fine art forms, from painting and sculpture to commercial media including fashion, merchandise, and animation. Murakami's *Champagne Supernova* is a celebrated series of prints, showcasing his iconic smiling flowers. Renowned for blurring the line between high and low arts, he coined the term 'superflat', which describes both the aesthetic of the Japanese artistic tradition and the nature of post-war Japanese culture and society. Superflat is also a term used to define Murakami's distinctive artistic style, as well as the work of other Japanese artists who have been influenced by him. He founded Kaikai Kiki Co in 2001 – an enterprise that invests in the production and promotion of artwork, the management and support of selected young artists, general management of events and projects, and the production and promotion of merchandise – based in Tokyo. Kaikai Kiki is the first Japanese company looking to the future to develop and promote state-of-the-art contemporary artworks. He holds a B.F.A. (1986), M.F.A. (1988), and Ph.D. (1993) from the Tokyo University of the Arts.

148

## TAKASHI MURAKAMI

b. Japan, 1962

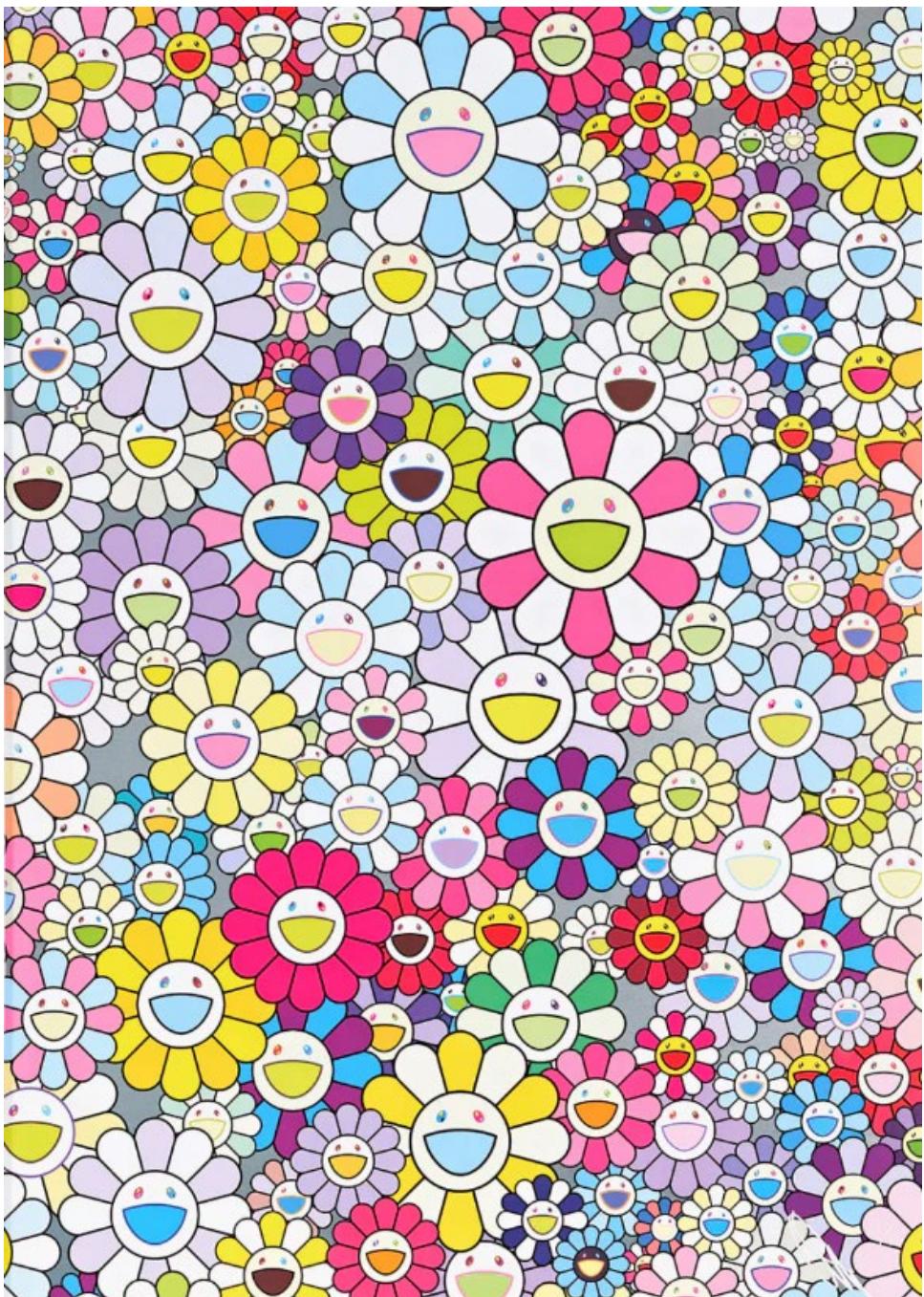
*Champagne Supernova:  
Multicolour Pink & White Stripes,*  
2013

offset print with silver, edition of 300  
(sealed and unopened)  
73.8 x 53cm

### PROVENANCE

Private collection, Selangor

**RM 16,000 – 30,000**



149

## HAJIME SORAYAMA

b. Japan, 1947

*Untitled\_Sexy Robot\_Floating\_Type II*

1/4 Scale (Silver), 2024

PVC, ABS resin and  
alloy with metallic plating,  
edition 242 of 500  
65 x 28 x 28cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 9,000**



Hajime Sorayama is a renowned Japanese artist and illustrator, celebrated for his hyper-realistic portrayals of humanoid robots and biomechanical forms, most notably his iconic *Sexy Robot* series. Beginning with his first robot illustration in 1978, Sorayama established his signature theme on futuristic, metallic figures. He is renowned for his mesmerising chrome-plated female robots and gynoids that merge human and machine elements. His artwork has been featured in international galleries and museums, including exhibitions like *Unorthodox* in New York and *The Universe and Art* at Tokyo's Mori Art Museum. His recent retrospective *Light, Reflection, Transparency* at the Nanzuka Art Institute in Shanghai and Tokyo (2025), have traced his extensive career across various mediums. Shenzhen Museum of Contemporary Art and Urban Planning also featured his solo exhibition in 2025.

150

## KUNIHIKO NOHARA

b. Japan, 1982

空-Ku-, 2014

signed bottom  
camphor wood and acrylic,  
edition 7 of 18  
47 x 14 x 14cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**



Kunihiko Nohara, a master of contemporary Japanese sculpture, captures the ethereal intersection of thought and physical form in 空(*Ku*). The title, translating to "Sky", "Empty", or "Void" in Japanese, refers to the Buddhist concept of Śūnyatā, suggesting that all things are interconnected and ever-changing. This piece belongs to Nohara's signature series of figures "floating" within or composed of cloud-like forms, a motif inspired by his childhood fascination with the abstract and fleeting nature of the sky. Many of Kunihiko's figures feature his trademark underwater goggles and headphones, which serve as symbols of anonymity and internal retreat. By masking the eyes or ears, Nohara allows the viewer to project their own emotions onto the work, transforming the sculpture into a vessel for "pleasant moments" and quiet detachment from the sensory overload of modern life. Originally carved from a single block of fragrant camphor wood, this editioned work retains the textured, "manga-influenced" visual language that has made Nohara a standout in exhibitions from Tokyo to New York. 空(*Ku*) is not just a representation of a person, but a visualization of a fleeting dream, lingering at the edge of consciousness.

151

## AKIHIRO FUJIMOTO

b. Japan, 1973

*A Similar Wish - Rhinoceros*, 2018

signed with one seal of the artist on label

carved wood, lacquer and colouring

48 x 13 x 13cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 38,000**



Akihiro Fujimoto is a contemporary wood sculptor whose work functions as a physical manifestation of the intangible, giving weight, color, and form to the fleeting nature of human thought. Born in 1973, Fujimoto spent a decade as an assistant to the legendary sculptor Satoshi Yabuuchi, from whom he mastered the traditional yosegi-zukuri (joined block construction) technique before carving his own path in the Japanese contemporary scene. In his long-running *Form Of Words* series, Fujimoto explores the concept that emotions and intentions are often too complex for language alone. His sculptures frequently feature hybrid beings adorned with symbolic motifs like "tail fins", "wings", or "flowers". These elements represent the "messengers" of the soul, tasked with delivering silent sentiments that words cannot carry. Working primarily with Japanese cypress (hinoki), Fujimoto treats the wood with traditional lacquer and vibrant acrylics to create a surface that feels both ancient and pop-infused. The result is a work of "ambiguous imagery" that reflects the viewer's own psychological state, inviting a quiet dialogue between the sculpture's stoic presence and the audience's internal narrative.

152

## REZA PRATISCA HASIBUAN

b. Indonesia, 1994

*The Protector*, 2017

signed and dated (lower right)

oil on canvas

133 x 98cm

### PROVENANCE

Private collection, Selangor

**RM 5,000 – 9,000**



This work by Reza Pratisca Hasibuan reflects on the interdependence between humankind and the natural world. Nature has provided sustenance for survival, shaped collective knowledge, and informed the evolution of civilisations across time. Finely painted on canvas, *The Protector* demonstrates the importance of preserving the planet's ecological balance for the future generations to come. At the centre of the composition is a small child with horns, an emblem of the future generation. The child, although shaped with robotic parts, carries flowers, butterflies and a rabbit, safeguarding the natural world. The artist proposes a vision in which technological progress can aid the mutual protection of humanity and the earth.

Reza Pratisca is a young Indonesian artist whose practice merges elements of surrealism and pop art. Her signature style frequently features robotic and mechanical motifs, which she employs as metaphors throughout her work. Her exploration of various themes include the rapid expansion of technology, the complexities of modernisation, preservation of cultural heritage, and society's consumption of social media. She won the prestigious Basoeki Abdullah Art Award in 2016. She participated in a group exhibition titled Our Private Lives, at Miracle Prints, Yogyakarta in 2025.

153

## UGO UNTORO

b. Indonesia, 1970

*Untitled*, 2012

signed and dated (recto)

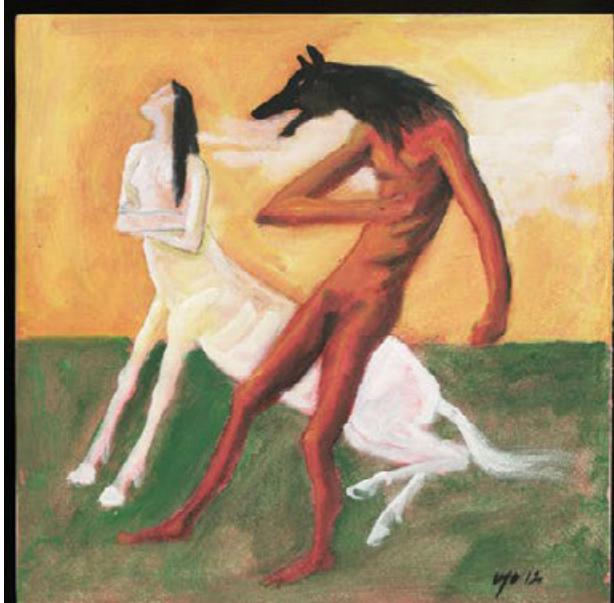
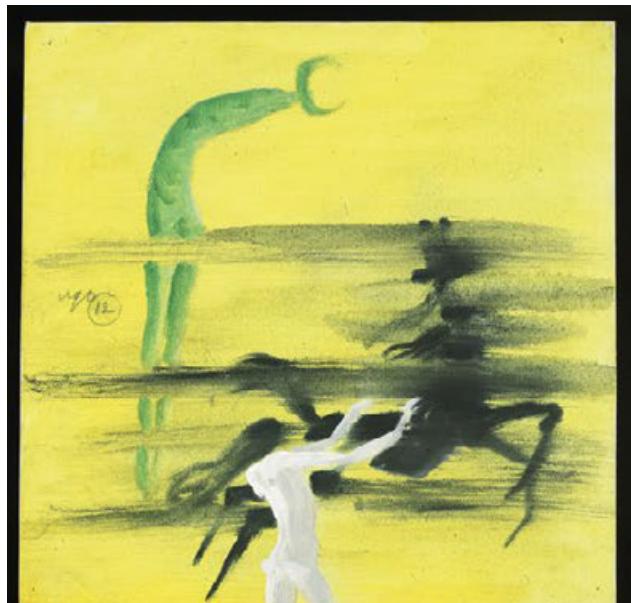
acrylic on canvas

30 x 30cm each (set of 3)

### PROVENANCE

Private collection, Selangor

**RM 15,000 – 25,000**



Indonesian artist Ugo Untoro's distinctive style is marked by spontaneity and mythical creatures, shaped by his roots in street culture and his deep engagement with graffiti art. 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.

154

ERICA HESTU

WAHYUNI

b. Indonesia, 1971

*The Famous Last Supper*, 2014

signed and dated (verso)

acrylic on canvas

80 x 110cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

The works of Erica Hestu Wahyuni are infectious. They brighten up walls and the surrounding space, generating a positive, happy feeling all around. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Erica's distinctive, colourful renditions have garnered her reputation as one of the most sought-after contemporary artists in Southeast Asia. Here, Erica celebrates different races, culture and architecture from around the world, each holding their own unique history and identity. What a gathering, and this is what the world needs, people appreciating and loving one another, to live peacefully and harmoniously. A female painter is depicted in the work, next to the musician (guitarist), indicating Art and Music are closely associated.

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including 32nd Year of the Sanggar Bambu at Widya Manggala, Yogyakarta (1991), Women Imaging Women at the Cultural Centre in the Philippines (1999) and To Russia With Art at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her latest solo exhibition was held at Mindmachine Atelier & Art Gallery, Odense, Denmark in September 2025, where the works are inspired by the fairy tales of H.C. Andersen, which she read and listened to as a child.



155

ERICA HESTU

WAHYUNI

b. Indonesia, 1971

*Friendship Superhero*, 2014

signed and dated (lower center)  
acrylic on canvas

80 x 110cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Internationally celebrated artist Erica is known for her unique portrayal of childlike fantasies through bold, vibrant colours that draw viewers into the whimsical world of her imagination. Her work is inspired by "situations, phenomena, dreams, and everyday imaginings", often featuring playful animals, figures, and iconic buildings rendered in a lively, imaginative style. This colourful artwork features a cast of iconic superheroes that include Captain America, Batman, Superman, Spiderman, Ultraman, and others –each symbolic of distinct strengths and remarkable abilities. A female painter is depicted at the center of the work, Yay, Artist is Superhero too!



156

## NYOMAN GUNARSA

b. Indonesia, 1944 - 2017

*Balinese Dancer*, 2013

signed and dated (lower right)

oil on canvas

94 x 94cm

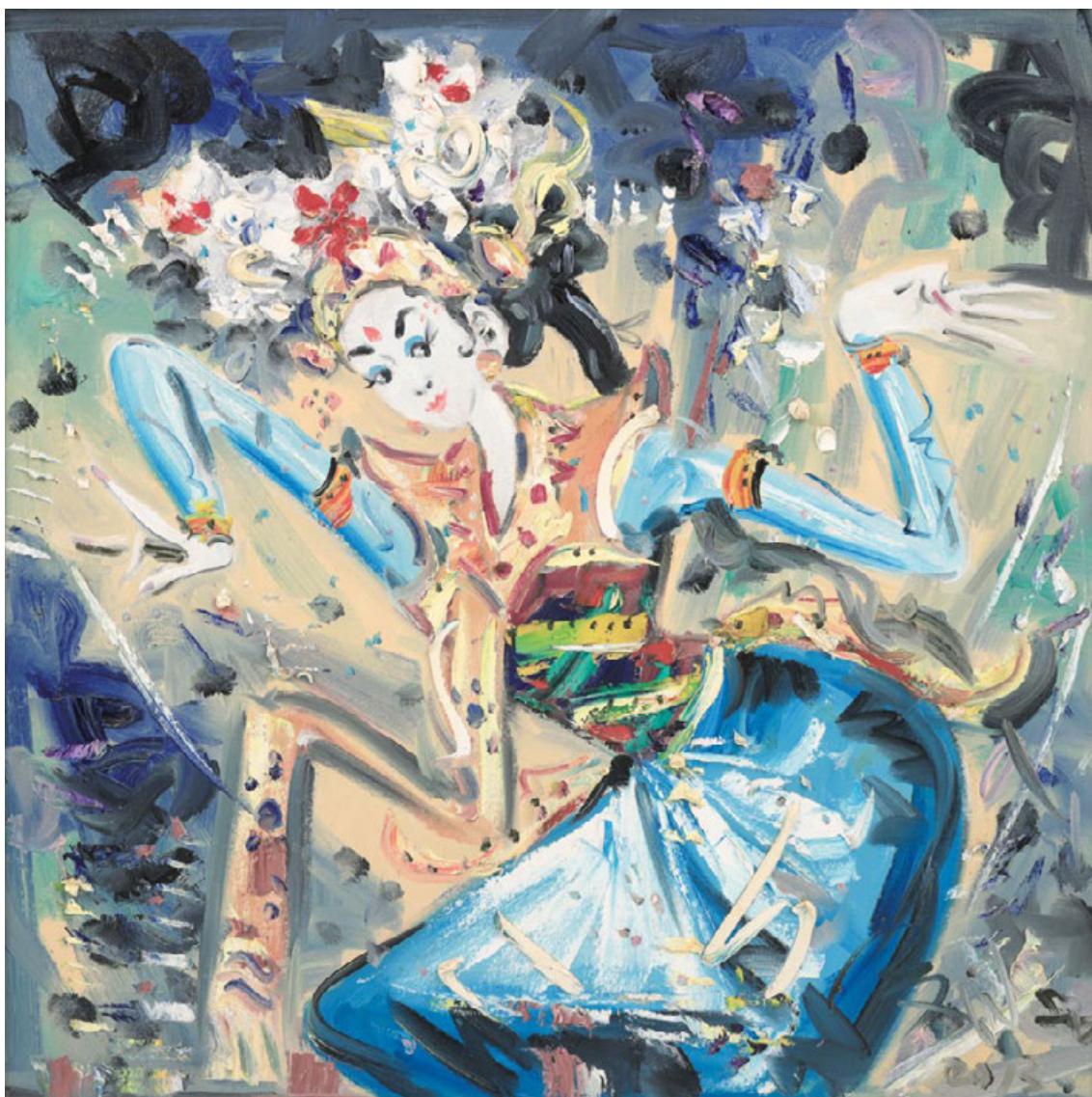
### PROVENANCE

Private collection, Selangor

**RM 10,000 - 18,000**

Maestro Nyoman Gunarsa is widely regarded as a pioneer of expressionist painting in Bali. His evocative paintings honour Balinese culture by portraying the classical dances, music, and ritual practices of the local community. The graceful movement of the female dancer is expressed through intuitive, dynamic brushstrokes that convey a sense of vitality. Integrating classical Balinese elements with his distinctive command of line, the work is further enlivened by the use of vibrant, expressive colour.

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



**157**

## **NGUYEN LAM**

b. Vietnam, 1941 – 2025

*Untitled Abstract*, 2018

signed (lower right)

oil on canvas

100 x 130cm

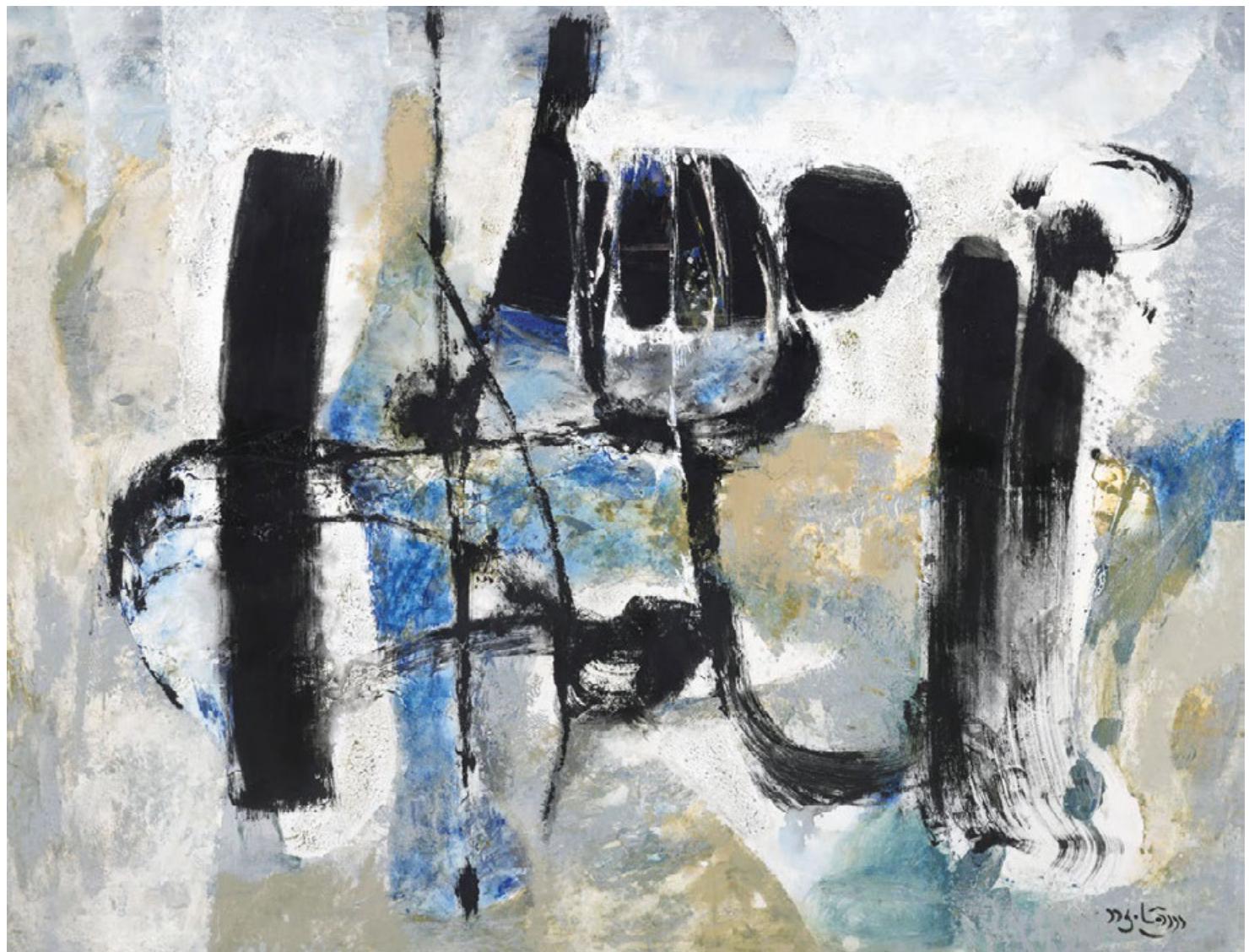
### **PROVENANCE**

Private collection, Singapore

**RM 38,000 – 70,000**

Nguyen Lam is regarded as one of Vietnam's foremost modern painters, renowned for his mastery of both oil and lacquer and his influential role in the development of modern Vietnamese art. Grounded in cultural tradition merged with contemporary artistic currents, his practice weaves together Eastern aesthetics with modernist approaches. Gestural brushstrokes form a rhythmic structure, enriched by subtle modulations of blue and ochre that create a harmonious balance.

Nguyen Lam graduated from the National School of Fine Arts Saigon in 1965. He was also a professor at the Nation School of Decoration and Fine Arts, Gia Dinh. Known for his abstract artworks Nguyen Lam has exhibited around the world from Vietnam to the United States, Japan, France, Belgium, India, Thailand, Malaysia and Singapore. He also received numerous prizes and awards for his works spanning from 1962 onwards. Specialising in lacquer painting he was chosen by the French consulate to restore a rare painting by Nguyen Gia Tri, Vietnam's legendary lacquer painter in 2013. Nguyen Lam's paintings appear in permanent collections of the Vietnam National Museum of Fine Arts, Ho Chi Minh City Museum of Fine Arts and several private collections in Italy, Netherlands, Belgium, France, Switzerland, Japan, Singapore, Malaysia, Hong Kong and United States of America. His work is on display at the prestigious National Gallery Singapore too.



158

## NGUYEN THANH BINH

b. Vietnam, 1954

*Schoolgirls*, 2000s

signed and dated (top right)

oil on canvas

79 x 46cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 6,000**

Depicted in a romantic style using a palette of white and beige shades, *Schoolgirls* reflect 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.



159

## CHONG KOK LENG

b. 1979

*Untitled*, 2000s

signed (lower right)  
watercolour on paper  
35 x 35cm each (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**



Chong Kok Leng is a Malaysian watercolour artist celebrated for his lively depictions of animals in their natural habitat. The artist works with patience and precision, capturing the vitality, character, and range of wildlife through refined tonal transitions. In these works, animals such as birds and squirrels rest on tree bark, set against a lush, green-toned backdrop. His paintings reflect a deep attentiveness to nature and an appreciation for its peaceful surroundings. His impeccable skill enables him to paint such detailed, delicate works. Chong graduated from the Perak Institute of Art in 1997. His first solo exhibition was held in 2001 in Ipoh and another solo in 2008.

160

CHONG KOK LENG

b. 1979

*Untitled*, 2000s

signed (lower right)  
watercolour on paper  
35 x 25cm each (set of 3)

PROVENANCE

Private collection, Selangor

**RM 2,200 - 4,000**



KOK LENG



KOK LENG



KOK LENG

161

CHONG KOK LENG

b. 1979

*Untitled*, 2000s

signed (lower right)  
watercolour on paper  
35 x 35cm each (set of 2)

PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**



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## 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.

### **2.5.2.1. E-invoicing Compliance**

In compliance with the Inland Revenue Board of Malaysia (IRBM) e-invoicing requirements effective July 1, 2025, all successful bidders must provide the following additional information during registration or immediately upon successful bid to enable HBAA to process invoices in accordance with Malaysian tax regulations via this link:

[ [www.hbart.com.my/e-invoice](http://www.hbart.com.my/e-invoice) ]

Failure to provide the required information may result in delays in invoice processing and lot delivery. HBAA reserves the right to request additional documentation as required by the Malaysian tax authorities for e-invoicing compliance. All information collected will be used solely for invoicing and tax compliance purposes and will be handled in accordance with applicable data protection laws.

### **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.) +603-2694 2212 / +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](http://www.hbart.com.my) or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6016-273 3628, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

### **2.6.5. Collection of purchases**

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

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

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

### **2.6.6. Insurance**

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

### **2.6.7. Passing of title**

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

### **2.6.8. Transfer of risk**

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

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

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

#### **2.6.9. Packing, handling and shipping**

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

#### **2.6.10. Export license**

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

#### **2.6.11. Remedies for non payment or failure to collect purchases**

If the buyer without the prior agreement of HBAA fails to make payment of the full amount due or any part of it on any lot in accordance with Condition 17 above, HBAA shall be entitled in their absolute discretion and without prejudice to any other rights which HBAA and

the seller may have, be entitled, both for HBAA and as agent for the seller, to exercise one or more of the following rights or remedies:

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

- g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;
- h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;
- i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;

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

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

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

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

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

#### **2.6.12. Remedies for failure to collect purchases**

If the buyer does not collect a purchased lot within seven (7) calendar days after the sale, HBAA may arrange for storage of the lot at the buyer's risk and expense. This shall apply whether or not the buyer has made payment of the full amount due. HBAA shall release the purchased lot only upon full payment by the buyer of all storage, removal, insurance and any other costs incurred, together with payment of all other amount due to HBAA including, if applicable, the full amount due. HBAA shall, in their absolute discretion, also be entitled to exercise any of the rights or remedies listed in Condition 23(a), (c), (d), (f), (g), (h) and (l) above, provided that HBAA shall not exercise their right under Condition 23(f) above for a period of ninety (90) days following the relevant sale. In the event that HBAA exercise their rights under Condition 23(f) above, HBAA undertakes to hold to the buyer's order the net sales proceeds received by HBAA in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

### **3. CONDITIONS CONCERNING SELLERS**

#### **3.1. Seller's warranties**

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

breach of such representation or warranty has occurred, the seller hereby authorise HBAA in its sole discretion to rescind the sale.

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

- (a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;
- (b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;
- (d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;
- (e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located; required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;
- (f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;
- (g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

## 3.2. BEFORE THE SALE

### 3.2.1. Preparation for sale

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

- (a) the way in which property may be combined or divided into lots for sale;
- (b) the way in which lots are included in the sale;
- (c) the way in which any lot is described and

illustrated in the catalogue or any condition report;

- (d) the date and place of the auction; and
- (e) the manner in which any sale is conducted.

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

### 3.2.2. Estimates

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

### 3.2.3. Exclusion of liability

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

### 3.2.4. Limitations on claims by seller

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

### 3.2.5. Withdrawal of lots by the seller

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

### 3.2.6. Withdrawal of lots by HBAA

HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or

alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) the seller breached any provisions of this Conditions of Business in any material respect or (iv) HBAA believes it would be improper to include the lot in the sale.

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

### 3.2.7. Withdrawal fee

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

### 3.2.8. Loss or damage

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

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

### 3.2.9. Risk of loss or damage by the seller

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

## 3.3. AT THE SALE

### **3.3.1. Reserve price**

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

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

### **3.3.2. Bidding at the sale**

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

## **3.4. AFTER THE SALE**

### **3.4.1. Payment**

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

### **3.4.2. Payment of net sales proceeds to the seller**

Unless HBAA has been notified by the buyer of his intention to rescind the sale on the basis that the lot is a counterfeit, HBAA shall send to the seller within six (6) weeks from the date of the sale of the lot, the net sales proceeds received from the buyer in cleared funds, less any other amount owing by the seller to HBAA or any HBAA's affiliated company. The seller should note that the net sales proceeds payable to the seller is derived from the actual proceeds of sale received by HBAA from the buyer. In

the event of late payment by the buyer, HBAA shall, within two (2) weeks of receipt of such payment in cleared funds from the buyer, make such remittance to the seller. HBAA reserves the right to release a lot to the buyer before receipt of the full amount due for the lot.

### **3.4.3. Rescission**

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

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

### **3.4.4. Non-payment by the buyer**

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

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

### **3.4.5. Post-auction sales**

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

### **3.4.6. Unsold lots**

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

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

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

## **4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS**

### **4.1. Governing law**

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

### **4.2. Jurisdiction**

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

### **4.3. Service of process**

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

### **4.4. Photographs and illustrations**

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

### **4.5. Copyright**

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

### **4.6. Export/Import and embargoes**

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

### **4.7. Notices**

Any letter, notice, request, demand or certificate:

- (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient; or
- (b) if despatched by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of despatch (notwithstanding that it is returned through the post undelivered); or
- (c) if sent by telex or by facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after despatch.

Any notice sent to HBAA shall be sent to:

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

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

### **4.8. Severability**

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

### **4.9. Personal details**

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

### **4.10. Introductory fees**

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

### **4.11. Miscellaneous**

- (a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.
- (b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.
- (c) The singular includes the plural and vice versa where the context requires.
- (d) These Conditions of Business shall not be assignable by the buyer or the seller without the prior written agreement of HBAA. However, these Conditions of Business shall be binding on any of your successors, assigns, trustees, executors, administrators and representatives.

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



LOT 126 CHONG SIEW YING *Untitled*, 2012

# 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

18 JANUARY 2026

## 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 3 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* in the auction catalogue, and I agree to be bound by them.

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

If my bid is successful, I agree to sign a Buyer's Acknowledgement Form at the fall of the hammer and to pay a **non-refundable deposit of 5% of the hammer price or RM500**, whichever is greater, before leaving the saleroom. If I fail to do so, the sale will be void and the lot may be re-offered. I understand that the auction catalogue does not list any imperfections of the lot(s), and I may request condition reports from HBAA. I further acknowledge that all references in the catalogue or condition report are for guidance only and should be verified by personal inspection. All lots are sold "as is," and I am responsible for examining any lot prior to the sale to satisfy myself as to its condition and conformity with any description, whether written or oral, provided by the seller or HBAA. I also understand that catalogue estimates are for reference only. They do not reflect the final sale price and do not include the buyer's premium.

In compliance with the Inland Revenue Board of Malaysia (IRBM) e-Invoicing regulations, I understand that it is mandatory to provide accurate billing information for the issuance of a valid e-Invoice. I agree to submit the required details, including my name or company name, NRIC or passport number or business registration number, tax identification number, billing address, and email address, through the following link: [www.hbart.com.my/e-invoice](http://www.hbart.com.my/e-invoice)

Failure to provide this information may result in delays in the issuance of the invoice and related payment processing. I hereby authorise Henry Butcher Art Auctioneers Sdn. Bhd. and its bank representatives to request bank references relating to the account(s) I have specified above.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

# Telephone / Absentee Bid Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

18 JANUARY 2026

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 3 months)

To allow time for processing, bids must be received at least one (1) day before the sale. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s). In compliance with IRBM e-Invoicing regulations, kindly submit the required information to enable e-Invoice issuance via this link: [ [www.hbart.com.my/e-invoice](http://www.hbart.com.my/e-invoice) ]

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LOT 68 JOLLY KOH *Rising Sun Series*, 2004

An abstract painting by Henry Butcher. The composition is dominated by dark, expressive brushstrokes in shades of blue, black, and grey. In the lower-left quadrant, there is a vibrant, swirling cluster of red, orange, and yellow paint, suggesting a fire or a turbulent scene. The overall texture is rough and layered, with visible brushwork and some areas of impasto.

**HENRY BUTCHER**  
ART AUCTIONEERS