

# MALAYSIAN & SOUTHEAST ASIAN ART

24 MARCH 2019



**HENRY BUTCHER**  
ART AUCTIONEERS





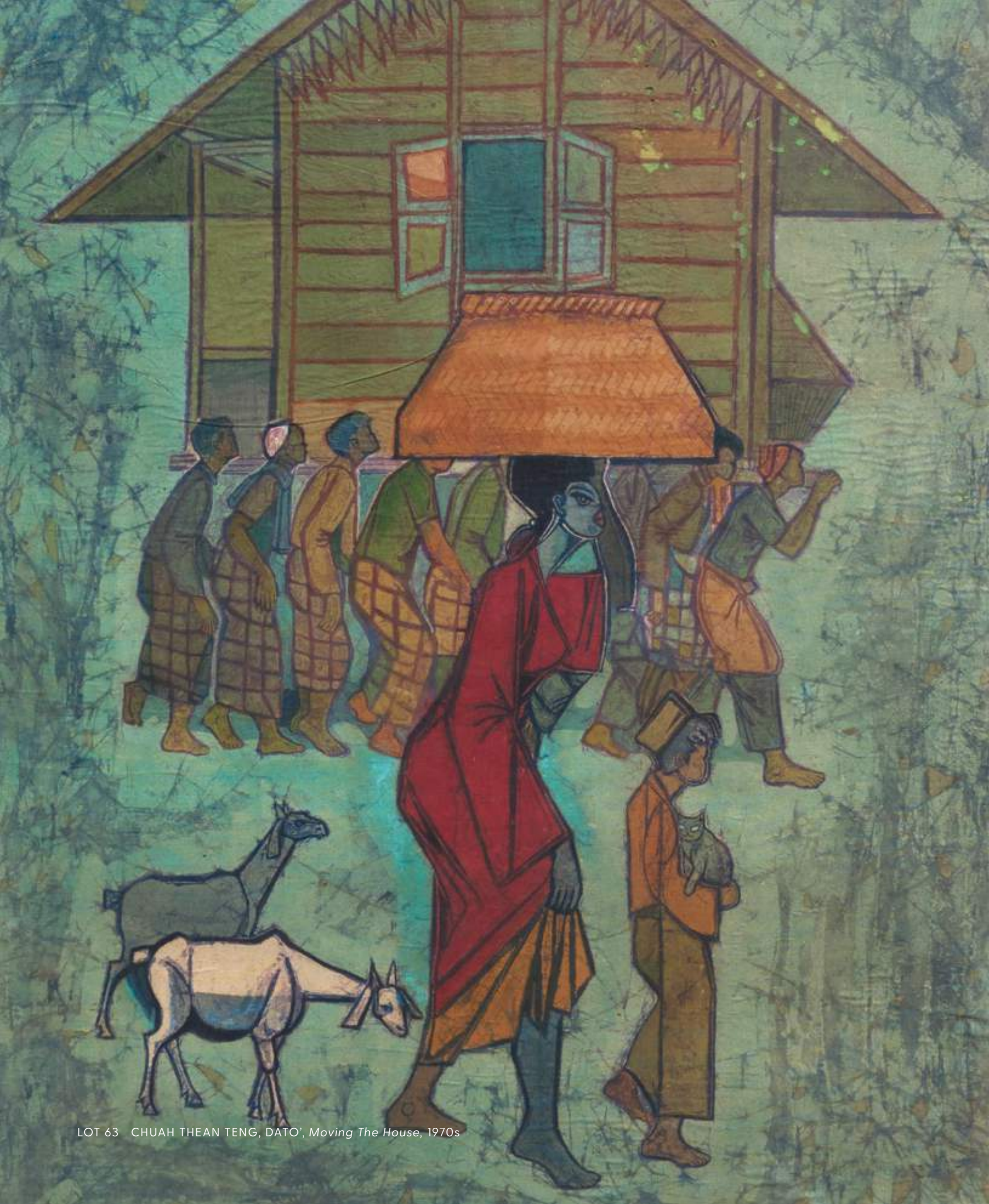






LOT 167 REDZA PIYADASA, *Malay Melody No.1*, 1994





LOT 63 CHUAH THEAN TENG, DATO', *Moving The House*, 1970s



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# MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

**24 MARCH 2019, 1PM**

GALERI PRIMA, BALAI BERITA BANGSAR

VIEWING

14 - 23 March 2019

Mondays - Sundays


10am - 6pm

Galeri Prima, Balai Berita Bangsar

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59100 Kuala Lumpur, Malaysia

  
**HENRY BUTCHER**  
ART AUCTIONEERS  
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**GALERI**  
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LOT 193 SULAIMAN ESA, *Garden Of Bliss III*, 2011

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ALEX LEONG

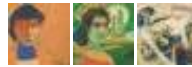
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40

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41

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42

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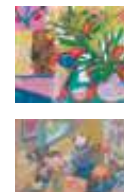
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43

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44

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45

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52

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2017



53

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59

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62

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63

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64

ISMAIL MAT HUSSIN

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65

ISMAIL MAT HUSSIN

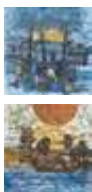
*Untitled*  
2008



66

LEE KIAN SENG

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67

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68

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70

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71  
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2015



72  
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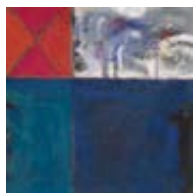
73  
SYED AHMAD JAMAL,  
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74  
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76  
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1998



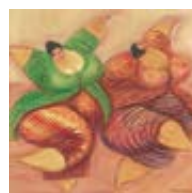
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2017



84  
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2017



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91  
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2017



92  
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2017



93  
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2010





96  
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107  
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108  
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109  
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110  
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114  
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116  
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117  
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118  
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119  
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120  
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I21  
AHMAD ZAKII ANWAR  
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I22  
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2005



I23  
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I24  
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I25  
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I26  
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I27  
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I28  
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I29  
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I30  
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I31  
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I32  
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I33  
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I34  
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I35  
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I36  
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I37  
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I38  
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2010s



I39  
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2012



I40  
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1994



I41  
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*Siri Topeng*  
1996



I42  
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1994



I43  
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I44  
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1993



I45  
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1995





146  
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RADJIKIN

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1990s



147  
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RADJIKIN

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1996



148  
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MOHAMED

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149  
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150  
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151  
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152  
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2015



153  
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154  
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155  
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2011



156  
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2014



157  
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2015



158  
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2007



159  
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2006



160  
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2014



161  
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undated



162  
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undated



163  
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165  
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1996



166  
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1996



167  
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1994



168  
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1988



169  
AMRON OMAR

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2001



170  
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1989





171  
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1983



172  
KHALIL IBRAHIM  
*Untitled*  
2000



173  
KHALIL IBRAHIM  
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174  
KHALIL IBRAHIM  
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1987



175  
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176  
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*Untitled*  
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177  
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c. 1950s



178  
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179  
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180  
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181  
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1995



182  
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1993-1994



183  
YUSOF GHANI  
*Siri Tari*  
1989



184  
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1992



185  
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186  
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187  
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188  
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189  
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190  
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191  
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2014



192  
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2013



193  
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194  
AHMAD KHALID YUSOF  
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1988



195  
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*Iraga 'Muara Memori  
Duka'*  
2006





196  
RAFIEE GHANI  
*Hope Valley*  
2011



197  
SYED THAJUDEEN  
*Longing For Love*  
1996



198  
CHOK YUEZAN  
*Together*  
2017



199  
LIM AH CHENG  
*Challenging I*  
1997



200  
HAMIDI HADI  
*Blood Disorder*  
2012





1

## TEW NAI TONG

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

*Untitled; Morning Market,*  
1978-1980; 1999

signed 'NAITONG' (lower left)  
watercolour on paper  
25 x 37cm; 21 x 23cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**



This set of two watercolours by Tew Nai Tong with pale washes feature two different rural subjects, one a market scene where people from all walks of life gather, and another a beach scene.

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





2

## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled, 1997*

signed and dated 'Khalil Ibrahim 97'  
(lower right)

watercolour on paper

16 x 16cm; 16 x 16cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 2,700 – 5,000**

Both pieces on offer here depict a common scene of the east coast daily activities. A group of fishermen would be seen working together getting ready to go offshore as a means to provide food and income for the family. While the women continue with other economic activities for instance help out in the farm, plantation or beach. The beautiful landscapes rendered always remind one of how serene and calm life could be living in the east coast.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St Martin's School of Art and Design in London in 1959-64, for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to turn full time, and he has been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. One of his main exhibitions is Khalil Ibrahim: A Continued Dialogue, held at Galeri Petronas in 2004.





3

## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled, 1991*

signed and dated  
'Khalil Ibrahim 91' (lower right)  
ink on paper  
39 x 54cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

Khalil Ibrahim's body of work includes illustrating groups of bodies interacting with one another, and this particular piece is part of said repertoire.

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





4

## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled, 1970*

signed and dated  
'Khalil Ibrahim 70' (lower left)  
watercolour on paper  
27 x 38cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

Illustrating a peaceful village scene, this exquisite work depicts the forms and relationships found in nature. Rendered with confident and swift brushstrokes, the overall impression given by the painting is that of a diligent study of nature. Painting traditional houses, clouds, trees and a glimpse of a peaceful stream with just a few strokes, the artist creates the effect of a bright day casting shadows across the river and terrain.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St. Martin's School of Art and Design in London (1959–1964), for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to turn full time, and he has been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. An important show titled Khalil Ibrahim: A Continued Dialogue was held at Galeri Petronas in 2004.





5

## M. ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

*Untitled*, c. 1970s

signed (lower left)  
oil on canvas  
60 x 120cm

### PROVENANCE

Private collection, Selangor

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

What a pastoral scene filled with nostalgia, of farmers in the paddy field flanked by trees, and with a mountain in the backdrop. Mohd Zain Idris, or better known as M. Zain, is known for his rural landscapes. He is a buddy of Khalil Ibrahim and is a fine artist, but by some quirk fate, does not reach the prominence in art he so richly deserves.

M. Zain is best known as the rare 'State artist' appointed by the Terengganu Menteri Besar and given his own studio cum residence in Kuala Terengganu, complete with a stipend. He had gone fulltime after being discovered by art-critic cum gallerist Frank Sullivan, then Press Secretary to Malaysia's first Prime Minister Tunku Abdul Rahman. Dubbed the Fisherman Artist, he had his first solo at Sullivan's Samat Art Gallery. He had a joint exhibition with Kasim Abas at the Equatorial Hotel, Kuala Lumpur, in 1984, and at the Shangri-La Hotel, Kuala Lumpur, in 1987.





6

## YUSOFF ABDULLAH

b. Kelantan, 1928 – d. 2006

*Pantai Cinta Berahi,*  
Kota Bharu, Kelantan, undated

signed (lower right)

oil on board

44 x 59cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**

It's a lazy day with two boats idling by on a bright day. This is a common scene that can be found in most part of the east coast line. One can indulge in a very calming ambience just by sitting and staring at it whilst inhaling a fresh sea breeze.

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



7

## RAHMAT RAMLI

b. Thailand, 1964

*Untitled, 2009*

signed and dated (lower right)  
oil on canvas  
53 x 136cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

Going to the market is an occasion looked forward to by the women folk in rural areas. Thus, they can be seen fully clothed in colourful baju melayu or blouses with sarong, complete with a selendang. The composition evokes memories of a sense of community and friendship among the people who lived in the village.

Rahmat Ramli was once promoted by AP Gallery. Rahmat's name was mentioned as the artist of the painting, *How Much For One Bunch Of Bananas?*, (page 42) in Professor Mulyadi Mahamood's book, *Modern Malaysian Art from the Pioneering Era to the Pluralist Era* (1930s-1990s) (Utusan Publications).



## KHAW SIA

b. China, 1913 – d. Penang, 1984

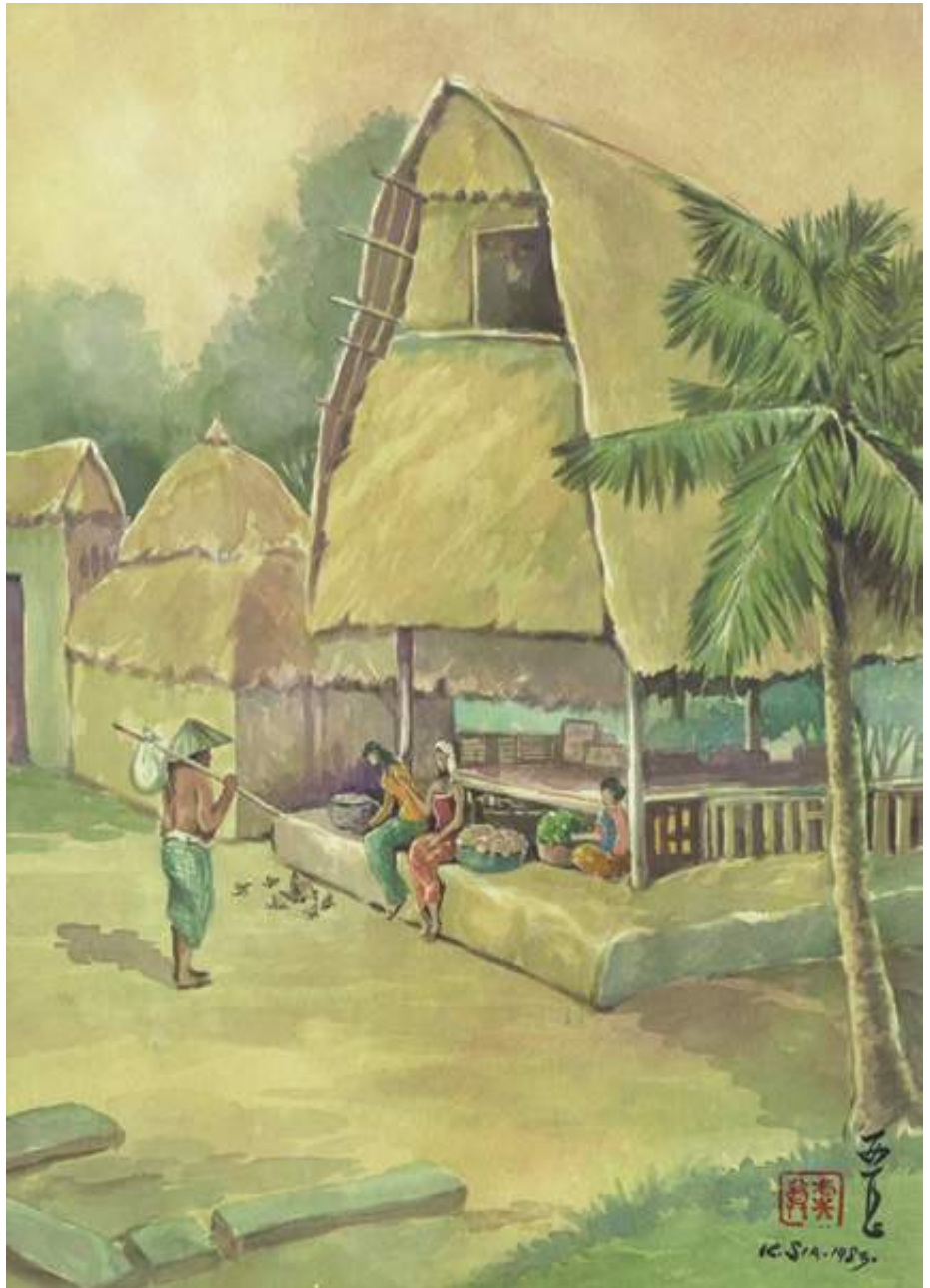
### *Evening Coming Home, 1983*

signed and dated 'K.SIA. 1983'  
with one seal of the artist (lower right)  
watercolour on paper  
69 x 49cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**



The artist conveyed evening effects in this work, illustrating a scene of a traditional village with women engaging in daily tasks and a man along his way home. He painted with confident strokes, in a palette of subtle colours and tones to create an impression of sunset in the evening. The artist captured the village setting, huts and natural environment with swift brushstrokes. He painted in luminous colour harmonies, using subtle nuances of ochre, greens and mauve which evoke the calmness of a quiet evening.

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



9

## KUO JUPING

b. China, 1908 - d. Penang, 1966

*Untitled*, undated

signed '若萍' (lower right)

oil on board

44 x 62cm

### PROVENANCE

Private collection, Singapore

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

Kuo Juping captures a vibrant street scene in his signature style. In this work, a peaceful street and its surrounding architecture is illustrated among rows of trees. Through harmonious colours of green and ochre, the artist captures the play of light and shade.

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



10

## KUO JUPING

b. China, 1908 – d. Penang, 1966

*My Neighbour*, undated

signed '若萍' (lower right)

oil on board

50 x 39cm

### PROVENANCE

Private collection, Singapore

**RM 8,000 – 14,000**



The artwork depicts a traditional building with an imposing high gateway, surrounded by lush greenery. The colours range from shades of green and brown. On one side several long planks were stacked, indicating that the owner could have been in the sawn wood business.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Art (NAFA) in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936.



11

## PETER HARRIS

b. England, 1923 – d. 2009

*Untitled (Minang Lady), 1960*

signed and dated (lower right)  
pastel on paper  
35 x 23cm

### PROVENANCE

Private collection, Singapore

**RM 1,600 – 3,000**

This work illustrates a lady in a remarkable composition, as the work shows an elderly woman adorning headdress and a red blouse in a contemplative mood. The artist's swift ink strokes create a balanced intensity in applying shadow and contrast.

Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-1960) and then at Gaya College in Sabah (1962-1967). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001. In 2009, the Peter Harris memorial exhibition was held at Art Salon @ SENI.





12

## LEE JOO FOR, JOHN

b. Penang, 1929 - d. Australia, 2017

### *Faces In Blue*, 1986

mixed media on paper  
58 x 83cm

#### PROVENANCE

Private collection, Selangor

**RM 3,200 - 6,000**

Lee Joo For's visual narratives are highly distinct, imbued with personal metaphors with forceful calligraphy strokes, forming a unity between eastern and western pictorial methods. This enigmatic composition is rendered in a dramatic palette of dark teal and orange, and consists of spontaneous flowing lines portraying faces of a man and woman, with the left face viewed in adjacent profile. This allegorical work incorporates figurative and stylized elements interlocked into a poetic emotion.

Lee Joo For received his education at Brighton College of Art (1957-1958), and later received additional scholarship to study at Camberwell College of Art (1960-1962). His selected solo exhibitions were held at Commonwealth Institute, London (1960), Art Council of Malaysia, Kuala Lumpur (1964), University of Malaya, Kuala Lumpur (1968), Mandarin Art Gallery Singapore (1972), Retrospective exhibition, Penang State Art Gallery (2008), Art Salon @ SENI, Kuala Lumpur (2009). His group exhibitions include Selected Artists Exhibition, Shakespeare Festival, United Kingdom (1964), International Combined Graphics Exhibition, Tokyo (1966), Combined Graphics Exhibition, Sao Paolo (1970), Italian Exposition of International Prints (1976) and joint exhibition with daughter Michellin Lee, Darwin (1998). He received the Best Playwright Prize at the Malaysian Drama Festival (1969-1971).



13

## KENG SENG CHOO

b. Kedah, 1945

### *Happy Gathering, 1990*

signed and dated 'Seng Choo 90' (lower right)  
watercolour on paper  
43 x 66cm

#### PROVENANCE

Private collection, Selangor

**RM 1,800 – 3,200**

Depicted in the scene is a flock of birds enjoying what is suggested to be an early morning meal. Birds and chicken are a common type of animal to breed in village. The soft blue hues further enhance the harmony and peace in this work. It's a perfect example of tranquillity at its best.

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).





14

## CHANG FEE MING

b. Terengganu, 1959

*In Front Of His Shop, 1996*

signed and dated 'F.M. CHANG'  
with a seal of the artist (lower left)  
watercolour on paper  
10.5 x 16cm

### PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing  
for this lot

**RM 3,500 – 6,000**

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and their cultures and the often exotic, remote places he visited in Indonesia, Nepal, Africa, the Indo-Chinese communities along the Mekong right up to its source in Tibet. Here, we see a man in a relaxed pose, amidst a peaceful and lush environment. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali. His array of awards includes the Malaysian Watercolour Society Award (1984 and 1985), the Sime Darby Art Asia Gold Award (1985) and the PNB Malaysian Art Award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009, which resulted in his solo exhibition Imprinted Thoughts.

Fee Ming was honoured with a solo at Bank Negara Malaysia Museum & Art Gallery, and at Christie's Hong Kong for 2 months in 2015, titled Chang Fee Ming: Weaving The World In Watercolour.



15

## TING CHO CHIEN

b. Sarawak, 1970

*Together With Love*, 1997

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

This artwork was exhibited at Galeri Wan in 1997 during the artist's first solo exhibition. In this captivating work, the artist illustrates an intricate composition of sarongs amidst a serene environment. Batik is considered as one of the most important cultural heritage, and the batik fabrics in this painting are decorated with traditional patterns containing elements from nature. The artist has participated in local group exhibitions, such as 3's A Crowd Art Exhibition @ The Gallery, Starhill Gallery KL in 2017.





16

## MAAMOR JANTAN

b. Kedah, 1961

*Landscape: Suara Desa,*  
2016

signed and dated  
'MAAMOR JANTAN 16' (lower right)  
watercolour on paper  
50 x 72cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

Depicted in the scene is a tranquil village composed of a dynamic interplay of light and shadow. A traditional village house is surrounded amidst lush scenery which brings to mind the nostalgic memories of a village life that is harmonious and peaceful.

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



17

## CHIANG SHIH WEN

b. Melaka, 1949

*Untitled*, undated

watercolour on paper

38 x 74cm

### PROVENANCE

Private collection, Kuala Lumpur

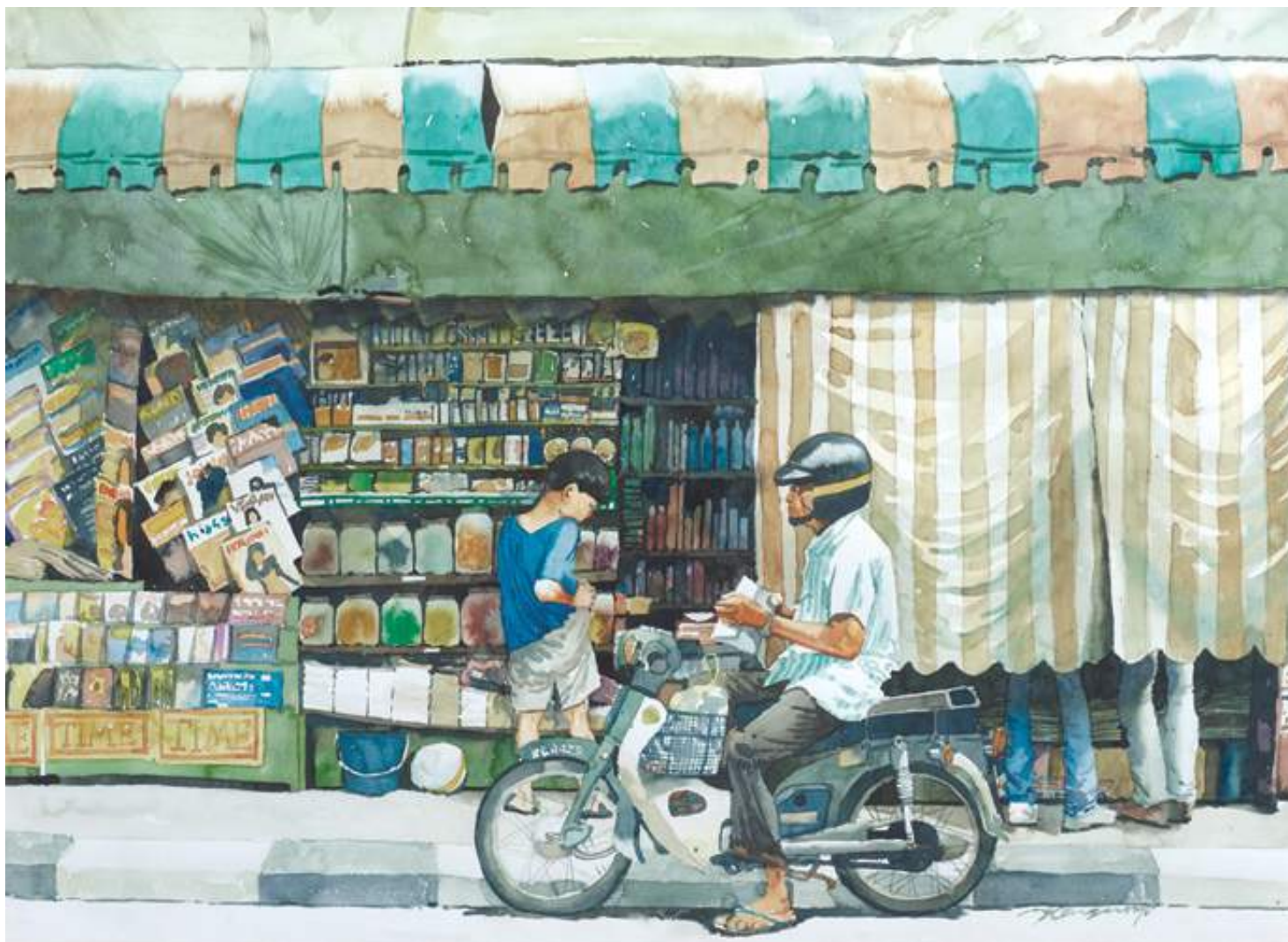
♦ PINKGUY Conservation Framing for this lot

**RM 3,000 – 5,500**

Located in the heart of Kuala Lumpur, the iconic building has become a well-known tourist attraction over the years. The Merdeka Square is known as a picture perfect touristy destination. As represented by the artist using watercolour it gives an impression of a bright sunny day as light disperse into the scene. Figures are seen admiring the building as it's just another busy day in the city that never sleeps.

Chiang Shih Wen graduated from Kuala Lumpur College of Art majoring in Fine Arts. As a full time artist, he had at least four solo exhibitions, three in Kuala Lumpur and one in Bangkok. He actively joins both local and international group art exhibitions including Thailand, Indonesia, Australia, Belgium, Taiwan, China, Jordan and Vietnam. He was awarded an Outstanding Award in Young Artist Competition in 1981, and Malaysia Landscape in Watercolour in 1982 organised by the National Art Gallery.





18

## NG KENG FATT

*At The Book Store*, 1995

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

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**

*At The Book Store* is a nostalgic representation of life in a local neighbourhood. Bold contrasts of red and blue of the awnings draw attention to the shop, and its supplies of magazines, candies, and various products. We can see a young boy reaching to his pocket to pull out some coins, while a man on a motorbike stops in front of the shop, forming an interesting composition.



19

## JANSEN CHOW

b. Kuantan, 1970

*Sunday Morning In  
Chinatown, N.Y., 1995*

Signed and dated  
'JANSEN 95' (lower right)  
watercolour on paper  
55 x 75cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**

This painting of a street scene depicts a location of Chinatown in New York, which is a city with vivid contrasts, where skyscrapers, neighbourhood shops and the bustling crowd are distinctive features of the urban landscape.

Jansen Chow graduated from Kuala Lumpur College of Art on 1991 and further his studies in Art Students League of New York from 1994 to 1996. He has been awarded 5 Signature Memberships with 5 different watercolor associations: 4 in the United States of America (AWS, NWS, LWS, NEWS) and 1 in Canada (CSPWC). He has won more than 50 national & international awards in oil, watercolor and etching including 1st Place Award in CSPWC 90<sup>th</sup> annual open juried Exhibition in Canada (2015), 2<sup>nd</sup> Place Award in 4<sup>th</sup> International Watercolor Society (IWS) Exhibition in Turkey (2015), Top 20 winning artist of IWS Albania International Competition in Albania (2016), 1st Place Award in Louisiana Watercolor Society (LWS) 35<sup>th</sup> International Exhibition in USA (2005), and 1<sup>st</sup> Place Award in CSPWC 78<sup>th</sup> annual open juried Exhibition in Canada (2003).





20

## ALEX LEONG

b. Penang, 1969

*Kimberly Street, Penang, 2015*

signed and dated (lower right)

watercolour on paper

28 x 76cm

### PROVENANCE

Private collection, Selangor

**RM 3,500 – 6,000**

Kimberly Street of Penang is famous for its Penang delicacies. Located in the heart of Georgetown, this place is a must-go-to when it comes to Penang hawker street food. The street is always buzzing with people and it gets more happening by night time. Two words are best to describe Kimberly Street: "food heaven".

Alex Leong, born in 1969 in Penang, is catching the attention of collectors in these recent years, especially when his works are actively auctioned off at various local art auction houses. With a few solo exhibitions along his journey as an artist, he has been actively participating in group exhibitions locally and abroad, e.g. China, Indonesia, Singapore and Korea. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



21

## ALEX LEONG

b. Penang, 1969

*Traditional Trade,*  
2007-2008

signed and dated (lower right)  
watercolour on paper  
24 x 24cm each (set of 7)

### PROVENANCE

Private collection, Selangor

**RM 5,000 - 9,000**

Depicted here are multiple local activities showcasing unique traditional trades which have high cultural value. Sellers / workers are showcasing their best specialties to the customers. There's a cobbler, sculptor, fortune teller, bicycle mechanic, puppet maker. Each is working diligently and professionally.

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22

## SHAFIE HASSAN

b. Kedah, 1958

*Mantunangan*, 2013

signed and dated 'SHAFIE HASSAN 2013'

(lower left)

watercolour on paper

76 x 56cm

### PROVENANCE

Private collection, Selangor

**RM 3,800 – 6,800**

This extraordinary watercolour shows three ladies wearing beautiful traditional kebaya paired with matching batik sarong. Each lady holds a tray of dowry on their head as a gift to the bride or groom side for an engagement ceremony. Engagement in Balinese culture is the time where both families will meet and choose a good day for a wedding ceremony according to Balinese astronomy. It does not necessarily involve an engagement ring but rather as a discussion and getting to know the family.

Shafie teaches art at the St. John's Institution in Kuala Lumpur. He was trained at the Teachers Training College in Kota Bharu from 1978 to 1979 and the Specialist Teachers Training Institute in 1986. He obtained his BFA at Universiti Sains Malaysia, Penang in 1994. Recognised for being one of the finest watercolourists in Malaysia, his awards include First Prize in the Permodalan Nasional Berhad Competition in 1985, the Unity of Mankind Award (UNESCO) in 1986, and the Malaysian Watercolour Society Award in 1990.



23

## MAAMOR JANTAN

b. Kedah, 1961

*Portrait: Sophisticated*, 2000;

*Portrait: Bali Dancer*, 2000;

*Jogja: Dalang*, 2002

signed and dated 'MAAMOR JANTAN 2000'

(lower right, for Portrait);

signed and dated 'MAAMOR JANTAN 2002'

(lower left, for Jogja)

oil on canvas

20 x 20cm; 21 x 21cm; 15.5 x 15.5cm (set of 3)

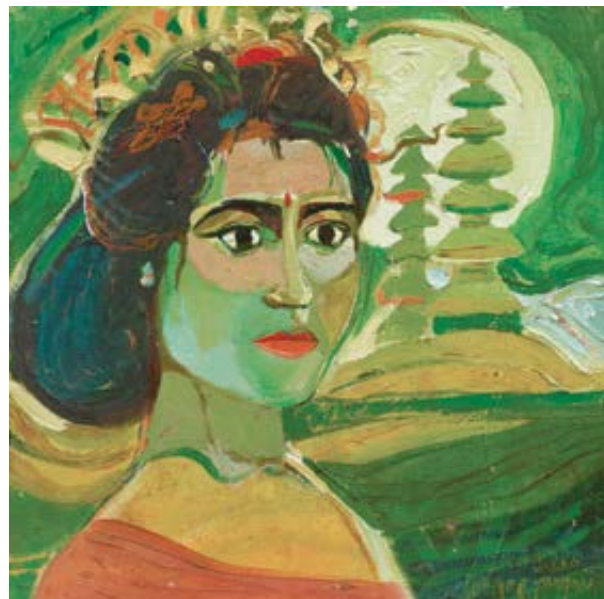
### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 - 3,500**

On offer here is a set of various subjects by Maamor Jantan. Each piece has its own unique quality and aesthetic value.

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





24

## YUEN CHEE LING

b. Penang, 1950 – d. 2015

*Untitled, 1995*

signed and dated  
'Yuen 95' (lower right)  
oil on canvas  
48 x 58cm

### PROVENANCE

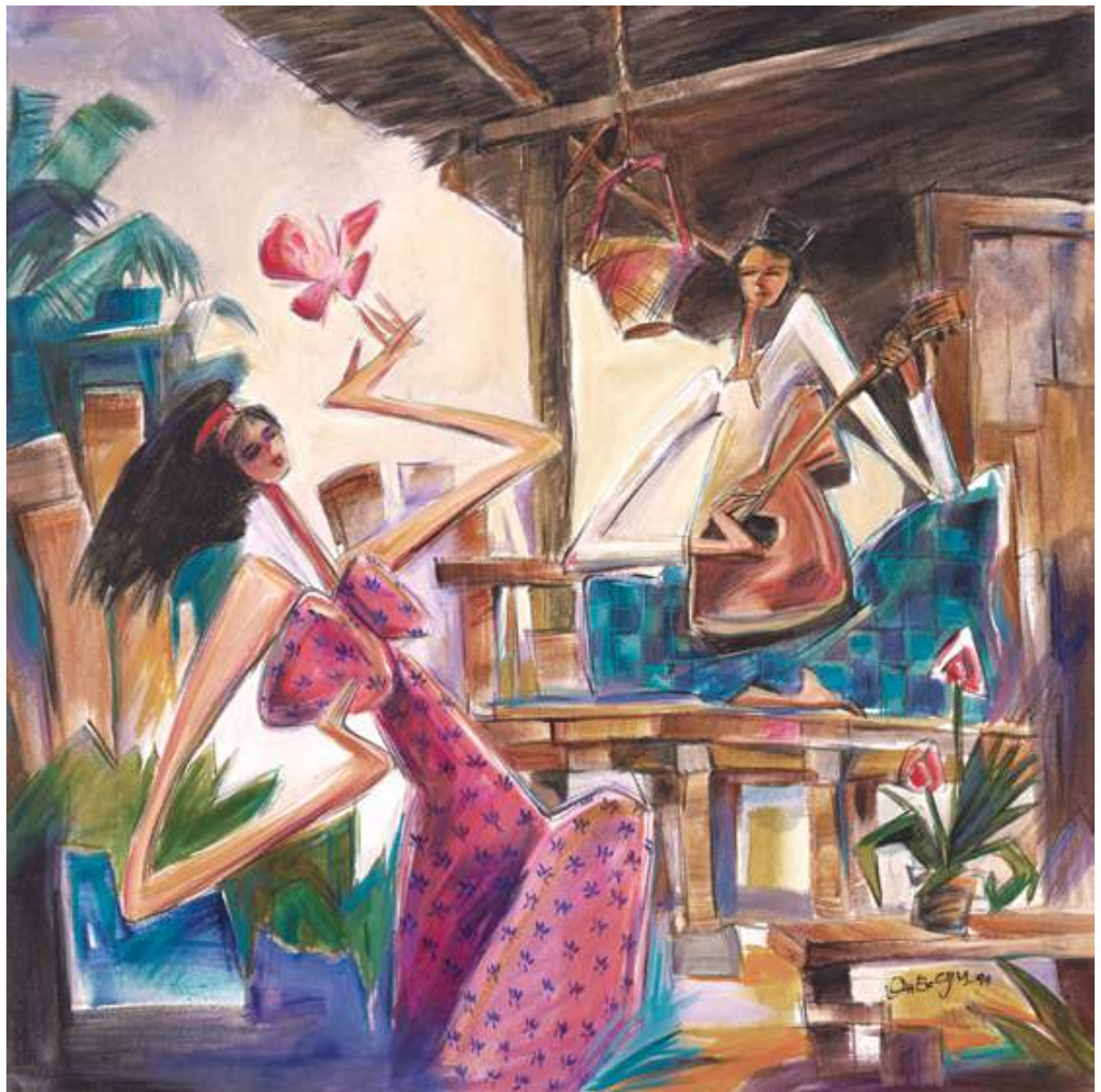
Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

Yuen Chee Ling had her own figurative style which often reflect the unique characteristics of pan Asian woman with similar egg-shaped faces, cherry blossom lips, pointy nose and sloping shoulders. Depicted in the scene is a mother looking out on two of her sons while they are playing with marble in the park. It looks like as though the background is filled with little confetti that enhance the beauty of this piece.

Looking at Yuen's unwavering artistic development, she was the Real Mc Coy, having done non-figurative works, batik, nudes, sculptures (synthetic marbles) besides all kinds of painting. In Education, her credentials were: A Creative Art Certificate from Universiti Sains Malaysia (1985), and later a PHD, BFA (1983) and MFA (1985) from the University of The Philippines, and her years there mentored by great Professor Virginia Flor Agbayani. As an activist, she was the International Women Artist Council president, Galeri Art Point director, Her Presence in Colors founding president, and she was listed in the Dictionary of the Achievements of World Chinese Artist (Great World Publishing, Hong Kong, 1995).





25

## LOH EK SEM

b. Johor, 1956

*A Relaxing Noon, 1994*

signed and dated  
'LOH EK SEM 94' (lower right)  
acrylic on canvas  
92 x 92cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

Known for his kampung scenery and unique figures with small heads, broad shoulders and stretched arms, Ek Sem never fails to highlight the hidden gems of a village life. Depicted in the scene is a couple enjoying the afternoon bliss whilst the man in kain pelikat strumming away his guitar and the girl in pink dress seems to be dancing to its beats accompanied by an ombre butterfly. Love is in the air! Life is more carefree and laidback when living in a village.

Ek Sem seems to have diversified. He holds the Guinness World Record for the Largest Pin Art incorporating 3.7 million map pins with 22 different colours. The work measures 9.35m x 6.7m. He has also done larger works, like one titled *Peranakan Tea Ceremony*, measuring 880cm x 675cm! Ek Sem graduated with a Diploma in Fine Art at the Kuala Lumpur College of Art. His first solo was at Galeri Maybank in 1994. From 1995 to 2000, he was with the Singapore-based Opera Gallery, and later his works are shown at a gallery in Mont Kiara, Kuala Lumpur.



26

## ZAKARIA ALI

b. Negeri Sembilan, 1946

*Penyanyi Jalanan*, 2005

oil on canvas

92 x 81cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

The heart-tugging melody of the itinerant blind busker stirred in artist-writer-academician Zakaria Ali's conscience long after he strutted past him in Penang Road, instead of stopping to give alms as he usually would. Was he in such a tearing hurry, has he become callous and jaded? After all, a core principle of Islam, like in the An-Nawawi, is to help the less fortunate. With the sudden pang of guilt, Zakaria decided to paint about the plight of the blind singer strumming an electric guitar while singing with a music box beside him. As passers-by come and go, his only 'audience' seems to be a boy clad only in his Bermuda more curious than enthralled, while a man in a hat stands behind in a corner enjoying the free entertainment. Zakaria could have written about it too, but preferred the brush as he is adept in figures being trained in the best tradition of the great Mexican muralists Rivera and Orozco. For Zakaria being a novelist-poet-art historian-educator-artist-curator, it may become as a surprise that he is making his auction debut in Henry Butcher.

For all his redoubtable skills on paper and canvas, Professor Zakaria Ali has had three solos, the third being his

Retrospective (1971-99) at The Art Gallery in Penang on Jan 31-Feb 13, 1999. It says much that his first solo was at the Pan Art Gallery, Fondren Square, Houston in 1969! Then followed 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 (1984-88). He was awarded the Tokoh Novel in 2006. His books include *Empangan* and *Villa Maya* (both novels); *Islamic Art In South-east Asia* (1994); *Alif Ba Ta: The Life and Times of Ahmad Khalid Yusof* (2004); and *Abdullah Ariff* (1904-2004).

### REFERENCE

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





27

## ENG TAY

b. Kedah, 1947

*Untitled*, undated

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

### PROVENANCE

Private collection, Selangor

**RM 20,000 – 38,000**

On offer here is a classic piece by Eng Tay. It looks and feels like a scene from an old song clip that has jazzy and blues rhythm to it. The three musicians seem to be indulging in the melody leaving their gifted hands play effortlessly on auto pilot. Although the background is painted in darker hues one can agree with Shakespeare that once said "When words fail, music speaks".

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



28

## LEE LONG LOOI

b. Kedah, 1942

*Untitled, 1996*

signed and dated 'LEE 96' (lower right)  
oil on canvas  
46 x 46cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 - 3,500**

Lee Long Looi is known for his simplified portraits of damsel doing domestic chores or resting or involved in crafts in a rural setting. The figures, often clad in head scarves or headaddresses, are usually rendered in half body. In this painting, the main beauty with hair flown to the left side is wearing red lipstick.

Lee Long Looi graduated from the Nanyang Academy of Fine Art, Singapore, in 1964. He studied at the Art Student League and the Pratt Institute, both in New York, in 1970. That year, he held his first solo at the Jarvis Art Gallery in New York. He won a batik prize in the United States for three consecutive years. He was given two Retrospectives by The Art Gallery Penang, first in 1997 and the other in 2010. His recent solo art exhibition entitled 4 Decades: Masterworks by Lee Long Looi was held at The Art Gallery in Penang.





29

## LOW KONG WEN

b. Kuala Lumpur, 1938

### *Happy Gathering, 2003*

signed and dated 'KONG WEN 2003'  
(lower right)  
oil on canvas  
60 x 50cm

#### PROVENANCE

Private collection, Selangor

**RM 1,000 – 1,800**

Low Kong Wen celebrates the good life with his rendition of women at leisure. The artist's refined lines and sophisticated shading create a delicate, graceful effect in which three ladies and a cat are placed gently on the canvas.

Low Kong Wen graduated from the College of Arts, National Taiwan University in 1965, and he was a former secondary school art teacher and Art College lecturer. He was awarded the "Osaka Mayor Award" at the Osaka Modern Painting Exhibition in Japan in 1999. He has conducted solo exhibitions in 2001 and 2003 in Kuala Lumpur. From 1988 to 2015, Low took part in many exhibitions at Malaysia, China, Japan, Korea, Taiwan among others. In 2002, he emerged champion in the Japan Osaka modern painting exhibition.



30

## LEE JOO FOR, JOHN

b. Penang, 1929 – d. Australia, 2017

### *A Proud Bull 2*, 1995

signed 'LJFOR' (lower right)

oil on canvas

30 x 45cm

#### PROVENANCE

Private collection, Kuala Lumpur

#### LITERATURE

*Lee Joo-for, Retrospective* (Penang State Art Gallery, November 2008)

*My Name Is Fire: The Art of Lee Joo For* (The Art Gallery Penang, 1999)

*A Tribute to Lee Joo For* (Art Salon @ SENI, 2009)

**RM 3,800 – 6,800**

The work, *A Proud Bull 2*, sees it backpedaling a bit, instead of butting headlong into perilous territory albeit the background being flushed in red suffused with anger and aggression. There is, however, a pacifying valley of blue on top, with a slender band of yellow below. Self-referential, it registers a more mellowed phase of the artist-thespian John Lee Joo-for aged 66, instead of the adrenalin-overdosed Angry Young Man as can be seen in another work in 1979, *Raging Bull*. Principles ingrained from his becoming a born-again Christian had also impacted his mind and action, as compared to his earlier works in text, paint and print(making) advancing ideas of violence, male virility and darker dramas. The bull and the horse were favourite anthropomorphic devices used by John Lee.

John Lee Joo-for is an outstanding creative genius in literature and art in Malaysia, Singapore and Australia. On text, he is a multi-award winning playwright, dominating Malaysian drama in 1969 to 1971, and also had been producer and director; written several poems and novels besides being an art critic. He was Best Radio Playwright in Singapore in 1969. In Australia, his most successful play was the grand staging of his musical, *The Call Of Guadalupe*, apart from *The Passion Play*. Before he migrated to Australia in 1973, some of his best known plays are *The Propitious Kidnapping Of The Cultured Daughter* and *Son Of Zen* (staged off-Broadway). He was also an educationist, having taught at the Specialist Teachers Training Institute in Kuala Lumpur, St. Xaviers Institution (1948-1951) and the Catholic University (formerly Institute of Catholic Education), retiring in 1989. He is one of the few Malaysians educated at the prestigious Royal College of Art (1962-1964), and returned as an 'Associate' (ARSA). He also obtained his National Diploma of Design certificate at the Camberwell College of Art in London (1959-62). In London, he co-founded the Malayan Art Circle (1961), and in Malaysia, he co-founded the Thursday Art Group and the Penang Teachers Art Circle.





31

## LAI LOONG SUNG

b. Selangor, 1944

*Resting Fishermen, 1979*

signed in Chinese and dated '79' (lower left)  
woodblock print on paper, A/P  
59 x 89cm

### PROVENANCE

Private collection, Selangor

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

This finely executed work depicts a local neighbourhood scene, where a group of resting fishermen forming a circle are seen playing a game of chess. Lai Loong Sung received his education at the Kuala Lumpur College of Art. He has held several solo shows in Kuala Lumpur, Johor, and Melaka. His artworks are in the collection of National Art Gallery Malaysia. The woodcut was recently exhibited at Bank Negara Malaysia Museum & Art Gallery, in the exhibition The Art Of Printmaking: Lasting Impressions.



32

## JUHARI SAID

b. Perak, 1961

*Shark!*, 1995

signed and dated  
'Juhari Mohd Said '95' (lower right)  
woodblock print on paper,  
edition 2 of 13  
52 x 38.5cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,000 - 1,800**

Known as the master of printmaking, Juhari Said constantly goes an extra mile in delivering strong messages which often raises concerns about political and social issues. In this depiction of a shark, fine sharp edges can be seen scattered throughout, leaving negative space for viewers to wonder in thoughts as they see it.

Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sensei Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-92 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Pemodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry.





33

## JACK TING

b. Sarawak, 1968

### *The Last Warrior, 1997*

signed and dated (lower right)  
collagraph on paper, edition VIII  
49 x 60cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,500 – 2,800**

During the British Settlement in Sarawak, there is a legendary warrior called Rentap. He was an Iban-Dayak warrior that fought fiercely against the British Colony which at the time was under governing of White Rajah. With an elegant headgear and the given nickname Libau which means "Earth Shaker" he is recognised as a remarkable hero of Sarawak to this date. The name is remembered and planted in hearts of all Sarawakian who acknowledge his fighting spirit for his people.

Jack Ting graduated from Kuala Lumpur College of Art with a Diploma of Fine Art in 1992. Since then, he has won several awards in the 1990s, as well as multiple solo exhibitions which include Ceremonies at Art Salon, Kuala Lumpur in 1998, and Drifted Glimpses at the Gallery @ Starhill, Kuala Lumpur in 2008. He is a member of the Malaysian Watercolour Organisation, Malaysian Artist Association and Federation of Malaysian Artist, Malaysia.

34

## SAMSUDIN WAHAB

b. Perak, 1984

*Hanuman Yang Takut Akan Kucing Hitam*, 2012

signed (lower right)

linocut in black on paper, edition 4 of 5  
64 x 45cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,800 – 5,000**



Samsudin Wahab narrates a satirical scene of an authoritative figure, Hanuman being disturbed by three tiny cats. The main character is portrayed in a formal suit with six hands, each carrying a different weapon, whilst trying to defend himself from the little creatures at his leg, resulting in a charming scene infused with metaphor and humour.

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



35

## CHEN KIM MUN

b. Ipoh, 1978

### *Gentle Is Strength*, 2018

signed and dated 'kim mun 2018' (lower right)  
digital print on photo paper matte, edition 1 of 3  
65 x 43cm

#### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,500**



*Gentle Is Strength* is Kim Mun's first full solo work photographing dance artiste Michelle Jueney. Michelle is an award-winning dancer trained in Ballet and Odissi Indian classically dance having performed in Carnegie Hall (New York), United Nations (New York), Angkor Wat, Cambodia, Muscat International Film Festival and all over the world touring dance professionally. With over 3 decades of dance performance, training and experience, Michelle is the creator of [www.klmovement.com](http://www.klmovement.com) and works as a Dreamer, Director, Choreographer and Dance Artiste to date forever in the blissful state of creativity.

Born in Ipoh and raised in Cameron Highlands, Kim Mun credits his developing career to his mentor Mark Low when he worked in Singapore as his assistant photographer not

long after graduation. A photographer with over 2 decades of experience, Kim Mun loves photographing portraits and people because they tell a story, and is fascinated with human emotions and expressions. Kim Mun also believes in going back to the basics to bring out the best in the subjects he shoots. Kim Mun likes the challenge of photographing known faces of celebrities in a way that has never been seen revealing his rebellious and wild side from his love of motorcycles and biking when he is not on shoot. Kim Mun has photographed world renowned award-winning celebrities and actors like Idris Elba and Eddie Peng to name a few. His photography skill has brought him to Dubai, Hong Kong, Vietnam, Singapore etc and has graced top local and international magazines / print work in China, Vietnam and Malaysia.



36

## RAIMI SANI

b. Kuala Lumpur, 1992

*Miss Know It All, 2016*

signed and dated 'Raimi Sani 2016' (lower left)  
oil on canvas  
90 x 90cm

### PROVENANCE

Private collection, Selangor

**RM 2,600 – 4,000**

Raimi Sani's brilliant handling of brushstrokes and color embodies contemporary painting aesthetics. In this work, a girl is shown lying down holding a book in both hands and is immersed in her reading, as light illuminates her face and body, casting a faint shadow against the wall. She wears a white dress, and is resting on her bed alongside pillows rendered in white tones. Each texture is executed in a different brushstroke: the softness of her dress, the translucent quality of skin tone, and the pillows more freely painted. Definitely an uprising star...





37

## RAIMI SANI

b. Kuala Lumpur, 1992

*Wondering Mind*, 2016

signed and dated  
'Raimi Sani 2016' (lower right)  
oil on canvas  
92 x 123cm

### PROVENANCE

Private collection, Selangor

**RM 2,800 – 4,500**

This work is a true display of color limited to subtle shades of warm hues, captured in the form of delicate brush strokes. In *Wondering Mind*, a beautiful young girl is seen reclining against stacks of pillows on a sofa, portrayed against the background of the neutral, and greyish wall. The artist created a new type of portrait that questions the nature of existence.

Raimi Sani received her Bachelor of Fine Art (Painting), at Mara University of Technology (Uitm) Shah Alam, Selangor. Her first solo exhibition, White Knight was held at G13 Gallery in 2017. She has exhibited at Art Expo Malaysia with G13 Gallery in 2018, and Art Kaohsiung with the same gallery in 2017. She also participated in group shows held at Segaris Art Center, Taksu, The Art People Gallery, Galeri Prima, and Curate Henry Butcher.



38

## FADILAH KARIM

b. Johor, 1987

*Lonely Hands*, 2012

signed and dated 'Fadilah Karim 12' (lower right)

oil on canvas

123 x 320cm

### PROVENANCE

Private collection, Selangor

**RM 32,000 - 55,000**





Fadilah Karim is one of the new wave female artists portraying 'acted selfies', a kind of a room cam inviting viewers to voyeur into a woman's private world. In this work from her first solo, *Vague*, at Pace Gallery (now Nadine Fine Art) in 2012, a wraith of a female form is shown in an indecision between staying put indoor, her telling book beside, and breaking out of the glass window or the doorway in the background. Angular walls on the right hint at physical obstacles. The paradox of indecisiveness / loneliness is one of Fadilah's favourite aesthetic devices. Sometimes, the figures in Fadilah Karim's works are stuck in a perpetual state of anguish, the characters readily questioning their personal values.

Fadilah graduated with a Masters in Fine Art, Majoring in Painting, at the UiTM (University Mara Institute of Technology) in 2013, after her BA in 2010. Her awards include: Incentive Award, Shah Alam Open 2008; Malacca Governor Portrait competition; runner-up Tanjung Heritage competition; Young Guns Award etc.

## CHONG AI LEI

b. Johor, 1985

### *FASCINATION I*, 2014

signed and dated 'AI LEI 2014' (lower left)

oil on canvas

220 x 160cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 27,500 – 37,500**

Welcome to a woman's inner space, a safe space which afford glimpses of her personality, character and habits, like the popular realtime social-media roomview popular among the young, and a new form of exhibitionism. Though this is a static one-clip voyeuristic view, it affords some touch points with the personified: a young woman sitting on her bed having an intimate distraction with her fav teddy-bear, while doing some work, presumably related to art / graphic design with the page print-out, a camera and a handphone in front of her. Outside, it's sunny but maybe, it's time to snuggle up with the cushion, or maybe, even give her beau a call or play hard-to-get and let him call instead. Such voyeuristic snaps of private moments of solitary woman wrapped in her own space are reminiscent of the works of Edward Hopper. This work was exhibited at the START Art Fair at Galeri Chandan, and at Saatchi Gallery in London in 2014.

Chong Ai Lei started the trend of self-voyeurism, first using herself like a Cindy Sherman coquette play and later, a

model. After graduating from the Dasein Academy of Art in 2005, she worked freelance as a graphic designer and then briefly, as a gallery assistant before going fulltime in 2010. Ironically, she was to have her first three solos overseas – PINK at Yogyakarta's leading Sangkring Art Space (2013), then In The Room at Galerie Canna in Jakarta (2016) and in Hong Kong in 2017, before her first Malaysian solo, When I See You Again, at The Edge Galerie in January 2018. She won the Malaysian Emerging Artists award in 2011 after being a finalist in 2009, and won Honorable Mentions in the Freeman Fellowship Asian Artists Programme in the United States in 2010 and 2011. Her international profile is astounding – Art Stage in Singapore (2015) and Jakarta (2016), START Art Fair in London (2014), Art Busan and Art Taipei (both in 2016), Affordable Art Fair Singapore (2013), Kembara Jiwa (Bandung and Yogyakarta, 2012), Young Guns Singapore (2014) and Concurrence (Manila, 2014). Her auction record of the equivalent of RM34,843, was set at Christie's Hong Kong in November 2013, for *True Romances II*.







40

## WAN AMY NAZIRA

b. Selangor, 1989

*Pewit*, 2017

signed 'Amy. Nazira' (lower right)  
dated '2017' (lower left)  
oil and charcoal on canvas  
92 x 92cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,700 – 4,200**

Inspired by the art of cartoons, Wan Amy Nazira is well known for her distinctive style of portraying figures particularly female. *Pewit* is an expression used when someone is cat calling a lady that is casually passing by. This work features a fancy dressed lady smitten by the attention that she's been getting while she winks seductively. With flowery scarves, braided hair, lacy sleeves, multiple handbags and gold bangles, it looks like the lady just came back from a joyful day of shopping.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has been participating in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park (2012), Muda Mudi at Segaris Art Center (2016), Art Expo Malaysia with G13 Gallery (2017), Enthrall exhibition at The Art People Gallery, Klang; Galeri Prima and Curate Henry Butcher (2018).





41

## WAN AMY NAZIRA

b. Selangor, 1989

*Si Juliet*, 2016

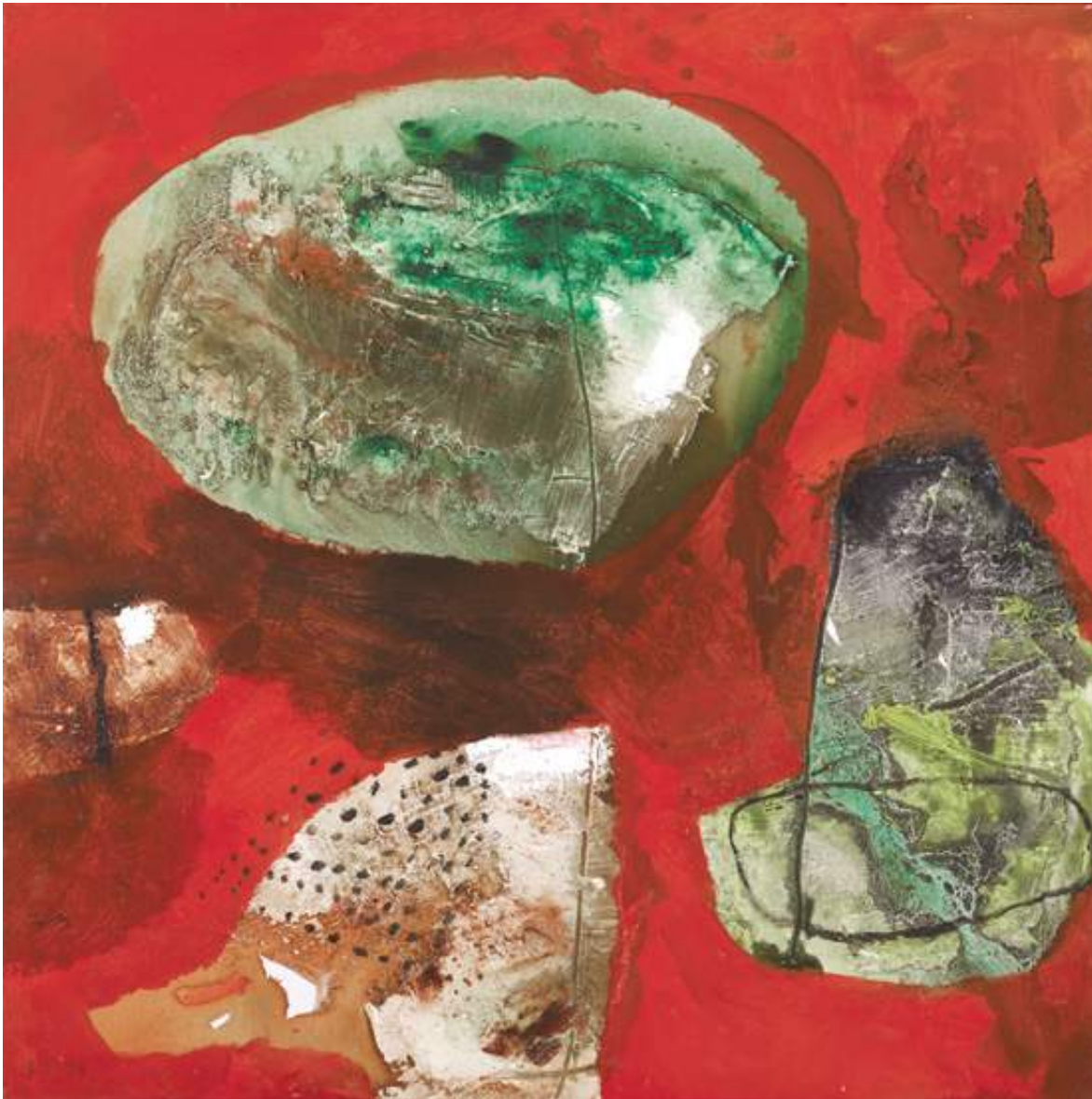
signed and dated 'Amy. Nazira 2016'  
(lower right)  
mixed media on canvas  
92 x 122cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,000**

Unlike any other works by Amy Nazira that mostly feature a female figure, this one is different as the subject seems to be in an ape form longing for its true love. The young ape is seated in a relaxed pose surrounded by flowers, and is probably waiting for her lover, who will accompany her. She wears a nice flower headband to appear more attractive. Her recent group exhibitions include The Young Contempo Showcase II at Galeri Prima (2018); Filling the Void: A Conversation between Man and Space at G13 Gallery (2018); Sensation, Segaris Art Center (2017); and the Locals Only exhibition at Taksu, Kuala Lumpur (2017). The artist won the Bronze Award, Emerging Artist category in UOB Painting of The Year (2016), held at Curate Henry Butcher.



42

## FAUZUL YUSRI

b. Kedah, 1974

*Ground - Surface 9*, 2008

signed and dated 'FY08' (lower left)  
mixed media on canvas  
62 x 62cm

### PROVENANCE

Private collection, Kuala Lumpur

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

Known for his distinctively naïve stylistic manner of painting, Fauzul Yusri captures his audience with the sophistication of his mark-makings. Presented here is *Ground - Surface 9* with bright red background and raw shapes appeared randomly on canvas. He creates an imaginative world containing symbols and meaning, experimenting with colours to evoke memories and subconscious mind.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, Kuala Lumpur. His last solo was called Whiteground at Taksu in September 2017. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively.





43

## FAUZUL YUSRI

b. Kedah, 1974

*Di Dinding*, 2014

signed and dated  
'Fauzul Yusri 2014' (lower right)  
mixed media on jute  
153 x 153cm

### PROVENANCE

Private collection, Selangor

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

*Di Dinding* (*On The Wall*) depicts an epically witty illustration of haphazard doodles and words hand-drawn over a murky shade of green with hints of white, beige, yellow and red. Fauzul Yusri's sporadic childlike drawings of sunflower, dinosaur, stickwoman, human faces, elephant, sailboat, among other instinctive scrawls with words such as 'bentuk' (shape), 'don't', 'keras', and a Jawi writing 'نركل غي كاي' which reads 'lakaran yang baik' (a good sketch) on the left side of the artwork are humorous and visually engaging.

Fauzul Yusri graduated from Universiti Institut Teknologi MARA in Shah Alam in 1999 and since then has been exhibiting in various galleries in Malaysia, Indonesia, Hong Kong, Singapore and the UK. He was granted his first solo by Elm Quay Fine Arts in 2001 which was simply titled *Works On Canvas* followed by *Cages* in 2003. His other solo exhibitions included *Pop Primitive* (2004), *Neolithic* (2006), *Ground* (2007), *Raw* (2009), *Play* (2009), *Guris* (2011) and more recently, *Coreng* (2013), *Whiteground* (2017) at Taksu, Kuala Lumpur. He has also participated in numerous group shows since 1996 with leading art galleries namely Pace Gallery, National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN Gallery and more. Fauzul Yusri also received Special Mentions in the Young Contemporary Artists in 2002 and Bank Negara's Kijang Awards in 2004. His works are collected by numerous private collectors, corporates and institutions such as Bank Negara Malaysia, HSBC Bank Malaysia Berhad, National Art Gallery Malaysia, Galeri Z, and Seksan Design etc.



44

## RAFIEE GHANI

b. Kedah, 1962

*Still Life Studies, 1990s*

signed 'Rafiee Ghani' (lower right)  
acrylic on canvas; pastel on paper  
40 x 48cm; 35 x 53cm (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**



Most of Rafiee Ghani's paintings depict the interior domestic scenes of still-life objects, plants and flowers in vibrant colours. The artist once quoted, that to him these are mere symbols of everyday objects that surround us, bringing with them a deep sense of comfort that are frequently forgotten or taken for granted in our everyday life.

Rafiee Ghani won the Minor Award in the coveted Young Contemporary Artists (BMS) exhibition and the Minor Award in the 1991 Salon Malaysia. He was placed second in the Malaysian Art Open competition in 1994, and was among the five Juror's Choice winners in the Malaysian-level Philip Morris Asean Art Awards. He studied at the De Vrije Academie Voor Bildeendie Kunst at the Hague, the Netherlands, but did not finish. He obtained his Diploma at the Mara Institute of Technology (1981-1985) and a Masters from the Manchester Metropolitan University (Manchester Polytechnic) in Britain in 1986-1987. After teaching at ITM for a few years, he taught in Mahe, Seychelles, in 1991-1993. His work, *The Beginning Of The Red Sea* (2016), sold for a personal record of HK\$325,000 in Sotheby's Hong Kong April 2017 sale. His recent show at the prestigious Nou Gallery, Taipei, was a great success.





45

## RAFIEE GHANI

b. Kedah, 1962

*Water Below, 1998*

signed 'Rafiee Ghani' (lower left)  
oil on canvas  
72 x 101cm

### PROVENANCE

Private collection, Selangor

**RM 8,500 – 14,000**

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

Rafiee Ghani won the Minor Award in the coveted Young Contemporary Artists exhibition (BMS) and won the Minor Award in the 1991 Salon Malaysia. He was 2<sup>nd</sup> in the one-off Malaysia Art Open (MAO) in 1994 and among the five Juror's Choice Award winners in the Philip Morris Asean Art Award, Malaysia. He first studied at the De Vrije Academie Voor Bildeendie Kunst at the Hague, the Netherlands, in 1980, but did not complete. He finally obtained his Diploma of Fine Art at the Universiti ITM (1981-1985), and a Master's from the Manchester Metropolitan University (Manchester Polytechnic) in Britain (1986-1987). He had taught at the UiTM for few years, then had a teaching stint in Mahe, the Seychelles, in 1991-1993. His 2016 work titled *The Beginning Of The Red Sea* was sold for a record breaking HKD 325,000 in Sotheby's Hong Kong April 2017 auction sale, while another piece fetched more than HKD 200,000 in Sotheby's Hong Kong April 2018 auction sale. His recent show at the prestigious Nou Gallery, Taipei, achieved great success.



46

## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

*Night Dance Series*, 2010s

acrylic on paper  
38 x 29cm

### PROVENANCE

Private collection, Selangor

**RM 3,200 – 6,000**

Dato' Sharifah Fatimah Zubir graduated from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. In 1979, she won the coveted Major Award in the Salon Malaysia 1979. She also won 3<sup>rd</sup> Prize in the 2003 Biennial of Contemporary Painting of the Islamic World, Teheran. For her tremendous contributions, she was conferred a 'Datoship' by the Sultan of Kedah in 2006. Recent auctions locally and abroad (Hong Kong) saw her art prices soaring high.



47

SHARIFAH FATIMAH  
SYED ZUBIR, DATO'

b. Kedah, 1948

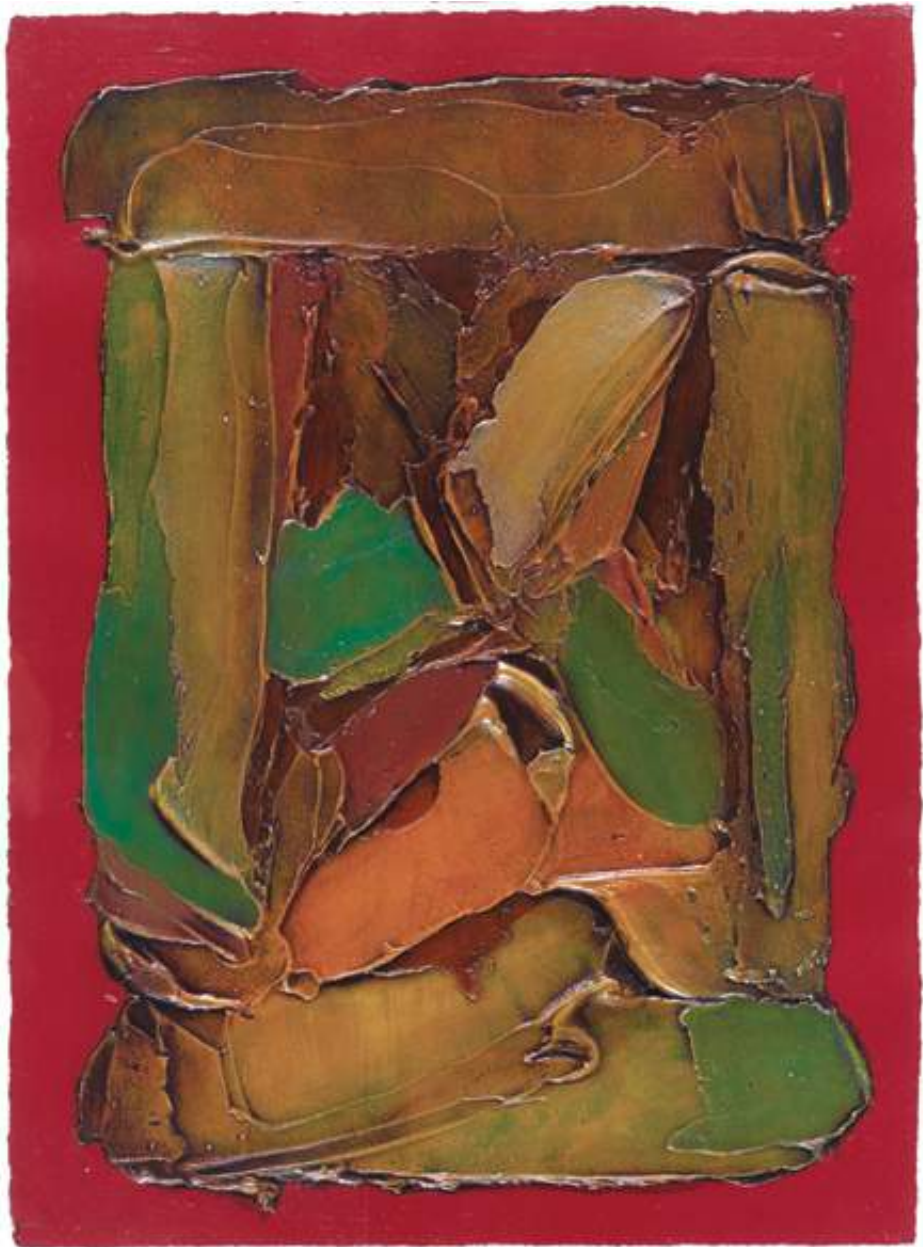
*Ancient Earth I*, 1994

acrylic and modelling paste on paper  
38 x 29cm

**PROVENANCE**

Private collection, Kuala Lumpur

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



Just when you thought that Dato' Sharifah Fatimah Zubir was set on her intriguing abstract of interlocking shapes, she created a new template of viscous duller colours, more glacial and plodding in strokes held back by the additions of modelling paste, something which she saw in the works of A.D. Pirous, and when she first visited Petra (natural rock formations) in Jordan in 1990, there was a happy conjunction, and the palette knife came into play. This was from her first Touch The Earth series, another followed in 1996. The point is, she is inventive and bold, a quality one can see in her other later works and series.

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48

## MUSTAPA HAJI IBRAHIM

b. Perak, 1946

*Untitled*, 1984

signed and dated 'Mustapa 1984' (middle right)  
acrylic on canvas  
44 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Influenced by the flowing biomorphic forms of nature, Mustapa Haji Ibrahim incorporated organic shapes into his images. The undulating planes resemble microscopic organisms, and also express the essence or spirit of the universe. By using free flowing lines and bright gradations of colour, the artist succeeds in creating a sense of vitalism and movement.

Mustapa Haji Ibrahim enrolled in Gombak Lane School, Selangor in 1951, and Maxwell Secondary School, Kuala Lumpur in 1964. He attended art classes with Mazeli Mat Som, A.P.S, and was a member of the Kumpulan Anak Alam. He held his first solo exhibition at British Council Kuala Lumpur in 1973. His fourth solo exhibition was titled Mustapa Haji Ibrahim, Paintings, 1968 – 2008 held at RA Fine Arts in 2008.





49

## SUZLEE IBRAHIM

b. Terengganu, 1967

*Movement Series*  
(*Moonlight*), 2000

acrylic on canvas  
60 x 60cm

### PROVENANCE

Private collection, Selangor

**RM 7,000 – 12,000**

Suzlee Ibrahim turns impressions of nature into poetic movements of gestures, lines and colour. His works can be read as a form of language made visible through the energetic overlapping of horizontal and vertical lines and strokes.

His 32-year painting career include series *Belantara*, *Batik*, *Ombak*, *Sakura*, *Melody*, *Movement*, *Sahara*, *Space*, *Summer*, *Turquoise*, *Monsoon*, *Meditation*, *Waterfalls* and *Gestures*. He graduated from the Mara Institute of Technology in 1987, but started lecturing in his alma-mater from 1993-2009 (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, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). The Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500. His recent show at the prestigious Nou Gallery, Taipei, received excellent response.



50

## SUZLEE IBRAHIM

b. Terengganu, 1967

*Siri Chenang 'Contrast II', 2013*

signed and dated 'Suzlee Ibrahim 2013'  
(lower left)

acrylic and oil on canvas  
92 x 92cm

### PROVENANCE

Private collection, Selangor

**RM 13,000 – 23,000**

Suzlee Ibrahim works in series are easily identifiable by the place or subject, in this case Cenang, Langkawi. His 32-year painting career include series *Belantara*, *Batik*, *Ombak*, *Sakura*, *Melody*, *Movement*, *Sahara*, *Space*, *Summer*, *Turquoise*, *Monsoon*, *Meditation*, *Waterfalls* and *Gestures*. He graduated from the Mara Institute of Technology in 1987, but started lecturing in his alma-mater from 1993-2009 (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, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). The Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500. His recent show at the prestigious Nou Gallery, Taipei, received excellent response.





51

## ISMAIL LATIFF

b. Malacca, 1955

*Untitled, 2000*

signed 'Ismail Latiff' (lower right)  
acrylic on canvas  
63 x 63cm

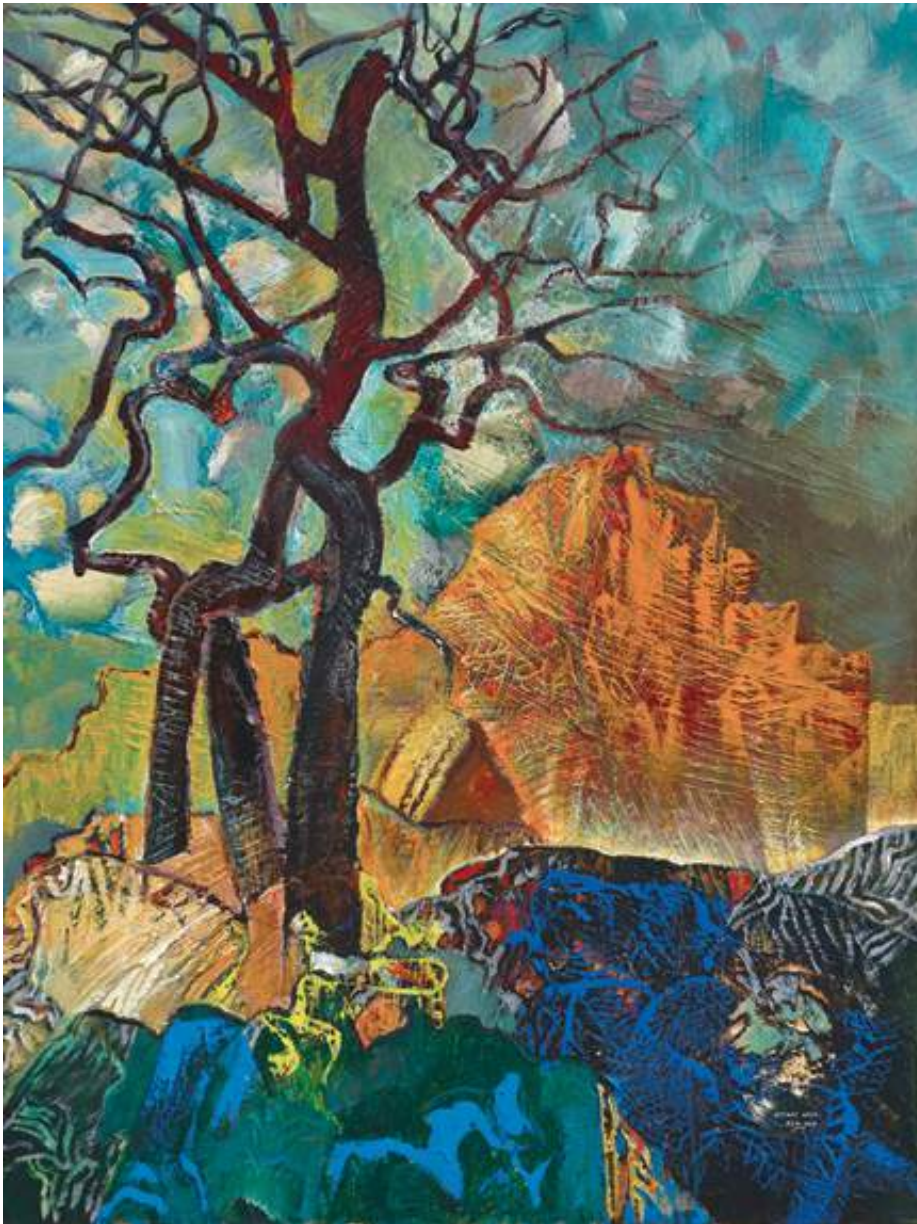
### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,000**

Having a small circle placed in the composition is a signature style of the artist's work. The circle can either be visible or ambiguous as seen by naked eye. An explosion of multi-coloured splashes emerging from the base is scattered throughout, covering 75% of the canvas. The hues of deep blue background looks as though it's a scene from an underwater setting. Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely Nine Years With Art Salon (1993), Magic In The Sky (2005) and Come Fly With Me (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.





52

## RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

*Distant Gold*, 2017

signed and dated  
'RSA 2017' (lower right)  
acrylic on canvas  
130 x 96cm

### PROVENANCE

Private collection, Selangor

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

*Distant Gold* illustrates Raphael Scott Ahbeng's signature composition exhibiting his unique ability to depict the spirit of his surroundings and inject his own personality into his works. The trees are positioned on the left side while what seems to be bushes in blue hues create a beautiful element in the scene. In the distance, a mountain in rich yellow and brown hues appear to be the centre of attraction which draw the viewer in at first glance.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng (RSA) still paints on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government

scholarship. His awards include 1<sup>st</sup> Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3<sup>rd</sup> Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition *Legend: A Borneo Artist* at PINKGUY Gallery, showcases the complete oeuvre of Raphael's 60 years of work. This is a magnificent example of nature at its best.





53

## RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

*Sinisana*, 2014

signed and dated  
'RSA 14' (lower right)  
acrylic on canvas  
89 x 119cm

### PROVENANCE

Private collection, Selangor

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

*Sinisana* illustrates Raphael Scott Ahbeng's signature composition exhibiting his unique ability to depict the spirit of his surroundings and inject his own personality into his works in a variety of ways. The branches are positioned gracefully against a peaceful mountain view complemented with accents of red and yellow. This is a magnificent example of nature at its best.

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



54

## PETER LIEW

b. Perak, 1955

*Pangkor Laut, 2000*

signed and dated  
'2000 Peter Liew' (lower left)  
oil on canvas  
78 x 62cm

### PROVENANCE

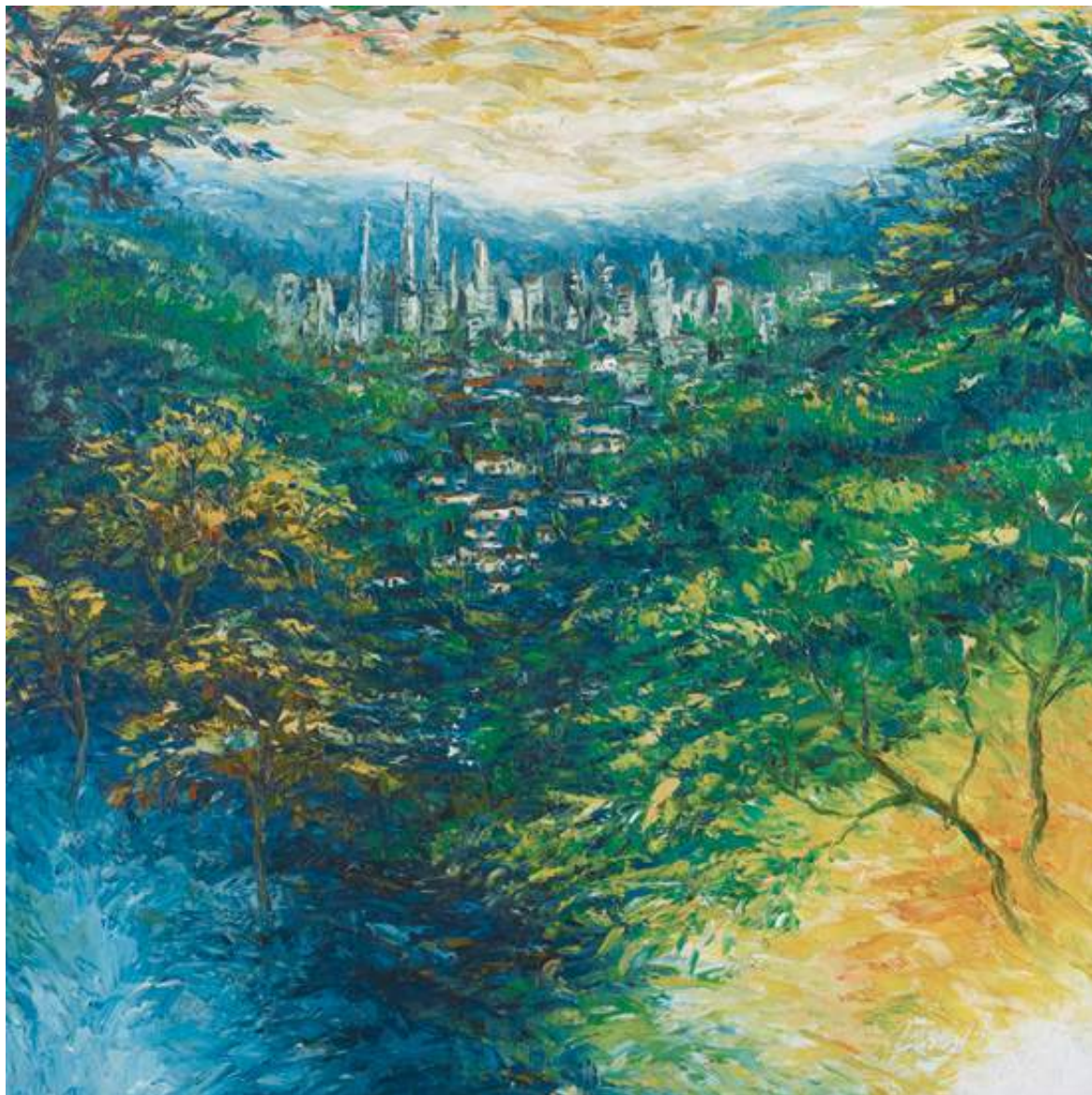
Private collection, Kuala Lumpur

**RM 5,800 – 9,800**

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied by palette knife and brush which creates dynamic movement. The painting illustrates a scene from Pangkor Laut, a small island southwest of Pangkor Island, Perak. The tranquil blue and green colours used enhance the charm and atmosphere of the scene. The technique of oils layered in thick impasto adds a rich quality to the painting.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urban scenes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, and at Galeri Seni Maybank, Kuala Lumpur in 1997. His latest art exhibition titled Peter Liew Retrospective was organised by Soka Gakkai Malaysia in 2018. At the same period, he had a solo show at National Art Gallery Malaysia.





55

## YAP KIM BOON

b. Kuala Lumpur, 1961

*A Lush Path To The  
Twin Towers, 2004*

signed and dated  
'Kim Boon 2004' (lower right)  
oil on canvas  
84 x 84cm

### PROVENANCE

Private collection, Selangor

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

One might live and experience the bustle of a city while longing to be immersed in a natural environment. In this work, the city can still be seen from a distance due to its high rise buildings. We could never deny the fact that sometimes escaping the city is a pure bliss that everyone needs. Yap Kim Boon, better known as the Heliconia Man, is adept at the vast landscapes and architectural heritage, with his thick impastos with his palette knife. Of main concern to him is the sense of movement with an almost 3D textures, and the light. In recent years, he has also tackled the bougainvillea, the paper flowers. He has been a fulltime artist for some 20 years now.





56

## ESTON TAN

b. Penang, 1972

### *A Ray On The Street*, 2011

signed and dated on the reverse  
oil on jute  
76 x 76cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Eston Tan draws inspiration from nature, landscapes and cityscapes, capturing the emotion and feeling of a particular moment in time. In this artwork, the brushwork displayed is remarkably confident and free, illustrating wooden houses amidst a peaceful landscape, with the artist's signature flourishes of daubs, strokes and dots. Eston Tan has established himself for his large canvases of landscapes, aerial perspective of cityscapes and building facades with activities, with his often nocturnal veneer and dots.

Eston Tan obtained his Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1991, and the One Academy, Petaling Jaya (1992-1993). He won the Minor Award in the Penang Young Talent competition in 1999, and clinched the Major Award the next year. The artist has held numerous solo and group exhibitions both locally and internationally, including Hong Kong, Taiwan, and Vienna.





57

## MANSOR GHAZALLI

b. Perak, 1930 – d. 2009

*Untitled*, undated

signed 'mansor ghazalli' (lower right)  
oil on canvas laid on board  
32 x 43cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**

Renowned as a landscapist, Mansor has a particular affinity with nature and this intimate relationship can be seen in his vivid and skilful renditions of jungle and village scenes. In this work, the artist used refined strokes to build his composition, alternating vertical and diagonal strokes on the shop houses, tents, etc.

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

## HARON MOKHTAR

b. Selangor, 1963

*Sarawak Series I*, 1995

signed and dated 'HARON MOKHTAR '95'

(lower right)

acrylic on canvas

120 x 87cm

### PROVENANCE

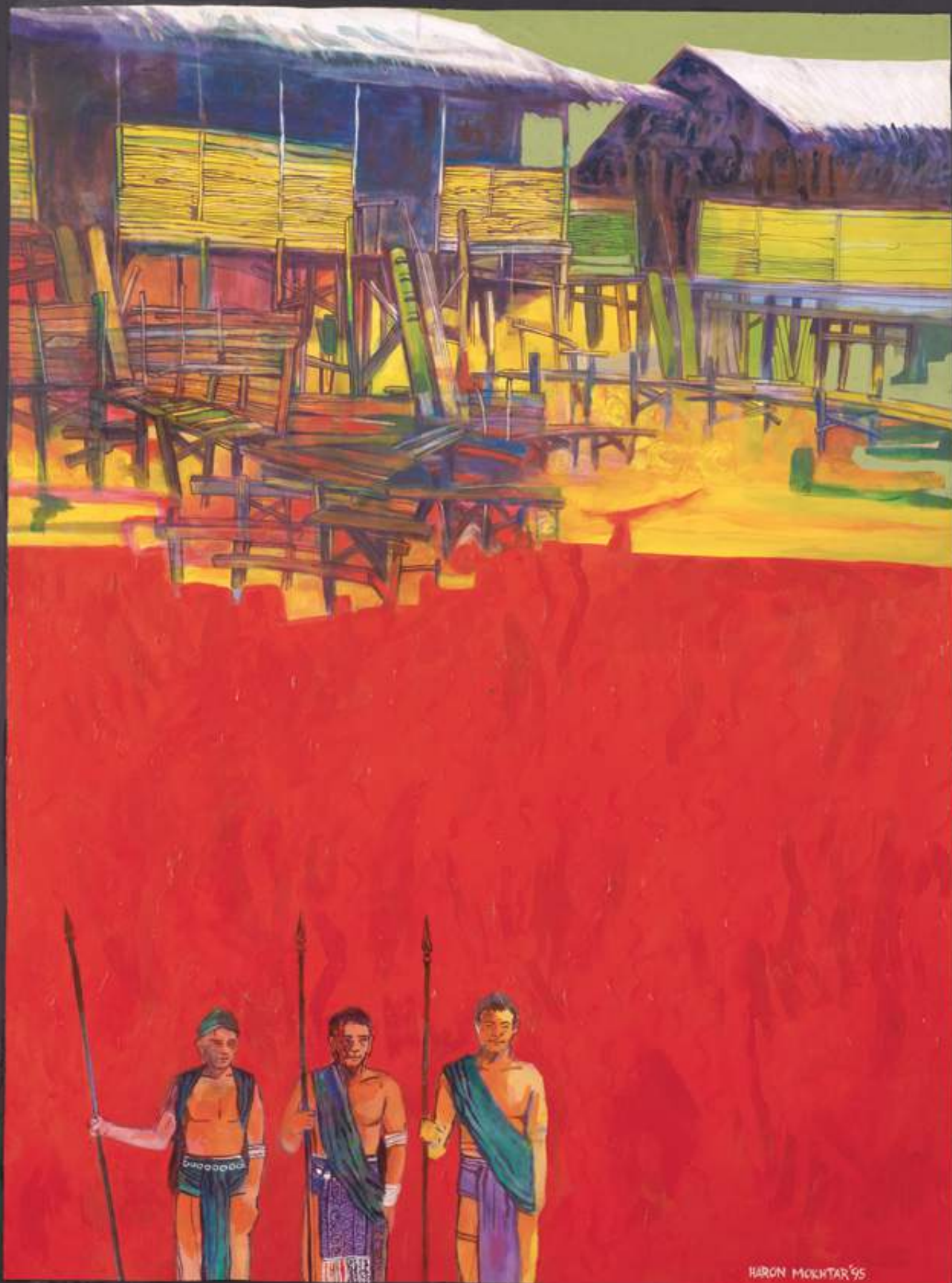
Private collection, Kuala Lumpur

**RM 9,000 – 15,000**

During 1990–1994, Haron Mokhtar had taught at SMB Chung Hua, Sibul, and encountered various traditional heritage buildings of Sarawak. The works of Haron Mokhtar gently expose the relationship between man and environment, and take inspiration from the rich tribal culture and natural landscapes. A row of houses built from wood are depicted at the top. Rendered in his signature style, a vivid red space in the middle separates the top composition from the bottom of the painting, depicting three ethnic men seen dressed in tribal wear, which display the preservation of indigenous culture and unity.

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





HARON MOKHTAR '95



59

## TEW NAI TONG

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

*Notre Dame*, 1999

signed 'NAITONG PARIS' (lower left)  
oil on canvas  
55 x 70cm

### PROVENANCE

Private collection, Selangor

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

In the year of 1999, Tew Nai Tong embarked on an expedition to Paris with the intention of painting historical architectural landmarks, which led to a series of works depicting the charming cultural city. In an article titled *The Battle For Identity*, Tew Nai Tong: Village Life Series and Fantasy Series, W.Y.Choy wrote "The Parisian paintings of 1999 - 2002, which are in sharp contrast to the prerequisites of the Southeast Asian paintings, will serve as a prominent testimony to Nai Tong's artistic diversity." The painting depicts a beautiful street scene portraying Notre Dame and the representation of winter in the landscape. By using delicate shades of blue and brown hues, Nai Tong gave us the atmosphere and the rustic charm of the Parisian winters.





60

## TEW NAI TONG

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

### *Girl With Flowers, 2007*

signed 'NAITONG' (lower right)  
oil on canvas  
66 x 59cm

#### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

In this beguiling work, a lady placed amidst white lilies exudes femininity. The long graceful curves of the figure, and the clever composition demonstrate the artist's signature Nanyang style. Executed with refined brushstrokes and colours composed in a delicate palette, the painting radiates grace and tranquillity.

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

## PATRICK NG KAH ONN

b. Kuala Lumpur, 1932 – d. London, 1989

*Penyara*, undated

signed in Jawi (lower left)

batik

43 x 46cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 32,000 – 52,000**

This must rank as arguably the first known batik with pornographic connotations. It is noteworthy that a Patrick Ng Kah Onn batik won the RM3,000 top prize in a Manila art competition. Something kinky's going on: a totally naked couple, the woman sitting up on the edge of a mattress on the floor with one leg slightly raised and her hands behind her back, while the man slightly turned from her and with his right hand propping on the mattress over the woman's legs and the other doing something. The room is dingy as if wallpapered with cardboards and with only a metal-bar window framing the woman, who is gazing at viewer, either pleading or in a come-on coquette. Labelled as a batik, it is remarkable that Patrick Ng was able to accomplish the composition with patterns and overlaps and realistic figures using such medium.

Patrick Ng Kah Onn was a prodigy of the Wednesday Art Group founded by Peter Harris, and held the post of secretary. He held his first solo at the British Council in Kuala Lumpur in March 1963 and in 1966, his work was selected for the Arts of Malaysia exhibition at the Commonwealth Institute in London. At that time, he was already in London where he studied first at the Chelsea College of Art and Design (now the Hammersmith College) in 1964-65, and then the Wimbledon and Southlands College of Education in 1966-68. He stayed put in London and taught at Hammersmith before he died of liver cancer in 1989. In Malaysia, Patrick Ng had a brief teaching spell at the Methodist Girls School in Kuala Lumpur and his alma mater, Victoria Institution. His brother-in-law, Peter Cocquerel in an interview with Ooi Kok Chuen, revealed that Patrick had only returned once in 1970, for a short visit. He added that Patrick Ng later became more interested in music, opera and films.

Patrick Ng's *The Dancer* (1964) was sold at RM78,400 in Henry Butcher (November 2017) Art Auction.









62

## CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

*Untitled*, undated

signed 'Teng' (lower left)

batik

43 x 57cm

### PROVENANCE

Private collection, New Zealand

♦ PINKGUY Conservation  
Framing for this lot

**RM 12,000 – 20,000**

Dato' Chuah Thean Teng is not only the world-acknowledged founder-doyen of batik painting but also a great innovator with batik imagery and techniques, like this Cubistic panoply of a village scene schematized in geometric and organic forms like stained-glass mosaic, with the topography of mock Minangkabau roofing dominating. The composition plays on a raft of mast poles, sloping diagonal cuts, horizontal bars, odd geometric shapes and pockets of overhangs with matching colour schemes.

Dato' Chuah Thean Teng developed batik painting in 1953 after setting up a batik factory (1946–47) and presented it to the world in his solo at the Arts Council in Penang in 1955. Professor Michael Sullivan crowned him the 'Father of Batik Painting' (Chinese Art in the 20<sup>th</sup> Century, 1959). "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik – not just decorative designs, but large and frequently complex figure compositions." He was invited to have an exhibition at the Commonwealth Institute, London, in 1959, and the only Malaysian among great world artists to be invited, to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. Iconic images of his paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were used as UNICEF greeting cards. He was the first Malaysian artist (after British-born Peter Harris) to be given a Retrospective by the National Art Gallery (NAG). Penang, his base since 1932, honoured him with a Retrospective in 1994, a 'Datoship' title in 1998, and the 'Live Heritage Award' in 2005. The NAG honoured Teng again in 2008 with a Tribute exhibition.



63

## CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

*Moving The House,*  
1970s

signed 'Teng' (lower left)

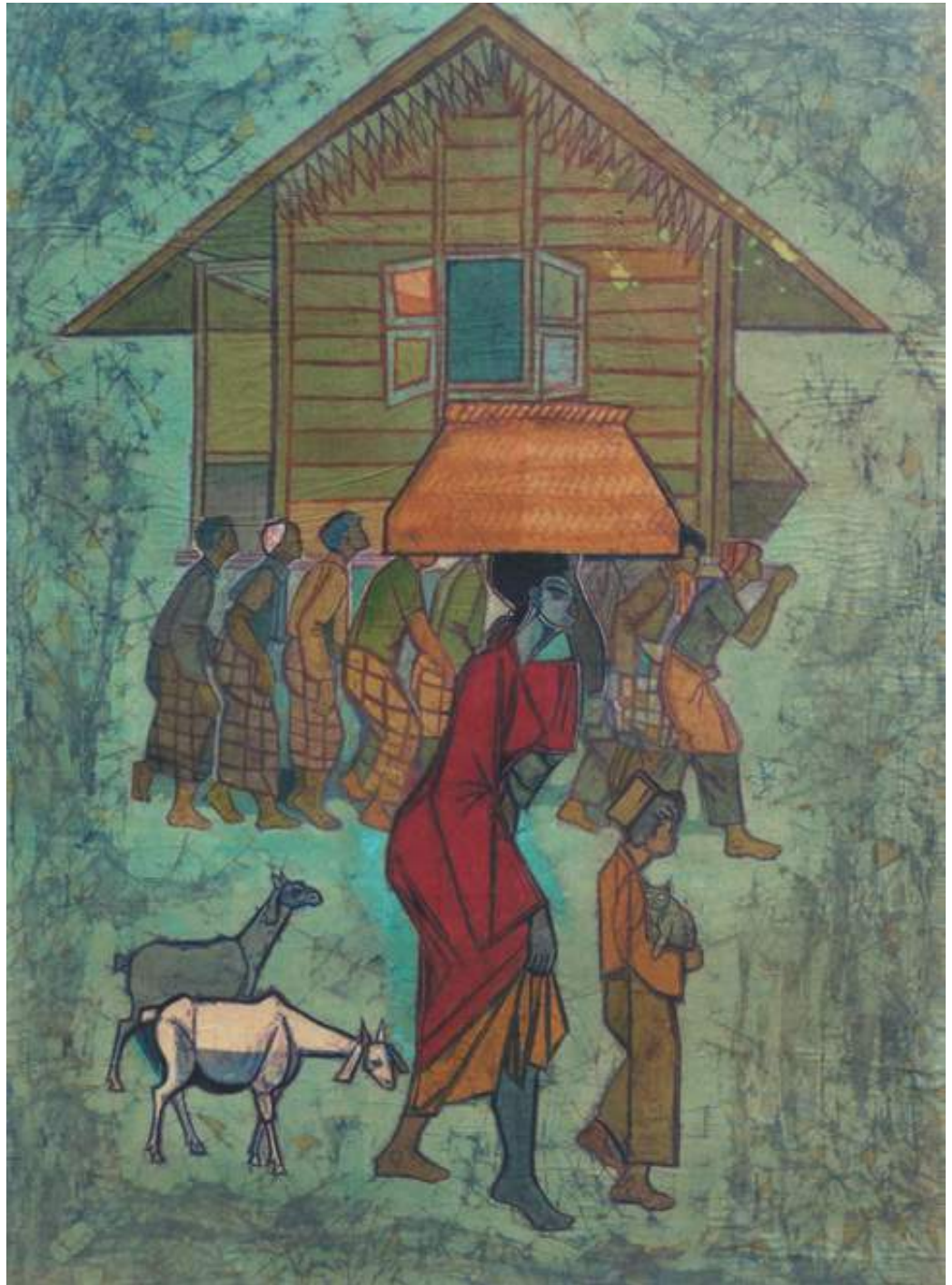
batik

87 x 63cm

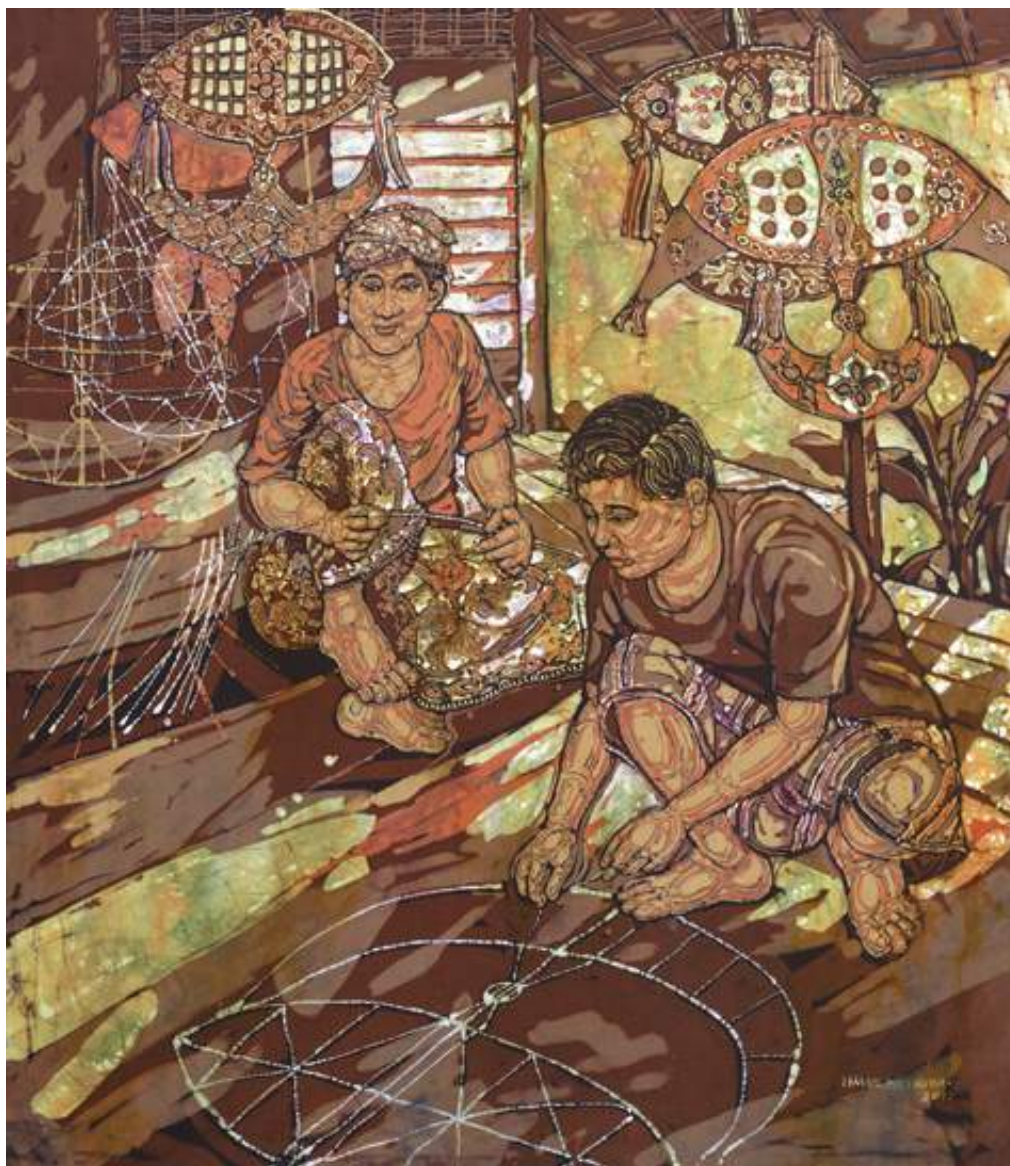
### PROVENANCE

Private collection, Selangor

**RM 15,000 – 26,000**



Dato' Chuah Theng Teng has tremendous perspicacity in extracting the humorous out of ordinary or peculiar situations, in this case, the Malay kampong tradition of 'angkat rumah'. Literally 'carrying house', usually wooden. This was fairly routine in the 1950s but rarer today, with modern transportation being used if the house is of heritage value, and the parts likely deconstructed and reassembled because of the modular concept. They are spruced up and used as novelty homestays or even cafeterias or art galleries. A more recent case in Kuala Kangsar in July 2018 required some 150 volunteers to carry a whole house weighing 6 metric tonnes more than 150 metres away. The house was lashed to a structure of bamboo and pinang trunks. This has been practiced mainly in Perak and Kedah, and even in South Sulawesi in Indonesia and the Philippines (they call it bayanihan). So, you won't need Aladdin's genie to spirit the house away from you.



64

## ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

*Wau Maker, 2012*

signed and dated

'ISMAIL MAT HUSSIN 2012' (lower right)

batik

86 x 75cm

### PROVENANCE

Private collection, Selangor

**RM 18,000 – 30,000**

Through Ismail Mat Hussin's intricate batik works, one can observe the multicultural traditions of Malaysia. The wau kite is the nation's cultural emblem and icon, and is a popular past time in the state of Kelantan. The reverse side of the Malaysian 1 ringgit note features three wau bulan's ascending into the sky amidst a vast field. In this scene, we see a man making a kite frame assembled from light and flexible bamboo, while a friend prepares the bamboo into fine strips. Each wau is a unique piece that reflects the artistry and technique of the kite maker.

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





65

## ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

*Untitled, 2008*

signed and dated

'ISMAIL MAT HUSSIN 2008' (lower right)

batik

96 x 186cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 55,000 – 80,000**

It's the largest work by Ismail Mat Hussin, ever appearing in Henry Butcher Art Auction. This precious rare work has bluish-purplish hues instead of the artist-musician Ismail Mat Hussin's more common palette of orange and brown. Like Khalil Ibrahim, he picked up the rudiments at the Padang Garong School in 1954-1955, but unlike Khalil, he was not college-trained and counted Khalil as one of his mentors. Like Khalil too, he painted the East Coast fishermen but with his tjanting (a batik tool), the great camaraderie of the kampong people, men and women, when coming ashore. Here, the canvas is peopled by more than a dozen helpers.

Although self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, but had been painting virtually fulltime 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.



66

## LEE KIAN SENG

b. China, 1948

*Untitled*, undated

signed (lower right)

batik

38 x 75cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,500**

Lee Kian Seng is one of the most innovative artists working in batik, particularly in his *Soul & Form Series*, and in other media. His batik-art phase was for over nearly 20 years, and this partly led him to winning Japan's Creation Award (Overseas Prize) in 1993. He also won Honorable Mention for batik and 3<sup>rd</sup> Prize for Mixed Media in the 1968 Salon Malaysia. In this scene, the artist presents a poetic view with several boats.

Self-trained Lee Kian Seng represented Malaysia at the World Expo in Osaka, Japan, in 1970. He swept the Major Awards in the Malaysian Landscape competition (1972) and the Young Contemporary Artists competition (1975). He held his first solo in 1966 at the age of 18. He represented Malaysia in the 3<sup>rd</sup> Asean Square Sculpture Symposium in Jakarta in 1984 when he built the monumental *Peace, Harmony And One*, and which he translated into miniature art jewellery adornments. His other accolades include 1<sup>st</sup> Prize (oil) in the Young Artists competition in 1966, 3<sup>rd</sup> Prize in the Malaysian Art Competition in 1964 and Minor Award in the Man And His World competition in 1973. One can often spot his installation works / conceptual art in important exhibitions at National Art Gallery Malaysia.



67

## KWAN CHIN

b. Kuala Lumpur, 1946

*Untitled*, undated

signed (lower right; lower left)

batik

29 x 29cm (set of 2)

### PROVENANCE

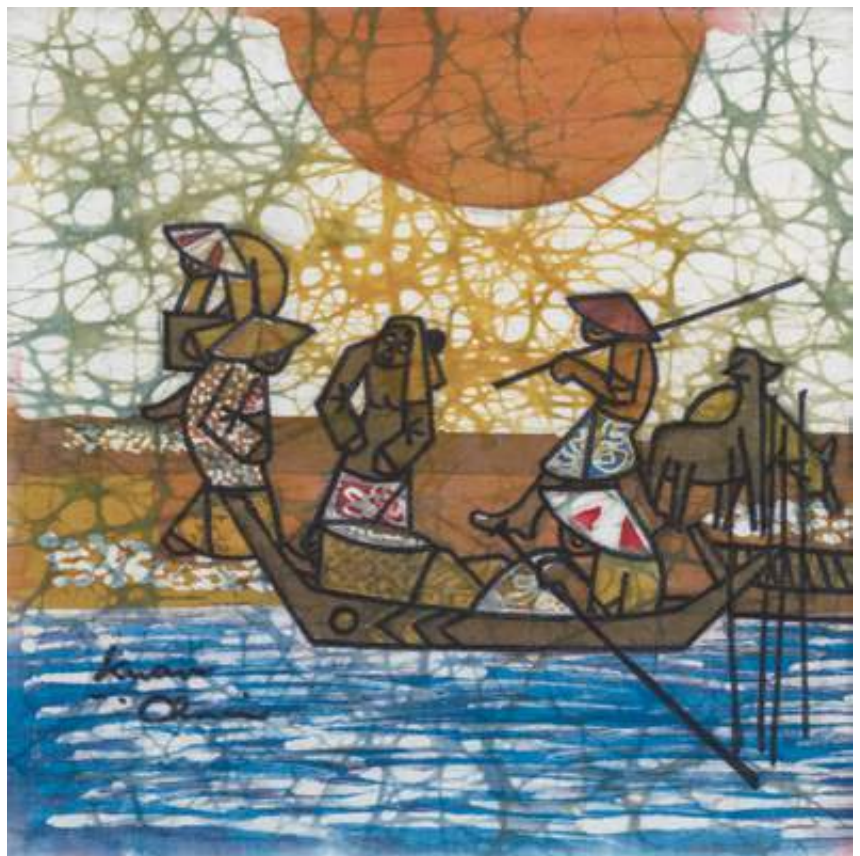
Private collection, Selangor

RM 1,000 – 1,800



Set against a tropical backdrop, Kwan Chin's nostalgic landscape includes swaying coconut trees, kampung houses, animals, boats and fertile land in the background. His figures are clad in the long shirts and sarong traditionally worn by Malay folk.

Kwan Chin is the batik pseudonym for Goh Yee. Born in Kepong in 1946, Kwan Chin studied at the Nanyang Academy of Fine Art in Singapore and worked as a commercial artist on his return. However, he switched completely to batik after finding an aptitude for it. Kwan Chin's batik paintings were included in Matrade's exhibitions in London, and a Malaysian exhibition on the fringe of Art Basel Miami in the United States in 2013.





68

## TAN THEAN SONG

b. Kedah, 1946

*Mother And Child, 1971*

signed and dated 'Thean Song 71' (lower right)

batik

73 x 48.5cm

### PROVENANCE

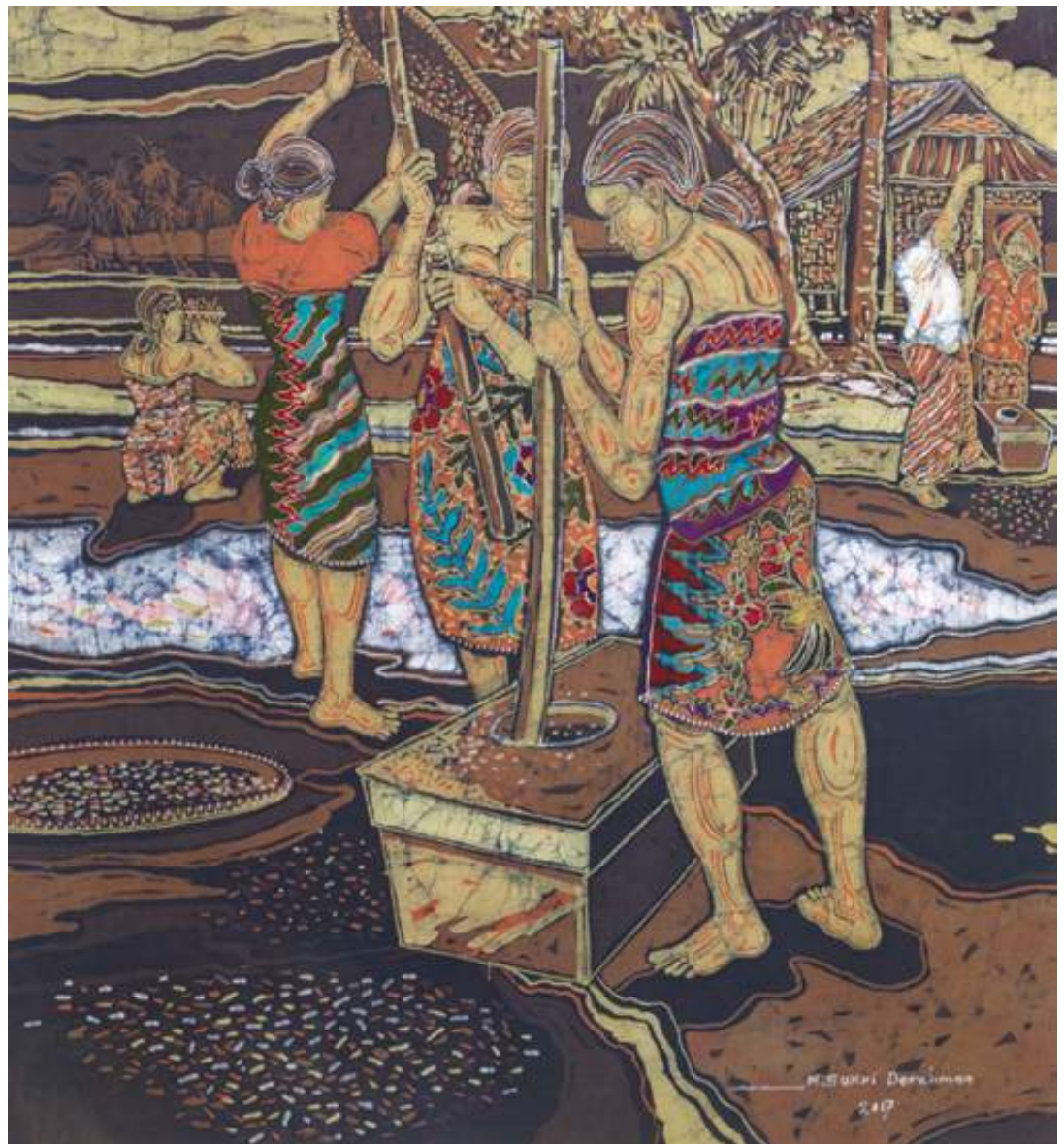
Private collection, Denmark

♦ PINKGUY Conservation Framing for this lot

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

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. His batiks follow the usual themes of Mother and Child, rural life, and this 1971 work has a muted backdrop with the typical cracking-line technique and a small bottom part given to pointillism. It shows three women, clad in only a sarong, fussing over their babies. One standing is cradling the baby to sleep or maybe suckling the baby, while the other on the left is rocking hers in a cloth swing cradle. Tan studied at the Nanyang Academy of Fine Art in Singapore and won the 2<sup>nd</sup> Prize (Batik) in the 1969 Salon Malaysia with *Flying Kite*, which is now in the collection of the National Art Gallery Malaysia. Tan also won 1<sup>st</sup> Prize in the Malayan Young Artists competition in 1964. He took part in the Adelaide Expo when Georgetown and Adelaide sealed their 'sister cities' relationship in 1974.





69

## M. SUKRI DERAHMAN

b. Kelantan, 1975

*Three Sisters Pounding Rice, 2017*

Signed and dated  
'M. SUKRI DERAHMAN 2017' (lower right)  
batik  
81 x 76cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,500**

Intricately composed with fine details, a group of women are pounding rice in the traditional manner outside huts in their village. The women are dressed in traditional batik sarong's that are beautifully decorated with vivid colours and patterns.

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



70

## MUHAMAD JUSOH

b. Kelantan, 1952

*Seniman Agung P. Ramlee*, 2011

signed and dated (lower right)

batik

70 x 42cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**

P. Ramlee is a famous multi-talented figure known in the hearts of most Malaysians. Admired for his ability to make quality films and meaningful song lyrics it is no wonder he became an icon to be expressed and admired in paintings. It is a well composed work from the artist in terms of colour as it brings nostalgic memories of P. Ramlee.

Muhamad Jusoh is a full time artist since 1984. He is actively involved in group shows from the East Coast, Kuala Lumpur, Kedah and many more. His most recent group exhibition is *The Soulscapes of the East* by Malaysia Affordable Art Gallery 2013 in Kuala Lumpur and *Pameran Lambaian Kelantan III* in 2012, Kuala Lumpur. Some of the awards he received include *Penghargaan Karyawan Kelantan 2013* and *Consolation Prize in Khat Competition* held by Islamic Religious Council, Kelantan.



## SAIFUL RAZMAN

b. Perak, 1980

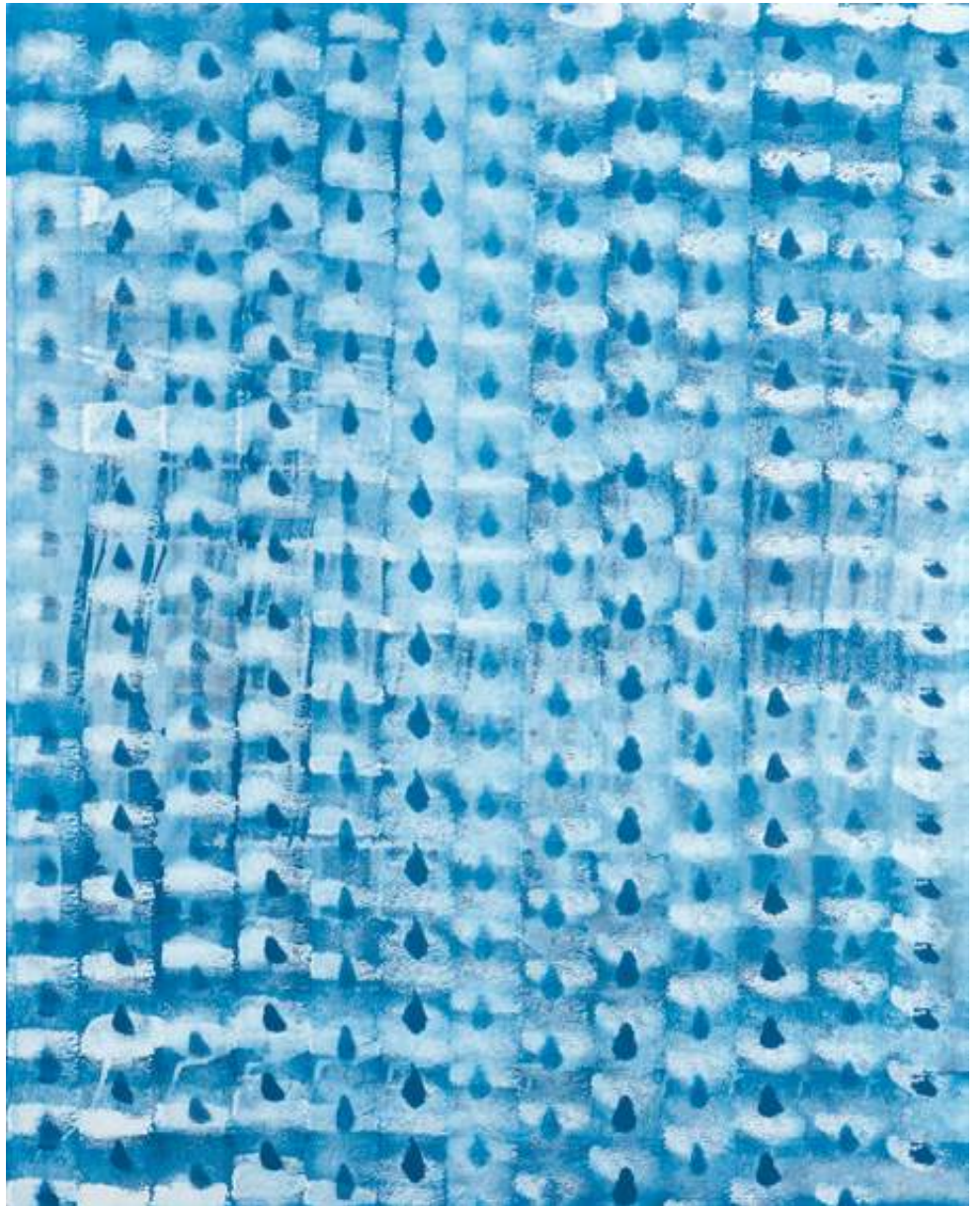
*Massive Attack*, 2015

enamel paint on canvas  
183 x 146cm

### PROVENANCE

Private collection, Selangor

**RM 9,000 – 16,000**



Saiful is an iconoclast when it comes to using materials for his artwork, even paint. He is a Surface Man, not as in superficial but in the way he manipulates surface forms and tensions, even tactility, with rhythms of optical illusions, mark-makings and layerings. This work was shown in Richard Koh Fine Art's 10<sup>th</sup> anniversary celebratory exhibition, I Am Ten.

Saiful Razman catapulted into the big league when he was the joint Major Award winner in the Young Contemporary Artists competition in 2016. He was artist-in-residence at Rimbun Dahan in 2004. In 2003, he won the Galeri Shah Alam Open Show Incentive Award and in 2005, the Justin Louis Award in the Freedom Film Festival in Kuala Lumpur. He graduated with a BFA from UiTM in 2003. He was featured in the Kuala Lumpur Biennale, the Bank Negara Malaysia Museum & Art Gallery, and has taken part in overseas exhibitions in Lebanon, Australia, Indonesia and Singapore.

## WONG PERNG FEY

b. Kuala Lumpur, 1974

*Grassland Series*, late 1990s

oil on canvas

172 x 240cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 35,000**

Dense, seemingly interminable. From far and near, and if you take a small-square cut-out from anywhere in the painting, you get different points of view from the different textures, colorations with light elements and forms. Looking at it closely, the vegetation whether of productive use or wild overgrowth, it is an intricately woven matrix while exuding a Patterning aesthetic. The close-cropped vegetation provides a cover, a protection for whatever lies within, and therein lies the element of mystery. Also, the play of light in highlighting or diminishing or nuancing what is seen. It may just be a natural grassland landscape of verisimilitude but there are philosophical underpinnings. This artwork was exhibited in the Malaysia Open Exhibition at National Art Gallery and documented in the exhibition catalogue.

Since 2010, Wong Perng Fey has relocated to artistic enclaves in China. After graduating from the Malaysian Institute of Art in 1998, he got a boost with the artist's residency at Rimbun Dahan in 2002, and he did not have his first solo, at Valentine Willie Fine Art, until 2000, but more than made up for it after that with solos even in Jakarta (2009), Singapore (2011), Beijing (2012, 2014, 2018), Hong Kong (2015), and Kuala Lumpur Richard Koh Fine Art (2014, 2018). He was also featured in Beirut Art Fair, Art Expo Malaysia, and Art Stage Singapore.





## SYED AHMAD JAMAL, DATUK

b. Johor, 1929 – d. Kuala Lumpur, 2011

### *Mimpi*, 2007

signed and dated (lower right), acrylic on canvas  
122 x 183cm

#### PROVENANCE

Private collection, Selangor

#### ILLUSTRATED

*Syed Ahmad Jamal: Guru Boje (Guru Of Colour) / Pelukis In Zagreb*, p. 40 & 41

**RM 170,000 – 300,000**

Datuk Syed Ahmad Jamal (DSAJ) is known as a Symbolist and Colourist. This rare artwork was documented in the book *Guru Of Colour: Syed Ahmad Jamal*, from his exhibition in Zagreb, Croatia.

He titles it *Mimpi (Dreams)* but it is one that might be created by his imagination, after some pet topics. It was out of synch with the time when he was creating the celebratory M50 and the keris, with all its connotations. If indeed, it came from a dream, we are looking at something deeply spiritual, related to his favourite interplay of Soul and Form and awash with serenity with the illusion of light, or an array of light beckoning, yet mysterious. Are the vertical beams some kind of portal into the beyond, of ambiguous space? Or the illusion of light represents Hope? Conjecture or fact, it is the intrinsic value of the work that compels and titillates. Usually, Datuk Syed Ahmad Jamal preferred a slanting / angular trajectory of lines, for greater strength and simulate rhythm, but these are few works using vertical phalanxes, also signifying hope – like well, *Hope* (1962), *Pengembaran* (1963), *Ruang Hijau* (2001) and *Antara Bintang Dan Bumi* (2004). In October 2018 Henry Butcher Art Auction, DSAJ's *Ronggeng* (1957) set a personal record of RM470,400.

Datuk Syed Ahmad Jamal is well-known as an artist-sculptor, administrator, designer, curator and author. He was honoured with a Retrospective by the National Art Gallery (NAG) in 2009 called Syed Ahmad Jamal: Pelukis, after an earlier 1975 Retrospective. He was also given a Historical Overview

(1954-1994) exhibition at the defunct Nanyang Gallery of Art, Kuala Lumpur, in 1994-1995. He is made 'National Artist' (1995), and in 1996, he was conferred the Panglima Jasa Negara, which carries the title 'Datuk.' He was director of the Asian Cultural Centre in Universiti Malaya, KL (1979-1983), and the National Art Gallery (1981-1991). He taught at the Specialist Teachers Training Institute in Kuala Lumpur (1961-1972, becoming its principal in 1964). He was educated at the Chelsea School of Art (1951-1955), London University (1955-1956), and the Malay Teacher's Training College in Kirkby (1958-1959). In the United States, he studied at the School of the Art Institute Chicago (1963-1964), University of Hawaii, Honolulu (1973-1974). He served in the Arts Council (1960-1972) and was deputy chairman from 1968; chairman of the Wednesday Art Group and the Angkatan Pelukis SeMalaysia in 1969, and president of the Malaysian Artists Association.

He was guest artist of the Dewan Bahasa dan Pustaka (1991-1992), Ministry of Culture, Arts and Tourism (1995-1996) and the NAG (2008-2009). He wrote two major books namely *Rupa Dan Jiwa* (1992), which was translated into English, and the autobiographical *Kunang-Kunang* (1999). He did two monumental public sculptures, one in Laman Asean in the Lake Gardens, Kuala Lumpur, and the other, *Lunar Peaks*, which was torn down after he won a court case against the Kuala Lumpur City Hall for altering and desecrating his sculpture. He did the décor and costumes design for the stage plays *Desaria* (1981), *z:oo-m* (1984), *Tok Perak* (1992), *Puteri Gunung Ledang* (1995) and *Keris* (2007).





## SYED AHMAD JAMAL, DATUK

b. Johor, 1929 – d. Kuala Lumpur, 2011

*Untitled*, undated

mixed media on paper

60 x 45cm

### PROVENANCE

Private collection, Selangor

**RM 8,000 – 15,000**

There can be discerned several panels of drawings with only the central centerpiece prominent in terms of enunciation and colours while the rest around it are in light touches. The clusters of ferns – green, blue, red, yellow and purple, in the central panel looks complete itself, and therefore, the obvious question of having the peripheral panels to ‘complete’ it. It could be a sketch for an important work, or a study on composition and mastering of colours.

Datuk Syed Ahmad Jamal is well-known as an artist-sculptor, administrator, designer, curator and author. He was honoured with a Retrospective by the National Art Gallery (NAG) in 2009 called Syed Ahmad Jamal: Pelukis, after an earlier 1975 Retrospective. He was also given a Historical Overview (1954–1994) exhibition at the defunct Nanyang Gallery of Art, Kuala Lumpur, in 1994–1995. He is made ‘National Artist’ (1995), and in 1996, he was conferred the Panglima Jasa Negara, which carries the title ‘Datuk.’ He was director of the Asian Cultural Centre in Universiti Malaya, KL (1979–1983), and the National Art Gallery (1981–1991). He taught at the Specialist Teachers Training Institute in Kuala Lumpur (1961–1972, becoming its principal in 1964). He was educated at the

Chelsea School of Art (1951–1955), London University (1955–1956), and the Malay Teacher’s Training College in Kirkby (1958–1959). In the United States, he studied at the School of the Art Institute Chicago (1963–1964), University of Hawaii, Honolulu (1973–1974). He served in the Arts Council (1960–1972) and was deputy chairman from 1968; chairman of the Wednesday Art Group and the Angkatan Pelukis SeMalaysia in 1969, and president of the Malaysian Artists Association.

He was guest artist of the Dewan Bahasa dan Pustaka (1991–1992), Ministry of Culture, Arts and Tourism (1995–1996) and the NAG (2008–2009). He wrote two major books namely *Rupa Dan Jiwa* (1992), which was translated into English, and the autobiographical *Kunang-Kunang* (1999). He did two monumental public sculptures, one in Laman Asean in the Lake Gardens, Kuala Lumpur, and the other, *Lunar Peaks*, which was torn down after he won a court case against the Kuala Lumpur City Hall for altering and desecrating his sculpture. He did the décor and costumes design for the stage plays *Desaria* (1981), *z:oo-m* (1984), *Tok Perak* (1992), *Puteri Gunung Ledang* (1995) and *Keris* (2007).







75

## TAJUDDIN ISMAIL, DATUK

b. Negeri Sembilan, 1949

*Beyond That Horizon #V, 1997*

signed and dated (lower right)

acrylic on board

61 x 61cm

### PROVENANCE

Private collection, Selangor

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

The artwork is composed of segments of colours in a grid-like pictorial device which implements visual structure and order. The various planes are arranged in perfect balance, executed in a sophisticated colour palette, with swirls of colourful expressive strokes in the upper section, within an elegant grid design framework.





76

## TAJUDDIN ISMAIL, DATUK

b. Negeri Sembilan, 1949

*Pangkor No.5, 1998*

signed and dated on the reverse  
mixed media on canvas  
50 x 50cm

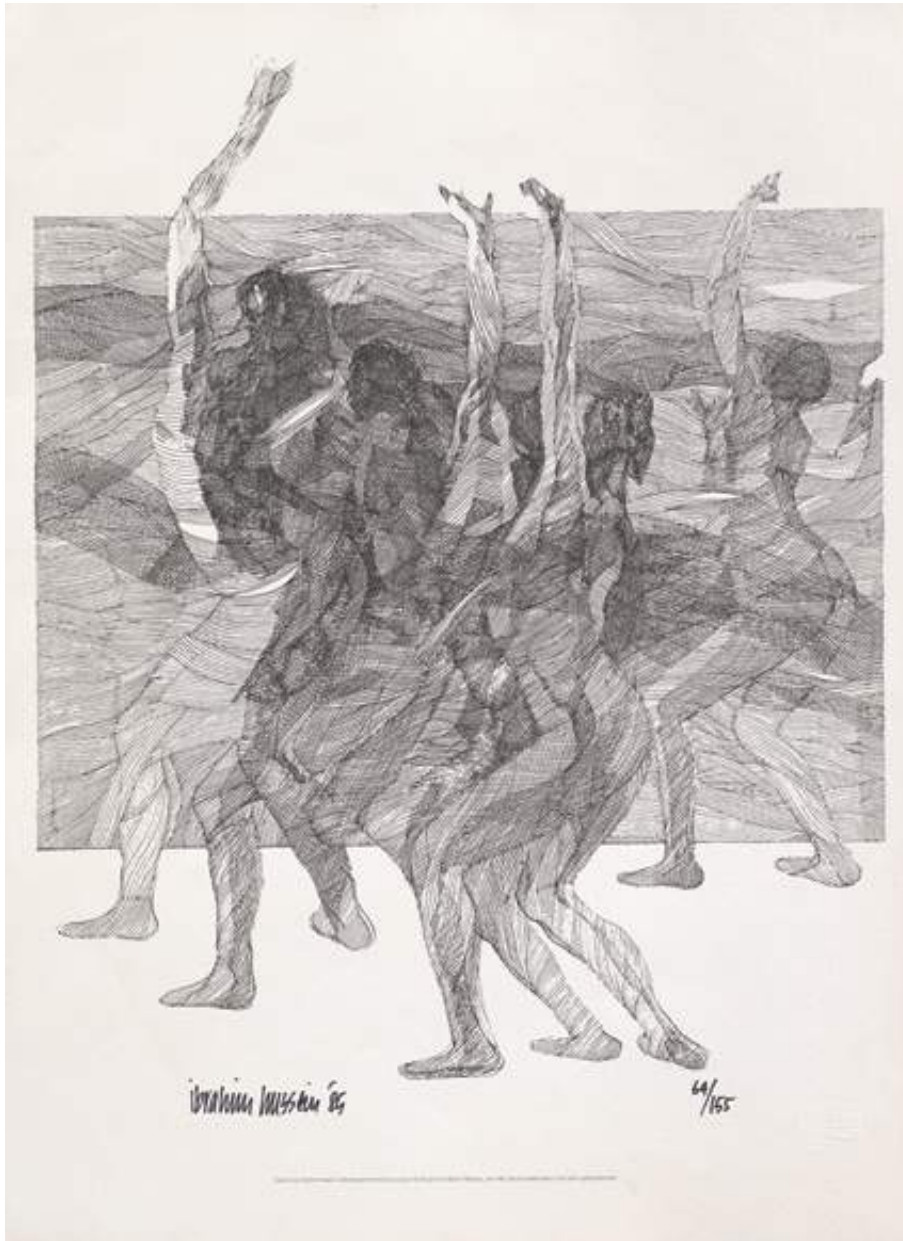
### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

No matter how one sees the grid configurations of different colour fields, geometric constructs and more organic spools, or both, the entry points seen as homogenic or disparate, the resultant experience will be one of surprise, a fleeting bliss.

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



77

## IBRAHIM HUSSEIN, DATUK

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

*Dance Of Joy*, 1985

Signed, dated 'ibrahim hussein '85'  
(lower left) in pen and numbered 64/155  
offset lithograph on paper  
76 x 56cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

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

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. 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.





78

## NIK RAFIN

b. Selangor, 1974

*Dansa*, 2016

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

### PROVENANCE

Private collection, Selangor

**RM 3,500 – 6,000**

The present work shows dancing figures illustrated in blocks of colours, expressing their movement in rhythm. With a diverse education in photography, fine art and advertising in the USA, Nik Rafin's entry into the arts started as becoming an illustrator and editorial cartoonist for Marquette Tribune News Paper, Milwaukee, Wisconsin in 1997. Since then, he has had experience as a graphic artist, illustrator and photographer. In the 2000s, Nik Rafin had solo exhibitions back in Malaysia. Dancers and polo riders are his common painting subjects.



79

## HARRIS RIBUT

b. Selangor, 1951

*Selamat Datang*, 2007

signed and dated  
'HARRIS RIBUT 07' (lower left)  
oil on canvas  
91 x 122cm

### PROVENANCE

Private collection, Selangor

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

*Selamat Datang* is a type of welcoming dance to welcome an important guest to a new place. It is opt to make the guest feel comfortable while being on other people's land or property. It is such a beautiful choreography as the dancers gracefully sprinkle flowers while they are moving to promote a friendly and warm gesture towards the guest. Though their forms are distinctly voluminous, but there's nimbleness and grace as these ladies do not have elephant feet.





80

## HARRIS RIBUT

b. Selangor, 1951

*Untitled, 1999*

signed and dated  
'HARRIS RIBUT 99' (lower right)  
acrylic on canvas  
39 x 39cm

### PROVENANCE

Private collection, Selangor

**RM 1,300 – 2,300**

This piece depicts two women wearing gorgeous batik kebarung dancing expressively through the rhythm. The expression portrayed on the face of each dancer is strong as if they indulge deeply in the moment leaving the world behind. Although choreographically their movements are not synchronised to one another, their souls seem to connect and form beautiful movements together, dancing gracefully in nimbleness.

Harris started being a street artist and started learning painting at the Angkatan Pelukis SeMalaysia (APS) base. He worked as a paste-up artist in a publishing house. He then joined a Bahasa Malaysia daily as a graphic artist, then art director, and was even a reporter and a sub-editor. At one time, he had a pondok base at the artist's colony in Conlay, under the Malaysian Handicraft Centre, Kuala Lumpur. His wife, Fauziah Ismail, also paints, but of exaggeratedly thin women.



81

## FADILAH KARIM

b. Johor, 1987

*In Vague II*, 2012

signed and dated  
'Fadilah Karim '12' (lower right)  
oil on canvas  
183 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 18,000 – 32,000**

As the title suggests, there is something anxious, even hallucinated about the female figure in double image looking towards right. It is from Fadilah Karim's first solo titled *Vague* at the Pace Gallery (now Nadine Fine Art) in Petaling Jaya in 2012. She was accorded another solo, *Secret Lies*, by Taksu Kuala Lumpur, in 2016. Much has been said about her techniques transformation after a two-month intensive mentorship by the Silat Painting sifu Amron Omar in 2010. Her mostly female figures are imbued with an enigmatic and inscrutable quality and often placed in a somewhat mysterious setting. The figures in Fadilah Karim's works are sometimes stuck in a perpetual state of anguish, the characters readily questioning their personal values.

Fadilah graduated with a Masters in Fine Art, Majoring in Painting, at the UiTM (University Mara Institute of Technology) in 2013, Bachelor's in 2010, and a diploma from the UiTM Malacca in 2008. She was a winner in the Portrait of the Governor of Malacca competition and runner-up in the Tanjung Heritage competition. In 2008, she won the Incentive Award in the Shah Alam Open Show. She was among 16 top Malaysian figurative artists featured in a special exhibition at Art Stage Singapore 2015.





82

## NIK MOHD HAZRI

b. Kelantan, 1988

*The Blue Sky Leaves Me Empty #2*, 2016

acrylic and oil on jute  
183 x 153cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

This is as literal as you can get, with 'blue sky' giving one the blues. For Nik Mohd Hazri, the eldest of the Nik Art Brothers – artists with individual styles, not a musical combo; his younger sister, Nik Shazleen Putri, who has obviously a very expressive face covering the emotional gamut, is his model for 'playacting' on canvas. With her hair disheveled and a squint of feigned annoyance, Nik Shazleen could well be Billie Holiday singing her standard, Lady Sings The Blues. Hazri's equally well-known brothers are Mohd Shazmie and Mohd Shahfiz.

For a relatively new graduate with a BFA from the University of ITM (2011-2014, diploma at Machang campus, 2008-2011), Nik Hazri sure has chalked up an impressive international CV: Six times at Art Expo Malaysia from 2013 to 2018, Art Stage Singapore 2016 and 2017, Art Stage Jakarta 2016, Bazaar Art Jakarta 2015, and Art Taipei 2015. He was a member of the Intuitive Art Group in a mural commission at Publika KL.



83

## NIK MOHD SHAZMIE

b. Kelantan, 1991

*God Bless Vegan*, 2017

signed and dated (lower center)  
acrylic on canvas  
183 x 160cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 15,000**

The painting depicts two individuals with each possessing a very significant hair colour. The girl holds a packet of vegetable in her hands. However, in contrast they are wearing animal prints as if defeating the purpose of being a vegan which is against animal cruelty. A red alarming van with an image of a cow attached to it seems to be disturbing the vegetarian couple. *God Bless Vegan* is the artist's perception on vegan diet practice of refraining from the use of animal products.

Nik Mohd Shazmie has a Diploma in Fine Art from the Faculty of Art & Design of Universiti Teknologi MARA, Kelantan. In 2014, he received a Bachelor (Hons) in Fine Art from the same university. He has held a solo exhibition titled *Home Sweet Home* (2015) at Nando's Chinatown, Kuala Lumpur and participated in group exhibitions in Malaysia and abroad. In 2015, he won the Gold Award (Established Category) in the prestigious UOB Painting of the Year competition held at Curate Henry Butcher. In 2014, he was also the grand prize winner of Nando's Art Initiative.





84

## NIK MOHD SHAHFIZ

b. Kelantan, 1993

### *Blue Riding Horse, 2017*

signed and dated  
'Shahfiz 2017' (lower right)  
oil on canvas  
122 x 153cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,800 – 6,000**

One of the famous art Trio from the Nik brothers has his own distinctive style in projecting his ideas on canvas. His artworks often raises issues about humanity and how the world revolves around it. Depicted in the scene as the title mentioned a blue riding horse complete with a man riding it, appears in the middle of the crowd. But somehow, the crowd seems to be ignorant of its existence as if nothing unusual happen. People are busy minding their own business that they tend to overlook the beauty the world had to offer. The rider and horse could also possibly be a bronze statue / sculpture of significant historical importance, in remembrance of someone great. But, the modern people no longer care about it.

Nik Mohd Shahfiz has a Diploma in Fine Art from the Faculty of Art & Design of Universiti Teknologi MARA. He received a Bachelor (Hons) in Fine Art from the same university. He has held two person show exhibition titled Unparalled Eye Beyond Sight (2017) at G13 Gallery, Malaysia and participated in group exhibitions in Malaysia and abroad. In 2016, he won First Runner Up Winner of NANDOS perify Your Art-Alive in 2014 and Second Runner Up of NANDOS Art Initiative-Your Art Your Story in 2016.



85

## GAN TEE SHENG

b. Johor, 1984

*Chinese Man 2*, 2015

signed and dated  
'GAN TEE SHENG 2015' (lower right)  
oil on canvas  
200 x 170cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

*Chinese Man 2* features a Chinese man looking in his middle age, conventionally between the age of 45 to 65. He is striding purposefully, obviously outdoor, but where to, maybe for a yamcha (having a drink) with his buddies at his favourite kopitiam, or to buy something, or for a game of mahjong, or he may just be a loner strolling aimlessly and looking at nothing in particular. But in his side profile, he seems a mite testy or is naturally grumpy. While not sociologically bent, Gan Tee Sheng is interested in what he describes as “human emotional expression, particularly those repressed feelings and thoughts.”





86

## GAN TEE SHENG

b. Johor, 1984

*Green Girl*, 2009

signed 'GAN TEE SHENG' (lower left)  
oil on canvas  
76 x 213cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 15,000 – 25,000**

The obvious question following the title is, Why green? Green can be jealousy, sickly and conversely, healthy, but in Gan Tee Sheng's early works playing on an absurd comic-tragedy, the characters with their masks need help. There seems to be a tolerated perversity in the disengaged human forms. The quandary is perhaps reflected by the off-white apparition staring vacuously in space not only figuring out what to make of it, but what to do. These are the little dramas running the emotional gamut of fear, repression and desire. This work was first shown in a group exhibition at HOM Art Trans in August 2013, before it made a reprise appearance in the Young Contempo Showcase II exhibition organised by Curate Henry Butcher at Galeri Prima, Kuala Lumpur, in December 2017.

The year, 2011, was a banner year for Gan Tee Sheng for he won two of the most highly coveted awards, UOB Painting of the Year and the Malaysian Emerging Artists award, and catapulted him to the cream of young artists. To show that it was no fluke, Gan made history when he clinched the UOB Top Award again in 2013, this time in the Established Artists category. He was a Fukuoka Asian Art Museum artist-in-resident in 2014 besides a six-month residency at HOM Art Trans. He took part in Art Stage Singapore and Art Busan both in 2016, Art Gwangju 2015, Art Kaoshiung (2015, 2016), and the Art Expo Malaysia from 2013 to 2017. He is a graduate of the Dasein Academy of Art in 2008. In the Henry Butcher (April 2017) Art Auction, his oil on canvas, *Family*, sold for a premium of RM31,360.



87

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*Designated Survivor, 2016*

signed and dated  
'SHAFIQ NORDIN 16' (lower right)  
acrylic on jute  
152 x 122cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 11,000**

This work is illustrated in the artist's signature style which mimics the effects of woodcut prints using coarse outlines to produce a sharp effect. Mythical creatures of land and sea move in various directions, suggesting great mystery and create a sense of drama. Shafiq's work reflects his observations of contemporary society, reinterpreted in a stimulating visual language. The ape is sitting precariously on a fragile floating wooden block, where danger is imminent, with vicious and aggressive sharks poised to attack. It could be a reflection on the political situation in Malaysia, where politicians are fighting for the top post or higher positions.





88

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*Parasite #4*, 2013

signed and dated  
'SHAFIQ NORDIN 13' (lower right)  
acrylic and linocut on canvas  
153 x 153cm

### PROVENANCE

Private collection, Selangor

**RM 7,500 – 12,500**

Shafiq has created visually stimulating works, highlighting animals with refined lines and repetitive use of signature motifs including masks and the crest of a wave in the background. *Parasite #4* is skilfully presented in his signature style, with techniques that resemble the characteristics of woodblock printing, presenting metaphors for his observations of issues related to politics and society.

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 recent solo exhibition Aletheia achieved great success (sold out)!





89

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*Burden*, 2015

signed

'SHAFIQ NORDIN' (lower right)

acrylic on jute laid on board,

with wood frame

125 x 94cm

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,000**

Wearing an attire like a boxing wrestler, this unknown creature is apt to fight although it could not resist the temptation of a floating hamburger suggesting that it could be hungry but had a business to settle even so the burden is on him. Shafiq's work reflects his observations on contemporary society, reinterpreted in a stimulating visual language.

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90

## ISMAIL AWI

b. Terengganu, 1987

*Uprising*, 2016

signed and dated  
'Ismail Awi 2016' (lower right)  
acrylic on canvas  
122 x 92cm

### PROVENANCE

Private collection, Selangor

**RM 5,500 - 9,500**



With his visually stimulating works often exposing a dark undertone, Ismail Awi has received huge attention in recent years through his endeavour to redefine modern tales, social events, and fables in a gothic and contemporary style. In *Uprising*, an anthropomorphic rooster in uniform with samurai swords is placed against the backdrop of an imaginary land with mythical creatures. One can examine the skilful and accomplished technique through his paintings, marked by the fine brushstrokes and distinctive colour palette.

Ismail Awi is a rising star who was among 12 artists featured in the Tanah Air Ku showcase at the Malaysian Embassy in Phnom Penh, Cambodia. It was organised by Galeri Chandan and all the works belong to the Embassy. In July–August 2016, his work also made it to the Curate Henry Butcher exhibition called A Raya Celebration Of Generations In Art, and in January 2018, The Young Contempo Showcase II (organised by Curate Henry Butcher) held at Galeri Prima. His first debut in Sotheby's Hong Kong auction sale in April 2018 saw his pricing skyrocketed, and in the October 2018 edition, soared almost five times higher!





91

## ISMAIL AWI

b. Terengganu, 1987

*Sekutu*, 2017

signed and dated  
'Ismail AwI 2017' (lower right)  
oil and acrylic on canvas  
92 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

It looks a scene straight out of the serial Planet of the Apes media sci-fi franchise in which talking apes have the upper hand over human beings. The trinity of gorillas has benefited more from their unity than fighting among themselves like humans. Their colony seems self-sufficient and they have even learnt the art of making fire, of 'cooking' fish over a trestle, something the King of the Apes in the Disney cartoon, *Jungle Book*, failed to get from Mowgli. Even the chicken is roasted. They are definitely enjoying the feast, don't care about what's happening on the other side, where smokes and fire are rising from the ruins, the damaged sites due to war, conflict of interest. The artist possibly hinted on the meddling of affairs by the West on Middle East region, particularly the Palestine issue.

This is one work which Ismail AwI stays closer to 'reality', for one given more to comicdom fantasy. This work was shown in The Young Contempo Showcase II at Galeri Prima in December 2017.



## ISMAIL AWI

b. Terengganu, 1987

*Hush*, 2017

signed and dated  
'Ismail Awi 2017' (lower right)  
oil and acrylic on canvas  
92 x 61cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,800 – 4,800**



Ismail Awi draws heavily on gothic, surrealism and street culture, weaving them into his own intriguing narrative. In *Hush*, we see a classical bust amidst a plethora of intricate plants, while a beautiful butterfly rests on its mouth, infusing the scene with mystery.

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93

## MOHD AL-KHUZAIRIE ALI

b. Pahang, 1984

*Mr. Someone V*, 2012

ceramic (stoneware), vehicle part machine,  
wire tube, LED lamp  
43 x 30 x 20cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,500 – 2,800**



Deeply passionate about the environment, Mohd Al-Khuzairie Ali has captured the imagination of viewers with themes of modern science, technology and wildlife. Featuring a detailed ceramic half human body with wired head and robotic features, the artwork is a personal interpretation of the artist's surrounding concerning the human ability to think rationally as most destruction happens in the world is caused by human greediness.

Mohd Al-Khuzairie Ali received his B.A (Hons) Art and Design (Ceramic), in Universiti Teknologi Mara, Shah Alam, Selangor. During his career, he has actively participated in numerous exhibitions in Malaysia and has held exhibitions in Korea, Japan, The Netherlands and Singapore. He is a recipient of various awards, including Honorable Mention, International Competition, Gyeonggi International Ceramix Biennale 2011, Icheon World Ceramic Center, Republic of Korea, and he was also one of the winners of the Malaysian Emerging Artists Awards (MEAA) in 2009. His works are collected by various institutions including National Art Gallery Malaysia, Universiti Teknologi MARA, Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia.



## ANNE SAMAT

b. Malacca, 1973

*Sarawak Series*, 2003

mixed media

39 x 11cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,200 – 4,000**

Intricate and delicate is best to describe Anne Samat works. She uses found materials as a way to convey messages in her own perspective. She cleverly produces a traditional work of art with a modern twist.

Anne Samat graduated with a Degree in Art and Design at Mara Institute of Technology Malaysia in 1995 majoring in Weaving and minor in Print and Resist. Her solo exhibition titled *Sultanate In The Eye, Monarchy At Heart* was held at Richard Koh Fine Art, Kuala Lumpur. She had participated in numerous group shows locally and internationally namely Museum of Contemporary Art Taipei, Art Stage Singapore, I:cat Gallery in Laos, India Art Fair, Pearl Lam Galleries Singapore and many more. She's currently undergoing her residency with MOCA Hudson Valley, USA.



## ANASSUWANDI AHMAD

b. Kedah, 1967

*Trap Series #7, 2010*

mixed media

each 123cm x 60cm (set of 3)

### PROVENANCE

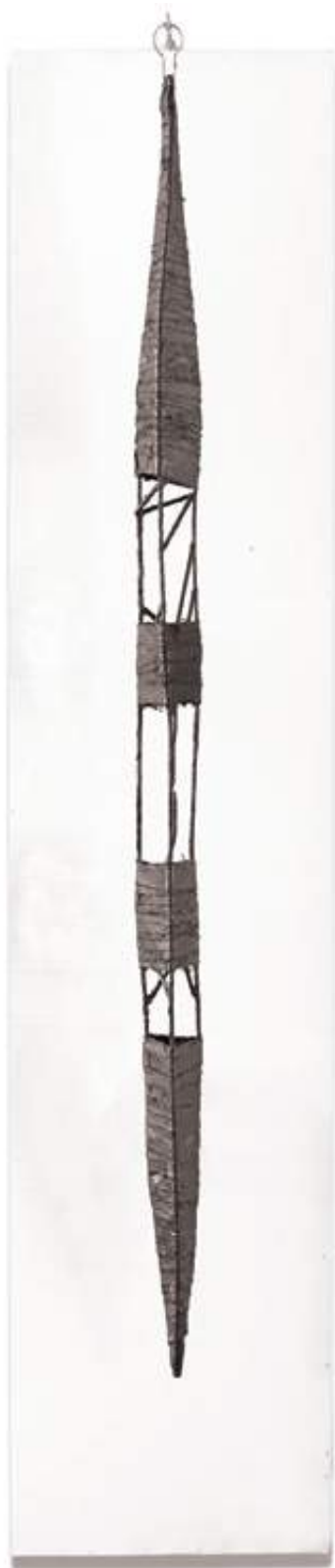
Private collection, Selangor

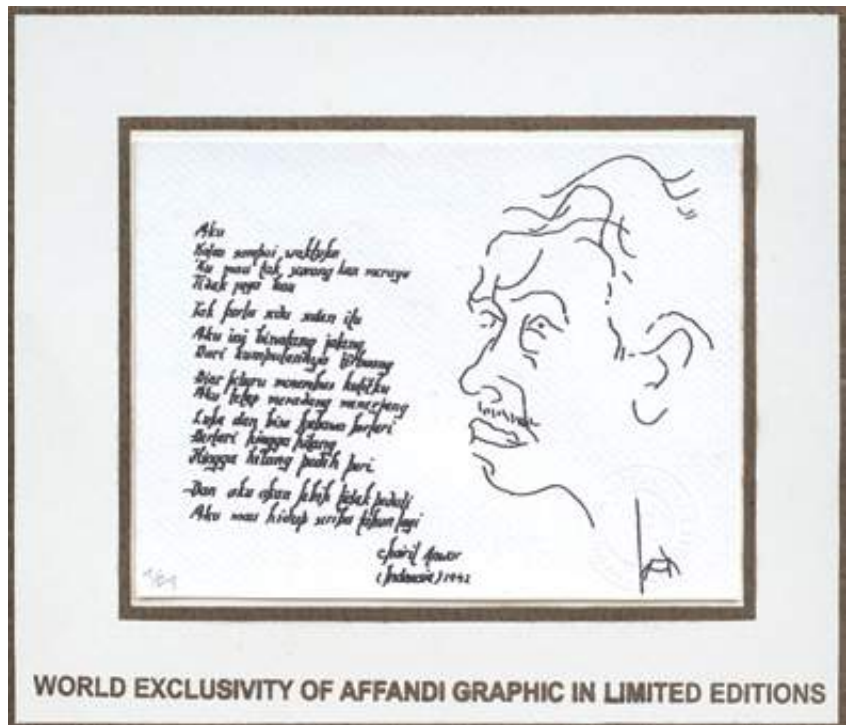
**RM 5,000 – 8,000**

An object, whatever the forms or material, is animated by its function. Take the bubu, the traditional fish trap once popularly used in Asia and now less so, which reveals Man's ingenuity in providing food, in this case catching food, using natural materials like bamboo or others like wire mesh and steel rods. The bubu, before the advent of trawler nets and other advanced implements, is economical and also a sign of simpler times. Under Anassuwandi Ahmad's hands, the bubu, with shadows from the spotlight, is abstracted into an artwork comprising plywood, iron, canvas, bitumen and acrylic, but with the intrinsic symbol intact. The trap, which can be put in low-lying waters or floated or drawn in the deeper waters down to even 100 metres, can be used to trap grouper, snapper or lobster, and cautions against succumbing to temptations, with the risk of the trapper being trapped. So, an understanding of the currents is also imperative, or the trap could be dragged away by strong waves. The trap comes in all shapes – cylindrical, rectangle, trapezoid, half-round, dome or cone. The way Anassuwandi juxtaposes the three-piece work, it has a ceremonial and ritual effect too.

Anassuwandi Ahmad is a fulltime artist. He graduated with a BFA at UiTM in 1992, the year he won a Consolation Prize (Sculpture) at Salon Malaysia III. An extent of his stature can be gleaned in his invite to take part in the first Kuala Lumpur Biennale in 2017, and was also featured in Art Expo Malaysia. He has had solos at the Tanjung Rhu Resort in Langkawi (2008) and HOM (2011). Among his major group shows are the Young Contemporary Artists (1992), Jaga (2011), Dokumentasi Kemiskinan, Sculpture Ilham (Pelita Hati, 2010, 2011), Bintang 5 (Galeri Segaris, 2017), etc.







96

## AFFANDI

b. Indonesia, 1907 – d. 1990

*Untitled*, undated

print on paper, edition 2 of 29;

print on paper, edition 4 of 29

16 x 11.5cm; 11 x 15.5cm

printed by Affandi Museum & Art Gallery

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 3,500**

On offer is a set of 2 prints by renowned Indonesian artist Affandi. One print illustrates Chairil Anwar, one of Indonesia's most celebrated poets, accompanied with his best-known work titled *Aku*. In the other print, the artist depicts a seated male figure, using confident strokes in black lines, demonstrating his skill in depicting the volume of forms.

Affandi was a true artist that felt the calling to creativity from an early age. While attending upper secondary school in Jakarta, he decided to give up his studies to pursue his desire to become an artist and taught himself how to paint in 1934. During this time he honed his skills at drawing and oil painting and began painting seriously in 1940, soon finding himself exhibiting and selling his artworks. The 1950s were his most creative years, after travelling in India and painting from 1949 to 1951 and from there to Europe exhibiting in major cities such as Paris, London, Brussels and Rome. He became a renowned artist who participated in a multitude of exhibitions abroad including the Brazil Biennale (1952) and Sao Paulo (1956), also showing in Venice in 1954, where he also won an award for his works. In 1957 he received a scholarship from the United States government to study arts education and was appointed as an honorary professor in painting by Ohio State University in Columbus. In 1974, he received an honorary doctorate from the University of Singapore, The Peace Award from the Dag Hammarskjöld Foundation (1977) and the title of Grand Maestro in Florence, Italy.



## ARIFIEN NEIF

b. Indonesia, 1955

*Orkestra (Orchestra),*  
1988

signed and dated  
'Neif 88' (lower right)  
oil on canvas  
33 x 27cm

**PROVENANCE**

Private collection, Selangor

**ILLUSTRATED**

*Arifien: The Life and Fantasy of an  
Emerging Indonesian Painter*  
(Museum Universitas Pelita  
Harapan Press, 1997), p. 207

**RM 7,000 – 12,000**



Attention is drawn to the singer's puffy white skirt, as if strapped in a chicken fancy-dress. She looms on the edge of the stage as if going to topple over the audience seated close in front. The music seems loud in what looks like a cabaret with the blast of the trombone musician on the right and the violinist with the rest of the orchestra on the right. Though Arifien Neif is Indonesian, it's a cinch that the setting is Western, a favourite reference in his works on show bands and dancers. His work, *Dancers*, sold for HK\$60,000 (RM31,401) at Bonhams Hong Kong in the March 29, 2018 auction. At the Singapore Art Week auction in late January, his work, *2 Perempuan And 1 Lelaki* (180 x 100cm), sold for S\$35,000.

Self-taught Surabaya-born Arifien Neif chose the pseudonym, Neif, a reverse of his nickname, Fien. He moved to Jakarta in 1974 and worked in odd-jobs in construction in order to buy materials to paint. After a brief hiatus, he resurfaced in an exhibition, *Fine Romance*, represented by Zola Zulu Gallery, at the National Museum in Singapore in April 2008. Earlier, he picked up painting by visiting the Surabaya Arts Academy (Aksera) and watching Affandi with friends at a café in Tim in Jakarta, and is known for his rough strokes and labelled by some as a Fauvist. Jean Couteau wrote: "Arifien Neif is a witness to the vagaries of life."



98

## JOSEPHINE LINGGAR

b. Indonesia, 1943

*Jamu Seller - Wayang, 2016*

signed and dated (lower right)

oil on canvas

100 x 120cm

### PROVENANCE

Private collection, Selangor

**RM 12,000 – 20,000**

Josephine Linggar is best known for her elegant and enchanting portrayal of young Indonesian maidens set in serene and contemplative poses. Skilful brush play between colour and shadow bring light and life to the facial expressions, drapery and body contours. The painting depicts Javanese Jamu (herbal drink) seller with wooden puppets in the background. The mood is further enhanced when both figures and background are rendered in rich sepia tones.

Since 1994 when she participated in her first group exhibition at the Mahakam Gallery and solo in Geneva, Josephine has participated in more than 50 exhibitions and charity events in Jakarta. She has collaborated with fellow artists and friends to grace the many numerous venues in Jakarta like the Financial Club, Hilton, Grand Hyatt, Marriot, Nikko, Holiday Inn, Intercontinental, and more than 600 pieces of her paintings have been collected by art lovers from within and outside Indonesia.





99

## NYOMAN GUNARSA

b. Indonesia, 1944 – d. 2017

*Welcome Dance Yellow,*  
2001

oil on canvas  
95 x 95cm

### PROVENANCE

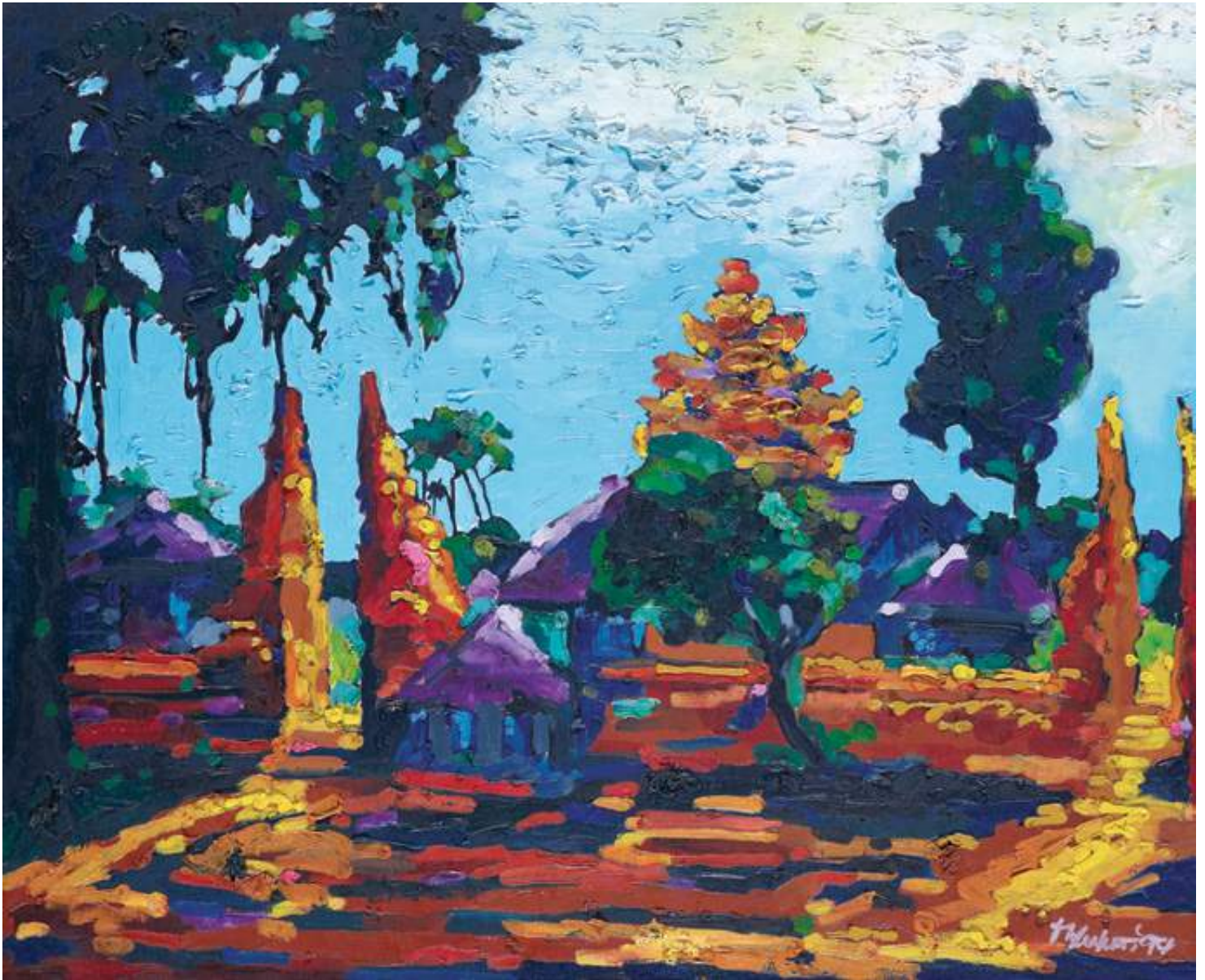
Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

The expressionistic works of Indonesian maestro Nyoman Gunarsa are inspired by folk tales from Balinese culture and Hindu Legends. He is recognised as one of the pioneers of modern Indonesian art which allows insight to understanding the philosophy and beliefs of Indonesian society. The artist's formal explorations in composition are based dominantly on the rich artistic heritage of Bali, with themes centered on local dances, gamelan music and wayang puppets combined with western academic art principles. This painting illustrates a captivating lady performing a dance, dressed in ceremonial attire consisting of complementary colours of red, yellow and green, with her hands and body gestures captured in motion. His signature aesthetic highlights technical mastery in portraying lines, complemented by a strong sense of colour which enhance the rhythmic movement of the painting.

Nyoman Gunarsa was given Bali's Dharma Kusuma Cultural Award in 1994, and the President of Indonesia's Satyalan Cana 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.





100

## DANDUNG B. KAHONO

b. Indonesia, 1949

*Untitled*, 1994

signed and dated (lower right)

acrylic on canvas

66 x 81cm

### PROVENANCE

Private collection, Singapore

**RM 700 - 1,200**

The magnificent landscape works of Dandung Kahono exude tranquillity and peace. Dandung Kahono studied at the Indonesian Arts Institute (Asri) in Yogyakarta in 1971, and studied graphic design at the ITB Bandung in 1972-1978. He has had three solos since 1997 at the Gallery Rio Brazil in Jakarta, Color In Concerto at Elcanna Fine Art in Jakarta in 2006, and The Colours Of The World at The Peak in Bandung in 2007.





101

## ERICA HESTU WAHYUNI

b. Indonesia, 1971

*Happy Family In Harvest Time, 2013*

signed and dated 'Erica 2013' (lower right)  
acrylic on canvas  
70 x 80cm

### PROVENANCE

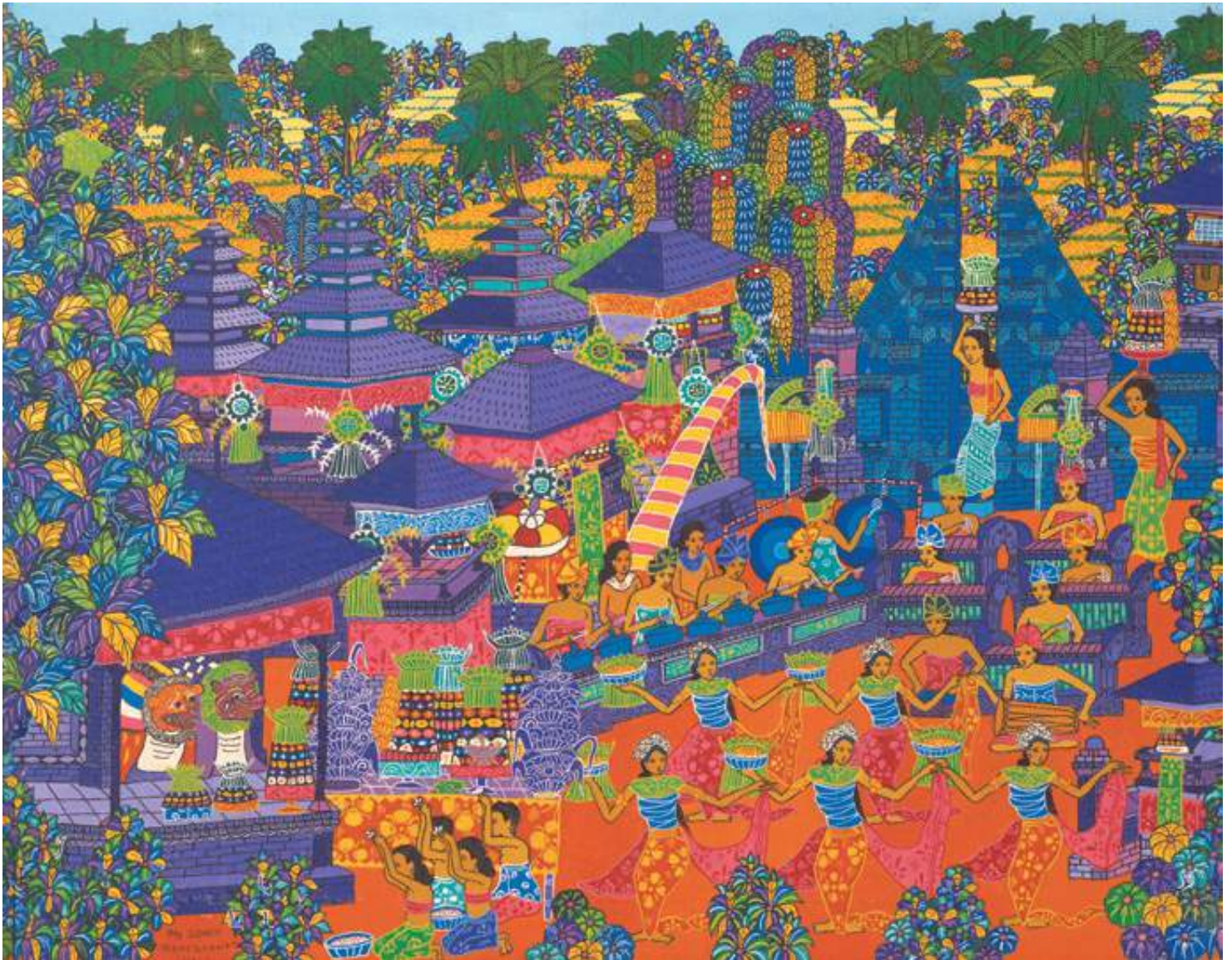
Private collection, Selangor

**RM 3,500 - 6,000**

The works of Erica Hestu Wahyuni are infectious. They brighten up walls and the surrounding space, generating a positive, happy feeling all around. Harvesting season happens when crops are gathered. It's a very unique celebration as different countries celebrate harvesting time in their own way and custom beliefs. The scene is filled with beautiful dressed figures in intricate traditional attire, nature, animals and heritage buildings.

Born in Yogyakarta, Erica started painting from young before enrolling at the Indonesian Fine Art Institute, Yogyakarta, where her teachers included Nyoman Gunarsa, Agus Burhan and Wardoyo. She also had a learning stint at the Surikov Art Institute in Moscow, Russia. Her early mentors were Suharto PR and Herry Wibowo. She had her first solo at Purna Budaya in Yogyakarta in 1995, and had taken part in the Osaka Triennale (1993) and the Museum of Contemporary Art exhibition in Moscow in 2000.





102

## I NYOMAN LONDO

b. Indonesia, 1948

*Penestanan Bali*, undated

acrylic on canvas  
62 x 81cm

### PROVENANCE

Private collection, Kuala Lumpur

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

I Nyoman Londo is one of the most prominent among the famed Penestanan 'Young Artists', and he was directly mentored by the style originator Arie Smit (1916-2016) in the 1960s. The other notable ones include I Ketut Tagen (b.1946), I Wayan Pugur (b.1946), I Nyoman Mundik and I. Nyoman Mujung. The style is known for its bright and bold colours, almost naïve-like renditions of everyday life in Bali. Five schools are discernible from the Balinese communal-type painting namely Balinese Classical Ubud, Batuan, Keliki, Pengosekan and the more cultured Kamasan. The work is filled with relics of Balinese Hinduism like penjor poles, bale (tiered pavilion), candi bentar (split gateways), gamelan, masks, traditional dances. In 1983, the National Art Gallery Kuala Lumpur exhibited the Penestanan works from the collection of architect Datuk Seri Lim Chong Keat.





103

## ERIK PAUHRIZI

b. Indonesia, 1981

*Untitled*, 2009

photo print on paper  
60 x 90cm

### PROVENANCE

Private collection, Singapore

**RM 1,000 – 1,800**

Erik's work is often an allegory that depicts the inner feelings of a subject. Erik Pauhrizi is known as a new media artist using text, drawing, painting, photography, video / film, sound, lighting and installation. But he took a circuitous route to being an artist. He first took up mechanical engineering at the Institut Keguruan dan Ilmu Pendidikan (IKIP) and gave up after two years. But he used his time more with the traditional music and dance group called Kabumi (Keluarga Bumi Siliwangi). He also initiated the Buton Kultur experimental space in Bandung. He finally graduated from the Bandung Institute of Technology (ITB), majoring in Textile and Media Arts, and graduating with a BFA cum laude in 2015. He also received a Diploma in Multimedia Art at the Braunschweig University of Art. He was awarded the Asia Cultural Council visual art research programme, in co-operation with the New Museum, New York, in 2010. In 2011, he had his first solo in New York called *The Poison Of Our Sins*, at CATM Chelsea.



104

## ANGKI PURBANDONO

b. Indonesia, 1971

### *Camouflage*, 2009

signed 'Angkipu' (lower left)  
photo print on paper  
100 x 100cm

#### PROVENANCE

Private collection, Singapore

**RM 2,000 - 3,500**

Angki Purbandono, a member of the contemporary photography group Ruang MES 56, is best known for his Alternative Conceptual Photography using scanographic images done without the use of cameras. Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (Kissing The Methods, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the 'Space And Shadows' Contemporary Art From Southeast Asia exhibition at the Haus World Cultural House in Berlin in 2005.





105

## I WAYAN SUDARNA PUTRA

b. Indonesia, 1976

*Lingga Yoni*, 2007

signed and dated 'Sudarna 2007' (lower center)  
oil on canvas  
80 x 159cm, diptych

### PROVENANCE

Private collection, Singapore

**RM 1,500 – 2,500**

*Lingga Yoni* by rising young contemporary artist I Wayan Sudarna Putra depicts a striking composition of flowers. The textures on the flowers are finely rendered in detail, highlighting its tactile quality.

I Wayan Sudarna Putra received his education at the Indonesia Art Institute (ISI), Yogyakarta in 1994. He exhibited his first solo show in 1995 held by Sanggar Dewata Indonesia in Nyoman Gunarsa Museum and Taman Budaya Yogyakarta. His solo exhibitions include *Unsung Hero*, Komaneka Fine Art Gallery, Ubud, Bali (2010), *Metafora Tentang Ruang Dan Waktu*, Gedung Seni Murni FSR ISI Yogyakarta (2004), and *Bermain Api*, Edwin Gallery, Jakarta (2000). His group exhibitions include *Installation of Kelompok Lingkar*, Bentara Budaya Bali (2010), *Jogja Jamming Biennale Jogja X-2009* at Yogyakarta and *Silence Celebration* at Tony Raka Gallery Mas Ubud Bali (2008). His awards include Best Artist in Pratista Affandi Adi Karya and was honoured as one of the top 10 finalists of the Philip Morris Indonesian Art Awards.



106

## BUI XUAN PHAI

b. Vietnam 1920 – d. 1988

*Artist At Work, Self Portrait 2,*  
undated

mixed media on paper  
7.2 x 10.3cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

As in the title, this unusual miniature work sketch is a self-portrait by the great Vietnamese painter Bui Xuan Phai, and he had done at least two. Drawing himself in profile with a sideburn and a stubble, he seems deeply engrossed painting some scenery outdoor (the thicker jacket worn), with his right hand flicking a brush. He looks perched on a slight vantage point.

Bui Xuan Phai, known for his works on actors and musicians of the Vietnamese opera and stark homes in deserted streets of the old quarters of Hanoi, is acknowledged as one of Vietnam's greatest, who had his tutelage at the Ecole des Beaux-Arts de IndoChine in Hanoi (1941-46). After the war, he taught for a spell in the revived Hanoi Fine Arts College in 1956-57. At the age of 20, he sold his first painting, and he gained fame when his painting was selected for an exhibition in Tokyo. In 1958, he was sent to the farm communes for supporting the Nhan Van political cultural freedom, but was 'rehabilitated' when he was posthumously awarded the coveted Ho Chi Minh Prize in 1996. He held his first and only solo in Hanoi in 1984. After his death to lung cancer, his son, Bui Thanh Phuong, and his top collector, Tran Hau Tuan, set up a foundation and prize in his name, in 2008.





107

## HA TRI HIEU

b. Vietnam, 1959

### *Feeding Our Cow, 2000*

signed and dated (upper right)

oil on canvas

38 x 38cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,000**

Ha Tri Hieu, a member of the Doi Moi 'Gang of 5' artist's group, celebrates the beauty and simplicity of rural life in his works, using simplified representational forms against a flattened pictorial space. The Gang of 5 also lists Tran Luong, Viet Dung, Dang Xuan Hoa and Pham Quang Vinh.

He graduated from the Hanoi Industrial Fine Arts College in 1983 and staged his first three solos in Hanoi – Red River Gallery (1996), Mai Gallery (1998) and Art Vietnam Gallery (2008) before the 2012 solo titled Flower at the Eight Gallery in Ho Chi Minh City in 2012. His major international group exhibitions include Vietnam Express (Norway, 1998), Vietnamese Identity (Melbourne, Australia, 2000 and 2001), and in National Gallery Singapore.

## CHOO KENG KWANG

b. Singapore, 1931

*Floating*, 1968

signed (lower left)

oil on canvas

70 x 95cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 30,000 – 50,000**

On land or water, the conditions of living and making a living are worlds apart. While exposed to the same weather conditions, the terrain and modes of transport are different though certain vessels are amphibious. But there is a romance over the floating world, with boats now thankfully propeller-driven instead of the manual oar, that afford mobility and trading opportunities. For some, the boats are both a mobile home and an office. Choo Keng Kwang likes to envelope his floating world in greenish hues, to set a late-day mood and also to exert a kind of Turner atmospheric treatment. In many parts of Southeast Asia, people live like water gypsies in floating villages of hutments built on stilts, while others just ply their wares on their boats circumventing the oft congested roads.

Artist and educationist, Choo Keng Kwang is the Grand Old Man of Singapore Art. Turning 88 in June, Choo suffers from deteriorating eyesight. After taking afternoon classes at the Nanyang Academy of Fine Art (NAFA) while studying at the Catholic High School, he served as principal of Sin Hua School and taught at NAFA before retiring as head of Art Education in 1986. He was awarded the Public Service Medal in 1976 and Long Service Award in 1986. He won 1<sup>st</sup> Price in the Asia-Africa Art Around The World competition and the 1983 National Day award, and was invited to take part in the Sultan of Brunei's 47<sup>th</sup> birthday art exhibition in July 1993. His collectors include former China Chairman Mao Zedong, former Egypt president Anwar Sadat, former Singapore President Ong Teng Cheong, and moon-landing astronaut Neil Armstrong.





## TAY BAK KOI

b. Singapore, 1939 – d. 2005

*Untitled*, 1999

signed and dated 'Tay Bak Koi 99' (lower left)

oil on canvas

99 x 119cm

**PROVENANCE**

Private collection, Selangor

**RM 50,000 – 80,000**

Tay Bak Koi's buffaloes bear striking stylistic similarities with those of Tew Nai Tong, unsurprisingly as they were contemporaries at the Nanyang Academy of Fine Art (NAFA), Singapore, with him graduating a year later in 1957-1960, but with them on different sides of the causeway divide. Tay's buffaloes are much more linear, flat and abstract with the same double points resembling a Minangkabau roof. In 1996 (Oct 27-Nov 14), Tay Bak Koi held a solo exhibition at The Art Gallery, Penang, called *In Harmony With Nature*. It was his 13<sup>th</sup> solo and his second in Penang, held after his 1990 Impression show at the Singapore National Museum Art Gallery. Indeed, in 1994, he and Nai Tong held a joint exhibition at Shenn's Fine Art in Singapore. A second-generation Singapore artist, he was somewhat of a rebel at NAFA, being better known for his selling crabs at a market stall, although his works are aggregated in the Nanyang Style popularised by Cheong Soo-pieng and Chen Wen-hsi. In the *Reminiscences Of The South Seas* (Shenn's Fine Art, 1994), Chia Wai Hon wrote: "The highly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump, have remained with him to this day."

Tay Bak Koi's auction record was SGD66,080 set at the 33 Auction on Sept 1, 2013, for his *Fisherman* work. His notable solos are in 1964 (Tengah Airport Club, Singapore, his first), 1990 (Impression: The Art Of Tay Bak Koi, National Museum Art Gallery, Singapore) and a 'memorial' in 2007 (*Reminiscences*, Stamford House, Singapore). In 1963, he was already known to Malaysian audiences with a group exhibition at Penang's Salon de Mai.







110

## ONG KIM SENG

b. Singapore, 1945

*Entrance To The Temple,  
Bali, 2008*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 18,000 – 30,000**

The Ubud Palace (Puri Saren Agung) is regarded one of the central attractions of Bali where evening performances are regularly staged, and it is a hub of art and literature. It has an imposing façade preserved since the time it was built by the lord, Tjokorda Putu Kandel (1800-1823). It lies at the edge of the Monkey Forest Sanctuary of Padangtegal with its long-tailed macaque and nearby is the famous Balinese babi guling Bu Oka warung. It is also used for the opening ceremony of the annual Ubud Writers and Readers Festival. Ong Kim Seng still makes regular pilgrimages to the sacred paradise island. He deftly painted the first layer of impressions on the spot, and completed the rest of the details back in his hotel room.

Ong Kim Seng is Singapore's world-acclaimed and richly decorated watercolourist. Self-taught, he became a fulltime artist in 1985 and has had solos all over Southeast Asia, the United States, China, United Kingdom, Japan, Australia, Belgium, Germany, France, Taiwan, Hong Kong and the Middle East. He was the first Asian outside the United States to be made a member of the American Watercolour Society, winning a grand total of six different awards and which resulted in him made a Dolphin Fellow in 2000. In Singapore, he won the Cultural Medallion (1990) and Arts Supporter Award (2001) and was art adviser to the National Arts Council since 1998. He was also the organising chairman of the Asian Watercolours '97. His collectors include Queen Elizabeth II, former UN secretary-general Kofi Annan, and former prime ministers of Japan, India and Thailand.



## RONALD VENTURA

b. the Philippines, 1973

*Scanning*, 2005

signed and dated (lower left)

oil, acrylic, and charcoal on paper laid on canvas

31 x 21cm

### PROVENANCE

Private collection, Singapore

**RM 7,000 – 12,000**



Some may find it futuristic, a walking Star Wars robot or a cyborg, a human concealed under that ridiculous zipped-up body-suit (bullet-proofed?) and to give it anonymity, a head strapped with a high-tech-looking scanner (which still needs some manual adjustment, or there must be some focal malfunctioning). With bio-tech advances, limbs can be regrown and other body parts cultivated, much like the way starfish and salamander regenerate. These soldier robots later seem to morph into the Bul-uo (Ifugao rice gods) manifestations. But it's moot if Ronald Ventura is more interested in sci-fi or the more prosaic story of man killing each other and the ecstasy of power! This work from The Cross Art Project: Human Study done in Sydney, Australia, won Ronald Ventura the coveted Ateneo Art Award in 2005. He is among Southeast Asia's highest priced artist, when his *Grayground* painting sold for USD1.1mil premium at Sotheby's Hongkong auction in 2011.

Ronald Ventura had won the Grand Prize of the Shell National Art Students competition (1990) and the Juror's Award in the Metrobank awards (1992) even before he graduated with a BFA majoring in Painting from the St Tomas University in Manila in 1993. He taught at his alma mater for nine years and staged his first solo, *All Souls Day*, in 2000. He decided to go fulltime after that. In the 2001 Art Manila, he was adjudged Artist of the Year. He began to show overseas – in New York's Tyler Rollins in 2009, 2011 and 2014; with the leading Galerie Perrotin in Hong Kong (solo, *Voids and Cages*, 2013), in Milan (2010, 2012), in the Museo delle Culture in Lugano, Switzerland (2014), Taipei Fine Art Centre (2011), the Sydney Studio Residency in 2005, the Prague (2009) and Nanjing (China, 2010) biennales, besides the Taipei Print Biennale (1998).

## AILEEN LANUZA

b. the Philippines, 1981

*2 Sides Of The Same Coin*, undated

signed 'A Lanuza' (lower left)

acrylic on canvas

153 x 123cm

### PROVENANCE

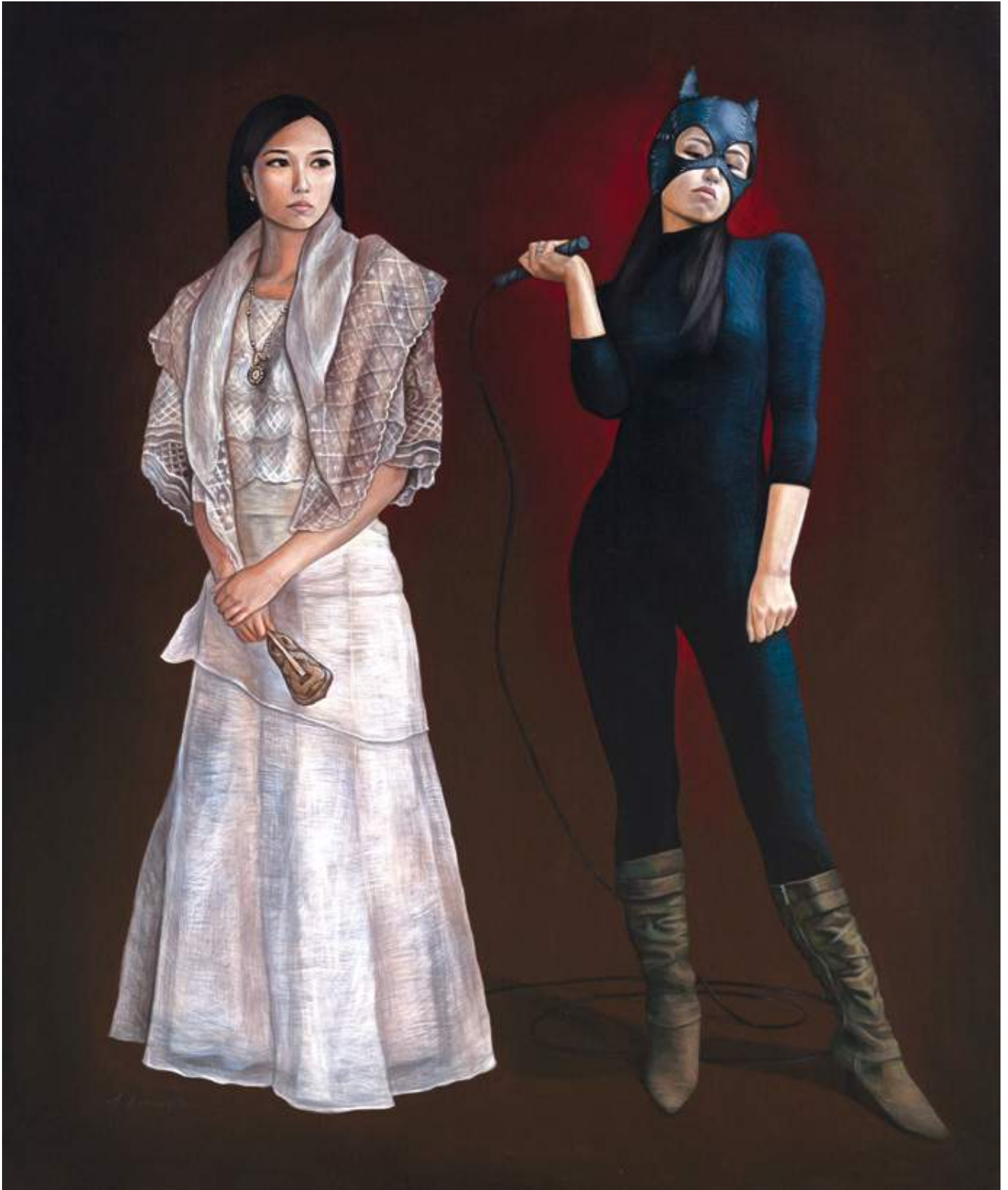
Private collection, Kuala Lumpur

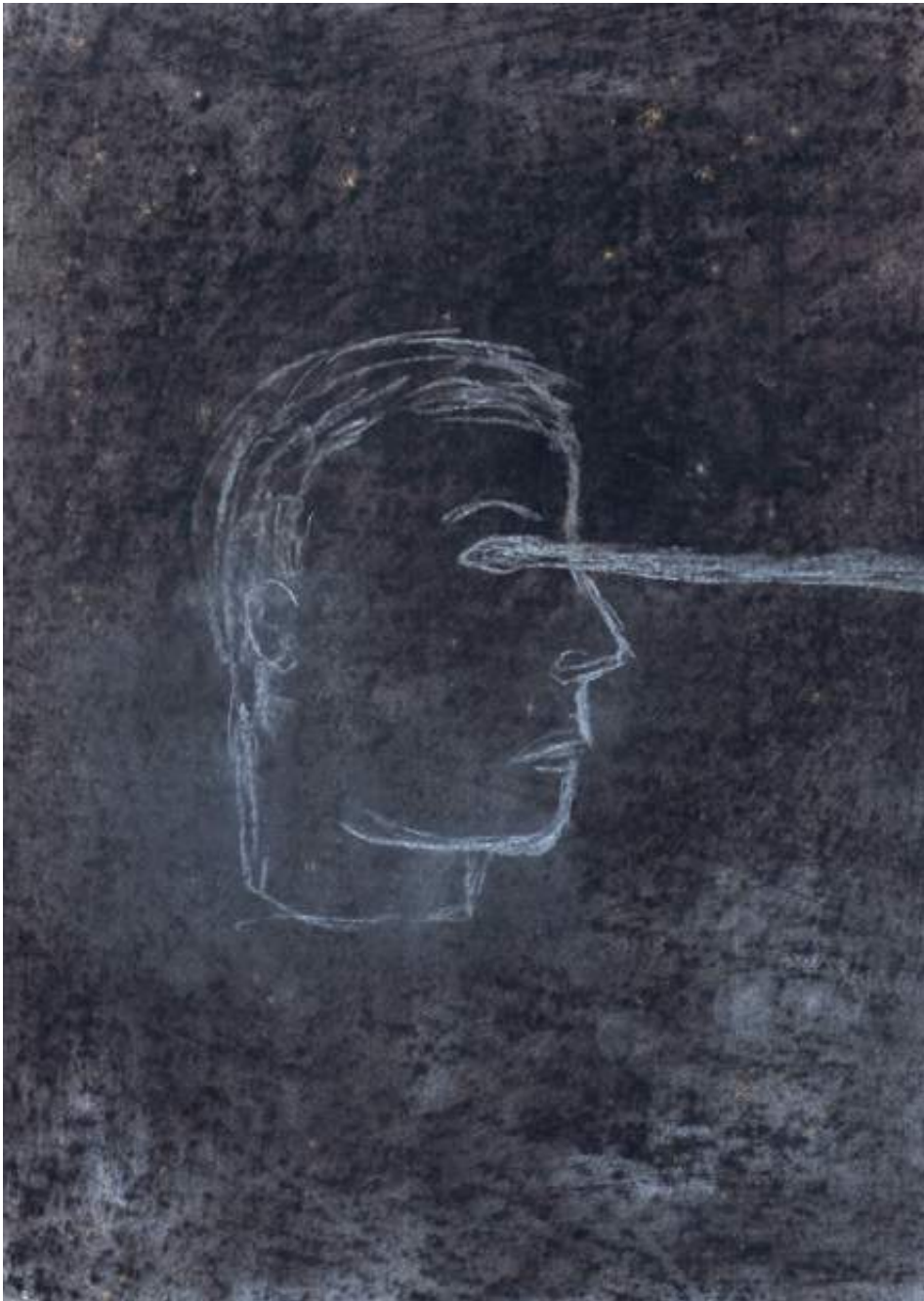
**RM 9,000 – 15,000**

Aileen Lanuza is an award-winning artist known for her works referencing Filipino femininity projected in the archetypal chaste Maria Clara (of Jose Rizal's *Noli Me Tangere*). Here, she juxtaposes a Dr. Jekyll-and-Mr. Hyde poser of a woman with dual 'personalities,' one garbed in traditional Hispanicized dress, with double-layered opaque folds waist-down for added modesty, and conversely, one in a super-heroine 'Cat Woman' outfit, black no less, in a defiant and nonchalant pose. The lady in the former looks demure but stern and definitely intimidating, while 'Cat Woman' is flighty though in what looks like slack pants, looks approachable and fun, even. The way a woman is dressed also follows tribal roots and cultural ethos, while those from the Islamic Mindanao are another matter. Today, the modern Filipina is more than likely to be clothed in just t-shirts and denim jeans. The subtexts of this work are many, i) End of femininity; ii) Woman as a super hero 'Wonder Woman'; iii) colonial and media influences harking to the Philippines' Spanish and American colonial past; iv) What price 'virginity'? In an interview in *The Manila Bulletin* on April 30, 2018, *Thou Art Woman*, Lanuza confided: "I like how inspiration hits me like a ton of bricks and I let it snowball from there. I need to feel it, to be in a stupor."

Lanuza was a child art prodigy, whose artwork was recognised as one of the five best entries in an art competition hosted by the then President Fidel Ramos. She was a finalist in the Caltex Sci-Fi nation-wide art competition and an awardee in the McCann Erickson 2002. In 2003, she graduated with fine arts cum laude at the University of the Philippines College of Fine Arts, but it was only in June 2008 that she held her first solo, *Expressions*, at Galerie Raphael in Manila. In 2009, she won the Juror's Choice Award in the GSIS National Art Competition in the Philippines.







113

## JOJO LEGASPI

b. the Philippines, 1959

*Untitled, undated*

charcoal on paper

30 x 22cm

### PROVENANCE

Private collection, Singapore

**RM 2,500 - 4,000**

Jojo Legaspi creates intriguing portraits that draw on his interests in psychology and memory. His pastel drawings express with a sense of great mystery and drama the internal conflict within the Philippine psyche, as he seems to experience it.

Jojo Legaspi graduated from University of the Philippines College of Fine Arts in 1986. His solo exhibitions are: "Philippines Contemporary Art - Jose Legaspi", Soka Art Center, Beijing, China (2013), "The Drawing Room", Makati City, Manila, Philippines (2012). Selected group exhibitions and fairs include: "The Islands of the Day Before", Kuandu Museum of Fine Arts, Taipei, Taiwan (2013), "Earth and Elsewhere: Contemporary Works from the Collection - Queensland Art Gallery", Gallery of Modern Art, Brisbane, Australia (2013), "Beyond The Self: Contemporary Portraiture from Asia", The Anne & Gordon Samstag Museum of Art, Adelaide, Australia (2012), "Stories of Dreams and Realities", Rossi & Rossi Ltd, London, UK (2011), "Beyond The Self", National Portrait Gallery, Canberra, Australia (2011), "Contemporary Art from Southeast Asia", Arario Cheonan, Cheonan-si, Korea, Seoul (2010), "Dorodoro, Doron. The Uncanny World in Folk and Contemporary Art in Asia", and Hiroshima City Museum of Contemporary Art, Japan (2009).



114

## PHADUNGSAK KAEWPONG

b. Thailand, 1994

*Untitled*, 2017

oil on canvas  
150 x 100cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**



It's an absurd surreal scene as if from a bad dream with funny 'characters' in funny situations and incongruent meaning. Thailand's Phadungsak likes to work in a mock Classical Revivalism mode with lavish fabric. In this work, a man draped in all-white garment with a head shawl looking positively like a priest is feeding a banana to a meancing white swan flanked by two bats. This is not its first banana, as one peel is crowned on the head of a none-too-pleased statue bust stood on an old travelling suitcase. To cap the farce, a moustachioed man in sunglasses is lying on the floor nearby hushing up the viewer obviously. This work was shown in Phadungsak's first solo, *Assumed*, at the Number 1 Gallery premise at Silom Road in Bangkok on September 9-30, 2017.

Phadungsak graduated with a BFA from the Department of Painting / Fine Arts at the Rajamangala University of Technology Rattanakosin College of Horticulture. He was an award winner of Thailand's 19<sup>th</sup> Panasonic Contemporary Painting competition. He made his Malaysian debut in the Art Expo Malaysia since 2017.



115

## SUHAIIDI RAZI

b. Sarawak, 1977

*Fighting Hen*, 2017

signed and dated  
'Suhaidi Razi 2017' (lower right)  
oil on canvas  
102 x 87cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 15,000**

In this intriguing still life composition, a pair of hens are seen scrambling to get fruits from a chipped bowl while a crow perched on a skull seems to be making noises to intensify the scene. A skull of an animal hanging from the ceiling further enhance the effects not to mention a drape of batik cloth exudes a dramatic aura to the atmosphere. Suhaidi's work often revolve around the complexity of human life.

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





116

## RAJA SHAHRIMAN BIN RAJA AZIDDIN

b. Perak, 1967

*Untitled*, 1987

signed and dated  
'Raja Shahrman 87' (lower left)  
oil on canvas  
55 x 76cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,500 - 6,000**

Few would have guessed that this is an early work, a rare canvas school assignment of metal-parts sculptor Raja Shahrman Raja Aziddin. The bony thin-flesh protuberances of the 'lembut' (soft) figure has elongated limbs and torso, to exaggerate the frail emaciated frame. Man is reduced to a crumpled mass, collapsing in what looks like a cold corridor. Why is Man weak, or depicted so? Could this be the genesis of his silat figures, which are however, steady, strong and confident?

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



117

## ANTHONIE CHONG

b. Perak, 1971

*Monumental Series, 1995*

oil on canvas

122 x 92cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 15,000 – 25,000**

A person next to an incomplete stump of a sculpture stood on a metal rod, is used as an allegory of an uncertain and yet-unformed future in the pursuit of art. The lean figure in a sports jacket looks forlorn, and not any better off than the deformed and spastic sculpture nearby, shown without full lower limbs and head. The sculpture's rough surfaces are to become a trademark of his painted portraits. Such patchy paintwork with deeply psychological scars and aggression proved much more sought-after than the artist's more polished and refined *e-monk* series from the year 2000.

Anthonie Chong graduated with a Diploma, majoring in Graphic Design, at the Perak Institute of Art in Ipoh in 1990. He had worked for short spells as an art teacher, graphic designer and illustrator, but thrives mainly as a practicing artist who likes to work in series. He held his first of six solos at the X Pub and Gallery in Penang in 1994, and was even given a solo at the Singapore National Museum in 2002, called *Naked Perfection*. He won the Malaysian level award in the Philip Morris Asean Art Awards in 1998.



118

## ANTHONIE CHONG

b. Perak, 1971

*Untitled*, 1990s

oil on canvas

119 x 89cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 11,000 – 19,000**



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

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award – Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – Community, Gaia and Mechanism. He had his first solo at the X Pub and Gallery in Penang in 1994. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



119

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Pablo Picasso, 2007*

signed and dated  
'Ahmad Zakii Anwar 07' (lower left)  
charcoal on paper  
195 x 85cm

### PROVENANCE

Private collection, Selangor

**RM 25,000 – 45,000**

Ahmad Zakii Anwar opts to show Pablo Picasso (1881-1973), one of the 20<sup>th</sup> century's greatest art icons, in a relaxed mood hat and shoes, in loose black shirt and tweed pants, with his legs astride and hands in pockets, instead of half-naked busy with his painting or sculptures in his studio. He is without doubt one of the most written-about artists including books by his biographer Roland Penrose, and the one written in New Journalist techniques, *Picasso: Creator And Destroyer* by Arianna Huffington, nee Stassinopoulous. Picasso famously said: "Art is the lie that enables us to realise the truth." How his Cubist concoctions of figures and still-life represent this point is moot.

Ahmad Zakii Anwar's mid-career survey exhibition, *Disclosure* (Galeri Petronas, 2008), sums up his redoubtable talent and great impact since he gave up a lucrative advertising art career to go full-time into Fine Art, especially with his *Smokers* series, starting his Urban Realism brand, in his solo at Valentine Willie Fine Art in Kuala Lumpur in 1997. In 2007, he was selected for the Tyler Print project in Singapore, where he had a solo. His overseas solos also include the United States (*Presence*, 1999; *Sinews*, 2011), Indonesia (Kota Sunyi, 2007), Hong Kong (*Shadowland*, 2001) and South Korea (*Baik Art*, 2013). He graduated in Graphic Design at the Mara Institute of Technology in 1977.



120

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Andy Warhol, 2007*

signed and dated  
'Ahmad Zakii Anwar 07' (lower left)  
charcoal on paper  
195 x 85cm

### PROVENANCE

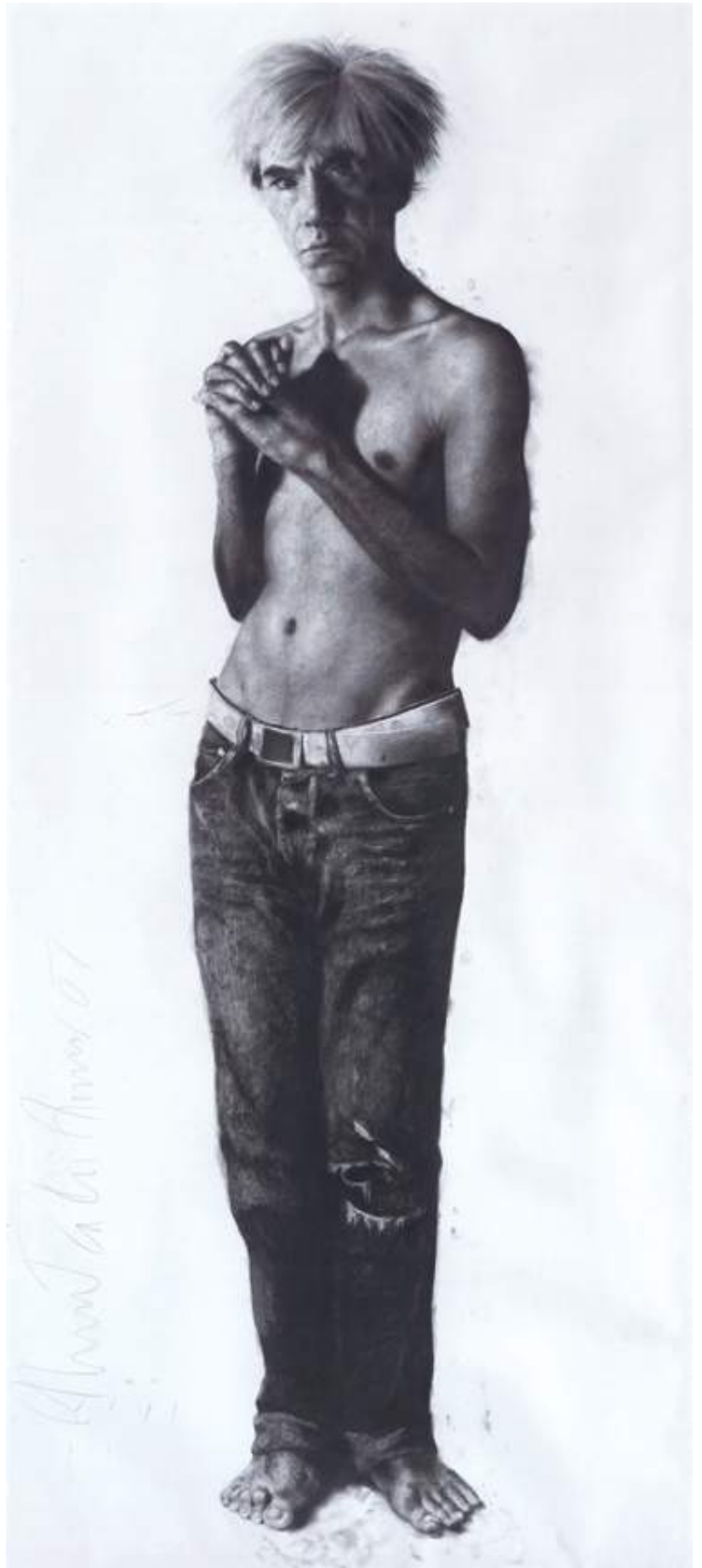
Private collection, Selangor

### ILLUSTRATED

*Disclosure*, Galeri Petronas, 2008, p. 233

**RM 25,000 – 45,000**

This is part of Ahmad Zaki Anwar's tribute to world art icons, this one being the Pop artist Andy Warhol (1928-1987), done in his inimitable style of charcoal on paper, and done at the same time as his *Kota Sunyi* series. He has also done a portfolio of portraits of local icons in the arts. Andy Camera-shy Warhol was also a photographer snapping among other things, people (but he would tell you that it was about his psyche, and not the model's portrait per se) with his Polaroid, from 1958 until his death in 1987, and is famous for immortalizing banality of products (like Campbell Soup cans), celebrities (Marilyn Monroe, Mao Zedong) and buildings (video of the Empire State Building in New York) in his paintings. He famously said: "If you want to know more about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There is nothing behind it."





121

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Tales From The Kamasutra #1,*  
2000

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

### PROVENANCE

Private collection, Selangor

**RM 20,000 – 35,000**

In this charming still life the contrasts of forms and colours are elegant and subtle, yet a quiet strength is found beneath the surface. A chili placed on top of an aubergine is rendered in Zakii's iconic composition of minimal objects and delicate painting techniques. The acclaimed still life series attests to Zakii's skill at rendering the basic forms and tactile qualities of simple objects and specific textures. Filled with sensual emotion, atmospheric effects of light and shadow, this work is a superior example from the artist's acclaimed oeuvre.

Ahmad Zakii Anwar graduated in Graphic Design at the Mara Institute of Technology in 1977. After a successful stint in Advertising where his clients included the Singapore Tourism Board and the Singapore Airlines, he decided to be a fine artist and paints fulltime. A series of memorable solos led to the Disclosure exhibition at Galeri Petronas, Kuala Lumpur in 2008, a timely mid-career survey. In 2007, he was invited by the Singapore Tyler Print to do a series of prints. Zakii had solos in the United States (Barbara Green FA in 1999 and Andreshire Gallery in 2011), Indonesia, Hong Kong and Singapore, etc.





122

## LATIF MAULAN

b. Pahang, 1974

*After The Break II*, 2005

signed and dated

'Abd. Latif Maulan 2005' (lower left)

acrylic on canvas

62 x 70cm

### PROVENANCE

Private collection, Kuala Lumpur

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

Arranged on a piece of crumpled batik sarong is a nearly ripped pineapple, few fresh mandarin oranges thus, one was left exposed in flesh and a bottle of 100 Plus. The composition creates a beautiful mess suggesting that someone might have left the scene to continue working. The batik is of the authentic east coast design. Renowned for his fine skills in still life, figures and nature, Latif often injects an essence of his cultural background through his artworks.

Self-taught Latif Maulan made headlines when he won Redbull EhWauBulan showcase in 2016 though he has been known for his topsy-turvy figure under water. He was also finalist in the prestigious MEAA competition in 2009. Stints in New York (2000), Australia (2001) and Britain (2002, 2013) including a solo at the Barbican Gallery in Plymouth enhance his reputation. He made a great debut in Henry Butcher Art Auction when a painting (marbles) sold for a premium of RM 14,300 on April 21, 2015.



123

## AZMAN HILMI

b. Johor, 1968

*Expressive I: My Breakfast,*  
2001

signed and dated  
'Azman Hilmi 2001' (lower left)  
acrylic on canvas  
76 x 76cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,500**

As the title suggest, one can see the expressive bold colors scattered in the scene of having breakfast for two. Yellow bright flowers bring such harmony to the setting. While a blue translucent jug blends perfectly in the picture. It's a fresh start of the day to begin with.

Azman Hilmi catapulted into the art scene with his Major Award triumph in the coveted Young Contemporary Artists (Bakat Muda Sezaman) competition. It was a mixed media collage of dangerously looking tools, sharp and heavy, and inspired by American Pop artist Jim Dine. But Azman's oeuvre is completely the opposite, very home-y scenes of still-life, interiors or gardens with lots of flowery plants. Azman received his BFA at the Mara Institute of Technology. He taught part-time at his alma mater from 1991 to 1993, before becoming an instructor in hand-drawn batik to less-abled people (OKU or orang kurang upaya) at the SM Pendidikan Vokasional Khas in Shah Alam. He has had three solos so far — at the now defunct Art Salon, Bangsar (2001), Artseni in Starhill, Kuala Lumpur (2006) and Gehrig Art Gallery (Journey Of Colour, 2015) in Penang. His other prizes include 1<sup>st</sup> Prize in an orchid painting competition at The Mines (2001) and incentive awards from Galeri Shah Alam's open show in 1996 and 2015, besides another at Pelita Hati Gallery of Art in 2010. He had also taken part in the Malaysia Eye exhibition in London in 2013, and the Asian International Artists Exhibition in Seoul, South Korea, in 2009 and 2010.



## GAN CHIN LEE

b. Selangor, 1977

### *Sri Lanka Penang Prawn Mee I & II, 2012*

signed and dated 'gan 2012' (lower right)  
oil on canvas  
60cm diameter; 40cm diameter

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 11,000**

Inspired by the Tourism Malaysia's slogan, 'Cuti-Cuti Malaysia', and 'Malaysia Truly Asia', this is part of his *Makan 1Malaysia* series. So, you get the self-explanatory Vietnam Ipoh Hor Fun, the Sri Lanka Penang Prawn Mee, the Myanmar Klang Bak Kut Teh, the Indonesian Hong Kong Won Ton Mee, and the Thai Kampung Fried Rice. We also borrowed from others like the tom yam, the Pattaya Fried Rice, Soto Bok. It has been estimated that in the Jalan Alor (Kuala Lumpur) Asian food heaven, 70% of the chefs and workers are immigrants, thus it is inevitable that foreign recipes sometimes get into the local menu. Food culture is a living and evolving thing.

Gan Chin Lee received his MFA at the Central Academy of Fine Art in Beijing, China, in 2008, where he won the Bronze Award, after his Advanced Studies in Mural Painting at the same academy in 2005. He first graduated with a Diploma in Illustration at The One Academy in 1998. He had a joint exhibition with Samsudin Wahab at Galeri Chandan, Kuala Lumpur in 2010, before staging his first solo, *Soliloquy* at the Valentine Willie Fine Art, KL, in 2011. Another solo, *In-Between*, was at Richard Koh Fine Art in 2015. He won the Malaysian Emerging Artists Award in 2009, the Taiwan Toh Yuan Award 2017, the One Academy Platinum Award 2010, and is a finalist at the Saksi competition in 2003, and had taken part in the Dhaka Art Summit 2018, Art Stage Singapore 2016 and Art Toronto 2012. He is lecturing at The One Academy.



125

## YAP CHIN HOE

b. Selangor, 1970

*Oriental Series*, undated

signed 'CHIN HOE' (lower left);

signed 'CHIN HOE' (lower right);

signed 'CHIN HOE' (lower right)

mixed media on paper

56 x 35cm; 36 x 38cm; 25 x 28cm (set of 3)

### PROVENANCE

Private collection, Selangor


**RM 5,000 – 9,000**

The essence of Oriental culture is on full display where bright hues dominate, with elaborate details deftly illustrated on the porcelain. Fruits are seen scattered and appear to be fresh and ready to be eaten complemented with a splendid background which brings out the harmony in all his works on offer here. Through his compositions one would reminisce the grandeur of culture and heritage.

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. With a double major in oil painting and printmaking, Yap puts a spin on the Western still life, employing Oriental porcelain and creatures as his theme.





An abstract painting featuring vibrant green foliage and water. The top half shows dark green leaves against a light blue sky, while the bottom half depicts a body of water with green reeds or grasses. The style is impressionistic with visible brushstrokes.

**1948-2004**

# **DZULKIFLI BUYONG**

(aka Dzulkaflī Buyong)

## **A Conversation with Dato' N. Parameswaran**

Edited by Sharmin Parameswaran

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Born in Perak, Malaysia in 1948, career diplomat Dato' N. Parameswaran joined the Malaysian Civil Service in May 1969, and was posted to the Ministry of Foreign Affairs in the same year. His foreign assignments include being posted to the Embassy of Malaysia, Jakarta; Permanent Mission of Malaysia to the United Nations, New York, USA; and the Permanent Mission of Malaysia to the United Nations in Geneva, Switzerland. Subsequently, moving onto an illustrious career as the Ambassador of Malaysia to Vietnam from 1990 to 1993, and High Commissioner of Malaysia to Singapore from 2003 to 2008.

Throughout his 39 1/2 years with the Malaysian Foreign Service, and to- date, Dato' N. Parameswaran has held an on-going interest and passion in the visual arts with a collection that crosses borders, specifically South East Asia, with a personal focus on Malaysian arts and the artists he has met throughout his collecting journey.

This interview traces one such journey: Dato' N. Parameswaran's discovery of Malaysian art, and the artist Dzul kifli Buyong.





**Lot 126** Dzul kifli Buyong,  
*Two Cats (Cubist)*, 1986

**Sharmin Parameswaran (SP):** *When, and how did your interest in art start?*

**Dato' N. Parameswaran (DNP):** It started with your mum. When we got married, I was posted to New York in 1973, where she enrolled in art classes. She began to paint, and we used to go to the art museums and exhibitions, as well as visit bookshops in search of art books. At that time I followed her around.

Perhaps I had some inkling towards the arts in my school days at the Anglo Chinese School (ACS), Ipoh. I had a fascination for one artist, an American artist named Dong Kingman. At ACS, Ipoh I had watched a film about how Dong Kingman paints, how fast he painted. He would paint watercolour street scenes of San Francisco, very similar to Tan Choon Ghee.

**SP:** *When did you start to take more of an active interest in Malaysian visual art?*

**DNP:** It was much later in 1985. I was flying back to New York one day, with a stopover in Taiwan. On the plane there was a magazine called Salam, a magazine of the Malaysian Hoteliers Association, and outside on the cover was a Tan Choon Gee artwork. I took the magazine, and inside there were many pictures of his works reproduced, which reminded me so much of Dong Kingman. I read the article, and it said that the person who was handling the artworks was Victor Chin of Rupa Gallery, at that time located in Old Town, PJ.

When I returned from that trip, I went to find and meet Victor Chin, with the intention of buying and perhaps meeting Tan Choon Gee. Instead, I ended up buying my first ever art work, a stone lithograph by Victor Chin at RM400. It depicted minaret tops of the KL railway station building.

**SP:** *Who were some of the other artists that caught your interest at that time?*

**DNP:** Amongst them was Khoo Sui Hoe. I was fascinated by the figures he did; round faced figures, like the moon. A friend, Tay Mo Leong, knew I liked Sui Hoe and related to me how when he (Sui Hoe) came from Kedah to Penang, he stayed in Mo Leong's garage in Campbell Street, Penang. He (Sui Hoe) used to sketch and paint when staying there. One day Mo Leong's wife May said, "I'll give you one of Sui Hoe's sketches", and that was how I acquired one of my first Khoo Sui Hoe work.

Then there was also Nik Zainal Abidin. I had served a posting in Indonesia, where I had seen various Wayang Kulit works, and Nik's work still stood apart from what I had been exposed to in Indonesia.

And of course, the other artist I liked was Dzul kifli Buyong. I was drawn to the children and cats that he used to draw and paint.

*SP: How did you first discover Dzulkifli Buyong?*

**DNP:** It might have been from a book titled Contemporary Artists of Malaysia, it had a red cover. It was researched and written by Dolores Wharton, an American African who had followed her husband to Malaysia. I believe he was a lecturer in an academic institution here. The book was published by the Asia Society in New York in 1971. When I was serving in New York, 1973-1975, The Asia Society sent me a copy of the book. In the book there was a listing of artists including Latiff Mohidin, and Dzulkifli Buyong.

When I returned to Malaysia, I continued to see Dzul's works in the National Art Gallery, now the Majestic Hotel, and he was also featured in the book Modern Artists of Malaysia by Redza Piyadasa and T.K. Sabapathy, published by Dewan Bahasa & Pustaka. His work (*Kelambu*) was on the cover.

*SP: And how did you then get to meet him?*

**DNP:** It was through the late Rahime Harun, who ran an art shop at the National Art Gallery. I used to go there very often, and we became very good friends. Rahime knew of my interest in Dzul as the National Gallery used to feature his works frequently.

There was a group show in 1986, in which Dzul was exhibiting. I went there excitedly, and of course all his works had been booked already. One work, *Menghafal*, was of a girl walking and memorising a book, and a cat following behind. This work had been booked by Rahime, and because he knew of my keen interest, he said to me, "Since you like Dzul so much, I'll transfer my booking to you". That was how I got my first Dzulkifli Buyong artwork.

And, it was Rahime who told me to go and see Dzul. He revealed that Dzul had a series of watercolour self-portraits that few had seen.

Rahime was at that time one of the best art entrepreneurs in town.

*SP: So you got his contact and...*

**DNP:** I got his number, called him up and then I went to find him in Ampang Jaya where he lived. He was initially very reserved. I had to slowly get to know him. He lived with his parents who would often tell me about him.

During the time I got to know him, Dzul was under medication, which he had to take all the time. His mother once related to me how he would take the car and drive until the petrol would run out and he would not know how to come home. They would receive a call, and then would go and collect Dzul and the car back.

*SP: So by the time you met Dzul, he was not painting or producing as much?*

**DNP:** Yes, he had slowed down a lot. He had one painting, *Kuching Sakit*, which he submitted to the National Art Gallery for a group show titled *Angkasa* (Space). The painting was rejected as it had no relevance to the show's title.

*SP: If he had already slowed down, why did you continue to invest in his works and him?*

**DNP:** Because I knew that he still had the intention to paint, only that he was struggling to do it. People would tell him about exhibitions, galleries continued to contact him, and he would try.

Also he was talented, a young art prodigy and an early member of the Wednesday Art Group under Peter Harris. He had excelled at such a young age, and was always in the newspapers. I remember visiting him and he had collected newspaper cuttings of himself, which were all over his house. So I said, "If you trust me, pass the cuttings to me and I'll assemble it for you". Dzul and his family agreed. I compiled them in chronological order, all the newspaper articles, invitation cards from his exhibitions and other materials, into a bound book and gave it back to him.





**Lot 130** Dzul Kifli Buyong,  
*Portrait of Filipino Friend (Edwin) In Tokyo, 1969-1970*

Earlier on in his life, he did quite a number of more personal portraits; various good friends in Japan. Perhaps a bit more of a personal connection to his subjects.

**SP:** *Yes, he had spent some time in Japan. Would you be able to share and relate on this phase of his life?*

**DNP:** Yes. He was a good artist, and got a scholarship to go to Japan, prompted, I was told, by Prof Ungku Abdul Aziz and his late wife, Puan Sri Azah Aziz. He went on to Japan around 1969, and soon after felt very displaced there.

**SP:** *He said this to you?*

**DNP:** Yes, he did. He did not feel happy there. It was a cultural shock, and he was eventually brought back to Malaysia, perhaps returning not as the same person he was when he went there.

I collected his works and sketches from the period when he was in Japan, including his self-portraits that he did post-Japan. At that time, he was staying in Ampang Jaya, and he signed all the works in my presence. There was one sketch which I asked him what it was, and he replied "Oh, imaginasi", and I wrote 'Imagination' and the date on the work, or he would say 'My Filipino friend' and I would make a note.

**SP:** *Did you keep in contact with him?*

**DNP:** No, I lost touch with him and his family. I was abroad when he passed on.

Dzul was not an easy man to get to know. He was not everybody's friend. He was a nice guy, but kept very much to himself. An introvert, and a very personal man.

But to me, Dzul was a very warm person and a brilliant artist. Memories of this great artist will always linger in me.

**SP:** *Was his studio in his home?*

**DNP:** Yes, his studio or painting area was in his own bedroom. Just sitting on the floor, with a canvas against the wall. There was a point when I knew him, when he ran out of canvas, ink and paint. I offered to Dzul, "I'll buy you the canvas, have it stretched, then you paint and you sell to whoever u want". I kept my word to him and got him the painting material.

**SP:** *What do you think his interest in art was, what he chooses to paint?*

**DNP:** By the time I met him, perhaps he chose to focus and paint subjects that made him feel at ease, which were the cats and children. His house was full of cats, all over the place, so he could just observe and paint them. When it came to painting children, he would ask his nieces, nephews, cousins to pose for him, and compose the figures carefully. I have a pencil sketch of a girl's hand in a 'holding' pose, which was the basis for one of his paintings where a cat was on the roof, and a girl was 'holding' the ladder to climb up. The details of the hand anatomy were so alive.

Dzulkifli Buyong was born in 1948 in Kuala Lumpur, and passed away at the age of 56 in February 2004. He received his first lessons in art from the Victoria Institution, Kuala Lumpur from 1961 to 1965 under the tutelage of artist and art teacher Patrick Ng Kah Onn.

His talent in art flourished exceptionally during his student period and he was considered as an 'anak berbakat luar biasa', or a child art prodigy for his vast early achievements in the field. At merely 14 years old, he had already gained his first set of accolades by swooping the first three prizes for the Young Friends Art Competition. He continued to win numerous prizes in other art competitions, and received a gold medal award that was bequeathed by the Permaisuri Agong Raja Tengku Ismail Tengku Budriah and Prime Minister Tunku Abdul Rahman Putra Al-Haj in one occasion. A year later, he won third prize in the Bahasa Kebangsaan Month poster competition. He became a stalwart for artists of his generation and was celebrated within the Malaysian art sphere.

Since 1962, Dzulkifli was a regular member of the Wednesday Art Group. In 1967, he was granted a slot for his first ever solo exhibition at the Samat Art Gallery. Subsequently furthering his studies at ITM in 1968. He also had an opportunity to pursue his art training for three years in Japan in the late 1960s.

His paintings are documentations of his childhood memories and surroundings, depicting typical and common stories based on his own experiences. Some of his well known iconic pastel works, for instance, the *Kapal Kertas* / Paper Boats (1966) and *Membakar Semut* / Burning Ants (1967) in the National Art Gallery's permanent collection, are embedded with images of youngsters immersed in the scenes of their favourite past time activities, that can rarely be seen today in our current era of technology and communication gadgets. The 'games' of the past are captured and crystalised, possibly becoming important references for the local cultural research field in the future. For him, the activities and actions of his subject matters are most important as compared to the overall aesthetics and fundamentals of art in each work.

Redza Piyadasa mentioned in 2002 that Dzulkifli was one of the Malaysian pioneer artists who espoused definite local identity and signature through his works. In her biographical note on Dzulkifli in the 1971 seminal publication titled *Contemporary Artists of Malaysia*, Dolores Wharton also stated that "Dzulkifli's work is part of the community. Neighbours and children enjoy posing for him while he sketches." These are some important vignettes that highlight the working context of the artist.

In this showcase, six vibrant posters published by Penerbitan Akaz, Petaling Jaya in 1994 are presented. Printed by the Jabatan Penerbitan Universiti Malaya, these poster works display the combined effort of Dzulkifli and cultural expert Azah Aziz, who was responsible to curate the selection and arrangement of a series of 'pantun kanak-kanak' or children rhymes. The charm and naivety of these images are truly captivating and literally traject the essences and narration of the Malay pantun.



**Lot 128** Dzulkifli Buyong, *Self-Portrait 1*, 1971





**Lot 131** Dzulkifli Buyong,  
*Multi-Coloured Flowers, Tokyo*,  
1969-1970

"A Filipino Friend [Edwin] in Tokyo" is an unfinished pencil and pastel work which was made between 1969 to 1970, in Tokyo. Although known for his naïve style approach in artmaking, Dzulkifli was adamant about the importance of realistic drawing as a form of sustaining his drawing skills. He continued to sketch and draw realistic portraits and landscapes from time to time.

Landscape pencil drawings, also produced in Tokyo, in 1969, illuminate Dzulkifli's proficiency in realistic rendering. Drawn horizontally, two of them emphasise on the perspectival views of the land.

An ink painting (1969), sees him applying a medium that had to be handled almost instantly. Mesmerised by the movement of the leaves of a bamboo tree, he casually froze the moment using his psychomotor skills, producing bold calligraphic lines and forms that add a sense of vibrancy and interesting texture to the work.

Several other works in this show portray his attempt at capturing the abstract realm of his subject matters. Two oil pastel works, donned with floral elements of the nature, exude a somewhat psychedelic nuances, giving them a strong sense of movement and life.

In a rare Cubistic depiction of his favourite creature, the cats, Dzulkifli fiddles with the spatial demarcation of his subjects. Two cats, sandwiched together on a base that appears to be a pet bed or a couch, are framed up creating a squarish form. Their yellow prominent eyes stare deep to the front and become the focal point of this painting. The overpowering red background seems to stun the cats into a still mode, almost turning both of them into a solid sculpture.

This series of works represent the diverse approach made by Dzulkifli Buyong in his art practice. The works convey his passion and sincere reflex about the people, activities and his working surroundings.

Nur Hanim Khairuddin  
Independent curator



126

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

*Two Cats (Cubist)*, 1986

signed and dated (lower left)  
 paint on plywood  
 45 x 76cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 50,000 – 80,000**



127

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

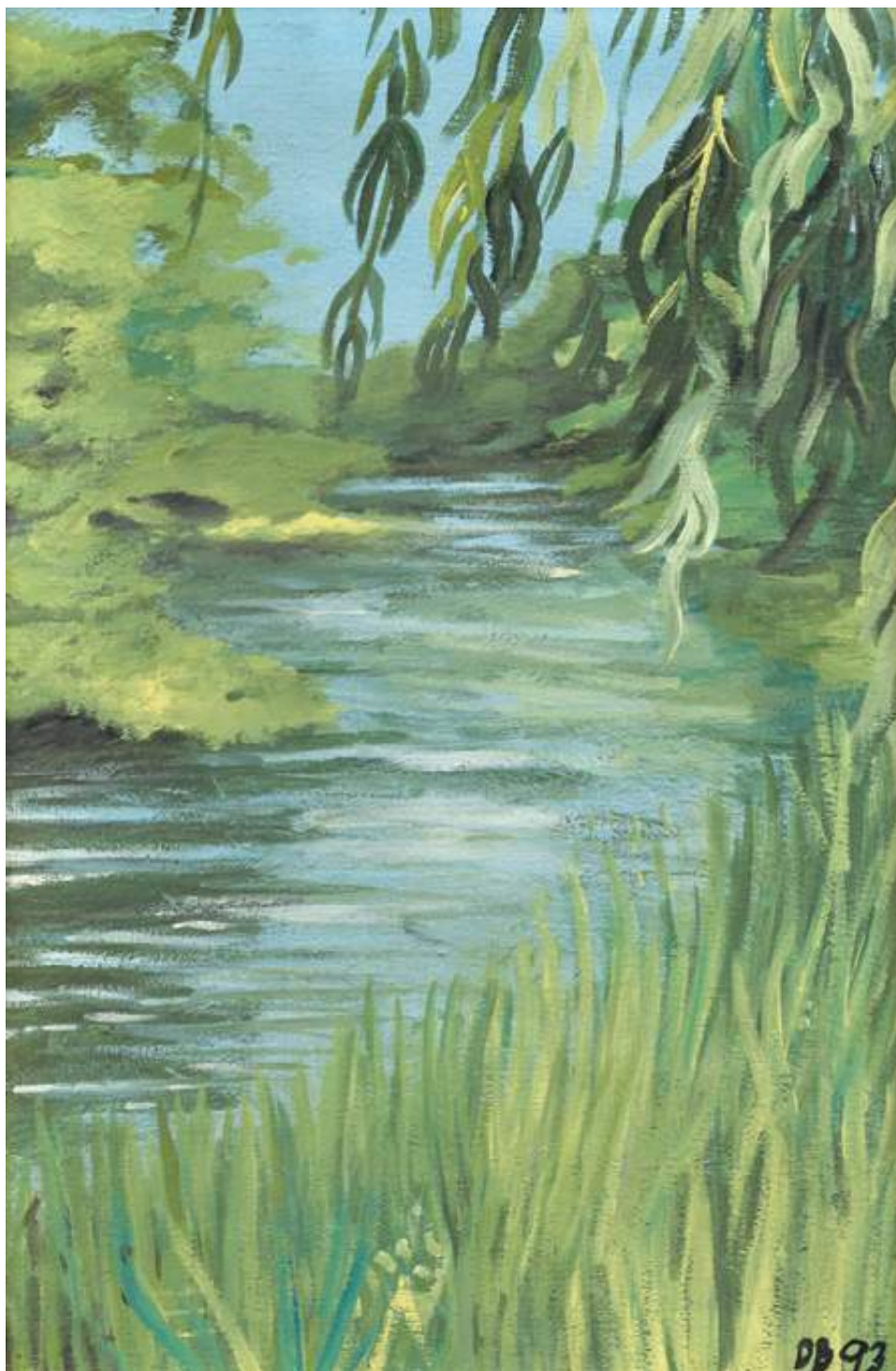
*Forest Riverscape*, 1993

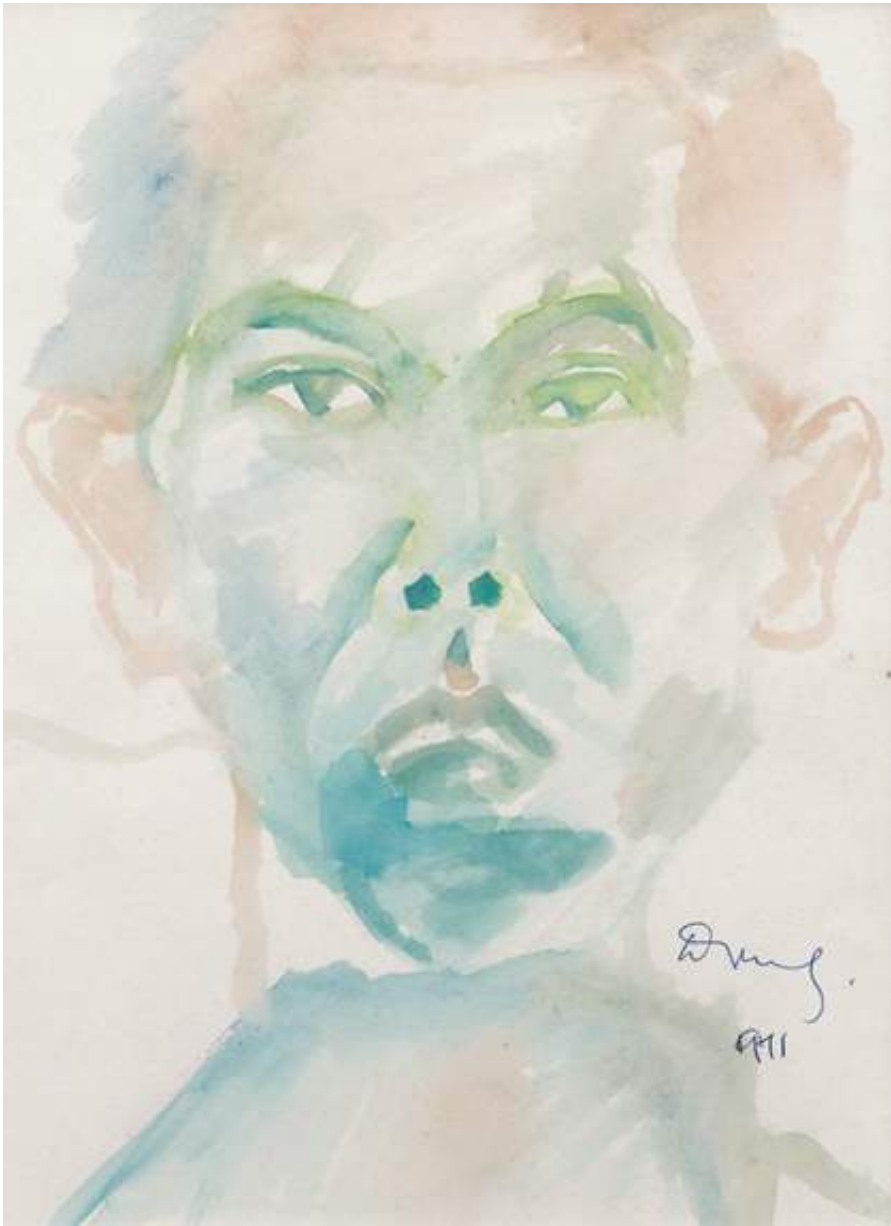
signed and dated 'DB 93' (lower right)  
paint on plywood  
84 x 56cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 50,000 – 80,000**





128

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Self-Portrait 1, 1971*

signed and dated (lower right)

watercolour on paper

32 x 24cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 16,000 – 24,000**



129

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

### *Self-Portrait 2, 1971*

signed and dated (lower right)  
watercolour on paper  
32 x 24cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 16,000 -24 ,000**





130

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Portrait Of Filipino Friend (Edwin) In Tokyo*  
(recto);

*Japanese Rural Landscape Outside Tokyo*  
(verso),

1969-1970

signed and dated (lower right)

pastel on paper; drawing on paper, recto & verso  
37 x 31cm

### PROVENANCE

Private collection, Kuala Lumpur

Extracted from Dzulkifli Buyong's Marumi,  
Tokyo drawing book

**RM 9,000 – 15,000**







131

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Multi-Coloured Flowers, Tokyo, 1969-1970*

signed and dated (lower right)  
pastel on paper  
30 x 40cm

### PROVENANCE

Private collection, Kuala Lumpur  
Extracted from Dzulkifli Buyong's Marumi, Tokyo drawing book

**RM 10,000 – 17,000**



132

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Flowers (recto);*

*Practising Japanese Calligraphic Strokes (verso),*

c. 1969-1970; 1969-1970

signed (lower right)

pastel on paper; ink on paper, recto & verso

40 x 31cm

### PROVENANCE

Private collection, Kuala Lumpur

Extracted from Dzulkifli Buyong's Marumi, Tokyo drawing book

**RM 12,000 – 20,000**



133

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*A Farm, Tokyo (recto);  
Rural Vegetation, Tokyo (verso),  
1969; 1969*

signed (lower right)  
drawing on paper, recto & verso  
30 x 40cm

### PROVENANCE

Private collection, Kuala Lumpur  
Extracted from Dzulkifli Buyong's  
Marumi, Tokyo drawing book

**RM 7,500 – 12,500**





134

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Riverine Landscape, Tokyo (recto);*

*Rural Landscape, Tokyo (verso),*

c. 1969-1970

signed (lower right)

drawing on paper, recto & verso

30 x 40cm

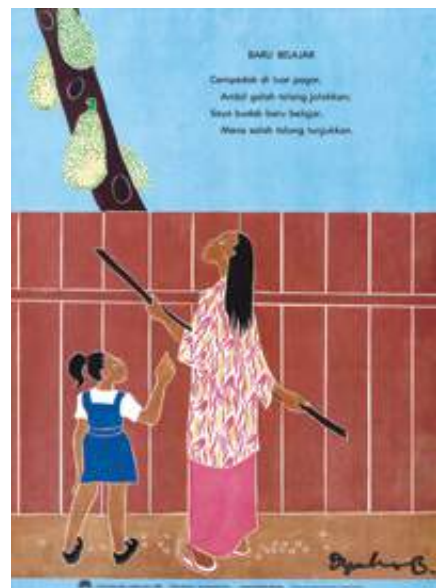
### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**







135

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Poster Pantun – Susunan Azah Aziz*

*(Tidurlah Intan; Sayang; Baru Belajar; Adik-Beradik; Bermain; Kayuh Laju-Laju), 1984*

signed (lower right)

poster, 50 x 36cm each (set of 6), published by Penerbitan Akaz, Petaling Jaya, 1984,  
printed by Jabatan Penerbitan, Universiti Malaya

### PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 –14 ,000



136

SHARIFAH FATIMAH  
SYED ZUBIR, DATO'

b. Kedah, 1948

*Jingga Sakti II*, 1999

acrylic on canvas  
55 x 66cm

**PROVENANCE**

Private collection, Selangor

**RM 10,000 – 18,000**

A melange of fleeting subconscious images in an uneasy geometric-organic tangle and off-centre, with an unfamiliar phalanx of lolling verticals on both sides. Also, the colours are attenuated or striated for a lighter veneer and to add contrast. This Dato' Sharifah Fatimah Zubir work is decidedly top-down still, despite a raft of thin horizontals to balance the composition. For the preponderant vertical play, it is more unusual.



137

SHARIFAH FATIMAH  
SYED ZUBIR, DATO'

b. Kedah, 1948

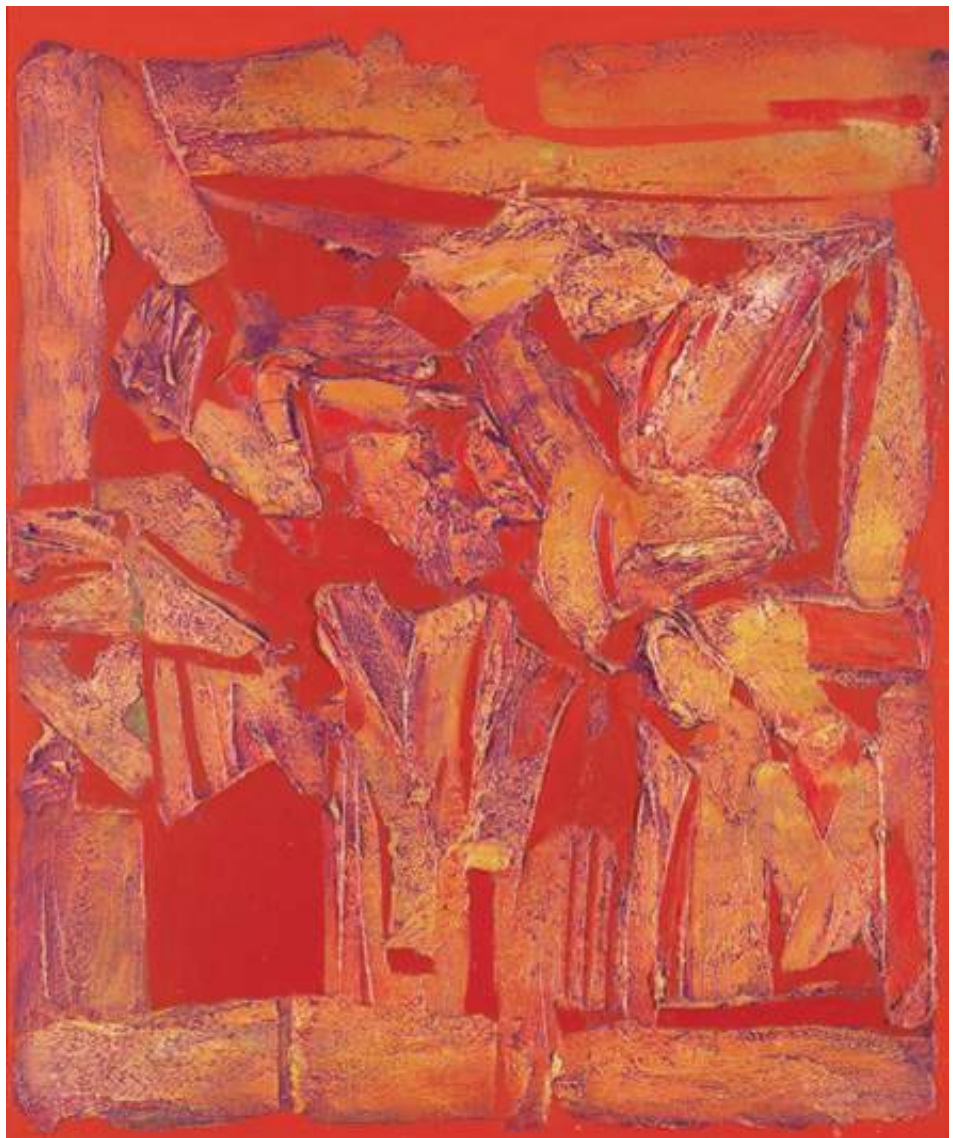
*Joy 2*, 1996

acrylic and modeling paste on canvas  
84 x 72cm

**PROVENANCE**

Private collection, Selangor

**RM 28,000 – 45,000**



In this work, layers of colours are boldly applied across the picture plane, emphasizing textural nuances created using modelling paste. The colour palette made up of sienna, red and ochre of the painting appears borrowed from the natural scenery informed by the artist's travels. Subdued colour patterns from the rock formations of Petra are seen in the overlapping strokes, as the artist skilfully incorporates landscapes in a universal and modern approach.

Dato' Sharifah Fatimah Zubir graduated from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. She won the coveted Major Award in the Salon Malaysia 1979. She also won 3<sup>rd</sup> Prize in the 2003 Biennial of Contemporary Painting of the Islamic World, Teheran. For her tremendous contributions, she was conferred a 'Datoship' by the Sultan of Kedah in 2006. Her art prices have been soaring high in auctions.



138

SHARIFAH FATIMAH  
SYED ZUBIR, DATO'

b. Kedah, 1948

*Night Dance #5, 2010s*

acrylic on paper  
38 x 28cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

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

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139

## TAJUDDIN ISMAIL, DATUK

b. Negeri Sembilan, 1949

*Mosaic II*, 2012

signed (lower right)  
mixed media on board  
122 x 122cm

### PROVENANCE

Private collection, Selangor

**RM 25,000 – 45,000**

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

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

## YUSOF GHANI

b. Johor, 1950

*Siri Topeng Galak, 1994*

signed and dated on the reverse

oil on canvas

122 x 102cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 28,000 – 45,000**

Masks with all its potency and 'guile' are used in Yusof Ghani's compelling series of the same name from 1992 to 1996, as ready symbols of caricatures commenting on mostly the unsavoury part of human behaviour. He was inspired by a college excursion to Sarawak in 1988, and at an international festival in Sarawak in 1991, with a repertoire of Dayak masks, especially related to Kayan and Kenyah hudoq rituals. There, the masks are ceremonial as well as curing properties, while others with more grotesque images are used as protector talisman. From the noticeably masks, the visages are more confrontational than persuasive. This is from the first of two *Topeng* series, the second starting in 1995 after a visit to South Africa in 1994. Both *Topeng* series were shown at Galeri Citra in 1993 and 1995. He revisited the theme in a solo exhibition entitled *The Masks We Wear Is One* at Chan Hampe Galleries in Singapore in April-May 2013.

Yusof Ghani worked in art-related jobs for 10 years before his art education in the United States and he started lecturing at the Mara Institute of Technology, and held the rank of Associate Professor. He graduated with a MFA at the Catholic University, Washington (1983), after obtaining his BFA (Graphic Art) at the George Mason University, Virginia (1981). His major works were produced after his American exposures: *Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in KL. His base gallery, Tapak, organised the Shah Alam Biennale in 2016. Yusof Ghani made his London debut in an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in April 2017.









141

## YUSOF GHANI

b. Johor, 1950

*Siri Topeng*, 1996

signed and dated  
'Yusof Ghani 96' (lower right)  
acrylic on paper  
75 x 55cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

The theme of masks were first developed by Yusof Ghani in 1992, influenced by a visit to Sarawak. Yusof Ghani reduces the masks into its essential forms, and presented it as a visual motif, and endows the composition with expressive and symbolic properties. The masks are rendered carefully with dynamic colours and bold strokes, suggesting its ceremonial and expressive qualities.

Yusof Ghani worked in art-related jobs for 10 years before his art education in the United States and he started lecturing at the Mara Institute of Technology, and held the rank of Associate Professor. He graduated with a MFA at the Catholic University, Washington (1983), after obtaining his BFA (Graphic Art) at the George Mason University, Virginia (1981). His major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in KL. His base gallery, Tapak, organised the Shah Alam Biennale in 2016. Yusof Ghani made his London debut in an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in April 2017.



142

## YUSOF GHANI

b. Johor, 1950

*Topeng Series*, 1994

signed and dated on the reverse  
mixed media on canvas  
96 x 69cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 18,000 – 30,000**



This is the most unusual of Yusof Ghani's *Topeng Series*, coming at the tailend of the first phase, or on the cusp of the second phase, in which the works get invariably larger. Though the mask is a common metaphor of hypocrisy, concealment and deception, Yusof Ghani's masks also draw inferences from its talismanic and curative properties. The unusual part of this is that the image is constricted into the odd tree trunk shape in the centre as it tapers a little towards the left. All around is a black expanse, which is not to propel the image forward. A scowling face can be made out lodged at the bottom half. Yusof Ghani's two-phase *Topeng* is inspired and influenced by two different trips, the first to Sarawak, in 1988 and 1991, especially of the Kenyah and Kayan mask (hudoq) ritual; while the other is after his South African trip with the more aggressive visage from the numerous mythical tribes.



Rendered with intricate lines, the artwork is depicted in an expressive individual style. This early work explores the questions of power and socio political issues of that period, the role of followers, incorporating history, myths and folklore.

**143**

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Ahmad Series, 1996*

signed and dated  
'Zulkifli Yusoff 1996' (lower right)  
mixed media on paper  
52 x 76cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 - 8,000**

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 including The Power Series (NN Gallery, Kuala Lumpur, 1996); Brave New Art (The Art Gallery Penang, 1996); Powerful Dialogue (The Art Gallery Penang, 2000); Icons (Wei-Ling Gallery, Kuala Lumpur, 2008); and Negara Ku (National Art Gallery, Kuala Lumpur, 2010).



144

## AHMAD FUAD OSMAN

b. Kedah, 1969

*Lost Series #1, 1993*

oil on canvas

123 x 76cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 18,000 – 32,000**



It was relative early years still for Ahmad Fuad Osman, a staple of the cult Matahati art collective, as the Baling kampung-boy grappled with studies in a big-city and all its attendant distractions and temptations. The initial abstractions with hints of caricatures afforded him a shot at a personal visual language incorporating musical sensibilities ala Kandinsky, to express himself, though later he was to plunge into figurative. This first work of his abstract phase, a tabula rasa as it were, around the time of Matahati's first group show, LIFE, at Galeri Maybank in 1993. He described the self-predicament as putting himself in "an unknown place, an unfamiliar situation, uncharted territories, like a deep jungle you don't know of, and instinctively trying to find the way out." The art critic Carmen Nge wrote: "Fuad's *Lost Series* is potent indices of an angst of an urban lifestyle – moral confusion, personal and romantic relationships that waxed and waned, erosion of essentialist assumptions about religious and ethnic identities." His tenor of works often subvert history with ironic interventions of mediated Reality like the *Recollections Of Long Lost Memory* (2007) which won the Juror's Prize in the APBF Signature Prize in Singapore in 2008.

Fuad had art residencies in Rimbun Dahan in Malaysia, South Korea and Vermont, USA. He is a founding member of the loose Matahati art collective, together with Bayu Utomo Radjikin, Hamir Soib, Ahmad Shukri, and Masnoor Ramli, the batch of '91 from the Mara Institute of Technology.

## MASNOOR RAMLI MAHMUD

b. Kedah, 1968

*Truth*, 1995

Dated '95' (lower right)  
mixed media on canvas  
151 x 121cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 30,000 – 55,000**

It is a never-ending story of carnage in human history from the days of Attila the Hun to the Pol Pot genocide. Man is driven by power, greed and lust and tries to cover up his evil deeds, killing even in the name of democracy. The victims are often innocent women and children. With the prevalence of fake news today, Truth has become more elusive, what with technology aiding falsification, manipulation and concealment of facts and 'real' images. Here, a heap of broken forms, some positively human, lie deeply buried until uncovered. It incenses Masnoor Ramli Mahmud, a founding member of the Matahati collective known for cultural-socio-political commentary. This was shown in Matahati's group show called Stories at House of Pelita Hati, Kuala Lumpur.

Masnoor Ramli has produced works from the strangest of circumstances including a two-week expedition from North America to Europe on a single-engine Pilatus PC-12 in 2012, and a 55-day Petronas Nusantara 4x4 expedition spanning Borneo and Indonesia including Flores in 2006 (Bumi Malaysia: Journey Through Nusantara at Galeri Petronas, 2007; and Revisited at the Penang State Art Gallery in 2009). He is a founding member in 1989 of the Matahati collective from the ITM Class of '91. He took part in Art Expo Malaysia 2014. He was assistant scenic painter for the Hollywood movie, Anna And The King, and won Honorable Mention in the Malaysian component of the Asean Art Award in 1994 and 1995.







## BAYU UTOMO RADJIKIN

b. Sabah, 1969

*Man Of War*, 1990s

mixed media on board  
120 x 98cm

### PROVENANCE

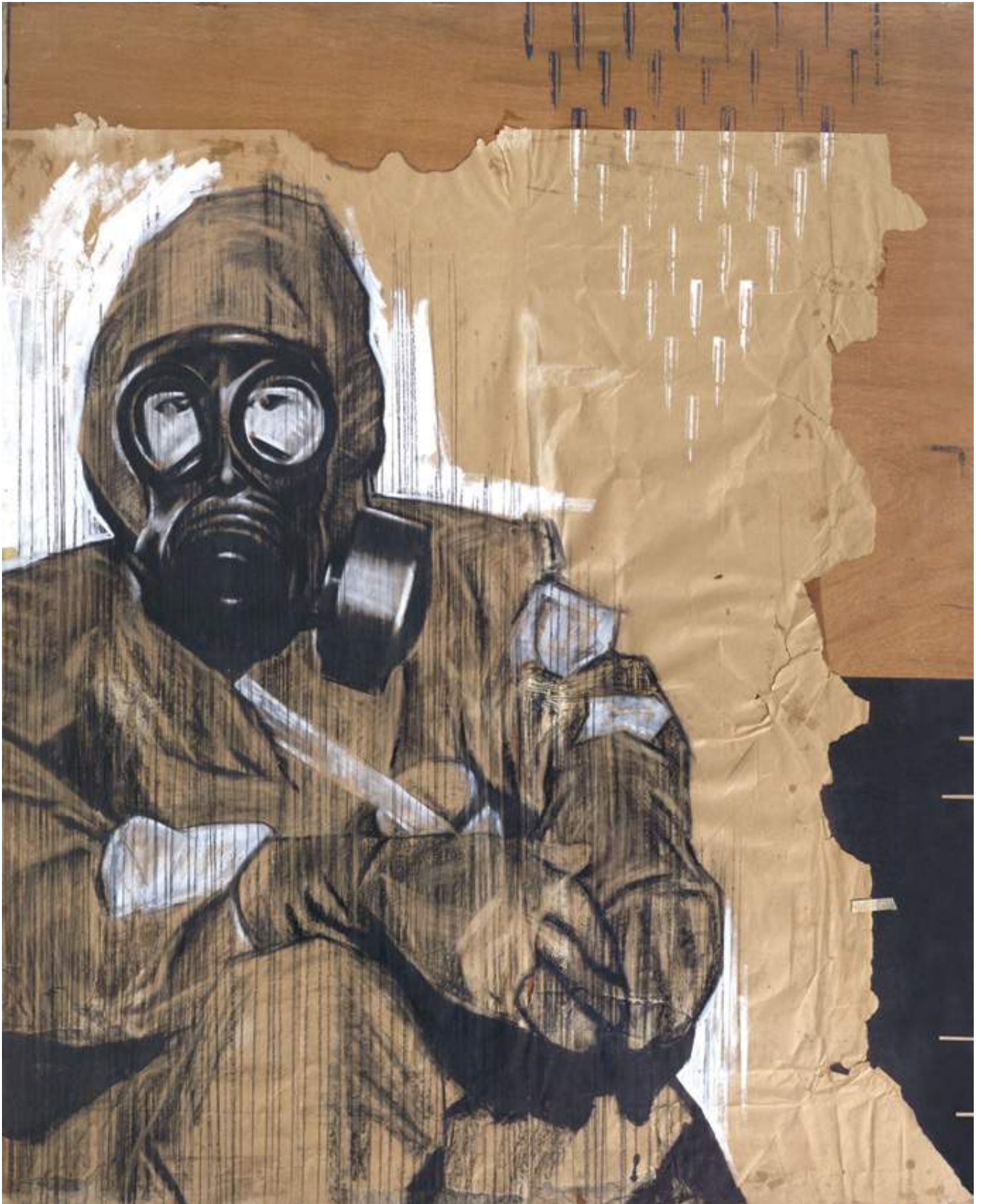
Private collection, Kuala Lumpur

**RM 22,000 – 38,000**

In October 1994, one of the most politically riveting exhibitions called War Box, Lalang and Killing Tools was staged at, and sanctioned by, the National Art Gallery, albeit at its Creative Centre. It featured Bayu Utomo Radjikin, Wong Hoy Cheong and Raja Shahrman Azzidin. Bayu on the 1991 Persian Gulf War genocide, Wong on the 1987 political snuff-up Ops Lalang, and Raja Shahrman, with sharply pointed tools on the struggles and disciplining of self. Bayu employs both the painted stark images and print-media collage, on the hundreds of metric tons of chemical agents waged in the Gulf War as well as the Iran-Iraq War from 1980 to 1988. Both the fighting and the innocents, primarily women and children, had to wear gas masks to protect themselves from the tabun, mustard gas, VX and sarin packed in rockets and artillery shells. Man's cruelty had reached new heights, what more with real-time warfare and butchery beamed onto living-room TVs. Bayu was deeply shaken by it. He was in the final-year in his art studies at the Mara Institute of Technology then.

Bayu Utomo Radjikin is not only a celebrated artist from the cult Matahati art cooperative, now defunct, but also an activist as gallerist (HOM Art Trans), organiser of awards (MEAA), residencies for young artists and the regional Art Triangle exhibition (Malaysia, Indonesia and the Philippines). He also helped set up an archival repository, Malaysian Art Archive and Research Support. He is best remembered for his *Bujang Berani* sculpture, which clinched the coveted Major Award in the Young Contemporary Artists competition in 1991, at a time when most Malay artists were gravitating towards works with Islamic nuances. 1991 proved a banner year for him, for he also won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. In 1992, he won the Minor Award in the 1991-1992 Salon Malaysia, and he also won Honorable Mentions twice in the Malaysian stage of the Philip Morris Asean Art Awards in 1994 and 1995. The highest price fetched in the Henry Butcher Art Auction was RM60,500 in June 2011.







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## BAYU UTOMO RADJIKIN

b. Sabah, 1969

*Gejolak*, 1996

signed and dated (lower right)

oil on canvas

97 x 76cm

### PROVENANCE

Private collection, Selangor

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

In this captivating work, a mesh of strokes that could amount to some kind of form, a face or landscape perhaps. 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 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.



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AHMAD SHUKRI  
MOHAMED

b. Kelantan, 1969

*Bar Code Series 10, 1998*

signed and dated  
'ahmad shukri 98' (lower right)  
mixed media on paper  
75 x 55cm

**PROVENANCE**

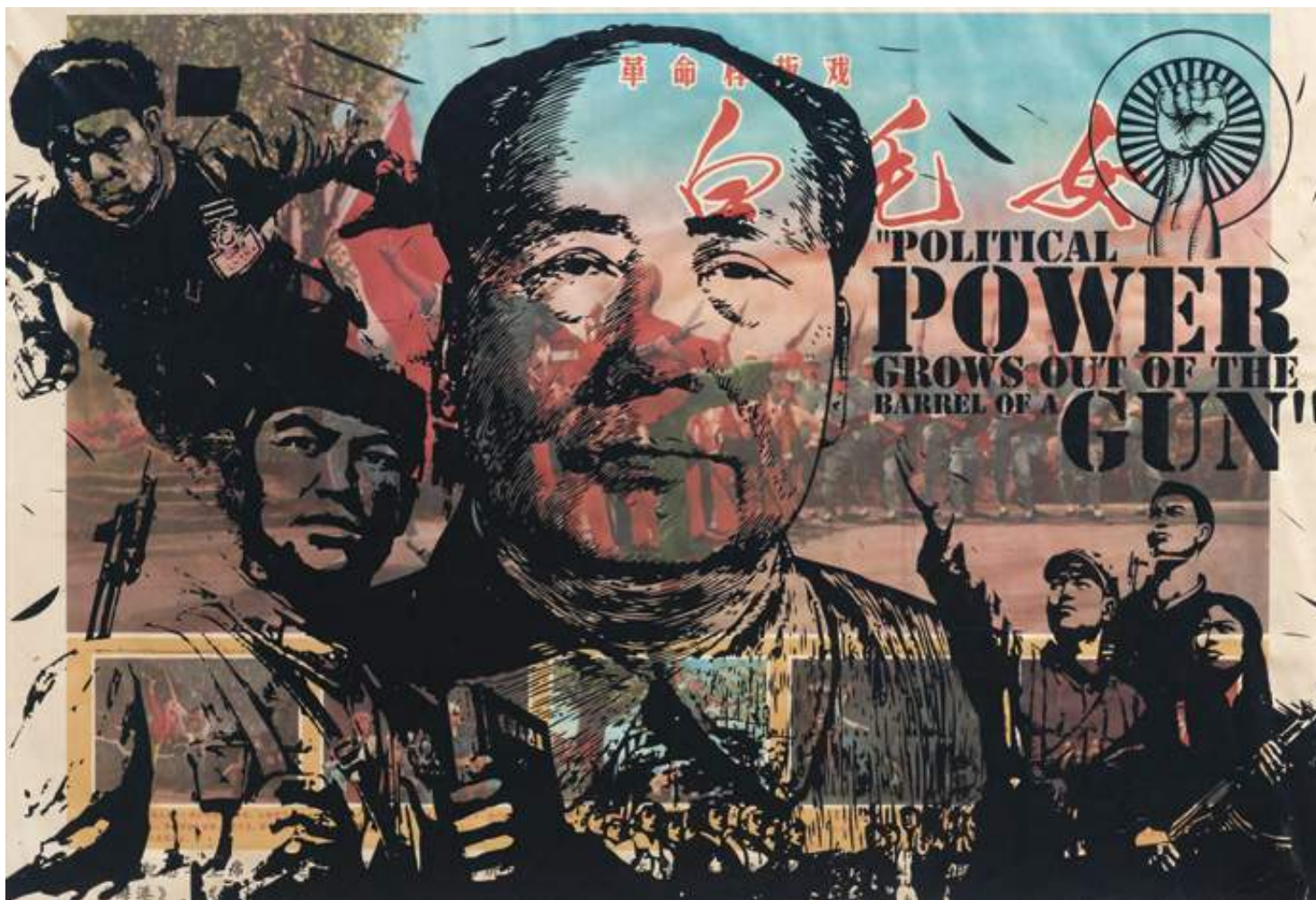
Private collection, Kuala Lumpur

**RM 2,200 – 4,000**



One of the founding members of the cult Matahati artist's cooperative, Ahmad Shukri has been consistently creating awareness on the environment and the balance with other living entities like insects and animals through his inimitable works. This set is evident of that, with the dominant use of butterflies and flora as the core motif.

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



149

## STEPHEN MENON

b. Pahang, 1972

*Mao 5*, 2012

mixed media on vintage poster  
52 x 75cm

### PROVENANCE

Private collection, Kuala Lumpur

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

Mao is the man behind the scenes with ultimate control over everyone around him. Here, Stephen illustrates that in all political playgrounds, there is always one person who has ultimate authority - one who has the ability to persuade and command the people around him. In politics, there is no Right and Wrong; there is only Strong and Weak. *Mao 5* is an expressive and particularly polished piece, demonstrating Stephen's passion on significant 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. Stephen has taken part in numerous group exhibitions including the 'Open Show' at Galeri Shah Alam (2006 and 2007), 'Malaysian Art Award' in Penang (2007), 'Beautiful People' at Core Design Gallery (2010), 'Asean Art Show' in Tokyo, Japan (2010), 'Winds of Desire' at Annexe Gallery (2010) as well as 'Absolut 18@8' at Wei-Ling Gallery (2010). He won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.



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## KELVIN CHAP

b. Indonesia, 1974

*We, The People Of Sarawak, 1995*

mixed media on cardboard

76 x 51cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,500 – 2,800**



Fascinated by Dayak culture where he grew up, Kelvin Chap is known for his Borneo inspired pop art works. This work features many faces of indigenous people of Sarawak with their traditional attire and significant Borneo motives scattered throughout. Sarawak, also known as Bumi Kenyalang, is a rich multicultural state with distinctive culture and language, thus one cannot deny that this piece represents Sarawak at its best.

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 Award (2001). His solo exhibitions include *Belawing and the Great Mamat (Totem and the Great Hunter)* at Pelita Hati (1996), *Idea 9* at Pelita Hati (2000), and *Old Masks, Modern Man* at 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).



151

## S. AMIN SHAHAB

b. Johor, 1954

*Lautan Mimpi*, 2000

signed and dated 'S AMIN SHAHAB 2000'

(lower right)

oil on canvas

105 x 46cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**

*Lautan Mimpi* as the title suggests, is an ocean of dreams. Dreams occur in a certain stages of sleep. The meaning of a particular dream is usually not known by the person. One could be experiencing a fantasy, nightmare, vision or even a repetition of real events in a dream. This piece depicts an image of a person's dream as some floating Arabic letters are scattered throughout the canvas leaving the snake-like creature and lizard wonder its way to the centre, perhaps suggesting that the person is experiencing a fantasy dream.

S. Amin is a well-known artist and a song writer. He obtained Malaysian Book of Records for doodling a 1km long pen and ink drawing on canvas at National Art Gallery Malaysia. Graduated from Nanyang Academy of Fine Arts, he received an Award for Artist of Various Resources through a Contemporary exhibition in Singapore. He joined over 20 art exhibitions in Subang, Shah Alam, Singapore, Jakarta and four solo exhibitions in Kuala Lumpur, Langkawi and Singapore. While marking his name in art field, he is also known for his famous song writing masterpieces for famous Malaysian singers including Jamal Abdillah, Alleycats, Fauziah Latif, Salem and many more.





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## NG KOK LEONG

b. Perak, 1973

*Song Old Village*, 2015

signed and dated  
'Kok Leong 2015' (lower right)  
acrylic on canvas  
90 x 120cm

### PROVENANCE

Private collection, Selangor

**RM 5,000 - 9,000**

Composed of a palette of earth tones, the artist incorporates buildings and landscapes to suggest a place surrounded by history. In this painting, he creates images of people amidst an ancient building, highlighting the intersection and co-existence of the space-time relations.

Ng Kok Leong won Most Promising Artist of the Year Award under the Emerging Artist Category in the UOB Painting of the Year 2016. He held a solo exhibition titled *Living Traces* at Jeth Art Gallery in 2017. He has also participated in *The Frames Of Two Cultures* presented by Core Design Gallery (2017), *3's A Crowd* Art Exhibition held at The Gallery, Starhill Gallery KL (2017) and in *Art Expo Malaysia 2015*.



153

## MELISSA LIN

b. Johor, 1982

*Reverie*, 2014

signed on the reverse  
acrylic on canvas  
52 x 77cm

### PROVENANCE

Private collection, Selangor

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

Reverie by definition means a state of being pleasantly lost in one's thoughts for example a daydream. Having said that, the three figures are seen to be sitting rather closely together. However, they are surrounded by an atmospheric environment and seem to be immersed in their own thoughts and dreams.

Melissa Lin studied in Academia Minerva, Propedeuse Kunstgeschiedenis, Diploma in Fine Art, Groningen, and the Netherlands. She has lived in the Netherlands, Australia, Singapore and Gabon. Her recent solo show titled First Light at Richard Koh Fine Art revolves around her travels in Gabon. Other exhibitions includes multiple group shows and Artist in Residence in Libreville (Gabon), Rimbun Dahan, Lostgens Kuala Lumpur and House of Matahati. Through her travels, astronomy and cultures inspired her to make her own versatile works.





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## NIZAR KAMAL ARIFFIN

b. Pahang, 1964

### *Shadow Series - Siapa #2, 2008*

signed and dated 'NIZAR 2008' (lower right)  
acrylic on canvas  
107 x 107cm

#### PROVENANCE

Private collection, Selangor

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

Unlike Nizar Kamal Ariffin's famous *Dalang Series*, *Shadow Series* appear to contain silhouettes executed with rhythmic lines and strokes. The strong black contrasts used in the composition is a symbolic color of sophistication, strength and power.

Nizar became active when he joined Senika (Pahang Art Society) in 1984 and became a resident artist at the Taman Seni Budaya in Pahang, and the next year, he had dual first solos in Kuantan (Hyatt Hotel) and Kuala Lumpur (City Hall). He graduated with a BFA at the Universiti Sains Malaysia in 1986 and moved to Kuala Lumpur in 1993. He joined the Conlay Art Colony commune in Kuala Lumpur in 1998. In 1999 and 2000, he received Honourable Mentions in the Philip Morris Asean Art Awards, Malaysia competitions.

## TAN WEI KHENG

b. Sarawak, 1970

*Penan Woman With Grandchild, 2011*

Signed and dated 'TAN WEI KHENG 2011' (lower right)

oil on canvas

121 x 92cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 16,000 – 28,000**

The superbly accomplished monochrome painting looks like a black-and-white photograph. An elderly woman with a homemade cheroot rolled with leaves in mouth, carrying a toddler in a strapped sarung cradle, the background looking like a dark interior of a spartan abode. This has nothing to do with adults passing second-hand smoke to children, but something more sombre. The woman and grandchild were among the hordes of Penans displaced forcibly by the massive Bakun and Murum dam project, which submerged several villages of the indigenous people. A cultural genocide. They were resettled into makeshift longhouses. This caused problems like schooling, loss of livelihood, access to water and food. Tan Wei Kheng goes into the interiors regularly to bring provisions, medicine and educational materials to these Penans, and has been dubbed a true modern-day Penan warrior. "I paint portraits of the unseen heroes of the nomadic Penan tribe and other indigenous tribes of Sarawak... A large number of indigenous people in Borneo are struggling to live in their forest homeland, with the encroachment on modernization, logging and deforestation; they are fast losing their homeland and their unique way of life."

Self-taught Tan Wei Kheng worked as a ceramist until he took up painting and has a great aptitude for painting portraits, specializing on indigenous people in the interior habitats, and he has been doing it for more than a decade. After several solos in Sarawak, Kuala Lumpur and Brunei, Wei Kheng got international attention in his *Nostalgia of Tribal Borneo* exhibition, at the Gallery Avanthay Contemporary in Zurich, Switzerland, in 2009. All the works were sold out.





## CHONG AI LEI

b. Johor, 1985

### *Somewhere In Time*, 2014

signed and dated 'AI LEI 2014' (lower right)

oil on canvas

220 x 180cm

#### PROVENANCE

Private collection, Selangor

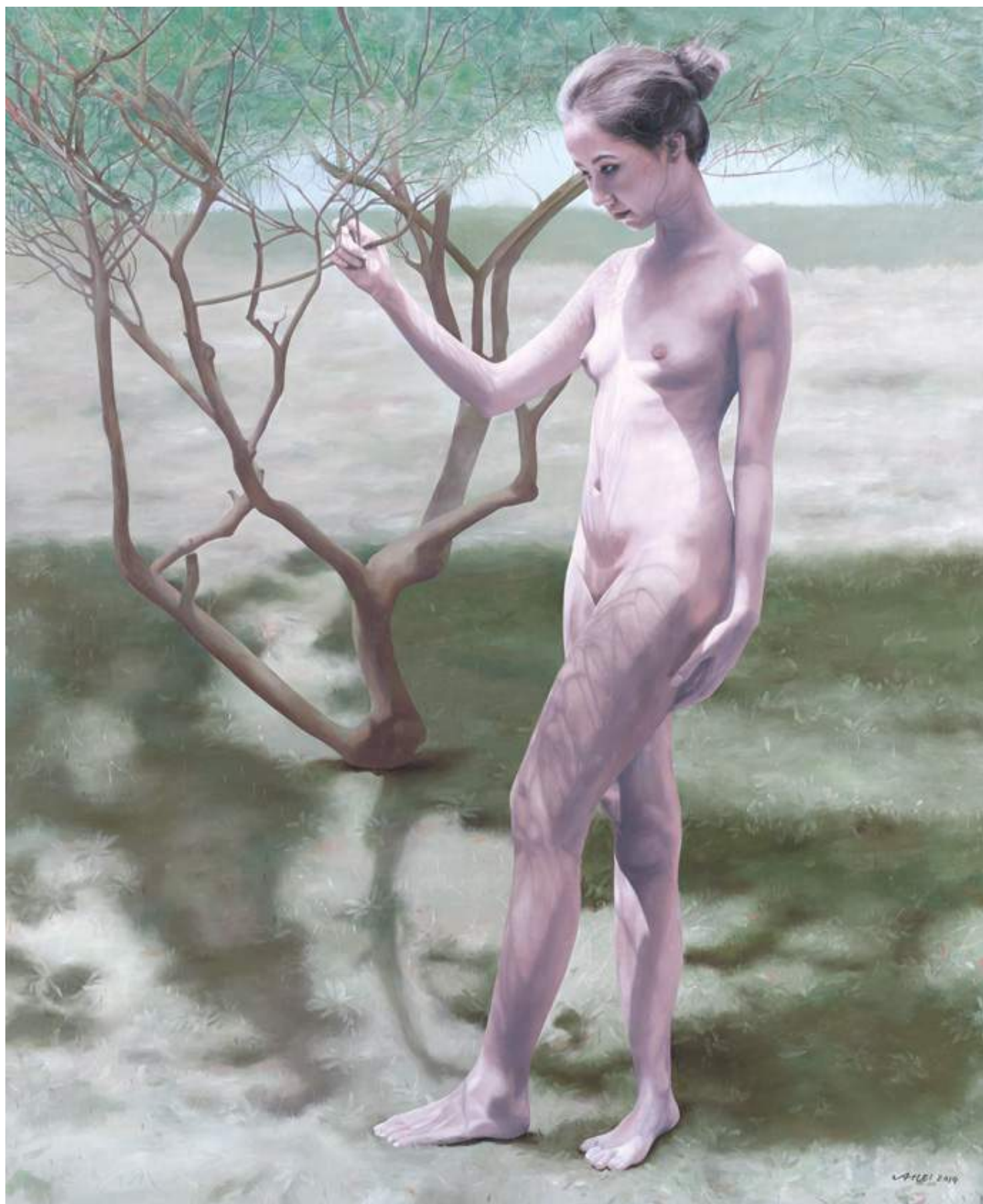
**RM 25,000 – 40,000**

A nubile naked girl wandering in the open with the soft confetti showers of fern leaves overhead as the Biblical Eve personified, but more so with the onset of pubescent and all the dreams, secret fears and desires. It brings to mind a passage in Philip Roth's *The Dying Animal*, on the 'Lolita' Consuela Castillo, "with her gorgeous D-cup breasts: round, full and perfect with a nipple like a saucer"... and "super-classically the fertile female of our mammalian species... caroming about with her eyes shut, off in a child's game of her own." Her legs are crossed awkwardly. Light shadows fall on her legs like fading tattoos. Being young is transient, and it's great to savour Nature's little gifts in the buff, aglow in soft pastel colours and light. This work was exhibited in the *Being Human* showcase by the f-klub at Art Stage Singapore in 2015.

Chong Ai Lei started the trend of self-voyeurism, first using herself like a Cindy Sherman coquette play and later, a model. After graduating from the Dasein Academy of Art in 2005,

she worked freelance as a graphic designer and then briefly, as a gallery assistant before going fulltime in 2010. Ironically, she was to have her first three solos overseas – *PINK* at Yogyakarta's leading Sangkring Art Space (2013), then *In The Room* at Galerie Canna in Jakarta (2016) and in Hong Kong in 2017, before her first Malaysian solo, *When I See You Again*, at The EDGE Gallery in January 2018. She won the Malaysian Emerging Artists award in 2011 after being a finalist in 2009, and won Honorable Mentions in the Freeman Fellowship Asian Artists Programme in the United States in 2010 and 2011. Her international profile is astounding – Art Stage in Singapore (2015) and Jakarta (2016), START Art Fair in London (2014), Art Busan and Art Taipei (both in 2016), Affordable Art Singapore (2013), *Kembara Jiwa* (Bandung and Yogyakarta, 2012), *Young Guns* Singapore (2014) and *Concurrence* (Manila, 2014). Her auction record of the equivalent of RM34,843, was set at Christie's Hong Kong in November 2013, for *True Romances II*.





## GAN SZE HOOI

b. Kuala Lumpur, 1977

*The Land Of Execution*, 2015

signed and dated 'GAN SZE HOOI 2015'

(lower left)

oil on canvas; drawing on paper

101 x 152cm; 42 x 59cm

### PROVENANCE

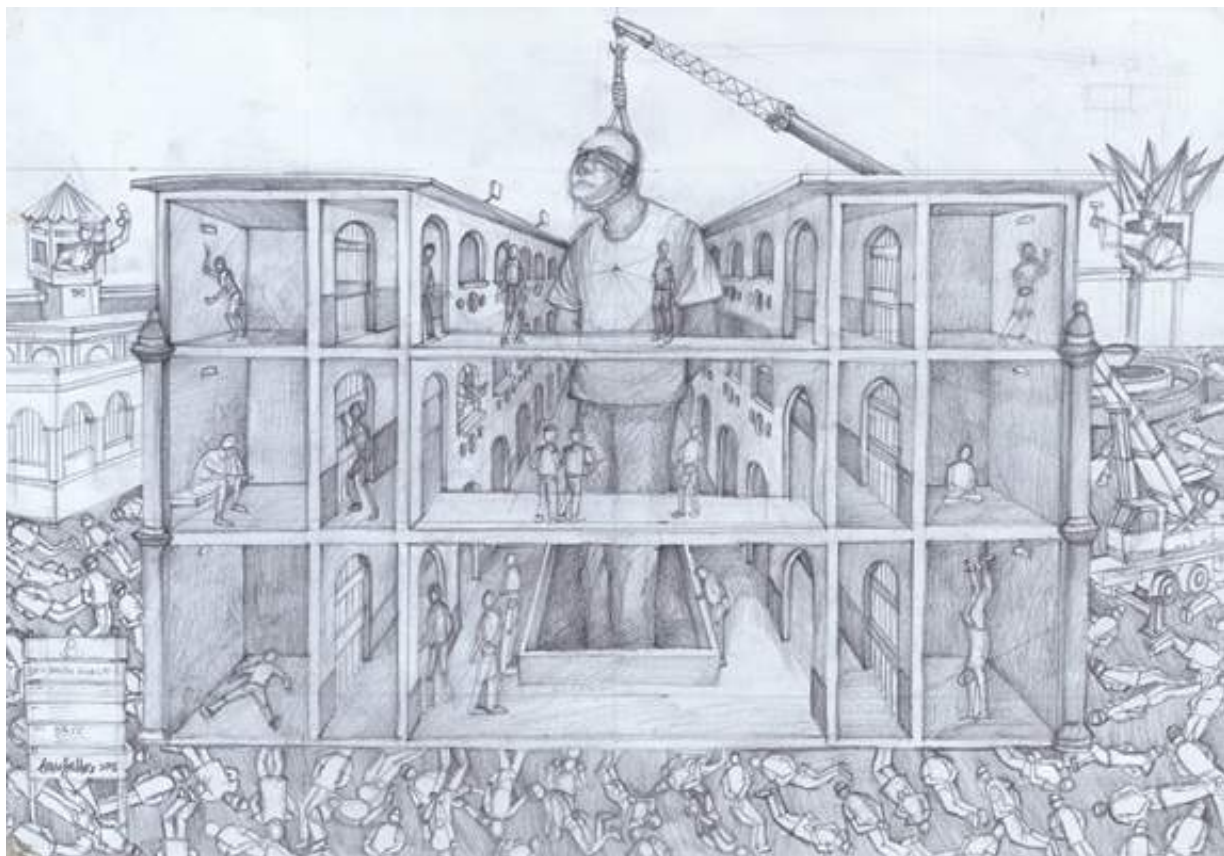
Private collection, Selangor

**RM 10,000 – 18,000**

Gan Sze Hooi offers an enactment of the spirit, soul and body through capital punishment against the backdrop of the notorious Pudu Prison, in its last days before it is turned into the Bukit Bintang City Centre. Centrestage in the courtyard, like Hell on earth, is a prisoner about to be hanged, his body stretched to three stories with the noose held by a giant excavator. Scenes of six convicts awaiting hanging are shown on the sides, and it could well be past enactments of the said prisoner in his cell. Strangely, the prisoner, with contrition in his face, is shown like a martyr, suggesting that if he was remorseful of his action, he would have been 'liberated'. There is a tale of sariras (bead-shaped or crystal objects found among cremated ashes of someone who has attained nirvana) being found among the ashes of a convicted murderer who became very pious during incarceration. This work was part of the artist's Configuration series in 2015.

Gan Sze Hooi was a finalist of the Asia-Pacific Nokia Art Awards in 1999 and 2000. He took part in international art camps in Aiud, Rumania, in 2015 and Athwajan, India, in 2016. He was also featured in the Fusion exhibition involving artists from Malaysia, Bangladesh, India and Nepal at Galeri Seni Mutiara, Penang, in 2015, and the M50: Selamat Hari Malaysia showcase at White Box, MAP Publika, KL. He also took part in the 2018 Art Stage Singapore. In 2014, he held a solo, Revelation Of Jalan Sultan, at Lost Gens space, KL. Gan graduated from the Central Academy of Art, KL, in 2001.







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## CHONG SIEW YING

b. Kuala Lumpur, 1969

*Yellow Sea, 2007*

signed and dated

'Siew Ying 07' (lower left)

oil on canvas

82 x 82cm

### PROVENANCE

Private collection, Selangor

**RM 15,000 – 25,000**

Chong Siew Ying likes to explore notions of beauty and to show humans affinity to Nature with face landscapes with whiffs of passing time.

Siew Ying, a Sekinchan farmer's daughter, is an established mid-career artist, who after her Diploma in Graphic Design at the Petaling College of Art and Design continued her studies 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. Her credentials include two artist's residencies – Rimbun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship), and a Special Award in the 2002 Young Contemporary Artists (BMS) competition (She was also a finalist in the Hong Kong Sovereign Art Prize in 2009). She had solos in Paris (Maison Tch'A, Atelier d' Maravel and Gallery Café Panique before her first solo in Kuala Lumpur in 1998, and took part in Being Human: Figuratism in Art Stage Singapore in 2015. Her other Malaysian solos include Infinity (2011), Idylle: New Paintings (2008); Many Splendoured Things (2006); and Going Away, Coming Home (2002).



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## SHIA YIH YIING

b. Sarawak, 1966

*Sash Of Strength*, 2006

signed and dated  
'Shia Yih Yiing 2006' on the reverse  
oil and acrylic on canvas  
137 x 102cm

### PROVENANCE

Private collection, Selangor

**RM 12,000 - 18,000**



In this fascinating work by Shia Yih Yiing, there is an assertion of cultural elements as indicated by the iconic porcelain and a symmetrical dragon motif, symbolizing auspicious power and strength. It also assimilates with issues of migration – social, economic and political.

Shia Yih Yiing was educated at the Malaysian Institute of Art. She held her first solo Homage to Ordinary Life at the Creative Centre, Kuala Lumpur in 1998. She won the Kontena Nasional's Rural Malaysia Award in 1993 and a Minor Award in the Young Contemporary Artists competition in 1994. She was selected for the Asean Visual Art Education Workshop in Mandalayong, the Philippines in 1994, and the Commonwealth Fellowship in Arts And Crafts in New South Wales, Australia in 1999. She was an alternate artist in the Vermont Studio Center Fremont Fellowship in 2007. Since 1989, her works have also been included in a number of group and solo exhibitions, most notably her solo wOm(b) at Galeri Petronas in 2004. Her works form part of major collections that include Galeri Petronas, HSBC Bank Berhad and the National Art Gallery Malaysia.

## CHUNG CHEN SUN

b. Malacca, 1935

*Untitled*, 2014

signed and dated with  
one seal of the artist (middle left)  
ink on paper  
70 x 110cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 18,000 – 32,000**

In certain respects, Chung Chen Sun tilts the Chinese ink philosophical order to that of humans over landscapes, with his depiction of humans looming large and dominating the paper surface. The voluminous scale is to show plenty and a capacity either for work or hardship, and it is also his stylized figuration as opposed to say, the thin, distended ones espoused by his mentor at the Nanyang Academy of Fine Art, Cheong Soo-pieng. In the work, a little girl highlighted in red dress is shown affectionately hugging a man, possibly the father or an uncle, dominating half the 'canvas', as he puts a reassuring and protective arm over her. Chung himself has three daughters.

Chung Chen Sun is the superlative artist and academician, having founded or helped found five art institutions in Malaysia and China, including the Malaysian Institute of Art and was its principal/president from 1967 until 1999. He also formed the International Contemporary Ink Painting Association in 1982. In 1992, he was honoured as one of the world's Top 10 Hakka Personalities. In 2005, the Five Decades of Chung Chen Sun exhibition was held at the National Art Gallery, and in 2007, the international Art Expo Malaysia honoured him with a Tribute Pavilion. After his studies at the Nanyang Academy of Fine Arts, Singapore (1953-55), Chung did his Masters in Public Administration at the University of San Francisco, USA (1984-1986). He has had solos in Taiwan, China, Singapore, Holland and Thailand since his first solo in Kuala Lumpur in 1964. It was only in 2009 that he held his homecoming solo in Malacca.







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## CHEAH THIEN SOONG

b. Negeri Sembilan, 1942

竹里无事福, undated

ink on paper

70 x 138cm

inscribed '竹里坐消无事福, 画间补读未完书,  
每行吉祥事, 常生欢喜心' (lower right)

### PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

The bamboo, from shoots to full-grown is revered among the Chinese for its durability, versatility and virtue. It has multiple uses like as writing and musical instruments, home utensils like ladles and table-mats, bows and arrows and weapons of death, and even food. Combined, it's a tough cookie and not even frost could break it. Broken, like the stumps in this Cheah Thien Soong's painting, it is un-thwarted for even in the parallel drawn to the brush-strokes, there is continuity. One should have the character and spirit of the bamboo, which may bend with strong winds but is still intact when it blows over.

Cheah Thien Soong @ Cheah Mei is known for his Nanyang Style combination of the Chinese spirit and Western compositional aesthetics, with the inconspicuous padi-bird as his mascot. His mentors at the Nanyang Academy of Fine Art (NAFA) in Singapore included Chen Wen Xi, Cheong Soo-pieng, Chen Chong Swee, Xi Xiang Tuo and Georgette Chen, and he was given the NAFA Alumni Association 'Creative Award' in 1989. He taught at the Malaysian Institute of Art from 1990 to 2002. In 2003, he famously painted on the Jingdezhen porcelainware. In 2015, he held a major solo, Cheah Thien Soong: Nanyang Ink Painting, at the National Art Gallery, Kuala Lumpur. Cheah is also the chairman of the Negri Sembilan Art Society. Among notable overseas exhibitions was the China Art Fair in Guangzhou in 1993.



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## HUANG YAO

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

*Untitled*, undated

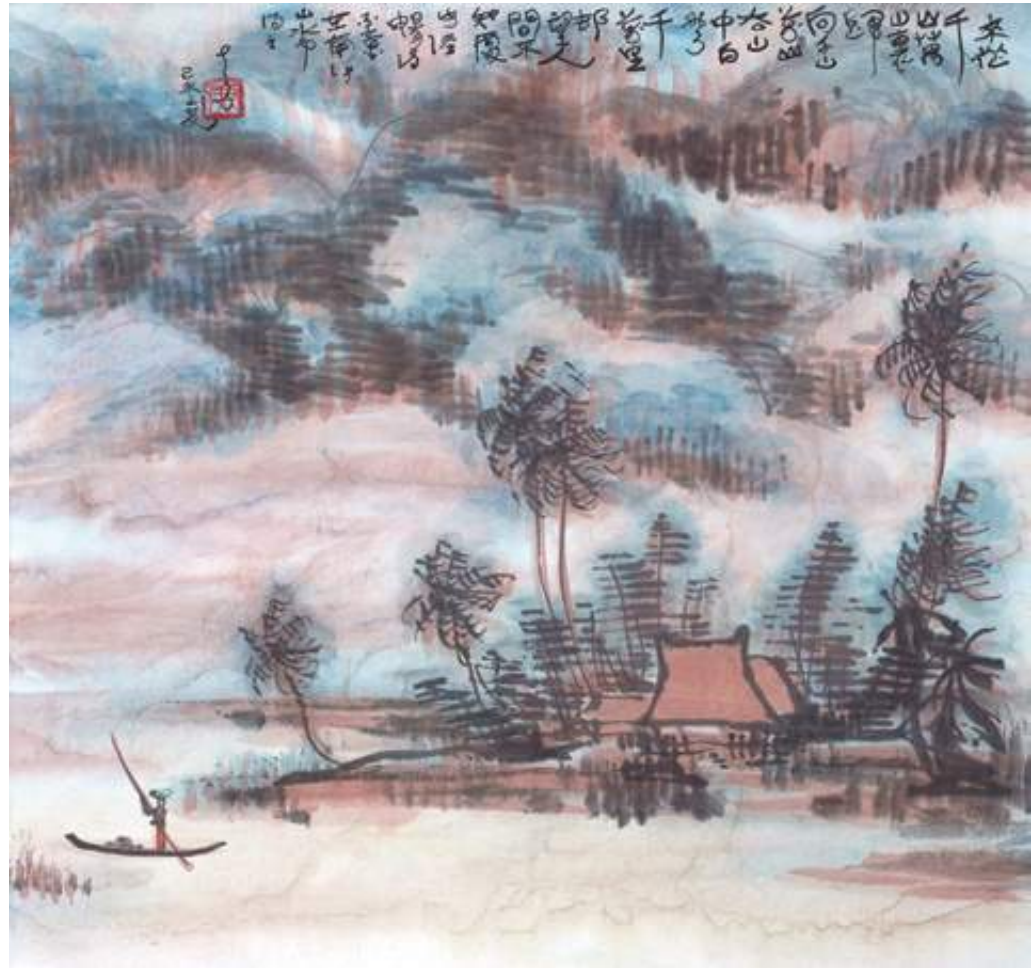
ink on paper

34 x 36cm

### PROVENANCE

Private collection, Selangor

**RM 7,000 – 12,000**



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

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

## TEW NAI TONG

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

*Happy Childhood*, undated

signed 'NAITONG' (lower left)

oil on canvas

90 x 90cm

**PROVENANCE**

Private collection, Selangor

**RM 18,000 – 28,000**

It's a bird competition and most of the birds are in decorated cages except one white bird perched on the fingers of a girl, presumably the owner. It doesn't look like a bird that could sing but it's trusted enough to be in the open, though it looks unlikely that it will stray too far from its owner. The one in the combed-back hair in the forefront relishes in seeing a bird free, but is more secure having his prized bird in its cage. As an artist, Tew Nai Tong aspires to be a bird, free of human encumbrances, but like the bird trainers, he delights in the pleasure of the well-honed trills of songbirds, some of which can be found only in the jungles while others flock to paddy-fields. But do pay attention to the colour modulations in the background, too, from tawny green to chromatic splats to serene mauve, diagonally from left bottom.

Tew Nai Tong followed the art study trail prevalent in the early days: Nanyang Academy of Fine Art, Singapore (1957-1958) and Ecole Nationale Supérieure des Beaux-Arts, Paris (1967-68). His major exhibition is the survey exhibition at the National Art Gallery titled *Odyssey* in 2007. His awards included the 2<sup>nd</sup> Prize in the Chartered Bank mural design competition in 1964, the Shell Best Award (watercolour, 1981), Esso Best Award (1982), Dunlop Best Award (watercolour, 1983), and the Asia Art Award in Seoul, South Korea, in 2009. He taught at various art academies for 23 years before he decided to go fulltime as artist in 1992. He co-founded the Le Beaux Art Gallery in Kuala Lumpur.





## TAN TONG

b. Selangor, 1942 – d. 2013

### *SYMPHONIE HM PP MAJOR 1, 2003*

oil and pen on canvas

120 x 100cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 23,000 – 40,000**

Here Tan Tong combines his earlier Chinese ideograms in mock crypto scripts with simplified human origami of his Yin-Yang Symphony of Paris balletic forms but like in calisthenics instead. The same format of composition is used in another work of such surreal classical bent, *Symphonie HMPP Major II*, but done in 2004. The Chinese hairline texts are flanked at the sides on top against yellow panels, with a scroll text on white running down the centre with a blue 'pictorial' on top of a female form in an enticing pose. Some of the texts are shown in miniscule odd shapes, looking like a Calder mobile.

It says much of Soka Gakkai Malaysia's prescience and foresight to accord Tan Tong two major exhibitions showcasing his serious artistic creativity. They were *Homage to Picasso* (August 2006) and *Homage to Tan Tong – His Art and Times* (December 2011 – January 2012). In these, he invented his Neo-Cubism and De-Cubism. Tan Tong received a double diplomas (Painting and Drawing) from the *Ecole Nationale Supérieure des Beaux-Arts* (ENSBA) in Paris in 1972-75 after re-enrolling there. He did not get any certificate from his first stint from 1964 to December 1969, because of a foreigner's ruling. But he was given a rare solo in at the *Foyer des Artistes Galerie* in 1967. In 1974, he won the *La Fondation Rocheron Award* for his *Buddha Eye* painting. He had another French Government scholarship to study the teaching of French language at the *Bordeaux University* between October 1970 to June 1971. He was to revisit Paris four times on field trips in 1983, 1995, 2002 and 2008. He lectured on Art for 26 years at the *Malaysian Institute of Art* and retired as head of *Art&Design Department* in 2002.





## H.H. LIM

b. Kedah, 1954

### *Untitled, 1996*

signed and dated (lower right)

mixed media on canvas

142 x 129cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 50,000 – 85,000**

H.H. Lim is one of the most high profiled international Malaysian artists. He has been domiciled in Rome since his Academy of Fine Art study days in 1976 and is much written about among the Italian avant-garde in art journals. It's a double image made up mainly of silhouettes with a darkened image of the water buffalo, the beast of burden in his birthplace in Kedah and now rendered obsolete, ditto the supersonic jet outlines over it, both framed in a quadrilateral. In the outer image the ubiquitous Tang Dynasty maiden may represent Chinese cultural renaissance while what looks like a photocopier ratchets us into the world today: fakes, counterfeits, reproductions, similes, maybe referencing the Pop Art device of replicating same images like Andy Warhol.

H.H. Lim is a Neo-Conceptual cum performance-installation artist. He has chalked up an impressive CV having taken part in the Istanbul, Prague (2013), Tirana, Singapore (2016), Kuala Lumpur (2017) and Venice biennales, his recent Venice biennale in 2013 in the Cuban Pavilion. He was also in the Venice Architecture Biennale in 2010. His major solo exhibitions include *Gone With The Wind* (UCCA Ullens Contemporary Art Centre Beijing, 2010) and reputable places like National Centre for Contemporary Art (Moscow), GNAM (Rome), MAXI Museo Nazionale delle Arti del XXI Secolo (Rome), the Westin Excelsior in Rome (2012) and at the Tang Contemporary Art, Beijing. In his Henry Butcher Art Auction debut in November 2013, his *Flying Image In Blue Project* netted a premium of RM121,000. He was given a comeback solo by Wei-Ling Contemporary, 'The Beginning of Something' although he had one in 2012, called 'Daily Music', at his own space, IzuZone in Penang.





## KOK YEW PUAH

b. Selangor, 1947 – d. 1999

### *Tradition & Change*, 1996

signed and dated 'KY 96' (lower right)

acrylic on canvas

170.5 x 170.5cm

#### PROVENANCE

Private collection, Kuala Lumpur

#### EXHIBITED

*Convergence of Souls*, Fergana Art, Black Box Publika, 2017

*Philip Morris ASEAN Art Award Exhibition*,

National Art Gallery Malaysia, 1996

**RM 50,000 – 80,000**

Technology has changed the way we live, signaled by the 2G bulkier cell phone in 1996, when Kok Yew Puah made this prophetic work. The Internet is incorporated into 4G today and with Huawei's 5G, unimaginable strides will be made in communication and fact-processing. In *Tradition & Change*, the masks both represent both, with the one on the third person fused onto his face, usurping his identity and character. The one in the middle, naked for his jelutong shorts, has his hands covering his face in fear and shame. Puah's works are comment on socio-cultural and environmental issues. The critic-artist Redza Piyadasa noted about Puah: "His art is about today. There is an authenticity about the man and his art. There is a contemporaneity in his art."

Kok Yew Puah started as an immaculate printmaker known for his hard-edged Pop abstracts using silkscreen after returning from the Victorian College of the Arts, Melbourne, Australia, from 1966 to 1972 (diplomas in Painting and Printmaking). He held a solo at the Samat Gallery in 1973, but it was his second, his first being in Brisbane, in Gallery III, in 1972. Then he disappeared to concentrate on his family's food business in Klang, until his comeback in the solo, *Kok Yew Puah: 1985-1993*, but he had switched to representational art, having been inspired by David Hockney. It was followed by another solo, *Klang and Beyond* in 1997, and a posthumous tribute exhibition in 2004-2005. In 1994, he won 2nd Prize in the Malaysian-stage of the Philip Morris Asean Art Awards.





## REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

*Malay Melody No.1*, 1994

signed and dated on the reverse  
mixed media collage on board  
116 x 80cm

### PROVENANCE

Private collection, Kuala Lumpur

### ILLUSTRATED

*Piyadasa: An Overview, 1962–2000 Retrospective*,  
National Art Gallery, 2001, p. 170

**RM 45,000 – 80,000**

Redza Piyadasa liked to play around with a similar pictorial decal but contrasted with different colours, and in this, he appropriated arguably two separate figures to pursue his identity theme, and that contrasting tradition and change. The woman in the pose of a matriarch is triplicated on the top half, but a natty man is inserted to stand by her side in the central panel below, presumably his son, who is just back from studies in England. He is dressed smartly in Western jacket and tie, with dandy well-pressed blue pants. There was something he held in his right hand but it was snuffed out, to exude a warm familial feeling. Batik designs popular in sarung hem in the portrait and the Pop-image panels are separated by coloured bars. The British had been in the Malay peninsular since the 17th century and first settled in Penang when it was leased by the Sultan of Kedah in 1786.

Redza Piyadasa himself was among the earlier batches to be sent to England for studies, first at the Malayan Teachers College, Brinsford Lodge (1959) and then the Hornsey College of Arts (1967).

After his British education, Redza Piyadasa did his MFA at the University of Hawaii, Honolulu, 1977. His awards included the Major Prize, Malaysian Landscape 1974; Minor Award (jointly with Lee Kian Seng), Salon Malaysia 1979; and the Prince Claus Award in 1998. He was a recipient of the Australian Cultural Award (1987) and the Japan Foundation (1992). He was an artist-in-residence at the Canberra Institute of the Arts, 1991. He was also co-founder of the Five Arts Centre (1983). In 2001, the National Art Gallery Kuala Lumpur accorded him a Retrospective.









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## AMRON OMAR

b. Kedah, 1957

*Untitled*, 1988

signed and dated (lower left)

oil on canvas

75 x 60cm

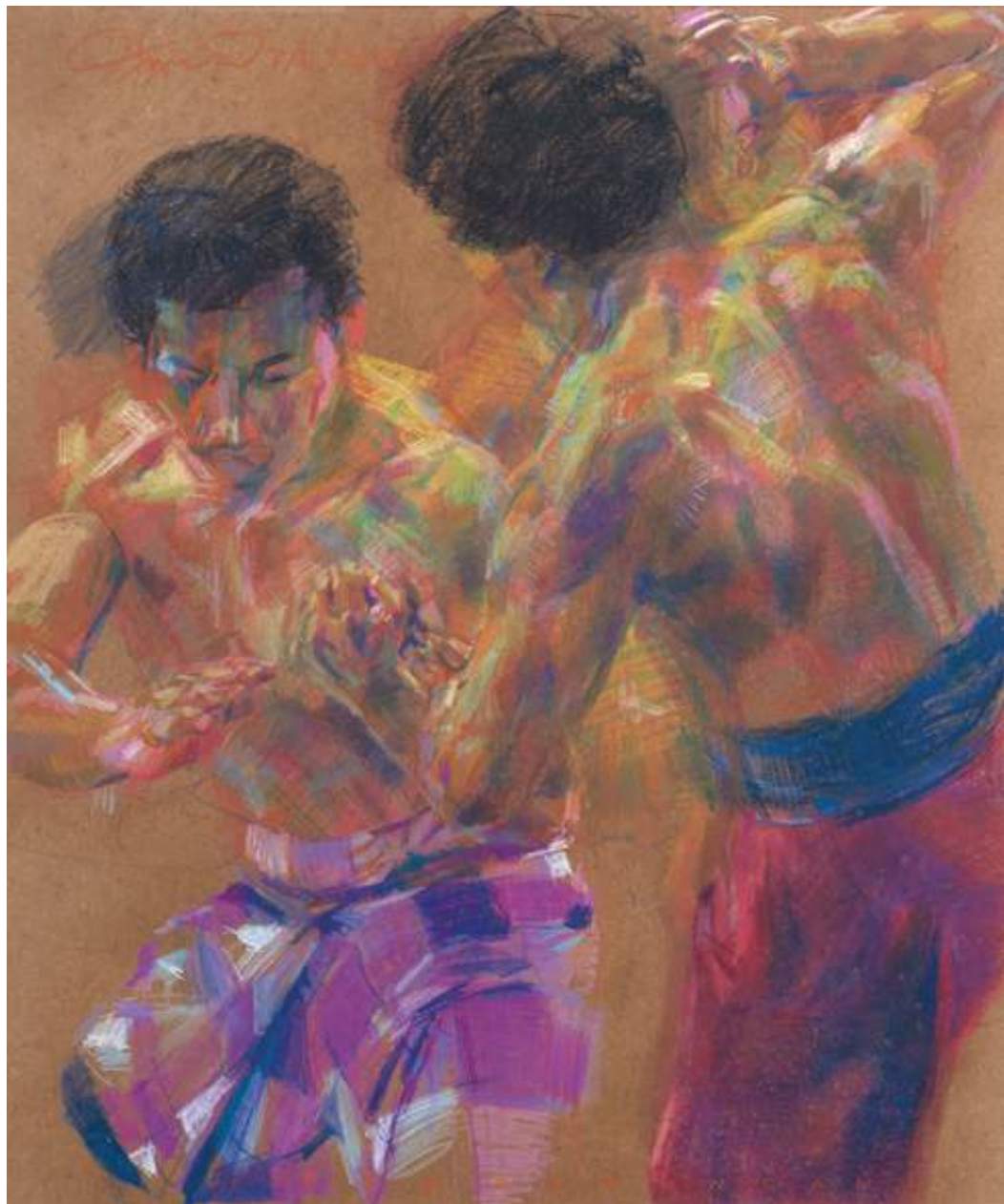
### PROVENANCE

Private collection, Portugal

**RM 45,000 - 75,000**

A critical moment in silat combat when the exponent in front looks set to strike a blow at the scrotal area of his opponent, who swerves back, poised on one leg and obviously vulnerable still. Amron Omar's repertoire of silat manoeuvres in his *Pertarungan* series is one of the most avidly followed in Malaysian art. Wrote artist-academician-critic Redza Piyadasa: "His realistic, representational renderings of his chosen themes have been enhanced by his accomplished handling of human anatomy." This piece is without doubt one of the more colourful of Amron's depictions, often in monochromes.





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## AMRON OMAR

b. Kedah, 1957

*Pertarungan*, 2001

signed and dated (upper left)  
oil pastel on board  
90 x 74cm

### PROVENANCE

Private collection, Selangor

**RM 38,000 – 63,000**

Although Amron Omar has done hundreds of *Pertarungan*, silat manoeuvres with various gestures, in various poses and media, this one is unusual for the broken-form musculature and the whirly-movement effect. The pugilist at the back with faint resemblance to the artist is poised in a stable position for a strike-back, as can be seen by the digitized clenched fingers, while the one back to viewer is locked in an aggressive stance with his right hand homing in on the target.

Amron Omar won the Minor Award at the Young Contemporary Artists competition with his *Self-Portrait* in 1982, and the Silver Award in the Sime Darby Art Asia exhibition in 1985. After graduating from the Mara Institute of Technology in 1982, he worked briefly for the Kobena Ad Company before going fulltime in April 1983, and became busy with portrait commissions for royalty, corporate heads and politicians of the day. In 2012, he had a major exhibition, *Pertarungan*, at the National Art Gallery Malaysia.

## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled*, 1989

signed and dated 'Khalil 89' (lower right)

acrylic on canvas

96 x 122cm

### PROVENANCE

Private collection, Portugal

**RM 70,000 – 120,000**

Once upon a time in Kelantan, men and women were able to work together, sometimes not fully clothed like today, on shore when the fishermen returned from the sea with their haul. Quick hands make fast work, and so before it gets dark, the nets can be kept, the fishes and other catches sorted out, and they can have their meal and rest and then nightcap. Maybe that is the reason for Khalil Ibrahim to use bright Pop colour contrasts playing on skin tones and silhouettes of torsos and clothes, reminiscing on simpler times unfettered by the PAS religious strictures where now, men and women have to be segregated in supermarket paying lanes. This is a more graceful composition as opposed to his more robust renditions in male-only scenarios.

Khalil Ibrahim is truly one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. His winning the 2<sup>nd</sup> Prize in the Malayan Life competition in 1959 led to his cinching a Pahang State scholarship to study at the St. Martins School of Art in London where he graduated with a NDD (National Diploma of Design) in 1963 and followed up with a two-year postgraduate studies. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batiks at the Samat Art Gallery in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solos included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas in 2004. He has also been featured in major national exhibitions abroad.







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## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

### *Fishermen*, 1983

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

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

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





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## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled, 2000*

signed and dated  
'Khalil 00' (lower right)  
oil on board  
18 x 29cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

In the distance, the few forlorn figures, men and women, are hard at work on the beach against what is apparently failing light amidst the iridescent clouds. They appear as darkened shadows but quivering in the uncertain weather conditions. Yes, a storm might be heading their way, and quick hands make quick work, as it has been a long day, and there's nothing more salving than a nice meal of vegetables and a little of the catches that they could spare for themselves.

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







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## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled, 1987*

signed and dated (lower right)

watercolour on paper

25 x 29cm; 26 x 31cm; 31 x 26cm

### PROVENANCE

Private collection, Portugal

**RM 10,000 – 18,000**

The peaceful landscapes of the East Coast are achieved by alternating delicate strokes of watercolour on paper. The bodies of the fishermen are overlapped with one another, resulting in the use of rhythmic contours to enliven the composition. Subtle impressions of light and shade and the effective portrayal of shadows of the fishermen further enhances the realistic impression of the wet coastal sands.

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



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## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled, 1987*

signed and dated (lower right)

ink on paper

34 x 46cm; 33 x 42cm; 34 x 38cm

### PROVENANCE

Private collection, Portugal

**RM 9,000 – 16,000**



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





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## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*East Coast Series*, undated

signed 'Khalil Ibrahim' (lower right)  
watercolour on paper  
27 x 37cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

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

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

## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled*, late 1950s

oil on canvas

39cm x 58cm

### PROVENANCE

Private collection, Kuala Lumpur

\*The artist was photographed next to this painting

**RM 45,000 – 70,000**

The idyllic scene is like an ode to the paddy-fields and going by the topography and Khalil Ibrahim's habits, likely to be in Kedah or Perlis. The composition is unusually neat. Noteworthy is also the softer greyish hues of the hills in the background, likely limestone. Two miniscule figures are shown working on the flooded beds indicating that it is neither planting nor harvesting season where labour is intensive. But automaton today has cut down the process and manpower and render the tillers, the oxen and water buffaloes, obsolete.

*Mesra Sayang Gunung Memandang, Sawah disinari matahari  
Permai damai alam terbentang Alam sehati dengan diri  
(The mountain gazes with tenderness At padi fields in the sun  
Amidst such serene loveliness With Nature we are one)  
Verses by Adibah Amin in Eric Peris's Ode To Malaysia*

Khalil Ibrahim is truly one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a NDD (National Diploma of Design) in 1963 and followed up with a two-year postgraduate studies. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batiks at the Samat Art Gallery in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solos included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas in 2004. He has also been featured in major national exhibitions abroad.





## CHIA YU CHIAN

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

*Untitled*, c. 1950s

Signed 'Yu Chian' (lower right)

oil on masonite board

43 x 61cm

#### PROVENANCE

Private collection, Kuala Lumpur

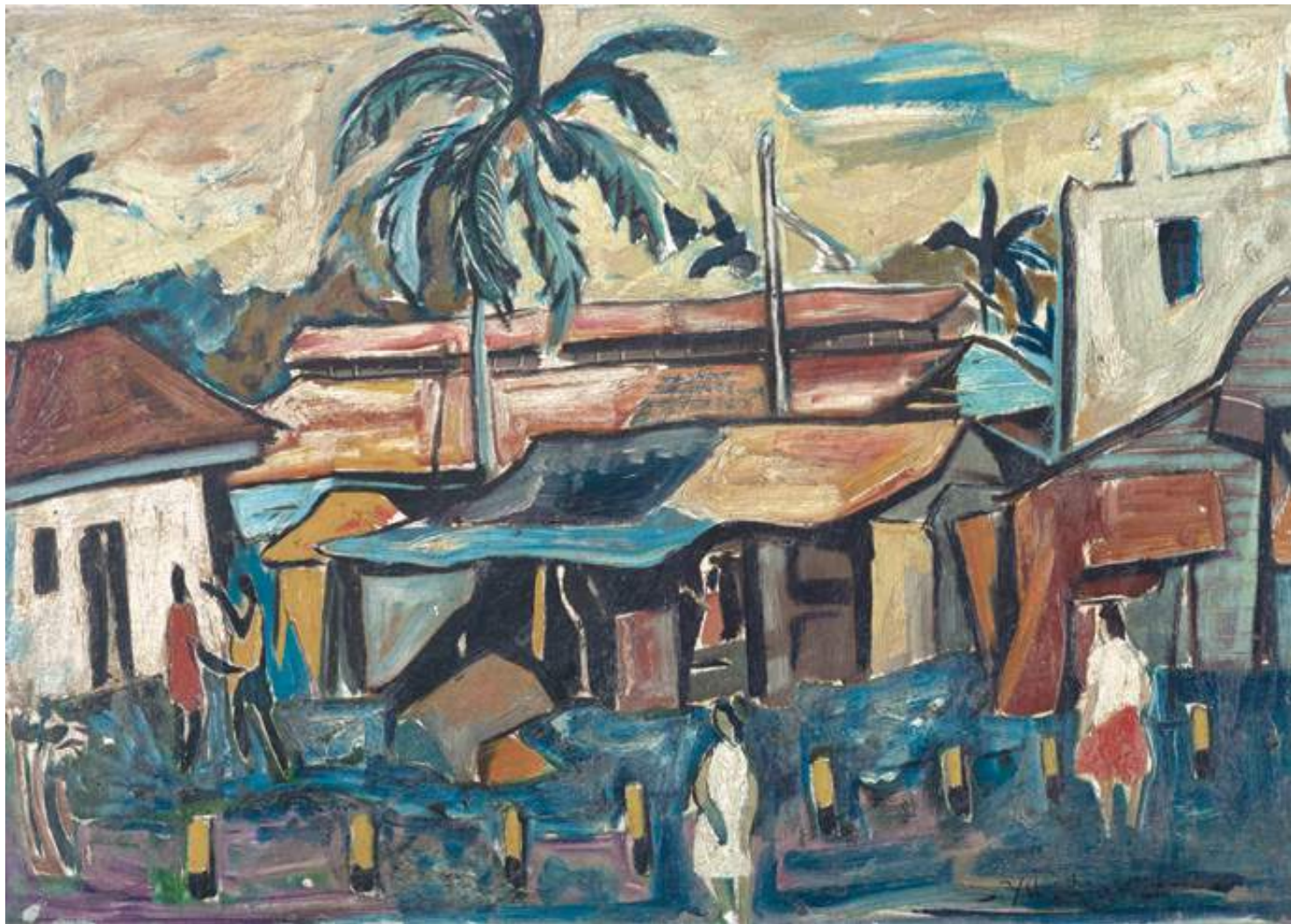
♦ PINKGUY Conservation Framing for this lot

**RM 35,000 – 55,000**

Before receiving formal education in Paris, Chia Yu Chian derived pleasure in the local landscapes and as he preferred more, poor urban settlements like this slum in Kuala Lumpur. The population in Kuala Lumpur accelerated at least two fold less than a decade before independence, but with grave shortage of proper housing, poor or non-existent infrastructure and the new city dwellers generally economically challenged, crowded slums were the norm. Shanty wooden houses with odd canopies sprouted like bad mushrooms around markets and business premises. Footpaths were untarred and haphazard, street lamps were far and few in between, though backlanes seemed wider to facilitate the work of night-soil carriers. It's safe to estimate that this work was done in the first half of 1950s, before he received a French Government grant, the first in the Straits Settlement, to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in 1959. But Johor-born Yu Chian was to settle in Kuala Lumpur after his return from Paris in 1962. He bought a place in Selangor Mansion after a sold-out first Malaysian solo of 110 paintings at British Council, Penang in 1962.

Chia Yu Chian proved a huge success in Paris. He was accepted for exhibitions 15 times, including receiving honorary mentions in the Salon des Independents and the Societe des Artistes Francaise. He was also given solos by the Galerie de Villiers and the Salon de Paris, besides solos in London (England), Bonn and Hanover (West Germany), and after Europe in Thailand and India. He was also commissioned to do a mural, 'Life In Malaysia,' at the Malaysian Embassy in Paris (1962). He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery, Kuala Lumpur (September to November 2002), and the Nanyang Academy of Fine Art in Singapore hosted 'Chia Yu Chian in Nanyang' in 2009, although he is not a NAFA alumni.







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## KUO JUPING

b. China, 1908 - d. Penang, 1966

*Untitled, 1964*

signed (lower left)  
oil on masonite board  
44 x 74cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 - 20,000**

Kuo Juping was the painter of everyday life and portrayed landscapes of simple beauty, giving the viewer a glimpse of old Malaya. His grounding in academic art enabled him to execute solid and robust works. In this painting, the artist depicts a group of cows amidst a lush tropical forest in rich colours, with the effects of light. Cows are deeply respected in Hindu culture for their gentle nature and agricultural uses, and in this work he captures the animals with a balanced composition, and a sense of peace.

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





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## KHOO SUI HOE

b. Kedah, 1939

*Hide Before Crossing*, 1967-1999

signed 'Sui Hoe' (lower right)

oil on masonite board

60 x 80cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 30,000 – 55,000**

There was a lapse of three decades before Khoo Sui Hoe was able to complete this work to his satisfaction. It was during the 1960s that artists resorted to painting in oil on masonite board because it was relatively cheaper. But the taste and sensitivities betray a later time of improved coloration, a matured approach and more simplified figure types. It could be that Sui Hoe was dealing with small children again. A childlike humour exudes in the little children huddled together furtively among some shrubs waiting for some danger to pass over or in fear of some bugbear perhaps a 'Boo Radley', of *To Kill A Mockingbird* fame or a wild animal lurking within sight. There is a similar piece, *Night Crossing* (1999) from the same setting, but with the addition of two female figures.

Khoo Sui Hoe is a hero of sorts, being the first to embrace art as a 'professional', something unheard of in the 1960s. After graduating from the Nanyang Academy of Fine Art in Singapore in 1961, he won first prize (Oil category) in the Malayan Art & Craft competition in 1965 and won Honorable Mention in the 1<sup>st</sup> Salon Malaysia in 1969. He received the John D. Rockefeller III Award to study at the Pratt Graphic Centre in New York in 1974.



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## KHOO SUI HOE

b. Kedah, 1939

*To Catch A Bird*, 1981-2006

signed 'Sui Hoe' (lower left)

oil on canvas

86 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 25,000 – 45,000**

It's foolhardy to think that you can catch a bird with your bare hands, unless if the bird is badly injured or has wings that could not fly. Khoo Sui Hoe has done several versions on this theme, with the type of bird and the numbers varying. Birds have chirped into his composition since as early as 1965, with it being reduced to a simple shade (*Bird Greetings*, 1978), and then in 1999 *Sunset Solitude*, the bird still in profile has been given an eye, a nice beak and a little colour to the otherwise monotonous body. It springs from his childhood memories of playing in the padi fields and rivers. Like a crocodile, the two children lie still submerged in water with only part of the head showing, with the open palms on top of the head on the hope that the bird would somehow perch on them. Futile maybe, but it's a fun way for a child to while away the hours. A bird stands for freedom, but to a child, a bird in hand brings out a grown man's lust of possession, never mind if he (the child) knows how to maintain it.

Sui Hoe helped set up the Utara Group in 1977. In 2004, he set up the Alpha Utara Gallery in Penang based on the Alpha Gallery he set up in Singapore in 1972. His major retrospective, the Painted World of Khoo Sui Hoe, was accorded by the Penang State Art Gallery in 2007. Other retros followed - by The Art Gallery Penang in 2013 and Soka Gakkai Malaysia in 2018, besides a two-part Overview exhibition in Singapore in 2015. He is based in Jacksonville, Arkansas.



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## KHOO SUI HOE

b. Kedah, 1939

*Girl From Up North*, 1995

signed 'Sui Hoe' (lower right)

oil on canvas

30 x 23cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,500 - 7,500**



In *Girl From Up North*, Khoo Sui Hoe portrays a girl with a peaceful expression and captures the compelling inner world of the sitter. The modelling of the facial planes gives the face structure a sense of three dimensionality. The contrast of green, blue and ochre flows through the entire painting in subtle gradations.

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 Art in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo is a rare artist with a Retrospective and two mini- Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui Hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim's Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part An Overview exhibition, the second at the Private Museum, Singapore. Recent Paintings at the prestigious Shanghai Art Museum in July 5-14 add to his stature. 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.

## YUSOF GHANI

b. Johor, 1950

*Siri Tari - Dabus*, 1993-1994

signed and dated on the reverse

mixed media on linen

145 x 205cm

**PROVENANCE**

Private collection, Selangor

**RM 170,000 – 260,000**

The buzzword for Yusof Ghani, even after all these years, is *Tari* (*Dance*, 1984-1992), never mind that there are two tranches, both shown at the now defunct Galeri Citra. This *Tari* is unusual in that it seems to show, in three distinct sections, two camouflaged figures clasping and in close proximity, or it could be a singular figure in dynamic motion or a sequential clip from the first panel. The inspiration first came as a form of the protest movements when he was in the United States. In America he took part in the protests against American intervention in Nicaragua, and had his *Protest* series. But it could have been as more likely amorous, or figures wrestling in limb locks, or even a dance gyration in joy with its own syncopated rhythms. Gail Enns, the owner of the Anton Gallery in Washington DC, where Yusof Ghani had a solo in 1984, commented: "You can feel his underlying concern for humankind. There are tremendous levels of subliminal content. The dancers are reaching out... for something more." This is among the Best of *Siri Tari*.

Yusof Ghani worked in art-related jobs for 10 years before his art education in the United States and he started lecturing at the Mara Institute of Technology, and held the rank of Associate Professor. He graduated with a MFA at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in KL. His base gallery, Tapak, organised the Shah Alam Biennale in 2016. Yusof Ghani made his London debut in an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in April 2017.







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## YUSOF GHANI

b. Johor, 1950

*Siri Tari*, 1989

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 9,000**

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

Yusof Ghani worked in art-related jobs for 10 years before his art education in the United States and he started lecturing at the Mara Institute of Technology, and held the rank of Associate Professor. He graduated with a MFA at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in KL. His base gallery, Tapak, organised the Shah Alam Biennale in 2016. Yusof Ghani made his London debut in an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in April 2017.





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## YUSOF GHANI

b. Johor, 1950

*Siri Tari*, 1992

mixed media on paper

17 x 16cm each (set of 2); 26 x 35cm; 23 x 34cm

### PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

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

A sketch of bodies in motion, graceful and powerful. Yusof Ghani captures the essence of dance in these pieces, and the figures are seemingly dancing in the air, their toes and feet off the ground.

Yusof Ghani worked in art-related jobs for 10 years before his art education in the United States and he started lecturing at the Mara Institute of Technology, and held the rank of Associate Professor. He graduated with a MFA at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in KL. His base gallery, Tapak, organised the Shah Alam Biennale in 2016. Yusof Ghani made his London debut in an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in April 2017.

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Busy Busy*, 1997

signed 'Zulkifli Yusoff' (lower left)

oil on canvas

90 x 90cm

### PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

**RM 11,000 – 19,000**

Like the bangsawan of old, the traditional Malay opera or theatre incorporating music and sometimes dance, Zulkifli Yusoff likes to couch the messages of his paintings with euphemisms or oblique parallel allusions. Here, he uses the appellations of three figures, or is it only two with the one on the left being something else? Arranged full-frontal, or centre-stage. What are they doing, twiddling their thumbs or discussing some world things or in some kind of altercations? You'll never know, except with a teaser title, *Busy Busy*.

Zulkifli Yusoff was a super nova when he won the Major Award of the Young Contemporary Artists competition in 1988 and 1989 (jointly) and which culminated with his clinching the totem Minister's Grand Prize in the 1992 Salon Malaysia, apart from the 1<sup>st</sup> and 3<sup>rd</sup> Prizes for Sculpture. He taught at the Mara Institute of Technology for a few years before becoming Associate Professor at Universiti Pendidikan Sultan Idris in Tanjung Malim. For his educator's role, he was awarded the National Academic Award (Visual Arts) in 2007. After graduating from ITM in 1989, he did his Masters at the Manchester Polytechnic, England in 1991. His major international exhibitions include the Venice Biennale (Modernities and Memories: Recent Works from the Islamic World) in 1997, 1<sup>st</sup> Asia Pacific Triennial of Contemporary Art in Brisbane in 1993, Seychelles Biennale in 1992, Singapore Biennale 2013, Art Stage Singapore 2013. As a team, he won 2<sup>nd</sup> Prize in the Sand Sculpture competition in Hong Kong in 1988. Another notable solo is the Negara Ku at the National Art Gallery, Kuala Lumpur, in 2010.









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## ZULKIFLI YUSOFF

b. Kedah, 1962

*Tiga Abdul 2, 1996*

signed and dated 'Zulkifli Yusoff 96' (lower right)  
acrylic on canvas  
92 x 92cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

*Zulkifli Yusoff, Powerful Dialogue,*  
The Art Gallery, 2000, p. 46

**RM 16,000 – 26,000**

Coming from his Brave New Art phase, Zulkifli's Yusoff *Tiga Abdul* are characters of dubious morals, despicable habits and devious ethics who somehow inveigle themselves to positions of power. They are shone like Brasso-ed chess pieces, more hyperbole than substance, in a modern-day Daumier caricature. They are reminiscent of Zulkifli Yusoff's tin chess pieces in his Power gamebook installation that won him the Young Contemporary Artists competition in 1988. They are a clip from P. Ramlee's old movie slapsticks with social insights. They are the pretentious and partying Ahmad, the Professor Kangkong and the across-Thai-border lechers. One of the Angry Young Men to have emerged in art, he was dubbed by Dato' Dr. Tan Chee Khuan as one of the most enigmatic young artists in the second half of the 1990s. Dato' Tan was to give him three major exhibitions, the last mentioned in Kuala Lumpur – in 1996, 2000 and 2010.



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## ZULKIFLI YUSOFF

b. Kedah, 1962

*Sasterawan Yang Tertipu 2*  
(*The New Reformasi Series*),  
2014

signed and dated  
'Zulkifli Yusoff 2014' (lower left)  
oil on canvas laid on board  
60 x 60cm

### PROVENANCE

Private collection, Selangor

Accompanied with  
certificate of authenticity

**RM 7,000 – 12,000**



Decisive sharp lines glide across the canvas, revealing a powerful motif that reflects on prevalent social issues of the country. Through a bold composition of multifaceted, gestural lines that create movement and tension, the artist has presented new narratives within a contemporary style.

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).

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## ZULKIFLI YUSOFF

b. Kedah, 1962

*Bunga Raya III*, 2010

signed and dated (lower right)

acrylic on canvas

244 x 366cm

### PROVENANCE

Private collection, Kuala Lumpur

### ILLUSTRATED

*Zulkifli Yusoff: Negaraku*,

National Art Gallery, Kuala Lumpur, p. 54 & 55

**RM 135,000 - 185,000**

You could go gungho on a jingo march with the martial strains of Malaysia Berjaya in the air, with this luxuriant display of the bunga raya (hibiscus or *rosa sinensis*). Yes, Zulkifli Yusoff's works may be imbued with patriotic fervor but there is always some innuendoes or cautionary spoilsport device like the wilting stamen and a discernible vein-like line cutting across the composition in half. In monochrome, the lines of the petals in the giant whorls of the bunga raya represent perhaps an ageing, while a potted plant on the right reveals a promising upright growth but without blooms yet. In 2010, this major work was exhibited in *Negaraku* exhibition at the National Art Gallery (with an 8-minute short film by Kamal Sabran).









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## CHANG FEE MING

b. Terengganu, 1959

*Prayers In The Wind*, 2006

signed 'F.M. CHANG' (upper right)

watercolour on paper

56 x 76cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

*Chang Fee Ming: Mekong Exploring The Source*,

Valentine Willie Fine Art, p. 21

**RM 160,000 – 240,000**

The fluttering of colourful transparent flags inscribed with Tibetan incantations and reflecting the rarefied landscapes are a soothing prayer of life, the beginning and the end. Most inspiring is the flickers of abstract highlights and patterns created by the changing seasons, filling the work with a monumental and magical ring. This masterpiece is part of Chang Fee Ming's epic three-year Mekong Exploring The Source art-chaelogy expedition spanning Yunnan, Sichuan and Tibet in China and all over South-east Asia. The magnum opus was exhibited in Kuala Lumpur, Singapore and Beijing. The tingling of bells mixed with the chanting of the lama monks serve as a leit motif in this enchanting mystical land. The work tells about the affinity of the Tibetans with Nature, and the optimism of life and its vagaries.

Chang Fee Ming is one of the best known artists working in watercolours, and his wanderlust has taken him first to Bali and then the rest of Indonesia, Nepal, Cambodia, the African coasts and his most ambitious project in tracing the Mekong trail. Since 1985, he has won prestigious awards extolling his excellence in visual world philosophy. Among the awards – Malaysian Watercolour Society Award in 1984 and 1985; 1st Prize in the PNB Malaysian Art Competition in 1985; Gold and Overall Asean Prize in the Sime Darby Art Asia Competition in 1985; Minor Awards, Malaysian Young Contemporaries Award in 1986 and 1987; Two awards of Distinction, Rockport Publishers USA 1997; Dom Perignon Portrait of A Perfectionist Award, Malaysia 1999; Winsor & Newton World Millennium Painting Competition, Co-Winner Malaysian Category 1999.





## YEOH KEAN THAI

b. Penang, 1966

*Untitled*, 2001

signed and dated

'THAI 2001' (lower right)

mixed media on canvas

34 x 186cm; 91.5 x 91.5cm; 91.5 x 91.5cm

### PROVENANCE

Private collection, Selangor

**RM 12,000 – 20,000**

The unique aesthetics of corroded and oxidized metal is seen as a hallmark feature in Yeoh Kean Thai's work. The portrayal of rust calls to attention for the conservation of the global environment, where natural landscape is corrupted by human development and intervention. The artist depicts with astonishing detail a fine selection of still life comprised of discarded coal irons and traditional oil lamps, with polished treatment of layers to enhance the texture of rust.

Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award (Malaysia), the Freeman Fellowship, 2008 and most recently, the Commonwealth Award - International Artist Residency (2009). His solo exhibitions include Code Red: Action to Neutralise, SGFA Gallery Residence, Kuala Lumpur (2011) and Links, SGFA, The Private Gallery, Kuala Lumpur (2007). His group exhibitions include Tashkent Biennale International Exhibition, Uzbekistan (2005), International Asian Art Fair, Park Avenue, New York (2008), Paths of Thought, Gallery Il Ramo d'oro, Naples, Italy (2008) and Vermont Studio Center Show, Vermont, USA (2008). He was also the first artist from Malaysia to have work featured during New York's Asian Art week in 2008.







191

## HIRZAQ HARRIS

b. Negeri Sembilan, 1987

*Actors*, 2014

acrylic & bitumen on canvas  
216 x 168cm (70 x 54cm each)

### PROVENANCE

Private collection, Selangor

**RM 9,000 – 15,000**

The kabuki theatre has fascinated many Malaysian artists like Datuk Ibrahim Hussein, Yusof Ghani, John Lee Joo For, and more recently Hirzaq Harris. Hirzaq was introduced to Japanese culture indirectly through his father as a volunteer in an agriculture exchange programme. He remembers a student, Soji Tanaka, who hailed from Osaka, who opened up a fascinating world of kabuki, sumo-wrestling and genroku-mie, through magazines he brought over. Unlike Malaysia's traditional art forms like Menora, Mak Yong and wayang kulit which are proscribed in Kelantan, the kabuki seems to defy digital technology and remains hugely popular in Japan despite its slow pace and long span. Theatres such as Kabukiza publishes monthly magazines in English even with synopsis and cast of play. A visit to the kabuki theatre is an experience complete with bento boxes and snacks.

Hirzaq Harris was a double Grand Prize 2D (Hanging) winner in the Nandos Art competition in 2009 and 2010. He was also 1st runner-up in the Visual Art Pitch 3 competition at Ken Gallery in 2018. His other awards include 2<sup>nd</sup> Prize in Maybank Expression of Malaysian Tiger in 2010, Consolation Prize in the 2017 Penang Open. He was given a solo show, *Mission*, by Galeri Chandan in 2014, and was invited to take part in the Kuala Lumpur Biennale in 2017. He took part in the NAFA residency in Yogyakarta in 2012. He received his BFA, majoring in Sculpture, at UiTM.



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## HIRZAQ HARRIS

b. Negeri Sembilan, 1987

*1942 (1-5), 2013*

signed and dated  
'HIRZAQ 2013' (lower right)  
acrylic on canvas  
29 x 84cm each (set of 5)

### PROVENANCE

Private collection, Kuala Lumpur

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

Hirzaq has received admiration for his striking approach in painting, often combining refined drawings and using popular iconography to convey messages on personal narratives. The fine precision of lines and intricate details are major attributes of his works, highlighting his knowledge of various cultures and influences. History plays an important role in conveying ideas, and the subjects that are presented in Hirzaq's works are images of warplanes, Kabuki actors, vintage stamps and Egyptian hieroglyphs, often containing an elusive and graphic quality.

Hirzaq received his Diploma in Fine Art from UiTM Melaka, followed by B.A (Hons) in Fine Art (Sculpture) from UiTM Shah Alam. Hirzaq was the recipient of 10 Honourable Mention, MRCB Art Award from National Art Gallery Kuala Lumpur (2008), Grand Prize Winner (2D Hanging Display) of Nando's Art Competition (2009 and 2010), and 2<sup>nd</sup> Prize Winner of Maybank Art Competition (2010). Recent group exhibitions include Locals Only at Taksu Gallery KL, 2018, and Echoes of Possibilities, at Core Design Gallery 2018.



## SULAIMAN ESA

b. Johor, 1941

### *Garden Of Bliss III*, 2011

mixed media collage

203.5 x 92cm

#### PROVENANCE

Private collection, Selangor

#### EXHIBITED

*Raja'ah: Art, Idea and Creativity of Sulaiman Esa from 1950s – 2011*,  
National Art Gallery, Kuala Lumpur, 2011

**RM 45,000 – 75,000**

Sulaiman Esa alongside Redza Piyadasa had organised a two man show titled *Towards A Mystical Reality* in 1974. The Conceptual-Constructivist exhibition was a manifesto based on the artists' desires to question the course of direction that Malaysian Art was heading in the 1970s. Their aim was to raise artistic concerns and challenges faced by Malaysian artists at the time – 'dependence on western influences' – by offering some kind of alternatives through exploring Asian philosophies in their art.

His provocative piece *Waiting For Godot I* (1977) depicts a nude woman in a resting posture that symbolises Western art orientation beneath an Islamic ornamentation that signifies Islamic art. In an essay written by his wife, Professor Madya Dr. Khatijah Sanusi, stated: "*This series is a visual representation of Sulaiman's inner conflict in resisting Western art... and mulling over the adoption of Malays Islamic cultural tradition in his search for the Truth.*"

It was indeed the beginning of his artistic direction with the employment of traditional Malay culture and Islamic art, and by the 1980s, Sulaiman was known as one of the leading advocate of Islamic art in Malaysia. His enrolment at Maryland Institute of Fine Art, USA (1979 to 1981) for an MFA course exposed him with one of the important aspects in his work – the creation of hand-made paper. It was during this period that his creative pursuit was

realised – weaving handmade paper illustrating Islamic art patterning that resembles the songket technique.

This stunning symmetrical and chromatic visual is perhaps one of the finest work of art ever surfaced in the Malaysian art scene with its delicate weaves and charming hues resembling the sophistication of a hand-woven songket fabric infused with Persian influenced patterning. At an incredible height of 6.5 foot tall, this blissful piece – crafted in an array of elevating yet soothing pastel blue, green, pink, yellow and violet – stands out with both its dimension and technique.

In his repertoire, the *Garden* is the paradise where righteous and devout Muslims aspire to a blissful eternal life in the Hereafter and to be united with his or her Creator. Later, the (Endangered) *Garden* also contains strident warnings against American hegemony as a threat to Islam. In the Islamic Art Seminar in 1984, Lamy Al-Faruqi extolled Sulaiman as a trailblazer in the Post-Modern period for "...studying Islam and its relationship to Art, immersing himself in the craft tradition of his people..." Niranjan Rajah wrote, in his essay, *Insyirah Al-Sadr: The Art of Sulaiman Esa*: "For Sulaiman, tawhid (Divine Unity) is not only the recognition of the Oneness of God. It also implies the subordination of power, wealth and the individual to the unifying principles of society."



Datuk Syed Ahmad Jamal wrote about Sulaiman Esa's artistic pursue in his essay Islamic Art:

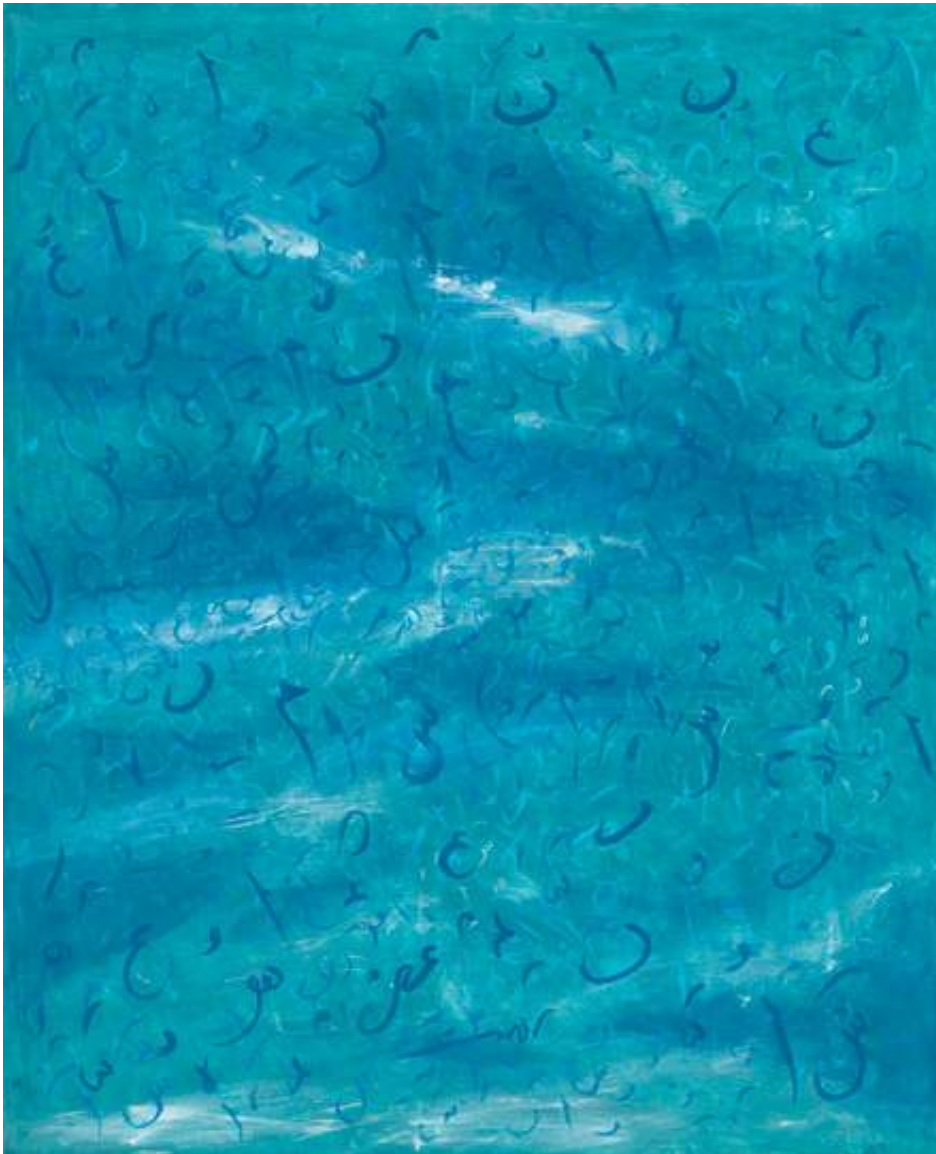
*"Sulaiman Esa takes his art practice seriously, his artistic achievements are gradual, and each phase involves a shift in his art-making – found objects, mystical reality, social contexts, cultural references, and finally Islam have constituted main point of focus. This conscientiousness has become the foundation for an increasing number of Malaysian artists, especially among the younger generation, who have moved away from complete dependence on the Western art canon."*

A distinguished artist and art educator, Sulaiman Esa has played a pivotal role in the Malaysian art scene since the late 1960s. He began to integrate Islamic art forms into his artworks in the 1980s in the pursuit of personal and national artistic identity. A graduate from the Hornsey College of Art, United Kingdom (1962 to 1968), he returned home to pursue a brief career as a designer at Dewan Bahasa dan Pustaka. He then became a lecturer and an associate professor at Institut Teknologi Mara from 1970 to 1996. His curatorial and writing endeavours include *An Islamic Identity in Contemporary Malaysian Art: Achievements and Challenges* (National Art Gallery, Kuala Lumpur, 1992) and *Art and Spirituality: An Introduction* (National Art Gallery, Kuala Lumpur, 1997) to name a few. His first one-man show titled *Ke Arah Tawhid* (Towards Unity) was held in 1984 and he pursued his Doctoral studies in Islamic Studies at Temple University, United States of America in 1986. A retrospective exhibition titled *Raja'ah: Art, Idea and Creativity of Sulaiman Esa from 1950s – 2011* was held in 2011 at the National Visual Arts Gallery, Kuala Lumpur to showcase an extensive body of works created by Sulaiman Esa over the past 50 years of his artistic career.

#### REFERENCE

*From The Periphery to the Centre: The Social Significance of Sulaiman Esa's Work from 1950s to 2007*,  
Professor Madya Dr. Khatijah Sanusi and Ahmad Farid Raihan  
*Imagining Identities: Narratives in Malaysian Art Volume 1*,  
RogueArt, 2012





194

## AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 – d. Selangor, 1997

*Untitled, 1988*

signed and dated  
'Aky 88' on the reverse  
acrylic on canvas  
109 x 89cm

### PROVENANCE

Private collection, Selangor

**RM 22,000 – 38,000**

Ahmad Khalid Yusof (AKY) produced some of the most spiritually sublimed paintings in a new genre inspired by the blessings of Allah in his life, including the hardship years when his father was sent by the Japanese to teach the Malay language at the Tenri University in the Nara Prefecture in 1941-1945. He was between 7 and 11 years old then. AKY, whose uncle was the great Malay literati Za'ba, infused his works with Jawi khat calligraphic squiggles based on the Islamic Alif-Ba-Ta alphabets even before the Back-to-Roots exhortations of the National Cultural Congress in 1971. Such is the repetitive patterning caused by the truncated khat and oft suffused with azure colours, that his works are like a visual azan and in Western eyes, a kind of Optical Art. The result was something lofty, with whiffs of fantasy and cosmic even, but in this particular work, a bird's eye view of a hilly slope is discernible. His works are a prayer in itself, and it got so touching in works produced during the year after his wife's death on March 27, 1989, when the loss was palpable. But 1988 was happy times, coming a year before his retirement. AKF was selected for the Contemporary Paintings from Malaysia at Asia-Pacific Museum in Pasadena in July-October 1988. He also took part in the 3rd Asian Invitational exhibition in Fukuoka, Japan, in July, and was guest-curator of the Aseambankers show that October-November.

Ahmad Khalid Yusof studied at Kirby, Liverpool (1956-1958), High Wycombe (1965-1966), Winchester Art School (1966-1969), and Ohio University (MFA, 1975-1978). He taught at the Teachers College in Kota Baru, Specialist Teachers Training Institute (1963) and the Mara Institute of Technology (1979-1989). He was made Shah Alam Art Gallery director from 1991-1997. AKY was also guest-writer at Dewan Bahasa dan Pustaka in 1994, and the founder-president of the Malaysian Artists Association (PPM) in 1979.



195

AWANG DAMIT

AHMAD

b. Sabah, 1956

*Iraga 'Muara Memori Duka',*  
2006

signed and dated on the reverse  
mixed media on canvas  
125 x 110cm

**PROVENANCE**

Private collection, Selangor

**RM 30,000 – 55,000**



It was an ill North-Easterly (*Iraga*) wind that blew no good at the estuary, and the splinters and shards of a broken boat and utensils were remnants of an unfortunate incident. The struggle is accentuated by the more hard-edged and sharper forms compared to Awang Damit Ahmad's usual organic shapes. The estuary, presumably at Awang Damit's Kuala Penyu hometown, is shown here as an empathetic witness to the incident. The bad memory, together with the damaged parts has been buried and forgotten, acting like a catharsis, perhaps like the way the Japanese hung up bad oracles on temple tree branches, to be rid of them. But fishermen, hardy souls with an indomitable spirit, are used to such vicissitudes, and are often the better for the experience. After all, the day's work was done, and tomorrow is just another day. *Iraga*, produced between 2003 to 2011, represents a saga with fetching metaphors, of Awang Damit's growing up and struggles in Kuala Penyu which has become a stoic lesson as fond memories.

A relative late-starter in Art, Awang Damit Ahmad has built a reputation as an artist as well as academician since graduating with a Fine Art diploma from the Mara Institute of Technology in 1983. He followed up with a MFA at the Catholic University in Washington DC, in 1989-1990. He was in the Malaysian art delegation in the Paintings of Malaysia exhibition in Pasadena, Los Angeles, in 1989. After winning 2<sup>nd</sup> Prize in the Malaysian Bank Association art competition in 1988, he landed the hugely coveted Salon Malaysia Major Award in 1991 with his work, *Nyanyian Petani Gunung* (now in Petronas Collection).



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## RAFIEE GHANI

b. Kedah, 1962

*Hope Valley*, 2011

signed 'Rafiee Ghani' (lower right)  
oil on canvas  
147 x 213cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 42,000 – 70,000**

Traveller artist Rafiee Abdul Ghani likes to look on the bright side of life, with visions of hope although he traverses, either hitchhiking or on hired vehicles, across bleak terrains, inhospitable places and places on the edge of conflict. He started with home interiors often with the beautiful garden delight and later panoramic landscapes of incredible beauty. There is, however, the 2015–2016 series, which he touched on people displaced by man-made strife and natural disasters. The crux is this: "I imagine happiness and express it. I want the play of shapes to dance in the viewer's eyes. And when it does, I want to capture it." He adds: "The key to appreciating modern contemporary art is to put meaning aside."

Rafiee Abdul Ghani won the Minor Award in the Young Contemporary Artists exhibition (BMS) in 1984 and 1985, and the Minor Award in the 1991 Salon Malaysia. He placed 2<sup>nd</sup> in the Malaysia Art Open in 1994 and was the Malaysian winner of the Asean Art Award. He did not complete his studies at the De Vrije Academie Voor Bildeendie Kunst at the Hague, the Netherlands, in 1980, but obtained his Diploma at ITM (1981–1985), and a Master's from the Manchester Metropolitan University (Manchester Polytechnic) in Britain (1986–1987). He had taught at ITM (1986–1988, 1989–1990, and in Mahe, the Seychelles (1991–1993).



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## SYED THAJUDEEN

b. India, 1943

*Longing For Love, 1996*

signed and dated

'Syed Thajudeen 96' (lower left)

oil on canvas

125 x 125cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 16,000 – 28,000**



The lone amorous lover in all coquettish poses is a favourite of Syed Thajudeen in his paeans to love with a pastoral setting. Here, Miss Pucker Lips seems a little anxious as she waits for her secret lover in this paradisiacal natural settings complete with palm trees, something the belle could hide and hug as in most headline Bollywood movies complete with songs and dancers. With a massive booty, you half expect the maiden to do some twerking if she's transported to today, in the US of America perhaps. But a solid bum according to traditionalists is a splendid sign of a great child-bearing receptacle. But Syed Thajudeen's world is what makes the world go round: Love, sensual and playful with the tree stumps like phallic symbols, heightening the woman's innermost desires. In Indian mythology, such scenes are often played out as that of the super nova lothario Lord Krishna, who is seldom depicted because he is a divine presence, spending time with his purported harem of Gopis or if only one, his consort Radha.

Syed Thajudeen's tutelage at the Government College of Arts and Crafts (1967-1974) was at a time of the most seminal changes in art in India. Born in Alagam Kulam village near Madurai, South India, he joined his Malaysian-born parents in Penang at the age of 11, but returned to Madras for his studies. He had a brief teaching job before becoming a resident designer in a bank for the rest of his working life. In 2015, the Penang State Art Gallery honoured him with a Retrospective, rounding up a career that started with his first solo held there in 1975, a gap of 40 years. Syed Thajudeen's importance saw him being selected for several travelling national exhibitions like the Bangladesh Biennale in 1983; the Contemporary Paintings of Malaysia in Pasadena, the United States, in 1988; and the Olympic Games art show in London in 2012.



198

## CHOK YUE ZAN

b. Sabah, 1994

*Together*, 2017

signed and dated 'ZAN 2017' (lower right)  
image transfer, acrylic and oil on canvas  
112 x 193cm

### PROVENANCE

Private collection, Kuala Lumpur

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

Chok Yue Zan is known for his technical skill and creative use of mixed media to evoke feelings of nostalgia. His art is inspired heavily by the nostalgia of said paradise and the singular theme of past, present, and future. The artist believes that one's memories of the past can have a very tangible effect on one's future. Chok Yue Zan won the prestigious 2017 UOB Painting of the year (Malaysia) Competition. Zan works are included in prominent public and private collections including the Fukuoka Asian Art Museum and the UOB collections. Selected group exhibitions include Art Beijing at National Agriculture Exhibition Center (2018), Longing Memories (Trio), HOM Art Trans, Kuala Lumpur (2018), and in Art Expo Malaysia 2016 & 2018.





199

## LIM AH CHENG

b. Selangor, 1968

### *Challenging I, 1997*

signed and dated (lower right)  
oil on canvas  
84 x 141cm

#### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

Artist's over the ages and geographical divides love to paint horses, for the powerful imagery of strength and beauty, grace and power, and freedom and loyalty. The horse embodies the positive values of energy, spirit and speed. Equestrian works in Chinese ink painting are held up by Xu Beihong and Professor Xu Rong, while the Western models include Gericault, George Stubbs and Picasso. Locally, there are John Lee Joo For and Lim Ah Cheng. For more than 25 years, Ah Cheng has defined his horse paintings particularly those on a large scale of the rumbling of a 'thousand' hooves. But here, a solitary horse is shown in its triumphant pose, standing on its hind legs and the forelegs raised in celebration, and all set against a backdrop of geometric quadrants. In the Henry Butcher Art Auction in 2015, a horse painting sold for a premium of RM22,544.

Lim Ah Cheng graduated with a diploma in Graphic Design at the Malaysian Institute of Art in 1988-1991, with a simultaneous certificate in communications (storybook design and illustrations) from the Tatsun Studio in 1990-1991. He might have owed his calligraphic-like strokes to the tutelage under Chung Chen Chuan from 1995-1999. He won the Initiative Award in the Galeri Shah Alam Open in 1997, and the 3<sup>rd</sup> Prize in the National Open in 1998. He has participated in art fairs in England, Singapore and Malaysia. His first solo, of equestrian paintings, was at Elle Six gallery in 2002, and his latest, his 10<sup>th</sup>, was at the PINKGUY Gallery, Kuala Lumpur, called EnCore. He had two solos in Singapore, in 2004 and 2008.

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## HAMIDI HADI

b. Selangor, 1971

*Blood Disorder*, 2012

signed and dated

'Hamidi Hadi 2012' (lower right)

industrial paint on canvas

170 x 170cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Hamidi Hadi is one of the more exciting abstract artists to have emerged in the last decade. Using a multiplicity of media and with different techniques, he has created his own repertoire of contemplative Minimalist works about and from Nature and couched in spirituality. The work features a multi-layered composition with vibrant red paint amidst overlapping brown and orange hues.

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 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 five, the last being Dari Langit Dan Bumi in 2016. His work, *Bloated*, fetched a premium of HK\$60,000 at Sotheby's Hong Kong in April 2017. He is lecturing in Fine Arts at UiTM, Perak.





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Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6016-273 3628, email [info@hbart.com.my](mailto:info@hbart.com.my) or download the form from [www.hbart.com.my](http://www.hbart.com.my). Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their absentee bids.

#### **TELEPHONE BIDS**

Prospective buyers may bid by telephone during the sale although prior arrangements must be made with HBAA no later than twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-273 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. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

#### **SUCCESSFUL BIDS**

The fall of the auctioneer's hammer indicates the final and highest bid, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by fax one (1) day after the auction. Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment

of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

#### **AUCTION RESULTS**

The auction results will be published online at [www.hbart.com.my](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.

#### **PAYMENT**

Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. The balance of the full amount due (which includes the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer) shall be payable no later than seven (7) days after the auction. HBAA can only release the lot to the buyer upon full payment made in good cleared funds.

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

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

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

Malayan Banking Berhad

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

Account Name: Henry Butcher Art Auctioneers Sdn Bhd

Account No: 514347-608317

Swift No: MBBEMYKL

Please quote invoice number and client number with all transactions.

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

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

All mailed payments should be sent to:

No. 25, Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Malaysia.

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

#### **COLLECTION OF PURCHASES**

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

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

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

#### **INSURANCE**

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

# CONDITIONS OF BUSINESS

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## NOTICE TO BUYERS AND SELLERS

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

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

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

## A. DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"sales commission" shall mean the commission payable to HBAA by a seller at a percentage as

specified in the Consignment Form together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

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

## B. CONDITIONS FOR BUYERS

### 2. Company Property

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

### BEFORE THE SALE

#### 3. Examination of property

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

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

#### Estimated price range

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

#### Buyer's responsibility

All property is sold "as is" without any



representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA. Any illustrations in the catalogue are solely for identification and the guidance of buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot.

The prospective buyer undertakes:

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

The buyer will be deemed to have knowledge of all matters which he could reasonably have been expected to find out given his particular expertise and the exercise of his reasonable due diligence.

#### LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

Provided that, no later than one (1) year after the date of the sale, the buyer:

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

no refund shall be available if either:

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

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

#### HBAA'S LIABILITY TO BUYERS

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

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

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

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

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

#### 6. Seller's Liability To Buyers

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

#### AT THE SALE

##### 7. Refusal of admission

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

##### 8. Registration before bidding

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

##### 9. Bidding as principal

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

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

#### 10. Absentee bids

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

#### 11. Currency converter

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

#### 12. Video or digital images

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

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

#### 13. Conduct of the auction

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

#### 14. Sale of a lot

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

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

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

#### 15. Auctioneer's discretion

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

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

#### 16. Successful bid and passing of risk

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

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

#### AFTER THE SALE

##### 17. Payment

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



"Guide to Buying at Henry Butcher Art Auction".

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

#### 19. Passing of title

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

#### 20. Transfer of risk

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

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

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

#### 21. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances,

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

#### 22. Export license

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

#### 23. Remedies for non payment or failure to collect purchases

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

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

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

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

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

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

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

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

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

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

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

#### 24. Remedies for failure to collect purchases

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

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

### C. CONDITIONS CONCERNING SELLERS

#### 25. Seller's warranties

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

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

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

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

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

#### BEFORE THE SALE

#### 26. Preparation for sale

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

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

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

#### 27. Estimates

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

#### 28. Exclusion of liability

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

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

#### 29. Limitations on claims by seller

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

#### 30. Withdrawal of lots by the seller

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

#### 31. Withdrawal of lots by HBAA

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

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

#### 32. Withdrawal fee

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

#### 33. Loss or damage

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

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



mildew and other inherent defects not mentioned herein;

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

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

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

### AT THE SALE

#### 35. Reserve price

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

#### 36. Bidding at the sale

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

### AFTER THE SALE

#### 37. Payment

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

#### 38. Payment of net sales proceeds to the seller

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

#### 39. Rescission

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

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

#### 40. Non-payment by the buyer

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

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

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

#### 41. Post-auction sales

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

#### 42. Unsold lots

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

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

offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement).

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

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

##### **43. Governing law**

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

##### **44. Jurisdiction**

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

##### **45. Service of process**

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

##### **46. Photographs and illustrations**

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

written consent of HBAA. HBAA shall have the right to use all such materials in whatever manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

##### **47. Copyright**

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

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

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

##### **49. Notices**

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

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

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

Any notice sent to HBAA shall be sent to:

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

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

##### **50. Severability**

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

##### **51. Personal details**

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

##### **52. Introductory fees**

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

##### **53. Miscellaneous**

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

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

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

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

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





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# GALERI PRIMA: AT A GLANCE

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*first non selling private art exhibiton*

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- Batik is an artistic creation that has some difficulty for an artist, which may not be understood by many people.
- Different artists will present different styles and colors.
- How to have a different visual experience through the lively PINKGUY frame
- In this exhibition, will showcase different glazing for the batik paintings
- Who is the batik painter and who is the pioneer in this art field in Malaysia
- Exhibition from 9 March to 9 April 2019 ( 10am - 10pm ) at Melawati Mall
- We specially borrowed private collections from our collectors to showcase it at this “Batik” exhibition
- We are here to express our heartfelt gratitude to every collector who have lent us their private collection. Because of your contribution, it will make this exhibition a special significance & meaningful for the Malaysia art scene especially for “ Batik “ artists.

jalan pinang . kuala lumpur city centre . malaysia . by appointment

jalan bandar . taman melawati . kuala lumpur . malaysia . 10 am - 10 pm

# 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

FAX NO.

SALE TITLE

MALAYSIAN &amp; SOUTHEAST ASIAN ART

SALE DATE

24 MARCH 2019

**IDENTIFICATION / FINANCIAL REFERENCE**

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

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

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

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

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

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

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

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

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)



# Telephone / Absentee Bid Form

Please complete the absentee bid form below and fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2602 1523.

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	24 MARCH 2019

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

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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

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

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

**Telephone number during Sale (for telephone bids only)** \_\_\_\_\_

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

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

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LOT 126 DZULKIFLI BUYONG, *Forest Riverscape*, 1993





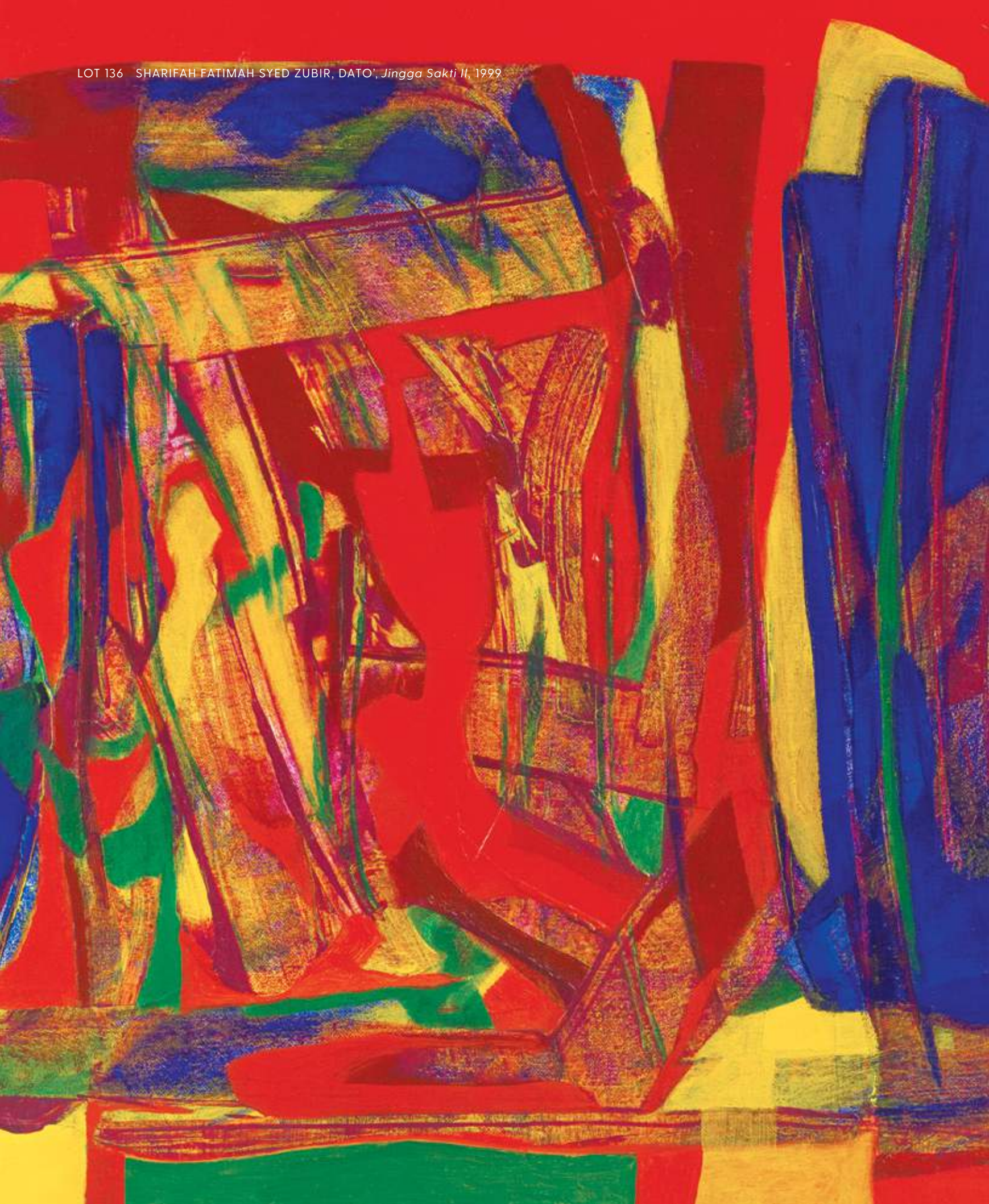
LOT 109 TAY BAK KOI, *Untitled*, 1999



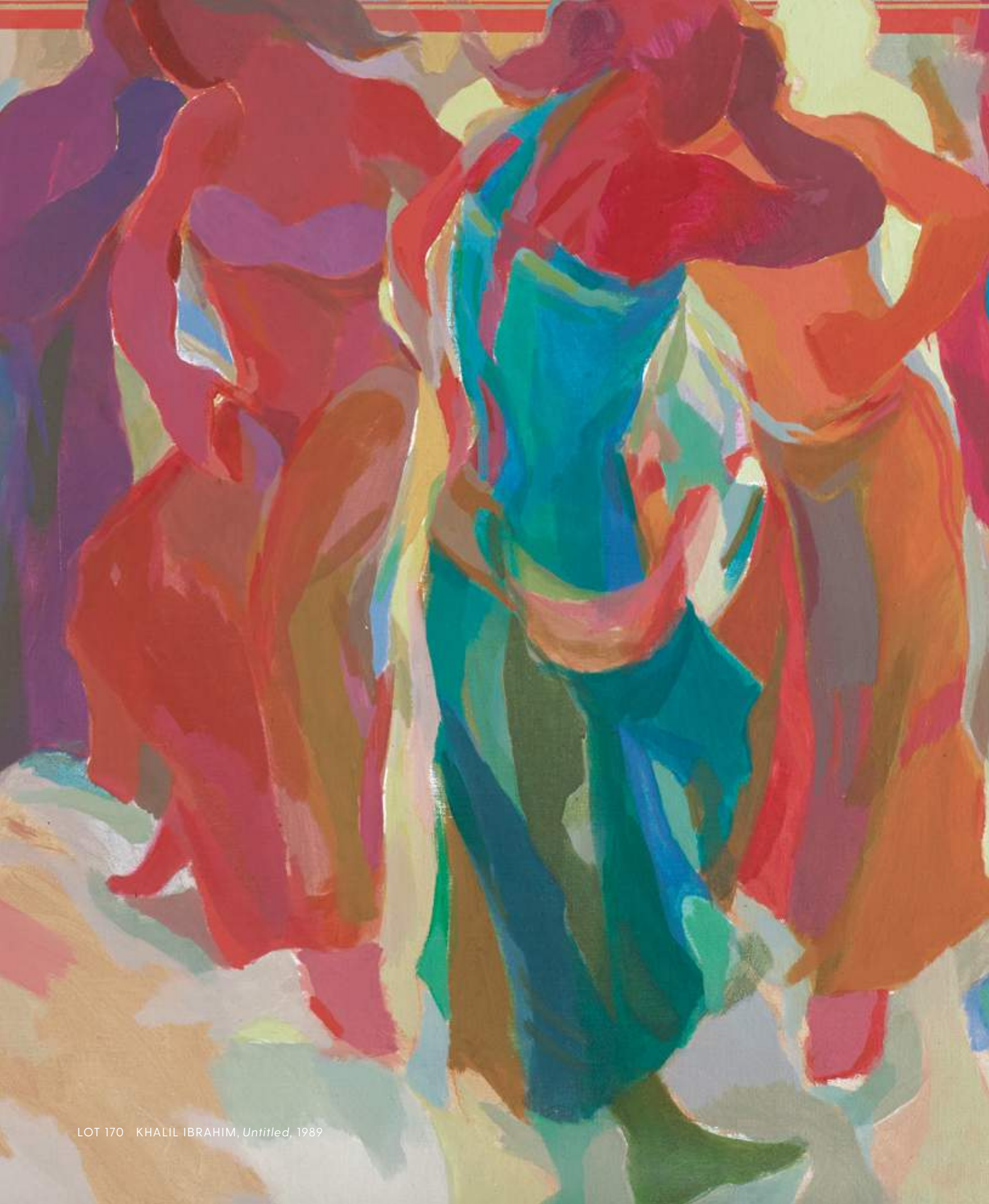




LOT 136 SHARIFAH FATIMAH SYED ZUBIR, DATO', *Jingga Sakti II*, 1999















LOT 182 YUSOF GHANI *Siri Tari - Dabus*, 1993-1994









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