

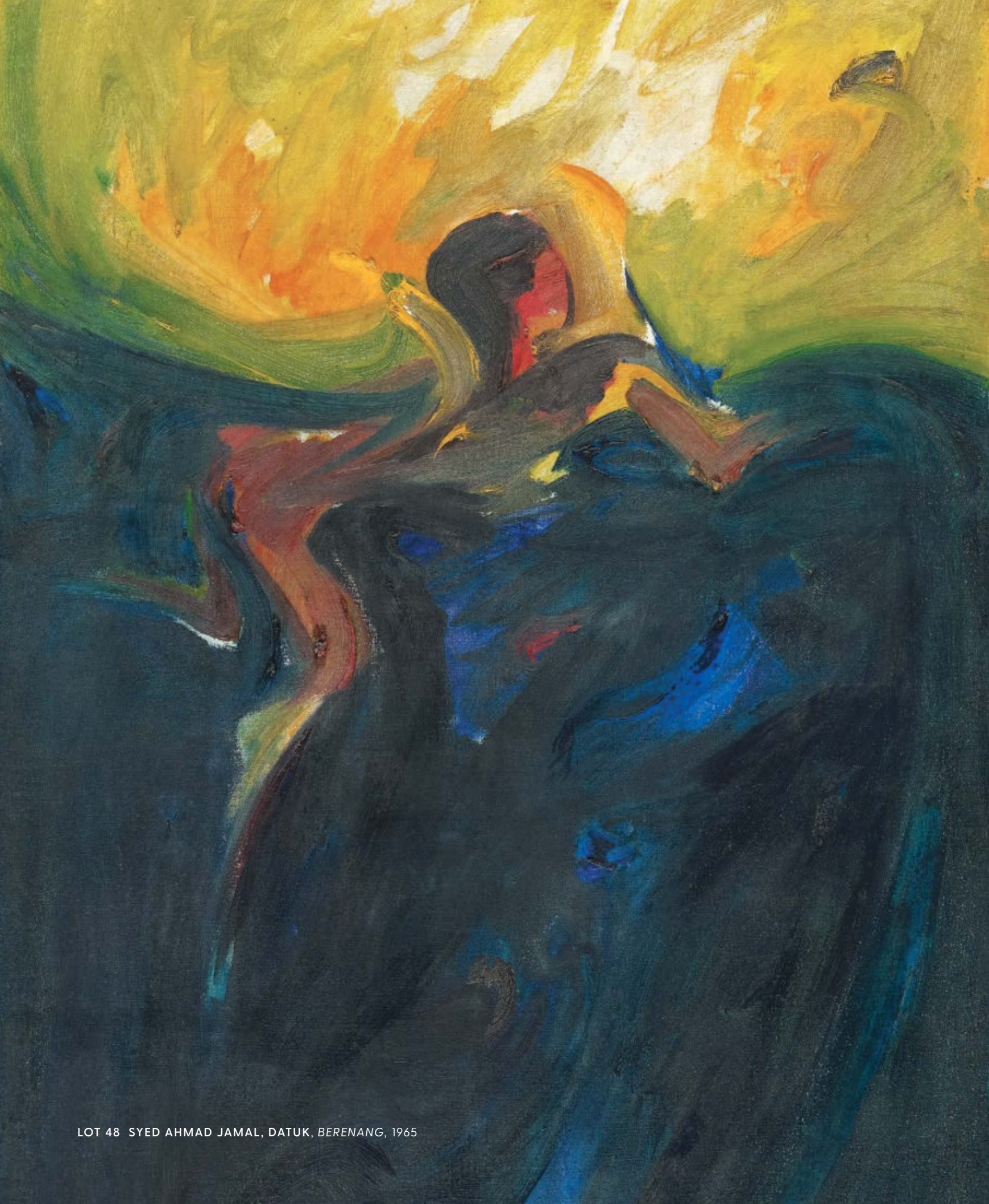
MALAYSIAN & SOUTHEAST ASIAN ART
27 MARCH 2022



HENRY BUTCHER
ART AUCTIONEERS



LOT 32 KHALIL IBRAHIM, *UNTITLED*, 2005



LOT 48 SYED AHMAD JAMAL, DATUK, BERENANG, 1965

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 27 March 2022, 1pm

VIEWING

17 - 26 March, 2022

10am - 6pm daily

Galeri Prima, Balai Berita Bangsar

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

 **HENRY BUTCHER**
ART AUCTIONEERS

galeri
PRIMA



LOT 21 YONG MUN SEN, *Boats Through The Nets*, 1936



LOT 76 ABDULLAH ARIFF, *Blustering Wind*, 1950s



LOT 43 YUSOF GHANI, *Biring*, 2000s





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LOT DIRECTORY



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1989



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ALEX LEONG

Langkawi Fishing Village
2006



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ALEX LEONG

*Perak Road, Tua Pek
Kong Temple, Penang*
2006



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KHOR SEOW HOOI

Chen Shi Shu Yuan
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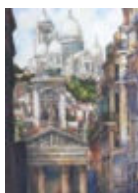
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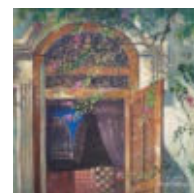
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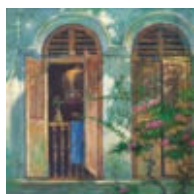
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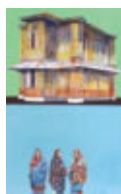
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Segerak
undated



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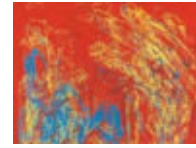
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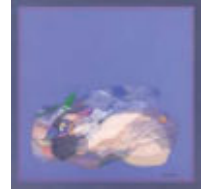
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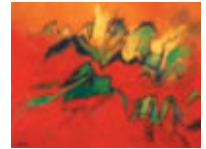
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SHARIFAH FATIMAH
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RAFIEE GHANI

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RAFIEE GHANI

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RAPHAEL SCOTT AHBENG

Big Moon Rising
undated



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RAPHAEL SCOTT AHBENG

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RAPHAEL SCOTT AHBENG

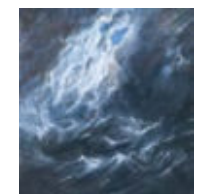
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76
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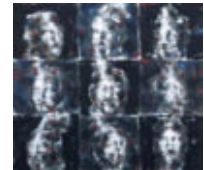
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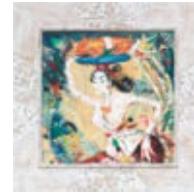
Mother And Child
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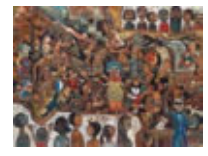
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1971



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104

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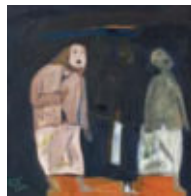
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109

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1999



110

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2014



111

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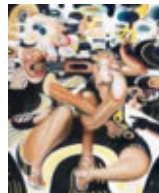
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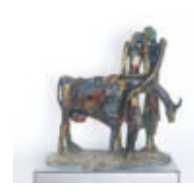
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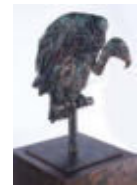
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117

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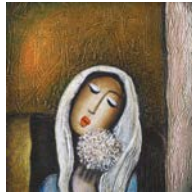
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I21
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I22
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undated



I23
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I25
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I26
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I27
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Warrior
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I28
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Yoshitomo Nara
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HENRY BUTCHER
ART AUCTIONEERS

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I30
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I34
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I38
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I39
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2012



I40
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Self-Portrait 1
1971



I41
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*Flowers (recto); Practising
Japanese Calligraphic
Strokes (verso)*
c. 1969-1970; 1969-1970



I42
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I43
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I44
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I45
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150
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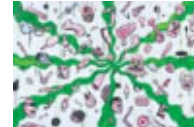
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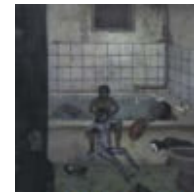
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TAN CHIN KUAN
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2012



160
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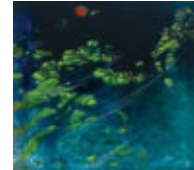
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2005



164
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2014



165
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Bali
1997



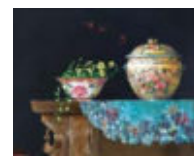
166
TEW NAI TONG
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2002



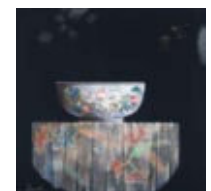
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2001



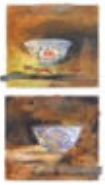
168
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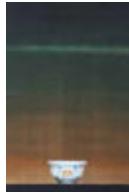
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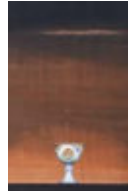
170
YAP CHIN HOE
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I71
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Untitled
1999



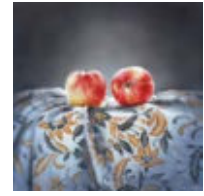
I72
AHMAD ZAKII ANWAR
Untitled
1997



I73
AHMAD ZAKII ANWAR
Untitled
1997



I74
LIM KIM HAI
Untitled
1983



I75
TONY NG CHIT KEONG
*Still Life Double Apple
On Batik*
2019



I76
RUZZEKI HARRIS
Scandalous
2014



I77
AHMAD SHUKRI MOHAMED
Untitled
1999



I78
ANISA ABDULLAH
Bukit Bintang
2010



LOT 143 YUSOF GHANI, *Tari Series*, 1988



1

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

East Coast Series, 1989

signed and dated (lower right)
watercolour on paper
16 x 22cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

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 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's 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, Bank Negara Malaysia Museum & Art Gallery, etc.



2

ALEX LEONG

b. Penang, 1969

Langkawi Fishing Village, 2006

signed and dated (lower right)

watercolour on paper

24 x 72cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,600 – 4,600

The panoramic view of the sea framed by coconut trees offers a peaceful and tranquil atmosphere. Using delicate washes of colour, his work shows the hardworking villagers striving to earn a living by the shore. The stunning ocean view and camaraderie between fisherfolk are crystallised in this intricate work.

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



3

ALEX LEONG

b. Penang, 1969

Perak Road, Tua Pek Kong Temple, Penang, 2006

signed and dated (lower right)
watercolour on paper
24 x 72cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,600 – 4,600

By harnessing intricate yet refined watercolour strokes as a medium, Alex Leong cultivates the nostalgic memories of Perak Road, Tua Pek Kong Temple, Penang. This work illustrates one of the historical streets located in Georgetown. He fuses local architecture and subjects, exploring trades, hawker stalls and activities of people.

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



4

KHOR SEOW HOOI

b. Penang, 1946

Chen Shi Shu Yuan

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Chen Shi Shu Yuan (Chan Clan Ancestral Hall) is a historically important building founded in 1896 by four pioneering business figures of the clan. Known as the green temple, the building is modelled after the Ling Nan style of architecture originating from Guangzhou. Elaborate miniature deities depicting stories of Chinese mythology along with large dragons adorning the roof, together with carved wall panels.

Khor Seow Hooi studied at the prestigious Nanyang Academy of Fine Arts in Singapore (1965-1967). He also studied textile printing at the Oriental Institute of Technology in Taiwan (1972-1974). After that, he also trained at the Bayer Lab in Hong Kong (1974) and the Bayer Lab in Germany (1985). He held his first solo exhibition in Kuala Lumpur in 1969 and his second one-man show in Singapore the same year. His third solo exhibition was held at Mutiara Gallery, Penang in 2008. His fourth solo was held at Syuen Hotel, Ipoh in 2010. Khor is currently serving as the Vice Chairman 2 of the Malaysian Watercolour Society (since 2011). He is also a volunteer consultant and adviser for Gallery Old Town in Ipoh.



5

KHOR SEOW HOOI

b. Penang, 1946

Rotiman Penang, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Khor Seow Hooi's paintings of Penang's street scenes bring back fond memories. The oldest of the British Straits Settlements, Penang exudes a certain old-world charm. Walking through the streets of Georgetown, the capital of Penang, is like revisiting the colonial era. It is dotted with narrow roads lined with shop lots, clan houses, colonial-era mansions, ornate temples, and other beautiful sights. This scene focuses on a humble bread vendor selling treats and various delights.

Khor Seow Hooi studied at the prestigious Nanyang Academy of Fine Arts in Singapore (1965-1967). He also studied textile printing at the Oriental Institute of Technology in Taiwan (1972-1974). After that, he also trained at the Bayer Lab in Hong Kong (1974) and the Bayer Lab in Germany (1985). He held his first solo exhibition in Kuala Lumpur in 1969 and his second one-man show in Singapore the same year. His third solo exhibition was held at Mutiara Gallery, Penang in 2008. His fourth solo was held at Syuen Hotel, Ipoh in 2010. Khor is currently serving as the Vice Chairman 2 of the Malaysian Watercolour Society (since 2011). He is also a volunteer consultant and adviser for Gallery Old Town in Ipoh.

6

TAN CHOON GHEE

b. Penang, 1930 - 2010

Kek Lok Si Temple, 1991

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

PROVENANCE

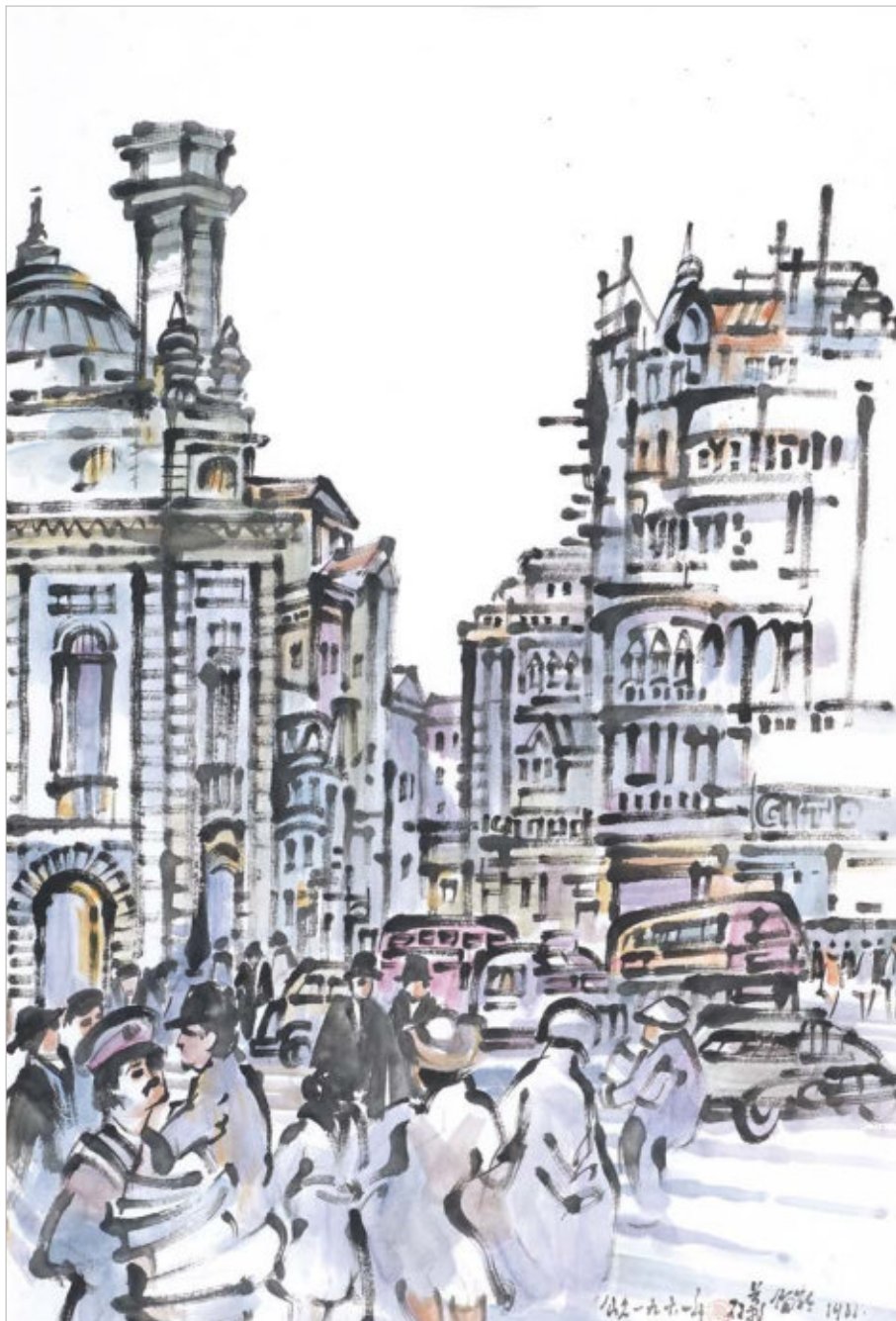
Private collection, Kuala Lumpur

RM 3,000 – 5,500



Treasured Penang artist, Tan Choon Ghee captures the immersive view of Kek Lok Si (Temple of Paradise), one of the biggest Buddhist complexes in Southeast Asia. Situated on a side of Penang Hill, the iconic landmark contains beautiful pavilions, statues, and pagodas. This serene mountain landscape is executed with refinement, accompanied with lush green hues which suggest tranquillity at its best. The scene is dominated by the monumental temple, in comparison with the two small figures walking up the steeply uphill, creating a sense of awe.

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



7

TAN CHOON GHEE

b. Penang, 1930 - 2010

London, 1961

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

ink and wash on rice paper

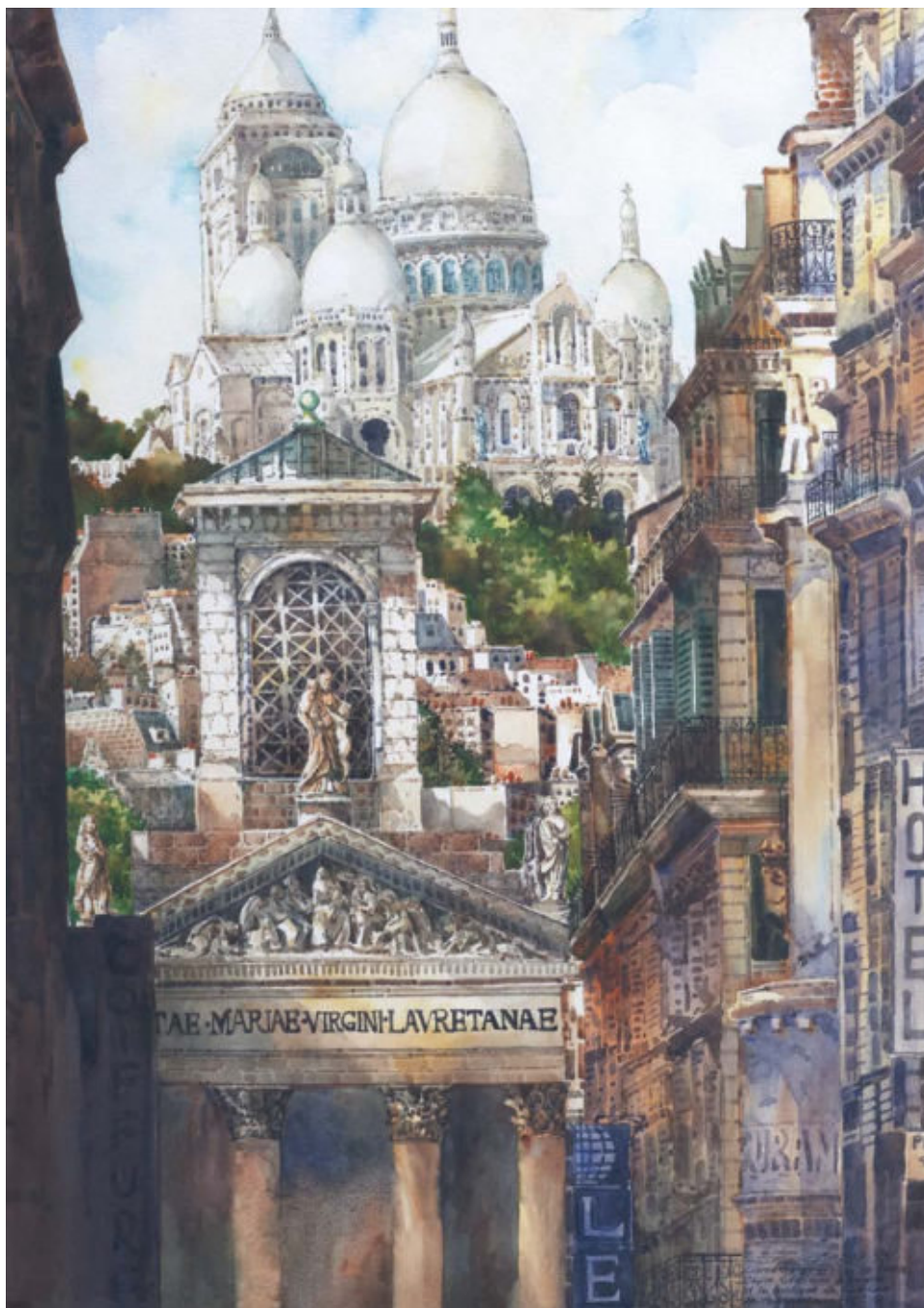
68 x 45cm

PROVENANCE

Private collection, Selangor

RM 4,000 - 7,000

Treasured Penang artist Tan Choon Ghee often revels in capturing hidden gems of the island city. Unlike the rest, this piece on offer is a scene of the bustling city of London. People are seen walking in every direction minding their own business. This piece is breathtakingly pleasing for the eyes to admire as London is also among the oldest great cities in the world. Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Arts in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He had received a German government painting scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full time artist. He had held numerous one man shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan had also been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a posthumous solo exhibition titled A Lifetime Of Drawings showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).



8

TING CHO CHIEN

b. Sarawak, 1970

Blessing Of Paris, 1995

signed and dated (lower right)
watercolour on paper
76 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Blessing Of Paris features the 19th century neoclassical church, The Church of Notre Dame De Lorette at the forefront, with the Romanesque Byzantine church, The Basilica of the Sacred Heart of Paris seen from a distance. Rendered meticulously in watercolour, the artist gives a lively impression of the most beautiful churches located in France. The artist has participated in local group exhibitions, such as 3's A Crowd Art Exhibition at Starhill Gallery KL in 2017.



9

CHOW CHIN CHUAN

b. Selangor, 1961

Malacca Series - Shape & Shadow, 2003

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

A watercolourist with a great eye for detail, Chow Chin Chuan's deep fascination towards the bicycle — one of the world's oldest modes of transportation — and for depicting traditional Malaysian abodes is apparent in his works. His works often bring nostalgic memories of how cycling was a common vehicle back in those days. Here the artist places emphasis on the shadows of the bicycle wheel, leading the audience towards the intricate tile designs.

Chow Chin Chuan obtained a Diploma in Fine Art and Figure Design from Kuala Lumpur College of Art (1982-1983). He has held more than eleven solo exhibitions to date which included his first titled *Tribute To The Bicycle* in 2002 and *Flavor* at The One Gallery in 2018. He has participated in group exhibitions abroad in Indonesia, India, China, Japan, Korea, Taiwan and Sweden. He was the recipient of the Consolation Prize for the Sin Chew Press Cartoon Contest in 1989 and Minor Award at the Young Contemporaries, National Art Gallery, Kuala Lumpur in 1990.



10

LUI CHENG THAK

b. Negeri Sembilan, 1967

Good Morning, 2012

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

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 6,000 – 10,000

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

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 twelve consecutive solos with PINKGUY Gallery, the latest being *Jalan-Jalan 2* in February 2022.



11

LUI CHENG THAK

b. Negeri Sembilan, 1967

Windy In Spring, 2010

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

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 9,000 – 15,000

In Lui's paintings, he combines visual elements that feature the colonial architecture of the city. The effect of dappled sunlight is portrayed in a natural manner. Inspired by the local heritage, he focuses on the window, a poetic element of a building façade. 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 green and brown tones exudes a soothing and uplifting atmosphere.

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 twelve consecutive solos with PINKGUY Gallery, the latest being *Jalan-Jalan 2* in February 2022.



12

LEE WENG FATT

b. Kuala Lumpur, 1967

Window (KL); Stair (Melaka), 1999

signed and dated (lower left)

oil on canvas

60 x 45cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

On offer here is a set of two oil paintings depicting a scenic view of a kampung house. Both pieces portray a serene ambiance that invites viewers to appreciate the simplicity of life. The artist's works often revolve around the rich and unique characteristics of old buildings that still maintain their original architectural structure.

Lee Weng Fatt graduated with a Diploma in Art & Design at the Kuala Lumpur College of Art in 1989. He started painting watercolours before switching to oil in 1995. His first solo was at the Art Salon, Kuala Lumpur, called Hang Kai / Jalan Jalan in 1994, then at other venues in Kuala Lumpur like Joshua Fine Art Gallery (2000), Art House (2004) and TJ Fine Art (2010).



13

HARON MOKHTAR

b. Selangor, 1963

Untitled, 2015

signed and dated (lower right)

acrylic on canvas

122 x 76cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

Painted in his iconic art style, Haron Mokhtar's works often portray detailed illustrations of heritage architecture at the top part of the canvas and local people at the lower end of the canvas. The building in this piece still maintained its traditional designs and three gorgeous ladies wearing beautiful fabric are seen featured on the lower part. Fresh blue and green colours used in this painting further enhance the contemporary presentation of tradition and 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 Malaysia, 2005), Second Prize, Merdeka competition in 2010. Notable solo exhibitions include Warisan held at Pelita Hati Gallery of Art, Kuala Lumpur in 2011 and Haron Mokhtar Yesteryears, Interpr8 Art Space, KL in 2015. His 8th solo exhibition titled Haron Mokhtar: Kapsul Masa 1988-2018 (Siri Perakam Waktu) was held at Galeri Shah Alam in 2018.

14

HARON MOKHTAR

b. Selangor, 1963

Sarawak Series, 1995

signed and dated (lower right)

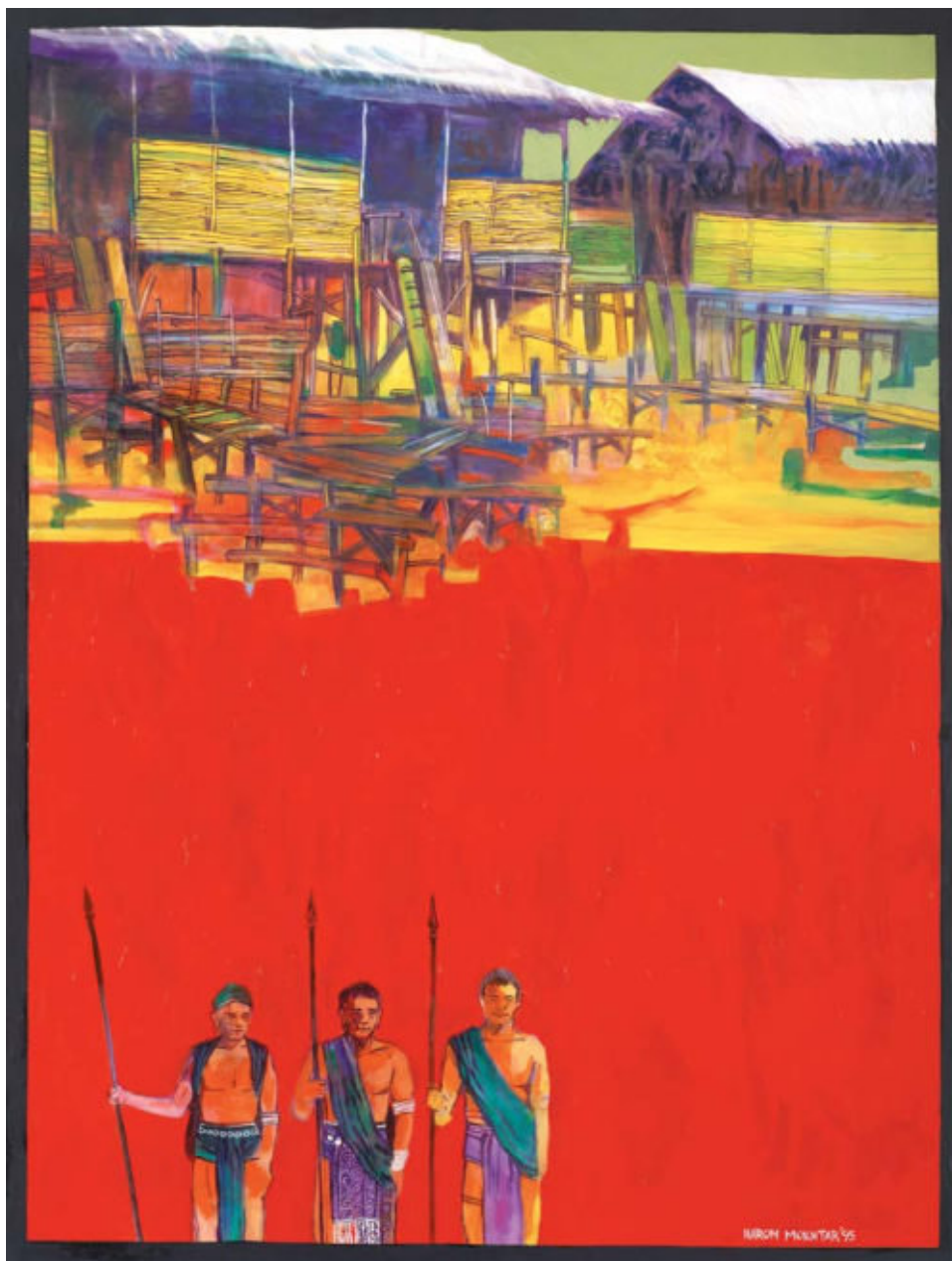
acrylic on canvas

122 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 12,000



During 1990-1994, Haron Mokhtar taught at SMB Chung Hua, Sibu, and encountered various traditional buildings of Sarawak. Haron's artistic practice focuses on the relationship between man and environment, drawing inspiration from the local culture and natural environment. The longhouse settlements are built on tall stilts constructed from hardy wood, which provides flood protection. Rendered in his signature style, a vivid red space in the middle separates the top composition from the bottom of the painting. Three men with spears are seen dressed in tribal attire, highlighting the preservation of indigenous cultural heritage, skills, and knowledge.

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 Malaysia, 2005), Second Prize, Merdeka competition in 2010. Notable solo exhibitions include Warisan held at Pelita Hati Gallery of Art, Kuala Lumpur in 2011 and Haron Mokhtar Yesteryears, Interpr8 Art Space, KL in 2015. His 8th solo exhibition titled Haron Mokhtar: Kapsul Masa 1988-2018 (Siri Perakam Waktu) was held at Galeri Shah Alam in 2018.



15

YONG LOOK LAM

b. Selangor, 1962

Malacca Riverside, 2001

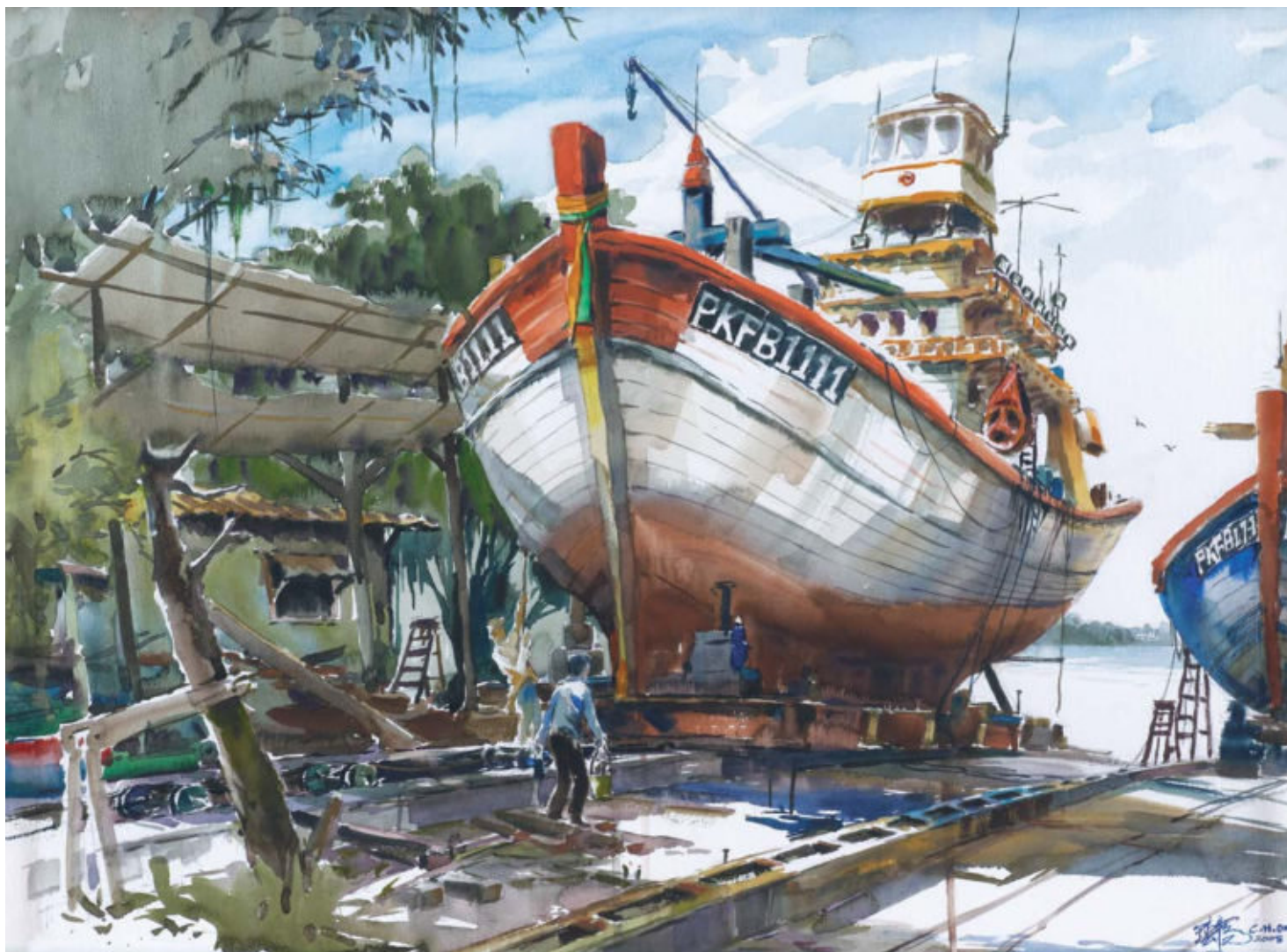
signed and dated (lower right)
watercolour on paper
37 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Yong Look Lam explores traditional work culture around fishing boats 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 2nd runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2nd Prize in the Malaysian Landscape art competition organised jointly by the National Art Gallery and Public Finance in 1984. He was also one of the three major winners of the Malaysian Watercolour Society (MWS) Awards in 1987. He was a founding member of the MWS. He 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

ONG CHOON HOO

b. Penang, 1965

Dockyard @ Hutan Melintang,
2008

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

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 3,500 – 6,500

Ong Choon Hoo is a professional watercolorist who has been painting since 1983. He is renowned for painting scenes such as riverside boats in fishing villages, and old towns. This work features a unique composition at a dockyard, focusing on a workshop area for the repair and maintenance of boats and vessels.

Choon Hoo had won the Gold Medal in the Imaginative Art competition organised by the Penang Normal Chinese Senior Teachers Association in 1983 and the Minor Painting Award in the Penang Pesta Young Talent competition in 1994. Apart from his hometown in Bukit Mertajam in Penang, he travels to Kelantan (Kemamam), Perak (Ipoh, like the pottery factory), Selangor (Pulau Ketam) and Malacca to paint. He was among the artists who painted the Kampung Buah Pala settlement before the houses were torn down in September 2009 and the Artists for Heritage: New Views of Old Penang at Intec College to mark the UNESCO Conference-Workshop in 1999. Choon Hoo had solos at the Galeri Seri Mutiara, Penang (Survival Of Old Traditions, 2012) and PINKGUY gallery, Kuala Lumpur (Lancar, 2017). His art has been exhibited in numerous international group shows in Taiwan, China, Hong Kong, Korea, Japan, Thailand, Singapore and Malaysia.



17

CHAN CHIOW TENG

b. 1949

Rest, 2000

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

The works of Chan Chiow Teng illustrate scenic views of the river, recording the local fishing culture. In cool tones, Chan portrays detailed observations on the boat at rest. Chan Chiow Teng studied at the Nanyang Academy of Fine Arts and was a member of the Klang Artist's society. His group exhibitions include *Stepping Forward: Nanyang Today – An Exhibition of Works by Singaporean and Malaysian NAFA Alumni*, organised by Soka Gakkai Malaysia and Club NAFA in 2011, *Big and Small Painting Exhibition*, Galeri Seni Mutiara in 2017. His works are included in the collection of Bank Negara Malaysia.



18

YONG KHEK CHEONG

b. Kuala Lumpur, 1946 - 2021

Fishing Village, 2006

signed and dated (lower left)

oil on canvas

42 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Yong Khek Cheong has skilfully captured the serenity of a fishing village / jetty harbour surrounded by calm waters. 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.



19

WONG JONG NONG

b. Singapore, 1944 - 2010

Malacca River, 2001

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

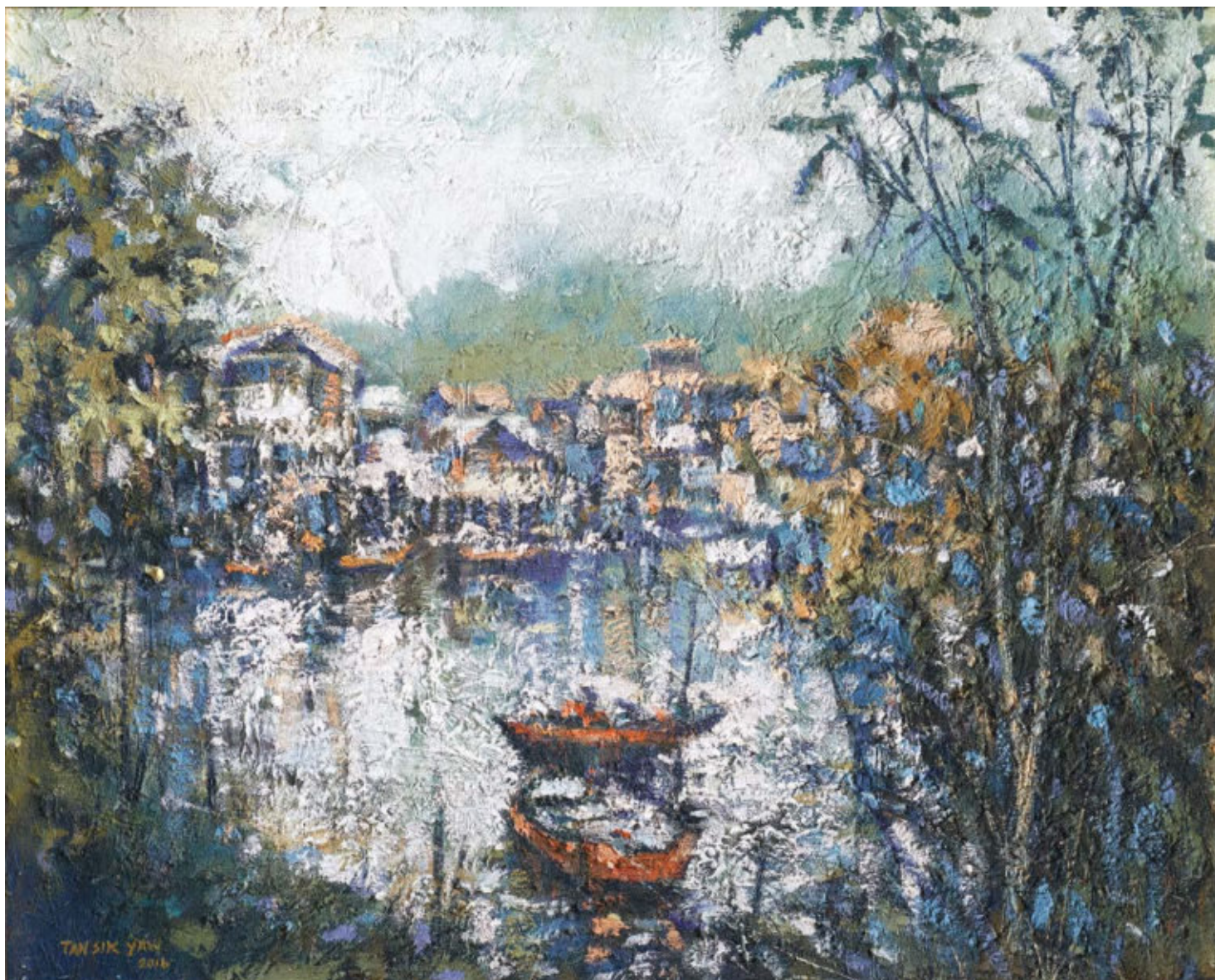
PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Wong Jong Nong's 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 Arts (NAFA) in Singapore in 1964, he had been painting fulltime, especially in oil. The Malacca River was an important trade route during the 15th century Malacca Sultanate. Executed with deft and swift brushworks, the work contains scenic features including colonial buildings, boats, and bridges.

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.



20

TAN SIK YAW

b. Kuala Lumpur, 1949

Fishing Village, Hong Kong, 2016

signed and dated (lower left)

oil on canvas

60 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

The works of Tan Sik Yaw tend to focus on nature, conservation of old cities and scenic views of landscapes. Tan Sik Yaw graduated from the Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in City Art Gallery, Kuala Lumpur entitled "Reflection and Reminiscence" (2010) and "Vivid Glimpse" (2013). His works were exhibited in Singapore, Korea, Hong Kong, Taiwan, China, Japan, Brazil, Italy and Indonesia.

YONG MUN SEN

b. Sarawak, 1896 - 1962

Boats Through The Nets, 1936

signed and dated (lower left)

oil on jute

49 x 58cm

PROVENANCE

Private collection, Singapore

EXHIBITED

Yong Mun Sen Retrospective 1999, Penang State Art Gallery, 1999,
illustrated in exhibition catalogue p. 31

RM 100,000 – 180,000

One of the earliest oil paintings to be produced by Yong Mun Sen, *Boats Through The Nets* stands to be the oldest piece in this sale. It was during the mid-thirties that the artist began producing some of the most exceptional oil paintings of his lifetime. Illustrated here is the view of the sea through the lens of Yong Mun Sen who had perhaps set up an easel on location as he was known to have worked en plein air to capture the essence of tropical life. A boat floating by the coast is the focus of this piece framed by a cobweb of fishnets hanging above wooden poles to dry. Two figures on the beach are distinctly toiling in the heat of the sun suggested by the golden sand and sky. His dark palette is reminiscent of the chiaroscuro style of painting with a combination of post-Impressionist technique employed by Paul Gauguin. As a self-taught painter, he experimented with Western style paintings through art books and magazines as well as from his fellow artist-friends at the time.

After witnessing a Japanese artist painting in his family's coconut and pepper plantation, Yong Mun Sen (born Yong Yen Lang) became inspired to become a painter. He changed his name to Yong Mun Sen in 1922, two years after settling in Penang. He had established a photography studio named Tai Woon / Wei Guan Art Studio in 1922 and renamed it Mun Sen studio in 1930 which then became a favourite meeting place for fellow artist-friends namely Tay Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. He co-founded the Penang Chinese Art Club in 1935 and was elected vice president. He initiated the formation of Singapore Chinese Art Club the same year. Posthumous memorial exhibitions were honoured to him in Singapore (1966), Galeri 11, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). In 1999, the PSAG organised a retrospective exhibition where *Boats Through The Nets* was displayed. Dubbed 'The Father of Malaysian Art' by many, Yong Mun Sen has left behind a remnant of history for the present and future art enthusiasts to remember him by. The great Xu Bei-hong (1895-1953) described Mun Sen as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics."





22

KUO JUPING

b. China, 1908 - 1966

Boats In Fishing Village, c. 1960s

signed (lower right)
pastel on paper
38 x 56cm

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

Kuo Juping documents views of his daily surroundings, turning them into precious fragments of memories. He focuses on the composition of wooden boats, which were commonly used as a form of transportation. These works offer a profound link to the past, allowing us to experience the picture of yesterday. One can feel the warmth of the sun through the gleaming reflections on water. There is a possible hint of a romantic encounter between the man and woman on top of the bridge.

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

23

KUO JUPING

b. China, 1908 - 1966

Boats, 1964

signed and dated (lower left)

pastel on paper

39 x 26cm

PROVENANCE

Private collection, Singapore

RM 3,000 – 5,500



Juping used quick and spontaneous strokes to complete the drawing of boats. The rippling of water, cool breeze, and billowing mist is keenly portrayed using pastel. This view by the quayside reflects Juping's interest in painting scenes of the harbour and village jetties.

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



24

KUO JUPING

b. China, 1908 - 1966

Kampung, 1958

signed and dated (lower right)
mixed media on paper
24 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Kuo Juping's landscapes are often centred on houses, streetscapes, and village dwellings that portray the living conditions of the people. This scene was sketched quickly using economical lines and colours, showing the peaceful countryside. It is an intimate scene of a lady dressed in sari, beside her lovely home, surrounded by lush tropical palms and roosters.

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



25

YONG MUN SEN

b. Sarawak, 1896 - 1962

Kampung House / Seaside Village, 1952

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

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Penang Artists 1920s - 1990s, Dato' Dr. Tan Chee Khuan,
The Art Gallery, 1990, p. 13;

Pioneer Artists of Malaysia, Dato' Dr. Tan Chee Khuan,
The Art Gallery, 1992, p. 32

RM 6,000 – 10,000

It's a most typical idyllic kampung attap hut by the sea scene popularly pursued by Yong Mun Sen in his early watercolours. A solitary stilt hut with the ubiquitous coconut tree or two, and the mountain in the distance with the wide expanse of sky. Delicate colours of ochre, blue, and green convey a sense of tranquillity and peace.

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



26

TAY HOOI KEAT, DATO'

b. Penang, 1910 - 1989

Kampung

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

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Eight Pioneers of Malaysian Art,
Dato' Dr. Tan Chee Khuan,
Penang State Museum & Art Gallery,
2013, p. 242

RM 6,000 – 10,000

Painted effortlessly in watercolour, this peaceful village scene is framed by the graceful contours of trees and rustling leaves. The Malaysian rural lifestyle provided boundless inspiration to the local artists. These works hold a treasured memory and connection to our home and family roots.

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



27

HO KHAY BENG

b. Penang, 1934 - 1986

Kampung

signed (lower left)
oil on board
45 x 58cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Depicted in the scene is a kampung house painted with sepia hues. Sepia tends to make everything look sentimental and nostalgic. The house that was set amidst the woods allowed us to feel home and peace.

Inspired to take up art by art pioneer Kuo Juping, Khay Beng took up additional courses in mosaics and sculpture when in Rome, where he had solos at the Galleria Guilla Flavia (1966), Galleria Michelangelo (1967) and Galeria D' ArteVolschi (1967), and was also featured in an exhibition at the National Art Gallery in Rome in 1967. He was also awarded six gold and silver medals in competitions. Others who followed his Italian art education were Aza Osman and H.H. Lim. Ho Khay Beng taught art at Han Chiang High School in Penang. He was awarded the Overseas Chinese Arts Association Prize in 1968. In 1996, he was paid tribute via a Memorial exhibition held at The Art Gallery Penang.



28

TAN PENG HOOI

b. Penang, 1942

Untitled, 1966

signed and dated (lower left)

oil on board

47 x 62cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 5,500

Two figures are seen occupied by the flocks of ducks scattered everywhere in the scene. The tinge of dark green background further enhances the beauty of the landscape suggesting the hours to be later in the evening. Rendered with such flawless brush strokes the painting speaks of the beauty of nature.

Tan Peng Hooi is perhaps one of Penang's best kept secrets in the arts, being versatile in painting almost any subject including nudes, flowers (orchids and lotus), landscapes, fishing villages and harbours, animals, fowls and birds. His specialty is creating the atmospheric backdrop effect similar to that of Lee Man Fong. He has held solo exhibitions at the Penang State Art Gallery (1980, 2009), The Art Gallery Penang (1993, 1999), and at the USM ABN-AMRO Arts and Cultural Centre, Penang (2005).



29

MOKHTAR ISHAK

b. Kelantan, 1938 - 2022

Pulau Kundur, 2012

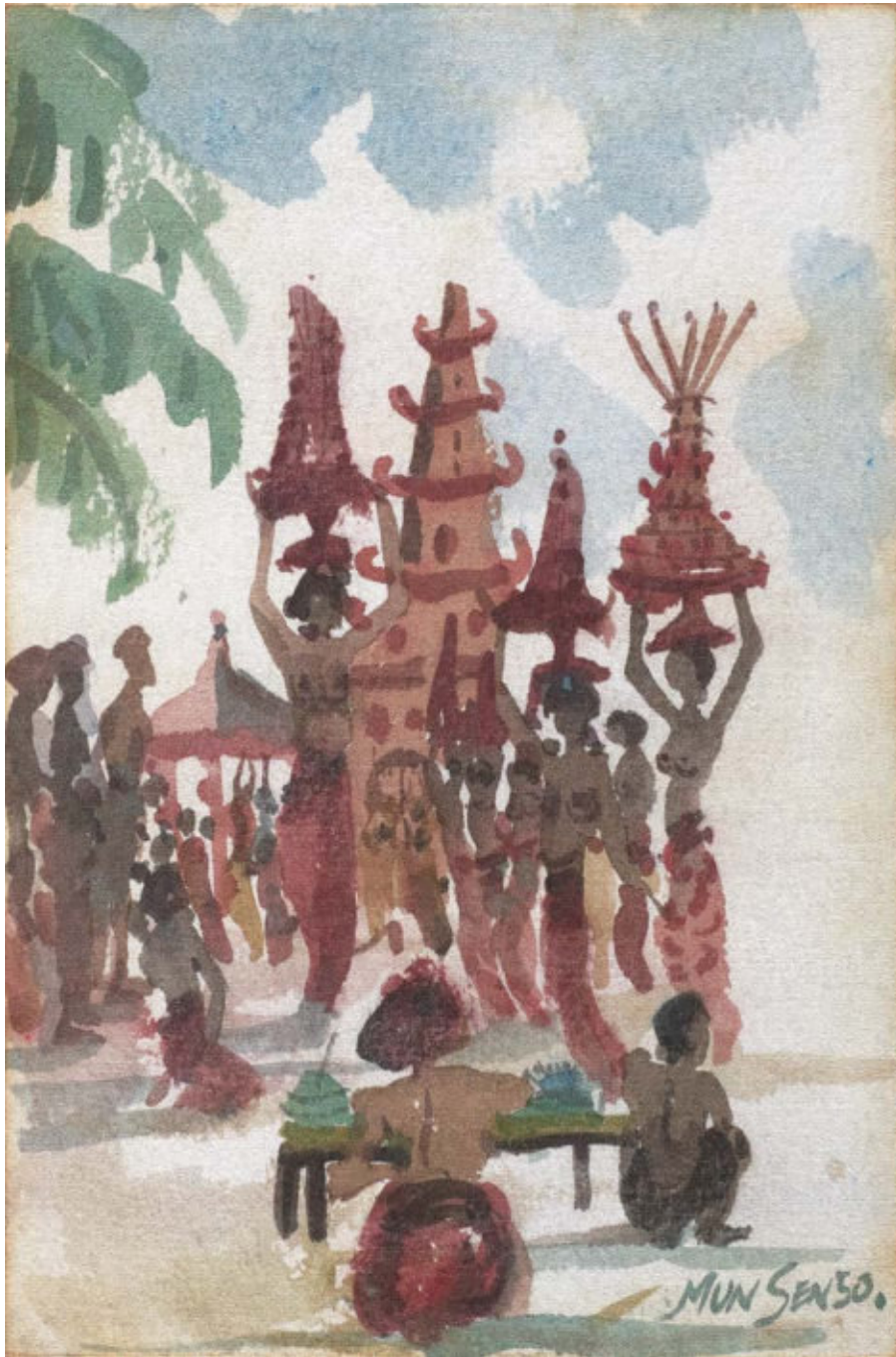
signed and dated (lower right)
watercolour on paper
38 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,200 - 2,200

Pulau Kundur illustrates a scenic vista featuring local settlements and foliage. The artist successfully captures how the light moves across the landscape, creating perfect contrasts of shadows of the coconut trees. A sense of peace and tranquillity on the east coast during the early hours of the day is exuded in this work. Mokhtar has exhibited his artworks in several galleries and institutions including the National Art Gallery Malaysia, Balai Seni Lukis Kelantan, and Bank Negara Malaysia. His awards include Consolation Prize, Terengganu Museum Art Competition (1994), and Consolation Prize, Ketengah Art (1999).



30

YONG MUN SEN

b. Sarawak, 1896 - 1962

Untitled, 1950

signed and dated (lower right)

watercolour on paper

23 x 15cm

PROVENANCE

Private collection, Selangor

RM 2,500 - 5,000

Yong Mun Sen's iconic watercolour paintings usually capture the grandeur of nature. Unlike this piece rendered in swift and deft strokes shows a celebrative ceremony held at a temple. People are seen carrying offers on their heads and harmoniously embracing their cultural beliefs.

Dubbed the 'Father of Malaysian Painting' in the eponymous book by Dato' Dr. Tan Chee Khuan, the legendary Yong Mun Sen was a fourth-generation Malaysian who 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. Mun Sen boasted 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 in 1922 (renamed Mun Sen Studio in 1930, with a branch in Northam Road the next year). Until then, he went by his birth name, Yong Yen Lang.

31

KHALIL IBRAHIM

b. Kelantan, 1934 – 2018

Untitled, 2000s

signed on the reverse

acrylic on canvas

76.5 x 76cm

PROVENANCE

Private collection, Selangor

RM 45,000 – 70,000



Before the imposition of more conservative strictures, nudes form a large component of Khalil Ibrahim's painting oeuvre, whether as drawings or in watercolours, acrylic, batik, pastel and even prints. To uphold decency in a self-censorship, the details are obfuscated with cross-hatchings or thread-balls or with darkened colours or flat colours or by using techniques of concealment in postures or hidden by objects or overlapping figures. At one time long ago, damsels move around in public topless like in Bali, Borneo and Thailand. Khalil's instinctive understanding of figures, both male and female, and sound anatomy were honed from a rigorous training in his six-year study at the St Martin's School of Art and Design in London, including post-studies.

Khalil Ibrahim was a versatile southpaw in art. His winning 2nd Prize in the Malayan Life competition sponsored by Lever Brothers in 1959 helped clinch a Pahang State scholarship to study Art in Britain. On his return, he was somehow released from his teaching bond and he became a fulltime artist and had never looked back ever since. He had a double first solo at the Samat Gallery in Kuala Lumpur followed by another solo the same year in Indonesia, but his two major exhibitions came late in his career, in 2004 with *A Continued Dialogue* at Galeri Petronas, and 2015 *The Art Journey*. After suffering a stroke in 2012, Khalil had lost his ability to paint with his left hand. Khalil was also a co-founder of the Malaysian Watercolour Society (MWS). He was in both MWS painting expeditions in Sweden and India.



32

KHALIL IBRAHIM

b. Kelantan, 1934 – 2018

Untitled, 2005

signed and dated (lower left)

acrylic on canvas

106 x 46cm

PROVENANCE

Private collection, Selangor

RM 48,000 – 68,000

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. He developed a strong individual style celebrating cultural heritage, modernising the figurative through carefully modelled forms embedded in the traditions and landscape of the community by the beach.

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.



33

KHALIL IBRAHIM

b. Kelantan, 1934 – 2018

Pantai Kundu I, 1999

signed and dated (lower right)
acrylic on canvas
20 x 25.5cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

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

RM 36,000 – 55,000

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

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

CHUAH THEAN TENG, DATO'

b. China, 1912 - 2008

Motherly Love, 1980s

signed (lower left)

batik

68 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

A mother's love has been immortalised in paintings, sculptures, poetry, films, theatre and songs (John Lennon's *Mother*, for one). The great Persian mystic-poet Rumi intoned: "We are born of love; Love is our mother." For Dato' Chuah Thean Teng, the Mother-and-Child theme is a recurring one for the epitome of human values and a mother's sacrifices. In numerous such works in batik, Teng, as he is popularly known, brought out the mother's endearing charm, her unconditional love and care, and her close interaction with her children especially when they were young, with equal attention to all no matter how many, like in this painting where the older siblings also clamour for her attention, but the baby brother, lacking mobility, has to be carried all around. The most iconic of Teng's Mother-and-Child batik is *Two Of A Kind* (1968), which was one of two works chosen for UNICEF's greeting cards. His other work, *Tell You A Secret*, was in 1987.

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





35

TAY MO LEONG, DATO'

b. Penang, 1938

Untitled

signed (lower right)

batik

123 x 63cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000

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, charmingly illustrated ladies wearing traditional garments each held a vase in their hands.

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.



36

M. SUKRI DERAHMAN

b. Kelantan, 1975

Come Home With Sustenance, 2019

signed and dated (lower right)

batik

96 x 118cm

PROVENANCE

Private collection, Selangor

RM 4,800 – 8,000

Intricately composed with fine details, a group of women are seen on the beach gathering the catch of the day. The traditional boats and fishing nets are very finely drawn onto the batik fabric. The artist used a colour scheme which mainly consists of natural brown and blue hues. The women are dressed in traditional batik sarong that are beautifully decorated with vivid colours and patterns.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* in 2015, the *Gelora Timur* Exhibition at Dita Colour Gallery, Kuala Lumpur in 2016, and in China (Guangdong in 2016, Shandong in 2017).



37

M. SUKRI DERAHMAN

b. Kelantan, 1975

Buying Fruits At Kelantan Market, 2018

signed and dated (lower right)

batik

121 x 130cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,000

On offer is an ornately decorated batik work showing the resilient nature of women street vendors. It is truly empowering to see these female entrepreneurs working hard to survive amidst rising food costs and inflation. At the forefront, we see a vegetable and fruit vendor presenting her fresh tropical fruits and vegetables. 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, the *Gelora Timur Exhibition* at Dita Colour Gallery, Kuala Lumpur in 2016, and in China (Guangdong in 2016, Shandong in 2017).



38

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Market Scene, 2005

signed and dated (lower right)

batik

80 x 94cm

PROVENANCE

Private collection, Kuala Lumpur

RM 17,000 - 28,000

The sights and buzzing atmosphere of the market is captured in this work. Fresh markets contribute to the local economy and subsistence of the population. In many cities, the marketplace is part of the cultural identity of the people, selling produce that are cultivated locally. The glimmer of white and yellow colours leads the viewer toward the figures dressed in traditional attire.

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



39

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Tiger, 2010

signed and dated (lower right)

batik

74 x 91cm

PROVENANCE

Private collection, Selangor

RM 14,000 – 22,000

This is a rare subject of Ismail Mat Hussin. Normally his works revolve around Malay cultural activities like playing gasing, making and playing Wau Bulan, playing traditional music and many more. But never an animal for a subject. Depicted in this piece is a tiger intricately drawn to its finest detail. It is a perfect coincidence that it is aligned with the 2022 Tiger year that symbolizes resilience and strength.

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



40

LONG THIEN SHIH

b. Selangor, 1946

Tiger, 2022

signed and dated (lower right)
acrylic on handmade fibre paper
64 x 85cm

PROVENANCE

Private collection, Selangor

RM 3,200 – 6,000

Painted on handmade fibre paper, this gorgeous painting was specially created by the artist to celebrate the year of the Tiger that symbolizes resilience and strength. 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.



41

LONG THIEN SHIH

b. Selangor, 1946

Enter The Tiger With Rose Chan,
2022

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

In conjunction with the year of the tiger, Long Thien Shih pays tribute to legendary beauty Rose Chan, the first striptease dancer from Malaya to gain international fame. She was also renowned as the Goddess of tiger show, performing brave acts such as the "Python Act" where she wrestled with a python. She established Grace Home, a voluntary shelter home based in Klang for the homeless and destitute women. A force to be reckoned with, she donated part of her earnings to charity, helping children and old folks' homes, the blind, and patients in need.

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42

LEE JOO FOR, JOHN

b. Penang, 1929 - 2017

Galloping Horse, 1992

signed and dated with
one seal of the artist (lower left)
Chinese ink and colour on paper
83 x 59cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 5,500



Lee Joo For was a multitalented and versatile artist and playwright. The artist used spontaneous lines and swift strokes in the compositions, depicting a strong galloping horse.

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

43

YUSOF GHANI

b. Johor, 1950

Biring, 2000s

signed (lower right)
oil and charcoal on canvas
142 x 193cm

PROVENANCE

Private collection, Kuala Lumpur

RM 225,000 – 325,000

Biring which manifests cock-fighting (berlaga ayam), maybe in a wantilan (ring), is full of aggression in terms of swift movement and deadly strikes. Playing on the flurry of feathers as the birds are in flight in attacking mode, the struggles betray some wild abandon and even heroism. In some fights, the tips of the cockerels' spurs are laced with deadly poison. *Biring* was first unveiled at Wei-Ling Gallery in Kuala Lumpur in March 2007, and it was Yusof Ghani's first series not representative of humans, although it is about power, might and strategy. Yusof himself is born in the Chinese lunar Year of the Tiger, an animal that is regal, powerful and predatory. Yusof Ghani's highest auction record was for his *Siri Tari* (Zakwan, 1987) sold for a premium of RM403,200, in the Henry Butcher Art Auction December 2021.

Yusof Ghani is one rare Malay artist who bypassed the Mara Institute of Technology (ITM) training mill. He was working in art-related jobs for 10 years before he won a scholarship to study at the George Mason University in Virginia (BFA, 1981, when he was aged 31) and the Catholic University in Washington DC (MFA, 1983), both in the United States. On his return, he lectured at ITM. He is also known for his organising the Shah Alam Biennale at his Tapak Gallery in 2016, and made his London debut with his *Segerak VI* at the Asia House in April 2017. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. His other series are *Protest*, *Tari*, *Topeng*, *Wayang*, *Hijau*, *Biring*, *Wajah*, *Ombak* and *Kuda*.



YUSOF GHANI

b. Johor, 1950

Siri Tari, 1991

signed and dated (lower right)

mixed media on paper

55 x 74cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 60,000

Yusof Ghani's *Tari Series* were first exhibited in 1989, in an exhibition at Galeri Citra, and is one of the artist's most popular series to date. The artwork consists of human figures depicted in several dance postures and features a strong presentation of gestural movement and figure ground relationship. Yusof Ghani's virtuoso use of chiaroscuro gives the image a three-dimensional form, highlighting the movement of figures surging forward. The cultural practice of dance is associated with social interactions and can be seen as a mirror reflecting issues concerning humanity through movement.

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45

YUSOF GHANI

b. Johor, 1950

Siri Tari, 1990s

signed (lower right)
mixed media on paper
24 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A sketch of bodies in motion, graceful and powerful. Yusof Ghani captures the essence of dance, and the figures are seemingly dancing in the air, their toes and feet off the ground. The arrangement of dance postures is presented through dynamic shapes, exquisite colour, and lines, resulting in a powerful work.

Yusof Ghani's highest auction record was for his *Siri Tari* (Zakwan, 1987) sold for a premium of RM403,200, in the Henry Butcher Art Auction December 2021. Yusof Ghani is one rare Malay artist who bypassed the Mara Institute of Technology (ITM) training mill. He was working in art-related jobs for 10 years before he won a scholarship to study at the George Mason University in Virginia (BFA, 1981, when he was aged 31) and the Catholic University in Washington DC (MFA, 1983), both in the United States. On his return, he lectured at ITM. He is also known for his organising the Shah Alam Biennale at his Tapak Gallery in 2016, and made his London debut with his *Segerak VI* at the Asia House in April 2017. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. His other series are *Protest*, *Tari*, *Topeng*, *Wayang*, *Hijau*, *Biring*, *Wajah*, *Ombak* and *Kuda*.

46

YUSOF GHANI

b. Johor, 1950

Segerak

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



Obscured figures in a few gestural contoured lines representing movement are central in Yusof Ghani's *Segerak* series. *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*, *Ombak* and *Kuda*. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.

47

YUSOF GHANI

b. Johor, 1950

Contemplation I, 2008

signed and dated (lower right)

mixed media on canvas

127 x 96cm

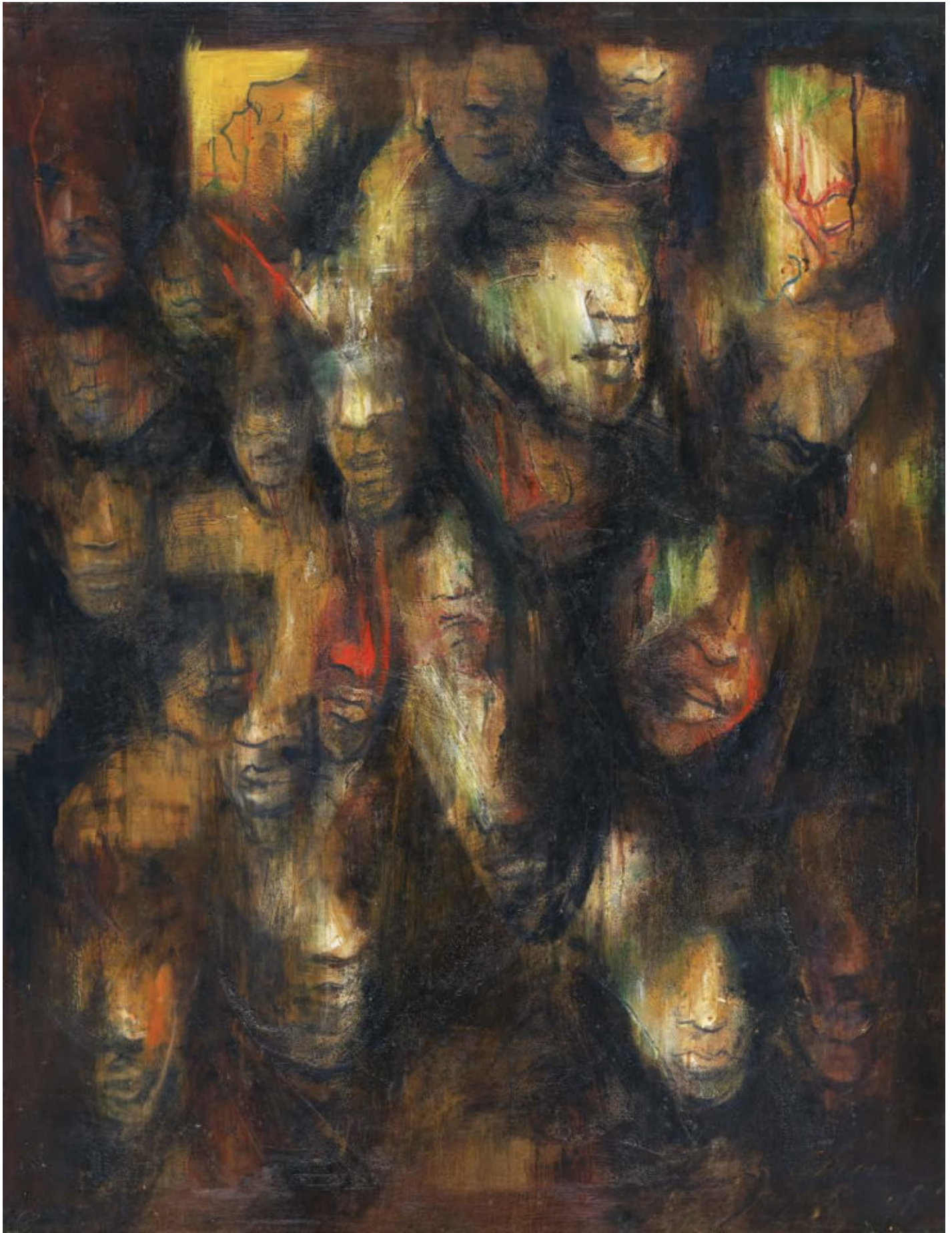
PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 40,000

Contemplation I exudes a surreal atmosphere which features a cavalcade of faces employed to manifest various themes. The painting can be read as the artist's response to social issues concerning humanity and spirituality. Carefully modelled on a highly textured surface, the faces are a symbolic representation of human society and reflect the nature of daily experiences. Visual depth is created through strong contrasts of dark and light tones as the faces are seen emerging from the background, enhanced by an illuminating glow.

After being involved in art-related jobs for 10 years despite not having any formal education, Yusof Ghani fulfilled his destiny when he was given a scholarship to study first for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. *Protest, Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah, Ombak* and *Kuda* – the series defined his art and made a huge impact.



SYED AHMAD JAMAL, DATUK

b. Johor, 1929 - 2011

Berenang, 1965

signed and dated (lower right)

oil on canvas

122 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

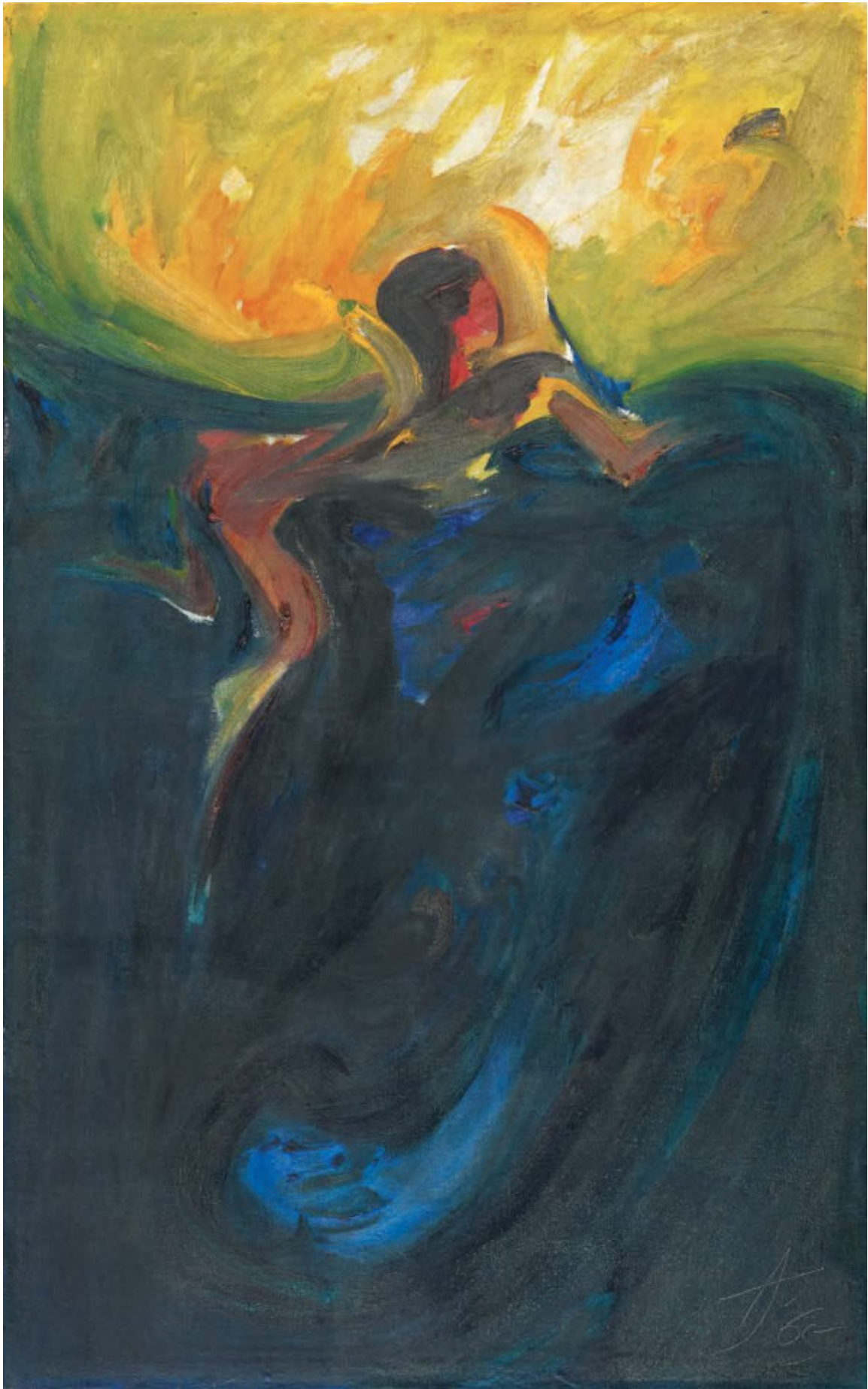
RM 220,000 – 400,000

Celebrated for his immensely invaluable contribution to the development of Malaysian art that spanned over five decades, the late Datuk Syed Ahmad Jamal produced art that bears profound personal, social and moral significance in various forms and medium for the masses with his later works lodged in spiritual and religious ethos demonstrating balance and harmony on canvas. From figurative and caricature drawings, abstract paintings, sculptures, textile art, murals, stage and poster designs to writings, the all-encompassing artist, cultural observer and educator has been truly missed by the art community since his passing.

On offer here is an outstanding oil painting entitled *Berenang (Swimming)* profoundly executed in 1965, a period that represents the creation of the artist's most personal biographical works. In an essay by academician Hasnul J. Saidon titled *55 Years of Collecting Syed Ahmad Jamal's Works* - published in a monograph in conjunction with a seminal exhibition titled *Syed Ahmad Jamal: PELUKIS* and in celebration of the artist's 80th birthday at the National Visual Arts Gallery, Kuala Lumpur in 2009 - the author pointed out that this historical piece, *Berenang* dated 1965 alongside other significant works namely *Relationship* (1964), *Lost* (1965) and *Figure* (1965) correspond with a life episode that is especially intimate following events of personal obstacles faced by the late Datuk Syed Ahmad Jamal.

This painting's coarse yet fluid surface illustrated in cool and warm palette of dominant blue with yellow and red suggests a tranquil state of mind amidst an act of resistance - an epiphany to the artist's inner emotions expressed through melancholic but nevertheless vibrant gestures akin to other works produced in the same year namely *19.9.65* - a painting that marks the artist's birthday - and *Figure* depicting a lone, anonymous human form submerged in a dual-columned blue yellow and red segments emulating water and/or earth that perhaps symbolises a plunge into the abyss. A similar meaning is conveyed here by adopting the act of swimming (swimming towards something bright and marvelous, poised to embrace a new chapter in life) as a life metaphor emanating a sense of solemnity for the year 1965 signifies the bitter end of his first marriage. Datuk Syed Ahmad Jamal had incorporated the use of incongruity in his early works through the juxtaposition of warm and cool hues, light and dark since *Self-Portrait*. Executed in 1955 prior to leaving Chelsea to return home, the self-depiction is known to be his first endeavour illustrating himself in a representational manner using contradictory colour schemes.

Artist (painter, sculptor, logo designer), academician, administrator, critic-writer, curator, stage and costume designer, cartoonist. That's Datuk Syed Ahmad Jamal, the only fine-art National Laureate. He was director of the National Art Gallery (NAG, 1981-1991), the Asian Cultural Centre (Universiti Malaya, KL, 1979-1983), and principal of the Specialist Teachers Training Institute, from 1964 (1961-1972). The NAG honoured him with a Retrospective in 1975, and another Retrospective titled *Syed Ahmad Jamal: Pelukis* (2009), besides *Syed Ahmad Jamal: Historical Overview 1954-1994* (Nanyang Gallery of Art, KL, 1994-1995). His awards include the Datukship (1996), country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984). Datuk Syed Ahmad Jamal had his formal art education in Britain and the United States culminating with a Masters degree in Art History from the University of Hawaii, Honolulu (1973-1974). He authored two major books, *Rupa Dan Jiwa* (1992) and the autobiographical *Kunang-Kunang* (1999).



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Red Wetlands, 2002

signed on the reverse

oil on canvas

92 x 122cm

PROVENANCE

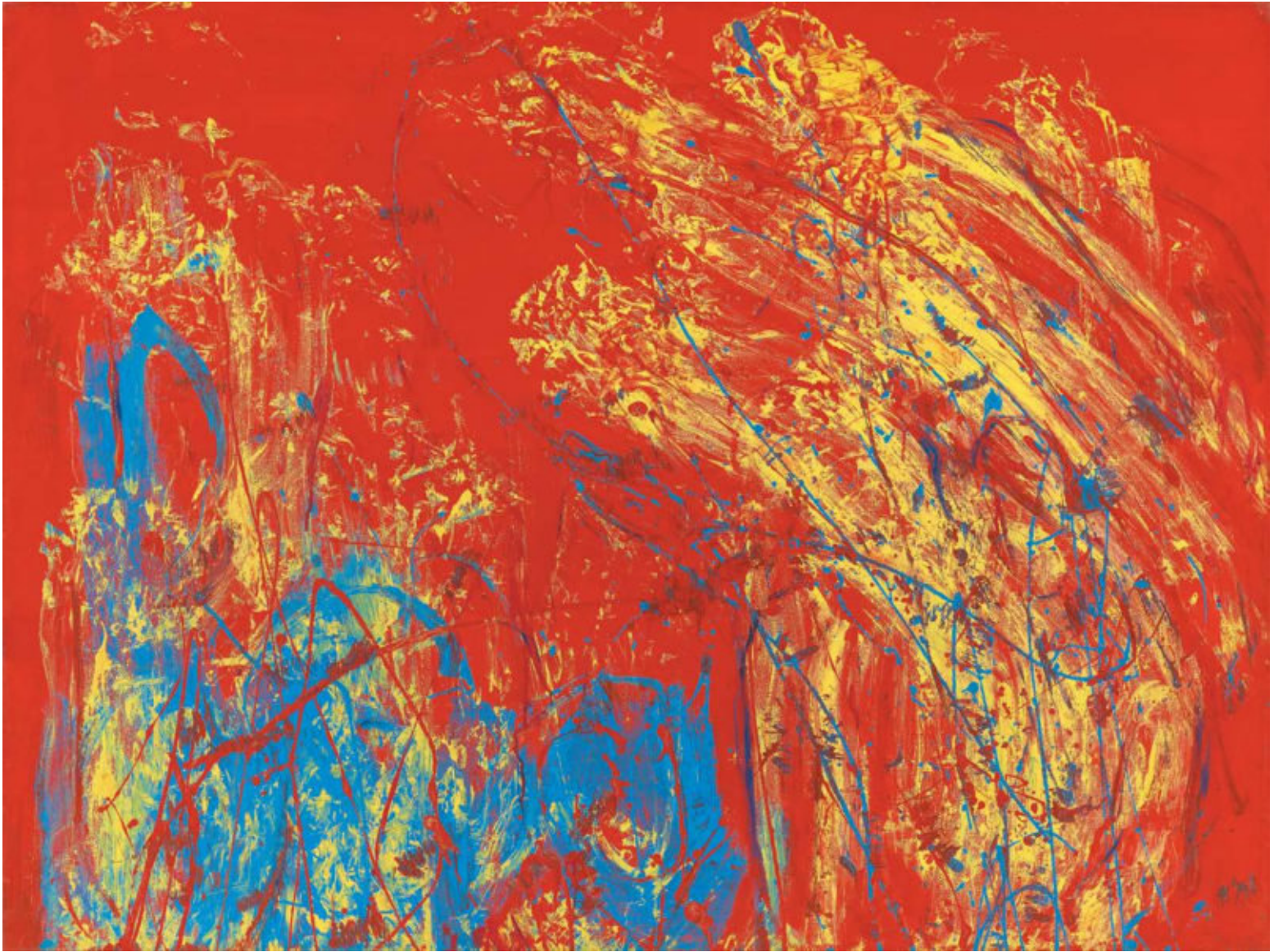
Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity

RM 280,000 – 400,000

Who would have thought the wetlands mostly associated with swamps, marshes and bogs could manifest in a tapestry of orangey reds with splurges of yellowy sheens and an overlapping spray of iridescent blue in the left bottom diagonal. What's behind this happy outburst dominated by a fiery bright red. This 2002 aberrant work comes smacked into Latiff's more diaristic *Voyage* phase of exotic places and poetry allusions spanning between 2001 to 2008 but with the compositions going back even to the ancient past. Or pertinently reminiscent more of his earlier *Rimba Series* during the second half of the 1990s or his *Rawa-Rawa* (Marshlands) book of poems in 1992. Whatever, such manifestations of wetlands often regarded as the kidney of the landscape, can only bode well in keeping the biodiversity and mitigating climate change. How underrated that such ecological balance is integral in the long run to human survival.

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



IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 - 2009

Slumber (Nyenyak Tidur), 1982

signed and dated (lower right)

acrylic on canvas

127 x 127cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Ibrahim Hussein: A Retrospective,

National Art Gallery Kuala Lumpur, 1986, p. 137

RM 490,000 – 650,000

There's no antidote to tiredness and stress of mind and body than sleep. As in William Shakespeare's *Macbeth* (Act II, Scene II): "Sleep that knits up the ravelled sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, chief nourisher in life's feast." Yet, as in the refrain in Paul Anka's 1975 hit, *I Don't Like To Sleep Alone* from his *Feelings* album, sleep is not so sound (nyenyak) if there is no companion beside, as solace and maybe even to hug. When Paul Anka's song first ruled the airwaves, Datuk Ibrahim Hussein, or Ib as he is popularly known, was already married, to Sim, after a whirlwind romance when he was a resident artist at Universiti Malaya. Sim famously gave him a set of graphic pens that became one of his trademarks, animating his veneer of parallel lines over his composition. Here, the large expanse of smooth opera mauve tones seems to aid the soporific effect, what with its being symbolic of devotion and femininity. The coalescing figures are cuddled intimately together resplendent in dreamland bliss.

Datuk Ibrahim Hussein is Malaysia's most iconic on the international art scene, having been accoladed with the hugely prestigious Crystal Award given by the World Economic Forum. He was the first Malaysian to have taken part in the Venice Biennale (under the Smithsonian Institute Workshop programme) in 1970 and was featured in the tripartite world exhibition with Andy Warhol and Salvador Dali in Kuwait in 1977. Tutelage in Byam Shaw and the Royal Academy in London in the 1960s set him on the right track. He was accorded a Retrospective by the National Art Gallery in Kuala Lumpur in 1986, and founded the Ibrahim Hussein Museum and Cultural Foundation in Langkawi in 2000, marking it with the Langkawi International Festival of Arts. He had also organised two Asian Arts Festivals, at the Club Mediterranee in Cherating (Pahang) and Bali. Other awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993) and the Order of Bernardo Higgins of Chile (1996).



Barbara Hepworth

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 - 1997

Untitled

acrylic on canvas

151 x 91cm

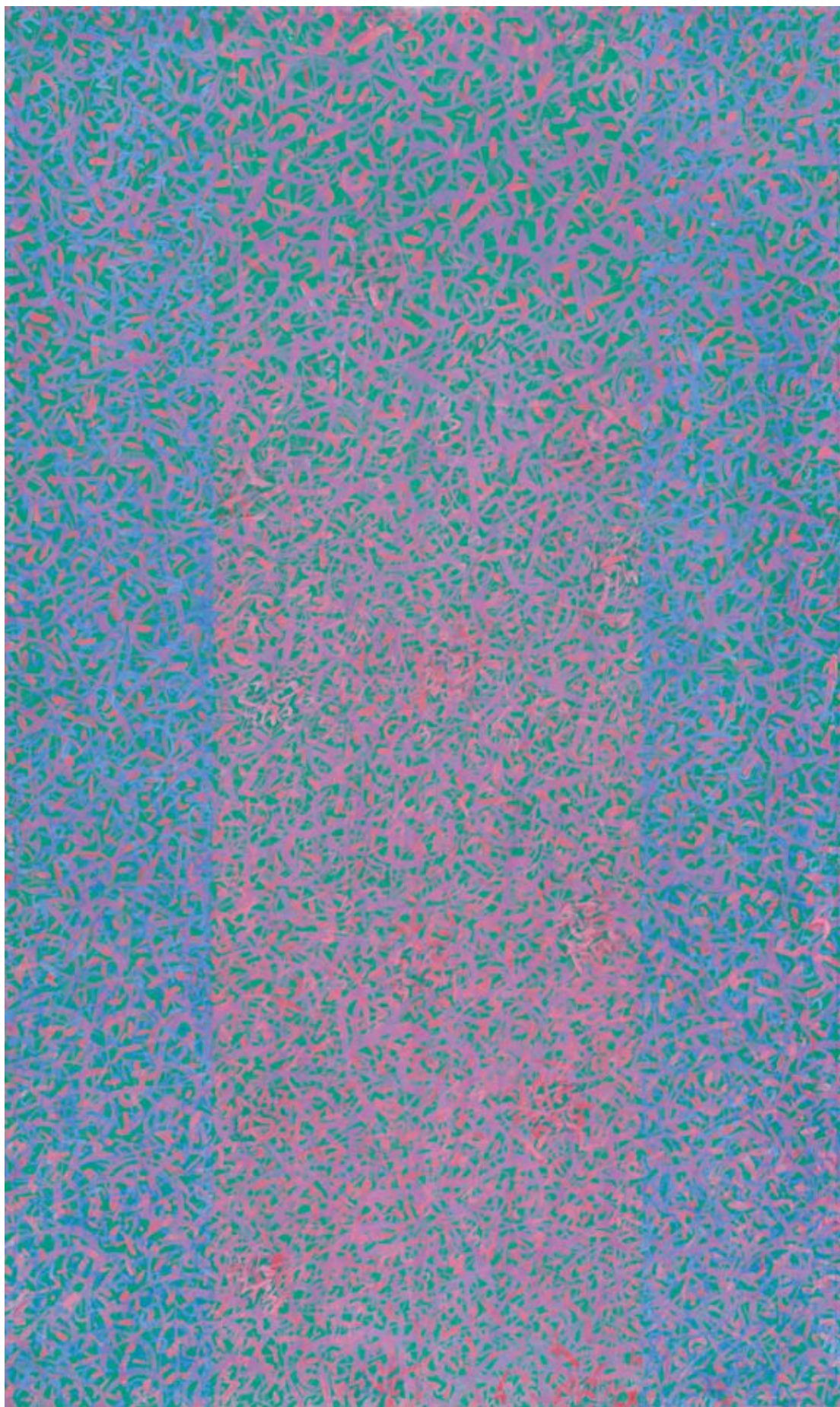
PROVENANCE

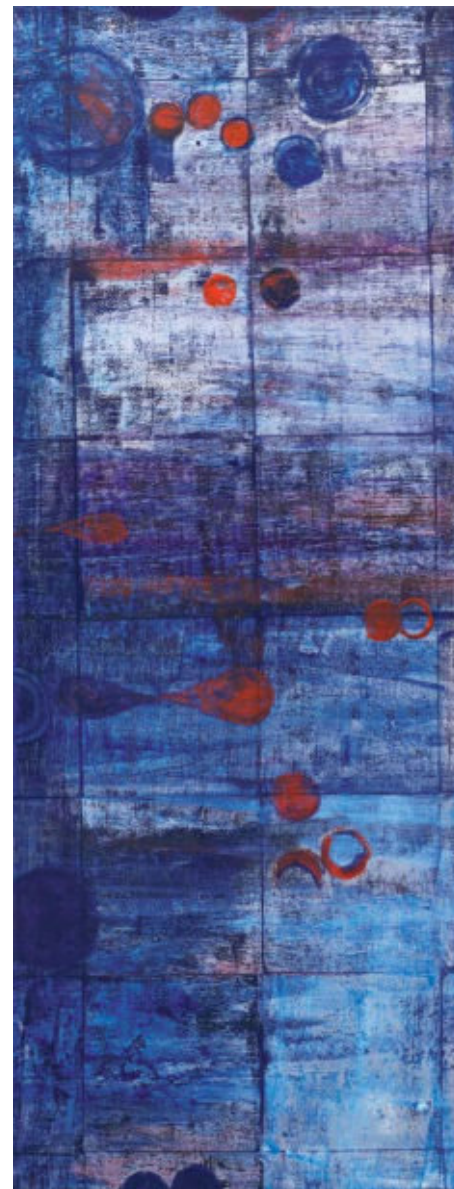
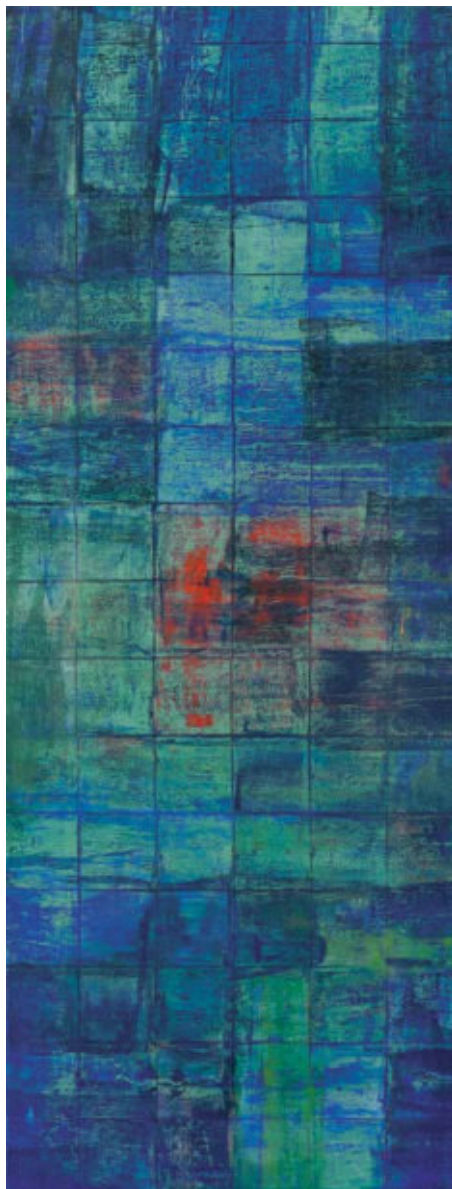
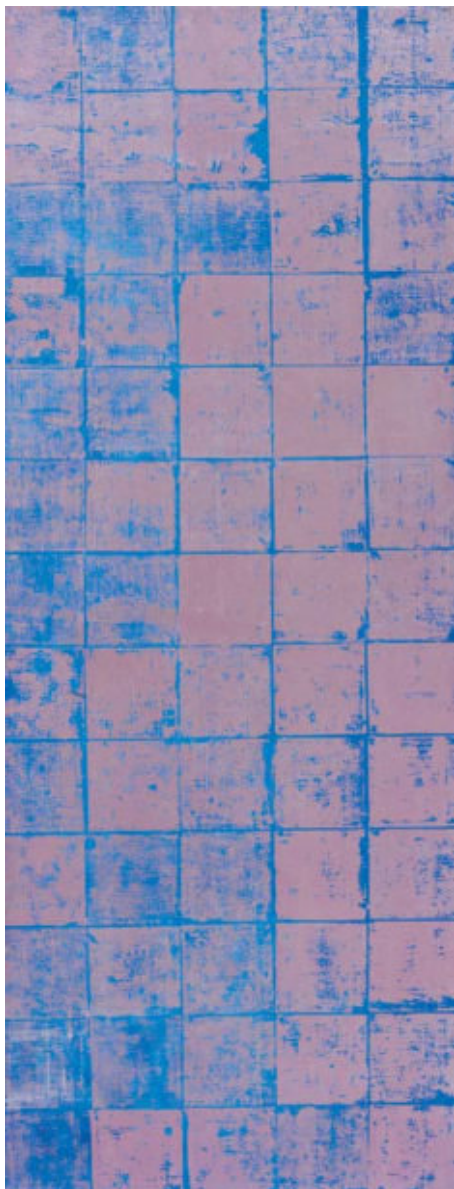
Private collection, Selangor

RM 30,000 – 55,000

This is a call to faith and perseverance, the triumph of, as a somewhat dull azure-blue clarifies from what is an obfuscating blanket over Ahmad Khalid Yusof's trademark frittered khat coming out of the thickly encrusted rust-brown smears. The calligraphy is like miniscule microcosms, animated in aerial suspension, crinkling through what can be viewed as a symbolic partial eclipse. Perhaps, this is evocative of a nightmarish phase when his father, Muhammed Yusof Ahmad, was hired by the Japanese in place of his brother Za'aba, to teach Bahasa Malaya at University Tenri in Japan, bringing with him his four children. It was during the war years from 1941 to 1945, and his family suffered not only from ration and discrimination but also abject fear in the dark, as the American bombers pounded Japan. Such is the typology and trademark of Ahmad Khalid Yusof since his momentous Alif Ba Ta silkscreen marking the National Cultural Congress at the National Art Gallery in 1971 (Aug 25 - Sept 12), with an affinity to Nature and imbibing the five cornerstones of Islam, namely Testimony of Faith, Prayer, Charity, Fasting and the Haj pilgrimage to Mecca.

Apart from being an academician at the Mara Institute of Technology, Ahmad Khalid Yusof served as director of the Shah Alam Art Gallery between 1991-1997, and was founder-president of the Malaysian Artists Association (1979), organising painting trips to Vietnam and Tasik Cini. He graduated from Kirkby, Liverpool, in 1956-1958, and continued at the Specialist Teachers Training Institute in 1963. He furthered his education at the High Wycombe and Wincester Art School (1965-1969), before his MFA at the Ohio University in the United States in 1976. He also won 1st Prize in the Great Britain Reeves & Sons art contest in 1967, and was appointed guest-writer of Dewan Bahasa dan Pustaka in 1994.





52

SABRI IDRUS

b. Kedah, 1971

Scheme #2, 3, 6, 2010

signed and dated (lower right corner)
mixed media on canvas
152 x 58cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 55,000

Sabri Idrus engages in different disciplines and mediums as language according to his artistic needs, who is passionate about experimental approaches in combining painting, graphic design, and industrial materials to achieve a liberated socio-cultural dogma towards reinventing a new form of symbol in art. His works are also known to involve a complex process of experimentation in his search of new materials and creating new marks on various surfaces.

Sabri Idrus studied fine arts at UiTM and received The Malaysia Young Contemporary Art Award in the painting category in 2004. He completed his MFA, Creative Practice at Transart Institute, Plymouth University, UK (2015-2017). He won the 2020 UOB Painting Of The Year (Malaysia) award. His solo exhibitions include TRANSFORMATION AND DARKNESS, E-Tay Gallery, New York, USA (2017), Matters and Manipulation, Gajah Gallery, Singapore (2017), and Keroncong Series: A New Form of Physical Listening, Wei-Ling Gallery, Kuala Lumpur (2006). He has exhibited in both private and public collections in the UK, Poland, Singapore, America, India, Hong Kong and Malaysia.



53

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 23,000 – 38,000

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 1979-1981. 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.

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Rentakalam (Rhythm Of Nature), 2008

signed and dated (lower right)

mixed media on canvas

76 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

There is no space as metaphorically infinite as that of the mind, and it and nothing captures the boundless spirit as Nature, even amidst man-made structural edifications. It is the pastoral, the panoramic that evokes the spiritual touches that effuse the beauty, physical and contemplative, with the infinite suggested by the horizontal push and pull of this work. *Rentakalam* represents already a maturity, and sophistication, of Dato' Tajuddin Ismail's orchestration of such interplay of man's affinity with Nature, organised in several ambiguous spheres of contemplation and dynamic redaction.

Dato' Tajuddin Ismail's art reveals his exposures to Graphic Art and Design, Interior Architecture and Fine Art, which he welded into a symbiosis of poetic and geometric forms. After his basic tutelage at the Mara Institute of Technology (1973), he is able to expand his horizon and explore in his further studies at the Art Centre College of Design, Los Angeles (Graphic Design, 1974), and the Pratt Institute, New York (post-graduate Interior Architecture, 1981, where he apprenticed to Massimo Vignelli). He was also a Fulbright research fellow (1987). He was to teach at the Universiti ITM, retiring as Associate Professor of Fine Art and Interior Architecture. As an artist, he clinched the Minor Awards in the National Drawing Competition (1977), the National Graphic Art competition (1978), the Salon Malaysia (1979), and the National Design Council (1994).



CHEONG LAITONG

b. China, 1932

The Spirit Of Huangshan, 2003

signed and dated (lower left)

acrylic on canvas

79 x 101cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 70,000

The title of the work, *The Spirit Of Huangshan*, came from his 2003 solo at the NN Gallery, where he veered from his more calligraphic strokes to more disparate structural forms. It was only his eighth solo. This trend was already heralded in his Shan-Hur (Mountains and Rivers) exhibition in 1998. But it was a family visit to Huangshan in the winter of 2002 with wife Marina and children Ruyee and Yisan that gestated something more meditative and spiritually imposing with its serrated topography and contours. Huangshan, or Yellow Mountain, is sprawled in the southern Anhui province in Eastern China, with granite peaks at 1,864 metres high, amidst hot springs and winter snow. It is said to have been formed in the Mesozoic period some 100 million years ago, and was declared a Unesco World Heritage site in 1990. It was made more famous by paintings by the great Liu Haisu and eulogised in Chinese poetry, especially during the Tang Golden Age like that by Li Bai (701-762 AD) called Dawn Vista on Huangshan.

*Thirty six strange peaks,
Immortals with black top knots,
Morning sun strikes the tree tops,
Here in this sky mountain world,
Chinese people, raise your faces!*

Cheong Laitong is regarded as one of the precocious stars of the Wednesday Art Group formed in 1952 by Peter Harris. But he prevailed with his bold gestural vigour more from the latter half of the 1960s, after stints as USIS Exchange scholar at the Skowhegan School of Art in Maine in the United States (1960), and the LCC Central Art School in London (1961). But his commitment lessened after working at Rothmans Malaysia first as creative director (1963-1992) and then regional creative director of its Asia-Pacific region (1992-1995). He started making a brief comeback in a 1981 solo at Universiti Malaya. It was another decade before he became active again – Galeri Wan (1991 and 1995), and NN Gallery (1998). Early success was when he won 1st Prize in oil and acrylic in the Salon Malaysia in 1969 and 1979. In 1962, he won a major award in the Hong Kong & Shanghai Bank mural competition in 1962. He was included in major Malaysian exhibitions abroad including the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st Triennial of Contemporary World Art, New Delhi (1968); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970). He is best known for his iconic mosaic glass murals at Muzium Negara (1961).



JOLLY KOH

b. Singapore, 1941

Jumping Fish And The Rising Sun, 2010

signed and dated (lower left)

oil and acrylic on canvas

244 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

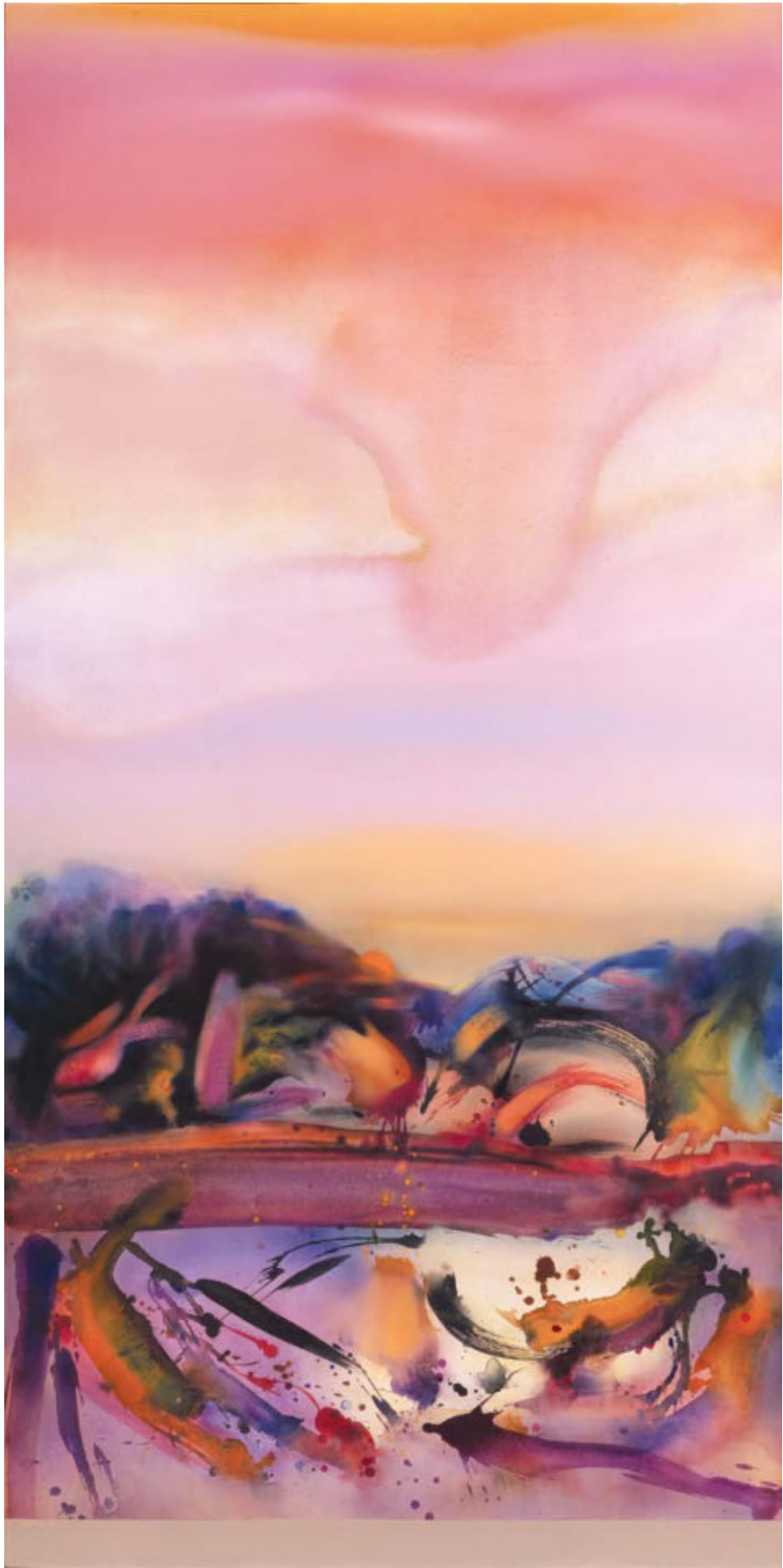
ILLUSTRATED

Jolly Koh @ 76, Maya Press, 2017, p. 201

RM 100,000 – 180,000

The title is just pure embellishment, with the 'rising sun', a source of energy and light, having little or none to do with fishes, jumping or otherwise, while the sea tides are tied to the phases of the moon. Jumping fishes can be ascribed to the carp, an auspicious creature oft emblazoned in Chinese ink paintings, or the breaching of the dolphins, out for lark rather than escaping from predators or preying on others. The juxtaposition is just a double conjunction of joy and beauty, as Jolly Koh unabashedly pursues the elixir of beauty on his canvas through luscious forms and oft incendiary colours. Whether it be sunrise, sunset or twilight, Jolly Koh is only in pursuit of beauty personified. This piece is a major work, a masterpiece.

There is a schism in Jolly Koh's art. The intellect of theory and philosophy honed from his academic background: National Diploma in Design, Hornsey College of Art, London; Art Teacher's Certificate, London University; MSc Indiana University, USA (Fulbright scholarship), and his teaching Art in the United States, Australia and Malaysia. And the other is the incorrigible romantic in his canvas. His first claim to great fame was as one of the Magnificent 7 in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. In 2017, he published the 350-page retrospective book defining his 60-year art career called Jolly Koh @ 76, which was also the title of the accompanying exhibition (organised by Henry Butcher Art Auctioneers) at White Box, MAP Publika. A great achievement for one who was given his first solo, at the tender age of 16, at the British Council in Kuala Lumpur in 1957.





57

JOLLY KOH

b. Singapore, 1941

Reflection In Titiwangsa, 2007

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

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Jolly Koh, Maya Press, 2008, p. 236

RM 42,000 – 70,000

For vegetation sprouting up over water or under, there are different states of mind, and of life, the top with the effusive swathe of light and that under with an aqueous movement and growth of silence. There is a contemplative calm as the leaf blades dance or sway, each balancing each other in an awkward interdependence. Life is not all about flamboyance and pageantry and can be celebrated in such inobtrusive natural forms, and still exude a gorgeous aura.

There is a schism in Jolly Koh's art. The intellect of theory and philosophy honed from his academic background: National Diploma in Design, Hornsey College of Art, London; Art Teacher's Certificate, London University; MSc Indiana University, USA (Fulbright scholarship), and his teaching Art in the United States, Australia and Malaysia. And the other is the incorrigible romantic in his canvas. His first claim to great fame was as one of the Magnificent 7 in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. In 2017, he published the 350-page retrospective book defining his 60-year art career called *Jolly Koh @ 76*, which was also the title of the accompanying exhibition (organised by Henry Butcher Art Auctioneers) at White Box, MAP Publika. A great achievement for one who was given his first solo, at the tender age of 16, at the British Council in Kuala Lumpur in 1957.

58

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Dreamscape 3

acrylic on paper
38 x 28cm

PROVENANCE

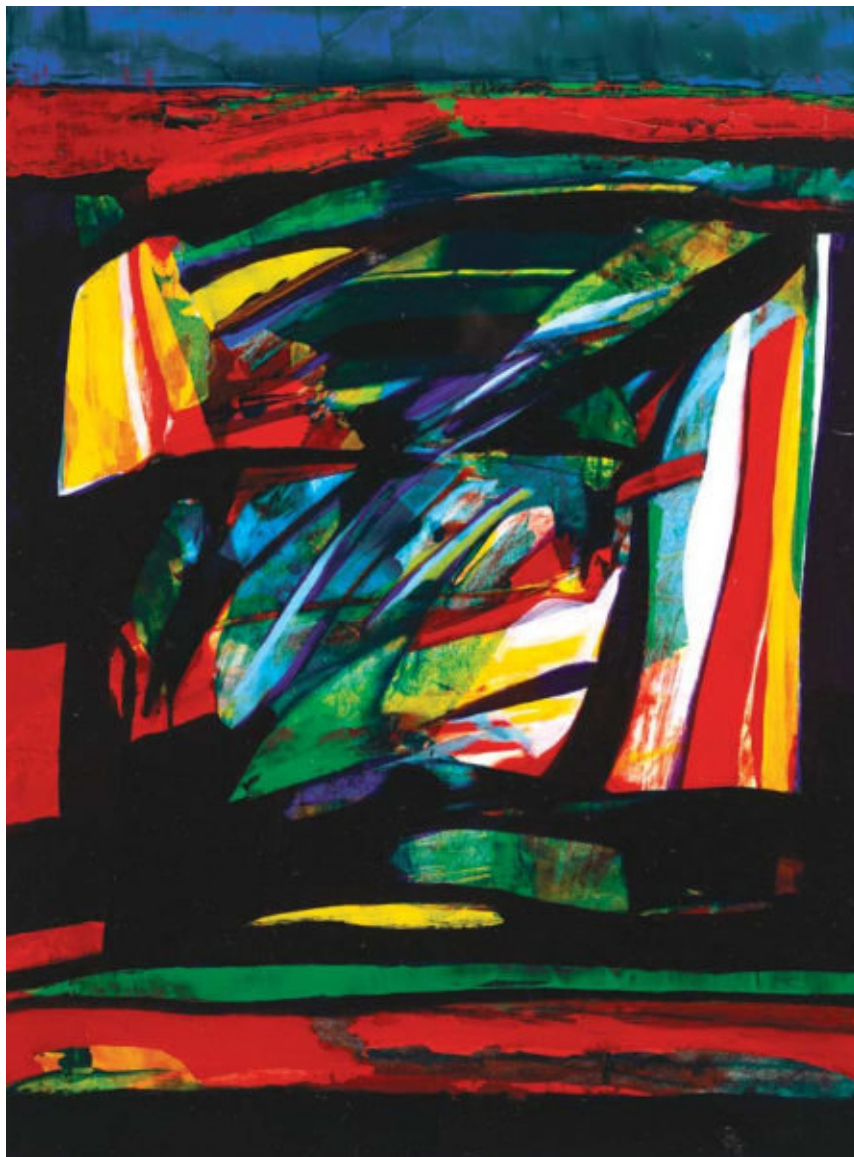
Private collection, Kuala Lumpur

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 a pioneering abstract artist from the first batch of fine art students from the Mara Institute of Technology (now a university), graduating in 1971. She pursued her BFA at Reading University, England (1973-1976) and MFA at the Pratt Institute, New York (1976-1978), besides a museum management course in London in 1987. Her laurels include Minor Awards in the Malaysian Landscape (1972) and the Bakat Muda Sezaman (1981), the Major Award in Salon Malaysia (1979). In 2007, the Sultan of Kedah conferred her the Darjah Dato' Setia DiRaja Kedah title, and in 2014 she was honoured with the Women of Excellence Award. Overseas, she won the 3rd Prize in the 2nd Biennial of Contemporary Painting of the Islamic World in Teheran, Iran, in 2003.



59

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Rasa: Kesuma Adikara 6, 2010

acrylic on paper
38 x 28cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

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.

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 50th anniversary of her career as an artist, she presented a solo exhibition entitled Song Of Eucalyptus at Segaris Art Center, Kuala Lumpur.



60

RAFIEE GHANI

b. Kedah, 1962

White-Stripes, 1998

signed (lower left)
mixed media on canvas
35 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000

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-Stripes*, the artist portrays beautifully arranged forms amidst a dynamic and colourful setting.

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



61

RAFIEE GHANI

b. Kedah, 1962

Red River, 1998

signed (lower left)

acrylic on canvas

151 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 24,000

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 depicting floras, red hues resembling the river flows and tinge of blue in the background. It is always exciting to view the landscape from the artist's perspective as it is often rich with bright colors.

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

62

RAFIEE GHANI

b. Kedah, 1962

Teluk Limau Sebutir, 2003

signed (lower left)

oil on canvas

140 x 140cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 40,000



The top half of the painting seems awash with a certain tutti-fruity tanginess with even a rind of citrus yellow, the whorl opening like edible petals. The top half of organic and natural shapes like trees, contrasts with the bottom half with a sparse array of geometric decals of little triangles in a cooler veneer. Exuding with a sense of optical taste of the slightly sourish note, it begs the question: Do colours, here with sensory therapy, exude smell and taste? Known as an extreme adventure artist having traversed to the most inhospitable of places, Rafiee Ghani is drawn to such exotic places and cultures that time forgot, for the essence. Now, in 2003, with two decades of 'cooking' colours from the Fauvist to more pastel hues but still vibrant, Rafiee Ghani seems bent on letting the colours reverberate, or ooze gently.

In 1984 and 1985, Rafiee Abdul Ghani set his name in lights when he consecutively won the Minor Award in the Young Contemporary Artists competition, and he showed it was no fluke when he again snared the Minor Award in the 'adult' Salon Malaysia (1991). In 1994, he won 2nd Prize in the one-off private Malaysian Art Open competition and a Juror's Choice winner in the Malaysian tier of the Philip Morris Asean Art Awards. He did his MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. He first studied at the De Vrije Academie Voor Bildeende Kunst, The Hague (1980) but did not complete, before returning to Malaysia to do his Diploma (majoring in Printmaking) at the Mara Institute of Technology (1985). He had also teaching stints, at ITM from 1986-1988 and 1989-1990, and then in Mahe in the Seychelles, in 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Untitled, 2007

signed and dated (lower right)

mixed media on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

RM 13,000 – 26,000

In this piece a green origami boat is set in the center amongst colourful organic shapes as if it is blended but visible to see. A closer look to this painting you can see varieties of insects are drawn intricately in its individual blocks as a background. However it is covered with splashes of colour. The subject of this piece is rather interesting as it appeared to be different from the artist's usual style.

Ahmad Shukri Mohamed struck a high profile among members of the art collective Matahati. His accolades include 1st Prize in the one off Malaysian Art Open (1994), Major Award in the Young Contemporary Artists (BMS) (1997), and the Minor Award in the Mural Satu Malaysia competition (2014). He was one of the five national winners in the Philip Morris Asean Art Awards in 1997 and 1999, winning the Jurors Choice in the finals in the Philippines in 1997. His artist's residencies included Rimbun Dahan (2003) and Echt (Holland, 2013). His notable participation includes the Asean Art Show in Fukuoka (1994), the Sharjah Biennale (2003) and Emaar Symposium in Dubai, UAE (2004), the Asian Biennale in Bangladesh (2001), the Asian Workshop in Gazipur, Bangladesh (2002) and the Brande Workshop in Denmark (2002). His 9th solo Monuments was held at Segaris Art Centre, Kuala Lumpur, from October to November 2019.





64

RADUAN MAN

b. Pahang, 1978

Kasih, 2018

signed and dated (lower right)

oil on canvas

152 x 122cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 30,000

Raduan Man often uses mixed media in most of his projects. Unlike this piece it was painted with fully oil on canvas. This abstract piece is rendered in splashes of white, yellow, red, green while a black random scribble appears in the centre of the canvas. Titled *Kasih*, the painting is about love, and that is what the world needs now. Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had more than seven solo shows. His artworks have been selected for Sotheby's Hong Kong auction sale a couple of times, and the abstract pieces usually fetch good prices.

65

FAUZIN MUSTAFA

b. Perak, 1966

Silent Growth Series - VII, 1993

signed and dated (lower right)

mixed media on canvas

121 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



Silent Growth Series - VII represents the artist's exploration of nature achieved through rich colours, texture, and space. This early piece was produced with a tactile quality, illustrating the marvellous growth of new shoots rising towards the sunlight. An amalgam of various textural forms and shapes result in a unique sensorial experience.

Fauzin won the Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition in 1988. He picked up the Minor Award (Painting) in the Salon Malaysia in 1991, 3rd Prize in the Philip Morris Asean Art Award – Malaysia (1994), 2nd Prize for the Mekarcitra competition at Galeri Shah Alam (2007), and the Major Award in the 1MC mural painting at National Art Gallery (2010). He took part in the Asian Art Biennale in Bangladesh (2001) and the New Art from Southeast Asia in Fukuoka Art Museum in Japan (1992). A full time artist since 2008, Fauzin was Media Prima's head of Set Design, Make-up and Wardrobe (2000-2008), senior art director (1998-2000), and art director for TV3 (1990-1998). In 1996, he won Best Set Design for TV3 Screen Awards. He graduated with a MFA (2010) and a BFA (1988) from the University ITM. His third solo, *Life Between The Dots*, was held at Core Design Gallery, Selangor (2017).



66

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – 2019

Big Moon Rising

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Big Moon Rising illustrates Raphael Scott Ahbeng's signature composition exhibiting his unique ability to depict the spirit of his surroundings and inject his own personality into his works in a variety of ways. A variety of foliage are positioned gracefully against a peaceful mountain view with a full moon in the night sky. This is a magnificent example of nature at its best.

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



67

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – 2019

Forest Reserve

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Raphael is known for his mesmerizing landscapes celebrating the rich terrestrial biodiversity of local rainforests. In order to capture the poetic quality of nature, Raphael used a variation of dense lines, producing a translucent and vibrant effect. The poetic composition suggests the wide diversity of plants and wildlife that form part of our natural heritage.

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68

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – 2019

Hornbill Dance; Bush Delight, 2008

signed and dated (lower right)

acrylic on canvas

61 x 76cm each (set of 2 works)

PROVENANCE

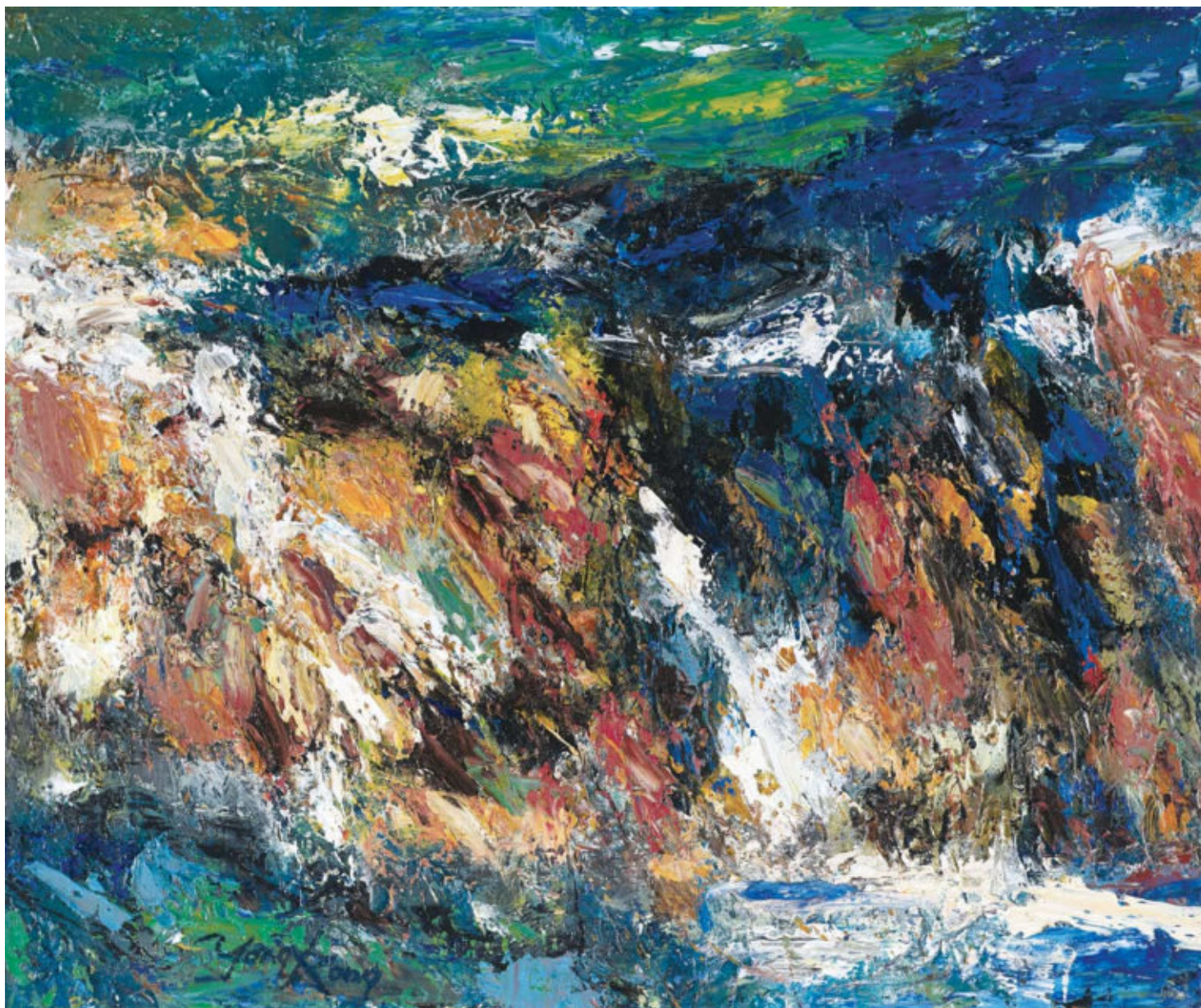
Private collection, Selangor

RM 5,000 – 9,000



Organic motifs of the earth are encapsulated into pulsating rhythms, demonstrating Raphael Scott Ahbeng's unique method of essentializing forms. Raphael's paintings are remarkable explorations of colour using overlapping gestural layers, with elements influenced by the landscapes of Sarawak. The colours though earthy contain an inner glow accompanied by solid lines which convey a feeling of density of the vegetation.

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69

FOO YONG KONG, DR.

b. Negeri Sembilan, 1948

Abstract Scenery, 2017

signed (lower left)

oil on canvas

51 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,300 – 5,500

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. Luxuriant 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.



70

WENCHI LUCAS

b. Johor, 1960

Stormy Sea And Sky 2, 2014

signed and dated on the reverse
oil on canvas
122 x 111cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Stormy Sea And Sky 2 presents an atmospheric view of a powerful storm. The strength of the storm is emphasized by the blustery wind and large, furling waves, all depicted with the contrast of light and dark hues. The artist captures the movement of energy passing through the ocean water via the description of forceful waves. The ever changing sea, sky and land all inspire her to paint.

Wenchi Lucas graduated with B.A (1st) from Camberwell College of Art. Her group exhibitions include SE 20 Group exhibition south London (2010-2013), SLWA group exhibition Bankside Gallery London SE1 (2012), Hyde Gallery London SE1 (2013), South London Woman Artist group exhibition Brixton East London SW9 (2015), Tate Modern London SE1 Tate Late. Participant in Pillow talk exhibition (2018). Her works are sold internationally in Chicago, New York, Australia, UK and Malaysia. The artist is based in UK.

71

WONG SIEW LEE

b. Penang, 1959

Beyond The Horizon V, 2011

signed and dated (lower right)

mixed media on canvas

142 x 112cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000



Beyond The Horizon V is painted with energetic colours which express the artist's reflection of the natural world. Wong Siew Lee obtained her Advanced Diploma in Visual Arts majoring in Printmaking from Central Academy of Arts, Kuala Lumpur. Siew Lee won the Consolation Prize at the 2004 Johor Historical Buildings Drawing Competition with a woodcut print entitled *Two Faces Of Sultan Abdul Bakar Mosque*; the Jury Award in 2003 National Art Gallery SAKSI (Suatu Apresiasi Kisah Sejarah melalui Seni) Art Competition with an etching print entitled *Letters From Borneo*; and Third Prize in 2002 Tanjung Heritage Art Competition with a drypoint print entitled *Wayang Kulit*.



72

TAN SUZ CHIANG

b. Johor, 1974

The Sound Of Time, 2010s

signed (lower left)
acrylic on canvas
60 x 75cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Tan Suz Chiang uses abstract forms to capture the fading memory of places that hold a special place in his heart. Over the years, Suz Chiang has developed a spontaneous way of painting. He expresses light, combined with a dynamic palette of vivid colours to achieve an atmospheric effect. He archives his memories, subjects and fleeting moments using his signature brushwork to effectively capture life's precious memories and experiences.

Tan Suz Chiang obtained a Diploma of Fine Arts from the Central Academy of Art, Malaysia, in 1997. He has exhibited regularly in both solo and group exhibitions internationally, winning awards in competitions from the USA, Europe and China. Among his many international awards are First Prize, Northwest Watercolor Society; Bronze Award, Nanjing International Art Festival; First Prize, Lushan International Watercolor Festival, China; Winsor & Newton Award, Royal Watercolor Society; and the Helene H Ross Award and People's Choice Award, 6th Signature American Watermedia Exhibition. He was also one of 23 finalists in the inaugural World Watercolour Competition, Narbonne, France. His work is in public, corporate and private collections internationally, including Malaysia, Singapore, China, Japan, Poland and the USA.



73

SANIP LASMAN

b. Johor, 1937

Light From The East, 1999

signed and dated (lower left)
acrylic on canvas
95 x 115cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

There were a few publications and a movie titled *Light From The East*. Both mediums talk about a different topic individually. Either politically or religiously. In the interpretation of Sanip this piece is created using hues of brown and a hint of white as to highlight the overall landscape. It could be about the grand landscape of the East. 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.

It is a hallmark of the veteran artist painting for 60 years that at 85, he is still working on his canvas. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Arts in Singapore, in 1961. His is a lifelong devotion to landscape with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



74

SANIP LASMAN

b. Johor, 1937

Sunset; Sunset I; Sunset II, 1993

signed and dated (lower right)
watercolour and pastel on paper;
watercolour on paper;
watercolour on paper
22 x 24cm; 19 x 25cm; 22 x 25cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500



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. These sunset compositions reflect the artist's sensitive rendering of light and experimentation with techniques. The shifting dynamics of light, air and wind are masterfully recorded using a palette of warm and cool tones.

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75

THAM SIEW INN

b. Kuala Lumpur, 1946

Untitled, 1997

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

As mesmerizing as it looks, the artist uses multiple colours that merge together to form a flowing effect that is beautiful to admire. Tham Siew Inn has been active in the art scene for more than four decades. During his years of involvement in the field he is the co-founder of Klang Artist Society, a President of Malaysian Watercolour Society and Vice President of Malaysian Watercolour Organisation. The artist has won numerous awards and participated in countless exhibitions locally and internationally. In 2001, the artist opened up Tham Siew Inn Gallery (together with his sons) which is in the hearts of Malacca.

ABDULLAH ARIFF

b. Penang, 1904 – 1962

Blustering Wind, 1950s

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

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 65,000

It could be a wind that blew no good, and given the pioneer artist Abdullah Ariff's command of the local landscapes, especially the outer flung kampung, it's customary to take the trite cliché that Abdullah's intention was purely artistic, in conjuring a scene of trees and vegetation whipped mercilessly in certain direction by a "blustery wind" with a potential path out being obscured or even obstructed. After all, Abdullah was also a politician, from Umno, of the ruling coalition of the day, and he had also done cartoons that were politically inclined, for the Straits Echo newspaper. Still, it's nicer to appreciate Abdullah's work, whether watercolour or oil, just for its pristine technique and composition, than to surmise at some form of poetic empathy linking the weather with some pressing issues, and what? Truth is, Abdullah didn't as a habit present just a calm scene, the composition often alluding to something untoward or sinister. That is the artistic licence.

Abdullah Ariff was a City Councillor in Penang in 1955-1957 (Jelutong district), and had two short roads in Air Itam named after him. As a pioneer artist, his most prominent credential was a U.S. solo at the Mint Museum and the Ownbey Hall in Charlotte in 1954 and the Malayan Embassy in Washington in 1955. In 1955, he was made a Fellow of the Royal Society of Art (FRSA) England. Self-taught, he taught at the Anglo-Chinese School (later Methodist Boys School), Penang, for six years. He set up his advertising company, Ariff Advertising, in 1955, and was somehow included among the Penang Impressionist expatriate artists in the 1930s. From 1945-1947, he also contributed cartoons for the Straits Echo newspaper.





77

CHENG HAW CHIEN

b. Penang, 1948

Autumn Splendour, 2015

signed with
one seal of the artist (middle left)
ink and colour on Japanese gold paper
38 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

Autumn Splendour illustrates the great mountain ranges, cooling trees and flowing water – enveloped in the golden rays of the sun. The artist conveys the symbolic nature of Chinese ink painting through the representation of mountains and water. The high viewpoint accentuates the ethereal beauty of the landscape. The work contains the classical elements of ink painting including rocks, trees, waterfalls, and buildings. Mist surrounds the space between the foreground and the mountains, creating a sense of spatial depth.

In 1981, the artist embarked on a tour around the globe – Australia, New Zealand, the Pacific Island nations, Central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna. A master of the Lingnan school in Malaysia where he was under personal tutelage of Professor Zhao Shao-ang, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued degree in Diplomacy and studied calligraphy in Taiwan. His solo exhibition includes *The Art World of Cheng Haw Chien*, National Art Gallery Malaysia (2010), and at the prestigious Huizhou Museum, Guangzhou, China (2018).



78

CHENG HAW CHIEN

b. Penang, 1948

Windmills In Holland, 1999

ink and colour on rice paper
52 x 65cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,500 – 13,000

It is said there are over 1000 windmills in Holland. This image was probably taken during one of the artist's travels to the Netherlands. A gorgeous country filled with panoramic views of windmills and landscape. A scenic view captured and painted on rice paper, on December 31, 1999.

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79

CHUNG CHEN SUN

b. Malacca, 1935

多子多福

signed with one seal of the artist
(middle right)
ink and colour on rice paper
124 x 124cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 44,000

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 founder of the International Contemporary Ink Painting Association. He is diverse in his subject matters, creating works of landscape, still life and figures. Here, the artist illustrates a family home filled with love. In traditional Chinese culture, people believed the more children, the greater prosperity.

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.



80

YONG CHIEN CHIN

b. Selangor, 1952

Terracotta Warriors, 1990s

signed with one seal of the artist
(middle left)
mixed media on rice paper
85 x 95cm

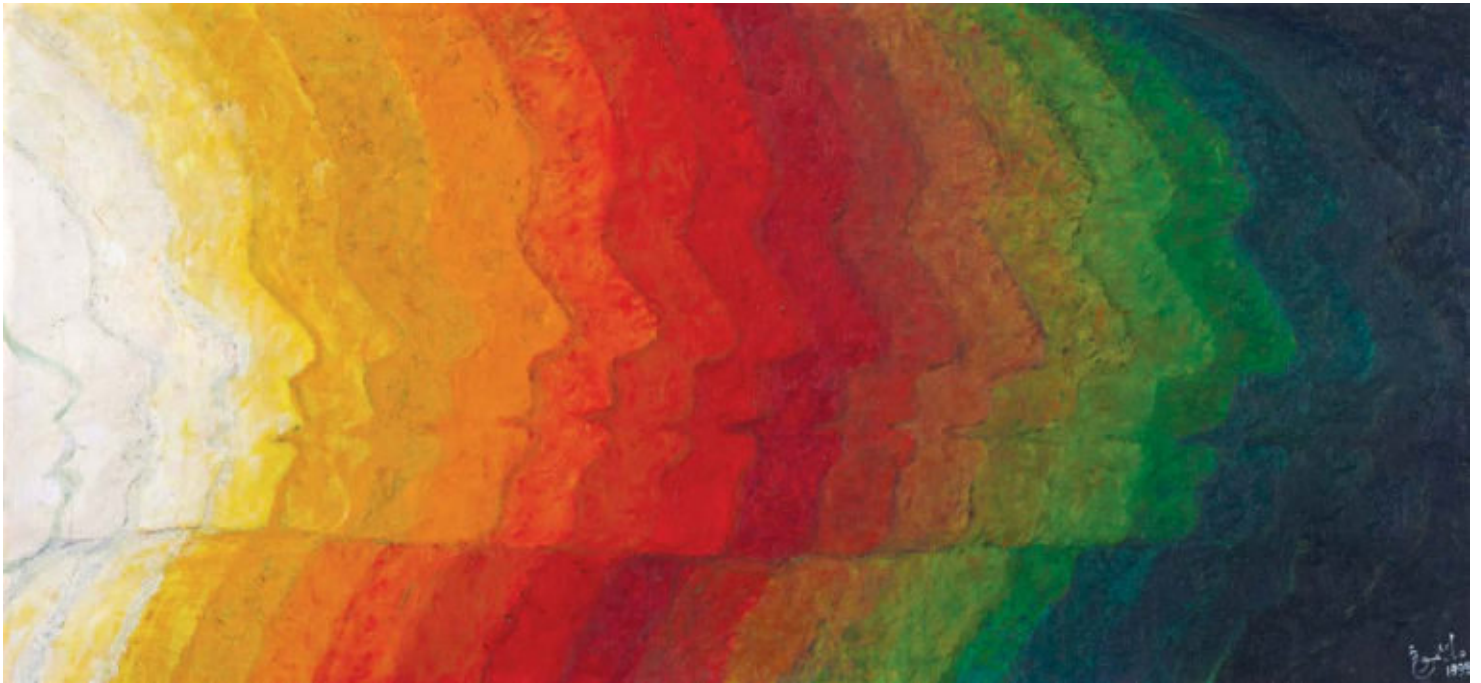
PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Yong Chien Chin creates tranquilising paintings by employing subtle connotations of ancient Chinese philosophies and traditional cultural spirits in a manner that advances the conventional technique of Chinese ink painting by going beyond the use of ink and brush on rice paper. He aspires to depict beauty based on the concept of Yin and Yang reflecting on “life experiences to enhance the inner senses and contents of the spiritual world”. His *Terracotta* series is well sought after by collectors.

Yong Chien Chin boasts of a galaxy of Chinese-brush masters in his early years: Yang Sing Sum in Hong Kong (1982), American-turned Singaporean David Kwo (1983), Melbourne based Malaysian-born Anthony Sum, and Malaysian master Chung Chen Sun. A graduate of Post-Diploma in Fine Arts from the Malaysian Institute of Art in Kuala Lumpur, he taught Art at Chen Moh Primary School, Petaling Jaya, and on batik painting at the Malayan Teachers’ Training College. His first solo exhibition was at the Art House Gallery in Kuala Lumpur in 1981, which was followed by a number of solo and group exhibitions in Malaysia, Canada, Korea and Taiwan. The series of works exhibited in his solo exhibitions titled *Terracotta Warriors* and *Legend of The Stones* in 1995 gained him much acclaim. A committee member of the Selangor and Kuala Lumpur Shui-Mo Art Society and the Malaysian Lingnan Art Society, Yong Chien Chin’s works are collected extensively by institutions and individual collectors locally and abroad.



81

ISMAIL EMBONG

b. Terengganu, 1948

Life Cycle, 1995

signed and dated (lower right)

oil on canvas

38 x 82cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Ismail Embong is recognised for painting narratives in Malaysian history, ethnic cultures and legends. His paintings of history and local heritage featuring landscapes and portraits on large murals has received wide acclaim. This is one of his personal works, unveiling a spiritual nature through the play of radiating colour and extension of forms. The artist uses exuberant colours to represent cycles of life, full of emotional appeal.

Ismail is a prolific national artist whose works include a mural of Malaysia's history and a life-sized painting called *Tujuh Negarawan* that features the seven past and present Umno presidents. He was awarded the Tokoh Negara (National Figure) award, Pelukis Negara (National Artist) award and Tokoh Dunia Melayu Dunia Islam (Great Figure in the Malay and Islamic World) award. His exhibition *Splendours Of Malaysia: Paintings Of Ethnic Cultures Of The Land* was held at Wisma Kebudayaan Soka Gakkai Malaysia in 2018.



82

NIK ZAINAL ABIDIN

b. Kelantan, 1933 - 1993

Untitled, 1992

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Nik Zainal Abidin was one of the first modern artists to highlight the enigmatic quality and traditional heritage of Wayang Kulit. A traditional art form central to Javanese and Southeast Asian life for centuries, the puppet theatre narrates stories derived from philosophical teachings, lessons of history and local legends. In this work, highly stylized shadow puppets are painted in delicate hues and rendered with sensitive lines. The intricate composition encapsulates the essence of local culture.

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



83

AMRON OMAR

b. Kedah, 1957

Pertarungan, 2011

signed and dated (upper right)

pastel on paper

82 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 20,000

A reflection of Amron Omar's personal battle in life, *Pertarungan* stems from the Malay tradition – particularly from the world of martial arts – which shows the spirit and character of the Malay / 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 Malaysia and was officiated by Tun Daim Zainuddin.

84

TEW NAI TONG

b. Selangor, 1936 - 2013

Joy Of Living (Kites Season);

Happy Life, 2009

signed (lower left);

signed and dated (lower right)

mixed media on paper

17 x 30cm; 17 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 8,500



Executed in delicate colours, the artist's poignant rendition of a village landscape allows insight into the daily lives of the village folk. Nai Tong returned to Malaysia and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2nd Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-1968). 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.



85

BAHARUDDIN MAT YUNOS

Market, 2004

signed and dated (lower right)
oil on canvas
107 x 76cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

This oil on canvas by the artist depicts a market scene. The place is crowded with people walking and bustling with activities. Some are seen using an umbrella suggesting that it's a scorching hot sunny day as hints of a yellowish palette scattered throughout the scene. Unlike his watercolour work this piece is painted using impasto technique. Thus, with combined tones and textures this piece has just the right amount of volume to it. He was once represented by the now defunct Anugerah Gallery.



86

KOH SHIM LUEN

b. Perak, 1952

Labour Of Love I, 2008

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 5,500

This market scene is beautifully illustrated as bright baju kurung were worn by the ladies selling and buying fruits. The decorated pattern on the fabric catches viewers attention. The coconut trees and fruits that scattered all around are subtly rendered in brownish colour giving the viewers a warm feel to the piece.

Koh Shim Luen often captures buildings and architecture in her works. Koh has been painting for three decades. She studied at Universiti Sains Malaysia, Penang for her BA in Fine Arts. Thus, she became a full-time artist in 2012. In 2014 she did a solo exhibition in Penang at The Star Pitt Street. She also has participated in various art exhibitions here and internationally.



87

KOH SHIM LUEN

b. Perak, 1952

Labour Of Love II, 2008

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 5,500

Unlike the *Labour Of Love I*, this piece focused only on one lady seated counting the stocks of her fruits and vegetables. Excellent details painted on the fabric complemented the pale skin of the figure. It is inspiring to see women of all ages working hard to provide for the family. The lady used an umbrella to shelter herself from the scorching sun.

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88

TAN WEI KHENG

b. Sarawak, 1970

Untitled, 1993

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Tan Wei Kheng is a self-taught artist from Marudi, Sarawak, Malaysia. Originally a ceramist for a commercial outlet producing touristic objects, Wei Kheng became drawn to the stories, symbolism and traditional knowledge of Sarawak's interior peoples. Wei Kheng travels regularly into the dense interior of Sarawak where he spends time with friends from the tribes of the Orang Ulu (People of the Interior) such as the Kayan, Kenyah, Penan, Kelabit and Iban. His paintings depict them, their stories, traditions, culture and concerns.



89

TAN WEI KHENG

b. Sarawak, 1970

Untitled, 1992

signed and dated (lower right)
charcoal and pencil on paper
38 x 53cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Executed in charcoal and pencil on paper, Tan Wei Kheng brilliantly captures the beautiful portrait of a woman flaunting her traditional earrings confidently. The details of her wrinkles further enhance the beauty of this piece. Through the canvas of Tan Wei Kheng, the world is apprised of the lot of the Penan, Kenyah, Kayan, Kelabit, Iban and other tribes, in the flesh, all eking a living in the deep Sarawak interiors. Wei Kheng found fame in 2009 in an exhibition in Zurich, Switzerland (Gallery Avanthay Contemporary), when all his portraits of the indigenous people in Sarawak were sold out. Self-taught, he held his first solo at the Miri Boat Club (1991), followed by Hilton Hotel Kuching (1992), Holiday Inn Miri (1993), Rihga Royal Hotel Miri (1994), Hornbill House Miri (2001), Art House Gallery Kuala Lumpur (2003), Panaga Club, Brunei (2009), Metro Fine Art, Kuala Lumpur (2012). His latest solo called Vanishing Jungle Childhood was held at RKFA in July 2020.



90

ANTOE BUDIONO

b. Indonesia, 1965

Evil, 2014

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

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 30,000 – 38,000

Usually the characters in most of his works are anything but mundane. Depicted in the scene are three images of the same person doing funny gestures. The whimsical facial expressions portray quirky yet humorous traits. Perhaps the figure is mocking someone or something that he finds amusing. See no evil, hear no evil, speak no evil. Do not listen to, watch or say bad things. A good reminder: be virtuous and morally upright in the face of any evil around one; do not allow oneself to be taken in or overwhelmed by evil.

Antoe Budiono is a self-taught artist born in Malang, East Java of Indonesia. The artist creates hyperrealistic portraits of everyday people in life. Budiono's works have been exhibited many times and are sought after by many important collectors around the world. His solo art exhibition was held in 2017 at the Art Xchange Gallery in Singapore. From 1992 to 2019 he joined numerous arts shows locally and internationally including Korea, Hong Kong, New York, Belgium and Kuala Lumpur.



91

HASIM

b. Indonesia, 1921 - 1982

Balinese Girl

signed (lower right)

oil on canvas

90 x 60cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Indonesian artist Hasim is renowned for sophisticated representational works consisting of figures and landscapes. This harmonious scene is composed of a lady in traditional garments covering only the upper part of her breast with a fabric leaving the other part exposed. The dramatic interplay of light and shadows enhances the overall grandiose quality of the painting. As being one of Indonesia's celebrated artists his works have been offered at auction multiple times locally and internationally.



92

PUTU SUTAWIJAYA

b. Indonesia, 1971

Making Love Seri II, 2000

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

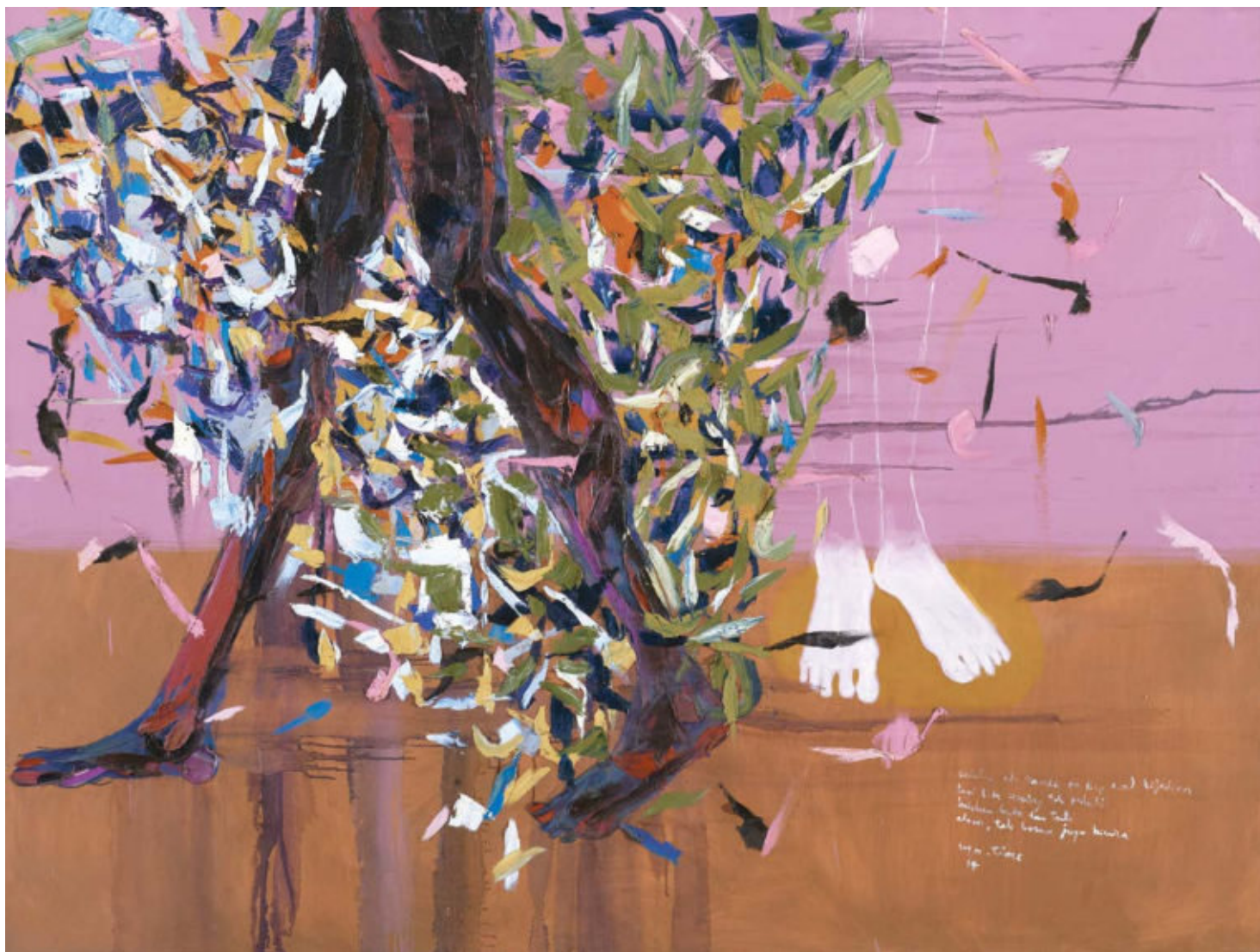
PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000

Making love is something sacred and sensual, a union that is both physical and emotional, consummating 'happiness' as is in the symbolic cross. As the painter-sculptor-performance artist Putu Sutawijaya intoned: "The body is the medium of suffering, pain, laughter and fear." Putu is no stranger to Malaysia, his wife being from Malaysia and having taken part in the residency-workshop at the Valentine Willie Fine Art (VWFA) / Patisatu Studio (2006) and VWFA / Gudang (2007).

Bali-born Putu Sutawijaya graduated from the Indonesia Institute of Fine Art (ISI) in Yogyakarta in 1998, and has been based there ever since. He is now with the Sangkring Art Project. He was one of the Top 10 winners of the Indonesian Asean Art Award and had a residency at the Museum of Cultures in Basel, Switzerland, in 2001. In 2000, he was awarded the coveted Lempad Prize from Sanggar Dewata Indonesia. He had nearly 30 solo exhibitions since his 1993 Hitam Putih experimental art and had also exhibited outside Indonesia, namely in Malaysia, Hong Kong, China, Singapore and the United States. His Malaysian solo was at VWFA in 2006 called Body-O.



93

UGO UNTORO

b. Indonesia, 1970

Time (The Sign), 2015

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

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity

RM 65,000 – 90,000

The theme of multi-disciplinary artist Ugo Untoro straddles time and space, particularly in this *Time Series*, on the fortuity and destiny of meetings and separation, the durability and tenuous ephemeral nature: a short meeting can have abiding effects, while a long-drawn meeting might be short-lived in the long run. Such is the nature of the instantaneous moment, which is Ugo Untoro's metier in the conception and process of his works.

Painter-sculptor-video-maker and performing artist Ugo Untoro was named Man of the Year in 2007 by Indonesia's revered Tempo magazine. As he excels not only as a painter, but also a poet, a sculptor, a video-maker and a performing artist, it's not surprising that he is represented internationally by the reputed Arndt. In 2006, he was invited to Malaysia to stage his Short Short Stories exhibition at Valentine Willie Fine Art, Kuala Lumpur, which was repeated in Art Forum in Singapore in 2007. Ugo Untoro studied at the Indonesian Art Institute (ISI) in Yogyakarta in 1988-1996. He had more than 10 solos since his first at Bentara Budaya Yogyakarta in 1995. He won the Philip Morris Asean Art Awards – Indonesia in 1998.



94

ANTON SUBIYANTO

b. Indonesia, 1980

Earnestness, 2012

signed and dated (lower left)
acrylic and pencil on canvas
90 x 200cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

A defining feature of Anton Subiyanto's paintings are the beautiful textures achieved by layering graphite on to acrylic. His works centre upon the notions of assimilation in the modern world, illustrated in a surrealistic and imaginative manner. The works of Anton Subiyanto often contain a falcon head figure, Horus, known as the god of kingship and the sky. A graduate of Graphic Arts from the Indonesian Art Institute, Anton Subiyanto won the fourth edition of UOB Indonesia's Painting of the Year in 2014. In 2015, he participated in a group exhibition alongside Jalaini Abu Hassan, Ahmad Shukri Mohamed, Khairul Izham, Agus 'Baql' Purnomo, and Dadi Setiyadi entitled Spice Select 2015: South East Asian Mythology And Folklore at Pace Gallery in Petaling Jaya, Selangor.

ARIE SMIT

b. The Netherlands, 1916 - 2016

The Temple, 2002

signed and dated (lower right)

acrylic on canvas

48 x 58cm

PROVENANCE

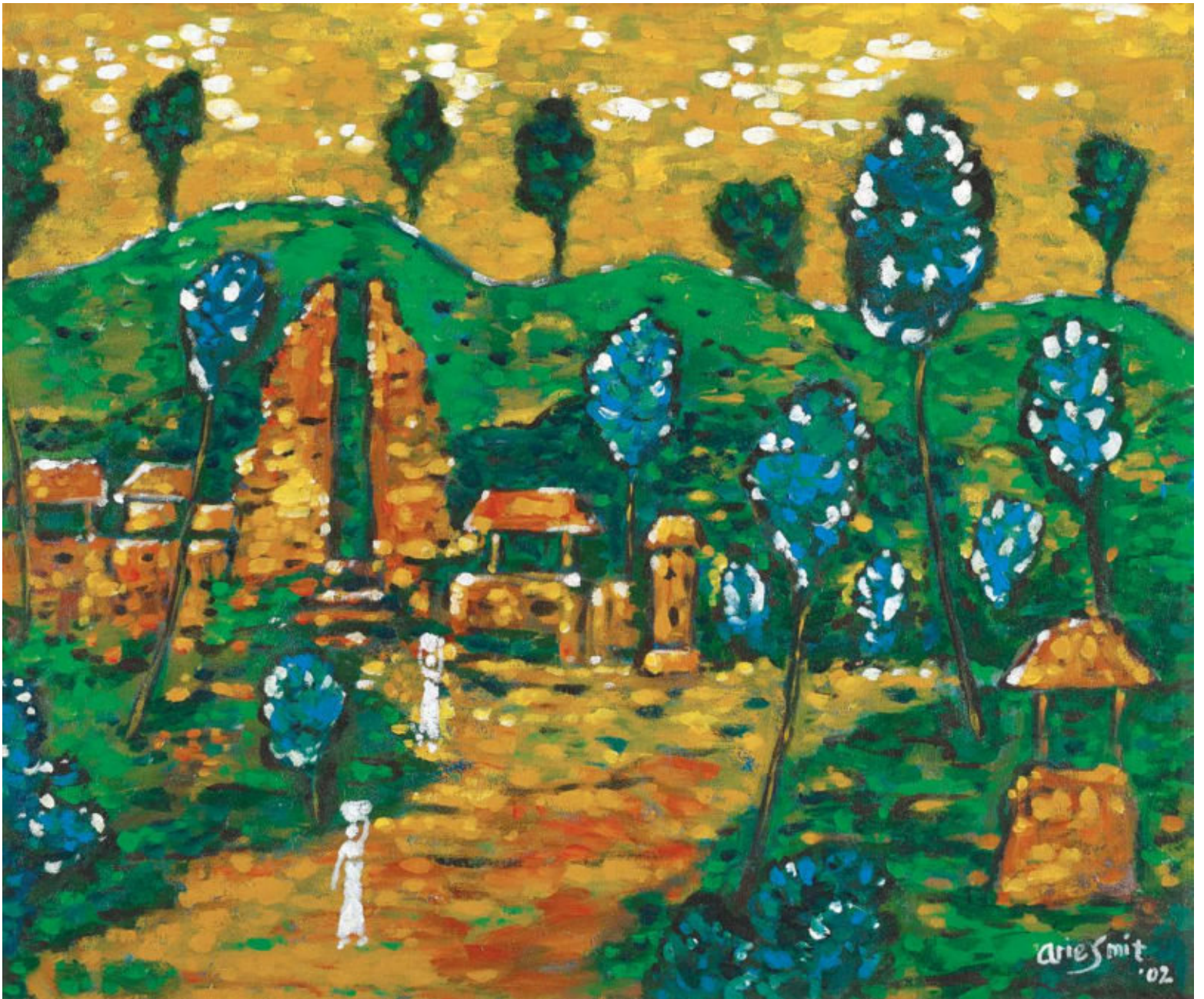
Private collection, Selangor

Accompanied by a certificate of authenticity

RM 18,000 – 28,000

Temple topography is one of Arie Smit's favourite subjects apart from villages, rice terrace and palm trees, rendered in his trademark shimmering and contrasting colours and a matrix of lines and dots. "I arrange temple courts as one arranges flowers in a vase," Smit wrote in *Poetic Realism, The Art of Arie Smit* (Neka Museum, 1990). "My art is realism, but I avoid the harshness of actuality, the explicit, the edge, details, shape..." The composition starts from the candi bentar (the split gates) of Hindu temples which abound in Bali. Two feminine forms balancing bundles on their heads wend their way to the broad path in the foreground, while the surrounding grassy paths and higher elevation provide the backdrop with lollipop trees like banners. "I strive for a poetic realism, a dream-like state of mind, a soft confrontation."

Arie Smit is best known, influential in developing the art of the Young Artists of Penestanan. Born in Zaandam, The Netherlands, he became a lithographer for the Dutch East Indies Army in Batavia and also taught Art in Bandung. He became an Indonesian citizen (in late 1951) after being captured by the invading Japanese and surviving the Death Railway labour camp in River Kwai in Thailand earlier. Smit died in Denpasar, Bali, in 2016, three weeks short of his 100th birthday. His highest accolade was when he was awarded the Dharma Kusama (Flower of Devotion Balinese Cultural Award) in 1992.



AFFANDI

b. Indonesia, 1907 - 1990

Ka'abah, 1983

signed and dated (lower left)

oil on canvas

100 x 125cm

PROVENANCE

Bonhams Ritual + Culture

Online Fine Southeast Asian Art Sale,

22 April 2020, Lot 46

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 250,000 – 450,000

Affandi went on to perform the obligatory and de rigueur haj (pilgrimage) in the holy Muslim city Mecca with his wife in 1977. It's rare in his oeuvre to have painted the *Ka'abah*, the most sacred monument of Islamic faith in the Masjid al-Haram in Saudi Arabia. As far as is known, there are only few pieces of *Ka'abah*, one of them was a 1981 piece measuring 112 x 137cm, featured in collector's Rake Sumichan book, Affandi (Yayasan Bina Lestari Budaya, 1987), with text by Limar Kayan. The staccato squiggles of white all over may represent the worshippers milling around the Black Stone (tawaf, the ritual of circling it seven times, counter-clockwise), which also double as a khat (Islamic calligraphic) salah or prayer. The *Ka'abah* is shown at the bottom, off right,

Affandi belongs to the select core of Asia's most elite artists like Datuk Ibrahim Hussein (Malaysia), M.F. Husain (India), Thawan Duchanee (Thailand) and Cheong Soo-pieng (Singapore). His career is also closely intertwined with the socio-political fabric of Indonesia, with him being affiliated with important groups such as the Bandung 5 (1935), the People's Painters (1947), the Indonesian Painters Association (1948), and Persagi (Persatuan Ahli Gambar Indonesia). He represented Indonesia in major biennials in Brazil (1952 and 1956), Sydney (1973) and Venice (1954) where he won a prize. He spent two years in India (1949-1950), and toured Europe in 1951-1954 and the United States, for four months, in 1957. In 1969, he was awarded the gold medal art award, and in August 1978 the Bintang Jasa Utama from the Indonesian president. His highest accolade was the Peace Award by the Dag Hammarskjöld Foundation in 1977. Renowned critic Herbert Read hailed Affandi as a painter "who had succeeded in developing a new course of expressionism." In October-November 2020, the National Gallery of Indonesia in Jakarta, organised a major Affandi exhibition, Alam, Ruang, Manusia (Nature, Space, Human), which echoed his 1987 Retrospective. His house in Yogyakarta on the Gajah Wong River has been turned into a museum of his works.





97

KARTIKA AFFANDI

b. Indonesia, 1934

Mother And Child, 1970

signed and dated (lower right)

oil on canvas

98 x 78cm

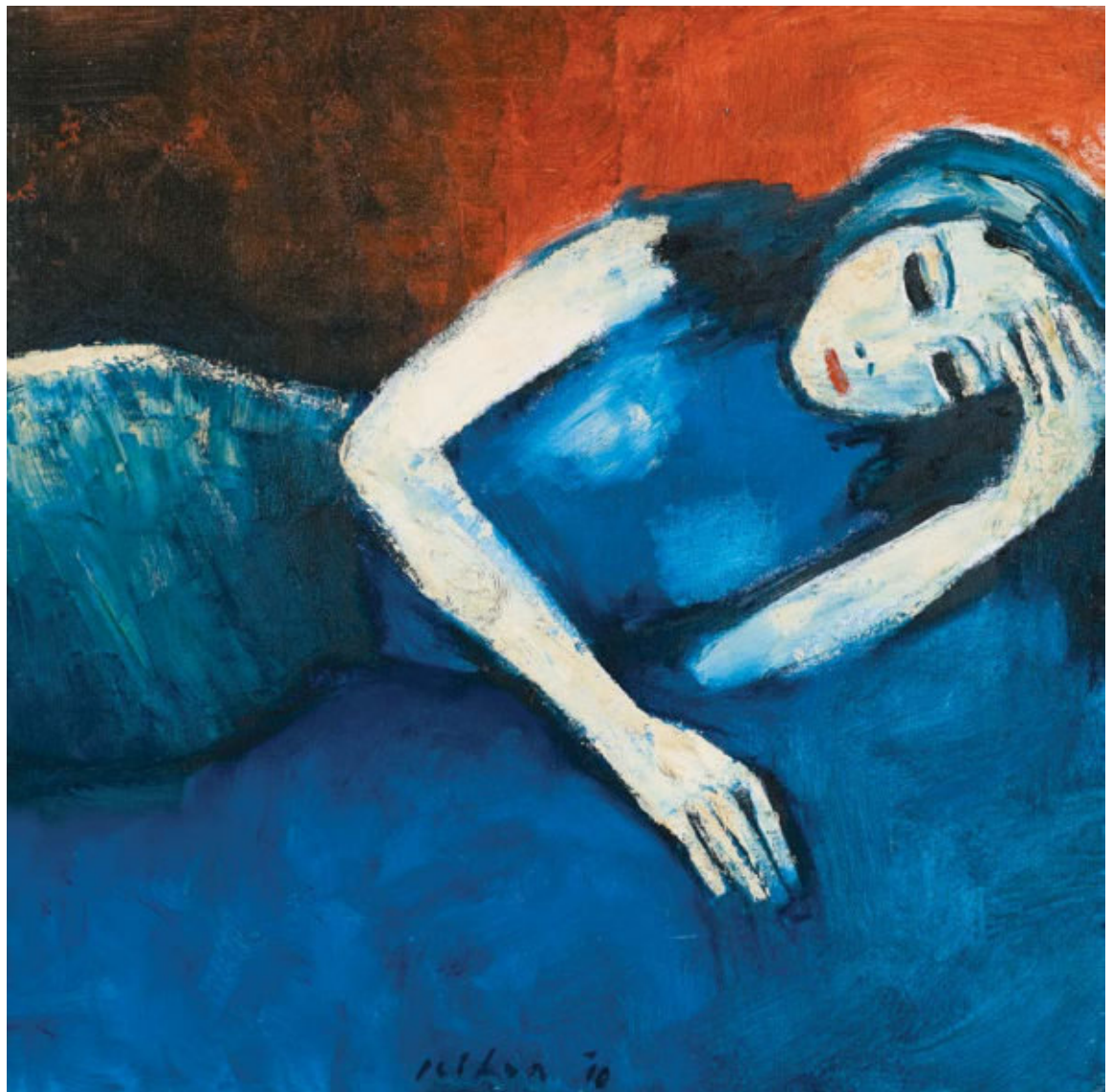
PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

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

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



98

JEIHAN SUKMANTORO

b. Indonesia, 1938 - 2019

Fatimah, 2010

signed and dated (lower center)

oil on canvas

70 x 70cm

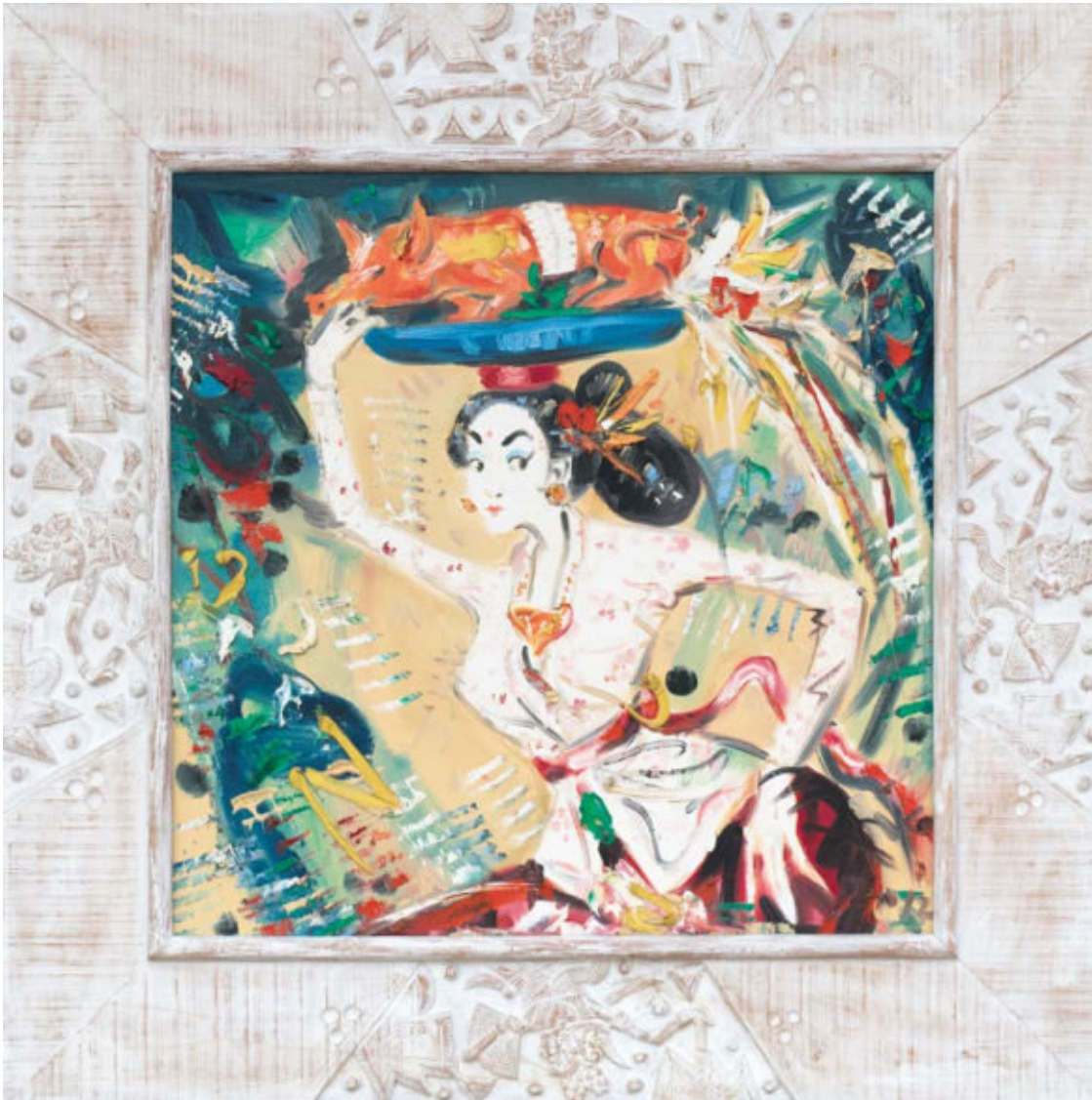
PROVENANCE

Private collection, Selangor

RM 6,500 – 12,000

Fatimah is painted in the usual style of the artist. A lady with pale skin is seen lying down resting on the blue velvety fabric against the red background. Jeihan Sukmantoro is dubbed "soul-catcher" by art-writer Ooi Kok Chuen (Interview in Bandung, published in *The Sunday Star*, Oct 23, 2011) for his prescience in capturing the intrinsic qualities and enigmatic aura of the portrayed, just by using black blobs or slits for the eyes.

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



99

NYOMAN GUNARSA

b. Indonesia, 1944 - 2017

Dagang Be Guling, 2012

signed and dated (lower right)

oil on canvas

95 x 95cm; 135 x 135cm (frame)

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 16,000 – 24,000

The expressionistic works of Indonesian maestro Nyoman Gunarsa are inspired by folk tales from Balinese culture and Hindu Legends. He is recognised as one of the pioneers of modern Indonesian art which allows insight to understanding the philosophy and beliefs of Indonesian society. The artist's formal explorations in composition are based dominantly on the rich artistic heritage of Bali. This work shows a female trader offering one of Bali's most famous dishes: Babi Guling. It has its origins as a ceremonial dish offered to the Balinese gods.

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



100

HAJI WIDAYAT

b. Indonesia, 1919 - 2002

Menonton Sirkus, 1971

signed and dated (lower left)

oil on canvas

102 x 136cm

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 50,000 – 90,000

Menonton Sirkus exemplifies Haji Widayat's crowded tapestry of rural Javanese life in a mock-fantasy realm, often with animals thrown in for good measure, like a horse, monkey, tiger, lion, elephant, dog, rabbit, birds etc. His style, often with a veneer of tawny brown, is aptly dubbed Magical Decorative or Mysticism. In his 2007 retrospective, *Widayat Between Worlds*, in the Singapore Art Museum, the then director Kwok Kian Chow pointed out how "highly individualistic" Widayat was, defying art-historical models like the Mooi-Indie (Beautiful Indies) trend of his time, primarily "how he syncretised the nature of Javanese culture and how the practice celebrates multi-culturalism by embracing both Western and Asian inspirations."

Widayat was a surveyor and map-maker before he became an artist. He was a late-starter in art, graduating from the Indonesian Academy of Fine Arts (Asri) in Yogyakarta in 1949, at the age of 31, and he lectured in his alma mater for more than 30 years. Apart from paintings, he also delved into sculptures and ceramics. In the more recent Sotheby's HK Oct 2021 auction, Widayat's *Terang Bulan Di Rimba* sold for HK\$1,250,000 (RM672,373) premium.



101

SUROMO

b. Indonesia, 1919 - 2003

Pemulung, 1989

signed and dated (lower left)

oil on canvas

77 x 99cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Suromo's practice was concerned with the daily life and struggles of the people. *Pemulung* features a group of scavengers against a glorious mountain vista. Suromo's attention to detail is demonstrated through the careful depiction of the clothing. Upon close glance on the man placed second from the left, one can observe the discreet mended patches on his top. During Indonesia's war of independence from 1945 to 1949, Suromo was active as a revolutionary artist and expressed himself in writing. In the magazine *Mimbar Indonesia* in 1949, he wrote about the technique of painting as an expression tied to the times. According to him, the important thing about painting is to completely empty out the contents of the artist's heart. Art is not a matter of technical skill in painting, but letting the heart speak fully everything it has held back.

Suromo began making drawings for architect Robert Deppe in Batavia (Jakarta) in 1940. He also studied painting under Mas Pirngadie and worked on glass paintings, murals and ceramics. Suromo was a member of Persatoean Ahli-ahli Gambar Indonesia (PERSAGI, Union of Indonesian Painters) in 1937, and took part in an exhibition at the Bataviasche Kunstkring (Batavia Art Circle).

102

RUDY MARDIJANTO

b. Indonesia, 1967

Haggling At The Bird Market,
Yogyakarta, East Java, 2008

signed and dated (lower right)

oil on canvas

147 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000



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

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



103

ERICA HESTU WAHYUNI

b. Indonesia, 1971

The Famous Last Supper, 2014

signed and dated on the reverse
acrylic on canvas
80 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 – 11,000

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

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



104

BUI XUAN PHAI

b. Vietnam, 1920 - 1988

Self Portrait

signed (lower right)
gouache on paper
21 x 17cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 70,000

The legendary artist Bui Xuan Phai knew the streets and the people of Hanoi by heart. This self-portrait depicts the artist at his easel, concentrating on the painting in front of him. He is entirely immersed in the act of creation, unleashing his artistic capabilities and imagination. The bold lines of Phai's self-portrait emphasizing movement, celebrate his expressive style.

Bui Xuan Phai, one of the internationally best known Vietnamese artists, was persecuted in 1957 for his support of the Nhan Van movement for political and cultural freedom, and was only 'rehabilitated' in 1984, when he was allowed to hold his first solo. In 1996, he was amply vindicated when he was posthumously awarded the coveted Ho Chi Minh Prize. He graduated from the Fine Arts College of IndoChina in 1946, and was involved in the anti-French resistance in Viet Bac and the August 1954 Revolution in Hanoi. He was dubbed one of the Four Pillars of Vietnamese Art, the others being Nguyen Tu Nghiem, Duong Bich Lien and Nguyen Sang.



105

NGUYEN TU NGHIEM

b. Vietnam, 1922 – 2016

Art Class, 1969

signed and dated (lower right)
gouache and mixed media on paper
20 x 23cm

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 60,000

Taking inspiration from the folklore and romantic landscapes of Vietnam, Nguyen Tu Nghiem shaped the artistic and spiritual ideals of local culture, creating a new expression of modern Vietnamese art. He adopted the style of Dong Ho folk paintings utilising the defining characteristic of lines to portray scenes from everyday life. The captivating image of a group of children inside the art class engaged in the act of drawing and craft making is encapsulated by the playful interplay of forms and subtle colours.

Nguyen Tu Nghiem combined folklore with the contemporary in his lacquer works, incorporating ancient dance and Vietnamese zodiac signs, and paeans of the countryside. He won the Ho Chi Minh Prize for art in 1996. He was very much influenced by Nguyen Do Cung and To Ngoc Van. His literature Temple Guard won the 1st Prize at the Salon Unique in 1944. He took part in the anti-French Resistance war and the land reforms in 1953. He taught at the Hanoi Fine Arts University from 1959-1960, and also the Hanoi Industrial Fine Arts University.



106

NGUYEN TU NGHIEM

b. Vietnam, 1922 – 2016

Dance, 1968

signed and dated (upper right)
lacquer on panel
24.5 x 49.5cm

PROVENANCE

Private collection, Selangor

RM 23,000 – 38,000

Nguyen Tu Nghiem was known for his innovations in lacquer painting – an artistic medium practiced by Vietnamese artists since the 1930s. His distinctive works combined folklore and paeans of the countryside and ancient dance with the contemporary. Nghiem's work vividly demonstrates the kinship and past histories between traditional Vietnamese culture and the spirit of western modernism. The dance gestures were greatly influenced by dinh sculpture, with the figures interlocked in motion, seamlessly unified as one entity.

Nguyen Tu Nghiem is revered in Vietnamese art as among the great quartet, with the others being Duong Bich Lien, Nguyen Sang and Bui Xuan Phai, whom he studied together at the Indo-China Fine Arts College between 1941-1946, the 15th intake under Joseph Inguimberty, To Ngoc Van and Nam Son, and his graduating was delayed when the Japanese ousted the French in March 1945. Like Phai, he won the Ho Chi Minh Prize for art in 1996, but for the politically persecuted Phai, it was posthumous. He was the last of the quartet to have died, in 2016 (June 15) in Hanoi. Influenced by Nguyen Do Cung and To Ngoc Van, he won 1st Prize at the Salon Unique in 1944 for his Literature Temple Guard. He took part in the anti-French resistance war and land reforms in the early 1950s, and also taught art at the Viet Bac revolution base. He also taught at his alma mater and the Hanoi Industrial Fine Arts University.



107

HA TRI HIEU

b. Vietnam, 1959

Village Singers, 2000s

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Ha Tri Hieu's poetic style of expressionistic paintings often feature stylised figures with salient features and opened mouths. Executed using earthy colours reminiscent of the soil, his works are deeply influenced by his childhood years spent in the countryside. Illustrated here is a group of figures performing a choral act of silent harmonies.

Ha Tri Hieu graduated from the Vietnam University of Fine Art in 1983, where he studied pottery and lacquer. He is a member of the 'Gang of Five' alongside contemporary artists Hong Viet Dung, Dang Xuan Hoa, Tran Luong and Pham Quang Vinh. The collective of Hanoi painters rose to prominence in the early 1990s in Vietnam. In 2018, curator Le Thuan Uyen presented an exhibition titled *Gang Of Five Chancing Modern* held at the Factory Contemporary Arts Centre (Ho Chi Minh City) in collaboration with Art Vietnam (Hanoi). His works are in the museum collections of Singapore Art Museum, National Museum of Malaysia, Vietnam Fine Art Museum Hanoi, and in extensive private collections in Vietnam and abroad.



108

VU NHU HAI

b. Vietnam, 1955

Roadside 2, 2011

signed and dated (lower left)
oil on canvas
120 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000

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. Using a subtle monochrome palette, *Roadside 2* depicts a diligent peasant woman working in the field, along with a pile of harvested corn. It's a good harvest, to be sold out soon, by the roadside.

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



109

ZAW ZAW AUNG

b. Myanmar, 1971

Untitled, 1999

signed and dated (lower left)

oil on canvas

84 x 97cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

The young kid's condition is quite pitiful, the eyes reveal an emotional state. But the old man is very determined. No matter how hard life hits, how harsh or tough the situation is, he will raise the girl up, giving the best to her. He will not give up; he has faith and hope. His enduring faith in religion can be observed from the string of beads held on his left hand. He is doing his best, give to bless, blessed to give.

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



110

SMITH SEIN LYNN

b. Myanmar, 1941 - 2019

Hakka Woman, 2014

signed and dated (lower left)
mixed media on canvas
68 x 98cm

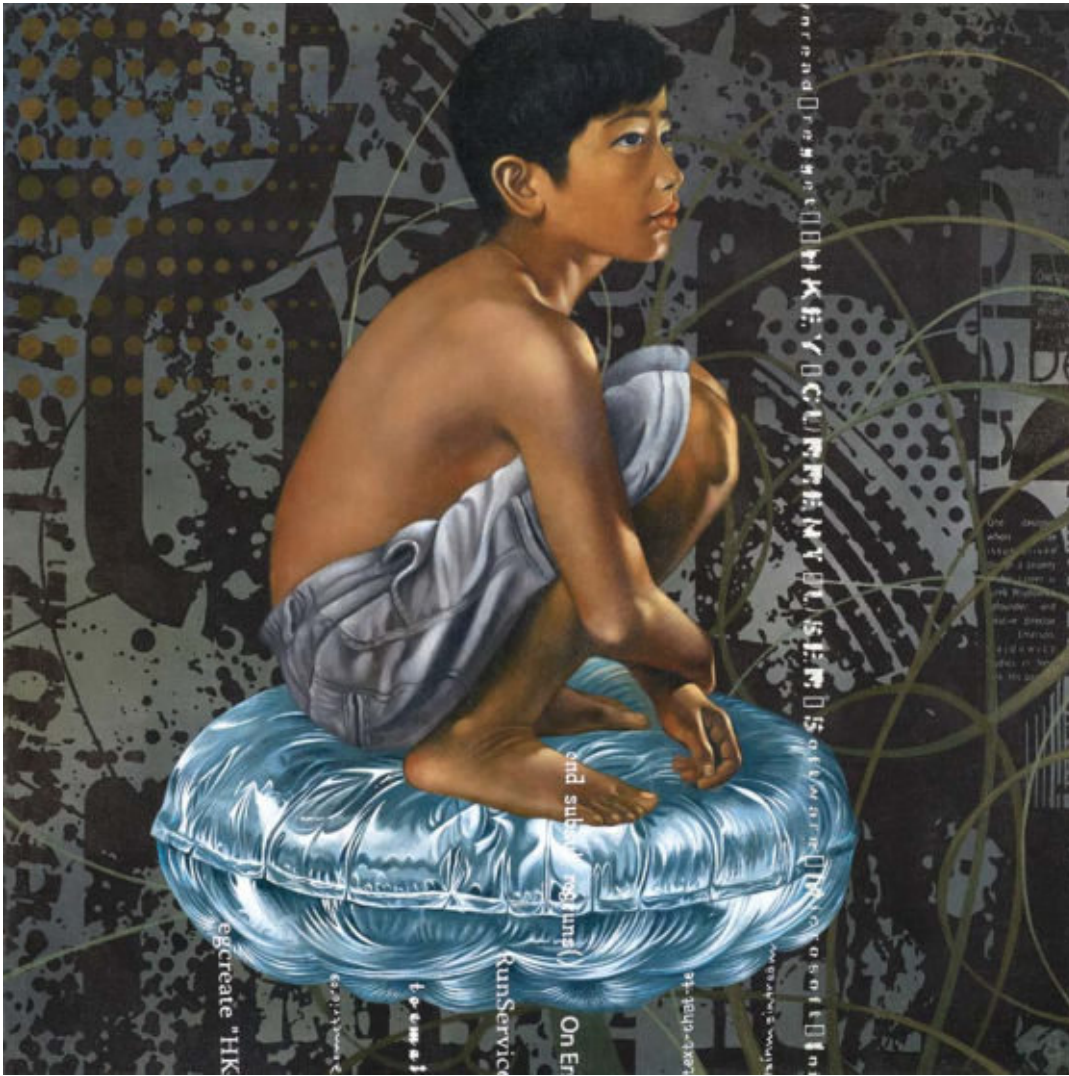
PROVENANCE

Private collection, Selangor

RM 6,500 – 12,000

This is not just an image of an ordinary Hakka woman. This is an image that represents a strong dedicated woman. Devoted to her family regardless of any circumstances, a mother to her children and a loving wife. Women are one of the most celebrated subjects in various art forms including movies, novels, sculpture, poems and many more.

Smith Sein Lynn completed his B.A. in Rangoon University and continues the University Lectureship (Fine Arts) at Academy of Arts, Dresden, Germany. Smith is also a writer and art lecturer. He was the President for Golden Myanmar Group and Member of International Watercolour Society, Turkey. Smith had more than 90 exhibitions in Thailand and abroad. He received several awards including Philip Morris Asean Art Awards 2002, Finalist Award, International Artist Magazine 2003 and Best Artist of the year Award / Artist League of Thailand 2002. His solo exhibitions include Oriental Dreams at City Art Gallery in 2014 and Graceful Golden Myanmar at the same gallery in 2007



The works of contemporary artist Demetrio Dela Cruz are executed in a realist manner combined with different media and materials. Painted in a pop surrealist style, the composition is arranged into a narrative contemplating the use of technology. It shows a young boy's transition into the digital world as he enters a new phase, trying to decipher the coding language.

111

DEMETRIO DELA CRUZ

b. The Philippines, 1971

On Top Of My World, 2009

signed and dated (lower left)

oil on canvas

61 x 61cm

PROVENANCE

Acquired from Utterly Art, Singapore
Private collection, Kuala Lumpur

RM 4,000 – 7,000

Demetrio Dela Cruz bagged the Top 30 Jurors' Choice at the Philippines Art Awards in 2001. He was declared the grand prize at the Daler Rowney Philippines Art Competition in 2005. In 2006, he received the Top 5 Jurors' Choice Award at the First National Drawing Competition and the Philip Morris Art Awards for his paintings, www.daing.com and Images. In 2007, he won the grand prize at the Art Association of the Philippines Annual Art Competition. He received his advertising degree from the Far Eastern University in 1992. Dela Cruz staged his first solo exhibition, interARTive in 2008 at the Art Center in SM Megamall where his thirty interactive mixed media paintings of daing, tinapa and other figurative works were accompanied with lights, sounds and actual dried fishes to allow the public to witness a complete art sensory experience. His recent solo exhibitions include Mishandle With Care, Art Fair Philippines, The Link Makati City Philippines (2020) and Fragile, Boston Gallery, Cubao Quezon City Philippines (2019).

112

KIKO ESCORA

b. The Philippines, 1970

A Sense Of Longing, 2005

signed and dated (lower right)
charcoal on paper
90 x 73cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 14,000



Figurative painter Kiko Escora is renowned for depicting individual portraits of his immediate circle, often poised in an edgy, cool and confident manner. A prolific artist of his generation, Kiko developed his own style with a sensitivity for drawing the human figure, often through the skillful use of charcoal. Amidst the bold visual landscape dominating the work, Kiko's clever use of contrast and composition provide an intriguing inquisition on the subject.

Kiko Escora is a Thirteen Artist Awardee of the Cultural Centre of the Philippines (2003) and has taken part in various solo and group exhibitions in the Philippines, Malaysia, Singapore, Thailand, Korea and Indonesia. He has also participated in several art fairs in Singapore, Dubai, Miami, New York, Beijing and Hong Kong.

113

ALVIN ONG

b. Singapore, 1988

Night Swim, 2018

signed and dated on the reverse

oil on canvas

175 x 145cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 70,000

Alvin Ong focuses on the human figure using a vibrant palette of yellow, black, dark Prussian blue and white colours. Through narratives of isolation and desire, Alvin Ong's paintings suspend the viewer in a deeply personal and introspective state. Here, intermingling, and elongated body forms are caught amidst the act of consumption allured by desire and temptations, to achieve temporary pleasure.

Alvin Ong received a BFA from the Ruskin School of Art at the University of Oxford in 2016 and MA at the Royal College of Art in 2018. He was awarded a residency in 2017 with the Royal Drawing School, as well as the 2018 Chadwell Award. His works have been exhibited at the Singapore Art Museum (2007, 2012, 2013), Asian Civilizations Museum, Singapore (2010), Peranakan Museum, Singapore (2015), Northampton Contemporary, UK (2017), National Portrait Gallery, UK (2018), and Royal Academy of Arts, UK (2019). His works are collected by the ILHAM Gallery, Malaysia, X Museum China, the Ingram Collection, UK, and the Victoria & Albert Museum (Print Collection), London, UK. His solo exhibition *Night Shift* was held at the Mine Project in Hong Kong (2020).





114

P. GNANA

b. India, 1970

Eternal Companion, 2008

mixed media
108 x 105 x 50cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

A couple in love, reminiscent of the classic Krishna and Radha passion, are the staples in the canvas of P. Gnana. They shared pure love even through separation. Thus, the presence of the sacred cow is indeed a divine intervention.

P. Gnana, or Ponnusamy Gnanadickam in full, is a mechanical engineer-turned sculptor-artist. Eight months into arriving in Singapore to work in Shell, he quit to take up art at the La Salle School of the Arts, and was given a scholarship in 2002. With his Singapore-born wife Vidhya Gnana Gouresan, he set up The Gallery of Gnani Arts based in Singapore. Gnana's exemplary work can also be found in the collections of the President of the Republic of Singapore, the Singapore Art Museum and the National Heritage Board.

115

SUHAIDI RAZI

b. Sarawak, 1977

Silent Hunter, 2017

metal
142 x 54 x 44cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000



An accomplished painter and sculptor, the works of Suhaidi Razi stand out for their rustic display. The sculpture attests to Suhaidi's masterful skill in transforming metal into a refined piece of artwork. On offer here the artist sculpted a large bird of prey with the head and neck more or less bare of feathers, feeding chiefly on carrion.

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

116

**RAJA SHAHRIMAN
RAJA AZIDDIN**

b. Perak, 1967

Laksamana Berang, 2008

steel (forged, fabricated & painted)
118 x 90 x 102cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Rhythm of the 21st Century -
Monologues of Raja Shahrman,
Petronas, 2009 & 2010, p. 68-69

RM 32,000 – 60,000



Raja Shahrman's contemporary sculptures are influenced by issues pertaining to Malay culture. In *Laksamana Berang*, the body of the figure is constructed by a combination of welded whorls. The arms and legs spread out, and belts of bullets are placed around the body and legs. Muscle and bone forms entwine and overlap, resembling undulating ribbons. The sleek curve of the spine laid with bullets could be viewed from all angles. Associated as a warrior figure, the sculpture's dignified pose seems to be resisting and fighting back against an unknown force, perhaps expressing an opposition to violence and destruction.

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

117

MAT ALI MAT SOM

b. Selangor, 1975

The Guardian IV, 2016

metal, stone and wood
93 x 30 x 40cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000



Silat and Malay culture has influenced the sculpture works of Mat Ali Mat Som. Narratives about local warriors are incorporated into the design in order to highlight the martial arts indigenous to Nusantara. The sculpture is carved skilfully and contains traditional keris elements fused with human forms made from metal. The artist combines local traditions and legacy to form an impressive contemporary sculpture.

Mat Ali obtained a BA (Hons) in Fine Art at Universiti Teknologi MARA in 1997. His recognition includes winning Third Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Philip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali had a number of shows at prominent galleries in Malaysia. He participated in Young and New at HOM Art Trans in 2009, Bintang 5 at Segaris Art Center in 2017. Solo exhibitions include Dendam Tak Sudah at Metro Fine Art (2009), Unsung Heroes at Museum of Asian Art, University Malaya (2013), Kuda-Kuda Merdeka at Publika (2018). Other exhibitions included Artriangle at National Art Gallery Malaysia in 2010, while 2012 has been Ali's busiest, showing his works at A Meter Diameter at HOM Art Trans, Lineage at Art Accent, Pameran Pelukis Selangor at Galeri Shah Alam, and at the grand opening of Rosella Gallery in Singapore.



118

LYE YAU FATT

b. Kedah, 1950

Mother And Child, 1975

signed, dated and numbered on base
cement and granite, edition 4 of 5
28 x 16 x 16cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Sculpted using cement and granite, the sculpture that represents mother and child seems pleasingly lovely. Wrapped up like a bubble the two figures exhibit the warmth and love that they have for one another. The child feels safe and protected by the mother that surely loves him with all her heart.

Lye Yau Fatt is one of the most inventive artists in printmaking, paint and sculpture, holding his first solo at the Sum Art Gallery in 1979. He won the 2nd Prize in Sculpture category in the PMAG Open Art Competition, the Permodalan Nasional Berhad Watercolour Landscape Award in 1985, and the Malaysian Watercolour Society Award in 1985.



119

ENG TAY

b. Kedah, 1947

Mother's Love, 2005

inscribed with signature and numbered on base
bronze sculpture, edition 12 of 25
23 x 54 x 20cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 38,000

A mother's love is unlike any other love in the world; it is unconditional, selfless, pure and deep. It is beyond comparison. They work 24 hours a day to serve her family while giving the best she could. Mother's love is priceless and will live in our hearts till the end of time.

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 mantelpiece sculptures. Three of his monumental bronze sculptures are at Kiaraville condominium in Mont Kiara, Zehn Bukit Pantai in Bangsar, and Marc Residence in the 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.



120

ENG TAY

b. Kedah, 1947

Jubilation II, 2006

inscribed with signature and dated on base
bronze sculpture, edition 17 of 25
61 x 37 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 42,000

Maurice Denis wrote: "What voluptuousness... so like the seduction of the violins in the overture to (Wagner's) Tannhauser." (Definition of Neotraditionism, 1890). Denis's comment of the Mona Lisa nicely fits Eng Tay's *Jubilation II* sculpture of a muse rapt in her own violin play, her head tilted all the way back to emphasis enrapturement and sensuality. It's an Aphrodite remanifested, or more to his Asian roots though nationality in Eng Tay's figures is decidedly ambiguous, the Tang femme fatale Yang Kuei-fei, after the better endowed features of the Renoir types. Her supple hips act as a bedrock of stability with propitious child-bearing potential. The lines follow classical sculpture antecedents with Eng Tay's bias towards sensuous feminine forms and a sense of movement with a waft of musicality. The figure is clad in a loose-flowing but figure-hugging dress. Eng Tay is inspired to create this, which is one of his more popular marque-sized sculpture series in bronze with this being No. 17th in an edition of 25, by a fortuitous musical performance one hot summer night in Washington Square Park in New York, where he has been based since 1969.

Eng Tay is an American-Malaysian icon with his Soo-Piengish figure types which he defines and refines over the years into endearing standalone and family-type figures, first in his prints and then canvases, huge canvases and sculptures. He had also done works in ceramics. His tutelage was in the Art Students League, the New York School of Visual Arts and the Pratt Graphics Centre, and he first worked as a graphic designer before deciding to become a fulltime artist travelling all over the world for visual research. He boasts of nearly 100 culminating in his major retrospective accorded by Galeri Petronas, Kuala Lumpur, in 2009. His monumental sculptures adorn the Kiaraville SENI Condominiums in Mont Kiara and the Zehn condominium in Pantai Hills and his works are collected by, among others, the Fukuyama Museum of Art, Hiroshima in Japan; the Frankie Valli Estate (United States); the Merv Griffin Estate (United States); the New York University and the Taipei Fine Arts Museum.



121

ENG TAY

b. Kedah, 1947

Loving Couple, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

If there is one word that could describe the feeling of being in someone's arm is overwhelming. It is a body language that says I love you and I care for you. The sense of belonging and needed is exhibited through hugs. It's the subtle warmth from the body heat that makes us crave whilst wanting attention from the other half. Love is in the air!

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 full time. 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, Japan; the Taipei Fine Art Museum, 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 in KLCC area.



122

LEE LONG LOOI

b. Kedah, 1942

Blossom - A Lotus

signed on the reverse
acrylic on canvas
50 x 50cm

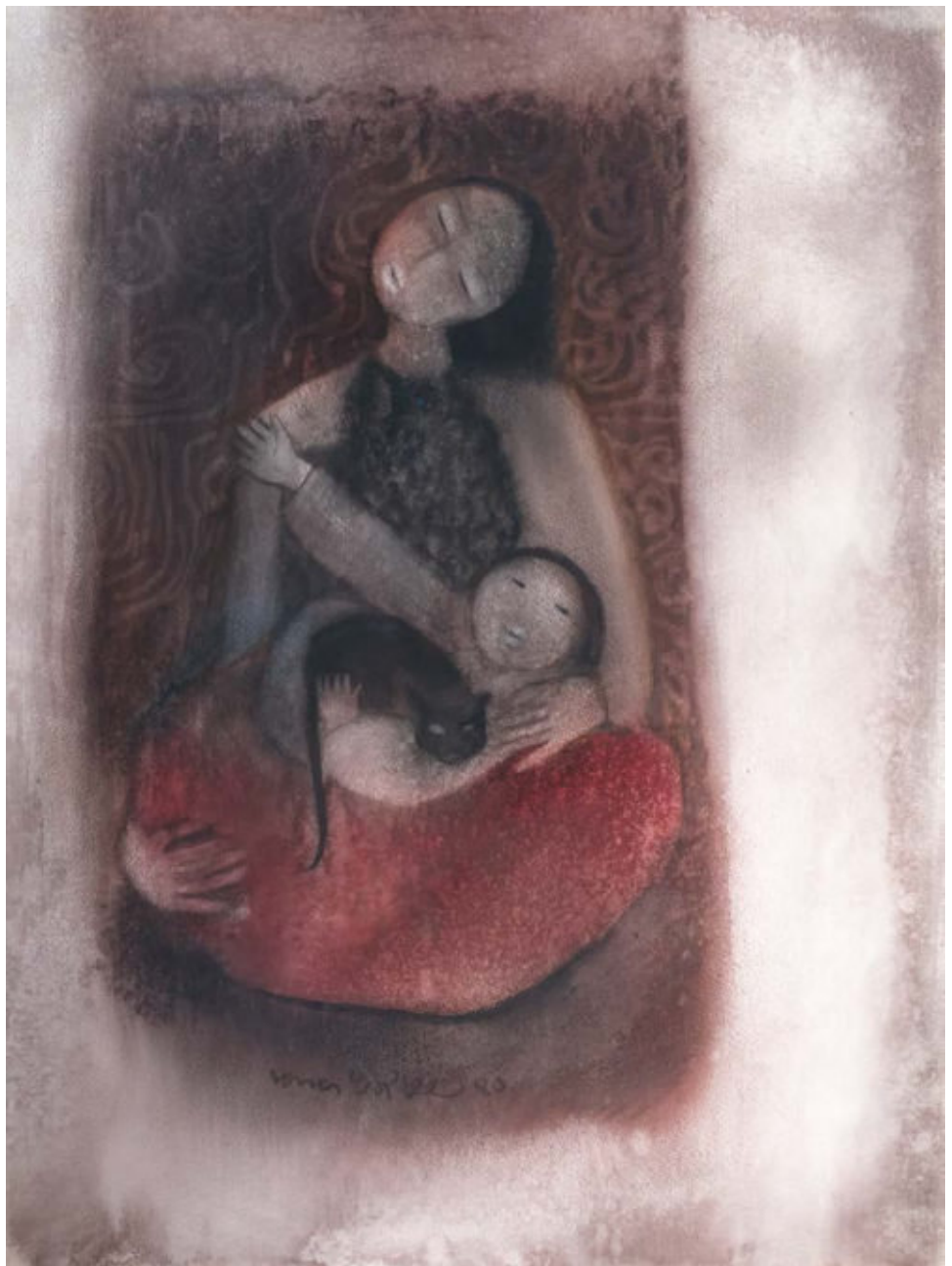
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

Lee Long Looi's works are influenced by Asian heritage exuding a poetic atmosphere. An expressive depiction of space and the human figure is created through the exploration of forms and earthy colours. Inner emotions and thoughts of the self are successfully conveyed through the intricate brush strokes and patterned background.

Lee Long Looi graduated from Nanyang Academy of Fine Arts in 1964, and enrolled at the Arts Student League, NYC, USA in 1969. He furthered his studies in graphics at Pratt Institute, NYC, where he was awarded a scholarship and was appointed as teaching assistant. His solo exhibitions were held at Pinkguy Gallery, Kuala Lumpur (2016), Art Salon @ SENI, Kuala Lumpur (2010), The Gallery @ Starhill, Kuala Lumpur (2009), Schacknow Art Museum, Plantation, USA (2002-2003), Catalina Art Gallery, Miami, USA (2000), Pamil Art Gallery, Puerto Rico (1999), and Art Focus, Singapore (1997). The artist currently resides in the USA. His awards include 1st prize in watercolour, WSOAE award, USA (1981), best in show (mixed media), Fort Lauderdale Art Guild, USA (1987), best in show (mixed media), Chicago Tribune Art Exhibition, USA (1992) and 1st prize (mixed media), South Miami Hospital art exhibition, USA (1994).



123

LEE LONG LOOI

b. Kedah, 1942

Cradle, 1980

signed and dated (lower center)
watercolour on paper
76 x 57cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 5,500

Lee Long Looi is known for his distinctive portraits of damsels in a rural setting. In this composition, the mother is cradling her child who is longing for her attention and comfort. The mother and child is one of the artist's most significant themes, and by the use of subtle tones, Long Looi enhances the kind and nurturing qualities of the mother.

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



124

HENG EOW LIN

b. Kedah, 1946

At Play, 1998

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

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



125

LOW KONG WEN

b. Kuala Lumpur, 1938

Beautiful Life, c. 2000s

signed and dated (upper right)

oil on canvas

51 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 3,000

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

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



A pair of male and female figures — portrayed in Khoo Sui Hoe’s stylistic dreamy manner floating against orange and yellow ochre waters — an oval shape reminiscent of a rock seen at a distance dominates the backdrop. An early piece dated 1981, *Two Sleeping Bathers* is a highly emotive work imbued with mysterious qualities portraying his profound interest in primitivism — illustrated in a surreal manner. His simplistic rendition of “archaic and primitivistic figurations” is treated with great consciousness.

126

KHOO SUI HOE

b. Kedah, 1939

Two Sleeping Bathers, 1981

signed (lower right)
oil on canvas
66 x 79cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 40,000

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, 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 adds to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st 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.

127

KHOO SUI HOE

b. Kedah, 1939

Warrior, 1995

signed (lower left)

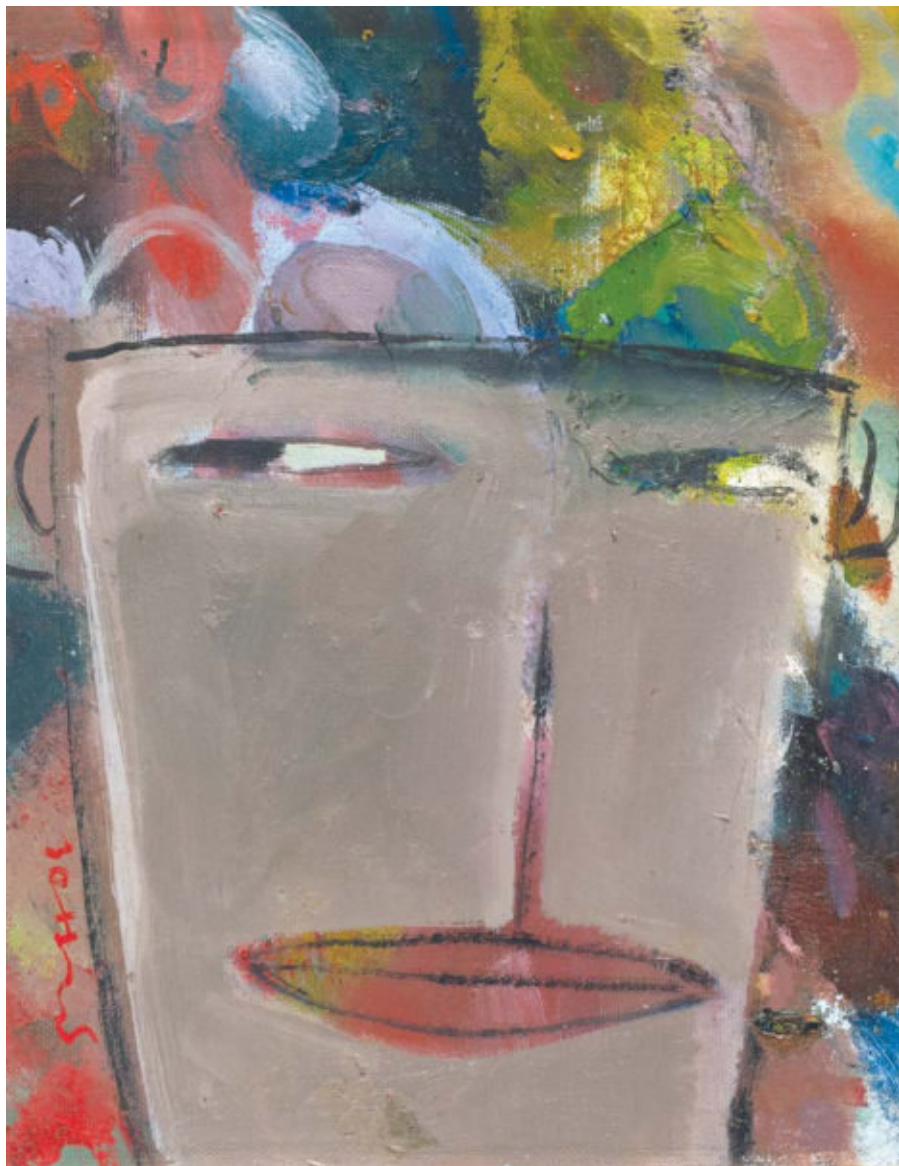
oil on canvas

30 x 22cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,300 – 6,800



In *Warrior*, Khoo Sui Hoe captures a figure that poses a calming expression with a pair of attentive eyes. Eyes that are always on alert lookout on the surroundings. The work is further enhanced by a colorful background with rainbow-like colours.

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, 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 adds to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st 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.



128

AZIZI LATIF

b. Selangor, 1988

Yoshitomo Nara, 2017

acrylic, collage, spray paint on canvas
101 x 78cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

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

129

LOT WITHDRAWN

This lot has been withdrawn

HENRY BUTCHER
ART AUCTIONEERS



130

SHIA YIH YIING

b. Sarawak, 1966

Yunda, 2013

signed and dated (lower left)

acrylic on canvas

58 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 5,500

In 2013, the artist, together with the FKlub made a trip to Bali, deepening their understanding on Balinese culture and history. The work was conceived participating in life drawing sessions, revealing their passion for sketching the human form. The beauty, clad only in sarong, is poised confidently with hands positioned around her hips. Composed in dynamic colors, the curvilinear shapes of the body are carefully balanced.

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

131

FADILAH KARIM

b. Johor, 1987

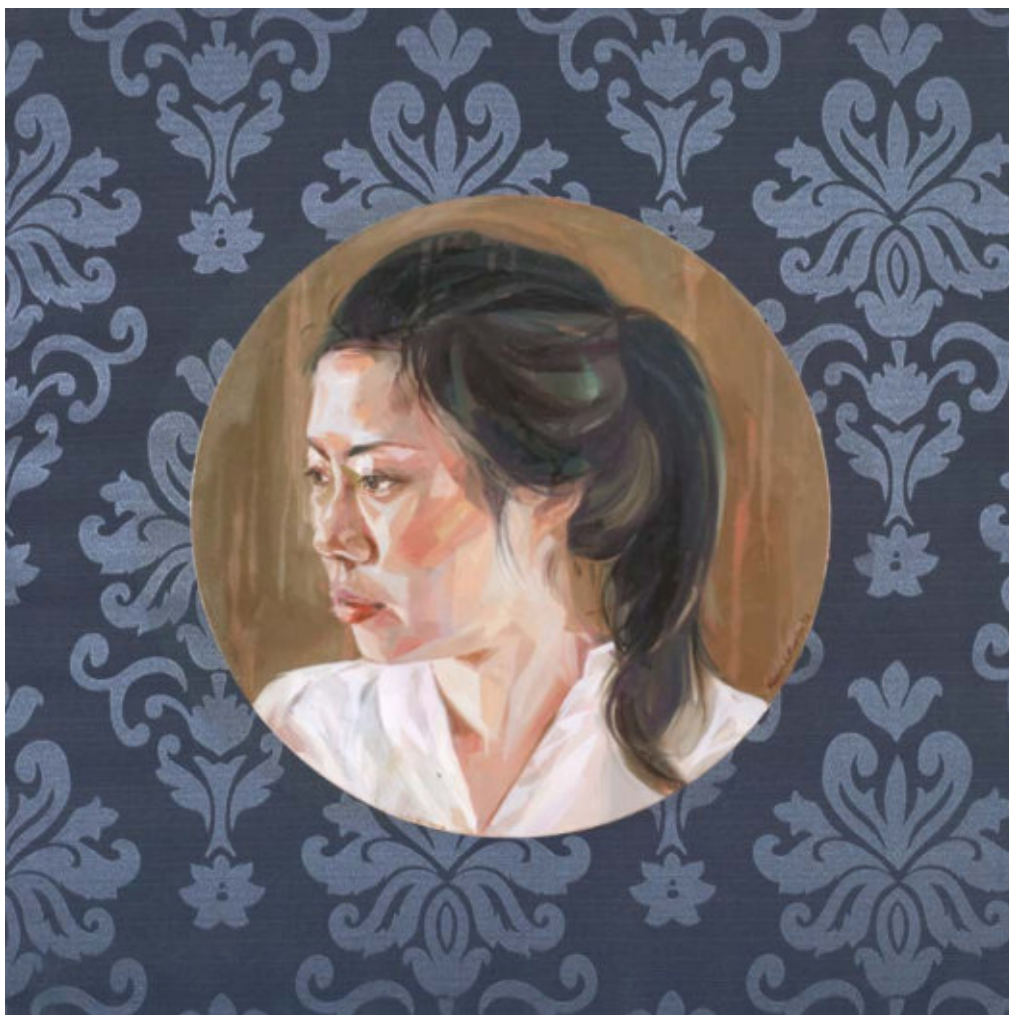
Uncertainty #7, 2013

signed and dated (lower right)
mixed media (decorated fabric
on wood; oil on canvas)
50cm diameter (oil on canvas);
81 x 81cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000



Fadilah Karim is recognised as one of Malaysia's most talented figurative painters, exhibiting technical virtuosity in the medium of drawing and painting. Captured in visual harmony and rich earth tones, the figure is poised in contemplation, imbued with an enigmatic expression. What lies beneath uncertainty are the endless possibilities and choices, allowing one to embrace new paths and move forward in life.

Fadilah Karim obtained her Masters in Fine Art, Majoring in painting, at University Institute Teknologi MARA in 2013. She held her first solo exhibition titled *Vague* at Pace Gallery, Selangor (2012), and her second solo *Secret Lies* at Taksu Gallery, Malaysia (2016). Her group exhibitions include *Bintang 5 Volume III* with Segaris Art Center (2018), *Figure in a Room* by The F Klub, Malaysia (2017), *ConFiguraTion "Parallel Universe"* with G13 Gallery, Malaysia (2017), *Being Human: Figuratism of 16 Malaysian Artists*, Art Stage Singapore (2015), *Deceitful Truth*, Galeri Chandan, Kuala Lumpur (2011), *Transit A4*, House of Matahati (HOM) Art Transit, Kuala Lumpur (2012), *Young Guns*, Kuala Lumpur (2013), *Sekaki*, Segaris Art Centre, Kuala Lumpur (2013), *Young Guns*, Penang, Singapore (2014), and *Myst{EO}ry*, HOM Art Trans (2014). Her awards include: Incentive Award, Shah Alam Open 2008; Malacca Governor Portrait competition; runner-up Tanjung Heritage competition; Young Guns Award etc. Her solo exhibition, *A DECADE Fadilah Karim 2010-2020*, was organised by Segaris Art Centre at White Box Publika, Kuala Lumpur in 2020.



132

KOW LEONG KIANG

b. Selangor, 1970

Portrait, 2001

signed and dated (lower right)

oil on canvas

50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

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 muted yet rustic background, the artist creates atmosphere effortlessly and captures the innocence of youth.

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 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 recently his interest in examining the male figure.

133

**MOHD. HOESSEIN
ENAS, DATO'**

b. Indonesia, 1924 - 1995

For Tina, Sayang From Kakek,
1981

signed and dated (lower right)
pastel on paper
43 x 33cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000



This is one of only two works recorded to have been done by Dato' Hoessein Enas in 1981. After a coronary bypass in London, he had stopped painting until 1982, but somehow got to paint two works, not the more elaborate oil, but this portrait in pastel on paper and another called *Suci Murni* in watercolour on paper. He had been recorded to have said he had lost hope of picking up the brushes again after the operation, but this 1981 work showed his determination and love for art conquered all. He was back with a vengeance in 1983 when commissioned to paint then Sarawak Chief Minister Taib Mahmud and his family, and Tun Dr. Mahathir Mohamad. The portrait of Tina, who looked pre-teen and in simple tees, is done with such loving affection. He was quoted to have said: "As a portrait painter, I feel the need to interpret the silent, latent and unstated characteristics of my chosen subject, as well as to analyse and bring to life hidden emotions and thoughts beneath the surface."

One of the most prominent Malaysian pioneer artists, Indonesian-born Dato' Hoessein Enas founded the Angkatan Pelukis Semenanjung (later SeMalaysia) which set the figurative tradition in the Merdeka years. He was granted Malaysian citizenship in 1956, the year he was commissioned by Shell Malaysia for The Malaysians portrait project. The Sultan of Selangor made him Royal Portrait Artist in 1990 and the next year, conferred the Dato' title on him. He was accorded a Retrospective by the National Art Gallery in 1966. His awards included fellowships from UNESCO (1960) and the United States (1968), Asia Foundation grant (1960) and the Colombo Plan (1968).

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 - 1995

Melor, 1989

signed and dated (lower right)

pastel on paper

48 x 38cm

PROVENANCE

Private collection, Singapore

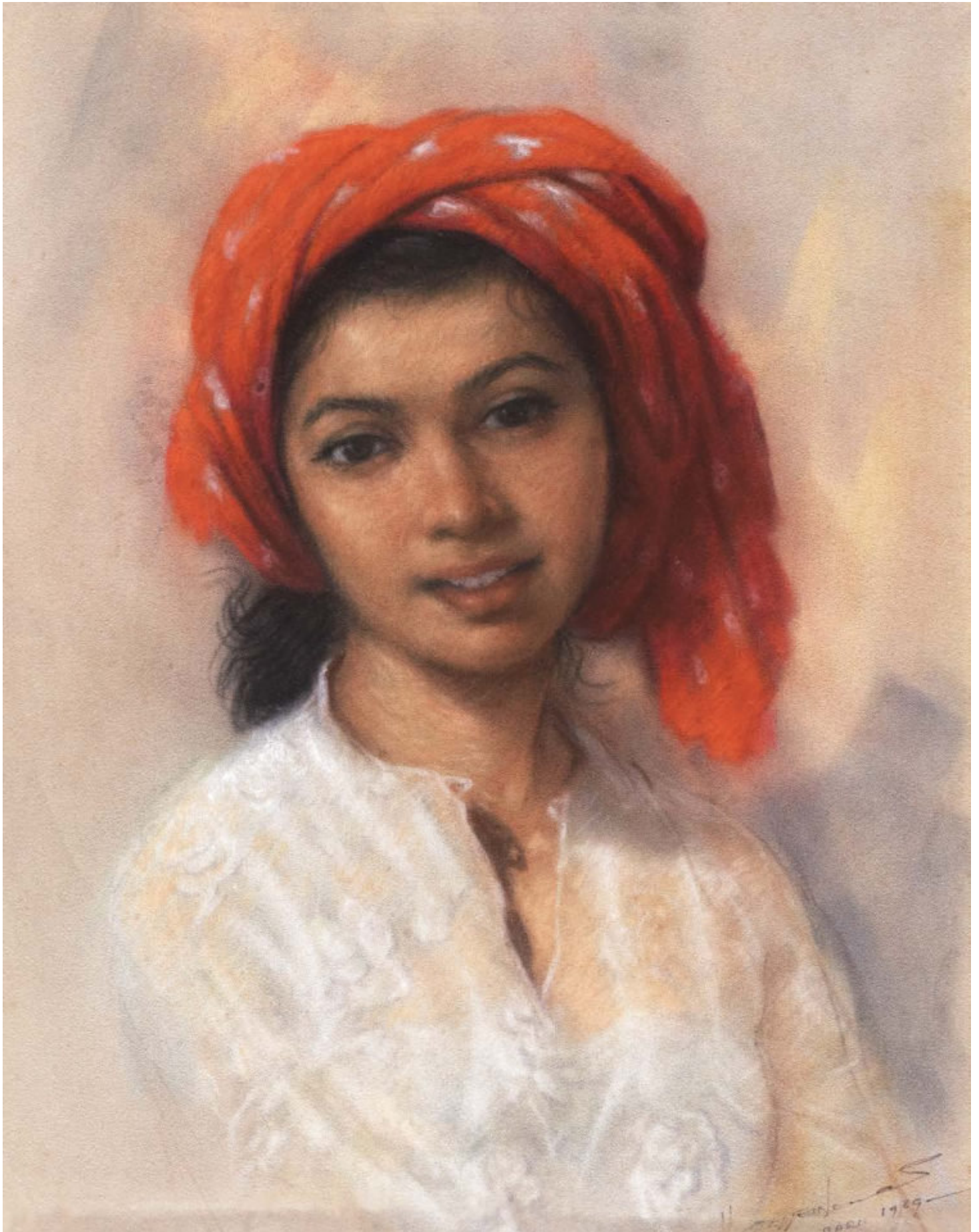
ILLUSTRATED

Eight Pioneers of Malaysian Art, Dato' Dr. Tan Chee Khuan,
Penang State Museum & Art Gallery, 2013, p. 213

RM 20,000 – 35,000

Dato' Hoessein Enas relished doing portraits in pastels as it was fast and spontaneous and it helped honed his skills in eye-hand coordination not only in getting the aura and character but also that of beauty, as his subjects were invariably nubile young maidens from various ethnic communities – Malay, Sarawakian, Javanese, Korean, Burmese. Sometimes, his grown-up daughters, all of them pretty, were used as his models, painted with greater adoration and love. While the oil commissions fetched higher prices, the pastel portraits were not diminished in quality. In this work, *Melor*, the young beauty is clothed in a white transparent blouse signifying purity and showing glimpses of her tender skin, and her head is wrapped in red cloth maybe to diminish any sense of sensuality. She is imbued with ravishing youth and innocence. Some of Hoessein's best portraiture can be gleaned in the 56 commissioned Shell paintings done in 1956, under the banner, The Malaysians. The Angkatan Pelukis SeMalaysia he founded in 1956, after a similar association in Medan in Indonesia in 1944, espoused The Cult of the Figure. Hoessein, who hailed from Indonesia with the solid figurative tradition of Basuki Abdullah and Dullah, was dubbed by the Malaysian media as the Man With The Golden Hands.

Dato' Hoessein Enas was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1966 – 10 years after he obtained Malaysian citizenship, and a major posthumous exhibition was organised by the Ilham Gallery in Kuala Lumpur in December 2015. The Sultan of Selangor appointed him as a 'royal painter' (1990) and the next year, awarded him the Dato' title. Hoessein's first solo was in London, at the Charneil Gallery in Chelsea, in London, in 1960, when he won a UNESCO fellowship and an Asia Foundation grant. Other awards followed: the United States fellowship (1969), and the Colombo Plan twice (1968 and 1976). His auction record was set at the 2011 Henry Butcher Art Auction for his *Morning Mist No. 4* (1991-1992) which sold for a RM198,000 premium.



135

YONG MUN SEN

b. Sarawak, 1896 - 1962

Portrait Of A Lady

signed (lower right)
oil on masonite board
64 x 51cm

PROVENANCE

Private collection, Singapore

RM 70,000 – 110,000

This portrait of a seated woman, and another of a nun, should dispel any doubt about Yong Mun Sen's ability to paint figures since most of his figures were summarily dismissed in irregular blotches of colours rather than enunciating the forms properly. The woman with bee-stung lips looks demure and impeccably dolled-up. She is clad in a V-shaped brown baju kurung blouse clasped higher up with a glittering keronsang (brooch) for modesty rather than a vampish plunging neckline. Her keronsang is matched by two bling-bling earrings. Her hair seems tied up with a ribbon at the back. The only flesh visible are her face and neck and hands at the ends of the long sleeves.

Mun Sen is a Taipu Hakka born in Sarawak, a fourth-generation Malayan, who had painted in watercolours since 1920. Dubbed the Father of Malaysian Painting by Dato' Dr. Tan Chee Khuan, the pioneer chronicler of art pioneers in Malaysia, Mun Sen was accorded post-humous Memorial exhibitions in Singapore and Gallery 11 in Kuala Lumpur, both in 1966; followed by two in 1972 by the National Art Gallery and the Penang State Art Gallery (PSAG). The PSAG gave him a full-blown retrospective in 1999. Mun Sen was also active in art promotion, being a co-founder of the Penang Chinese Art Club in 1936 (president, 1937), the Penang Art Society (1953) and the Singapore Society of Chinese Artists (vice-president, 1936). His overseas solos included London (Malayan Pavilion, British Industrial Fair, 1948), Tasmania (Australia), Singapore and Cleveland (United States). 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).



REDZA PIYADASA

b. Pahang, 1939 - 2007

The Malay Bride, 2004

signed and dated (lower right)

mixed media collage on paper

81 x 52cm

PROVENANCE

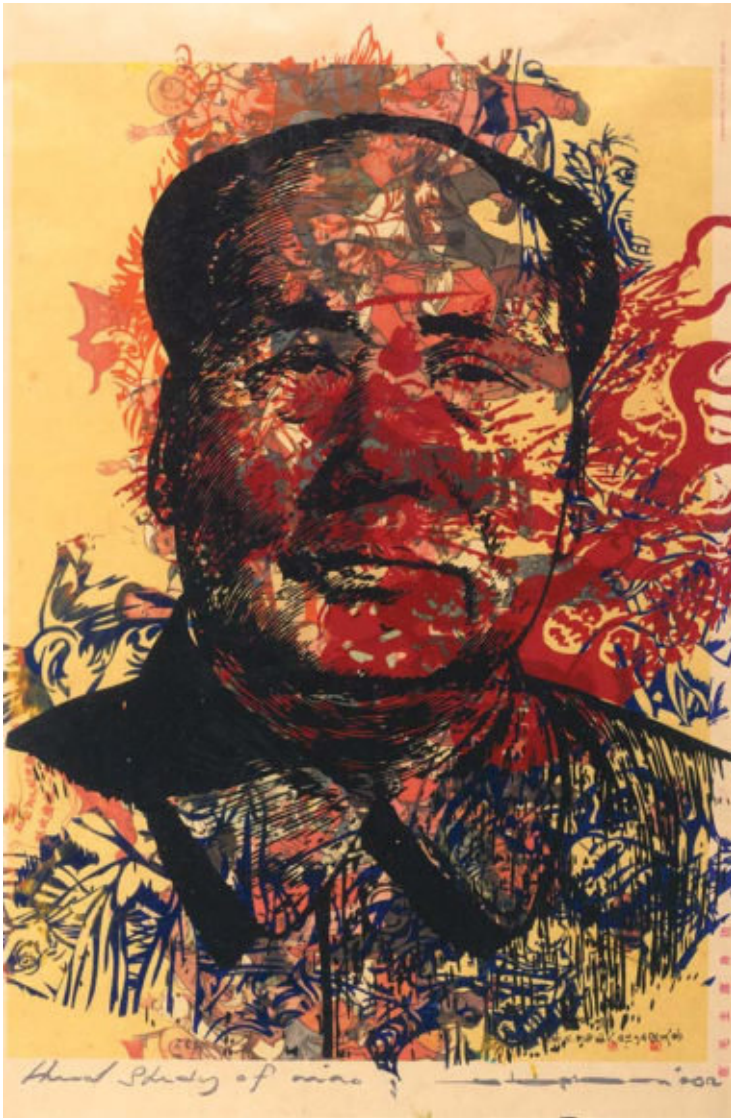
Private collection, Kuala Lumpur

RM 40,000 – 70,000

For one originally denigrating Figures as espoused by Dato' Hoessein Enas's Angkatan Pelukis SeMalaysia, Redza Piyadasa did a dramatic about-turn in his *Malaysian Series* in 1982 which proved to be indelible in his own art, especially after the highfalutin Conceptual foray in *Towards A Mystical Reality* with Sulaiman Esa in 1974. His repertoire of readymade studio-portrait figures and architectural facades as his art template appropriated Photography imbued with nostalgia and historical angst. He silkscreened several copies and slightly remastered them with different colour embellishments with a luminous sheen, re-ordered the 'designs' and sometimes collaged with psychedelic strips of paper or fabric. This work is an adaptation of his 1997 *Malay Bride* (72 x 50cm), which he value-added with a Hashim Hassan kind of floral batik livery on top and at the bottom. The bride seated on a carved wooden chair is adorned with a headdress with tassels while a large *keronsang* (brooch) holds the blouse together at the plunging neckline.

Art historian-artist Redza Piyadasa was accorded a Retrospective by the National Art Gallery in Kuala Lumpur in 2001. He won the Major Prize in the Malaysian Landscape competition in 1974, and was joint winner of the Minor Award with Lee Kian Seng in the 1979 Salon Malaysia. On the international front, he won the Prince Claus Award in 1998 for his contributions. He was also given the Australian Cultural Award (1987) and the Japan Foundation Travel Award (1992). He was also a co-founder of the Five Arts Centre in 1983. In 1991, he was artist-in-residence at the Canberra Institute of the Arts. Academic-wise, he received his MFA from the University of Hawaii in Honolulu in 1977 after studying at Hornsey (1967) and Brinsford Lodge (1959) in Britain.





137

STEPHEN MENON

b. Pahang, 1972

Head Study Of Mao, 2012

signed and dated (lower right)
screenprints in colours on paper
36 x 23cm

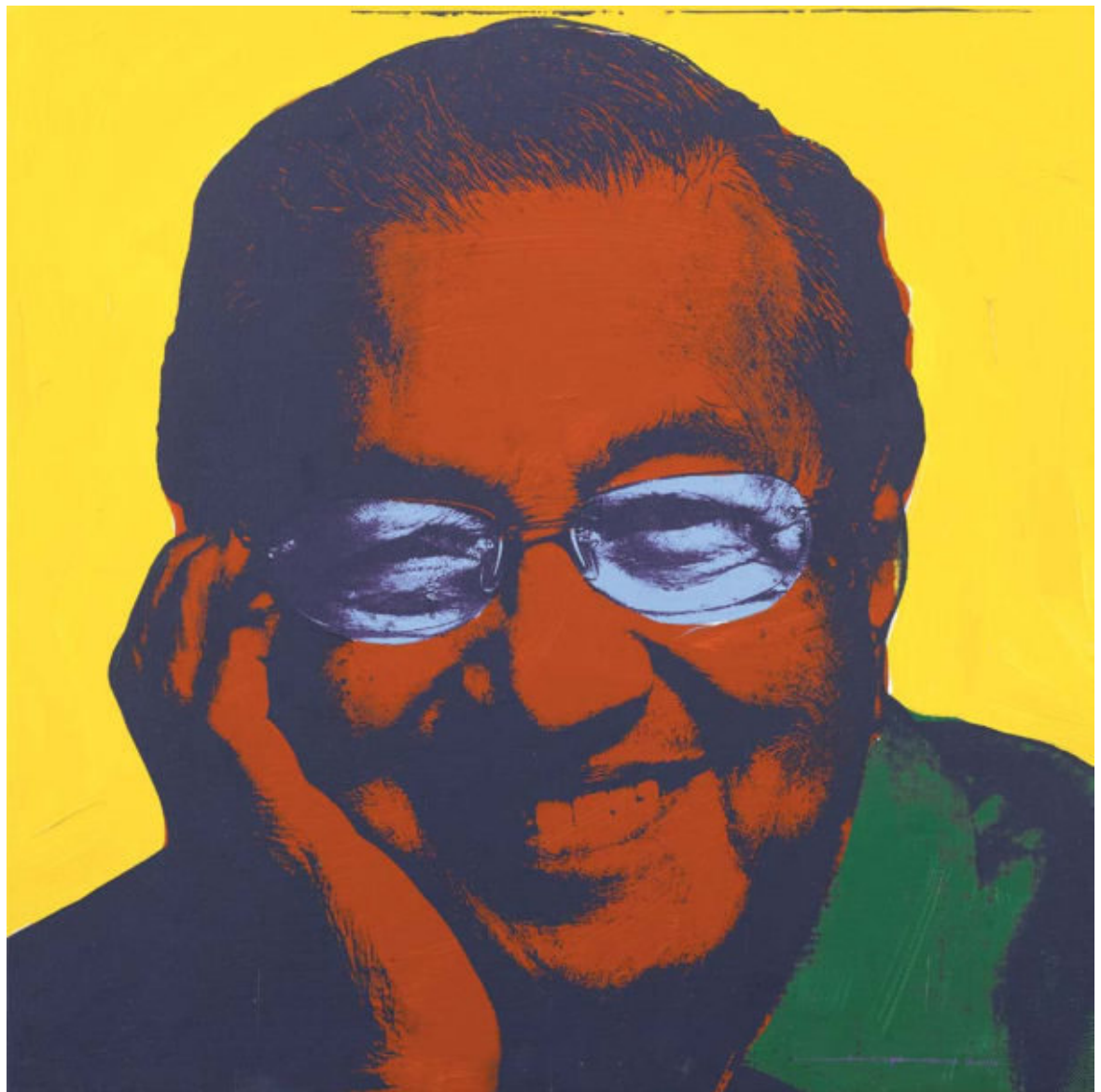
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Stephen Menon made a name for creating works of China's revolutionary Chairman Mao. The artist has a passion for researching and drawing famous icons and their historical legacies. The idealism and zeal during Mao's period were reflected in a new form of art named socialist realism, which aimed to communicate the party's ideology to the masses. This artwork is layered with images pertaining to the style of the period and its revolutionary ideals.

Stephen Menon is a painter and printmaker, born in Kuantan, Pahang, in 1972. He graduated with a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993. He majored in printmaking and minored in painting and drawing. The culmination of Stephen's artistic career began when he started to explore screen printings and improvised on techniques that pushed the boundaries of traditional printmaking. Working on a myriad of themes for his works from socio-political, satires and spirituality, Stephen's works are very well received and has won innumerable accolades both locally and internationally. His thought provoking and avant-garde prints are most talked about amongst the art elites and the most sought after in the auctions. Stephen was a resident artist at a local prestigious university (University of Malaya) and he has exhibited in numerous international shows. Stephen has received many international art awards which includes the Excellent Award, Portrait Society of America, USA, 2016, Honorable Mention, International Portrait Competition – Portrait Society of America, 2016 and 2017, Honorable Mention, International Printmaking and Paper Art Show 2018, Indonesia, Honorable Mention On Paper Contest Printmaking, Spain 2019, Honorable Mention, 20th International Print Biennial Varna, Bulgaria 2019, Honorable Mention, and 7th NBC Meshtec Tokyo International Screen Print Biennial. He also won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.



138

STEPHEN MENON

b. Pahang, 1972

Wawasan 2020 Series:

Maha No. 8, 2012

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 15,000

This is Tun Dr. Mahathir's most significant pose to date. His right hand is touching his cheeks while his head tilted to the right side gives a warm impression. The same pose appeared on the cover of his memoir, *A Doctor In The House*. Tun Dr. Mahathir was Malaysia's longest serving Prime Minister, from 1981 to 2003, and he was the world's oldest Prime Minister when he assumed office as the 7th Prime Minister on May 10, 2018.

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. Stephen creates self-portraits that are personal depictions of the state of his inner self. Stephen has taken part in numerous group exhibitions including the Open Show at Galeri Shah Alam (2006 and 2007), Malaysian Art Award in Penang (2007), Beautiful People at Core Design Gallery (2010), Asean Art Show in Tokyo, Japan (2010), Winds Of Desire at Annexe Gallery (2010) as well as Absolut 18@8 at Wei-Ling Gallery (2010). He won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.



139

STEPHEN MENON

b. Pahang, 1972

12.12.12 Religion & Mythology:
The Twelve NIDANAS, 2012

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Stephen Menon works across a broad range of themes including socio-political, satires and spirituality. A combination of a human figure and a game of chance are portrayed in the scene. This work demonstrates Stephen's exploration of philosophy, religion and mythology.

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

He won many awards including the Grand Prize Winner, Art Against AIDS 2019, Malaysia. Honorable Mention, On Paper Contest Printmaking, Spain 2019, Honorable Mention, International Printmaking and Paper Art Show, Indonesia in 2018, and Honorable Mention, International Portrait Competition – Portrait Society of America in 2017. He also won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.

140

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – 2004

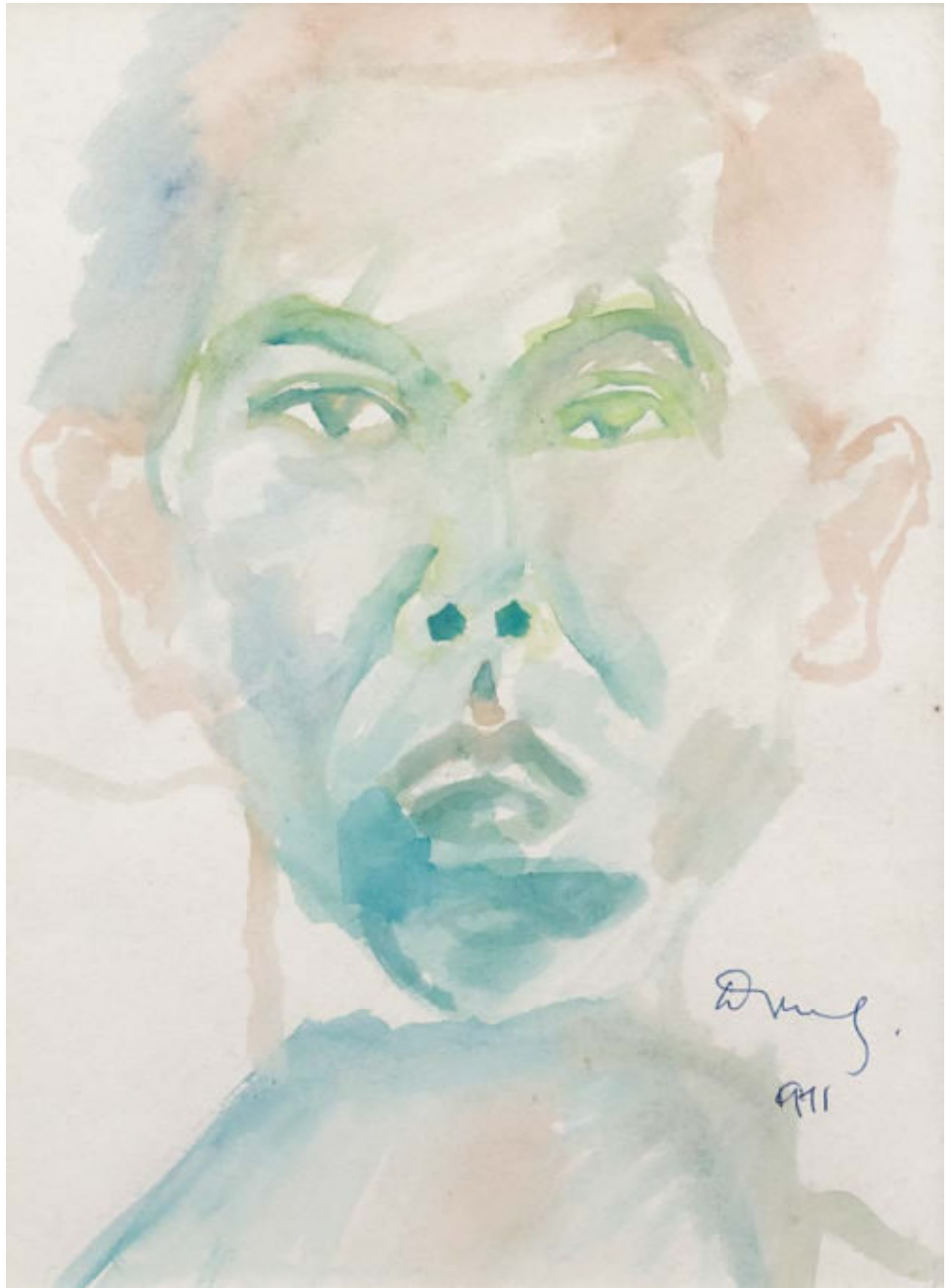
Self-Portrait 1, 1971

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 18,000



Dzulkifli Buyong was renowned for portraying scenes from childhood and cats. The artist paints himself in this work with delicate sensitivity. Illustrated with subtle colours, the face is modelled with confident brushstrokes, revealing the artist's talent and youthful vigour.

Dzulkifli Buyong was a wunderkind of the Wednesday Art Group which he joined from 1962 to 1966. He is known for his mini psychological dramas of children at play and in the rural home surroundings, and often with a cat in tow or sometimes with the cat taking 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: 1st, 2nd and 3rd Prizes (pastels), Young Friends' Art Competition 1962; 3rd Prize (oil) and 3rd Prize (pastel), Mother & Child competition 1963; 1st and 2nd (pastels), Young Friends Competition 1963; 3rd Prize, Bahasa Kebangsaan Month Poster Competition, 1964; 2nd Prize (pastel), Joy of Living competition, 1964.



(recto)



(verso)

141

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – 2004

Flowers (recto), c. 1969-1970;
Practising Japanese Calligraphic Strokes (verso), 1969-1970

signed (lower right);
 signed and dated (lower right)
 pastel on paper; ink on paper,
 recto and verso
 40 x 31cm

PROVENANCE

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

RM 15,000 – 20,000

This set of 2 works, donned with floral elements of nature, gives them a strong sense of movement and life. Here, Dzulkifli pays close observation to the shapes of flowers and leaves observed in nature, and the exploration of calligraphic lines. The studies demonstrate Dzulkifli Buyong's intuitive approach to drawing, encapsulating the rhythm of nature.

Dzulkifli Buyong was a wunderkind of the Wednesday Art Group which he joined from 1962 to 1966. He is known for his mini psychological dramas of children at play and in the rural home surroundings, and often with a cat in tow or sometimes with the cat taking 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: 1st, 2nd and 3rd Prizes (pastels), Young Friends' Art Competition 1962; 3rd Prize (oil) and 3rd Prize (pastel), Mother & Child competition 1963; 1st and 2nd (pastels), Young Friends Competition 1963; 3rd Prize, Bahasa Kebangsaan Month Poster Competition, 1964; 2nd Prize (pastel), Joy of Living competition, 1964.



142

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – 2004

Poster Pantun – Susunan Azah Aziz (Tidurlah Intan; Sayang; Baru Belajar; Adik-Beradik; Bermain; Kayuh Laju-Laju), 1984

poster

50 x 36cm each (set of 6)

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

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

DzulKifli Buyong was a wunderkind of the Wednesday Art Group which he joined from 1962 to 1966. He is known for his mini psychological dramas of children at play and in the rural home surroundings, and often with a cat in tow or sometimes with the cat taking 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: 1st, 2nd and 3rd Prizes (pastels), Young Friends' Art Competition 1962; 3rd Prize (oil) and 3rd Prize (pastel), Mother & Child competition 1963; 1st and 2nd (pastels), Young Friends Competition 1963; 3rd Prize, Bahasa Kebangsaan Month Poster Competition, 1964; 2nd Prize (pastel), Joy of Living competition, 1964.

YUSOF GHANI

b. Johor, 1950

Tari Series, 1988

signed and dated on the reverse

oil on canvas

155 x 177cm

PROVENANCE

Private collection, Kuala Lumpur

RM 200,000 – 300,000

This 1988 work has the distinction of being Yusof Ghani's 'Black Tari', although he had done a six-panel monochromatic *Tari* in 1991 where the blackness was more diffused and less cohesive. This is a configuration of crowded figures in various postures and gestures enunciated by this whitish curvilinear lines. It is from his first series of *Tari* that culminated in a solo at Galeri Citra, Kuala Lumpur, in 1989. The act of Black Paintings seems a sort of rites of passage for artists. Bayu Utomo Radjikin had his *Kau Setuju atau Seteru* (2008) and Jolly Koh's *Untitled* (2001) as did Kazimir Malevich, and there is Francisco Goya's famous suit of 14 ghoulish 'Black' paintings in the Prado Museum in Madrid. Of Yusof Ghani's *Tari*, the great collector Zain Azahari noted: "What gives Yusof Ghani's paintings meaning is no longer its subject (what it represents) but its form, inner structure, rhythm and composition, and constituent colours."

Yusof Ghani is one rare Malay artist who bypassed the Mara Institute of Technology (ITM) training mill. He was working in art-related jobs for 10 years before he won a scholarship to study at the George Mason University in Virginia (BFA, 1981, when he was aged 31) and the Catholic University in Washington DC (MFA, 1983), both in the United States. On his return, he lectured at ITM. He is also known for his organising the Shah Alam Biennale at his Tapak Gallery in 2016, and made his London debut with his *Segerak VI* at the Asia House in April 2017. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. His other series are *Protest*, *Tari*, *Topeng*, *Wayang*, *Hijau*, *Biring*, *Wajah*, *Ombak* and *Kuda*.





144

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 - d. 2009

Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 133 of 155
76 x 56cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

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

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

145

**IBRAHIM HUSSEIN,
DATUK**

b. Kedah, 1936 - d. 2009

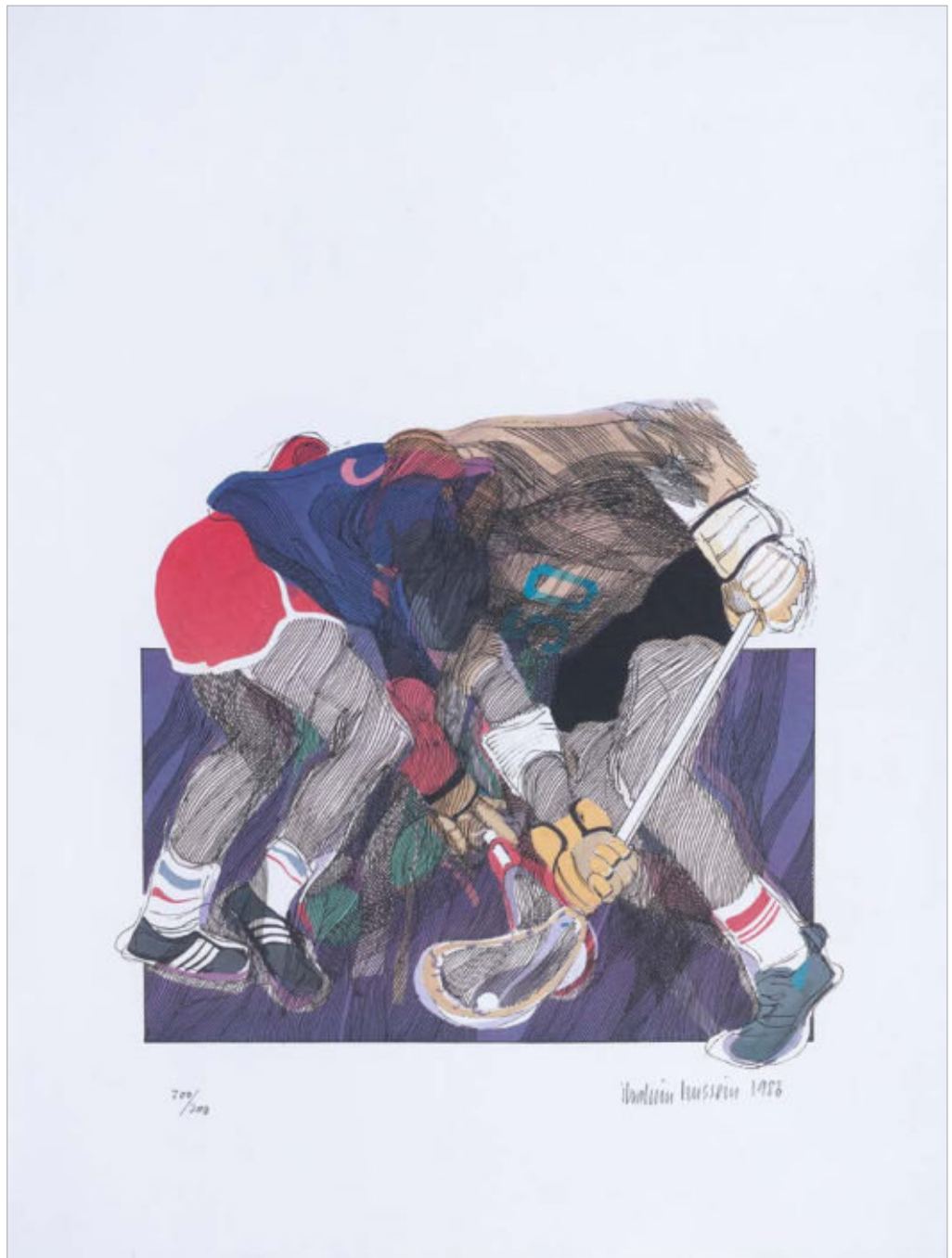
Sport Series, 1986

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

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000



Datuk Ibrahim Hussein produced limited edition prints of sports such as basketball, lacrosse, golf, cycling, high jump, wrestling, hurdling and running in 1986, the year he turned fifty years old. The series was launched during his Retrospective exhibition at the National Art Gallery.

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



146

JUHARI SAID

b. Selangor, 1961

Baju Kurung, 1991

numbered (lower left),
signed and dated in pencil (lower right)
woodcut printed in colours on paper, edition 3 of 8
58 x 48cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

In *Baju Kurung*, the artist used intricate lines to form a perfect composition of patterns and space. Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sensei Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-1992 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Pemodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Arts and Heritage Ministry.

147

ILSE NOOR

b. Germany, 1941

Untitled, 1999

signed and dated (lower right)

etching on paper

14.5 x 9.5cm (image), edition 44 of 50;

14.5 x 9.5cm (image), edition 36 of 50

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000



Ilse Noor's art is much inspired by Alfred Kubin and Ernst Fuchs. She shares with Walter Spies, a love for nature and an approach to art with an appreciation from the heart and senses. As one of Malaysia's foremost graphic artists, it is evident that her fondness for nature, music and poetry is represented and meticulously executed in all her works, using the interplay of light and shadow. Shells contain symbolic values such as birth, good fortune, and spirituality across many cultures. Here, Ilse captures the exceptional beauty of the spiral construction of a shell and its distinctive form that radiates outwards, reminding people of a cherished place and memory.

Ilse Noor studied graphic art under W.M. Stucke in Bonn, then at the College of Art in Köln and finally at the Academy of Fine Arts in München. There she studied both graphic art and painting under Professor Franz Nagel, winning her first award in painting. It was during this time that she met her future husband, migrating to Malaysia in 1974. Her collections are sought after by private collectors and also reside in galleries, museums and banks all over the world from Egypt, France, Germany and even in Bosnia, where she participated in a group exhibition of Malaysian artists in 1997. She has participated in more than 80 group shows and 10 solo exhibitions over the past three decades.



148

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1966

signed and dated (lower right)
mixed media on paper
9.5 x 14cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000

It's interesting to note this 1966 *Pago-Pago* with its almost circular centrist monolith, with what looks like a hole in the centre, and bereft of the usual sharp flanges at the top, or at least some tiered pagoda typical of his Southeast Asian travels. It looks like some kind of plant form rather than a man-made structure. Latiff Mohidin was still in Europe, most probably Berlin, after imbibing the great European modern artistic impulses all over with the after-thought how these were inspired, influenced by other "non-European" cultures. How what he called the "trunk root of tradition" could prevail even when the painting's preoccupation was on divergent and unrelated subjects or images. As he intoned: "Art is a living energy, art is like a flowing river..."

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

149

**NIRMALA DUTT
SHANMUGHALINGAM**

b. Penang, 1941 - 2016

Glimpses Of Civilisation, 1967

signed on verso (board)
acrylic and collage on paper
19 x 24.5cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000

In *Glimpses Of Civilisation*, Nirmala invites the viewer to contemplate issues pertaining to rapid development and modernisation. These early works show Nirmala's creative play in the form of intricate design using collage and acrylic, combining several pictorial elements resulting in a coherent image. Her works often explore critical issues such as environmental pollution, loss of heritage, and social injustices masked in the name of development.

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





150

ZULKIFLI YUSOFF

b. Kedah, 1962

Studies (Merdeka 57 I);

Studies (Saloma), 2009

acrylic on canvas
46 x 46cm each

PROVENANCE

Private collection, Singapore

RM 7,000 – 12,000

Zulkifli Yusoff is one of Malaysia's most established contemporary artists. He is a versatile and explorative artist that has worked in various mediums that encompasses painting as well as sculptures. Zulkifli is also known for his installation pieces influenced by current events. These bold and colourful compositions referred to an important time frame — the nation's period of independence.

Zulkifli won the topmost Grand Minister's Prize in the Salon Malaysia in 1992, apart from the 1st and 3rd 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 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 1st Asia-Pacific Triennial of Art in Brisbane in 1993, the Seychelles Biennale 1992, and Singapore Biennale 2013.

151

ZULKIFLI YUSOFF

b. Kedah, 1962

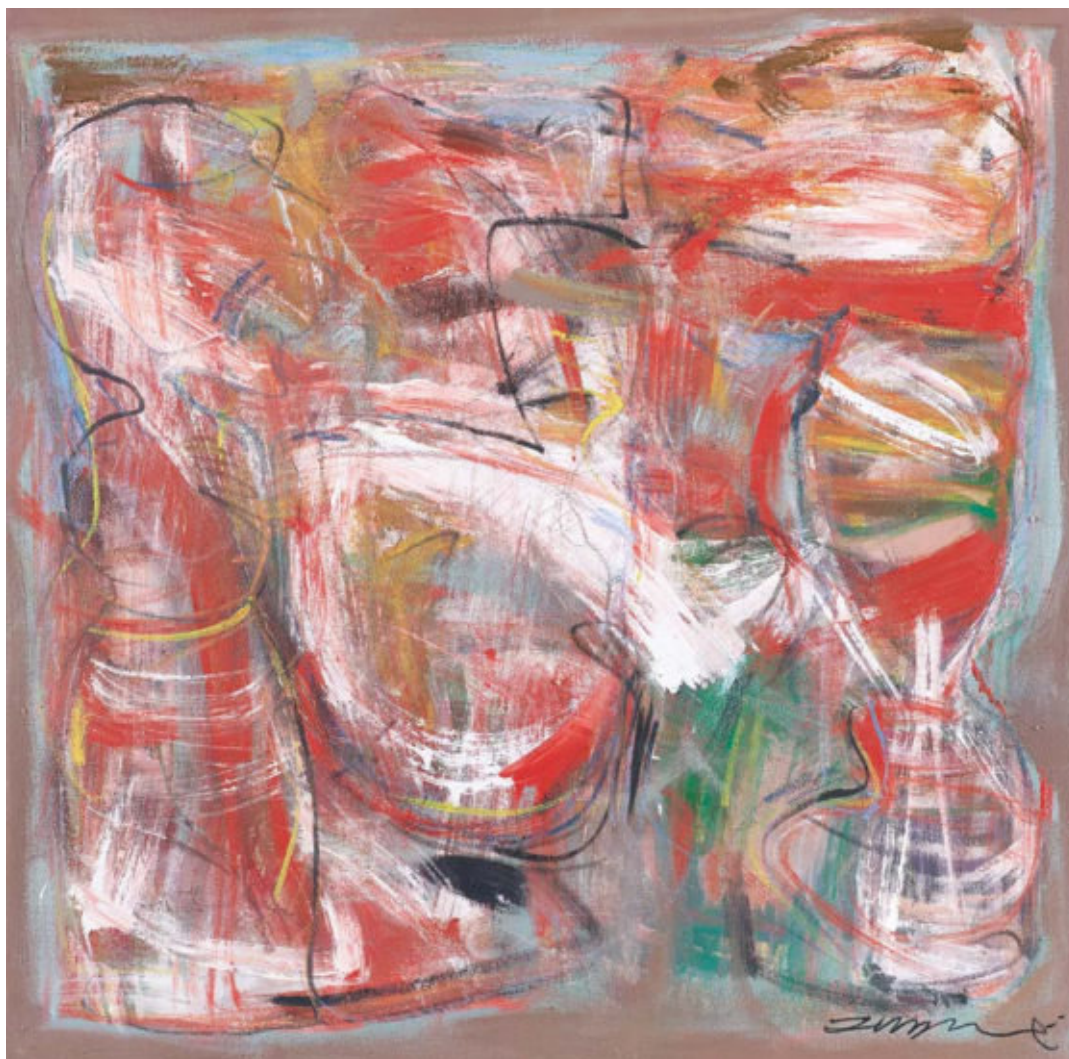
*Two Ministers At
Loggerheads*, 1996

signed (lower right)
acrylic on canvas
89 x 89cm

PROVENANCE

Private collection, Selangor

RM 17,000 – 30,000



Rendered with intricate lines and rich earthy colours, the composition is depicted in Zulkifli Yusoff's iconic use of gestural marks. The artist's early works explore the questions of power and socio-political issues of the period. Visually arresting, the works of Zulkifli exude emotional energy through board gestural marks. Working across various mediums, his works often touch on issues of power structures, history, folklore, and identity. Differences in opinion and jeopardised interests caused the two ministers to be at loggerheads.

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

152

ZULKIFLI YUSOFF

b. Kedah, 1962

Happy Mood II, 1995

signed and dated (lower right)

acrylic on canvas

152 x 152cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000

This sequence of fourteen polychromatic images on a large canvas is illustrated in a comic strip manner and in the abstract style – its figures are the main characters of a celebratory and joyous narrative – a subject matter that is uniquely explored by Zulkifli Yusoff, as evident in this bold and vibrant composition. The figures are certainly indulging themselves in their activities, having loads of fun. It's a blissful moment.

Zulkifli won the topmost Grand Minister's Prize in the Salon Malaysia in 1992, apart from the 1st and 3rd 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 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 1st Asia-Pacific Triennial of Art in Brisbane in 1993, the Seychelles Biennale 1992, and Singapore Biennale 2013.





153

ZULKIFLI YUSOFF

b. Kedah, 1962

Untitled, 1998

signed and dated (lower right)

mixed media on canvas

144 x 142cm

PROVENANCE

Private collection, Kuala Lumpur

RM 36,000 – 56,000

Zulkifli Yusoff's caricature in-your-eye works of the 1990s made him somewhat into a pahlawan 'Daumier', with the *Power Series* and *Reformasi Series* taking rein. While his characters are like the individual chessboard play stands, they have all taken own features of their own, some with suave dressings and some with subhuman looks and demeanour. Starting with digs against the pedantic academic Professor Kangkong and the lecherous Ahmad, the jabs become harder in the wake of Reformasi over the sacking and later jailing of Datuk Seri Anwar Ibrahim (then deputy prime minister). While the artist does not necessarily make a stand on the 'issues' he projects in his works, the statement can cut in strong.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when won the Grand Minister's Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educational credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991). It is his selection for prestigious international events that raises his profile. 1) The 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World' Venice Biennale; 2) 1st Asia-Pacific Triennial of Art in Brisbane in 1993; 3) Singapore Biennale 2013; 4) Rukunegara 2: VOICE Theo Art Projects, Art Stage Singapore, 2013; 5) Seychelles Biennale 1992; apart from solos: 6) Writing Power, National University of Singapore, 2011. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. At home, eye-catching solos – The Power, NN Gallery, Kuala Lumpur, 1996; Powerful Dialogue, The Art Gallery Penang, 2000; Icons, Wei-Ling Gallery, Kuala Lumpur, 2008; Brave New Art, The Art Gallery, Penang, 1996; and Negara Ku, National Art Gallery Malaysia, 2010, advance his cause further.



155

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

Versus!!!...The Last Man Standing, 2017

signed and dated on the reverse
acrylic on jute on MDF board
115 x 117cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 10,000

This playful work suggests a friendly duel between established and young artists. On the subject's boxing gloves, we can see iconic motifs from important contemporary artists. On the left are Warhol's silkscreen banana graphics; and on the right, Basquiat's crown motif. The work is skillfully presented in the artist's signature style created with intricate textures, clear lines, and enigmatic creatures that possess human traits. Rendered with vibrant and eye-catching colours, this is an eloquent work by a promising young artist.



156

NG SWEE KEAT

b. Kedah, 1979

Portrayal Of Development Series #7,
2012

signed (lower centre)
acrylic on canvas
105 x 122cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 14,000

A towering machine (comprised of excavator, backhoe, tractor, cement truck, crane etc) with giant limbs is seen destroying the forest, cutting down trees and clearing land to be sold for huge profit. With incredible contrast between the fiery red and grey, this work reveals the ominous greed of big organisations in the name of development. The bottomline is money. No one cares about the environment. Such irresponsible act leads to deforestation, and habitat loss for animals.

Ng Swee Keat is a graduate of the Malaysian Institute of Art, where he majored in oil painting and Chinese ink painting. His works are collected by museums and public institutions such as the National Art Gallery of Malaysia, Nokia (M) Sdn. Bhd, United Overseas Bank, Philip Morris and are held in private collections. Ng's achievements include being awarded the Best Student prize at his alma mater, and in 2011, he won the top prize at the UOB Painting of the Year competition and in 2011 was presented the Malaysian Emerging Artist Award (MEAA).



157

ILHAM FADHLI SHAIMY

b. Kelantan, 1980

Histerik Arsonis, 2008

signed and dated (lower right)

acrylic on canvas

168 x 119cm

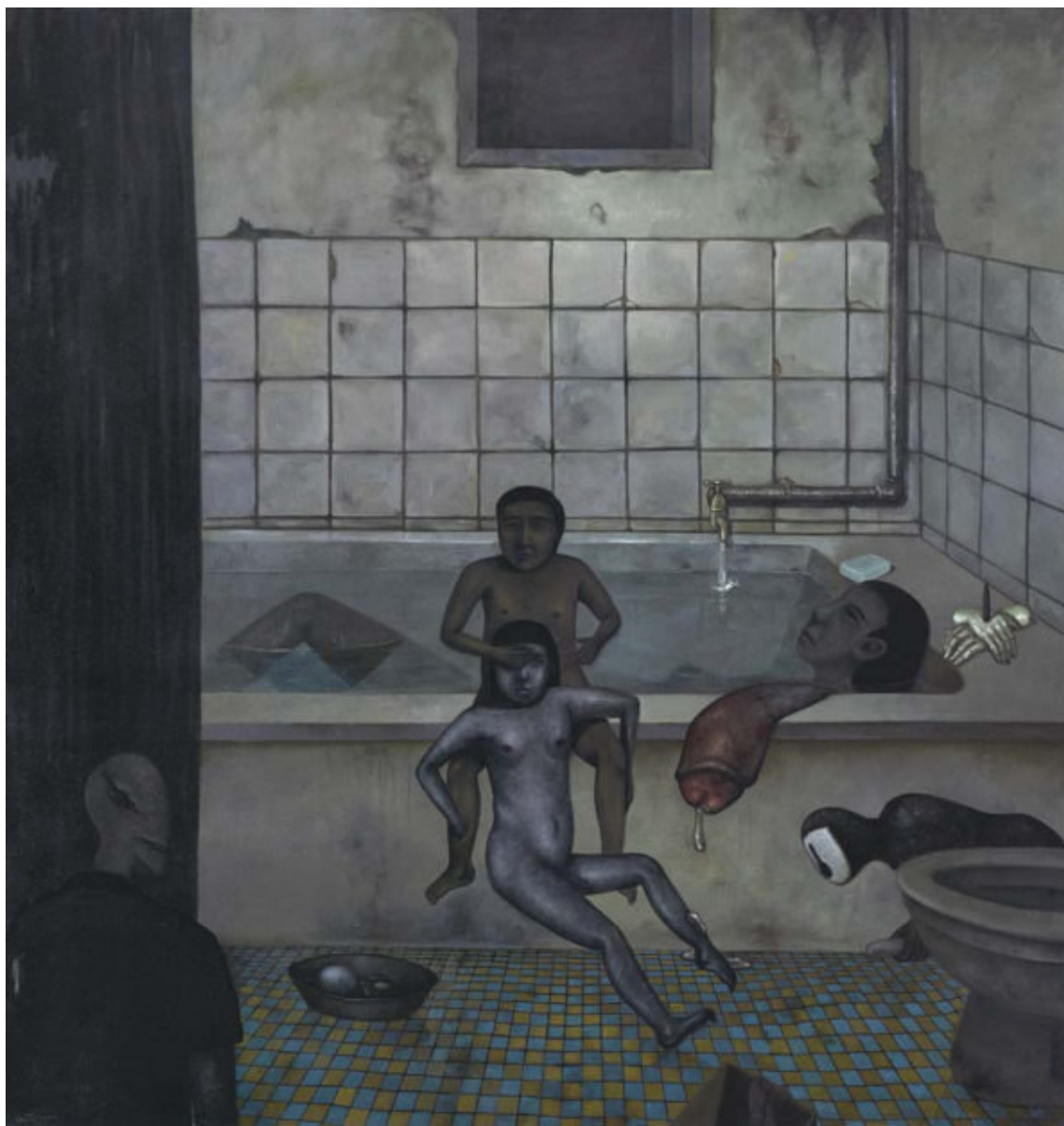
PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

The artist, also known as Kojek, is a multi-dimensional artist with an inexorable imagination, taking his viewers on an edgy yet arresting adventure to an unfamiliar land beyond earth with his dark and surreal landscapes. *Histerik Arsonis* presents the narrative of isolation and sense of coldness in the urban environment. Chaos unravels over the town, culminating on the spectre of a lone man set on fire. Located at the forefront with his back facing the viewer, he attempts to plead for help and attention. On the left, an entire four-story building is set on fire, however, several ignorant passers-by do not even notice while others passively observe the situation.

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



158

GAN TEE SHENG

b. Johor, 1984

Bathroom 2, 2011

signed and dated (lower left)
oil on canvas
154 x 147cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Gan Tee Sheng's early dark themed paintings were dedicated to the observation of the unconscious mind. In *Bathroom 2*, 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 prestigious events like Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia from 2013 to 2016. 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.

TAN CHIN KUAN

b. Johor, 1966

Rainy Day, 2012

signed and dated on the reverse

oil on canvas

189 x 132cm

PROVENANCE

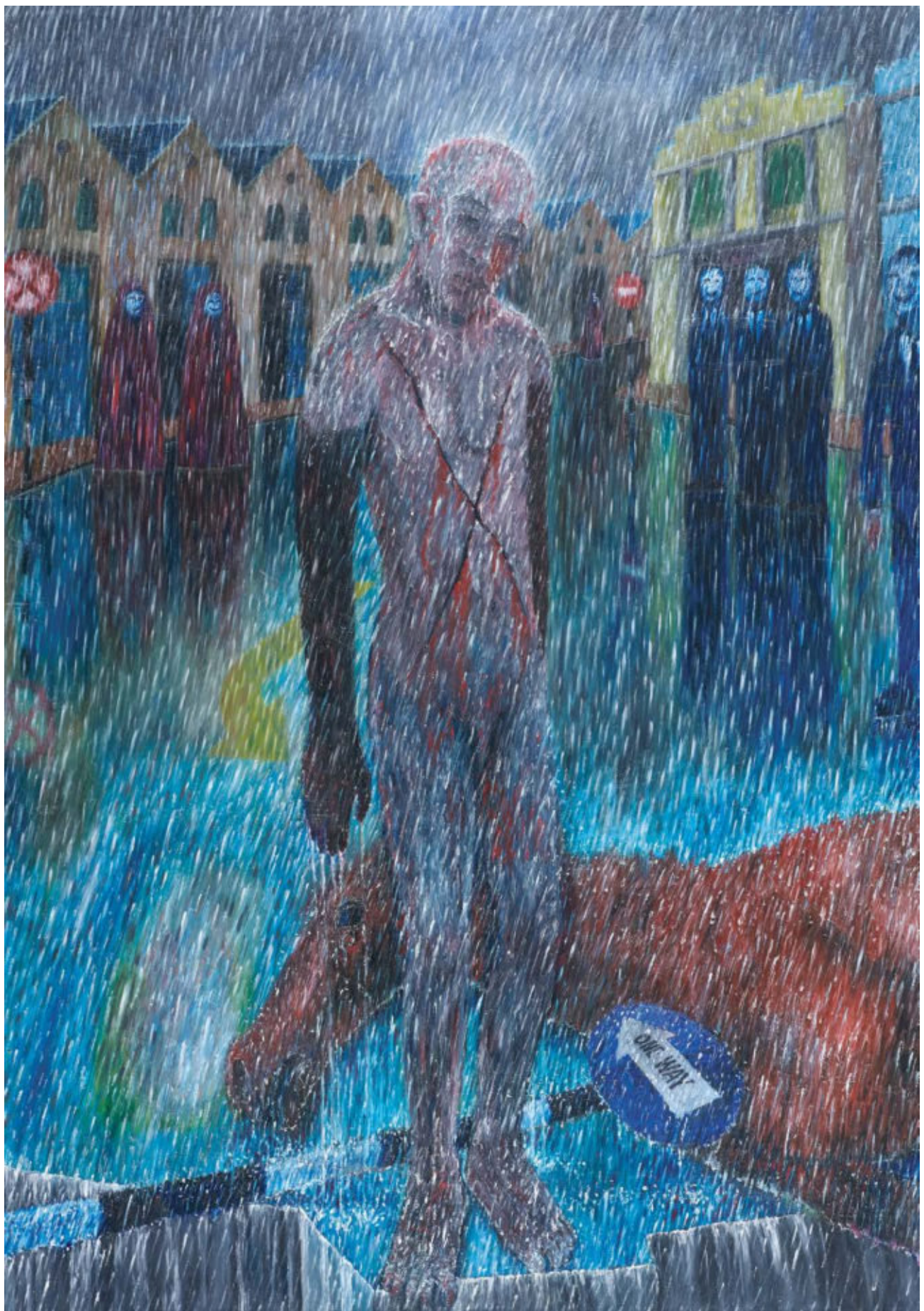
Private collection, Kuala Lumpur

RM 120,000 – 200,000

From Hollow Man to Metal Man to Rain Man. That is the metamorphosis of sorts of Tan Chin Kuan's apocryphal character who finds himself alienated and marginalised in today's 'ugly' world where power, greed and manipulations are the key. Chin Kuan first captured the artworld's imagination with his Hollow Man, who are not dissimilar to T.S. Eliot's poetical Hollow Men, the lost souls in the aftermath of World War I. Chin Kuan uses the Hollow Man in his installations as a maligned martyr in society, full of angst, discriminated against, shorn of opportunities and prevented from finding and 'freeing' himself. *Rainy Day* reduces his suffering androgynous protagonist to the two-dimensional in a decidedly apocalyptic urban setting, but this time the rain acts as a catharsis, washing away his tears of deprivation. He said: "I am a blue prism, honest with myself and reflecting whatever I receive... My paintings always express anxiety resulting from confusion and struggle; creeping in silence and searching for justification."

Excerpts from an article by Zena Khan: "The audience's first clue that they are looking at a painting that discusses the artist's own emotions is the dead horse that lies across the bottom third of the canvas. Chin Kuan was born in the Chinese year of the horse and often utilizes it as a symbol when referring to himself and his reaction to his surroundings or events in his artwork. In *Rainy Day*, Chin Kuan's dead horse describes his sense of being lost as an artist when he first moved to Seremban. He felt his artistic vision was sliding downhill, reflected by the death of the horse. Standing centrally in the canvas, just in front of the horse is a self-portrait of Chin Kuan. Despite the heavy rain and animal carcass behind him, and the slightly bowed head stance, the viewer is given the impression of the strength of the central figure and his desire to move forward and rise again artistically. *Rainy Day* is an emotional piece for Chin Kuan. The beginning of his new series of works, Chin Kuan has used it as an opportunity to create a personal narrative that more essentially acts as an introduction for the body of work he is currently producing. The focus here is to develop and perfect his medium, particularly the atmosphere of heavy rain permeating the entire canvas, in order to subsequently be capable of efficiently expressing the socio-political commentary his art is famous for."

It's a huge surprise that Tan Chin Kuan, one of the art superstars in the late 1980s and 1990s, is only just making his debut in this auction. His artworks are collected by art citadels in Japan and Singapore (his major work is exhibited inside National Gallery Singapore). Chin Kuan won the Major Award in the prestigious Young Contemporary Artists (Bakat Muda Sezaman) competition in 1989 and 1990 (Minor Award in 1988), and won the Minor Award in Salon Malaysia in 1991/1992. He took part in the 6th Asean Youth Painting Workshop in Brunei in 1988. He also had a solo in Japan (Fukuoka Art Museum) before he had his solo at home in Kuala Lumpur, at the Creative Centre in 1995 and the NN Gallery in March 1997. He was selected for the 3rd Asia Pacific Triennial in Brisbane in 1999 and his works were featured in the landmark New Art from Southeast Asia exhibition at several venues in Japan in 1992. He was also invited for the Gwangju Biennale, the Osaka Triennale and the ARX in Perth, and was an artist-in-residence at the Curtin University in Perth in 1992. He graduated from the Malaysian Institute of Art in 1987 and after teaching at the Saito Academy taught at his alma mater.





Chong Siew Ying's dreamy monochrome of a misty morning is captured like an intricate trellis imprint on frosted glass but with an aura of passing time and memory. The silhouettes of higher branches of trees seemingly swaying in the wind seem couched between Chinese branch painting melancholy and Western pictorialism of depth and space. The artist's forte lies in the adroit play of the myriad shades of grey for atmospherics and a contemplative mood.

160

CHONG SIEW YING

b. Kuala Lumpur, 1969

Misty Morning, 2017

signed and dated (lower left)
charcoal and acrylic emulsion
on paper-mounted canvas
138 x 210cm

PROVENANCE

Private collection, Selangor

RM 43,000 – 73,000

*Ah! Then if mine had been the Painter's hand
To express what then I saw; and add the gleam,
The light that never was, on sea or land,
The Consecration, and the Poet's dream.*
William Wordsworth (Elegiac Stanzas, 1807)

Chong Siew Ying followed in the footsteps of Lai Foong Moi four decades earlier in seeking further art education in France, hers at the L'Ecole des Beaux-Arts in Versailles and the L'Atelier 63 compared to Lai's art citadel in Paris. She realised that her diploma in Graphic Design at the Petaling Jaya College of Art and Design was not enough, and being impecunious as a farmer's daughter, she supported herself by working part-time as an au pair. Like Lai, she earned solos at the Maison Tch'A, Atelier d'Marivel and Gallery Café Panique. An artist's residency at Rimbum Dahan further burnished her credentials, and it was followed by the Fremont Fellowship at Vermont Studio Centre, United States. She won the Special Award in the Young Contemporary Artists (BMS) competition in 2002, and was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was also featured in Art Stage Singapore in 2015.

161

CHONG SIEW YING

b. Kuala Lumpur, 1969

Once Upon A Time IV, 2013

signed and dated (top right)
charcoal and acrylic medium on
paper mounted on canvas
66 x 66cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000



Lyrical, symbolic and erotic. The lone flower with the stamen sticking out upright amidst large leaves amidst a barren but picturesque land and swirling cloud formation is stunningly idyllic. The effects are enhanced in its stark monochromatic hues. Chong Siew Ying shows here why she is the high priestess of the panorama with the poetic empathy and melancholic vistas, and her natural kinship with land. The work, *Once Upon A Time IV*, comes from a body of works in an eponymous exhibition at the Whiteways in Penang, as part of the Georgetown Festival in 2013.

An artist who dared to dream, making a beeline for Paris in 1990 after graduating (diploma, Graphic Design) from the Petaling College of Art and Design. She supported her studies at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996), by working part-time as an au pair. In Paris, she was given solos at the Maison Tch'A, Atelier d' Maravel and Gallery Café Panique. She was awarded artist's residencies at Rimbun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001). In 2002, she won a Special Award in the highly coveted Young Contemporary Artists (BMS) competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009. She has several solo exhibitions at reputable galleries.



162

JOHAN MARJONID

b. Johor, 1968

Afternoon At Sungai Tekala, 1993

signed and dated (lower right)

acrylic on canvas

53 x 41cm

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 full time 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 1st Prize in the Malaysian Landscape competition organised by the National Art Gallery (NAG), and Consolation in the International category. He also won 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 2013 and 2015.

163

ZAHARUDDIN SARBINI

b. Selangor, 1966

Mangga, 2005

signed and dated (lower right)

acrylic on canvas

66 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,200



Zaharuddin Sarbini's artworks present his detailed observation on flora and fauna, on offer here is a bountiful harvest of mangoes. An interesting effect – the creation of dappled light shined through the leaves is produced skilfully in this work. The succulent nature and texture of the ripe mangoes are observed carefully with diligence.

Zaharuddin Sarbini graduated in Mechanical Engineering from the University of Technology Malaysia. In 1966, he took home the Initiative Young Artist Award given by the Shah Alam Gallery while in 1997, his work received Honourable Mention from the National Art Gallery. He participated in group shows including the Open Shows at the Galeri Shah Alam and the Philip Morris Asean Art Award competition. Other group exhibitions include Figure in Paint, Petronas Art Gallery, Kuala Lumpur (2011), Merdeka Show, City Art Gallery, Kuala Lumpur (2010), Landscapes of Malaysia, National Art Gallery Malaysia (2006), and Malaysia Tanahairku, Bank Negara Malaysia (2000).



164

WONG MIAU YONG

b. Kuala Lumpur, 1951

稻田 #1, 2014

signed and dated (lower right)
acrylic and ink on paper
67 x 75cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Miau Wong's practice explores the combination of western and oriental painting techniques in his works, with hopes to increase environmental awareness. He sought inspiration from nature, of ocean waves and stream flows, of rocks and mountains, sands and stones, and boundless skies. A meditative quality is achieved through the vast paddy fields, allowing the mind to venture closer towards inner tranquillity.

Miau Wong graduated from Nanyang Academy of Fine Arts Singapore in 1972. He had also embarked on a study tour to Europe that covered France, Italy, Spain, the Netherlands and Britain. His selected solo exhibitions include Riverwalk Art Centre Exhibition, Singapore (1992), Cosmic Fantasy, Cape of Good Hope Art Gallery, Singapore (1999), 9th Solo Art Exhibition, Balai Berita, NSTP Kuala Lumpur (2003), Wandering Inspirations – Miau Wong Solo Art Exhibition, ION, Tide Gallery Singapore (2019).



165

MAAMOR JANTAN

b. Kedah, 1961

Bali, 1997

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

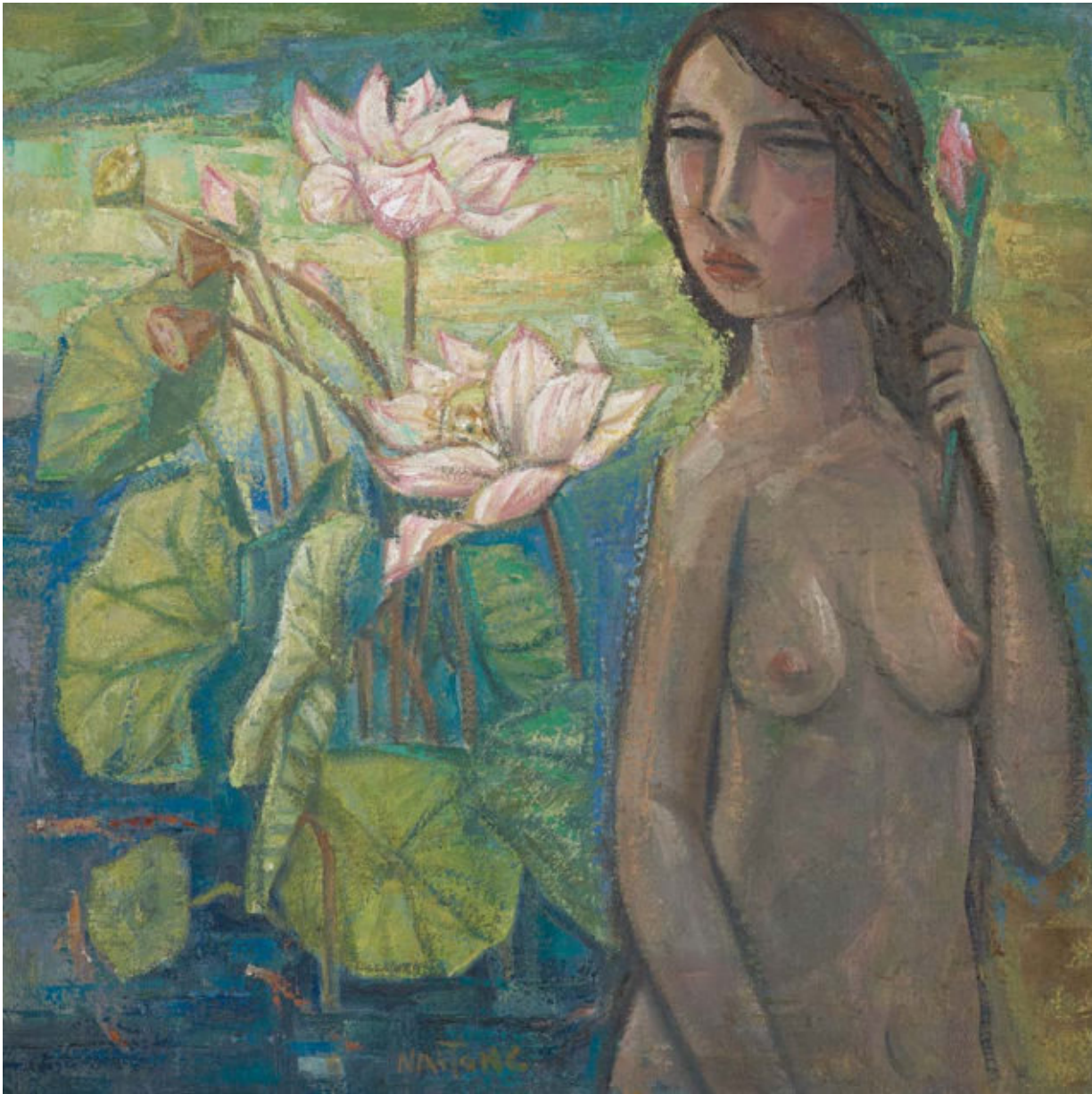
PROVENANCE

Private collection, Selangor

RM 4,500 – 9,000

A self-taught artist, Maamor Jantan produces vibrant watercolour paintings with captivating compositions of nature and dragonflies. Known as one of the world's most beautiful destinations, Bali scene attests to this statement and portrays a tranquil place composed of a dynamic interplay of light and shadow. Executed in a panoramic horizontal format, the interesting composition evokes nostalgic memories of cultural rituals, illustrating offerings made to the gods – an act of showing gratitude.

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



166

TEW NAI TONG

b. Selangor, 1936 – 2013

Lotus, 2002

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

In this work, a lady standing amidst pink lotus exudes femininity. She seemed 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 2nd Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-1968). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go full time in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called Odyssey. In 2009, he won the Asia Art Award in Seoul, South Korea.



167

LIM JOO SUN

b. Kedah, 1951

Koi, 2001

signed and dated (lower right)

oil on canvas

56 x 80cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Lim Joo Sun is known for his Koi's painting. It is mesmerizing how he composed the fishes swimming together in a pond. We can almost feel the flawless movement of the fish as they swerve in the clear water. Koi fish symbolizes wealth and success. Its beautiful colour and lineage are what makes it special.



168

TEH SIEW JOO

b. Penang, 1930

Untitled, 2003

signed and dated (lower right)
watercolour on paper
36 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,500

Teh Siew Joo is best known for his paintings of flowers in watercolour, and this work demonstrates his robust handling of the medium. The artist successfully captures the blossoming flowers by using a contrast of pink, yellow and green colours. At the edges of the leaf foliage, the artist has produced a stunning wash effect, resulting in a soft, dream-like aura.

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



169

YAP CHIN HOE

b. Selangor, 1970

Simple Pleasure, 2020

signed (lower left)
acrylic on paper
60 x 78cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 15,000

Yap Chin Hoe's talent for painting and composition is on full display here. Here we can see the intricately detailed tablecloth; meanwhile the kamcheng (covered jar) and peranakan bowl is elaborately decorated with flowers. The intricate kamcheng is a rare and precious item that is most sought after by antique collectors nowadays. His use of a bright palette over a dark 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.



170

YAP CHIN HOE

b. Selangor, 1970

Untitled

signed (lower left)
acrylic on canvas
50 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 3,500 – 6,500

Though this work might seem like a decorative ensemble, it contains several signs of auspicious symbols. Firstly, the pair of dragonflies on the right are symbols of happiness. On the delicate porcelain, one can see the lotus motif accompanied by a pair of storks, a representation of purity and good fortune. Here, the antique porcelain bowl and lace fabric stand out vividly against a dark background. Through his compositions one would reminisce the grandeur of culture and heritage.

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171

YAP CHIN HOE

b. Selangor, 1970

Untitled, 1999

signed (lower right);
signed and dated (lower left)
mixed media on paper
25 x 28cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



The captivating design from eastern culture is on full display highlighting elaborate patterns deftly illustrated on fine porcelain. Accents of red colour found on the chillies and saga seeds add visual interest to the scene. Porcelain was developed during the Eastern Han dynasty around 2,000 years ago and is prized for its elegant and highly durable quality.

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172

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 1997

signed and dated (lower right)

acrylic on cardboard

75 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 20,000

Ahmad Zakii Anwar's nostalgic reflections on traditional domestic relics such as clay and porcelain vases and teapots are rendered in a quiet and reposed setting, executed in his sensuous photo realist manner. Here, Ahmad Zakii Anwar illustrates still life at its finest, depicting delicate porcelain with flower motifs composed in a balanced and composed ambience. Filled with sensual emotion, atmospheric effects of light and shadow, the works of this series are both evocative and timeless.

After graduating with Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii had a lucrative career in Advertising but decided to switch to Fine Art. He was an immediate hit with his cool *Smoker Series* (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called *Disclosure* at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include *Presence* (New York, 1999); *Shadowland* (Hong Kong, 2001); *Subliminal* (The Philippines and also Thailand, 2006); *Baik Art* (South Korea, 2013); in Indonesia – *Borobudur*, *Amanjiwa*, *Arangbali* (2004), *Kota Sunyi* (2007), *Nafsu* (2010); and in Singapore – *Paintings Drawings and Prints 1991-2007* (2007), *Bones & Sinews* (2011), *Being* (2009), *Primordial Dream* (2005) and *Distant Gamelan* (1981). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Interpreter of Desires* (Taksu, 2003) and *Icons* (RKFA, 2005).

173

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 1997

signed and dated (lower right)

acrylic on cardboard

75 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 20,000



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174

LIM KIM HAI

b. Selangor, 1950

Untitled, 1983

signed and dated (lower left)

oil on canvas

26 x 21cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Composed with refined brushstroke, the artist succeeded in creating an elegant composition rendered in earth tones, with the apple placed amidst the muted background.

Lim Kim Hai had won several prizes when residing in France for 17 years. His awards: Silver and Gold Awards in the Salon des Artistes Francais in 1981 and 1982 respectively; Silver Award in the Salon Internationale du Val d' Or in 1984; Prix Henri Lehmann Award from the Institut de France in 1986; Golden and Public awards from 52e Salon des Beaux Arts, Enghien-les-Bains in France in 1987. From 1989 to 1992, he had solos in Russia, Spain and France, including at the Valmay Art Gallery, Paris in 1988. In Singapore, he had solos at Singapore's National Museum, Hotel Meridien and Gallery Art Forum in 1988. He had a major homecoming exhibition at Galeri Maybank, Kuala Lumpur, in October-November 1992. Kim Hai studied at the Nanyang Academy of Fine Arts in Singapore in 1970-1972, and the Ecole Supérieure des Beaux Arts in Paris in 1975-1980.



175

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

Still Life Double Apple On Batik, 2019

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

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,800

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, two apples placed on finely decorated batiks have become the main subject. Good things come in pair. 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.

176

RUZZEKI HARRIS

b. Penang, 1984

Scandalous, 2014

signed and dated (lower right)

oil on canvas

166 x 204cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

The artist's response to the world around him is expressed through pop culture iconographies and symbolism. Ruzzeki Harris won the Gold award in the 2018 UOB Painting of the Year (Malaysia). Reflective of the surrealist aims of liberating thought, these paintings represent the contemplations of the artist on current issues. Inscribed on the banana are the wordings: "And war" says fool. Conflicts should be resolved peacefully through negotiations.

In 2007, Ruzzeki Harris completed his Bachelor (Hons.) Fine Arts, Majoring in Painting, in UiTM Shah Alam, Malaysia. His solo exhibitions include *Possessed*, Art Taipei, Taiwan (2016) with Artemis Art, *Gone Viral*, Wei-Ling Gallery, Kuala Lumpur (2015), *Point Blank* by Ruzzeki Harris, Chan Hampe galleries, Singapore (2014), *Dictum* by Ruzzeki Harris, RA Fine Art, Kuala Lumpur (2011), *Gravitate* by Ruzzeki Harris, HOM, Kuala Lumpur, Malaysia (2008). Group exhibitions include *18@8 RIGHT HERE! RIGHT NOW!*, Wei-Ling Contemporary, Kuala Lumpur (2017), *Voice of the Voiceless*, G13 Gallery (2016), *Art Kaohsiung 2015*, THE PIER-2 ART CENTER, Kaohsiung, Taiwan (2015), *Young Guns Award* group exhibition, Singapore (2014), *Art Basel*, KL-Miami, Miami Florida, USA (2013).





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AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Untitled, 1999

signed and dated (lower right)
mixed media on paper
27 x 27cm each (set of 6)

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000



This set of multi-coloured butterfly drawings by Ahmad Shukri Mohamed offers a preliminary idea of a larger body of work, probably for his iconic *Butterfly* series, or for a commissioned project. His nature-themed artworks are produced in multi-layers to create visual depth. His technical ability to master mixed media makes his compositions distinctive and unique.

Ahmad Shukri Mohamed obtained a Bachelor of Degree in Fine Arts, Mara Institute of Technology (UiTM) in 1992. He had a stint lecturing at his alma mater before becoming a full-time artist. Among his solo exhibitions included *Monuments* at Segaris Art Centre, KL (2019); *Made In Malaysia: Works By Ahmad Shukri Mohamed From 2010 To 2017* at The Edge Galerie, KL (2017); *Golden Gate* at Pace Gallery, Petaling Jaya (2012); *Virus* at Art Seasons, Singapore (2003); and *939495969798* at Art Salon, KL (1998). Husband to ceramic artist Umibaizurah Mahir @ Ismail, the couple established Patisatu Studio in Puncak Alam in 2007. In conjunction with the studio's grand opening, Shukri held a joint exhibition titled *Warning! Tapir Crossing* with his wife.



178

ANISA ABDULLAH

b. Poland, 1985

Bukit Bintang, 2010

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

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

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

BUYING AT HBAA & CONDITIONS OF BUSINESS

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

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

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

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

DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

range;

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

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

I. GENERAL

I.1. CATALOGUE

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

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

I.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

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

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

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

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

2.1.2. Buyer's responsibility

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

The prospective buyer undertakes:

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

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

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

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

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

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

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

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

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

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

2.3. HBAA'S LIABILITY TO BUYERS

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

Condition 2.5.12:

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

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

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

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

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

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

2.5.3. Bidder registration

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

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

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

2.5.4. Registering to bid on behalf

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

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

2.5.5. Bidding as principal

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

2.5.6. Absentee bids

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

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

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

2.5.7. Telephone bids

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

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

2.5.8. Bidding

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

2.5.9. Successful bids

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

2.5.10. Currency converter

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

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

2.5.11. Video or digital images

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

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

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

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

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

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

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

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

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

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

Malayan Banking Berhad

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

Account Name: Henry Butcher Art Auctioneers Sdn Bhd

Account No: 514347-608317

Swift No.: MBBEMYKL

Please quote invoice number and client number with all transactions.

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

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

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

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

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

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

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

2.6.5. Collection of purchases

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

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

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

2.6.6. Insurance

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

2.6.7. Passing of title

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

number of the lot.

2.6.8. Transfer of risk

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

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

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

2.6.9. Packing, handling and shipping

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

2.6.10. Export license

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

2.6.11. Remedies for non payment or failure to collect purchases

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

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

a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;

b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;

c) to forfeit the buyer's earnest deposit as required under Condition 14;

d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;

e) cancel the sale of the lot;

f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;

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

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

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

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

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

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

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

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

2.6.12. Remedies for failure to collect purchases

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

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

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

The seller warrants to HBAA and to the buyer

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

(a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;

(b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;

(d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;

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

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

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

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

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

(a) the way in which property may be combined or divided into lots for sale;

(b) the way in which lots are included in the sale;

(c) the way in which any lot is described and illustrated in the catalogue or any condition report;

(d) the date and place of the auction; and

(e) the manner in which any sale is conducted.

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

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

3.2.2. Estimates

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

3.2.3. Exclusion of liability

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

3.2.4. Limitations on claims by seller

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

3.2.5. Withdrawal of lots by the seller

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

3.2.6. Withdrawal of lots by HBAA

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

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

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

3.2.7. Withdrawal fee

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

3.2.8. Loss or damage

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

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

3.2.9. Risk of loss or damage by the seller

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

3.3. AT THE SALE

3.3.1. Reserve price

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

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

3.3.2. Bidding at the sale

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

3.4. AFTER THE SALE

3.4.1. Payment

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

3.4.2. Payment of net sales proceeds to the seller

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

3.4.3. Rescission

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

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

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

3.4.4. Non-payment by the buyer

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

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

3.4.5. Post-auction sales

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

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

3.4.6. Unsold lots

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

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

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

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

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

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

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

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

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

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

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

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

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



LOT 135 YONG MUN SEN, *Portrait Of A Lady*



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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

27 MARCH 2022

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.

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SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

27 MARCH 2022

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

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

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

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

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

Telephone number during Sale (for telephone bids only) _____

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

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

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