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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 3 November 2019, 1 PM

VIEWING

24 October - 2 November 10 am - 6 pm daily

Galeri Prima, Balai Berita Bangsar 31, Jalan Riong, Bangsar, 59100 Kuala Lumpur, Malaysia











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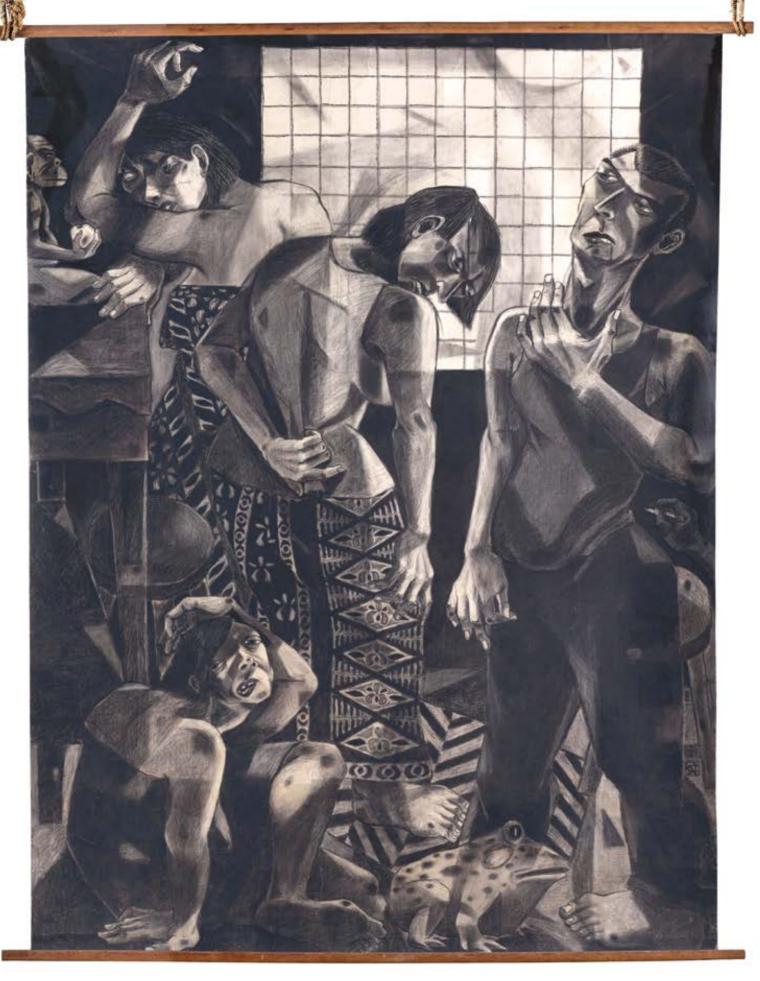
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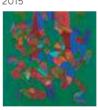
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A. KASIM ABAS

b. Negeri Sembilan, 1948

Buntal Fishing Village Kuching, Sarawak, 1994

signed and dated (lower right) watercolour on paper 45 x 72cm

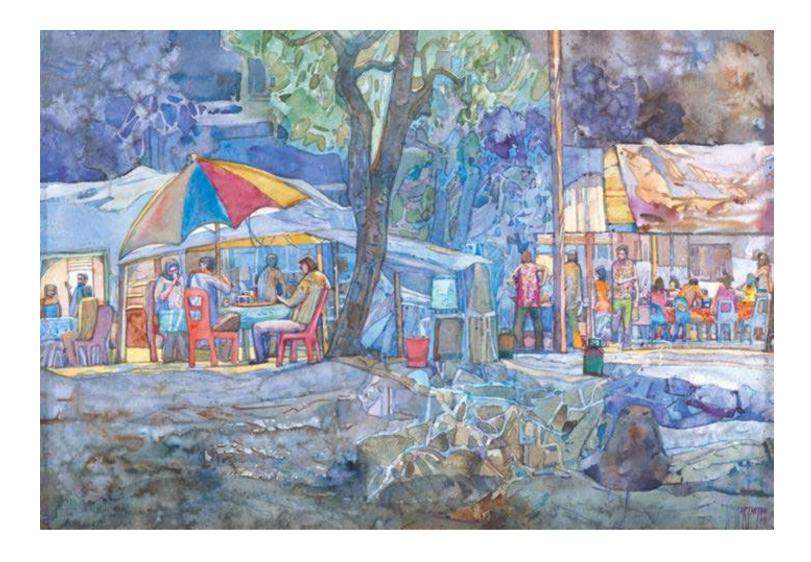
PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 7,000 - 12,000

Self-taught artist Kasim Abas is known for his draughtsmanship and his neat watercolours and drawings. Whether using brush, pen or pencils, he is adept with sceneries, architecture, figuratives, flora and fauna, he knows his subjects well, like in this work illustrating a traditional village comprised of wooden stilt houses. Some will remember him for the book, *Landmarks Of Perak* (RNS Publications Sdn Bhd, 2006), which also features images of works by Chin Kon Yit and Chang Huaiyan. Chen Yoon Fee penned the text. He did the illustrations of architectural landscapes and material culture, for *Sarawak Sketchbook* (Didier Millet). He had also exhibited in Washington and New York, USA. He was a member of the Angkatan Pelukis SeMalaysia and the Art Guild of Kuala Lumpur.



MAAMOR JANTAN

b. Kedah, 1961

Warung, 2013

signed and dated (lower right) watercolour on paper 50 x 70cm

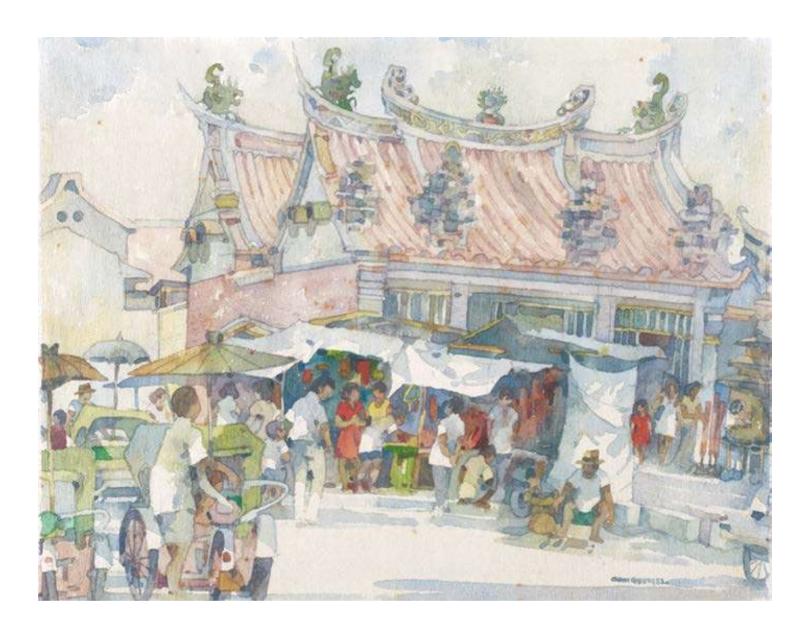
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000

Maamor Jantan produces vibrant watercolour paintings with captivating compositions of nature and dragonflies. Depicted in the scene is a tranquil village composed of a dynamic interplay of light and shadow. The artist depicts rows of food stalls including groups of people, evoking nostalgic memories of a village life that is harmonious, simple and peaceful.

In Malay art circles, he is known as Mr. Cakcibor (The Dragonfly Man), although everyone knows his name, Maamor Jantan. A protégé of Khalil Ibrahim, Maamor Jantan has come of his own through sheer diligence and practices. He would go all around the country to paint, often with his group of friends and at one time with Khalil himself. 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.



TAN CHOON GHEE

b. Penang, 1930 - d. 2010

Untitled, 1982

signed and dated 'CHOON GHEE 1982' (lower right) watercolour on paper 38 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

The festive air is obvious from the jostling crowd outside the Penang Kwan Im Teng (Goddess of Mercy Temple) with the 'action' taken at the inverted 'V' junction of Stewart Lane and Jalan Masjid Kapitan Keling, with devotees buying prayer paraphernalia from the side stalls. The temple is the oldest temple in Penang, being built in 1728 – only the Cheng Hoon Teng in Malacca is older (built: 1645). The unusually larger crowd could only stem from a festive occasion, like one of the three birthdays of the temple's guardian deity, Kuan Im, which falls on the 19th day of the 2nd, 6th and 9th Chinese lunar months. Or more unlikely, the Jade Emperor's Birthday, which falls on the 9th day of the Chinese lunar new year, as there would hardly be space to swing a cat. This was a time when devotees could still take joss-sticks into the premises, as now devotees have to pray and leave the jossticks or paper in the front compound, after completion of renovations a few years ago. But here you get the classic Tan Choon Ghee watercolour touches of draughtsmanship and the gentle fall of shadows, with the negative space of the trishaw peddlers waiting on the lower left. And this, from his more sought-after mid-1980s period.

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

Untitled, 1990; 1988; 1964

signed and dated (lower right); signed and dated (lower left); signed and dated with one seal of the artist (lower right) watercolour on paper 13 x 17cm; 15 x 17.5cm; 16.5 x 25cm (set of 3)



Private collection, Selangor

RM 2,000 - 3,500

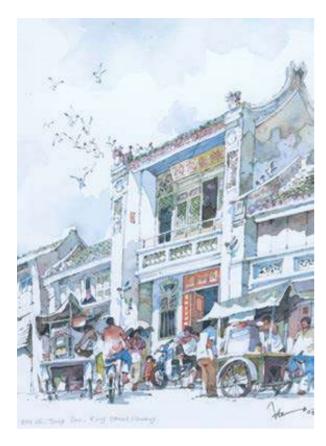
Treasured Penang artist, Tan Choon Ghee revels in capturing the bustling streets of the island city. On offer here is a familiar sight that still exists in Penang today – makeshift hawker stalls and a cycle rickshaw or 'beca'. Tan's illustrations are like a time capsule, transporting the viewers to yesteryears but simultaneously present in time.

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He had received a German government painting scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a 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 recent posthumous solo exhibition titled A Lifetime Of Drawings showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).













ALEX LEONG

b. Penang, 1969

Chin Si Tong Soo, King Street, 2007; George Town Dispensary, Beach Street, 2006; Campbell Street Market, Penang, 2005

signed and dated (lower right) watercolour on paper 35 x 25.5cm; 26 x 35.5cm; 27 x 35cm (set of 3)

PROVENANCE

Private collection, Selangor

RM 3,500 - 6,000

Penang is renowned globally for its iconic dishes, and is one of the top ten cities for best street food. The hawker stalls offer a wide selection of delicious food and is always buzzing with people, often attracting more crowds by night time. Well preserved colonial building structures painted in subtle colours form the backdrop, highlighting diverse architectural styles juxtaposed with urban contemporary life.



ALEX LEONG

b. Penang, 1969

Transfer Road Roti Canai Stall, Penang, 2005

signed and dated (lower right) watercolour on paper 54 x 73cm

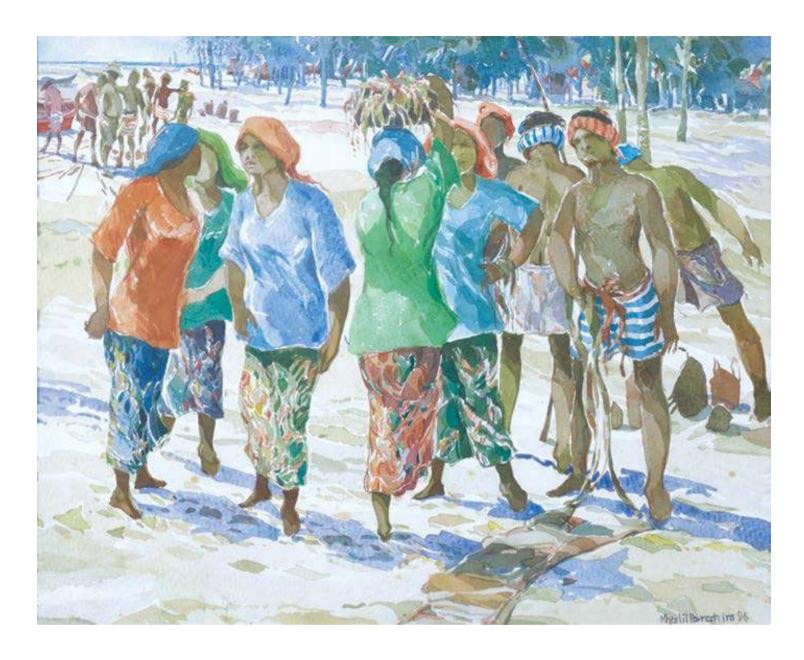
PROVENANCE

Private collection, Selangor

RM 5,000 - 8,000

Alex Leong's paintings reveal deep affinity for Penang's cultural heritage and historic structures. His works are well admired for portraying urban landscapes, densely composed features of traditional buildings and spaces of Georgetown. His street scenes often contain lively activities and interaction, capturing the energetic momentum of the community.

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



KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

East Coast 4, 1996

signed and dated 'Khalil Ibrahim 96' (lower right) watercolour on paper 32 x 40cm

PROVENANCE

Private collection, Selangor

RM 6,000 - 10,000

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

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



BAHARUDDIN MAT YUNOS

Untitled, 2001

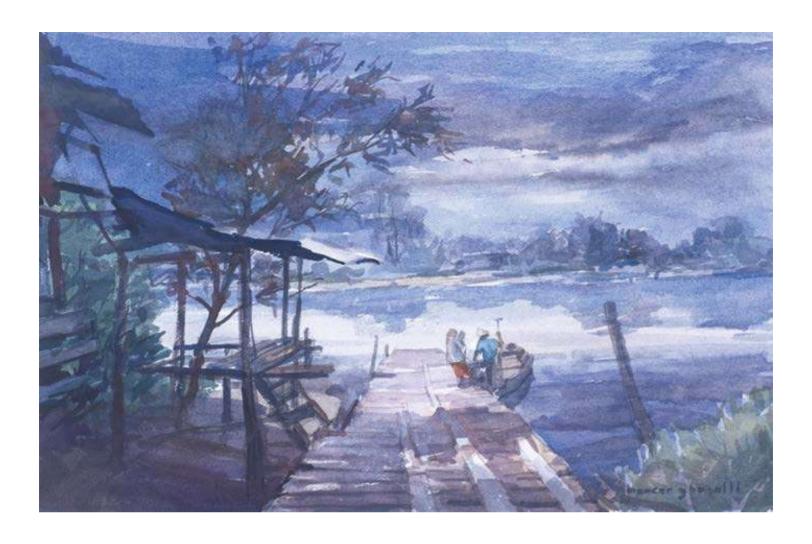
signed and dated 'BAHARUDDIN MY 2001' (lower right) watercolour on paper 69 x 99cm

PROVENANCE

Private collection, Selangor

RM 3,500 - 6,000

A potpourri of Sarawakian culture and motifs encompassing various ethnic groups like the Iban, Bidayuh, Orang Ulu and Melanau, complete with the kelireng burial poles and body tattoo which once symbolized valour and rank. Also in the repertoire are the sape (lute) popular among the Kayan and the Kenyah, and the gamelan. Tribes like the Penan still use the blowpipe for hunting in the jungle. Little is known about Baharuddin except that he was represented by the now defunct Anugerah Gallery.





MANSOR GHAZALLI

b. Perak. 1930 - d. 2009

Untitled, 1990s

signed 'mansor ghazalli' (lower right) watercolour on paper 34 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

Mansor Ghazalli produced a skilful rendering based on a study from life. The scene is framed by a dock extending towards a tranquil river. Wooden stilt houses and trees are depicted in the foreground. The focal point is enlivened by the small figures of a man reuniting with his family. The treatment of colours, and reflection of light from the water add to the sense of calm, showing a glimpse of life along the river.

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

TEW NAI TONG

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

Fishing Village, undated; Village, 1982

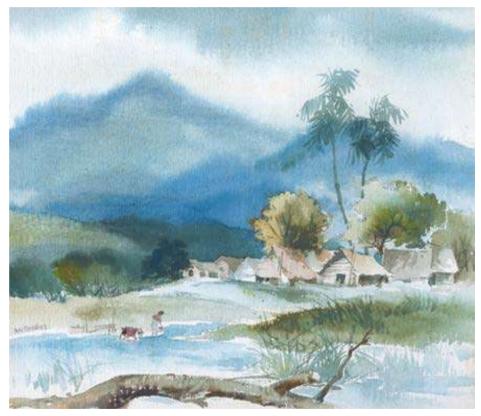
signed 'NAITONG' (lower left); signed and dated 'NAITONG 82' (lower left) watercolour on paper 27 x 42cm; 48 x 55cm (set of 2)

PROVENANCE

Private collection, Selangor

RM 2,500 - 4,500





In these pure landscapes featuring wooden traditional houses, Tew Nai Tong cleverly depicts mountains, land, sky and river. Here, he juxtaposes elements of the sea and land with impeccable detail and observation. A dreamy light illuminates the scene, evoking a nostalgic village life.

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



LIM KA SENG

b. Perak, 1944

Green Series, 2003

signed and dated 'Ka Seng 03' (lower center) watercolour on paper 53 x 73cm

PROVENANCE

Private collection, Selangor

RM 2,000 - 3,500

Lim Ka Seng has more than 40 years of experience in art, and places emphasis on colour and form. In this pure landscape, the quality of light and clarity of air are captured magnificently. Here, the artist gives prominence to the majestic power of natural forms, using strong trees and light effects to heighten the grandeur of nature.

Lim Ka Seng graduated from the Tan Guan Hin Art Class Perak in 1961, and from the Press Art School England in 1963. He was President of the Contemporary Malaysian Watercolourists Association (CMWA) between 1998-2001. In 1998, he won the Education Minister Award from Japan Modern Arts Association in Osaka, Japan. He has participated in numerous international exhibitions in the Asia Pacific, such as the Guangzhou Art Fair in China (2008), and Hangzhou Art Fair, China (2009).



TEH SIEW JOO

b. Penang, 1930

Untitled, undated

signed 'TEH SIEW JOO' (lower right) watercolour on paper 54 x 72cm

PROVENANCE

Private collection, Selangor

RM 2,000 - 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 red and green colours. At the edges of the petals, the artist has produced a stunning wash effect, resulting in a soft, and 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.



KHAW SIA

b. China, 1913 - d. Penang, 1984

Orchids In Nature, 1983

signed and dated 'K.SIA. 1983' (lower right) watercolour on paper 50 x 65cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 - 10,000

Khaw Sia was an avid orchid breeder-cultivator and a member of the American Orchid Society, and travelled extensively to Hong Kong, Taiwan, Thailand, the Philippines and Indonesia to learn about new and different species and to attend orchid conventions. Naturally, orchids became one of his favourite subjects, and he had developed his trademark realist style of dewdrops on the orchid petals. Indeed, he had solos exclusively on orchid still-lifes in 1966, 1976 and 1977, all in Penang.

Khaw Sia is perhaps the best trained among the pioneers, with tutelage at Liu Haisu's Sin Hwa Art Academy in Shanghai (1925-32) and informal private lessons under British-Scottish watercolourist Sir William Russel Flint (1880-1969) in London (1933). Khaw Sia settled in Penang in 1937 and briefly in Hong Kong. He held his first solo in Penang in 1955 and was given a posthumous Retrospective by the Penang State Art Gallery in 1998. His standard was impeccable, as his works were accepted by reputable exhibitions such as the Le Salon Paris in 1956, the Royal Institute Galleries Summer Salon in London in 1957, and the 25th National Society Exhibition in London in 1958.



YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Untitled, 1946

signed and dated 'MUNSON 1946' (lower right) watercolour on paper 43 x 52cm

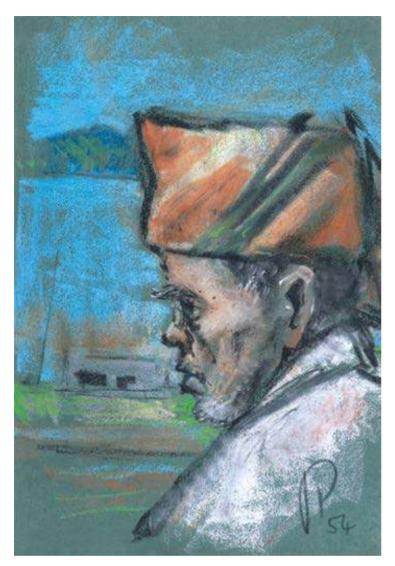
PROVENANCE

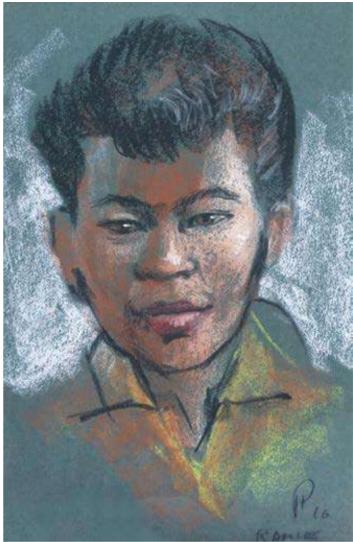
Private collection, Singapore

RM 12,000 - 24,000

It may sound cliched, but to emphasise the tough labour and endurance, Yong Mun Sen would stretch out the labourer figure in a diagonal for the exaggerated length and have the feet sluggish dragging in the morass of earth, capturing the agony and pain toiling in the field. This was painted after World War II when artists of the day were poor but managed to capture these rare images of human ambitions and determinations using cheaper art medium such as watercolour on paper. You have seen this device used in works, especially in the 1940s, such as *The Women* (1940), *Happy Family, Procession Of Fruit Pickers, Cooperation* and *Ploughing* (all 1946). The orangey hues all around and the sun-burnt dark-brown skin of presumably the farmer say it all of the preparation of the soil for the next bed of padi-plhelf anting.

A Taipu Hakka, Mun Sen was a fourth-generation Malayan, born Yen Lang but who changed his name to Mun Sen in 1922, and started painting in watercolours in 1930. He 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 fullblown retrospective in 1999. He cofounded the Penang Chinese Art Club in 1936 (president, 1937) and the Singapore Society of Chinese Artists (vice-president, 1936).





PETER HARRIS

b. England, 1923 - d. 2009

Untitled; Ramlee, 1954; 1966

signed and dated '54' (lower right); signed and dated '66' (lower right) and inscribed 'Ramlee' pastel on paper 35 x 23cm; 36 x 23cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 - 8,000

In this set of 2 portraits, one of the works depict an elderly man, with his serious and contemplative expression. The other portrait wonderfully captures a handsome youth, rendered with a confident gaze that engages the viewer. Both faces are modelled with soft, flowing strokes, overlaid with one colour on another. The subtle blend of light and dark shades create a luminous effect which add to the delicacy of the execution.

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

LEE LONG LOOI

b. Kedah, 1942

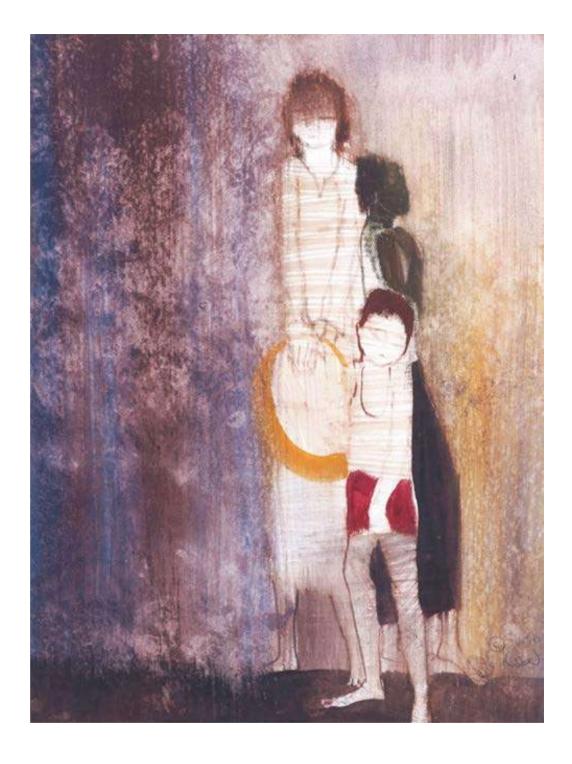
After The Rain, 1970

signed and dated 'LEE 70' (lower right) watercolour on paper 60 x 45cm

PROVENANCE

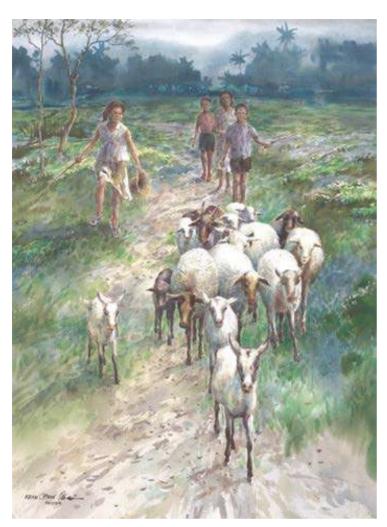
Private collection, Selangor

RM 2,500 - 4,500



In this composition, three figures comprised of women and children are standing close to each other, providing warmth and companionship while seeking shelter from a rainy day. In a transient moment a ray of sunshine is seen on the right, illuminating the darkness. The artist captures the atmosphere and direction of rain by using textures and brushstrokes.

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





WONG KEAN CHOON

b. Perak, 1942

The Shepherd Song, 2000s; Sincere Offering, 2006

signed and dated (lower left) watercolour on paper 74 x 54cm; 76 x 54cm

PROVENANCE

Private collection, Selangor

RM 9,000 - 15,000

Set against an eastern background with figures of children, women and animals, the artist illustrates the beautiful landscapes of Malaysia and Bali. The transparency and delicacy of watercolours describing figures in nature demonstrate the artist's wide range of expression. Wong Kean Choon graduated from the Nanyang Academy of Fine Arts, Singapore in 1965. He has won several awards, including the Second Prize Winner of Art Competition held in conjunction with celebration of Ipoh City Status (1988), and One of the three Nanyang Academy of Fine Arts Alumus Malaysia Exhibition Creative Award (1989).

AHMAD HASSAN

From Hand To Mouth, 1960

signed 'Ahmad Hassan' (lower left) oil on canvas laid on board 90 x 58cm

PROVENANCE

Private collection, Selangor

LITERATURE

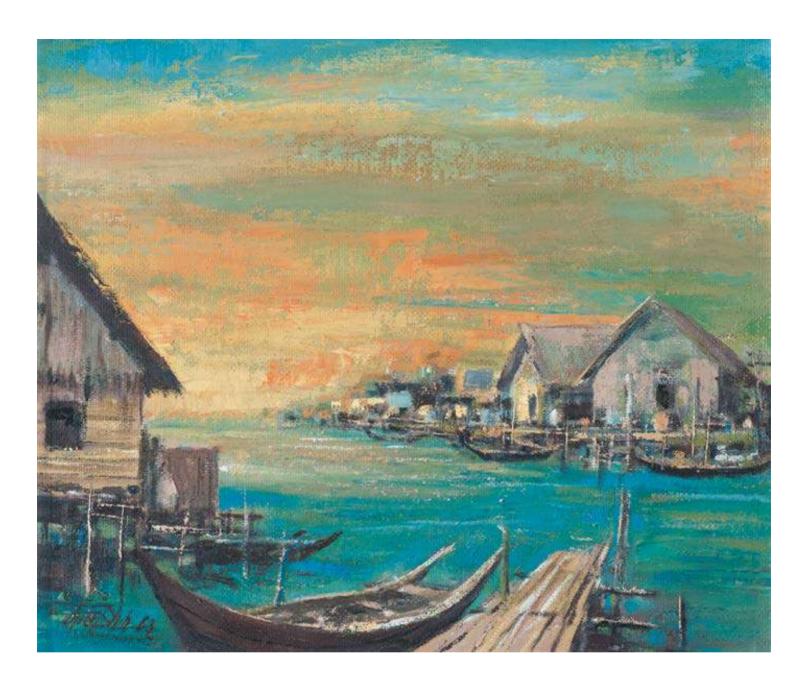
Meeting Modernity; 40 Years of the APS (Malaysian Artists Movement, 1956-1996)

RM 3,500 - 6,500



Ahmad Hassan painted mostly ordinary rural folk during the 1960s, at work and at play, as exemplified by his three works in the collection of the National Art Gallery Malaysia namely *Kasih Sayang* (1959), *Gadis-Gadis Nelayan* (1960) and *Menjirat Jaring* (1960). The coarse stumpy feet of the woman in the picture with slightly disheveled white hair match the sparse surroundings of wooden-panelled wall. Even her hands are large, suggesting one who eked an existence by doing laborious jobs. She seems to be sitting on the floorboard next to the steps of her raised atap-roofed house, sorting over something on the basket. The title refers to working hard (with hands) to earn a living to feed one's family.

Ahmad Hassan is one of the founding members of the Angkatan Pelukis SeMalaysia (APS), previously known as Majlis Kesenian Melayu, formed in 1956. APS, set up by Dato' Hoessein Enas based on a similar coterie he founded in Indonesia, started the figurative tradition among Malay artists before the Islamic Revivalism spurred by the rise of Iran's Ayatollah Khomeiny in the mid-1980s and the Islamisation of the education system. Islam prohibits images of sentient beings although the Qu'ran does not explicitly prohibit the depiction of human figures, only if it smacks of idolatory. The APS flourished at the time of outstanding figurative artists such as Dato' Hoessein Enas, Idris Salam, Mazli Mat Som, Zakaria Noor, Yusoff Abdullah, Mohd Salehuddin and Sabtu Mohd Yusof. Ahmad Hassan was a director of the Information Department in Jalan Tun Perak, Kuala Lumpur.



LONG THIEN SHIH

b. Kedah, 1947

Pulau Ketam, 1963

signed and dated (lower left) oil on masonite board 35 x 44cm

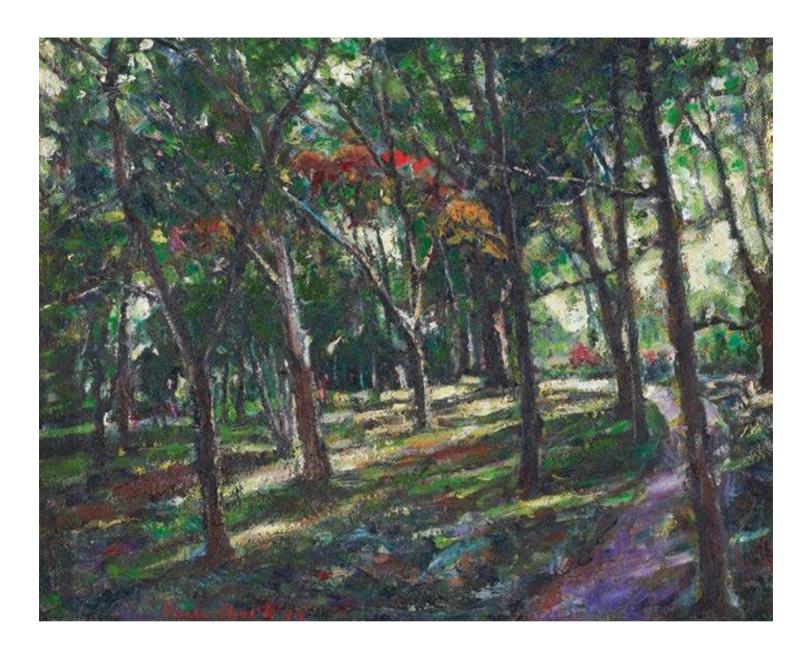
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

One of Malaysia's most renowned printmakers, Long Thien Shih creates works influenced by the natural environment and social issues. In this image of a village of Pulau Ketam, Long Thien Shih used rich colours of blue and yellow hues to accurately evoke an overall impression of a tranquil village landscape. The artist captures a quiet moment of the day and shows the harbour with boats used for fishing activities on the island.

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



FUNG YOW CHORK

b. China, 1918 - d. 2013

Path Through A Rubber Estate, 1997

signed and dated 'Yow Chork 97' (lower left) oil on board 39 x 49cm

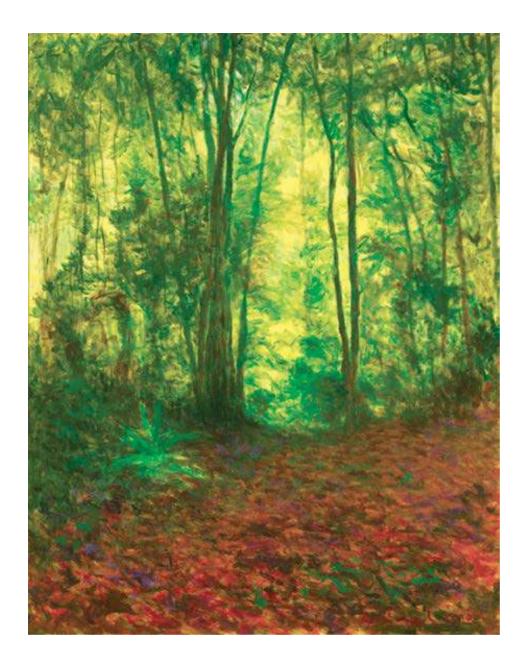
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000

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

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



ZAINAL ABIDIN MUSA

b. Perak, 1960

Pulau Lang Tengah, 2010

signed and dated (lower right) acrylic on canvas 76 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 - 9,000

Fascinated by the landscapes of his travels, Zainal Abidin Musa sought to capture the scenery of newly discovered places. A well composed work, the forest trees are positioned to suggest recession into space, creating a majestic atmosphere. Here, the artist transplants the viewer to a luxuriant forest, and with it the various emotions associated with the vivid landscape.

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



ANURENDRA JEGADEVA

b. Perak, 1965

Rubber Tapper Carrying Latex, 1999

signed and dated (lower right) oil on canvas 20 x 25cm

PROVENANCE

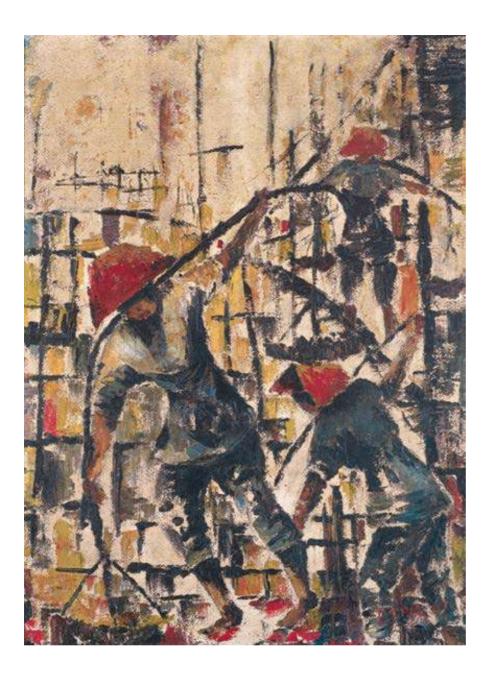
Private collection, Kuala Lumpur

RM 3,500 - 5,000

Anurendra Jegadeva is one of the most established Malaysian contemporary artists in recent times, his works encompass religion, culture, tradition, politics, love, migration and violence.

Multimedia, assemblages, installations, paintings or in accordion folders, J. Anu uses media to dramatise his subject and message. In the essay, *The Melancholy!* The Melancholy!, Eddin Khoo wrote: His (J. Anu's) remains, essentially, an aesthetic sensibility conditioned by melancholy — a painter of nostalgia and the sentimental — offering a distinctive insight into the trappings, contradictions, conflicts, even complacency, that assail when, as in Malaysia, all worlds collide. A great narrator, his works reference his own life experiences as well as the foibles and plight of his people.

Artist, journalist, lawyer — J. Anurendra has been all, but it is in art that he excels and excites. Certainly, one of the brightest contemporary artists in his 50-something agegroup. He did his MFA at the Monash University, Melbourne (2003) after a Foundation in Art and Design at Oxford Polytechnic (1987) and LLB Honours at the University of London. After a tame first solo in 1992, J. Anu has come up with several head-turning exhibitions culminating in Sacred Altars in 2017. His other notable solos include My God Is My Truck, Conditional Love and Melancholic Mantras.



LEE JOO FOR, JOHN

b. Penang, 1929 - d. Melbourne, 2017

Untitled, 1967

signed and dated 'LJFOR 67' (lower right) oil on board 60 x 45cm

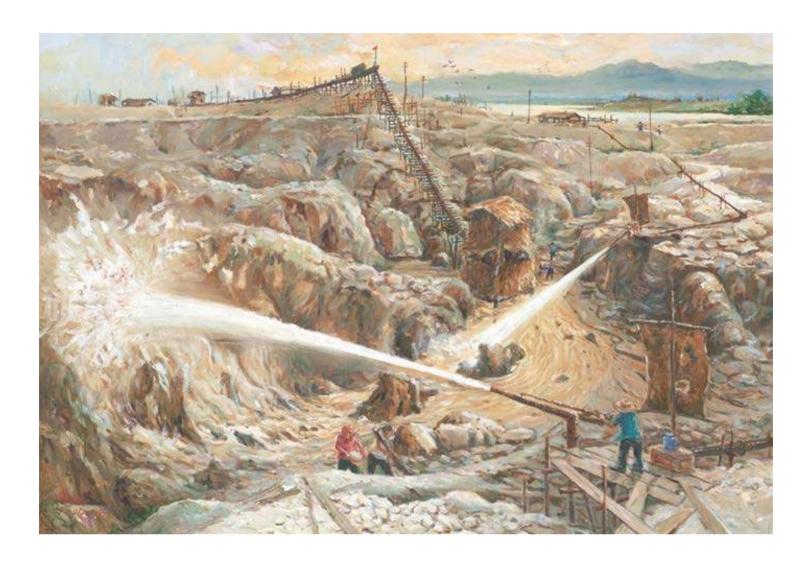
PROVENANCE

Private collection, Selangor

RM 8,000 - 14,000

It's a rare early work by John Lee Joo For, arguable one of Malaysia's (and Australia's) most versatile and flamboyant paint and print genius, but his strictures on anatomy and composition were already well honed by his triple England art stints at Brighton, then Camberwell and the prestigious Royal College of Art (1962-63). The work is boldly taken at the diagonal, with the awkward balancing act of the Samsui women, the amazons working on the treacherous tin mines, carrying tin ores on either end of the heavy trays strung over the shoulder with a pole, and sauntering steadily despite the rickety makeshift platforms. This was still his realism phase, before he launched into his world-famous Oriento-Byzantine art fusion.

Apart from being a top-class painter and printmaker, John Lee Joo For was also a theatre director and producer and actor, and a prodigious playwright, sweeping the top national playwright award from 1969-1971 and Best Radio Playwright Singapore (1969) and known for great works such as The Propitious Kidnapping of the Cultured Daughter and Son of Zen, which was staged off- Broadway. Before he died in 2017, he was flushed in the spectacular success of his Christian musical, Call of Guadalupe – his best known since he migrated to Australia in 1973. He was also a novelist and an art lecturer, including at the Specialist Teachers Training Institute (Kuala Lumpur), and Art and Media Studies in Australia. In London, he co-founded the Malayan Art Circle (1961), and in Malaysia, he co-founded the Thursday Art Group and the Penang Teachers Art Circle. He was accorded a major retrospective by the Penang State Art Gallery in 2008.



THAM PENG CHOON

b. Perak, 1946 - d. 2017

Tin Mining, 1978

signed and dated (lower left) oil on canvas 82 x 118cm

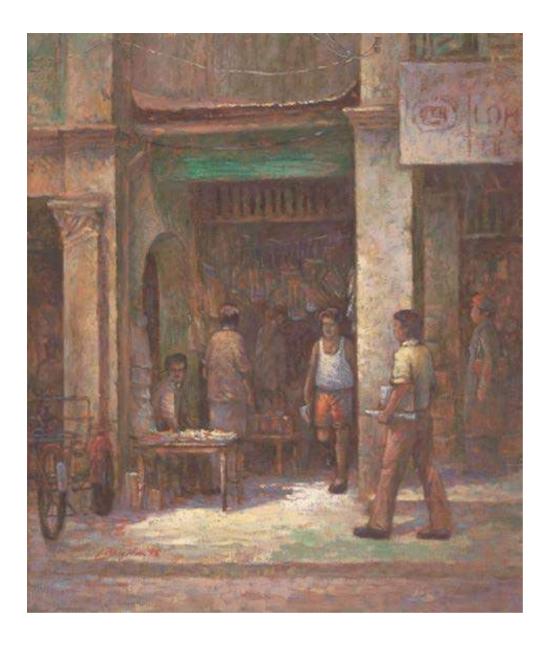
PROVENANCE

Private collection, Selangor

RM 11,000 - 19,000

Softening the earth which carries loads of tin ore with hydraulic pumps is one of the fastest way to accumulate the remnants on treacherous terrains of the open pit, then sorting and ferrying them to the main plaint. This is undoubtedly the Kinta Valley, where the artist Tham Peng Choon hailed from, and which once boasted of the richest tin-ore deposits in the world. The large hutments are where they keep the engines of the gravel pumps. Despite the orangey-brown veneer of the landscape, the landscape taking in the sky and the distant mountains and lake add a romantic quality to the whole picture.

Tham Peng Choon graduated from the Nanyang Academy of Fine Art in Singapore in 1971, and was active in art activities in Ipoh. In Ipoh, he owned his own art gallery, Artland, and had solos at several venues there. In July-August 2016, Peng Choon was among several artists of different generations featured in the Raya Celebration Of Generations Of Art exhibition at Curate Henry Butcher.



LUI CHENG THAK

b. Negeri Sembilan, 1967

A Good Time, 1995

signed and dated 'L Cheng Thak 95' (lower left) oil on canvas 54 x 45cm

PROVENANCE

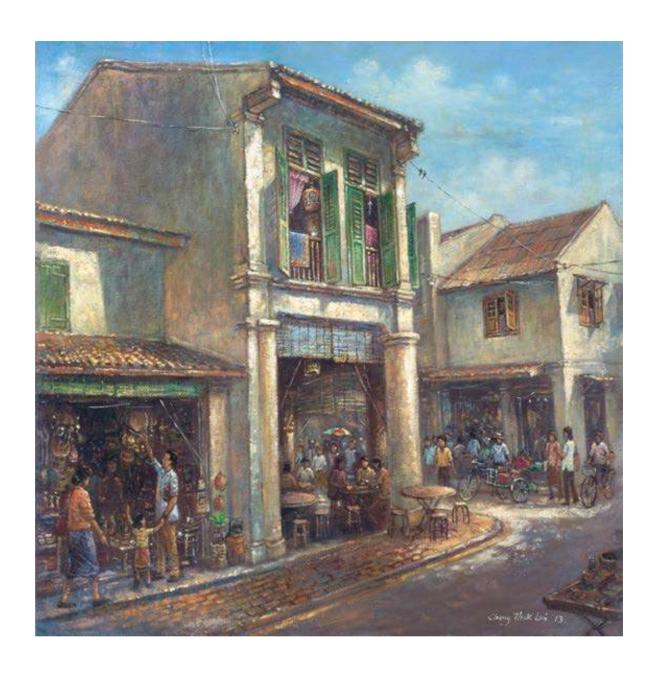
Private collection, Kuala Lumpur

◆ PINKGUY Conservation Framing for this lot

RM 10,000 - 16,000

Lui Cheng Thak's works are influenced by traditional architecture in urban areas and collective memories. The well-known artist is known to document unique colonial buildings from states like Penang, Malacca as well as Kuala Lumpur. Here, the artist illustrates the facade of heritage shophouses, portraying a scene of everyday life amidst a bustling street.

Lui studied at the Kuala Lumpur College of Art from 1987-1989. 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 eight consecutive solos with PINKGUY Gallery, the latest being, Touched 2018, and Endless in 2017. He had a record of sort in his Redeem solo exhibition at PINKGUY in 2014 when all 12 works were sold within 18 minutes of opening!



LUI CHENG THAK

b. Negeri Sembilan, 1967

Street Corner, Jln Lekis & Jln Hang Jebat, Melaka, 2013

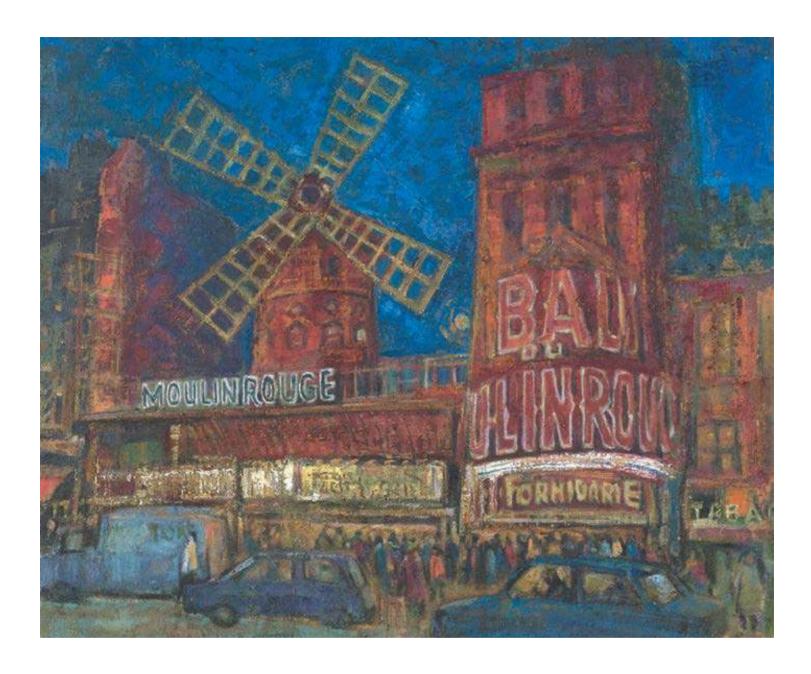
signed and dated 'Cheng Thak Lui 13' (lower right) oil on canvas 61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,500 - 12,500

Best known for his works of quaint architectural facades, here Lui paints the happenings and scenes typically found around old Chinese shophouses. Here we see a row of colonial shophouses, with the first floor used as cafes and commercial shops that conserve its heritage. The artist has captured the relaxing atmosphere of a local street with superb attention for detail. The artwork contains Lui Cheng Thak's signature style, with skillful treatment of light and shadow cast on the buildings, local people and exquisite bird cages placed by the window. His recent solo showcase at a booth in Art Expo Malaysia 2019 received well responses and good remarks.



TEW NAI TONG

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

Moulin Rouge, late 1960s

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

PROVENANCE

Private collection, Selangor

RM 8,000 - 14,000

Tew Nai Tong studied at the Ecole des Beaux-Arts de Paris from 1967-1968. Several decades later, he revisited Paris in 1999 -2002, resulting in his works greatly enhanced with delicate contours and sensuality. Constructed during the golden age of the belle epoque period in 1889, the Moulin Rouge is widely recognised as a symbol of a Parisian bohemia. In a nocturnal setting, the artist skilfully captures the sensations of space, bustling with human movement.

Tew Nai Tong received his formal art education at Nanyang Academy of Fine Arts (1956-1958), and later at Ecole Nationale Superieuere des Beaux Arts, France (1967-1968). His solo exhibitions were exhibited at the British Council, Kuala Lumpur (1964), National Library Singapore (1978), Art Folio, Singapore (2000), Cape of Good Hope Art Gallery, Singapore (2008) and retrospective exhibition, National Art Gallery Malaysia (2007). His awards include Second Prize, Chartered Bank Mural Design Competition (1964), Shell Watercolour Award (1981), Best Award, Esso (1982), Dunlop Watercolour Awards (1983) and Grand Prize Asia Art Award (Malaysia), Seoul, Korea (2009).



MANSOR GHAZALLI

b. Perak, 1930 - d. Selangor, 2009

Colosseum Arch Of Constantine, Rome, 1963

pen and wash on paper 25 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000

Mansor Ghazalli portrays the arch of Constantine and the Colosseum in Rome. He enlivens the scene by showing delicate hues of the sunlight and elements in shadows. Figures immerse in their daily routines surrounded by these ancient monuments.

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



ALEX LEONG

b. Penang, 1969

Back Lane Series — Concubine Lane Old Town Ipoh, 2011

signed and dated (lower right) watercolour on paper 56 x 37cm

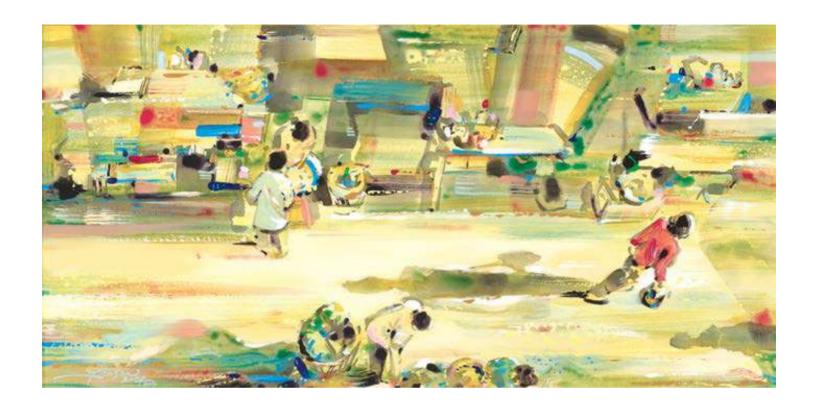
PROVENANCE

Private collection, Selangor

RM 2,700 - 4,700

Penang-based Alex Leong has strongly committed to his art for over 20 years, establishing a solid portfolio that captures impressive scenes of local life. This painting shows a view of Concubine Lane, Ipoh. In the foreground, a man is seen cycling further up the street while a group of women are chatting, with a young child standing beside them. The composition is devised of broad planes with intricate architectural details of the building structure and windows. A flock of flying pigeons add movement and vitality to the scene.

Alex Leong, born in 1969 in Penang, is catching the attention of collectors in these recent years, especially when his works are successfully auctioned off at various local art auction houses. With a few solo exhibitions along his journey as an artist, he has been actively participating in group exhibitions locally and abroad, e.g. China, Indonesia, and Korea. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors. Alex Leong's first solo exhibition in Singapore titled "Magic Moments" was presented by Jada Art Gallery (2018), and it achieved great success.



JANSEN CHOW

b. Pahang, 1970

Sunlight Returns X, 2014

signed and dated (lower left) oil and acrylic on canvas 61 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

◆ PINKGUY Conservation Framing for this lot

RM 6,500 - 11,500

Jansen Chow is a multi-award winning artist. His work is formed by combinations of blocks of colours that centers on a vision of urban cityscapes. He finds inspiration in the places he has visited, fascinated by the sense of liveliness and energy of streets, buildings and people. Depicted from a top view, the play of light and shade, bright colours and grace are signature qualities embodied in this work, as the artist observes daily life from above.

Jansen Chow won an art scholarship in The Art Students League of New York from 1994 to 1996 and he studied oil, watercolour and printmaking with many great American Masters. Jansen held 18 solo art exhibitions and took part in more than 400 national and international art exhibitions since 1992. He has won more than 65 national and international awards in oil, watercolor, photography & etching since 1988 including 9 times of 1st place in watercolor competitions in USA, Canada, Turkey & Malaysia.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago Pago (Bangkok), 1964

signed and dated 'AL 64' (lower left, lower right) ink on paper 14 x 20cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 - 50,000

Drawings of *Pago-Pago* done during Abdul Latiff Mohidin's wandering hobo period in Bangkok with the stupas and tiered buildings were not mere scrawlings of the wandering spotless mind, but gestations to more deeper and more serious manifestations to one of the most iconic imageries encapsulating the Southeast Asian architectonic synthesis of the man-made and the natural world, particularly plantscapes. Latiff had said: "A sketch is not really to catch the floating moment, but the atmosphere. Not only what is there but also what isn't there."

Abdul Latiff Mohidin received the biggest boost of his career when selected for a major exhibition of his celebrated *Pago-Pago* at the Pompidou Centre in Paris in 2018. Apart from painting, he is also adept at sculpture, printmaking and in letters as a poet, translator and essayist. He won 2nd Prize (Graphic) in the 1968 Salon Malaysia. His art education was in the DAAD German Academy (Student Exchange) in Bonn (1960), the John D. Rockefeller III Fellowship (1965) and French Culture Ministry scholarship to study printmaking at Atelier La Courier in Paris (1969). In literature, he won the Malaysian Literary Awards 1972-1976, the SEA Write Award 1984 and 1986. He was guest writer, Dewan Bahasa dan Pustaka in 1988.

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Emerging Plants, 1967

signed and dated 'AL 67' (lower right) mixed media on paper 26 x 19cm

PROVENANCE

Private collection, Selangor

RM 25,000 - 45,000



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

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



KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1989

signed and dated 'Khalil Ibrahim 89' (lower right) watercolour on paper 55 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 - 23,000

While it is not uncommon for Khalil Ibrahim to venture the same subject in different media, like his heroic fishermen figures though the approach and treatment were different say in a watercolour and a batik, this is rare in that Khalil is trying his fragmented forms in watercolour on paper. His acrylic versions have stronger colours, are more sinuous with slivers of strips. It simulates movements though of a less certain direction, the shades are more pastel though not necessarily in complementary complexion. It looks more like a pesta (festival) with the figures and objects seen as if fragmentary through the use of different colours like dismemberment tools.

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

AHMAD KHALID YUSOF

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

Documentation Series II: Tears Of Joy, 1991

signed 'Ahmad Khalid Yusof' (lower right) mixed media on paper 35 x 27cm

PROVENANCE

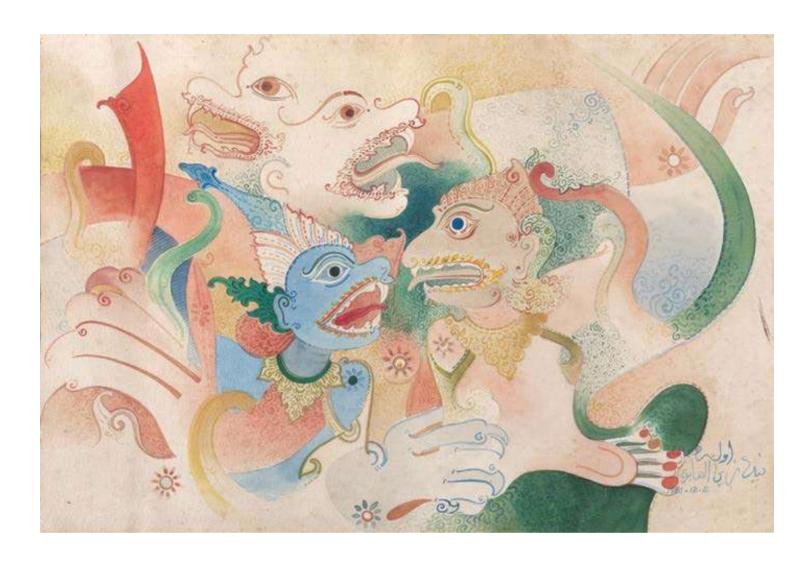
Private collection, Kuala Lumpur

RM 5,000 - 8,000



In Malaysia, Ahmad Khalid Yusof represents one of the most important painters influenced by Islamic calligraphy. Executed in 1991, this work showcases the artist's unique devise of ancient Jawi script as motif, consolidating an abstract expression imbued with Islamic principles and spirituality. He was not only known for his khat calligraphy paintings, but was also revered for his printmaking techniques having obtained his Masters degree in Printmaking and Art Education from the Ohio University in the United States of America.

Ahmad Khalid Yusof was an art academician, artist and activist. He graduated from the Malayan Teachers College in Kirby, Liverpool in 1957 and attended the Specialist Teachers Training Institute in Kuala Lumpur in 1963. After the Winchester Art School (1966-1969), he continued his studies at Ohio University, obtaining his MFA in 1976. He taught at MARA Institute of Technology from 1970 to 1989, retiring as Deputy Dean (Academic Affairs). He was Director of Shah Alam Art Gallery from 1991 to 1997. He served several terms as founder-president of the Malaysian Artists Association (PPM), which was established in 1979. He was appointed Dewan Bahasa dan Pustaka guest writer in 1994.



NIK ZAINAL ABIDIN

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

Hulubalang Kera, 1981

signed and dated (lower right) watercolour on paper 36 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 - 20,000

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 harmonious 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 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."

MUSTAPA HAJI IBRAHIM

b. Perak, 1946

Sensuous Earth (XII); Sensuous Earth (Organic Forms), 1984

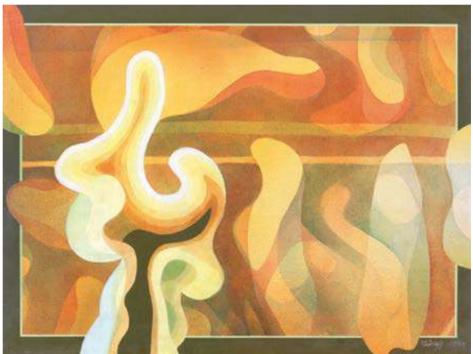
signed and dated (lower right) acrylic on canvas 45 x 60cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

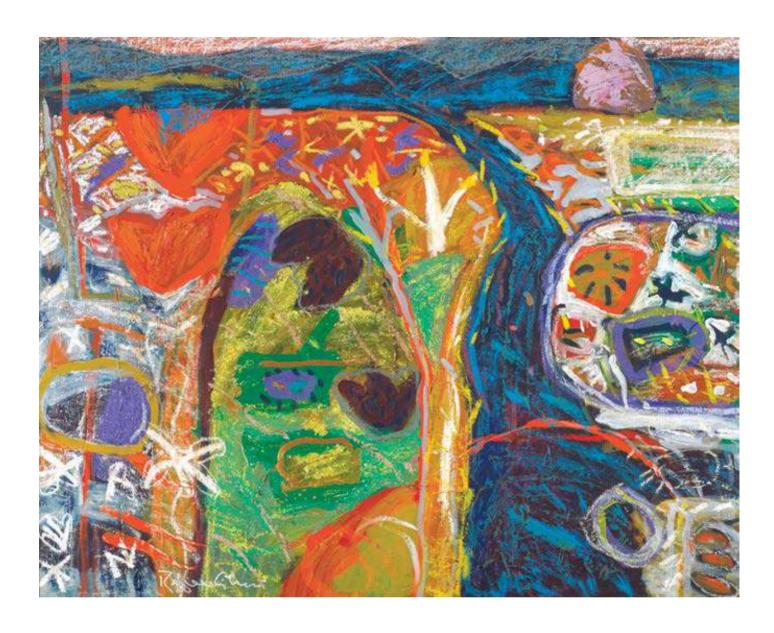
RM 5,000 - 8,000





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

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



RAFIEE GHANI

b. Kedah, 1962

West Coast Diary Series, 1998

signed (lower left) mixed media on canvas 96 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 - 23,000

Though the palette is busy, the pigments are more subdued, coaxing and genial to one another, more attuned to the lyrical-geometry of Richard Diebiekorn, and his Ocean Park oeuvre. Thus, the West Coast place-marking as when the bohemian traveller-artist Rafiee Ghani wended his way in the West Coast of the United States, particularly California and Oregon. It came after a long spell of abstract expressionism with Fauvist fervour and before he launched into a phase of figures in his *Rainbow Warriors* series.

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

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Untitled, 1999

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

PROVENANCE

Private collection, Selangor

RM 4,500 - 8,000













This suite 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 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 recognisable.

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 Made In Malaysia: Works By Ahmad Shukri Mohamed From 2010 To 2017 at The Edge Galerie, Kuala Lumpur (2017); Golden Gate at Pace Gallery, Petaling Jaya (2012); Virus at Art Seasons, Singapore (2003); and 939495969798 at Art Salon, Kuala Lumpur (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. His latest solo is held at Segaris Art Center, Kuala Lumpur.



TENGKU MARINA IBRAHIM

b. Penang, 1965

Dark & Morning, 2016

signed and dated (lower right) acrylic and pencil on canvas 85 x 85cm

PROVENANCE

Private collection, Kuala Lumpur

◆ PINKGUY Conservation Framing for this lot

RM 9,000 - 15,000

Tengku Marina is widely known for her innovative batik designs. Resembling a dream like scene, this work is divided into vertical sections containing plant life and strong shapes, resulting in a unique spatial construction. Years of artistic practice in design has enabled her to produce a splendid vision of nature.

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



YAP CHIN HOE

b. Selangor, 1970

The Oriental Passage Series II, 2004

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

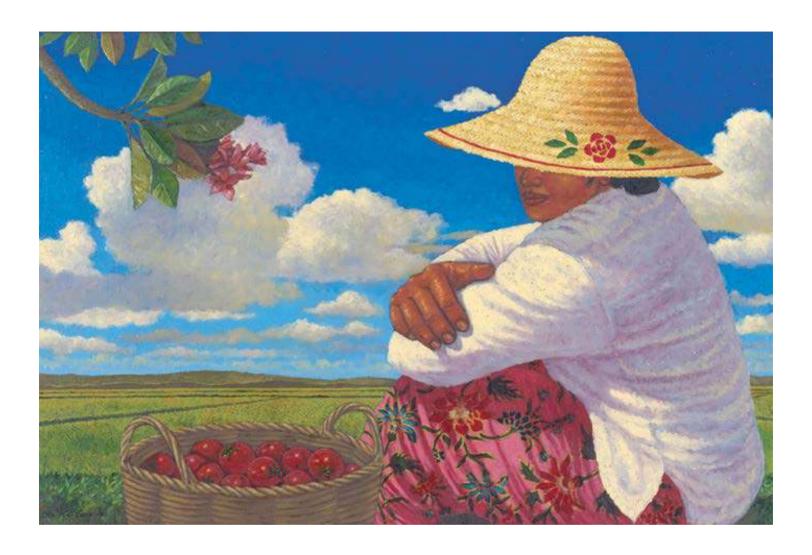
PROVENANCE

Private collection, Selangor

RM 4,000 - 7,000

Yap Chin Hoe's talent for painting and composition is displayed in this work. Here, we can see the intricately detailed tablecloth with floral patterns; meanwhile delicate plant silhouettes emerge from the porcelain. Each object is carefully arranged to convey notions of culture and tradition. His use of a bright palette over a dark 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. His solo exhibitions include Joyful Encounter, The Gallery @ Starhill, Kuala Lumpur (2009), Serendity, Artfolio, Singapore (2007). Group exhibitions include Hijau III Loving Nature Group Exhibition at Wisma Kebudayaan Soka Gakkai Malaysia (2017). 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.



LAU WAI LENG

b. Negeri Sembilan, 1977

Under Blue Sky, 2016

signed and dated 'Lau Wai Leng 16' (lower left) oil on canvas 30 x 45cm

PROVENANCE

Private collection, Selangor

RM 3,000 - 5,000

A female farmer in resting position dominates this landscape and is seen wearing a hat. A basket of juicy tomatoes has just been harvested, indicating a fertile land. The field in the background is executed in vivid greens. Rich in colors and textures, the composition is lively and conveys a warm and sunny day.

Lau Wai Leng studied in the Central Academy of Art and graduated with Diploma of Fine Art in 1998. Her recent solo exhibition "Blessings" was held at PINKGUY gallery, Kuala Lumpur. She has participated in many group exhibitions including Bank Art Fair, Island Shangri-La Hotel, Hong Kong (2013), 6th International Art Expo Malaysia 2012, etc.



GOH LYE HOCK

b. Kedah, 1963

Scorching Sun, 2005

signed and dated 'LYE HOCK 05' (lower right) acrylic on canvas 45 x 91cm

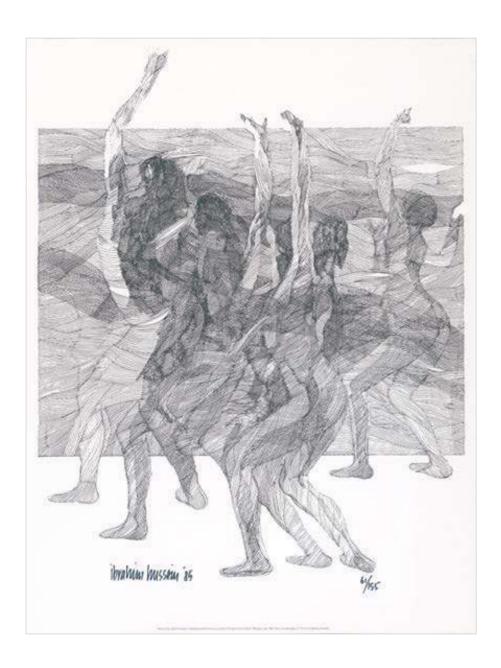
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 9,000

The artwork illustrates a figure in the midst of preparing soil for cultivation. By using a few elements in the picture: man, soil and land, the concept of new life is implied delicately. A sense of realism is portrayed with the focus on the posture of the figure and the folds on the clothes, painted in refined detail. The plot of land stretches out beyond the canvas alluding its vast scale.

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



IBRAHIM HUSSEIN, DATUK

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

Dance Of Joy, 1985

signed and dated 'ibrahim hussein '85' (lower left) offset lithograph on paper edition 61 of 155 76 x 56cm

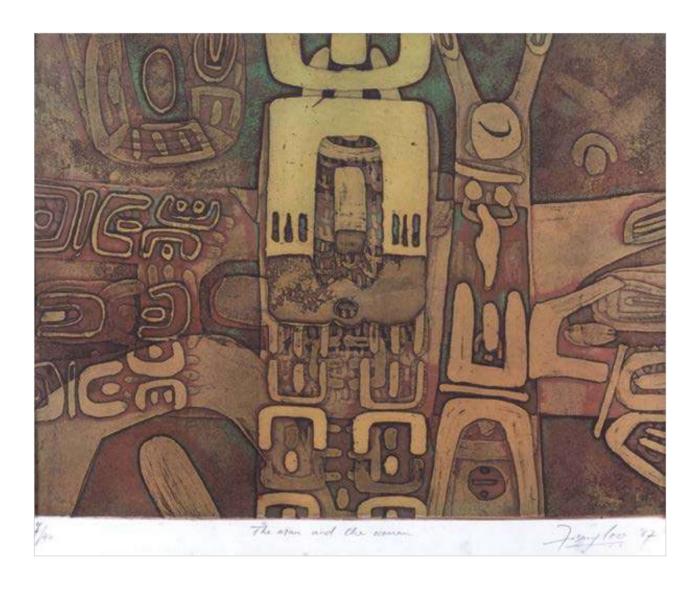
PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 - 10,000

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

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966). In 1970, he took part in the Venice Biennale through the Smithsonian Institute workshop and in 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 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.



LOO FOH SANG

b. Pahang, 1944

The Man And The Woman, 1967

signed and dated 'F. Sang Loo '67' (lower right) etching on paper, edition 7 of 40 sheet size: 36 x 45cm; plate size: 29 x 38.5cm

PROVENANCE

Private collection, Selangor

RM 1,500 - 2,500

Loo Foh Sang's 1967 *The Man And The Woman* absorbs loosely from the Futurists (like Gino Severini) and the obscure Section d'Or (Golden Section) group with the projection of mechanistic representations presaging the age of the robots. The notion was fueled by advanced printmaking techniques pushed by Sir Stanley William Hayter in his Atelier 17. Foh Sang studied under Hayter when he was simultaneously studying at the Ecole Nationale Superieure des Beaux Arts in Paris (1966-69) after a stint at the Nanyang Academy of Fine Art in Singapore (1963-65). The dull brown tones also simulate the metal quality, rust et al, besides exuding a hard, detached exterior. "The symbiosis of Eastern and Western inclinations that has synthesised into Loo's original style can be attributed to the influences of Cheong Soo-pieng and S.W. Hayter," wrote Rahime Harun, a former director-general of the National Art Gallery Malaysia.

Foh Sang is an accomplished master printmaker who apprenticed under Sir William Hayter at Atelier 17. He was accorded a retrospective-level exhibition, The Untiring Engraver, at Wisma Kebudayaan Soka Gakkai Malaysia in June 2014. His printmaking skills and practice saw him jury in several international competitions chiefly the 3rd International Print Triennial in Bitola, Macedonia, in 2000. He was instrumental in setting up the printmaking workshops in the Malaysian Institute of Art and later the Central Academy of Art. Since 1996, he has also organised several international printmaking exhibitions at home.



MUSTAPA HAJI IBRAHIM

b. Perak, 1946

Orang Orang Ogos, 1978

signed and dated (lower right) silkscreen print on paper 43 x 64cm each (set of 2), A/P

PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 - 10,500

The naked figurines seem straight out of Zulkifli Dahalan's (1952-1977) magnum opus, Separate Reality: One Day In A Forbidden Land (1975) except that they are all over floating in limbo, instead of on terra firma. Anak Alam members close to both had said that both were developing the figures at about the same time, so it's difficult to ascertain who put them down on paper / canvas first, but Zulkifli's figure types could be traced back specifically to 1972. Mustapa's trajectory seems more on a patterning kind of thing, as he had done with his later jig-saw-like abstracts, and which in the 1970s he dubbed his Love Series.

Mustapa Ibrahim, better known as Tapa, is a founding member of the Anak Alam group which splintered from the figurative-bound Angkatan Pelukis SeMalaysia, of which he was also a member (he attended APS classes with Mazli Mat Som). Apart from art, he was also involved in poetry and theatre during the 1970s. Among his notable exhibitions are the two-man show in Medan in 1971, and the Dwi Rupa exhibition in 1996 with S. Amin Shahab, Ghaffar Ibrahim and Prof Siti Zainon Ismail. He was also selected for the Asean Modern Painting Exhibition in Fukuoka, Japan, in 1983. After his first solo at the British Council, Kuala Lumpur, in 1973, Tapa had his fourth solo at RA Fine Art, Kuala Lumpur in 2008.



ZULKIFLI DAHLAN

b. Kuala Lumpur, 1952 - d. 1977

Untitled, undated

ink and watercolour on paper 20.5 x 35.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 - 9,000

Zulkifli Dahlan is like a James Dean equivalent in Malaysian art. He died in his prime at the age of 25. His works are astonishing, far out, working against the grain of Nanyang stylistic métiers, and the bucolic 'swaying coconut trees' landscapes, with his fractured world of 'bare-forked' deformed figures in an absurd surreal setting. Even then and as a founding member of Anak Alam, he rails against materialism, hypocrisy and the status-conscious. This is best exemplified in his large and monochromatic masterpiece, Separate Reality: One Fine Day In A Forbidden Land.

A most belated and befitting tribute was given to Zulkifli Dahlan in the exhibition, Bumi Larangan, at the National Art Gallery Malaysia from May 9 to July 2, 2017. Zulkifli travelled to Europe, Jakarta and Bangkok during the 1970s. Self-taught and a son of an ulama, Zulkifli received the Special Award in the Man And His World exhibition in 1973. He was resident artist of the Angkatan Pelukis SeMalaysia in 1973-1974. In 1974, he had a two-man show with Yusof 'Volkswagen' Osman in an unusual venue, the open Taman Jaya in Petaling Jaya. He was also resident artist with fellow Anak Alam strongman Mustapa Ibrahim in Medan, Sumatra, under Indonesian artist Mazes Misdy.



YAU BEE LING

b. Selangor, 1972

At Home, 1999

signed and dated (lower right) mixed media on paper 41 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 - 7,500

Yau Bee Ling's drawings tend to be a visual diary of stages of her life and things that happen around her. In this work belonging to an early period, the artist shows a private moment of a family in a living area. Each member plays an important role and are in different stages of life. Family values and relationships are expressed subtly in this intimate setting. The arrangement of subjects and furniture in a minimalist room heightens the sense of emotions in the space.

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

SAMSUDIN WAHAB

b. Perak, 1984

Tuhan Memberkati Kamu, 2008

signed (lower right) linocut print on paper edition 1 of 5 147 x 103cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 - 10,000



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

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



SULTAN ISMAIL NASIRUDDIN SHAH

b. Kuala Terengganu, 1907 - d. 1979

MAY '69 - KL BERKURONG, 1969

Gelatin silver print, edition of 5 50 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

This picture of a deserted Kuala Lumpur street in May 1969 after the outbreak of internecine racial strife brings back searing memories of the blackest mark in Malaysian history. The photograph was taken by Sultan Ismail Nasiruddin Shah, who was the 4th Yang diPertuan Agong (Sept 21, 1965 to Sept 21, 1970). Sultan Ismail (an avid photographer since the 1930s) went around taking photographs of the city, with only a small escort. When the prime minister Tunku Abdul Rahman came to know about this, he insisted Sultan Ismail to stay inside the Istana Negara precincts, for better security.

"My grandfather had erstwhile chose to stay in the kampung-like setting of Istana Terengganu at 34, Jalan Kia Peng and commute to Istana Negara on a daily basis," said Raja Ihsan, the grandson of Sultan Ismail. He recalled that he was nine years old then, and May 14 was to be his birthday party at Istana Negara, but his grandfather had used up all the films in the camera shooting an 'empty' Kuala Lumpur instead. The original photographs in gelatin silver prints on fibre-based photographic paper were in limited edition of 5.





EIFFEL CHONG

b. Kuala Lumpur, 1977

Love From A Sister To A Sister, 2009

C-print, edition of 3 101.6 x 162.6cm (diptych)

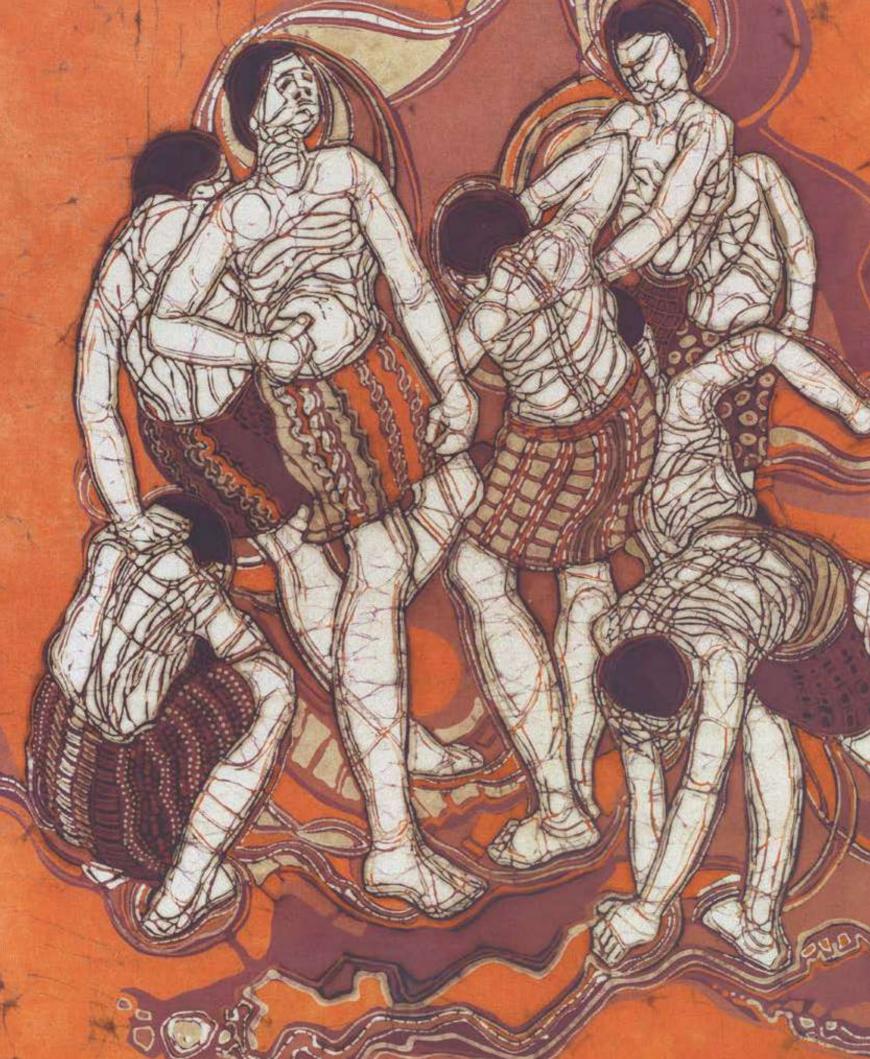
PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 - 10,000

Composed with a dreamlike feeling and clarity, this work shows an exceptional vision of nature consisting of unique shapes, tones and forms. Eiffel Chong uses landscapes and objects to present a view of society. Love From A Sister To A Sister is from the series A Matter Of Life And Death which is the artist's commentary "on the excesses of globalisation, the deterioration of a society driven by materialism over community, economic prosperity over natural preservation".

Eiffel Chong graduated with an MA in International Contemporary Art and Design Practice from the University of East London and a BA (Hons) in Photography from London College of Printing. Besides his production of photographic work, Chong is highly engaged with the Malaysian photographic community; taking on the role of mentor for the Nikon Shooting Stars programme and Exposure+ Workshop. In addition, he has been appointed to the panel of judges for the Kuala Lumpur Photography Awards 2016 & 2013 and 2017 Annual Nikon Photo Awards, Malaysia.





TRIBUTE TO BATIK MASTERS

by Ooi Kok Chuen

Batik may have been around for more than two millenniums. A whole new art-stratosphere of a new world art genre emerged when Chuah Thean Teng innovated Batik Painting in the mid-1950s, and it became a national art and national event. Since then, Malaysian batik artists have been pushing the seams of creative parameters.

Those who have made ground-breaking shifts in batik art include: Lim Khoon Hock a.k.a Toya (Seuratist effects), Lee Kian Seng (Japan's Creation Award for his far-out batikbased innovations of his Soul & Form series), Fatimah Chik (Nusantara woodblocks with Gunungan themes), Dato' Tay Mo-leong (double-resist techniques), Khalil Ibrahim (collage and mock Rayograms), Koay Soo Kau (Nusantara-Oriento motifs), Ismail Mat Hussin (monochrome silhouettes and musculoskeletal anatomy), Seah Kim Joo (now a Singaporean, collage), Chuah Seow Keng (patterning mosaic matrix), Hu Te Hsin (simulating Chinese ink) and even Kung-yu Liew and Yee I-Lann, with their contemporary batik.

Others in the roll of honours in batik art: Chuah Siew Teng, Patrick Ng Kah Onn, Ramli Malek, Yong Cheng Wah, Yong Kheng Wah (both sons of pioneer artist Yong Mun Sen), Lee Long Looi, Roshada Yusof (owner of the Atma Alam Batik Village in Langkawi, and wife of Italian-trained artist Aza Osman), Prof. Dato'

Mohd Najib Ahmad Dawa, Yusoff Abdullah, Tan Rahimi Zahici (son-in-law of Singapore artist M. Sallehuddin), Zaleha Zainuddin, Syed Shahruddin Syed Bakeri, Hashim Hassan, Yuen Chee Leng, Rozana Mohamed (owner of Refreshing Batik Fine Heart Gallery in Penang and wife of thinker-installation artist Prof. Hasnul J. Saidon), Tan Thean Song, Keng Seng Choo, Kwan Chin, Ida Ruth Tallala, Ho Hee Khim, Kwan Kee Peng (also a collector) and a much lesser extent, Chng Swee Guan. In Singapore, there are Seah Kim Joo and even Cheong Soo-pieng dabbled in batik.

Two, Mo-leong and Teng, as Chuah Thean Teng is popularly known, are conferred Datoships, and honoured with State retrospectives. Moleong was accorded his by the Penang State Art Gallery (PSAG) in 2009; and Teng in 1965 (National Art Gallery, Kuala Lumpur) and 1994 (PSAG).

For Teng, it has become a Batik Art Dynasty. His legacy does not stop with his death, but is carried on by his scions who are just as accomplished, if not more versatile. Britishtrained Chuah Siew Teng (b. 1944), who is adept at oil, too; German-trained Chuah Seow Keng (1945), also fiberglass sculptures; and Japan-trained Choy Siew Kek (b 1947), also in literature. The next generation is also holding up the Teng banner: Seong Hooi (b. 1974), the son of S. Teng; and Seong Leng (b. 1976), the son of Seow Keng.

Of Teng, Professor Michael Sullivan said: "In Teng, Malaya has found its first national artist. Teng held a successful solo of his batiks at the Commonwealth Institute Gallery in London on April 15 - May 14, 1965, followed up by another solo in Dublin, Ireland. He was openly praised by Princess Margaret and Prof. Michael Sullivan, who was teaching in London University then. In an interview in the London Press, Teng was quoted as saying: "I am constantly in search of the depths and beauty in batik to show the charm and elegance of our people."

The strangest thing was that after all the Western art education, on his return in 1966, to the consternation of many, Khalil Ibrahim decided to go full-throttle into batik painting, going all the way to Kelantan to study about batik dyes and experimenting himself. It's not surprising that his first double solos, at Balai Ampang, Kuala Lumpur, in 1968 featured batiks among oil, gouache and pencil drawings.

His early subjects also made heads turn: a batik art version of the Last Supper, and he was also the first to attempt straight-out portraits in batik painting. Khalil also dared attempt large works on batik.

Ismail Mat Hussin, who also painted in water colour after his mentor Khalil Ibrahim, delved into the traditional Malay arts and kampung lifestyle, especially that of the fisherfolk. He was also an accomplished musician, playing violin in the Kota Baru RTM Orchestra but later gave it up to concentrate on art. In 2014, he also had a collaboration of sorts with fellow batik artist Kwan Chin, on a work about the Kota Baru Market.

Such was the popularity and novelty that several Malaysian batik artists were invited to hold solo exhibitions and do demonstrations, some on television, in Europe, America and Australia.

Batik was so popular that in a batik art and craft show at the National Art Gallery in June 1968, boutique owner Mrs Tina Ariffin and Mara designer Rokiah Ahmad had a replica statue of the Venus de Milo draped in a batik of black, white and blue, and which invited brickbats from Dr. Jolly Koh and Bintang.

The great Toya was even invited to give talks and give demonstrations in Leeds University, Bradford College of Art and St Martin's in Britain, in 1988. Toya was the first artist to produce batik on canvas in 2009.

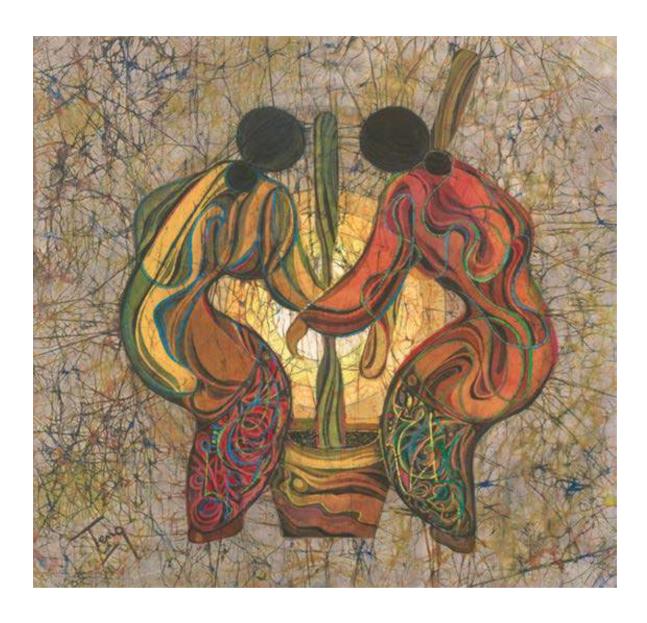
One pioneer largely ignored because he was dealing more with commercial batik, was Ramli Malek, who was sent for a five-year fabric design course at the Bradford College of Art, and had a batik factory in Kuantan and on a smaller-scale in Sungai Besi. So was Tengku Zubeidah, dubbed the Batik Princess, and who is somehow better known for her nom de plume Bintang as an art critic. Ramli's epitaph was as a hero as he died while trying to save a boy from drowning in Teluk Bala in Cherating, Pahang. He did try to make a brief comeback in an exhibition at the KL Hilton in June-July 1978 and again in 1980.

And Yusoff Abdullah, better known for his oils, even had the distinction of being the first Malaysian to hold a solo exhibition in the then Soviet Union, when he held one, on batik at the Oriental Art Museum in Moscow, in March-April 1978.

In Penang, Dr. Tan Chong Guan set up his Batik Painting Museum in the Unesco-linked cultural precincts in Lebuh Armenian, the only batik-art museum in Penang other than Yahong Art Gallery, in Batu Ferringhi, the museum of the Teng Batik Dynasty, including several iconic works by Teng himself.

An important major exhibition of batik called Love Me In My Batik was held at Ilham Gallery, Kuala Lumpur, in 2016 (February to June).





CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Harapan, 1970s

signed 'Teng' (lower left) batik 59 x 62cm

PROVENANCE

Private collection, Singapore

RM 25,000 - 50,000

Such is Dato' Chuah Thean Teng's ingenuity that he did not keep to a staid formula of depicting rural life and work. Here, there's a play of symmetry and rhythm, as the two kampung gals, back to viewer and shown like in a mirror image, are shown pounding the rice hulls of husks. The nice curvilinear patterns of the dresses are an added attraction but it's the ball of golden dusts churned out by the constant poundings that is the cynosure, what with its symbolic quality. It is such romanticising of a menial task, given a contemporary feel, that marks Teng, as the artist is popularly called, as an artist of calibre in mind, spirit and skills. The light at the center also represents Hope (Harapan), a representation of people working together for the betterment of the country.

Hailed by Professor Michael Sullivan as the 'Father of Batik Painting' (Chinese Art in the 20th Century, 1959), Dato' Chuah Thean Teng was invited to showcase in the prestigious Commonwealth exhibition in London in 1977, to mark Queen Elizabeth II's Silver Jubilee. The National Art Gallery gave him a Retrospective in 1965 and a Tribute in 2008, while Penang awarded him with the Dato' title in 1998 and the Living Heritage status in 2005. Images of his works, *Two Of A Kind* and *Tell You A Secret*, were chosen for UNICEF's greeting cards in 1968 and 1988 respectively.

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

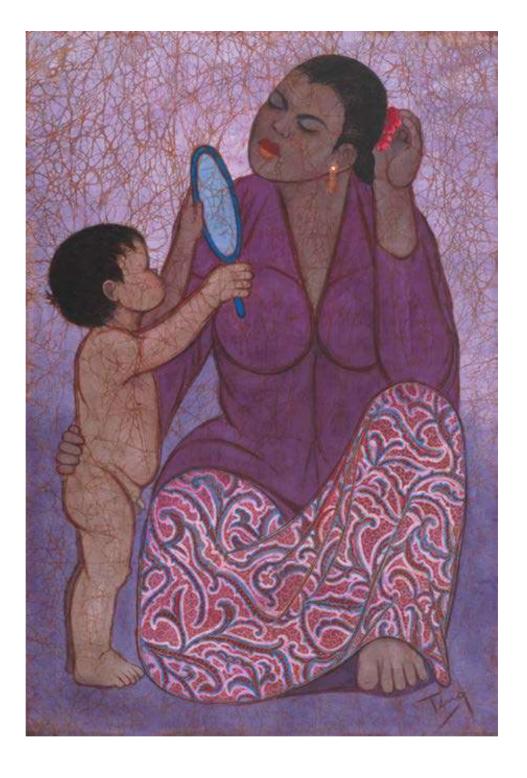
Mother & Child, 1970s

signed 'Teng' (lower right) batik 89 x 60cm

PROVENANCE

Private collection, Singapore

RM 30,000 - 60,000



Mirror, Mirror held by a naked child's hands, who's the prettiest Mummy of the land? Vanity comes first, with a quick look at the reflection to see that the flower in the hair sanggul at the back of the head is in place and the sparkling gold-coloured earring, before attending to the boy, still naked, maybe after the usual ablutions. A reassuring firm grip on the boy's waist is all that's needed. Good habits are learnt when young, and the need to be clean, neat and orderly can never be stressed more. Time to get the boy dressed up, whether it be for a nap or to go out for the daily chit-chat ritual with the kampung neighbours. The love, affection between the mother and child is well expressed.

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Father And Son, 1960s

signed 'Teng' (lower left) batik 91 x 66cm

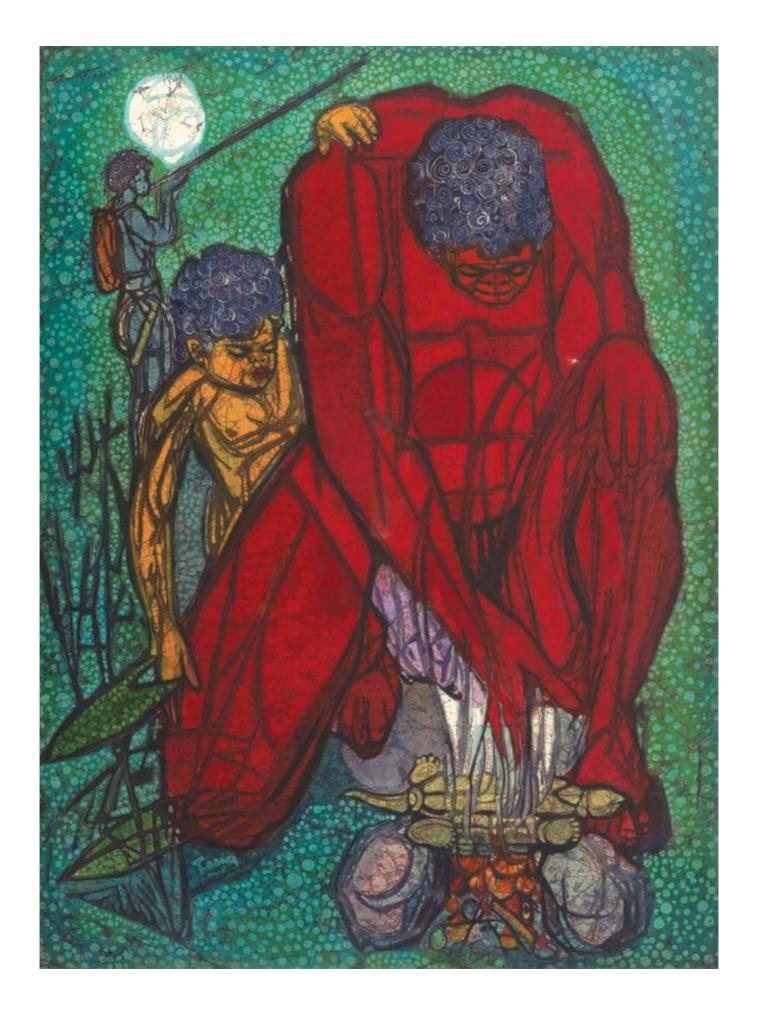
PROVENANCE

Private collection, Singapore

RM 30,000 - 60,000

Anything alive that crawls, swims or flies is fair game to the Orang Asli aborigines in the jungle, apart from the abundant vegetation that can be eaten. To some, the tortoise may be exotic food with purported medicinal value, but to the aborigines, it helps stave off hunger even if its meat is said to have coarser textures. So, over the fire this caught tortoise goes lying on its shell back, while the curious boy impatiently looks over. The physique of the man squatting down, in devilish red, dominates the whole canvas, so the artist Dato' Chuah Thean Teng invents a confetti of greenhued bubbles in the backdrop as an assuaging element. Like father like son, they have curly hairs. Another aborigine (top left) is seen equipped, poised for hunting mission.

Hailed by Professor Michael Sullivan as the 'Father of Batik Painting' (Chinese Art in the 20th Century, 1959), Dato' Chuah Thean Teng was invited to showcase in the prestigious Commonwealth exhibition in London in 1977, to mark Queen Elizabeth II's Silver Jubilee. The National Art Gallery gave him a Retrospective in 1965 and a Tribute in 2008, while Penang awarded him with the Dato' title in 1998 and the Living Heritage status in 2005. Images of his works, *Two Of A Kind* and *Tell You A Secret*, were chosen for UNICEF's greeting cards in 1968 and 1988 respectively.



KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Untitled, 1971

signed and dated 'Khalil Ibrahim 71' (lower left) batik 88 x 76cm

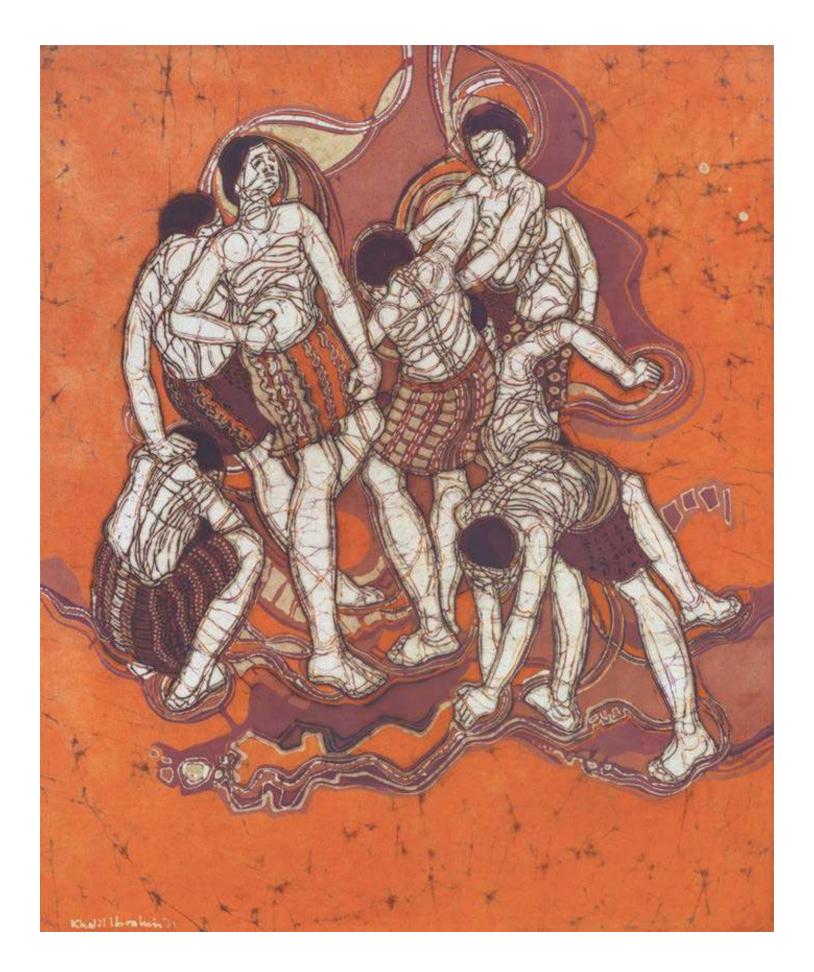
PROVENANCE

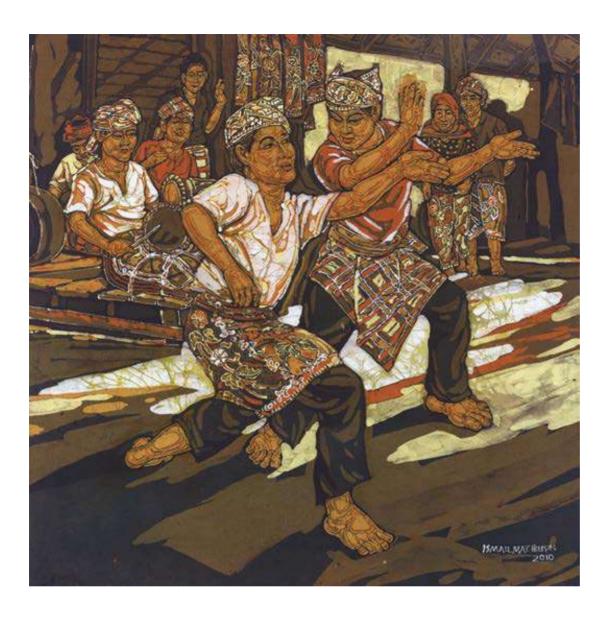
Private collection, Kuala Lumpur

RM 50,000 - 80,000

Images of the camaraderie of fishermen working together first appeared in Khalil Ibrahim's batiks before translated into watercolour on paper and acrylic on canvas. The early works were mainly configurations of the half-naked fishermen save for their sarung hiked to the knees, and the black bobs that pass for the hair. Khalil experimented with batik in late 1968 until the late 1970s, and gave demonstrations in Australia, France, Germany and Singapore. His batik works have sold in the six digits in auctions.

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





ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Silat, 2010

signed and dated 'ISMAIL MAT HUSSIN 2010' (lower right) batik 66 x 66cm

PROVENANCE

Private collection, Selangor

RM 16,000 - 28,000

Artist-musician Ismail Mat Hussin is known for his batik paintings depicting the traditional Malay arts and pastimes and about life of fishermen and in the kampung. Here, he captures a silat combative move to the accompaniment of the gamelan, as silat can look like ritual dance routines, as in here, where the one nearest camera is looking aware while exposing himself to a strike. Unlike other arts, silat has become more imbued with the Islamic spirit in recent decades, and you get to see such manifestations in the works of Raja Shahriman, Amron Omar and even Dato' Hoessein Enas. In Ismail Mat Hussin's exhibition at Universiti Malaya, curator-printmaker Juhari Said wrote: "Ismail Mat Hussin is not all about making batik, but rather counting the fabric of one's Self." In watercolours, however, Ismail restricted himself to beach landscapes.

Self-taught artist Ismail Mat Hussin learnt watercolours from school-teacher Nik Mahmood in school (Padang Garong) in 1954-1955 and later Khalil Ibrahim. 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 RTM Kota Baru. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Baru, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).



ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Untitled, 2010

signed and dated 'ISMAIL MAT HUSSIN 2010' (lower right) batik 45 x 119cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 - 45,000

Ismail Mat Hussin has produced a tranquil atmosphere along the coast that is enhanced by the boats and water in the background. A romantic mood is created with the inclusion of trees, vessels, waves, and carefully applied highlights and shadows. This is one work where Ismail Mat Hussin executes his skills in great perfection, looking at the details of the artwork. Dusk is suggested by the dark purplish hues.

Self-taught artist Ismail Mat Hussin learnt watercolours from school- teacher Nik Mahmood in school (Padang Garong) in 1954-1955 and later Khalil Ibrahim. 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 RTM Kota Baru. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Baru, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).



M. SUKRI DERAHMAN

b. Kelantan, 1975

Pasar Siti Khatijah, 2018

signed and dated 'M SUKRI DERAHMAN 2018' (lower right) batik 115 x 115cm

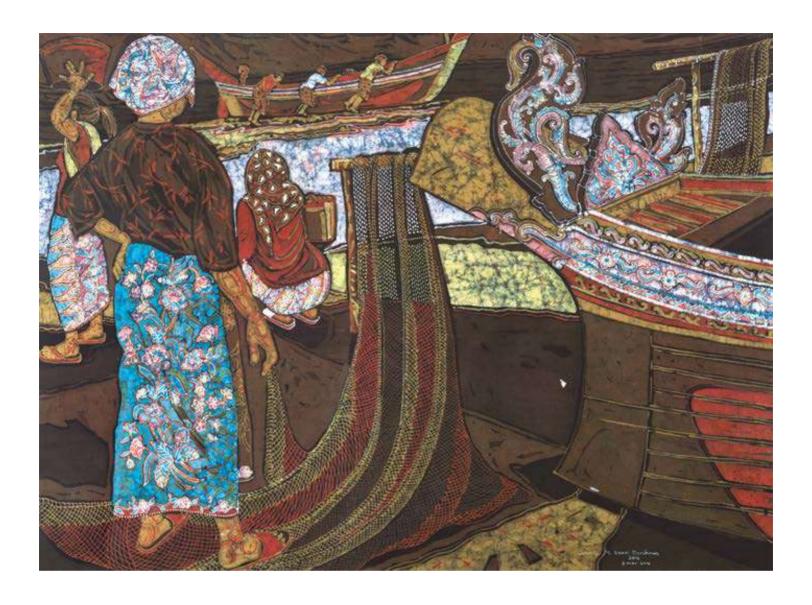
PROVENANCE

Private collection, Selangor

RM 5,000 - 8,000

The painting shows a lively outdoor scene at a traditional market with a selection of stalls selling fresh produce. In the foreground, two women approach a seated vendor selling a variety of local fruits including mangosteen, coconuts and bananas. Trishaw services are used as a form of transport in this small town and are rendered in the background, adding perspective and depth to the composition.

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



M. SUKRI DERAHMAN

b. Kelantan, 1975

Sabak 2, 2016

signed and dated 'M SUKRI DERAHMAN 2016' (lower right) batik 110 x 150cm

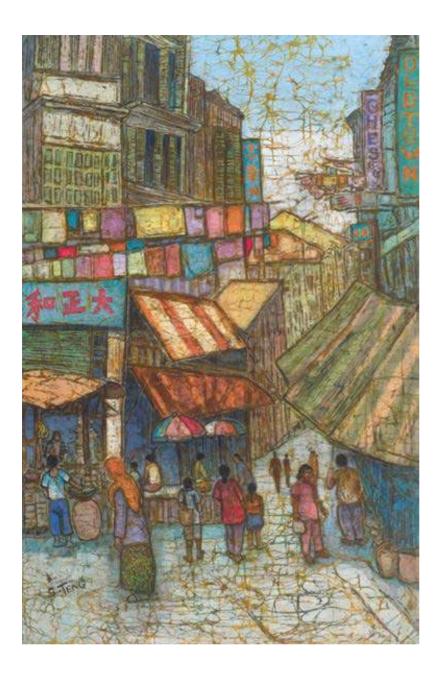
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

Intricately composed with fine details, this work illustrates a group of village people out at sea engaging in daily activities, such as fishing. The women are dressed in traditional batik sarong's that are beautifully decorated with vivid colours and patterns.

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



CHUAH SIEW TENG

b. Penang, 1944

Street Scene, 2014

signed 'S. TENG' (lower left) batik 91 x 60cm

PROVENANCE

Private collection, Selangor

RM 7,000 - 12,000

Imbued with sincerity, Siew Teng's distinctive style is shown through this picturesque scene of colonial buildings illustrating traditional Malaysian life. A market is set against a background of busy streets crowded with people, children, and passers-by. His works are intimate studies that capture the fleeting moments of everyday life and portraying a strong sense of community. While Chuah Siew Teng, being one of the artist scions of batik-art pioneer Dato' Chuah Thean Teng, is best known for his batik painting, this work shows up the good foundations of his British art tutelage at the Ravensbourne College of Art & Design (1965-66) and the City and Guild Art School (1966-69).

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



ESTON TAN

b. Penang, 1972

Do You Hear ME!, 2013-2015

signed and dated (lower right) oil on jute 76 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 - 28,000

Eston Tan finds inspiration in the life force and energy of cities around the world. This artwork shows the fraternity among a group of men gathering and conversing in the evening. They were wearing the yellow shirts, participating in the Bersih movement, which was a crucial demonstration instrumental in the changing of government administration in the later years (May 2018). The demonstration hoped that the government would listen to the voices of the citizens. The scene is illuminated by the food stall, creating a warm glimmering light surrounding the figures. Using sumptuous textures, the artist captures the light dark effects of the night and conveys the atmosphere of local lives.

Eston Tan received his art education from the Malaysian Institute of Art, Kuala Lumpur (1991) and The One Academy, Kuala Lumpur (1992–1993). He was the recipient of the Minor Award, Penang Young Talent in 1999 and Major Award, Penang Young Talent the following year. Besides Malaysia, he has held solo exhibitions in Hong Kong, Austria and Taiwan. He has participated in group shows namely Mail Art in New York, Art from Malaysia, Vienna, International Art Symposium, Hungary and Korean International Invitation Exhibition in Seoul etc. He is a member of the Penang Watercolour Society and New Expression of Asian Art.

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

The Link, 1997

acrylic on canvas 119 x 119cm

PROVENANCE

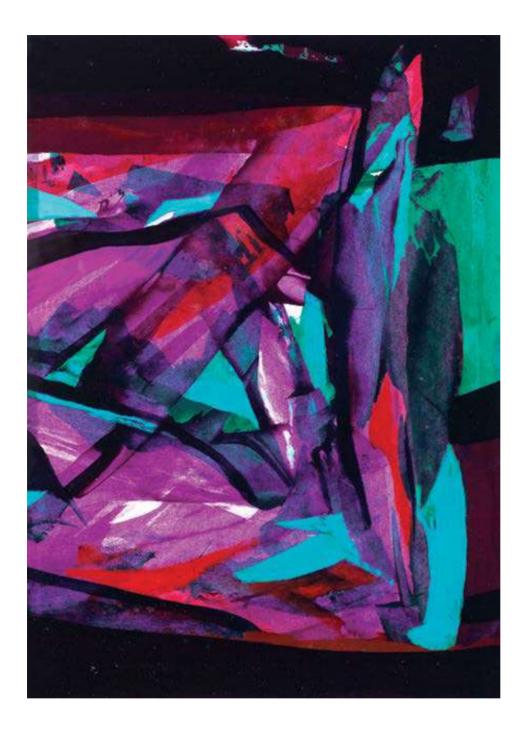
Private collection, Kuala Lumpur

RM 80,000 - 120,000

'Busy-ness' is not clutter, but a meandering of the spotless mind. Across spools of colours, shapes of places and memory locales in the mind. A smile, a peal of laughter and a shadow of sadness even. You needn't strap on as you are taken, as much as you take yourself, on this journey of introspective flux, with escape hatches, to disengage as well as to distract. This, a psychosomatic artistic motor used by Dato' Sharifah Fatimah Zubir since her *Mindscape* series. Notice too, the curious definitions like lines, bands or cursory shadows in the substrates and in-between spaces that create new little satellites of ecstasies.

Dato' Sharifah Fatimah Zubir comes from the pioneering batch of fine art students from the Mara Institute of Technology (now a university), graduating in 1971. Then came her BFA at Reading University, England (1973-1976), and MFA at Pratt Institute, New York (1976-1978), under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. In 1979, she captured the coveted Major Award in the Salon Malaysia. In 2003, she won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran. She has never looked back since her first solo at the Alpha Gallery in Singapore in 1972. For her tremendous contributions, she was conferred a Datoship by the Sultan of Kedah in 2006.





SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah. 1948

Solitude 3, 2012

acrylic on paper 35 x 24.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

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 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.

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

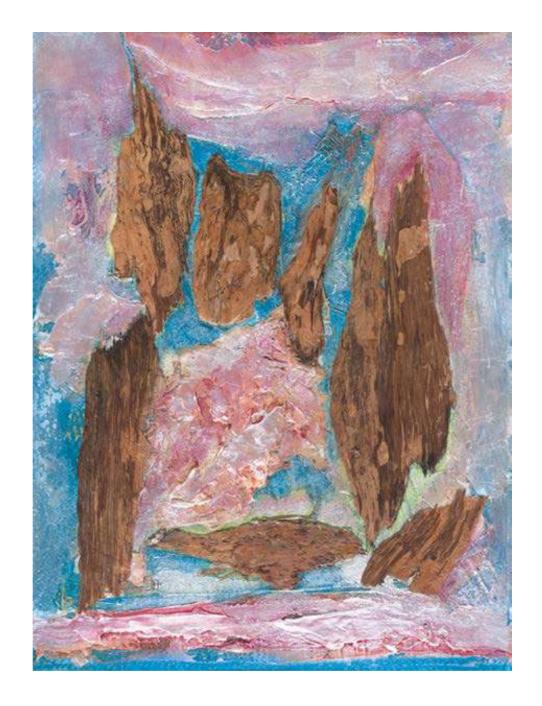
Untitled, 2010s

mixed media on paper 38 x 28cm

PROVENANCE

Private collection, Selangor

RM 6,000 - 10,000



Light mauve tones suffuse this composition, with the main blob off-central in adamantine tactility reminiscent of the artist Dato' Sharifah Fatimah Zubir's *Touch The Earth* modelling-paste / acrylic works. The rougher textured pinches and brown hues of eucalyptus barks with the tawny brown are not too far off from the central slab. The general aura is one that is cool, collected and calm. A union between Nature and something man-made in more ways than one. Dato' Sharifah first chanced on using eucalyptus barks in her works during a visit to Guangzhou, China, in 2014. Her eucalyptus oeuvre culminated in the Song Of Eucalyptus solo at the Segaris Art Center in Publika, Kuala Lumpur, in September 2017.

Dato' Sharifah Fatimah Zubir comes from the pioneering batch of fine art students from the Mara Institute of Technology (now a university), graduating in 1971. Then came her BFA at Reading University, England (1973-1976), and MFA at Pratt Institute, New York (1976-1978), under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. In 1979, she captured the coveted Major Award in the Salon Malaysia. In 2003, she won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran. She has never looked back since her first solo at the Alpha Gallery in Singapore in 1972. For her tremendous contributions, she was conferred a Datoship by the Sultan of Kedah in 2006.

AWANG DAMIT AHMAD

b. Sabah, 1956

E.O.C "Kemudi Dan Gubang", 1993

signed and dated (lower right) mixed media on canvas 108 x 93cm

PROVENANCE

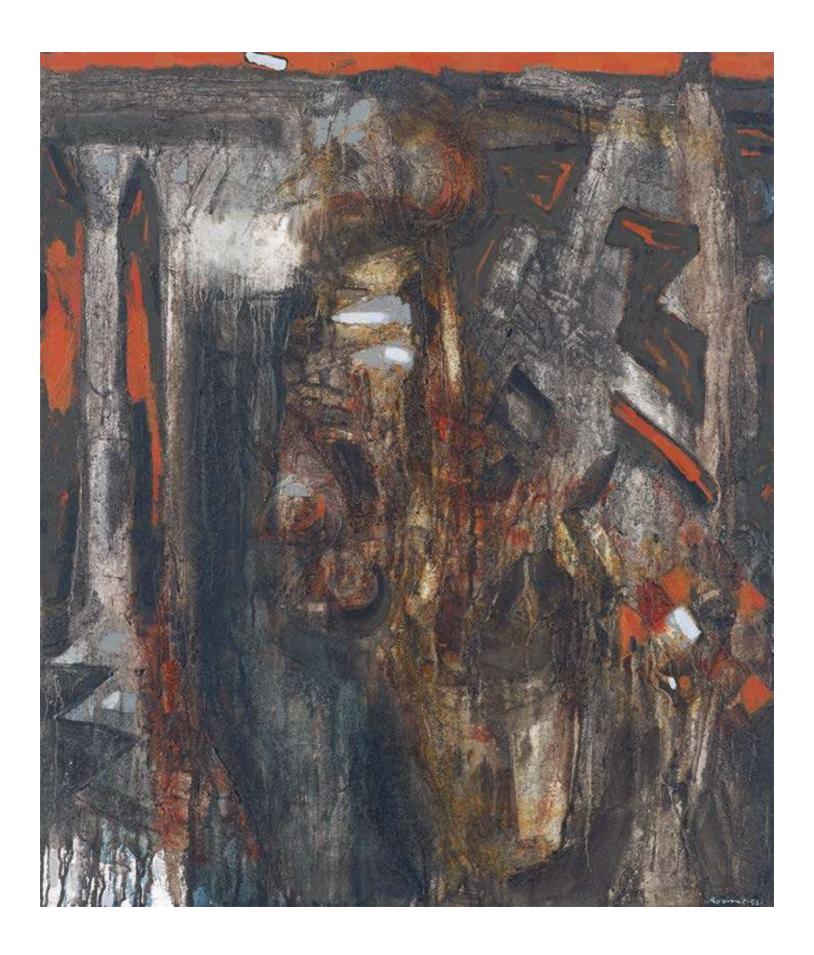
Private collection, Kuala Lumpur

RM 80,000 - 130,000

Kemudi Dan Gubang, from Awang Damit Ahmad's seminal Essence Of Culture (E.O.C, or Intipati Budaya) series, is one more tactile than usual, though imbued with the crustiness associated with tough living and working with the soil and sea. It also takes a stark vertical veneer that challenges perspective and perceptions. Suffice to say, it's something, the water vessel in this case, subjected to the vagaries of weather despite having some contraption of human control. The E.O.C series launched the art career of Awang Damit Ahmad, a late starter at the age of 27, covering a period from 1985 to 1994, stemmed from childhood memories of the tough life in his hometown, Kuala Penyu, in Sabah, as fishermen and farmers.

Awang Damit Ahmad won the Salon Malaysia major prize in 1991, for his work *Nyanyian Petani Gunung*. In 1988, he won 2nd Prize in the Malaysian Banks Association art competition. He got his BFA and Best Student award from the Mara Institute of Technology (ITM) in 1983, and his Master's at the Catholic University in Washington, in 1990. He taught at ITM from 1985 until he retired as Associate Professor in May 2011.

Awang Damit's works can be spotted at numerous art fairs in the Asia region; locally, the organiser of Art Expo Malaysia honoured him with a Tribute booth in 2017. His artworks in auctions also often fetch outstanding results.







AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C), 1993

signed and dated (lower right) acrylic on paper 23 x 19cm; 25 x 20cm (set of 2)

PROVENANCE

Private collection, Singapore

RM 9,000 - 16,000

This work stems from his early major series, *Essence Of Culture* (*E.O.C*), representing his world view about Man and Nature. His abstraction is a symbolic language of the lives of farmers and fishermen, uniting all shapes and fragments of patterns arranged in a well-balanced composition. The symbolic shapes are derived from his thoughts, reflections and observations.

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, region, purpose and people. A relative late starter in art at the age of 27, he first studied at the Mara Institute of Technology, where he was Best Student, before getting his Masters at the Catholic University in Washington (1989-1990). He catapulted into topartist status when he not only won the 1st Prize but also the Consolation Prize in the hugely coveted Salon Malaysia III at the National Art Gallery Malaysia. It was for his Nyanyian Petani Gunung (now in the Petronas collection). He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. His international exhibitions include the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He also excelled as lecturer at Universiti ITM until May 2011, when he retired to go fulltime into Art. Prices of his artworks often soar high in auction houses locally and abroad.





ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Rawang 95-5, 1995; Rawang 95-6, 1995

signed and dated (lower left) mixed media on paper 20 x 25cm; 22 x 15cm (set of 2)

PROVENANCE

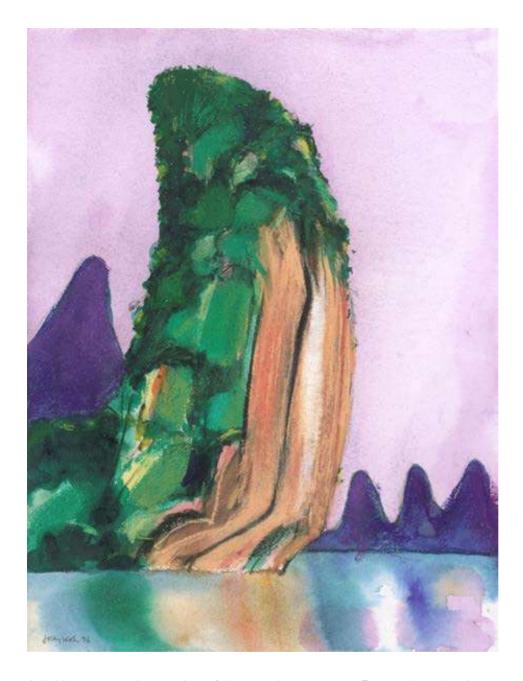
Private collection, Singapore

◆ PINKGUY Conservation Framing for this lot

RM 30,000 - 50,000

Between 1995 and 1997 Latiff observed Nature from a different perspective, striving to portray notions of forests that symbolise growth and revival processes. Capturing the splendour of Nature and exuding a meditative quality, the series is comprised of approximately 90 paintings and an equal amount of drawings. Another driving force in Latiff's shift in style was his exploration of new technical features consisting of varying brushstrokes and glazing methods, weaving together a sense of vigour. Producing some of his most forceful work during this period, Latiff sought to express states of transformative processes in nature and created works in an expressive and artistic style. Drawing is an important developmental process in Latiff's practice, viewed as 'crystallising first thoughts in which an idea is set down by graphic means and which stands as a unity'.

One of Southeast Asia's leading modernists, Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Berlin, Germany, studied printmaking at Atelier La Courriere in Paris, France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Latiff was gifted in art from a young age, and was hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten. His latest exhibition Pago Pago: Latiff Mohidin (1960-1969) was held at the internationally renowned Centre Pompidou in Paris last year, jointly organised by Centre Pompidou and National Gallery Singapore. The *Pago-Pago* body of works were also on display at Ilham Gallery, Kuala Lumpur later of the year.



Jolly Koh captures the grandeur of the natural environment. Executed in rich colours, impressions of mountains surrounded by tranquil waters exude a poetic atmosphere.

Artist-educator Jolly Koh is one of the finest colourists in Malaysian art. He was given his first solo exhibition at the British Council, Kuala Lumpur at the age of 17 in 1958. An eighth generation Peranakan Baba, Jolly Koh grew up in Malacca. He excelled in art studies obtaining his National Diploma in Design at the Hornsey College of Art, London (1959-1962) and the Art Teacher's Certificate at the London University (1962-1963). He then obtained his MSc (Fulbright scholarship, 1970-1972) and Ed.D (1972-1975) at the Indiana University in the United States, while being a teaching associate there from 1973 to 1975. He also taught Art in Melbourne and Adelaide from 1976 to 1988. He was a senior lecturer at the MSC College (now SeGi) from 2000 until 2004. His solo show in 2013 entitled Towards The Nebula represents a darker phase in his palette. His solo Jolly Koh @ 76 (organised by Curate Henry Butcher) at White Box, Publika in 2017 was a great success.

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JOLLY KOH

b. Singapore, 1941

Evening By The River Li, 1996

signed and dated 'Jolly Koh 96' (lower left) mixed media on paper 33 x 25cm

PROVENANCE

Private collection, Selangor

RM 12,000 - 20,000



TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Untitled, 2003

signed and dated (lower right) acrylic on canvas 71 x 71cm

PROVENANCE

Private collection, Selangor

RM 9,000 - 16,000

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

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



TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Nature II, 2003

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

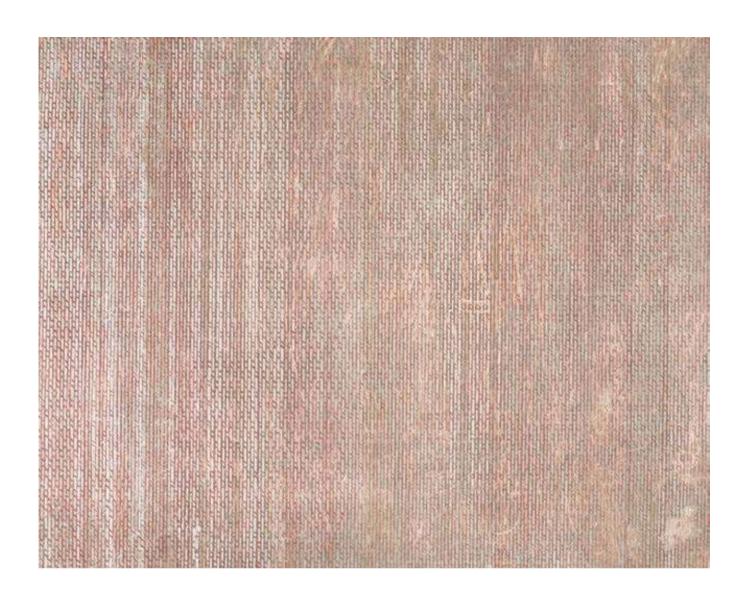
PROVENANCE

Private collection, Selangor

RM 6,500 - 12,000

For Dato' Tajuddin, the work of art is the visual manifestation of the artist's intellectual journey. In this context, his work reflects his experiences and worldview, his spiritual values, his artistic sensibility, his dreams and most importantly his self-identity. Executed in his signature style, blocks of colours and geometric shapes are united to form a vibrant composition. By using grid like shapes painted in warm orange, purple and black hues, a sense of tranquillity and visual order is achieved.

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



ZULKIFLI LEE

b. Pahang, 1978

Sepadu, 2017

signed and dated (verso) lime stone on canvas 168 x 211cm

PROVENANCE

Private collection, Singapore

RM 12,000 - 20,000

Zulkifli Lee's works are known for its impact on the contrast between traditional Islamic geometric patterns and contemporary execution. Submitting part of the image making to laws of nature, the ideas of unity and cultural values are well expressed through the patterns and forms. His paintings are made from natural, organic mediums, such as soil, sand, and limestone, producing a visceral aesthetic.

Zulkifli Lee majored in Art and Design (Fine Art) and graduated with a BA from Universiti Teknologi MARA, and he pursued an MA (Fine Art and Technology) at the same university, receiving the Master's Excellence Award in 2013. Since 1999, Lee has exhibited extensively in galleries and institutions in Malaysia. As Rimbun Dahan's Yearlong Resident Artist for 2017, he presented works inspired from the natural and built environments surrounding the private arts facility in his first solo exhibition Material, Order & Chance (2017). His recent selected group exhibitions include S.E.A New Generation (2019) Tang Contemporary, Bangkok, Thailand; Frictional (2018), Pearl Lam Galleries, Singapore; Lingering Manifestations (2018), Pearl Lam Galleries, Singapore; Bintang 5 (2018), Segaris Art Center, Kuala Lumpur; Locals Only (2018), Taksu Gallery, Kuala Lumpur; The Unreal Deal (2017), Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur; and Young Contemporary '16 (2017), National Art Gallery Malaysia.



ZULKIFLI LEE

b. Pahang, 1978

Monopola V, 2017

soil and iron oxide on canvas 61 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 - 4,500

Zulkifli Lee uses soil as an artistic expression of faith, and his themes span the relationship of man and nature, geometric patterns, and rich cultural traditions. Soil is a unique medium known to sustain life in the universe, and the artist explores its physical and aesthetic qualities including its textures, shades and hues. The motifs are created with references to traditional Malay and Islamic art, and are imbued with a sense of community and togetherness.

Zulkifli Lee majored in Art and Design (Fine Art) and graduated with a BA from Universiti Teknologi MARA, and he pursued an MA (Fine Art and Technology) at the same university, receiving the Master's Excellence Award in 2013. Since 1999, Lee has exhibited extensively in galleries and institutions in Malaysia. As Rimbun Dahan's Yearlong Resident Artist for 2017, he presented works inspired from the natural and built environments surrounding the private arts facility in his first solo exhibition Material, Order & Chance (2017). His recent selected group exhibitions include S.E.A New Generation (2019) Tang Contemporary, Bangkok, Thailand; Frictional (2018), Pearl Lam Galleries, Singapore; Lingering Manifestations (2018), Pearl Lam Galleries, Singapore; Bintang 5 (2018), Segaris Art Center, Kuala Lumpur; Locals Only (2018), Taksu Gallery, Kuala Lumpur; The Unreal Deal (2017), Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur; and Young Contemporary '16 (2017), National Art Gallery Malaysia.

SAIFUL RAZMAN

b. Perak, 1980

Playground Love, 2017

signed and dated (verso) mixed media on canvas 170 x 70 cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 - 14,000

Saiful Razman reduces shapes into geometric and organic shapes, using a limited palette of white and grey. Informed by ideas of existence and realism by using found objects, the artist incorporates the use of medical gauze on the canvas, defying their function, but retaining their translucent quality and unique surface texture.

Saiful Razman hit the market circuit immediately after graduating with a BFA from UiTM in 2003. In 2004, he was featured in Valentine Willie Fine Art's 3 Young Contemporaries. He was also selected for the 2004-2005 Rimbun Dahan artist residency. In June 2008, he held his first solo Pelan-Pelan & Bilik Gerakan at the Annexe Gallery, Kuala Lumpur and in March 2012, he staged the provocative Ereksi Jeneral at Richard Koh Fine Art, Kuala Lumpur. He was a committee member of the Notthatbalai Festival organised by the Lost Generation Space in 2004. Saiful is also a bassist and lyricist in his punk rock band, Gasoline Grenade.





CHARITY AUCTION BLUE ART CENTRE PROJECT

Blue Art Centre (BAC) Project was conceptualized in 2011 by acclaimed Cambodian visual artist Svay Sareth with the primary mission of providing life development to underprivilege Cambodian children through arts education and vocational training, enabling them an opportunity to mould their own future. Through the school's model of liberal art pedagogy and its commitment to the excitement of learning, BAC aims to produce a next generation of Cambodian students who are both socially and environmentally conscious of their lived and built surroundings. BAC's secondary mission is to be an incubator for contemporary art in Cambodia, connecting local artists to the current international discourses through its infrastructure, residency programmes and personnel network.

Beginning in 2018, BAC was slowly but passionately developed by Svay and his wife Yim Maline who decided to purchase a small piece of rice field in Siem Reap soon after his return in 2010 from his overseas education in France. It started off as a family home but soon evolved into a meeting place for kindred spirits and kind souls. Over time,

and the many creatives that passed through its doors, it soon became affectionally known as the 'house of contemporary art', attracting young Cambodians who yearned for a school of the arts. When completed, BAC will be a modest 250m2 Art & Design school, an industrious 375m2 construction workshop, with a 400m2 exhibition space, and four studios dedicated to artist residencies, supported by a 25-strong operations team, and governed by a dedicate board of international directors including Dr Prof Jean Jacpues Passera, former director of Arts and Design Media of University CAEN, Normandy.

To sustain this dream, BAC relies on public funding and as part of its fundraising initiatives, it is proud to partner Henry Butcher Art Auctioneers with this charity auction. Works are generously donated by the respective artists and all proceeds (100%) raised will go to BAC's coffers. Govern by its esteemed board of directors, the proceeds will be utilized to fund its programmes and construction work, and most of all, benefit the underprivileged students of the school.

HENRY BUTCHER ART AUCTIONEERS

- * There is no Buyer's Premium for this Charity Auction (Lot 73 Lot 88).
- * The Hammer Price is the amount to be paid by the successful bidder.



YEOH CHOO KUAN

b. 1988, Malaysia

Enchant, 2015

signed and dated (verso) oil and lacquer on canvas 95 x 145cm

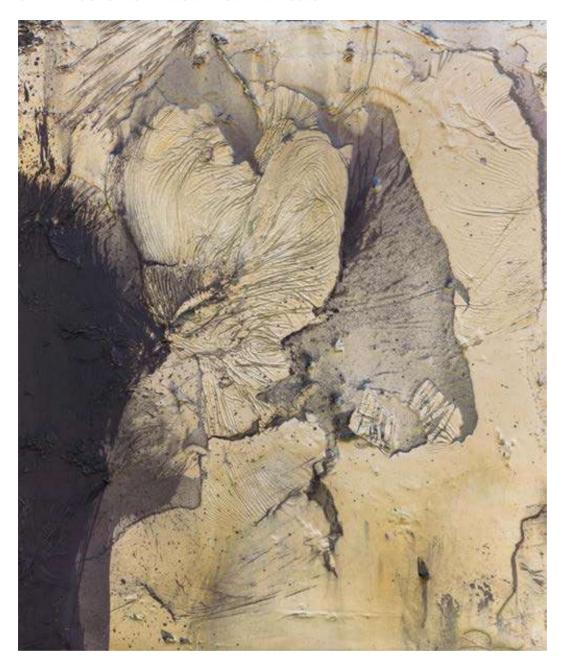
PROVENANCE

Donated by the artist

RM 16,000 - 22,000

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

Informed by distinctive visual languages accumulated over the course, he is currently drawing inspiration from nature to discover the potential of landscaping and pictorial means.



WONG PERNG FEY

b. 1974, Kuala Lumpur

Distance #25, 2016

signed (verso) oil and enamel on linen 120 x 100cm

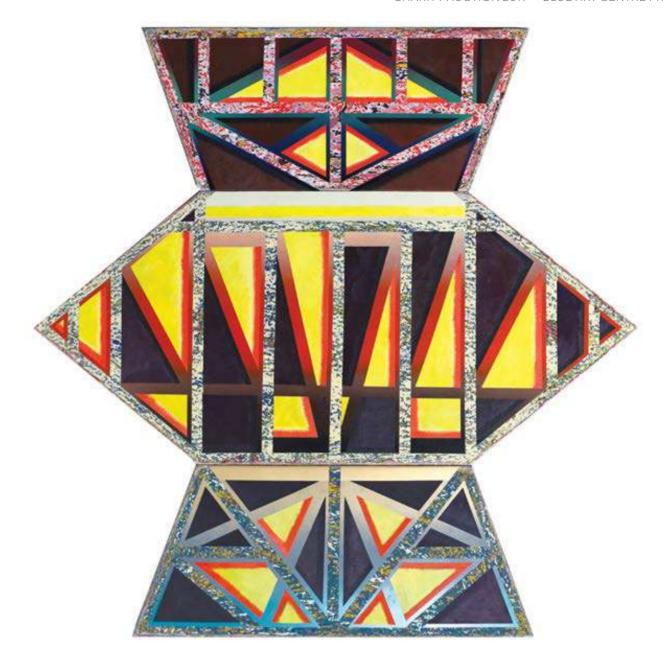
PROVENANCE

Donated by the artist

RM 16,000 - 28,000

Wong Perng Fey is an experimental and versatile painter who graduated from the Malaysian Institute of Art in 1998 under scholarship. He was awarded the Artist Residency in Rimbun Dahan, Kuang in 2002. His works are in many prominent public collections such as the National Visual Arts Gallery, Kuala Lumpur; Bank Negara Malaysia Museum art Gallery, Kuala Lumpur and Galeri Petronas, Kuala Lumpur. He lives and works in Beijing.

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



HAFFENDI ANUAR

b. 1985, Malaysia

Koi, 2017

oil and enamel on board 91 x 90 x 2.5 cm (set of 3 pieces)

PROVENANCE

Donated by the artist

RM 12,000 - 22,000

Haffendi Anuar is an artist based in Kuala Lumpur. He produces sculptures, paintings and drawings. He did his International Baccalaureate certificate in art at the International School of Kuala Lumpur, his foundation at the Rhode Island School of Design in Providence and his BA Honors at Central Saint Martins College of Art and Design in London. Haffendi's multidisciplinary pratice examines how countries in Southeast Asia "progress" or develop through culture and technological advancements, linking these notions of progress and modernity to the natural process of organic growth in the natural world. Mining history of art, digital technology, nature and local contexts, he creates object-based works that recycle found images, objects and artistic styles from digital and local sources.



MINSTREL KUIK

b. 1976, Perak

A Lonely Star, 2015

mixed media 83 x 120cm

PROVENANCEDonated by the artist

RM 3,000 - 6,000

Minstrel Kuik, is a Chinese Malaysian born in Pantai Remis in 1976. After earning a Bachelor of Fine Art degree in Taiwan, she obtained her master's degree in photography in Arles, France. As a social actor, Kuik continues to undergo tensions coming from different ideologies, social bounds, identities and interests. Not only these daily experiences help position herself between the political society and the authorities, they also shape her artistic practice. With a belief that the private space is the major battlefield of ideological, political and economic interests, she explores art as a historical trajectory where the personal mutation through the process of reading, thinking, making and revisiting is traceable and reflective, and hopefully, transformative.



77 JUSTIN LIM

b. 1983, Kuala Lumpur

Nothing Lasts Forever #3, 2018

signed and dated (verso) acrylic on canvas collage 100cm diameter

PROVENANCEDonated by the artist

RM 8,000 - 12,000

Justin Lim completed his postgraduate studies in 2006 with the Master of Art (Fine Art) programme by The Open University UK conducted at Lasalle College of the Arts, Singapore after obtaining a BA(Hons) Fine Art majoring in painting. He has exhibited widely in Southeast Asia in various solo & group exhibitions and was the recipient of the 2008 Malaysia-Australia Visual Artist Residency at Rimbun Dahan, Malaysia. He has since held residencies at the Vermont Studio Center, USA (2011 - Asian Artist Fellowship/ Freeman Fellowship), Red Gate Gallery, Beijing (2013 - Khazanah Na-sional Artist Residency) and The Tasmanian College of the Arts, University of Tasmania, Australia (2016 - International Artist in residence).

Selected group exhibitions include the 'Asian Art Biennale: Viewpoints & Viewing points', Taiwan Museum of Fine Arts (2009), 'Modern Love', Earl Lu Gallery / Institute of Contem-porary Art, Singapore (2015), 'Asia Young 36 / Asia Contemporary', a survey of contemporary Asian art practices, Jeonbuk Museum of Art, Jeonju, South Korea (2016) and 'Con-temporary Chaos', curated by Demetrio Paparoni, Vestfossen Kunstlaboratorium, Norway (2018). He currently lives and works in Kuala Lumpur, Malaysia.



HASANUL ISYRAF IDRIS

b. 1978, Malaysia

Parasoul, 2014

signed and dated (lower right)
pearl, semi-precious stone, rhinestone,
ink, acrylic, seashell, enamel paint and
glitter on paper
152 x 152cm

PROVENANCE

Donated by the artist

RM 14,000 - 28,000

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



EIFFEL CHONG

b. 1977, Kuala Lumpur

An Antidote To Solitude & A Sort Of Hallucination: BLOOD, 2018

C-type photographic paper, edition 1 76.2 x 61cm

PROVENANCE

Donated by the artist

RM 2,500 - 4,000

Eiffel Chong graduated with an MA in International Contemporary Art and Design Practice from the University of East London and a BA (Hons) in Photography from London College of Printing. Besides his production of photographic work, Chong is highly engaged with the Malaysian photographic community; taking on the role of mentor for the Goethe Institut Malaysia / Nikon Shooting Stars programme and Exposure+ Workshop. In addition, he has been appointed to the panel of judges for the Kuala Lumpur Photography Awards 2013 and 2010/2011 Annual Nikon Photo Awards, Malaysia. Eiffel Chong's work considers abstract concepts of life and death through the banal details, silent landscapes and curious obsessions he observes from daily life. He is interested in how the photographic medium can translate a particular time and space, memories and thoughts into something permanent. He personally thinks that the images say more with less, and makes one just want to stare and think about it.



NADIAH BAMADHAJ

b. 1968, Selangor

Putrajaya (147 Merdeka Series), 2006

digital print, diasec 40.5 x 144cm, edition 6 of 8

PROVENANCEDonated by the artist

RM 8,000 - 20,000

Nadiah Bamadhaj was initially trained as a sculptor at the University of Canterbury in New Zealand but now produces drawings, sculptures, installations and digital images. She has worked in non- governmental organizations, lectured in art, and has written on both Malaysia and Indonesia. In 2000, she began her full-time art practice and was awarded the Nippon Foundation's Asian Public Intellectual Fellowship in 2002, electing to spend her fellowship period in Yogyakarta, Indonesia, where she currently lives with her husband and son. Her artwork continues to focus on the social intricacies of Yogyakarta's society, using myth, architecture, and dwelling to articulate her observations.



TAN WEI KHENG

b. 1970, Sarawak

Suraya, 2015

signed and dated (lower right) oil on canvas 41 x 61cm

PROVENANCE

Donated by the artist

RM 3,000 - 4,000

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 and concerns.



SOUN SAYON

b. 1986, Cambodia

Workers Order, undated

photography print, edition 1 of 10 $60 \times 48.5 cm$

PROVENANCE

Donated by the artist

RM 2,000 - 3,800

Soun Sayon graduated in Civil Engineering and had worked as a site supervisor, but he was interested in photography since 2008. Since 2015 until 2016, he had attended multiple photography classes and workshops at Institute François du Cambodge (IFC). He is passionate about telling stories through documentary, conceptual and artistic photos.



PHILONG SOVAN

b. 1986, Cambodia

9 P.M, Siem Ream, 2010

signed (lower right) photography print 50 x 75cm

PROVENANCE

Donated by the artist

RM 2,200 - 4,200

Born in 1986, Cambodia, Philong Sovan is an independent professional photographer working and living in Phnom Penh. He began, in 2009, as a press photographer and soon joined the staff of The Phnom Penh Post and then worked for some months with the Xinhua News Agency in 2011 until 2012. Besides covering the news, Philong has developed several personal projects, especially those he developed with "Studio Images" of the French Cultural Center and were exhibited during the Phnom Penh Photo Festival.

After a year of studying in France with the support of a grant from French government at the Ecole Nationale Supérieure Louis Lumiere, where he discovered analog photography and trained in different technical aspects of printing, he went back to Cambodia at fall 2013. He actually teaches, works on assignment and develops new photographic projects. His personal photographic series and his short videos are more and more important in the development of his practice of images. Recently, his work was published in Gala Magazine, The Guardian, Le Monde Magazine, L'EXPRESS style, Internazionale Italy Magazine, Globe Magazine, L'OEIL de la photographie portfolio, De l'air, IMAGES and The Phnom Penh Post. He is represented by Galerie Lee in Paris and Batia Sarem Gallery in Siem Reap.



SVAY SARETH

b. 1972, Cambodia

Head & Power 2, 2018

cotton and kapok, edition 3 of 5 100 x 95 x 45cm

PROVENANCE

Donated by the artist

RM 18,000 - 34,000

Svay Sareth's works in sculpture, installation and durational performance are made using materials and processes intentionally associated with war – metals, uniforms, camouflage and actions requiring great endurance. While his critical and cathartic practice is rooted in an autobiography of war and resistance, he refuses both historical particularity and voyeurism on violence. Rather, his works traverse both present and historical moments, drawing on processes of survival and adventure, and ideas of power and futility. More recently, Svay confronts the idea that "the present is also a dangerous time" through the appropriation and dramatization of public monuments that hint at contentious political histories.

SVAY SARETH

b. 1972, Cambodia

I Vote, 2018

cotton, kapok and iron, edition 2 of 5 $133 \times 28 \times 20$ cm

PROVENANCE

Donated by the artist

RM 13,800 - 26,000

Svay Sareth was born in 1972 in Battambang, Cambodia during a period of political turmoil and violence that would last until he was 18 years old. Svay began making art as a young teenager in the Site 2 refugee camp, near the Thai-Cambodian border. He describes life as a refugee as "a void nationality...a time and place you imagine escaping from." Drawing and painting became a daily activity for Svay – a process of bearing witness to the psychological and physical violence that was an everyday experience, as well as a way to symbolically escape and dream of change. After the wars ended, Svay went on to co-found Phare Ponlue Selepak, a nongovernmental organization and art school in Battambang that continues to thrive today. In 2002, the artist continued his studies in France, earning the Diplôme National Supérieur d'Études des Arts Plastiques / MFA in 2009, after which he returned to Siem Reap to live and work.





YIM MALINE

b. 1982, Cambodia

Colorful Decomposition 3, 2017

mixed media on paper 78 x 108.5cm

PROVENANCEDonated by the artist

RM 8,000 - 15,000

Yim Maline is from Battambang, Cambodia. She received her BA Fine Art Diplôme National Arts Plastique from École Supérieure des Beaux-arts de Caen, France (2010), and is a graduate of Phare Ponleu Selpak art school (1995-2003). Her solo exhibitions include The Shadow of Change, Richard Koh Fine Art, Singapore (2019), Decomposition, SA SA BASSAC, Phnom Penh, Cambodia (2016).

Yim's unique 'Decomposition' aesthetics of amorphous and biomorphic shapes and forms across various mediums encapsulates the artist's reflections on the interconnectedness of all matter. At its core, 'Decomposition' investigates the notion of landscape and its representation. The series was conceived after a year of residencies and travel to diverse ecosystems on four continents, from which Yim cultivated a deeper consciousness around the tenuous state of the global environment with her home and country as a comparative concern.

YIM MALINE

b. 1982, Cambodia

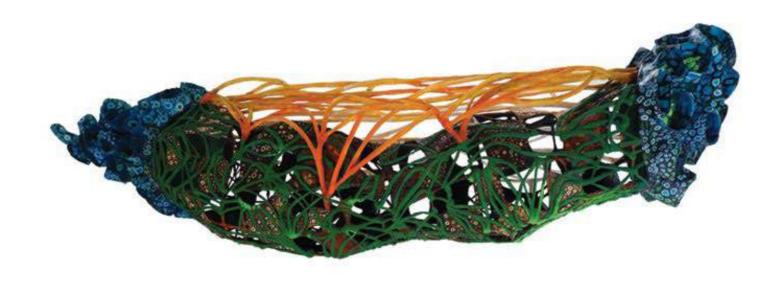
Plateau, 2019

tissue paper and wire 160 x 42 x 42cm

PROVENANCE

Donated by the artist

RM 10,000 - 20,000



NATEE UTARIT

b. 1970, Bangkok

THE COLOUR PAPER 1, 2, 3, and 4, 2007

signed (lower right)
lithograph and silkscreen on Fabriano 100% Cotton Paper,
edition 6 of 15
sheet: 100 x 70cm each (set of 4 pieces)

PROVENANCE

Donated by private collector

RM 40,000 - 60,000

Natee Utarit studied at the College of Fine Art in 1987 and graduated in Graphic Arts at the Painting and Sculpture Faculty at Silpakorn University, both in Bangkok, Thailand in 1991. Solo exhibitions include Optimism is Ridiculous: the Altarpieces, The Private Museum, Singapore (2018), Optimism is Ridiculous: the Altarpieces, National Gallery of Indonesia, Jakarta, Indonesia (2017), Optimism is Ridiculous: the Altarpieces, Ayala Museum, Manila, the Philippines (2017), Illustration of the Crisis, Bangkok University Gallery, Bangkok, Thailand (2013), After Painting, Singapore Art Museum, Singapore (2010) and The Amusement of Dreams, Hope and Perfection, Art Center of Chulalongkorn University, Bangkok, Thailand (2007). Recent group exhibitions include Beyong Bliss, Bangkok Art Biennale 2018, Bangkok, Thailand (2018), Contemporary Chaos, Vestfossen Kunstlaboratorium, Norway (2018), Thai Eye, BACC, Bangkok, Thailand and Saatchi Gallery, London, UK (2016/2015), Art of ASEAN, Bank Negara Museum and Gallery, Kuala Lumpur, Malaysia (2015), Time of Others, Museum of Contemporary Art Tokyo, Tokyo, Japan (2015) and Asian Art Biennale 2013: Everyday Life, National Taiwan Museum of Fine Arts, Taipei, Taiwan (2013).

His work is part of many renowned collections, such the Bangkok University, Bangkok, Queensland Art Gallery and Gallery of Modern Art, Brisbane, Singapore Art Museum, Singapore, as well as private collections in Europe and Asia.

Utarit's multifaceted practice focuses on the exploration of the medium of painting connecting it with photography and classical Western art. Light and perspective are some of the elements the artist chose to work with, focusing on painting as a means to explore image making. His complex pictures, juggle wideranging metaphors usually in the format of the traditional still life, allude to Thailand's current social and political landscapes.











GEDE MAHENDRA YASA

b. Indonesia, 1967

Bravado, 2008

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

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 - 35,000

Gede Mahendra Yasa continuously investigates and extends the frontiers in Balinese painting, pertaining to questions on aesthetics, history and iconography. In this abstract composition, the artist experiments with the materiality and luminosity of paint, resulting in an exciting three-dimensional quality. The opacity and brilliance of the build up pigments create a subtle and quiet effect.

Gede Mahendra Yasa won the People's Choice Award from Asia Pacific Breweries Foundation's Signature Art Prize 2018 held at the Singapore Art Museum. Between 1998-2002, Gede Mahendra Yasa studied painting at the Indonesian Institute of the Arts, Denpasar. He was one of the founders of the currently defunct artist collective and art space, Klinik Seni TAXU (TAXU Art Clinic). Gede Mahendra also founded the collective named Neo-Pitamaha, showcasing a compelling development in Balinese contemporary art that has its ideology deeply rooted in the historical development of Balinese art during the past century. Besides having exhibited with both collectives from 2002 to the present, Mahendra has presented his work in numerous solo and group exhibitions in Indonesia and abroad.



YUNIZAR

b. Indonesia, 1971

Untitled, 2001

signed and dated 'YUNIZAR 2001' (lower right) oil on board 57 x 69cm

PROVENANCE

Private collection, Selangor

RM 9,000 - 15,000

One of Indonesia's most exciting artists, Yunizar creates images which are influenced by the realm of the subconscious. Yunizar's works evoke memories of dreams and myths, and includes motifs from his rich cultural heritage. The simplicity of visual elements within his works, according to the artist, is the result of a personal aesthetic judgement. He seeks beauty in everyday life and aims to capture universal experiences through intuition.

Born in Talawi, West Sumatra in 1971, Yunizar graduated from Indonesia's Institute of Arts Yogyakarta in 1993. He co-founded Jendela Art Group with his Minang peers Handiwirman, Jumaldi Alfi, Yusra Martunus and Rudi Mantofani. He has had solo exhibitions in Indonesia, Singapore, Hong Kong. Among his selected solo shows are held in NUS Singapore (2007), Gajah Gallery, Singapore (2006), Sin Sin Fine Art, Hong Kong (2005 & 2006). He has participated in numerous group exhibitions in Indonesia, Brunei, Singapore, Malaysia, Beijing and Hong Kong. In 1995, he won the Best Painting Award at Pekisminas III, Jakarta, and he was one of the ten finalists in the Indonesian Art Awards competition in 1998. His works were showcased by Gajah Gallery at Art Jakarta in 2019.

RONALD VENTURA

b. the Philippines, 1973

Untitled, 2008

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

PROVENANCE

Artesan Gallery, Singapore
Acquired from the above by the present owner

EXHIBITED

Mapping The Corporeal, National University of Singapore Museum, 5 September - 16 November, 2008.

RM 120,000 - 200,000

Ronald Ventura is known for his theatrical tableaux in hyper-realist paintings, sculptures and assemblages using caricature, graffiti and realism impinging on the consumerist modern world. This 2008 work from the 2008 Singapore exhibition, Mapping The Corporeal, at the NUS Museum, takes this farce into a monochrome blending the Baroque with the mock-classical. The critic Cid Reyes observed: "(Ronald) Ventura's painting is a bravura display of relentless skill, which allows the image... to glisten... an improbable merging of photographic realism and a flawlessly airbrushed set."

Ronald Ventura is the most famous of the Philippines Ventura Art Brothers with him being the eldest at 46. Roland or 'Olan' is 43 and Roldan Manok, 40. Ronald became the Philippines' most expensive living artist when his painting, *Greyground*, sold for US\$1.1mil, at Sotheby's Hong Kong in 2011, a record for Southeast Asian contemporary art. He was the Jurors Choice in the Asean Art Awards 2002, and the 2005 Ateneo Art Awards which won him a Sydney art residency. He was invited to Biennials in Praque (2009) and Nanjing (2010) and had solos in Taiwan, Switzerland, Spain, Italy, Singapore and the United States (Tyler Rollins 2009, 2011, 2014, 2017). His recent solo exhibition titled "Comic Lives" was held at Whitestone Ginza New Gallery, Tokyo, Japan in 2018. He graduated with a BFA in Painting from the University of Santo Tomas in 1993.





AGUS SUWAGE

b. Indonesia, 1959

Omong Kosong, 2008

signed and dated 'AGUS SUWAGE '2008' (lower right) oil on canvas 200 x 147cm

PROVENANCE

Private collection, Singapore

RM 45,000 - 75,000

Don't trust bullshit artistes clad in balaclava who promises you prunella and roses. Such snake-oil hucksters abound in every level of society and especially in politics where empty promises are made just to get elected, or re-elected — people generally have short memories and can be easily appeared with trinkets or more empty promises. Agus Suwage is one of the most internationally high-profiled Indonesian artists.

Agus Suwage was given a Retrospective by the Yogyakarta Art Museum in 2009, at a relative young age of 50. There was an accompanying 670-page monograph, Still Crazy After All These Year. He had been invited for the Yogja Biennale (2007 and 2013), Gwangju Biennale (2000), the Asia-Pacific Triennial (1996), Havana Biennale (1997), Singapore Biennale (2006), and had residencies in Saitama, Japan (1999-2000) and Brisbane, Australia (1996). He received his MFA in Graphic Design at the Bandung Institute of Technology in 2006 after his BFA in 1979-1986.

AGUS SUWAGE

b. Indonesia, 1959

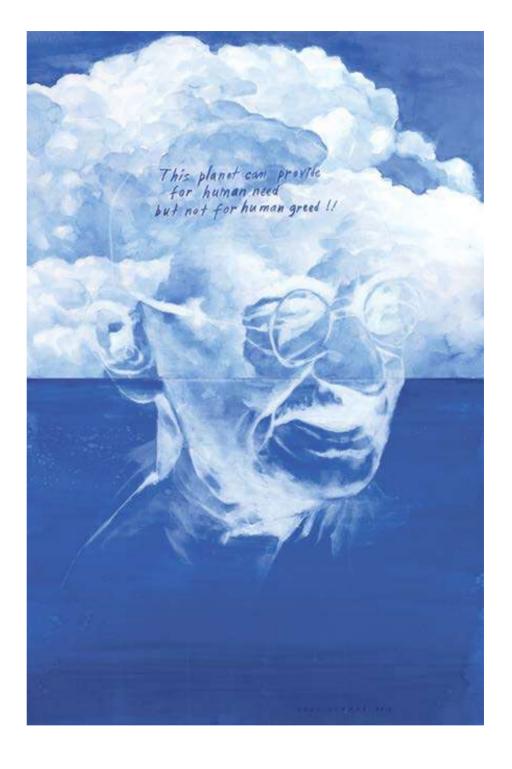
Quote #2, 2016

signed and dated 'AGUS SUWAGE '2016' (lower right) mixed media on paper 150 x 102cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 - 35,000



An apparition of Indian Independence fighter and pacifist Mahatma Gandhi (1869-1948) is superimposed over the blue yonder of sky and sea in an apparent environmental message that reads: 'This planet can provide for human need but not for human greed!! Unending greed is detrimental, disastrous, destructive; it's not a good trait to own. Often, Man especially the sceptics pooh-poohing climate change, has made the planet inhospitable by over-exploiting natural marine resources and polluting the sea with chemical contaminants and plastics apart from polluting the air with factory effluents and non-biodegradable products. The illusory image also hints at impermanence of life. While Gandhi would be a nice symbolic spokesman, sometimes such aphorisms as this are ascribed to anyone from Einstein to Brad Pitt in an unrestrained social media. Blue often exudes something clean and fresh.



ABDUL FATTAH

b. Indonesia, 1982

BERPALING, 2007

signed 'f.a.t.t.a.h' (lower right) oil on canvas 150 x 180cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 - 5,000

This artwork illustrates a male figure's side profile captured in motion. Executed when the artist was 25 years of age, the artwork demonstrates his acute observation on movement with minimal choice of palette to depict transience. In this piece, Abdul Fattah uses blue, black and white with delicate and careful brushstrokes to portray his subject.

Abdul Fattah received his fine art training from the Institut Seni Indonesia (ISI) Yogyakarta. Since 2005, he has been an active participant in numerous group exhibitions at galleries in Yogyakarta, Solo, and Jakarta. Some of the exhibitions include Biennale Indonesian Art Award: Contemporaneity at Galeri Nasional Indonesia (2010), The Indonesian Heritage Society (2009), THE HIGHLIGHT: From Medium to Transmedium at Jogja National Museum (2008). Abdul Fattah lives and works in Yogyakarta, Indonesia.

IDA BAGUS PUTU PURWA

b. Indonesia, 1976

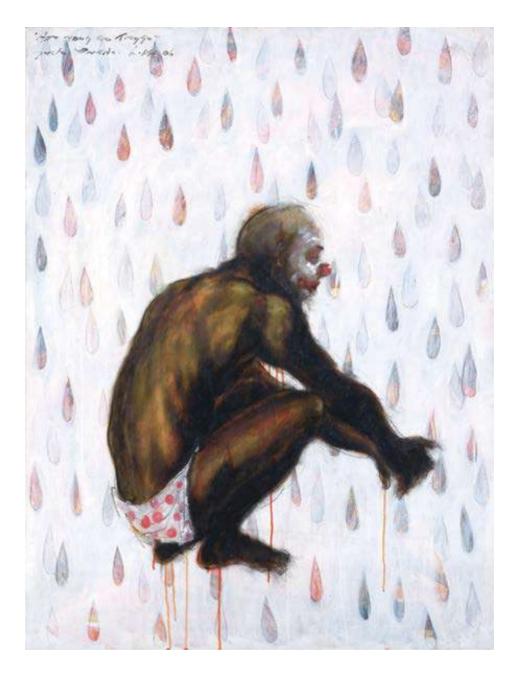
Apa Yang Ku Tunggu, 2016

signed (verso) mixed media on canvas 120 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000



Ida Bagus Putu Purwa's compelling, solitary figure appears to display his search for freedom and are reflections of the pursuit and efforts to realize his dream. The masked figure before us suggests an emotional complexity, highlighting his inner thoughts and social condition. Executed swiftly with strokes accentuating muscular tones in darker hue, issues of power are explored through this graceful composition, the pose alludes to vulnerable strength beneath the surface.

Native Balinese Ida Bagus Putu Purwa graduated from Indonesian High School of Art (STSI) Denpasar (1996–1998). His solo exhibitions include Vague Memories, Santrian Gallery, Sanur, Bali (2017), Freedom: Ida Bagus Putu Purwa, Tobin Ohashi Gallery, Tokyo, Japan (2012), Imba Tubuh, Dia.lo.gue Artspace gallery, Jakarta (2013), Break Out held in Elcanna Art Gallery, Jakarta (2008) and Sign Session in Tonyraka Art Gallery, Bali (2009). He has participated in numerous group shows since 1996 regionally and abroad namely Exhibition of Sanur Painters Association in Jimbaran, Bali (2001); Trouble in Krobokan, Bali (2002); TAI Black Dies Natalis STSI XXXVI in Denpasar, Bali (2003); Ten Fine Art at Hogart Collect Gallery, Australia (2005); Melbourne Affordable Art Show 2005 in Australia (2005); Intuitive Reflection in Singapore (2006); Rising Sons from the Archipelago in Dublin, Ireland (2009); Tease at Taksu Gallery, Bali (2013) and Art-Tivities Now, Breeze Art Space, Tangerang (2017) among others. He won the Best Artwork of Painting Competition in Denpasar, Bali in 1989.



DEDY SUFRIADI

b. Indonesia, 1976

First Kiss Adam And Eva, 2013

signed and dated (lower right) mixed media on canvas 150 x 150cm

PROVENANCE

Private collection, Selangor

RM 9,000 - 16,000

Diverse themes including philosophy, music and text are explored in Dedy's aesthetic dialogue comprising the world of imagination and his own spiritual journey. The resulting figures are mesmerizing, executed with poetic lines and the overlapping of colors; this provides a visual unity and harmony. This work describes the meeting of Adam and Eve as an intersection of life and love. By using intuitive symbols, the artist reveals the essence and value of love as the spirit of life.

Dedy Sufriadi received his Master of Fine Art, Institut Seni Indonesia (ISI), Yogyakarta. In 1998, he was honored as the Finalist in the Winsor & Newton Art Competition, followed by a Nokia Art Award in 1999; and in 2000, he was presented the prestigious Philip Morris Indonesia Art Awards.



I MADE SANTIKA PUTRA

b. Indonesia, 1993

Perang Satha (Satha War), 2017

used inner tires, edition 1 of 1 $105 \times 62 \times 53$ cm

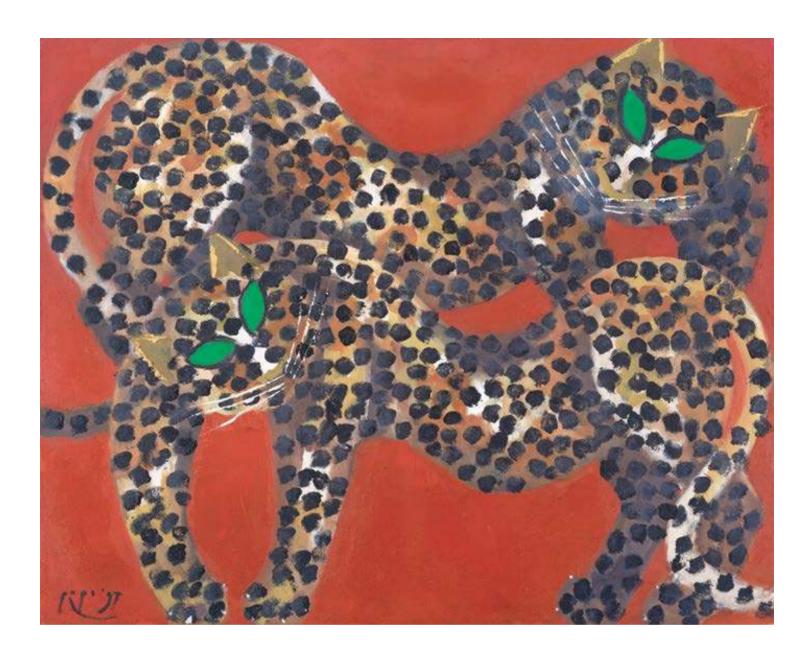
PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 - 25,000

The works of I Made Santika Putra reveal his observation of cockfights, Bali's traditional pastime. The artist has selected the medium of used tires for his work as a reflection of the environmental problems in Bali. Using a combination of curved lines to sculpt the form, *Perang Satha* depicts two roosters, face to face, engaged in a fierce battle. The aggressive duel is displayed remarkably through the postures of the roosters leaping and flapping of wings.

I Made Santika Putra graduated from the Ganesha University in Singaraja, studying at the Faculty of Languages and the Arts, majoring in Art Education. His awards include "Nalar Sensasi Seni" Indonesian Students Art – Finalist Works Exhibition at the National Gallery, Jakarta (2015) and "Lomba Cipta Cinderamata" General Category – 2nd National level at KEMDIKBUD, Bandung. His recent exhibitions include Art Jakarta, Art Xchange Gallery, Jakarta (2019), "Fish Out Of Water" Exhibition, Art Xchange Gallery, Jakarta (2019) and in Art Expo Malaysia, at Art Xchange Gallery booth (2019 & 2018).



POPO ISKANDAR

b. Indonesia, 1927 - d. 2000

Untitled, 1997

signed and dated 'popo '97' (lower left) oil on canvas 80 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 - 55,000

Popo Iskandar started painting cats and leopards in early 1980s. His menagerie included roosters and tigers. Popo studied at the Bandung Institute of Technology in 1958, and lectured there until 1961, where he started working at the Indonesia Education University (formerly IKIP Bandung) until 1993. In 1943, he learnt the finer points from Hendra Gunawan and Barli Sasmintawinata, at the Keimin Bunka Shidoso. In 1980, he was given the Anugerah Seni by the Indonesian Government. Popo had held solos in The Hague and Leiden in Holland and was also an art critic and writer. He had worked as a poster painter for the Information Service of the Indonesian Students Armed Forces in 1945. Popo is one of the important senior Indonesian artists.



ERICA HESTU WAHYUNI

b. Indonesia, 1971

Happy Travelling Prosperity, 2013

signed and dated (lower left) acrylic on canvas 80 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenon's, dreams and also everyday imaginations". In Happy Travelling Prosperity, the artist coveys the magnificent scenery of Chinese landscapes. Many colourful and playful animals are depicted throughout, as well as people and travellers dressed in fine Chinese clothing. Erica skilfully used motifs and symbols with traditional buildings in the background.

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). She had a solo at Mondecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013.



NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

Balinese Dancer, 2001

oil on canvas 94 x 94cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 - 18,000

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

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

JOHN PAUL ANTIDO

b. the Philippines, 1982

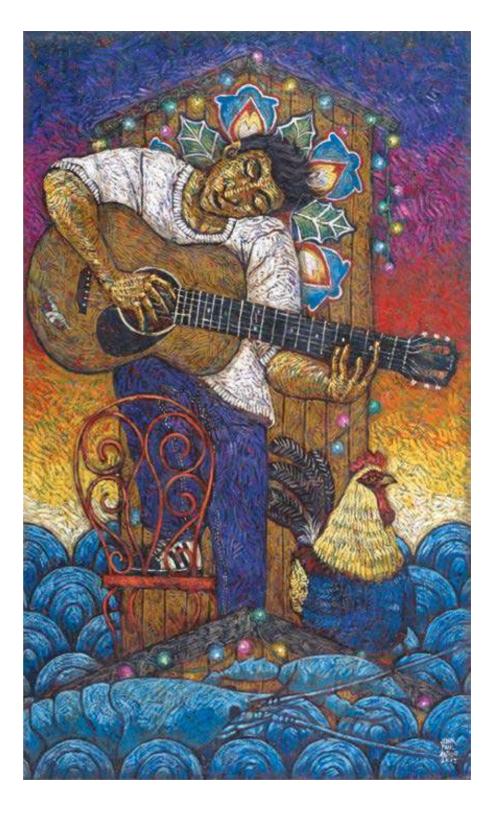
The Guitar Player, 2012

signed and dated 'John Paul Antido 2012' (lower right) oil on canvas 77 x 46cm

PROVENANCE

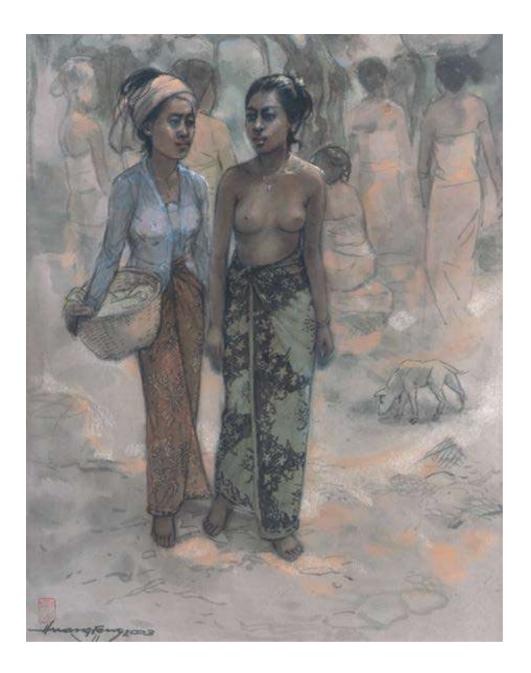
Private collection, Kuala Lumpur

RM 3,500 - 5,000



John Paul Antido expresses traditional culture with modern approaches endowed with an element of fantasy, using bright colours to evoke a dream. Here, the musician is rendered with intricate strokes, indulging himself in playing the guitar. Folklore narratives, ethnic symbols and objects of antiquity are visual components of his artworks.

John Paul Antido studied Fine Arts at the University of the Philippines, Diliman, taking up a major in Painting. His recent solo exhibition titled This Land Of Mine was held at Gallery in the Gutter, Makati in 2018. Between the years 1999-2017, he won many awards, including Don Papa Rum 2nd Painting Competition, February 2017 and Top 40 finalist; Phillip Morris Philippines Art Awards, September 2011.



HUANG FONG

b. Indonesia, 1936

Dua Dara Ke Pasar, 2003

signed and dated with one seal of the artist (lower left) mixed media on paper 62 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000

A synthesis of Western style oil technique, Balinese colour rubbing method, and Chinese style painting, Huang Fong's representation of nature and man reflect universal experiences in life. In *Dua Dara Ke Pasar*, graceful lines of the female figures and beautiful patterns of clothing are rendered in detail, evoking a calm atmosphere. The gentle effects of light and subtle use of colours unify the composition, imbuing the work with a sense of lyricism.

Huang Fong's artistic journey began in early 1963, when he explored the island of Bali. He stayed in Ubud where he became acquainted with artists like Anton Huang, Abdul Azis, OH Supono, Tedja Suminar, Affandi and Hendra Gunawan. Huang Fong has exhibited in many countries including the Netherlands, South Korea, Japan, Taiwan, China, Hong Kong, Singapore and Malaysia. His exhibition titled "Paradiso 50: Surga Yang Tercipta Dari 50 Tahun Berkarya" (Paradiso 50: 50 Years' Creation Of Paradise) was held at Balai Budaya Jakarta in 2018.



ONG KIM SENG

b. Singapore, 1945

Straits Chinese House, 1990

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

PROVENANCE

Private collection, Selangor

RM 7,000 - 12,000

This could be in the side nooks of Penang, and though Ong Kim Seng painted it in 1990 together with a small band of Singapore artist friends, the run-down abode reveals the early Straits Eclectic Style combining Chinese with European and Indian influences with its overhanging pitch roof of terracotta tiles. The buildings look stacked close together with no frontage or five-foot way normal for shophouse. The louvre shutters have come off the hinges in some, while ceramic air-vents afford some air in an otherwise bulky brick edifice. There is a corrugated zinc shelter at the lane entrance. Kim Seng looked more interested in observing how the light fell on different areas, with the right shade of colours.

Ong Kim Seng, self-taught and a dedicated watercolour artist, is the first Asian outside the United States to be made a member of the American Watercolor Society, winning a grand total of six different awards and which culminated in him being award the covetous Dolphin Fellow in 2000. In Singapore, he was honoured with the Cultural Medallion (1990) and Arts Supporter Award (2001), and has been art adviser to the National Arts Council since 1998. He was organizing chairman of the Asian Watercolours '97, and his works are in the collection of Queen Elizabeth II, former UN secretary-general Kofi Annan, and former prime ministers of Japan, India and Thailand, among others.

TAY BAK KOI

b. Singapore, 1939 - d. 2005

Untitled, 1998

signed and dated 'Bak Koi 98' (lower left) oil on canvas 121 x 121cm

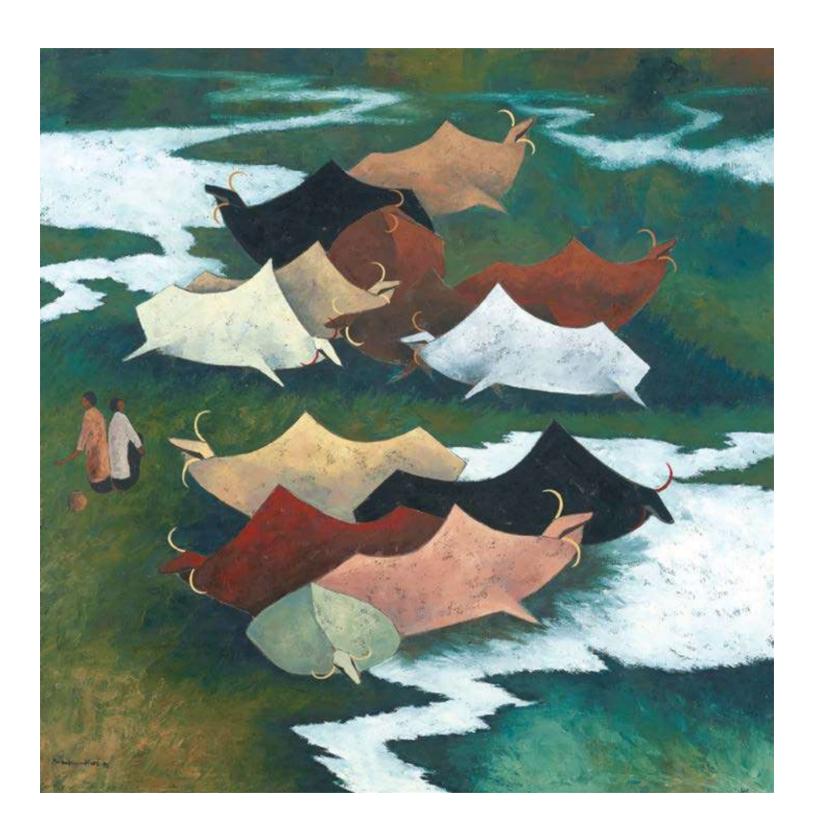
PROVENANCE

Private collection, Selangor

RM 80,000 - 145,000

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

His notable solos are in 1964 (Tengah Airport Club, Singapore, his first), 1990 (Impression: The Art Of Tay Bak Koi, National Museum Art Gallery, Singapore) and a 'memorial' in 2007 (Reminiscences, Stamford House, Singapore). In 1963, he was already known to Malaysian audiences with a group exhibition at Penang's Salon de Mai.





NATTHAWUT SINGTHONG

b. Thailand, 1978

Stem Of A Rose, 2004

signed (lower right) crayon on bamboo paper 117 x 88cm

PROVENANCE

Private collection, Singapore

RM 2,200 - 3,800

Natthawut Singthong's delicate portrayal of still life alludes to the reflections and inner conditions of the artist. Natthawut Singthong graduated with a B.F.A. (Painting) from Chiang Mai University, Thailand in 2003. His solo exhibitions included From Bang-Kra Thing to the Spiritual Forest and Places in Between, Singapore (2006), A Black Horse in the New Moon Night, Thailand (2005), and Recent Works by Natthawut Singthong, Thailand (2004). He has also participated in several group shows such as Signed and Dated: Our 10th Anniversary at Valentine Willie Fine Art, Kuala Lumpur (2006), 3 Young Contemporaries (Gray Thought), Kuala Lumpur (2005), and Motel Project, Thailand (2003).

CHUNG CHEN SUN, PROF.

b. Malacca, 1935

Straight As Winter Pine, 2016

signed and dated in Chinese with one seal of the artist (lower right) Chinese ink on paper 138 x 69cm

PROVENANCE

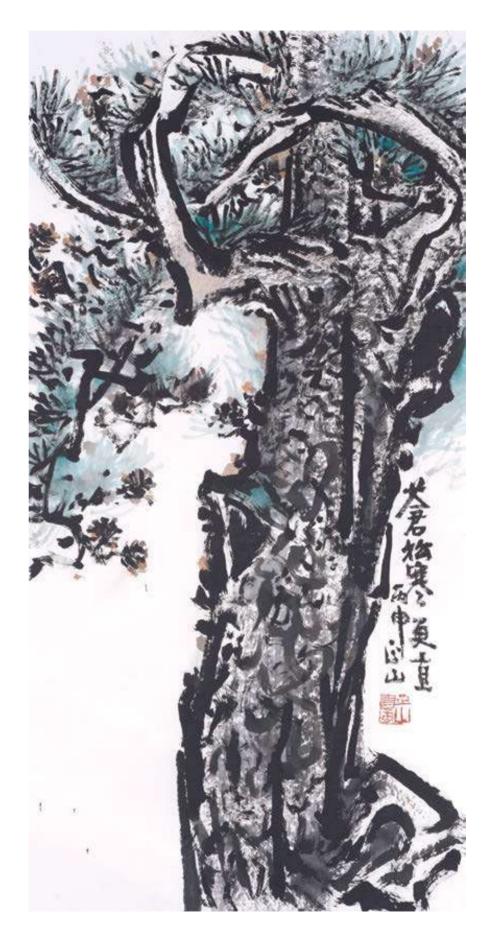
Private collection, Kuala Lumpur

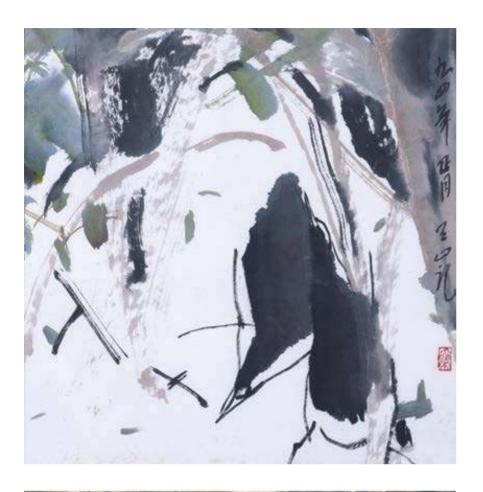
◆ PINKGUY Conservation Framing for this lot

RM 24,000 - 38,000

Prof. Chung Chen Sun illustrates a magnificent old pine tree, highlighting its forceful and unyielding qualities. The rich textures of pine needles are conveyed through a variety of lines and strokes. Pine trees are a symbol of longevity, known for its ability to endure cold climates. It's often associated with good moral values too. Its evergreen nature is associated with strength and virtue.

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







CHEAH THIEN SOONG, DR.

b. Negeri Sembilan, 1942

Untitled, 1994; 1993

Chinese ink on paper 34 x 34cm each (set of 2)

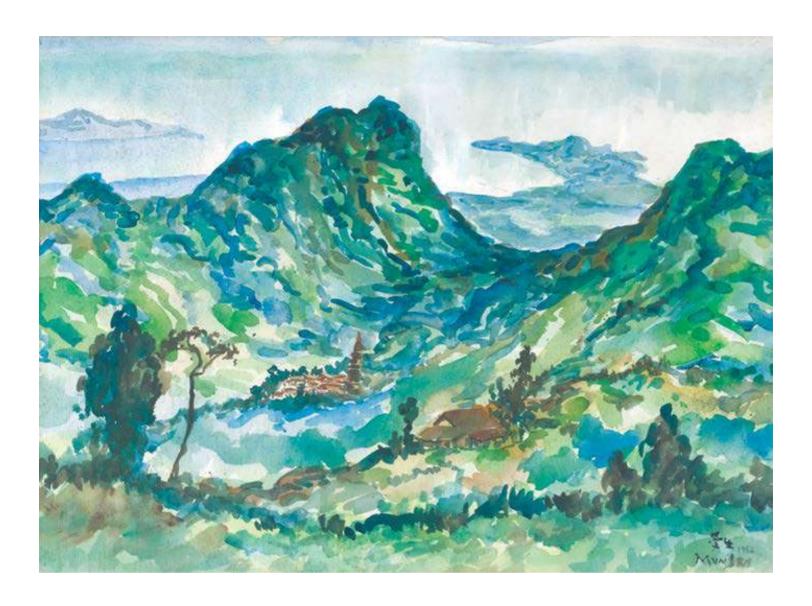
PROVENANCE

Private collection, Selangor

RM 3,500 - 6,000

Dr. Cheah Thien Soong is a renowned contemporary ink-painting artist in Malaysia. These paintings of birds are a delightful combination of graceful stylization and naturalism. Dark washes of ink construct the basic forms, and the artist captures the vitality of birds immersed in their natural habitat, illustrating a serene and calm scene.

Dr. Cheah Thien Soong is known for his Nanyang Style combination of the Chinese spirit and Western compositional aesthetics, with the inconspicuous padibird as his mascot. His mentors at the Nanyang Academy of Fine Art (NAFA) in Singapore included Chen Wen Xi, Cheong Soo-pieng, Chen Chong Swee, Xi Xiang Tuo and Georgette Chen, and he was given the NAFA Alumni Association 'Creative Award' in 1989. He taught at the Malaysian Institute of Art from 1990 to 2002. In 2003, he famously painted on the Jingdezhen porcelainware. In 2015, he held a major solo, Cheah Thien Soong: Nanyang Ink Painting, at the National Art Gallery Malaysia. Dr. Cheah is the chairman of the Negeri Sembilan Art Society. He is also the founder-chairman of Cao Tang Men Eastern Arts Society.



YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Landscape, 1952

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

PROVENANCE

Private collection, Selangor

RM 13,000 - 23,000

Penang Hill is the oldest colonial hill station established by the British, with its railway service opened to public in 1923. Here, Yong Mun Sen selects a stunning composition depicting an aerial view of Penang from Bukit Bendera, where lush forests demonstrate the grandeur of the natural spectacle. The artist is able to capture the serene environment, with great transparency and delicacy of watercolours. An area rich in biodiversity, Penang Hill is scientifically important as a type site of many Malaysian plant species.

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



CHEONG SOO-PIENG

b. China, 1917 - d. Singapore, 1983

Village, 1959

signed in Chinese and stamped with the artist's seal ink and colour on paper 30 x 46cm

PROVENANCE

Private collection, Selangor

RM 25,000 - 45,000

The ideas of Cheong Soo-pieng's Chinese ink works developed from his fortuitous trip to the Dayak longhouses in Sarawak in 1959. Soo-pieng broke new ground by challenging the Chinese pictorial format of the hanging scroll. In Section 2 (Bridging Worlds) written by Seng Yu Jin and Grace Tng in the book, Cheong Soo Pieng: Visions of SouthEast Asia (The National Art Gallery, Singapore, 2010), (Page 121-123): "The pictorial convention... that emphasizes a space continuum between the foreground, middle ground and background... used the near and far banks as a horizontal axis to frame the picture, allowing to middle ground to hold the entire composition together using mainly grid-like lines..."

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

CHIA YU CHIAN

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

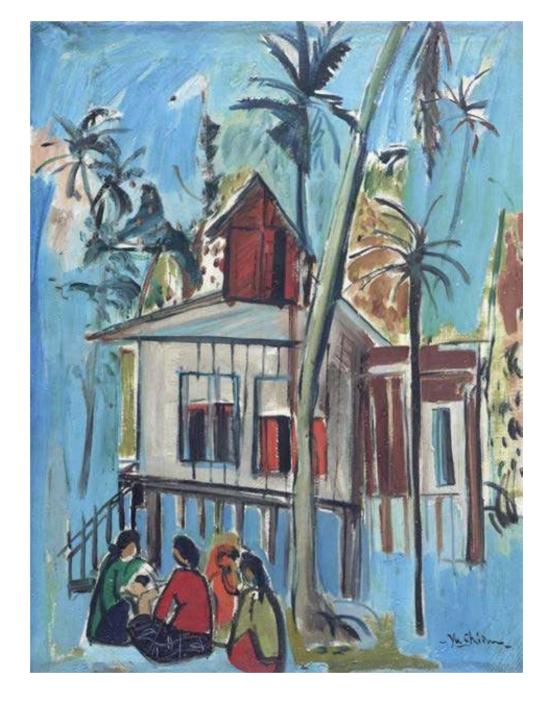
Untitled, 1959

signed 'Yu Chian' (lower right) oil on canvas 60 x 46cm

PROVENANCE

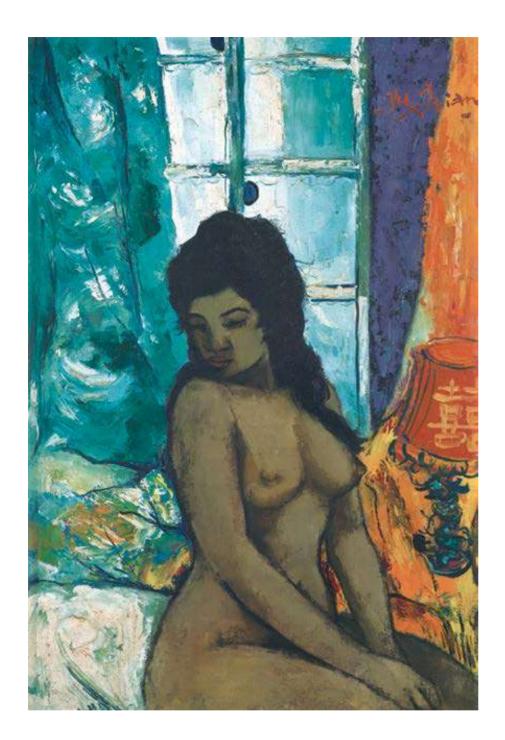
Private collection, Selangor

RM 25,000 - 45,000



Chia Yu Chian likes to use garish backgrounds of blues or red in his oeuvre in an apparent mock-Fauvist flourish. A typical scene of mak chik (women folk) chatting outside their Malay stilt houses before it gets dark, with their young children sitting on their laps. There's the topography of typical coconut trees around, for shade as well as succour (juice and flesh) and materials (leaves for padded roofing). What is unusual in the foreground house is that there is an added attic hutment sticking out. The roof is not the typical attap-top or Minangkabau shape, anyway.

Chia Yu Chian made a mark when he studied at the Ecole Nationale Superieure des Beaux Arts, Paris, in 1959-1962. There, he was accepted for exhibitions a record 15 times — no mean feat for an Asian, given the high stipulations and some even with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery Malaysia (2002), and a 2009 exhibition hosted by NAFA called Chia Yu-Chian In Nanyang. His homecoming exhibition at the British Council was sold-out. He had also solos in Britain and West Germany. Earlier this year, Ilham Gallery organised the exhibition Chia Yu Chian: Private Lives, showcasing his paintings from the late 1960s to 1990.



CHIA YU CHIAN

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

Wedding Night, late 1960s

signed (top right)
oil on canvas laid on board
60 x 46cm

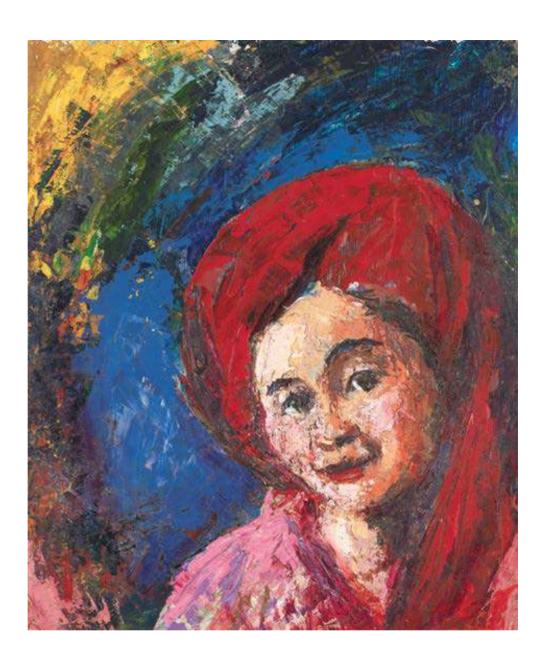
PROVENANCE

Private collection, Singapore

RM 25,000 - 45,000

Surprisingly, despite Chia Yu Chian's exposure to Ooh-La-La Gay Paris, there are very few nudes in his repertoire, what more this done when back home since his return in 1962, although the exact place can't be ascertained. The dark-skinned girl is all undressed sitting on the bed, with her head slightly tilted down perhaps a bit coy. A lampshade with the Chinese 'Double Happiness' inscription hints at a wedding night.

Chia Yu Chian made a mark when he studied at the Ecole Nationale Superieure des Beaux Arts, Paris, in 1959-1962. There, he was accepted for exhibitions a record 15 times — no mean feat for an Asian, given the high stipulations and some even with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery Malaysia (2002), and a 2009 exhibition hosted by NAFA called Chia Yu-Chian In Nanyang. His homecoming exhibition at the British Council was sold-out. He had also solos in Britain and West Germany. Earlier this year, Ilham Gallery organised the exhibition Chia Yu Chian: Private Lives, showcasing his paintings from the late 1960s to 1990.



PETER HARRIS

b. England, 1923 - d. 2009

Untitled, 1995

signed and dated (lower left) oil on board 45 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 - 10,000

Peter Harris enjoyed sketching people in everyday life, producing portraits that are beautiful in their simplicity. This work illustrates a lady in a graceful composition, adorning a red headdress with a dreamy charm. The artist's confident brushstrokes create a balanced intensity in applying shadow and contrast. The delicate modelling of the model's face and lively background further emphasises her beauty and elegance.

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

MOHD HOESSEIN ENAS, DATO'

b. Indonesia, 1924 - d. Kuala Lumpur, 1995

Learning To Know, 1967

signed and dated (lower left) oil on masonite board 94 x 68cm

PROVENANCE

Private collection, Selangor

RM 50,000 - 80,000

There's nothing like hands-on learning on home cooking and food preparation from one's own mother, grandmother or auntie, especially if they make the most scrumptious Kukus or Laksa Johor, or kueh kochi santan, a favourite sweet snack among all the races. It's made from kneaded gelatinous rice dough stuffed with grated coconut and palm sugar wrapped in slightly scalded folded banana leaves. Girls of marriageable age during Dato' Hoessein Enas' time would have better chances of better suitors if they are also skilled in cooking, besides looks and compatibility. The gorgeous demure girl is concentrating on the wrapping...

Trust Malaysia to have one of the most flamboyant of pioneer artists in Indonesian-born Hoessein Enas, whose chequered life involved resistance against the Dutch colonial masters, printing own legal currency, and escape in the rough seas from Java to Singapore. In art, Dato' Hoessein formed the Angkatan Pelukis Semenanjung (later SeMalaysia), based on a similar society he helped form in Indonesia. He was granted Malaysian citizenship in 1956. He was made a 'royal' painter in Selangor (1990) and awarded the 'Dato' title (1991). He won the UNESCO Fellowship / Asian Foundation grant (1960) and the Colombo Plan (1968). He was given a Retrospective by the National Art Gallery Kuala Lumpur in 1966.



MAZLI MAT SOM

b. Kuala Lumpur, 1938 - d. 1990

Malay Boy, 1970

signed and dated (lower left) oil on canvas 76 x 61cm

PROVENANCE

Private collection, Denmark

RM 20,000 - 35,000

There must be a special occasion for this Malay boy to be cleanscrubbed and all dressed up in satiny blue Baju Melayu with songkok in place, seated on a polished wooden chair meant for an adult. Hari Raya, religious school classes or even the first day of proper school term? He looks big enough to have gone through the sunat (circumcision) ceremony of every Muslim boy by the age of seven. There is a slight tremor in his eyes as he looks at camera, in this case, his portrait artist. If Yati (Mazli Mat Som's iconic painting, 1964) is an epitome of female Malay adolescence, this boy is the male counterpart. Whoever this boy is, he has travelled as a painting by figurative icon Mazli Mat Som with the collector to Denmark, and is now back on Malaysian shores. Props (furniture) is spartan and the pastel shades as backdrop afford a homey, intimate aura exuding innocence. This is a major piece of an already difficult to get Mazli, and surely ranks as a gender companion to Yati. Interestingly, it's tempting

to compare this *Malay Boy* to Khalil Ibrahim's oil, *Portrait Of A Boy* (1966, sold in Henry Butcher Art Auction Oct 28, 2018), in school uniform, with the insouciance of childhood.

Mazli Mat Som, who succeeded Dato' Hoessein Enas to helm the Angkatan Pelukis SeMalaysia (previously SeMenanjung), is best known for his two iconic works in the collection of the National Art Gallery: *Menanti Nelayan* (1961) and *Yati* (1964). As a protégé of Dato' Hoessein, he upheld and promoted the best figurative traditions but died five years before his mentor. Among those prominent active during his time were Idris Salam, Mohd Sallehuddin, Sabtu Mohd Yusof and his wife Hamidah Suhaimi, who painted similarly well in the figurative tradition.





ARIKWIBOWO AMRIL

b. Kuala Lumpur, 1988

Berasap, 2015

signed and dated (verso) charcoal and collage paper on canvas 91 x 76cm

PROVENANCE

Private collection, Selangor

RM 5,000 - 8,000

Berasap depicts a portrait in charcoal of a modern youth with soft black hair created using a range of tonal values and sensitive lines. The careful treatment of light, shade and texture demonstrates a sophisticated style. The strength of the sketches on the collages is evident in the use of several types of paper and distinct surface qualities. This marks the talented Arikwibowo's debut appearance in Henry Butcher Art Auction.

Arikwibowo Amril received his BA of Fine Arts (Hons), UiTM Shah Alam, Selangor (2012). Awards include NAFAS Residency, Galeri Chandan, Yogyakarta, Indonesia (2014), Residency, Morne Art Gallery, Kuala Lumpur (2013). His exhibitons include Melukis Puisi: Sebuah Pencitraan Puisi-puisi Pyanhabib, Whitebox @ Publika, Kuala Lumpur (2015), Extreme Portrait, Galeri Chandan, Kuala Lumpur (2015), Configuration, G13 Gallery, Kuala Lumpur (2014), Malaysia Eye, MATRADE, London (2013), Local Only, Taksu Gallery, Kuala Lumpur (2013).

ARIF FAUZAN

b. Perak, 1979

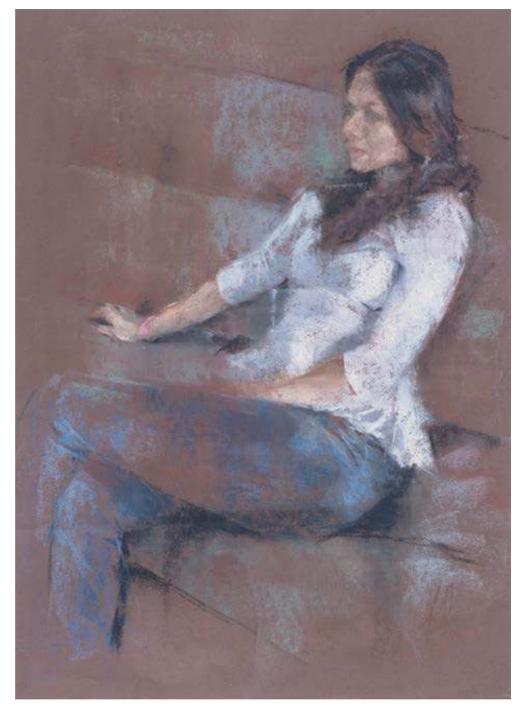
Haraf, 2013

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

PROVENANCE

Private collection, Selangor

RM 6,000 - 10,000



Established figurative painter Arif Fauzan is known for executing compelling paintings of figures. He is also an avid photographer who uses a large old format camera and digital camera in his creative processes. On offer here is a figurative pastel drawing of a young woman dressed in a white blouse and blue jeans. The artist creates the impression of volume and solidity by using subtle shades, adding substance to her form.

Arif Fauzan's solo exhibitions include Black Zephyr held at G13 gallery (2017), World Eclipse held in Arti Gallery (2014), Sublime Images in Arti Gallery (2012). His group exhibitions include They Say I Can't Paint, Suma Orientalis (2018), The Sea And The Storm, Nadine Fine Art (2017). He won honourable mention at the Phillip Morris Art Award. He is a member of the local collective the F Klub, and a group show was recently held at Menara Ken.



RAIMI SANI

b. Kuala Lumpur, 1992

3 p.m News, 2016

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

PROVENANCE

Private collection, Selangor

RM 7,000 - 12,000

An emerging young artist, Raimi Sani is known for portraying figures and light reflection on white fabrics. Raimi Sani's skilled brush shows a range of different textures, representing youthful women in lace dresses, soft skin, and long flowing hair. Friendship is portrayed through the playful energy and relationship of the figures. The natural elegance of the lace enhances the women's radiant beauty and alludes to strength found in softness, highlighting the power of perseverance in order to attain one's dream.

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

CHONG AILEI

b. Johor, 1985

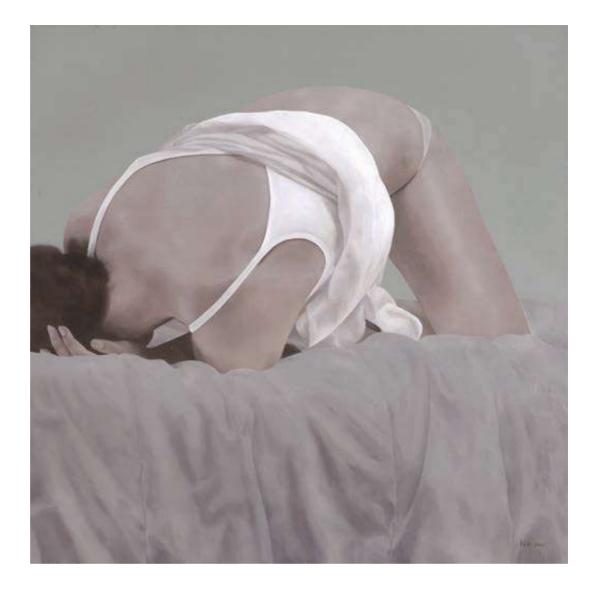
Hunch #1, 2010

signed and dated 'AILEI 2010' (lower right) oil on canvas 122 x 122cm

PROVENANCE

Private collection, Selangor

RM 18,000 - 32,000



There is a sensuality and poetic feeling about waking up in the early morning, about dazedly extricating oneself from the bed, curling like a malingering cat outstretching its limbs. Chong Ai Lei captures the mood of a nubile girl stirring from insouciant wakefulness, wistful and soft as the satin nightdress she is wearing as the hemlines fall loose, revealing flashes of flesh.

As in Act 3, Scene 5 of William Shakespeare's Romeo and Juliet...

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

Night's candles are burnt out, and jocund day

Stands tiptoe on the misty mountain top

Chong Ai Lei is one of the early outstanding graduates from the Dasein Academy of Art in 2005. After deciding to go fulltime in 2010, she was invited for solos abroad – PINK (Sangkring Art Space, Yogyakarta, 2013), In The Room (Galerie Canna, Jakarta, 2016) and in Hong Kong (2017). It was only in January 2018 that she held her first Malaysian solo, When I See You Again, at The Edge Galerie. A string of accolodes also followed her emergence: the Malaysian Emerging Artists Award (2011) after being a finalist in 2009, and Honorable Mentions in the Freeman Fellowship Asian Artists Programme in the United States in 2010 and 2011. She had taken part in Art Stage Singapore and Jakarta; the START Art Fair in London (2014), Art Busan and Art Taipei (both in 2016), Kembara Jiwa (Bandung and Yogyakarta, 2012), Young Guns Singapore (2014) and Concurrence (Manila, 2014). Her auction record of the equivalent of RM34,843, was set at Christie's Hong Kong in November 2013, for *True Romances II*.

CHONG SIEW YING

b. Kuala Lumpur, 1969

The Lady, 2016

signed and dated 'Siew Ying 2016' (lower right) charcoal and acrylic medium on paper mounted on canvas 119 x 119cm

PROVENANCE

Private collection, Selangor

RM 22,000 - 38,000

Acclaimed artist Chong Siew Ying's technique, a creative use of Western and Eastern tonalities gives this monochromatic work a poetic aura. The central focus of the work is a graceful lady immersed in thought as light illuminates the contours of her neck and hair. Painted in an expressive style the scene suggests spaciousness by the inclusion of a vast landscape with dense forests. It plays on light and silhouettes, portraying Nature in all its resplendent beauty and complexities.

There is no doubt that Chong Siew Ying's decision to further her art studies in Paris in 1990 proved a turning point. In Paris, she had solos at the Maison TchÁ, Atelier d'Maravel, and Gallery Café Panique. She worked as au pair and other jobs to finance her studies at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996). Two residencies added to her experience: Rimbun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship). In 2002, she won a Special Award in the highly coveted Bakat Muda Sezaman competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009.



WONG HOY CHEONG

b. Penang, 1960

Teriak Terpendam, 1987

signed with artist's monogram (lower right) charcoal on paper
190 x 150cm

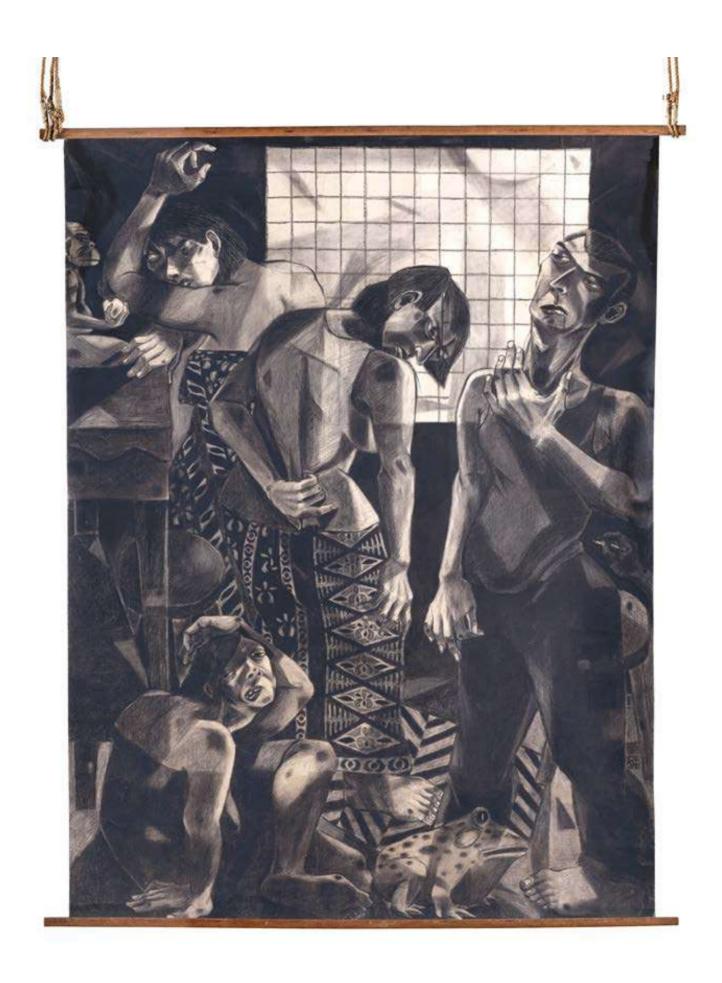
PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 - 70,000

The outside light on the window draws attention to the abject living conditions inside the claustrophobic room with four half-naked figures wallowing in self-pity. The stark monochrome aura adds to the negative vibes of despair, self- doubt, sloth and irritability, with the only bright spot being the rhomboid patterns of the sarong. Ah well, maybe a little divine intervention from the Hanuman-looking idol on the top far left could help change their fortunes. The figures are rendered in the same Gaugainesque fashion as when multidisciplinary genius artist Wong Hoy Cheong just returned from achieving a double Masters in his studies in the United States. Same light afforded by the abject living conditions rhomboid angularity. This work was shown in the exhibition, Selected Paintings And Drawings 1982-1991, at The Gallery, Theatre Works, Fort Canning Hill, Singapore.

Wong Hoy Cheong is one of the country's most international high profiled celebrated contemporary artists with solos all over the world, and even a retrospective in Taiwan. He is known for iconic works / installations such as Sook Ching, Lalang installation (1987), Of Migrants and Rubber Trees (1994- 96), The Colonies Bite Back (2000-2001), Tapestry Of Justice (1998), The Definitive ABC Of Government (1999), and his breath-taking Re:Looking (2002-2003), besides invitations to biennials / triennials all over the world. He took part in the 50th Venice Biennale in 2003. He studied for his Masters at the University of Massachusetts, Amherst (Fine Art, Painting) and Harvard University, Cambridge, Massachusetts (Education), and received his Bachelor of Arts magna cum laude at the Brandeis University, USA, in 1982. He won the Australian Cultural Award in 1992. Artist, activist, educationist (England and Malaysia), and critic.



AHMAD FUAD OSMAN

b. Kedah, 1969

Imitating The Woods, 2004

signed and dated 'A. FUAD OSMAN 2004' (lower right) oil on canvas 239 x 150cm

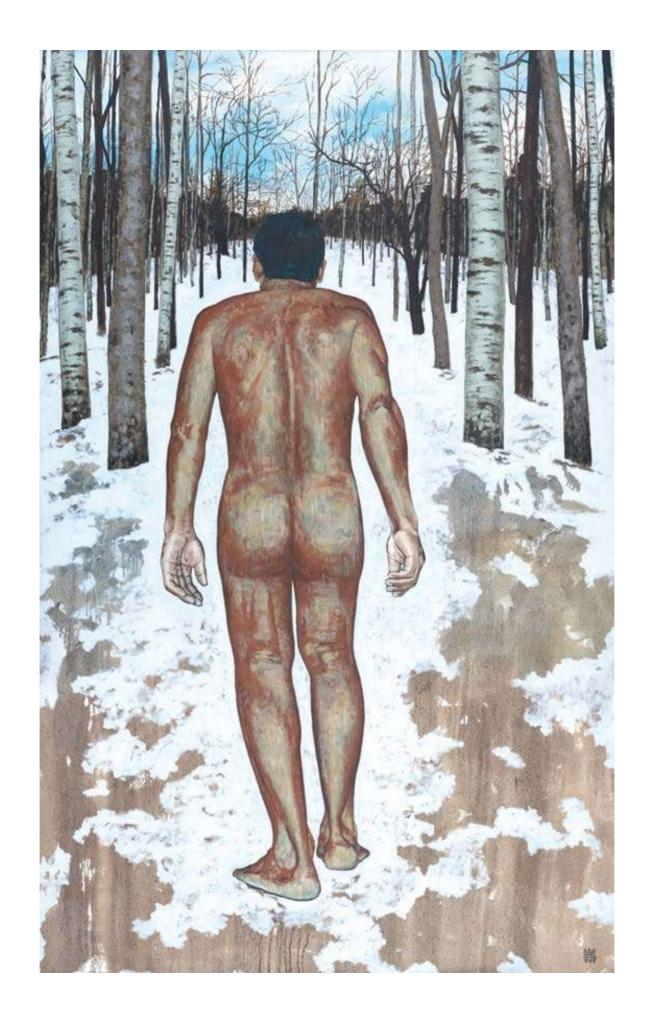
PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 - 80,000

A bleak, wintry landscape with denuded trees and snow underfoot, much too cold for one to venture into the woods, what more in the buff though with the man back to viewer. The numbing cold is used as a metaphor for being alone, lost and alienated even and certainly confused - probably the emotions gripping him during a two-month residency in Vermont (plus a two-week travel grant to New York) in the United States in 2004. It's also about how humans and Nature relate in the age of the Anthropocene. The scene is described by academician-critic Carmen Nge in her article, Ahmad Fuad Osman: Evolution On his Own Terms: "... a lone man blithely encountering a stark, wintry locale entirely in the buff... his unclothed state is neither aesthecised nor idealised... A stronger in a foreign locale, Fuad himself was unused to the harsh, wintry climate... the naked body also signals an openness, a willingness to shrug off prior affiliations and identities so as to embrace the new environment." Fuad started doing figures in 1994 and progressed to nudes in 2002 and male nudes in 2004.

Fuad is a member of the cult Matahati artist's collective. He had residency in Rimbun Dahan (2007-2008), Goyang, Korea (2005-2006), and Vermont, USA (2004). He won the Juror's Choice in the Asean Art Awards (Malaysia level) in 2000 and 2003, and the APB Signature Art Prize (Singapore), in 2008.



ENG HWEE CHU

b. Johor, 1967

Black Moon 11, 1991

acrylic on canvas 146 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 - 160,000

Eng Hwee Chu's works revolves around the heart of social life, touching on tradition and change, religion and rituals, the manmade and the natural environment. This work, No. 11, from her celebrated Black Moon Series - No. 12 won a Minor Award in the 1992 Young Contemporary Artists competition - has the halfnaked female protagonist in a lotus garden shielding her eyes with her hand over the prospects of environmental degradation. Looks are beguiling, with doves and elephants cavorting and the bells pealing, but behind her is half-hidden a sinister dark shadow. The Black Moon Series comprised 14 large works done between 1989 and 1992. Though then not her husband yet, fellow artist Tan Chin Kuan hovers around her oeuvre, maybe offering solace and encouragement. "The black moon is the real moon, the lighted moon is the glory of the sun... Under the black moon, people reveal their true colours. When the moon is bright, everyone will be sober and diligently present their positive self." - Eng Hwee Chu, in Contemporary Feminist Artist (The Great Empire of Art Project).

Eng Hwee Chu's biggest triumph was when her *Cry Freedom* won 1st Prize in the Malaysian-level Asean Art Award in 1994. She had a stake in the Young Contemporary Artists competition, of which her husband Tan Chin Kuan was a double Major Award winner (once jointly) when she won the Minor Award in 1992. She was one of Malaysia's representatives in the 2nd Asia-Pacific Triennial in Brisbane in 1996. She was also selected for the Art In Southeast Asia (Hiroshima, Japan, 1997) and the Women In Between: Asian Women Artists 1984-2012 in Fukuoka and Tochigi in Japan (2012). Hwee Chu, Chin Kuan and their three children had a joint exhibition called 'A Family Of Artists' at the Annexe Gallery, Kuala Lumpur, in October 2013. She graduated from the Malaysian Institute of Art (1986-1989) and taught there for a spell.







GAN TEE SHENG

b. Johor, 1984

Sunny Day, 2011

signed 'GANTEESHENG' (lower right) oil on canvas 155 x 147cm

PROVENANCE

Private collection, Selangor

Accompanied with certificate of authenticity

RM 13,000 - 20,000

Sunny Day is one of Gan Tee Sheng's most ambitious works, rendering everyday situations into strange fantasies, placing them into unfamiliar or whimsical scenes. Cinematic in its staging, the painting suggests a mysterious narrative containing stylized figures, symbols and objects. Set in a dream-like atmosphere, the composition simultaneously reflects upon the connections between humans at work, among family or friends. This work was produced during one of the darker hours from this period of the artist's life, when he was struggling to find his way, identity and purpose of life etc, resulting in a powerful body of works that challenges the perception of reality. From a lost soul, he is now a very positive person, after surrendering himself to God.

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 2019. He held his first solo, Withdrawn, in Taksu Kuala Lumpur in 2014, and his second, Delusions, at Taksu Singapore, in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.



MELISSA LIN

b. Johor, 1982

In The Way The River Flows, 2014

signed (verso) acrylic on canvas laid on board 39 x 55cm

PROVENANCE

Private collection, Selangor

Accompanied with certificate of authenticity

RM 3,000 - 5,000

Melissa Lin's paintings are imbued with surreal lyricism that delves in between the realm of the personal internal world and the external world. Her works are meditations on her physical travels, as well as explorations through one's internal landscape and life. In this work, various figures are placed against a dark landscape with vegetation, alluding to visual narratives of harmony with nature.

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

IVAN LAM

b. Kuala Lumpur, 1975

Utamaro With Text, 2002

signed and dated on the side edge (lower center) mixed media on canvas laid on board 76 x 152cm

PROVENANCE

Private collection, Singapore

RM 25,000 - 45,000

The large elongated heads of beautiful women (bijin okubi-e) depicted by Kitagawa Utamaro (1753-1806) somehow fascinated Ivan Lam to attempt a homage, drawing in large tracts of kanji featured on the image's left for good measure – design and a kind of patterning. Utamaro borrowed from the Katsukawa School stock of long face, long neck, slim shoulders and unusually large coiffure. His works were among those other famous ukiyo-e artists of Edo Japan who had a great influence on the Impressionists like Van Gogh and Gauguin. Utamaro was doing well but ran afoul of the all-supreme daimyo, the military ruler Toyotomi Hideyoshi, and was imprisoned for making illegal prints of him, and he died in 1806, two years later. Utamaro was also known for his illustrations of Nature studies, especially insects, and for his cover of the book, Forty-eight Love Scenes, under the pseudonym Kitagawa Toyoaki.

Ivan Lam graduated with a MA from University of East London (2006) and BFA from the Maine College of Art, USA (1998). He obtained his Graphic Design certificate from the University LKW Institute of Technology, KL (1994). He won the National-level award of the Asean Art Award in 2003, and was among the 10 finalists in the Sovereign Art Prize in Hong Kong. He was featured in Art Stage Singapore and Art Basel Hong Kong (2013). He was commissioned by Louis Vuitton to make a painting for their collection. He had a one-month residency in Dusseldorf, Germany, in February 2012. In 2015, Wei-Ling Gallery gave him a survey exhibition of 20 years of his artworks. Ivan Lam is among the four Malaysian artists featured at the national pavilion in the 58th International Art Exhibition of La Biennale in Venice, Italy.

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ZULKIFLI YUSOFF

b. Kedah, 1962

Martial Art Training, 1997

signed and dated (lower right) acrylic on canvas 213 x 152cm

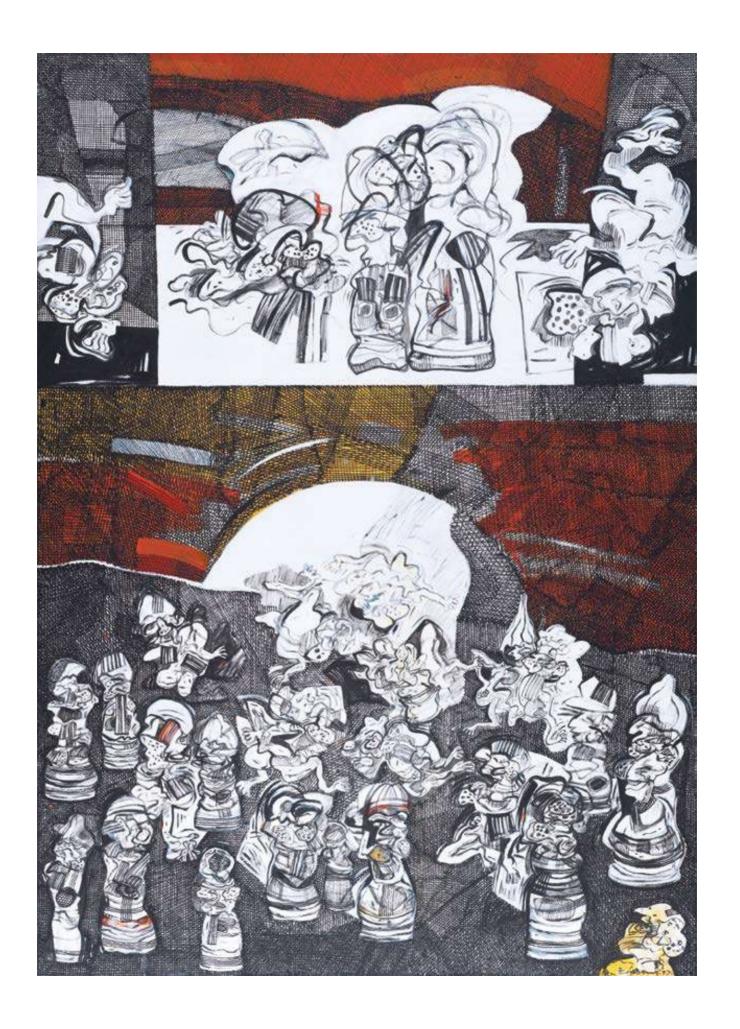
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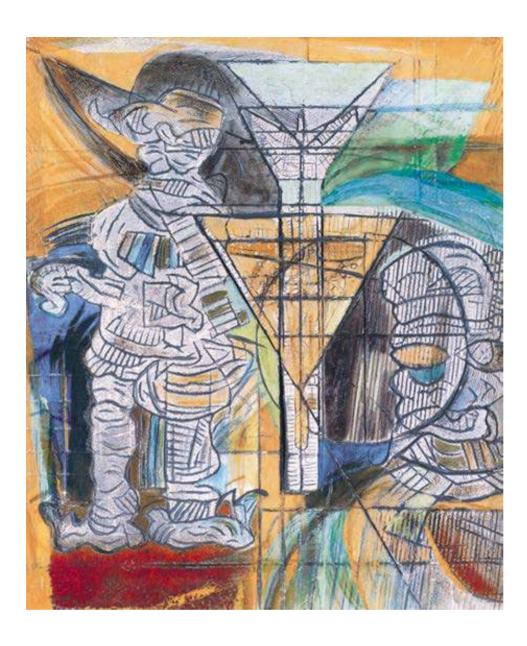
Private collection, Selangor

RM 50,000 - 80,000

The politics of strife and dominance and perhaps more so, belonging, is the holy grail of existence. As Barbra Streisand sang in her song, People, 'People who need people are the luckiest people in the world.' Yet, she derides in her next stanza: 'We're children, needing other children. And yet letting a grown-up pride Hide all the need inside. Acting more like children than children.' Yes, while Zulkifli Yusoff's *The Power* installations (now in the collection of the Singapore Art Museum) mock at the institution of power through the chessboard of tin-cast characters with Daumier thrusts, his painted works of *The Power II* take on a broader and more humanistic trajectory of social foibles and the awkwardness of interactions which demands a high EQ (emotional quotient). This piece *Martial Art Training* is an important major work.

Zulkifli showed his installation, *Don't Play During Maghrib* (1997) at the Venice Biennale under Modernities And Memories: Recent Works From The Islamic World in 1998. He won the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly), but his biggest triumph was the Grand Minister's Prize in the Salon Malaysia III in 1992. He also won the National Academic Award (Visual Art) in 2007. He made the selections for the Asia-Pacific Triennial in Brisbane, Australia, in 1993, the Singapore Biennale and Art Stage Singapore, both in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991. Zulkifli Yusoff is among the four Malaysian artists featured at the national pavilion in the 58th International Art Exhibition of La Biennale in Venice, Italy. Zulkifli masterpieces were showcased in Art Expo Malaysia 2018 & 2019, and received extremely good remarks.





ZULKIFLI YUSOFF

b. Kedah, 1962

Hot Temper Series, 2005

paint using ceramic glaze on clay (engraving) 32 x 27cm

PROVENANCE

Private collection, Singapore

RM 4,000 - 7,000

One little known area of work that Zulkifli Yusoff also delights in, is in ceramic, which he has sculpted and painted / inscribed over. He directly uses ceramic glaze to paint on clay (engraving). This one where the ceramic tile has also become a canvas, is from the Hot Temper Series. The trademark bandaged figures, like caricature, are there, but he has invested more colours to liven up the staid light-reddish clay surface.

Zulkifli showed his installation, *Don't Play During Maghrib* (1997) at the Venice Biennale under Modernities And Memories: Recent Works From The Islamic World in 1998. He won the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly), but his biggest triumph was the Grand Minister's Prize in the Salon Malaysia III in 1992. He also won the National Academic Award (Visual Art) in 2007. He made the selections for the Asia-Pacific Triennial in Brisbane, Australia, in 1993, the Singapore Biennale and Art Stage Singapore, both in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991. Zulkifli Yusoff is among the four Malaysian artists featured at the national pavilion in the 58th International Art Exhibition of La Biennale in Venice, Italy. Zulkifli masterpieces were showcased in Art Expo Malaysia 2018 & 2019, and received extremely good remarks.



ZULKIFLI YUSOFF

b. Kedah, 1962

Tuan Yang Berani (New Power Series: Peminangan Puteri Gunung Ledang), 1995

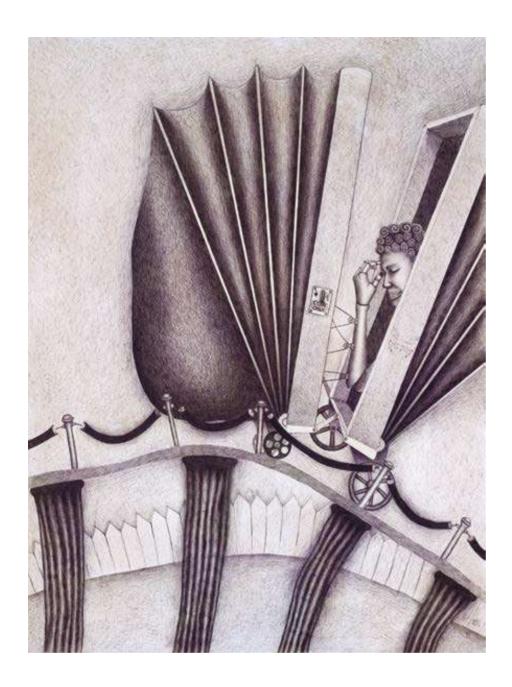
signed and dated 'Zulkifli Yusoff 95' (lower right) mixed media on canvas $91 \times 91 \text{cm}$

PROVENANCE

Private collection, Selangor

RM 10,000 - 18,000

Zulkifli Yusoff uses feudal Malay society to comment on present socio-political situation in the late 1990s, combining caricatures with hierarchy and inherent narration. This is from his series of *Puteri Gunung Ledang*, the fabled princess of Mount Ophir a.k.a. Gold Mountain in Tangkak, Johor, and whose hand Sultan Mahmud, the last sultan of the Malacca Sultanate, had sought in marriage. The mission was led by the legendary warrior Hang Tuah. Puteri Gunung Ledang had spurned the sultan's overtures by placing seven preposterous conditions including seven trays of the hearts of mosquitoes, and a bowl of the blood of the heir, the Raja Muda. The barefoot underlings are no better than the court props, to be used in furthering the ambitions or whims of those in power, thus the Hang Tuah Syndrome, one who obeyed unquestionably and unconditionally. The legend of Puteri Gunung Ledang is told in the Sejarah Melayu and the Hang Tuah Chronicles.



AZAM ARIS

b. Perak, 1983

The Thinker Was Here, 2010

signed and dated 'azam aris 10' (lower right) ball pen on canvas 160 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 - 12,000

A multi-discipline artist, Azam Aris produces artworks using a variety of medium and approach. Influenced by the world of fiction and comics, his body of work is a continued search for new perceptions, to find meanings and representations in daily experiences. A figure of a young person is placed in a fantasy realm devoid of spatial reality. With his hand placed on his forehead and looking down, he is immersed in his thoughts (akin to The Thinker).

Azam Aris received his Bachelor in Fine Art in UiTM Shah Alam (2005-2007). After graduating from art school, he was selected by HOM Art Trans to be part of a young artist residency program, which took 6 months and concluded with his first solo exhibition titled Float. His second solo exhibition, Paranoia, was held at RA Fine Art in 2010. He was one of the finalists for the 2005 Nokia Art Award and the 2007 Pact Max Malaysian Art Award, and won a Consolation Prize in the Live Drawing competition organised by National Art Gallery Malaysia in 2005. The artist has participated in many group exhibitions, including Open Show (2002) at the Sri Pinang Gallery in Penang; Experimental Video (2005) at the Multimedia Gallery, MMU, Cyberjaya; Sonic Cosmic (2006) at the Planetarium Negara, Kuala Lumpur; Young & New Part 1 (2008) at HOM Art Trans, Ampang; BAD (2010) at MAP @ Solaris, Kuala Lumpur; and Young Contemporaries (2010) at the National Art Gallery Malaysia. His recent solo exhibition Hidden Beyond Yesterday was held at HOM Art Trans in 2018.



ISMAIL AWI

b. Terengganu, 1987

Three Stooges #1, #2 & #3, 2014

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

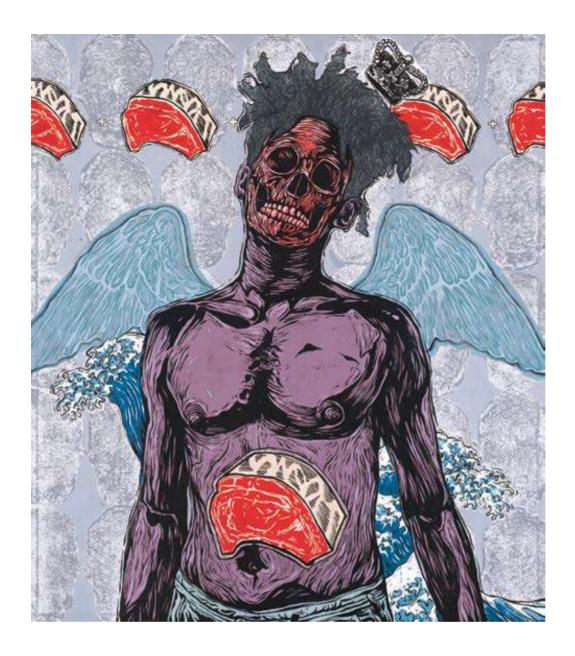
PROVENANCE

Private collection, Selangor

RM 19,000 - 32,000

Ismail Awi draws heavily on gothic, surrealism and street culture, weaving them into his own intriguing narrative. His fascinating dream like paintings illustrate unique figures in a meticulous style, alluding to hidden desires and psychological states. Imbued with a sense of nostalgia and fantasy, *Three Stooges* feature animated skeletal characters seated on carriages and horses as if revealing stories from its past. Although achieving the status of immortality, the decaying supernatural beings are thriving and energetic.

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



SHAFIQ NORDIN

b. Negeri Sembilan, 1989

In System..., 2014

signed and dated (lower right) acrylic and linocut on canvas 122 x 107cm

PROVENANCE

Private collection, Selangor

RM 6,000 - 10,000

Shafiq's imaginative world of pop surrealism is seen in this work, as he illustrates a winged figure with refined lines. It assembles signature motifs including a crown, skulls, and the crest of a wave in the background to create an emotive composition. Every symbol holds meaning and alludes to the transient nature of life. The unique representation of the individual has opened room for interpretation.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held at G13 gallery in 2018. Recent international art fairs include Art Moments Jakarta with G13 Gallery in Indonesia (2019), and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include #SKULL, G13 Gallery (2019), XIX Nineteen with Segaris Art Center (2019), and Bintang 5 Volume III with Segaris Art Center (2018).



SHAFIQ NORDIN

b. Negeri Sembilan, 1989

We Fight For Nothing, 2014

signed and dated 'SHAFIQ NORDIN 14' (lower right) acrylic and lino ink on jute 185 x 230cm

PROVENANCE

Private collection, Selangor

RM 11,000 - 19,000

Shafiq Nordin is highly acclaimed for his surreal, delicate compositions which mimic the effects of woodcut prints using stark outlines to produce a visually striking impression. In We Fight For Nothing, two winged sharks rise in various directions, suggesting the ultimate struggle for survival. Shafiq's imaginative works reflect his observations of contemporary society, revealing a captivating story / socio political message using interesting elements. Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held at G13 gallery in 2018. Recent international art fairs include Art Moments Jakarta with G13 Gallery in Indonesia (2019), and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include #SKULL, G13 Gallery (2019), XIX Nineteen with Segaris Art Center (2019), and Bintang 5 Volume III with Segaris Art Center (2018).



HAAFIZ SHAHIMI

b. Kedah, 1986

The Backward Leadership, 2014

signed and dated 'HAAFIZ SHAHIMI 2014' (lower center) oil and charcoal on canvas 160 x 275cm

PROVENANCE

Private collection, Singapore

RM 13,000 - 23,000

Known for his innovative techniques, Haafiz Shahimi exudes the qualities of a promising artist; experimental, detailed and talented. *The Backward Leadership* depicts a central figure with outstretched arms signifying his position as a forceful drive, revealing the face behind absolute power. The body's composition is arranged to resemble a visually arresting butterfly shape, alluding to the growing transformation and multi layered events in society. The artist uses monochromatic figures placed on the left and right as representations of the community.

Haafiz Shahimi is a young contemporary artist dedicating himself to experimental printmaking processes. He graduated in early 2011 from UiTM in Shah Alam, Selangor. His solo exhibition was titled Raising Awareness Towards Greater Existence held by Core Design Gallery (2014). His recent group exhibitions include Look East III held in Taichung, Taiwan (2019) and a two man show Faizal v Haafiz: Dawn Of Extended Printmaking (2016). Acknowledged for his contributions within the Malaysian art scene, Haafiz was awarded the Young Guns Award in 2017.

HASLIN ISMAIL

b. Johor, 1984

The Fattory Chronicles — The Squishiness Of Things, 2015

acrylic and collage on canvas 280 x 209cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 - 35,000



Technology plays an important role in the art of Haslin Ismail. His works have always been visually stimulating composed of intricate drawings including human elements, machine parts, architecture and symbols positioned in a kaleidoscopic world. The combination of pop psychedelic humanoids in whimsical landscapes enhances Haslin's idea of the contemporary reality in connection with human reliance on technology. The colourful landscape reminds us of a mixture of Willy Wonka's chocolate factory and Sci-fi fantasy, presenting a dystopic universe of man versus machine.

Haslin obtained his BFA at the Universiti Mara Institute of Technology in 2005-2007. In 2006, he won the Grand Prize in the In-print competition and received a sponsored two-week trip to study printmaking at Gray's School of Art and Design. His two major awards are the Young Guns (HOM Art Trans, 2013) and the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 2011, the year he was selected for the Rimbun Dahan art residency. He won 1st Prize in the Manga Artists competition (2008), Visual Art Pitch (My Creative Ventures and Chandan Gallery, 2016), the Visual Art Award at Starhill Gallery, Kuala Lumpur (2010). After his first solo, Exorcismus Persona – Windows Into The Fantasy Worlds Of Haslin Ismail, at RA Fine Arts, Kuala Lumpur, in 2012, he hooked up with G13 Gallery for three solos namely Transfiguration (2013), Mindmix (2014); Book Land (under G13) in the 2014 Art Stage Singapore. The Merdeka! Exhibition at Galeri Petronas featured him and Samsudin Wahab, two of the most exciting young artists, in 2014. Among the notable group exhibitions he was featured in include Un-cut Malaysian Arts Festival in Gallery Shambala in Copenhagen, Absurd(c) ity at the National Art Gallery in 2013, the Kembara Jiwa exhibitions in Yogyakarta and Bandung in Indonesia in 2012, and the Art Expo Malaysia in 2009, 2010, 2012 and 2015. Selfies: A Mixed Media Project by Haslin Ismail was presented by Core Design Gallery at Art Expo Malaysia 2017. He participated in the group exhibition Marking The Time at Core Design Gallery in 2018.



AHMAD FUAD OSMAN

b. Kedah, 1969

State Of Confusion, 1993

oil on masonite board 102 x 67cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 - 25,000

This work done with a colourful maelstrom but one with defined, mildly recognisable shapes of human forms and faces in particular, marked a crucial phase in Ahmad Fuad Osman's art and life. The Baling kampung boy had moved to the big city, with new expectations and hopes, and even with the spiritual support of being in the Matahati coterie, he was lost in the big jigsaw of things, thus, the *Lost Series*. It's interesting to note the mosaic-like scheme of things of Anak Alam's Mustapa Ibrahim, but in Fuad's case, with an intrusion of a human face or form here and there. Carmen Nge wrote: "Fuad's *Lost Series* and pieces like *State Of Confusion* (1993) and *Identity Crisis* (1994) are potent indices of the angst of an urban lifestyle — moral confusion, personal and romantic relationships that waxed and waned, erosion of existentialist assumptions about religious and ethnic identities.

Fuad is a member of the cult Matahati artist's collective. He had residency in Rimbun Dahan (2007-2008), Goyang, Korea (2005-2006), and Vermont, USA (2004). He won the Juror's Choice in the Asean Art Awards (Malaysia level) in 2000 and 2003, and the APB Signature Art Prize (Singapore), in 2008.



HAMIR SOIB

b. Johor, 1969

Arowana, 2006

signed and dated 'HAMIR 06' (lower right) acrylic and oil on canvas 39 x 133cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 - 16,000

Enigmatic and distinctive, Hamir's works are visual commentaries on social issues. The scene is illuminated by light glistening across scales of a fish that cover its long body. Highly majestic and surreal, this work contains the strong atmospheric quality that is most distinguishing in all Hamir's paintings.

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



BAYU UTOMO RADJIKIN

b. Sabah, 1969

KL HAVE NO 4 SEASON, 1996

signed and dated 'BAYU UTOMO RADJIKIN 1996' (lower right) oil on canvas 121 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 - 20,000

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



SUZLEE IBRAHIM

b. Terengganu, 1967

Siri Chenang — Penantian, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 - 38,000

Suzlee Ibrahim works in series which are easily identifiable by the place or subject, in this case Chenang, Langkawi. His other series in a 31-year painting career include *Belantara, Batik, Ombak, Sakura, Melody, Movement, Sahara, Space, Summer, Turquoise, Monsoon, Meditation, Waterfalls* and *Gestures*. He graduated from the Mara Institute of Technology in 1987, but started lecturing in his alma-mater from 1993-2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Untitled IV, 1996

signed and dated (verso) acrylic on canvas 99 x 99cm

PROVENANCE

Private collection, Selangor

RM 50,000 - 80,000

A ruminative cartography of life experiences with great expanse of cooling greens all over and generally subdued palette. The forms are looser, fragmentary and not locked in but not totally unlinked either, so it's a Mindscape of smoothened nerves and a spotless mind. This was done at a time of Dato' Sharifah Fatimah Zubir's tactile second tranche of Touch The Earth modelling paste compound works, and at the same time of exhibitions at the Singapore Art Museum and the Malaysian art travelling show starting in Germering, Germany. Goes to show that in a year, an artist could be preoccupied with a few core dalliances.

Dato' Sharifah comes from the pioneering batch of fine art students from the Mara Institute of Techbology (now a university), graduating in 1971. Then came her BFA at Reading University, England (1973-1976), and MFA at Pratt Institute, New York (1976-1978), under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. In 1979, she captured the coveted Major Award in the Salon Malaysia. In 2003, she won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran. She has never looked back since her first solo at the Alpha Gallery in Singapore in 1972. For her tremendous contributions, she was conferred a Datoship by the Sultan of Kedah in 2006.

IBRAHIM HUSSEIN, DATUK

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

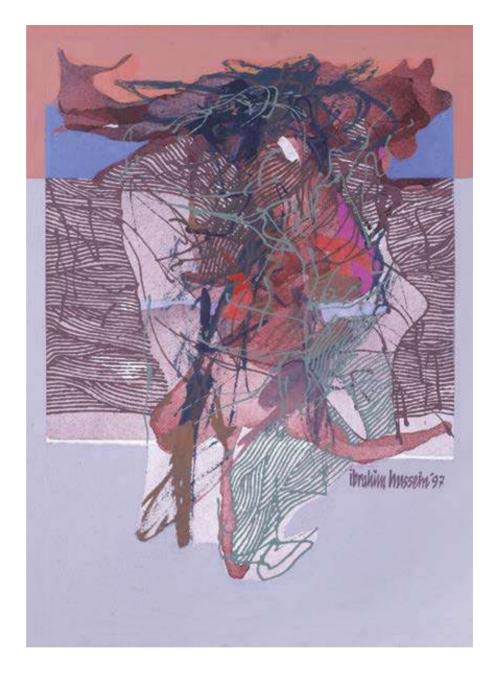
Hugging, 1997

signed and dated 'ibrahim hussein '97' (lower right) acrylic on canvas 44 x 31cm

PROVENANCE

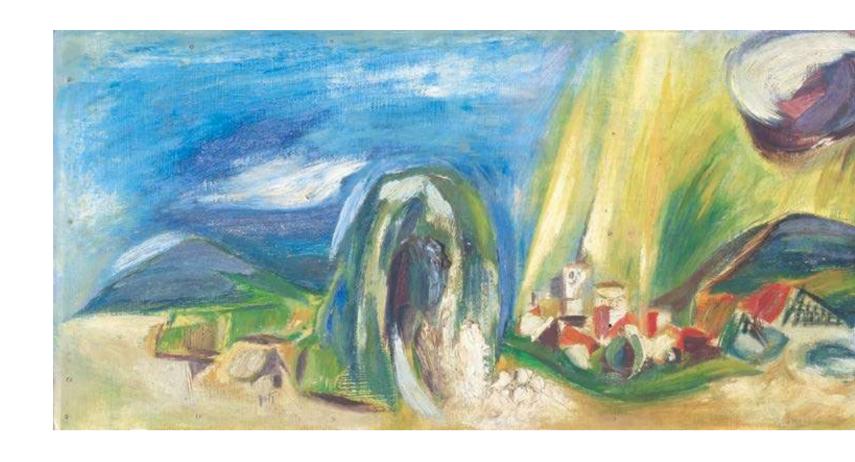
Private collection, Selangor

RM 50,000 - 80,000



Body contact is one of the most communicable of languages extolled in the human spirit, and with the inimitable lb treatment of Datuk Ibrahim Hussein, it's a celebration with his spiraling parallel lines and rectangle or square grids rendered in various colours. Hugging, but shown in dissembling forms, for modesty and subtlety, the motive can be seen variously, though in Ib's vocabulary, it could only be edifying. When the last line or stroke is registered, beauty is the key, that holds up the universe and drives up the ecstasy.

One of Malaysia's most high-profiled international artists, Datuk Ibrahim Hussein was honoured with the highly prestigious World Economic Forum's Crystal Award (1997), besides Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), and Anugerah Tokoh Melayu Terbilang (2007). In 1984, he won the Monte Carlo art prize, and in 1977, he was chosen to exhibit with Andy Warhol and Salvador Dali in Kuwait. Ib studied at the Byam Shaw School (1959-63) and the Royal Academy in London (1963-66) after an unfinished stint at the Nanyang Academy of Fine Art in Singapore (1956). He was the first Malaysian to take part in the Venice Biennale in 1977. At home, he was accorded a Retrospective by the National Art Gallery in 1986. He also set up the Ibrahim Museum and Cultural Foundation (Langkawi), and organised the Langkawi International Festival of Arts, and the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



SYED AHMAD JAMAL, DATUK

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

Past And Present, 1961

signed and dated 'A 61' (lower right) oil on board 46 x 183cm

PROVENANCE

Private collection, Selangor

RM 200,000 - 350,000



This oblong work stretching 183cm seems to be the one that got away in Datuk Syed Ahmad Jamal's otherwise well-documented dossier in the earlier stage of his career, this coming at his second solo in Singapore in 1961, his first being at the British Council in Kuala Lumpur in 1960. He was beginning to teach at the Specialist Teachers Training Institute until 1964 when he was made the principal until 1972. Two possible locations to this work – the Ketumbar and Orchid Hills of Cheras before massive encroaching housing development with the building of the main highway or the Melawati Hills, with pockets of building clusters amidst natural surroundings. Or it could be another masterpiece with full colours that celebrate the moments of past and present...

Datuk Syed Ahmad was educated at the Birmingham School of Architecture (1950-1951), Chelsea School of Art (1951-1955), the Institute of Education, London University (1955-1956), the School of the Art Institute Chicago (1963-1964) and University of Hawaii, Honolulu (1973-1974). He was a director of the Asian Cultural Centre in Universiti Malaya, KL (1979-1983), and the National Art Gallery (NAG, 1981-1991). The NAG honoured him with a Retrospective in 1975, and another monster Retrospective titled Syed Ahmad Jamal: Pelukis (2009). He was awarded the National Artist Award, in 1995, and in 1996, he was conferred the Panglima Jasa Negara, which carries the title 'Datuk'. He was also honoured with country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984). He was guest artist of the Dewan Bahasa dan Pustaka (1991-1992), Ministry of Culture, Arts and Tourism (1995-1996) and the NAG (2008-2009). He wrote two major books namely *Rupa Dan Jiwa* (1992), which was translated into English, and the autobiographical *Kunang-Kunang* (1999).

YUSOF GHANI

b. Johor, 1950

Hijau Series Ulu Yam, 2000

signed 'YG' (lower right) oil on canvas 167 x 130cm

PROVENANCE

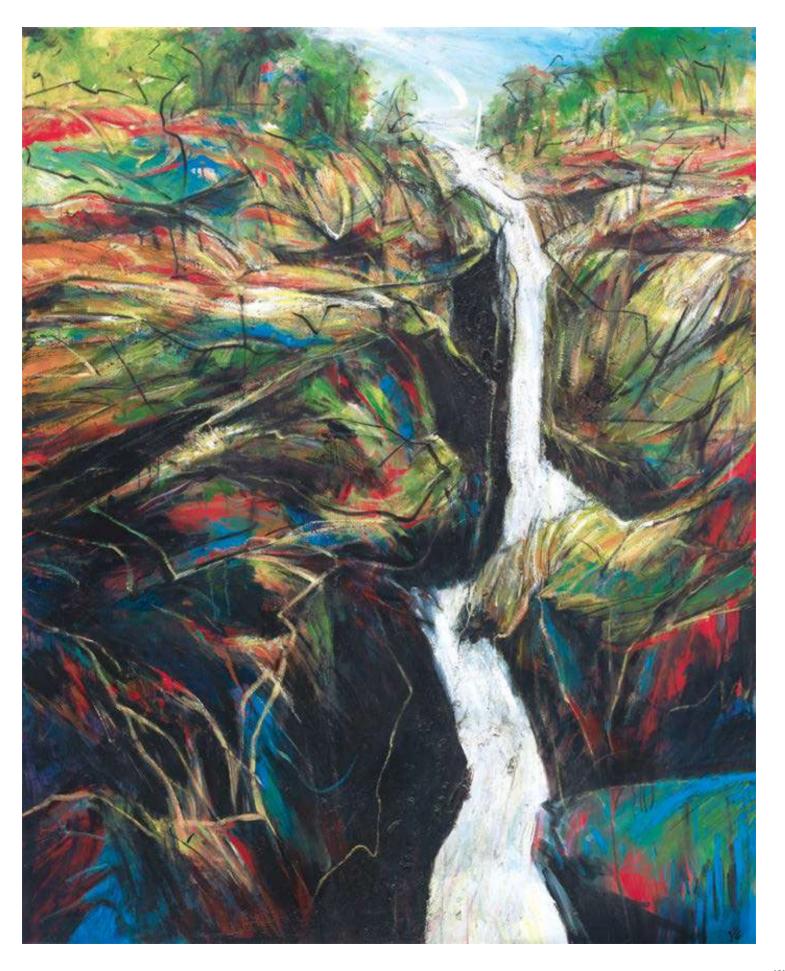
Private collection, Selangor

ILLUSTRATED

Yusof Ghani: Hijau 1998-2002, Petronas, 2002, pg. 68

RM 68,000 - 108,000

Hijau represents a departure from Yusof Ghani's early figure-centric works but though celebrating the country's rich endowment of Nature, he is not bent on painting a scenery, picturesque or otherwise. His is about a state of awareness, and as the scholar Abu Talib Putih wrote in the catalogue (Yusof Ghani Hijau 1998-2002) in an exhibition at Galeri Petronas, his works are "... sympathetic enmeshment of the artist with the vitality of the natural world around him so that his own spirit is infused with it and absorbed into it." The location is identified as Ulu Yam in Selangor, and the waterfall invariably the three-tiered Sungai Sendat waterfall, and not the Sungai Tua waterfall. Ulu Yam is also blessed with hotsprings although it has an unsavoury past during the communist insurgency. The rhythm and flow of the waters are a celebration of life, and of the divine.





YUSOF GHANI

b. Johor, 1950

Siri Tari 2.90, 1990

mixed media on canvas 88 x 145cm

PROVENANCE

Private collection, Kuala Lumpur

RM 85,000 - 145,000

This is a typical traditional *Tari*, with groups of camouflaged people like in bandages moving inexorably or interacting among themselves in vigorous dynamic movements and synergy and with the sinuous couch of colours to simulate the rhythms and energy. Whether they are in tandem or in collision, one can never tell: therein lies the beauty, where the art piece is both about tension as well as harmony.



YUSOF GHANI

b. Johor, 1950

Siri Tari, 1988

signed and dated (verso) mixed media on paper 37 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 - 16,000

The quality and consummate execution sum it up well. Choreographing the lines and splatters of selected colours and eventually finding a resolution through the strobes of white lines are hallmarks of the process of mixing chaos and beauty. Paper works of *Tari* and other series first saw day in the Paintings Drawings and Installation Works exhibition at GaleriCitra, Kuala Lumpur (March 1989), and they included some etchings too. Then came the Works On Paper solo at Galeri Wan's bungalow space in Kuala Lumpur (August 1992), which featured works from 1987-1992.

YUSOF GHANI

b. Johor, 1950

Gelek Dan Gelek, 1997

signed and dated (verso) mixed media on canvas 198 x 202cm

PROVENANCE

Private collection, Kuala Lumpur

RM 100,000 - 180,000

The Malay word, gelek, refers to movement with the hips and belly, often of an erotic nature, like in belly-dancing: a lascivious dance. But what's on canvas is something more static: perhaps, a revolving cavalcade of mask-like totems which take on different expressions as they move around, and because of the speed and momentum, look like the whirling dervishes of Istanbul's sufi dancers, though more in slow-mo. *Topeng* more veers towards grimaces, though in ancestral tribal lore, it's meant to protect. The work's stained with the brighter hues of yellow and red, though streaks of green, sepia and white tend to mellow down what would otherwise be a 'shout'. The years, 1997-1998, are transition years when Yusof Ghani moved between *Topeng* and *Wayang*, and it was in 1997 that he was invited to hold a solo exhibition of his *Topeng* at the Jenkins Johnson Gallery in San Francisco.







YUSOF GHANI

b. Johor, 1950

Siri Topeng, 1994; 1995

signed and dated 'Yusof Ghani 1994' (lower right); signed and dated 'Yusof Ghani 1995' (lower right) mixed media on paper 42 x 29cm; 38 x 28cm (set of 2)

PROVENANCE

Private collection, Selangor

RM 5,000 - 8,000

Highly expressive and unique, Yusof Ghani illustrates the power and elements of masks using bold dynamic colours and tactile lines. While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (hudoq), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.



NIZAR KAMAL ARIFFIN

b. Pahang, 1964

Rupa Dan Pura #1, 2002

signed and dated 'NIZAR O2' (lower right) acrylic on canvas 91 x 91cm

PROVENANCE

Private collection, Selangor

RM 2,500 - 4,500

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

Nizar became active when he joined Senika (Pahang Art Society) in 1984 and became a resident artist at the Taman Seni Budaya in Pahang, and the next year, he had dual first solos in Kuantan (Hyatt Hotel) and Kuala Lumpur (City Hall). He graduated with a BFA at the Universiti Sains Malaysia in 1986 and moved to Kuala Lumpur in 1993. He joined the Conlay Art Colony commune in Kuala Lumpur in 1998. In 1999 and 2000, he received Honourable Mentions in the Philip Morris Asean Art Awards – Malaysia competitions. His artworks are included in private and public collections such as Sime Darby Convention Centre, Citibank, and Hilton Sentral.



NIZAR KAMAL ARIFFIN

b. Pahang, 1964

FACES AND FACE -LANDSCAPE KOTA #4, 2008

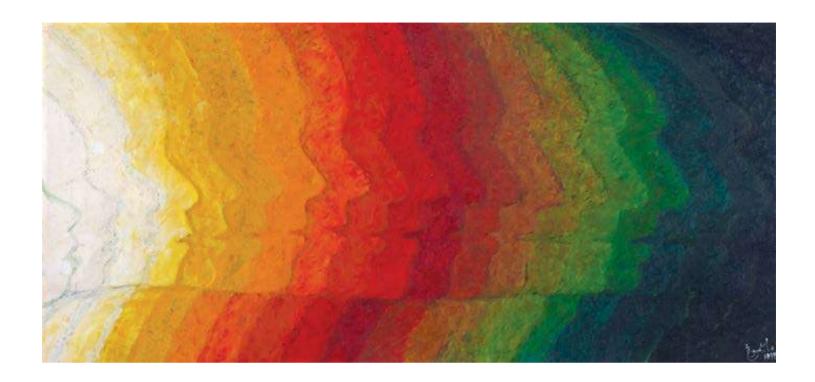
signed and dated 'NIZAR 08' (lower right) acrylic on canvas 152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 - 16,000

Nizar Kamal Ariffin plays with intricate thread-like interwoven permutations that invite scrutiny. Whether in a square or mandala-like circle, the lines and meshwork within relate to personal growth, freedom and spirituality. Nizar became active when he joined Senika (Pahang Art Society) in 1984 and became a resident artist at the Taman Seni Budaya in Pahang, and the next year, he had dual first solos in Kuantan (Hyatt Hotel) and Kuala Lumpur (City Hall). He graduated with a BFA at the Universiti Sains Malaysia in 1986 and moved to Kuala Lumpur in 1993. He joined the Conlay Art Colony commune in Kuala Lumpur in 1998. In 1999 and 2000, he received Honourable Mentions in the Philip Morris Asean Art Awards – Malaysia competitions. His artworks are included in private and public collections such as Sime Darby Convention Centre, Citibank, and Hilton Sentral.



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 5,000 - 8,000

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 more 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 the Wisma Kebudayaan Soka Gokkai Malaysia in 2018.



ALI 'MABUHA' RAHAMAD

b. Johor, 1952

Egypt VI, 1980

signed and dated 'Am80' (top right) oil on canvas laid on board 25 x 30cm

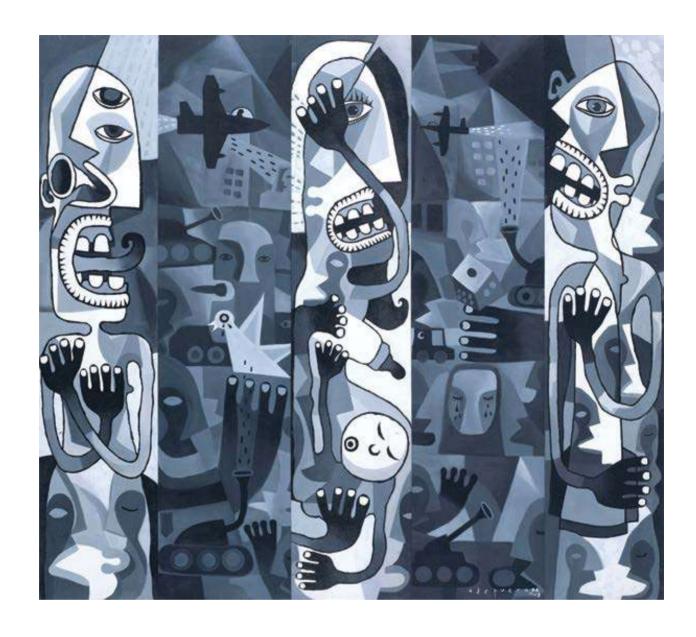
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 - 5,000

Strong female figures dominate Ali Rahamad's canvas even during the early Anak Alam days in the 1980s, usually symbolic, sacred and spiritual. The Mother Earth, the succour and nurturer... even in war-torn Rwanda and Kosovo. Here, the head profile with an exotic horn to boot evokes the Spinx head, Nefertiti herself perhaps, like a guardian from the past overseeing the desert and reminiscence of Egypt's glorious past. And with the story that Man and Nature are one. The inspiration came from Ali's 1979 visit to the Aswan and the Valley of the King and Queen. Hey, let's do The Bangles' Walk Like An Egyptian.

Ali Rahamad is regarded as the living embodiment of Anak Alam, the loose artist's coterie associated with Nature and the Environment. A remarkable vagabond artist, he had stayed for periods of time in Holland, Germany, the United States and Sweden since leaving Malaysia hitch-hiking in 1971. But he's back home in the Kampung Serom base in Johor, and had a major solo, Kembara Di Sarang Seni at the National Art Gallery, Kuala Lumpur, in 2011-2012. In The Edge auction on March 2015, one of his works fetched a premium of RM33,000.



ADEPUTRA MASRI

b. Johor, 1970

Portraits Of Suffering People, 2004

signed and dated 'adeputra 04 May' (lower right) mixed media on canvas 97 x 107cm

PROVENANCE

Private collection, Selangor

RM 2,000 - 3,500

Adeputra Masri uses caricatures of power and greed to rail against human frailty, and this work is specifically pointed at corruption and inequalities experienced by social classes. By using strong shapes in monochrome colours, the artist develops a visual story showing the hardships encountered by the people. Dramatic black and white tones and jagged shapes heightens the sense of tension seen in the faces of the subjects.

Self-taught Adeputra started drawing for humour magazines *Gelihati* (under the pseudonym Adi Putere) and *Ujang* (1990-1992) before doing social commentaries and editorial cartoons for Utusan Malaysa (until 1995). He had written two books, *Misnan Dan Sarip* and *Dari Poket Seorang Kutu Lepak*, in 1997. A member of the Titikmerah collective, he held a two-man show with Latif Maulan in May 2017 and was featured in a group exhibition at Artemis Art in August 2017. A Johor-born of Javanese descent, he combined elements of the wayang purwa and the Javanese version of the wayang kulit.



YUSOF MAJID

b. England, 1970

The Sleeping Pill, 2011

signed and dated 'Y. Majid 2011' (lower right) acrylic on acid-free Fabriano Paper 38 x 106cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 - 10,000

Yusof Majid is known for his facetious look about life in general, using his trademark Lilliputan figures to tell the story. Here, they are shown lining up together and dragging a sleepy-head in a sleeping bag at night all over the valley under the light of the moon and myriad stars. To some, sleep could be something precious and not for the world for they tear themselves from the bed unless they have something important to do.

William Shakespeare in his play, Macbeth, hints as much when Macbeth intoned in Act 2, Scene 2:

Sleep that knits up the ravell'd 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.

The work is from Yusof Majid's solo, Paper Trails, held at his own Pace Gallery (now Nadine Fine Art) in 2011. Yusof spent most of his first 27 years in Britain where he graduated with a BA in Art in 1991, and Master's in 1993. He returned to Malaysia for good in 1995, and set up his gallery business which he first named 'Darling Muse'. His first solo, however, was in France, at the Municipal Hall in Bergerac.



ILHAM FADHLI SHAIMY A.K.A. KOJEK

b. Kelantan, 1980

Scavenger Type, 2010

signed and dated 'Ilham 2010' (lower right) mixed media on canvas 61 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 - 5,000

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

Ilham Fadhli graduated with a Degree in Fine Arts from Universiti Institut Teknologi MARA, Shah Alam in 2003. Subsequently, he has frequently exhibited in galleries across Kuala Lumpur and had spent a term as the 16th Artist in Residence at Rimbun Dahan from 2010 to 2011. Ilham's work addresses contemporary issues through an absurdist or surrealist narrative. He has held a two-man show with fellow artist Haslin Ismail titled Friction in Kuala Lumpur (2008) and a solo exhibition titled To Lie in Ruins 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. Ilham's works have been featured at the Rimbun Dahan Artist in Residence Show (2011), Spice! at Pace Gallery, Petaling Jaya (2010) and the MATAHATI Art Triangle held at National Visual Art Gallery, Kuala Lumpur (2010). He has participated in a group exhibition in Singapore (2011), curated by the artist and curatorial collective called Flying Karpet 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.



CHONG SIEW YING

b. Kuala Lumpur, 1969

Once Upon A Time IV, 2013

signed and dated 'Siew Ying 13' (top right) charcoal and acrylic medium on paper mounted on canvas 66 x 66cm

PROVENANCE

Private collection, Selangor

RM 7,000 - 12,000

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.



CHEONG TUCK WAI

b. Pahang, 1979

Could You See What I Am Looking For?, 2016

signed and dated 'Cheong Tuck Wai 2016' (lower right) mixed media on canvas 100 x 151cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied with certificate of authenticity

RM 8,000 - 14,000

It is no accident that Cheong Tuck Wai's works are couched in grainy silver gelatin tones simulating photographs, as his ooh-so-nostalgic memories are about departures, disappearances and loss. 'Linger' (in 2016), the title of his dedicated solo at HOM Art Trans as part of the prize for winning the Malaysia Emerging Artists award in 2013, arrayed loved ones (late grandmother on rattan rocking chair) and objects like his father's old TV set from his (father's) hometown in Batu Arang, for an autobiographical mish-mesh. The other part of the prize, which had four other equal winners, was a 10-day intensive visit to art centres and icons in Bandung and Yogyakarta in Indonesia.

Cheong had a Diploma in Illustration (2001) and Fine Art (2004) from the Dasein Academy of Art, KL. In 2003, he won the Malaysia Nokia Arts Award and 10 years later, his biggest, of US\$10,000, for winning the Gold Award (Established Artist category) of the UOB Painting of the Year, with his work titled *Homes*.

KHAIRUL ARSHAD

b. Johor, 1987

Just Be Yourself. 2013

signed and dated 'Khairul Arshad 2013' (lower right) charcoal and acrylic on canvas 153 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

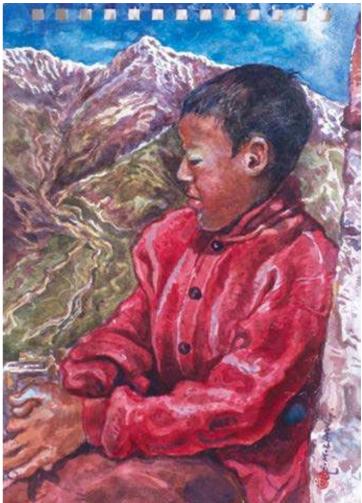
RM 4,500 - 7,500

Within the confines of a painting, once is immediately drawn into the world of childhood, filled with adorable muppets, favourite cartoon characters, toys, and icons. Executed in a rare monochrome palette with a contemporary style, Khairul Arshad's representation of childhood is an expression of simplicity, as the composition accentuates a carefree attitude and playful imagination.

Khairul Arshad first caught the eye when he was 2nd runner-up in the Tanjong Heritage art competition in 2007. He graduated with a BFA from Universiti ITM, Shah Alam, after a Diploma from the Alor Gajah campus. He was part of the trio from the Klang-based Paksi, the others being Arikwibowo Amril and Mohd Akhir Ahmad. Paksi had its debut exhibition titled Berdiri at HOM Art Trans in 2015 and then Jogja Journal based on their month-long residence in Perahu Art in Jogjakarta in February 2016. In 2013, he took part in the Neu4 Group exhibition at Pace Gallery (now Nadine Fine Art) together with Azrin Mohd, Nasir Che Din and Hafidz Shabri. He was selected for the Art KL-Melbourne at space@collins in Melbourne, Australia, in 2014.







CHANG FEE MING

b. Terengganu, 1959

Dreaming Of The Beijing Olympics; Thinking Of Home, 2006

signed 'F.M. CHANG' (top left); signed 'F.M. CHANG' (lower right) watercolour on paper 17.5 x 12.5cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 18,000 - 32,000

The expressions of the children are well captured: one is eagerly anticipating the Beijing Olympics which will be held in 2008, one is missing home. So contrasting are the two boys in warm clothings in different pictures, one in blue with red chest covers and the other in just red sweater buttoned up to the neck. The cold rarefied heights are suggested by the peaks in the back. This is a double portrait offer from the sketchbook of Chang Fee Ming in his peregrination traversing along the mighty Mekong.

Chang Fee Ming is one of the most accomplished artists dedicated to watercolours, pushing the parameters of expression and techniques. His string of accolades include Sime Darby Art Asia Award (Gold / Overall Asean Prize, 1985), Malaysian Watercolour Society Award (1984 and 1985), PNB Malaysian Art Competition (1st Prize, 1985); and the Malaysian Young Contemporaries Award (Minor, 1986 and 1987). He also received Awards of Distinction from the Rockport Publishers USA (1997) and Dom Perignon Malaysia (1999). He was the co-winner (Malaysia) of the Winsor & Newton World Millennium Competition in 1999.

CHANG FEE MING

b. Terengganu, 1959

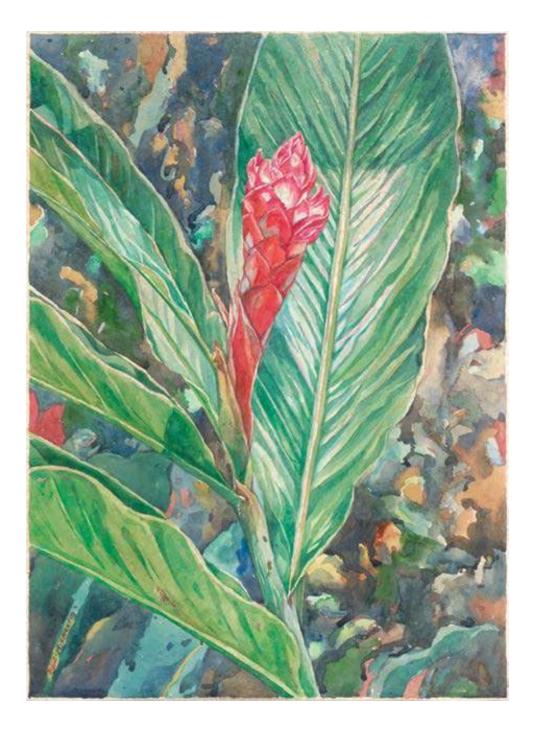
Red Gingers, 1993

signed 'F.M. CHANG' (lower left) watercolour on paper 36 x 26cm

PROVENANCE

Private collection, Selangor

RM 20,000 - 35,000



The ginger plant, as are many others in tropical Asian botany, has always fascinated Chang Fee Ming, for the colours, shape, intricacies and efficacy of its purported medicinal qualities. Painting flowers and plants is also a distraction from his other alfresco expressions of rural life and people, the Man-Nature symbiosis in life sustenance and cultural tradition. This ginger plant work shown at the Exotic Tropicals exhibition at Galeri Citra, Kuala Lumpur, way back in 1994, is not only a study of spices and folk medicine but also a way of depicting the bloom, a solitary efflorescence, amidst a vegetation of green, using the watercolour medium.

Chang Fee Ming is one of the most accomplished artists dedicated to watercolours, pushing the parameters of expression and techniques. His string of accolades include Sime Darby Art Asia Award (Gold / Overall Asean Prize, 1985), Malaysian Watercolour Society Award (1984 and 1985), PNB Malaysian Art Competition (1st Prize, 1985); and the Malaysian Young Contemporaries Award (Minor, 1986 and 1987). He also received Awards of Distinction from the Rockport Publishers USA (1997) and Dom Perignon Malaysia (1999). He was the co-winner (Malaysia) of the Winsor & Newton World Millennium Competition in 1999.

CHANG FEE MING

b. Terengganu, 1959

Two Woman, 1986

signed 'F.M. CHANG' (middle left) watercolour on paper 53 x 73cm

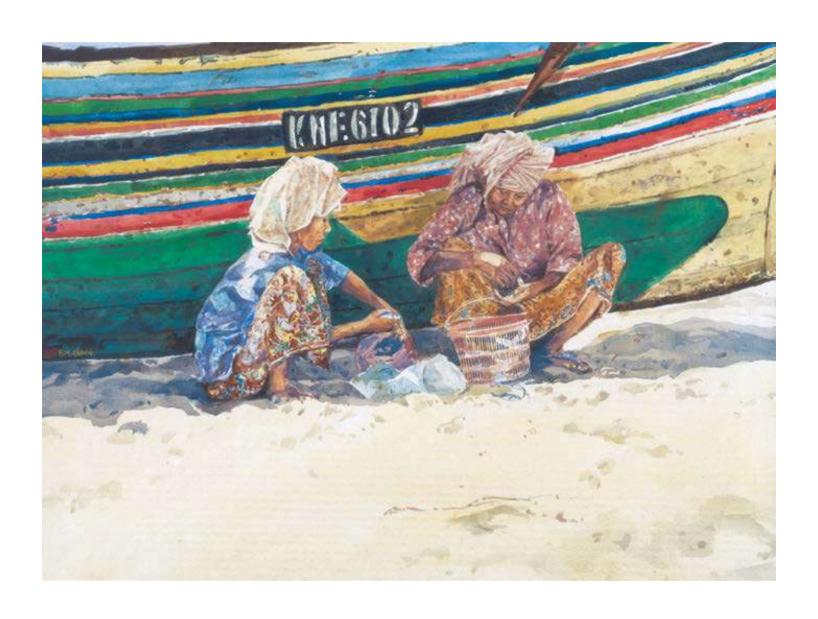
PROVENANCE

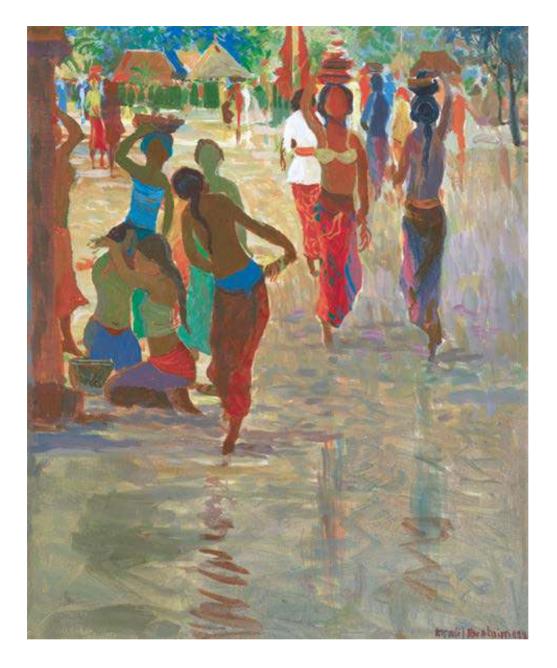
Private collection, Kuala Lumpur

RM 100,000 - 180,000

Two women squatting and huddled in the limited shade of a boat parked on the beachfront, making a transaction over small fishes (in basket). There's not much to be made by the itinerant vendor from selling small fishes, in the hot sun, and it's probably a luxury for the other party to be able to afford to buy. Only the rainbowstrip patterns of the boat, though straited, offers a colourful respite to the scene. Such is the industry and enterprise of the Kelantan womenfolk that they can be seen in the padi-fields, in the open wet market and on the sea shore, helping out net-mending, making fish crackers (keropok) and dried anchovies or carrying the haul or fishing gear back. No stereotype gender roles in the kitchen for them, although they would be firing up the stoves, to cook food for the family. Still, with modern marketing, sorting and distribution under the LKIM (Lembaga Kemajuan Ikan Malaysia), these women may be rendered obsolete, but you can't easily put these matriarchs down or out.

Chang Fee Ming has produced some of the most spectacular watercolour tomes tracing the Mekong, on Bali, East Africa and the Malaysian East Coast, among other places. He had twice won the Malaysian Watercolour Society award (1984 and 1985) and the Bakat Muda Sezaman Minor Awards (1986 and 1987) besides 1st Prize in the PNB competition (1985). His biggest prize was the Gold and Overall Asean Prize in the Sime Darby Art Asia Competition in 1985. Other accolades include two Awards of Distinction, Rockport Publishers USA 1997; the Dom Perignon Portrait of A Perfectionist Award, Malaysia 1999; and the Winsor & Newton World Millennium Painting Competition (co-winner, Malaysian category (1999).





KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Untitled, 2004

signed and dated 'Khalil Ibrahim 004' (lower right) acrylic on canvas 46 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 - 35,000

Set against a stunning backdrop, this works portrays one of Khalil's favourite subjects, scenes of the beach. Near the seashore, groups of women load up goods in pots to be carried back to the village. Khalil illustrates these diligent women, shown here dressed in fabrics with richly decorated batik motifs. The brilliant sunlight creates shadows and a glimmer of light is reflected from the wet sands, adding a sense of delicacy.

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

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

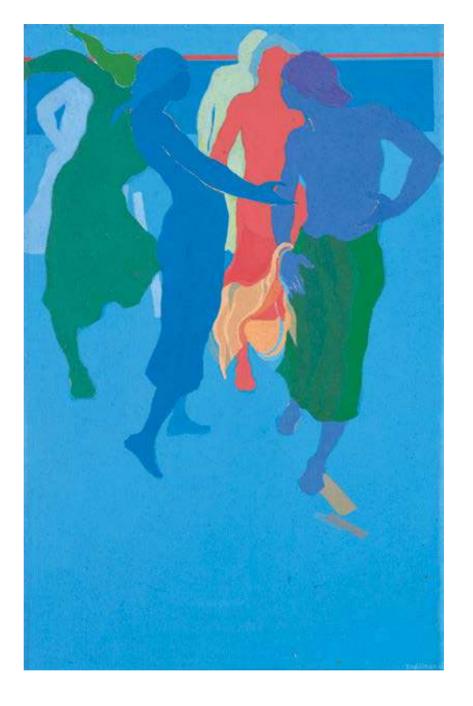
Untitled, 2001

signed and dated (lower right) acrylic on board 41 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 - 18,000



In muted pastel shades, these six figures in bright flat Pop-sy colours with summary accentuations of forms show more singular individual action rather than the usual acting in unison, signifying a breather perhaps or that work need not be a full-throttle strenuous exercise.

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

SYED AHMAD JAMAL, DATUK

b. Johor, 1950 - d. Kuala Lumpur, 2011

PERCHOBAAN, 1965

signed and dated 'A '65' (lower right) oil on canvas 90 x 80cm

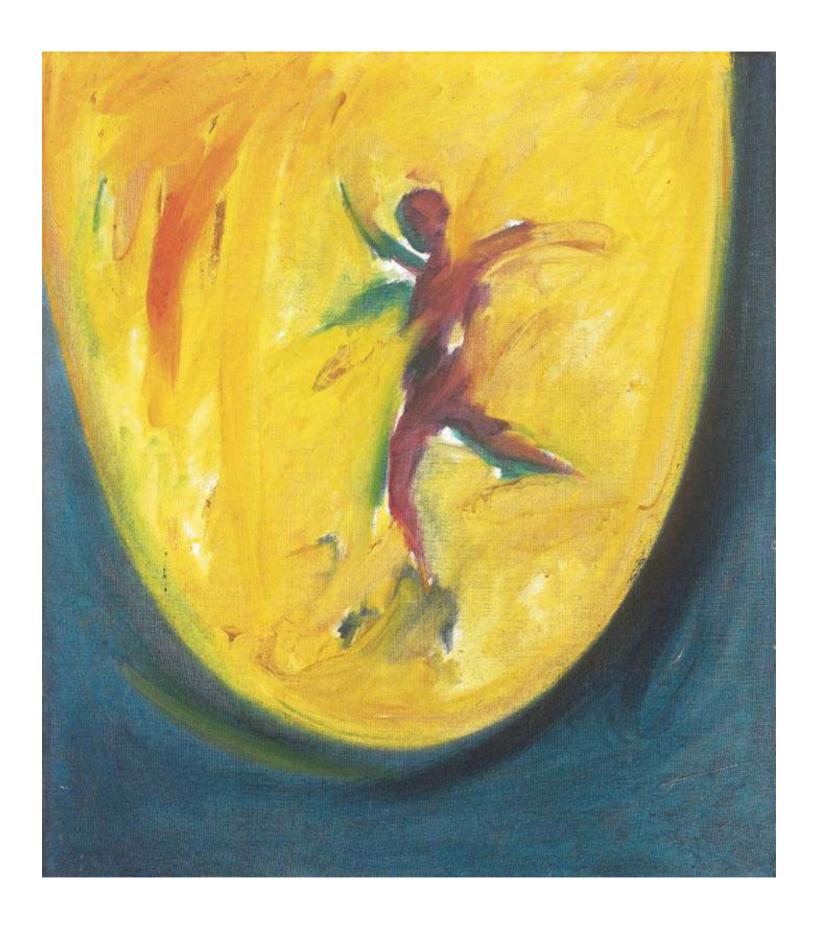
PROVENANCE

Private collection, Kuala Lumpur

RM 150,000 - 250,000

The ambivalent response to Datuk Syed Ahmad Jamal's (DSAJ) work stems from some inside information about a sensitive time in the National Laureate's domestic life, when his marriage was on the rocks, when he had so much to cheer for – his then coming Sept 19 birthday, his third solo exhibition, and his promotion as acting principal of the Specialist Teachers Training Institute (STTI). To the nebulous figure in the oval shape truncated at the top, like an ovum, is 'it' dancing more for forgetfulness than celebration, or skidding? Or probably it's a piece depicting ballet dancer, a tribute to the world famous Swan Lake, as the shape of a swan is visible at the bottom of the yellow hues?

DSAJ enrolled at the Birmingham School of Architecture but after a year, switched to Chelsea School of Art in London (1951-55). He received a Fulbright scholarship to study Sculpture at the Chicago Institute of Art (1963-64). In 1974, he received his Masters of Art History from the University of Honolulu, Hawaii. His top-notched honours include the Asean Cultural Award (1987), Anugerah Seni Negara (1995). He was director of the National Art Gallery (1983-91) and the Asian Art Museum (1979-83), and principal of the Specialist Teachers Training Institute (1964-72, but there since 1961).



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Mindscape, 1983

signed and dated 'AL 83' (lower left) oil on board 82 x 56cm

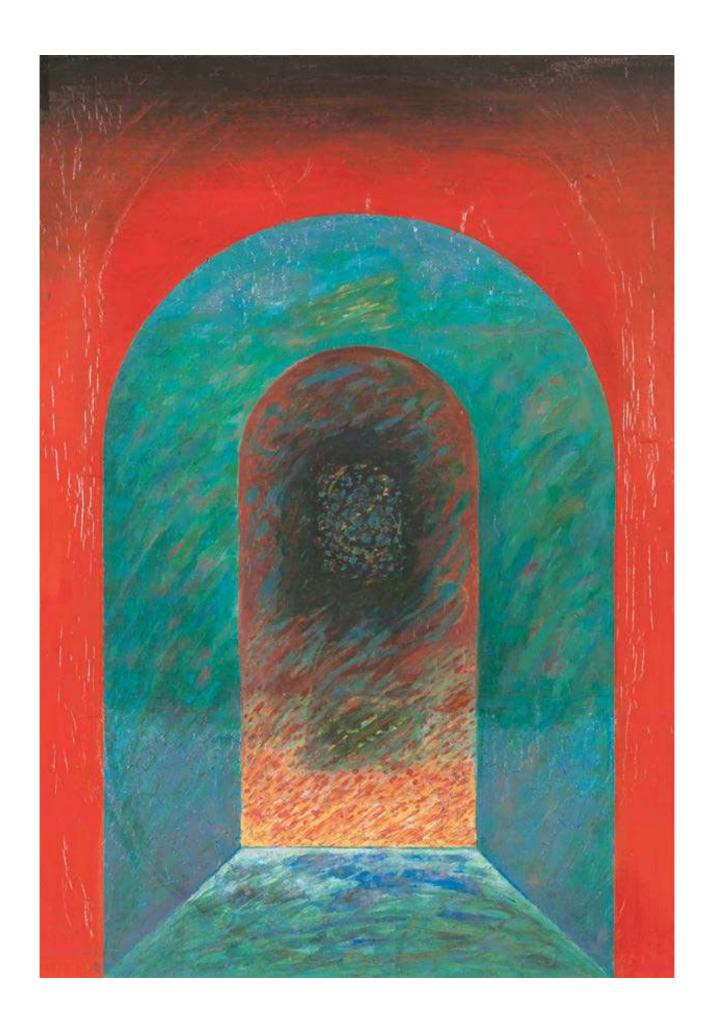
PROVENANCE

Private collection, Selangor

RM 260,000 - 360,000

The Mindscape Series is an introspective-extrapolating projection of consciousness of the natural world insinuating into the mind. Ruminative and salving, it represents Latiff Mohidin's meditative phase of paintings that included the Langkawi Series. This comes from the second and more resonating Mindscape Series, from between 1979 to 1985, his first being from 1970 to 1974. The main portal reveals vibrating inner portals in the labyrinthian inner universe telescoping into a controlled microcosm of smithereens. Even more than colour differentiations of defined space, an inscribed arch top suggests the porosity of consciousness. "Compositions in the Mindscape 2 Series largely integrate architectural forms - arches and domes - in which are to be found shapes resembling 'doors'. These compositions are based on a single-point perspective with crossing lines running towards the middle..." (Tengku Sabri Ibrahim, curator and main essay, 60 Years Latiff Mohidin Retrospective).

Abdul Latiff Mohidin received the biggest boost of his career when selected for a major exhibition of his celebrated *Pago-Pago* at the Pompidou Centre in Paris in 2018. The *Pago-Pago* body of works were also on display at Ilham Gallery, Kuala Lumpur later of the year. Apart from painting, he is also adept at sculpture, printmaking and in letters as a poet, translator and essayist. He won 2nd Prize (Graphic) in the 1968 Salon Malaysia. His art education was in the DAAD German Academy (Student Exchange) in Bonn (1960), the John D. Rockefeller III Fellowship (1965) and French Culture Ministry scholarship to study printmaking at Atelier La Courier in Paris (1969). In literature, he won the Malaysian Literary Awards (1972-1976), the SEA Write Award 1984 and 1986. He was guest writer, Dewan Bahasa dan Pustaka in 1988.





IBRAHIM HUSSEIN, DATUK

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

Untitled, 1968

signed and dated 'ibrahim hussein 68' (lower left) mixed media on canvas 29 x 59cm

PROVENANCE

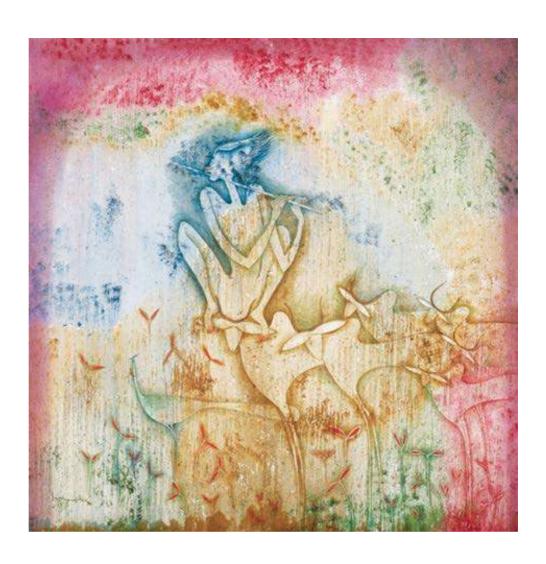
Private collection, Kuala Lumpur

◆ PINKGUY Conservation Framing for this lot

RM 85,000 - 130,000

The end-1960s / 1970 period not only heralded the fledgling art career of Ibrahim Hussein but was also the most significant and powerful, with iconic works such as *My Father And The Astronaut, Lebai Malang, Pak Utih, Chairil Anwar* and *May 13.* Ib, as the artist is popularly known, was on an adrenalin high – Singapore, London and then New York. In 1967, he received a double prestigious boost, the Fulbright travelling scholarship and the John D. Rockeller III Fund Fellowship, and it resulted in a double solo exhibition in New York, at the Newsweek Gallery and the Gallerie Internationale, his second there the first being in 1964 of his gouaches – all sold out! Pop Art was very prevalent then, and Ib was combining text, fragments of random readymade images and pockets of the painterly. The text, in serif fonts and universe, were cut and in reverse image and put randomly as were the images, which had nothing to do with any narrative whatsoever.

One of Malaysia's most high-profiled international artists, Datuk Ibrahim Hussein was honoured with the highly prestigious World Economic Forum's Crystal Award (1997), besides Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), and Anugerah Tokoh Melayu Terbilang (2007). In 1984, he won the Monte Carlo art prize, and in 1977, he was chosen to exhibit with Andy Warhol and Salvador Dali in Kuwait. Ib studied at the Byam Shaw School (1959-63) and the Royal Academy in London (1963-66) after an unfinished stint at the Nanyang Academy of Fine Art in Singapore (1956). He was the first Malaysian to take part in the Venice Biennale in 1977. At home, he was accorded a Retrospective by the National Art Gallery in 1986. He also set up the Ibrahim Museum and Cultural Foundation (Langkawi), and organised the Langkawi International Festival of Arts, and the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



SYED THAJUDEEN

b. India, 1943

Untitled, 1996

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

PROVENANCE

Private collection, Selangor

RM 25,000 - 40,000

Syed Thajudeen is best known for his paintings of Mughal figures set in period landscapes. His works often include unique stylized figures and romantic treatment of subject matter. Most of his art pieces feature bold and vibrant colours and unique arrangement of figures that evoke emotions. The artist has structured the composition with the shepard as the main subject, living in harmony with nature.

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

KHOO SUI HOE

b. Kedah, 1939

Wandering At Night, 1970

signed and dated (lower right) oil on canvas 88 x 40cm

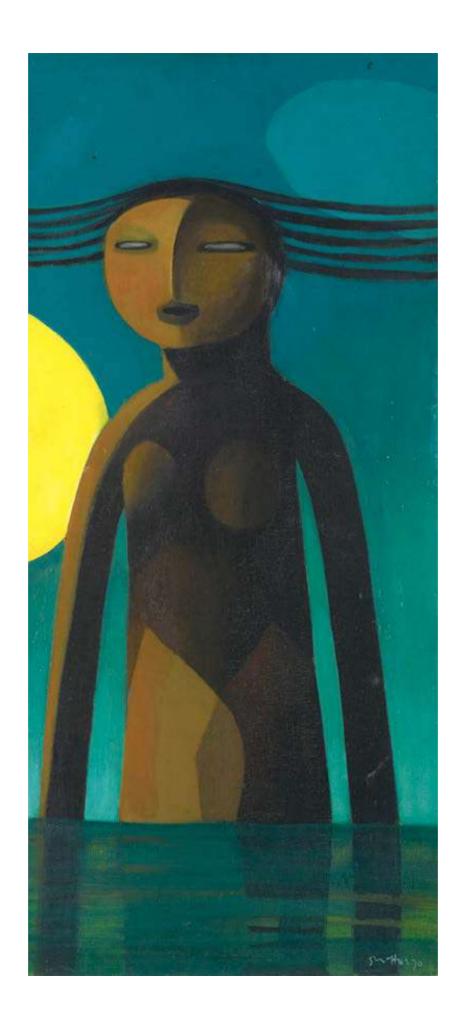
PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 - 38,000

Khoo Sui Hoe's highly emotive works suggest a dreamlike atmosphere revealing his profound interest in primitivism, illustrated in a surreal manner. The serene blue of the nocturnal landscape is the dominant tone of this work. A moon illuminates the figure, resulting in contrasting shadows and a glimmering effect on the water. His minimal use of colour palette executed in blue, ochre and yellow achieves a radiant and calm moonlit night.

Khoo Sui Hoe won many admirers when he boldly and immediately went full time into art in 1961 after completing his studies at the Nanyang Academy of Fine Art in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo is a rare artist with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, The Painted World of Khoo Sui Hoe, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967-2013; and at Wisma Kebudayaan Soka Gakkai Malaysia, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim's Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963-1973. He was also given a twopart An Overview exhibition, the second at the Private Museum, Singapore. Recent Paintings at the prestigious Shanghai Art Museum add to his stature. Sui Hoe 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.



TEW NAI TONG

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

Love Song, 2003

signed (lower left) oil on canvas 115 x 89cm

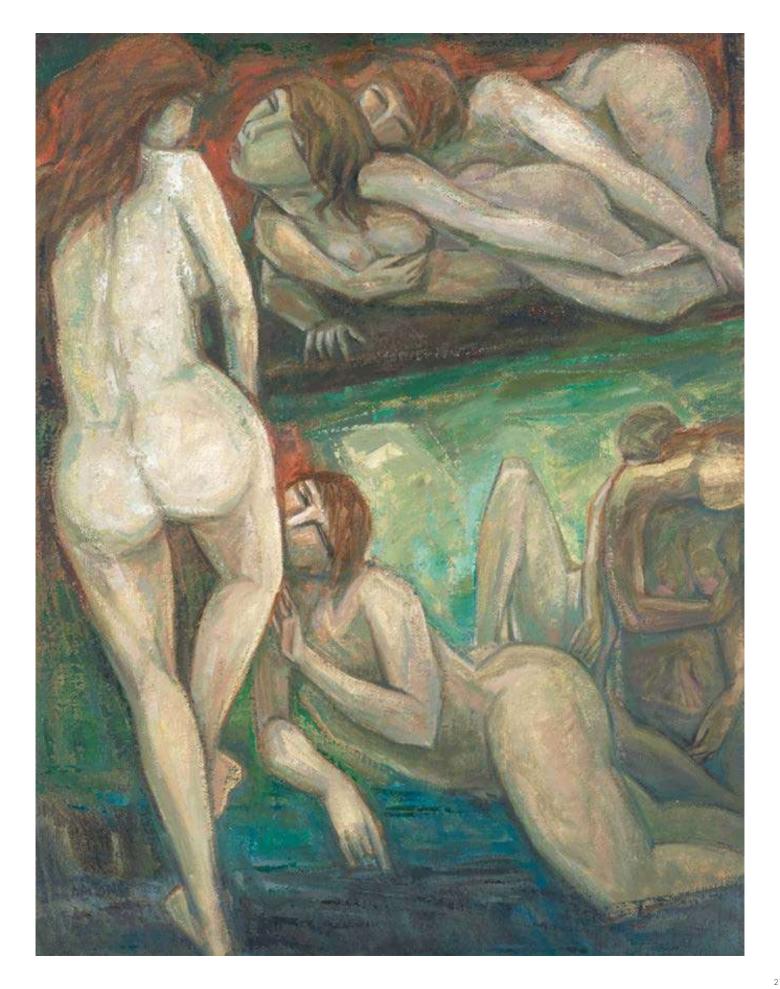
PROVENANCE

Private collection, Selangor

RM 20,000 - 35,000

Tew Nai Tong was revered for painting in the Nanyang style, inspired by visions of tropical landscapes of paradise. This work evokes the memory of classical painting expressed in the sensual and naturalistic approach in depiction of the human body. The smooth contours and expressiveness of gaze are built with layers of oil paint. His models are embodiments of eternal youth and beauty.

Tew Nai Tong received his formal art education at Nanyang Academy of Fine Arts (1956-1958), and later at Ecole Nationale Superieuere des Beaux Arts, France (1967-1968). His solo exhibitions were exhibited at the British Council, Kuala Lumpur (1964), National Library Singapore (1978), Art Folio, Singapore (2000), Cape of Good Hope Art Gallery, Singapore (2008) and retrospective exhibition, National Art Gallery Malaysia (2007). His awards include Second Prize, Chartered Bank Mural Design Competition (1964), Shell Watercolour Award (1981), Best Award, Esso (1982), Dunlop Watercolour Awards (1983) and Grand Prize Asia Art Award (Malaysia), Seoul, Korea (2009).







ANTHONIE CHONG

b. Perak, 1971

Untitled, 1990s

oil on canvas 61 x 45cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 - 14,000

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, the artwork illustrates a set of figures in a confident manner, immersed in daily life. Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – Community, Gaia and Mechanism. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business. His art prices have been soaring in recent auctions.

ANTHONIE CHONG

b. Perak, 1971

Untitled, 1993

signed and dated 'ANTHONIE 93' (top left) oil on canvas; oil on masonite board 61 x 46cm each (set of 2)

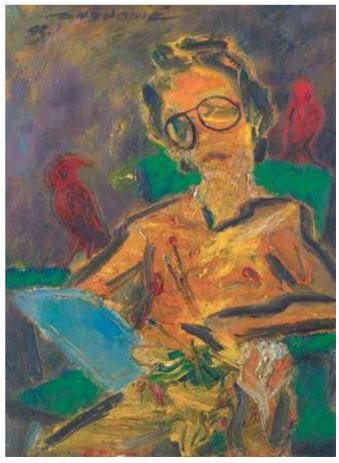
PROVENANCE

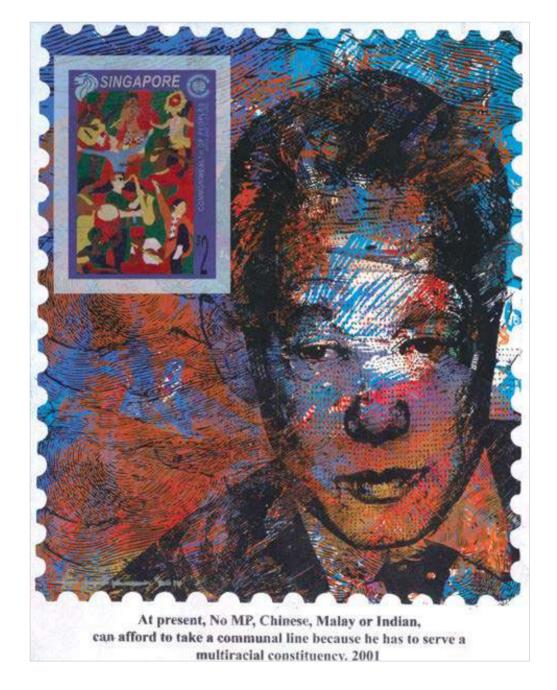
Private collection, Kuala Lumpur

RM 10,000 - 18,000

Anthonie Chong has become a byword for figures with an unsettling dark, psychology edge at least in the earlier years of his career. The figures are rendered in yellow ochres with busy staccato impastoes on the top half, as if to suggest depth and posture nuances, makes for an interesting reading. A unique sense of space and texture is created with thick layers of paint and gestural strokes, capturing the sitters in their essence. Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series -Community, Gaia and Mechanism. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business. His art prices have been soaring in recent auctions.







STEPHEN MENON

b. Pahang, 1972

L.K.Y & Tales From The Little Red Dot Series, 2017

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

PROVENANCE

Private collection, Selangor

RM 8,000 - 13,000

Widely acclaimed for his works presenting well-known political figures, Stephen Menon exemplifies Lee Kuan Yew's vision of society and national identity. Despite being known as the little red dot, Singapore remains one of the leading financial centres of the world. The use of screenprint, high colour contrast renderings and perforations in the composition recalls the design of stamps. This work is an expressive and particularly polished piece, demonstrating Stephen's passion on significant world icons. The wordings in the artwork state: At present, No MP, Chinese, Malay or Indian, can afford to take a communal line because he has to serve a multiracial constituency.

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.



AZRIN MOHD

b. Negeri Sembilan, 1969

Take Me There..., 2010

signed and dated (lower right) mixed media 92 x 92 x 12cm

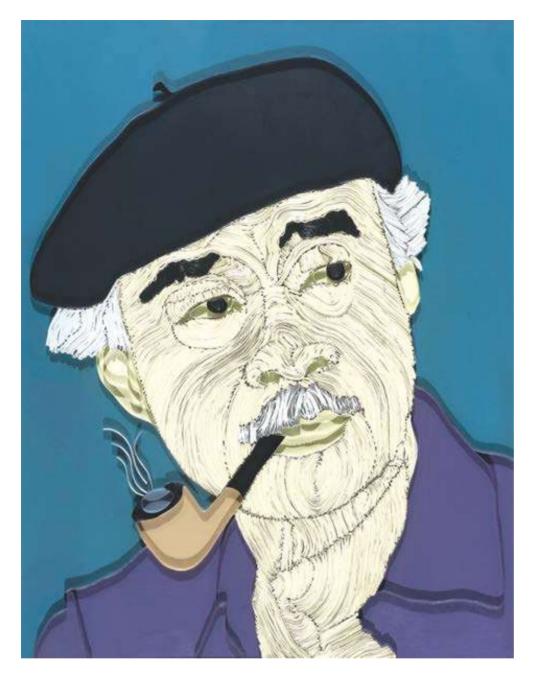
PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 - 7,500

Azrin Mohd enjoys collecting objects and gives them new meaning as he transforms them into an art assemblage. A rustic wooden panel designed in a cabinet style contains vintage memorabilia including an abacus, vintage lamp and clock, decorative figurines and a painting of a man's face on the right. The arrangement of objects sparks memories of childhood through the appreciation of the items.

Azrin is reputed to be the first from the 20-odd Ara Damansara artists' enclave under the guidance of Nizam Rahman, to be shown in a 'Fergana Show', namely Boundaries of (Dis)beliefs at Whitebox Publika, Kuala Lumpur. He had taken part in the Art Expo Malaysia since 2013 and was Galeri Chandan's Cheritera exhibition at the START Art Fair in London in 2014. He first gained notice when he won a Special Award in the National Art Gallery's painting exhibition in 2009. He received his MA (Fine Art) and BA (Hons, Graphic Design) from the Universiti ITM.



AZIZI LATIF

b. Selangor, 1988

Dato' Mohd Hoessein Enas, 2017

acrylic, collage, spray paint on canvas 115 x 92cm

PROVENANCE

Private collection, Selangor

RM 3,500 - 6,000

Created using paper quilling technique, this portrait of Dato' Mohd Hoessein Enas involves meticulous arrangement of densely rolled and coloured paper strips. The curves that define the subject's facial planes resemble shifting waves. Presented in 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.



MOHD KHAIRUL IZHAM

b. Pahang, 1985

Precious, 2016

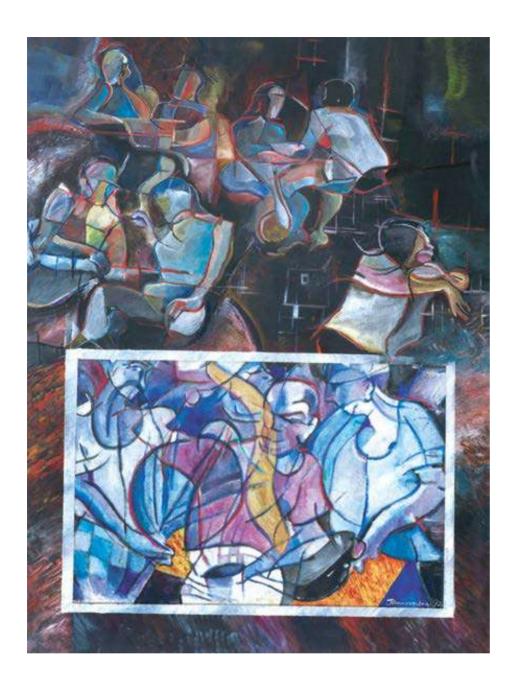
signed and dated (lower right) acrylic on canvas 102 x 76.5cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 - 12,000

There is nothing more beautiful and precious than the birth of a child. Here, the artist depicts not only the features and clothing of his family member's with attention to detail, but also cleverly integrates still life comprised of their beloved objects. The artist succeeds in creating a warm portrayal of family life and affection, with all the richness. Mohd. Khairul Izham graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam. He has participated in shows like Dis-chromatic (2010), Malaysian Emerging Artist Award (2011), Deceitful Truths (2011) and shows held at Taksu, Whitebox Publika, Curate Henry Butcher, etc. Anisa Abdullah and Khairul Izham's paintings were recently exhibited in 'In Sync: Artist Couples', a group exhibition that features six pairs of artist couples, organised by G13 Gallery.



ANURENDRA JEGADEVA

b. Johor, 1965

Tea Dust, 1992

signed and dated 'J Anurendra '92' (lower right) mixed media on board 108 x 80cm

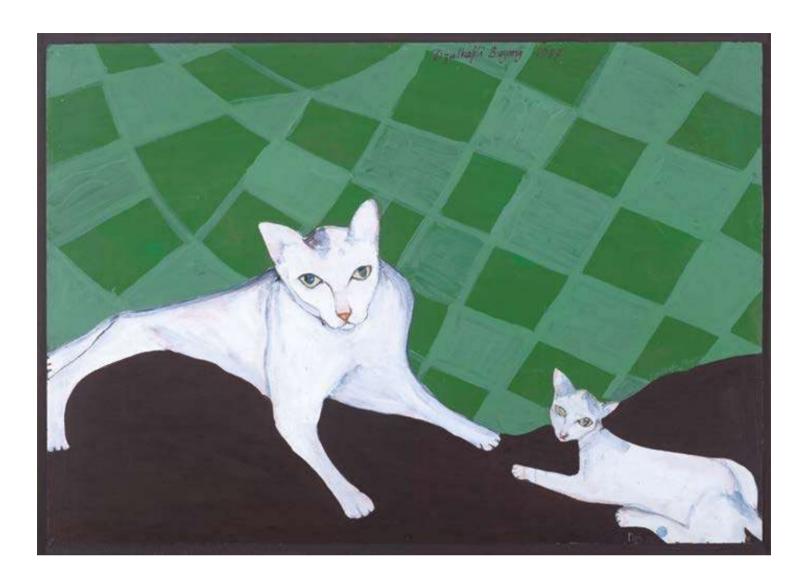
PROVENANCE

Private collection, Selangor

RM 12,000 - 20,000

The unique Malaysian national drink, teh-tarik, a concoction of black tea mixed with condensed milk and 'pulled' for the added zing and flavour, frothy top et al, is a daily ritual among Malaysians of various races from all walks of life. At make-shift roadside stalls and mamak (Indian-Muslim) restaurants, they are lively congregation points any time of the day. The figures, ordinary heroes, enjoying the cuppa or in a separate 'kitchen' window, are rendered in ambiguous overlapping shapes like anatomical models in an unusual obfuscation play of lines and colour tones. In the book, *Sacred Altars* (page 19), the scholar June Yap noted in Witness This: The Works of Anurendra Jegadeva: "In Anurendra's sense of place that straddles continents, histories and cultures, there are many heroes – even common ones, and as many altars to worship them at. At the same time... it almost seems it is less specific heroes than the heroic that XXXX that is the ability (or perhaps destiny) to rise above the hoi polloi, to carve out a definitive history, one that is worthy of remembrance."

From a rather tame first solo at the Petaling Jaya Civic Centre in 1992, Anurendra Jegadeva has been breathlessly consistent and trenchant in his works that delve into the Indian Condition, partly autobiographical. He uses figures in paintings, installations or text forms, to rail against socio-political problems. Trained in Law and Fine Art, he had a spell as a journalist among other jobs, and from 2007-2010 was senior curator with Galeri Petronas. He has been invited to take part in the Singapore Biennale. J. Anu is among the four Malaysian artists featured at the national pavilion in the 58th International Art Exhibition of La Biennale in Venice, Italy.



DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

Untitled, 1987

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

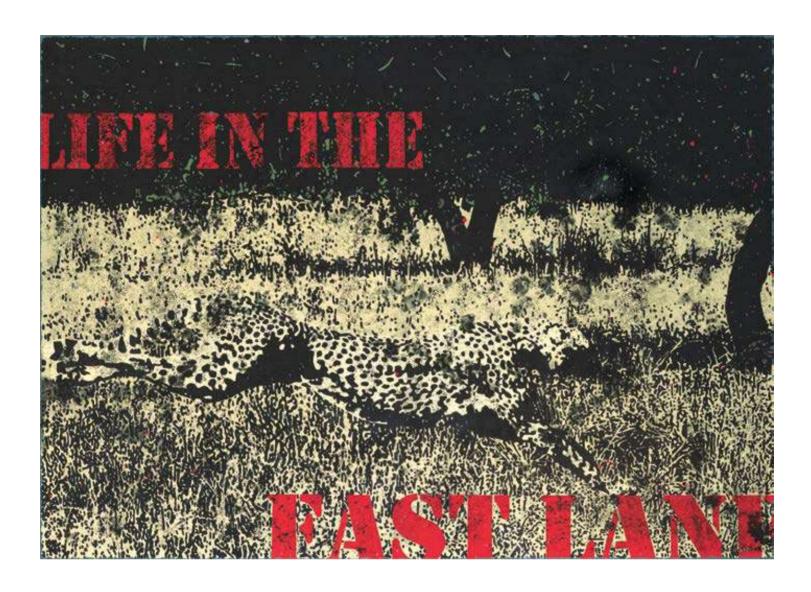
PROVENANCE

Private collection, Selangor

RM 50,000 - 80,000

The subject of cats play an important role in the works of Dzulkifli Buyong. A mother cat and her child are depicted in exquisite colours, against a background of elegant checkered floors. Buyong captured the cat's love for her offspring in a relaxed and tranquil scene. The cats direct gaze mesmerizes the viewer, with its gorgeous fur rendered with delicate strokes. Cats are beloved universally not only for their beauty, but also as protectors of the house against harmful animals such as mice and insects.

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



NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Life In The Fast Lane, 2013

signed and dated (verso) mixed media on canvas 153 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 - 20,000

Life In The Fast Lane explores issues concerning endangered animals and animal rights, executed using stencilling and marking techniques devised by street artists. Najib's early Migration series exposes the destruction of animal habitats as a result of human greed and exploitation of resources. His distinctive style is evident here, with the cheetah as main subject combined with text overlaid on the work, creating a powerful work that arouses imagination.

Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled Great Migration and Survival were held in Taksu Galleries in Kuala Lumpur (2012) and Singapore (2015) respectively. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2019) and the Gwangju Biennale (2016).

GAN TEE SHENG

b. Johor, 1984

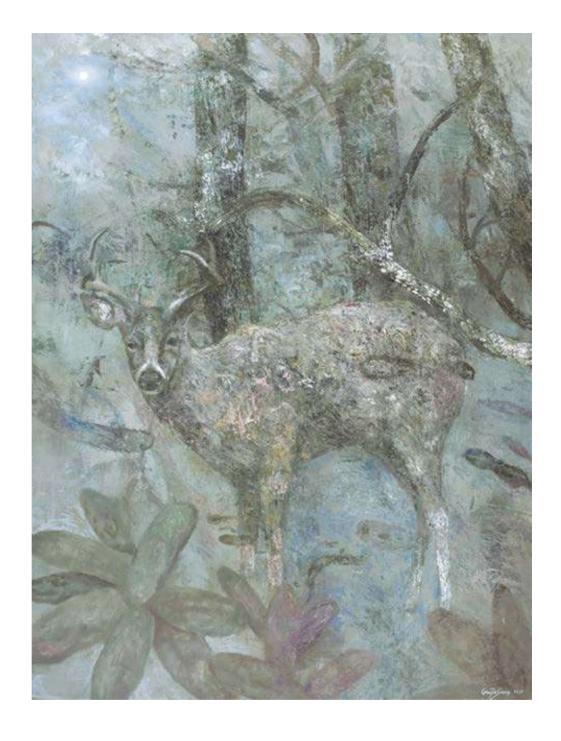
Midnight, 2017

signed and dated 'GAN TEE SHENG 2017' (lower right) oil on canvas 122 x 91cm

PROVENANCE

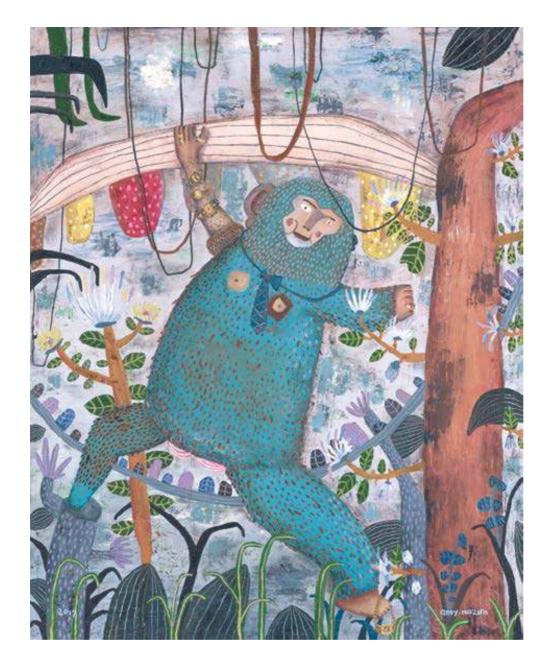
Private collection, Kuala Lumpur

RM 5,000 - 8,000



In many cultures, the deer is a symbol of spiritual authority and kindness. During a deer's life the antlers fall off and are regrown, hence the animal is a symbol of regeneration. A poetic feeling permeates this work featuring a majestic stag, surrounded by foliage in its natural habitat. To a deer, home is the forest as the woodland provides cover for protection and shelter. In the background, solid trunks and branches add visual depth and perspective to the composition.

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 2019. He held his first solo, Withdrawn, in Taksu Kuala Lumpur in 2014, and his second, Delusions, at Taksu Singapore, in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.



WAN AMY NAZIRA

b. Selangor, 1989

The Clinging Blue Monkey, 2017

signed 'amy. nazira' (lower right) and dated 2017 (lower left) oil and charcoal on canvas 153 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,200 - 5,000

Inspired by the art of cartoons, Wan Amy Nazira is well known for her distinctive style of portraying figures. In this work, an animal and its habitat form the main subjects. The artist adds a sense of humor in the face of a monkey, showing excellent skills in portraying animals in nature. An imaginary scene painted in an exuberant manner, the monkey seems to emerge from a tropical forest, with representations of lush flowering plants painted with impressive detail.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has been participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park, Melaka (2012), Muda Mudi at Segaris Art Center, Malaysia (2016), Art Expo Malaysia with G13 Gallery (2017-2019), Enthrall exhibition at TAPG (The Art People Gallery), Klang. Her recent group exhibitions include Filling The Void: A Conversation Between Man And Space at G13 Gallery (2018), Sensation, Segaris Art Center (2017), and the Locals Only exhibition at Taksu, Kuala Lumpur (2017). The artist won the Bronze Award, Emerging Artist Category in UOB Painting of The Year (2016). Recent group exhibitions include In Sync: Artist Couples, G13 Gallery, Malaysia, and Figure it Out, Segaris Art Center, Kuala Lumpur.



HIRZAQ HARRIS

b. Negeri Sembilan, 1987

Garuda Perang II, 2012

signed and dated with one seal of the artist (verso) mixed media on canvas 98 x 250cm

PROVENANCE

Private collection, Selangor

RM 6,500 - 10,000

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

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



AMRON OMAR

b. Kedah, 1957

Pertarungan, 1996

signed and dated (lower center) charcoal on paper 70 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 - 18,000

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.



MAT ALI MAT SOM

b. Selangor, 1975

Rebel 1, 2015

signed and dated (lower right) acrylic on canvas 94 x 76cm

PROVENANCE

Private collection, Selangor

RM 2,000 - 4,000

Mat Ali Mat Som's artworks show his passion for the study of human figures and he translates all ideals on the representation of muscular human forms through the fluid movements of Silat. Narratives about local warriors which have been told in history are illustrated, presenting techniques of a form of martial art which is indigenous to Nusantara. More than just a fight, the philosophy of Silat includes the physical and spiritual aspects of human life.

Mat Ali obtained a BA (HONS) in Fine Art at Universiti Teknologi MARA in 1997. His recognition includes winning 3rd Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Phillip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali has had a number of shows at prominent galleries in Malaysia. He participated in Young And New at House of Matahati in 2009 and later that year had his solo show Dendam Tak Sudah at Metro Fine Art Gallery. 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 House of Matahati, Lineage at Art Accent, Pameran Pelukis Selangor at Galeri Shah Alam as well as at the grand opening of Rosella Gallery in Singapore.



Lagrang 25 3129, Mar Alb, Talathan

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AHMAD ZAKII ANWAR

b. Johor, 1955

Legong, 2004

signed and dated (lower center) ink and watercolour on paper 28 x 20cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 9,000

Illustrated here are studies of Balinese Legong dancers swiftly and precisely captured by Ahmad Zakii Anwar. Traditional Balinese dancers learn the craft as children from their mothers as soon as they are born, in the womb they are played the Balinese music and are taught to dance with their hands before they can walk. Executed in refined strokes, the artist succeeds in capturing the alluring dances of Bali.

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



ABDULLAH IBRAHIM

b. Kelantan, 1947

Mak Yong Dancer 1, 2017

signed and dated 'Abdullah Ibrahim 2017' (lower right) oil and acrylic on canvas 69 x 78cm

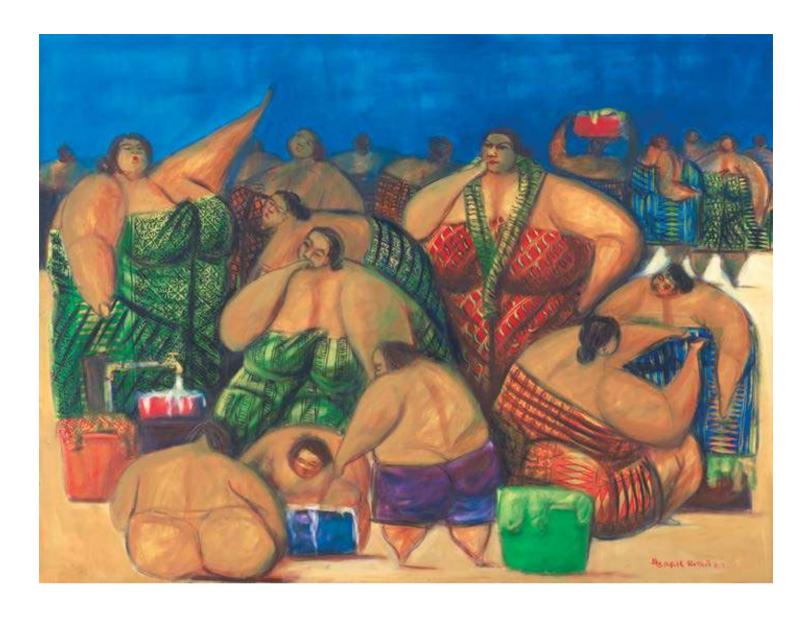
PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 - 6,000

This painting shows a Mak Yong Dancer in a dance pose showing the intricate hand gestures seen in Mak Yong. Mak Yong is a traditional form of drama-dance theatre originating from the ancient Malay-Thai cultures which has roots in animist and Hindu Buddhist belief. The stories performed during the dance were derived from the Kelantan Pattani mythology that are believed to be lost elsewhere. In 2005, UNESCO declared Mak Yong as one the "Masterpieces of the Oral and Intangible Heritage of Humanity". Today, there are only a handful Mak Yong troupes in Malaysia. Abdullah Ibrahim's passion for capturing Kelantanese local culture and life extends to Mak Yong. He painted a series of Mak Yong paintings depicting the dancers and the poses in a Mak Yong dance.

Abdullah Ibrahim's artistic career spans over three decades mostly focusing on Kelantanese culture through a Realistic Figurative Art approach and a tack of Photorealism genre. His work blends painting and drawing into a visual entity with soft yet detailed combination of acrylic and oil media. His painting often documents the custom and lives of the locals. His artworks are in numerous public and private collections including Kelantan State Art Gallery, Terengganu Museum of Art and Hotel Perdana, Kota Bharu, Kelantan.



HARRIS RIBUT

b. Selangor, 1951

Water Sprount Scene, 2002

signed and dated 'HARRIS RIBUT 12' (lower right) acrylic on canvas 91 x 122cm

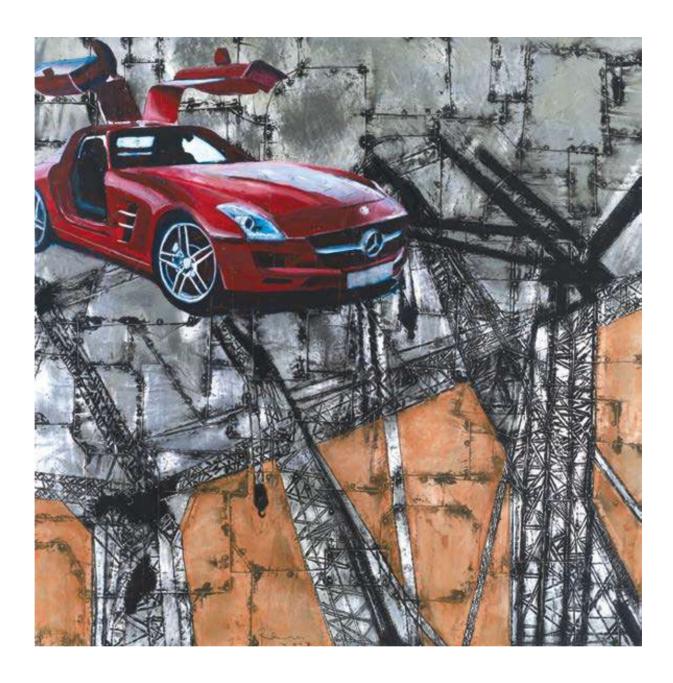
PROVENANCE

Private collection, Selangor

RM 3,000 - 5,500

This scene shows the development and arrangement of curved shapes of the human body. The artist's attempt to represent movement is visible, portraying the lady on the left with outstretched arms, with the entire community working together to share and collect water from the main source.

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



RADUAN MAN

b. Pahang, 1978

SLS, 2017

signed and dated (lower center) oil on aluminum 183 x 183cm

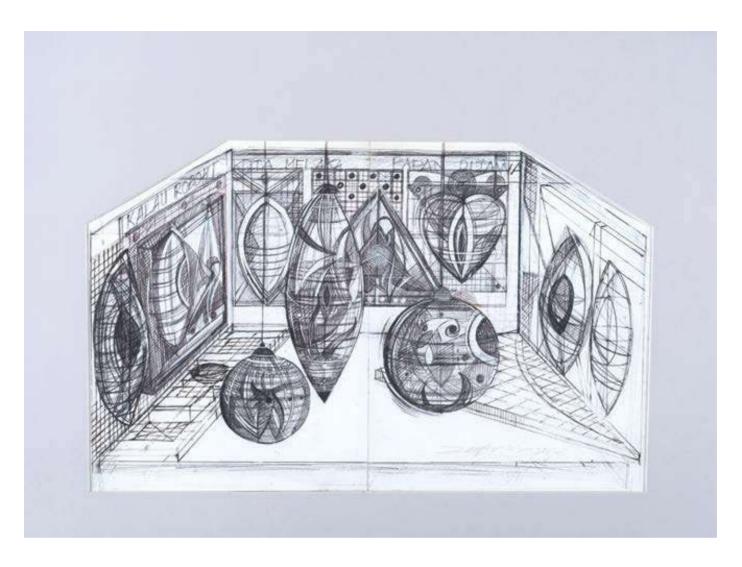
PROVENANCE

Private collection, Selangor

RM 12,000 - 20,000

Raduan Man's aluminium works convey an aesthetic beauty, skilfully incorporating images on the industrial texture of a smooth metallic surface. The artist has always been fascinated by the mechanics of vehicles and has translated that obsession into his artworks. His works are a statement of his dreams, memories, strength and self-belief, and he projects an imaginative approach in making art.

Raduan Man is one of the few artists with a double Masters: Universitiy of Wolverhamption (Painting, 2003) and Camberwell School of Art (Printmaking, 2006). He graduated with a BFA from the Universiti ITM in 2000. His awards include the Juror's Award in the Tanjung Heritage competition in 2002. He has had several solos since his first at the NN Gallery called Fresh Markings in 2003. His artworks have been selected for Sotheby's Hong Kong auction sale for few times, and the abstract pieces usually fetch good prices.



ZULKIFLI YUSOFF

b. Kedah, 1962

Study: Rancangan Bumi Hijau, 2012

signed and dated (lower right) mixed media on paper 37 x 59cm

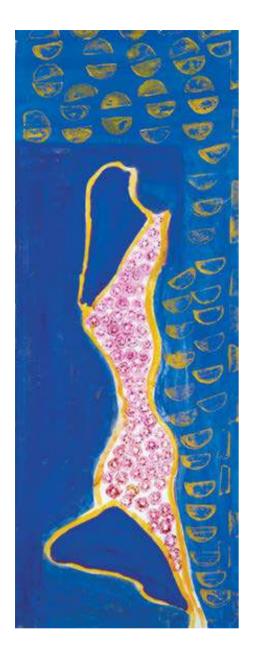
PROVENANCE

Private collection, Kuala Lumpur

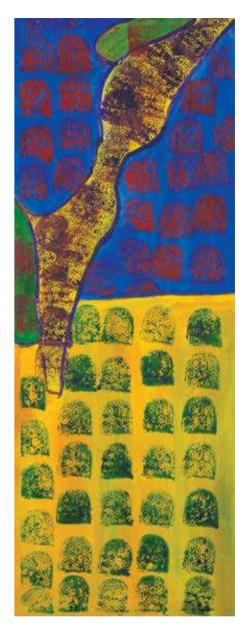
RM 4,000 - 7,000

This study is for an installation called *Rancangan Bumi Hijau* (Green Book Plan) from Zulkifli Yusoff's 2014 *Razak Series*. The Green Book Plan was the brainchild of Malaysia's second prime minister, Tun Abdul Razak Hussein, in 1974, to combat inflationary pressures. Basically, it was to encourage the people to carry out backyard or garden farming, hydrophonics planting and organic farming, besides promoting eating-greens lifestyle. The work encompasses five main components of landscapes, social interaction, beliefs, abstract and inheritance / independence, and extols the rich natural heritage of the country. The actual three-sided installation is a mixture of painted layered canvas strips and also for the sculptural forms, resin-encased concoctions either round or spearhead-shaped.

Zulkifli showed his installation, *Don't Play During Maghrib* (1997) at the Venice Biennale under Modernities And Memories: Recent Works From The Islamic World in 1998. He won the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly), but his biggest triumph was the Grand Minister's Prize in the Salon Malaysia III in 1992. He also won the National Academic Award (Visual Art) in 2007. He made the selections for the Asia-Pacific Triennial in Brisbane, Australia, in 1993, the Singapore Biennale and Art Stage Singapore, both in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991. Zulkifli Yusoff is among the four Malaysian artists featured at the national pavilion in the 58th International Art Exhibition of La Biennale in Venice, Italy. Zulkifli masterpieces were showcased in Art Expo Malaysia 2018 & 2019, and received extremely good remarks.







SHARMIN VARGHESE

b. Malaysia, 1968

Nosing Out; She Inherits; Whole And Accessible, 1997

mixed media on canvas 84 x 30cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

Sharmin Varghese is an artist and writer whose feminine energy is evident in her works. The artist has achieved a unique style in representing women and inner realities, using elementary shapes and patterned motifs to express themes of womanhood. In an intimate space, the image of a bra is seen hanging, perhaps alluding to a sense of liberation and freedom.

Sharmin Varghese graduated from Auckland Society of the Arts, receiving her Degree in Fine Art majoring in print making, art history & design philosophy (1993-1994 New Zealand), she obtained her Diploma in Fine Art specialising in painting, life drawing, theory of art from La Salle College of the Arts (1989-1992). Her group exhibitions include National Art Gallery Malaysia (1999), Dhyana Pura, Bali (1998), Skoob Gallery Malaysia (1997), Petronas Gallery (1995), ASA Gallery New Zealand (1994). Her solo exhibition was in Matic, Malaysia (1997).

FAUZUL YUSRI

b. Kedah, 1974

Mozek, 2014

signed and dated 'fauzulyusri 2014' (lower left) acrylic and mixed media on canvas 91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 - 8,000

Much of contemporary artist Fauzul Yusri's works are based on intuition comprised of unique doodles and symbolic phrases written on canvas, emphasizing with vigour the composition of lines. Beneath the raw layers of expression, the artist conveys narratives composed of scribbles and markings of subconscious meanings.

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



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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.

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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.I. 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 +603-269 I 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.

1.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

I.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: 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 vet 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:
- I) 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 3 I 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 indem nify 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.

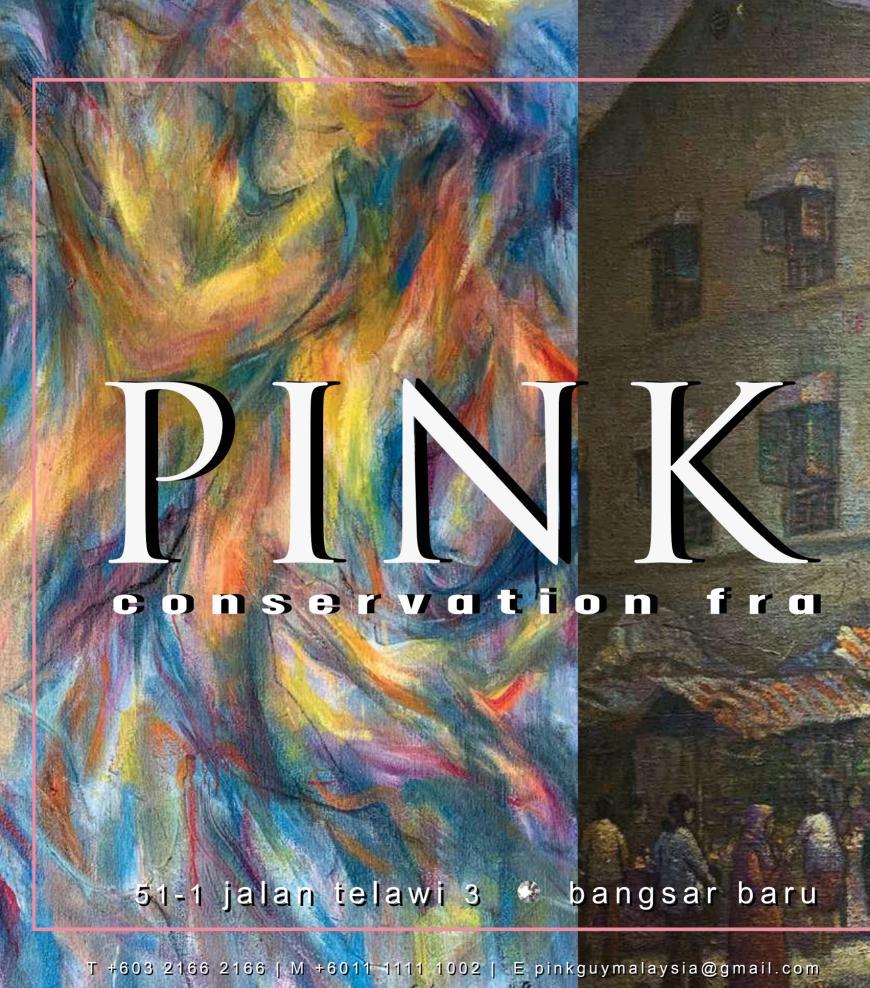
4.11. Miscellaneous

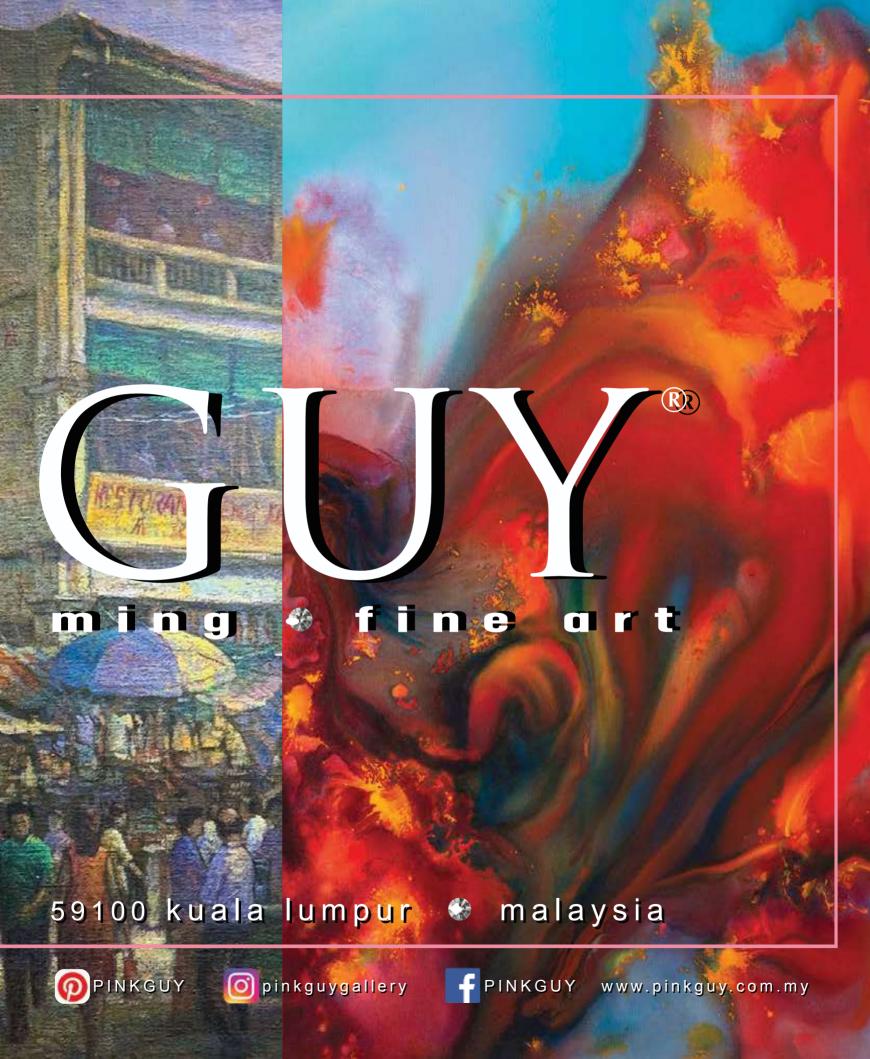
- (a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.
- (b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.
- (c) The singular includes the plural and vice 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.

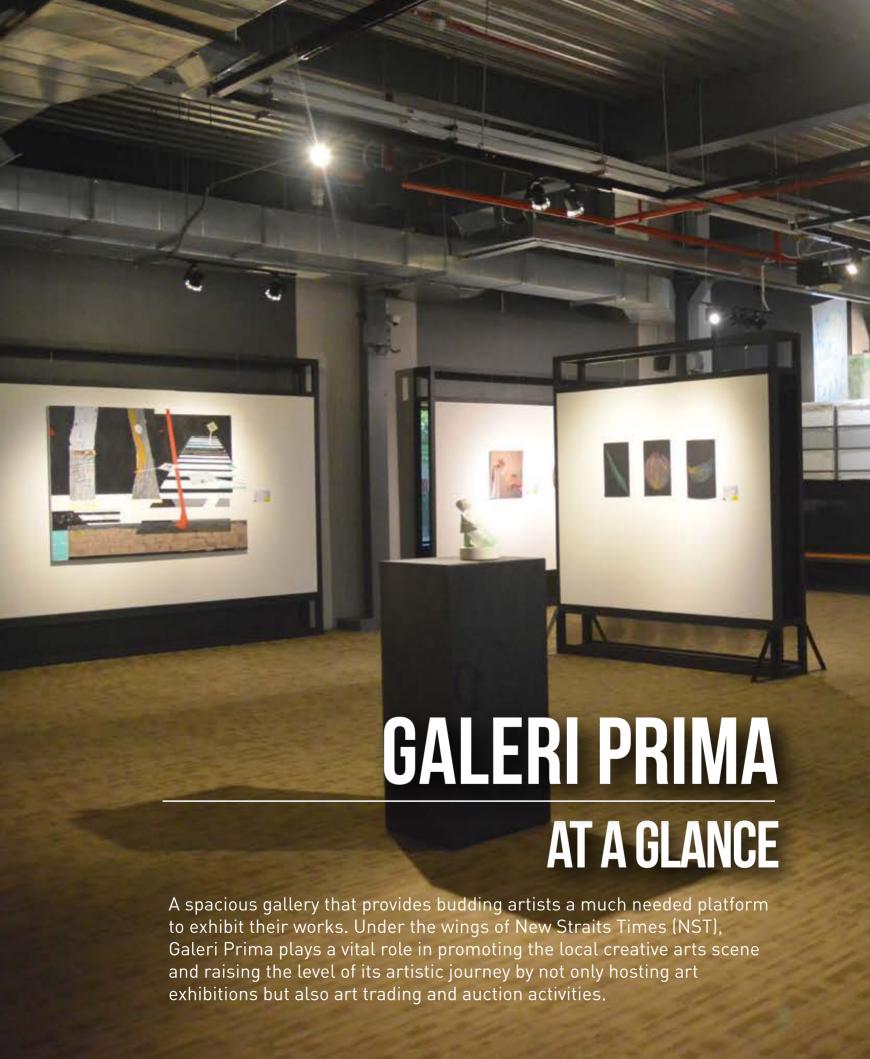














Bidder Registration Form

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 MALAY	(sian & southeast asian art	sale date 3 November 2019			
IDENTIFICATION / FINAN (Please attach the following	NCIAL REFERENCE documents when submitting your registration form)				
Proof of Identity (circle):	,	Identity Card / Passport / Driving License / Company Registration /			
Proof of Address:	Utility Bill and Bank Statement (issued within the last 6 months) (for office use)				
•	urnished to HBAA upon request)				
NAME OF BANK		ACCOUNT NO.			
BANK ADDRESS					
CONTACT PERSON AT THE B	ank	TELEPHONE NO. (OF BANK CONTACT)			
CREDIT CARD NO.	CREDIT CARD TYPE	ISSUING BANK			
I have read the Conditions of Bus	iness, Guide to Buying at Henry Butcher Art Auctions and Import	cant Notices printed in the auction catalogue, and hereby agree to be bound by them.			
price plus the buyer's premium (I been explicitly agreed in writing v party (hereinafter referred to as "	2% of hammer price) and all applicable taxes, plus all other appli vith Henry Butcher Art Auctioneers Sdn Bhd (HBAA) before th	nd solely liable for the bid, in particular to pay the purchase price, which is the hammer cable charges. I understand that the invoice will be made out in my name, unless it has e commencement of the sale that I am acting as agent on behalf of an identified third both myself and my disclosed principal will be jointly and severally liable for all obligations bid as his agent in the same way as if he were bidding personally.			
	fundable earnest deposit before leaving the sale room. Failure to	orm upon the fall of hammer and to make payment of 5% of hammer price (or RM500, sign the form and make payment for the earnest deposit will render the sale to be null			
in the catalogue entry or the cond		n condition reports from HBAA upon request. I further understand that all references sonal inspection as all lots are sold "as is", and I am responsible for examining a lot prior or oral description provided by the seller or HBAA.			
I also understand that the estimate purpose, and it does not include to		as a statement that this is the price at which the lot will sell or its value for any other			
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 LET	TERS)				



Bidder	No.	(for	office	use)

Telephone / Absentee Bid Form

Please complete the	absentee bid form below and email a signed copy to Henry	Butcher Art Auctione	ers Sdn Bhd at info@hbart.com.my.	
BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)		
ADDRESS		I.C. / PASSPORT	NO.	
CITY	STATE	POSTAL CODE	COUNTRY	
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE	NO.	
EMAIL ADDRESS				
SALE TITLE	alaysian & southeast Asian art	SALE DATE	3 NOVEMBER 2019	
understand that I shall as stipulated in the auch the earnest deposit man responsible in the ever In the event none of man I understand that HBA relating to execution concerve price and other bids are subject to the I understand it is my man been notified at the concern.	the purchase price, which will be the hammer price plus the buyer be requested to place with HBAA a non-refundable earnest depiction catalogue, in the form of a bank draft, personal cheque, creaturest be credited into HBAA's bank account before I will be allowed to that I am not allowed to participate in the auction if my earnest any bids are successful, the earnest deposit shall be returned to me AA executes absentee and telephone bids as a convenience for clies of bids, including computer-related errors. On my behalf, HBAA were bids. If identical absentee bids are left, HBAA will give precede a Conditions of Business printed in the auction catalogue published esponsibility to check that there are no late saleroom notices affect the inherent risks of bidding over the telephone and will not he DATE	posit equivalent to 5% of dit card payment or tele wed to participate in the deposit is not credited in a in full. Sents, and is not responsibility to purchase the lot noce to the first bid reced by HBAA, a copy of well the total the sale of the lot on the sale of the s	If the lower end of the estimated price range for the lographic transfer into HBAA's account. I understand that e auction and that HBAA shall not in any way be held to HBAA's bank account before the start of the auctional of the for inadvertently failing to execute bids for any error t(s) for the lowest possible price, taking into account the lived. I hereby acknowledge and agree that all successful thich has been made available to me prior to the auctional of the specified herein, which bidders in the saleroom have on the number below for telephone bidding.	
Please enter the b	oids in Ringgit Malaysia. Bids in foreign currency will i	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)		ı	
·	of Identification: Identity Card / Passport / Driving License / Com	pany Registration AND		

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).

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

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Harris Ribut

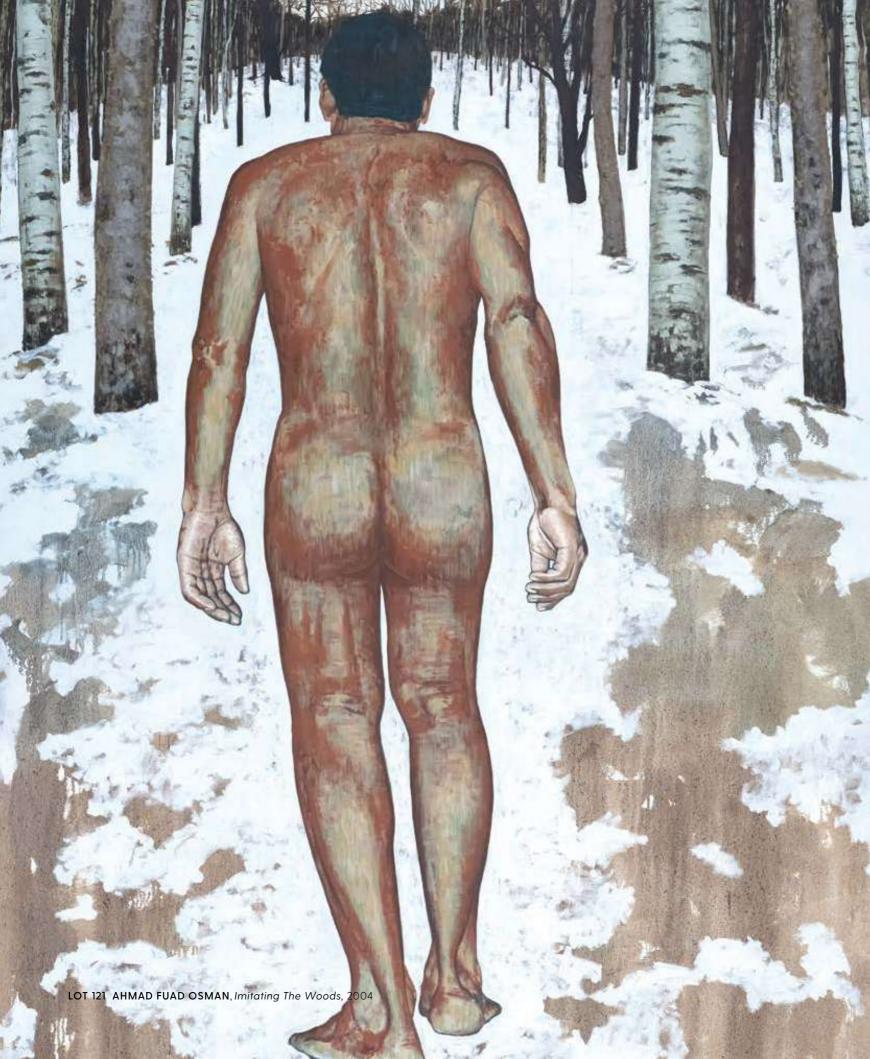
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Philong Sovan















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