

# MALAYSIAN & SOUTHEAST ASIAN ART

21 MARCH 2021



HENRY BUTCHER  
ART AUCTIONEERS





LOT 133 AWANG DAMIT AHMAD, *Apa Khabar Ledang (Essence Of Culture EOC Series)*, 1992





LOT 55 SHARIFAH FATIMAH SYED ZUBIR, DATO', *The Link*, 1999

## 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, 21 March 2021, 1 PM

## VIEWING

11 - 20 March, 2021

10am - 6pm daily

Galeri Prima, Balai Berita Bangsar

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

The logo for Henry Butcher Art Auctioneers features the word "LIVE" in white text on a red trapezoidal background. Below this, the name "HENRY BUTCHER" is written in a bold, black, sans-serif font, with "ART AUCTIONEERS" in a smaller, black, sans-serif font underneath. At the bottom, the phrase "LIVE ONLINE BIDDING" is written in a small, grey, sans-serif font.

**LIVE**  
**HENRY BUTCHER**  
ART AUCTIONEERS  
LIVE ONLINE BIDDING

The logo for Galeri Prima features the word "GALERI" in a large, black, sans-serif font. The letter "A" is stylized with red lines forming a triangle. Below "GALERI", the word "prima" is written in a smaller, red, lowercase sans-serif font.

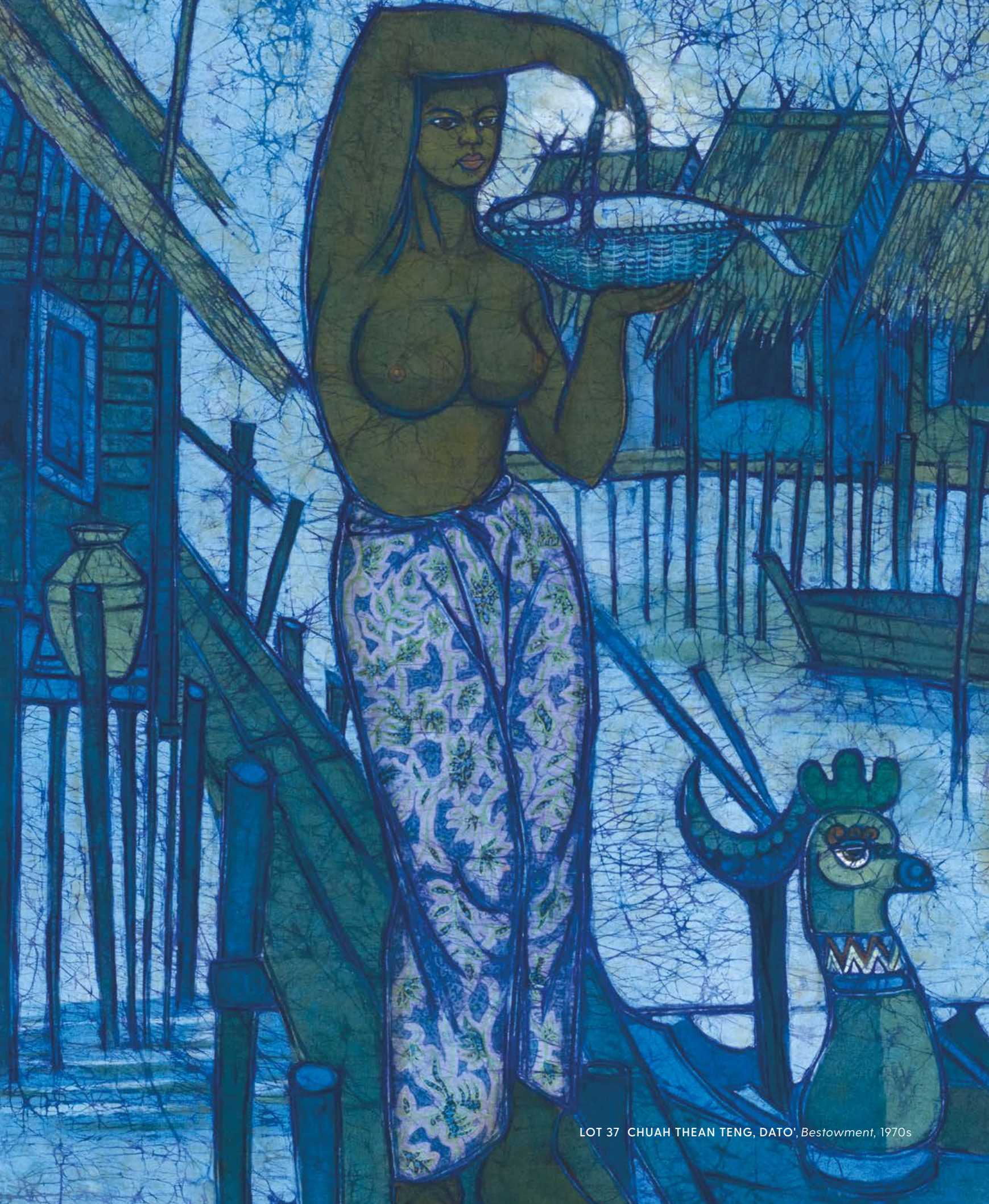
**GALERI**  
prima





LOT 141 KHALIL IBRAHIM, *Reflections (IX)*, 1980





LOT 37 CHUAH THEAN TENG, DATO', *Bestowment*, 1970s





LOT 104 TAY BAK KOI, *Untitled*, undated









LOT 95 U LUN GYWE, *Shoulder Dance*, 1994



## CONTENTS

### **002**

CONTACT INFORMATION & IMPORTANT NOTICE

### **003**

AUCTION INFORMATION

### **011**

LOT DIRECTORY

### **018 - 209**

LOT 1 - LOT 157

### **210 - 218**

BUYING AT HBAA & CONDITIONS OF BUSINESS

### **224**

BIDDER REGISTRATION FORM

### **225**

TELEPHONE / ABSENTEE BID FORM

### **226**

INDEX OF ARTISTS





LOT 62 JOLLY KOH, *Untitled*, 2002



# LOT DIRECTORY



1  
KHALIL IBRAHIM  
*Untitled*  
1990s



2  
KHALIL IBRAHIM  
*Untitled*  
1999



3  
KHALIL IBRAHIM  
*Untitled*  
1985



4  
KHALIL IBRAHIM  
*Untitled*  
1998



5  
KHALIL IBRAHIM  
*Untitled*  
2010



6  
KHALIL IBRAHIM  
*Untitled*  
1994



7  
KHALIL IBRAHIM  
*Untitled*  
1990



8  
KHALIL IBRAHIM  
*Indian Experience V*  
2001



9  
KHALIL IBRAHIM  
*Untitled*  
1975; 1978



10  
KHALIL IBRAHIM  
*Untitled*  
1994



11  
BAHARUDDIN MAT YUNOS  
*Perempuan Berkemban*  
1999



12  
BAHARUDDIN MAT YUNOS  
*Kampung*  
2006



13  
MANSOR GHAZALLI  
*Untitled*  
1996



14  
A.J. RAHMAN  
*Boats At Rest*  
undated



15  
YONG LOOK LAM  
*Rest*  
2004



16  
ALEX LEONG  
*Chew Jetty, Penang*  
1998



17  
WONG JONG NONG  
*Fishing Village*  
1997



18  
RAFIE ABDUL RAHMAN  
*Cambodia Impression - The Street Of Phnom Penh*  
1997



19  
PHEH IT HAO  
*Untitled*  
2002



20  
WONG KEAN CHOON  
*Bali Scene*  
2005





21  
LONG THIEN SHIH  
*Selangor Club Built 1890*  
1989



22  
NIK RAFIN  
*Bustling City;*  
*De' Cinema Melbourne*  
1999



23  
TAN CHOON GHEE  
*Untitled*  
1982



24  
LUI CHENG THAK  
*Jalan Kapitan Tam Yeong,*  
*Seremban, Negeri Sembilan*  
2003



25  
LUI CHENG THAK  
*Unforgettable Charm III*  
2009



26  
HARON MOKHTAR  
*Untitled*  
2012



27  
HARON MOKHTAR  
*Siri Mandalay*  
2017



28  
ENG TAY  
*The Lover*  
undated



29  
ENG TAY  
*Happy Hours*  
1992



30  
KHOO SUI HOE  
*Lonely Girl*  
undated



31  
KENG SENG CHOO  
*Make-up*  
2010



32  
CHEUNG POOI YIP  
*Togetherness*  
2009



33  
CHEUNG POOI YIP  
*Joyful Moment In Park*  
2009



34  
FUNG YOW CHORK  
*A Day At Park*  
1995



35  
FUNG YOW CHORK  
*Beautiful Landscape*  
2004



36  
PETER LIEW  
*Penang Seaside*  
2000s



37  
CHUAH THEAN TENG,  
DATO'  
*Bestowment*  
1970s



38  
CHUAH THEAN TENG,  
DATO'  
*Kampung Life*  
late 1960s



39  
TAY MO LEONG, DATO'  
*Kampung In The Moonlight*  
1977



40  
LEE KIAN SENG  
*Untitled*  
1975



41  
M. SUKRI DERAHMAN  
*Memori Pantai Suri*  
2018



42  
YONG KHEK CHEONG  
*Man At Work*  
2007



43  
YONG KHEK CHEONG  
*Sunflower*  
2013



44  
SOON LAI WAI  
*Lotus Series 44-04*  
2004



45  
JOHAN MARJONID  
*Rimba Kanching Series*  
2003





46  
GOH LYE HOCK  
*Lotus*  
2011



47  
TONY NG CHIT KEONG  
*Pisang Berangan*  
2015



48  
TONY NG CHIT KEONG  
*Hide And Seek*  
2021



49  
YAP CHIN HOE  
*Tender Affection III*  
2021



50  
TENGGU MARINA  
*Tassel & Crochet*  
2020



51  
JALAINI ABU HASSAN  
*Orange Long Bowl (Still Life)*  
1997



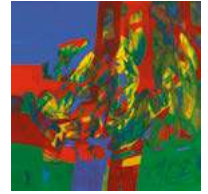
52  
RAFIEE GHANI  
*Padang Kala*  
2014



53  
RAFIEE GHANI  
*White Night*  
1998



54  
AWANG DAMIT AHMAD  
*Remembrance Of Childhood I (EOC Series)*  
1989



55  
SHARIFAH FATIMAH SYED ZUBIR, DATO'  
*The Link*  
1999



56  
SHARIFAH FATIMAH SYED ZUBIR, DATO'  
*Solitude 3*  
2012



57  
SHARIFAH FATIMAH SYED ZUBIR, DATO'  
*Image SF 7*  
undated



58  
SHARIFAH FATIMAH SYED ZUBIR, DATO'  
*Song Of Longing II*  
1992



59  
TAJUDDIN ISMAIL, DATO'  
*Mosaic*  
2012



60  
ABDUL LATIFF MOHIDIN  
*Pagoda - Vientiane*  
1966



61  
ABDUL LATIFF MOHIDIN  
*Pago-Pago Series; Bangkok*  
1967; 1969



62  
JOLLY KOH  
*Untitled*  
2002



63  
JOLLY KOH  
*Fan Fern*  
1996



64  
JOLLY KOH  
*Lilac Landscape*  
1982



65  
YEOH JIN LENG  
*Storm Clouds*  
1986



66  
CHEONG LAI TONG  
*Untitled*  
1981



67  
SUZLEE IBRAHIM  
*Movement Series: Red Landscape*  
2005



68  
YUSOF GHANI  
*Siri Tari*  
undated



69  
YUSOF GHANI  
*Segerak - Traders I*  
2003



70  
YUSOF GHANI  
*Segerak IV*  
2005





71  
YUSOF GHANI  
*Siri Wayang – Jana*  
1999



72  
YUSOF GHANI  
*Biring*  
undated



73  
YUSOF GHANI  
*Segerak V – Uprising XII*  
2014



74  
ZULKIFLI YUSOFF  
*Untitled*  
c. 1990s



75  
ANTHONIE CHONG  
*Monumental Series -  
The Loss Soul*  
1995



76  
GAN TEE SHENG  
*Bathroom*  
2011



77  
NOOR MAHNUN MOHAMED  
*A Song For Two*  
2000



78  
AHMAD ZAKII ANWAR  
*Incognito I*  
1999



79  
NADIAH BAMADHAJ  
*No Really I'm Fine I*  
2014



80  
HAMIR SOIB  
*The Fake Human*  
2007



81  
JALAINI ABU HASSAN  
*The Sacred Cow*  
2017



82  
ISMAIL AWAI  
*Wayang Pacak*  
2017



83  
SHAFIQ NORDIN  
*Between Red & Blue*  
2016



84  
SHAFIQ NORDIN  
*Hidden Intruder*  
2014



85  
PETER HARRIS  
*The Other Side Of The Lake*  
1988



86  
EMMANUEL SANTOS  
*Michael In Sodom*  
2006



87  
ANGKI PURBANDONO  
*Snake*  
2009



88  
ANGKI PURBANDONO  
*Miss Gorilla*  
undated



89  
ANGKI PURBANDONO  
*Sustainable In Yellow Pumpkin*  
undated



90  
RIDWAN NUR  
*Pretty Girl*  
2014



91  
BOB YUDHITA AGUNG  
*Sahabat Abu*  
2016



92  
ERICA HESTU WAHYUNI  
*Happy Harvesting In Prosperity*  
2014



93  
FAIZIN  
*Let's Dance*  
2010



94  
SANDAR KHAING  
*Nude With Camera.  
Rimbun Dahan 3.*  
2014



95  
U LUN GYWE  
*Shoulder Dance*  
1994





96  
MIN WAE AUNG  
*Untitled*  
2002



97  
VU NHU HAI  
*Monks*  
2011



98  
ZAW ZAW AUNG  
*Monk Reading*  
1999



99  
TIN MAUNG OO  
(YANGON)  
*Going To The Well*  
2000



100  
DANG XUAN HOA  
*Still Life With Purple Spotted Cat*  
1999



101  
YEO SIAK GOON  
*Cat On The Table*  
2011



102  
CHEONG SOO PIENG  
*Untitled*  
1952



103  
CHIEU SHUEY FOOK  
*Little Girl*  
2001



104  
TAY BAK KOI  
*Untitled*  
undated



105  
TAY BAK KOI  
*Untitled*  
1996



106  
GOH BENG KWAN  
*River Of No Return*  
undated



107  
LOW PUAY HUA  
*Mekong Mountains*  
undated



108  
CHEN WEN HSI  
*Frogs*  
undated



109  
CHUNG CHEN SUN  
*五福临门*  
2016



110  
CHUNG CHEN SUN  
*Untitled*  
2007



111  
CHUNG CHEN SUN  
*Natives 土人*  
2005

HENRY BUTCHER  
ART AUCTIONEERS



113  
TEW NAI TONG  
*Fishing*  
undated



114  
YONG MUN SEN  
*Untitled*  
1947



115  
YONG MUN SEN  
*Untitled*  
undated

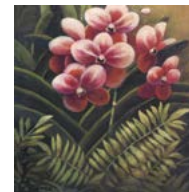


116  
KUO JUPING  
*Bridge*  
c. 1963



117  
KHAW SIA  
*Bali Padi Field*  
early 1980s

HENRY BUTCHER  
ART AUCTIONEERS



119  
KHAW SIA  
*Orchids*  
1981



120  
CHIA YU CHIAN  
*Untitled*  
undated





I21  
LEE CHENG YONG  
*Untitled*  
undated



I22  
LEE CHENG YONG  
*Untitled*  
undated



I23  
TEW NAI TONG  
*Lotus*  
2002



I24  
TEW NAI TONG  
*Bali Ceremonies*  
2004



I25  
LONG THIEN SHIH  
*Borneo Anthropologue*  
1990



I26  
LONG THIEN SHIH  
*2 Hornbills Arguing Over Their Fate*  
1991



I27  
ABDUL LATIFF MOHIDIN  
*"Tropika" (Pago-Pago Series); "Voyage"*  
1970



I28  
ABDUL LATIFF MOHIDIN  
*Imago, Pago-Pago; Imago 66, Cologne*  
1966



I29  
ABDUL LATIFF MOHIDIN  
*Untitled*  
1968



I30  
ABDUL LATIFF MOHIDIN  
*Emerging Plants*  
1967



I31  
IBRAHIM HUSSEIN, DATUK  
*Untitled*  
2006



I32  
ABDUL LATIFF MOHIDIN  
*Voyage Rimbaud II*  
2003-2004



I33  
AWANG DAMIT AHMAD  
*Apa Khabar Ledang (EOC Series)*  
1992



I34  
YEOH CHOO KUAN  
*Unrealisable Desire*  
2014



I35  
CHIN KONG YEE  
*Eiffel*  
2008-2009



I36  
SANIP LASMAN  
*Seri Mersing 2*  
2000



I37  
FOO YONG KONG, DR.  
*Grand Mountain*  
2015



I38  
ISMAIL LATIFF  
*Tarian Bunga Dewi*  
2014



I39  
RAPHAEL SCOTT AHBENG  
*Capitalism*  
2013



I40  
KOK YEW PUAH  
*Untitled*  
1970



I41  
KHALIL IBRAHIM  
*Reflections (IX)*  
1980



I42  
KOW LEONG KIANG  
*Boat*  
2007



I43  
KOW LEONG KIANG  
*One Hot Night In May*  
2018



I44  
CHONG AI LEI  
*Glance*  
2016



I45  
RAIMI SANI  
*Profound Thoughts*  
2016





146  
JALAINI ABU HASSAN  
*Study Of Malay Man*  
2013



147  
AMRON OMAR  
*Untitled*  
1992



148  
KHAIRUDIN ZAINUDIN  
*Untitled*  
2013



149  
AMRON OMAR  
*Untitled*  
1997



150  
RONNIE MOHAMAD  
*Untitled*  
2012



151  
C.K. KOH  
*Quackendriver*  
*(Lucha No Libre Series)*  
2011



152  
HUSIN OTHMAN  
*Watak Sampingan*  
2016



153  
YUSOF MAJID  
*Alone Time II*  
2015



154  
YUSOF GAJAH  
*Untitled*  
1995



155  
AHMAD SHUKRI  
MOHAMED  
*Untitled*  
1999



156  
DZULKIFLI BUYONG  
*Untitled*  
1987



157  
FAIZAL RAMLI  
*Understanding 3*  
2016





# 1 KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1990s*

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

## PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

Khalil is one of the nation's most iconic artists. One of his revered themes is the East Coast, he captures a view of the beach and everyday lives at sea. Rays of light extend from the clouds, illuminating the fishermen gathering nets on the shore. This work, replete with balanced organisation of forms and adept treatment of light and air, is a celebration of teamwork and community spirit in the local landscape.

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





2

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1999*

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

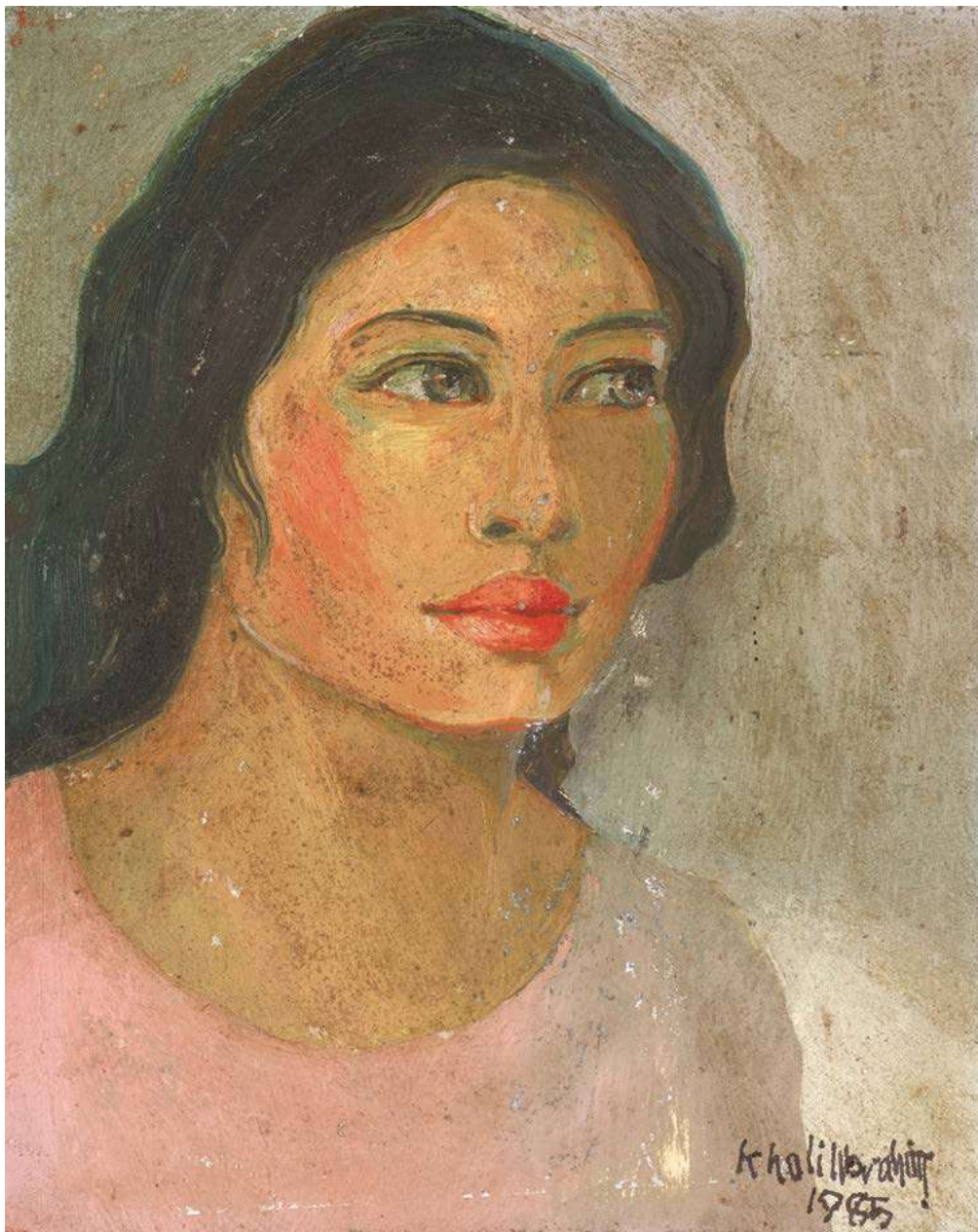
### PROVENANCE

Private collection, Selangor

**RM 6,500 – 11,000**

Khalil Ibrahim was skilled in painting the human figure, and this composition shows a unique configuration of postures, gestures and stances. His most well-loved themes are the people of the East Coast in the fishing village, or shore. His watercolours are just as delightful and detailed as his full-blown paintings, exhibiting a fascination for the human figures.





3

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1985*

signed and dated (lower right)

oil on masonite board

18 x 15cm

### PROVENANCE

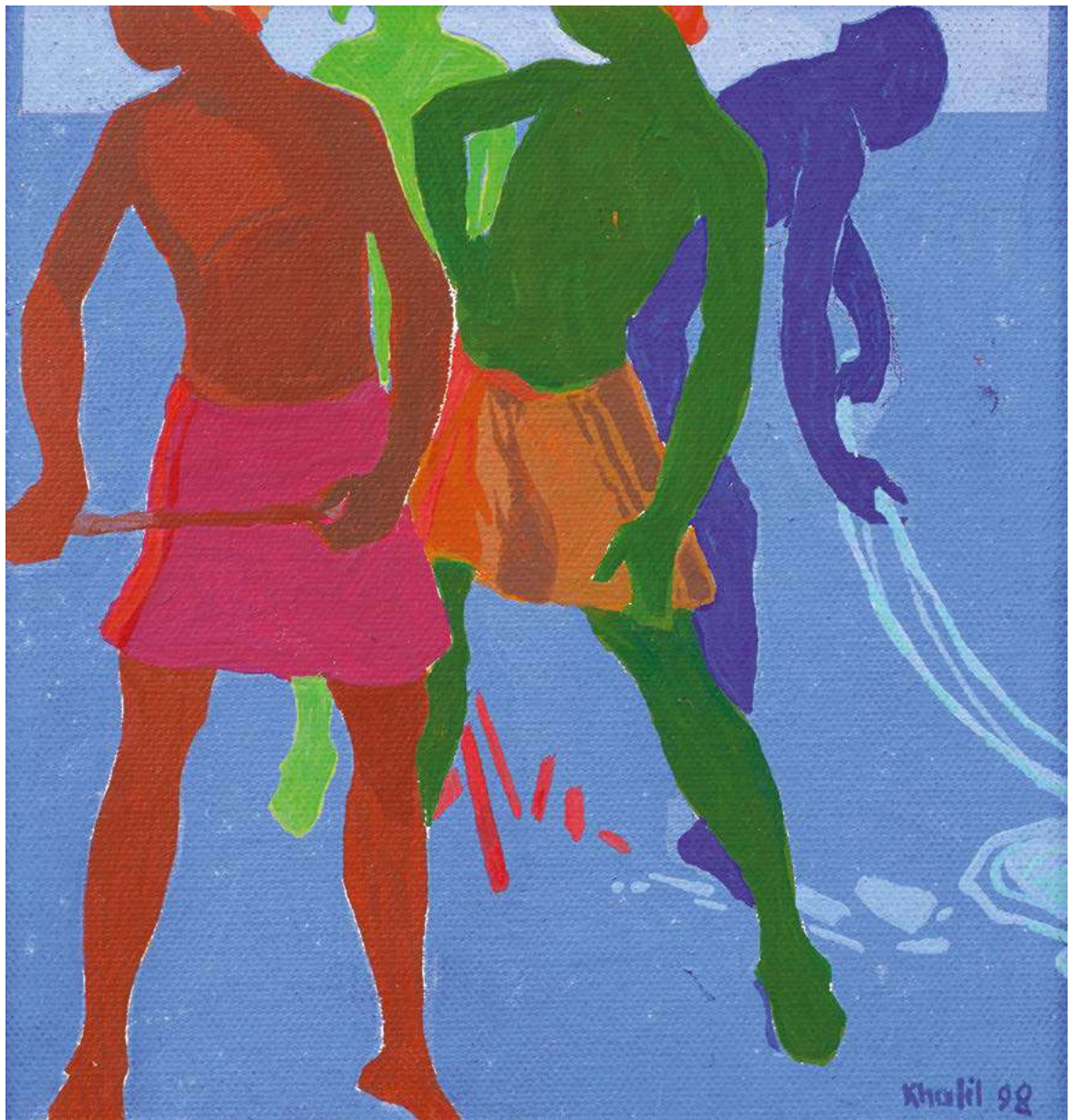
Private collection, Kuala Lumpur

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

Khalil Ibrahim's portrait 'sitters' are not always real people, for he likes to paint representations of imaginary or even composite personalities, mostly female. This 1985 portrait of a gorgeous lady is interesting, rendered with large soulful eyes and luminous skin. She has a very classic look that enhances the aura of innocence, or a kind of carefree spirit from within.

His works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery, etc.





4

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1998*

signed and dated (lower right)  
acrylic on board  
17 x 16cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Khalil Ibrahim's iconic *East Coast* series is on offer, featuring men at work by the beach. The artist places strong emphasis on the human figures, displaying salient features and graceful contours of the human form. The beauty of motion pulsating with energetic life is captured using brightly pop-inspired colours.

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





5

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 2010*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 8,000**

The work depicts the people of the East Coast engaging in daily activities, rendered with graceful flowing lines. A group of women dressed in colourful traditional clothing are included along the shoreline, forming a picturesque composition.

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





6

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1994*

signed and dated (lower right)  
watercolour on paper  
27 x 37cm

### PROVENANCE

Private collection, Kelantan

**RM 6,000 – 10,000**

Khalil demonstrates his skill at capturing the beauty of the beaches that line the East Coast, dominated by local fishermen. It is a highly nuanced painting that evokes the feelings of communal life, showing fishermen dressed in sarongs at work or, enjoying their peaceful moment. The variations of colours from blue to yellow build up to form an arresting scene of a beach at low tide.





7

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1990*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 13,000**

Khalil delved into the exploration of abstract forms during his studies at St Martin's London in the 1960s. Working from memory, Khalil drew on past experiences, shaping the human figure into graceful modulations of forms. Compositions such as these resemble faceted gems that demonstrate Khalil's development in abstraction and orchestration of colours. It's a rare piece worth collecting.

Khalil Ibrahim was 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 fulltime artist. In his double solo at the Samat Art Gallery in 1970, he exhibited his batiks and his London works. Khalil was a co-founder of the Malaysian Watercolour Society.





8

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Indian Experience V, 2001*

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

### PROVENANCE

Private collection, Kuala Lumpur

### ILLUSTRATED

Khalil Ibrahim: The Art Journey,  
KL Lifestyle Art Space, p. 104

**RM 15,000 – 25,000**

A walk through the bustling streets of India gives insight to the various forms of trade available in the city. The commercial activities of the local people are deftly illustrated with fine details. This work captures Khalil's observation of the vibrant Indian streets.

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





9

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

*Untitled, 1975; 1978*

signed and dated (lower right)  
etching on paper, artist's proof  
15 x 15cm (plate); 16 x 12cm (plate)

### PROVENANCE

Private collection, Kuala Lumpur

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



These black and white etchings of the human form offer a captivating sense of movement. The perception of space and depth is created through the overlapping of figures in the composition. Known as a versatile multidisciplinary artist, Khalil excelled in various mediums including painting (watercolour, ink, oil and acrylic), batik and etching.





**10**

## **KHALIL IBRAHIM**

b. Kelantan, 1934 - d. 2018

*Untitled, 1994*

signed and dated (lower right)  
etching on paper, artist's proof  
19.5 x 24.5cm (plate)

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

Here, an intricate etching work by Khalil Ibrahim is on offer. The work depicts the dignity of men and women of the east coast engaging in daily labour, rendered with graceful and flowing lines. Khalil Ibrahim was a highly skilled and versatile artist, who was adept in acrylic, watercolour, batik and etchings.

His works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.





## 11 BAHARUDDIN MAT YUNOS

*Perempuan Berkemban*, 1999

signed and dated (lower left)  
watercolour on paper  
90 x 110cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**

The details of the sarong are well painted, showing the artist's impeccable skill. Depicted in the scene is a group of ladies wearing batik sarong covering from chest down to their knees. It's a classic way to use kain batik. Back in the days, ladies would wear only these to do house chores like washing their clothes, feeding animals, watering plants and more. However, people still wear it nowadays but it's not as popular as last time. He was once represented by the now defunct Anugerah Gallery.





12

## BAHARUDDIN MAT YUNOS

*Kampung, 2006*

signed and dated (lower right)

oil on canvas

91 x 122cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Traditional Malay architecture is reflected in the village settlement constructed on solid stilts to elevate the building. Gabled roofs are designed to provide ventilation and protection from rain. The artist paints the beauty of the village with exquisite colours and sought to convey the interaction between man and the environment. He was once represented by the now defunct Anugerah Gallery.





13

## MANSOR GHAZALLI

b. Perak, 1930 - d. 2009

*Untitled, 1996*

signed and dated (lower left)  
watercolour on paper  
35 x 53cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 3,800**

The artist illustrates a calming scene of a jetty with two figures seen enjoying the view of the vast scape of the river. It's a very peaceful sight to look at as it's not crowded with people or congested with cars like in the city. One who truly appreciates nature would endure this feeling of serenity.

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





**14**

## A.J. RAHMAN

b. Kedah, 1922 – d. 1995

### *Boats At Rest*

signed (lower left)  
watercolour on paper  
25 x 35cm

#### **PROVENANCE**

Private collection, Selangor

**RM 1,500 – 2,500**

A.J. Rahman creates works influenced by the natural environment, kampung houses and seascape. The proximity to nature can be felt in this landscape work. This work with light and fluid brush strokes is typical of the artist's style and his favourite subject of kampung vistas.

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





**15**

## YONG LOOK LAM

b. Selangor, 1962

*Rest*, 2004

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

### PROVENANCE

Private collection, Selangor

**RM 5,000 – 9,000**

Yong Look Lam explores traditional work culture around fishing boats (at rest) and stilt house villages apart from the architectural heritage of pre-War buildings. His watercolour strokes and colours have vastly improved in the past decade, and it was not surprising when he was adjudged 2<sup>nd</sup> runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2<sup>nd</sup> Prize in the Malaysian Landscape art competition organised jointly by the National Art Gallery and Public Finance in 1984. He was also one of the three major winners of the Malaysian Watercolour Society (MWS) Awards in 1987. He was a founding member of the MWS. He is the president of the Negeri Sembilan Art Society (founded in 1965) and manager of the Willow Art Centre in Seremban. He received a double Diploma from the Kuala Lumpur College of Art, of Painting in 1982 and Watercolour in 1983.





16

## ALEX LEONG

b. Penang, 1969

*Chew Jetty, Penang, 1998*

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

### PROVENANCE

Private collection, Selangor

**RM 3,500 – 6,500**

On offer here is a charming scenery of boats parked on the riverside of a fishing village. As the title suggests, it is Chew Jetty, Penang. The bright blue sky further enhanced the beauty of the scape whilst creating a subtle reflection of the boats and nets. Alex Leong is catching the attention of collectors in these recent years, especially when his works are successfully auctioned off at various local art auction houses. With a few solo exhibitions along his journey as an artist, he has been actively participating in 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.





17

## WONG JONG NONG

b. Singapore, 1944 - d. Selangor, 2010

*Fishing Village, 1997*

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

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,500**

Wong Jong Nong shunned the urban and the man-made, relishing more in painting about Nature and the rustic landscapes. Not a loner, he often went for alfresco painting with Fung Yow Chork, Peter Liew and lesser-known artists like Wong Chung Hee and Cheng Yew Ting. His favourite themes were the fishing villages, disused tin-mines, hilly regions, coastal areas and riverine scenes. The places were always Pulau Ketam, Port Kelang, Selangor, Puchong, Seremban, Terengganu, Kelantan, Malacca and Perak (Cameron Highlands). Since graduating from the Nanyang Academy of Fine Art (NAFA) in Singapore in 1964, he had been painting fulltime, especially in oil.

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





**18**

## **RAFIE ABDUL RAHMAN**

b. Negeri Sembilan, 1947

*Cambodia Impression –  
The Street Of Phnom Penh, 1997*

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

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 2,000 – 3,800**

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 on people. The simple pleasures of country life are wonderfully depicted in this work, his impression on Cambodia.

A self-trained artist, Rafie Abdul Rahman had guidance from Hoessein Enas dan Mazli Mat Som during the 1960's, 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.





**19**

## **PHEH IT HAO**

b. Penang, 1972

*Untitled, 2002*

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

### **PROVENANCE**

Private collection, Selangor

**RM 2,500 – 4,500**

Depicted in the scene is a classic Malay house illustrated in sepia hues. Some trees are seen planted at the side of the house giving a more inviting feeling to the scene. It Hao has been based in Australia since 2010 and made a comeback exhibition titled *Boundary* in 2011. He is known for his bold use of white spaces with sepia-hued forms and blotchy wet-on-wet effects. He graduated with a BFA at Surrey Institute of Art and Design, University College in 1991. On his return, he joined the Elle Six Art Gallery in Kuala Lumpur as a curator from 1991 to 1994 before deciding to go fulltime into art. In 2006, he won the 3<sup>rd</sup> Prize in the Putrajaya National Watercolour Exhibition. He had solo exhibitions at Alpha Utara Gallery, Penang in 2007 and Nelson Hays Gallery, Bangkok in 2008 while participating in numerous group exhibitions in Malaysia, China, Taiwan, South Korea, Indonesia, Singapore, Vietnam and the United Kingdom. In 2015, he held his solo watercolour exhibition titled *The Gift* in Penang.





20

## WONG KEAN CHOON

b. Perak, 1942

*Bali Scene*, 2005

signed and dated with one seal of the artist  
(lower left)

watercolour on paper

53 x 73cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

During one of his visits to Bali, this is his impression on the Bali scene. Wong Kean Choon graduated from the Nanyang Academy of Fine Arts (Singapore) in 1965. He is a member of the Contemporary Malaysian Watercolourist Association and a member of the Nanyang Academy of Fine Arts Singapore Old Boy Association. Kean Choon had several solo exhibitions since the year 1995 and has participated in various group exhibitions within the East-Asian countries. Wong has attained numerous awards, which include the second prize winner of the Art competition held in conjunction with the Celebration of Ipoh City Status, second prize winner of the 'Pesta Laut Lumut' Art competition and one of the three Nanyang Academy of Fine Art Alumnus Malaysia's exhibition, creative award.





21

## LONG THIEN SHIH

b. Selangor, 1946

*Selangor Club Built 1890, 1989*

signed and dated (lower right)

watercolour on paper

56 x 75cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 5,000**

This is a very significant image of the famous Royal Selangor Club which was founded in 1884 by the British who ruled Malaya at the time. It was then a meeting place but later some sports events were held at the field beside. The building has colonial features that become one of the most important monuments located in the heart of Kuala Lumpur.

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



22

## NIK RAFIN

b. Selangor, 1974

*Bustling City;*

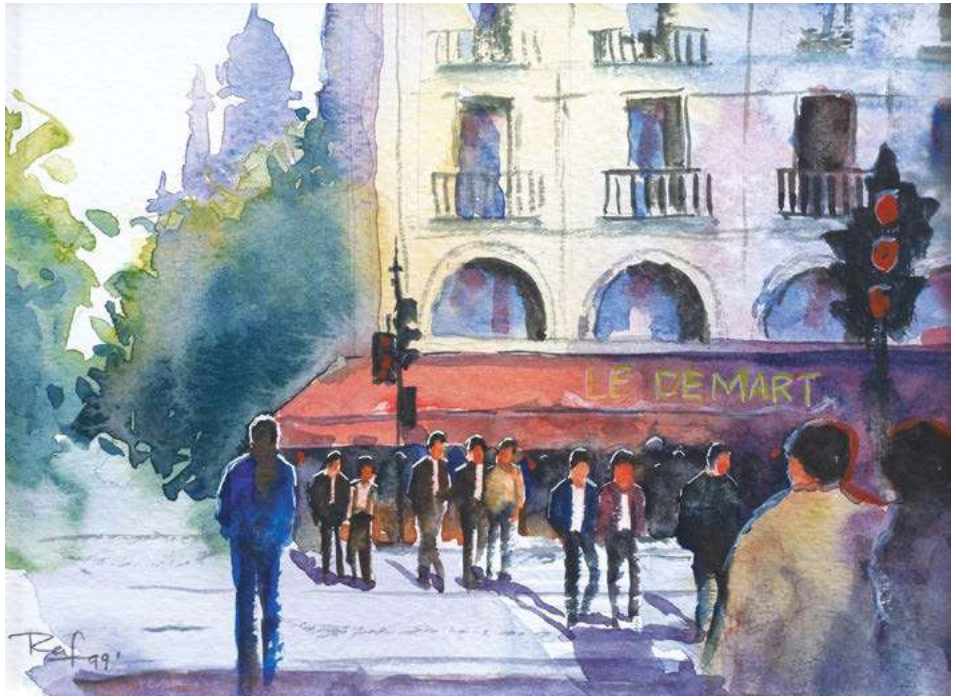
*De' Cinema Melbourne, 1999*

signed and dated (lower left);  
signed and dated (lower center)  
watercolour on paper  
14 x 20cm; 14 x 18cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,000 – 1,800**



The bustling city streets inspired Nik Rafin to translate it into vibrant colours filled with emotion. Upon completing high school, Nik Rafin studied Advanced Photography in the USA, before pursuing a Minor in Fine Arts from the Milwaukee Institute of Art and Design. He graduated with a Bachelor of Arts in Advertising and Mass Communication from Marquette University in Milwaukee, Wisconsin, USA where he was a student from 1994 to 1997. His work experience included being an illustrator for a Milwaukee newspaper, The Marquette Tribune before being offered an enviable job – a seven-year contract by Walt Disney as a graphic designer and illustrator – which he turned down due to his father's insistence that he returns to Malaysia. One of his proud moments was to illustrate a Winnie The Pooh promotional board.



23

## TAN CHOON GHEE

b. Penang, 1930 - d. 2010

*Untitled, 1982*

signed and dated (lower left)

watercolour on paper

52 x 62cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,500**

Street scenes of Penang heritage buildings are well-known subjects of acclaimed artist Tan Choon Ghee. Two storey terraced shophouses containing elements such as ventilated windows, ceramic air vents, five-foot passageways and handcrafted signage boards are painted with detail. People from the street including the iconic trishaw driver are seen among the artist's visual record of daily scenes. The place evokes nostalgia and collective memories linked to the shophouse, an important component of the city.

Choon Ghee was trained at the Nanyang Academy of Fine Art in Singapore, graduating in 1951, and continued his studies at the Slade School of Art in London, graduating in 1969. After receiving a German Government painting scholarship and an Australian Government TV set design scholarship, he worked for TV Singapore and TV Broadcasting Ltd in Hong Kong. But he gave up a cushy job to go full time into painting at the end of 1967, and never looked back. He was given a retrospective by The Art Gallery Penang in 1992, and a grander one chronicling his works from 1957 to 2000 by the Penang State Art Gallery in 2000.







24

## LUI CHENG THAK

b. Negeri Sembilan, 1967

*Jalan Kapitan Tam Yeong, Seremban,  
Negeri Sembilan, 2003*

signed and dated (lower right)

oil on canvas

74 x 90cm

### PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this Lot

**RM 30,000 – 40,000**

Best known for his works of quaint architectural facades, Lui paints the happenings and scenes typically found around old colonial shophouses featuring decorative details of the architecture. The artwork contains Lui Cheng Thak's signature style, with skillful treatment of light and shadow cast on the buildings. Above the city, a mass of drifting clouds float across the sky, creating depth. A soft warm glow envelops the scene resulting in a sentimental nostalgic atmosphere. The three-storey building is the office of the Negeri Sembilan Fui Chiu Association.

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! His prices have been soaring high in auction houses.









25

## LUI CHENG THAK

b. Negeri Sembilan, 1967

*Unforgettable Charm III, 2009*

signed and dated (lower right)

oil on canvas

137 x 45cm each, diptych

### PROVENANCE

Private collection, Kuala Lumpur

**RM 16,000 – 30,000**

In Lui's paintings, he combines visual elements that feature detailed backdrops of the city. The changing hues of light and shadow are portrayed remarkably. Inspired by history and heritage values, he focuses on the window – a poetic element of a building façade, using it as a framing device. This work contains Lui's hallmark manner of portraying birdcages, wooden louvred windows and batik sarongs that are typical of a bygone era, which conveys a spirit that transcends time. His distinctive palette containing earthy colours of green and sienna highlight the nostalgia.

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! His prices have been soaring high in auction houses.



26

## HARON MOKHTAR

b. Selangor, 1963

*Untitled*, 2012

signed and dated (lower right)

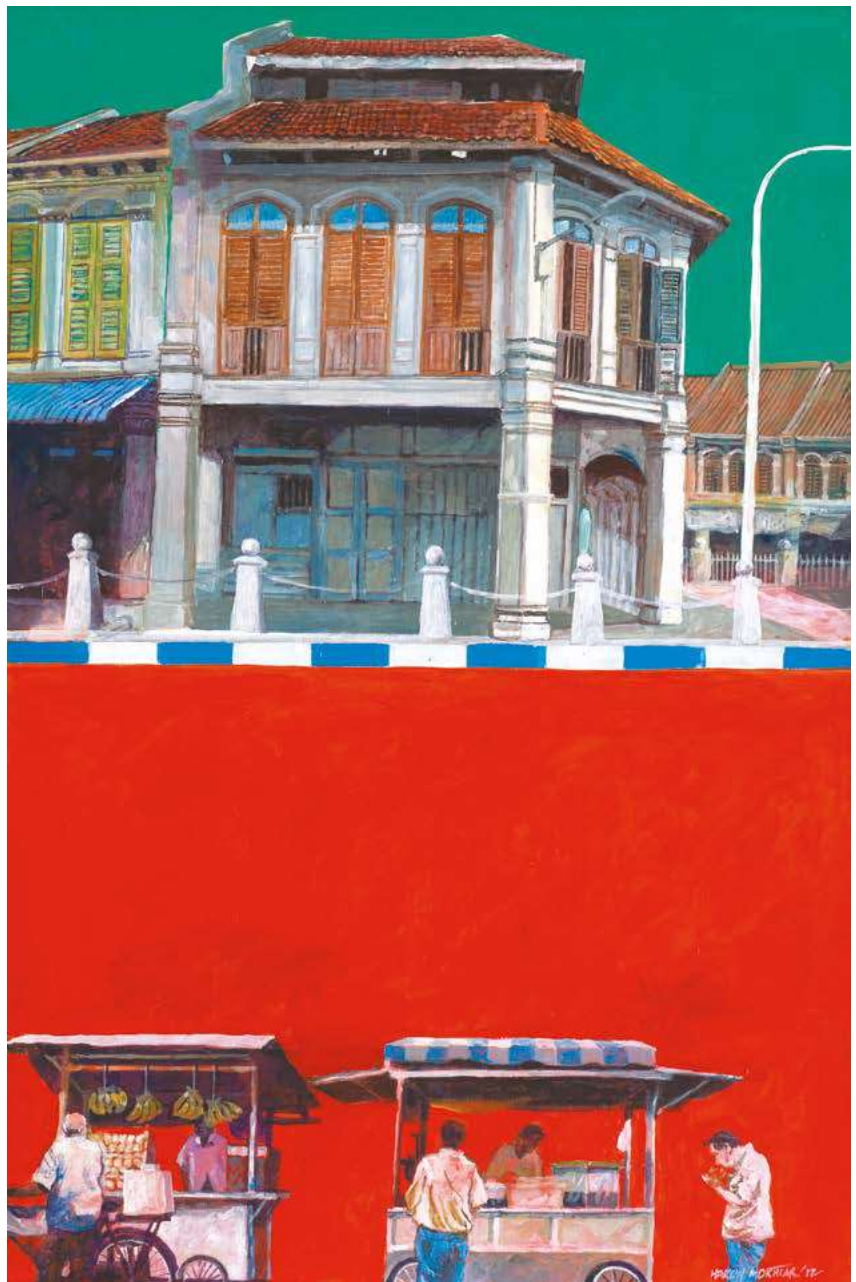
acrylic on canvas

91 x 61cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,800 – 8,000**



Known for his distinctive use of space, the composition in Haron Mokhtar's works often portrays detailed illustration of heritage architecture at the top part of the canvas and local people at the lower end of the canvas. The artist frames his works focusing on architectural elements, leaving a midground space for contemplation. Inspired by colonial architectural heritage, and rendered with the Pop Art style of colour presentation, this work contains Haron's signature themes and unique vision.

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



27

## HARON MOKHTAR

b. Selangor, 1963

*Siri Mandalay, 2017*

signed and dated (lower right)

acrylic on canvas

122 x 122cm

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED & ILLUSTRATED

KL Biennale 2017: Alami Belas (Be Loved),

2017, National Art Gallery Malaysia

**RM 6,000 – 11,000**

Haron's focus lies on urban settings with historical buildings, offering intricate studies of three-dimensional spaces. The strong contrasts between light and dark colours greatly enhance the dramatic impact on the architectural elements and people within the frame. Located on the bank of the Irrawaddy river, Mandalay is the centre for learning Buddhism and Burmese culture.

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









28

## ENG TAY

b. Kedah, 1947

### *The Lover*

signed and numbered  
(engraved at lower edge)  
bronze sculpture  
40 x 34 x 36cm, edition 3 of 25

#### PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

**RM 20,000 – 36,000**

*The Lover* is a rare case of a couple in love in three-dimensional form by painter-printmaker-sculptor Eng Tay, as his sculptural repertoire revolves mostly around the solitary nubile nymph, naked, in a sensual pose. A master of the intimate moments, Eng Tay transforms his canvas / prints figures outside the wall space, milking the emotional pathos with gestures, facial expressions, tilt of the head and a pervasive sensual quality. An incorrigible romantic, Eng Tay, nee Tay Eng Chye, holds to the maxim, it's love that makes the world go round. The couple may seem fused in an awkward position, with the man at the back, holding the woman's neck in a clinch with a reciprocating touch from the woman. But from the sculptural viewpoint of shape, stability and strength, this back clasp looks sound and even dramatic. A vertical format, that is of the figures standing, may pose more problems. The pose may recall Rodin's *The Kiss* or more pertinently, Gustav Klimt's *The Kiss*. There is also the Hindu art reference point of the Sanskrit Mithuna (couple copulating) from the Kamasutra dossier. As the title goes, it recalls the 1992 steamy flick, *The Lover*, starring Tony Leung Ka Fai and a 'virginal' French teenager played by Jane March, which was directed by French auteur Jean-Jacques Annaud from a novel by Marguerite Duras. According to the artist Eng Tay, only four copies had been cast although it is in edition of 25.

Eng Tay's art career is a Malaysian success story about an Alor Setar lad who went to New York City in 1968 to study at the Art Students League (1969-1972) and the Pratt Graphics Centre (1972-1977) to become a printmaker par excellence, and later became known for his huge oil paintings and mantlepiece sculptures. Three of his monumental bronze sculptures are at Kiaraville condominium in Mont Kiara, Zehn Bukit Pantai in Bangsar, and Marc Residence in KLCC area. He was accorded a major retrospective by Galeri Petronas in 2009. His works are in the collection of the Taipei Fine Arts Museum, the Fukuyama Museum of Art in Hiroshima, Japan; the New York University, the Frankie Valli Estate and the Merv Griffin Estate in the United States.





**29**

## ENG TAY

b. Kedah, 1947

*Happy Hours*, 1992

numbered, titled, signed and dated (bottom)  
etching on paper, edition 83 of 175  
74 x 76cm (sheet)

### PROVENANCE

Private collection, Singapore

**RM 1,500 – 2,800**

Life is made up of small pleasures. *Happy Hours* captures the musical rhythms played by a family enjoying their leisure quality time. The work contains Eng Tay's signature figures dressed in local attire, suggesting memories of home and childhood. The artist succeeds in revealing the harmony of life preserved through poetic images.

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



30

## KHOO SUI HOE

b. Kedah, 1939

### *Lonely Girl*

signed (upper right)

oil on canvas

86 x 86cm

### PROVENANCE

Private collection, Selangor

**RM 30,000 – 45,000**

Khoo Sui Hoe's works contain symbolic configurations that correspond to the dreamlike, unconscious state of mind. Highly emotive, his works are imbued with mysterious qualities portraying his profound interest in primitivism illustrated in a surreal manner. His minimal use of colour palette – white, grey, olive green and brown – achieves a soothing experience. *Lonely Girl* illustrates an alluring beauty with almond shaped eyes that evokes a peaceful, ethereal feeling.

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









**31**

## KENG SENG CHOO

b. Kedah, 1945

*Make-up, 2010*

signed and dated (lower right)  
oil on canvas  
66 x 60cm

### PROVENANCE

Private collection, Selangor

**RM 4,200 – 8,000**

Illustrated here two women are seen seated, making-up, enjoying each other's company. They could be friends or sisters. One of them is trying to insert a yellow flower behind the ears of the other women. The gesture shows how close and comfortable they are in each other's company.

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



32

## CHEUNG POOI YIP

b. Penang, 1936 - d. 2019

*Togetherness*, 2009

signed and dated (lower right)

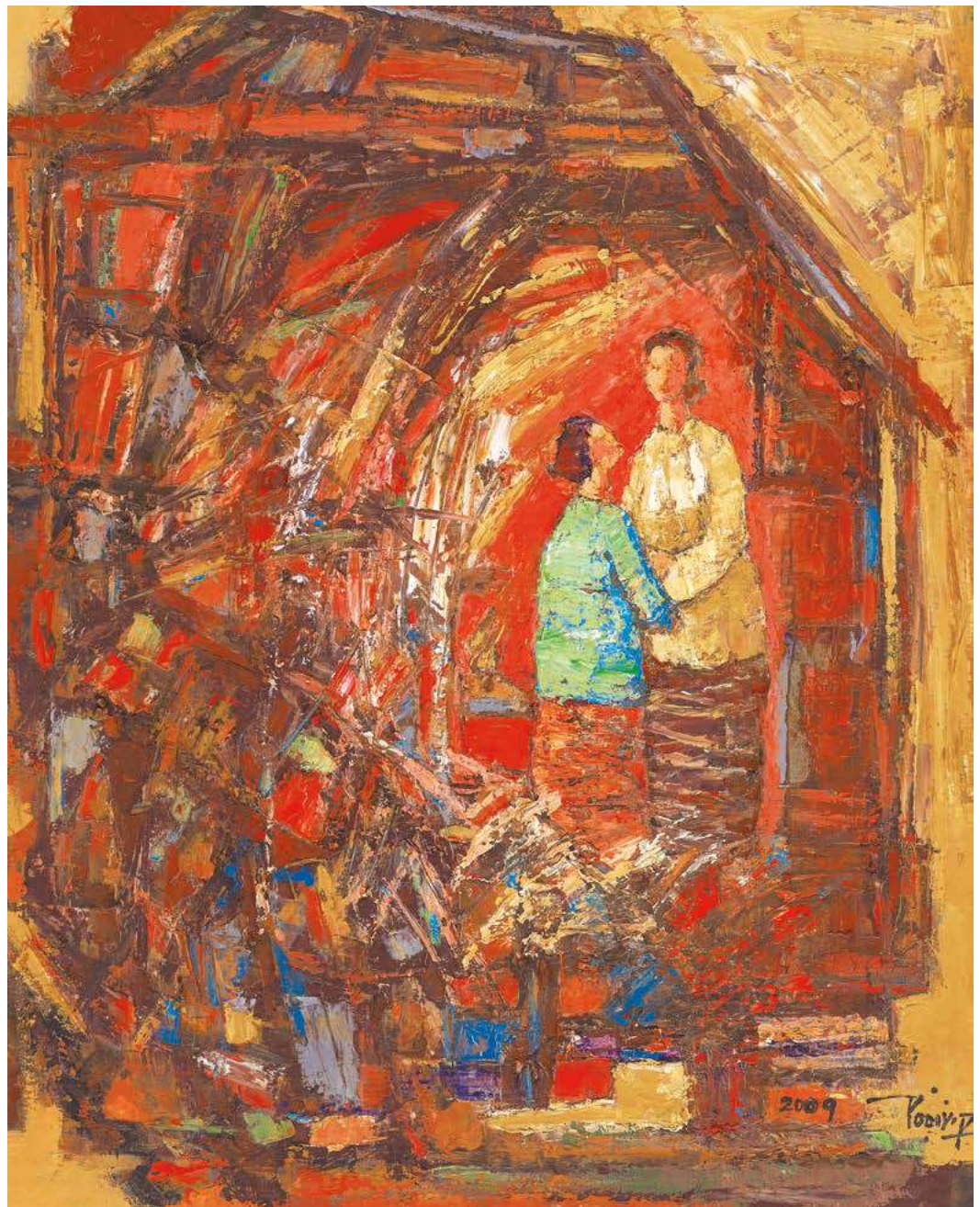
oil on canvas

74 x 58cm

### PROVENANCE

Private collection, Selangor

**RM 6,500 – 11,000**



As depicted, two figures are seen having quality time, enjoying each other's companion. It's a bliss to be together.

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





**33**

## CHEUNG POOI YIP

b. Penang, 1936 - d. 2019

*Joyful Moment In Park, 2009*

signed and dated (lower left)  
oil on canvas  
60 x 75cm

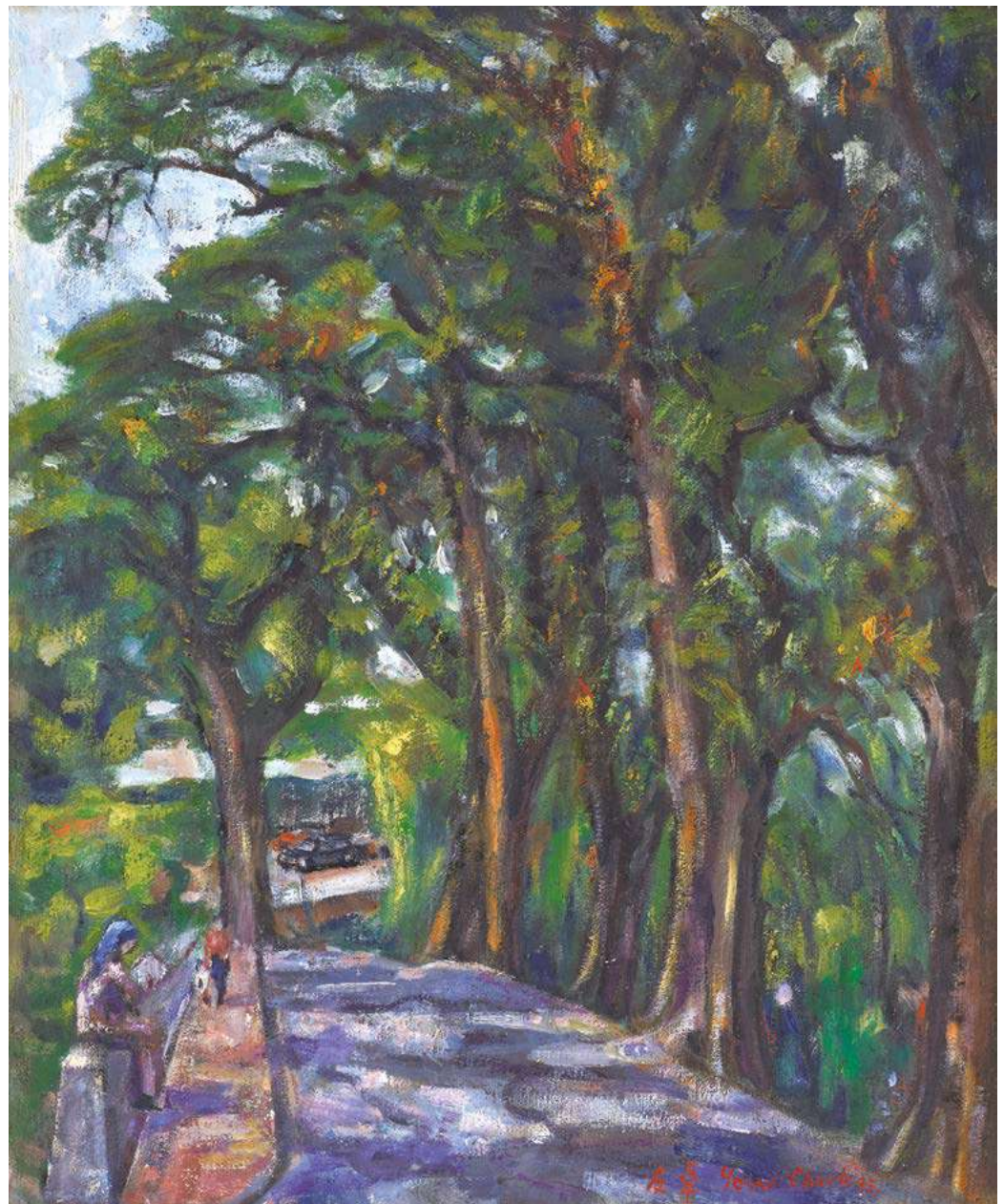
### PROVENANCE

Private collection, Selangor

**RM 6,500 – 11,000**

A deep green forest is soothingly depicted in the scene. Figures are seen scattered throughout perhaps they are enjoying the nature trail. Born in Penang, he moved to Sungai Petani to take care of the family frame-shop business, which was only good to get by. But he keeps up a disciplined regime of painting, exploring and experimenting with techniques in his studio and has become known for his patterned dry brush strokes with parallel lines as forms in the 1980s, and with later use of palette knives. His favourite angle is the aerial or angled perspective. Though he delved mostly into abstracts, his earliest works were of squat figures typical of the time. In 1981, he won 1<sup>st</sup> Prize in the Bata national art competition. In later years, Pooi Yip enjoyed going on painting trips with his groups of artists friends in Europe and Asia, with his wife in tow.





**34**

## FUNG YOW CHORK

b. China, 1918 - d. 2013

*A Day At Park, 1995*

signed and dated (lower right)

oil on canvas

56 x 46cm

### PROVENANCE

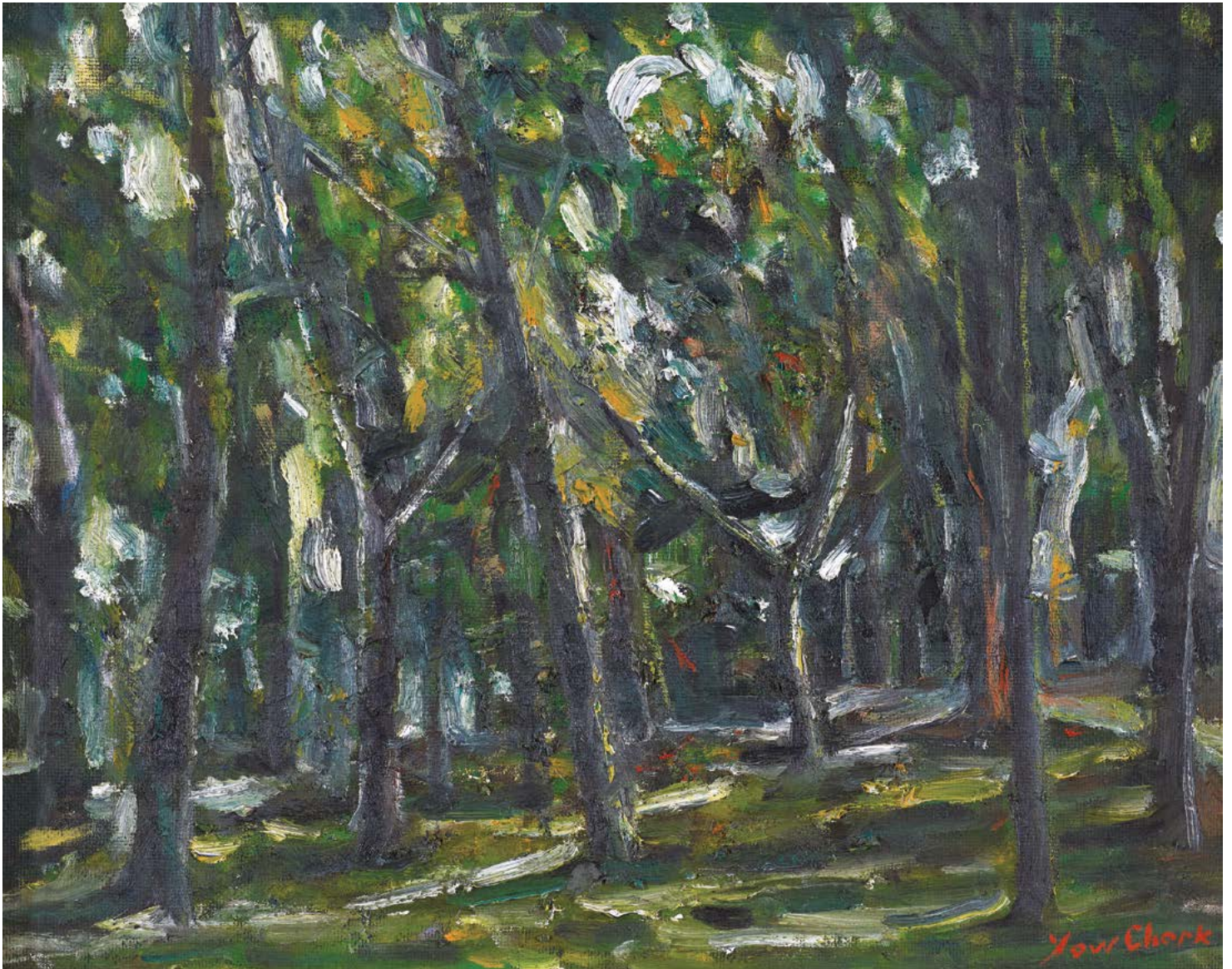
Private collection, Selangor

**RM 3,500 – 6,500**

Beautifully illustrated in the scene is a well maintained park where people are seen enjoying afternoon walks under the green canopy of trees. One figure seen seated probably is reading a book while appreciating the beauty of nature to rest the eyes. As avid nature lover Fung Yow Chork has skilfully captured the serenity and the calmness of the landscape.

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





35

## FUNG YOW CHORK

b. China, 1918 - d. 2013

*Beautiful Landscape, 2004*

signed (lower right)  
oil on board  
40 x 50cm

### PROVENANCE

Private collection, Selangor

**RM 2,800 – 5,000**

This poetic landscape depicting trees captures the changing effects of light on nature, using a rich palette consisting of complementary colours. The painting is executed with refined strokes and impasto textures resulting in subtle tonalities. Vertical trees and horizontals of the ground create visual interest and depth in the composition, showing an appreciation of nature.

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).





**36**

## PETER LIEW

b. Perak, 1955

*Penang Seaside, 2000s*

signed and dated (lower left)  
oil on canvas  
62 x 78cm

### PROVENANCE

Private collection, Selangor

**RM 9,000 – 18,000**

An outdoor painter, Peter Liew captures the beauty of nature through his thick impasto technique. As a nature lover he effectively illustrates the tranquil nature and steady rhythm of the river flows. There's a famous saying that goes 'time spent with nature is never wasted'.

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 architectural heritage sites, 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 being invited to the art colony in Debrca, Belchrista and Macedonia in 2000. His recent solos were held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.



37

## CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

*Bestowment, 1970s*

signed (lower left)

batik

90 x 62cm

### PROVENANCE

Private collection, Selangor

**RM 30,000 – 60,000**

Dato' Chuah Thean Teng, known as the Father of Batik Art, was a master storyteller. His paintings offered not only a glimpse of the olden days, but also expressed the cultural identity of Malaysians. Fishing villages were formed by groupings of wooden houses built on sturdy stilts. The pitched roofs are made with natural material that provides ventilation. A graceful lady with curving lines is holding the catch of the day, presumably acquired from the boat decorated with traditional hand carved motifs. Virtuous qualities which include the resilient nature of women providing care for the family are reflected in the works of Teng. Complex batik making methods using wax and dyes allowed Teng to create rich blue hues that captured the serenity of village life in this radiant composition of the local landscape.

Dato' Chuah Thean Teng is a legend for his teeming imagination in his repertoire of batik art he invented in 1953, and invested it with different styles and techniques over the years. He was hailed by Professor Michael Sullivan as the Father of Batik Painting (Chinese Art In The 20<sup>th</sup> Century, 1959). He was honoured with a Retrospective by the National Art Gallery, Kuala Lumpur, in 1965, and another by the Penang State Art Gallery in 1994. The NAG organised his Memorial exhibition in 2008. The Penang State Government bestowed him the 'Dato' title in 1998, and the 'Living Heritage Award' in 2005. On the occasion of the Silver Jubilee of the coronation of Britain's Queen Elizabeth II in 1977, he was invited for the Commonwealth Artists of Fame exhibition in London, after an exhibition at the Commonwealth Institute in London in 1959. His first overseas solo was in the United States in 1964. Born in China, where he had a short incomplete art tutelage at the Xiamen (Amoy) Art Institute, he settled in Penang in 1926, after a brief visit when aged 7. During the Japanese Occupation, he made political woodcuts under the pseudonym Choo Ting, but all had been destroyed. He set up the Yahong Art Gallery in 1953 and moved it to Batu Ferringhi in 1974.







38

## CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

*Kampung Life*, late 1960s

signed (lower left)

batik

55 x 41cm

### PROVENANCE

Private collection, USA

**RM 12,000 – 22,000**

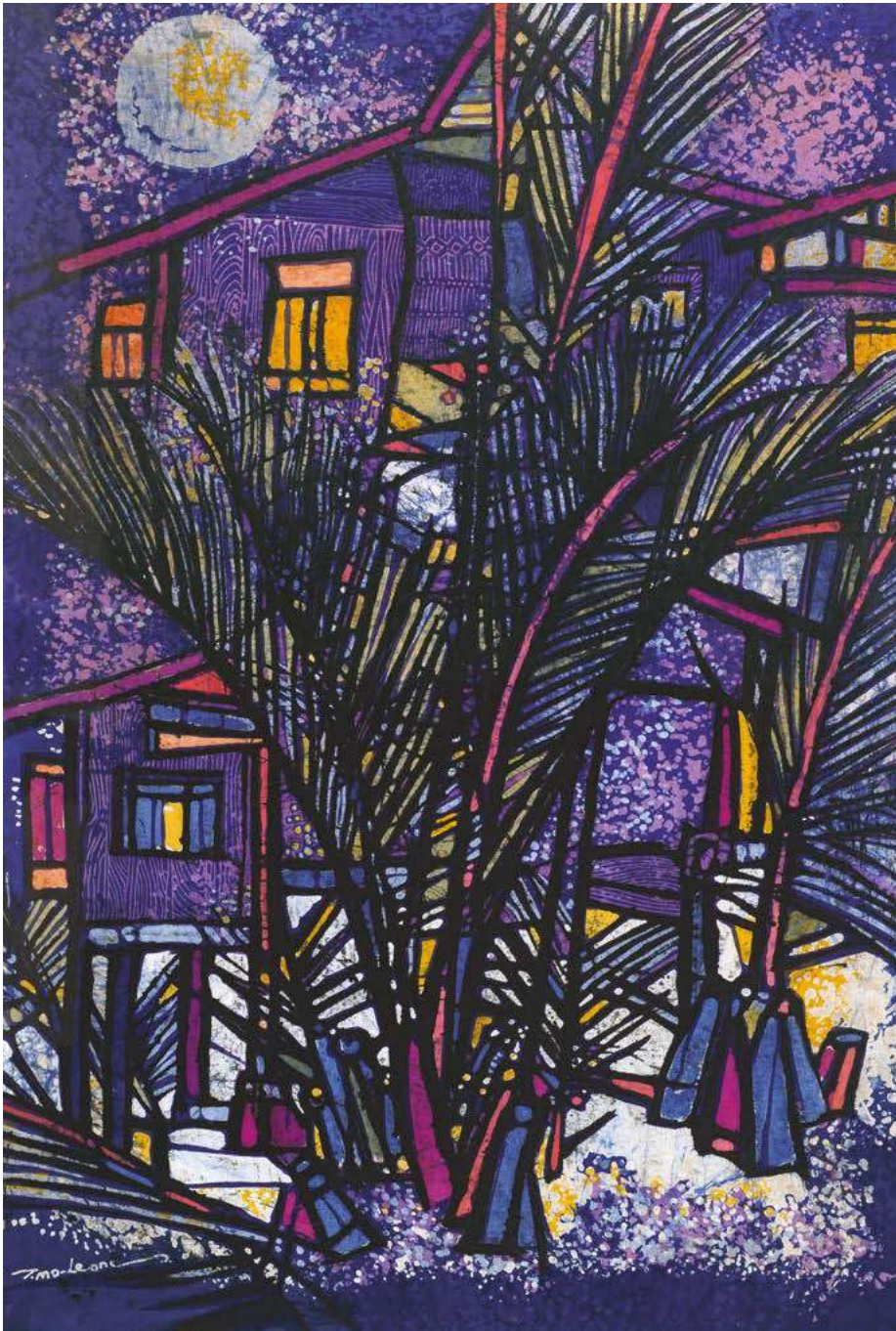
This looks like an early batik of Dato' Chuah Thean Teng, the Father of Batik Art, with the simplified geometric stacked forms and a preponderance of 'cracked lines'. The 'heavy' air is conveyed by the stocky Lego-like woman carrying a large vessel on her head, with another part-reclining figure on the right and a partly concealed resting animal further up on the left. Otherwise, the day's work seems done, with the use of nocturnal colours. Attap roofs ascend as if upwards although the perspective is flattened. A tree or two towers over the topography of stilt houses, with cut-outs for windows. The Lego-stubbed figure (Lego only produced mini-figures of its interlocking plastic toys in 1978) represents Man's small role in the scheme of life, but later works project Man as dominant entities.

Dato' Chuah Thean Teng, world acknowledged as the originator of Batik Painting, brought several further innovations since he developed the art in 1953. In *Chinese Art In The 20<sup>th</sup> Century* (1959), Professor Michael Sullivan wrote: "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik – not just decorative designs, but large and frequently complex figure compositions." He was the first Malaysian (after British-born Peter Harris) to be given a Retrospective in 1965 by the National Art Gallery (The NAG again accorded him a Tribute (Memorial) exhibition in 2008), while Penang accorded him a Retrospective in 1994. In 1998, he was conferred a Dato'ship and in 2005, Penang's 'Live Heritage Award'. Images of his works, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for UNICEF's greeting cards. He was the only Malaysian in a roll of great world artists invited to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. He set up his flagship Yahong Art Gallery first at Leith Street, Penang, in 1953 and moved it to Batu Ferringhi in 1974.









39

## TAY MO LEONG, DATO'

b. Penang, 1938

*Kampung In The Moonlight, 1977*

signed (lower left)

batik

89 x 60cm

### PROVENANCE

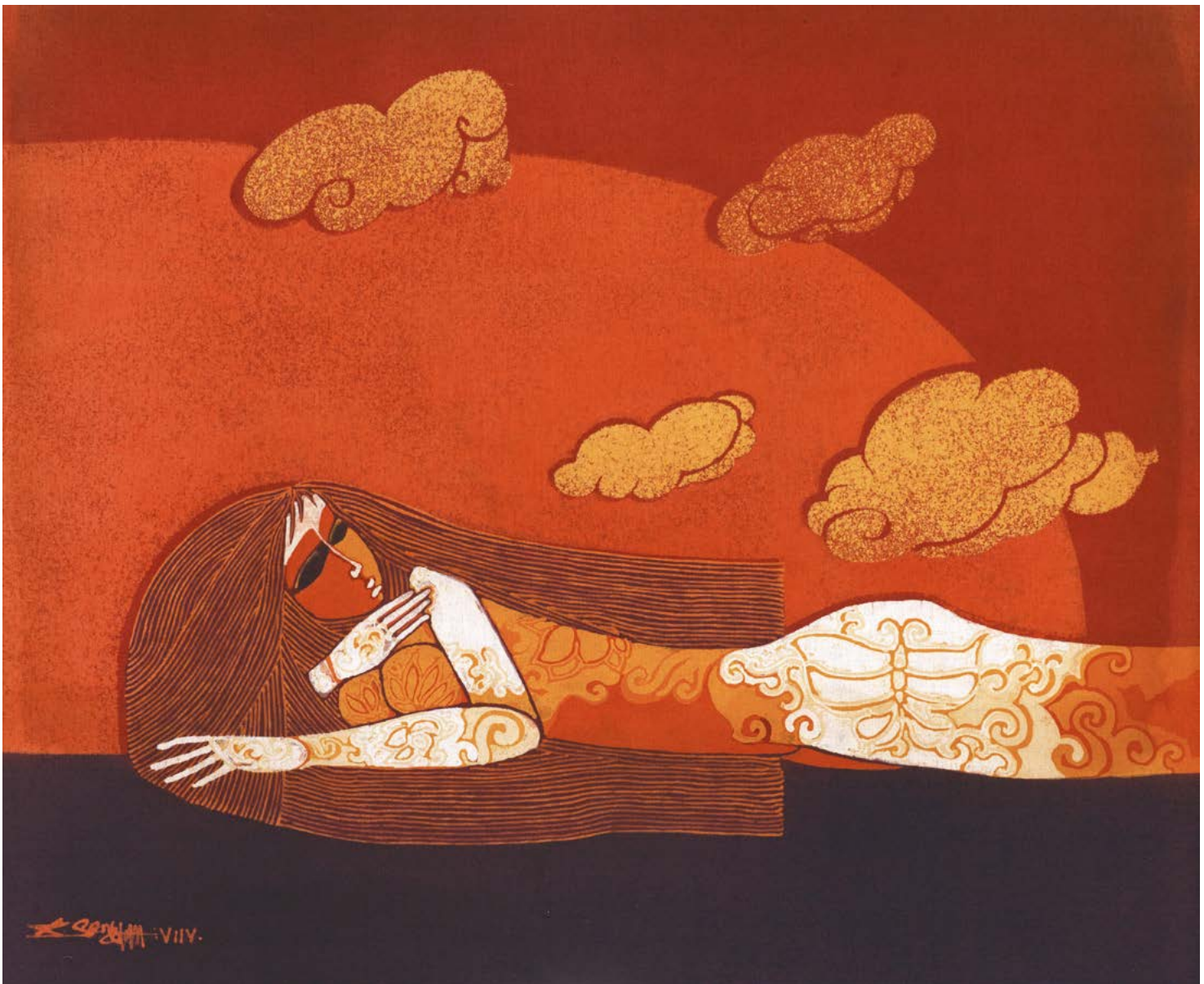
Private collection, Selangor

**RM 3,500 – 6,500**

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

Dato' Tay Mo Leong graduated from the Taipei Normal College in 1960. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003. He was conferred Dato'ship, by Penang State Government in 2009, the year the Penang State Museum Art Gallery honoured him with a Retrospective.





40

## LEE KIAN SENG

b. China, 1948

*Untitled*, 1975

signed and dated (lower left)

batik

44 x 52cm

### PROVENANCE

Private collection, Selangor

**RM 3,000 – 5,500**

An established practitioner within the Malaysian art scene, Lee Kian Seng was one of the first to experiment with installation art. Kian Seng's extensive oeuvre encompasses a wide range of genres comprising installation, printmaking, batik, and sculpture. This work demonstrates Kian Seng's original approach to batik and personal exploration of the female figure expressed through stylized form. Several floating clouds drift above the composition, suggesting movement and rhythm. Warm earthy tones were used as the backdrop, the centre shows a fair maiden with her long flowing hair in a celestial, dream like state.

From 3<sup>rd</sup> Prize in the Malayan Open art competition in 1964, Kian Seng has not stopped amassing laurels - 3<sup>rd</sup> (sculpture) and 3<sup>rd</sup> (mixed media) in the Salon Malaysia in 1968 and Major Awards in Painting and Graphics in the 1977 edition; Major Award Malaysian Landscapes 1972; Major Award in the Bakat Muda Sezaman 1975; culminating in the international Creation Award of Japan in 1993. He represented Malaysia in the 1984 Square Sculpture Symposium in Jakarta (Peace, Harmony and One) and the World Expo in Osaka in 1970. At home, his monumental sculptures include *Vision 2020* and *Millennium*. He is also the pioneer of installation art in 1972, when it was not named as such yet.





41

## M. SUKRI DERAHMAN

b. Kelantan, 1975

*Memori Pantai Suri*, 2018

signed and dated (lower right)

batik

106 x 125cm

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,000**

A group of village folk are portrayed unloading freshly caught fish on the shore. The main attention is placed on the youthful girl in bright coloured clothing. Although she is helping with work, her mind seems adrift and the spectator can only contemplate what she is thinking about. Perhaps she is thinking about the dreams, ambitions and ideals that are present in her mind.

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.





42

## YONG KHEK CHEONG

b. Kuala Lumpur, 1946

*Man At Work*, 2007

signed and dated (lower left)  
oil on canvas  
64 x 81cm

### PROVENANCE

Private collection, Selangor

**RM 3,500 – 6,500**

Yong Khek Cheong has skillfully captured a precious moment of a diligent worker of palm oil plantation during the day. Yong Khek Cheong, a full time artist, graduated from Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in 2005 and 2010 respectively, and participated in various group exhibitions and art fairs including Art Expo Malaysia, Hangzhou Art Fair and Guangzhou Art Fair.





**43**

## **YONG KHEK CHEONG**

b. Kuala Lumpur, 1946

*Sunflower*, 2013

signed and dated (lower right)  
oil on canvas  
63 x 81cm

### **PROVENANCE**

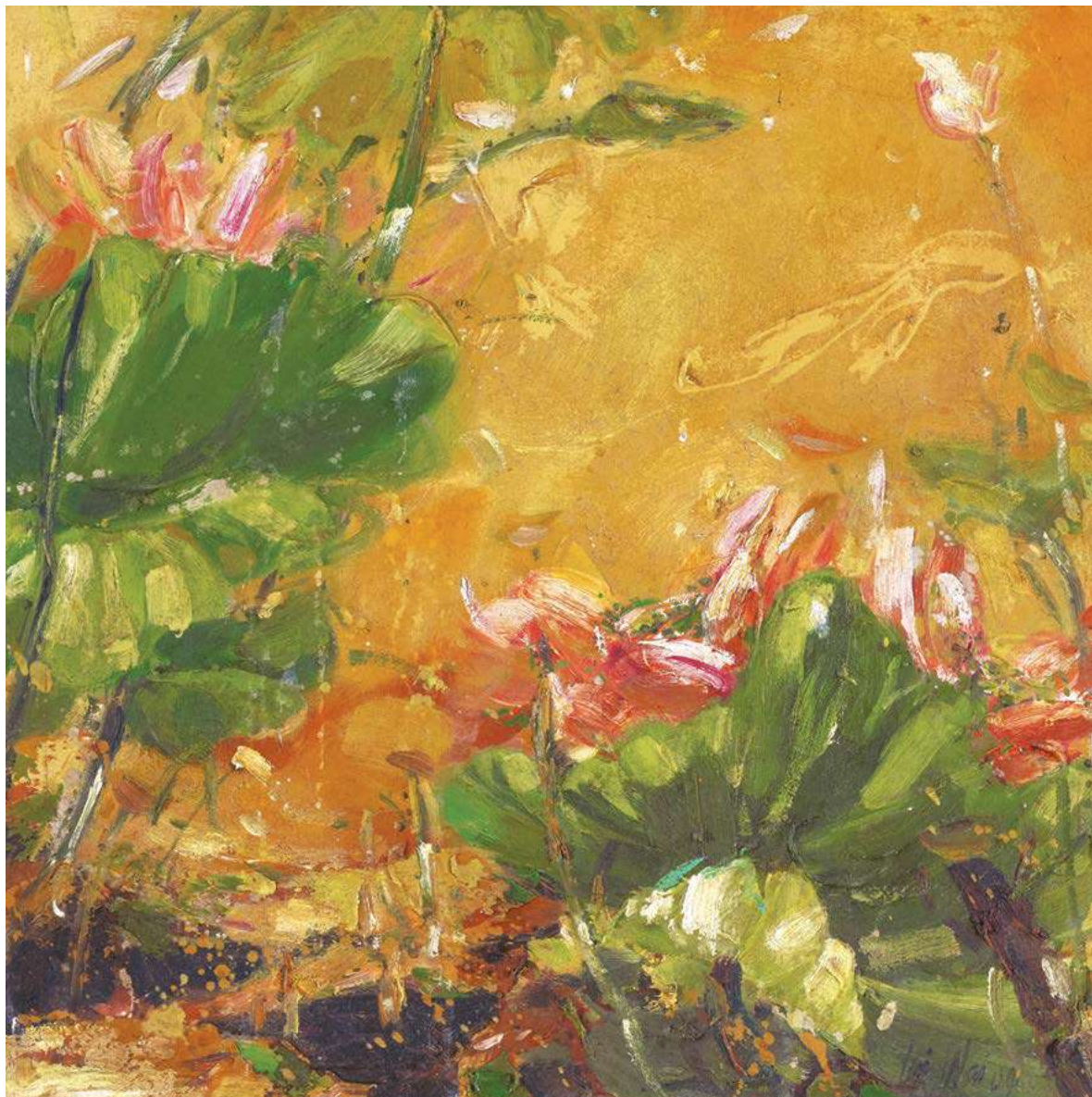
Private collection, Selangor

**RM 3,500 – 6,500**

Sunflowers are such glorious flowers that bloom together in a group and have the most gorgeous natural yellow like the sun. Even Van Gogh is remembered for his sunflower paintings and changing the way people viewed the flower's beauty. The way the sunflowers were depicted in this piece is aesthetically pleasing and expressive. Besides, sunflowers play a significant role at the frontline of anti-nuclear revolutions. After the Hiroshima, Fukushima, and Chernobyl nuclear disasters, fields of sunflowers were planted across the affected landscapes to help absorb toxic metals and radiation from the soil.

Yong Khek Cheong, a full time artist, graduated from Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in 2005 and 2010 respectively, and participated in various group exhibitions and art fairs including Art Expo Malaysia, Hangzhou Art Fair and Guangzhou Art Fair.





**44**

## SOON LAI WAI

b. Penang, 1970

*Lotus Series 44-04, 2004*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,800**

The paintings of Soon Lai Wai are inspired by the tropical plants found in the Malaysian landscape. He is well known for painting lotus and mountains. Soon Lai Wai graduated from the Saito Academy of Design. His solo exhibitions include Born Out of Mud, E&O Hotel's Art Colonnade (2020), A Joyful Moment 2, Momentous Art Gallery, Singapore (2008), A Joyful Moment, Alpha Utara Gallery, Penang (2007). His works are also in private and corporate collections in the UK, Germany, New Zealand, Taiwan, Hong Kong, USA, and Japan.





45

## JOHAN MARJONID

b. Johor, 1968

*Rimba Kanching Series, 2003*

signed and dated (lower right)  
acrylic on paper board  
45 x 70cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

Johan Marjonid is regarded as one of the Raja Rimba (Forest King) for his large close-up and panoramic realistic depiction of forest landscapes. His paintings are not from touristy picture postcards but own experience of spending time inside the main forest reserves in the country. He has been painting rainforests since 1994 and had gone fulltime into art in 2000.

Johan received his BFA from the Universiti ITM in 1992. He was chosen for the 2000 World Expo in Hannover, Germany, where he gave demonstrations. He won 1<sup>st</sup> Prize in the Malaysian Landscape competition organised by the National Art Gallery (NAG), and Consolation in the International category. He also had Consolation Prizes in the NAG's Street-banner competition in 1992 and the Mekar Citra in Shah Alam Gallery in 2007. His first solo was at the New Straits Times' Balai Berita, titled, Melebu Alas, in 2005. The Pontian-born artist had also taken part in Art Expo Malaysia in 2013 and 2015.





**46**

## GOH LYE HOCK

b. Kedah, 1963

*Lotus*, 2011

signed and dated (lower right)  
acrylic on canvas  
41 x 147cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 9,000**

The lotus is a symbol of longevity, as its seeds can survive and germinate after a thousand years. Highly admired for its beauty, aromatic scent, and edible seeds / rhizomes, these flowers are cultivated around the world. Here, the blooming of the lotus flower and white petals are rendered with fine brushstrokes and detail, demonstrating the artist's appreciation of nature, and his impeccable skill.

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





47

## TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

*Pisang Berangan*, 2015

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

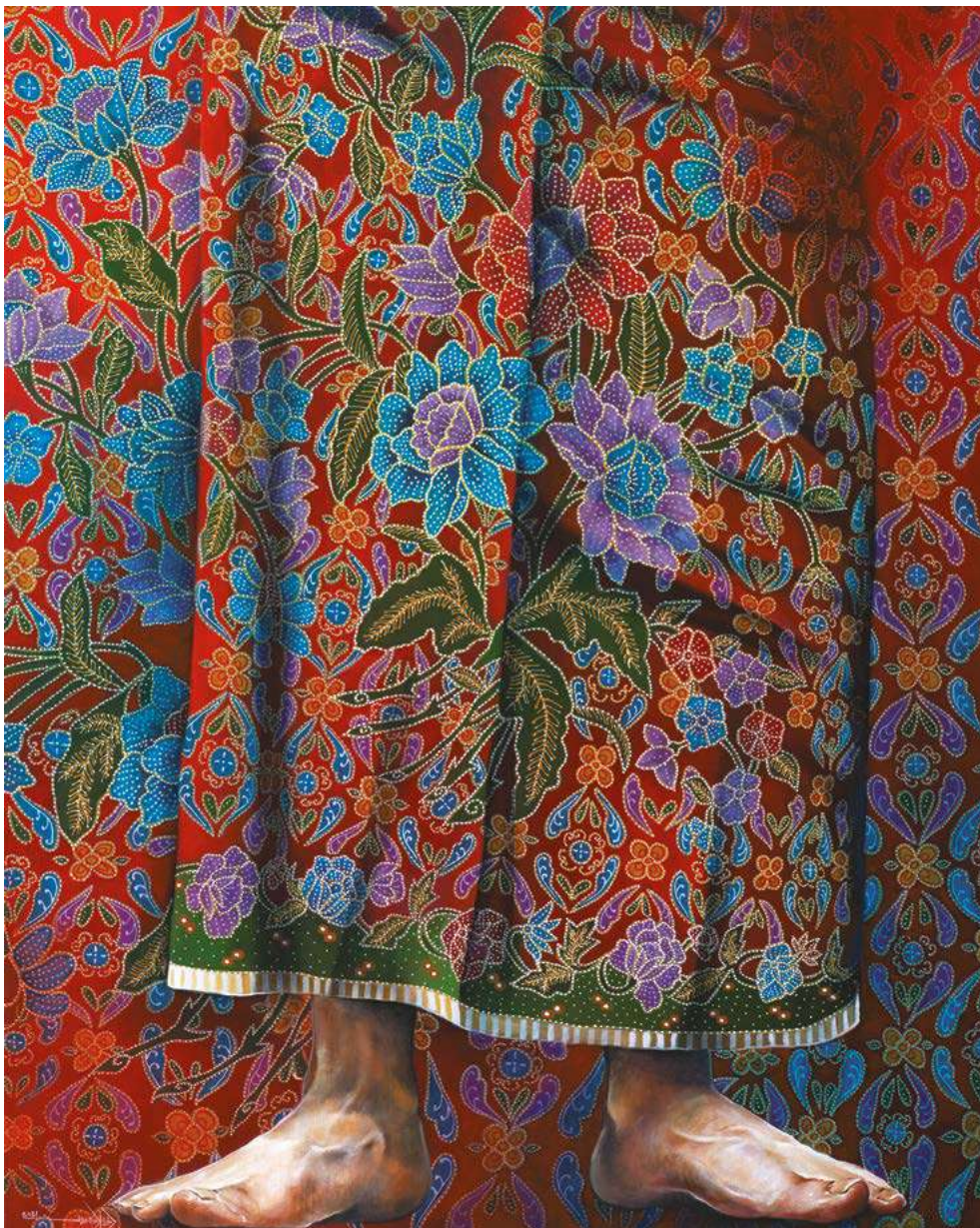
### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

Tony Ng was trained at Kuala Lumpur College of Art with a diploma in Fine Art. An emerging Malaysian artist, Tony Ng plays on the aesthetics of batiks and elevates the splendour of the sarong designs. Here, pisang berangan placed on brightly coloured fabrics have become the main subject. Layered with traditional culture, the works are also symbolic. His first solo exhibition, *The Beauty Of Faith* was held in 2015. Art WeMe Contemporary Gallery recently held a show called *Aesthetic Vibes*, featuring artworks by Tony Ng and Voon Kim Cheong.





48

## TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

*Hide And Seek*, 2021

signed and dated (lower left)  
oil on jute  
100 x 80cm

### PROVENANCE

Private collection, Selangor

**RM 5,500 – 9,500**

Intricately depicted in the scene is a figure wearing batik sarong standing in front of another fine piece of batik. It is almost camouflage until you see the feet of the person standing. It is as though the person is playing hide and seek with someone.

Tony Ng was trained at Kuala Lumpur College of Art with a diploma in Fine Art. An emerging Malaysian artist, Tony Ng plays on the aesthetics of batiks, sarongs, textiles and elevates the splendour of the sarong designs. His first solo exhibition, *The Beauty Of Faith* was held in 2015. Art WeMe Contemporary Gallery recently held a show called *Aesthetic Vibes*, featuring artworks by Tony Ng and Voon Kim Cheong.





49

## YAP CHIN HOE

b. Selangor, 1970

*Tender Affection III*, 2021

signed (lower right)  
acrylic on canvas  
51 x 51cm

### PROVENANCE

Private collection, Selangor

**RM 4,800 – 8,000**

Yap Chin Hoe's talent for painting and composition is on full display here. Here we can see the intricately detailed tablecloth; meanwhile the peranakan bowl is beautifully crafted with flowers and phoenix. Baby blue and coral red coloured peranakan bowls are very rare porcelain to obtain nowadays. His use of a bright palette over a muted color background provides a homely, comforting atmosphere to the piece.

Yap Chin Hoe demonstrated his talent at an early age – before he graduated from the Malaysian Institute of Art in 1991. His work has netted him awards, and was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. With a double major in oil painting and printmaking, Yap puts a spin on the Western still life, employing Oriental porcelain and creatures as his theme.





50

## TENGGU MARINA

b. Pahang, 1965

*Tassel & Crochet, 2020*

signed and dated (lower right)  
acrylic on canvas, 60 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

◆ PINKGUY Conservation Framing  
for this Lot

**RM 5,000 – 8,000**

Tengku Marina is known for her fluid style of layering paints and a remarkable ability to harmonise colours and create distinctive compositions. Marina's works have since graced the halls of Malaysia's most prestigious residences, indicating the artist's slow but steady rise to prominence. This work captures an interior setting against a calming blue background. By using various hues of colour, the elegant and tranquil atmosphere is translated through shades of blue, green, white, and red.

A pioneer in the world of contemporary Malaysian Batik, Tengku Marina Ibrahim is well known in the fashion industry as a designer of inspirational and creative prints. A business owner and design director, she has over 25 years of experience as the driving force behind the Pink Jambu brand. Her first solo exhibition "Alive" was held at Pinkguy gallery in 2015, and her second solo exhibition "Morning" was held at the same gallery in 2016. Tengku Marina's fourth solo exhibition "Garden" was recently held at Pinkguy gallery in 2020.



51

## JALAINI ABU HASSAN

b. Selangor, 1963

*Orange Long Bowl (Still Life), 1997*

signed and dated (lower right)

mixed media on paper

101 x 65cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

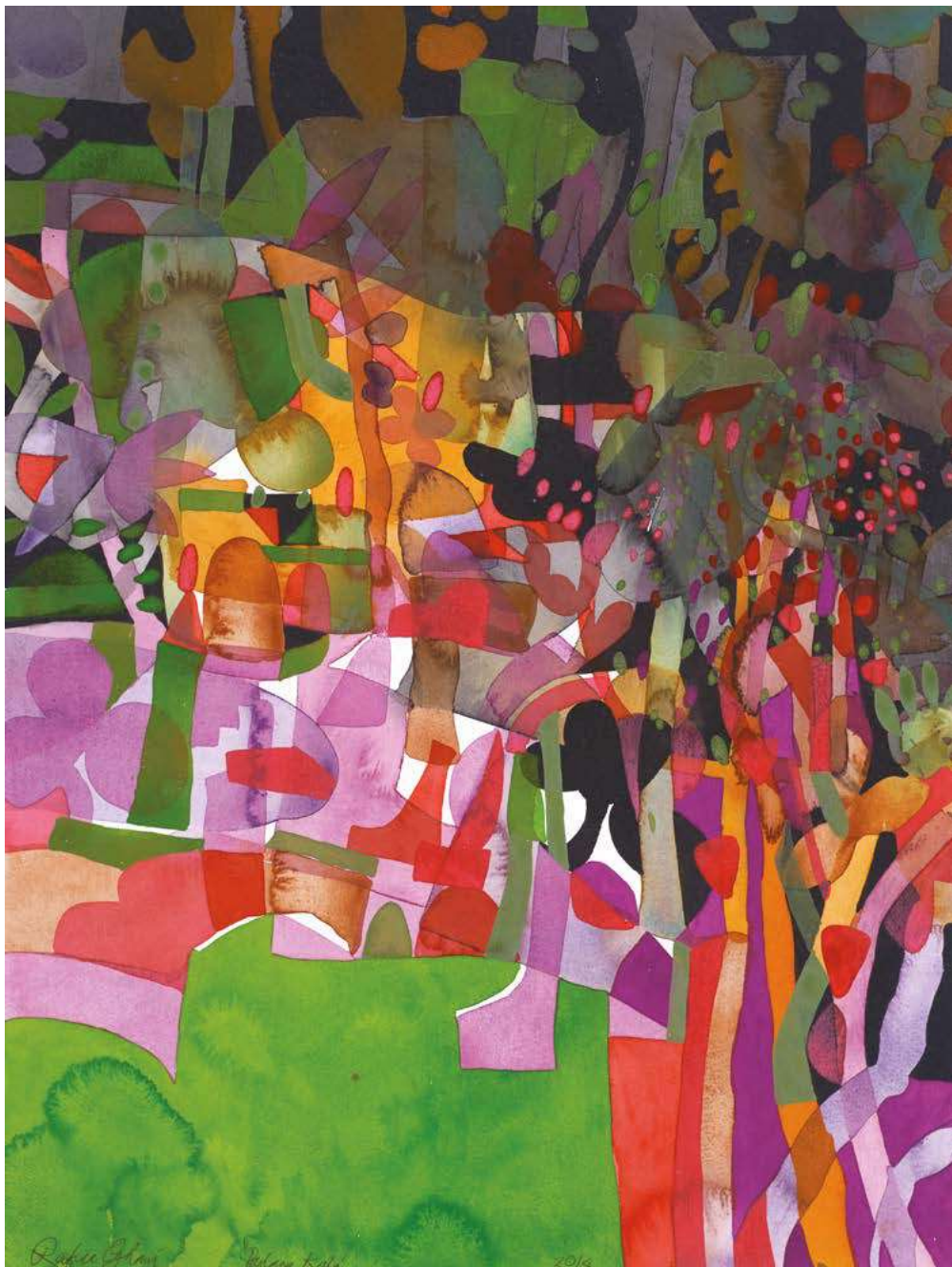
Jalaini breaks the formal and technical boundaries of both traditional and experimental media. This work illustrates a still life composition, weaving together motifs from everyday life and personal memories such as leaves, a tiffin carrier, bowl, and traditional patterns in rich burnished colours. The spatial depth is heightened by placing objects seen from multiple angles, drawn using dark coloured charcoal against a brightly hued background.

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









52

## RAFIEE GHANI

b. Kedah, 1962

*Padang Kala, 2014*

signed (lower left)  
watercolour on paper  
74 x 56cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Rafiee Ghani's works reflect a profound artistic journey that arises from his sojourns through different cities. The artist's experiences and travels are crystallised through vibrant colours and free-flowing lines. Shades of green, purple and orange hues resembling a patchwork of overlapping shapes were combined skilfully to form a complex and arresting composition.

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





53

## RAFIEE GHANI

b. Kedah, 1962

*White Night*, 1998

signed (lower right)  
mixed media on canvas, 60 x 72cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**

Layered with distinctive gestural strokes in vibrant colours, the artist constructs a rich variation of forms in this playful and exuberant piece. Rafiee Ghani's colourful palette and expressive brushwork results in a highly distinguished style which communicates human emotions that transcend cultures. In *White Night*, the artist portrays beautifully arranged forms amidst a dynamic and colourful setting.



54

## AWANG DAMIT AHMAD

b. Sabah, 1956

*Remembrance Of Childhood I*  
(*Essence Of Culture EOC Series*), 1989

signed and dated (lower right)

acrylic on canvas

81 x 76cm

### PROVENANCE

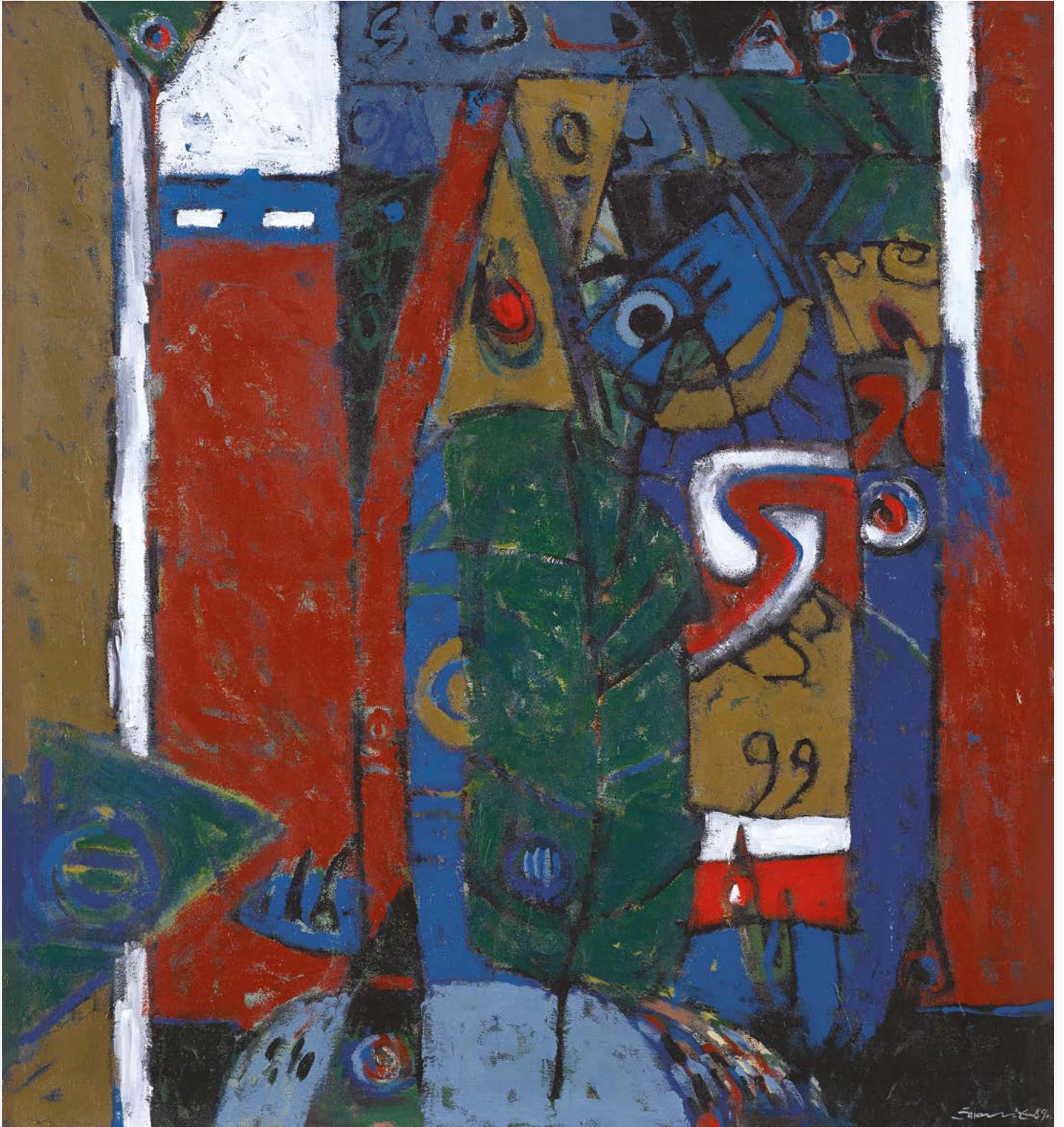
Private collection, Kuala Lumpur

**RM 60,000 – 100,000**

Awang Damit Ahmad left for the United States in 1989, bringing back a Masters degree in Fine Art from the Catholic University in Washington DC. This was from one of his gems chronicling the challenge of weather on land and in the sea, eking a living in his Kuala Penyu hometown in Sabah. Studded with incipient flushes of his personal iconography, it is a bitter-sweet reminder of adapting to Nature and its vagaries to achieve a yield for sustenance and commerce. Games children play and playthings were all sourced from the rustic environs, and there were not even the Tamagotchi contraptions sold in the big cities. Maybe, simple catapults, traps (bubus) and cages, handle fish-nets and musical instruments made from leaves. The *Essence Of Culture EOC* series became his most iconic series, well sought after by collectors..

Awang Damit Ahmad was a late-starter in art, quitting his job as a Telekom Malaysia technician at the age of 27, to take up Fine Art at the Mara Institute of Technology (later a university) and topping the class in 1983. In 1988, he won 2<sup>nd</sup> Prize in a competition organised by the banks, and that year, his work was chosen for the Contemporary Malaysian art exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles. Awang was in the entourage for the exhibition opening and visiting many art museums while sketching copiously. In 1991, Awang won the Major Prize in Salon Malaysia III, with his work, *Nyanyian Petani Gunung* (now in Petronas Collection). He taught at the Universiti ITM and retired as Associate Professor in May 2011.







55

## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

*The Link*, 1999

acrylic on canvas

100 x 100cm

### PROVENANCE

Private collection, London

**RM 50,000 – 80,000**

*The Link* title recurs like a monogram in Dato' Sharifah Fatimah Syed Zubir's oeuvre throughout the 1990s right into the early 2000s. It's a ruminative séance into some novel sensations with or sans some nebulous place, invariably always, the central link or clasp encapsulating whispers or laughter, and with echoes emanating thence. The 'knot' is deceptively structured but could break into loose tendrils like one in 2003. No need to get over- fixated with what the titles portend, but the alchemy of colours and pulsating forms lulling in a kind of harmonious resolution.

Dubbed the First Lady of Malaysian Art, Dato' Sharifah has an unrivalled posse of works since graduating from the pioneering batch of students from the Mara Institute of Technology (now a university) in 1971. Her academic scrolls extended to a BFA (Reading University, England, 1973-1976), and MFA (Pratt Institute, New York, 1976-1978), under the JDR III Fund fellowship. Her promised latent talent was shown in 1972 when she won the Minor Award in the Malaysian Landscape competition. Two major awards followed – the Major Award in the Salons Malaysia in 1979, and the 1981 Bakat Muda Sezaman award. In 2007, she was conferred the Dato' title by the Sultan of Kedah. A staple of the Utara group, she held her first solo at the Alpha Gallery in Singapore in 1972.









**56**

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

b. Kedah, 1948

*Solitude 3*, 2012

acrylic on paper  
35 x 24.5cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 4,200 – 7,500**

An accomplished abstract painter, Dato' Sharifah Fatimah's "lyrical abstraction" style distinguishes herself from others. Her technique involves multi-coloured layers of paint typically in red, green, purple and blue that are applied to form geometrical yet organic shapes.

Dato' Sharifah Fatimah Syed Zubir was from the pioneering batch of fine art students from the Mara Institute of Technology (now Universiti Teknologi Mara) in 1967 and graduated with a diploma in 1971. She enrolled in a course in fine arts at Reading University in England in 1973 and graduated with first class honours. She completed her postgraduate studies at the Pratt Institute in New York in 1976 with a John D Rockefeller III Fund Fellowship. She took a museum management course at City University of London in 1987 while she was a curator-coordinator at the National Art Gallery Malaysia from 1982 to 1990. During her stint at the institution, she curated Ibrahim Hussein's exhibition, A Retrospective. In 2017, to mark the 50<sup>th</sup> anniversary of her career as an artist, she presented a solo exhibition entitled Song Of Eucalyptus at Segaris Art Center, Kuala Lumpur.



57

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

b. Kedah, 1948

*Image SF 7*

signed on verso  
acrylic on paper  
38 x 28cm

**PROVENANCE**

Private collection, Selangor

**RM 4,000 – 7,000**



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

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





58

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

b. Kedah, 1948

*Song Of Longing II, 1992*

acrylic, modelling paste and papyrus  
on canvas  
30 x 30cm

**PROVENANCE**

Private collection, Selangor

**RM 5,000 – 9,000**

An accomplished abstract painter, Dato' Sharifah Fatimah's "lyrical abstraction" style distinguishes herself from others. Her technique involves multi-coloured layers of paint typically in red, green, purple and blue that are applied to form geometrical yet organic shapes. The rough texture enhances its aesthetic beauty.

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





59

**TAJUDDIN ISMAIL,  
DATO'**

b. Negeri Sembilan, 1949

*Mosaic, 2012*

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

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 24,000 – 42,000**

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

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor Award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser. His latest solo exhibition Mosaic was held at G13 gallery in 2021.



60

## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

*Pagoda - Vientiane, 1966*

signed and dated (lower right)

watercolour on paper

20 x 15cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 45,000 – 80,000**

This work painted during Latiff Mohidin's hobo peregrinations in Indo-China after his Berlin studies is based on the wat (Buddhist temple) architecture in Laos looks like a composite of the numerous wat (temples) and stupas in Vientiane, Laos capital city. The wats some harking back to the 16<sup>th</sup> century, come with distinctive qualities of the own, like the Pha That Luang, Haw Phra Kaew, Wat Si Saket, Wat Ong Teu, Wan Mixai, Ong Teu, Wat Mixai and the That Dam stupa. Similarities abound according to Buddhist precepts and prayer layout, but the differences lie in the local cultural embellishments.

Latiff Mohidin is a national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator), being fluent in three languages – Malay, English and German). He started as a hobo, where he created the iconic *Pago-Pago* series (1960-1969), the headlined mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018, which was organised by the National Gallery Singapore and Pompidou. Latiff was awarded a major Retrospective at the National Art Gallery Malaysia in December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York, and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris. He also won 2<sup>nd</sup> Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.







**ABDUL LATIFF MOHIDIN**

b. Negeri Sembilan, 1941

*Pago-Pago Series; Bangkok*

1967; 1969

signed and dated (lower right)

mixed media on paper; mixed media on envelope

14 x 9cm; 14.5 x 10.5cm

**PROVENANCE**

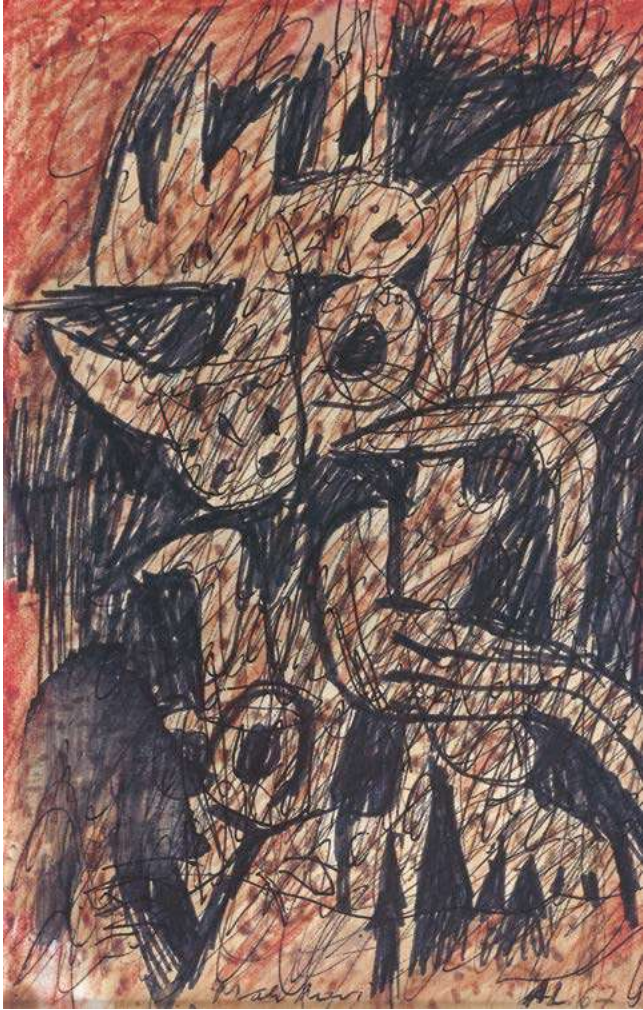
Private collection, Kuala Lumpur

**RM 40,000 – 75,000**

The first in dark pinkish hues looks like some fragment relics or statuary clusters and the other with Bangkok written on it, probably heralds the Wat Phra Kaew (Temple of the Emerald Buddha) lodged within the precincts of the Grand Palace. They take different approaches, the first after some form of architectural motifs or even vegetative tokens, and the other a realistic cacophony of stupas spiking the sky. These form the repertoire of studies for Latiff Mohidin's iconic *Pago-Pago* series inspired by his sensitive interpretations of cultural artefacts, plant and insect life in his peregrinations of Indo-China and even Indonesia. Of Latiff's pointed motifs, his Thai artists friends, notably Thawan Duchanee, had ribbed, how he was stuck in letter 'A'... and he reflected on the "balconies of traditional Siamese houses, pointed stupas-pagodas, woven-plaited shapes in handicraft, prows of boats..." (Page 182, Latiff Mohidin: L.I.N.E.: From Point To Point).

Latiff Mohidin is a national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator), being fluent in three languages – Malay, English and German). He started as a hobo, where he created the iconic *Pago-Pago* series (1960-1969), the headlined mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018, which was organised by the National Gallery Singapore and Pompidou. Latiff was awarded a major Retrospective at the National Art Gallery Malaysia in December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York, and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris. He also won 2<sup>nd</sup> Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.







**JOLLY KOH**

b. Singapore, 1941

*Untitled, 2002*

signed and dated (lower left)

oil on canvas

91 x 71cm

**PROVENANCE**

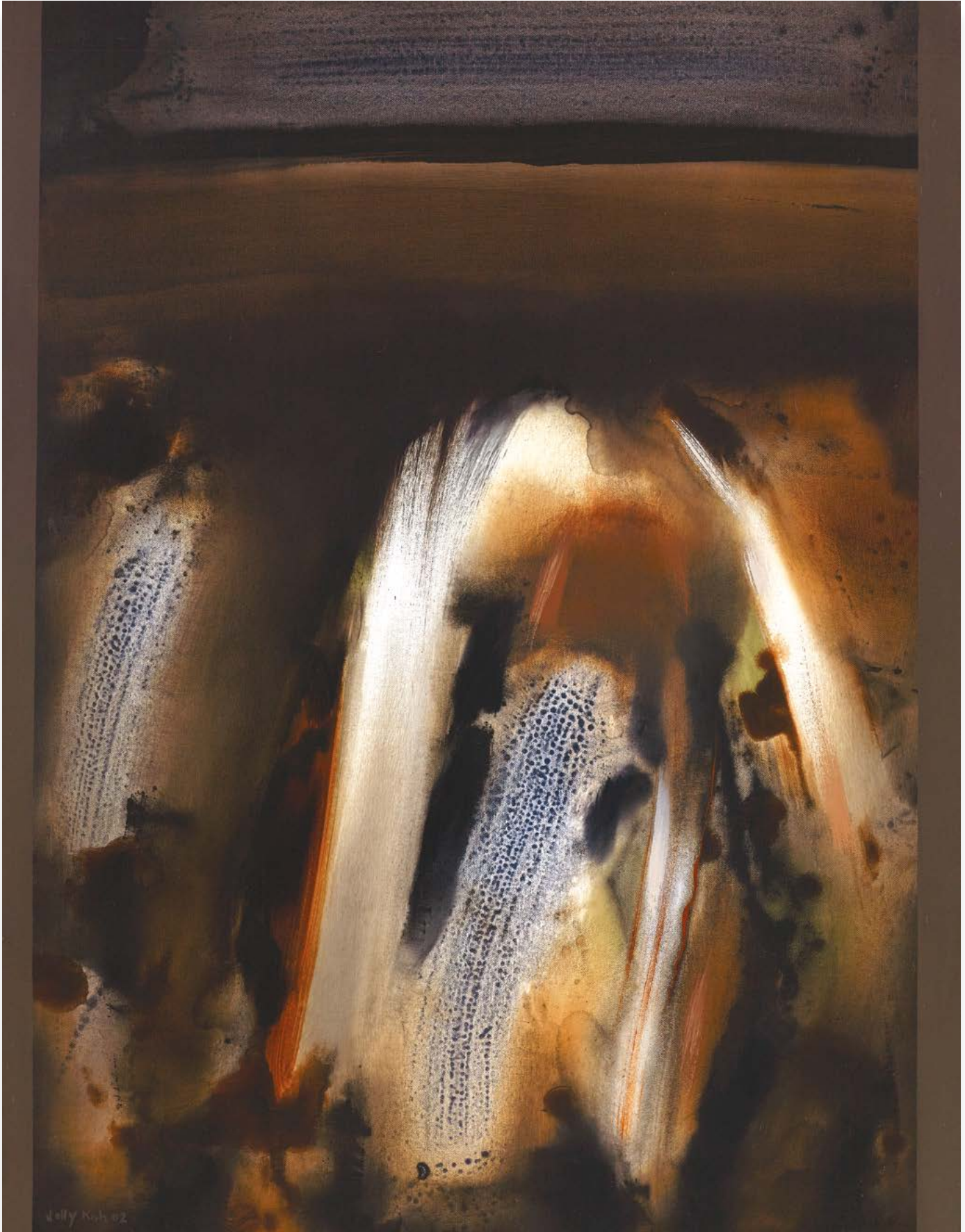
Private collection, Kuala Lumpur

**RM 30,000 – 55,000**

Time was when you doubted Jolly Koh would ever veer from his vibrant primary palette into a twilight zone of dark polyps of what look superficially like brown and grey, to Jolly Koh more a play of red-orange-blue, producing a tiptoe between yellow-tan and light-brown. Such suggestively nocturnal pieces can be found in his immediate new millennium pieces like *Night Sky* and *Red Nocturne* and in the later part, his 'China' works. Does one's vision and palette aged, or mature like cliched phasal developments from teenaged angst, youth to middle-age... or is it, as it more likely, Jolly Koh's new adventure into a terrain of more sombre colours?

It's unusual to find such a beautiful conjunction of artist and academician, one with a sharp intellect. For Dr. Jolly Koh, his life is the stuff of an art adventure. Born in Singapore, grew up in Malacca, made an impact as a boy wonder of art in Kuala Lumpur, he pursued his academic credentials in UK and the United States, and on his return, taught briefly at the Mara Institute of Technology and Sabah's Gaya College, before uprooting to Australia to teach there, and then back to Malaysia to teach, and now relocated here. His education read: Hornsey College of Art, London, 1959-62; London University's Institute of Education, 1962-63; Indiana University in the United States (MSc, Ed.D, Masters), 1970-75. Jolly Koh was accorded a benchmark exhibition celebrating 60 years of art in 2017, at the Whitebox Publika, Kuala Lumpur (organised by Curate Henry Butcher), which was accompanied by an impressive monograph – a proud journey since his first solo, at the age of 17, at the British Council, Kuala Lumpur, in 1958.





63

## JOLLY KOH

b. Singapore, 1941

*Fan Fern*, 1996

signed and dated (lower left)

oil on canvas

122 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 50,000 – 90,000**

At the expense of being facile, Jolly Koh's inadvertent 'series' under the *Fan Fern* label, seems formulaic: a series of rectangular blobs, with a broad vertical at the bottom filled with rising phalanxes either as a clump or just bobbing, and usually with nuances of one dominant colour. More than clumps of patterns, fan ferns are known for the unconventional germination, through a plethora of spores. Arguably the first *Fan Fern* was dated 1968, now in the National Art Gallery collection, and 30 years down the road, there was a burst of *Fan Ferns*, which doesn't stray from the original but certainly with a creamier lather of luscious colours. The 1968 *Fan Fern*, an amalgam of London free abstractions and reconnection with local landscape, sets Jolly Koh's reputation as a colourist. In this 1996 work, the bottom blob seems to succumb to something broken, or in tatters, as compared to another 1996 piece which is dominant with chromatic yellow. So, how come, there was a *Fan Fern* revival after a 30-year hiatus? Jolly Koh explained in his 2008 monograph (Maya Press), that he was aghast to discover his 1968 *Fan Fern* in a sorry state, and decided to reprise his *Fan Ferns*, "as an act of compensation."

It's unusual to find such a beautiful conjunction of artist and academician, one with a sharp intellect. For Dr. Jolly Koh, his life is the stuff of an art adventure. Born in Singapore, grew up in Malacca, made an impact as a boy wonder of art in Kuala Lumpur, he pursued his academic credentials in UK and the United States, and on his return, taught briefly at the Mara Institute of Technology and Sabah's Gaya College, before uprooting to Australia to teach there, and then back to Malaysia to teach, and now relocated here. His education read: Hornsey College of Art, London, 1959-62; London University's Institute of Education, 1962-63; Indiana University in the United States (MSc, Ed.D, Masters), 1970-75. Jolly Koh was accorded a benchmark exhibition celebrating 60 years of art in 2017, at the Whitebox Publika, Kuala Lumpur (organised by Curate Henry Butcher), which was accompanied by an impressive monograph – a proud journey since his first solo, at the age of 17, at the British Council, Kuala Lumpur, in 1958.





64

## JOLLY KOH

b. Singapore, 1941

*Lilac Landscape*, 1982

signed and dated (lower right)

oil on canvas

68 x 117.5cm

### PROVENANCE

Private collection, Selangor

**RM 28,000 – 48,000**

*April is the cruellest month,  
Breeding lilacs out of the dead land,  
Mixing memory and desire,  
Stirring dull roots with spring rain.*

These opening lines from T.S. Eliot's magnum opus, *The Waste Land*, springs to mind, as one of the lush visual manifestations. Unlike T.S. Eliot's immediate post-war dislocations, *Lilac Landscape* is fecund with solace, hope and desire. At time of painting, Jolly Koh was already in his new home in Australia, teaching first in Melbourne and then at the TAFE College in Adelaide. It is a long, long way from home, which is Malaysia, after two bouts of studies in Britain and the United States. Malingering in abandon, behold such a vista, full of uncertainty and mystery, but oh, the beauty! Let's stretch into a loong yawn, and lay back, and enjoy the scenery.

It's unusual to find such a beautiful conjunction of artist and academician, one with a sharp intellect. For Dr. Jolly Koh, his life is the stuff of an art adventure. Born in Singapore, grew up in Malacca, made an impact as a boy wonder of art in Kuala Lumpur, he pursued his academic credentials in UK and the United States, and on his return, taught briefly at the Mara Institute of Technology and Sabah's Gaya College, before uprooting to Australia to teach there, and then back to Malaysia to teach, and now relocated here. His education read: Hornsey College of Art, London, 1959-62; London University's Institute of Education, 1962-63; Indiana University in the United States (MSc, Ed.D, Masters), 1970-75. Jolly Koh was accorded a benchmark exhibition celebrating 60 years of art in 2017, at the Whitebox Publika, Kuala Lumpur (organised by Curate Henry Butcher), which was accompanied by an impressive monograph – a proud journey since his first solo, at the age of 17, at the British Council, Kuala Lumpur, in 1958.





65

## YEOH JIN LENG

b. Perak, 1929

*Storm Clouds, 1966*

signed and dated (lower right)

oil on canvas

125 x 98cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 60,000 – 100,000**

Rain can be a blessing and a bane. It is succour during drought, but an overwhelming downpour can lead to floods and landslide and erosion. Be it a layman, a fisherman or a farmer, he is affected one way or another. To an artist, the changing weather patterns as ominously heralded in the sky give an opportunity to capture the colours, mood and atmosphere. Yes, a storm can be beautiful: destruction begets hope of renewal, like a metaphor of life. Tropical landscapes are one of the fascination of veteran academician-artist-potter Yeoh Jin Leng.

Yeoh Jin Leng had his art tutelage at the Chelsea School of Art (1957-1961) besides the Malayan Teachers College (Kirby, Liverpool, 1952) and the London Ministry of Education (London University, 1963). On his return, he taught at the Specialists Teachers Training Institute from 1963-1968, and was its head of department from 1969-1983, before joining the Malaysian Institute of Art as dean of studies from 1984-1994. He was given a retrospective, *Jin Leng: Art And Thoughts 1952-1995*, by the National Art Gallery Malaysia in 1996, and a mini post-retrospective called *Ten Years On* at the NN Gallery, KL, in 2007, as well as *Life-Drawings From Chelsea Days (1958-1962)* at NN Gallery in 2008. He was one of the seven major artists featured in the landmark GRUP exhibition in 1967. He won the 1990 Australian Culture Award and the Perak State Award in 1998. His early promise was in 1969 when he won the Special Prize (Painting) in the Salon Malaysia and the Tokyo Biennale Prize for Painting, and in the 1992 Salon Malaysia, he won the Minor Award for Sculpture. He was also a guest Artist to West Germany (1970), USA (1970), France (1990), again in the USA in 1985, as a guest art educationist.





66

## CHEONG LAI TONG

b. China, 1932

*Untitled*, 1981

signed and dated (lower right)

oil on canvas

133 x 128cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 75,000 – 130,000**

It's not true that Cheong Lai Tong hit an artistic doldrum after award-winning performances when with the Wednesday Art Group, as this 1981 work amply shows. Significantly, he had a comeback solo in 1981, at Universiti Malaya. Admittedly, it was a time when he was kept busy first as creative director and then Asia-Pacific creative director with Rothmans. He could devote more time to his art again after retiring from Rothmans in 1995, after 33 years. He has chosen to paint in abstract after coming back from studies in the West in the early 1960s. And his subject is invariably, landscape, telescoping into memories of places he had been and seen, maybe not a particular place, but a composite, and in this case here, a mountainous vista, or something of higher elevation. To him, painting is a challenge about capturing the beautiful, or as he put it "a painting not seen before." "Whatever I paint, I mainly want to show that I am different. I have no formula," he always emphasised.

Cheong Lai Tong made a huge impact in the 1960s. He was one of the stars of the Wednesday Art Group founded by Peter Harris. He won 1<sup>st</sup> Prize in oil and acrylic in the Salon Malaysia in 1969 and 1979. He won a major award in the Hong Kong & Shanghai Bank mural competition in 1962. He was in major Malaysian exhibitions including the Commonwealth Art Today, London (1962-1963); Malaysian Art touring Europe (1965-1966); 1<sup>st</sup> Triennial of Contemporary World Art, New Delhi (1968); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970). He won a USIS Exchange scholarship of travels which included a study stint at the Skowhegan School of Art in Maine (1960) and the LCC Central Art School in London (1961). On his return, he was hired by Rothmans as creative director and in 1992-95, headed its Asia-Pacific region. He has had several solos which was capped by the Expression of 60 Years in 2014.





67

## SUZLEE IBRAHIM

b. Terengganu, 1967

*Movement Series: Red Landscape, 2005*

signed and dated (lower right)

acrylic and oil on canvas

122 x 153cm

### PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

**RM 20,000 – 40,000**

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, green, 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), the dean for Faculty of Visual Communication Design. 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.





68

## YUSOF GHANI

b. Johor, 1950

### *Siri Tari*

mixed media on canvas

122 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 80,000 – 140,000**

Yusof Ghani's *Tari* series is the most sought-after of his works. Of the all-time top 100 lots sourced from Malaysian art auction houses since 2010, the *Tari* series snagged a total of 12 positions. The series, spanning 1987 until 1993, was unveiled at a solo exhibition at Galeri Citra, Kuala Lumpur, in 1989. *Tari*, or dance, is a misnomer, as it is often deemed celebratory, but Yusof Ghani's *Tari* is often about human strife and struggle, protests and agitation, with nebulous figures in faint outlines and sometimes looking like bandaged, locked in physical contact. A sense of enhanced tension is latent from the play of rhythm and movement, couple with his orchestration of colours, sometimes in just monochrome. The figures usually restricted to fewer than a half-dozen are a dramatization of some nebulous conflict.

Yusof Ghani is a late-starter in art, getting formal education first at the George Mason University in Virginia (BFA, 1981) and then the Catholic University in Washington DC (MFA, 1983) without having to go through the usual ITM (Mara Institute of Technology), although he later taught there. Despite having work in art-related jobs for 10 years previously, he did not have formal art education. He has made a huge impact from the various series of his paintings: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. Yusof also organised the Shah Alam Biennale.









69

## YUSOF GHANI

b. Johor, 1950

*Segerak - Traders I*, 2003

signed (lower left)

oil on canvas

91.5 x 61cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

*Segerak Yusof Ghani*, 2004,

Muliyadi Mahamood,

Utusan Publications & Distributors, p. 93

**RM 18,000 – 30,000**

This is an early *Segerak* series, even a transitional incipient work, which saw a sentimental return to figurations for Yusof Ghani after excursions into *Topeng*, *Wayang* and *Hijau*. Configurations made by charcoal and enhanced for a semblance of movement and direction, insinuate into a receptive painted surface to chart new narratives about ventures and conflicts, the personal as well as the public. Quoting Yusof Ghani in his essay, *Utopia - An Artist's Rendition of the Ideal World* (Yusof Ghani: *Segerak VIII Utopia*), Prof. Dr. Habibah Ashari wrote: "Segerak has allowed him to explore the human figure as a symbol of life, which he then transforms into abstract statements to depict humanity's contrasting realities of struggle and victory, aggression and celebration, realism and fantasy."

Yusof Ghani is a late-starter in art, getting formal education first at the George Mason University in Virginia (BFA, 1981) and then the Catholic University in Washington DC (MFA, 1983) without having to go through the usual ITM (Mara Institute of Technology), although he later taught there. Despite having work in art-related jobs for 10 years previously, he did not have formal art education. He has made a huge impact from the various series of his paintings: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. Yusof also organised the Shah Alam Biennale.



70

## YUSOF GHANI

b. Johor, 1950

*Segerak IV*, 2005

signed and dated (lower right)

mixed media on paper

64 x 49cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**



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

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.

71

## YUSOF GHANI

b. Johor, 1950

*Siri Wayang – Jana, 1999*

signed and dated (lower right)

mixed media on canvas

137 x 122cm

### PROVENANCE

Private collection, Selangor

**RM 50,000 – 90,000**

All the world's a stage, and all the men and women merely players; They have their exits and entrances. (William Shakespeare, *As You Like It*, spoken by Jaques). These oft-quoted lines from Shakespeare's play, perhaps best sums up the impetus of this series. The theatrical device is Yusof Ghani's 'stage' to comment on man's noble and base instincts, the sacrifices, intrigues, treachery, in a never-ending gamesmanship, for power, richness and for love. The thrust is the use of distorted animal morphology, like some ceremonial emblems. But this is no Animal Farm menageries.

Yusof Ghani is a late-starter in art, getting formal education first at the George Mason University in Virginia (BFA, 1981) and then the Catholic University in Washington DC (MFA, 1983) without having to go through the usual ITM (Mara Institute of Technology), although he later taught there. Despite having work in art-related jobs for 10 years previously, he did not have formal art education. He has made a huge impact from the various series of his paintings: *Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah* and *Ombak*. Yusof also organised the Shah Alam Biennale.









72

## YUSOF GHANI

b. Johor, 1950

*Biring*

signed (lower right)  
mixed media on canvas  
49 x 37cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

The cultures of Southeast Asia and the concerns of man versus environment are reflected in the *Biring* series. Composed with rhythmic lines full of energy layered with a variety of textures, the artwork is a celebration of passion and fearless spirit. Using large brushstrokes, the artist shapes the structure of the roosters by capturing their movements and actions. Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.





73

## YUSOF GHANI

b. Johor, 1950

*Segerak V – Uprising XII*, 2014

signed (lower right)

mixed media on canvas laid on board  
127 x 127cm

### PROVENANCE

Private collection, Selangor

**RM 48,000 – 80,000**

Obscured figures in a few faint contoured lines representing movement are central in *Uprising*, from Yusof Ghani's *Segerak V* series. The forms are less defined as in his incipient *Tari*, and blobs of browns blot the centerpiece like a horseshoe, while shimmers of activity in the backdrop are allowed to filter through. *Segerak* revels in the antithesis of life, of celebration and aggression, triumph and conflicts, all embodied in the human figure. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.

74

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Untitled, c. 1990s*

mixed media on canvas

152 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 38,000 – 65,000**

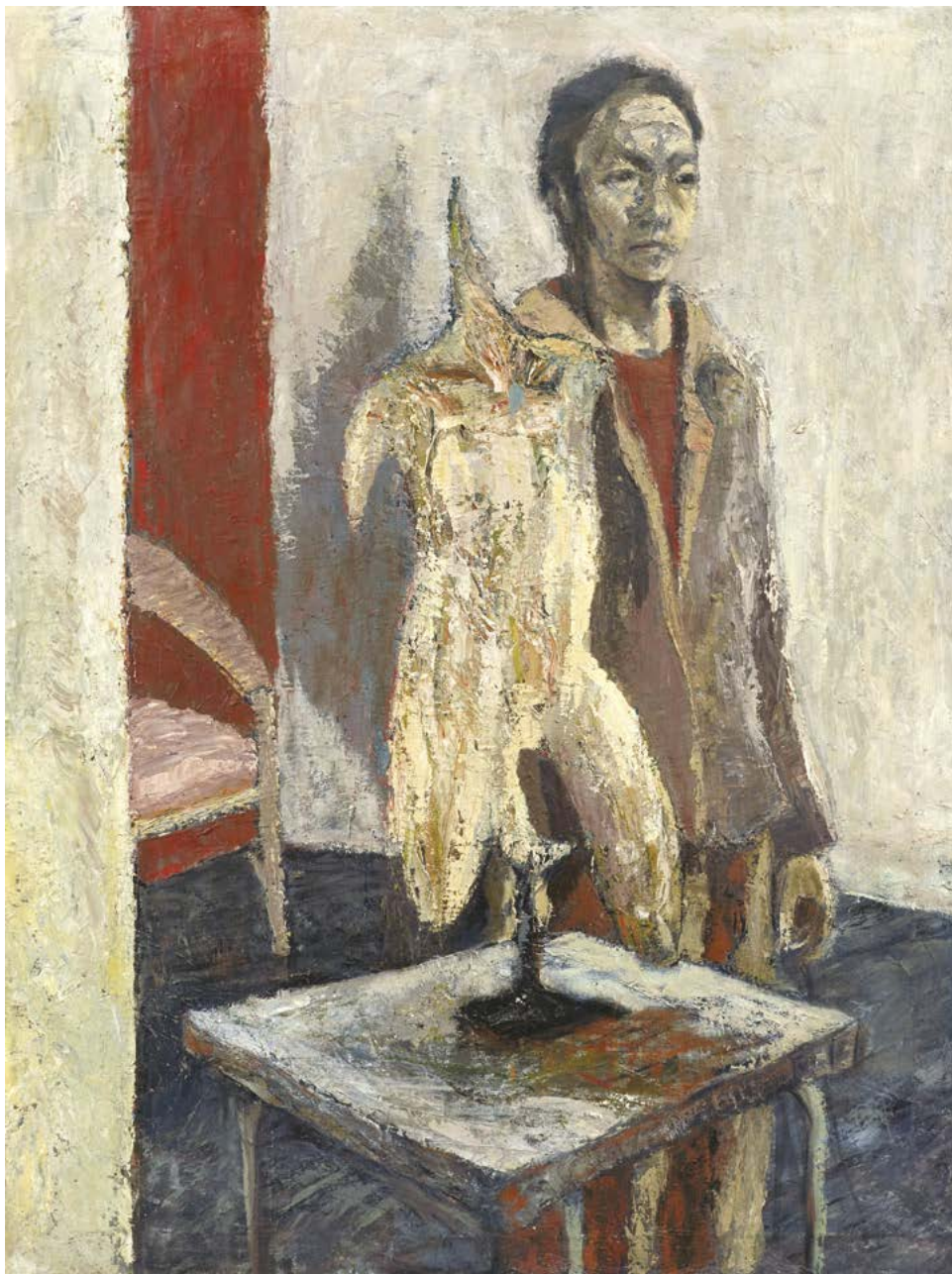
A gaggle of Daumier-like caricatures with exaggeratedly deformed faces huddled closely together probably chattering and gossiping. The only work they do is with their mouths, and it's not as if they are discussing something profound or meaningful. Zulkifli Yusoff likes to comment on current and historical issues dealing with socio-political episodes or obnoxious personalities.

Zulkifli won the topmost Grand Minister's Prize in the Salon Malaysia in 1992, apart from the 1<sup>st</sup> and 3<sup>rd</sup> Prizes in Sculpture. He won the Major Award in the Bakat Muda Sezaman in 1988 and jointly in 1989. He had taken part in the Venice Biennale twice, in 1997 under the 'Modernities and Memories: Recent Works from the Islamic World', and then again in 2019. He had taught at the Universiti ITM and Universiti Pendidikan Sultan Idris in Tanjung Malim, which won him the National Academy Award (Visual Art) in 2007. His credentials were the Masters at Manchester Polytechnic in England (1991) and Diploma at the Mara Institute of Technology (1989). He was selected for the 1<sup>st</sup> Asia-Pacific Triennial of Art in Brisbane in 1993, the Seychelles Biennale 1992, and Singapore Biennale 2013.









75

## ANTHONIE CHONG

b. Perak, 1971

*Monumental Series -  
The Loss Soul, 1995*

oil on canvas  
122 x 92cm

### PROVENANCE

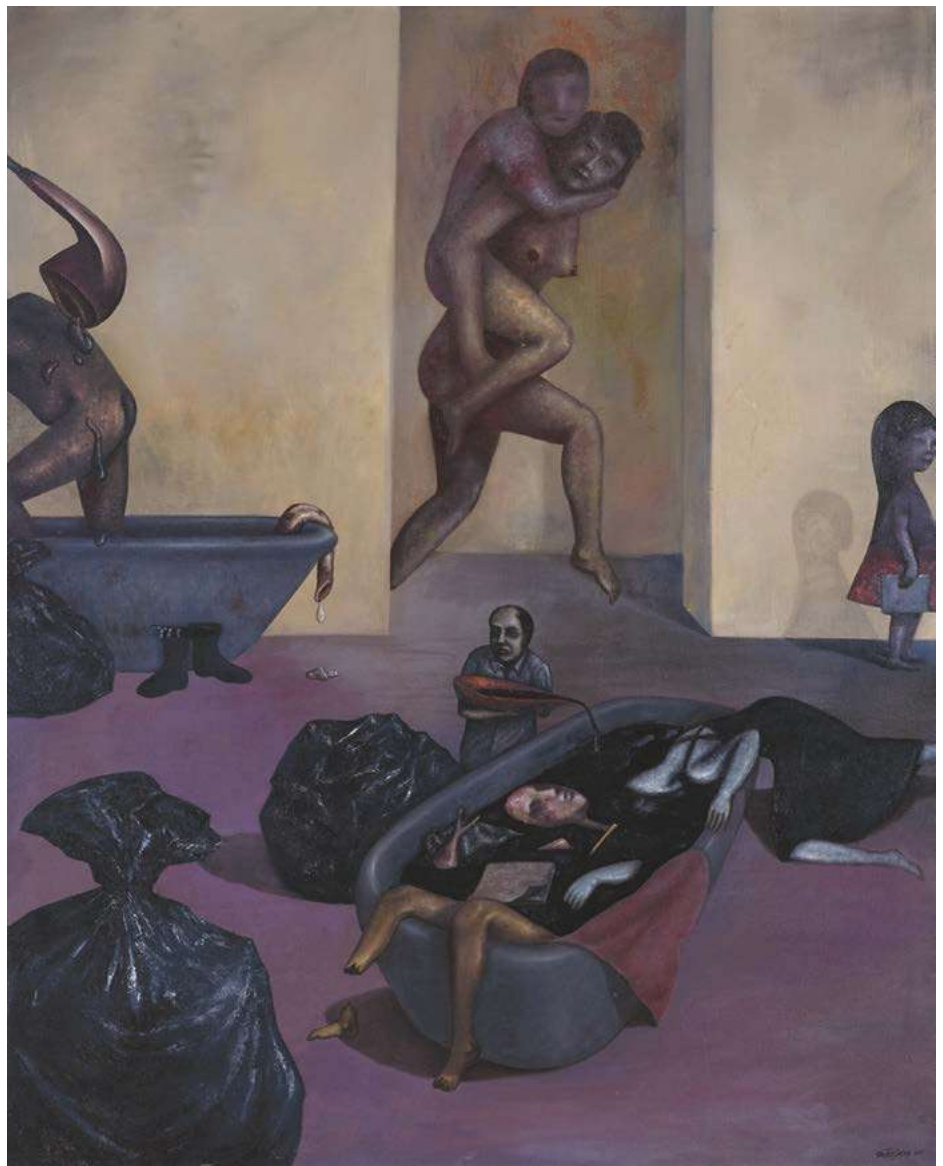
Private collection, Selangor

**RM 12,000 – 20,000**

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, the artwork illustrates a 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.





76

## GAN TEE SHENG

b. Johor, 1984

*Bathroom*, 2011

signed and dated (lower right)

oil on canvas

162 x 130cm

### PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

**RM 6,000 – 12,000**

Gan Tee Sheng's early dark themed paintings were dedicated to the observation of the unconscious mind. In *Bathroom*, a suspenseful drama unfolds in an enclosed space, heightened by the surrealistic assemblage of elements. The underlying fantasies are hinted through a series of actions revealing the inner relationship between the figures.

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 (A-Res). He had taken part in Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia for consecutive years. 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.

77

## NOOR MAHNUN MOHAMED

b. Kelantan, 1964

### *A Song For Two*, 2000

oil on canvas

200 x 180cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 90,000 – 160,000**

Since Noor Mahnun Mohamed's *Am Abend* (1993) raced to a dizzying premium of RM235,200 at the Henry Butcher April 29, 2018 auction, she has attracted scrutiny as one of the most watched artists of her age bracket. Her works are often imbued with dark psychological nuances, sedate and detached with a flattened space. The subject or theme is invariably about seemingly mundane, everyday action, or non-action, in an aura of silence, hinting at something more than the ordinary. Two figures in a room paradoxically hemmed in by cube matrix patterns, reflecting somewhat the artist's truncated architectural background. One is holding the microphone and the other the dangling wire, set presumably on stage in a dance hall. Because of the composition and subdued colours, you seem to get an unnerving sense of isolation, distance, awkwardness, even ennui. So, if the song has yet to be sung, can you dance? Poised in a state of inertia...

Noor Mahnun Mohamed, better known as Anum, is an artist, curator, art manager, lecturer and writer. She famously took up Art (BFA and MFA) when in Germany, at the Hochschule fur Bildende Kunste, in Braunschweig, from 1989 to 1996. In 1995, she won 2<sup>nd</sup> Prize in the Alpirtsbach Gallery competition. On her return, she won the artist's residency in Rimbun Dahan (2000-2001) and Gunnery Studios in Sydney (2005). Her first four solos were in Europe, and she had two notable solos at the Valentine Willie Fine Art in Kuala Lumpur. NN Gallery held her solo in 2010, while The Edge Galerie held her solo, *Disco Lombok Still Life* by Noor Mahnun, in 2017.

In 2002-2003, she won an Italian Government scholarship to study at the International School of Print and Graphic Il Bisonte, Florence, and in 2012-2013, the Nippon Foundation grant for Digital Archive for Printmaking.





78

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Incognito I*, 1999

signed and dated (lower right)

acrylic on canvas

123 x 123 cm

### PROVENANCE

Private collection, Singapore

**RM 45,000 – 75,000**

Happiness is to lounge on the barrel-back sofa, lit cigarette in hand, puffing a plethora of wispy smoke in front of you, like some intoxication. The mood is heightened for the southpaw man in black with the subdued dark tones. The relaxed atmosphere can be seen that the man's feet are unclad, even in socks. It may be something liberating, unlike in a public place where smoking is widely prohibited, so as not to spread 'secondary smoke.' The smoke, both the smell and the listless sway, also has a soporific effect while the protagonist celebrates his private moments. The smoke conceals one's true identity (as the title suggests). This work may look like a come-on advertisement for cigarette smoking. It combines two of Ahmad Zakii Anwar's early two preoccupations, the sofa and the Smoking Man, when he first broke into the art scene in his first solo at Valentine Willie Fine Art, Kuala Lumpur, in 1997 – six years after giving-up a lucrative advertising job to go fulltime into art. Such notions of absence, and Man in his social environment, are also explored in his solo exhibition, Presence, at the Barbara Green Fine Arts in New York in 1999.

Despite a first solo in 1997, Ahmad Zakii Anwar reveals a stunning repertoire of modern figures in a brand of Urban Dark Realism, sensual and mock-antique still-life, large fauna charcoals and traditional culture and dances in a short 11-year period in his mid-career Survey exhibition, Disclosure, at Galeri Petronas, Kuala Lumpur, in 2008. After graduating in Graphic Design from the Mara Institute of Technology in 1977, he concentrated on making a mark in advertising before fulfilling his destiny as an artist. He can boast of solos abroad like Presence (1999), 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, etc.





79

## NADIAH BAMADHAJ

b. Selangor, 1968

*No Really I'm Fine I*, 2014

charcoal and collage on paper

114 x 114 cm

### PROVENANCE

Private collection, Singapore

**RM 32,000 – 50,000**

Nadiah Bamadhaj was initially trained as a sculptor at the University of Canterbury in New Zealand but now produces drawings, sculptures, installations, and digital images. She has worked in non-governmental organisations, lectured in art, and has written on both Malaysia and Indonesia. In 2000, she began her full-time art-practice and was awarded the Nippon Foundation's Asian Public Intellectual Fellowship in 2002, electing to spend her fellowship period in Yogyakarta, Indonesia, where she currently lives with her husband and son. Her artwork continues to focus on the social intricacies of Yogyakarta's society, using myth, architecture, and dwelling to articulate her observations. Her solo exhibitions include *Ravaged*, Richard Koh Fine Art, Malaysia (2020), *Lush Fixations*, Richard Koh Fine Art Singapore (2019); *Ravaged*, Chambers Fine Art New York (2018); *Descent*, Richard Koh Fine Art Malaysia (2016); *Surveillance*, Valentine Willie Fine Art Kuala Lumpur, Malaysia (2008). Public collections include Petronas Gallery (Malaysia), Muzium & Galeri Tuanku Fauziah USM Penang (Malaysia), National Gallery Singapore, Singapore Art Museum, Wellington Management Boston (USA).





80

## HAMIR SOIB

b. Johor, 1969

*The Fake Human, 2007*

signed and dated (lower right)

bitumen on canvas

122 x 213cm

### PROVENANCE

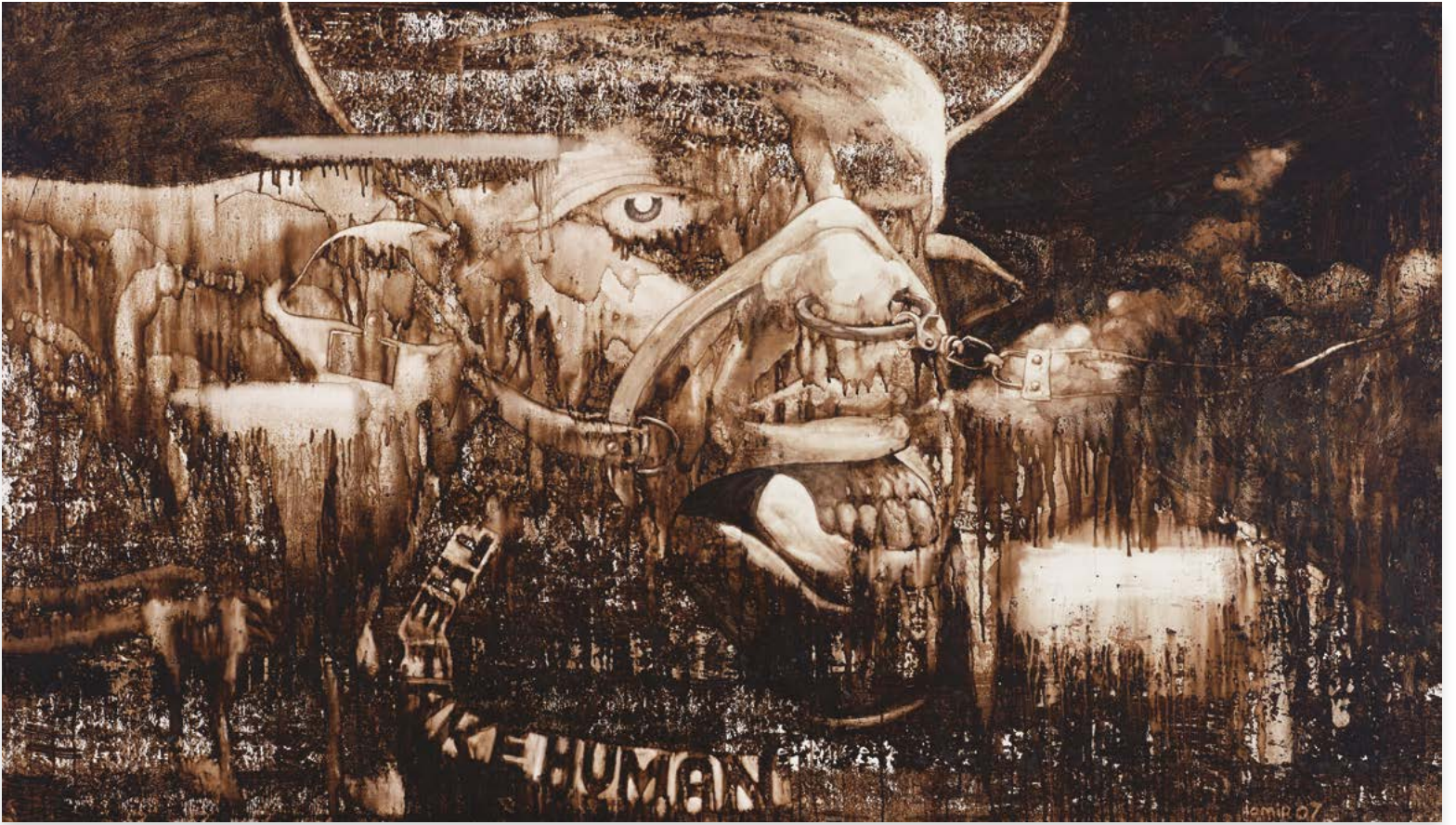
Private collection, Kuala Lumpur

**RM 30,000 – 55,000**

Nothing more literal than this, what with the banner reel shouting the epithets, 'The Fake Human,' adding to the banality. Typical of Hamir Soib's Malaysian Hans Christian Andersonian (over)dramatized play-stories, hinting on human nature and contemporary truths. The face is hideous, not wholly human but more like that of a bull with nose-chains and face straps. Monstrous, with animal features if not instincts, but having characteristics of homo sapiens. With such a grotesque bestial face (one could well find other faces entombed within), it is not certain whether the main figure is that of a villain or a victim. Or is it reflecting the ugly side of human characters? With the bitumen paint, Hamir Soib has run riot with narratives that can work on several levels, which begs the question: What is human?

After graduating from the Mara Institute of Technology in 1991, he concentrated more on film and theatre productions, even winning Best Art Director (with Zuraini Anuar) for *Perempuan Melayu Terakhir* in the 14<sup>th</sup> Malaysian Film Festival. He founded The Gudang warehouse art space in 2002, and had his first solo in 2005. That year, he won the Incentive Award in the Shah Alam Open competition. He was a finalist in the Sovereign Art Award Hong Kong in 2007. He recently opened his studio for visit, showcasing his huge masterpiece which he had been working for months, and months.







**81**

## JALAINI ABU HASSAN

b. Selangor, 1963

*The Sacred Cow, 2017*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 14,000 – 20,000**

The works of Jalaini Abu Hassan are deeply influenced by traditional roots, exploring a broad range of expressions with his personal observations on the environment. A fine combination of local culture and the incorporation of Western art narrative in the fervid landscape gives the composition an evocative edge. Jalaini adopts an experimental approach, weaving mysticism, folklore, and beliefs into an intriguing visual tale.

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





82

## ISMAIL AWI

b. Terengganu, 1987

*Wayang Pacak*, 2017

signed and dated (lower right)  
oil and acrylic on canvas  
153 × 183cm, diptych

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

*Wayang Pacak* is a social commentary themed painting. The title of wayang pacak is inspired by the situation in the old days where wayang stories were shown in the village and at the same time inserted talks and lectures to convey something to people. The ideas in this drawing are taken from the response to the issue of the opportunity or promise given to achieve the aspirations of some individuals. Various ways are also done to spread something in order to attract the surrounding community. The main image shows that the dish is a metaphor for the opportunities / promises served and the characters in this painting refer to the situation.

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





83

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*Between Red & Blue, 2016*

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

### PROVENANCE

Private collection, Selangor

**RM 7,000 – 12,000**

Shafiq has created imaginative works highlighting animals in a fantasy landscape. Perched on a tree, a group of chameleons play an essential role in this composition. His works contain thought provoking metaphors painted in his signature style, with techniques that resemble the characteristics of woodblock printing, presenting his observations of issues related to politics and society. The word 'Fate' is seen in one of the chameleons... do human have to adapt to the rapidly changing situations like chameleons?

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (He did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held at G13 gallery in 2018.





84

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*Hidden Intruder*, 2014

signed and dated 'Shafiq Nordin 14'  
(lower left)  
acrylic and lino ink on jute  
183 x 229cm

### PROVENANCE

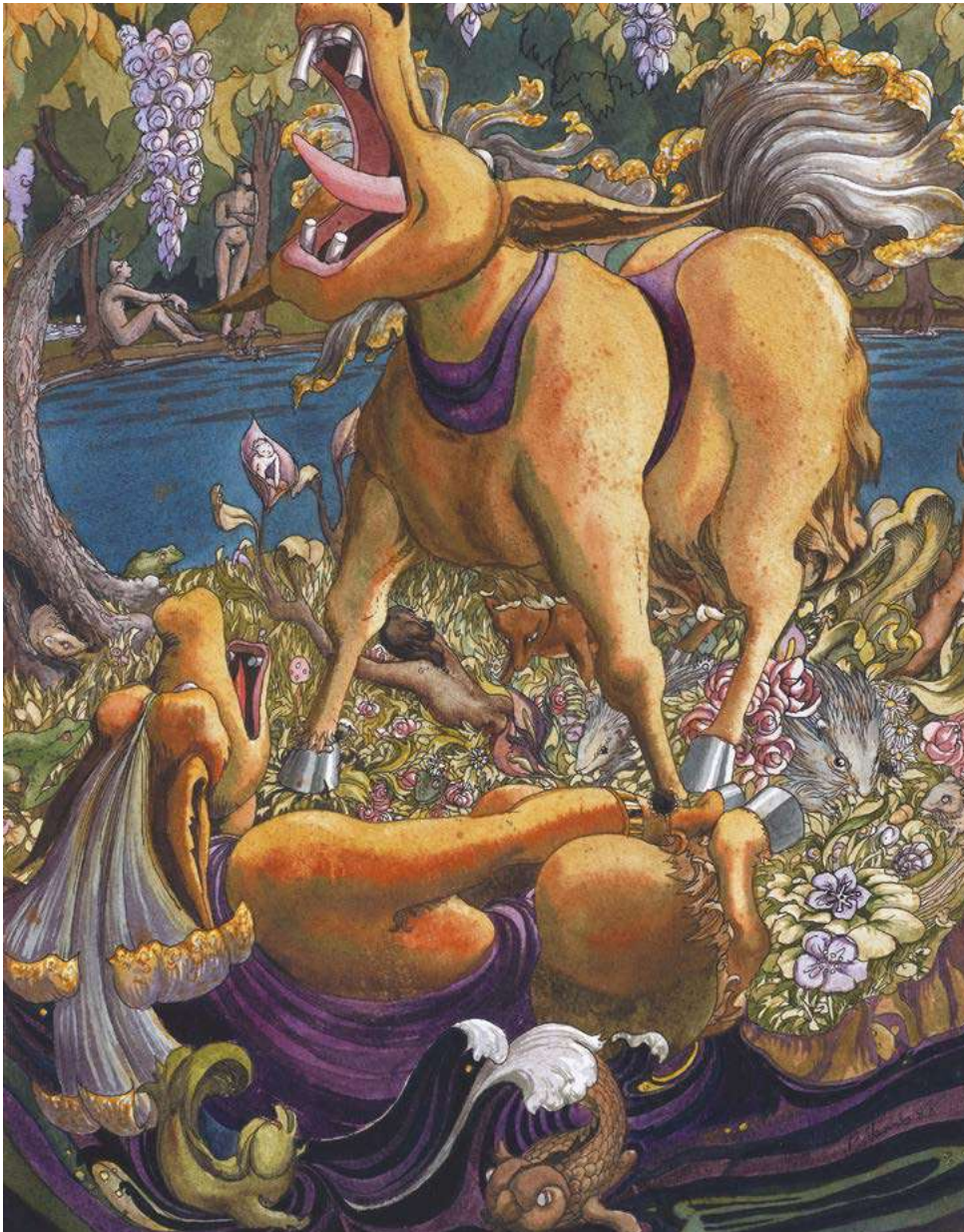
Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

What chimerical creature is this, a grotesque mutant with a titled board for a head, having swallowed what looks like a shark so large that its head juts out from its behind, one with a tiny pair of horns and a wing? Around it are small creatures like rats and what looks like an opossum besides someone in astronaut garb. If you follow the title and what is written on the 'face' board, you may be left guessing who's the 'hidden intruder' alluded. It's like the Malay proverb, *Duri dalam daging*, or literally a 'thorn in the flesh' or it could be Mr. Hyde within the Dr. Jekyll.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (He did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. Aletheia, a Solo Exhibition by Shafiq Nordin was held by G13 Gallery, Malaysia in 2018.





85

## PETER HARRIS

b. England, 1923 - 2009

*The Other Side Of The Lake,*  
1988

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

### PROVENANCE

Private collection, Kuala Lumpur

### ILLUSTRATED

*Eight Pioneers Of Malaysian Art,*  
Dato' Dr. Tan Chee Khuan,  
Penang State Museum & Art Gallery,  
2013, p. 320

**RM 4,500 – 8,500**

Christian allusions abound in this mock William Blake-inspired Romantic arcadian idyll of overhanging buds with a gnome in flower, done with typical British humour. There is a double play on opposite banks with a pair of unclothed figures on the far side obviously bored with doing nothing, Adam and Eve?, and on the near side, two donkeys one towering over the other linking birth and death? The one on all fours seems to be braying over some obscure triumph, while the one lying on its back isn't really at a disadvantage. The lowly donkeys, known for carrying Christ into Jerusalem on Palm Sunday and baby Christ (in womb of Mother Mary) to Bethlehem, are strapped with some skimpy outfit. G.K. Chesterton paid tribute to the dumb donkey in his poem, *The Donkey*.

Peter Harris, dubbed the 'White Tiger', is best known for creating a semblance of art education as art superintendent of the Federation of Malaya from 1951 to December 1960. He later headed the Sabah Teachers Training College (Gaya College) in Sabah (1962-1967). He is best known for founding the Wednesday Art Group (WAG) in 1952. He was accorded a Retrospective by the National Art Gallery in 1960, and The Art Gallery (Penang) in 1997 besides a Memorial Tribute in Kuala Lumpur in 2009. He made a huge impact when invited back in 1996 for the WAG Then and Now reunion exhibition at GaleriWan, Kuala Lumpur. Peter Harris was awarded an MBE (Member, Order of the British Empire) by Queen Elizabeth II in 1963. His art education was at the West of England College of Art (1939), and he taught at the College Art School in Swindon (1947) and in the 1970s, the Sheldon School in Chippenham.





**86**

## EMMANUEL SANTOS

b. Philippines, 1957

*Michael In Sodom, 2006*

signed and dated (lower right)  
C-type lambda print  
100 x 100cm, edition 1 of 5

### PROVENANCE

Private collection, Singapore

**RM 1,500 – 2,800**

Emmanuel Tolentino Santos is a photographer based in Melbourne, Australia. His extensive travels inform his photographic essays, which focus on diaspora and ancient cultures. His portfolios speak to this, through visual interpretations of themes, stories, and myths from communities across the world. His works are in the collections of the State Library of Victoria, the National Gallery of Australia, the Victorian Arts Center, the National Library of Australia, the Holocaust Centre, the Immigration Museum, the Parliament House, the Bibliotheque Nationale de France, the Musee d'Art et Histoire du Judaisme in Paris etc. His photographs have been widely exhibited in Australia, the Philippines, Ukraine, Brazil, France, China, Switzerland, Italy and the Czech Republic. His solo exhibitions include: Shadow Earth, Art Fair Philippines (2020), The Jews Of Greece, Hellenic Center, Western Australia (2019), 2<sup>nd</sup> EARTH, Cultural Center of the Philippines (2014), Sandugo, Compacto del Sangre, Festival de la Luz, Buenos Aires, Argentina (2012), The Book Of Illumination, Silverlens Gallery, Manila (2009), and The Passing Of Light, Primo Marella Gallery, Milan, Italy (2008).



87

## ANGKI PURBANDONO

b. Indonesia, 1971

*Snake*, 2009

signed and dated (lower right)  
scanography print  
100 x 100cm, unique edition

### PROVENANCE

Private collection, Singapore

**RM 2,000 – 3,800**

In this, a snake head emerges from the bundle of cords, producing a contrast of different textures. Angki's highly unique scanography works allow us to associate everyday objects in a different way. One can give it a positive spin – that a breakthrough has finally been made, rising from circumstances to triumph.

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the 'Space And Shadows' Contemporary Art From Southeast Asia exhibition at the Haus World Cultural House in Berlin in 2005.



88

## ANGKI PURBANDONO

b. Indonesia, 1971

### *Miss Gorilla*

scanography, lightbox installation

121 x 62 x 13cm

#### PROVENANCE

Private collection, Singapore

**RM 3,000 – 5,500**



*Miss Gorilla* is a photograph which features a striking juxtaposition of a doll's head attached to the body of a yellow gorilla, exposing the common stereotype between masculine and feminine. A surreal dreamlike quality is achieved by capturing the object at an angle where it is seen floating in isolation against a dark background. The image was produced by placing the object on a scanner's glass plate, where the combination of uniform light and limited depth of field results in heightened clarity of details and vividness in colour, a process which contributes towards an expressive visual quality of the object. By arranging and composing different elements together, the artist has introduced a new context for interpreting images, which simultaneously challenges the dynamic relationship between the artwork and the spectator.

Angki Purbandono is a visual artist from Yogyakarta, Indonesia. He studied at the Modern School of Design, Yogyakarta, Indonesia (1993-1994) and later enrolled in the Indonesia Institute of Art, Yogyakarta, Indonesia (1994-1999). He is a board member of the Ruang MES 56, which represents an alternative space for contemporary photography in Indonesia. He was granted an Asian Artist Fellowship scholarship from National Museum of Contemporary Art (Republic of Korea), where he spent a year from 2005 to 2006 living in Seoul. During this period, he began exploring methods of utilising the scanning device to record objects. The experimentation has led him to become the first artist in Indonesia to produce scan photography art. His scanography series first gained acceptance when it was exhibited under a project titled *Space and Shadows - Contemporary Art from Southeast Asia* at Haus der Kulturen der Welt, Berlin, Germany (2005). His solo exhibitions include *The Swimmers - Prison Art Programs*, Mizuma Gallery, Singapore (2014), *Invisible Cities*, Art Project Gallery, Hong Kong (2013), *Happy Scan*, Biasa Art Space, Bali, Indonesia (2008). His group exhibitions include *ARTJOG8 - INFINITY IN FLUX*, Taman Budaya Yogyakarta, Indonesia (2015), *Jeonju International Photography Festival*, *After Photography*, Jeonbuk Art Center Chamberlain (2015), *SHOUT! Indonesian Contemporary Art*, Museo D'arte Contemporanea (MACRO), Rome, Italy (2014), and *Indonesian Eye: Fantasies & Realities*, Saatchi Gallery, London, UK (2011).



89

## ANGKI PURBANDONO

b. Indonesia, 1971

*Sustainable In Yellow Pumpkin*

print on canvas  
85 x 107cm

### PROVENANCE

Private collection, Singapore

**RM 2,000 – 3,800**

Angki Purbandono, a member of the contemporary photography group Ruang MES56, is best known for his Alternative Conceptual Photography using scanographic images done without the use of cameras. Calvin Tan, curator of *Kissing The Method*, writes in the catalogue:

“Angki’s scanner images therefore allow the viewer to comprehend the expressiveness and tactile qualities of these everyday objects that one often takes for granted. The even sharpness which the scanner makes possible has resulted in a heightened perception of detail and vividness of colour.”

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the *Space And Shadows: Contemporary Art from Southeast Asia* exhibition at the Haus World Cultural House in Berlin in 2005.





90

## RIDWAN NUR

b. Indonesia, 1980

*Pretty Girl*, 2014

signed and dated (lower right)  
acrylic on canvas, 149.5 x 150cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Ridwan's artworks often carry the theme of humans, animals, and plants with bright and fresh colors, bringing a cheerful atmosphere to the backdrop. The artistry of anime has influenced contemporary art around the world, erasing the boundaries of high culture and pop culture. Many iconic cartoon characters are depicted in this work, allowing the viewer to appreciate animation's distinctive style and expression.





91

## BOB YUDHITA AGUNG

b. Indonesia, 1971

*Sahabat Abu*, 2016

signed and dated (lower right)

acrylic on canvas

179 x 140cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 9,000**

They look like strange bedfellows, the women whether shown full-figure or just with the faces or with tudung. Bob 'Sick' Yudhita Agung's work, *Sahabat Abu*, seems like an Indonesian take of Picasso's *Les Femmes d'Alger (O. J. Version O)* (1911, originally *The Prostitutes Of Avignon*). It has the same African mask-like faces, while the one standing on the right has dark skin and with her right hand bifurcating into legs. The one on top in the middle sports a tattoo face while two heads on the left look like busybody aunties. Is the one in a green cocoon the 'mamasan'? The small man below with his raised left hand probably is 'Abu'. Is Abu the paramour, a playboy perhaps, or worse, one making the women to offer sexual favours?

Bob Yudhita Agung, who calls himself 'Vincent van Bob', paints in the Primitive-Naïve vein with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, Eddie Hara and Malaysia's Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. "I believe I can fly, with paint I believe can fly. Don't worry be happy," is his favourite refrain.





92

## ERICA HESTU WAHYUNI

b. Indonesia, 1971

*Happy Harvesting In Prosperity*, 2014

signed and dated (lower center)

acrylic on canvas

150 x 200cm

### PROVENANCE

Private collection, Selangor

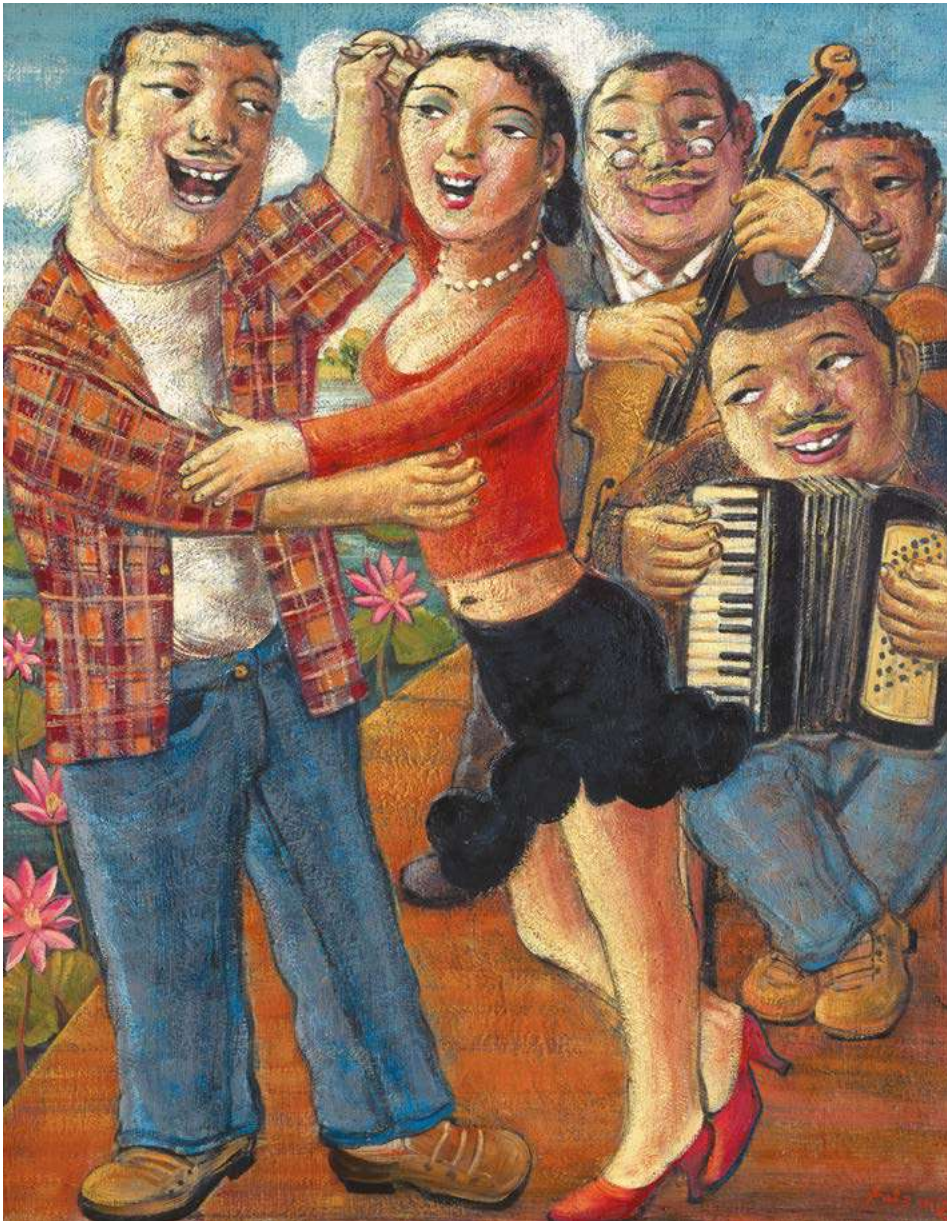
Accompanied by a certificate of authenticity

**RM 15,000 – 28,000**

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenon, dreams and also everyday imaginations". In *Happy Harvesting In Prosperity*, the artist conveys the magnificent scenery of harvesting season. Many colourful and playful animals are depicted throughout, as well as some couples are seen getting married on the auspicious occasion and some were dressed in fine Chinese clothing appreciating their beautiful culture.

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including 32<sup>nd</sup> Year of the Sanggar Bambu at Widya Manggala, Yogyakarta (1991), Women Imaging Women at the Cultural Centre in the Philippines (1999) and To Russia With Art at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). She had a solo at Mondecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013.





93

## FAIZIN

b. Indonesia, 1973

*Let's Dance*, 2010

signed and dated (lower right)  
oil on canvas  
124 x 99cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

Faizin depicts a couple caught in a moment surrounded by musicians and they dance their way to the tunes. They look so happy in each other's arms while the musicians work their magic with those instruments. The artist uses a simple composition and harmonious colours to highlight each of the individual figures. Dense with activity, the artist is able to display his skilled technique in portraying figures in lively moments.

Faizin is known for his little humorous situations of ordinary people going about their simple jobs. He was a finalist in the Indonesian Art Award in Jakarta in 1999. He has taken part in exhibitions in Jakarta and Bandung in Indonesia, and in 2006, he took part in the Asian Art Mosaic exhibition in Singapore.



94

## SANDAR KHAING

b. Myanmar, 1971

*Nude With Camera.*

*Rimbun Dahan 3., 2014*

signed and dated (lower left)

acrylic on canvas

182 x 122cm

### PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

**RM 4,000 – 8,000**



One of Myanmar's leading contemporary female artists, Sandar Khaing is known for her brightly coloured series of large female nudes. Sandar Khaing had a residency in Rimbun Dahan in 2014. The inspiration for *The Naked Truth With Camera* series began from asking one of her nude models to hold a camera when posing. She realized the act of holding the camera empowered the model. Sandar presents the beauty of lines through emphasizing the model's curvaceous body.

Her work has been showcased in more than thirty exhibitions locally and internationally, including Thailand, Indonesia, Singapore, Hong Kong, London and the United States. She has exhibited at Art Stage Singapore and London's Saatchi Gallery Start Art Fair. Solo exhibitions include Contentment Cows at Lokanat Gallery, Yangon (2011), *The Naked Truth* at Loren Knuson's House, Chiang Mai, Thailand (2009), Sandar Khaing Solo Show at Studio Square, Yangon (2006). Group exhibitions include Blue Wind International Art Festival at Yangon (2010), Ongoing Echo 2<sup>nd</sup> Art Exchange Indonesia - Myanmar at Tanah Tho Gallery, Bali, Indonesia (2011).



**95**

## U LUN GYWE

b. Myanmar, 1930

*Shoulder Dance*, 1994

signed and dated (lower right)

oil on canvas

75 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 32,000 – 42,000**

U Lun Gywe is one of the most accomplished and respected painters from Myanmar. His paintings of elegant dancers, rendered with a vibrant palette and flowing brushstrokes, are filled with movement in an impressionist style. Myanmar dance is deep-rooted in tradition and is integral to Burmese cultural identity. The dancer exudes her gracefulness on stage and conveys emotions through the delicacy of hand gestures and facial expression.

U Lun Gywe, now an ailing 91, is without doubt the most revered and accomplished artist in Myanmar today. He fuses Western Impressionist fervour with Myanmar spirituality and Buddhist concepts. He was initially trained at home by the greats such as U Ngwe Gaing, U Thet Win, U Chit Maung and U Thein Han. In 1964, he studied Chinese brush techniques and oil painting at the Beijing Central Academy Of Fine Arts, and in 1971, he spent a year in East Germany studying European art and art restoration under Prof Indo Tim.



96

## MIN WAE AUNG

b. Myanmar, 1960

*Untitled, 2002*

signed and dated (lower left)

acrylic on canvas

65 x 90cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**



Humans and animals are on the same plane, both regarded as sentient beings in Buddhist. The two novices are squatting waiting for the dawn of light, to commence the ritual of seeking alms from well-wishers in Myanmar, a predominantly Theravada Buddhist country. One, in drab burgundy robe, steals a look back, while the other, in pink garb, a nun novice, has her back to viewer, so that you'll never guess. They are shaved bald, anyway. The mongrels mill around the novices, to keep them company and like protectors. Doubtless, they will share whatever food donated to them with their best canine friends. There's a spiritual calmness in the whole picture, with the dogs' upraised ears acting somewhat like antennae. This is from Min Wae Aung's *Waiting For Sunshine* series, of which one painting is in the collection of the University of London's SOAS (School of Oriental and African Studies) collection.

With U Lun Gywe, Min Wae Aung is one of Myanmar's most iconic artists with a strong international profile. He was featured in the Asean Masterworks in Kuala Lumpur in 1997, and Treasures in Singapore in 1994, and had his tutelage under a pedigree of Myanmar masters U Thu Kha, U Kyaw Hlaing, U Ba Sway, U Goon, U Mya Aye, UM Tin Aye, U Ba Yin Galay and U Ba Yin Gyii. His first seven solos since 1996 were in Singapore, Hong Kong and London before his first on Myanmar soil at the National Museum in Yangon in 2001. Later, he had solos also in the United States (San Francisco, Chicago, Texas and New York), Germany, Switzerland, France, China and South Korea. His experiences include art residencies in Fukuoka Art Museum and Darjeeling India, and the Asean-China 10<sup>th</sup> anniversary (2013) show. Educated at the State School of Fine Arts in Yangon, graduating in 1982, Min Wae Aung also heads Myanmar's leading gallery, New Treasure in Yangon. His works are in the collections of the Fukuoka Art Museum, Singapore Art Museum, School of Oriental and African Studies London, National Museum in Yangon, National Art Gallery Malaysia and former Mongolian president Tsakhiagiin Elbegdorj. Min Wae Aung also heads the Myanmar chapter of the International Watercolour Society.



97

## VU NHU HAI

b. 1955, Vietnam

*Monks*, 2011

signed and dated (lower right)

oil on canvas

120 x 90cm

### PROVENANCE

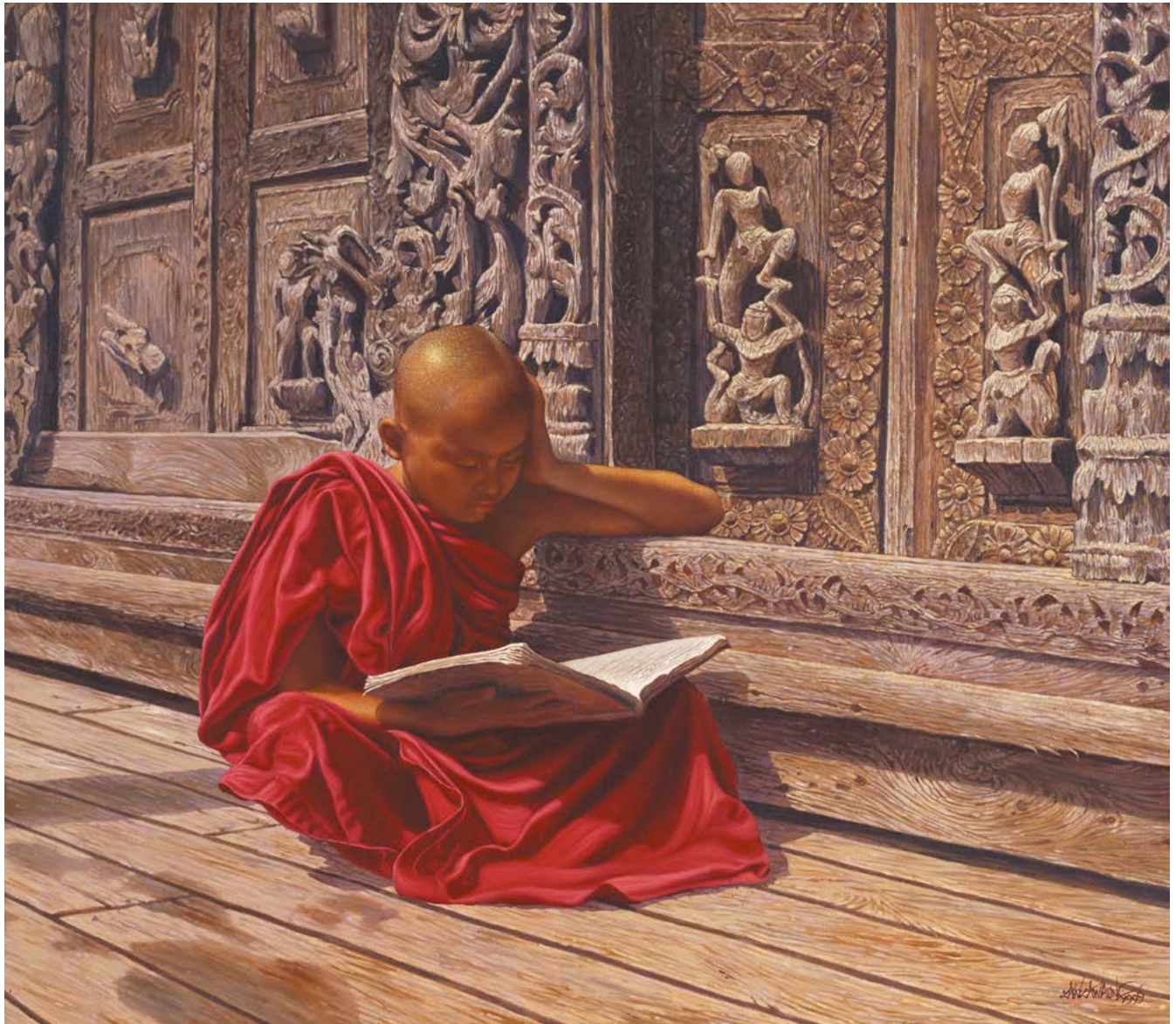
Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

Vu Nhu Hai is an experienced painter based in Laos who creates striking portraits in the style of photorealism. With great technical skill and detail, he captures the essence of his subject's characteristics on canvas. This work depicts old Buddhist tradition of almsgiving, with monks dressed in saffron coloured robes poised with humility. By this practice, the villagers create merit through expressing generosity, while the monks provide support for the spiritual needs of the local community.

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





**98**

## ZAW ZAW AUNG

b. Myanmar, 1971

*Monk Reading, 1999*

signed and dated (lower right)  
oil on canvas  
84 x 97cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,500 – 10,000**

In an ancient monastery with beautiful wood carvings, a studious young monk dressed in a maroon robe is portrayed in detail. The young monk reads attentively to honor the teachings of Buddha. Through the subtle rendering of light on the figure, the artist captures the immediacy of the moment, with a strong focus on the act of studying.

Zaw Zaw Aung received his education from the School of Fine Art in Yangon. Solo exhibitions include Summit Gallery, Yangon (1998), Beikthano Art Gallery, Yangon (1999) Hotel Nikko, Yangon (1999 & 2000), Alila hotel, Ubud (2006), and Voices of the Heart from Myanmar, Canda house, Fareast Square, Singapore (2010).





99

**TIN MAUNG OO  
(YANGON)**

b. Myanmar, 1949

*Going To The Well, 2000*

signed and dated (lower left)

acrylic on canvas

60 x 46cm

**PROVENANCE**

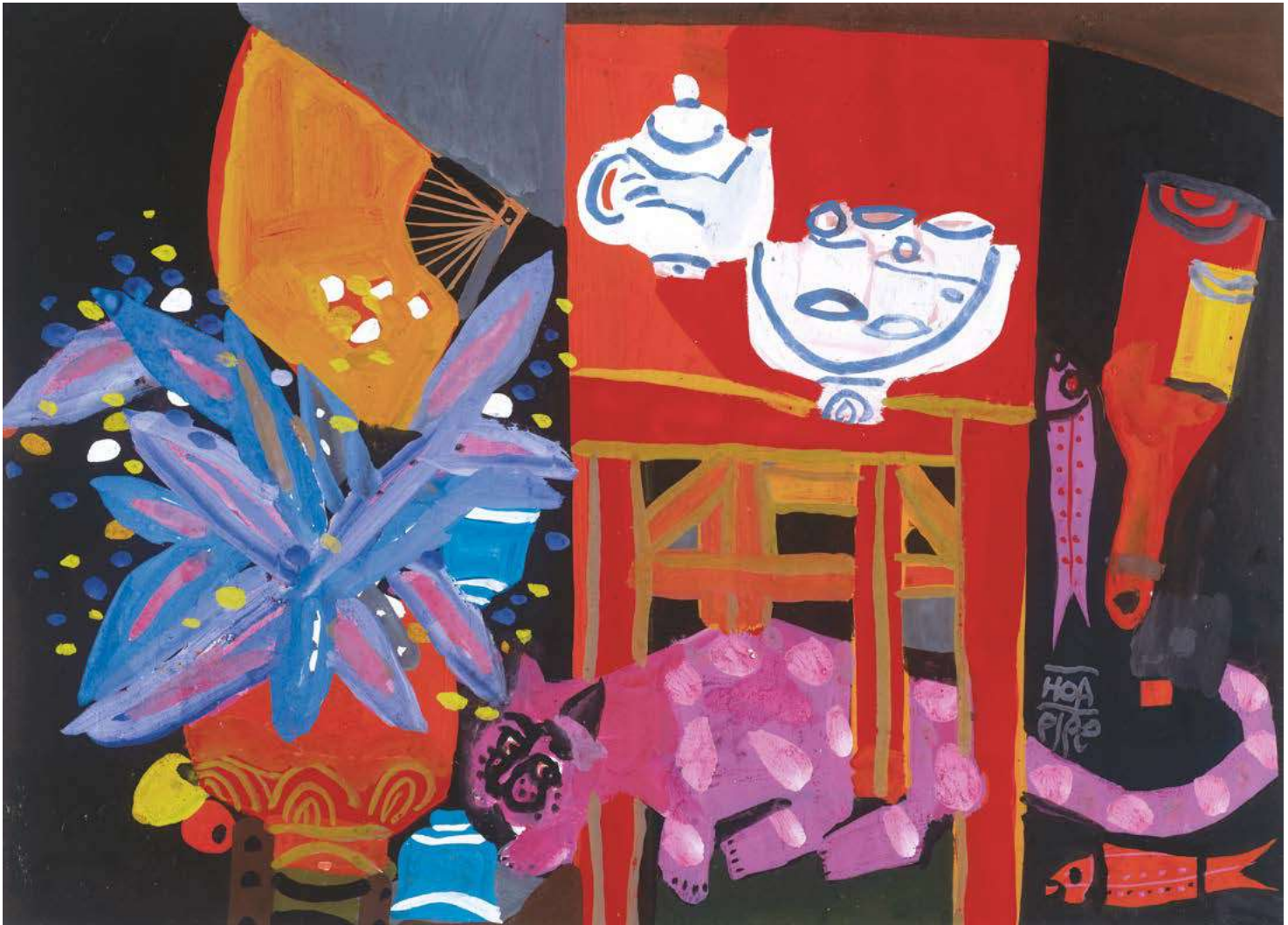
Private collection, Kuala Lumpur

**RM 8,000 – 11,000**

Water is the succour of life. In rural areas in the past, wells were dug at water sources for drinking, cooking, washing and bathing. Tin Maung Oo hankers for the simple life in the countryside, with the simple hutment as abode and surrounded by luxuriant vegetation, despite the absence of electricity and piped water. Green is life, and here there is a sense of natural growth and good abundance that Nature provides.

Tin Maung Oo started out painting at the age of 23 under the guidance of Bogie, Shwe Oung Thame and Myint Hsan. He worked solely as an artist, never having to sustain himself doing other jobs like teaching or illustrating. His first home solo was at the NM Gallery in Yangon, Myanmar, in 1999 – a good four years after his first solo called *In Search of Grace* at the Nobel Gallery in Singapore.





**100**

## DANG XUAN HOA

b. Vietnam, 1959

*Still Life With Purple Spotted Cat,*  
1999

signed 'HOA' (lower right)  
gouache on paper  
53 x 74cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Dang Xuan Hoa is one of the most high profiled Vietnamese artists in the post-Doi Moi (Renovation or Renewal), doing mostly still-lifes and self-portraits in semi-abstract style. As in this work of a sectioned domestic interior, there is the pet cat, plants, a lantern, a Vietnamese fan, a liquor bottle and fish in the kitchen. All these signify an affordable life of sufficiency in the post-Doi Moi period, as opposed to its frugal communism days. He is a member of the promising Gang of 5, the others being Ha Tri Hieu, Tran Luong, Viet Dung and Pham Quang Vinh. In his book on Hoa, the critic Phan Can Thong wrote: "Hoa's paintings are a process of spiritual development in which love and respect of life help him better understand himself."

Hoa's emergence started since he graduated from the Hanoi College of Fine Art in 1983. His first solo was held overseas, in Massachusetts in the United States, at the Berkshire Community College, in 1994, under the Asian Cultural Centre's Indo-China art programme. His first home solo was at the Mai Gallery in Hanoi in 1997, followed by another in Singapore (2007) and Ho Chi Minh City (2011). He was selected for the Havana Biennale, Cuba, in 1989, the Art Miami from 2005 to 2007, and took part in such exhibitions as Poetic Reflections and Ascending Dragons, both in New York, in 1999 and 2000 respectively. He also took part in the 2009 exhibition in San Francisco, USA, titled Tradition And Change: Vietnamese Art Today.





**101**

## YEO SIAK GOON

b. Johor, 1957

*Cat On The Table*, 2011

signed (lower right)  
acrylic on canvas  
72 x 90cm

### PROVENANCE

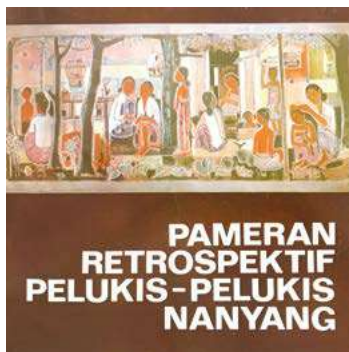
Private collection, Kuala Lumpur

**RM 8,000 – 15,000**

Life is a garland of sweet little things, juxtaposing a nubile nude at the centre of multiple images in mock silhouettes of the pet cat, food (fishes), the outdoors and tokens of heritage (carved wooden screens and circular marble-topped three-legged table). The silhouetted female nude is a Yeo Siak Goon staple, representing the free spirit and one who's at one with Nature.

Yeo Siak Goon is a self-taught artist, who took nightly art classes under two Nanyang Academy of Fine Art-trained artists Leo Hee Tong and Hua Chai Yong, while working as a book designer in a publishing company in Singapore. He has won several awards including the Figurative category of the UOB Painting of the Year (1990), the Tan Tsze Chor Award (1984, 1986 and 2011), and the IBM Art Award (1987). Since 2007, Yeo had six solos, all in Singapore. He has taken part in the New York Art Expo in 1989, and the Singapore-USA exhibition celebrating 25 Years of Singapore Art in 1991. He had also taken part in group exhibitions in Vietnam, China, Japan, South Korea, Holland, Hong Kong and Taiwan, including a few AIAE (Asian Invitational Art Exhibition) events. His works are collected by Singtel, the Singapore National Museum, and the Agung Rai Museum in Bali.





This drawing is presumably a preparatory study for *In A Balinese Market*, 1952, oil on canvas.

**102**

## CHEONG SOO PIENG

b. China, 1917 - d. Singapore, 1983

*Untitled*, 1952

signed and dated (lower left)  
ink on paper  
26 x 36cm

### PROVENANCE

Private collection, Selangor

**RM 10,000 – 20,000**

This ink on paper by the artist could be made during one of his travels in Bali in 1952. The sketch is effortlessly done showing half naked ladies doing their daily chores. Much of the painter's works are mostly inspired by his travels, landscape, people in daily life and culture.

Singapore art pioneer Cheong Soo Pieng is one of the progenitors of the Nanyang Style with the prototype figure types and incorporating local milieu. He had his formal art education in China, graduating from the Xiamen (1935) and Xinhua (1936) fine art academies. He migrated to Singapore in 1946 after a spell in Hong Kong, and lectured at the Nanyang Academy of Fine Art in Singapore, from 1947 to 1961. In 1952, he made the landmark trip to Bali with Liu Kang, Chen Wenhsi and Chen Chong Swee that inspired the Nanyang Style. He was awarded the Singapore Meritorious Service Award in 1962 and was accorded a Retrospective by the National Art Gallery Kuala Lumpur in 1967. He died of a heart attack in 1983.



**103**

## CHIEU SHUEY FOOK

b. Singapore, 1934

*Little Girl*, 2001

signed and dated (lower right)  
mixed media on paper, 130 x 67cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

The Power Of Art On The Mekong River, p. 25

**RM 7,000 – 13,000**

Nothing could be more appealing to the tourist gaggle than the indigenous people, especially those uninured to the trappings of modern life, or a reverse-Cosplay acting for the tourism dollar. This cute little girl, depicted in all her innocence, tries on a hat while garbed in traditional dress. She is probably from the Akha tribe roaming around the less hospitable Golden Triangle region, but resettled in camps as tourist traps, the way the Padaung women are exploited, never mind that the brass rings stacked around their necks have debilitating physical defects.

Chieu Shuey Fook is versatile in painting, batik and sculptures, and no stranger to Malaysia, having had his solo at the Samat Gallery. After graduating from the Nanyang Academy of Fine Arts in Singapore in 1953, he spent two decades in Advertising (Ogilvy & Mather) before becoming a fulltime artist in 1982. He was popular with corporations for two decades, with various commissions in murals like the aluminium relief on 20 SIA Boeing jets done in New York, and the Orchard Road MRT Station (now no more). His metal relief sculpture, *Water House*, won 1<sup>st</sup> Prize in the Instant Asa art competition in 1970. He won 1<sup>st</sup> Prize for Abstract Painting in competitions hosted by the NAFA Alumni Association in 2009 and the Singapore Art Society in 2013. He was also commissioned by the Singapore Community Chest to do a coin sculpture in 1990. He also helped set up the Black Earth Art Museum in 2008.





**104**

## TAY BAK KOI

b. Singapore, 1939 - d. 2005

*Untitled*

signed (lower left)  
oil on canvas  
54 x 74cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 27,000 – 45,000**

A herd of buffaloes in Tay Bak Koi's inimitable style of the animals shaped like Minangkabau roofs provides a welcome distraction in this work with two cowherds resting on the side. The topography is punctuated by the brown curved horns like little sickles. The sharp-angled hump forms with thinly etched outlines and the play of colours are as bright as the earth toned hues enhance the beauty of this piece. Chia Wai Hon wrote on his buffaloes: "... tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

Tay Bak Koi, who studied at the Nanyang Academy of Fine Art in 1957-1960, worked in the Nanyang Style. The son of a seafood wholesaler, he had his first solo of 40 works at the Singapore National Library in 1964. In October 1996, The Art Gallery Penang hosted a solo for him, *In Harmony With Nature*.





**105**

## TAY BAK KOI

b. Singapore, 1939 - d. 2005

*Untitled, 1996*

signed and dated (lower centre)  
oil on canvas  
95 x 100cm

### PROVENANCE

Private collection, Kedah

**RM 70,000 – 100,000**

This must be one of the best executed of Tay Bak Koi's inimitable buffalo pictures to come into the market. Instead of the usual bright colours, a tawny brown veneer permeates with the lie of land and natural protrusions forming a geometric play with the animals' hump backs. The Singapore critic Chia Wai Hon praised Bak Koi's buffaloes as "... tightly stylized creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..." Singapore's pioneer gallerist Della Butcher wrote: "Tay Bak Koi's paintings are unmistakable. He combines fantasy and reality with such skill that his work has an appeal which is a mixture of colour, blending fine draftsmanship (sic, draughtsmanship) and impressionist mystery, a unique combination."

Tay Bak Koi, who studied at the Nanyang Academy of Fine Art in 1957-60, worked in the Nanyang Style. The son of a seafood wholesaler, he had his first solo of 40 works at the Singapore National Library in 1964. In October 1996, The Art Gallery Penang hosted a solo for him, *In Harmony With Nature*. Bak Koi's works are in the collection of the National Gallery Singapore, Singapore Hilton and Bahrain's Sheikh Isa Rashed al-Kalifa.



106

## GOH BENG KWAN

b. Indonesia, 1937

### *River Of No Return*

signed (lower center)

mixed media on paper, 130 x 67cm

#### PROVENANCE

Private collection, Selangor

#### ILLUSTRATED

The Power Of Art On The Mekong River, p. 23

**RM 7,000 – 13,000**

By itself, the title, *River Of No Return*, sounds ominous. But philosophically, it can be taken as a journey of life with all its vicissitudes. Or more likely, love, as in separation. The title is also from a title of an American Western film and the theme song, starring Marilyn Monroe and Robert Mitchum in the lead roles. Marilyn belted the song in a saloon bar, and the famous exclamation, Wail-a-ree, has the same connotation as the Hokkien 'Walau-eh', meaning 'Oh, my Dad!' Goh Beng Kwan was more inspired by the Mandarin version (which had been sung by Yao Lee (one of the 7 Shanghai Greats), and pioneering Taiwanese chanteuse Yu Ya, and you could well imagine him playing the tune on his harmonica while painting this. The painting is rendered more like musical notes, with a descending zig-zag and a rhythm of strokes sometimes abrupt and sometimes more gentle. Notice, Beng Kwan's signature, in Chinese, placed strategically at the bottom, as a denouement. The song, as in the painting, can also be taken as a reflection of the passing of time, how fast one's youth flies past.

Goh Beng Kwan is a Singapore art legend, winning the Cultural Medallion in 1989, the 1<sup>st</sup> Prize of the UOB Painting of the Year in 1982, 1<sup>st</sup> Prize Australian Business Council and Australian High Commission awards, silver medal in the Salon des Artistes Francais (1985), and the Singapore Tyler Print Institute residency in 2006. His baptism in art was a virtual 10-year personal tutelage by two great Singapore art pioneers Chen Wenhsi and Cheong Soo Pieng, learning Chinese ink and calligraphy. Studies at the Art Students League in New York, under Sidney Gross, changed his course to abstract expressionism, while a Provincetown workshop in Massachusetts put him in touch with collagist Leo Manso. At STPI, he also met paper-maker Richard Hungerford.





**107**

## LOW PUAY HUA

b. Singapore, 1945

### *Mekong Mountains*

signed (lower right)  
acrylic and collage on paper  
133 x 70cm

#### **PROVENANCE**

Private collection, Selangor

#### **ILLUSTRATED**

The Power Of Art On The Mekong River, p. 27

**RM 7,000 – 13,000**

Low Puay Hua is better known for his Realism renditions, especially of the Singapore waterfront and city / townscapes suggesting human habitation. Here, in a Minimalist reversal, Low relies on the soothing colours of the textured paper to create the mood, and hint on the permanence of Nature, that is, the mountain as a sentinel over-seeing people and vessels past by on the mighty Mekong. Indeed, the Mekong is under grave threat of its ecosystem, with giant dam projects changing the river course and threatening marine life.

Low Puay Hua graduated from the Nanyang Academy of Fine Art in Singapore in 1965. His accolades include the silver medal at the Salon des Artistes Francais in Paris in 1986, and the Artist of the Year in the Teochew artists exhibition in 2010. He was given a solo by The Art Gallery in Penang in 1997.



108

## CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

### *Frogs*

signed with one seal of the artist

(top right)

ink and colour on paper

66 x 35cm

### PROVENANCE

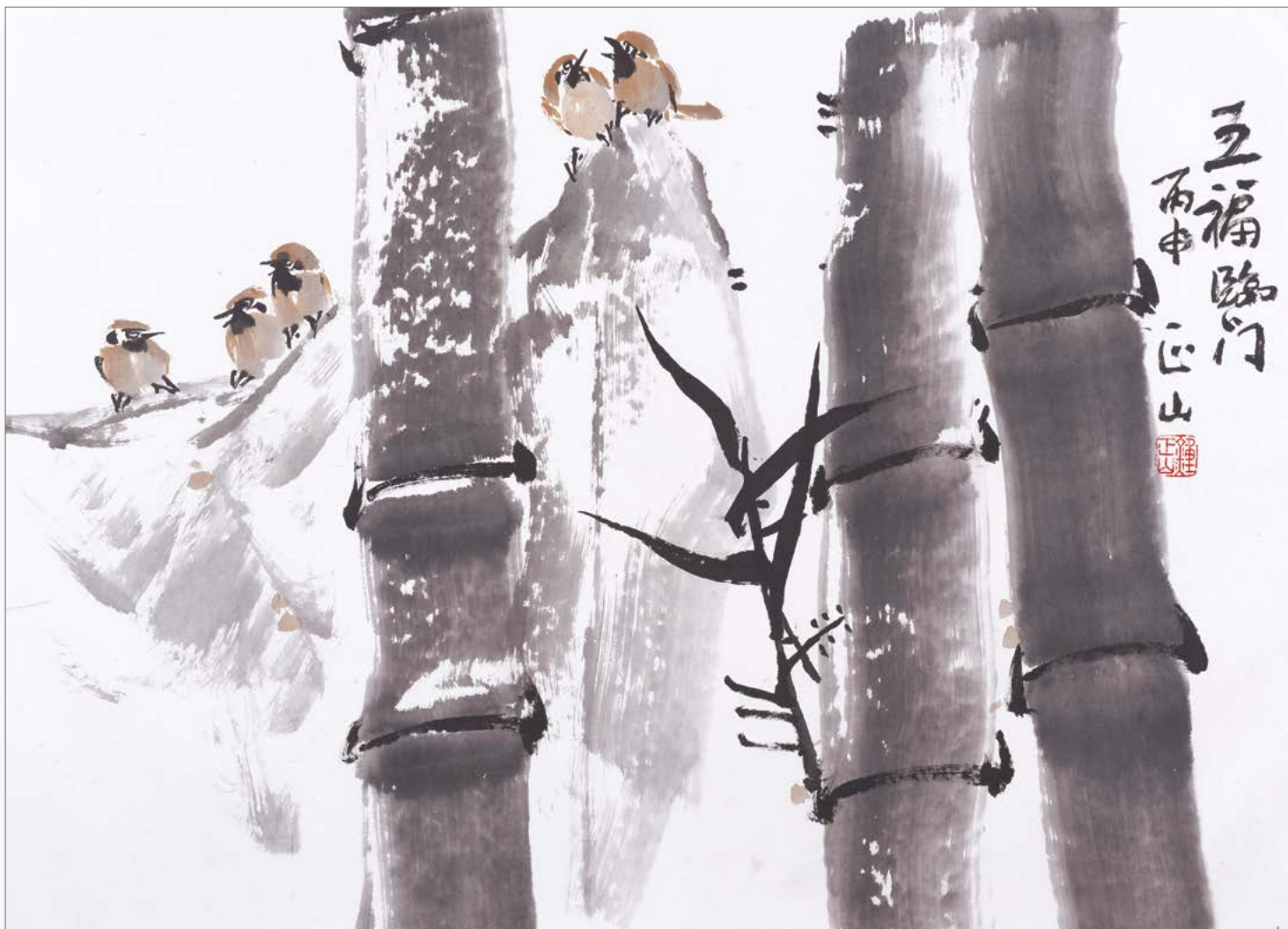
Private collection, Selangor

**RM 30,000 – 50,000**

Frogs are the symbol of rain, fertility and wealth. They are a highly adaptable species that live on land and water, and they sustain the ecological balance by eating up insects. In Chinese art, frogs enjoy symbolic popularity as a subject because they are nimble and cute, with legs that allow them to leap high into the air, symbolising a promotion in rank. Croak! In Singapore pioneer artist Chen Wen Hsi's scroll painting, he opts for the hoppy amphibians instead of his usual menagerie of gibbons, which he kept as pets (six altogether) for study. He had also painted egrets, squirrels, cranes, paddy-field birds and less so, pigeons.

Artist-academician-theorist Chen Wen Hsi, born in China in 1906, was already well-known in art when he settled in Singapore in 1948. He was adept at both Chinese brush paintings and Western art, and in both abstract and realism. He had his tutelage at the Shanghai College of Art and the Xinhua College of Art, in Shanghai, and taught there until 1947. He founded the Chung Yang Painting Society. Wen Hsi was one of the seminal teachers at the Nanyang Academy of Fine Art, and taught at various places from 1949 until 1968. He was awarded Taipei National Museum's Gold Medal in 1980, the first Asean Cultural and Communications Award in 1987, and Singapore's Meritorious Services Award posthumously in 1992. He was in the Singapore's Gang of Four visiting Bali for the first time in 1952, the others being Cheong Soo Pieng, Chen Chong Swee and Liu Kang.





**109**

## CHUNG CHEN SUN

b. Malacca, 1935

五福临门, 2016

signed with one seal of the artist  
(middle right)  
ink and colour on paper  
64 x 94cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

Chung Cheng Sun sought to express good fortune, enlivened through the forms of birds. The varied elements are carefully composed, in a style that reflects his mastery of lines and effects. In Chinese culture, sparrows are considered auspicious, while the bamboo symbolizes virtue, endurance, flexibility, and promotion.

Chung Cheng Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts. His solo exhibition Background was held at Pinkguy art gallery in 2018.





**110**

## CHUNG CHEN SUN

b. Malacca, 1935

*Untitled, 2007*

signed and dated with one seal of the artist  
(top left)  
ink and colour on paper  
95 x 178cm

### PROVENANCE

Private collection, Selangor

**RM 28,000 – 48,000**

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and the founder of International Contemporary Ink Painting Association (1982). He is diverse in his subject matters, creating works of landscape, still life, figures, and animals. The figures in the painting are gathering, catching up, dealing with various matters, respectively.

Chung Chen Sun founded Malaysian Institute of Art in 1967. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts.



111

## CHUNG CHEN SUN

b. Malacca, 1935

*Natives* 土人, 2005

signed and dated with one seal of the artist  
(lower right)  
ink and colour on paper  
123 x 123cm

### PROVENANCE

Private collection, Selangor

**RM 24,000 – 44,000**

Some of the men in this image are seen sitting or squatting, others are seen walking / standing. It looks like a busy day for everyone. The natives are honest, simple and straight forward people.

Chung Chen Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts.



**112**

**LOT WITHDRAWN**

Please note that this lot has been withdrawn from the sale.

HENRY BUTCHER  
ART AUCTIONEERS



**113**

## TEW NAI TONG

b. Selangor, 1936 - d. 2013

### *Fishing*

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

#### **PROVENANCE**

Private collection, Selangor

**RM 4,500 – 8,000**

What a soothing sight to look at whilst enjoying the sea breeze and fishing on top of the huge rocks. It is the simplicity, natural beauty, and tranquility that make this piece unique and special. Nai Tong returned to Malaysia, and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2<sup>nd</sup> Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-1968). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called Odyssey. In 2009, he won the Asia Art Award in Seoul, South Korea.





**114**

## YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

*Untitled, 1947*

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

### 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 sailing vessel on a calm sea, executed with delicate strokes. The subtle colour tones 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 (Kuala Lumpur) and the Penang State Art Gallery (PSAG) in 1972, and the PSAG followed it up with a retrospective in 1999.





**115**

**YONG MUN SEN**

b. Sarawak, 1896 - d. Penang, 1962

*Untitled*

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

**PROVENANCE**

Private collection, Selangor

**RM 5,000 – 9,000**

Depicted in the scene is a typical kampung house (figure sitting near the staircase, entrance) with few coconut trees standing by the side that seems blown by the afternoon breeze. This type of house is common in the east coast area of Malaya. Delicate colours of green and blue sky convey a sense of tranquillity and peace producing an atmospheric composition.

Mun Sen is dubbed the 'Father of Malaysian Painting' in the eponymous book by Dato' Dr. Tan Chee Khuan, who single handedly laid the historical template of pioneers in Malaysian art. Mun Sen, a fourth-generation Malayan, was accorded posthumous memorial exhibitions in Singapore (1966), Kuala Lumpur (National Art Gallery, March 1972) and Penang (Penang State Art Gallery, PSAG, September 1972). The PSAG honoured him with a major Retrospective in 1999. He had solo exhibitions in London (Malayan Pavilion, British Industrial Fair, 1948), Tasmania (Australia) and Cleveland (United States). He co-founded the Penang Chinese Art Club (1936), the Singapore Society of Chinese Artists (1936) and the Penang Art Society (1953). He set up the Tai Koon Studio in Penang 1922 (renamed Mun Sen Studio in 1930, with a branch in Northam Road the next year).





**116**

## KUO JUPING

b. China, 1908 – d. Penang, 1966

*Bridge, c. 1963*

signed (lower left)  
oil on canvas  
33 x 37cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

This intimate landscape depicts the rural countryside and neighbourhood in bold brushwork. Thick solid branches frame the composition while a bridge leads toward a vast mountain view in the distance. With a nuanced palette of colours, Juping created a poetic and tranquil scene expressing his love for the countryside and nature.

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





117

## KHAW SIA

b. China, 1913 - d. 1984

*Bali Padi Field*, early 1980s

signed (lower right)

oil on canvas

90 x 120cm

### PROVENANCE

Private collection, Selangor

**RM 15,000 – 25,000**

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 Wenhsi, Chen Chong Swee and Liu Kang. 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 1925-1932, Khaw Sia came under the informal coaching of Sir Russel Flint in 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.



**118**

**LOT WITHDRAWN**

Please note that this lot has been withdrawn from the sale.

HENRY BUTCHER  
ART AUCTIONEERS



**119**

## **KHAW SIA**

b. China, 1913 - d. 1984

*Orchids*, 1981

signed and dated (lower left)  
watercolour on paper  
26 x 24cm

### **PROVENANCE**

Private collection, Selangor

**RM 2,500 – 4,500**

It is said that Khaw Sia captured orchids in his paintings like no other. An avid orchid lover, Khaw Sia would travel to Taiwan, Japan and Thailand to take part in orchid exhibitions and symposiums. He even held solo exhibitions in watercolours dedicated just to orchids. Despite Khaw Sia being one of the most versatile among the pioneer artists, it is for the orchids that he is dubbed the Orchid King of Malaysian Art.

Trained at the Sin Hwa Art Academy in Shanghai in 1925-1932, Khaw Sia came under the informal coaching of Sir Russel Flint in 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.



120

## CHIA YU CHIAN

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

*Untitled*

signed (top left)

oil on canvas

47 x 31cm

### PROVENANCE

Private collection, Selangor

**RM 9,000 – 16,000**



This still life with flowers arranged in a pearlish creamy vase is beautifully seated against a muted colour combination background. The painting looks very classy as the artist succeeds in creating an elegant composition of lights and colours. It is indeed a pleasing sight worth admiring for.

Chia Yu Chian was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the Malaysian National Art Gallery's Creative Centre (September to November, 2002), a 2009 exhibition hosted by Nanyang Academy of Fine Art called Chia Yu Chian In Nanyang, although he was not a NAFA alumni; and a 2019 show titled Chia Yu Chian: Private Lives at Ilham Gallery. He was mentioned in Dolores Wharton's seminal Malaysian art book, Contemporary Artists of Malaysia (1971) and Dr. Michael Sullivan's Chinese Art of the 20<sup>th</sup> Century (1965). On his return to Malaysia from Paris, he had a phenomenal sold-out solo exhibition at the British Council Penang. All 110 paintings were sold, raising a total of RM12,000, a princely sum then.





**121**

**LEE CHENG YONG**

b. China, 1913 - d. Penang, 1974

*Untitled*

signed (lower right)

oil on board

60 x 40cm

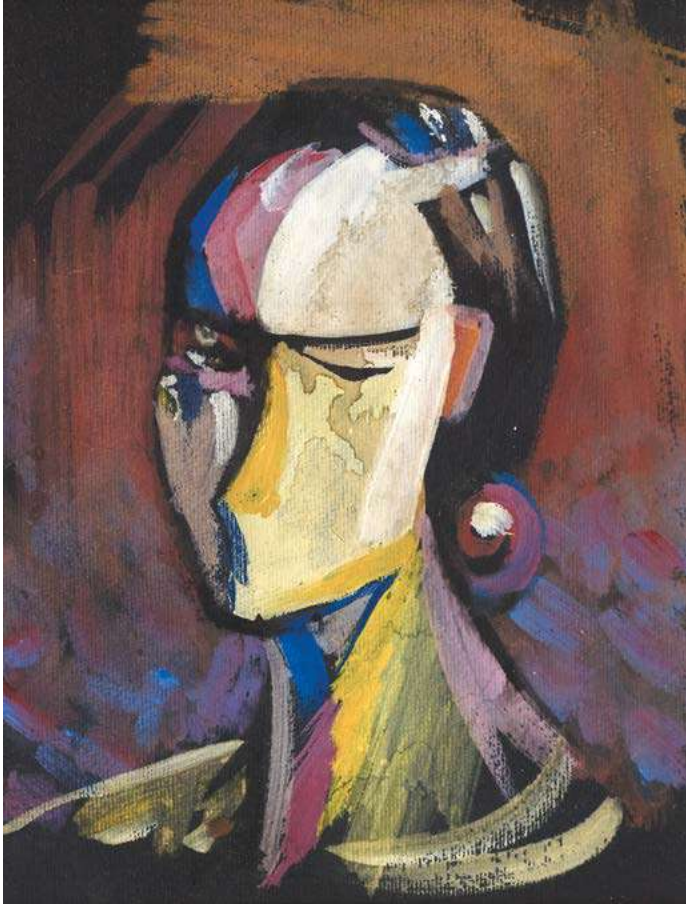
**PROVENANCE**

Private collection, Selangor

**RM 25,000 – 45,000**

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





**122**

## LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

*Untitled*

unsigned; signed (lower left)  
gouache on paper; mixed media on paper  
19 x 15cm; 10 x 14cm

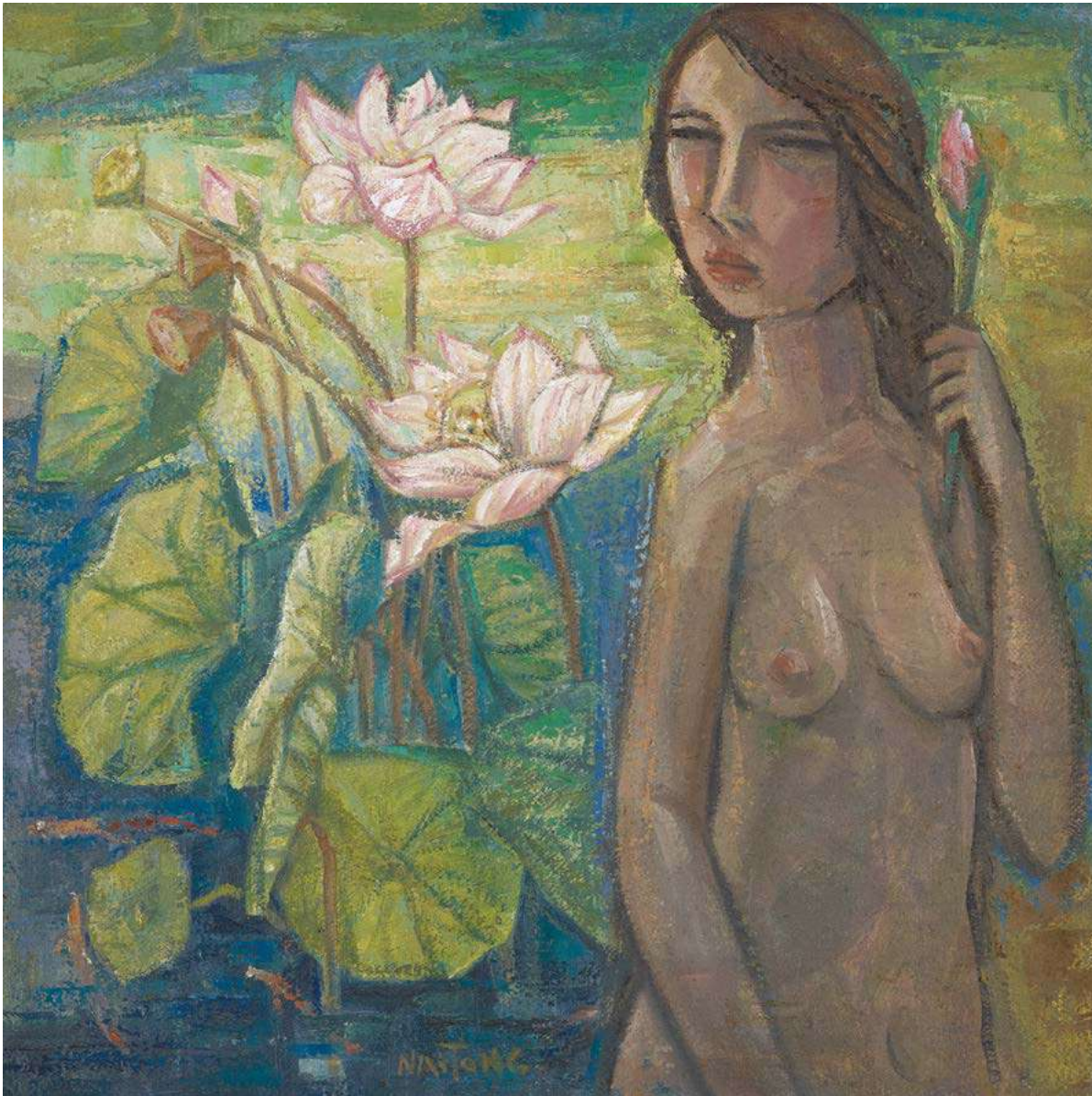
### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Lee Cheng Yong was adept at portraits, still-life, Realism and abstracts including a sustained series on Cubism. Here, he portrays his subjects through selected colours and lines. A sense of movement and vibration is achieved through dynamic shapes and forms. He explored the relationship of forms and colour against a dark background, allowing the audience to delve into his surrounding world.

He was also an activist, as founding president of the Penang Chinese Art Club (1935), founding member of the Society of Chinese Artists Singapore (1935), Ying Ying Art Society (1936) and the Penang Art Society (1953). He was arguably the second artist to have a proper solo exhibition, at the Philomatic Union in Acheen Street in 1932. In 1996, the Penang State Art Gallery accorded him a Retrospective, and in the same year, he was given a Memorial exhibition at The Art Gallery, Penang.



**123**

## TEW NAI TONG

b. Selangor, 1936 – d. 2013

*Lotus, 2002*

signed (lower center)  
oil on canvas  
60 x 60cm

### PROVENANCE

Private collection, Selangor

**RM 7,000 – 12,000**

In this work, a lady stand amidst pink lotus exudes femininity. She seems to be admiring the blossomed lotus flower in a graceful manner and held one in her hand. One should know that this flower holds great symbolic weight in many Eastern cultures and is considered one of the most sacred plants in the world.

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





124

## TEW NAI TONG

b. Selangor, 1936 – d. 2013

*Bali Ceremonies, 2004*

signed (lower right)  
oil on canvas, 179 x 151cm

### PROVENANCE

Private collection, Selangor

**RM 55,000 – 100,000**

Balinese culture is rich with its colourful festivities. They often go all out in decorating the streets, costumes and loads of performances happening in between not to mention the people are always in high spirits. In this scene the women are seen carrying food basket offerings on their heads, whilst usually parading to the village temple. It's a very unique experience for someone who is unfamiliar to the culture. It's definitely a catch when in Bali.





**125**

## LONG THIEN SHIH

b. Selangor, 1946

*Borneo Anthropologue*, 1990

signed and dated (lower right)  
etching, artist's colour proof  
32 x 42cm (plate)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,500 – 2,800**

*Borneo Anthropologue* was awarded Prints Prize at the Salon Malaysia in 1990, launched at the National Art Gallery. This print was made using 4 colour plates to achieve the desired effect. Borneo is the third largest island in the world and the indigenous tribe are masters of survival, sourcing most of their foods and produce from the jungle. Long Thien Shih won a French government scholarship to study art in 1966 and was enrolled in the internationally renowned printmaking studio Atelier 17, founded by William Stanley Hayter, a prominent figure in British Surrealism and Abstract Expressionism. Long was honoured with a retrospective exhibition titled *Man Of The Times* at National Art Gallery Malaysia in 2014. In 2018, he participated in a group exhibition titled *The Art Of Printmaking: Lasting Impressions*, which was held at Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur.





126

## LONG THIEN SHIH

b. Selangor, 1946

*2 Hornbills Arguing Over Their Fate*, 1991

signed and dated (lower right)  
etching on paper, edition 6 of 40  
33 x 49cm (plate)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,800 – 3,200**

The great hornbill is mostly found in the rainforests of the Indian subcontinent and Southeast Asia. Many species of hornbills are being endangered because of rampant deforestation. These large birds nest in natural cavities and require a habitat of mature and tall thick trunked trees. The destruction of Southeast Asian forests and illegal poaching has led to the decline of the hornbill species. In *2 Hornbills Arguing Over Their Fate*, decorative motifs on tribal baskets echo the monochromatic stripes observed on the bird's feathers, highlighting the protection and conservation of rainforests, and local crafts.

Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Supérieure des Beaux-Arts, both in Paris. Thereafter, he studied at the Royal College of Art in London. He has won awards such as the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia and has produced many artworks, using various mediums.





127

## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

"Tropika" (*Pago-Pago Series*);

"Voyage", 1970

signed and dated (lower right)

etching on paper, artist's proof

30 x 20cm (plate); 31 x 21.5cm (plate)

### PROVENANCE

Private collection, Kuala Lumpur

### LITERATURE

Pago-Pago To Gelombang,

Singapore Art Museum, p. 178;

Kembara Malam, Dewan Bahasa &

Pustaka, 1974 (front cover).

**RM 40,000 – 70,000**

Both these works come at the tail-end of Latiff Mohidin's iconic *Pago-Pago* series that synthesised Southeast Asian anthropology and architectural monuments and engendered a unique Southeast Asian Modernism. *Voyage* could be wedged under Latiff's *Neo-Pago-Pago*. *Tropika* and *Voyage* were both done at the Pratt Graphics Centre in New York when he studied printmaking there, in 1969, after the socio-political fissures of the May 13 internecine riots. *Voyage* here is not to be confused with the full-blown *Voyage* series (2005-2007) tribute to literary icons and ancient places at Galeri Petronas, Kuala Lumpur, in 2007. On *Pago-Pago*, Tengku Sabri Ibrahim, curator of the Abdul Latiff Mohidin Retrospective at the National Art Gallery, Kuala Lumpur, wrote: "The influence of the style of German Expressionism is primarily strong in the *Pago-Pago* series. The line, colours and compositional elements reveal the expressive energy of a young artist with all his wiles and guts."





Latiff Mohidin is a national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator), being fluent in three languages – Malay, English and German. He started as a hobo, where he created the iconic *Pago-Pago Series* (1960-1969), the headlined mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018, and organised by the National Gallery Singapore and Pompidou. Latiff was awarded a major Retrospective at the National Art Gallery Malaysia in December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York (1965), and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). He was also won 2<sup>nd</sup> Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.

**ABDUL LATIFF MOHIDIN**

b. Negeri Sembilan, 1941

*Imago, Pago-Pago, 1966;*

*Imago 66, Cologne, 1966*

numbered and dated (lower left); numbered and dated (lower right)

lithograph, edition 2 of 2; lithograph, edition 1 of 3

41 x 32cm; 41 x 32cm

**PROVENANCE**

Private collection, Kuala Lumpur

**LITERATURE**

L.I.N.E From Point To Point, Dewan Bahasa & Pustaka, 1993, p. 110,

Pago Pago To Gelombang, Singapore Art Museum, p. 169;

L.I.N.E From Point To Point, Dewan Bahasa & Pustaka, 1993, p. 105

**RM 35,000 – 60,000**

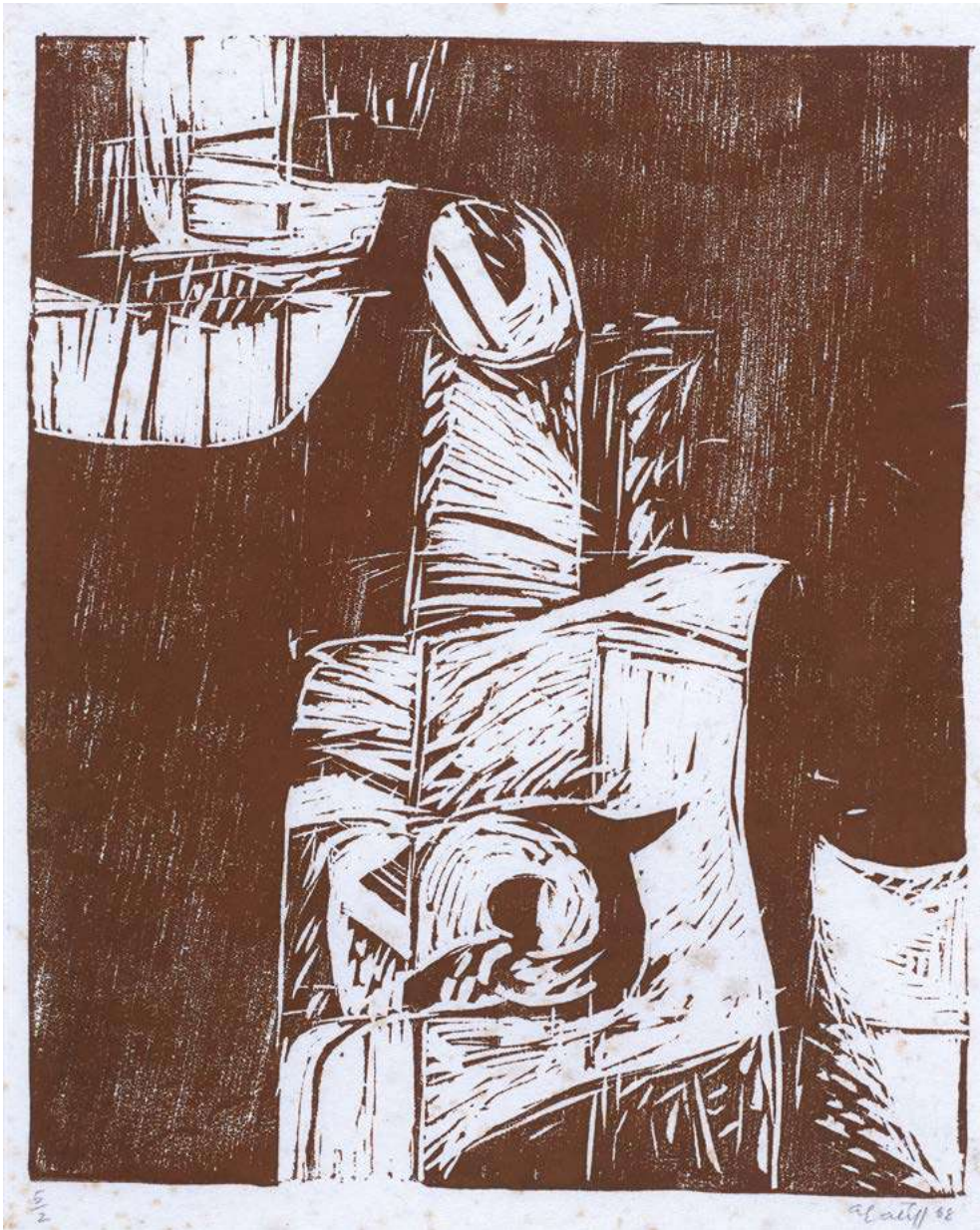
There were three major places where Latiff Mohidin executed his prints from the celebrated *Pago-Pago* series, which incorporated architectural and botanical elements of the Nusantara and hybrid historical-natural Indo-Chinese sites. The two works are totemistic architectonic stack-ups, one more structured with sharp horn-like protrusions and the other like a tangled weave of pliant clumps. These two lithographs were done during his German tutelage at the Hochschule fur Bildende Kunste in Berlin, while he was in Cologne. Latiff had told his researcher cum printmaker, Juhari Said, that the Cologne print studio was Kunstkabinett Koln. *Imago* and *Imago 66* can be found on Pages 110 and 105 respectively of his book, L.I.N.E.: From Point To Point (Dewan Bahasa & Pustaka, 1993). The other two print studios were in Atelier la Courniere in Paris and the Pratt Graphic Centre in New York. Juhari Mohd wrote in his paper, *Malaysian Printmaking: Latiff Mohidin Mystery Graphic Art*, that the seeds of *Pago-Pago* were already in Latiff Mohidin's consciousness even before he travelled to Indo-China, especially Thailand and Cambodia, on his return from studies in Europe in 1964, and "even as he was experiencing snow."

Latiff Mohidin is a national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator), being fluent in three languages – Malay, English and German. He started as a hobo, where he created the iconic *Pago-Pago* Series (1960-1969), the headlined mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018, and organised by the National Gallery Singapore and Pompidou. Latiff was awarded a major Retrospective at the National Art Gallery Malaysia in December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York (1965), and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). He was also won 2<sup>nd</sup> Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.









129

## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

*Untitled*, 1968

signed and dated (lower right)  
linocut on paper, edition 2 of 5  
31 x 25cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 22,000**

Like most works of Latiff Mohidin, it's all about the swirling enigma, the silence, spooling various theories and interpretations, especially on the imagery of his iconic *Pago-Pago* series which is roughly a synthesis of the universe that is Southeast Asia. There is also the medium to be reckoned with, mostly oil, and as he is adept at printmaking exposed to the three great citadels of the world (Germany, France and the United States), prints. Here, Latiff has chosen linocut, a medium that is easier to work on than wood but less durable or potentially textured. Latiff has ventured into larger linocuts measuring 45.5 x 30cm, in his *Rumbia*, and there are smaller versions in *Imago I* and *Imago II*, with a 15 x 11cm format. The mind-shifting *Pago-Pago* phenomenon was what made the National Gallery of Singapore to choose it as the trail-blazer of its inaugural Southeast Asian focus in Paris's famous Centre Pompidou at its In-Focus Gallery, from Feb 28 to May 28, 2018.



130

## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

*Emerging Plants*, 1967

signed and dated 'AL 67' (lower right)

mixed media on paper

26 x 19cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 28,000 – 48,000**



An outgrowth of mushrooms from certain fungi spout on the top ends of the trifurcations. This close study of an aspect of Nature looks at natural growth which may be stunted by extraneous forces in the environment or an inherent weakness of some micro-organisms within the plant structure itself or even soil impurities in the root area.

Abdul Latiff Mohidin received the biggest boost of his career when selected for a major exhibition of his celebrated *Pago-Pago* at the Pompidou Centre in Paris in 2018.

**IBRAHIM HUSSEIN, DATUK**

b. Kedah, 1936 – 2009

*Untitled, 2006*

signed and dated (lower right)

acrylic on canvas

244 x 290cm

**PROVENANCE**

Private collection, Kuala Lumpur

**Estimate on request**

A coy malingering stretch with a soothing ambient light-moss green on top, one of solace and life, makes for a beguiling vibrancy in this essentially horizontal matrix anchored by the bottom fifth of stacked vertical slants of mish-mash of ribbed finger prints, like an anchor. Ambiguity of forms or delineations awash with radiant pastel colour tints add a soporific veneer to the ecstasy of nebulous figures lolling in a landscape blending Nature and abstract patterns. A clear demarcating line registers after the two-fifth band, where everything below is caught in a ceaseless flux of molten forms, static even perhaps, not necessarily definable or real, signifying both a renewal as well as a denouement. The artist Datuk Ibrahim Hussein, or Ib as he is more popularly known, is not known to voluptuate expansively splash of unperturbable green, though he did play with it in some early works like *Figures In A Landscape* (1973) and *Green Pass* (1980). But in the few years when he based himself in his fairy-tale Ibrahim Hussein Museum in Langkawi (from 1998), he was perennially enveloped by the lush greenery of the luxuriant Gunung Manchinchang in the vicinity (It must be noted that only 13 trees were cut down, in order to build his museum-in-the-forest at Pantai Tengkorak, the Beach of Skulls, in Datai).

Certainly, one of the most extraordinarily gifted and iconic of Malaysian artists, Datuk Ibrahim Hussein boasts of several international accolades, the most prestigious of which is the Crystal Award, in 1997, presented by the World Economic Forum. He was also awarded the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988) and Malaysia's Anugerah Tokoh Terbilang (2007). But it was in 1977 when he was invited for the tripartite exhibition that also featured Andy Warhol and Salvador Dali, in Kuwait, that catapulted him onto the big world stage. Ib was also the first Malaysian artist to have featured in the Venice Biennale in 1970, under the American Smithsonian Institute. On his own terms, he finally accepted a Retrospective by the National Art Gallery, Kuala Lumpur, in 1986. He organised the first, and most successful, Langkawi International Festival of Arts in 2000, after setting up his museum and foundation. With the help of his muse and wife, Datin Sim, he organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting (1959-1963) and the Royal Academy in London (1963-1966). A double scholarship of Fulbright and John D. Rockefeller II Fund in the 1960s saw him in the United States, with two solos in New York to boot.





132

## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

*Voyage Rimbaud II*, 2003-2004

signed and dated (lower right)

oil on canvas

147 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 360,000 – 520,000**

Those used to Latiff Mohidin's *Voyage* series iconography of Star Trek-like dirigible USS Enterprise, might be surprised with this *Rimbaud II* work, still under the *Voyage* nomenclature, done between 2001 to 2008. *Voyage* is Latiff's painterly excursions into Nature and ancient civilisations, besides allusions to literary figures. It's probably a tribute of sorts to the controversial French Symbolist poet Arthur Rimbaud, as proclaimed in the title, but the metaphor used is less certain... The image, executed with the ponderous strokes of *Voyage* as compared to *Gelombang*, is obviously that of a place. As a poet too, and a SEA Write Awardee at that, Latiff may be weaving Rimbaud's poetical stanzas in between the interstices of blooming vegetal clumps in front of what looks like a building. As Rimbaud had residences in various places in London, the French-Belgium border or Harare in Ethiopia, where he spent some five years, the location is anyone's guess. The painting, by itself is interesting, and Latiff has also paid tribute to Charles Baudelaire in the same *Voyage* series, which was unveiled at Galeri Petronas in 2007. Suffice, Rimbaud has a 'bad boy' reputation like Indonesia's Chairil Anwar.

Latiff Mohidin is a national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator), being fluent in three languages – Malay, English and German. He started as a hobo, where he created the iconic *Pago-Pago* Series (1960-1969), the headlined mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018, and organised by the National Gallery Singapore and Pompidou. Latiff was awarded a major Retrospective at the National Art Gallery Malaysia in December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York (1965), and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). He was also won 2<sup>nd</sup> Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.





**AWANG DAMIT AHMAD**

b. Sabah, 1956

*Apa Khabar Ledang (Essence Of Culture EOC Series), 1992*

signed and dated (lower right)

mixed media on canvas

183.5 x 162cm, diptych

**PROVENANCE**

Christie's Hong Kong, Asian 20<sup>th</sup> Century Art (Day Sale),

May 31, 2015, Lot 669

Acquired from the above by the present owner

**RM 200,000 – 300,000**

Fancy Awang Damit Ahmad inured to singing the travails of working on earth and water in his native Kuala Penyu romancing the legend of Gunung Ledang. Ledang, a name that conjures up mysticism, romance, magic and adventure, and according to local folklore something unattainable if one has no good intentions or virtues. Still couched in his *Essence Of Culture* series (*EOC*, *Intipati Budaya*), Awang Damit uses a bifurcating duo-view to envisage the treacherous ascend up, steep and precipitous, to the peak of the sacred Mount Ophir, where the fabled fairy princess resides. It was a love triangle when the 15<sup>th</sup> Century Malacca Sultan Mahmud tasked the great warrior Hang Tuah to convey the royal matrimonial suit to Puteri Gunung Ledang, who had deep affections for Hang Tuah. This great Ledang legend was made into a lavish motion picture in 2004, starring Tiara Jacquelina and M. Nasir, and directed by Saw Teong Hin. Gunung Ledang, dubbed *Kim Sua* (Golden Mountains) by the Chinese, straddles Johor and Malacca.

Awang Damit Ahmad was a late-starter in art, quitting his job as a Telekom Malaysia technician at the age of 27, to take up Fine Art at the Mara Institute of Technology (later a university) and topping the class in 1983. He studied for his Masters at the Catholic University in Washington DC. In 1988, he won 2<sup>nd</sup> Prize in a competition organised by the banks, and that year, his work was chosen for the Contemporary Malaysian art exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles. Awang was in the entourage for the exhibition opening and visiting many art-museums while sketching copiously. In 1991, Awang won the Major Prize in Salon Malaysia III, with his work, *Nyanyian Petani Gunung* (now in Petronas Collection). He taught at the Universiti ITM and retired as Associate Professor in May 2011.





134

## YEOH CHOO KUAN

b. Kuala Lumpur, 1988

*Unrealisable Desire*, 2014

signed and dated on verso

oil and lacquer on canvas

120 x 100cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 15,000 – 25,000**

Yeoh Choo Kuan lives and works in Kuala Lumpur, Malaysia. His work is an exploration of the possibilities through mark-marking. 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 solo exhibitions include Streaming Mountain held at Richard Koh Fine Art Gillman Barracks, Singapore (2019), Today’s Special, Richard Koh Fine Art, Gillman Barracks, Singapore (2020), A Day And Forever, Art Basel Online Viewing Room, Richard Koh Fine Art, Hong Kong (2020). Group exhibitions include In Our Own Frame, A Little Celebration, Richard Koh Fine Art, Kuala Lumpur (2020), Art Expo Malaysia, Richard Koh Fine Art, Kuala Lumpur (2019), VOLTA 14, Basel, Switzerland, (2018), and Art Central 2018, Richard Koh Fine Art, Hong Kong (2018), THE UNREAL DEAL - Six Decades of Malaysian Abstract Art, Bank Negara Museum and Art Gallery, Kuala Lumpur, Malaysia (2017).





135

## CHIN KONG YEE

b. Kuala Lumpur, 1973

*Eiffel*, 2008-2009

signed and dated (lower right)

oil on canvas

170 x 190cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 35,000 – 50,000**

The Eiffel Tower, which elicited torrents of ‘No’ from the sceptics and naysayers of the day, is one of the most visited human super-structures since its creation for the 1889 World Fair. With a 360-degree twist, Chin Kon Yee warps the perspective-dimensions into what he dubbed Actuality Accorded Painting (AAP). Here, he takes an upskirt peek from the underbelly revealing the wrought-iron ‘innards’, in Eiffel Tower Brown, and with the split ground splayed into diametrically opposed veneer against an obviously dark-blue evening sky. The height of 324 metres is telescoped to an X-like sign on top. With this imaginative technique, Chin has garnered a lot of attention as he zooms in his palette on other iconic places.

It’s a long-awaited debut by Chin Kong Yee in the Henry Butcher Art Auction. Chin had eight solo exhibitions since his *Undulating Spaces* at Townhouse Gallery (precursor to Wei-Ling Contemporary), which has showcased him except the one in France in 2007. Educated at the Central Academy of Art, Kuala Lumpur, in 1990, Chin has featured in several prestigious international art-fairs: Art Stage Singapore thrice (2011, 2015, 2016), Art Kaoshiung 2015, Art Beijing 2016, Art Stage Jakarta 2016, Art Expo Malaysia 2018, and Art Jakarta 2019. He was invited for two art residencies, namely Pangkor Laut Resort in 2004, and Tanjung Jara Resort in 2002.









136

**SANIP LASMAN**

b. Johor, 1937

*Seri Mersing 2*, 2000

acrylic on canvas  
99 x 120cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Sanip Lasman’s debut in the Henry Butcher Art Auction spins from his *Seri Mersing* series, linked somewhat to the coastal erstwhile barren land steeped in the legend that begets a film of the same title and joget songs, sung by two songbird legends Datin Seri Siti Nurhaliza, and Datin Sharifah Aini. Another story links the place to Amer Singh, thus ‘Mer’ Singh, banished from the regal Pahang courts for elopement with a palace maid. Whatever the label, the impetus in all works by Sanip Lasman is on landscapes, local landscapes, not as pictorial representations, but more so an emotional bubble in time, space and maybe, history. There is the inherent tensions, mystery, beauty and like the oeuvre of Datuk Syed Ahmad Jamal, replete with symbolisms. Both are friends.

It is hallmark of the veteran artist painting for 60 years that he is still at his canvas at 84, he is still working on his canvas. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Art in Singapore, in 1961. His is a lifelong devotion to landscapes with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and more recently, *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.





**137**

**FOO YONG KONG, DR.**

b. Negeri Sembilan, 1948

*Grand Mountain*, 2015

signed (lower left)  
oil on canvas  
51 x 89cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

Dr. Foo Yong Kong's artworks exhibit strong life force, freedom and an indomitable spirit. He stresses on the saturation of colours and deftness within the brush strokes. His artistic practice is a conflation of Chinese calligraphy and western abstract expressionism. In *Grand Mountain*, sumptuous overlapping colours and textures are interwoven through meandering brushstrokes, forming a unified and expressive composition.

Dr. Foo Yong Kong graduated from the Malaysian Institute of Art (MIA) in 1970, and received the doctorate of Art Philosophy from the Interamerican University of Puerto Rico in 2003. He had acquired multiple awards while studying in the MIA, including the Grand Prize of All Malaysian Artists' Exhibition. Dr. Foo is currently the President of the Malaysia Contemporary Paintings and Calligraphy Association; the Vice Chairman of the International Calligraphy Artists Association; the Visiting Professor of Nanjing Art Institute; the Visiting Professor of the Nanjing University of Aeronautics and Astronautics' Art Research Institute, and the Associate Dean of Jiangsu Contemporary Calligraphy Research Institute.





**138**

## ISMAIL LATIFF

b. Malacca, 1955

*Tarian Bunga Dewi*, 2014

signed (lower center)  
acrylic on canvas  
49 x 42cm

### PROVENANCE

Private collection, Selangor

**RM 5,000 – 9,000**

A signature element in Ismail Latiff's body of work is a circle placed in the centre of the composition. Swirls of colour confetti glide across the surface, exuding rhythmic harmony. Painted with green, blue and yellow colours, the overall effect is that of an immersive experience in nature, which embodies the artist's vision of beauty.

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.





139

## RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

*Capitalism*, 2013

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

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 5,000**

Raphael is one of the most established Borneo artists, well known for his highly imaginative semi abstract landscapes. In this piece titled *Capitalism* a bright red enormous flower like image appeared in the center of the dark background. The flower seems to be in control of its surroundings whilst dispersing its pollen through air. In addition to the title it does seem like a case of capitalism.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng painted on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1<sup>st</sup> Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3<sup>rd</sup> Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he was sometimes known, was 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, showcased the complete oeuvre of Raphael's 60 years of work.

140

## KOK YEW PUAH

b. Selangor, 1947 – d. 1999

*Untitled, 1970*

signed and dated (lower right)  
screenprint in colours on paper  
100 x 75cm (sheet)

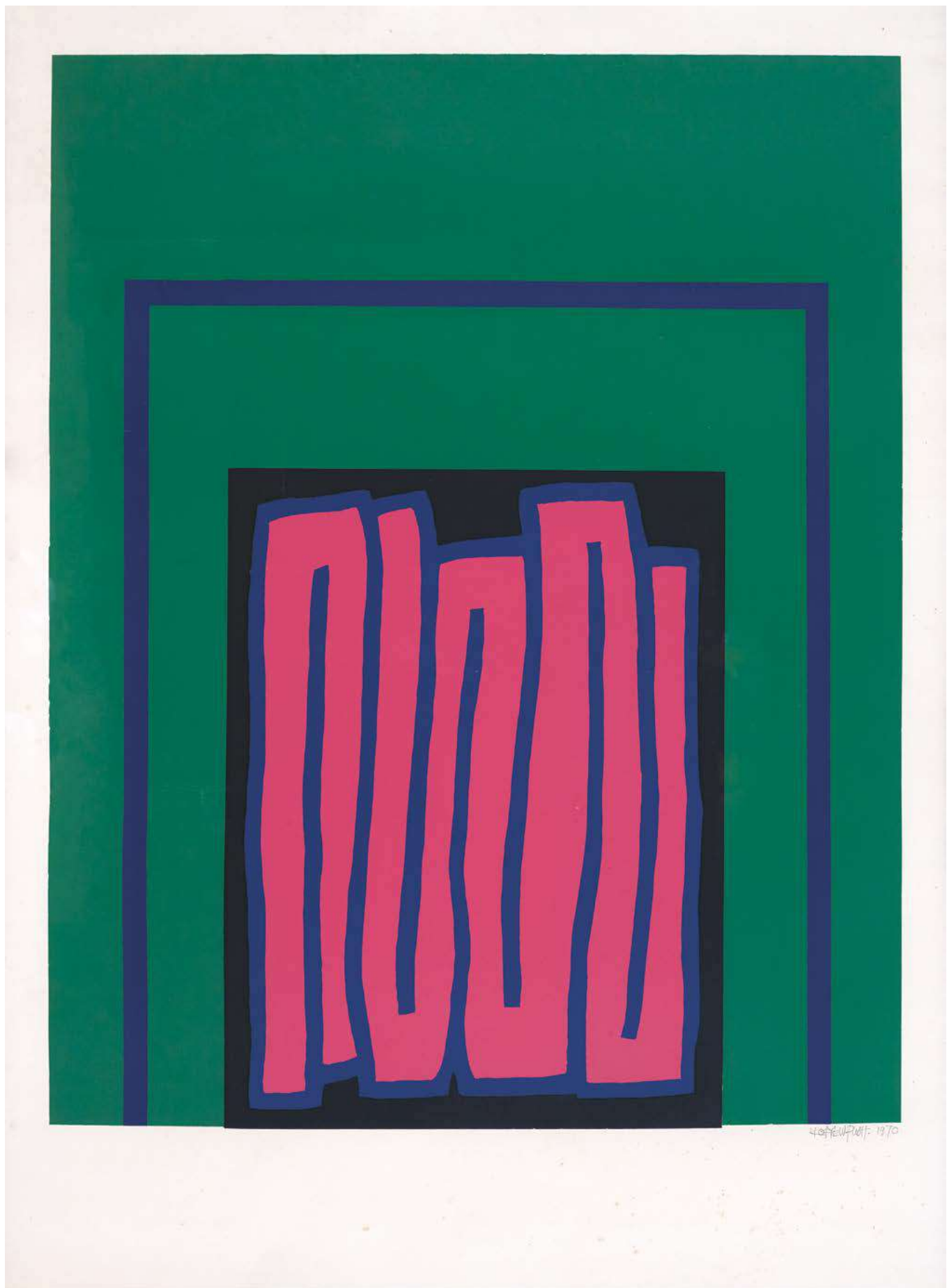
### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

Puah Kok Yew, better known as Kok Yew Puah after the Westerners habit of putting one's surname last, started his art career with a slew of hard-edged Pop graphic works in abstract using silkscreen. In his art studies at the Victorian College of the Arts, Melbourne, Australia, from 1966 to 1972, he got a diploma for Painting and a Masters-diploma for Printmaking. After a short spell, Puah disappeared completely from the art scene end-1970s to concentrate on setting up the family food business in Klang, especially in ketchup. But business commitments were not the only reason for his withdrawal from art-making. Fellow Australian art-trained buddy Joseph Tan (1941-2001) had confided that it was also a chronic lack of printmaking facilities then, although he was teaching part-time at the Mara Institute of Technology, where Joseph was a full-time staff member. He had a solo to show, at the Samat Art Gallery, in 1973. After a decade and a half, with his business virtually on auto, Puah decided to make a comeback. It was a completely different "artist" for Puah, inspired by David Hockney (who is having a major retrospective at the Tate Modern, London, now) had opted for representational art with concerns about the immediate changing environment and identity. Ditto, his comeback solo titled Kok Yew Puah: 1985-1993, which was followed by Klang and Beyond in 1997. In 1994, he divested of his business in acrimonious circumstances, but the good news was that he was adjudged 2<sup>nd</sup> in the Philip Morris Asean Art Awards – Malaysia. He again was one of the five Malaysian winners the next year.





141

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Reflections (IX)*, 1980

signed and dated (lower right)

acrylic on canvas

91.5 x 122.5cm

### PROVENANCE

Private collection

**RM 95,000 – 140,000**

*Reflections (IX)* is a visual dialogue that shows the unity and spirit of coastal village communities. Several trips to Bali inspired Khalil to develop his series of paintings of fishermen from Kelantan and Terengganu. He often portrayed activities of people in groups. The bright pop colour contrasts and crisp outline of the figures reflect the social integration and warm culture of the East Coast. Much of Khalil's works depict how shared goals and mutual support are integral to modern life.

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







142

## KOW LEONG KIANG

b. Selangor, 1970

*Boat*, 2007

signed and dated (lower left)  
oil on canvas  
46 x 99cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 16,000 – 28,000**

Known for depicting romantic portrayal of figures immersed in local landscapes, this work contains the hallmark features of the artist, replete with a subtle yet elegant colour palette. Situated against a vast green backdrop, the artist creates atmosphere effortlessly and captures the beauty and youth of a lady in a state of contemplation.

Kow Leong Kiang stamped his class when he won the highly coveted Grand Prize in the Philip Morris Asean Art Award, the only Malaysian to have done so, in the finals in Vietnam in 1998, with his work called *Mr. Foreign Speculator, Stop Damaging Our Country*, which established him as a major figurative artist. He graduated from the Kuala Lumpur College of Art in 1991 and showed early promise when he won the Minor Award in the Young Contemporary Artists competition in 1992 and the National Day Art Competition in Kuala Lumpur. He was awarded the Freeman Foundation Asian Artist fellowship for a two-month artist's residency at the Vermont Studio Centre in the United States in 2004. He held his solo exhibition *To The Sea* at Ernst and Young Gallery in Singapore in August 2012 under the Asia Outreach Programme. A member of the provocative F Klub, Kow Leong Kiang continues to create sensuous figurative images alongside his peers Bayu Utomo Radjikin, Shia Yih-Yiing, Marvin Chan, Chong Ai Lei, Gan Chin Lee and Chin Kong Yee with an exhibition titled *Scent Of Bali* upon returning from an inspirational trip to Bali in 2013. He also participated in the group show *Art@Whiteaways*, a special project exhibition in conjunction with the Georgetown Festival in Penang the same year. The ever-talented artist has explored various nuances of figurative style drawings and paintings including nudes from his *Collisions* series and most recently his interest in examining the male figure.





143

## KOW LEONG KIANG

b. Selangor, 1970

*One Hot Night In May*, 2018

signed and dated (lower right)  
oil on linen  
120 x 150cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 45,000 – 65,000**

The air is fecund with excitement, hope and a gnawing misgiving. A strident red, awash with mellowly light yellow-orange tints pervades with a coy tenderness, gentleness. Such an extraordinary delicious blend achieved by the artist Kow Leong Kiang, best remembered as the Grand Asean Award winner of the Philip Morris regional contemporary art competition in 1998. In the light of a portentous, momentous night like no other night has ever been, in May, on the eve of the dramatic results of the 14<sup>th</sup> Malaysian general election in 2018 – a political game-changer in the country. There's glorious hope as symbolised in the nubile lass in baju Melayu, looking askance in a demure coquette play, yet imbued with confidence to face the challenges ahead. The backdrop of lush vegetation and mountains is just as propitious. It's as if everything is touched by the magical red glint. Seldom do you get a painting of a girl, with the beauty of innocence, in a kampung mileau transformed into a clarion call of a dawning of a New Malaysia. (Kow's portrait studies of pre-adolescent Malay girls are legion, having scoured the kampung and beaches of Terengganu and Kelantan from 1999 to 2003, to capture the lyrical spirit of the kampung life as a cultural badge).

Kow Leong Kiang became the first and only Malaysian to have clinched Southeast Asia's most prestigious award, the Grand Prize of the Philip Morris Asean Art Award, in the finals in Hanoi, Vietnam, in 1998, for his magnum opus, *Mr. Foreign Speculator, Stop Damaging Our Country*. In 1992, he had won the Major Award in the National Day art competition, and the Minor Award in the Bakat Muda Sezaman, the centrestage of Malaysian young artists (under 30). Art residencies at the Vermont Studio Centre, USA (2004) and Tembi Contemporary in Yogyakarta further honed his skills, while selection for Art Busan, Art Formosa and Art Stage Singapore is proof of his growing regional stature. Educated at the Kuala Lumpur College of Art, graduating in 1991, Kow painted the cover of Ooi Kok Chuen's novel, *MAHSURI A Legend Reborn* (2016).

144

## CHONG AI LEI

b. Johor, 1985

*Glance*, 2016

signed and dated (lower right)

oil on canvas

136 x 180cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 25,000 – 40,000**

*Glance* is always a fascination, suggesting some measure of interest, albeit usually done furtively. In this Chong Ai Lei's mock Mills and Boon one-panel paperback, the girl in a loose sleeveless red-stripped tee, the girl looks just out of bed with her tresses slightly dishevelled. Her left leg curled up under the thigh of her other leg stretched downwards on the bed's edge. Purity and innocence are suggested by the soft bedsheets. Something, a sound, somebody, piques her interest, and even her teddy bears are looking that way. She seems to be occupied with something, with a book and a camera on her bed, until distracted. Perhaps, there's the strains of Nat King Cole's song, *Fascination*, about "a passing glance, a brief romance". Pertinently, what springs to mind is the scene from William Shakespeare's *Romeo and Juliet*, on the lovers' first night together, which turned out to be their last. Held back by Juliet to stay longer, Romeo said:

*It was the lark, the herald of the morn*

*No nightingale, Look, love, what envious streaks*

*Do lace the severing clouds in yonder east*

*Night's candles are burnt out, and jocund day*

*Stands tiptoe on the misty mountain tops*

One leg curled up under the thigh of the other leg stretched downwards on the bed's edge.

Chong Ai Lei is one of the earliest of Dasein's fine petticoat brigade of artists, graduating in 2005. Doing something unusual, she decided to paint fulltime in 2010 after a stint at various jobs. Her daring was validated, for a slew of international exhibitions and expositions followed besides awards. She won the Malaysian Emerging Artists award (2011) after being a finalist in 2009; and Honourable Mentions in the American Freeman Fellowship Asian Artists Programme in 2010 and 2011. Her name became linked to top-draw shows like Art Stage Singapore and Art Stage Jakarta; the Start Art Fair in London (2014), Art Busan and Art Taipei (both in 2016), Kembara Jiwa (Bandung and Yogyakarta, 2012), Young Guns Singapore (2014) and Concurrence (Manila, 2014). She took part in solos abroad – PINK Sangkring Art Space, Yogyakarta, 2013, In The Room Galerie Canna, Jakarta, 2016, and in Hong Kong (2017), before having her first Malaysian solo, *When I See You Again*, at The Edge Galerie in January 2018. Her auction record of the equivalent of RM34,843, was set at Christie's Hong Kong in November 2013, for *True Romances II*.







**145**

## **RAIMI SANI**

b. Kuala Lumpur, 1992

*Profound Thoughts*, 2016

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

### **PROVENANCE**

Private collection, Selangor

**RM 3,200 – 5,500**

In *Profound Thoughts*, Raimi captures the essence of the sitter and his emotions, through keen understanding of the human figure and gestures. The imposing male figure dominates the scene, conveying character through Raimi's solid brushstrokes. Using dreamy monochrome colours, Raimi builds up the tonal values with detail and clarity. A realistic portrayal of the human figure and three dimensionalities of space is complemented with the proficient study of light and shadow.

Raimi Sani received her Bachelor of Fine Art (Painting), at Mara University of Technology (Uitm) Shah Alam, Selangor. Her first solo exhibition, *White Knight* was held at G13 Gallery, Malaysia in 2017. She has exhibited at Art Expo Malaysia with G13 Gallery in 2018, and Art Kaohsiung with G13 Gallery in 2017. Notable group exhibitions include Art Show Publika (2018), *White Box Publika, Filling the Void: A Conversation between Man and Space* with G13 Gallery, Malaysia, Bintang 5, Volume II with Segaris Art Centre (2018), *Figure In A Room* with The F Klub, Malaysia (2017) and *Locals Only* with Taksu Gallery, Kuala Lumpur (2016).





**146**

## JALAINI ABU HASSAN

b. Selangor, 1963

*Study Of Malay Man, 2013*

signed and dated (middle left)  
watercolour on paper  
35 x 25cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 3,800**

Jalaini, better known as Jai, constantly breaks the formal and technical boundaries of both traditional and experimental media. Depicted in this sketch is a study of a handsome Malay figure. Jalaini Abu Hassan has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. He excelled when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1985 followed up with the Gold Award in the Hongkong and Shanghai Bank art competition in 1991. He also won the 1<sup>st</sup> Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland competition in 2005.



**147**

**AMRON OMAR**

b. Kedah, 1957

*Untitled, 1992*

signed and dated (lower right)

pastel on paper

74 x 54cm

**PROVENANCE**

Private collection, Selangor

**RM 15,000 – 22,000**

Figures play an important role in Amron's work. Here, the artist finds expression in contemporary portraits of our time. Amron shows us a man sitting on a chair with his legs crossed in thoughtful contemplation. The model's three-dimensional quality is carefully sculpted, demonstrating the artist's knowledge in the human structure.

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



148

## KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

*Untitled*, 2013

signed (lower right)

charcoal on paper

171 x 125cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**



What looks like a mess of scribbles is in actuality life in motion – Khairudin’s forte. What is seemingly ordinary is rendered in extraordinary detail, with energetic strokes fluidly blending with the moving figures.

Khairudin Zainudin is an upcoming rising star in the Malaysian art scene. At a young age, he had few 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.



**149**

**AMRON OMAR**

b. Kedah, 1957

*Untitled, 1997*

signed and dated (top right)

ink on paper

29 x 21cm

**PROVENANCE**

Private collection, Kuala Lumpur

**RM 3,000 – 5,000**

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

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



150

## RONNIE MOHAMAD

b. Johor, 1978

*Untitled*, 2012

signed and dated (lower right)

mixed media on paper

34 x 50cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,500**



Ronnie Mohamad has been painting since he was 17, specialising in figures using charcoal, which he finds more natural and better to express anatomy, poses and gestures, and movement. It also gives the work a raw finish. In this work of a silat exponent, the discipline of practice is reflected. This is also the spirit of how he sees a nation and its people should chart the course, with purposeful and determined structured plans. He shows the silat exponent, strike a pose that is defensive, but poised to attack with a spring. Although self-taught, Ronnie exudes the same kind of discipline in achieving a standard that is satisfactory but keeps improving. He first emerged in the solo exhibition, *An Exploration*, at Purplehouz Gallery, Petaling Jaya, in 2013. The year, 2016, proved a high point for him, for he got to take part in the Hong Kong Art Fair and Tourism Malaysia's promotion in Helsinki, Finland. He had a show at National Art Gallery Malaysia in May 2018.



151

## C.K. KOH

b. Kuala Lumpur, 1977

*Quackendriver*  
(*Lucha No Libre Series*), 2011

signed and dated 2011 (lower right)  
oil on canvas  
128 x 127cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

In an era of 'Fake News', there are also fake wrestling matches and nothing illustrates this more than in Mexican wrestling, Lucha Libre, where the act of removing the opponent's mask called quackendriver results in victory. But the whole fight is a farce in which the performance is staged, so any one of the rivals could be triumphant, depending if the picture is turned upside-down. If the point is missed, the two wrestlers are shown in Pinocchio-like long noses. Therein it is too in life, as the artist C.K. Koh, full name Koh Cheng Kuan, likes to tell us. Lucha No Libre was the name of the solo exhibition at the now defunct Metro Fine Art in Kuala Lumpur in 2009. The 'Box Boy' looking like SpongeBob SquarePants is C.K. Koh's archetypal hero in his art as well as in four of his illustrated children's books by Magicbird Publishers namely *Do Noses Grow Long When Lies Are Told?* (2012), *What Is Your Dream?* (2014), *Box Boy At The Zoo* (2016), and *Box Boy: Attack Of The Onion Army* (2018).

C.K. Koh graduated with a BA in Visual Communications at the University of Central England. He worked as a visual artist with Singapore's Batey Ads, then The One Academy (deputy head, fine arts division) and Magicbird Publishing (art director). He had six solos since Pandora's Box at The One Gallery in 2008, and his first overseas solo was at the Galerie Steph in Singapore in 2015, called *A Thousand Works*. C.K. Koh also had an installation booth, *House Of Stars* in Art Expo Malaysia 2017. His most recent solo, *The Wanderer*, was held at Gallery 10, Lot 10, in October 2020.



152

## HUSIN OTHMAN

b. Perak, 1987

*Watak Sampingan*, 2016

signed and dated (lower right)  
acrylic on canvas  
116 x 116cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**



*Watak Sampingan* portrays an iconic depiction of everyday scenes in Husin's personal style. Well known for his skill in figuration, Husin excels in depicting natural and fluid gestures of the body. Rendered in monochromatic tones, Husin captures the animated expressions of a group of people watching a chess game. Several enthusiasts gather to observe the next move closely, fully immersed in the moment. The artist shows a popular shared past time that requires logical and creative strategies to defeat the opponent, and a traditional way of communal life.

Husin Othman is the winner of the UOB Painting of the Year Malaysia 2014 as the Most Promising Artist of the Year (Emerging Artist Category). He is also the recipient of the Highly Commended award (Established Artist category) at the UOB Painting of the Year Malaysia 2018. He graduated in 2013 with a bachelor's degree in Fine Art from MARA University of Technology (UiTM), Malaysia. His two man show *The Frames Of Two Cultures* held by Core Design Gallery in 2018 was well received. His works have also been exhibited in Shanghai, Bangkok and Taiwan. Group exhibitions include *East Look East II*, Hotel Art Fair Bangkok, Core Design Gallery, W Bangkok, Thailand (2019), *XIX: Nineteen Exhibition* Segaris Art Center, Kuala Lumpur (2019), *MORPHOSIS Galeri Prima*, Kuala Lumpur (2018), *Bintang 5 FINALE Exhibition* Segaris Art Center, Kuala Lumpur (2018), *Much Ado about Drawing*, Core Design Gallery (2017). *Nostalgia Timur: A Solo Exhibition* by Husin Othman was presented by Maya Gallery Singapore and Core Design Gallery Malaysia in 2019.



**153**

## YUSOF MAJID

b. England, 1970

*Alone Time II*, 2015

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

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 8,000**

Yusof Majid is known for his quirky almost-British humour of surreal, whimsical situations mostly involving people of Lilliputian size. Less is often more in Yusof Majid's mantra and the diminutive figures only attract attention because all other objects around them are amplified.

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





154

## YUSOF GAJAH

b. Negeri Sembilan, 1954

*Untitled, 1995*

signed and dated (lower right)  
acrylic on canvas  
80 x 75cm

### PROVENANCE

Private collection, Selangor

**RM 4,200 – 8,000**

Yusof Gajah is one of the nation's foremost naive artists. Talented and creative, he is known for endearing and whimsical characters that allow imagination to flow. He studied at the Akademi Seni Rupa Indonesia, Jogjakarta, Indonesia in 1975. A writer and illustrator as well, Yusof has an affinity towards elephants (gajah means 'elephant' in Malay) and has published several award-winning children's books with these gentle giants playing the lead role. He was awarded the top prize in the NOMA Concours for Children's Picture Book Illustration (ACCU) in Tokyo. The competition was organised by the Asia-Pacific Cultural Centre for UNESCO. Aside from his art, he is also an educator, conducting workshops on children's picture books, as well as being actively involved in storytelling and children's literature. His solo exhibitions were held in Tokyo, Phuket, Sweden, Malaysia and Indonesia.

155

## AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

*Untitled, 1999*

signed and dated (lower right)

mixed media on paper

28 x 28cm each (set of 6)

### PROVENANCE

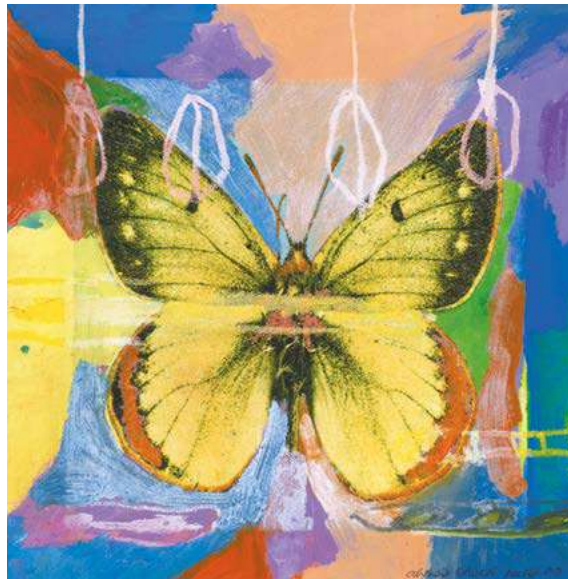
Private collection, Selangor

**RM 4,500 – 8,000**

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

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









**156**

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Untitled, 1987*

signed and dated 'Dzulkaflī Buyong 1987'  
(upper center); signed (middle right);  
signed and dated 'DB 87' (lower right)  
acrylic on board  
58 x 82cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 45,000 – 75,000**

The subject of cats plays an important role in the works of Dzulkaflī Buyong. A mother cat and her child are depicted in exquisite colours, against a background of elegant checkered floors. Buyong captured the cat's love for her offspring in a relaxed and tranquil scene. Cats are beloved universally not only for their beauty, but also as protectors of the house against harmful animals such as mice and insects.

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





157

## FAIZAL RAMLI

*Understanding 3*, 2016

acrylic on canvas  
122 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,800**

Frogs across the world are threatened by pollution, habitat loss and climate change. They play a pivotal role in preventing the spread of disease and damage of crops, by feeding on insects. In the 1970s, an infectious virus named Chytridiomycosis which led to the decline of 30% of the amphibian population was discovered. The cause of the virus includes rising temperatures. Global expansion of trade routes further exacerbated the transmission of the disease to native amphibians.

Here in Malaysia, frogs are inextricably linked to "political frogs", referring to the despicable politicians that 'jump' to another political party, for their own selfish agendas. Faizal graduated from UITM about four years ago.

# 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](mailto:info@hbart.com.my) or download a copy of the catalogue from [www.hbart.com.my](http://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](http://www.hbart.com.my) or a faxed copy may be requested from HBAA office by contacting

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

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

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

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

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

#### **2.6.6. Insurance**

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

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

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

number of the lot.

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

The seller warrants to HBAA and to the buyer

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

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

#### **3.2. BEFORE THE SALE**

##### **3.2.1. Preparation for sale**

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

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

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

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

### **3.2.2. Estimates**

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

### **3.2.3. Exclusion of liability**

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

### **3.2.4. Limitations on claims by seller**

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

### **3.2.5. Withdrawal of lots by the seller**

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

### **3.2.6. Withdrawal of lots by HBAA**

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

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

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

### **3.2.7. Withdrawal fee**

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

### **3.2.8. Loss or damage**

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

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

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

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

## **3.3. AT THE SALE**

### **3.3.1. Reserve price**

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

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

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

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

## **3.4. AFTER THE SALE**

### **3.4.1. Payment**

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

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

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

### **3.4.3. Rescission**

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



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

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

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

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

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

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

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

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

#### **3.4.6. Unsold lots**

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

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

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

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

#### **4.1. Governing law**

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

#### **4.2. Jurisdiction**

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

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

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

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

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

#### **4.5. Copyright**

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

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

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

#### **4.7. Notices**

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

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

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

#### **4.8. Severability**

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

#### **4.9. Personal details**

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

#### **4.10. Introductory fees**

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

#### **4.11. Miscellaneous**

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

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

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

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

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





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

Sharing the passion  
[www.crownfineart.com](http://www.crownfineart.com)







# GALERI PRIMA AT A GLANCE

*A spacious art gallery that provides budding artist a much-needed platform to exhibit their works. Under the wings of New Straits Times(NST), Galeri Prima plays a vital role in promoting the local creative arts scene and raising the level of its artistic journey by not only hosting art exhibitions but also art trading and auction activities.*

Display of NSTP Art Collection - Lat The Presman Exhibition





**GALERI**  
prima

Balai Berita, 31 Jalan Riong  
59100 Bangsar, Kuala Lumpur

Enquiries:  
Tel: 03-27248300 | Email: [galeriprima@mediaprima.com.my](mailto:galeriprima@mediaprima.com.my)

Gallery Hours:  
Monday to Friday, 9am - 6pm

Follow us on:

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

# PINK

51-1 jalan telawi 3 ● bangsar baru

T +603 2166 2166 | M +6011 1111 1002 | E [pinkguymalaysia@gmail.com](mailto:pinkguymalaysia@gmail.com)



# GUY<sup>®</sup>

DIAMONDS *are* FOREVER

59100 kuala lumpur  malaysia

 PINKGUY  pinkguygallery  PINKGUY [pinkguygallery.com](http://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

21 MARCH 2021

## 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	21 MARCH 2021

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.J. Rahman	14	Keng Seng Choo	31	Vu Nhu Hai	97
Abdul Latiff Mohidin	60, 61, 127, 128, 129, 130, 132	Khairudin Zainudin	148	Wong Jong Nong	17
Ahmad Shukri Mohamed	155	Khalil Ibrahim	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 141	Wong Kean Choon	20
Ahmad Zakii Anwar	78	Khaw Sia	117, 119	Yap Chin Hoe	49
Alex Leong	16	Khoo Sui Hoe	30	Yeo Siak Goon	101
Amron Omar	147, 149	Kok Yew Puah	140	Yeoh Choo Kuan	134
Angki Purbandono	87, 88, 89	Kow Leong Kiang	142, 143	Yeoh Jin Leng	65
Anthonie Chong	75	Kuo Juping	116	Yong Khek Cheong	42, 43
Awang Damit Ahmad	54, 133	Lee Cheng Yong	121, 122	Yong Look Lam	15
Baharuddin Mat Yunos	11, 12	Lee Kian Seng	40	Yong Mun Sen	114, 115
Bob Yudhita Agung	91	Long Thien Shih	21, 125, 126	Yusof Gajah	154
C.K. Koh	151	Low Puay Hua	107	Yusof Ghani	68, 69, 70, 71, 72, 73
Chen Wen Hsi	108	Lui Cheng Thak	24, 25	Yusof Majid	153
Cheong Lai Tong	66	M. Sukri Derahman	41	Zaw Zaw Aung	98
Cheong Soo Pieng	102	Mansor Ghazalli	13	Zulkifli Yusoff	74
Cheung Pooi Yip	32, 33	Min Wae Aung	96		
Chia Yu Chian	120	Nadiah Bamadhaj	79		
Chieu Shuey Fook	103	Nik Rafin	22		
Chin Kong Yee	135	Noor Mahnun Mohamed	77		
Chong Ai Lei	144	Peter Harris	85		
Chuah Thean Teng, Dato'	37, 38	Peter Liew	36		
Chung Chen Sun	109, 110, 111	Pheh It Hao	19		
Dang Xuan Hoa	100	Rafie Abdul Rahman	18		
Dzulkifli Buyong	156	Rafiee Ghani	52, 53		
Emmanuel Santos	86	Raimi Sani	145		
Eng Tay	28, 29	Raphael Scott Ahbeng	139		
Erica Hestu Wahyuni	92	Ridwan Nur	90		
Faizal Ramli	157	Ronnie Mohamad	150		
Faizin	93	Sandar Khaing	94		
Foo Yong Kong, Dr.	137	Sanip Lasman	136		
Fung Yow Chork	34, 35	Shafiq Nordin	83, 84		
Gan Tee Sheng	76	Sharifah Fatimah	55, 56, 57, 58		
Goh Beng Kwan	106	Syed Zubir, Dato'			
Goh Lye Hock	46	Soon Lai Wai	44		
Hamir Soib	80	Suzlee Ibrahim	67		
Haron Mokhtar	26, 27	Tajuddin Ismail, Dato'	59		
Husin Othman	152	Tan Choon Ghee	23		
Ibrahim Hussein, Datuk	131	Tay Bak Koi	104, 105		
Ismail Awi	82	Tay Mo Leong, Dato'	39		
Ismail Latiff	138	Tengku Marina	50		
Jalaini Abu Hassan	51, 81, 146	Tew Nai Tong	113, 123, 124		
Johan Marjonid	45	Tin Maung Oo (Yangon)	99		
Jolly Koh	62, 63, 64	Tony Ng Chit Keong	47, 48		
		U Lun Gywe	95		

\* PINKGUY® \*

\*PINKGUY CONSERVATION FRAMING





LOT 135 CHIN KONG YEE, *Eiffel*, 2008-2009





LOT 143 KOW LEONG KIANG, *One Hot Night In May*, 2018





LOT 77 NOOR MAHNUN MOHAMED, *A Song For Two*, 2000





LOT 60 ABDUL LATIFF MOHIDIN, *Pagoda* - Vientiane, 1966





LOT 66 CHEONG LAI TONG, *Untitled*, 1981





LOT 71 YUSOF GHANI *Sim Wayang – Janda*, 1999





LOT 68 YUSOF GHANI, *Siri Tari*





HENRY BUTCHER  
ART AUCTIONEERS