

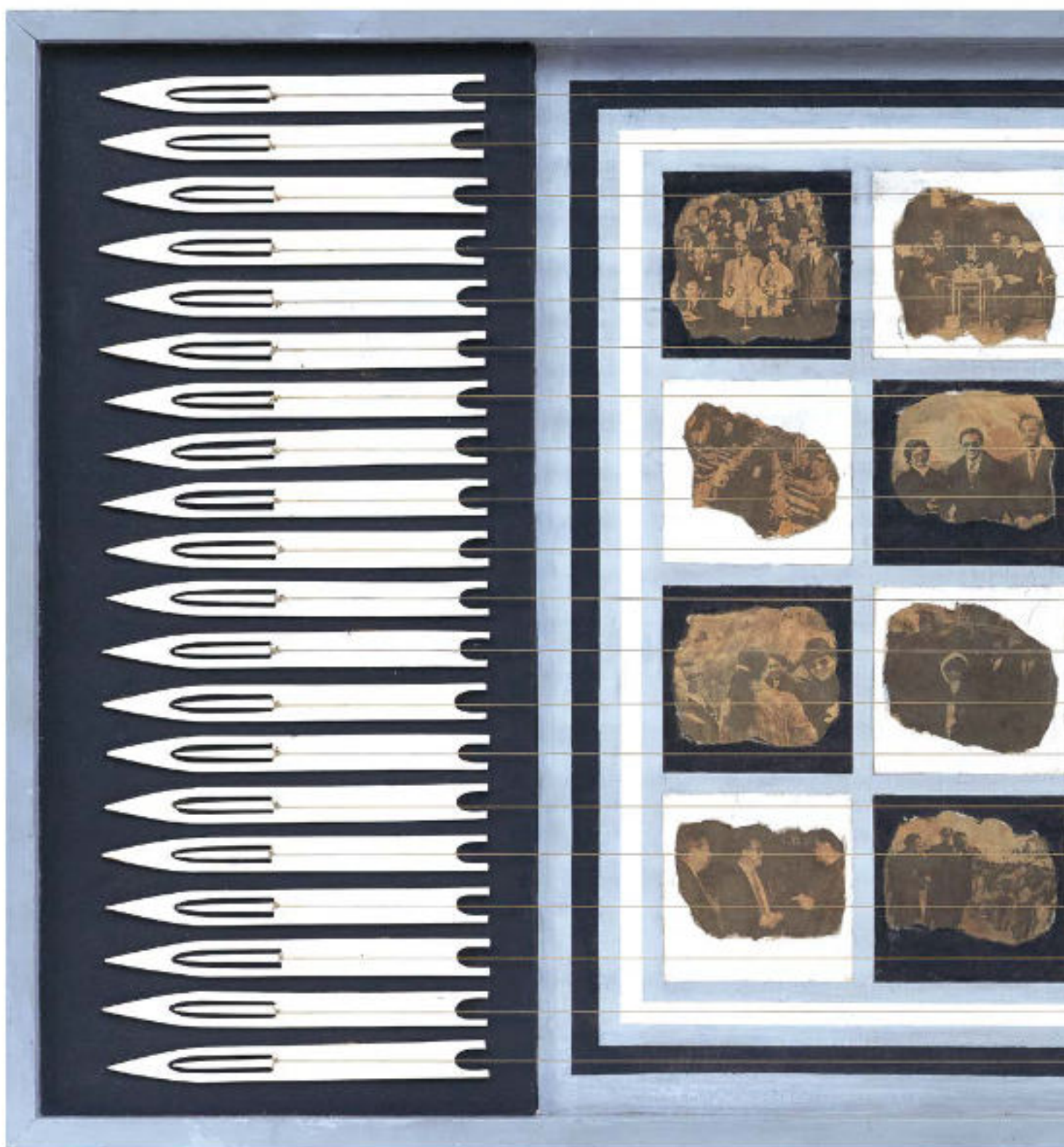
MALAYSIAN & SOUTHEAST ASIAN ART

15 MARCH 2020



HENRY BUTCHER
ART AUCTIONEERS









LOT 66 AWANG DAMIT AHMAD, *Tenaga Hidup I*, 1993

IMPORTANT NOTICE

All lots are sold subject to our Conditions of Business printed at the back of this catalogue which apply to both buyers and sellers. Prospective buyers should also read our Buying At HBAA guide.

Catalogue descriptions do not state any imperfections. However, condition reports can be obtained by contacting the personnel listed below. This service is provided for the convenience of prospective buyers and cannot be taken as the sole and absolute representation of the actual condition of the work. Prospective buyers are advised to personally examine the works and not rely solely on HBAA's description on the catalogue or any references made in the conditions reports.

Our team will be present during all viewing times and available for consultation regarding artworks included in this auction. Whenever possible, our team will be pleased to provide additional information that may be required.

The buyer's premium shall be 12% of hammer price plus any applicable taxes.

All lots from this sale not collected from HBAA seven days after the auction will incur storage and insurance charges, which will be payable by the buyer.

CONTACT INFORMATION

Polenn Sim
+6016 273 3628
polenn@hbart.com.my

Elizabeth Wong
+6013 355 6578
elizabeth@hbart.com.my

General
+603 2691 3089
info@hbart.com.my

MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 15 March 2020, 1 PM

VIEWING

5 - 14 March, 2020

10 am - 6 pm daily

Galeri Prima, Balai Berita Bangsar

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







LOT 137 AHMAD ZAKII ANWAR, *Red Legong*, 2004



LOT 67 SHARIFAH FATIMAH SYED ZUBIR, DATO', *Song Of Songs 5*, 1998



CONTENTS

002
CONTACT INFORMATION & IMPORTANT NOTICE

003
AUCTION INFORMATION

009
LOT DIRECTORY

018 - 223

LOT 1 - LOT 173

224 - 232

BUYING AT HBAA & CONDITIONS OF BUSINESS

238
BIDDER REGISTRATION FORM

239
TELEPHONE / ABSENTEE BID FORM

240
INDEX OF ARTISTS



LOT 158 ABDULLAH ARIFF, *After The Monsoon Cloudburst*, 1955

LOT DIRECTORY



1

A.B. IBRAHIM

*Ketenteraman
Rimbunan Malam*
c. 1960



2

SHAFIE HASSAN

*Kg Kuala Sg. Besar,
Kelantan*
1989



3

KHALIL IBRAHIM

East Coast Series
1992



4

TAN CHOON GHEE

Hong Kong
1973



5

ALEX LEONG

*Pantai Beserah,
Kuantan, Pahang, 2007;
Sg Lembing, Kuantan,
2007*



6

TEW NAI TONG

*Blooming, undated;
Blooming, undated;
Village, 1981*



7

TEH SIEW JOO

Untitled
undated



8

RAFIEE GHANI

Fruit And Cake
1996

HENRY BUTCHER
ART AUCTIONEERS



10

KHALIL IBRAHIM

Untitled
1990



11

KHALIL IBRAHIM

Untitled
1998



12

MAAMOR JANTAN

*Yue Liang Dai Biao
Wo De Xin (The Moon
Represents My Heart) III*
2016



13

SHAFURDIN HABIB

Ladies
2001



14

RAHMAT RAMLI

Market Series
2014



15

RAFIE ABDUL
RAHMAN

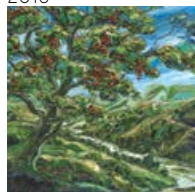
Untitled
2002



16

MOHD ZAIN IDRIS

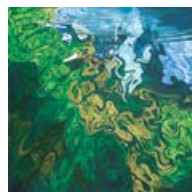
Untitled
c. 1970s



17

YAP KIM BOON

*A Tree Planted
By The River*
2011



18

HAMDAN SHAARANI

Riak Alam #9
1995



19

ZAINAL ABIDIN MUSA

Batu Rakit - Tengkujuh
2012



20

RAPHAEL SCOTT
AHBENG

Goldmine
2007



21
RAPHAEL SCOTT
AHBENG
Batu Caves
2014



22
JACK TING
Musician
2004



23
LONG THIEN SHIH
Warriors' Trophies
1990



24
LONG THIEN SHIH
Dalang
1964



25
NIK ZAINAL ABIDIN
Untitled
1963



26
LEE JOO FOR, JOHN
Horses And Hopes
1966



27
YONG MUN SEN
Untitled
1950s



28
YONG MUN SEN
Untitled
1953



29
KHAW SIA
Bali Padi Field
1982



30
CHIA YU CHIAN
Sisters
1955



31
PETER HARRIS
Untitled
1958



32
CHUAH THEAN TENG,
DATO'
Country Folk
c. 1959



33
CHUAH THEAN TENG,
DATO'
Come, Sing To Me
1965



34
ISMAIL MAT HUSSIN
Fresh From The Sea
2012



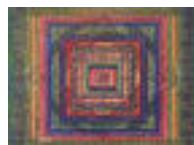
35
ISMAIL MAT HUSSIN
Gasing
2007



36
CHUAH THEAN TENG,
DATO'
Marketplace
1950s



37
M. SUKRI DERAHMAN
Sisters Playing Congkak
2017



38
FATIMAH CHIK
Siri Nusantara
1990



39
KHALIL IBRAHIM
Untitled
2000



40
FENDY ZAKRI
Pagi
2019



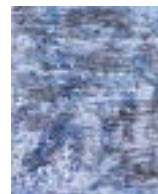
41
FAUZUL YUSRI
Man And Primitive
2008



42
CH'NG HUCK THENG
Surprise!
2007



43
WONG PERNG FEY
Abstract Work #15
2014



44
YEOH CHOO KUAN
Thursday Blues
2014



45
FAZRIN ABD RAHMAN
Maze 8
2016



46
SAMSUDIN WAHAB
The Last Supper
2011



47
ISMAIL AWI
Let Me Come Out
2017



48
SHAFIQ NORDIN
The Tale Of The Great Con Man
2017



49
SHAFIQ NORDIN
The Tax Theft
2015



50
MEOR SAIFULLAH LULAED
My Imagine (Self Portrait As Superhero Roboto)
2011



51
BAYU UTOMO RADJIKIN
Infinity II
2007



52
AHMAD FUAD OSMAN
No!
2008



53
AHMAD FUAD OSMAN
Parasite
1995



54
AHMAD FUAD OSMAN
Untitled
1999



55
MASNOOR RAMLI MAHMUD
Apocalypse Prophecy
2012



56
HAMIR SOIB
Battle Of The Insider
2010



57
HAMIR SOIB
The Culture
2017



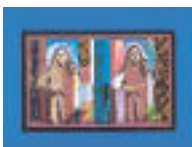
58
AHMAD SHUKRI MOHAMED
Bar Code II
1998



59
AHMAD SHUKRI MOHAMED
Untitled
1999



60
ZULKIFLI YUSOFF
After Meeting
1997



61
REDZA PIYADASA
Malay Woman With Cigarette, 1908
1982



62
SYED AHMAD JAMAL, DATUK
Ruang Biru
2001



63
JOLLY KOH
Untitled
2001



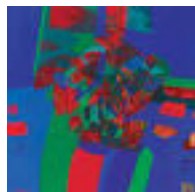
64
TAJUDDIN ISMAIL, DATO'
Blue Landscape
2003



65
TAJUDDIN ISMAIL, DATO'
Gridscape (Boxscape Series), 1991



66
AWANG DAMIT AHMAD
Tenaga Hidup I
1993



67
SHARIFAH FATIMAH SYED ZUBIR, DATO'
Song Of Songs 5
1998



68
SHARIFAH FATIMAH SYED ZUBIR, DATO'
Untitled
1974



69
MUSTAPA HAJI IBRAHIM
Madu Rasa
1988



70
TAN TONG
Sweet Spring In Paris
2004



71
TEW NAI TONG
Beijing Olympic Games
2008
2008



72
CHUNG CHEN SUN
Home With Surplus
2014



73
HUANG YAO
Poetic Serene Scenery
undated



74
JOSEPH TAN
Studies For Landscapes
1998



75
ERIC PERIS
Form, Design, Colour
2008



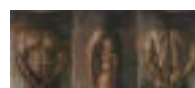
76
SULTAN ISMAIL
NASIRUDDIN SHAH
Silat, By The Sea
c. 1955



77
AMRON OMAR
Pertarungan
1999



78
RONNIE MOHAMAD
Tug Of War Series
2014



79
AHMAD ZAKII ANWAR
Triplicity
1999



80
HISYAMUDDIN
ABDULLAH
Ucapan Plastik
2014



81
CHONG AI LEI
Cling
2011



82
NIK MOHD HAZRI
I See The Altered Truth 2
2017



83
FADILAH KARIM
Motion II
2010



84
YUKI THAM
Obscure
2017



85
SUHAIDI RAZI
Sweet December
2017



86
GAN CHIN LEE
Frontal Reclining Nude
2012



87
TEW NAI TONG
Nude 22; Nude 23
2007



88
ANTHONIE CHONG
Monumental - Agony
c. 1990s



89
AZMAN YUSOF, DATO'
Untitled
2013



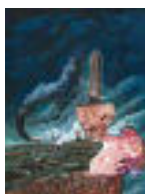
90
KOW LEONG KIANG
Dreamer 4
2004



91
HENG EOW LIN
At Play
1998



92
GAN TEE SHENG
No Face Auntie & Boy
2011



93
ILHAM FADHLI SHAIMY
A.K.A. KOJEK
Untitled
2011



94
GRACE
SELVANAYAGAM
Untitled
1960



95
HARRIS RIBUT
Balik Dari Perigi
2007



96
RUDY MARDIJANTO
*Lomba Burung
(Bird Competition)*
2013



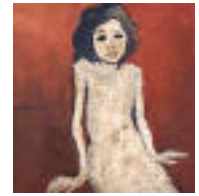
97
KARTIKA AFFANDI
Mother And Child
1970



98
NYOMAN GUNARSA
Pemain Biola
2011



99
ONIB OLMEDO
Guitarist
1993



100
JEI HAN SUKMANTORO
Juwita
1982



101
ARIE SMIT
Boy
1986



102
RUDOLF BONNET
*A Portrait Of Two
Dancers*
1972



103
DZULKIFLI BUYONG
Self Portrait
1971



104
HAMIDAH SUHAIMI
Budak Melayu
1996



105
HAMIDAH SUHAIMI
Gadis Dengan Labu Air
1998



106
MAZ LI MAT SOM
Gadis Melayu
1977



107
SAMJIS MAT JAN
Lady In Green
1996



108
LIEW CHOONG
CHING
*Orang Asli Series:
Sitting With A Cat*
1998



109
KHALIL IBRAHIM
Pantai Kundu I
1999



110
FUNG YOW CHORK
Kuala Selangor River
1979



111
PETER LIEW
Malacca River Series
2004



112
CHONG HON FATT,
DATO'
Masjid Nagore, Penang
1994



113
LUI CHENG THAK
My Heart Is Open
2013



114
ONG KIM SENG
Kathmandu Series
2007



115
ALEX LEONG
*Little India Hawkers
Stall, Penang*
2009



116
ANISA ABDULLAH
Si Kain Pelekat
2013



117
ANISA ABDULLAH
Bukit Bintang
2012



118
REDZA PIYADASA
*Straits Chinese
Dwelling*
1990



119
LUI CHENG THAK
*Jalan Hang Kasturi,
Melaka*
2018



120
LUI CHENG THAK
Bread Vendor, Penang
2003



I21
YUSOF GHANI
Topeng Series - Anak Alam
1995



I22
YUSOF GHANI
Wajah Series - Gaza
2008-2009



I23
ZULKIFLI YUSOFF
Kuda Dan Tuannya; Pilih Saya
1999



I24
ZULKIFLI YUSOFF
Pahlawan Yang Berani Dari Pasir Salak
2007



I25
ABDUL LATIFF MOHIDIN
Rimba Series
1997



I26
SHARIFAH FATIMAH SYED ZUBIR, DATO'
Hymns Of The Earth 9
1996



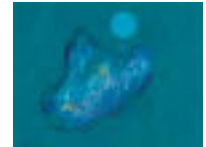
I27
SHARIFAH FATIMAH SYED ZUBIR, DATO'
Mindscape 6
2011



I28
SHARIFAH FATIMAH SYED ZUBIR, DATO'
Untitled; Leaves
undated



I29
ABDUL LATIFF MOHIDIN
Madame Le Chair (Pago-Pago Series)
1969



I30
IBRAHIM HUSSEIN, DATUK
Honeymoon
1974



I31
TAJUDDIN ISMAIL, DATO'
Innerspace - Homage To Matisse III; Interiorscape With Flower
1992



I32
SUZLEE IBRAHIM
Candle In The Wind
2011-2012



I33
RAFIEE GHANI
She Has Gone
1996



I34
LATIF MAULAN
Untitled
1997



I35
CHONG SIEW YING
Fish Talk
2005



I36
AHMAD ZAKII ANWAR
Pendet, Peliatan; Legong, Peliatan
2009



I37
AHMAD ZAKII ANWAR
Red Legong
2004



I38
JALAINI ABU HASSAN
The Mother Of The Great European Art
2016



I39
JALAINI ABU HASSAN
Panas Telinga_ Fake News
2018



I40
STEPHEN MENON
Wawasan 2020
undated



I41
STEPHEN MENON
Mahathir 1
2012



I42
NORMA ABBAS, PUAN SRI
Woman And Cat
2015



I43
ROSLISHAM ISMAIL (ISE)
Superfiction
2008



I44
ROSLISHAM ISMAIL (ISE)
Keluar 90 Hari
2007



I45
AZIZI LATIF
Keith Haring
2017



146

POODIEN

*Long Live Death: Zero Point
(Biting The Hand That Feed)*
2010



147

EKO NUGROHO

Welcome Dude!
2005



148

HASANUL ISYRAF IDRIS

DIY Empire Happiness
2014



149

WAN AMY NAZIRA

The Paths
2017



150

SYED THAJUDEEN

Longing For Love
1991



151

KHALIL IBRAHIM

Modesty Series
1989



152

IBRAHIM HUSSEIN,
DATUK

Little Things
1995



153

YUSOF GHANI

Siri Tari
1993



154

ZULKIFLI YUSOFF

Two Figures
2001



155

ZULKIFLI YUSOFF

*Hujan Lembing III;
Dari Mata Turun Ke Hati III;
Dari Mata Turun Ke Hati IV,*
2008



156

CHANG FEE MING

Chord Of Friendship
1986



157

JOLLY KOH

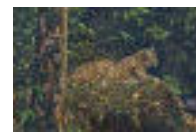
Tuaran Falls
1981



158

ABDULLAH ARIFF

*After The Monsoon
Cloudburst*
1955



159

JAAFAR TAIB

Leopard (2)
2011



160

SABIHIS MD PANDI

Pompeii
2015



161

UGO UNTORO

Poem Of Blood
2008



162

SAMSUDIN WAHAB

Tuhan Memberkati Kamu
2008



163

GAN TEE SHENG

Sofa
2017



164

KHAIRUDIN ZAINUDIN

Heritage Drummer
2014



165

RAJA AZHAR IDRIS

Silat
2002



166

YAU BEE LING

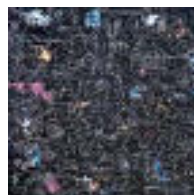
House & I
1999



167

NIZAR KAMAL ARIFFIN

*Mask Series -
Acquired #46*
2003



168

MOHD KHAIRUL IZHAM

Dari Tanah Itu
2016



169

ISMAIL LATIFF

*Skymoon... The Blue
Mountain*
2002



170

TANG HONG LEE

Golf Field
2013



171
YEOH KEAN THAI
Liner Series - Eco
2016



172
NGO VAN SAC
On The Way To The Market
2019



173
ANTHONIE CHONG
Untitled; Self 3
undated; 1996





LOT 153 YUSOF GHANI, *Siri Tari*, 1993

Yusof Ghani 93



1

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Ketenteraman Rimbulan Malam,
c. 1960

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

PROVENANCE

Private collection, Malacca

RM 1,200 – 2,200

The proximity to nature can be felt in this landscape work executed with poetic sentiments and confident strokes. This work with light and fluid brush strokes is typical of the artist's style and his favourite subject of kampong vistas.

A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



2

SHAFIE HASSAN

b. Kedah, 1958

Kg Kuala Sg. Besar, Kelantan, 1989

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

Depicted in the scene what seems like father and son hanging birdcage in front of their wooden house. It looks like living in a village is peaceful, less hassle, fresh breeze everyday and people find happiness in the smallest thing. This piece is beautifully captured by Shafie Hassan probably during his visits to Kelantan.

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.



3

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

East Coast Series, 1992

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

PROVENANCE

Private collection, Selangor

RM 7,500 – 12,000

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

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



This piece by Penang legendary watercolorist Tan Choon Ghee is illustrated in a monochromatic manner which depicts a scene of a calming river somewhere in Hong Kong. It's probably sketched during one of travels or solo exhibitions in Hong Kong.

4

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

Hong Kong, 1973

ink and wash on paper
58 x 47cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

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



5

ALEX LEONG

b. Penang, 1969

Pantai Beserah, Kuantan, Pahang, 2007;
Sg Lembing, Kuantan, 2007

signed and dated (lower right)
 watercolour on paper
 53 x 34cm; 26 x 34cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

On offer here are two of the must visit places in Kuantan painted in the artist's perspective. Pantai Beserah offers a beautiful beach, famous for its keropok lekor and seafood delicacy. Whilst, Sg Lembing offers magnificent waterfalls. It's always a bliss to be closer to nature.

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



6

TEW NAI TONG

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

Blooming, undated;

Blooming, undated;

Village, 1981

signed (lower right);

signed (lower left);

signed and dated (lower left)

watercolour on paper

31 x 27cm; 38 x 55cm; 39 x 54cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

This set of three watercolours by Tew Nai Tong with pale washes features delicate sets of flowers and a beautiful green landscape.

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 (1967-68). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called Odyssey. In 2009, he won the Asia Art Award in Seoul, South Korea.



7

TEH SIEW JOO

b. Penang, 1930

Untitled, undated

signed (lower right)
watercolour on paper
56 x 61cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Teh Siew Joo is best known for his paintings of flowers in watercolour, and this work demonstrates his robust handling of the medium. The artist successfully captures the blossoming flowers in a translucent vase compliments an on point lighting and soft pastel yellow hues of the flowers. It leaves a pleasant feeling to the whole scene.

Teh Siew Joo has held numerous solo art exhibitions in Malaysia, Singapore and Australia. He was a graduate from the China Central Academy of Fine Arts in Beijing in 1954 and has held several art-related positions in Shanghai and Hong Kong, including animation art designer, publisher of children's art books, commercial artist and many others. He worked as an interior designer in Malaysia for over 20 years and was appointed by His Majesty the Yang di-Pertuan Agong to design the interior of the Pekan Palace.

8

RAFIEE GHANI

b. Kedah, 1962

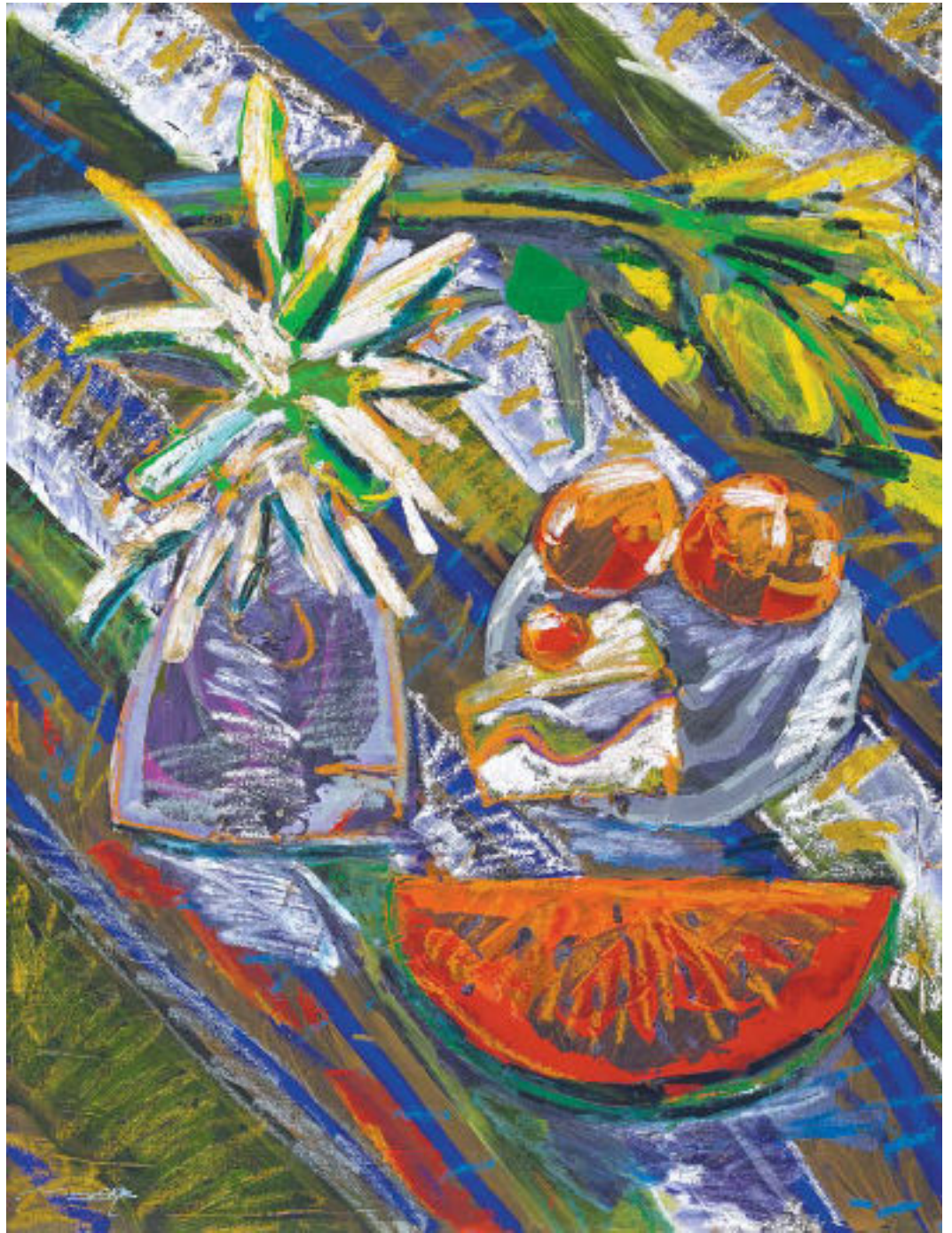
Fruit And Cake, 1996

signed (lower left)
mixed media on canvas
97 x 74cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000



Most of Rafiee Ghani's paintings in the 1990s 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 is one of the most well-travelled and cosmopolitan artists, on land, traversing central and western Asia, besides Europe and the United States, all adding to his visual colour bank which he synthesizes in his works. He got a degree overseas first, at the De Vrije Academic, Voor Bildeende Kunst, The Hague (1980) before returning to retake his Diploma, Mara Institute of Technology, 1985, (majoring in Printmaking trained under Ponirin Amin). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His accolades include the Minor Award in the Salon Malaysia (1991) and twice in the Young Contemporary Artists competition (1984 and 1985). He also won 2nd Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at foreign auction houses in recent years.

9

LOT WITHDRAWN

This Lot has been withdrawn from the sale.



10

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Untitled, 1990

signed and dated (lower right)
watercolour on paper
55 x 75cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000

This work depicts the peaceful countryside overlooking the sea, with hint of blue sky, deeply enhancing the sensation of nature and its moods. Rendered with confident brushstrokes, beautiful colours of green and yellow hues, the overall impression given by the painting is that of a detailed study of nature.

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



11

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Untitled, 1998

signed and dated (lower right)

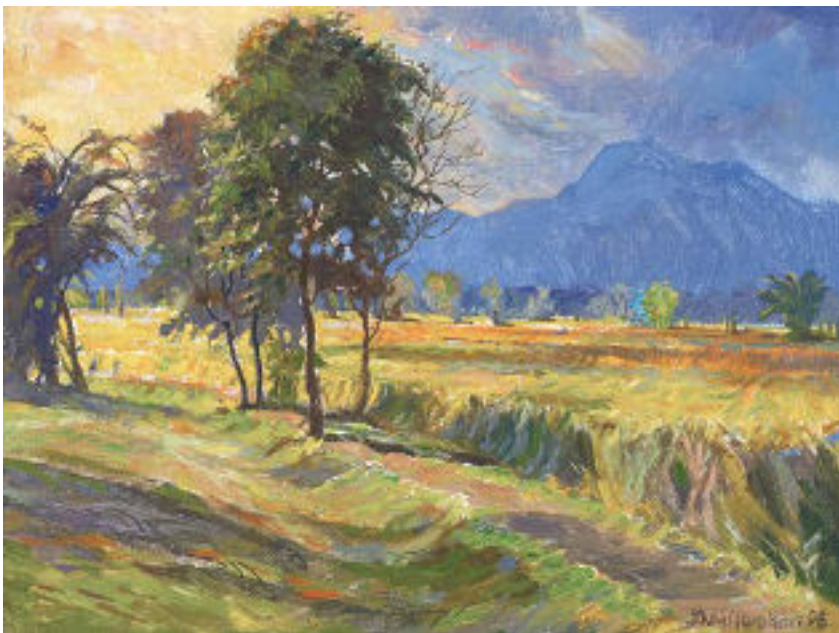
oil on board; oil on board; oil on canvas

13 x 13cm; 13 x 17cm; 19 x 26cm (set of 3)

PROVENANCE

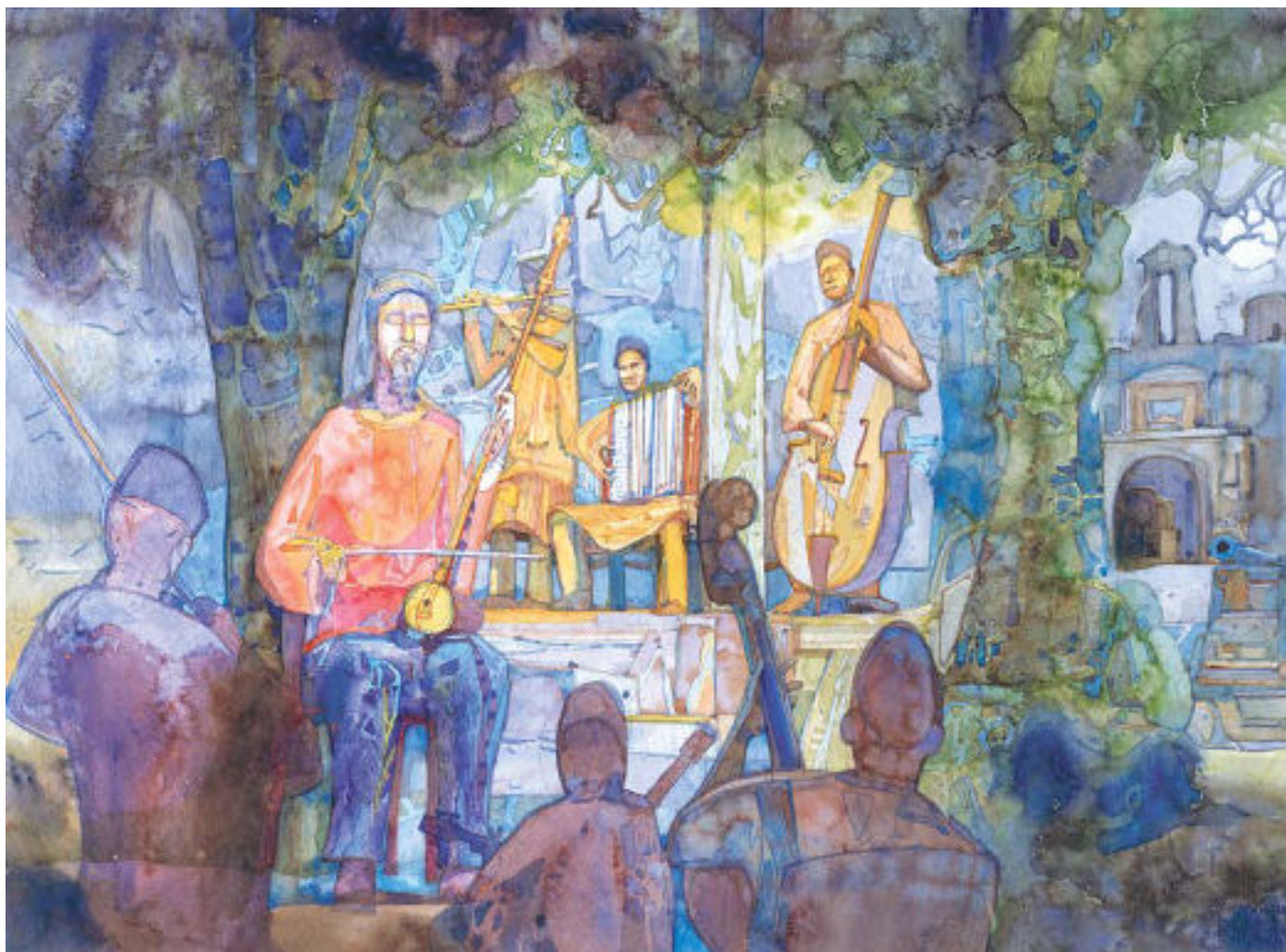
Private collection, Selangor

RM 18,000 – 32,000



One of the three sets on offer here features a pure landscape of the East Coast featuring a group of fishermen working on daily basis while the other two offers a green landscape of a magnificent view of a kampung.

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



12

MAAMOR JANTAN

b. Kedah, 1961

Yue Liang Dai Biao Wo De Xin
(*The Moon Represents My Heart*) III,
2016

signed and dated (lower right)
watercolour on paper
73 x 101cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

The Moon Represents My Heart is a Mandarin song sung by an evergreen Taiwanese singer Teresa Teng. It is a beautifully written love song that was admired as one of the greatest Chinese songs of all time. The soft romantic hues in this piece further enhance the mood of the setting whilst people seem to indulge deeply in the moment. The fusion of Eastern and Western musical instruments!

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. He has set a palette of mauve hues from light to darker (nocturnal scenes) with delicate transparency. Whether it is a Malay kampung scene, kenduri, fishing village, the country landscapes, his Cakcibor will be there, large and small. Mentored by Khalil in 1984 when he was an apprentice machinist, it took him nearly 30 years before he had his first solo, titled *Figment Of Imagination* at Universiti Malaya Art Gallery, in April 2014, showing some 150 works. He was a resident artist there, and also had a stint at Belanda Gallery in Langkawi. He is also from the core Conlay group of artists. He is also a musician, leading a traditional keroncong (Malay orchestra) group which even performs in Indonesia.



13

SHAFURDIN HABIB

b. Perak, 1961

Ladies, 2001

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

Inspiration comes in many forms, and for Shafurdin Habib, it is the countryside of Malaysia and its picturesque landscape. Depicted in the scene a group of ladies wearing bright color batik. Shafurdin Habib was born in 1961 Kampung Basong, Perak. He is a member of Malaysian Watercolour Organization and also a good friend of the late Khalil Ibrahim.



14

RAHMAT RAMLI

b. Thailand, 1964

Market Series, 2014

signed and dated (lower right)
oil on canvas
106 x 175cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Illustrating a peaceful village scene, this exquisite work depicts a group of women selling fruits, chit-chatting with customers, while enjoying a fresh sea breeze under the shades. These women look simply beautiful donning Malay traditional attire kurung, kebaya paired with batik sarong and scarves covering their heads. Rahmat Ramli cleverly captured lighting, with his impeccable skill.

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?*, (p. 42) in Professor Mulyadi Mahamood's book, *Modern Malaysian Art From The Pioneering Era To The Pluralist Era* (1930s - 1990s) (Utusan Publications).



15

RAFIE ABDUL RAHMAN

b. Negeri Sembilan, 1947

Untitled, 2002

signed and dated (lower left)
oil on canvas
43 x 63cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

Rafie Abdul Rahman has been active in the art scene since decades ago, and has participated in a large number of exhibitions. An impressionistic scene in a village is shown here, capturing his observations of nature. The simple pleasures of country life are wonderfully depicted in this work. The lighting effect shows the artist's impeccable painting skill.

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



16

MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

Untitled, c. 1970s

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

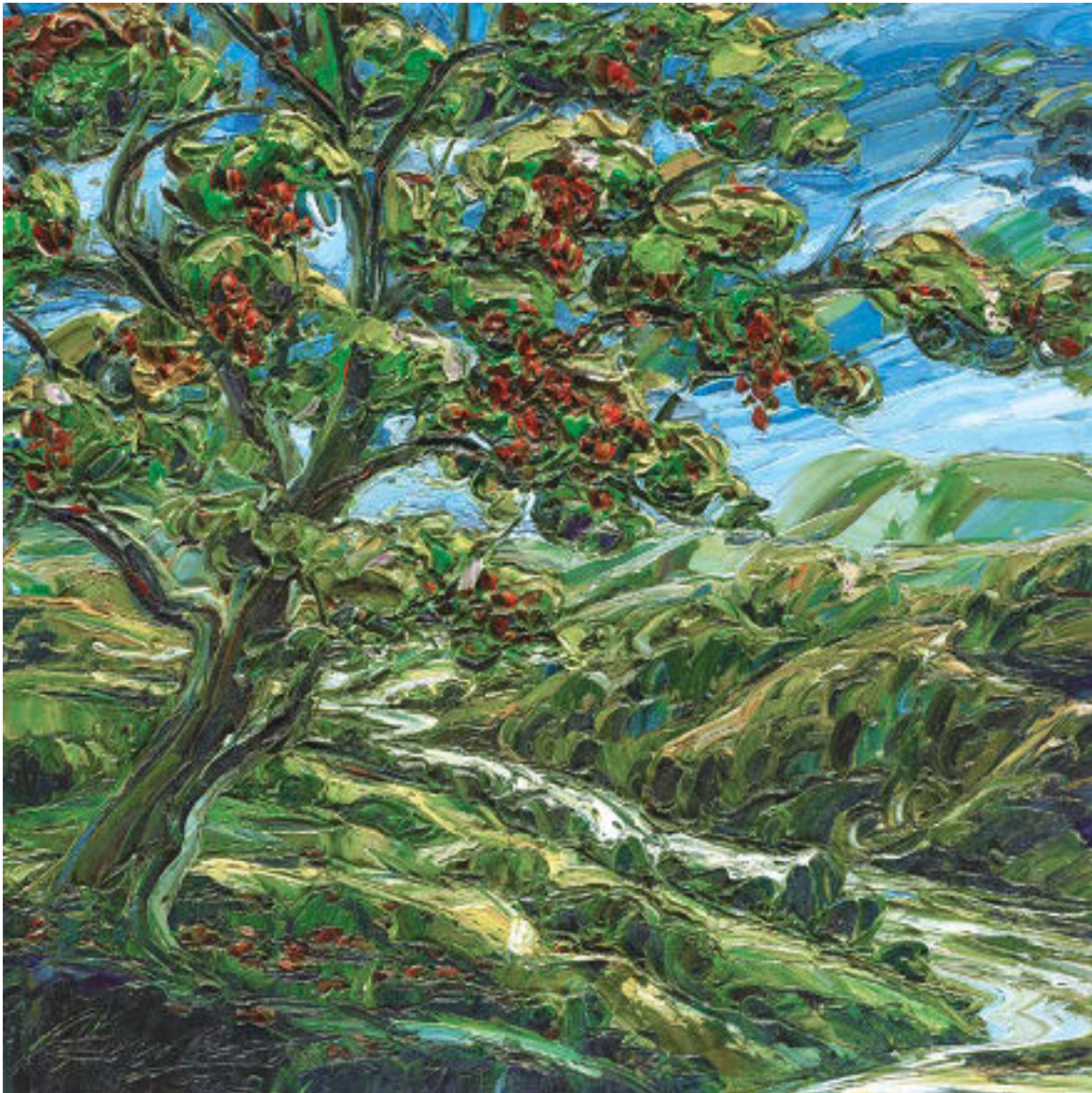
PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

The hard life of fishermen was something close to artist M. Zain's heart, for he had experienced it himself. This magical oil beachscape shows his deft handling of colours and play of light, and here a brilliant composition of a distant light from a strategic cloudburst against an azure sky, framed by the mood-inducing slanting long trunks of the coconut trees, shunting part of a ramshackled hutment of the fishermen to the far right. Now you know why he was a favourite painting partner of Khalil Ibrahim.

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



17

YAP KIM BOON

b. Kuala Lumpur, 1961

A Tree Planted By The River, 2011

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Rendered in green and a hint of red suggesting its fruits the tree stands tall against the stunning landscape, by the river. It gives us a sweet taste of nature at its best. Yap Kim Boon, better known as the *Heliconia Man*, is an expert of vast landscapes and architectural heritage, with his thick impastos using palette knife. Of main concern to him is the sense of movement with an almost 3D textures, and the light. In recent years, he has also tackled the bougainvillea, the paper flowers. He has been a full time artist for some 20 over years now.



18

HAMDAN SHAARANI

b. Perak, 1967

Riak Alam #9, 1995

signed and dated (lower right)
acrylic on canvas
127 x 127cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Hamdan Shaarani paints on Nature usually from an aerial view with some water element, focusing on the water reflection. Illustrated in the scene using rich green color suggested the clear water is under the shade of a tree. An object was thrown into the water triggered its resting mode thus creating a marvelous splashing / ripple effects in the water. Hamdan's most memorable triumph in a competition was 1st Prize in the Kenyir Eco-Fest 99 (Consolation in 1994) in Terengganu in 1999. He also won 1st Prize for Drawing in the Shah Alam Landscape competition in 1995 (Consolation for Watercolours in 1996), besides 2nd Prize for Shah Alam Cactus Drawing (1993), and Consolation Prize in the Formula Malaysia (2000) contest. A lecturer of Universiti Perak, he graduated with BFA at UiTM in 1995 and 2000 (Hons).



19

ZAINAL ABIDIN MUSA

b. Perak, 1960

Batu Rakit – Tengkujuh, 2012

signed and dated (lower right)
acrylic on canvas
107 x 134cm

EXHIBITED

Zainal Abidin Musa – Tengkujuh,
Artelier Gallery KL, 2014

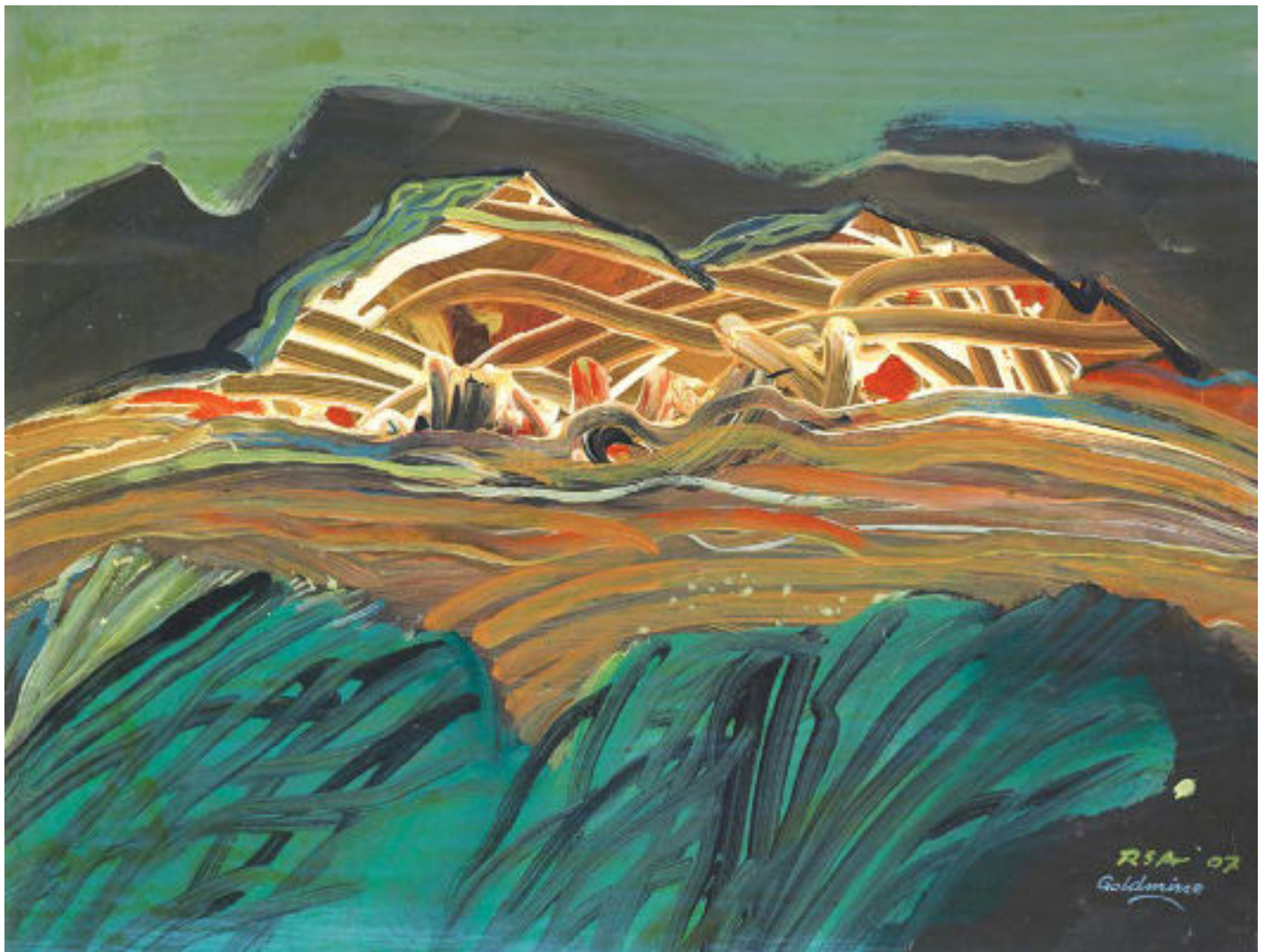
PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000

Batu Rakit is located in Kuala Terengganu. Rainy season generally begins from November to January. It's not a good time to travel to east coast as most of the beach will be closed. It's not safe to do any activities as the tide gets high during the time. Captured in the scene here is a figure (holding an umbrella) riding his motorcycle clearly ignoring the heavy rain. The artist's painting skill is impeccable.

With a deep interest in art, Zainal Abidin Musa enrolled at Institut Teknologi MARA to pursue a degree in Fine Art. He graduated in 1983 with a promising career as an artist, having won an award from the Malaysian Young Contemporary Artist competition. Formerly working in advertising, he has now returned to his first love – painting, once again taking up the brush, with no signs of slowing down or stopping. He has been active since the 2000s, with entries in various group exhibitions, as well as having had solo exhibitions in Kuala Lumpur.



20

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

Goldmine, 2007

signed and dated 'RSA '07' (lower right)
acrylic on board
43 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 2,500 – 4,500

Goldmine 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. Raphael Scott Ahbeng celebrates the enchanting beauty of Nature through his paintings, creating a vivid landscape using distinctive bold linear strokes and vivid hues.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng 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 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he is sometimes known, is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition *Legend: A Borneo Artist* at PINKGUY Gallery, showcases the complete oeuvre of Raphael's 60 years of work. This is a magnificent example of Nature at its best.



21

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

Batu Caves, 2014

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

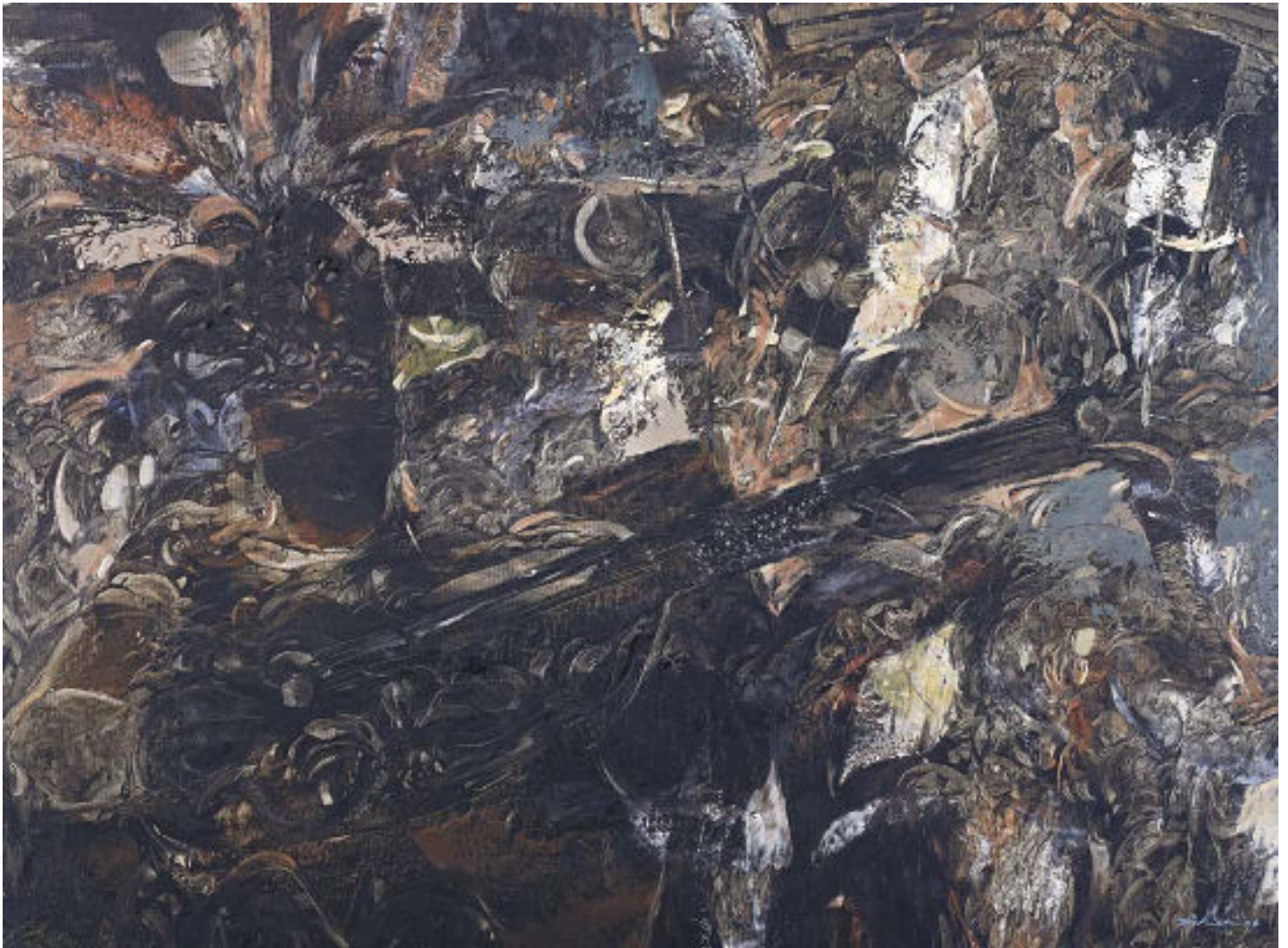
PROVENANCE

Private collection, Kelantan

RM 3,000 – 5,500

Raphael Scott Ahbeng is one of the most established artists from Sarawak. The lyrical and expressive brushstrokes of Raphael depict a landscape of Batu Caves. The artist's love for the subject is translated through array of different strokes, rich surface textures, and bright striking colors. Amazing as it seems the artist succeeded to capture the colourful facades of Batu Cave in his own unique way.

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



22

JACK TING

b. Sarawak, 1968

Musician, 2004

signed and dated (lower right)

oil on canvas

97 x 130cm

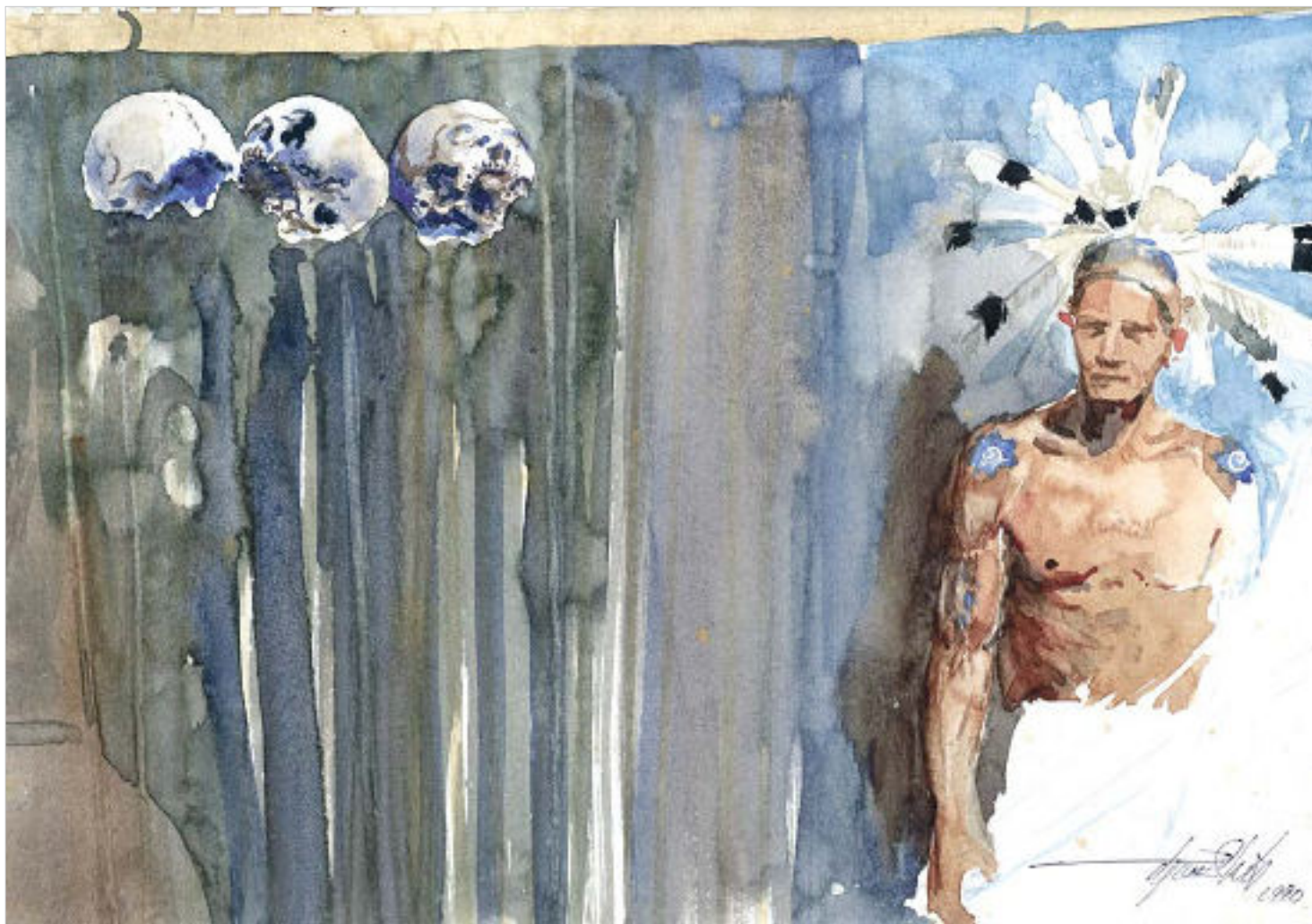
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Judging from where he came from Sarawak has one of the most unique music in the world. A traditional instrument known as Sape sounds effortlessly beautiful when a person plays it. If you look closely at this piece in an abstract style he manages to capture hints of image suggested to be Sape, Sarawakian motives and feathers.

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.



23

LONG THIEN SHIH

b. Selangor, 1946

Warriors' Trophies, 1990

signed and dated (lower right)
watercolour on paper
17 x 25cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

One of Malaysia's most renowned printmakers, Long Thien Shih creates works influenced by the natural environment and social issues. This image depicts a proud warrior standing before skeletons which are regarded as his trophies. In Iban culture a minority group in Sarawak is renowned for practice in headhunting as to tribal / territorial expansion. The more heads you collect the more fearsome people will be. It also represents power and authority. This culture has long faded.



24

LONG THIEN SHIH

b. Selangor, 1946

Dalang, 1964

signed and dated (lower right)

oil on board

33 x 43cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 7,000

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

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



25

NIK ZAINAL ABIDIN

b. Kelantan, 1933 - d. Kuala Lumpur, 1993

Untitled, 1963

signed and dated (lower center)
watercolour on paper
34 x 50cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Back in the days before we had the internet, movies, television, wayang kulit was one of many entertainments people looked forward to watching. A combination of shadow and light accompanied by traditional musical instrument left viewers mesmerised in the hour. The plot and storyline is usually about evil versus good. But what's fascinating about it is that it combines humour, magic and adventure all in one long storyline. Nik Zainal Abidin was one of the first modern artists to highlight the enigmatic quality and tradition of a faded traditional heritage of wayang kulit.

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



26

LEE JOO FOR, JOHN

b. Penang, 1929 - d. 2017

Horses And Hopes, 1966

signed and dated (lower center)
mixed media on paper
60 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 12,000

Lee Joo For was a multitalented and versatile artist and playwright. The artist used spontaneous lines in the composition. This work shows his elaborate style, combining architecture, human figures and animals in poetic movement.

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



27

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Untitled, 1950s

signed 'MUN SEN' (lower left)
watercolour on paper
28 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Yong Mun Sen's iconic watercolour paintings capture the grandeur of nature rendered in swift and deft strokes. This artwork is an impression of a river landscape, and the reflections of the sky and bridge on the surface of the water exemplifies the artist's impeccable skill. Delicate colours of green and blue convey a sense of tranquillity, producing an atmospheric composition.

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



28

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Untitled, 1953

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

PROVENANCE

Private collection, Kuala Lumpur

RM 17,000 – 30,000

This 1953 watercolour of the Kek Lok Si Temple complex truly strikes Yong Mun Sen, dubbed the Father of Malaysian Painting, for his immaculate composition, deft attention to details and superb control of the medium, especially in the rendition of the clouds to exude the spirituality and good feng shui and which takes up nearly half of the work. The panoramic sweep was obviously painted from a vantage point on a higher elevation. Centrepiece is the seven-tier pagoda of a thousand buddhas (built 1930) surrounded by lush vegetation on Crane Hill. The first phase of the temple complex was completed in 1904, and the prime-mover behind the construction, Venerable Beow Lean, made its first chief abbot. The year 1953, the chief abbot, the third, Ven. Yuan Ying, died, leaving no successor, until it was filled by Ven. Pai Sheng of Taiwan, in 1968. It was not until 2002 that the chief abbot, the 6th, was a Malaysian, Ven. Jit Heng, who was instrumental in building the bronze Guan Yin statue. It was in 1953 that Mun Sen formed the Penang Art Society, together with philanthropist Loh Cheng Chuan, who assumed the presidency with Mun Sen as vice-president. The next year, Mun Sen suffered a mild stroke, and a full stroke in 1956. The great Xu Beihong lavished praise on Mun Sen as one of the few top artists in the tropics.

Mun Sen was a Taipu Hakka, a fourth-generation Malayan. Born Yen Lang, he changed his name to Mun Sen in 1922. He only started painting in watercolours in 1930. He died of stomach cancer in 1962, and was given a Memorial exhibition in Singapore in 1966 and by Gallery 11 in Kuala Lumpur in 1966, followed by two in 1972 by the National Art Gallery Malaysia and the Penang State Art Gallery (PSAG). A more complete retrospective was given by the PSAG in 1999.

KHAW SIA

b. China, 1913 – d. 1984

Bali Padi Field, 1982

signed and dated 'K.SIA. 1982.' (lower left)

with one seal of the artist

acrylic on canvas

62 x 89cm

PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 19,000

Khaw Sia first went to Bali, Indonesia, in 1954, after the much ballyhooed 1952 field trip to Bali by the Singaporean Big Four, namely Cheong Soo-Pieng, Chen Wen-hsi, Chen Chong Swee and Liu Kang. This work, with Mount Agung in the backdrop, is dated 1982, and it is not certain if the flamboyant artist did it from memory or had visited the place again before the work. Khaw Sia's first solo in Penang, on his coming-over to Malaya in 1937, was of Balinese women and landscape.

Trained at the Sin Hwa Art Academy in Shanghai in 1925-32, Khaw Sia came under the informal coaching of Sir Russel Flintin London in 1933. He was given a posthumous retrospective by the Penang State Art Gallery in 1998. As indication of his expertise and stature, his works were accepted by the Le Salon Paris in 1956, Summer Salon at the Royal Institute Galleries in London in 1957, and National Society Exhibition in London in 1958.



CHIA YU CHIAN

b. Johor, 1936 - d. Kuala Lumpur, 1990

Sisters, 1955

signed 'Yu Chian' (upper left)

oil on masonite board

66 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 42,000 – 68,000

This work is a portrait of female bonding, sisters, in good relationship. One can tell the siblings are very closed, what they went through and how they supported each other, the good and bad times together, how their sisterhood was defined and tested. The patterns and cuts of their dresses / clothes betray a 1950s / 1960s period apart from the Fauvist spread. And you can almost hear the upbeat mood song, *Ye Shanghai* (Shanghai Night) originally sung by the great actress-songbird Zhou Xuan, blaring from a transistor radio in the background.

Since the first Henry Butcher Art Auction in 2010, Chia Yu Chian has emerged as the perennial auction darling. He was the first in the Straits Settlement to have received a French Government scholarship to study at the Ecole Nationale Supérieure des Beaux Arts in Paris (1959-1962). He excelled himself there with rare (for an Asian then) honorary mentions in the Salon des Independents and the Societe des Artistes Francaise, apart from having been accepted for exhibitions a record 15 times, besides solos at the Galerie de Villiers and the Salon de Paris in Paris. He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery (Kuala Lumpur, 2002). The Nanyang Academy of Fine Art (NAFA) hosted a posthumous Chia Yu Chian in Nanyang exhibition in Singapore in 2009 (although he was not a NAFA alumni). He was commissioned to do a grand mural, *Life In Malaysia* for Malaysian High Commission in Paris, in 1962, and the same year, his homecoming solo at the British Council Penang saw all 110 paintings sold (for a total of RM12,000), and since then he had had solos all over Europe, Thailand and India. The exhibition Chia Yu Chian: Private Lives held at Ilham Gallery last year was well organised, showcasing his paintings from the late 1960s until his passing in 1990.



PETER HARRIS

b. England, 1923 - d. 2009

Untitled, 1958

signed and dated 'PH 58' (lower right)

oil on board

121 x 89cm

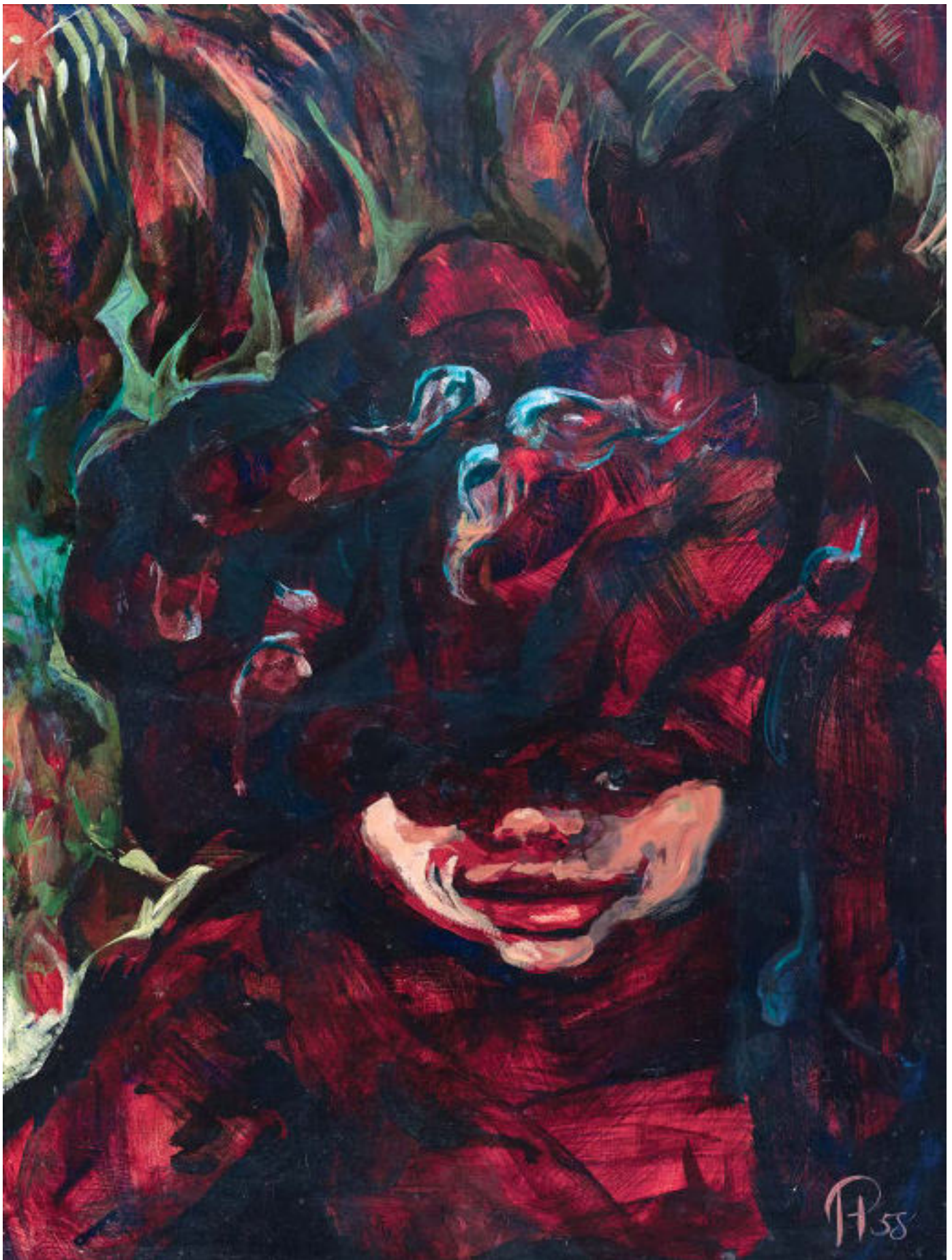
PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 40,000

Is that a flipperty-flopperty hat, and all in red; a pantomime game in jest, nocturnal at best? A scarlet pimperl with broad chin and half the head covered in some outlandish headgear or a mangled heap of ruffled cloth may not be ideal what with the gender ambiguity. But then, on a night like this, there's magic in the air and yes, mischief's afoot as can be gleaned from the sly look of the figure dominating the canvas. The figure is in the open, with palms swaying in the wind. Apart from his portrait sketches in pastels, Peter Harris is known for his surrealistic bent and imaginative allegorical narratives akin to poet-artist William Blake in his major works.

Peter Harris is a pioneering artist-academician best known for his setting up of the Wednesday Art Group in 1952. He helped set up the foundation of art education in the then Malaya as art superintendent from 1951 to 1960, and returned to teach at Gaya College in Sabah from 1962 to 1967. He was accorded the country's first Retrospective by the National Art Gallery, Kuala Lumpur, in 1960, and was given a comeback Retrospective at GaleriWan, Kuala Lumpur, in 1997, and by The Art Gallery, Penang (TAGP), in 2001. TAGP held a tribute Memorial exhibition for him in 2009 at Art Salon@SENI, Kuala Lumpur, after his demise on March 14. Peter Harris was educated at the West of England College of Art (1939) and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963.



CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Country Folk, c. 1959

batik
45 x 34cm

EXHIBITED

Commonwealth Institute UK, 1959

PROVENANCE

Private collection, UK

RM 20,000 – 35,000

A significant major early batik by Dato' Chuah Thean Teng has returned to our shores. It was first shown at the Commonwealth Institute in the United Kingdom in 1959. Teng, as he is popularly known, transformed the millenia crafts tradition into fine art in 1953, and held the first solo of his batik art at the Arts Council in Penang in 1955. Teng was to show at the Commonwealth Institute again in 1965 and in 1977 was the only Malaysian invited to show among the greats in the Commonwealth Artists of Fame exhibition in London marking Queen Elizabeth II's Silver Jubilee. He is known for his Mother & Child theme – a devotion to his beloved mother. The two figures with conical hats seem happy to be working on the paddy fields, and Teng injects some wry humour as usual, showing the shadows around the eyes like the Mask of Zorro.

Dato' Chuah Thean Teng is a world acclaimed art legend, dubbed the 'Father of Batik Painting' by the then Singapore-based Professor Michael Sullivan (Chinese Art in the 20th Century, 1959). The Penang State Government awarded him the Dato' title in 1998, the Living Heritage status in 2005, and a Retrospective in 1994 (Penang State Art Gallery). He was also given a Retrospective by the National Art Gallery, Kuala Lumpur, in 1965, and a Memorial Exhibition in 2008. He was trained in art at the Xiamen (Amoy) Art Institute, China (uncompleted), and moved to Penang in 1926. He set up his batik museum, Yahong Art Gallery, Batu Ferringhi, in 1974, from its earlier base in Leith Street in 1953. Images of two of his works, *Two Of A Kind* and *Tell You A Secret*, were chosen for UNICEF's greeting cards in 1968 and 1988 respectively. Since auctions started in Malaysia in 2010 (Henry Butcher), Teng's works have hit six digits seven times, the highest being a premium of RM176,000 in the Henry Butcher October 2012 auction.



CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Come, Sing To Me, 1965

signed 'Teng' (lower left)

batik

90 x 62cm

EXHIBITED

Batik Paintings by Chuah Thean Teng of Malaysia,

Commonwealth Institute, UK, 1965;

First Solo Exhibition, National Art Gallery Malaysia, 1965

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

Prized for its plumage beauty and its mellifluous singing voice, a singing bird, especially the ubiquitous merbok (doves) are popular among the Malays in the kampung where they are bred for competitions, and excellent warblers could fetch up to even RM100,000! Usually, the men are the ones training the birds for delivering the best starting, middle and ending notes besides the melody. Here, the artist Dato' Chuah Thean Teng shifts the focus to the mother and child, with the squatting woman cooing the bird to show off what it can do, while another woman, probably a neighbour, bends over anxiously, her ears perked up. The inquisitive Junior, in the buff, props himself on some makeshift stool to get closer to the action. The bright colours used add to the chirpy mood, but the durians, with one pried open, do look incongruous. Certainly, it's no bird food, for its pungent smell would put off any recital. This work was the featured cover piece on the exhibition catalogue in Teng's solo at the Commonwealth Institute Gallery in Kensington in London in 1965, his second after his first in 1959, with the cover essay written by pioneering art promoter cum gallerist Frank Sullivan.

Dato' Chuah Thean Teng is a world acclaimed art legend, dubbed the 'Father of Batik Painting' by the then Singapore-based Professor Michael Sullivan (Chinese Art in the 20th Century, 1959). The Penang State Government awarded him the Dato' title in 1998, the Living Heritage status in 2005, and a Retrospective in 1994 (Penang State Art Gallery). He was also given a Retrospective by the National Art Gallery, Kuala Lumpur, in 1965, and a Memorial Exhibition in 2008. He was trained in art at the Xiamen (Amoy) Art Institute, China (uncompleted), and moved to Penang in 1926. He set up his batik museum, Yahong Art Gallery, Batu Ferringhi, in 1974, from its earlier base in Leith Street in 1953. Images of two of his works, *Two Of A Kind* and *Tell You A Secret*, were chosen for UNICEF's greeting cards in 1968 and 1988 respectively. Since auctions started in Malaysia in 2010 (Henry Butcher), Teng's works have hit six digits seven times, the highest being a premium of RM176,000 in the Henry Butcher October 2012 auction.



ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Fresh From The Sea, 2012

signed and dated 'ISMAIL MAT HUSSIN 2012' (lower right)

batik

110 x 122cm

PROVENANCE

Private collection, Kelantan

RM 30,000 – 55,000

In Ismail Mat Hussin's oeuvre, there is the unmistakeable myriad highlights from the patterns of the sarong or the basketry weave or the nets or even the idle boats by the beach. They function like stars in a multi-hued sky, sometimes rendered in monochrome, and since he is also a musician, like contrapuntal notes in a score. Ismail stays close to things close to his heart and locale with the subjects often the fishermen, the beach and traditional Malay pastimes, though there were times he strayed to the towns, and even then the trishaws would get his attention instead of motor vehicles. Once the fishermen hit shore, the women would take over — as sorters, sellers and buyers, that is until the middlemen took over and take the haul for more profits in the towns and cities, packed in ice for longer journey.

Self-taught artist Ismail Mat Hussin learnt watercolours from school-teacher Nik Mahmood in school (Padang Garong) in 1954-1955 and later from Khalil Ibrahim. He boasted of a Grade V certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. From 1979 to 1991, he worked as a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu. Ismail joined the Angkatan Pelukis SeMalaysia and the Persatuan Senilukis Kelantan (Peseni).



ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Gasing, 2007

signed and dated 'ISMAIL MAT HUSSIN 2007'

(lower right)

batik

74 x 89cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

Ismail Mat Hussin, although self-taught, was adept with the human anatomy – the postures, gestures, action and the cultural pastimes and occupations of the ordinary people, especially in his home State in Kelantan. Top-spinning contests are still popular in Kelantan with the contestants using over-sized tops that can weigh up to 5kg! The tops are made of wood or hard fruit, iron and lead. Although the younger generation does not have the patience to master the skills of top-spinning, the Kelantan Gasing Uri Association has been trying hard to preserve this tradition even beyond Malaysian shores.

Self-taught artist Ismail Mat Hussin learnt watercolours from school-teacher Nik Mahmood in school (Padang Garong) in 1954-1955 and later from Khalil Ibrahim. He boasted of a Grade V certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. From 1979 to 1991, he worked as a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu. Ismail joined the Angkatan Pelukis SeMalaysia and the Persatuan Senilukis Kelantan (Peseni).



CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Marketplace, 1950s

signed 'Teng' (lower left)

batik

90 x 70cm

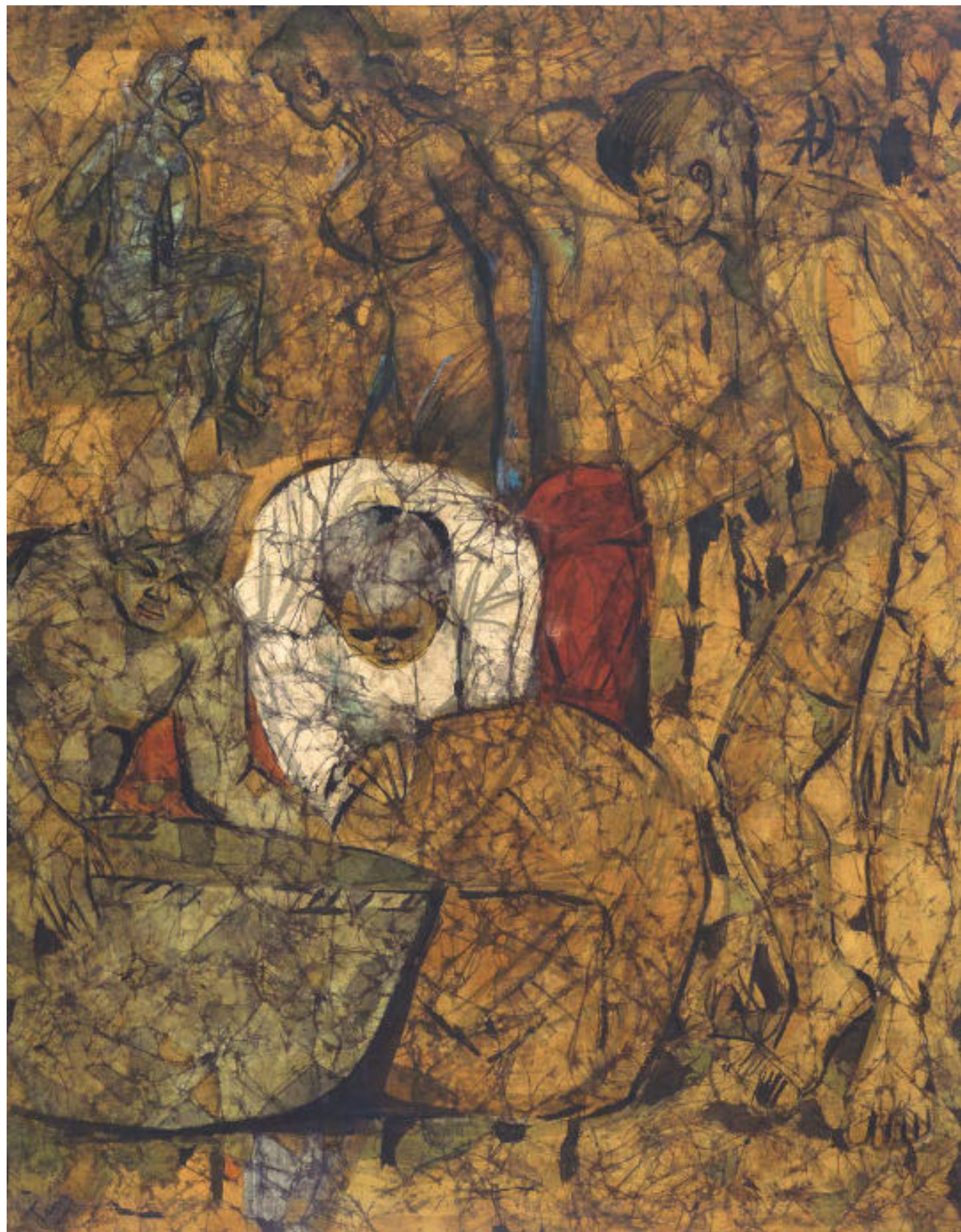
PROVENANCE

Private collection, Singapore

RM 32,000 – 60,000

This must be one of the best composed of Dato' Chuah Thean Teng's batiks, with the white blob of dress of the bent-over woman top head at an angle taking center stage against an effusive laminate-top cork-coloured backdrop. The splash of red sarong reveals she's squatting to pick or scrutinize something, edible or no, at the crowded marketplace. The cork colours also act as an embalming shadow with figures all around etched out by lines that dovetail the batik cracking technique. Teng always has an eye for the little things of kampung folks at work and at leisure in the rural areas, which he often depicts with love and humour.

Dato' Chuah Thean Teng is a world acclaimed art legend, dubbed the 'Father of Batik Painting' by the then Singapore-based Professor Michael Sullivan (Chinese Art in the 20th Century, 1959). The Penang State Government awarded him the Dato' title in 1998, the Living Heritage status in 2005, and a Retrospective in 1994 (Penang State Art Gallery). He was also given a Retrospective by the National Art Gallery, Kuala Lumpur, in 1965, and a Memorial Exhibition in 2008. He was trained in art at the Xiamen (Amoy) Art Institute, China (uncompleted), and moved to Penang in 1926. He set up his batik museum, Yahong Art Gallery, Batu Ferringhi, in 1974, from its earlier base in Leith Street in 1953. Images of two of his works, *Two Of A Kind* and *Tell You A Secret*, were chosen for UNICEF's greeting cards in 1968 and 1988 respectively. Since auctions started in Malaysia in 2010 (Henry Butcher), Teng's works have hit six digits seven times, the highest being a premium of RM176,000 in the Henry Butcher October 2012 auction.





37

M. SUKRI DERAHMAN

b. Kelantan, 1975

Sisters Playing Congkak, 2017

signed and dated (lower right)

batik

113 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Intricately composed with fine details, a group of ladies what the title suggests sisters playing a traditional game called congkak. The women are dressed in traditional batik sarong that are beautifully decorated with vivid colours and patterns. The two sisters are competing while the other one watches and awaits her turn. The wau and batik sarong at the background shows the artist's hardworking effort in beautifying the artwork composition.

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.



38

FATIMAH CHIK

b. Johor, 1947

Siri Nusantara, 1990

signed and dated (lower left)

batik

81 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

This *Nusantara Series* work by Fatimah Chik is intriguing for its colour play, intricate design and subtle overlaps over its core centrifugal mandala. Two squares are tilted at diagonals, one as a light shadow covered at the truncation and the other ooh-so-light as if in the foremost ground piques the composition. In two bands, designs in white simulating khat calligraphy, provide a pattern matric, the peripheral one snuffed out by the diagonal rectangle band. In her *Nusantara Series*, Timah, as she is better known, draws liberally from her block printings culled from her research and modifications from the cultures of Dayak, Batak, Toradja, Sumba, the Celebes and the Malays.

Fatimah Chik has brought great innovations into batik painting with her block printing based on studies of Southeast Asian traditional cultures. She won the Juror's Choice in the Malaysian level competition of the Philip Morris Asean Art Awards in 1996 and was chosen for the 3rd Asia-Pacific Triennial in Brisbane, Australia, in 1999. She won 1st Prize in the National Sejadah Design competition in Kuala Lumpur in 2002, and 2nd Prize (batik category) in the Permodalan Nasional art competition in 1985. Timah graduated with a Bachelor of Design (Textile) from the Mara Institute of Technology in 1971.



39

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Untitled, 2000

signed and dated (lower right)

batik

60 x 47cm

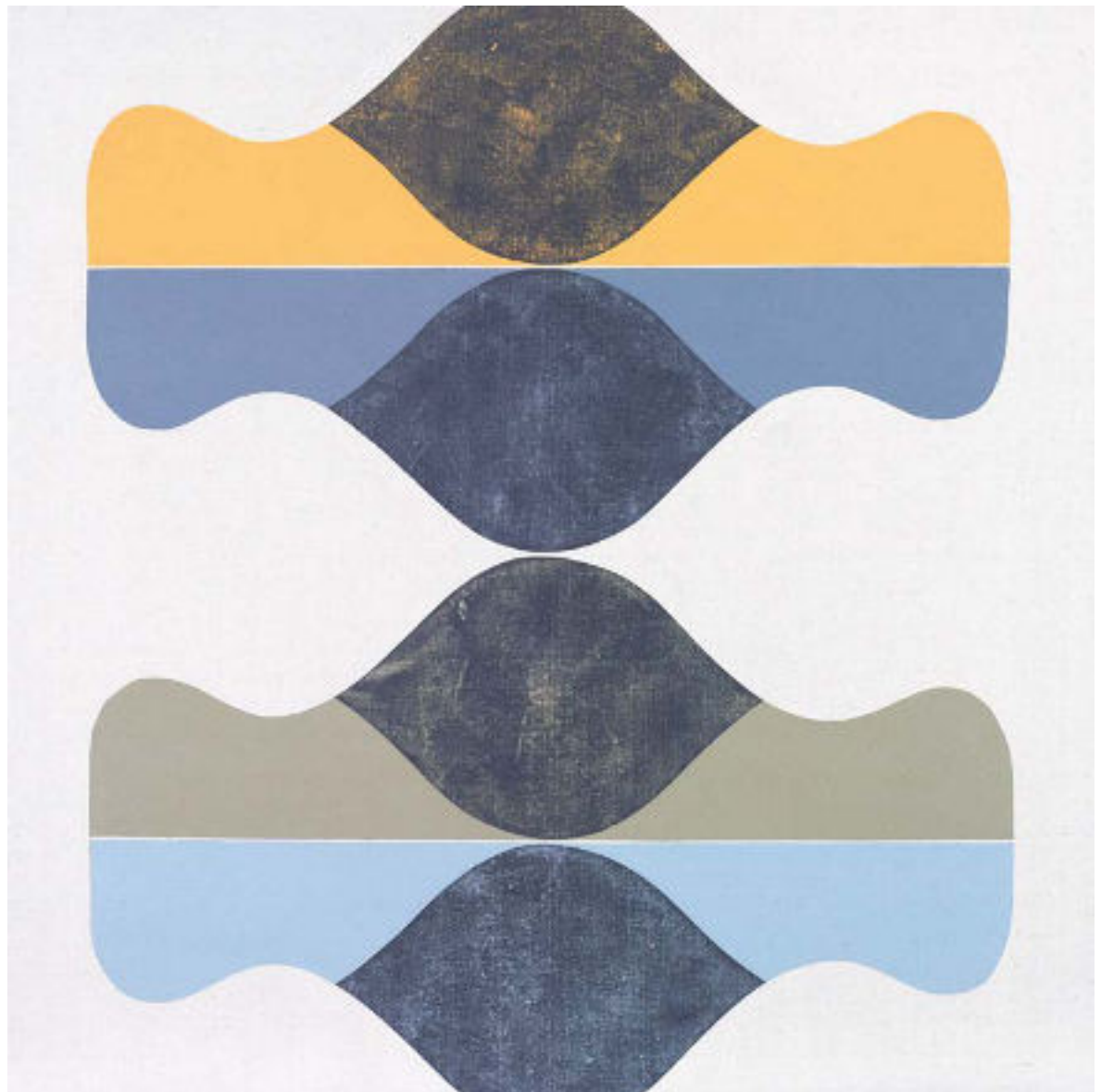
PROVENANCE

Private collection, Kelantan

RM 6,000 – 10,000

Besides watercolour and oil painting, Khalil experimented with batik. His batik combines the traditional and the contemporary. Such was the popularity of batik art that he gave demonstrations all over the world including in Australia, Singapore, Paris (Maisons et Jardins) and Germany (Cologne) in the early years. It was something he picked up by himself in Kelantan and from helpful tips by a supplier of batik dyes. He was able to infuse figuratives into his repertoire. While he did play on the cracked and crinkled effects prevalent in batik paintings, he also dabbled with using cut newspapers to shape textures as collage. Although this collage technique was first developed by Seah Kim Joo, who is now in Singapore, Khalil was working independently and separately. He had also done portraits on batik.

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



40

FENDY ZAKRI

b. Perak, 1982

Pagi, 2019

signed and dated on verso
acrylic on canvas
91 x 91cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Fendy Zakri's new works follow a minimalist artistic path. The artist is settled in creating art that contains more self-searching and deep reflection. Presented here in an irregular shape minimalist piece is fascinating to watch. The combination of blue, orange and grey complimented each other giving it a modern twist.

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



41

FAUZUL YUSRI

b. Kedah, 1974

Man And Primitive, 2008

signed and dated
'Fauzul Yusri 2008' (lower left)
mixed media on canvas
135 x 209cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

If there is a method in naivette, it must have manifested in Fauzul Yusri's paintings of raw lines, odd blotches and shapes, and random scribbblings. It's like a festival of conteng (wild scrawlings), yet the composition shows a design and a purpose diametric to the chaos. He offers a clue into how he works: "I first try to deform or disfigure my canvas by colour, line, space or drawing and then try to solve the mess I created. The solution lies in resolving the rhythm, proportion, forms and balance."

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng, Guris and Whiteground. His early success was the Incentive Award in the Galeri Shah Alam Open Show in 2000, and Special Mentions in the Young Contemporary Artists (2002) and Kijang Awards (2014) competitions. His artworks are often commissioned by hotels, for the lobby / corridors / rooms.

CH'NG HUCK THENG

b. Penang, 1972

Surprise!, 2007

signed and dated (lower left)

acrylic on canvas

183 x 122cm

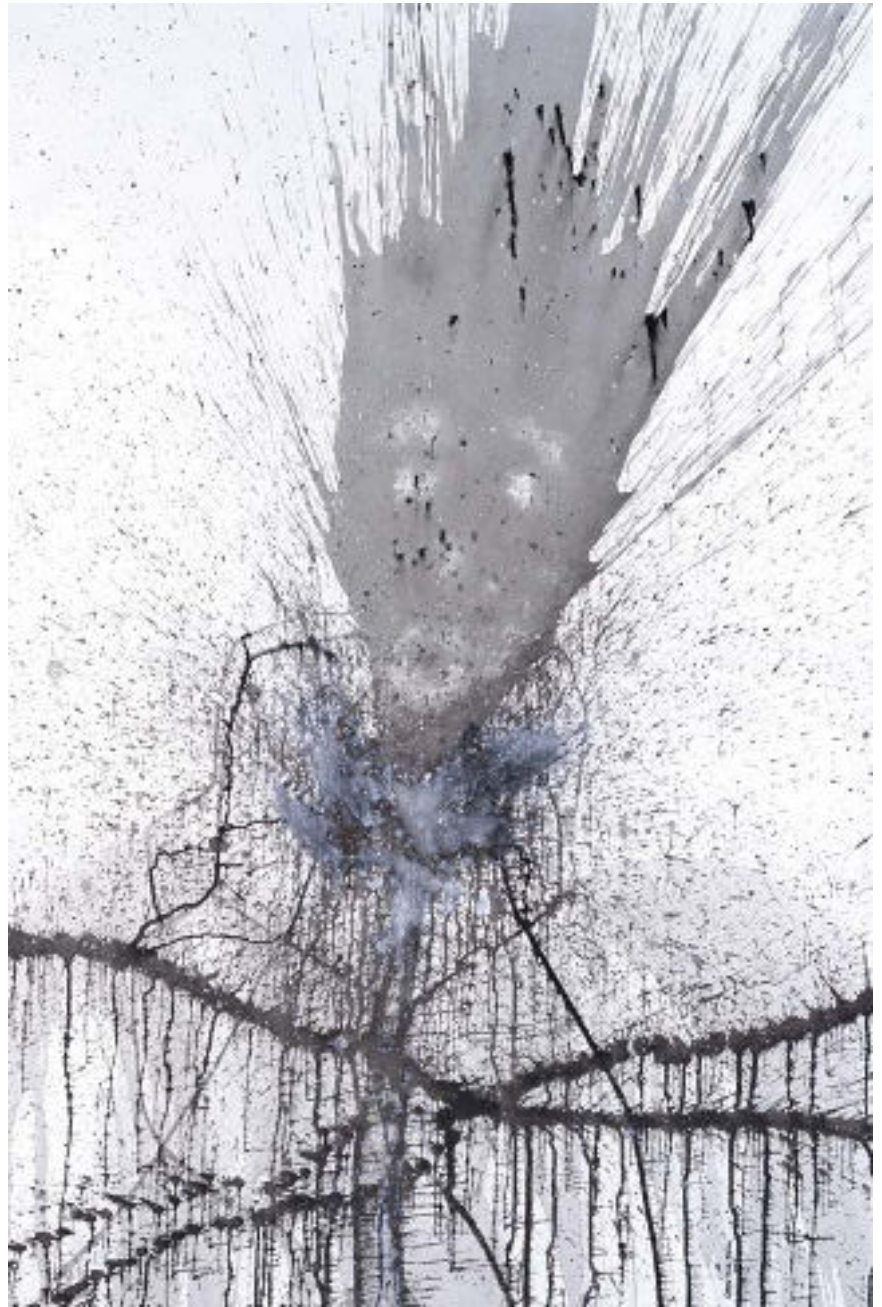
ILLUSTRATED

Ch'ng Huck Theng, *The Journey*,
The Phoenix Press Sdn. Bhd, 2007, p. 97

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000



Ch'ng Huck Theng's style is a combination of Eastern methods and Western philosophy, merged with free flowing aesthetic details. The qualities of motion and stillness are thoughtfully applied in this canvas, resulting in an emotive work. In his own unique style using dynamic contrasts of black and white, the artist creates an artwork that is surprisingly beautiful (image formed from splashing, dripping, natural flow effect etc)

With a Bachelor and Masters in Commerce from Wollongong University, Ch'ng Huck Theng is a man wearing many hats – businessman, publisher, painter, sculptor and founder of CHTNetwork. As an artist, Ch'ng is famous for his contemporary bronze sculptures and abstract paintings that are collected by important art institutions (Ecole Nationale Superieure des Beaux-Arts in Paris, Singapore Art Museum, Hong Kong University Museum & Gallery, Shanghai Art Museum, and National Art Gallery Malaysia) around the world and presented as national gifts by the government of Malaysia. He was a recipient of the Asia Art Award 2010, presented by Korea Culture Art Research Institute in Seoul, Korea. He was a Member in the Board of Trustee of National Art Gallery Malaysia (2009-2011), and has been leading the Penang Art Society (the oldest art society in Malaysia) in recent years. His first solo bronze sculpture exhibition (2016) in Melbourne, and the recent solo show in Australia exhibiting large size paintings achieved great success.



43

WONG PERNG FEY

b. Kuala Lumpur, 1974

Abstract Work #15, 2014

oil on canvas

92 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

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

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



44

YEOH CHOO KUAN

b. Kuala Lumpur, 1988

Thursday Blues, 2014

signed and dated on verso
oil and lacquer on canvas
120 x 100cm

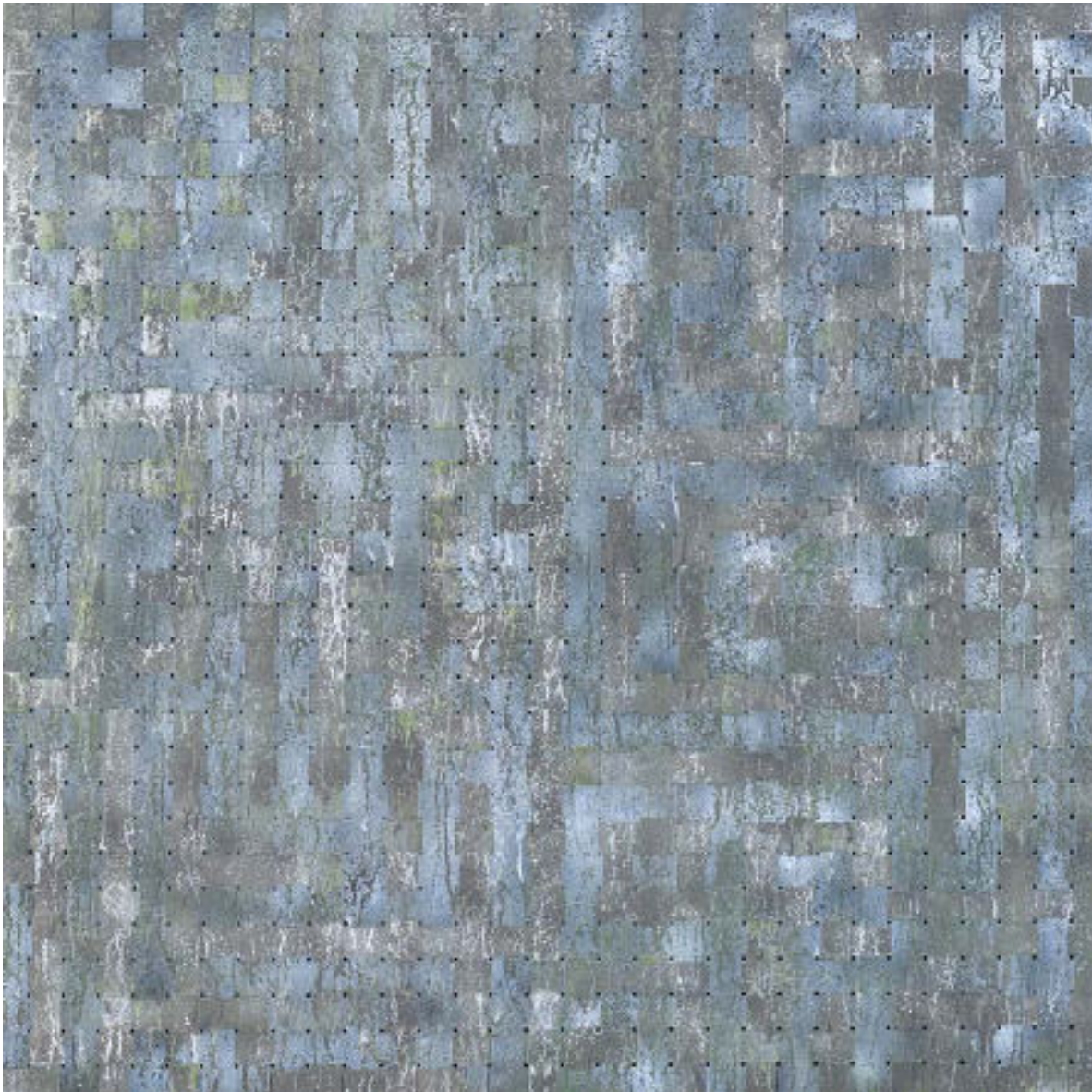
PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 30,000

Yeoh Choo Kuan lives and works in Kuala Lumpur. His work is an exploration of the possibilities through mark-making. He has explored a variety of themes including domesticity, sexuality, the human body, as well as death and the subconscious. His early autobiographical works illustrate the purging of unrest and hidden emotions left by traumatic experiences through mark-making on painted imageries. His approach had since shifted toward gestural abstraction with highly textured strokes, which is referred to as his self-coined “Fleshing Abstraction” — a synthesis of disintegration set in contrast as the tension and forces are weighted on the oil surfaces.

Informed by distinctive visual languages accumulated over the course, he is currently drawing inspiration from nature to discover the potential of landscaping and pictorial means. His artwork prices are skyrocketing in foreign, prestigious auction houses.



45

FAZRIN ABD RAHMAN

b. Johor, 1989

Maze 8, 2016

signed and dated on verso
spray paint on aluminium
88 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 5,000

Aluminium has become the main medium that Fazrin used in most of his works. It's not an easy material to work with. It gives an industrial look and feel, unique in its own way.

Fazrin obtained his Diploma in Fine Arts from UiTM Sri Iskandar in Perak followed by B.A. in Fine Art (Sculpture) in UiTM Shah Alam, Selangor, Malaysia. Recently, he was awarded the Malaysia Emerging Artist Award. In 2016 he had his first solo exhibition which was held in Taksu titled Maze. He also participated in countless group exhibitions, among which are: Locals Only! by Taksu , Art Expo Malaysia (represented by Taksu), ADA Show by Segaris Art Center , Bilateral Bonds by Taksu in Singapore, The Unreal Deal: Six Decades of Malaysian Abstract Art by Bank Negara Malaysia Museum and Art Gallery (KL) and View From The Six by G13 Gallery.

SAMSUDIN WAHAB

b. Perak, 1984

The Last Supper, 2011

signed and dated (lower right)
acrylic and bitumen on canvas
123 x 96cm

EXHIBITED

Culture Vulture, Taksu, October 2011

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000



Hail, the New 'King'! Long Live The 'King'! The tired refrain installs a new Skull leader, fancy coat and red tie et al, to the 'throne' but one booby-trapped with spikes and springs. With knife and fork in hand, the new supremo is fawned at with a choice slice of meat but has the Skull King appetite for the bait or will this be his biblical 'Last Supper' with his detractors bent on poisoning him? This typical political scenario lives in perpetuity in the wake of ego, conspiracies and corruption, so unless there are drastic bold reformations, it's status quo and déjà vu.

Samsudin Wahab, one of the most consistent of the younger artists, finally hit paydirt by clinching the Major Award of the Bakat Muda Sezaman (Young Contemporary Artists) competition in 2019, after winning the Juror's Award in 2013! Earlier wins were Consolation Prize in the Tanjung Heritage competition in 2005 and 2nd Prize in Goethe-Institut's Saloon Meet Art competition in 2007. Dealing with paint and sculptures, he is also into performance, and his works impinge on socio-cultural issues related to self and the larger national context. Coming from parents who are paddy farmers in Semanggol, Samsudin graduated with a diploma in Fine Arts at the UiTM Seri Iskandar, Perak (2002-2005) and BFA (Majoring in Printmaking, 2005-2007). In 2008, he held his first solo, Enough, at Taksu, Kuala Lumpur. He was a resident artist of Rimbun Dahan in 2009, the year he won the Malaysia Emerging Artists Award. He was also resident artist of HOM in April-June 2008 and Khazanah Nasional's in Mumbai, India, in 2010. He was co-founder of the Cetak Kolektif, focusing on printmaking, and is a member of the Sebijipadi Studio and experimental sound and performance group SO.



47

ISMAIL AWI

b. Terengganu, 1987

Let Me Come Out, 2017

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

PROVENANCE

Private collection, Selangor

RM 11,500 – 18,000

Ismail Awi's stimulating dreamscape is a vision of fantasy. *Let Me Come Out* illustrates a winged t-rex burst out of a pile of wooden blocks eager to go out. But what is eerie about it is that it looks like an image of a person appearing in the centre of the dino or maybe there's a person inside wearing a dinosaur costume? Either or lots of peculiar creatures can be seen lingering around every corner of this piece. Ismail Awi draws heavily on gothic, surrealism and street culture, weaving them into his own intriguing narrative.

Ismail Alwi is an up-and-coming artist 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. His works are well sought after by local and foreign important collectors.



48

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

The Tale Of The Great Con Man,
2017

signed and dated (lower right)
oil on jute
153 x 153cm

PROVENANCE

Private collection, Singapore

RM 10,000 – 16,000

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. A gallant animal warrior journeys through a mythical forest. Shafiq's work reflects his observations on contemporary society, reinterpreted in a stimulating visual language.

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, Hotel Art Fair Bangkok 2018, Art Busan South Korea 2018 and 2019, as well as Art Fair Philippines 2020.



49

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

The Tax Theft, 2015

signed and dated (lower right)
acrylic on jute with wood frame
97 x 136cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,500

Shafiq has created imaginative works highlighting animals / reptiles in a fantasy landscape. Perched on a tree, chameleon has a highly developed ability to change colour for camouflage purposes. The chameleon could suggest an attempt in hiding the criminal act of stealing taxpayers' money. Flying banknotes are seen in the background. *The Tax Theft* is an intricate composition painted 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, Hotel Art Fair Bangkok 2018, Art Busan South Korea 2018 and 2019, as well as Art Fair Philippines 2020.

50

MEOR SAIFULLAH LULAED

b. Perak, 1984

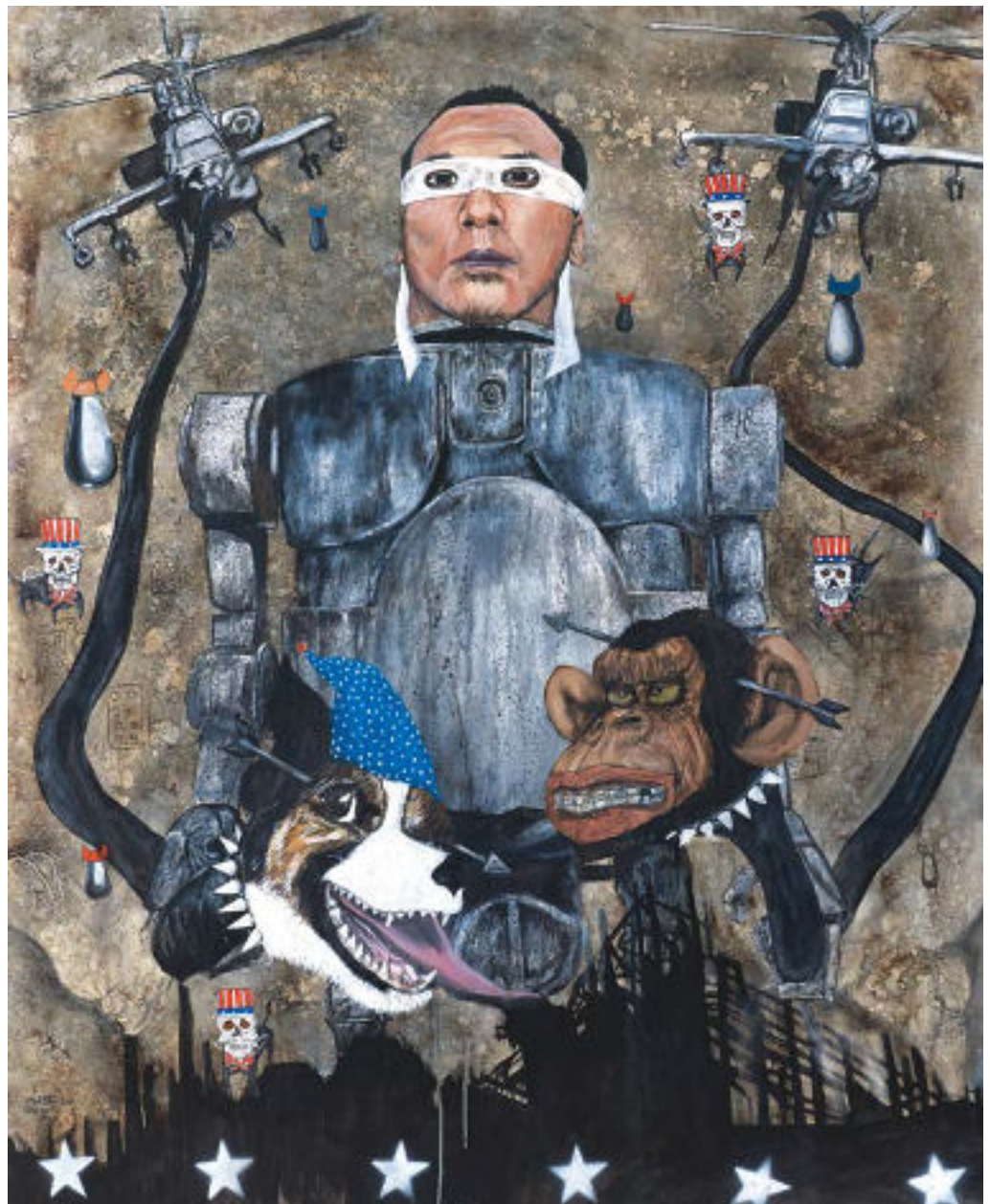
*My Imagine (Self Portrait
As Superhero Roboto),
2011*

signed and dated (lower left)
mixed media on canvas
152 x 124cm

PROVENANCE

Private collection, Kuala
Lumpur

RM 6,000 – 10,000



Meor Saifullah Lulaed is known for his surreal figurative works which combine animal creatures with human elements. From the artist's point of view, his work is about the diversity between social groups and they are inspired by culture, proverbs and Malay paradigms. This whimsical self-portrait contains animals, helicopters and science fiction elements, revealing his interest for experimental and imaginative compositions.

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

BAYU UTOMO RADJIKIN

b. Sabah, 1969

Infinity II, 2007

signed and dated (lower left)

acrylic on canvas

149 x 118cm

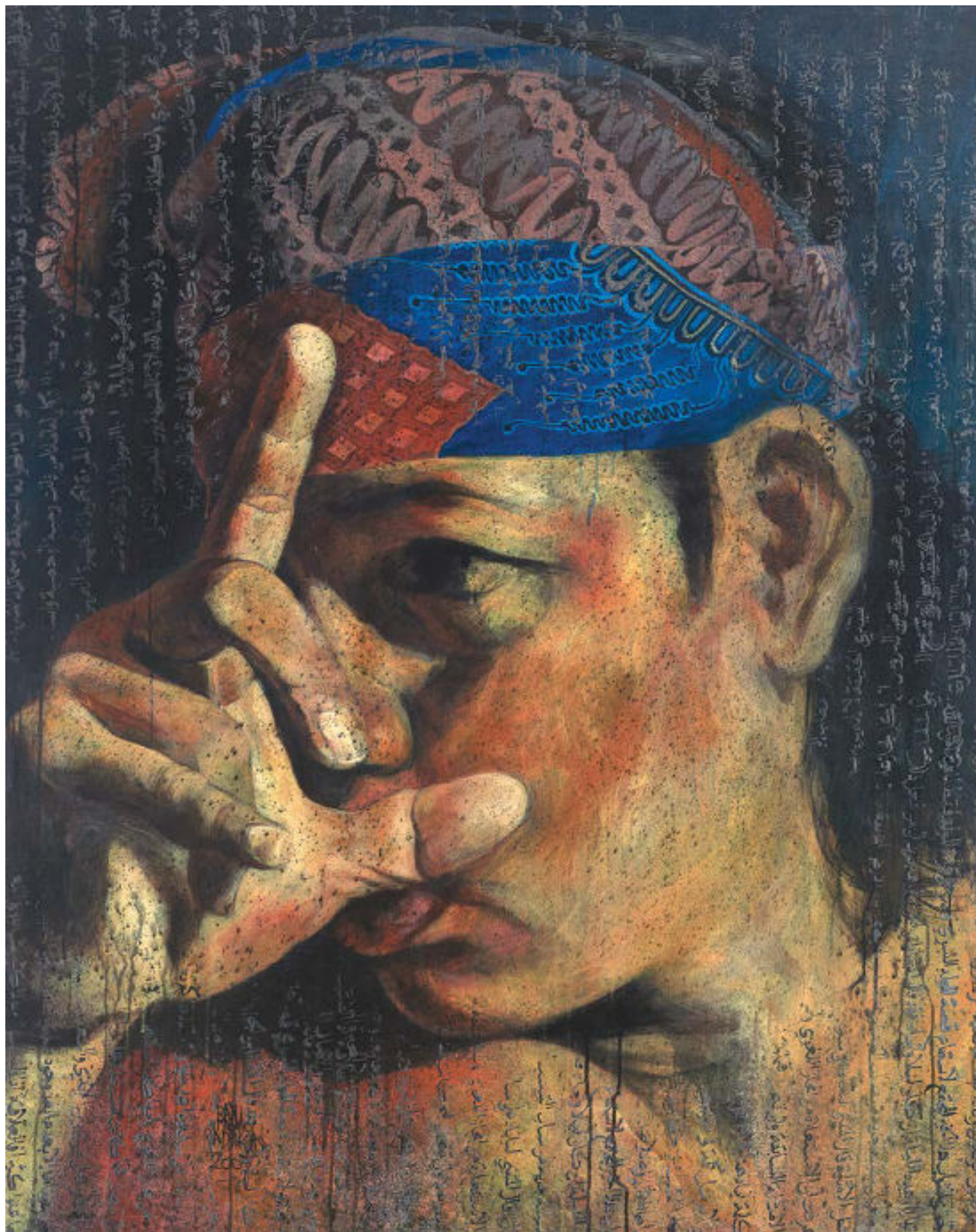
PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000

What does the modern hulubalang or pendekar entail in the Malay world of the 21st Century and the 3rd Millennium, with modern challenges and the computer gnostic code? Since his award-winning *Bujang Berani* sculpture in the 1991 Young Contemporary Artists Awards, Bayu Utomo Radjikin has inserted and projected his own persona, often singular and large and in pugilistic poses, into his repertoire. The ancient Malay martial art silat is linked to the early Malay civilisation and gains great popularity with the rise of Islam in the archipelago in the 15th century. In this *Infinity Series*, the warrior is depicted deep in thought and the headgear bears a patchwork of modern patterns, and more colourful.

Bayu Utomo Radjikin followed up his 1991 Major Award with a Minor Award in the prestigious Salon Malaysia 1991-1992. In 2005, he won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. At the Malaysian level of the Philip Morris Asean Art Awards, Bayu won Honourable Mention twice, in 1994 and 1995. Off-canvas, Bayu established the HOM Art Trans gallery for young artists and set up the Malaysian Emerging Artist Award jointly with Galeri Chandan. He also initiated art residences, the MARS (Malaysian Art Archive and Research Support) and the Art Triangle of contemporary artists from Malaysia, Indonesia and the Philippines. Bayu graduated with a BFA at the Universiti ITM in 1991, but he is best known as a founding member of the cult art collective Matahati. His auction record was set at the June 2013 Auction, for RM126,500.





52

AHMAD FUAD OSMAN

b. Kedah, 1969

No!, 2008

signed and dated (lower right)

acrylic on canvas

76 x 76cm

ILLUSTRATED

MEA CULPA, RA Fine Arts,
April 2008

PROVENANCE

Private collection, Selangor

RM 13,000 – 23,000

Nietzsche, the great German philosopher, cultural critic, composer, poet, philologist, scholar of Latin and Greek whose work has exerted a profound influence on modern intellectual history, is portrayed here in this artwork. The artist imagines Nietzsche this character as an intellectual who traps himself on his own ideology that prioritises on status, position, power, titles of the world, neglecting the spirituality matters. He is too proud of his intelligence and intellectual stimulation that influences the mass public with his theories. The last door to the spirituality dimension couldn't be opened by him because he is only looking for 'answers' and 'truth' through his mind capability and thoughts. The artist painted the lost, struggling figures (at the bottom of the painting) in a room, in a chaotic atmosphere... a reflection of being stuck, creating an unease feeling...

Ahmad Fuad Osman's mid-career survey exhibition, *At The End Of The Day Even Art Is Not Important*, at the National Art Gallery Malaysia was a great success, positioning him as the leading contemporary artist in Malaysia. He was artist-in-residence at Rimbun Dahan (2007-2008), Goyang Art Studio, South Korea (2005-2006) and the Vermont Studio Centre, United States (2004). He won the Juror's Choice award (one of three) at the APB Signature Art Prize in Singapore (2008) and the Malaysian awards in the Philip Morris Asean Art Awards in 2000 and again 2003. Fuad was educated at the Mara Institute of Technology (1991). His auction record was set at the Henry Butcher November 2019 auction, for RM 123,200.

AHMAD FUAD OSMAN

b. Kedah, 1969

Parasite, 1995

signed and dated

'A. FUAD OSMAN '95' (lower center)

mixed media on paper

121 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000



Ahmad Fuad Osman and his Matahati brethren were known for their parodies on contemporary socio-political issues. Here, going by the title, *Parasite*, is difficult to tell who is providing succour to whom, although the figures encased inside the orb on top look effete, with a listless arm dropping out. An umbilical cord serves as a conduit of nutrients and sustenance, and is tightly held by the nondescript 'creature' at the bottom. It's aspersions against the hangers-on, right-wing political NGOs perhaps serving their masters' bidding in return for financial support. Fuad's credo is that he does not subscribe to a single-thought process, style, medium or material, over another. "Art becomes a window through which I am given a freedom to get to know life, the world and its Creator," he intoned.

Born in Baling, Kedah, Ahmad Fuad Osman was a member of the Matahati artist's collective. He had won the Juror's Choice Award in the Malaysian-level Asean Art Awards in 2000 and 2003, and also the Juror's Choice in the APB Signature Art Prize (Singapore) in 2008. He had residency at Rimbun Dahan (2007-2008); Goyang Art Studio, South Korea (2005-2006); and Vermont Studio Centre, USA (2004). He had his art tutelage at the Mara Institute of Technology in 1991. His recent show at National Art Gallery Malaysia is totally impressive!



54

AHMAD FUAD OSMAN

b. Kedah, 1969

Untitled, 1999

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

PROVENANCE

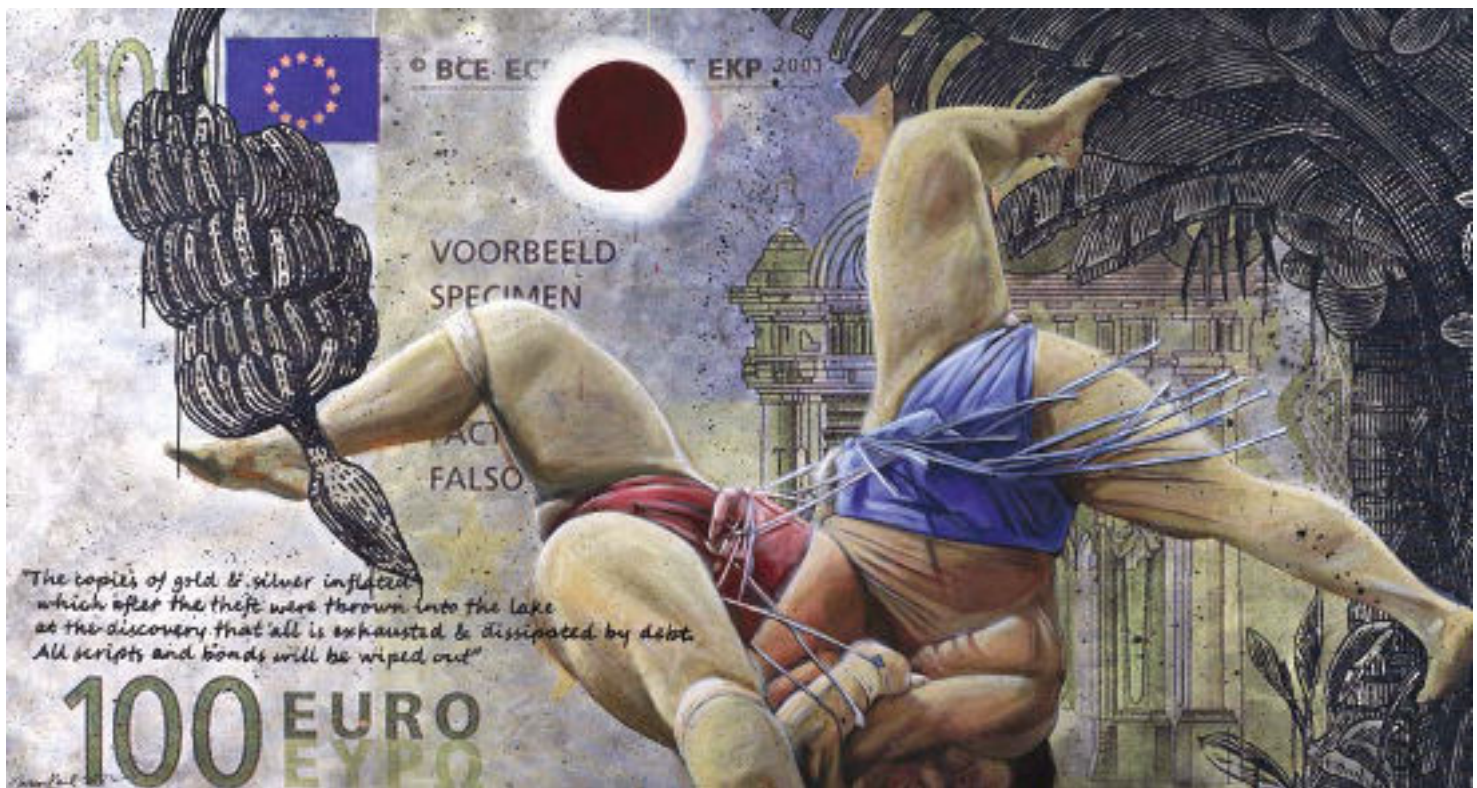
Private collection, Kuala Lumpur

RM 24,000 – 40,000

So much pain, twitching and writhing in agony, caused by the barbed wire... a result of war that leads to destruction, torture, and annihilation of mankind (where weapons of mass destruction are used). The blood stained fingerprints on the wall cause one to tremble and shiver... there seems to be no way out, from the brutality, enormity, cruelty of the world.

Ahmad Fuad Osman intoned: "To me art is a journey like life itself. It is something transient and must not set in black and white, cemented in, or immutable. Apart from my moral and religious uphold, I have never set any limitation or boundaries in the pursuit of creating art. I do not believe in single thought process, style, medium or material, over another. Art becomes a window through which I am given a freedom to get to know life, the world and its Creator."

Ahmad Fuad Osman's mid-career survey exhibition, *At The End Of The Day Even Art Is Not Important*, at the National Art Gallery Malaysia was a great success, positioning him as the leading contemporary artist in Malaysia. He was artist-in-residence at Rimbun Dahan (2007-2008), Goyang Art Studio, South Korea (2005-2006) and the Vermont Studio Centre, United States (2004). He won the Juror's Choice award (one of three) at the APB Signature Art Prize in Singapore (2008) and the Malaysian awards in the Philip Morris Asean Art Awards in 2000 and again 2003. Fuad was educated at the Mara Institute of Technology (1991). His auction record was set at the Henry Butcher November 2019 auction, for RM 123,200.



55

MASNOOR RAMLI MAHMUD

b. Kedah, 1968

Apocalypse Prophecy, 2012

signed and dated (lower left)
acrylic and print on canvas
130 x 245cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

The odd conjunctions of a frond of bananas, sumo wrestlers, a 100 €uro currency, a classical European (Baroque-Rococo) facade and an excerpt from the writings of seer-physicist Nostradamus may seem a potent witch's brew. It's Masnoor Ramli Mahmud's take on the Humpty-Dumpty nature of the global financial system, making even the staple currencies into banana notes with echoes of a banana republic. The blueprint of Bretton Woods led to the formation of the International Monetary Fund (IMF) to provide a framework of economic stability after the Great Depression of the 1930s, but alternative hedges like gold, silver, bonds and even Bitcoin have tried to challenge a still volatile system.

Masnoor Ramli Mahmud is involved in most unusual art assignments, being embedded in the two-week expedition from North America to Europe (on a single-engine Pilatus PC-12) in 2012, and the 55-day Petronas Nusantara 4x4 expedition (exhibition at Galeri Petronas in 2007). He also worked as assistant scenic partner for the Hollywood movie, *Anna And The King*. He won Honorable Mentions twice in the Asean Art Award Malaysian-level competition in 1994 and 1995. Masnoor, a graduate from the ITM Class of 1991, was a member of Matahati.



56

HAMIR SOIB

b. Johor, 1969

Battle Of The Insider, 2010

signed and dated on verso
oil, acrylic and bitumen on canvas
122 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 36,000

It's a devastating blow to the hull, as thick billows of smoke rise amidst the fallen masts. The setting recalls the 18th or 19th century with the sepia tint of the bitumen providing the aura, and with the man-of-war in the foreground making a last-gasp stand before sinking into oblivion. A ship in the distance sailing towards viewer and coming from the blindside, glides in for the final kill. Human history is replete with the totality of Might, which is Right, the laws of the jungle. Naval superiority is inextricably tied to the glory of empires, which rise and fall on stratagems and sometimes, the weather. The battle also reflects infighting within the political parties, certain communities, etc.

Hamir Soib's large canvases usually comment on Politics, Pollution, Corruption and Social Ills. In 2017, he held a solo called Small Works at the Segaris Art Center. He has also excelled as set designer for theatre and films and won Best Art Director for Perempuan Melayu Terakhir (in collaboration with Zuraini Anuar) in the Malaysian Film Awards in 1999. In 2005, he founded Gudang, an alternative space cum studio, which staged his first solo, Pameran Tunggal. Hamir was a Finalist in the Sovereign Art Prize in Hong Kong in 2007, and won the Galeri Shah Alam Young Incentive Award in 2005. He was an artist in residence at Malihom in 2007. His auction record was set at the April 2016 Sotheby's Hong Kong auction for *The Stitches*, with a premium of approximately RM146,000.

57

HAMIR SOIB

b. Johor, 1969

The Culture, 2017

signed and dated (lower right)

oil on canvas

46 x 30cm

PROVENANCE

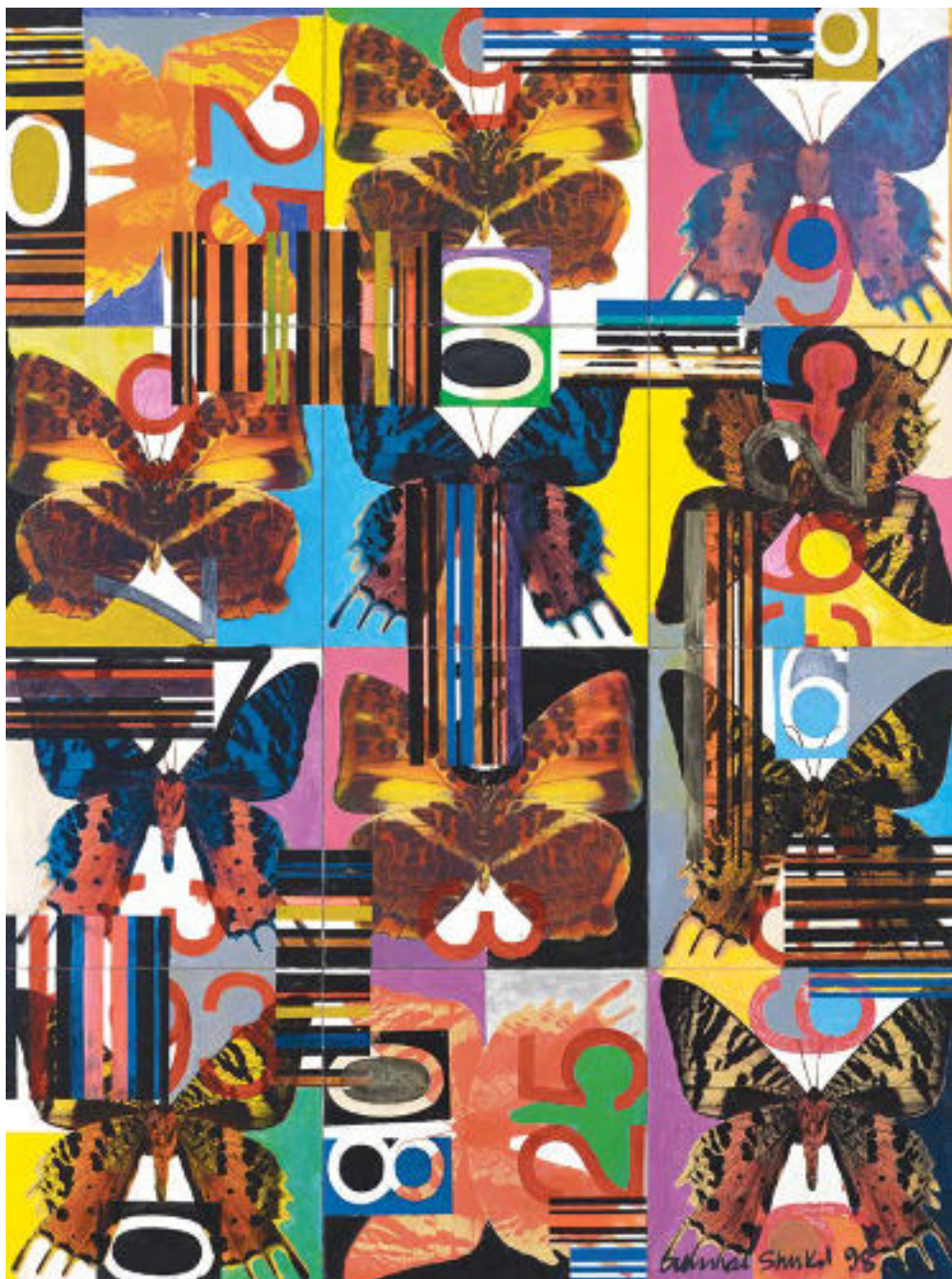
Private collection, Selangor

RM 5,500 – 9,000



Enigmatic and distinctive, Hamir's works are visual commentaries on social issues. Depicted in the scene is a drainage bag which used to collect urine but what is creepy is that there's a snake clinging on top of it.

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



58

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Bar Code II, 1998

signed and dated (lower right)
mixed media and collage on canvas
173 x 130cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000

Butterflies are one of the most amazing transformations (metamorphosis) of Nature, emerging with such beautiful colours and flying off from ugly crawly caterpillars. They help by pollinating flowers, but their beauty is also their biggest flaw. They are captured and chloroformed to preserve as cabinets of death. A work from the *Butterfly Series* won Ahmad Shukri Mohamed the Major Prize in the Malaysian Art Open in 1994, while *Insect Diskette*, still with images of the papillon, won the Juror's Choice Award in the Philip Morris Asean Art Awards finals in 1997. The butterfly image is also used in the *Target Series*, *Bar Code Series*, *Diskette Series* in the 1990s, and later in his *Golden Gate Series*. This work has the same pedigree as those shown in Shukri's solo exhibition, 939495969798 at Art Salon, Kuala Lumpur, in 1998.

59

**AHMAD SHUKRI
MOHAMED**

b. Kelantan, 1969

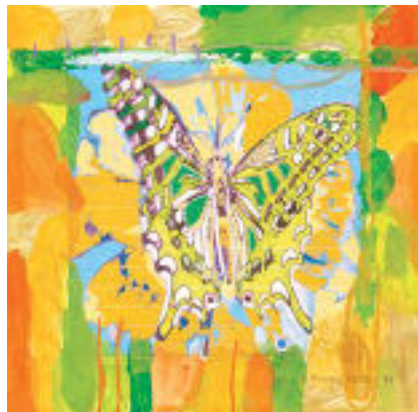
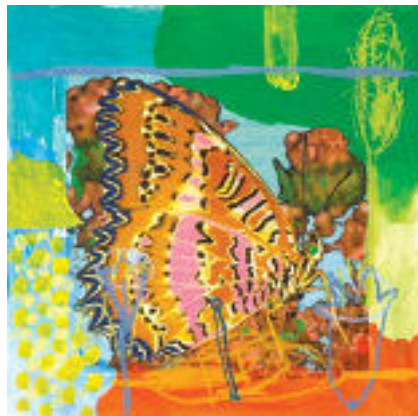
Untitled, 1999

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

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000



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

ZULKIFLI YUSOFF

b. Kedah, 1962

After Meeting, 1997

signed and dated (lower right)

mixed media on canvas

153 x 153cm

PROVENANCE

Private collection, Selangor

RM 42,000 – 70,000

Political infighting and one-upmanship, often on sensitive issues and with lots of vitriol, dominates the scenario of Zulkifli Yusoff's *Reformasi Series* which impacted economic growth and undermined a stable society. The rule of law must be upheld at all costs, otherwise abuse of power and chaos will reign. What good are meetings if they could not resolve the prickly issues? As the Daumier-like caricatures amply show, it's the egos and closed mentality of the protagonists in any bickering that are the main stumbling blocks.

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



REDZA PIYADASA

b. Pahang, 1939 - d. Selangor, 2007

Malay Woman With Cigarette, 1908, 1982

signed and dated (upper left)

mixed media collage

45 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

The controversial use of a conservative Malay woman in tudung with a cigarette on her left hand (though this could have been a reverse of a readymade image) reveals the insidious nicotine marketing among women with slimmer and lighter cigarettes. This could be Malaysia's version of the iconic Marlboro Man, touted as a symbol of individualism, independence and capitalism. Virginia Slims entered the market as early as 1968 and went into sponsorship of the international women's tennis tournament which carried its name. However, the competition was discontinued in 1994 after nearly 20 years of sponsorship. Women's smoking of cigarettes peaked in 1965 with 33.9%. Cigarette advertisements date back to 1894-1907 with the Ogden's Guinea Gold cigarettes.

Artist, art-critic and historian Redza Piyadasa won the Major Prize in the Malaysian Landscape competition in 1974, and the Minor Award (jointly with Lee Kian Seng) in the 1979 Salon Malaysia. In 1998, he was awarded the Prince Claus Award, and in 2001, the National Art Gallery, honoured him with a Retrospective. He also won the Australian Cultural Award in 1987 and the Japan Foundation travel grant in 1992. He was also a co-founder of the Five Arts Centre in 1983. In 1991, he was artist-in-residence at the Canberra Institute of Art. Piyadasa graduated with a MFA from the University of Hawaii, Honolulu (1977) and a BFA from the Hornsey College of Art, London (1967). He graduated from the Malayan Teachers College, Brinsford Lodge, Wolverhampton, Britain in 1959, and the Specialist Teachers Training College, Kuala Lumpur, in 1962.



SYED AHMAD JAMAL, DATUK

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

Ruang Biru, 2001

signed and dated (lower right)

acrylic on canvas

102 x 145cm

PROVENANCE

Private collection, Selangor

RM 270,000 – 400,000

A shower of meteor, like the cascades of stars in Datuk Syed Ahmad Jamal's similarly veined works like *Lailatul Qadr* (Night of Power) and 99 (presumably the 99 appellations of Allah) is a cleansing ritual, warding against or suppressing evil. It is a symbolic manifestation of Good and the Virtuous against what is Evil and Devious. While the pelts in abundantly gorgeous colours do not come in orderly streams, there is that overpowering sense of Beauty, with the velocity and luminosity emanating a great sense of power. It follows the trajectory of a heaven drop or a cloudburst, and sometimes he uses the centrifugal force or the fountain spray effect. All things big or small and all things "that are between the heaven and the earth". This masterpiece manifests Datuk Syed Ahmad Jamal as a symbolist and a colourist par excellence.

Datuk Syed Ahmad Jamal towers over Malaysian art as artist-sculptor, administrator, curator, writer-critic, educator and designer. He was awarded a Retrospective at the National Art Gallery (NAG) in 1975, and Syed Ahmad Jamal: Artist exhibition in 2009. In 1994-95, the Nanyang Gallery of Art organised his Historical Overview 1954-1994. He was the only visual artist so far to be awarded the National Artist Award, in 1995. In 1996, he was conferred the Panglima Jasa Negara, which carries the title 'Datuk'. He was a director of the Asian Cultural Centre in Universiti Malaya, KL (1979-1983), and the National Art Gallery (NAG, 1981-1991). He taught at the Specialist Teachers Training Institute in Kuala Lumpur from 1961 to 1972, becoming its principal in 1964. He did two monumental public sculptures, one in Laman Asean in the Lake Gardens, Kuala Lumpur, and the other, *Lunar Peaks*, which had since been torn down by the Kuala Lumpur City Hall. He designed the décor and costumes for the stage plays *Desaria* (1981), *z:oo-m* (1984), *Tok Perak* (1992), *Puteri Gunung Ledang* (1995) and *Keris* (2007). He wrote two major books namely *Rupa Dan Jiwa* (1992), which was translated into English, and the autobiographical *Kunang-Kunang* (1999). His education was at the Birmingham School of Architecture (1950-1951), Chelsea School of Art (1951-1955), the Institute of Education, London University (1955-1956), and the School of the Art Institute Chicago (1963-1964) and University of Hawaii, Honolulu (1973-1974). He was also in the Arts Council from 1960 to 1972 serving as 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 also honoured with country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984).





63

JOLLY KOH

b. Singapore, 1941

Untitled, 2001

signed and dated
'Jolly Koh 01' (lower left)
oil on canvas
80 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 65,000

Whereas Dr. Jolly Koh mostly has his gorgeous monochromes in vertical awe of height, distance and light, this over-powering expanse of Rothko-ian rectangle of resplendent orange: mysterious, seductive and divine! The bottom dark realm titillates with movements, presumably of fauna and flora and Nature's gestated beauty. Dr. Jolly Koh is of course one of the most consummate colourists in the land and a devotee in the meditative joy of colours and all the intrinsic beauty. On his colours, he had intoned in his book, *Artistic Imperatives* (Maya Press, 2004): "My objective of utilising colour is to evoke or objectify feelings. Colour also evokes memories and other associations. Colour relationships can visually objectify emotions."

Artist-academician Jolly Koh is an 8th generation Baba, born in Singapore and growing up in Malacca, and spending nearly two decades in Australia, teaching for 12 years. He was educated at the Hornsey College of Art, London (1959-1962), London University (art teacher's certificate, 1962-1963), Indiana University (Ed.D and MSc, 1973-1975), and teaching associate thereafter. He had taught at the Mara Institute of Technology, Sabah's Gaya College, and from 1976-1988 in Melbourne and Adelaide, before taking up the post of senior lecturer at MSC College (now SeGI, 2000-2004). In 2017, he had a major exhibition (organised by Henry Butcher Art) at MAP Publika, Kuala Lumpur, which saw the publication of an important book detailing 60 years of his art, a far cry from his first solo at the British Council Kuala Lumpur in 1957 when he was only 16!



64

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Blue Landscape, 2003

signed and dated (lower right)
oil on canvas
152 x 138cm

PROVENANCE

Christie's Hong Kong, Asian 20th
Century Art, 31 May 2015, Lot 670
Private collection, Selangor

RM 30,000 – 55,000

Dato' Tajuddin's paintings are a curious state of mind, lolling between modulated stupor and suspended wakefulness. In the pools of phlegmatic calm, there is emotion in motion. For Dato' Tajuddin, his sense of stillness, this sense of deep open spaces represents the harmony he seeks, and oneness he achieves, with Nature and things around him, and with himself.

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser. His solo exhibition, Ambiguity was organised in collaboration with Segaris Art Center and TJ Fine Art in 2018. Many of his masterpieces were exhibited at the VIP Lounge in Art Expo Malaysia 2019.

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Gridscape (Boxscape Series), 1991

signed and dated (lower right)

mixed media on canvas

198 x 198cm

PROVENANCE

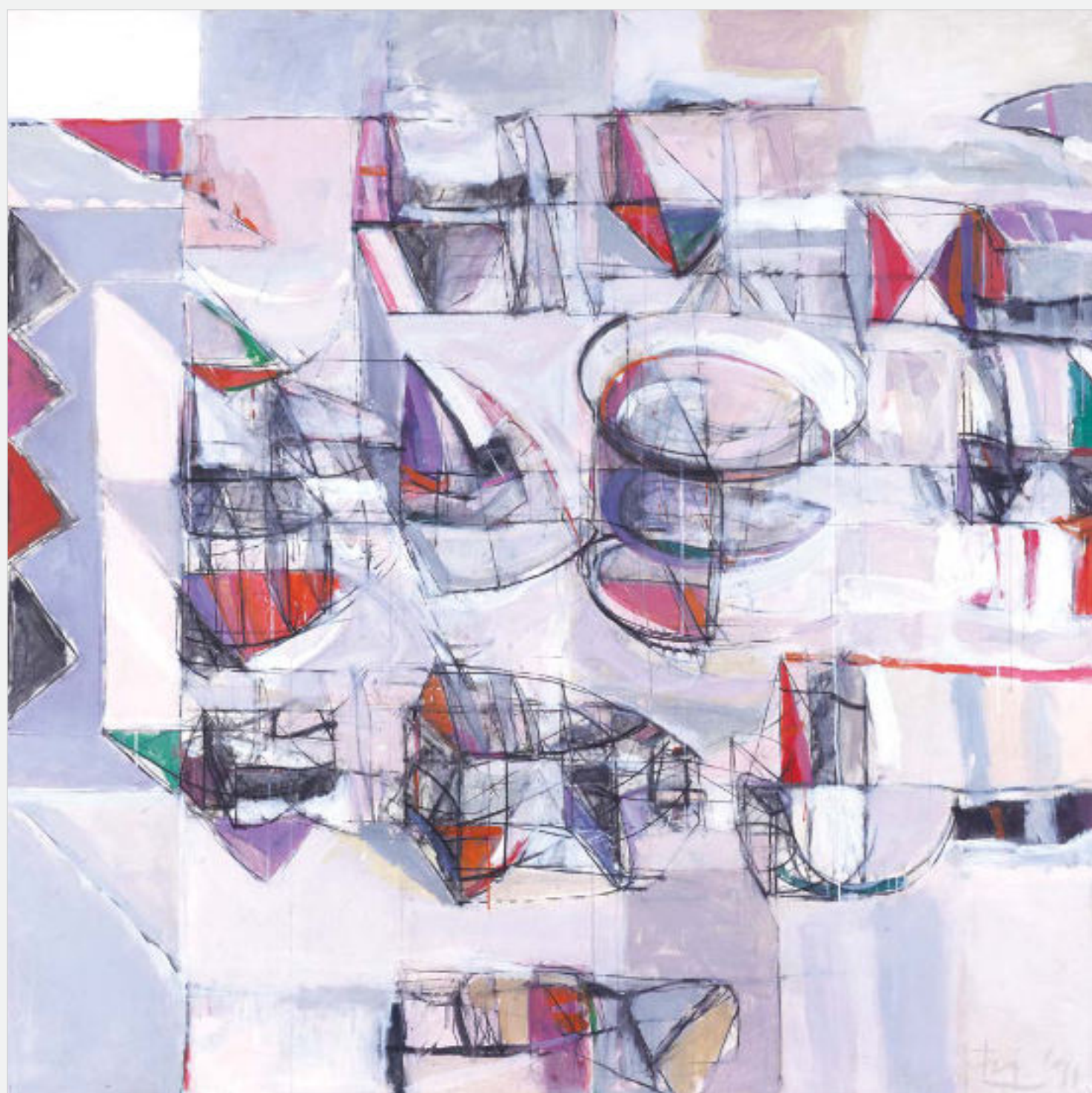
Private collection, Kuala Lumpur

RM 38,000 – 68,000

Studies of abstract shapes in architectonic forms and shapes are the mainstays of Dato' Tajuddin Ismail's *Boxscape Series* in the late 1980s. With his background in Interior Architecture, Dato' Tajuddin explored the intricacies of forms and space by contemporary architects like Richard Meier, Tado Ando, Frank Gehry and Zaha Hadid, in stand-alone drawings arranged in horizontal grids.

This artwork previously had a L-shape tear of approximately 5cm by 2cm. It is now properly restored.

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser. His solo exhibition, *Ambiguity* was organised in collaboration with Segaris Art Center and TJ Fine Art in 2018. Many of his masterpieces were exhibited at the VIP Lounge in Art Expo Malaysia 2019.



AWANG DAMIT AHMAD

b. Sabah, 1956

Tenaga Hidup I, 1993

signed and dated (lower right)

mixed media on canvas

107 x 92cm

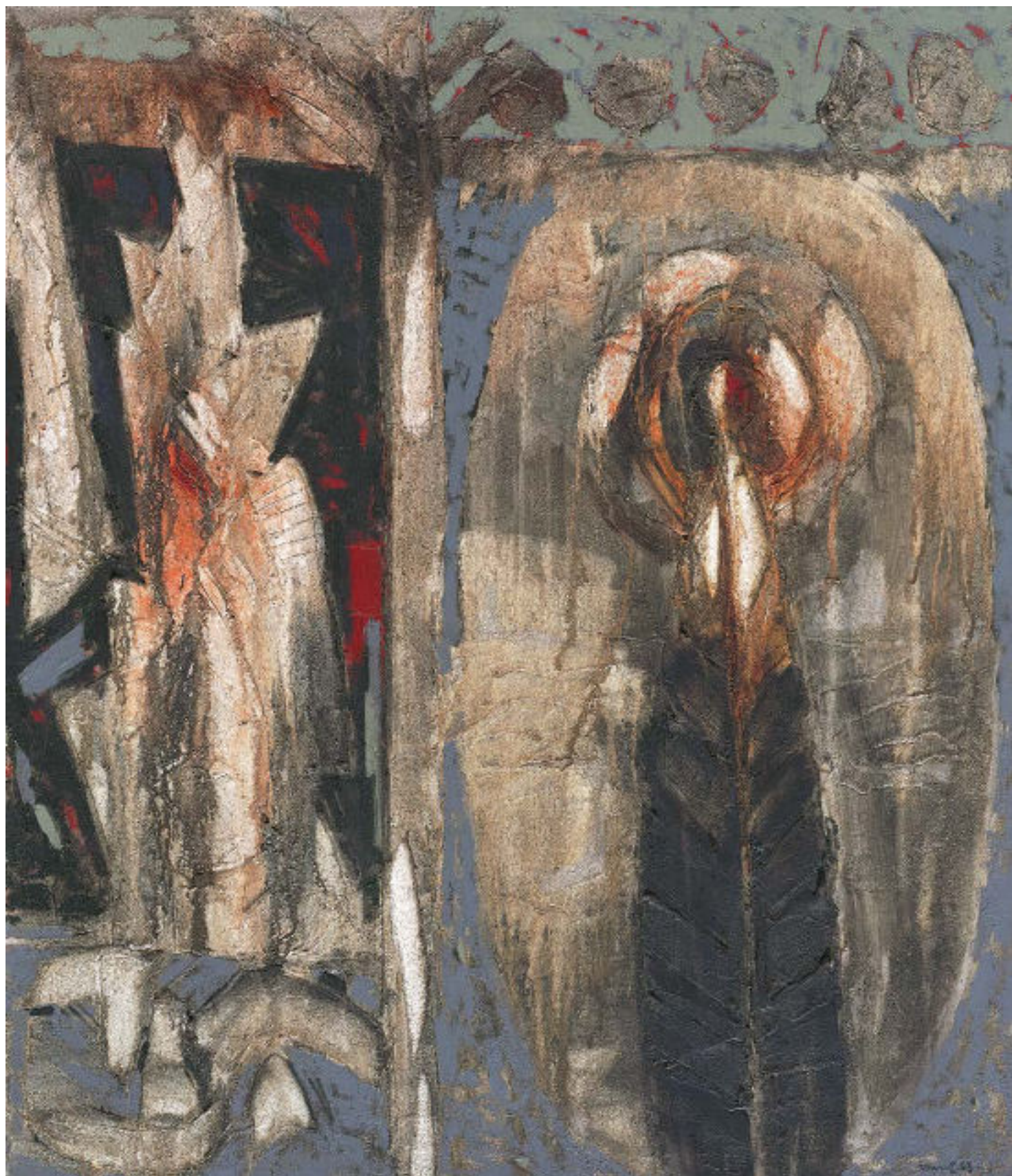
PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 110,000

The need for co-existence and even making concessions to Nature, for a harmonious balance and survival, comes through in this significant work from the seminal *Essence Of Culture* (Intipati Budaya) (1985-1996) series by artist-academician Awang Damit Ahmad. Even with the vagaries of natural phenomena, an enlightened human being understands the vigilance and exigencies of taking the right actions, or face irreparable destruction. This multi-layered reality of causality is best exemplified and propounded in Seyyed Hossein Nasr's *Man And Nature: The Spiritual Crisis in Modern Man*. Awang Damit manifests his case in a lopsided duality of the physical and the spirituality, between the natural life in a mock pohon hayat, and a more ambiguous and nebulous space. Even with the uncertainties of change and mortality, the decision lies with Man. One could feel the lively energy in this masterpiece.

A relative late-starter in art, Awang Damit Ahmad proved his worth to win the hugely coveted Major Award in the 1991 Salon Malaysia with his work, *Nyanyian Puteri Gunung*, on top of his 2nd Prize from the Malaysian Banks Association art competition in 1988, the year he was included in the Contemporary Paintings of Malaysia exhibition in Pasadena, United States. After graduating from the Mara Institute of Technology in 1983, he pursued his Master's at the Catholic University in Washington DC, in 1990. To think that it was only in 1975 that he quit his job as technician at Telekom Malaysia to pursue studies in art. He was to teach at UiTM from 1985 until he retired as Associate Professor in May 2011. His solo show at Galeri Prima (in collaboration with Henry Butcher Art) this July will be officiated by the King and Queen of Malaysia.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Song Of Songs 5, 1998

signed and dated on verso

acrylic on canvas

119 x 119cm

PROVENANCE

Private collection, Selangor

RM 65,000 – 90,000

Songs in Dato' Sharifah Fatimah Zubir's art resonates not only with sounds but movements and colours. They are internalised chords as well as the rhythms of the environs, especially Nature, distilled and meshed into a clockwork of shapes, colours and sounds. This work comes after her spiritually tinged Chasm Of Light and Nursiyah series with Islamic overtones. *Song Of Songs 5* is featured in the monograph (Page 104) of her Pancawarna Selected Works 1990-2012 exhibition at the National Art Gallery Malaysia.

Dato' Sharifah comes from the pioneering batch of fine-art students from the Mara Institute of Technology (ITM, now a university), graduating in 1971. She completed her BFA at Reading University, England (1973-1976), and MFA at Pratt Institute, New York (1976-1978), under the JDR III Fund fellowship. She is dubbed as the First Lady of Malaysian Art. Her career has been consistent and sterling with awards such as the Minor Award in the Malaysian Landscape competition (1972) and the Young Contemporary Artists (BMS, 1981) and culminating in the Major Award in the 1979 Salon Malaysia. She also won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. For her contributions, she was conferred a Dato'ship by the Sultan of Kedah in 2006. She has come a long way since her first solo at the Alpha Gallery in Singapore in 1972. She is also a later member of the Utara Group, formed in 1977. In recent years, her artworks prices have skyrocketed at local and foreign auction houses.





68

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Untitled, 1974

signed on verso
acrylic on canvas
80 x 111cm

PROVENANCE

Private collection, Austria

RM 50,000 – 80,000

A most intriguing early work by Dato' Sharifah Fatimah Zubir has come back to our shores after a lapse of 46 years! It was from the collection of her German-born tutor Peter Kalkhof (1933-2014), when she was studying in Reading, England, in 1975-1976, and it had been passed over to another collector who is now based in Austria. Kalkhof, who was also an artist known for his abstract, taught officially at Reading University from 1966 to 1999. This work developed post-ITM with an odd combination of tubular organic shapes and ambiguous geometric forms. Unusual in Dato' Sharifah's repertoire we know today are the streaky lines seemingly haphazard but contained within certain shapes bordered by a broad green stanchion on the right, and a freehand reddish top bar with a perpendicular drop on the left.

Dato' Sharifah comes from the pioneering batch of fine-art students from the Mara Institute of Technology (ITM, now a university), graduating in 1971. She completed her BFA at Reading University, England (1973-1976), and MFA at Pratt Institute, New York (1976-1978), under the JDR III Fund fellowship. She is dubbed as the First Lady of Malaysian Art. Her career has been consistent and sterling with awards such as the Minor Award in the Malaysian Landscape competition (1972) and the Young Contemporary Artists (BMS, 1981) and culminating in the Major Award in the 1979 Salon Malaysia. She also won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. For her contributions, she was conferred a Dato'ship by the Sultan of Kedah in 2006. She is also a later member of the Utara Group, formed in 1977. In recent years, her artworks prices have skyrocketed at local and foreign auction houses.



69

MUSTAPA HAJI IBRAHIM

b. Perak, 1946

Madu Rasa, 1988

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Influenced by the flowing biomorphic forms of Nature, Mustapa Haji Ibrahim incorporates organic shapes into his images. The undulating planes resemble microscopic organisms, and express the essence or spirit of the universe. By using a bright colour palette and subtle gradations of colour, the artist succeeds in creating a sense of vitalism, movement, and sweetness (like honey).

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



70

TAN TONG

b. Selangor, 1942 - d. 2013

Sweet Spring In Paris, 2004

signed on verso
mixed media on canvas
120 x 100cm

PROVENANCE

Private collection, Selangor

RM 22,000 – 40,000

Tan Tong's documentation of the China-France Culture Year in 2004, illustrates symbolic pictograms. The artwork is composed in a grid like composition of 9 squares. It contains two illustrations of women in graceful poses, and a drawing of the Eiffel tower, celebrating exchange between the Oriental and Western civilisations.

Tan Tong was given a retrospective by the Soka Gakkai Malaysia (SGM) called Homage To Tan Tong: His Life And Times, at its Kuala Lumpur headquarter from Dec 17, 2011 to Jan 1, 2012. This follows another major exhibition, Homage To Picasso, also hosted by SGM, in 2006. Tan Tong was given a French Government scholarship to study at the Ecole Nationale Supérieure des Beaux Arts (ENSBA), Paris, in 1964-1969, and he graduated with a double diploma (Painting and Drawing) in 1974 and 1975. In 1974, he won the Fondation Rocheron Award at ENSBA. He won the Consolation Prize for Painting at the National Art Gallery in 1991. Altogether, he had held 17 solo exhibitions since his first at the Foyer des Artistes Galerie, Montparnasse, Paris, in 1967. His other international solo was at the Meyer Art Gallery in Singapore 1970. He taught at the Malaysian Institute of Art for 26 years, retiring as head of the Department of Art and Design in 2002.

TEW NAI TONG

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

Beijing Olympic Games 2008,
2008

signed (lower left)
oil on canvas
122 x 92cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000



This is a kind of Rah-Rah-Rah celebratory work on China's success in organising the 2008 Olympic Games and the triumph of the human spirit among the 10,942 athletes from 204 participating nations in 28 sports in the pursuit of the Olympic ideals of Citius, Altius and Fortius, which is Latin for 'Faster, Higher and Stronger'. China topped the medals tally for the first time with a record medal haul of 51 golds, 21 silvers and 28 bronzes.

Tew Nai Tong, who was among the 250 artists who took part in the marathon painting of the 888-foot banner tribute to the China Olympic organisers, was among those selected in the large Malaysian delegation prior to the Olympic Games to present the banner to the Chinese Olympic Committee honorary president, H.E. He Zhenliang, in July. Perfect sponsored the delegation (led by Datuk Vincent Sim) there as rewards and also to paint their impressions of the preparations and places they visited in China. The 91,000-capacity China Olympic Stadium, dubbed the Bird's Nest, is the focal point with a selection of national flag emblems as floorboards, and with Nai Tong's floating figures on top — some flying to greater heights while others diving (descending) into the whirl of competitions. Nai Tong's floating figures, often naked, are one of his favourites to represent freedom to act and from encumbrances.



72

CHUNG CHEN SUN

b. Malacca, 1935

Home With Surplus, 2014

signed and dated (upper left)
Chinese ink and colour on paper
50 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 20,000 – 32,000

Home With Surplus seeks to convey a world of abundance, wealth, enlivened through the forms of animals and still life. The varied elements are carefully composed, in a style that reflects his mastery of lines and effects. This artwork is timely as it is the year of the Rat, for Chinese.

Chung Chen Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. His recent solo exhibition *Background* was held at PINKGUY gallery in 2018.

HUANG YAO

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

Poetic Serene Scenery, undated

Chinese ink and colour on paper

120 x 57cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 45,000

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. *Niubizi, It Is Time To Come Home* this exhibition is currently held at Jia Shan Museum from January to April, commemorating the 85th Anniversary of Huang Yao's Niubizi Cartoon Series.

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 Art Gallery Malaysia in 2013.



JOSEPH TAN

b. Penang, 1941 - d. Pahang, 2001

Studies For Landscapes, 1998

signed and dated (lower left)
mixed media on paper mounted on cardboard
18 x 15cm; 15 x 18cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Works of Joseph Tan, a giant 4As in Malaysian Art (Activist, Administrator, Academician, Artist), are hard to come by, the last and only time being the Henry Butcher Oct 28, 2012 auction. This companion pair of works was featured at the Joseph Tan Retrospective at the National Art Gallery Malaysia, in 2006. In a career spanning four decades, he held only two solos, in 1968 (Samat Gallery, KL) and 1973 (Universiti Malaya, KL) respectively, but had featured in numerous major national exhibitions at home and abroad including the Malaysian Art Travelling to Australia and New Zealand in 1969 and the Contemporary Paintings of Malaysia exhibition in Pasadena, California, in 1988. This was part of his painstaking exploration of space, forms, surface and patterns on his *Dungun* and *Formation Series*, inspired by the mossy green rocks of Dungun when he was in Terengganu as the Mara Institute of Technology's foundation course coordinator (1976-1980). In his ground-breaking landscape works, he made studies and experiments in "building up the surface and looking at the effects and stopping it from being porous and to effect a luminous quality." In an interview with art-writer Ooi Kok Chuen in the New Straits Times in 1991, he opined: "I like the interaction of colours and surface, of the form melting into the void, at times becoming the void... My Dungun office faced the South China Sea. Day in and day out, I saw the sky and the horizon, the changing light, especially during the monsoon time, the sea, the sand and the wide expanse of space."

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





75

ERIC PERIS

b. Johor, 1939

Form, Design, Colour, 2008

signed and dated (lower right)

on the mount

hand coloured gelatin silver print

50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Nature has a way of offering endless designs which can be used to express one's interaction with Nature. One source that I found very exciting were those designs that appear on the barks of the trees, decayed trunks, interaction of light between leaves, the flow of natural design between plants life, the play of shadows. I used the original form and from there create a design in black-and-white and plan out the colours as I 'see' them' (according to Eric Peris' statement on website).

Eric Peris is one of the leading fine-art photographers specialising in a poetic divine kind of humanism. He worked first in black-and-white before turning to hand-tinting and other technical 'deconstructions' like in his ukiyo-e pictures. He was a photojournalist since 1969 when he joined a magazine called Fanfare and retired as Photo Editor of The New Straits Times (1991-1995). He had been a columnist, co-ordinator, director, consultant and adviser of numerous local and regional photography societies, competitions, events, excursions, programmes and conducted several photojournalism courses. He has held more than 33 solo exhibitions since Through The Windows And Doorways in 1982. His book Images Of Gitanjali, a photographic interpretation of Rabindranath Tagore's prize-winning literary work is as much a collector's item as the photography tribute. He studied Physics (Nuclear Physics and Cosmology) at the Singapore University from 1963 to 1969. His parents were also both artists. His Paris-trained father, O. Don Peris (1893-1975), served as royal artist in the Johor court of Sultan Sir Ibrahim. In 2018, he presented a solo exhibition Divinity Within in commemoration of his father at Sutra Gallery. On display were 16 photographs that captured the inner force driving traditional and ritualistic dancers.



76

SULTAN ISMAIL NASIRUDDIN SHAH

b. Terengganu, 1907 - d. 1979

Silat, By The Sea, c.1955

signed, numbered and stamped
photographer's estate on verso
gelatin silver print, warm tone satin finish
33 x 48cm, edition 2 of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

At a time when there was no television, even black and white, such spectacle of silat combat drew large crowds among the rural folks, with many treating it like a picnic and family gathering. Sultan Ismail Nasiruddin Shah managed to capture one such friendly fight demonstration from a distance, against the shady casuarina trees of Batu Burok beach in Terengganu. He seemed to be incognito, preferring the anonymity to hone his photography craft rather than to let the rakyat fuss over him providing him a royal seat complete with an ice-cream umbrella for shade. A few foldable chairs are available with some spectators preferring to sit cross-legged on the sand, while others formed an arc at the back. The subject is silat, and this precedes Ismail Mustam's *The Last Duel* (1961) and Amron Omar's copious works of silat pugilistic stances, from the 1980s. This work was featured on Page 74 in the book HRH Sultan Ismail Nasiruddin Shah Pioneering Malaysian Photography 1923-1971, written by his grandson Raja Mohd Zainol Ihsan Shah, who is vested with the archive and collection of his works. He remembers his grandfather's darkroom where film negatives and photographic papers were stored in airtight glass jars and glass cabinets, in controlled temperature.

Sultan Ismail Nasiruddin Shah, the 4th Yang di-Pertuan Agong (September 21, 1965 - September 21, 1970), was installed the 14th Sultan of Terengganu on December 16, 1945. Sultan Ismail, who was an avid photographer since the 1930s, died on September 20, 1979.



77

AMRON OMAR

b. Kedah, 1957

Pertarungan, 1999

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

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

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



78

RONNIE MOHAMAD

b. Johor, 1978

Tug Of War Series, 2014

signed and dated (lower right)
mixed media on canvas
91 x 244cm, diptych

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 36,000

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

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

AHMAD ZAKII ANWAR

b. Johor, 1955

Triplicity, 1999

signed and dated (lower right)

acrylic on linen

120 x 266cm, triptych

EXHIBITED

Barbara Greene Fine Art, New York, 1999

Disclosure: Galeri Petronas, 2008

ILLUSTRATED

Ahmad Zakii Anwar: Disclosure,

Galeri Petronas, 2008, p. 140

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 70,000



The well-endowed physique, *Male or Female*, is both a celebration and a denigration. The well-toned musculature in the right places could only be had with a disciplined regime of right exercises, but to others conservative and unexposed and ignorant, it is an object of opprobrium. It is interesting to see such Adonis measure of beauty is something admired and feared, celebrated and vilified. Film-maker U-Wei Bin Saari was right when he revealed that Ahmad Zakii Anwar's figure types are imbued with a theatricality in the silent poses. The anatomy is revealing of the characteristics that aid certain physical movement and action. Arrayed in three dramatic poses – front, back and sideways in the centre – there is a certain Godlike quality about it.

Ahmad Zakii Anwar's mid-career survey exhibition, *Disclosure*, at Galeri Petronas in 2008, is one of the most compelling, encapsulating a world-view and career told in still-life, animals, traditional dances and the dark side of urban life. After quitting a lucrative advertising career, he made a huge impact with his *Smokers Series* in Kuala Lumpur in 1997. He graduated from the Mara Institute of Technology in 1977. His solos abroad included *Presence* (1999) and *Bones And Sinews* (2011) in the United States, *Kota Sunyi* (Indonesia, 2007), *Shadowland* (Hong Kong, 2001) and *Baik Art* (South Korea, 2013), apart from his Singapore Tyler Print stint in 2007.





80

HISYAMUDDIN ABDULLAH

b. Terengganu, 1989

Ucapan Plastik, 2014

signed and dated (lower left)
charcoal and acrylic on canvas
183 x 153 cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Figurative painter Hisyamuddin Abdullah's works often contain narratives about his observations on life and society. *Ucapan Plastik* illustrates a symbolic portrayal, containing a figure of a young male (the artist himself), highlighting issues of self-reflection and artistic identity. The face and body of the figure is rendered with soft chiaroscuro and delicate tones, enhancing the overall composition, displaying the young artist's technical skill.

Hailing from Marang, Terengganu, Hisyamuddin Abdullah attained his BA of Fine Arts (Hons) from UiTM Shah Alam, Selangor in 2012. He held his first solo exhibition SARkAs at Taksu, Kuala Lumpur in 2014. He has participated in numerous group shows namely #SKULL (2019) and Axis By Praxis: Identity In Transition (2018) at G13 Gallery; Human Being by F Klub (2019); XIX Nineteen at Segaris Art Center (2019), and more.



81

CHONG AI LEI

b. Johor, 1985

Cling, 2011

signed and dated 'AILEI 2011'
(lower left)
oil on canvas
89 x 104cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

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 favourite cat. Painted in a monochromatic colour scheme, the artiste enhances the presence of the subject.

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. She had her first three solos overseas: PINK at Yogyakarta's leading Sangkring Art Space (2013), 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 RM35,000, was set at Christie's Hong Kong in November 2013 for *True Romances II*.



82

NIK MOHD HAZRI

b. Kelantan, 1988

I See The Altered Truth 2,
2017

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A promising young artist, Nik Mohd Hazri's signature style is his expressions of large-scale portraits that captures his subject's emotions. The work depicts a figure of a young girl standing in disbelief. Her expression shows 1001 questions lingering in her head as what seems as a truth is regarded as false and its vice versa especially in the world of social media.

Nik Mohd Hazri obtained a Diploma of Fine Art from Universiti Teknologi MARA (UiTM) in Machang, Kelantan, where he studied from 2008 to 2011. He then pursued his Bachelor of Fine Art (Painting) at UiTM, Shah Alam, Selangor where he graduated in 2014. He has participated in numerous group exhibitions such as Human Being by F Klub at Ken Gallery, Kuala Lumpur (2019); Bintang 5 Volume III, Segaris Art Center, Publika (2018); We Are 5: Artemis Art's 5th Anniversary Exhibition, Publika (2017); Nik Brothers: Art Trio, G13 Gallery, Selangor – where he exhibited with his brothers Nik Mohd Shazmie and Nik Mohd Shahfiz. He has also participated in several international art fairs namely Art Kaohsiung, Art Stage Singapore, Art Stage Jakarta, and Art Expo Malaysia etc. He was awarded the Vice Chancellor's Award, Bachelor Degree in Fine Arts (Hons), UiTM Shah Alam, Selangor (2014) and the Dean's List Award for Semesters 3 and 4, Bachelor of Fine Art, UiTM Shah Alam in 2012. A member of the Intuitive Art Group, he was involved with a mural project at Publika alongside other group members.



83

FADILAH KARIM

b. Johor, 1988

Motion II, 2010

signed and dated
'Fadilah Karim 10' (lower right)
oil on canvas
122 x 183cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Fadilah Karim is recognised as one of Malaysia's most talented figurative painters, exhibiting technical virtuosity in the medium of drawing and painting. Presented here is a momentary glimpse of a young lady captured in transient motion. The figure is composed in a unique cinematic mode and is imbued with an enigmatic expression of movement in space and time.

Fadilah Karim obtained her Masters in Fine Art, majoring in painting, at University Institute Teknologi MARA in 2013. She held her first solo exhibition titled *Vague* at Pace Gallery, Selangor (2012), and her second solo *Secret Lies* at Taksu KL (2016). Her group exhibitions include *Bintang 5 Volume III* with Segaris Art Center (2018), *Figure In A Room* by The F Klub (2017), *ConFiguraTion Parallel Universe* with G13 Gallery (2017), *Being Human: Figuratism of 16 Malaysian Artists*, Art Stage Singapore (2015), *Deceitful Truth*, Galeri Chandan KL (2011), *Transit A4*, HOM Art Trans KL (2012), *Young Guns KL* (2013), *Sekaki*, Segaris Art Center KL (2013), *Young Guns*, Penang, Singapore (2014), and *Myst{EO}ry*, HOM Art Trans (2014). Her awards include: Incentive Award, Shah Alam Open 2008; Malacca Governor Portrait competition; runner-up Tanjung Heritage competition; Young Guns Award etc.



84

YUKI THAM

b. Johor, 1992

Obscure, 2017

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,800 – 8,000

This piece titled *Obscure* was exhibited in Yuki's first solo exhibition where she captured human emotions through her experience. This piece depicts an emotion of uncertainty or concealing the truth about a certain agenda. Something about that pretty face of the girl hides a thousand uncertainties about things in life.

Yuki Tham, born in 1992 in Johor, graduated from Dasein Academy Of Art in Kuala Lumpur. Her recent solo exhibition *Beauty Behind The Madness* was held at G13 Gallery, Kuala Lumpur. She has participated in many international art fairs including Art Expo Malaysia, Art Kaohsiung in Taiwan, etc. She also joined group exhibitions namely *Victress Niche* with G13 Gallery (2019), *Human Being* by F Klub at Ken Gallery (2019), etc.



85

SUHAIDI RAZI

b. Sarawak, 1977

Sweet December, 2017

signed and dated (lower left)
oil on canvas
122 x 151cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Set against an atmospheric rainy day, the artist captures a scene from childhood. A young girl is situated amidst a vast landscape, while a pair of lambs are standing beside her. The girl is dressed in a cute wonder woman ensemble, holding a floral patterned umbrella. A herd of cows can be seen nearby, amidst an impressive rural terrain.

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.



86

GAN CHIN LEE

b. Kuala Lumpur, 1977

Frontal Reclining Nude, 2012

signed and dated (lower left)
oil on board
92 x 184cm, diptych

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 55,000

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

A finalist in the Saksi Competition in 2003, he got into the winning circle big-time when he was one of the five who won the Malaysian Emerging Artist Award (MEAA) in 2009, the others being Mohd Al-Khuzairie Ali, Poodien, Samsudin Wahab and Bakir Baharom. After his Diploma in Illustration at the One Academy of Communication Design, he went to China for his Advanced Studies in Mural Painting (2005) and Masters in Fine Art (2008, where he also won the Graduate Creation bronze prize) at the prestigious Central Academy of Fine Arts. In 2010, he won the Platinum Awards by the One Academy, where he lectures now. His works *No Place For Diaspora* and *Islamophobia Is A New Form Of Racism* were exhibited at Dhaka Art Summit's program Bearing Points, alongside works by Raqib Shaw, Liu Xiaodong etc.



87

TEW NAI TONG

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

Nude 22; Nude 23, 2007

signed (lower left)
oil on jute
30 x 30cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Here rendered in oil, is a pair of nudes in two seated poses. The work demonstrates the artist's ability to suggest volume, weight, and with deft brush strokes.

Nai Tong is known for his Nanyang Style figures with doleful eyes and elongated limbs. He followed the typical route of students trained at the Nanyang Academy of Fine Art (NAFA) in Singapore (1957-1958), and furthering his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-68). 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 he became a full time 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.



88

ANTHONIE CHONG

b. Perak, 1971

Monumental – Agony, c. 1990s

oil on canvas

122 x 91cm

PROVENANCE

Private collection, Selangor

RM 14,000 – 24,000

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, the artwork illustrates a sombre figure looking down as if giving up is the only option, immersed in his own sadness the figure is left static in his seat, in agony emotionally.

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

AZMAN YUSOF, DATO'

b. Kelantan, 1955

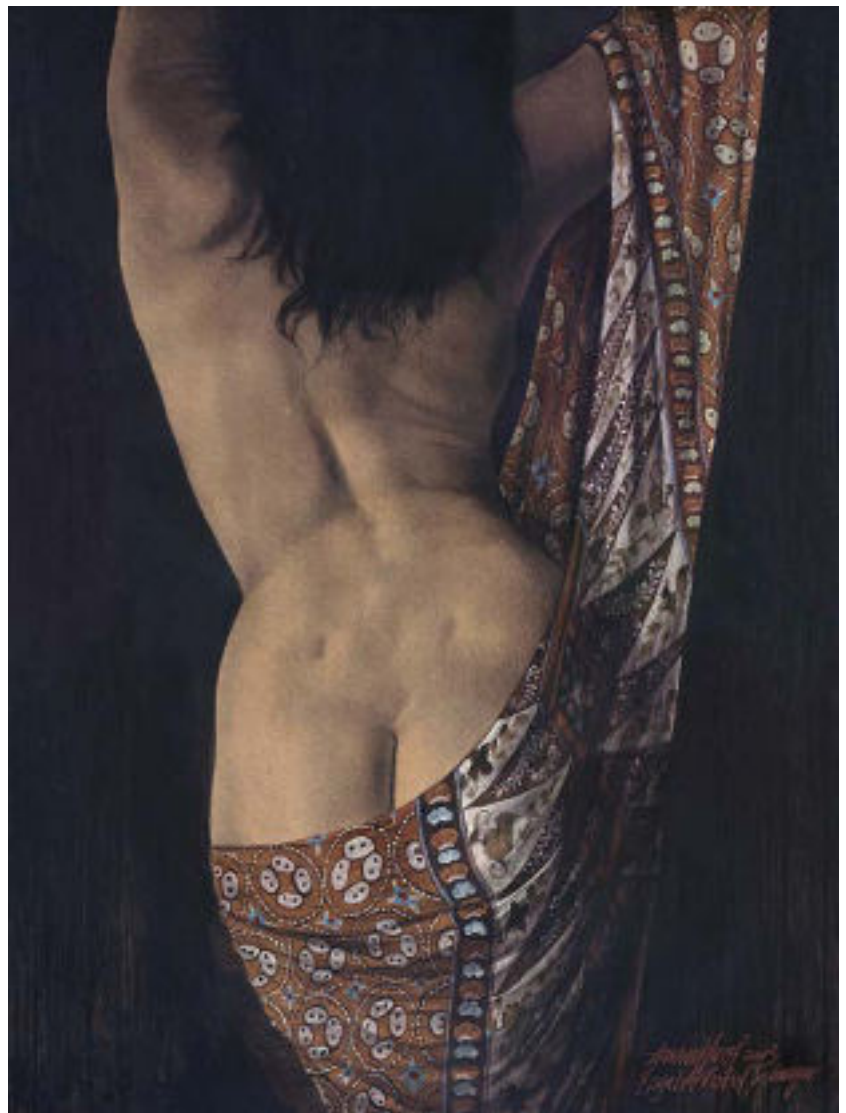
Untitled, 2013

signed and dated (lower right)
mixed media on cardboard
120 x 89cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000



The scent of a woman with the allure of some revealing flesh, back turned for a certain demure quality, as she apparently gets up with the sarong, the Malay tapestry of seduction, slipping oh so gently. The tousled hair adds to the seductive quality, while the sarong is held up with one hand like a peek-a-boo prop. The mood is good for a dance... and it brings to mind Kylie Minoque's 2000 hit song, *On A Night Like This*. The lyrics of the chorus refrain goes like this:

*On a night like this
I wanna stay forever, stay forever
On a night like this
Just want to be together
The romance of the moment adds:
You kiss me, I'm falling
It's your name I'm calling
You touch me, I want you
Feels like I've always known you.*

Dato' Azman Yusof is one of the founders of the legendary Creative Enterprise, which started the Golden Age of Comicdom. It was established in 1976 together with Jaafar Taib, Meow Shariman Meor Hassan a.k.a. Mishar and Zainal Buang Hussein, and the early publications were *Murni* and *Bambino*, and then the *Gila Gila* humour magazine. He is a leading cartoonist and illustrator for Malaysian comics and novels. He started by illustrating for Amier Enterprise, which published the magazines *Love Story* and *Sarina*, and contributed the *Fold-Fold* posters and calendars like *Malay Warrior 5 Brothers*. In painting, he works in oil, acrylic, watercolours and airbrush. For his skills in portraiture, Sultan Sharafuddin Idris Shah of Selangor made him a Royal painter on March 18, 2010.



90

KOW LEONG KIANG

b. Selangor, 1970

Dreamer 4, 2004

signed and dated (lower left)
oil on canvas
90 x 180cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 40,000

When a girl is curled up in a foetal position, she wants to be left alone in her own cocoon of thoughts and safe space or she must have been too disturbed and traumatised by some deprivations or ill luck befalling closed ones. As this looks like a nubile young girl, she might be in love, or even out of love. The act of turning away, isolating, distancing and disengaging is as good as putting up a big sign saying, 'Scram, Don't Come Anywhere Near Me!' Or probably, she is having a dream...

The canvases of Kow Leong Kiang, who is known to have scoured the East Coast States to paint fetching portraits of kampung girls in his early years, goes beneath the skin and beyond innocence. The work was also inspired by his visits to Bali in his formative years when he marvelled over the accomplished nude paintings of the Indonesian masters.

Kow Leong Kiang won Southeast Asia's highly coveted art accolade when his work, *Mr. Foreign Speculator, Stop Damaging Our Country*, clinched the Grand Philip Morris Asean Art Award in the finals in Hanoi, Vietnam, in 1998. He also won the Minor Award in the Young Contemporary Artists competition in 1992 and the Major Award in the National Day competition. He had been selected for art residencies at the Vermont Studio Centre, USA 2004 and Tembi Contemporary in Yogyakarta besides participation in major events such as Art Busan, Art Formosa, Art Stage Singapore and Art Expo Malaysia. He was commissioned to paint the cover of Ooi Kok Chuen's novel, *MAHSURI A Legend Reborn* (2016). He graduated from the Kuala Lumpur College of Art in 1991.



91

HENG EOW LIN

b. Kedah, 1946

At Play, 1998

signed and dated (lower left)
oil on canvas
70 x 80cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Heng Eow Lin, is one of the early stalwarts of Nanyang Art and his paintings, varies in execution in Realism and also in abstract, or combining both. In this work titled *At Play* showed a group of kids (and parents) in a semi abstract way cramped together on top of one another participating in the game, indulging themselves, having good quality family time. In 2015 (June 27 - July 12), Lin, as the Kedah-born artist is popularly known, was given a major Retrospective by Soka Gakkai Malaysia. It was called A Journey Of 47 Years. In all these years, he keeps on painting, sculpting and taking part in exhibitions, workshops and art camps all over the world, particularly in Thailand. Lin is a full time artist all his life. When he graduated from the Nanyang Academy of Fine Art in Singapore in 1970, he was given a solo in 1977 by the Singapore Art Museum. His first home solos were at the Malaysian Institute of Art, Kuala Lumpur, and Dewan Sri Pinang, Penang in 1992. He had done a major sculpture commission for the Malacca Museum, monumental sculpture work at Karpal Drive, and for other institutions.



92

GAN TEE SHENG

b. Johor, 1984

No Face Auntie & Boy, 2011

signed and dated
'Gan Tee Sheng 2011' (lower left)
oil on canvas
130 x 164cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

In this work, a haunting figure stands in front of a boy facing the wall that is full with unfold clothes. The boy clinging to her body made her crouch a little. The woman's face is hollow as part and pieces of her are on the floor. It looks like the woman is probably under a lot of stress as house chores are piling up and at the same time she needs to look after the clingy boy. Another figure is seen laying on the floor facing the women. A man is seen standing at the corner as if waiting to be served by the women. The artwork leaves a mysterious atmosphere that unravels the hidden complexities of human nature.

Gan Tee Sheng won two of the most highly coveted awards, UOB Painting of the Year (twice) and the Malaysian Emerging Artists Award, and catapulted him to the cream of young artists. 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 for consecutive years. 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.

93

ILHAM FADHLI SHAIMY A.K.A. KOJEK

b. Kelantan, 1980

Untitled, 2011

signed and dated (lower right)

mixed media on paper

65 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



Described by his wife, installation artist Azliza Ayob, as “fascinating, promising and uncertain”, Ilham Fadhli’s characters aptly define his work too. Also known as Kojek, he is a multi-dimensional artist with an inexorable imagination, taking his viewers on an edgy yet arresting adventure to an unfamiliar land beyond earth with his dark and surreal landscapes. On offer here is an obscure landscape with figures depicted in Kojek’s signature palette. His trademark miniature human going about their activities enhance the dreamlike composition.

Ilham Fadhli graduated with a Degree in Fine Arts from Universiti Institut Teknologi MARA, Shah Alam in 2003. Subsequently, he has frequently exhibited in galleries across Kuala Lumpur and had spent a term as the 16th Artist in Residence at Rimbun Dahan from 2010 to 2011. Ilham’s work addresses contemporary issues through an absurdist or surrealist narrative. He has held a two-man show with fellow artist Haslin Ismail titled *Friction* in Kuala Lumpur (2008) and a solo exhibition held at Pace Gallery (2010). His collages often incorporate delicate figures, dramatic colours and the use of scale to create these narratives and invite the viewer to discuss the issues raised. He has participated in a group exhibition in Singapore (2011), curated by the artist and curatorial collective called Flying Karpel Company founded by contemporary artists Aswad Ameir, Saiful Razman and Shahrul Jamili. His work was also featured in a group exhibition titled *Kembara Jiwa Fukuoka: Expanded Passion* organised by Galeri Chandan that was presented in Fukuoka, Japan in 2013. Segaris Art Center booth in Art Expo Malaysia 2019 showcased his latest artworks, and received good remarks from visitors.



94

GRACE SELVANAYAGAM

b. Negeri Sembilan, 1936

Untitled, 1960

signed and dated (lower right)

oil on masonite board

46 x 14cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 12,000

Grace Selvanayagam is one of Malaysia's early textile artists, and a songket textile scholar. This work of an Indian woman carrying brass pots of water on her head (a typical village scene in India) is unique because it is a rare figurative early work by her. Painted in warm colours, the artwork is a celebration of daily life, expressed through the diligent nature of the lady.

Grace Selvanayagam was a graduate in Textile art from the University of Bristol, UK. She taught in Specialist Teacher's Training Institute in Cheras, KL together with Syed Ahmad Jamal. In her later life, she lived in JB and had also taught in Singapore. She wrote the book, *Songket: Malaysia's Woven Treasure*. She did her research in East Coast with the support of Prof Ungku Aziz. Grace was very much an abstract artist. Her works were displayed at the NUS Museum, Singapore in 2017.



95

HARRIS RIBUT

b. Selangor, 1951

Balik Dari Perigi, 2007

signed and dated (lower left)

oil on canvas

76 x 76cm

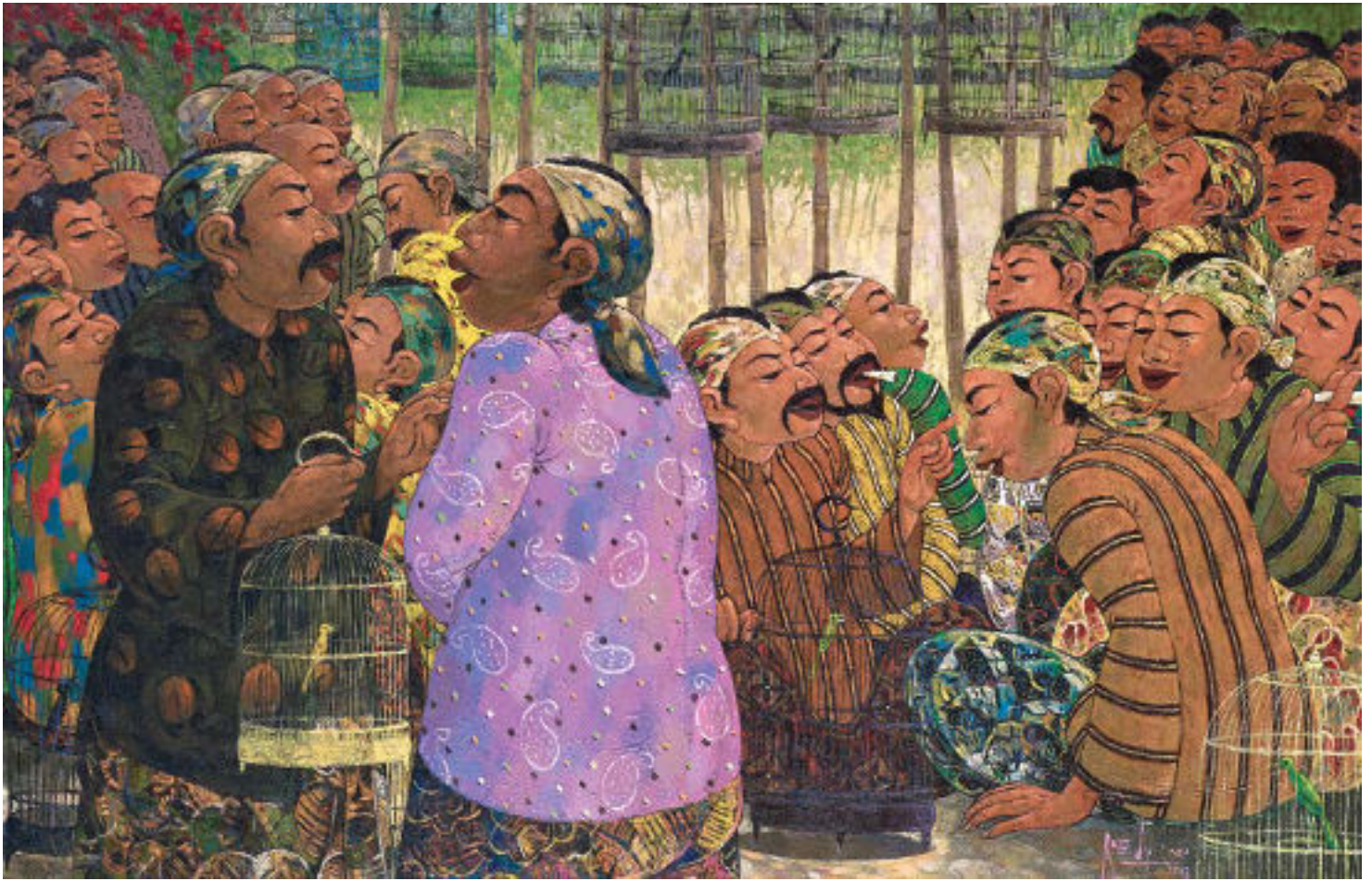
PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

This scene shows a group of people just came back from washing their clothes at the well. Well can only be seen nowadays in rural areas. It is used to store a large amount of water that later can be shared among the community. Waters from the well are always fresh and cool especially in the morning. Thus, they look especially fresh as they probably have just taken bath too.

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.



96

RUDY MARDIJANTO

b. Indonesia, 1967

Lomba Burung (Bird Competition), 2013

signed and dated (lower right)
oil on canvas
100 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Bird-keeping is deeply rooted in Indonesian society, especially in Java and Bali. The artist seeks inspiration from peasant lives in rural Java and creates stylistic figures engrossed in ritual themes or daily activities. Through the composition of communal life, the artist conveys how tradition and culture is still retained and treasured in modern times.

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

KARTIKA AFFANDI

b. Indonesia, 1934

Mother And Child, 1970

signed and dated
'Kartika 1970' (lower right)
oil on canvas
98 x 78cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 35,000



The Mother-and-Child theme is one of the most predominant in art. Being a figurative artist like her world-renowned iconic father, Affandi (1907-1990), Kartika paints penetrating portraits including those of her father, ordinary and marginalised people and menial workers. Her oil-impasto style resembles that of her father, to whom she was apprenticed since the age of 7. Like her father too, she abandoned the paintbrush, preferring to use her bare hands. She was married twice and twice divorced, to artist R.M. Saptohoedoyo (at the age of 17, arranged marriage) and Austrian Gerhard Koberl. She became a feminist icon when she filed a divorce against Saptohoedoyo, with whom she had eight children. Her son, Didit, also paints, as did her mother Maryati, who was Affandi's first wife. Rukmini, Affandi's daughter from his second marriage to Rubiyem, also paints. By 1970, Kartika was fairly well-developed as an artist, having had her first solo in Jakarta in 1969 and helping Affandi complete a mural in the East-West Centre in Hawaii in 1967. In 1971, she had a solo at the Samat Art Gallery in Kuala Lumpur. She fought against male chauvinism to become an artist in her own right. Her father had famously told her: "It is a shame you were born a female and my daughter, because as a woman you will never be able to be accepted as an artist in this country. And if somehow you are, then you will always be cursed as my offspring to live in my shadow."

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



98

NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

Pemain Biola, 2011

signed and dated (lower right)
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. His signature aesthetic highlights technical mastery in portraying lines, complemented by a strong sense of colour which enhance the lyrical movement of the painting.

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

ONIB OLMEDO

b. Philippines, 1937 - d. 1996

Guitarist, 1993

signed and dated (lower right)

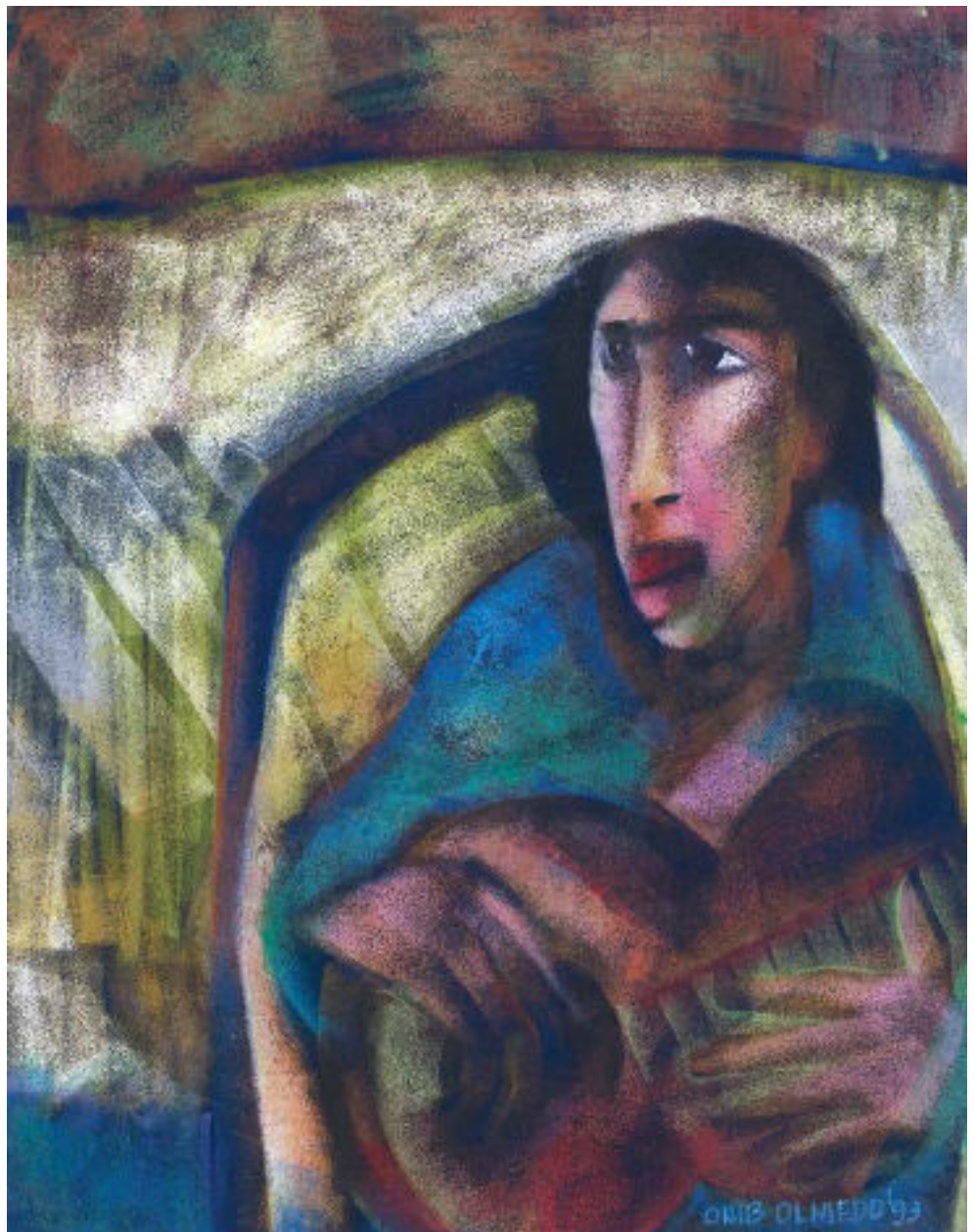
pastel on paper

70 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000



Onib Olmedo's world is filled with the denizens of marginalized society, lurking like lepers on the suburbs of active high life. They are depicted in darkened shadows, their faces misshapen sulky, sullen and framed in a scowl, with a kind of ennui and desolation about them. At times, their eyes are accusing, like the cover of John Steinbeck's *Grapes of Wrath*. He is remembered as one of the Philippines' Figurative Trinity, with Ang Kiu Kok and Solomon Saprid. He used art as a tool to probe the depths of the human character, and critic Alice Guillermo wrote that his distortions were "to entrap the fierce and elusive demons of the private psyche". His widow, Bettina, had said that Olmedo "created a body of works that utilizes the figurative expressionist technique of distortion to portray the inner torment experienced by modern. His paintings have a disturbing but ennobling effect on the viewer, celebrating the ultimate triumph of the human spirit in the face of intense pain and anguish. His paintings are soul portraits of the denizens of Sampaloc and Ermita, Manila's red light and entertainment district man, as well as people from the upper strata of society."

Onib Olmedo studied for his BSc in Architecture at the Mapua Institute of Technology but after 12 years, switched to fulltime painting in 1970. He won gold medals in two Art Association of the Philippines competitions and a Mobil Oil Award and he was one of the 13 Artists honoured by the Cultural Centre of the Philippines. He also won an award in the Cagnes Sur Mer art competition in France in 1992. Works of Onib Olmedo were featured in the Art Fair Philippines 2020 recently.



100

JEIHAN SUKMANTORO

b. Indonesia, 1938 - d. 2019

Juwita, 1982

signed and dated (middle left)
oil on canvas
40 x 40cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Jeihan Sukmantoro is dubbed “soul-catcher” by art-writer Ooi Kok Chuen (Interview in Bandung, published in *The Sunday Star*, Oct 23, 2011) for his prescience in capturing the intrinsic qualities and enigmatic aura of the portrayed, just by using black blobs or slits for the eyes. The black eyes device was first used in his 1965 work, *Gadis*, and was described by Ooi as a “black hole of emotional DNA”. In the interview, he told Ooi: “We are all walking and working in darkness and mystery. We don’t know where we are going, what will happen tomorrow.” Eyes are deemed the windows to one’s soul. As Johann Wolfgang von Goethe, in his *Theory Of Colour*, wrote: “The eye has to thank light for its existence.” Here, the female sitter looks a mite uncomfortable and despite a frail physique and reserved demeanor, embodies sterner qualities within as might be suggested by the reddish hues used as the backdrop.

The multidisciplinary Jeihan Sukmantoro was a sculptor, ceramist, printmaker (woodcuts) and painter (acrylic, watercolours, pastels) and a published poet. A rebel, he studied at the Bandung Institute of Technology (1960-1966) but did not complete. His best known book of poetry is *MATA MBeling Jeihan* (2000). Besides in all over Indonesia, he had solo exhibitions in Rome (Italy), Rotterdam (Netherlands), New Jersey (United States), Paris (France), Zurich (Switzerland) and Kuala Lumpur (Malaysia).

101

ARIE SMIT

b. Netherlands, 1916 - d. 2016

Boy, 1986

signed and dated (lower right)

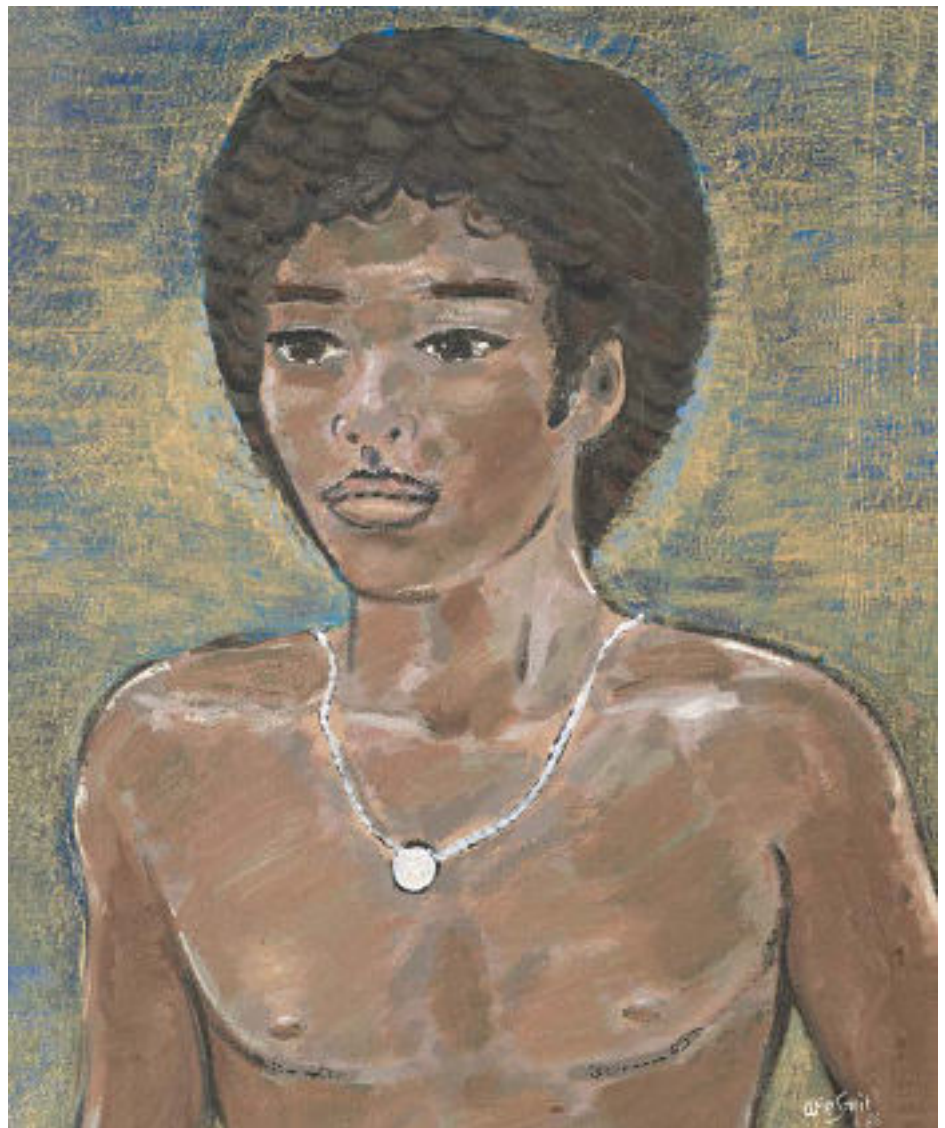
oil on board

47 x 39cm

PROVENANCE

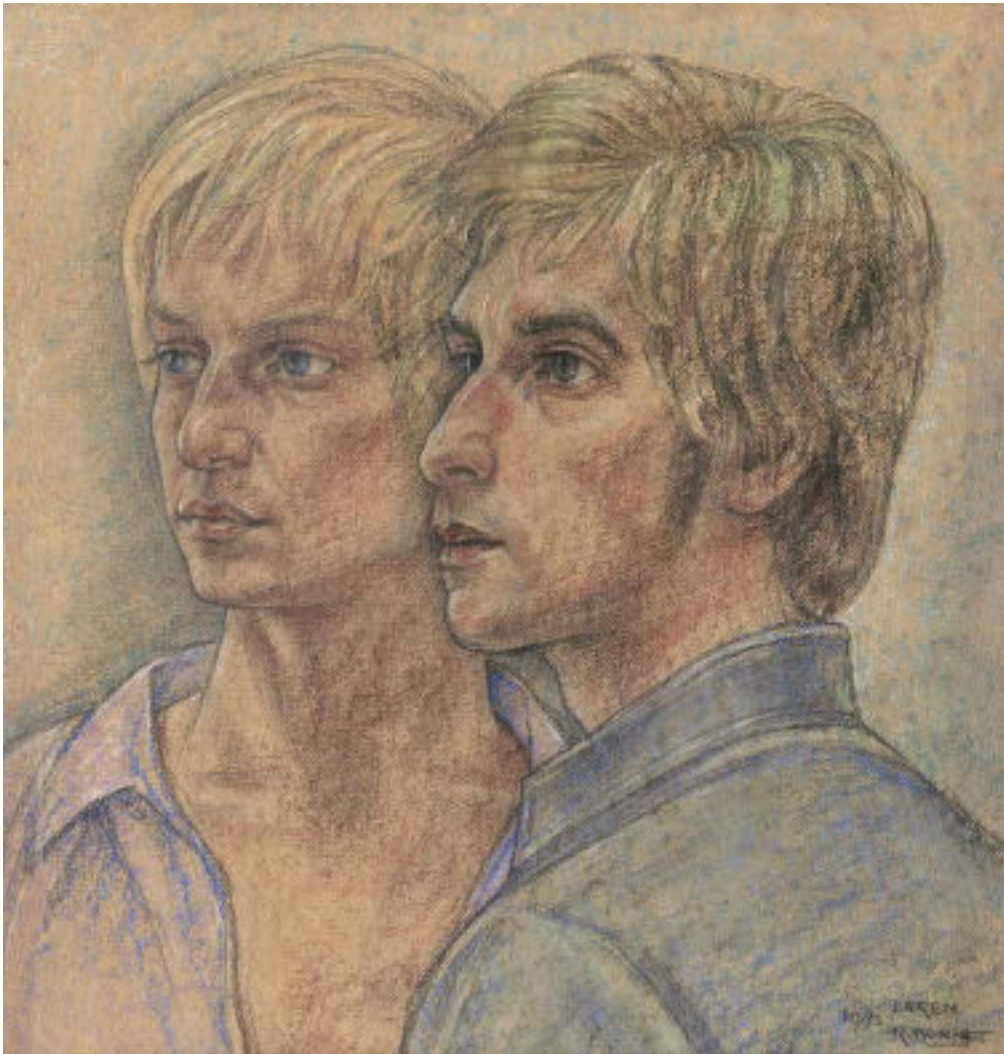
Sotheby's Singapore, Southeast Asian
Paintings, 2 April 2000, Lot 23
Private collection, Kuala Lumpur

RM 20,000 – 35,000



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

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



102

RUDOLF BONNET

b. Netherlands, 1895 - d. 1978

A Portrait Of Two Dancers, 1972

signed and dated (lower right)
pastel on cardboard
53 x 51.5cm

PROVENANCE

Christie's Amsterdam, Netherland,
Art From The 19th - 20th & 21st Centuries -
Indonesian Art - Graffiti Art - Vrig Beelden
And Creatie, 8 March 2011, Lot 166
Private collection, Kuala Lumpur

RM 12,000 – 22,000

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

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



103

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

Self Portrait, 1971

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 18,000

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



104

HAMIDAH SUHAIMI

b. Singapore, 1935 - d. 2015

Budak Melayu, 1996

signed and dated (lower right)

pastel on paper

72 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

Tradition dies hard, and this seems more prevalent in rural areas. Urban centres tend to have more techy percussion instruments whereas one can expect natural sounds from musical instruments used in the kampung, and for more sacred and ceremonial rituals. And the two-headed gendang, a membranophone combined usually with a gamelan orchestra, is a favourite among traditional Malay communities in Malaysia and Indonesia. The Indians use a somewhat similar instrument called the mridangam. The Malays have a strong aptitude to musical instruments, traditional and modern, and in (Tan Sri) P. Ramlee movies, one can find the violins being popular. As the somewhat extreme Malay adage goes, 'Biar mati anak, jangan mati adat' (Let the child be sacrificed, but not the customs (culture)). The boy in resplendent pink-orange baju melayu with a mandarin collar looks all set to drum up some rousing beats for the occasion. Hamidah Suhaimi, like her husband Mazli Mat Som, was already accomplished in portraits in the 1990s but took second fiddle to Mazli probably because of gender bias. She made frequent trips down from Singapore where she was originally based, to take lessons from Dato' Hoessein Enas of Angkatan Pelukis SeMalaysia.

105

HAMIDAH SUHAIMI

b. Singapore, 1935 - d. 2015

Gadis Dengan Labu Air, 1998

signed and dated (lower left)

pastel on paper

72 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 28,000



Hamidah Suhaimi consistently highlighted Malay cultural heritage in her works, mostly in her *métier* pastels. Her works showed up a combination of her two main themes, figuratives and cultural objects, in this case the famed ebony labu (water pitcher) sayong of Perak, which got its colour from burning discarded rice husks. The woman looks regal despite a simple coiffure. Cradling a large labu sayong, she exudes the sophistication of a collector perhaps. The transparent light tangerine blouse she wore over her dress shows that she is not the typical kampung girl or even a potter. And she obviously looks tall, which adds to her stature.

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

MAZLI MAT SOM

b. Kuala Lumpur, 1938 - d. 1990

Gadis Melayu, 1977

signed and dated (lower left)

oil on canvas

101 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

‘Bathers’ in the alfresco is a favourite theme among artist, both East and West. Here, Mazli Mat Som seems wary of avoiding the style of his mentor Dato’ Hoessein Enas’ *Misty Morning Series* of sarong-clad women bathing by a secluded waterfall. Dato’ Hoessein’s compositions were in turn inspired by the Indonesian Basuki Abdullah. The woman, back tilted to viewer and seated on a cluster of rocks, is taking a dip in what looks like a seaside with the top of the dress slightly lowered revealing the smooth tones of her back, and with her hands clasping the front. The wavy line bands of her dress have a lulling effect of the sea waves lapping the shore. What is at odds with her apparent modesty, is that she is boldly depicted looking back at viewer. It is a nice azure day.

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





107

SAMJIS MAT JAN

b. Malacca, 1952

Lady In Green, 1996

signed and dated (lower right)

oil on canvas

105 x 73cm

PROVENANCE

Private collection, Kuala Lumpur

RM 95,000 – 155,000

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

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

108

LIEW CHOONG CHING

b. Pahang, 1953

Orang Asli Series:

Sitting With A Cat, 1998

signed and dated (lower left)

oil on canvas

68 x 53cm

PROVENANCE

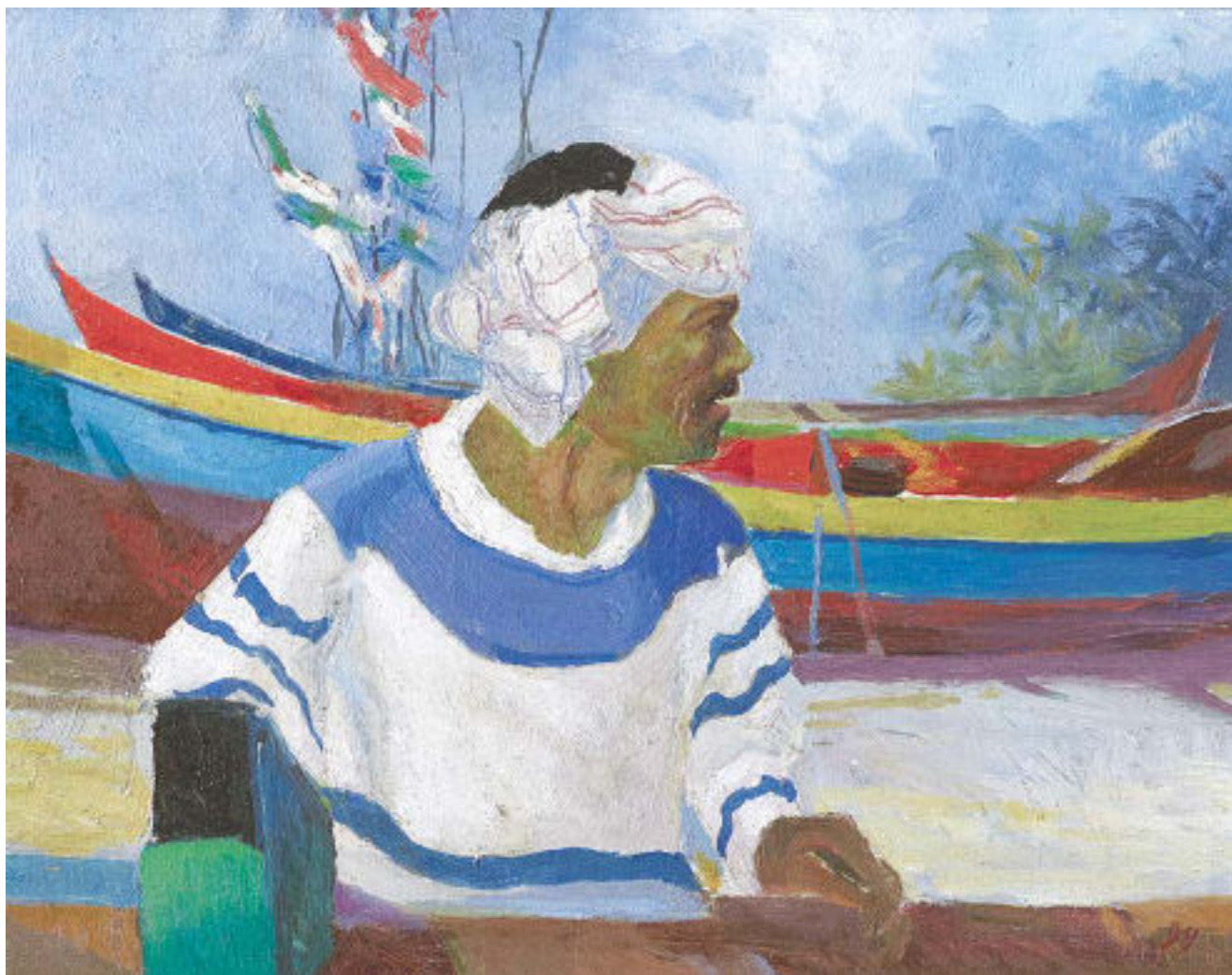
Private collection, Selangor

RM 3,000 – 5,000



Known as a figurative painter, Liew Choong Ching has been working as a full time artist since 1999. The orang asli (aborigine) is shown in a contemplative mood, and is modelled using delicate strokes through the skilful treatment of light. The subtle tones of the body has allowed the intricate patterns on the fabric to stand out.

Liew Choong Ching received his education from Kuala Lumpur College of Art in 1994. His solo exhibitions include Tropical Fragrance, Balai Berita NSTP, KL (2009), Shadow & Light, Galeri Seni Mutiara, Penang (2010), and Secret Battle, ArtSeni Gallery, KL (2011). Selected exhibitions include Safari Asian Watercolour Expression, Bentara Budaya Jakarta (2012) and Impression of Malaysia Contemporary Art Exhibition (2010). Selected Public Collections include Kontena Nasional Malaysia and PNB (Permodalan Nasional Berhad) Malaysia.



109

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Pantai Kundu I, 1999

signed and dated (lower right)

acrylic on canvas

20 x 25.5cm

ILLUSTRATED

Khalil Ibrahim - A Continued Dialogue,
Balai Seni Lukis Negara, p. 80

PROVENANCE

Private collection, Selangor

RM 28,000 – 48,000

Khalil Ibrahim strays from his usual painting hunting ground of Kelantan and Terengganu to visit Pantai Kundu, off the coast of Malacca, in this portrait of a fisherman looking more like an urban dweller clad in a jersey with blue stripes instead of torn t-shirts they are often seen with. There is a cheery mood about, the fisherman looking well and contented, the blue skies matched by the blue stripes on the jersey, and even the fishing boats are painted in bright colours. It's been said that one can even go night fishing in the kelong (offshore platform built by fishermen). This work is illustrated in the Khalil Ibrahim: The Art Journey coffee-table book.

A southpaw, Khalil Ibrahim is truly one of Malaysia's most gifted artist who worked excellently in watercolours, acrylic, batik, oil, pastels and pen, and was also adept at figures, landscapes, still-life and abstracts. Although he won a Pahang State scholarship to study for his National Diploma of Design in Fine Arts at St Martin's School of Art and Design in London, 1963 (postgraduate 1965), he never had to work to repay but instead turned fulltime in September 1966 on his return. In 1970, he held a solo in Indonesia, the first Malaysian to have done so, and was given a double solo at the Samat Art Gallery, Kuala Lumpur. He was also a co-founder of the Malaysian Watercolour Society.



110

FUNG YOW CHORK

b. China, 1918 - d. 2013

Kuala Selangor River, 1979

signed and dated (lower left)
oil on board
40 x 50cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

Illustrated here is an alluring scene at a port jetty in Kuala Selangor River, a small coastal village known for recreation activities for nature lovers. Fung Yow Chork has skilfully captured calming jetty depot alongside a kampung house, and boats moored at the dockside. His use of vibrant palette — consisting of light blue for the sky, shades of brown for the wooden stilt depot and bright red and pastel yellow for the boats and green across the picture plane — create a picturesque view of an otherwise monotonous setting, a testament to his artistic flair.

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



111

PETER LIEW

b. Perak, 1955

Malacca River Series, 2004

signed and dated (lower left)
oil on canvas
152 x 274cm

PROVENANCE

Private collection, Selangor

RM 90,000 – 160,000

The *Malacca Series* represents one of the early successes of Peter Liew in his paintings of landscapes and the panorama. There is also the rawness of his strokes where he cut and sculptured the paintings with his palette knife, and his palette of sombre colours that marked his impecunious state when starting and painting fulltime again in October 1994. The *Malacca Series* is in his major exhibition in *Journey Into Landscape*, complete with a catalogue, at Galeri Maybank in 1997. He plays on the chiaroscuro with a little spot of colour in the furrows of stilt houses by the river. What is afoot and what stirs amidst the darkened rows? A traveller artist, Peter Liew has travelled all over for his intrinsic impressions of the landscapes: the United States, New Zealand, China, Vietnam, Europe, Macedonia, Turkey, Russia...

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



112

CHONG HON FATT, DATO'

b. Penang, 1941

Masjid Nagore, Penang,
1994

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

The Nagore durgah (dargah) or shrine was built in the early 1800s around the same time as the Kapitan Keling Mosque, in honour of Syed Shahul Hamid, a popular 13th Century Sufi saint in coastal Nagore in Tamil Nadu. Lying at the junction of King Street and Chulia Street in Penang, it stands out by its whitish paintwork, like the White Mosque.

A star pupil of art pioneer Lee Cheng Yong (1913-74) at the Chung Ling High School in Penang, Chong Hon Fatt was conferred the Darjah Setia Pangkuan Negeri (which carries the title Dato') by the Penang Yang di-Pertua Negeri.

Previously, his highest point was the Retrospective given in his honour by the Penang State Government in 2012, back at the revered institution after a solo there in 1997. In 2007 and 2009, he was commissioned by the Chinese authorities under the Fortified Towers Under The Sun Project, to paint the World Unesco tulou (tower fortress buildings) sites in Guangdong and Fujian respectively. He had done a total of 50 works, from several trips. He is noted as a painter who chases the sun and would pack up if it is the rainy season.

Other topical focus included the Penang Jetties (postcards), the Mosques In West Malaysia (Art Case Galleries, 2001) and calendar commissions by the Kelang Terminal (1990), Malaysia Smelting and Kontena Nasional (both 1991).

LUI CHENG THAK

b. Negeri Sembilan, 1967

My Heart Is Open, 2013

signed and dated (lower right)

oil on canvas

76 x 101cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 20,000 – 32,000

Lui Cheng Thak's works are influenced by traditional architecture in urban areas and collective memories. The well-known artist is known to document unique colonial buildings from states like Penang, Malacca as well as Kuala Lumpur. Here, the artist illustrates the facade of a heritage building, portraying a scene from everyday life. The view is animated with a subtle play of light, featuring his signature elements of the birdcage and batik sarong.

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





114

ONG KIM SENG

b. Singapore, 1945

Kathmandu Series, 2007

signed and dated (lower right)
watercolour on paper
52 x 73cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

The delicate play of light and shadows is well caught in this diagonal take of a street scene in Kathmandu near the New Road financial hub. Foreground is a stupa of cut bricks while the centre has barefooted devotees in prayers making their way past the entrance of a Hindu temple (mandir) in the typical Newar style of architecture. The pervasive wash of yellow clay for mortar envelops the whole composition. The afternoon heat is intense and the unpaved roads suggest a dusty scenario though no fume-emitting vehicles are seen. What is most interesting is the broken-mosaic broken-brick façade of the temple on the right top diagonal. It was the watercolours of Nepal, especially Kathmandu, that virtually launched the career of world-acclaimed watercolourist Ong Kim Seng who went fulltime in 1985.

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



115

ALEX LEONG

b. Penang, 1969

Little India Hawkers Stall, Penang,
2009

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

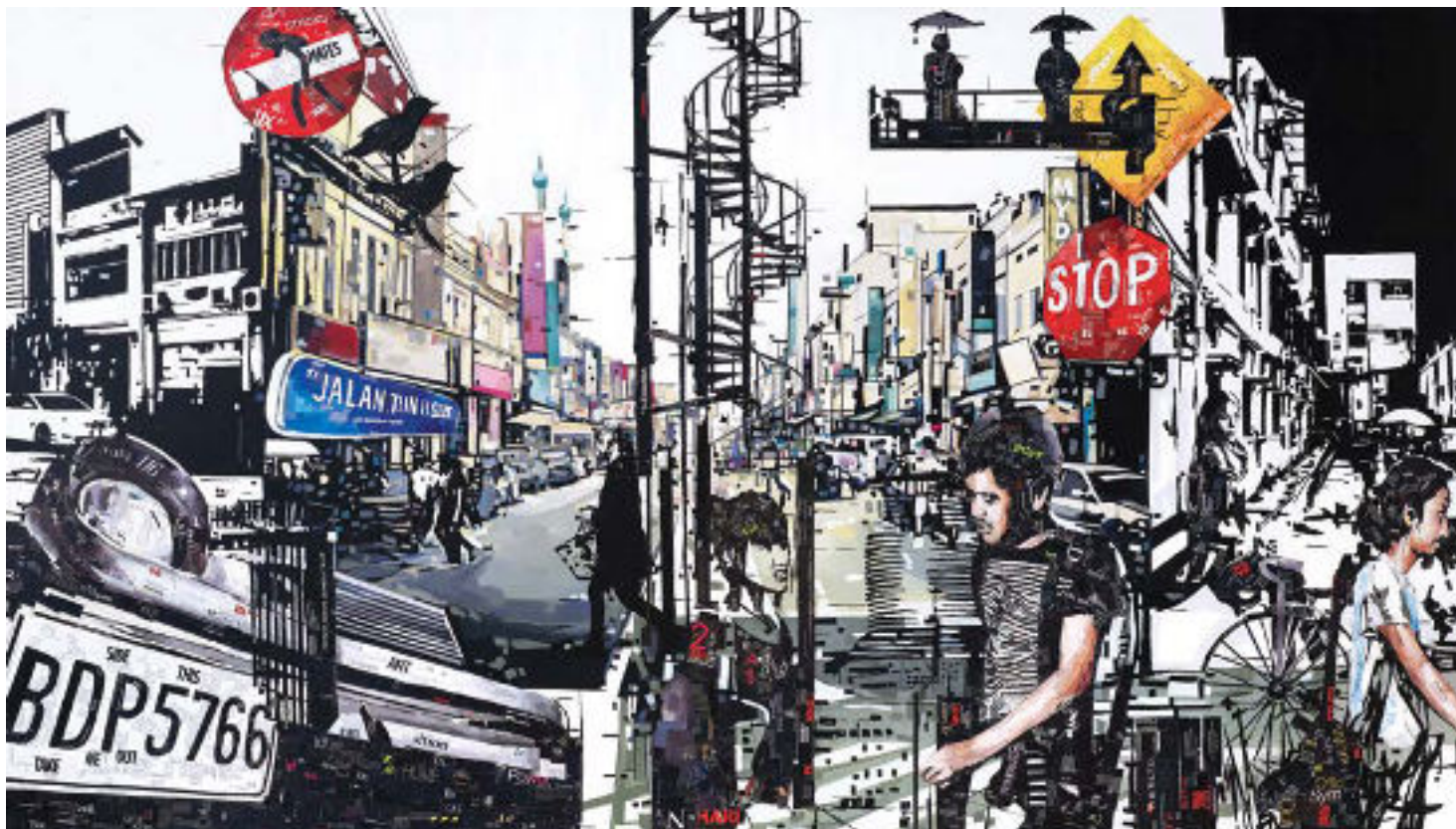
PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Little India Hawkers Stall is famous for its Indian cuisine. Located in the heart of Georgetown, this place is a must visit when it comes to Penang hawker street food. The street is always buzzing with people and sounds of bollywood music can be heard upon entering Little India and it gets more happening by night time.

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



116

ANISA ABDULLAH

b. Poland, 1985

Si Kain Pelekat, 2013

mixed media and collage on canvas
121 x 214cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 12,000

Jalan Tun HS Lee, formerly known as Jalan Bandar (and High Street before that), runs through Kuala Lumpur Chinatown, and remains a commercial hotspot to this day. The road spans 1.8km, and starts from Jalan Gereja to Jalan Syed Putra. Heritage buildings and landmarks are still present, though the wave of commercialisation has changed the locale, with commercial activity concentrated near the Masjid Jamek LRT station. The artist here depicts the many changes that have transformed the street, as evidenced by the multiple street signs that dictate traffic flow. One wonders how Jalan Tun HS Lee will further transform...



117

ANISA ABDULLAH

b. Poland, 1985

Bukit Bintang, 2012

signed (lower right)
mixed media on canvas
76 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

Bukit Bintang is carefully constructed using multiple viewpoints to suggest spatial depth. Being an ultimate tourist spot in a bustling city, the artist used local cars such as the hardy Proton Saga, and street signs to depict Bukit Bintang in this composition. As the eyes are directed towards the centre, a trishaw suggests the development of vehicles that ranges from the traditional to modern.

Born in Warsaw in Poland, Anisa spent her early life following her diplomat father's posting in Poland, Pakistan and Saudi Arabia. She graduated with a Diploma in Fine Art from IKIP College, Kuantan, Pahang, in 2005-2008, and a BFA from the Universiti Mara Institute of Technology, majoring in Painting, in 2008-2010. She was awarded a NAFA artist's residency in Yogyakarta, Indonesia, in 2012. Her first solo, Cebis-Cebis, was at the Galeri Chandan on April 8-May 8, 2013.

REDZA PIYADASA

b. Pahang, 1939 - d. Selangor, 2007

Straits Chinese Dwelling, 1990

signed and dated (middle left),

signed and dated on verso

mixed media collage

100 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 80,000

At a glance, this Redza Piyadasa silkscreen collage of a Straits Chinese terraced residence frontage resembles the one sold at the Henry Butcher June 30, 2019, auction for a premium of RM61,600. It's a different version from the same image used with slightly different colour schemes on the front pillar balustrades, the eaves, the doric columns and the triple louvred-window ensemble upstairs. It has a short frontage setback from the streetline but which has space only for conventional two-wheelers. It has the Baroque rojak of a foldable iron grille gate grafted as the main door – certainly, not in any way a concession to aesthetic, but the changing security demands of later years of the 20th century.

Artist, art-critic and historian Redza Piyadasa won the Major Prize in the Malaysian Landscape competition in 1974, and the Minor Award (jointly with Lee Kian Seng) in the 1979 Salon Malaysia. In 1998, he was awarded the Prince Claus Award, and in 2001, the National Art Gallery, honoured him with a Retrospective. He also won the Australian Cultural Award in 1987 and the Japan Foundation travel grant in 1992. He was also a co-founder of the Five Arts Centre in 1983. In 1991, he was artist-in-residence at the Canberra Institute of Art. Piyadasa graduated with a MFA from the University of Hawaii, Honolulu (1977) and a BFA from the Hornsey College of Art, London (1967). He graduated from the Malayan Teachers College, Brinsford Lodge, Wolverhampton, Britain in 1959, and the Specialist Teachers Training College, Kuala Lumpur, in 1962.





119

LUI CHENG THAK

b. Negeri Sembilan, 1967

Jalan Hang Kasturi, Melaka, 2018

signed and dated (lower left)

oil on canvas

44 x 44cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 9,000 – 13,000

Best known for his works of quaint architectural facades, Lui paints the happenings and scenes typically found around old Chinese shophouses. Here we see a colonial shophouse, with the first floor used as a commercial shop that conserve its heritage. The artist has captured the relaxing atmosphere of a local street with superb attention for detail. The artwork contains Lui Cheng Thak's signature style, with skillful treatment of light and shadow cast on the buildings, local people and rattan objects.

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

120

LUI CHENG THAK

b. Negeri Sembilan, 1967

Bread Vendor, Penang, 2003

signed and dated (lower left)

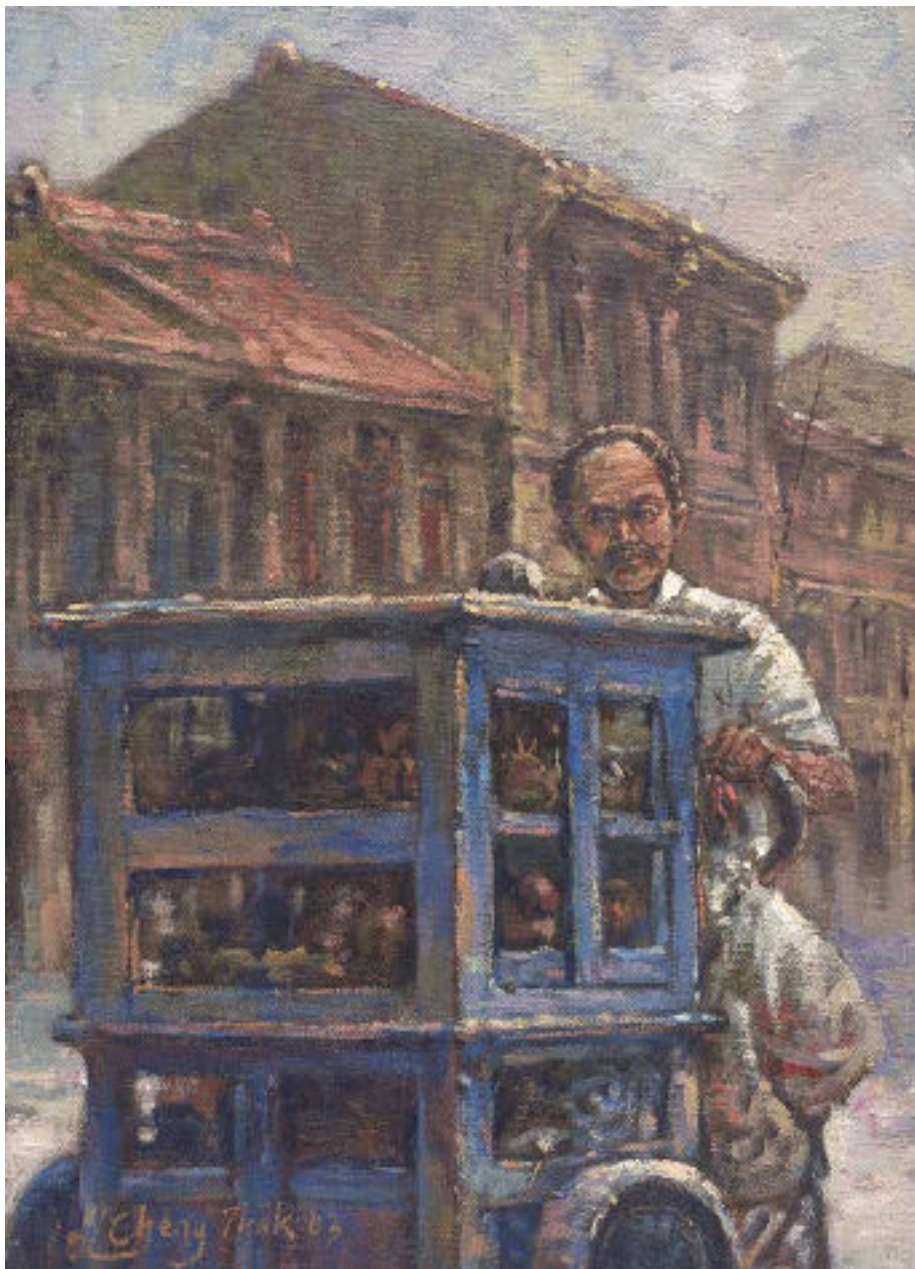
oil on canvas

27 x 20cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



Best known for his works of quaint architectural facades, here we see an old man selling bread on a mobile carrier going around town. This image brings back nostalgic memories of the old days and how we miss the simplicity of it.

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



121

YUSOF GHANI

b. Johor, 1950

*Topeng Series –
Anak Alam, 1995*

signed (lower right)
oil on canvas
62 x 92cm

PROVENANCE

Private collection, Selangor

RM 28,000 – 40,000

Humans are the most complex creatures on earth. Rarely do they show their real faces in public, but often hide behind a mask, which if worn too long becomes their real face, one etched with all the misdeeds of the real self. This is especially so with unscrupulous politicians and the ruthless climbing the corporate ladder. Yusof Ghani was inspired in his *Topeng (Masks)* series by the ceremonial and curing rituals of masks worn by the Kayan and the Kenyah tribes, which, however, seemingly grotesque, help protect against evil spirits. This work stems from Yusof Ghani's second instalment of *Topeng*, which he unveiled at GaleriCitra, Kuala Lumpur. The title suggests it could possibly be referring to the Anak Alam art group comprised of members like Latiff Mohidin, Khalil Ibrahim, Mustapha Ibrahim, Ali Rahamad, Siti Zainon etc.

Yusof Ghani was involved in art-related jobs for 10 years despite not having any formal education and even without having to go through the Mara Institute of Technology Fine Arts mill. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). His big break came when he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries on Sept 21-Oct 1, 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, on April 3-7, 2017. His solo *Segerak VIII* in August 2019 was a great success.

122

YUSOF GHANI

b. Johor, 1950

Wajah Series – Gaza, 2008-2009

signed and dated (lower right)

mixed media on canvas

117 x 59cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000



The main observance about Yusof Ghani's *Wajah Series*, done roughly between 2006 and 2010, is the absence of eyes in the phalanx of faces, heavily textured with different colours, profile or frontal. The eyeless device is to confer anonymity and as a concealment, for eyes are purportedly windows to the soul. But the way it is rendered borders on the caricatures, meaning that it is not something complimentary like a benign or smiling face. Notice that the faces are segmented into two strata, with the top showing a boss-like detachment, while the bottom half is riddled by sourpuss faces to the point of insolence. Unlike his other series, Yusof Ghani introduced his *Wajah Series* abroad, in Canada, as *Wajah: Faces Of Life*, at the Richmond Art and Cultural Center, Vancouver in 2009. As the artwork title suggests, this piece depicts the emotions of people who have sympathy and empathy towards the sufferings happening in Gaza.



123

ZULKIFLI YUSOFF

b. Kedah, 1962

Kuda Dan Tuannya; Pilih Saya,
1999

signed and dated (lower right);
signed and dated (lower left)
oil on canvas
40 x 35cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 8,500 – 14,000

The chant of Reformasi resonated throughout the political landscape of the country at the end of the last millennium. It was turbulent times with daily quarrels and threats across the political divide. Dissent and opposition were duly suppressed, and the play-actors were the minions perpetuating the fascist farce. The artist as a chronicler could only hint at the mayhem and even then in typical Bangsawan ways with meaning and intent generalized and perhaps satirized. These were challenging uncertain times and the actors in this grand powerplay, wherever they were from did not come off smelling of roses, but had only the contempt of the very people they had pledged to serve.

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

124

ZULKIFLI YUSOFF

b. Kedah, 1962

*Pahlawan Yang Berani Dari
Pasir Salak, 2007*

signed and dated (lower right)
acrylic on canvas
152 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 42,000



The caption refers to the first flush of Malay nationalism and resistance to British imperialism. It marks both a triumph and a tragedy in the events leading to, and the aftermath of, the assassination of J.W.W. Birch (1826-1875), the 1st British Resident of Perak, which led to the Perak War and a proliferation of British rule in the peninsula. The Sultan (Abdullah) was banished to the Seychelles while Dato Mahajalela and his followers behind the assassination were executed by hanging. Dato Mahajalela is celebrated as a folk hero, though a memorial was built for Birch in Ipoh, while a road in Kuala Lumpur is renamed Jalan Mahajalela over the original Birch Road, although this 'Birch' was the son of the Birch speared while bathing in his boathouse of his boat, SS Dragon, moored on the Perak river bank in what is today's Teluk Intan. He died two days short of his first anniversary as British Resident. The sultan was insulted by Birch's interference with religion and custom, and usurped the privilege of collecting taxes, although opposing argument had him paid the price for trying to abolish the prevalent slavery. The Birch Incident was famously revisited in Kee Thuan Chye's 1994 play, *We Could **** You, Mr Birch*.

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1938

Rimba Series, 1997

signed and dated 'Latiff 97' (lower left)

oil on board

96 x 86cm

PROVENANCE

Private collection, Kuala Lumpur

RM 210,000 – 360,000

In Latiff Mohidin's trinity of gestural paintings, the *Rimba Series* ranks as a transition of consolidation and recollection before the dreamy flotsams into his *Voyage Series*. It's a spot of respite, in reassessing and reattuning to the natural environs and the outgrowth of foliage, rehashing the cycle of birth, rejuvenation and decay, and the struggles therein. The brushstrokes are more glacial and coarse, with antithetical force, unlike the splotchy skeins of thick yellow ochres in full sound and fury of the preceding *Gelombang Series*. Staunch phalanxes, some in vertical bulwarks, stem the once vigorous splatters, but if there was sound and fury, it likes in the crackling snaps of twigs, triggered from within the natural elements itself, like the strong winds. Nature is always something inherent and implicit in Latiff's oeuvre, and in *Rimba*, there seems to be an attempt to reconnect, to nurture and sustain, for an uncertain balance.

Latiff Mohidin is a great Southeast Asian icon in art and literature (poetry). After his major Retrospective, dubbed 60 Years Latiff Mohidin in December 2012-June 2013, his actual second at the Kuala Lumpur National Art Gallery, he hit a new peak when his celebrated *Pago-Pago Series* was chosen as the first feature showcase from Southeast Asia, at the exalted Pompidou Centre in Paris, in 2018. For his poetry, he clinched the Malaysian Literary Awards consecutively from 1972 to 1976, the SEA Write Award in 1984 and 1986. He was appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988. His fluency in Deutsche when taking his art studies at the Hochschule fur Bildende Kunst in West Berlin saw him translate Goethe's Faust later. Latiff had also won the John D. Rockefeller III Fellowship (1965) and the French Culture Ministry to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). His art repertoire comprises drawings, prints, paintings and sculptures. His first break was when he won 2nd Prize (Graphic) in the 1968 Salon Malaysia.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Hymns Of The Earth 9, 1996

acrylic and modelling paste on board
60 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Inspired by rock formations in nature, broad strokes are rendered with palette knife. The technique of using modelling paste for its textural quality was inspired by the Indonesian artist A.D. Pirous. In this work, colours of different tones and hues are applied, creating mesmerizing layers of depth.

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





127

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Mindscape 6, 2011

signed on verso

acrylic on paper

38 x 28cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

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



128

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Untitled; Leaves, undated

signed (lower right)
acrylic on paper; etching on paper, A/P
24 x 21cm; 24.5 x 32cm

PROVENANCE

Private collection, Austria

RM 6,000 – 10,000

These works on paper were created when the artist was studying art abroad, and is a testament to her early talents. The artist's exploration of space is well expressed through the forms and colours, resulting in a poetic composition of balanced elements.

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

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1938

Madame Le Chair (Pago-Pago Series), 1969

inscribed 'Paris 69 Madame Le Chair' (lower left & center),

signed and dated 'AL.69' (lower right)

ink on paper

17 x 11cm

PROVENANCE

Private collection, Selangor

RM 45,000 – 80,000

This rare *Pago-Pago* drawing by Abdul Latiff Mohidin was done in Paris in 1969, with the 'Le Chair' probably referring to the "flesh" and with the pergola arch of strokes referencing the Arc de Triomphe. How you make of the front monolith of thorny strokes will be interesting in deciphering an attempt at abstraction.

Latiff Mohidin is a great Southeast Asian icon in art and literature (poetry). After his major Retrospective, dubbed 60 Years Latiff Mohidin in December 2012-June 2013, his actual second at the Kuala Lumpur National Art Gallery, he hit a new peak when his celebrated *Pago-Pago Series* was chosen as the first feature showcase from Southeast Asia, at the exalted Pompidou Centre in Paris, in 2018. For his poetry, he clinched the Malaysian Literary Awards consecutively from 1972 to 1976, the SEA Write Award in 1984 and 1986. He was appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988. His fluency in Deutsche when taking his art studies at the Hochschule fur Bildende Kunst in West Berlin saw him translate Goethe's Faust later. Latiff had also won the John D. Rockefeller III Fellowship (1965) and the French Culture Ministry to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). His art repertoire comprises drawings, prints, paintings and sculptures. His first break was when he won 2nd Prize (Graphic) in the 1968 Salon Malaysia.



IBRAHIM HUSSEIN, DATUK

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

Honeymoon, 1974

signed and dated (lower left)

acrylic on paper

28 x 37cm

PROVENANCE

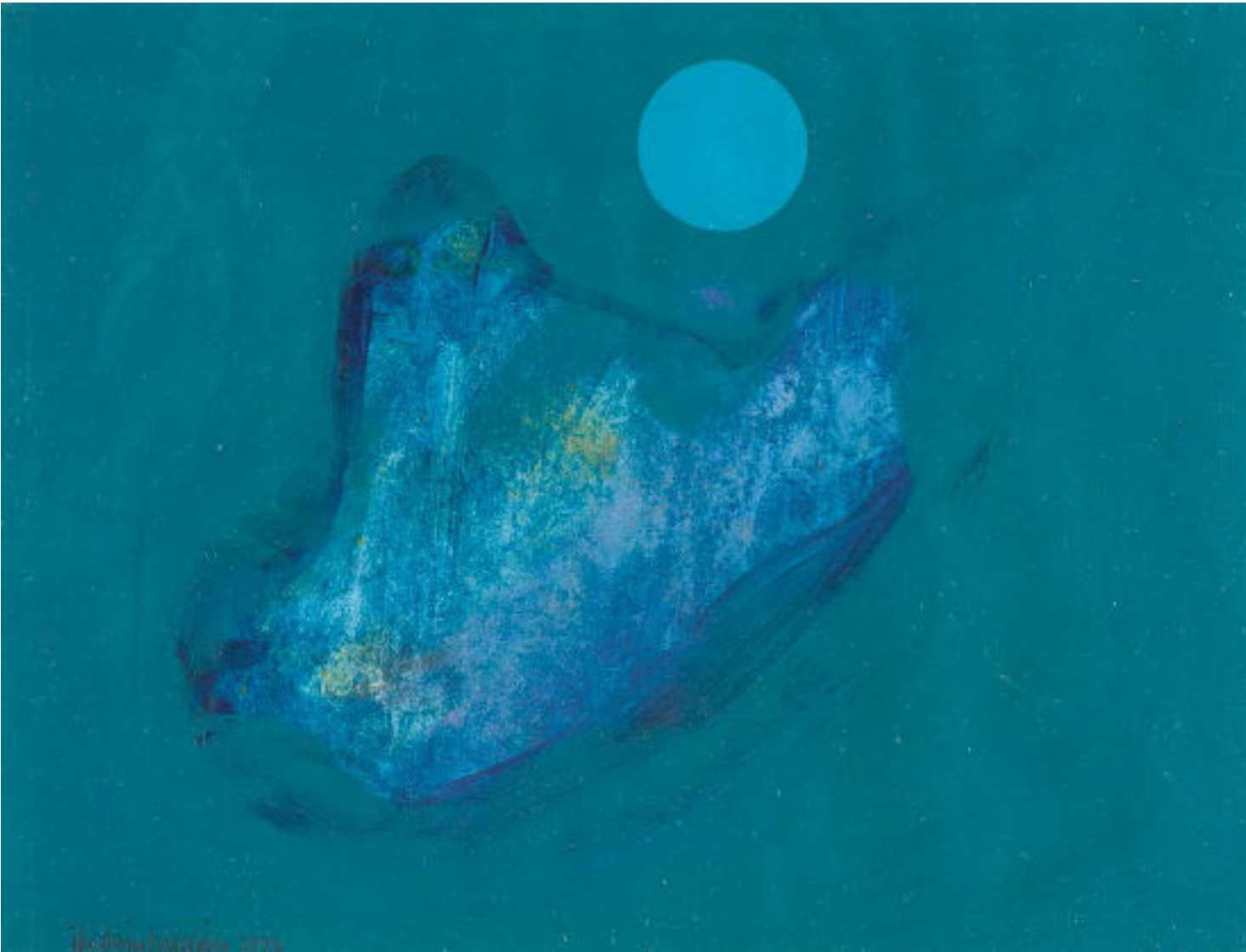
Private collection, Selangor

RM 30,000 – 50,000

In the 1970s, Datuk Ibrahim Hussein produced a series of works fusing figures as tumbling torsos in suggestive couplings or simulating a symbolic journey. Ib, as the artist is popularly known, has partly explained his figures to art-writer Ooi Kok Chuen, in an interview: "Life is a Monorobos, of human beings passing from one entanglement to another." (New Sunday Times, March 13, 1986). It was a time when he was a resident artist at Universiti Malaya (Fifth College, 1971-1978).

The artwork was given by Ib to his friend who was staying at the same Fifth College, as a congratulatory gift, wishing the newly-wed couple happy marriage and honeymoon. Thus, this artwork titled *Honeymoon* is of embalming hazy ambience and nocturnal tryst. To lovers, the night is always young as they whisper sweet nothings to each other's ear, but then the start of a commitment to a relationship is always fraught with imponderables. There is the silhouette of the moon again, as a witness to the union as well as a spiritual protector.

Datuk Ibrahim Hussein is the most internationally high-profiled with international decorations to boot: The Japan Foundation Cultural Award (1981), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo O. Higgins (1996) and the highly prestigious World Economic Forum's Crystal Award (1997). He founded the Ibrahim Hussein Museum in Langkawi, launched in 2000, but it had closed because of mounting high maintenance. He captured celebrity status when he was selected to exhibit with Andy Warhol and Salvador Dali at the Dhalat Abdulla Al-Salam Gallery in Kuwait in 1977. He was accorded a Retrospective by the National Art Gallery Malaysia in 1986. He was educated at the Byam Shaw School of Drawing and Painting in London (1963) and the Royal Academy (1966) in London. He visited the United States on a Fulbright scholarship (1967) and the John D. Rockefeller III Fund fellowship (1967-68).





131

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Innerspace — Homage To Matisse III;
Interiorscape With Flower, 1992

signed and dated (lower right)
mixed media on paper
42 x 39cm; 40 x 37cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

For Dato' Tajuddin the work of art is the visual manifestation of the artist's intellectual journey. In this context, his work reflects his admiration for the great french artist Henri Matisse and the way he sees an installation of flowers in a certain setting. Both are executed in his signature style, blocks of colors and geometric shapes are united to form a vibrant composition.

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



132

SUZLEE IBRAHIM

b. Terengganu, 1967

Candle In The Wind, 2011-2012

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

PROVENANCE

Private collection, Selangor

RM 18,000 – 34,000

Abstract painter Suzlee Ibrahim gains inspiration from travelling the globe. His gestural paintings focus on brushstrokes and colour palette. On offer here is a good example with strokes of red, yellow, blue, white and black cramped against each other to make up an elegant composition. He graduated from the Mara Institute of Technology in 1987, but started lecturing in his alma-mater from 1993 to 2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



133

RAFIEE GHANI

b. Kedah, 1962

She Has Gone, 1996

signed (lower center)

oil on canvas

94 x 150cm

ILLUSTRATED

The Painted Garden, Rafiee Ghani, Rusli Hashim Fine Art, Kuala Lumpur, 1996, p. 73

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

It looks like one of Rafiee Ghani's interiors with Matissean gaiety of colours from his series of *The Painted Garden* until one read the title, *She Has Gone*, and there's a poetic and whimsical air in the emptiness – the empty chair and the pair of slippers, probably worn by the artist's model. Three paint brushes are stood on a container in the centre, yes, the work's done, and there's a round wicker chair on the right for the artist to repose. It's night, after all. The 'studio' cum living quarters look makeshift, with sparing painting materials, in a rented sea-side abode in Dungun. The scene is somewhat reminiscent of Vincent Van Gogh's painted *Bedroom In Arles*. Professor Muliyadi Mahamood wrote: "Rafiee's Intimism possesses international aesthetic qualities which suit viewers regardless of geographical or cultural boundaries."

Rafiee Ghani was a two-time winner of the Minor Award in the Young Contemporary Artists (BMS) exhibition in 1984 and 1985, and followed it up with the Minor Award in the prestigious Salon Malaysia in 1991. He was 2nd in the Malaysia Art Open (MAO) with his work, *One Day In Marang I*, a Juror's Choice winner in the Philip Morris Asean Art Award – Malaysia, both in 1994. 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 Mara Institute of Technology (1981-1985), and a Master's (Fine Prints) from the Manchester Metropolitan University (Manchester Polytechnic) in Britain (1986-1987). He had taught at the UiTM from 1986 to 1988 and 1989 to 1990, and had a teaching stint in Mahe, the Seychelles, in 1991-1993.



134

LATIF MAULAN

b. Pahang, 1974

Untitled, 1997

signed and dated (lower right)
acrylic on canvas
80 x 105cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

On offer here is a scene comprising the king of fruits and stunning waterfalls in a lush deep green tropical forest. Durian is regarded as Malaysian favourite fruits. To be eating tropical fruit durian accompanied by gushing waterfalls is the best that life could offer. This piece is captured with such tranquility from the artist's perspective.

Self-taught Latif Maulan made headlines when he won the Redbull EhWauBulan showcase in 2016 though he has been known for his topsy-turvy figure under water. He was also a finalist in the prestigious Malaysia Emerging Artist Award 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 the Henry Butcher art auction when a painting (marbles) sold for a premium of RM14,300 on April 21, 2015.



135

CHONG SIEW YING

b. Kuala Lumpur, 1969

Fish Talk, 2005

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

PROVENANCE

Private collection, Kuala Lumpur

RM 17,000 – 30,000

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

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

AHMAD ZAKII ANWAR

b. Johor, 1955

Pendet, Peliatan; Legong, Peliatan,
2009

signed and dated (lower right)
pen and wash on paper
31 x 23cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Illustrated here are studies of Balinese Pendet and Legong dancers swiftly and precisely captured by Ahmad Zakii Anwar. The difference between Pendet and Legong dance is that Pendet is regarded as a welcome dance whereas Legong is a classical dance that used to be a royal entertainment. Traditional Balinese dancers learn the craft as children from their mothers as soon as they are born, in the womb they are played the Balinese music and are taught to dance with their hands before they can walk. Executed in refined strokes, the artist succeeds in capturing the alluring dances of Bali.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition Disclosure held at Galeri Petronas, Kuala Lumpur in 2008. He has had a number of notable exhibitions abroad such as Bones And Sinews, Andrewshire Gallery (USA, 2011), Kota Sunyi, C.P. Art Space (Indonesia, 2007), Shadowland, Plum Blossoms Gallery (Hong Kong, 2001) and Presence, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013. Stoned In Paris, a joint-exhibition featuring the lithographic prints of Ahmad Zakii Anwar and Jalaini Abu Hassan was organised by Fumanart in Cult Gallery in 2018.



AHMAD ZAKII ANWAR

b. Johor, 1955

Red Legong, 2004

signed and dated (lower right)

acrylic on canvas

122 x 183cm

PROVENANCE

Private collection, Kuala Lumpur

RM 80,000 – 140,000

The Legong dance is one of the most mesmeric of the Balinese repertoire with the ting-tong refrain of the gamelan. The grace and poise, even seductive allure, with controlled movements of the eyes, neck, fingers, torsos and hips are a great delight. It is reminiscent of the Sanghyang, and traditionally performed by specially selected and trained pre-pubescent women clad tightly in sarong and chest cloth, with gilded red or blue lines, and with a striking headdress with red tassle blobs to boot. These dancers were coveted for ideal spouses in Bali among the higher hierarchy, and even the passing Caucasian expatriates. Nowadays, older women are even used to dance for tourists. Drawn from the Malat heroic romance folklores, the Legong keraton and Legong Lasem are among the more popular of the some 15 types.

A high water mark was set by Ahmad Zakii Anwar in his midcareer survey exhibition *Disclosure* at Galeri Petronas, Kuala Lumpur, in 2008, which encapsulates his world-view in still-lives, animals, traditional dances and the dark side of urban life. After quitting a lucrative advertising career, he made a huge impact with his *Smokers Series* in Kuala Lumpur in 1997. He graduated from the Mara Institute of Technology in 1977. His solos abroad included *Presence* (1999) and *Bones and Sinews* (2011) in the United States, *Kota Sunyi* (Indonesia, 2007), *Shadowland* (Hong Kong, 2001) and *Baik Art* (South Korea, 2013), apart from his Singapore Tyler Print stint in 2007. His auction record, of HK\$427,500 (US\$54,000), was set at the Christie's Hong Kong Nov 2007 auction.



JALAINI ABU HASSAN

b. Selangor, 1963

The Mother Of The Great European Art, 2016

signed and dated (lower right)

mixed media on canvas

120 x 211cm

EXHIBITED

Semangat X: Visual Expressions Of South-East Asian Identity,
Galeri Petronas, 2016

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 60,000

This was a caprice, one of the few works where Jalaini Abu Hassan collaged a fabric print of 17th Century Dutch artist Bartholomeus van der Helst named the Banquet of the Amsterdam Civic Guard in Celebration of the Peace of Munster (1648-49) and painted his mother over it, like a reclining maya, fully clothed. The juxtaposition recalls Datuk Ibrahim Hussein's *My Father & The Astronaut* and Ahmad Fuad Hassan's self-injection into past historical events – though of different trajectory of ideas. Seeing his mother on a rattan mat on the floor of his parents Taiping abode, it inspired Jai, as the artist is popularly known, to enter his mother into his painting repertoire, which is often autobiographical. One might try to link his mother to the momentous event that saw the end of the 80-year war and freedom from Spanish Catholic rule, and the flowering of the Dutch Golden Age, but such insertion is also reminiscent of Ismail Hashim's *Tidur Punya Ralit Bom Meletup Pun Tak Sedar*. This work was shown at the Semangat X: Visual Expressions Of South-East Asian Identity exhibition at Galeri Petronas, Kuala Lumpur, in December 2016.

Jalaini Abu Hassan has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. He excelled when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1985 followed up with the Gold Award in the Hongkong and Shanghai Bank art competition in 1991. He also won the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland competition in 2005. He was a member of the Anak Alam artist's group which started in 1985. His auction record was set at the Nov 25, 2007 Christie's Hong Kong where his work, *Halal* (2007), fetched HK\$391,500 (RM196,000).





139

JALAINI ABU HASSAN

b. Selangor, 1963

Panas Telinga_Fake News, 2018

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

EXHIBITED

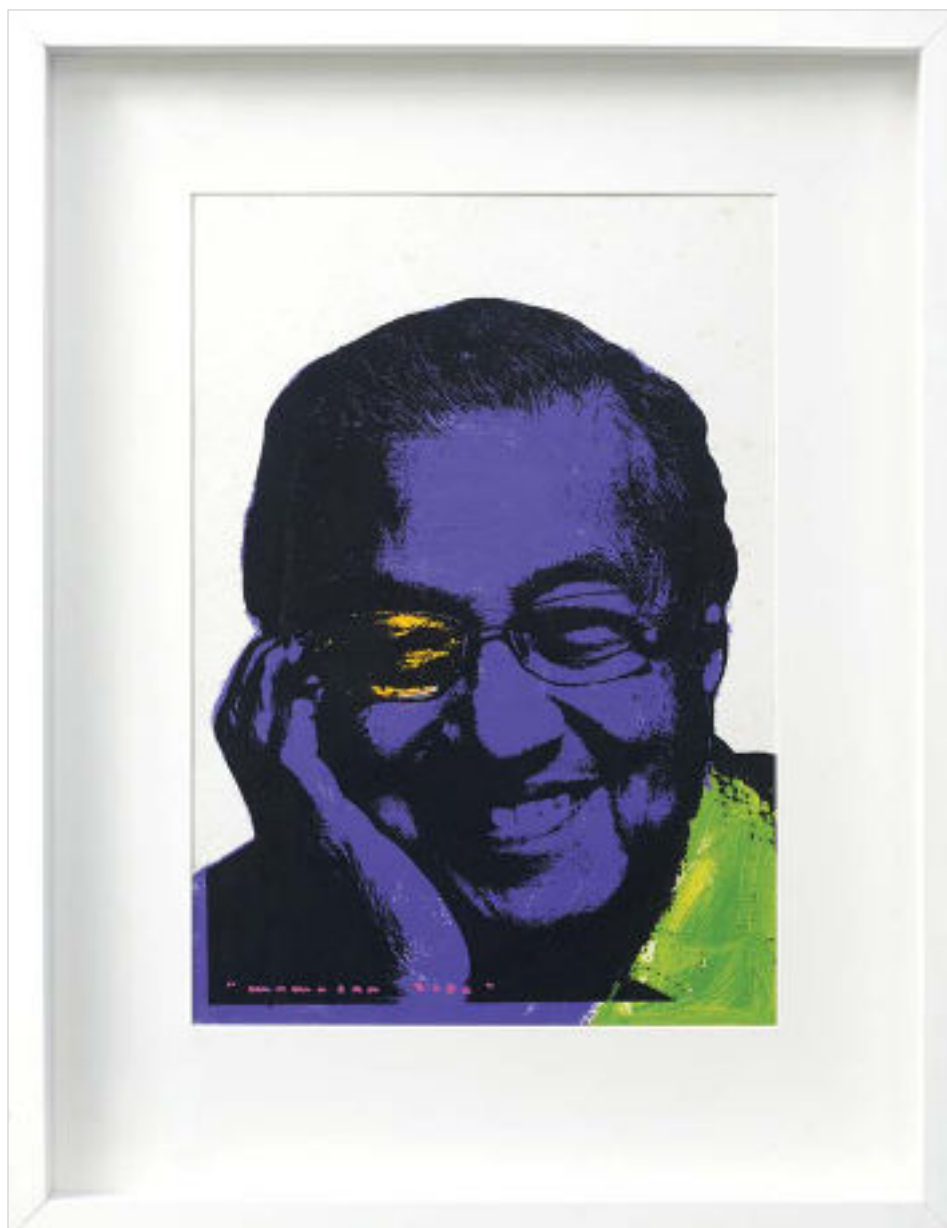
RUPA-RUPA (NYA...), Fergana Art, 2018

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 45,000

The proliferation of Fake News not only in the cyberspace but also in the print and broadcast media is most worrying as it could lead to damaging reactions. In ventilating the issue, Jalaini Abu Hassan has used former Singapore premier Lee Kuan Yew (LKY) as an example as he was known to have taken immediate legal actions against anyone who spread news that might be deemed false against him, i.e. "hot ears" which are sensitive to 'khabar angin' (rumours). False news is often sensational and deceitful, sometimes seen as a mischievous spin of the truth, and have no basis in fact but are presented as being factually accurate. This work was shown in the Rupa-Rupa(nya) exhibition organised by Fergana Art at White Box Publika, Kuala Lumpur, in March-April 2018. For artistic and dramatic ends, LKY is shown in a ghoulish portrait, the way, say, Dato' Ibrahim Hussein painted his portrait of the Indonesian poet Chairil Anwar.



140

STEPHEN MENON

b. Pahang, 1972

Wawasan 2020, undated

acrylic and silkscreen ink on paper
30 x 42cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

This is the man behind Malaysia's vision 2020, who made it clear in 1991 that Malaysia will achieve a great deal of achievement in 2020. Although, upon reaching 2020 we didn't manage to achieve all of them, we have witnessed a lot of development ever since. Nevertheless we should feel proud to be a Malaysian citizen.

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine art 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.



141

STEPHEN MENON

b. Pahang, 1972

Mahathir 1, 2012

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Artist-curator Stephen Menon has done a suit of works on Malaysian icons such as Tan Sri P. Ramlee (1929-1973), Tunku Abdul Rahman (1903-1990) and Tun Dr. Mahathir Mohamad (b.1925). In his series on Tun Dr. Mahathir, he had done 15, all in different colour schemes. Tun Dr. Mahathir was Malaysia's longest serving Prime Minister, from 1981 to 2003, and he is now the world's oldest Prime Minister when he assumed office as the 7th Prime Minister on May 10, 2018. Whereas he previously headed Umno, he now heads Parti Pribumi Bersatu which he founded, and Pakatan Harapan. As 4th Prime Minister, he served under six monarchs, and was instrumental in the Multimedia Super Corridor, National Car Project (Proton), North-South Highway, Petronas Twin Towers, KLIA, and the Formula One Circuit in Sepang. The Tun Dr. Mahathir works were shown in the Wawasan 2020 – The Malaysian Dream exhibition in Singapore in 2012. Stephen Menon graduated with a Diploma in Graphic Design from the Kuala Lumpur College of Art in 1993, after which he was mentored for a time under Amron Omar. He was the Universiti Malaya resident artist and has had five solo exhibitions.



142

NORMA ABBAS, PUAN SRI

b. Kuala Lumpur, 1951

Woman And Cat, 2015

signed and dated (lower right)
mixed media on canvas
117 x 116cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Puan Sri Norma Abbas had a mini-retrospective at the Bank Negara Malaysia Museum And Art Gallery in June 2016. Her colours are unusually bright with a dark backdrop. A thin white line connects all the elements in the picture with a certain endearment, while her composition veers towards a semi-abstractness. One could feel the affection, close relations between the woman and the cat.

Puan Sri Norma Abbas has been a fulltime artist since 1987, and boasts of an art education background that informs her kind of work – diaristic, closed-space intimacy, enigmatic, honest, playful and humorous. She was educated in public schools in Barnes and Kensington in London. Back home, she continued her secondary education at the Convent of Holy Jesus Bukit Nanas, Kuala Lumpur. She studied for a Pre-Diploma Foundation Studies at the Mara Institute of Technology (1968-1969) and graduated with a BA in Printed and Woven Textiles at the Manchester Polytechnic of Art, England (1972-1975) and MA in Autographics Printmaking at the Chelsea School of Art, London (1981-1982). She worked as head of department in a local printing company from 1984-1987.



143

ROSLISHAM ISMAIL (ISE)

b. Kelantan, 1972 - d. 2019

Superfiction, 2008

signed and dated

'Ise 2008' (lower right) on the mount

Kodak endura E paper, edition 6 of 8

41 x 28.5cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,000

This work was presented at Ise's Super Fiction solo exhibition in Japan at JFKL Gallery (2008) and is inspired by the artist's visit to Japan. Ise created an illusive and fictional image of the cityscape using photographs he took of the city. Skyscrapers, fighter jets and superheroes or monsters are all elements in the piece that brings to mind imagery usually seen in Japanese superhero movies from the 80s – a place that holds a particular fascination for the artist since watching Ultraman as a youngster. Super Fiction expresses Ise's interest and love for the "Japanese urban condition" as well as the energy of the "super" modern city. Ise considers himself an observer and is interested in different people, cultures and backgrounds as well as the life, conditions and particular energy that is found in modern urban environments. *Super Fiction* shows a fractured sense of the city, a place of many distractions and sights – at one moment a number of incidents occur simultaneously, capturing the energy that attracts Ise to cities. The looming "monster" in the background hovers over the general population as a seemingly destructive force while people appear to carry on without a care in the world. The imagery gives the impression that perhaps one of Ise's observations is that in our modern world where people are bombarded with images and information incessantly, life goes on and daily occurrences will continue as normal, unaffected.

His conceptual works centre around his personal experiences and the culture of urban communities. Ise produces interactive events that encourages dialogue through working with comic narratives and material that reflects popular culture. His solo exhibitions include The Laundromat Project, New York (2016), Bangkok University Gallery (2014), Super Fiction at the Japan Foundation (2008), Time Capsule at Kedai Kebun Forum in Indonesia (2007) and Keluar 90 Hari at Gallery 4A in Sydney, Australia (2006). In 2015, he was commissioned to create an installation titled *Sira Pisang* for National Gallery Singapore's opening. A few of his significant group exhibitions consist of Pattani Semasa, Ilham Gallery, Kuala Lumpur (2018), Sunshower: Contemporary Art From South-East Asia 1980s To Now at the Mori Art Museum in Tokyo (2017), Secret Archipelago exhibition at Palais de Tokyo, Paris (2015), Philip Morris Art Awards at the National Art Gallery, Dual Games an Asian residency project in South Korea (2008), Streaming Festival 3rd Edition Super Fiction at the Hague in the Netherlands (2008), as well as A Starting Point: Intrude 366 - Dynamic Of Change And Growth at Zendai Moma in Shanghai, China (2009). Ise was awarded artist fellowship awards allowing him travel grants to Tokyo (2007) and Sydney (2006) along with honourable mentions in the Philip Morris awards in Malaysia.

144

ROSLISHAM ISMAIL (ISE)

b. Kelantan, 1972 - d. 2019

Keluar 90 Hari, 2007

signed and dated

'Ise 2007' (lower right) on the mount

Kodak endura E paper, edition 4 of 4

81 x 56cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000



Roslisham Ismail, or better known as Ise, was perhaps one of the most well-travelled Malaysian artists invited to all parts of the world, but who died last year at the age of 47. In this work, he collaged text and images partly using comicdom's bendot made popular by Pop artist Roy Lichtenstein. A pretty face of a blonde girl face dominates the whole picture, with the thought bubble with street credo, '... you've got to ask yourself one question, 'Do I feel lucky?' Well, do ya punk?' A wry humour is suggested with the text, Ha Ha, but what's so funny? The bigger text, Think Global, throws a read herring into this inconsequential enactment.

Roslisham Ismail had guested in major art events such as the Singapore Art Biennale (2011), Asia Triennale in Manchester, UK (2011), Asia-Pacific Triennale in Brisbane, Australia (2012), Jakarta Biennale (2009), Istanbul Biennale (with Indonesian Collaborative Ruangrupa) (2005), the Asian Art Biennale in Taiwan in 2013, and the Gunnerly Studio Art Space in 2006. He set up the alternative art space, Parking Project in Kuala Lumpur and founded the Sentap art publication. His solos included Super Fiction (2008), Time Capsule (Indonesia, 2007) and Keluar (Sydney, Australia, 2006). He graduated from the Mara Institute of Technology in 1997. He was featured in Henry Butcher's The Young Contempo Auction on Sept 29, 2012.



145

AZIZI LATIF

b. Selangor, 1988

Keith Haring, 2017

acrylic, collage &
spray paint on canvas
109 x 79cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Created using paper quilling technique, this portrait of Keith Haring involves meticulous arrangement of densely rolled and coloured paper strips. The curves that define the subject's facial planes resemble shifting waves. Presented in a minimal colour palette, the portrait is visually stimulating upon closer inspection. At the background is Keith Haring's iconic figures. A promising young artist, Azizi Latif won the Silver Award (Established Category) at the UOB Painting Of The Year 2015. He obtained his Bachelor of Fine Arts from UiTM.

POODIEN

b. Kelantan, 1979

Long Live Death: Zero Point
(*Biting The Hand That Feed*), 2010

signed and dated 'Poodien 2010' (lower right)
oil, acrylic, silkscreen and collage on canvas
156 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

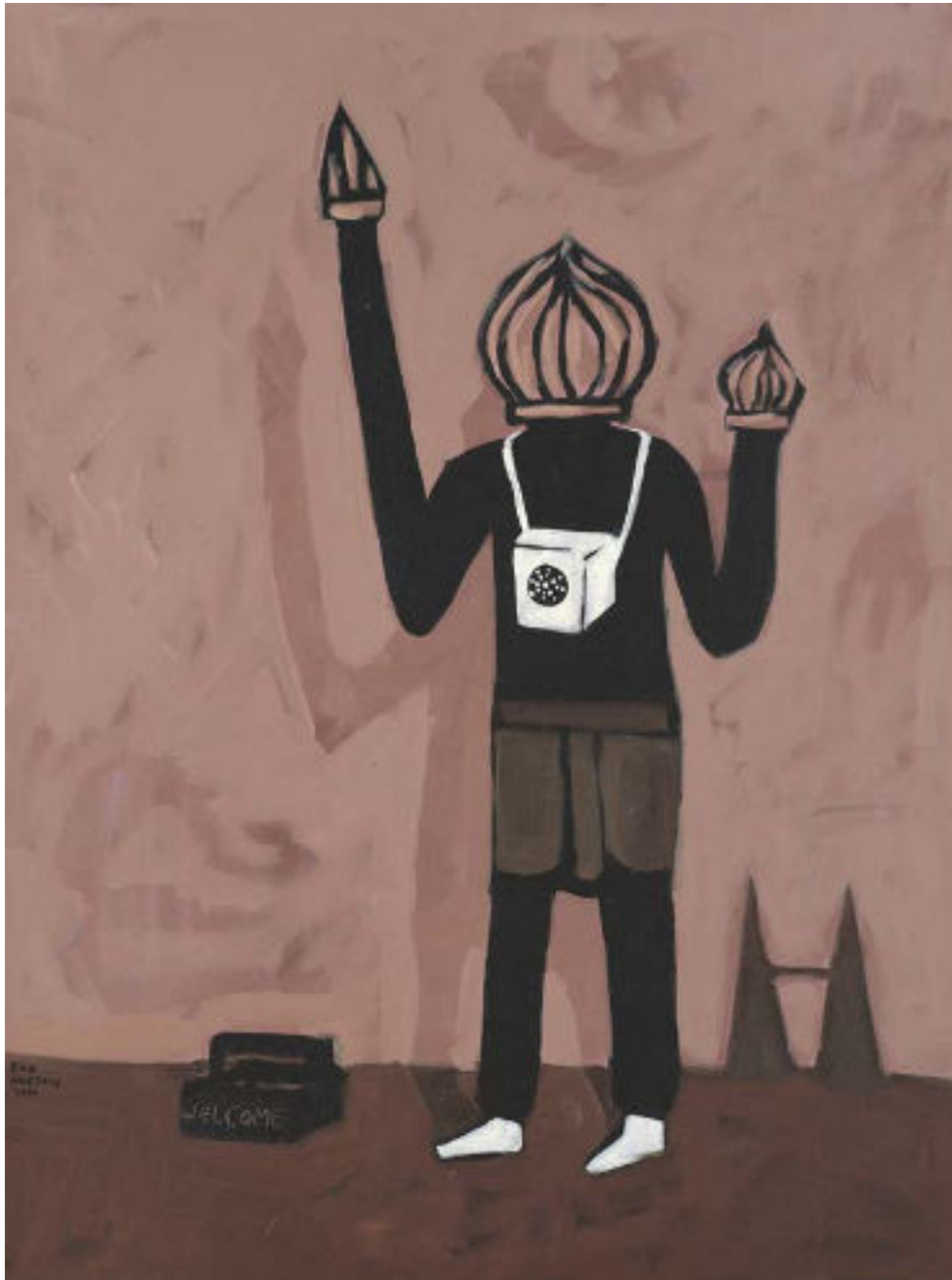
RM 6,000 – 10,000



Poodien graduated with a Diploma in Fine Art from UITM, Perak and is a multidisciplinary artist working in painting, drawing, performance art, video as well as installation art. Diverse in both choices of media and interests, this eccentric artist takes his influences from Malaysiakini to Slavoj Zizek and postmodernism to the writings of Farish A. Noor. Confrontational in style, Poodien's work engages audiences with ideas of individual freedom and emphatic opinions of truth along with amalgamations of culture, identity and space. He puts to test and questions the power of art and artists in everyday predicaments and social environments, exposing the realities and absurdities of contemporary circumstances.

Poodien's work has been shown at various galleries in Malaysia: Al Kesah / Once Upon A Time In Malaysia at MAP, Publika, 1xSuitcase: Memory.Travel.In.Transit at Annexe Gallery as well as the Kuala Lumpur Film Festival and Art Exhibition at Central Market, all in 2009. Other notable exhibitions include Merapi Eruption at House of Matahati and 3 Young Contemporaries at Valentine Willie Fine Art as well as a solo exhibition at Galeri Chandan entitled All The Cliches Art True, all in 2010. In 2009, he received the Malaysian Emerging Artist Award. He has been commissioned to create works on art spools on display at MAP, Publika in Kuala Lumpur as well as for Revolusi Merah, Portret Sejarah Kiri Pustaka Kiri for Parti Sosialis Malaysia (PSM) both in 2010. Known also for his performance art, Poodien is part of a performance art collective called Buka Kolektif.

This piece is a work made in connection with previous performances. During the performance, the artist painted a portrait of his own body and invited audiences to draw and write over his work. The figure in the painting is of his own body depicted as Michelangelo's David holding a dismembered arm up to his face while his visage gazes into the distance. Here, Poodien's body becomes the canvas and the boundaries between the personal and public are made indefinite and vague. The provocative words in Long Live Death: Zero Point are a collaboration between the artist's own verbal consciousness along with words and thoughts written by audience members. The work paints a bleak picture, as the artist's disconnection with current affairs – politics, racism etcetera and is mainly concerned with the topic of death. Unconventional, shocking, eye-catching and thought provoking, this dramatic piece is a condensation of Poodien's multidisciplinary practices.



147

EKO NUGROHO

b. Indonesia, 1977

Welcome Dude!, 2005

signed and dated (lower left)

acrylic on canvas

80 x 60cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 18,000

Eko Nugroho 'comfortizes' and conceals real emotions, using masks (from 2000) and a trademark diamond head as caricatures, graffiti and animation in his works referencing socio-political, environmental and cultural issues past and present. He is one of the most visible contemporary Indonesian artists today.

Eko Nugroho is named Best Artist of the Year 2005 by Tempo magazine. He represented Indonesia in the 2013 Venice Biennale and was selected for prestigious events such as the Asia-Pacific Triennial in 2006 and the Taipei Biennale in 2006; the Rotterdam Architecture Biennale, the Lyon Biennale and the Miami Art Fair all in 2009; the Setouchi Triennale (2019); besides the Jogja and Jakarta biennales, ArtJog, Bali Biennale (2005), Yogya and Indonesian art festivals. At the Valentine Wille Fine Art in Kuala Lumpur, he featured in the Three Young Contemporaries (2005) and Wonderland (2007). He has had residencies in The Hague (2005, 2009), Singapore (2008, 2013), China (2009), Australia and the United States (2011), Germany and France (2012), and South Korea (2013). He was commissioned by Louis Vuitton to design its scarf. He was educated at the Indonesian Art Institute, Yogyakarta, from 1997 to 2006.

148

HASANUL ISYRAF IDRIS

b. Perak, 1978

DIY Empire Happiness, 2014

signed (lower right)
mixed media on paper
139 x 81cm

EXHIBITED

Hasanul Isyraf Idris – Back From Planet Luvox,
Richard Koh Fine Art, Kuala Lumpur, 2014

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



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



149

WAN AMY NAZIRA

b. Selangor, 1989

The Paths, 2017

signed 'Amy.nazira' (lower right)
and dated '2017' (lower left)
oil and charcoal on canvas
152.5 x 122cm

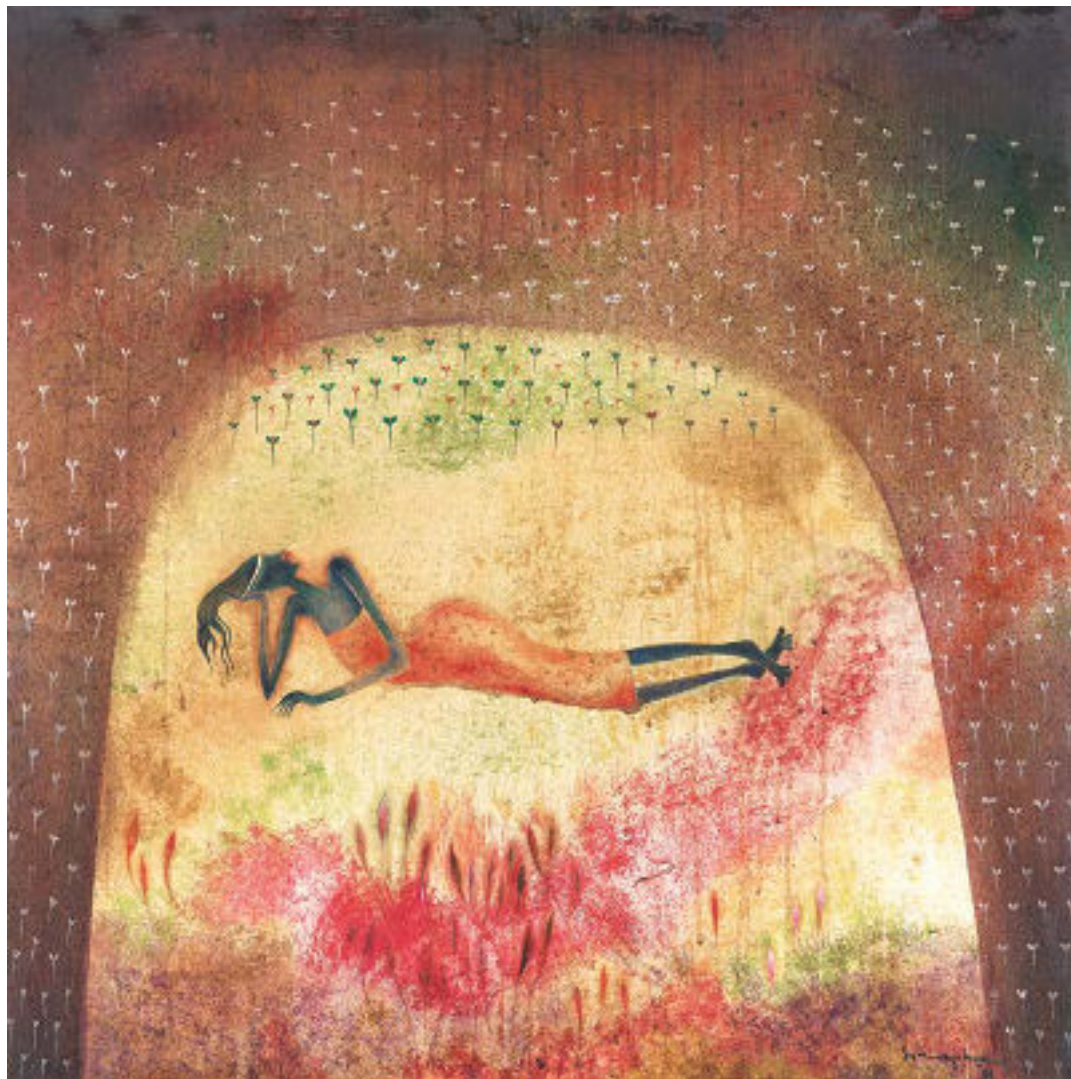
PROVENANCE

Private collection, Selangor

RM 3,200 – 5,200

Comical looking figure has always been the signature of Amy Nazira's subject. Depicted here in *The Paths* is a sweet innocent looking girl hugging an Art book whilst on one hand she held a feather duster. It's obvious which path has become her choice as she seems to pull the art book close to her chest. All she needs to do is exit and follow that path. The common challenges for female artists' career are house chores, pregnancy followed by delivery and raising up the kids, etc.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM ShahAlam Selangor in 2015. Amy Nazira has participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park, Melaka (2012), Muda Mudi at Segaris Art Center, Malaysia (2016), Art Expo Malaysia with G13 Gallery (2017-2019), Enthral exhibition at TAPG (The Art People Gallery), Klang. Her recent group exhibitions include 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). Recent group exhibitions include In Sync: Artist Couples, G13 Gallery and Figure It Out, Segaris Art Center, KL.



150

SYED THAJUDEEN

b. India, 1943

Longing For Love, 1991

signed and dated (lower right)
oil on canvas
86 x 86cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000

The lone amorous lover in all coquettish poses is a favourite of Syed Thajudeen in his paeans to love with a pastoral setting. His works often include unique stylized figures and romantic treatment of subject matter. In this work, an elegant beauty is surrounded by thriving plants, illuminating the lush atmosphere. Most of his art pieces feature bold colours and unique arrangement of figures that evoke emotions.

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

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Modesty Series, 1989

signed and dated 'Khalil Ibrahim 89' (lower left)

acrylic on canvas

101 x 123cm

PROVENANCE

Private collection, Selangor

RM 65,000 – 110,000

Khalil Ibrahim's *Modesty Series* projects nudes in a new light, with the colours concealing the body forms with exquisite colour blend, with the faces rendered ambiguous to focus on the beauty of feminine body contours and anonymity. Putting svelte bodies au naturel, often by the beachside, in a modern version of the mandi safar ritual perhaps, with the sun, the sea, sand and the breeze blowing, is a rapturous moment. This is the most beautiful piece from the series, with the tonal play and colour nuances, unlike his *Canangsari Series* which uses slivers of coloured strips.

Khalil Ibrahim was the first to be awarded a Pahang State scholarship to study for his National Diploma of Design in Fine Arts at St. Martin's School of Art and Design in London, 1963, postgraduate 1965. On his return in September 1966, he decided to become a full time artist. In his double solo at the Samat Art Gallery in 1970, he exhibited his batiks and his London works, and he was also the first Malaysian to have a solo in Indonesia, in 1970. Khalil was a co-founder of the Malaysian Watercolour Society.



IBRAHIM HUSSEIN, DATUK

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

Little Things, 1995

signed and dated 'ibrahim hussein 1995' (lower right)

acrylic on canvas

126 x 126cm

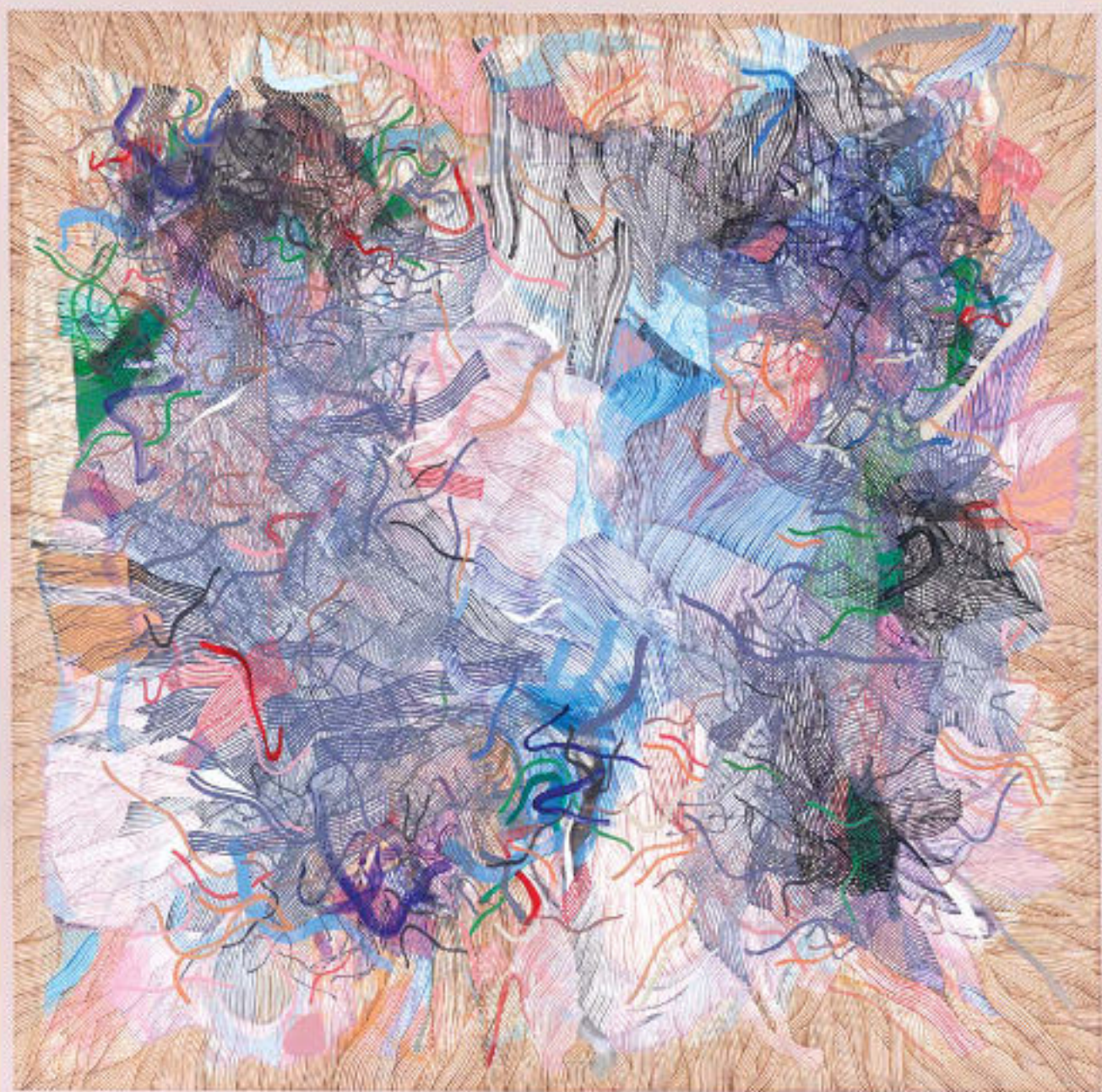
PROVENANCE

Private collection, Kuala Lumpur

RM 350,000 – 550,000

Little things coalesce to make a monumental whole. Fragmentary, disparate and broken even, the accidental tentacular hooks or stray loose lines sometimes enjoin or are meshed by the radiance of the colours at bay to make a cohesive tapestry. Little things, when combined together, have strength and a unity of purpose besides power. Most of all, there can be power in little things, with all their intricate connections or distractions. In this work, Datuk Ibrahim Hussein was easily into the second decade of his play of his intrinsic ribbons of rhythmic lines.

Datuk Ibrahim Hussein is the most internationally high-profiled with international decorations to boot: The Japan Foundation Cultural Award (1981), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo O. Higgins (1996) and the highly prestigious World Economic Forum's Crystal Award (1997). He founded the Ibrahim Hussein Museum in Langkawi, launched in 2000, but it had closed because of mounting high maintenance. Ib, as he is popularly known, captured celebrity status when he was selected to exhibit with Andy Warhol and Salvador Dali at the Dhalat Abdulla Al-Salam Gallery in Kuwait in 1977. He was accorded a Retrospective by the National Art Gallery Malaysia in 1986. He was educated at the Byam Shaw School of Drawing and Painting in London (1963) and the Royal Academy (1966) in London. He visited the United States on a Fulbright scholarship (1967) and the John D. Rockefeller III Fund fellowship (1967-68).



Wendy Huxford 1995

YUSOF GHANI

b. Johor, 1950

Siri Tari, 1993

signed and dated (lower right)

oil on canvas

127.5 x 137.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 150,000 – 250,000

Yusof Ghani was onto the second batch of his hugely popular *Siri Tari* (Dance) in the transition towards *Topeng* (Masks), the first two of which were launched at Galeri Citra, Kuala Lumpur, and the third and last at Takashimaya Gallery, Singapore. The *Tari Series* was first unveiled at Galeri Citra in 1989. He had a mild stroke in 1990 but recovered to release a follow-through, and this work reveals more aggression from the postures and stances of the camouflaged bandaged figures. More static is the figure on the left, a supporter or instigator perhaps. It's a maelstrom of movement in conflict and choppy, signifying the struggles and obstacles in life. At the same time, one could feel the swift energetic vigorous movements of the figures from all angles (front, back, side), an awesome show of liveliness, indicating things get better.

Yusof Ghani was involved in art-related jobs for 10 years despite not having any formal education and even without having to go through the Mara Institute of Technology Fine Arts mill. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). His big break came when he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries on Sept 21-Oct 1, 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, on April 3-7, 2017. His latest solo (organised by Henry Butcher Art, Galeri Prima and PINKGUY) *Segerak VIII: Utopia* received good remarks and was a great success.





154

ZULKIFLI YUSOFF

b. Kedah, 1962

Two Figures, 2001

signed (lower right)
oil on canvas
135 x 105cm

PROVENANCE

Private collection, Selangor

RM 24,000 – 42,000

Who do the caricatures in this Zulkifli Yusoff's work represents? The 'alim' fornicator, the corrupted judge, the unscrupulous businessman, the lazy lecturer ('Professor Katak'), the 'sick' politician... With the violently disfigured visages, the characters can't be any good, and in pairs, it's worse. The two are either colluding on some schemes (only to stab each other in the back later) or quarrelling over the most trivial of things, or capitalizing on the power of numbers (even if only two). These figures are an offshoot of Zulkifli's bandaged figures and chess tin pieces when he broke into the mainstream with his Major Award in the 1988 Young Contemporary Artists competition in 1988.



155

ZULKIFLI YUSOFF

b. Kedah, 1962

Hujan Lembing III; Dari Mata Turun Ke Hati III; Dari Mata Turun Ke Hati IV,
2008

Fibreglass and resin
123 x 51cm; 97 x 93cm; 130 x 67cm

EXHIBITED

Icons : Zulkifli Yusoff, Wei-Ling Gallery, 2008

PROVENANCE

Private collection

RM 80,000 – 140,000

They look like three giant teardrops but are symbolic of the jantung pisang (banana flower) and because of the specific allusion to an historical event, the assassination of J.W.W. Birch, the first British Resident of Perak, they conjure the shape of a spear head, the instrument used to kill the first British Resident of Perak when he was having a bath on his boat on Nov 2, 1875. By themselves, though, they would look like some odd bulky lanterns. Made of fibreglass and resin, these pendulous objects are embellished and studded for an 'arty' polish, but they would gain more currency and significance given a proper ambience or setting.

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

CHANG FEE MING

b. Terengganu, 1959

Chord Of Friendship, 1986

signed and dated (lower center)

mixed media on wood

64 x 120 x 4cm

PROVENANCE

Private collection, Kuala Lumpur

RM 130,000 – 230,000

For two consecutive years in 1986 and 1987, Chang Fee Ming departed from his usual watercolour métier of exotic Asian and African places, to produce stunning works that won the coveted Minor Awards of the Young Contemporary Artists (Bakat Muda Sezaman, BMS) both times. The winning 1986 mixed media work, *Chord Of Friendship*, is a double-edge weapon with undercurrents of tension using 16 innocuous newspaper clip excerpts of peace and rapprochement. As the Latin adage goes, *Si vis pacem, para bellum* (If you want peace, prepare for war). The work of newspaper, fishing net, strings, hooks and wood fits the theme of International Year of Peace. The taut tug of strings from the weaver's shuttles suggest an ever-present tension, while the irony of the shuttles' shape of pen nibs symbolically used to ink peace looking like missiles is not lost. Friendship among nations is not a permanent thing and this is borne out by the effects of globalization from an erstwhile bipolar world of the Cold War in the second half of the 20th century. The main pictures are taken from newsclippings of then prime minister

Dr. Mahathir Mohamad's 1985 visit to China, following up on the epochal 1974 visit by then prime minister Tun Abdul Razak. This work was re-shown at the Imbas Kembali BMS in 1999.

An extraordinary artist working mainly in watercolours, the wanderlust Chang Fee Ming has a string of accolades that inscribes his pre-eminence: the Sime Darby Art Asia Award (Gold / Overall Asean Prize, 1985); the Malaysian Watercolour Society Award in 1984 and 1985); the PNB Malaysian Art Competition (1st Prize, 1985) He also received Awards of Distinction from the Rockport Publishers USA (1997) and Dom Perignon Malaysia (1999), and was a co-winner (Malaysia) of the Winsor & Newton World Millennium Competition in 1999. In the Larasati Jan 26, 2013 auction in Singapore, his seminal work, *Mandalay* from the 1995 Road to Mandalay exhibition in Jakarta, Indonesia, sold for a premium of S\$103,700 (RM255,924) – a record for a watercolour in Southeast Asia.



JOLLY KOH

b. Singapore, 1941

Tuaran Falls, 1981

signed and dated 'Koh 81' (lower right)

oil on canvas

132 x 69cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000

There is something therapeutic about waterfalls, especially when the cascades of water can be felt, if not observed. It is presented as an optical avalanche of white with the mossy rocks on which it plunges and glides rendered in a fuzzy mirage – so unlike an earlier work put up at the Henry Butcher Art Auction where it is a straight dip down, dividing the canvas. The cooling and curative sounds of water as what scientists call “white noise” are inescapable, what with a perceived sense of cleansing of the body and mind. In the great waterfalls, one is also in the presence of the Almighty, with the sense of awe and reverence. So it is no wonder that at one time lightboxes featuring ‘moving’ waterfalls have become a living-room antidote to stress.

Artist-academician Jolly Koh is an 8th generation Baba, born in Singapore, growing up in Malacca, and spending nearly two decades in Australia, teaching for 12 years. He was educated at the Hornsey College of Art, London (NDD, 1959-1962), London University (art teacher's certificate, 1962-1963), Indiana University (Ed.D and MSc, 1973-1975), and teaching associate thereafter. He had taught at the Mara Institute of Technology, Sabah's Gaya College, and from 1976 to 1988 in Melbourne and Adelaide, before taking up the post of Senior lecturer at MSC College (now SeGI, 2000-2004). In 2017, he had a major exhibition (organised by Henry Butcher Art) at MAP Publika, Kuala Lumpur, which saw the publication of an important book detailing 60 years of his art, a far cry from his first solo at the British Council Kuala Lumpur in 1957 when he was only 16!



ABDULLAH ARIFF

b. Penang, 1904 - d. 1962

After The Monsoon Cloudburst, 1955

signed and dated (lower left)

watercolour on paper

38 x 56cm

EXHIBITED

National Gallery Singapore, ARTIST AND EMPIRE: (EN)COUNTERING COLONIAL LEGACIES (organised in association with Tate Britain)

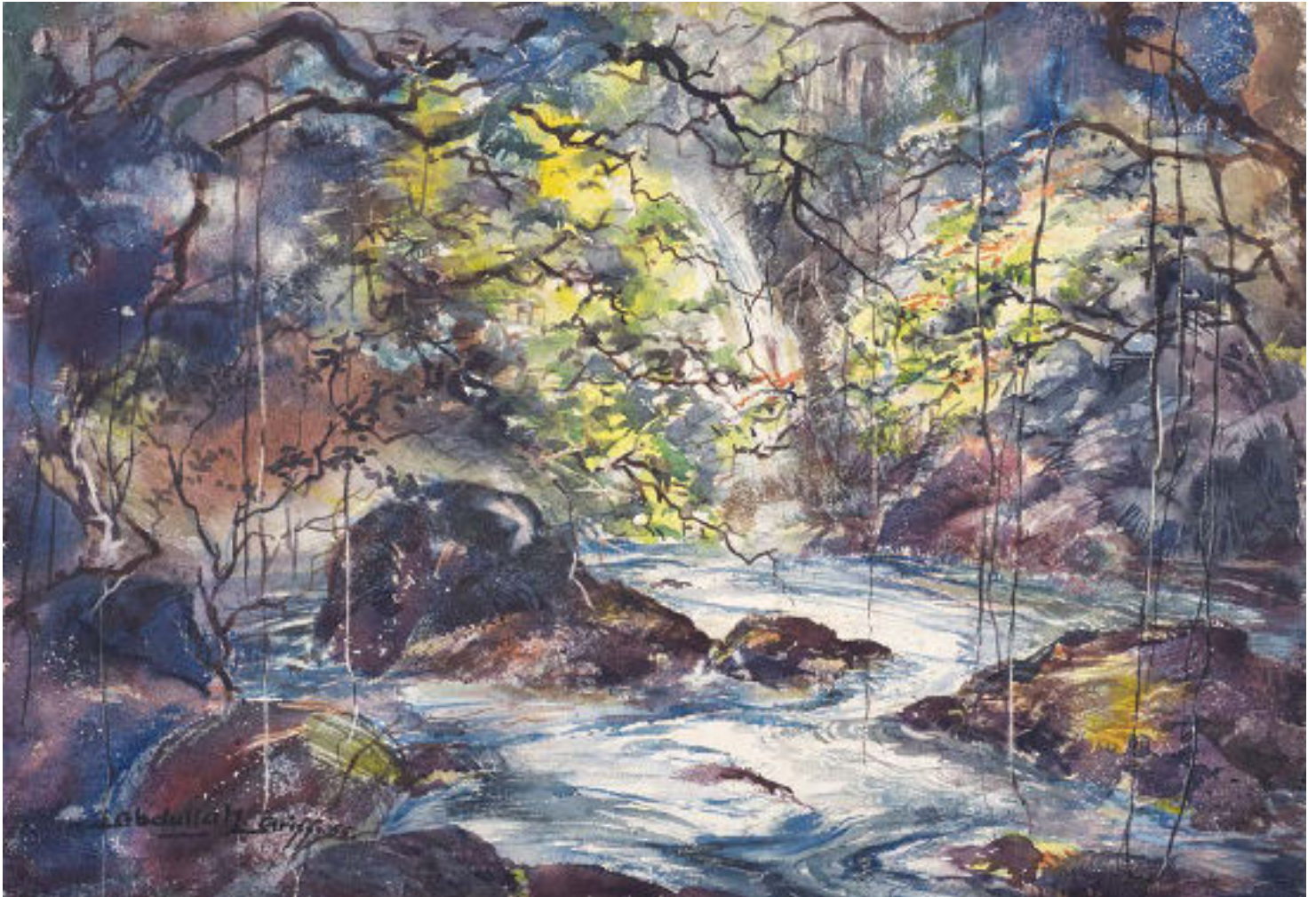
PROVENANCE

Private collection, Singapore

RM 55,000 – 85,000

Works by Abdullah Ariff are hard to come by, and this, *After The Monsoon Cloudburst* (1955), shows up the self-taught artist for an unusually immaculate composition with the deft play of light filtering through the sparse overhanging twine-drop branches and pocket shimmers from the waterfall and running stream amongst boulders, besides the judicious depth in an ambient alcove. The locale bears discernible similar elements from a bigger work done in 1958, in the collection of the Sultan of Selangor, with an equal degree of atmospheric accomplishments.

Abdullah Ariff is one of the most accomplished pioneer artists working mainly in watercolours. Although self-taught, he had served as an art teacher at the Anglo Chinese School (1932-1941), was an illustrator and pioneer political cartoonist, and had set up his own advertising agency, Ariff Advertising. His cartoons, first pro-Japanese under the Japanese Occupation, had been featured in publications such as the Penang Daily News, Dewasa, Suara Malaysia, and later the Straits Echo. He had the distinction of having had two one-man shows in Charlotte in North Carolina, at the Myers Park Methodist Church and the Mint Museum, both in 1954, and another at the Malayan Embassy in Washington in 1955. If he was prodigious, which is unlikely, precious few of his works in watercolours survived, much less his oils which can be counted with the fingers on one hand. This could have to do with his more onerous duties as an appointed municipal councillor representing Jelutong, Penang, from 1955 to 1957. He had the distinction as the only artist to have had two roads named after him in Ayer Itam, namely Jalan Abdullah Ariff and Lintang Abdullah Ariff, although the honours were linked to his being in Government. Abdullah was also one of two locals invited to the closed expatriate art group, Penang Impressionists, because his services were needed to tutor in art, while the other was accepted for her philanthropy.





159

JAAFAR TAIB

b. Malacca, 1952

Leopard (2), 2011

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

PROVENANCE

Private collection, Selangor

RM 45,000 – 80,000

A leopard (*panthera pardus*) at rest signifies contentment and abundance, its hunger satiated until the next kill. Ensconced on a higher mound in the thick forest, it contemplates on nothing in particular, just the instincts of watchfulness and alertness to any inherent danger or opportunities. It looks regal with its well reticulated rosettes, like a polished ceramic toy. Leopards are nocturnal creatures that can be found in the national parks of Belum-Temengor, Taman Negara and Endau-Rompin. Despite having short legs and long body, it can still give its prey a run of its life, and its large head invests it with greater strength in force and bite. Jaafar Taib is one who likes to go into the periphery forests to observe and paint birds and animals, though avoiding the dangerous types.

Jaafar Taib is one of the founders of the legendary Creative Enterprise, which started the Golden Age of Comidom. It was established in 1976 together with Dato' Azman Yusof, Meow Shariman Meor Hassan a.k.a. Mishar and Zainal Buang Hussein, and the early publications were Murni and Bambino, and then the Gila Gila humour magazine. A noted cartoonist, illustrator and businessman, he is known for his paintings of animals and birds in their natural habit, and have produced a book, *Birds Of Malaysia*, with more than 120 species. He created *Jungle Jokes* for Gila Gila in 1978. He started off with *Utusan Melayu* and *Kumpulan Varia Pop*. In 2015, he received the Anugerah Perdana Kampung Boy.



160

SABIHIS MD PANDI

b. Pahang, 1988

Pompeii, 2015

woodcut on MDF board
122 x 153cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

Pompeii is an ancient Roman city famous for its archeology site. It was in the year of 79 A.D the city witnessed a gruesome incident when a nearby volcano erupted and caused thousands of people died and the city was buried under thick volcanic ashes. Perhaps this piece is a depiction in the artist's perspective of the city's most dreadful event.

Sabihis has been a full time artist since he graduated from the Universiti ITM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition in 2013. In 2014, he won the Bronze Award for Established Artists category of the UOB Painting of the Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah featured in the Attract Retract exhibition at G13 Gallery in November 2015. He has been represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won the Young Guns Award in 2017. With 3 Awards under his belt, being the 'Award Collector', he still remains humble.



161

UGO UNTORO

b. Indonesia, 1970

Poem Of Blood, 2008

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

PROVENANCE

Private collection, Singapore

RM 30,000 – 50,000

In the lexicon of relationships, it tends to get ambiguous in one that involves humans and animals, and this can be seen in films such as *Lassie*, *Beethoven* and *National Velvet*. That is the trajectory of Ugo Untoro's *Poem Of Blood* painting oeuvre here when his horse, Badia Lembut, was killed in a horse-racing accident. The works spanning 2006-2007, were shown at the Yogyakarta Cultural Park and the Galeri Nasional Jakarta in 2007, the SH Contemporary Art Fair in September 2008 and the Rome Contemporary Art Fair in April 2009. Existential questions about the complexities about such relationships, how they are perceived, presented and the symbolisms both general and personal. Given the tragedy, there is not even a hint of grief in some of the works. As Ugo Untoro intoned: "I paint on anything, with anything, using whatever technique, about anything that's here inside me when I am face-to-face with something to paint on."

Painter-sculptor-video-maker and performing artist Ugo Untoro was named Man of the Year in 2007 by *Tempo* magazine. He is remembered in Malaysia for his *Short Short Stories* exhibition held at Valentine Willie Fine Art, Kuala Lumpur, in 2006, which was repeated in Art Forum in Singapore in 2007. He studied at the Indonesian Art Institute (ISI) in Yogyakarta in 1988-1996, but already had his first solo at Bentara Budaya Yogyakarta in 1995. He won the Philip Morris Asean Art Awards, Indonesia in 1998. His latest solo, *Rindu Lukisan*, was held at the National Gallery, Gambir, Central Jakarta.

SAMSUDIN WAHAB

b. Perak, 1984

Tuhan Memberkati Kamu, 2008

signed (lower right)

linocut print on paper, edition 1 of 5

147 x 103cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



Samsudin Wahab is known for his socio-political parodies of local and international events. His subjects contain reflections on social commentary and presents a conflation of symbols and iconography, comic book and tattoo-styled imagery to interpret and narrate global events. His works involve a diverse range of multiple art disciplines, including painting, printmaking, installation and sculpture.

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



163

GAN TEE SHENG

b. Johor, 1984

Sofa, 2017

signed (lower left) and dated (lower right)
oil on canvas
130 x 160cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000

First thing that comes to mind when we hear the word sofa immediately we imagine comfort, soft or how great if we can lay down on it all day everyday. Unlike what is captured here in the scene is an old sofa in piles of branches. Perhaps it was thrown into the woods and forgotten. Only what's left is memories.

Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the HOM's Adopted Artist-In-Residence. He had taken part in art fairs like Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia from 2013 to 2019. He held his first solo, Withdrawn, in Taksu Kuala Lumpur in 2014, and his second, Delusions, at Taksu Singapore, in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.



164

KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

Heritage Drummer, 2014

signed and dated (lower right)
mixed media on canvas
130 x 205cm

PROVENANCE

Private collection, Singapore

RM 15,000 – 25,000

In *Heritage Drummer*, the musical beats and movement of musicians reveal the joyful celebration of tradition and communal life. The artwork is rendered with bold lines, and energetic strokes fluidly blending with the various figures. A multitude of movements made by his subjects are wonderfully crystallised in a single drawing, expressing the beauty of his surroundings.

Khairudin Zainudin is an upcoming rising star in the Malaysian art scene. At a young age, he has had 3 solo exhibitions up to date. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His recent works are inspired by his exposure and experiences abroad.



165

RAJA AZHAR IDRIS

b. Perak, 1952

Silat, 2002

signed and dated (lower right)
handpainted glass
151 x 122cm

PROVENANCE

Private collection, Selangor

RM 28,000 – 48,000

Raja Azhar Idris has worked shapes and images into and from fused, textural hot colour glass, a process he exacted from patient and methodical experimenting. After getting the shapes or images desired, the glass is fired at 760 ° Celsius. Here, two pugilists of silat are in combative poses.

Raja Azhar spent many years in Australia, first at the Victoria College of the Arts in Melbourne (1979-1981). There, he made a name for himself winning awards like the St Kilda in Melbourne (1980, 1981), Melbourne Lord Mayor's Prize (1981), Victoria Artist Society's Artist of the Year, Gippsland Miniature Art Prize (1982) and the Greyhound Art Prize (1989). He even set up an art gallery called Raya in Melbourne. But after 14 years, he decided to return to Malaysia in 1992 when he set up Art Case Galleries and resumed his art practices. His first solo was in 1976, when he displayed his batik works.



166

YAU BEE LING

b. Selangor, 1972

House & I, 1999

signed and dated (lower right)
mixed media on paper
90 x 90cm

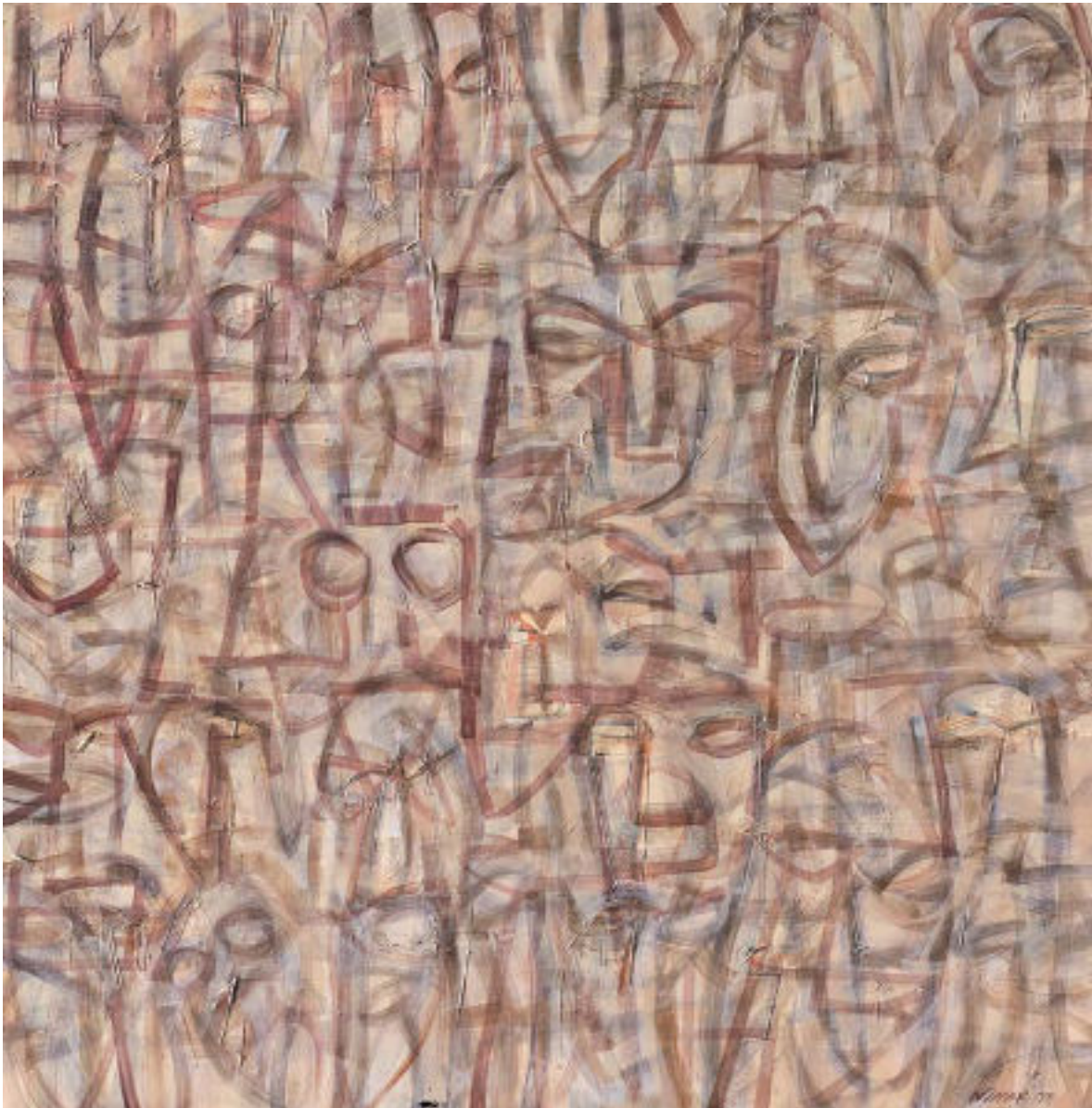
PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 16,000

Yau Bee Ling's drawings tend to be a visual diary of stages of her life and things that happen around her. Family values and relationships are expressed subtly in this intimate setting. Using a warm colour palette, family life is well represented through the arrangement of subjects and furniture in living spaces.

Yau Bee Ling graduated from the Malaysian Institute of Art in 1995 with a Diploma in Fine Art (Major in Painting). She was awarded Kuandu Artist in Residence, Kuandu Museum of Fine Arts, Taipei, Taiwan in 2016. Bee Ling's first big break was when she was selected for the 9th Asian Art Biennale in Dhaka, Bangladesh in 1999. The recognition followed when she was selected for prestigious exhibitions such as the Singapore Sculpture Square (2000), the 2nd Fukuoka Triennial, Fukuoka Art Museum, Japan (2002) and the Soul of Asia: Fukuoka Asian Art Museum Collection exhibition in Hokkaido, Japan (2004). Her solo exhibitions *Interwoven Terrains* (2019), *By Hands* (2016), *The Women* (2013), *Portraits Of Paradox* (2008) were held at Wei-Ling Gallery, Kuala Lumpur. Public collection includes Fukuoka Asian Art Museum, Kuandu Museum of Fine Arts, Taipei National University of The Arts, National Art Gallery Malaysia, and Galeri Petronas.



167

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

Mask Series – Acquired #46, 2003

signed and dated 'NIZAR 03' (lower right)
acrylic on canvas
91 x 91cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

For Nizar Kamal Ariffin, the mask embodies his interpretation of inner beauty, state of mind, and faces of humans and their humanity. Here, the artist uses muted colors rendered with spontaneous strokes of the brush to heighten the vitality and emotional qualities of the painting.

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. His artworks are included in private and public collections such as Sime Darby Convention Centre, Citibank, and Hilton Sentral.



168

MOHD KHAIRUL IZHAM

b. Pahang, 1985

Dari Tanah Itu, 2016

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 9,000

This intricate painting is comprised of a collection of seemingly random household objects, and artefacts that represent events and memories. Though looking random, these objects and mementos hold sentimental value and prompt one to remember something significant from their own homeland. Mohd. Khairul Izham graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam. He has participated in shows like Dis-chromatic (2010), Malaysian Emerging Artist Award (2011), Deceitful Truths (2011) and shows held at Taksu, Whitebox Publika, Curate Henry Butcher, etc.



169

ISMAIL LATIFF

b. Malacca, 1955

Skymoon...The Blue Mountain, 2002

signed and dated (lower right)
acrylic on canvas
65 x 65cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

A common theme in Ismail Latiff's body of work is a small circle (a celestial body) shining in the midst of a pattern of his inspiration, usually against a landscape, skyscape or flora. In this piece, it's against a mountain, and the sky is illustrated with a mix of blue, yellow and white.

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

170

TANG HONG LEE

b. Pahang, 1963

Golf Field, 2013

signed and dated (lower left)

oil on canvas

100 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 5,000 – 8,000

Tang Hong Lee is known for his charming paintings that contain a peaceful atmosphere through expressions of nature. *Golf Field* contains all of Tang Hong Lee's signature elements, featuring undulating hills, clouds and trees in soft pastel hues. The artist used an exuberant palette consisting of the colours green, blue, yellow, purple and pink to achieve a soothing landscape.

Tang Hong Lee graduated with a Bachelor of Arts (Visual Art) in Printmaking from the Canberra Institute of Arts, Australia, in 1989-90, after obtaining a Diploma in Art in 1986 from the Kuala Lumpur College of Art. He received the Incentive Award in the Galeri Shah Alam Open exhibition in 2000 and also an Honourable Mention in the 1999 Philip Morris Asean Art Awards (Malaysian sector). His first solo called *Rhythm of Colours* was held at the Momentous Gallery in Singapore. Other solo exhibitions include *Dreamland*, held at PINGKUY gallery in 2013, and *Spectacles Of Nature* at Momentous Arts Singapore in 2016.





171

YEOH KEAN THAI

b. Penang, 1966

Liner Series – Eco, 2016

signed and dated (upper right)
ink and acrylic on canvas
30 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 2,000 – 3,500

Liner Series – Eco presents a lively dimensional play of lines, exploring the dimension between inner and outer space. His works call to attention for the conservation of the global environment, where natural landscape is corrupted by human development and intervention. The artist illustrates with detail a fine depiction of still life comprised of a traditional oil lamp, with an environmentally themed message embedded in the work.

Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award (Malaysia), the Freeman Fellowship, 2008 and 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*, USA (2008). He was also the first artist from Malaysia to have work featured during New York's Asian Art week in 2008.



Ngo Van Sac is a Vietnamese contemporary artist who creates works of art that are made from complex techniques such as wood cut combined with newspaper collage, acrylic, and wood burn. Constructed by wood burn methods and newspaper collage incorporation of various local children faces, Ngo Van Sac's successfully captured the joy and simplicity of these children while on his way to the local market.

172

NGO VAN SAC

b. Vietnam, 1980

On The Way To The Market, 2019

signed and dated (lower right)
mixed media collage on wood
80 x 120cm

PROVENANCE

Private collection, Singapore

RM 13,000 – 20,000

Ngo Van Sac has gained recognition in Vietnam and internationally for his unique artworks. In 2008, the artist completed his Master of Fine Arts at Vietnam Fine Arts University and is a member of the Vietnam Fine Arts Association. He has held solo exhibitions in Canada, Japan, Hungary, South Korea, Vietnam, Malaysia and Singapore. Notable solo exhibitions include *Slices*, Craig Thomas Gallery, Ho Chi Minh City (2017), *In The Midst Of Life 2*, A Gallery, Ho Chi Minh City (2016), *In Opposite*, Work Room 4, Hanoi (2015), *Between Two Generations*, The East Gallery, Toronto, Canada (2013). His recent group exhibitions include Vietnam-Thailand Contemporary Exhibition, Contemporary Art Central, Bangkok, Thailand (2017), *Octonary Carousal*, CTG 8th Anniversary Exhibition, Craig Thomas Gallery, Ho Chi Minh City (2017). His works are also collected by institutions such as the Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur. The artist won the First Prize of Dogma SelfPortrait Award in 2012. He has been represented few times in Art Expo Malaysia.

173

ANTHONIE CHONG

b. Perak, 1971

Untitled, undated

Self 3, 1996

unsigned; signed and dated on verso

oil on canvas

61 x 46cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, the artwork illustrates a set of figures in a mundane mode, lost in each individual thought. Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business. His art prices have been soaring in recent auctions.



BUYING AT HBAA & CONDITIONS OF BUSINESS

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

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

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

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

DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

range;

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

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

I. GENERAL

I.1. CATALOGUE

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

Any illustrations in the catalogue are solely for identification and the guidance of prospective buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot. While HBAA takes an effort to research and investigate into the authenticity, provenance and background of each lot, such efforts cannot be taken as absolute and exhaustive and as such, prospective buyers are encouraged to carry out their own due diligence and not rely solely on any information given by HBAA in the catalogue.

I.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

All lot(s) will be sold "as is" without any representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA.

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal

inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others.

2.1.2. Buyer's responsibility

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

The prospective buyer undertakes:

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

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

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

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

- (i) notifies HBAA in writing of the number of the lot, the date of the auction at which it was purchased and the reasons why the buyer considers the lot to be counterfeit, within three (3) months of any information causing the buyer to question the authenticity or attribution of the lot coming to the buyer's attention;

(ii) is able to transfer good title to HBAA free from any third party claims arising after the date of the sale to the buyer; and

(iii) return the lot to HBAA in the same condition as at the date of sale, provided that, in any event, no refund shall be available if either:

(a) the catalogue description at the date of the sale was in accordance with the generally accepted opinions of scholars and experts at that time or the catalogue description indicated that there was a conflict of such opinions; or

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

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

2.3. HBAA'S LIABILITY TO BUYERS

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

Condition 2.5.12:

(a) HBAA gives no guarantee or warranties to the buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);

(b) In particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (i) are statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and

(c) None of HBAA, any HBAA's affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

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

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

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

2.5.3. Bidder registration

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

- Individuals: government-issued photo identification (such as national identity card, driving license or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement will be required.

- Companies/corporations/institutions: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnership, please contact HBAA for advice on the information which should be supplied by the prospective buyer.
- A financial reference in the form of a recent bank statement, a reference from the prospective buyer's bank, and/or the prospective buyer's banker's contact information.
- Persons registering to bid on behalf of a third party who has not previously bid or consigned with HBAA should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from the party.

2.5.4. Registering to bid on behalf

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

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

2.5.5. Bidding as principal

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

2.5.6. Absentee bids

HBAA will use reasonable efforts to carry out telephone bids or written bids delivered to HBAA prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone provided that such written bids are sufficiently clear in HBAA's opinion. Bids must be placed in Ringgit Malaysia.

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

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

2.5.7. Telephone bids

Prospective buyers may bid by telephone during the sale although prior arrangements must be made and concluded with HBAA at least twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-273 3628.

Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. Telephone bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

2.5.8. Bidding

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

2.5.9. Successful bids

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

2.5.10. Currency converter

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

exchange rates. HBAA does not accept liability to bidders who follow the currency converter rather than the actual bidding in the sale room.

2.5.11. Video or digital images

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

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

- (a) refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct,
- (b) to advance the bidding in such a manner as he may decide,
- (c) to withdraw or divide any lot,
- (d) to combine any two or more lots and,

in the case of errors or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. If any dispute arises after the sale, the sale record of HBAA is conclusive.

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

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

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

costs incurred, together with payment of all other monies due to HBAA.

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

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

Malayan Banking Berhad

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

Account Name: Henry Butcher Art Auctioneers Sdn Bhd

Account No: 514347-608317

Swift No.: MBBEMYKL

Please quote invoice number and client number with all transactions.

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

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

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

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

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

The auction results will be published online at www.hbart.com.my or a faxed copy may be requested from HBAA office by contacting

+603-2691 3089 / +6016-273 3628, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

2.6.5. Collection of purchases

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

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

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

2.6.6. Insurance

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

2.6.7. Passing of title

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

number of the lot.

2.6.8. Transfer of risk

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

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

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

2.6.9. Packing, handling and shipping

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

2.6.10. Export license

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

2.6.11. Remedies for non payment or failure to collect purchases

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

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

- a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
- b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- c) to forfeit the buyer's earnest deposit as required under Condition 14;
- d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- e) cancel the sale of the lot;
- f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;
- g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;
- h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;
- i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;
- j) to reject future bids made by or on behalf of the buyer at any future auction or render such bids subject to payment of a deposit to HBAA before such bids are accepted;

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

- l) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any costs or expenses incurred in connection with the sale of the lot;
- m) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any other debts owed by the buyer to HBAA or to any other HBAA affiliated company in respect of any other transaction;
- n) to take such other action as HBAA deems necessary or appropriate.

2.6.12. Remedies for failure to collect purchases

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

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

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

The seller warrants to HBAA and to the buyer

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

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

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

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

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

HBAA reserves the right to consult with and rely on any outside experts, consultants or restorers of their choice in relation to the property and to

carry out such other inquiries or tests in relation to the property either before or after the sale as HBAA may, in their absolute discretion, deem appropriate. This is however, a matter for HBAA's discretion and HBAA is under no duty to carry out such consultation, inquiries or tests.

3.2.2. Estimates

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

3.2.3. Exclusion of liability

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

3.2.4. Limitations on claims by seller

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

3.2.5. Withdrawal of lots by the seller

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

3.2.6. Withdrawal of lots by HBAA

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

If HBAA becomes aware of a competing title claim to, or lien over, a lot consigned by the seller, HBAA shall not release the lot to the seller, which

shall be held by HBAA at the seller's expense, until the title claim or lien, as applicable, has been finally resolved to HBAA's satisfaction.

3.2.7. Withdrawal fee

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

3.2.8. Loss or damage

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

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

3.2.9. Risk of loss or damage by the seller

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

3.3. AT THE SALE

3.3.1. Reserve price

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

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

3.3.2. Bidding at the sale

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

3.4. AFTER THE SALE

3.4.1. Payment

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

3.4.2. Payment of net sales proceeds to the seller

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

3.4.3. Rescission

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

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

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

3.4.4. Non-payment by the buyer

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

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

3.4.5. Post-auction sales

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

treated as being a reference to the date of the post-auction sale.

3.4.6. Unsold lots

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

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

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

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

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

Any notice sent to HBAA shall be sent to:
Wisma Henry Butcher, No. 25 Jalan Yap Ah Shak,
Off Jalan Dang Wangi, 50300 Kuala Lumpur,
Wilayah Persekutuan.

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

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

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

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

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

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

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



*Affinity for
the work.
It's an attitude.*

Sharing the passion
www.crownfineart.com





Photos of History From Behind The Lens Exhibition





GALERI
prima

Balai Berita, 31 Jalan Riong 59100 Bangsar, Kuala Lumpur

Gallery Hours: **Mon - Fri 10am - 6pm**

Email: galeriprima@mediaprima.com.my

Enquiries: **03-2724 8300**

  [galeri.prima](https://www.facebook.com/galeri.prima)

PINK

conservation fra

51-1 jalan telawi 3

🌐 bangsar baru

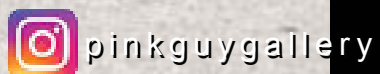
T +603 2166 2166 | M +6011 1111 1002 | E pinkguymalaysia@gmail.com



GUY®

ming • fine art

59100 kuala lumpur • malaysia



pinkguygallery.com

Bidder Registration Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

15 MARCH 2020

IDENTIFICATION / FINANCIAL REFERENCE

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

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

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

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

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

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

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

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

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Telephone / Absentee Bid Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

15 MARCH 2020

I request that Henry Butcher Art Auctioneers Sdn Bhd (HBAA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (12% of hammer price) and any other applicable taxes. I further understand that I shall be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the lower end of the estimated price range for the lot as stipulated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. I understand that the earnest deposit must be credited into HBAA's bank account before I will be allowed to participate in the auction and that HBAA shall not in any way be held responsible in the event that I am not allowed to participate in the auction if my earnest deposit is not credited into HBAA's bank account before the start of the auction. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

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

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

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

Telephone number during Sale (for telephone bids only) _____

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

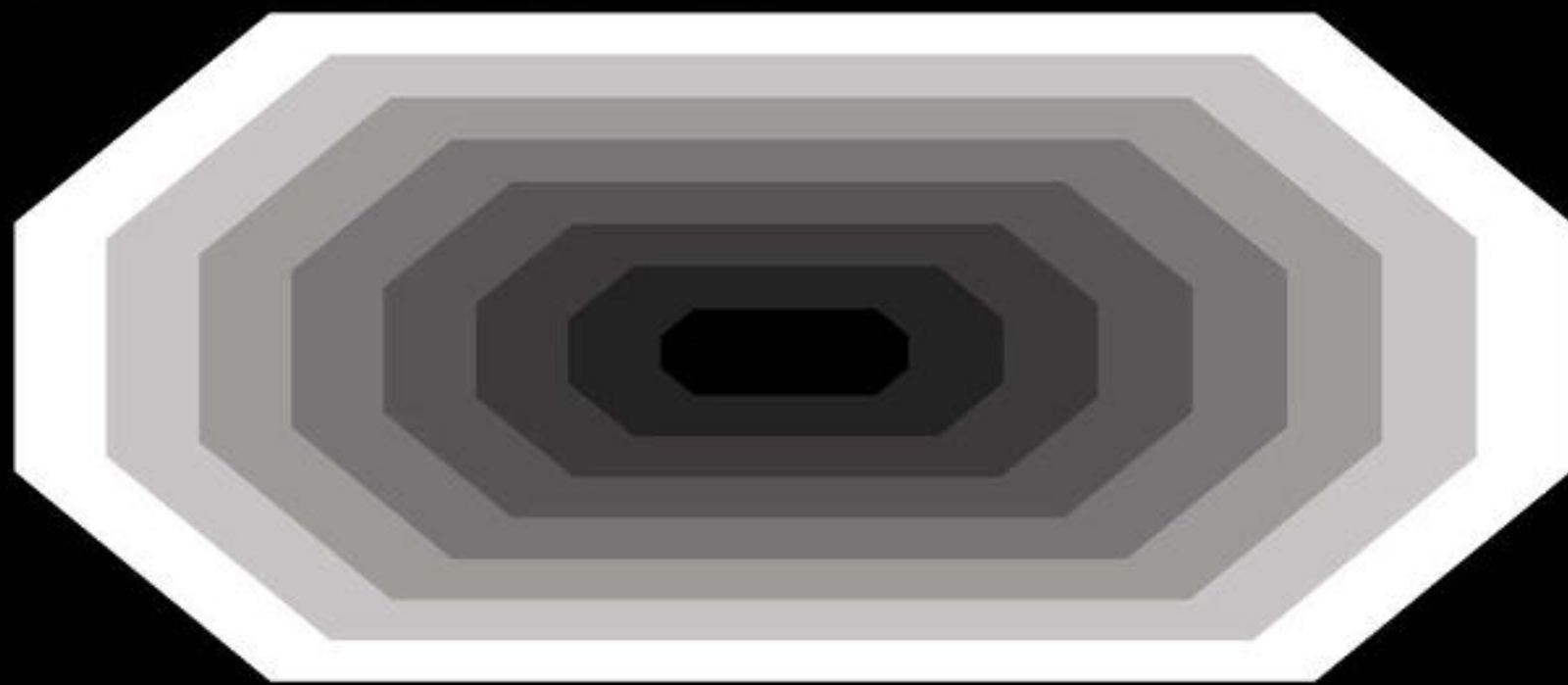
To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s).

INDEX OF ARTISTS

A.B. Ibrahim	1	Ismail Latiff	169	Rudy Mardijanto	96
Abdul Latiff Mohidin	125, 129	Ismail Mat Hussin	34, 35		
Abdullah Ariff	158			Sabihis Md Pandi	160
Ahmad Fuad Osman	52, 53, 54	Jaafar Taib	159	Samjis Mat Jan	107
Ahmad Shukri Mohamed	58, 59	Jack Ting	22	Samsudin Wahab	46, 162
Ahmad Zakii Anwar	79, 136, 137	Jalaini Abu Hassan	138, 139	Shafie Hassan	2
Alex Leong	5, 115	Jeihan Sukmantoro	100	Shafiq Nordin	48, 49
Amron Omar	77	Jolly Koh	63, 157	Shafurdin Habib	13
Anisa Abdullah	116, 117	Joseph Tan	74	Sharifah Fatimah Syed Zubir,	67, 68, 126,
Anthonie Chong	88, 173			Dato'	127, 128
Arie Smit	101	Kartika Affandi	97	Stephen Menon	140, 141
Awang Damit Ahmad	66	Khairudin Zainudin	164	Suhaidi Razi	85
Azizi Latif	145	Khalil Ibrahim	3, 10, 11, 39,	Sultan Ismail Nasiruddin Shah	76
Azman Yusof, Dato'	89		109, 151	Suzlee Ibrahim	132
		Khaw Sia	29	Syed Ahmad Jamal, Datuk	62
Bayu Utomo Radjikin	51	Kow Leong Kiang	90	Syed Thajudeen	150
Ch'ng Huck Theng	42	Latif Maulan	134	Tajuddin Ismail, Dato'	64, 65, 131
Chang Fee Ming	156	Lee Joo For, John	26	Tan Choon Ghee	4
Chia Yu Chian	30	Liew Choong Ching	108	Tan Tong	70
Chong Ai Lei	81	Long Thien Shih	23, 24	Tang Hong Lee	170*
Chong Hon Fatt, Dato'	112	Lui Cheng Thak	113*, 119*,	Teh Siew Joo	7
Chong Siew Ying	135		120	Tew Nai Tong	71, 87
Chuah Thean Teng, Dato'	32, 33, 36	M. Sukri Derahman	37		
Chung Chen Sun	72*	Maamor Jantan	12	Ugo Untoro	161
		Masnoor Ramli Mahmud	55		
Dzulkipli Buyong	103	Mazli Mat Som	106	Wan Amy Nazira	149
		Meor Saifullah Lulaed	50	Wong Perng Fey	43
Eko Nugroho	147	Mohd Khairul Izham	168		
Eric Peris	75	Mohd Zain Idris	16	Yap Kim Boon	17
		Mustapa Haji Ibrahim	69	Yau Bee Ling	166
Fadilah Karim	83			Yeoh Choo Kuan	44
Fatimah Chik	38	Ngo Van Sac	172	Yeoh Kean Thai	171*
Fauzul Yusri	41	Nik Mohd Hazri	82	Yong Mun Sen	27, 28
Fazrin Abd Rahman	45	Nik Zainal Abidin	25	Yuki Tham	84
Fendy Zakri	40	Nizar Kamal Ariffin	167	Yusof Ghani	121, 122, 153
Fung Yow Chork	110	Norma Abbas, Puan Sri	142		
		Nyoman Gunarsa	98	Zainal Abidin Musa	19
Gan Chin Lee	86			Zulkifli Yusoff	60, 123, 124,
Gan Tee Sheng	92, 163	Ong Kim Seng	114		154, 155
Grace Selvanayagam	94	Onib Olmedo	99		
Hamdan Shaarani	18	Peter Harris	31		
Hamidah Suhaimi	104, 105	Peter Liew	111		
Hamir Soib	56, 57	Poodien	146		
Harris Ribut	95				
Hasanul Isyraf Idris	148	Rafie Abdul Rahman	15		
Heng Eow Lin	91	Rafiee Ghani	8, 133		
Hisyamuddin Abdullah	80	Rahmat Ramli	14		
Huang Yao	73	Raja Azhar Idris	165		
		Raphael Scott Ahbeng	20*, 21		
Ibrahim Hussein, Datuk	130, 152	Redza Piyadasa	61, 118		
Ilham Fadhli Shaimy	93	Ronnie Mohamad	78		
a.k.a. Kojek		Roslisham Ismail (Ise)	143, 144		
Ismail Awi	47	Rudolf Bonnet	102		

ART + ARCHITECTURE AUCTION

28.06.2020



► DATUM:KL

DATUM:KL, DATUM:GREEN and DATUM+PLUS is PAM's most prestigious annual international architectural design conference that showcases some exceptional architectural creations from the world's most eminent practitioners.

02.07 — 04.07

Plenary Hall,
KL Convention Centre



Zhenfei Wang FUN



Camilo Robelo Atelier 1111



Harlen Miller UNStudio



Marc Koehler Marc Koehler Architects (MKA)



Stephen Rewelle GMP



William Khoo Boo Chuan DNA



Alan Cheung One Bite Design Studio



Foo Chi Sung Unsigned Studio/Aurecon



Sarah Sonke Glatz GKN Architects / GKN Innovation



Michael Pawlyn Exploration Architecture



Antony Liu Studio TenTen



Alex Chew ALLTHATISSOLID

FEB → APR → JUL → AUG

LOT 65 TAJUDDIN ISMAIL, DATO', *Gridscape (Boxscape Series)*, 1991





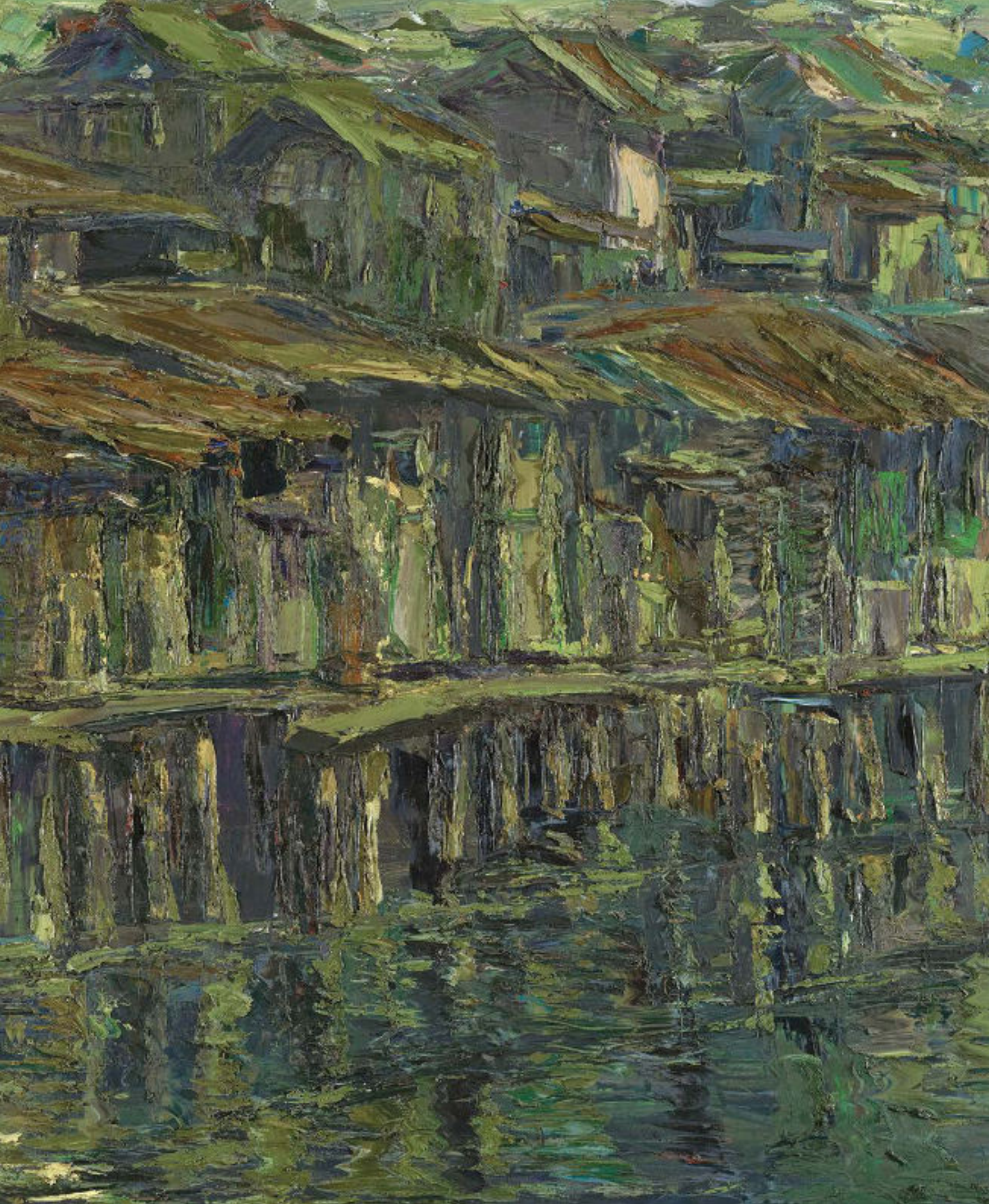
LOT 60 ZULKIFLI YUSOFF, *After Meeting*, 1997



LOT 34 ISMAIL MAT HUSSIN, *Fresh From The Sea*, 2012









HENRY BUTCHER
ART AUCTIONEERS