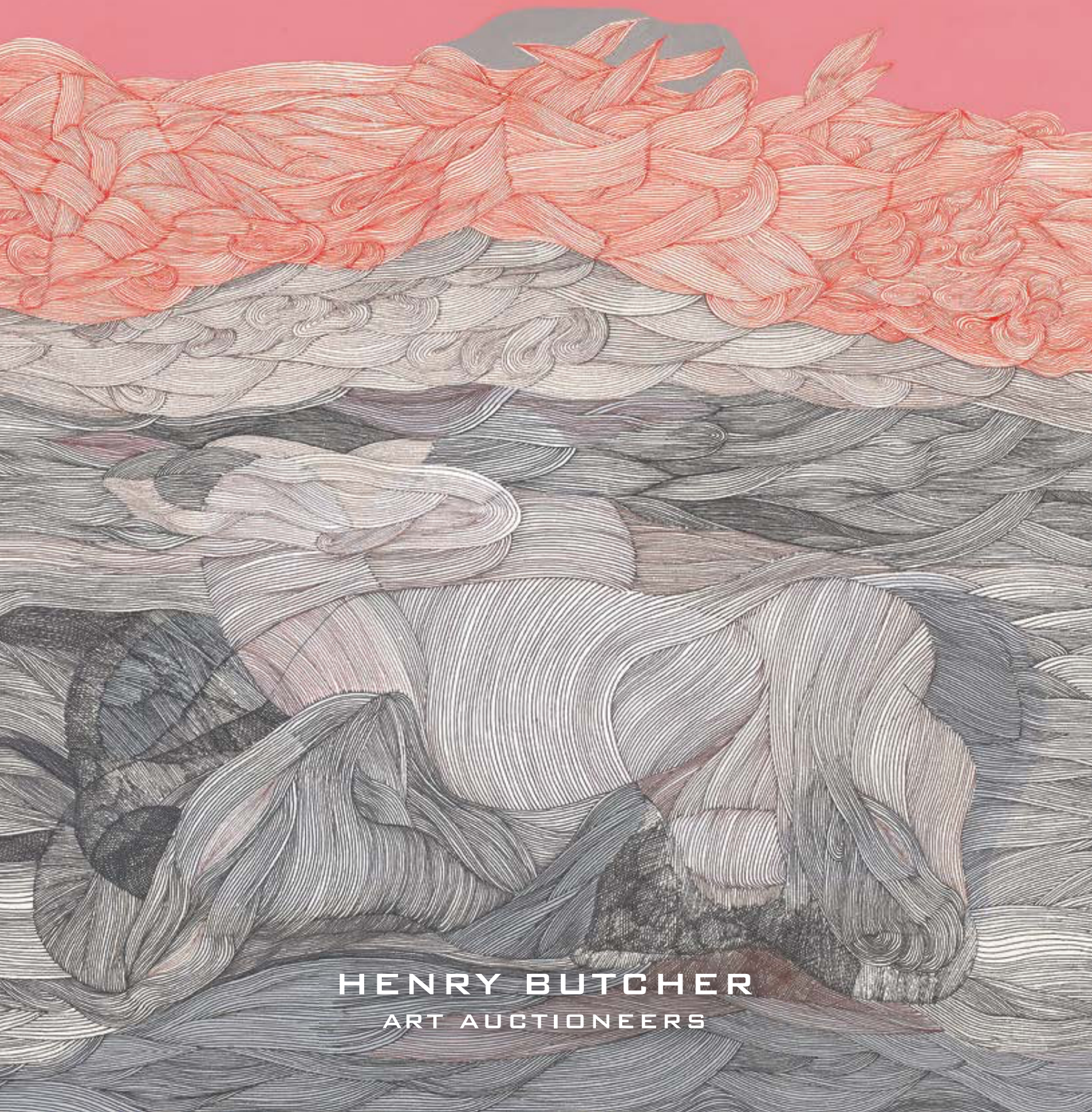


MALAYSIAN & SOUTHEAST ASIAN ART

15 NOVEMBER 2020



HENRY BUTCHER

ART AUCTIONEERS



LOT 81 IBRAHIM HUSSEIN, DATUK, *Untitled*, 1967



LOT 86 SHARIFAH FATIMAH SYED ZUBIR, DATO', *Reflection VI*, 1995

IMPORTANT NOTICE

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

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

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 15 November 2020, 1 PM

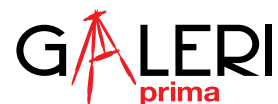
VIEWING

11 - 14 November, 2020

10am - 6pm daily

Galeri Prima, Balai Berita Bangsar

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





Abdullah
F.R.S.A. — Arix. '56.

LOT 24 ABDULLAH ARIFF, *The Sudden Monsoon Downpour*, 1956





LOT 40 CHANG FEE MING, *Long Life To The Past (Langkawi)*, 1993

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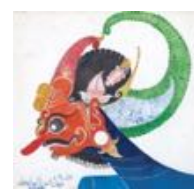
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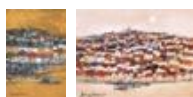
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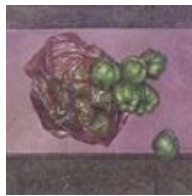
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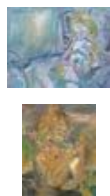
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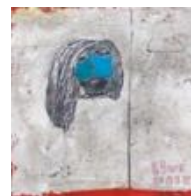
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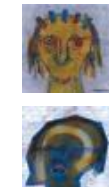
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I23

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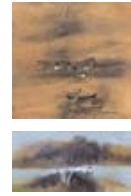
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I30

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I39

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I40

ISMAIL LATIFF

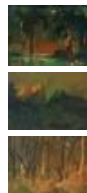
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I41

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I61
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I67
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I68
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2006



185
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Pertarungan
1998





1 KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 1997

signed and dated (lower right)
watercolour on paper
22 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

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

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

2

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 2010

signed and dated (lower right)
watercolour on paper
29 x 39cm; 23 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



Here, 2 intricate watercolours by Khalil Ibrahim are on offer. The works depict the people of the East Coast engaging in daily activities, rendered with graceful flowing lines.

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



3

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

East Coast Series, 2001

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

This intricate work depicts a common scene of the East Coast daily activities. A group of diligent fishermen and women are working together, providing food and income for the family.

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

4

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 1986

signed and dated (lower right)
acrylic on canvas laid on board
32 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000



Khalil Ibrahim places strong emphasis on the human figures by the beach, displaying salient features and graceful contours of the human form. The beauty of motion pulsating with energetic life is captured using brightly pop inspired colours.

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



5

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 1986

signed and dated (lower right)
acrylic on canvas laid on board
32 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

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

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



6

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 2003

signed and dated (lower right)
acrylic on board
12 x 12cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Khalil Ibrahim depicts people by the beach, near the shore in shallow water. Observe the water reflection...

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



7

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 2011

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

The locals' participation in fishing is evident in the East Coast states of Kelantan and Terengganu; they fish mainly from the shore or in shallow protected waters using simple hand-operated gears such as hooks and lines, scoop nets or traps.

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



8

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 1995

signed and dated (lower right)
ink on paper
15 x 14cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

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

Khalil Ibrahim is one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.



9

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Malayan Seafaring Junks

signed (lower left)
watercolour on paper
27 x 37cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000



The artist effortlessly illustrates the Malayan Seafaring Junks, during daytime and late evening, from different angles.

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



10

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Boat Scene

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

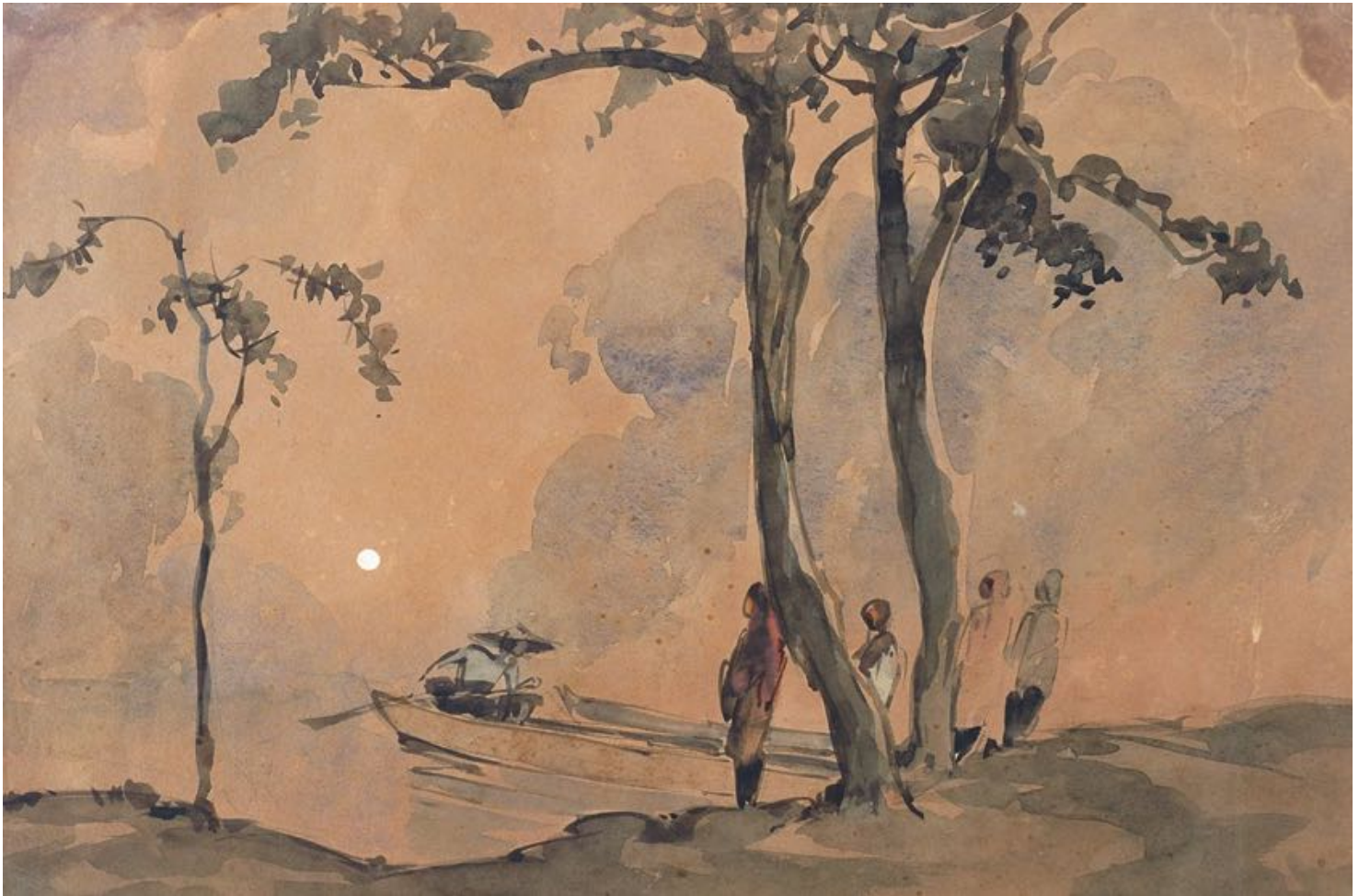
PROVENANCE

Private collection, Penang
Acquired from the Mun Sen Studio

RM 9,000 – 18,000

This must be the Weld Quay jetty area on the eastern shoreline of Penang. A deep wharf was already operational, hence the passenger boats and fishing barges as the jetty clan people were mostly fishermen. It is also the site of the Penang Ferry, the oldest ferry service in the country for cross-strait transfer since 1894! This area was a conurbation of trade and commerce with its jetties, piers, warehouses and tall corporate buildings that fuelled Penang's entrepot prosperity, especially during the British colonial era. Now it is designated a UNESCO World Heritage site.

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



11

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Boat By The River

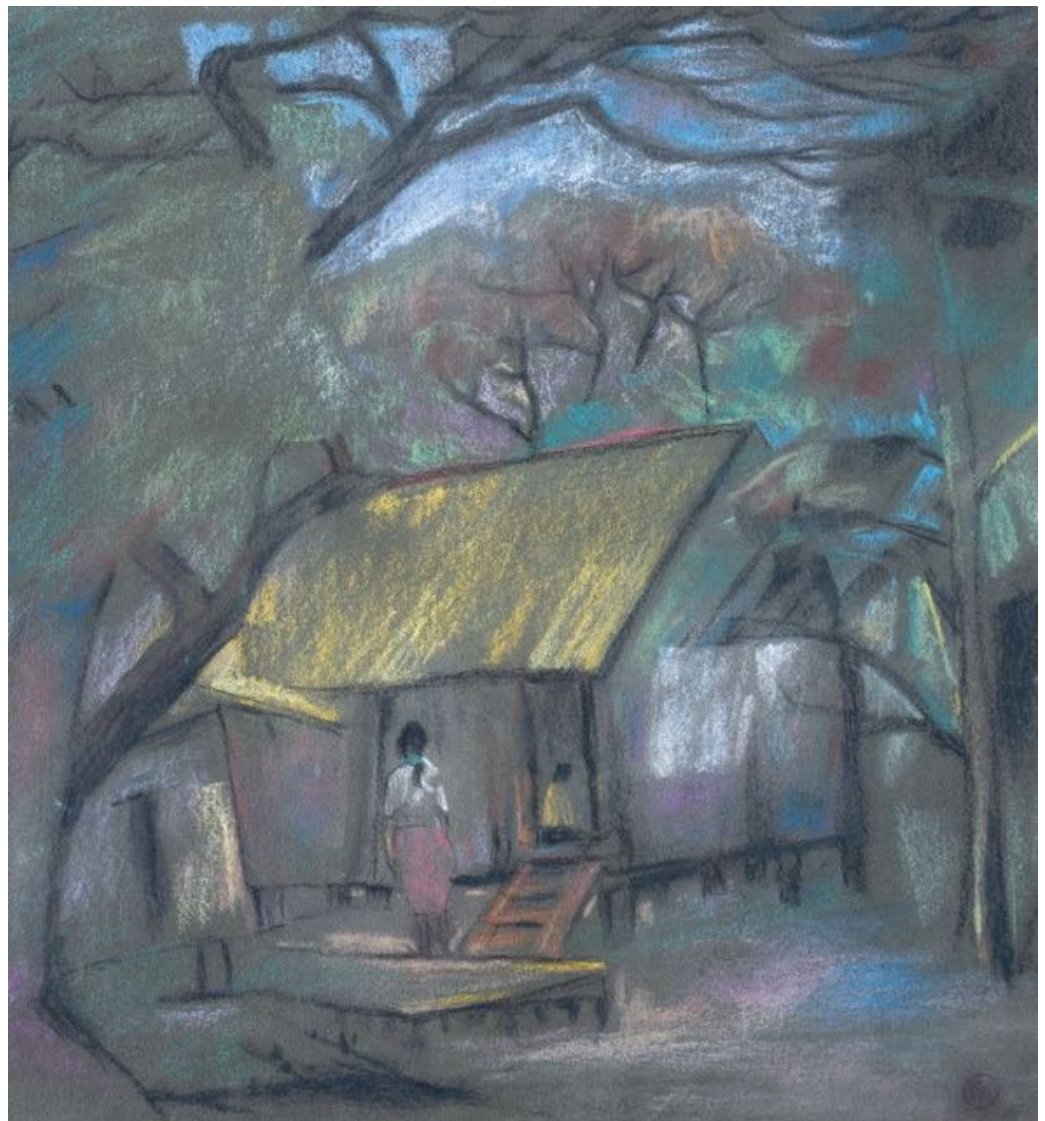
watercolour on paper
37 x 56cm

PROVENANCE

Private collection, Penang
Acquired from the Mun Sen Studio

RM 6,000 – 12,000

The sampan was a popular mode of transport from the 1940s to the 1960s for isolated areas in the country, with a river and inaccessible because of trees and vegetation all around or uneven unpaved and soggy paths. Enterprising boatmen would set up station at such riverside kampung for those wanting to go to nearby towns for the odd provisions or meet up with friends and relatives. A boulder or a makeshift plank platform would suffice for the clients, even for women with tudung (headdress) and baju melayu to step onto the boats. Four people are either waiting for their turns or lepak (loiter) watching. Which begs the question: How did the artist Yong Mun Sen get there to record the scene, in the first place? Certainly not through Ah Kow, his personal taxi, as the trishaw would be a total wreck to wend through the treacherous pathways, and there was no GPS to guide him. Ah Kow, who was also a photographer, was paid by wealthy bonesetter Loh Cheng Chuan, one of the earliest Malayan art collectors, to take Mun Sen around, mostly to out-of-way places like Batu Ferringhi.



12

KUO JUPING

b. China, 1908 – d. Penang, 1966

Lady Entering Home

signed with one seal of the artist (lower right)

pastel on paper

39 x 36cm

PROVENANCE

Private collection, Penang

ILLUSTRATED

The Art of Khaw Sia & Kuo Ju Ping
Pioneer Artists, Dato' Dr. Tan Chee Khuan,
The Art Gallery Penang, 2014, p. 358

RM 4,000 – 8,000

As the title suggests, *Lady Entering Home* depicts a woman walking towards her house while another person waits for her arrival at the entrance. The artist effectively illustrates the tranquil nature and steady rhythm of village life using muted colours.

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



13

KUO JUPING

b. China, 1908 – d. Penang, 1966

House On A Slope

signed (lower right)

pastel on paper, 25 x 34cm

PROVENANCE

Private collection, Penang

ILLUSTRATED

The Art of Khaw Sia & Kuo Ju Ping Pioneer Artists, Dato' Dr. Tan Chee Khuan, The Art Gallery Penang, 2014, p. 347

RM 3,800 – 7,500

Depicted in the scene is a house built on a hill slope surrounded by mother nature. It must be peaceful and quiet to live here, far away from the busy city life and concrete jungle. The colours range from shades of green and brown, rendering stillness in this work.

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

14

KUO JUPING

b. China, 1908 – d. Penang, 1966

Portrait Of A Boy

signed (lower right)

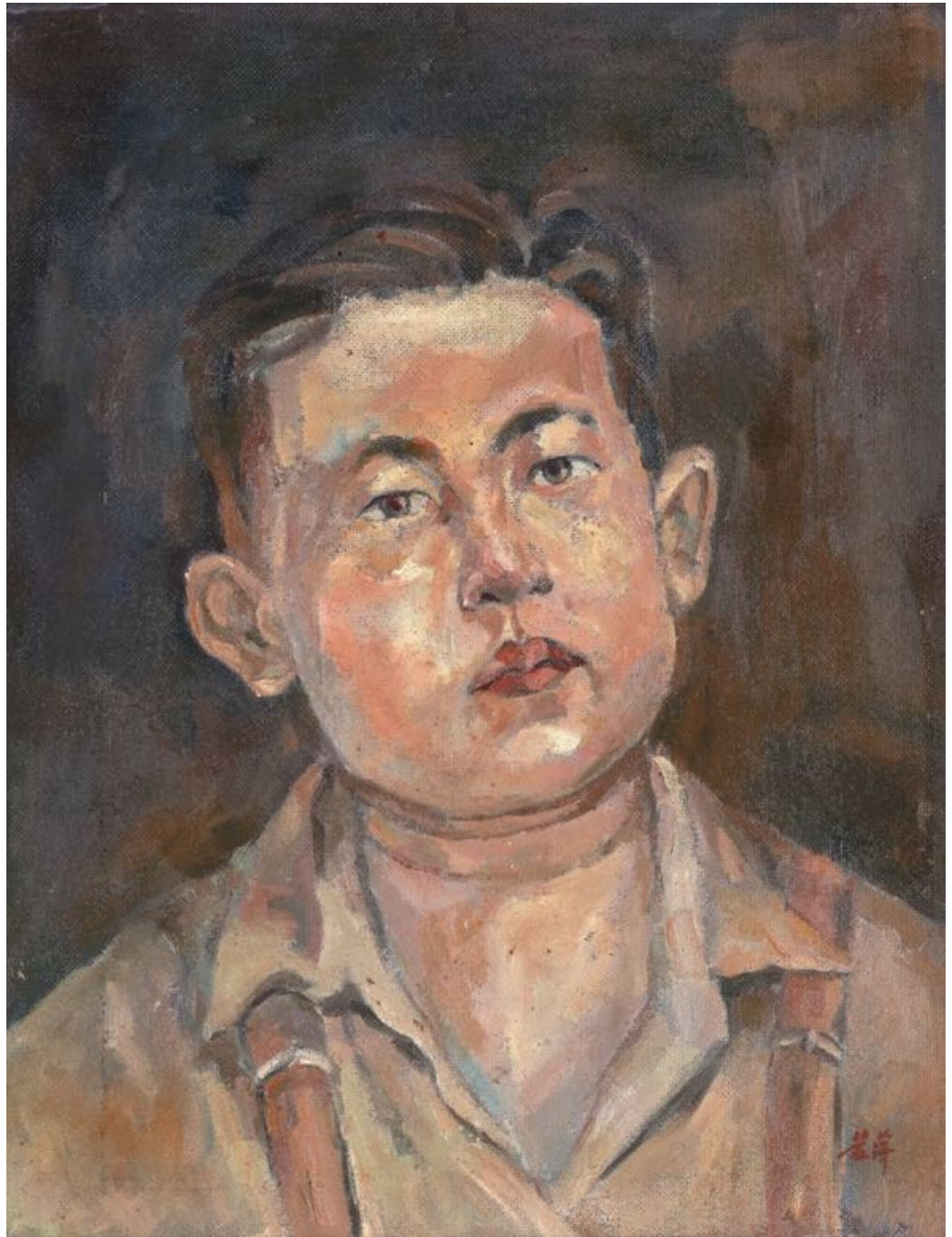
oil on board

64 x 50cm

PROVENANCE

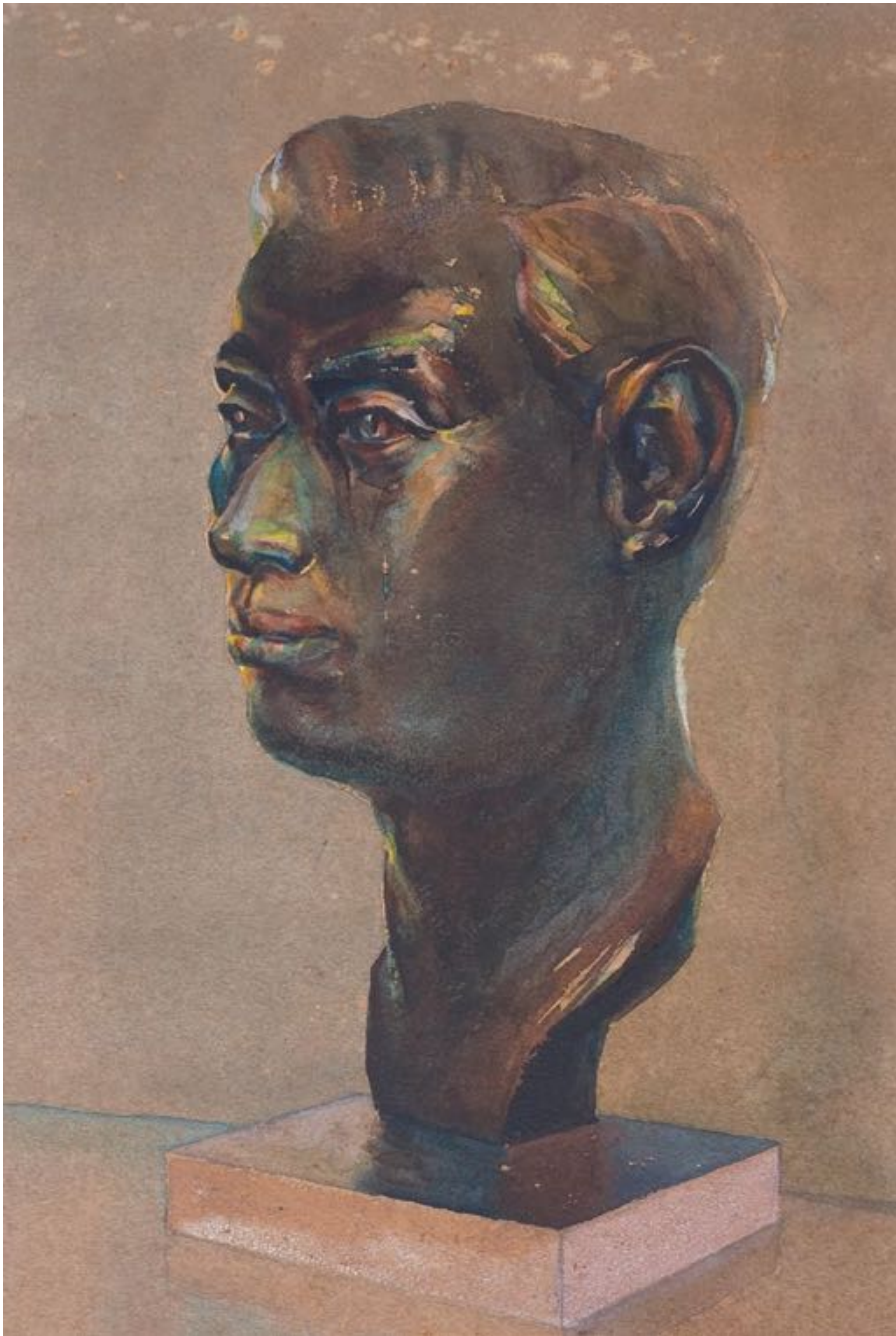
Private collection, Kuala Lumpur

RM 7,000 – 12,000



Celebrated Nanyang painter Kuo Juping illustrates a portrait of a young boy in brown suspenders with a shirt. The shirt looks worn out suggesting a long day although his hair are neatly parted to the right. A smart-looking handsome boy, with his kempt hair, wearing his favourite shirt (trend of that era), looking straight into the eyes of the viewers. He is confident, mature, polite, well-mannered, responsible, poised to be the future pillar of the nation, contributing to the country, and at the same time taking good care of his family.

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



15

LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

Self-Portrait In Bronze, 1958

watercolour on paper

53 x 36cm

PROVENANCE

Private collection, Penang

ILLUSTRATED

Lee Cheng Yong Retrospective,
Penang State Art Gallery, 1996, p. 10

Eight Pioneers of Malaysian Art,
Dato' Dr. Tan Chee Khuan,
The Art Gallery Penang, 2013, p. 177

RM 8,000 – 14,000

Lee Cheng Yong, the most versatile of Malaysia's pioneer artists and one college-trained, was already accomplished in his techniques when he painted this, from a bronze bust he made of his image. Trained at the Shanghai Academy of Fine Art in China, he gained a lot of followers when he later taught Art at the Chung Ling High School in Penang, and in home private tuitions. In this 2D portrait, Cheng Yong applied the illusory sculptural effect like that of mild embossed copper-tooling. Some of his other self-portraits were in oil. He also painted in pastel, gouache, ink, and on ceramic plates besides sculptures. He was adept at portraits, still-life, Realism and abstracts including a sustained series on Cubism.

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

16

**MOHD HOESSEIN ENAS,
DATO'**

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

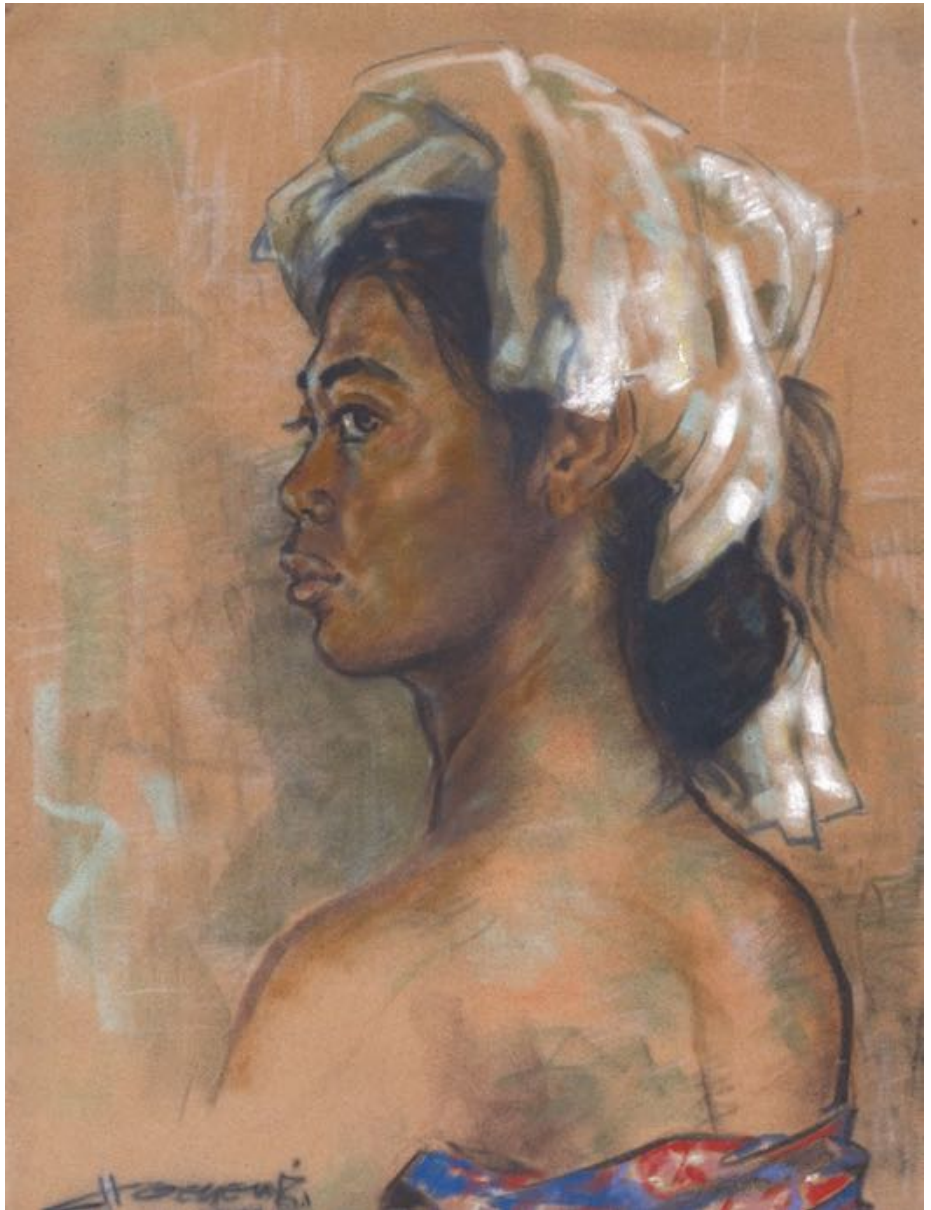
Untitled, 1961

signed and dated (lower left)
pastel on paper laid on board
50 x 37cm

PROVENANCE

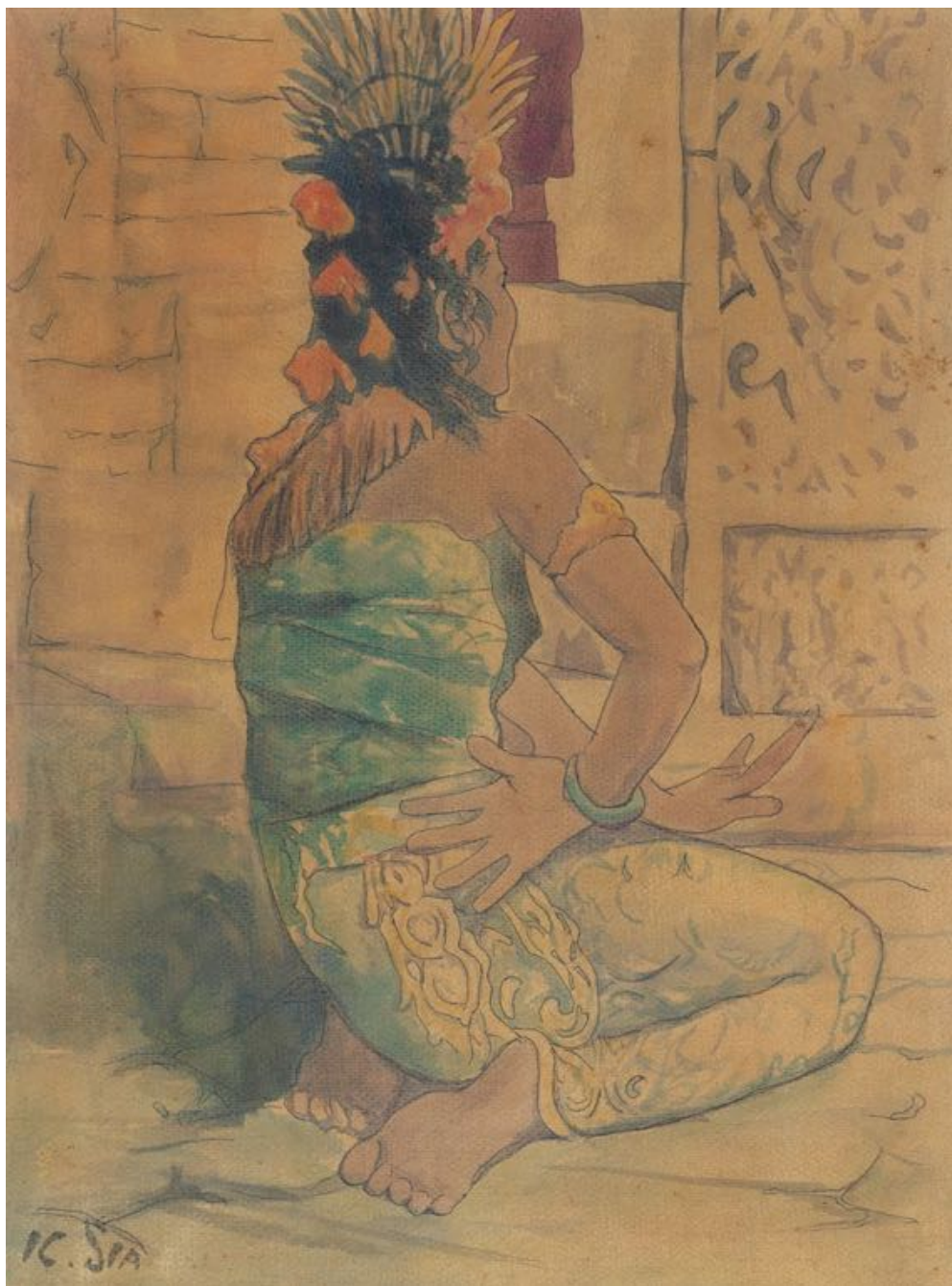
Private collection, Kuala Lumpur

RM 16,000 – 32,000



Dato' Hoessein Enas' portfolio of portraits, his forte, had a female bias. In oil or pastels, the models are mostly nubile village girls from different backgrounds like from Kedah, Selangor, tribal Sarawak and the indigenous groups in peninsular Malaysia. Also in his repertoire were more sophisticated women as well as a bevy of natural beauties from Java, where he originated. Temperament-wise, there were the innocent and rustic to the sensuous and coquette, at times saucy. The portrait here is a kampung damsel, with a headcloth loosely wrapped over her head in side profile, with a coquettish almond eye cocked at something not in the picture, maybe a potential jodoh (suitor), as she looked of the ripe marriageable age. As always, the women are shown clad in a sarong, her shoulders bare.

Dato' Hoessein Enas was schooled in the best portrait tradition in Indonesia with mentors like Basuki Abdullah. Founder of national associations in Indonesia and Malaysia specialising in figures, he was accorded 'royal' status by the Sultan of Selangor who also bestowed him the 'Dato' title. He was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1966. His laurels include fellowships from UNESCO (1960) and the United States (1968), an Asia Foundation grant (1960) and the Colombo Plan (1968). He had the distinction of his first solo in London, at the Charniel Gallery in 1960. In 1956, he painted the different ethnic portraits of Malaysia in a Shell-commissioned project called *The Malaysians*. His auction record was RM198,000 for *Morning Mist IV* (1991-1992) set in the Henry Butcher art auction in 2011.



17

KHAW SIA

b. China, 1913 - d. Penang, 1984

Balinese Beauty

signed (lower left)

ink and watercolour on paper

54 x 40cm

PROVENANCE

Private collection, Selangor

RM 6,500 – 13,000

Balinese women have inspired painters around the world and are revered for their timeless beauty and grace. This work conveys a simple elegance depicting the back of a seated dancer with intricate details. Khaw Sia captures the essence and culture of Balinese people using flowing lines.

Khaw Sia is perhaps the best trained among the pioneers, with tutelage at Liu Haisu's Sin Hwa Art Academy in Shanghai (1925-1932) and informal private lessons under British-Scottish watercolourist Sir William Russel Flint (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.

18

**TAY MO LEONG,
DATO'**

b. Penang, 1938

Balinese Dancer

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000



Balinese dance is an ancient traditional dance that tells stories through body gestures and artistic expression. It is full of energy and often the dancers seem to immerse deeply in the moment making the show fascinating to watch.

Dato' Tay Mo Leong started his career as a watercolour artist and gradually evolved into a batik artist in the early 1960s. His accomplished technique in watercolour paintings and passion for batik was admired and well known. He became Chairman of the Penang Watercolour Society for twenty years, from 1985 to 2005. Since 1961, he has held more than 10 solo exhibitions and has participated in many local and international exhibitions. Dato' Tay Mo Leong graduated from the Taipei Normal College in 1960. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003. He was conferred Dato'ship, by Penang State Government in 2009, the year the Penang State Museum Art Gallery honoured him with a Retrospective.



19

NIK ZAINAL ABIDIN

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

Wayang Kulit Figure In Red & Blue,
1990

signed and dated (lower left)
watercolour on paper
25 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

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. This work is an intricate study of stylized shadow puppets painted in delicate hues and rendered with sensitive lines.

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."



20

NIK ZAINAL ABIDIN

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

Wayang Kulit Figure

In Light Brown & Green, 1985

signed and dated (lower right)

watercolour on paper

24 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Nik Zainal is often referred to as the “Painter of the Epics” as he often portrayed the subject matter of the wayang kulit in his works. The Kelantan-born self-taught artist is highly respected for being one of the foremost painters of wayang kulit, narrating tales of Ramayana and many others. His paintings are rich in colours and are painted in refined and meticulous strokes.

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.”

LEE JOO FOR, JOHN

b. Penang, 1929 - d. 2017

Christ, 1972-1981

signed and dated (lower left)

acrylic and pastel on paper

125 x 81cm

PROVENANCE

Private collection, Penang

RM 7,000 – 12,000

Lee Joo For was a multitalented and versatile artist and playwright. *Christ* is Lee Joo For's interpretation of faith and religion in his signature style combining Christian imagery with vivid colours. Golden rays of light surround the head of Christ, signalling his divine status. There is a male face on his left cheek, and a female face on his right cheek. The two become one... religion option for mankind.

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





22

LEE JOO FOR, JOHN

b. Penang, 1929 - d. 2017

*Horse On The Waves No. 1;
Fantastic Landscape No. 4*

signed (lower right)
oil on canvas
31 x 46cm each (set of 2)

PROVENANCE

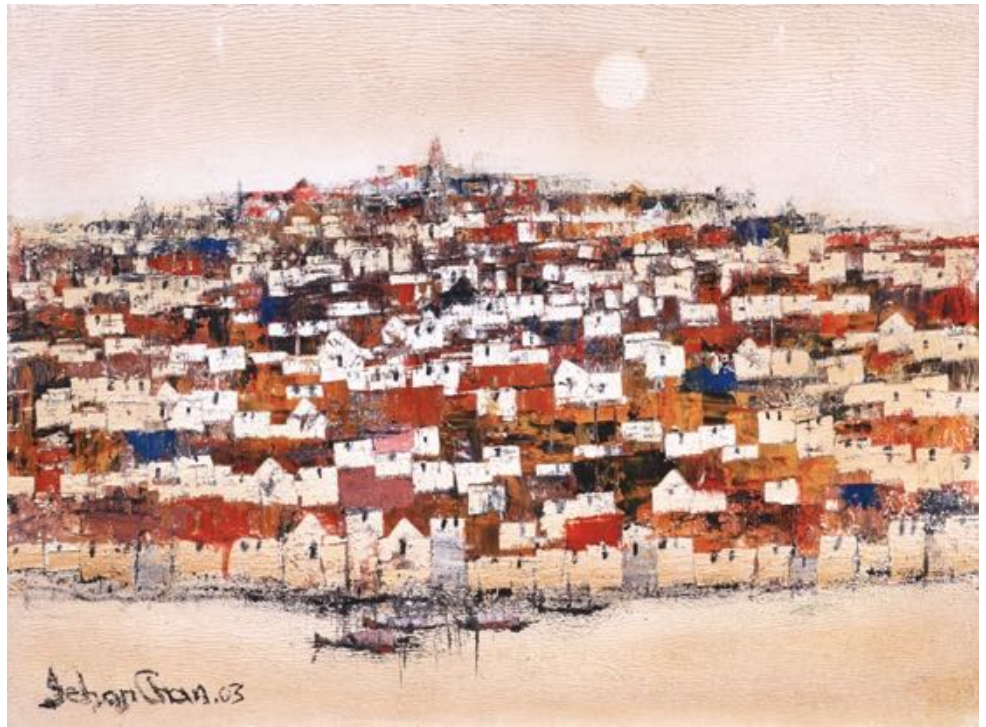
Private collection, Selangor

RM 3,500 – 7,000



Lee Joo For was a multitalented and versatile artist and playwright. The artist used spontaneous lines in the composition. On offer here are two sets of stunning pieces, the first piece with his signature horse, and the second an abstract landscape.

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



23

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Fishing Village, undated;

Cityscape By The River, 2003

signed (lower left);

signed and dated (lower left)

oil on board; oil on canvas laid on board

38 x 25cm; 38 x 51cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

Rendered in oil, this set of two pieces by Jehan Chan is visually captivating. Jehan Chan had found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). His rows of villages / houses / shops are easily recognisable too.

Born Chan Yee Hing, Jehan was given his first two solos at the Samat Art Gallery, in 1968 and 1970, by the most fastidious Frank Sullivan. In 1991, he had another solo at The Art Gallery Penang before he held his solos everyday at his host of galleries in Malacca. His early promise can be seen in his 1st Prize (D Category) award in the prestigious Salon Malaysia in 1969. He was also given Certificate of Merit in the Joy of Living competition in Kuala Lumpur in 1964, and the 1961 Contemporary Art Exhibition in India.

ABDULLAH ARIFF

b. Penang, 1904 - 1962

The Sudden Monsoon Downpour, 1956

signed and dated (lower left)

watercolour on paper

38 x 56cm

PROVENANCE

Private collection, Singapore

RM 45,000 – 90,000

Detail (top left):



The unusually clear azure blue waters is beguiling as the sky is overcast with greyish overtones, indicating a storm brewing. A shaky tree with a thin stem juts out on the low sandy rocky promontory for a dash of green, balanced by a small shrub on the right. A slightly top-down view reveals two wooden flat-bottomed sampan and a sparing hull, used perhaps for only small fishing trips not too far from the shore or light passenger travel. But it's not safe to venture into the waters, even keeping to the fringe. In 1956, it was still the manual push-and-pull of the oars to propel the boat forward, not yet outboard boat motors. A heavy downpour is impending.

Artist-politician Abdullah's biggest claim to posterity is to have two short roads in Air Itam in Penang named after him. He was also a Penang city councillor, in the Jelutong district (1955-1957). Self-taught, he was one of two locals accepted into the Penang Impressionists coterie of expatriate artists. As an artist, he had solos in the United States – Mint Museum and Ownbey Hall in Charlotte (1954) and the Malayan Embassy in Washington (1955). He taught Art at the Anglo-Chinese School (now Methodist Boy School) in Penang for six years before he quit to set up Ariff Advertising (1955). He also contributed cartoons for the Straits Echo (later renamed National Echo) newspaper (1945-1947).





25

YONG LOOK LAM

b. Selangor, 1962

Kuala Terengganu, 2007

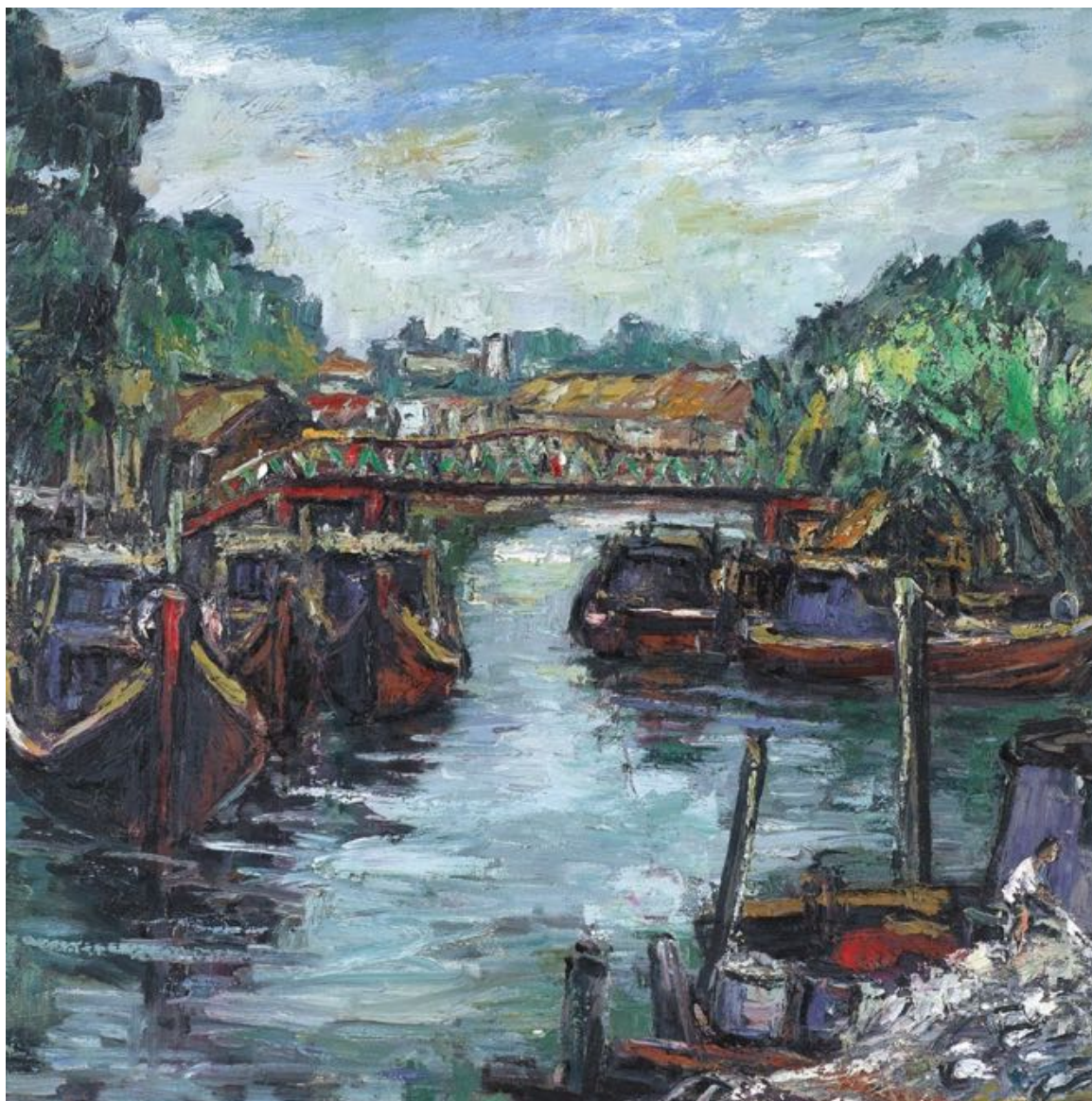
signed and dated (lower right)
watercolour on paper
56 x 76cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

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



26

WONG JONG NONG

b. Singapore, 1944 - d. Selangor, 2010

Melaka River

oil on canvas
71 x 71cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

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

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

PETER LIEW

b. Perak, 1955

Malacca River, 1998

signed and dated (lower left)

oil on canvas

66 x 82cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 24,000

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

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





28

FUNG YOW CHORK

b. China, 1918 - d. 2013

Fishing Village, 1999

signed and dated (lower left)
oil on canvas laid on board
30 x 40cm

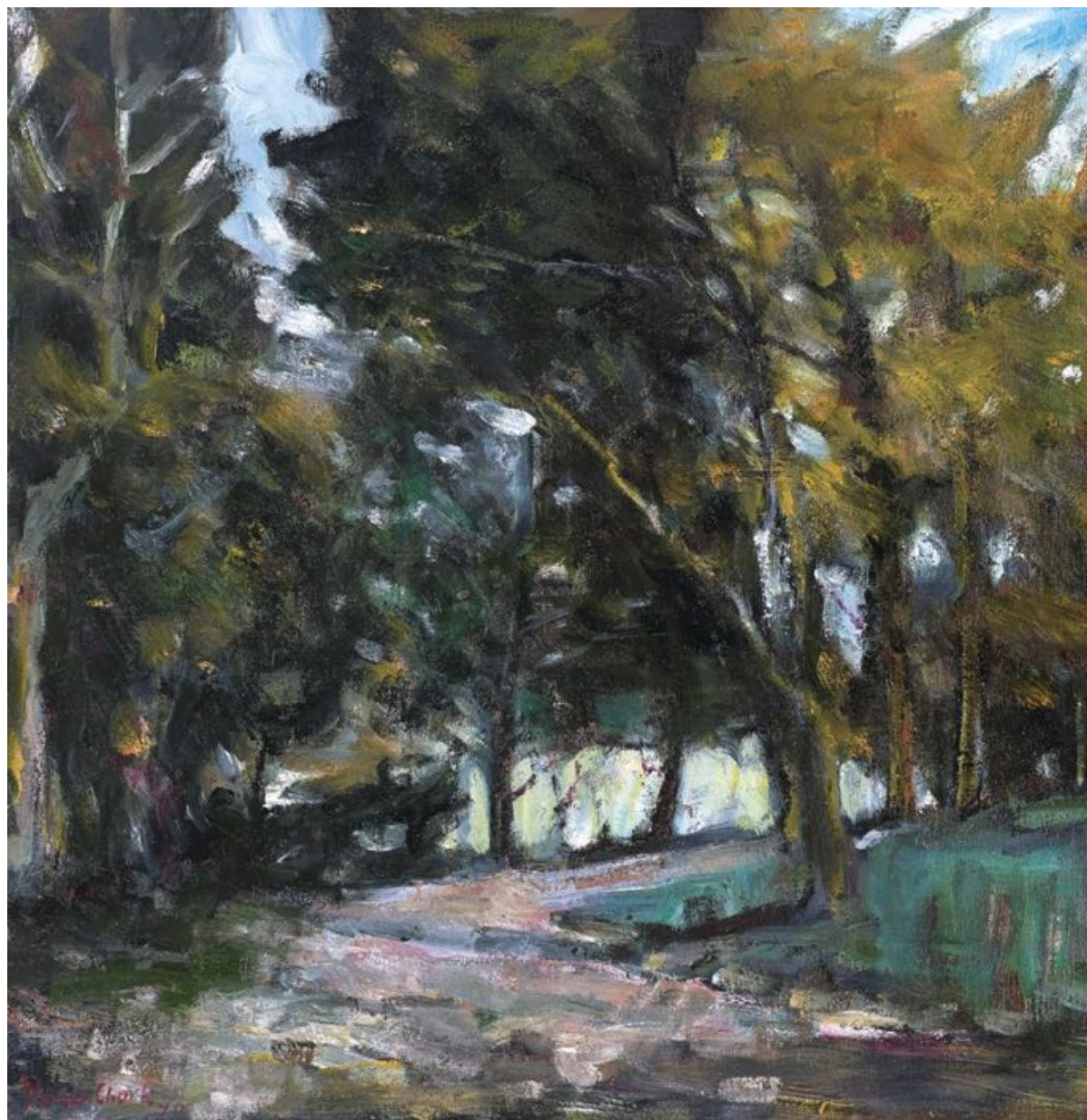
PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

There are so many fishing villages in Malaysia. It is often isolated, and sited around a small natural harbour which provides a safe haven for a village fleet of fishing boats. On offer here is a classic example of a fishing village that is beautifully presented in the painter's perspective. Pulau Ketam was one of his favourite painting sites.

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



29

FUNG YOW CHORK

b. China, 1918 - d. 2013

Path, 1990

signed and dated (lower left)

oil on canvas

55 x 55cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

Illustrated here is an alluring scene of a deep green forest with a path that leads to even deeper part of the forest. Fung Yow Chork has skilfully captured the serenity and calmness of the landscape. His use of green hues palette and shades of brown suggesting trees trunks, branches, soils and dried leaves create a picturesque view of an otherwise monotonous setting, a testament to his artistic flair.

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



30

YONG KHEK CHEONG

b. Kuala Lumpur, 1946

My Farm, 2008;
Morning Light In The Rubber Estate,
 2003

signed and dated (lower left);
 signed and dated (lower right)
 oil on canvas
 65 x 81cm; 56 x 69cm (set of 2)

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



Yong Khek Cheong has skilfully captured the serenity of a rubber estate and farm surrounded by nature. The diligent workers are hardworking. Yong Khek Cheong, a full time artist, graduated from Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in 2005 and 2010 respectively, and participated in various group exhibitions and art fairs including Art Expo Malaysia, Hangzhou Art Fair and Guangzhou Art Fair.

31

CHEUNG POOI YIP

b. Penang, 1936 - d. 2019

Footpath, 2012

signed and dated (upper left)

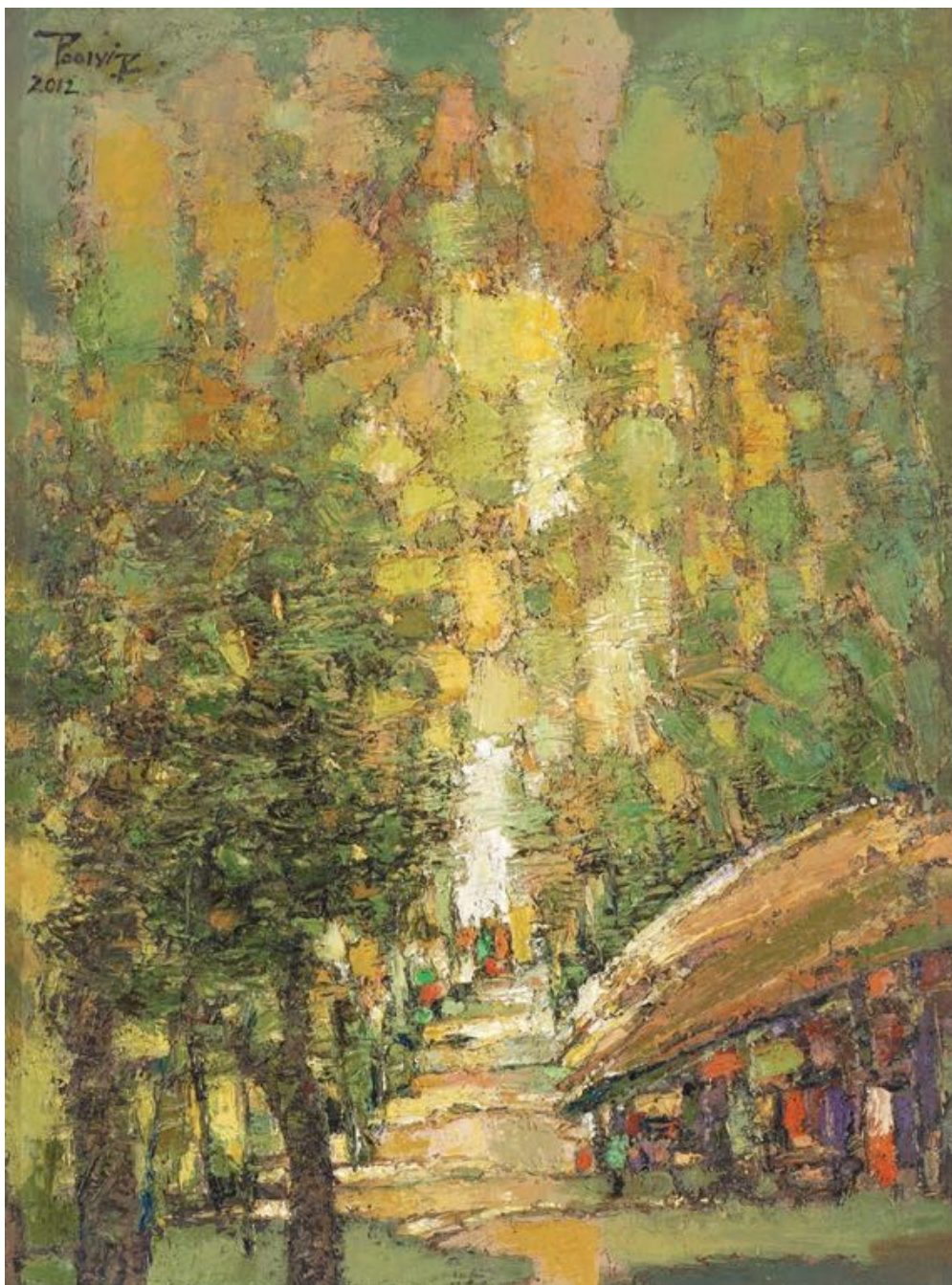
oil on canvas

80 x 60cm

PROVENANCE

Private collection, Selangor

RM 6,500 – 11,500



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

Born in Penang, he moved to Sungai Petani to take care of the family frame-shop business, which was only good to get by. But he keeps up a disciplined regime of painting, exploring and experimenting with techniques in his studio and has become known for his patternised drybrush strokes with parallel lines as forms in the 1980s, and with later use of palette knife. His favourite angle is the aerial or angled perspective. Though he delved mostly into abstracts, his earliest works were of squat figures typical of the time. In 1981, he won 1st Prize in the Bata national art competition. In later years, Pooi Yip enjoyed going on painting trips with his groups of artists friends in Europe and Asia, with his wife in tow.



32

FOO YONG KONG, DR.

b. Negeri Sembilan, 1948

Abstract Landscape, 2017

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

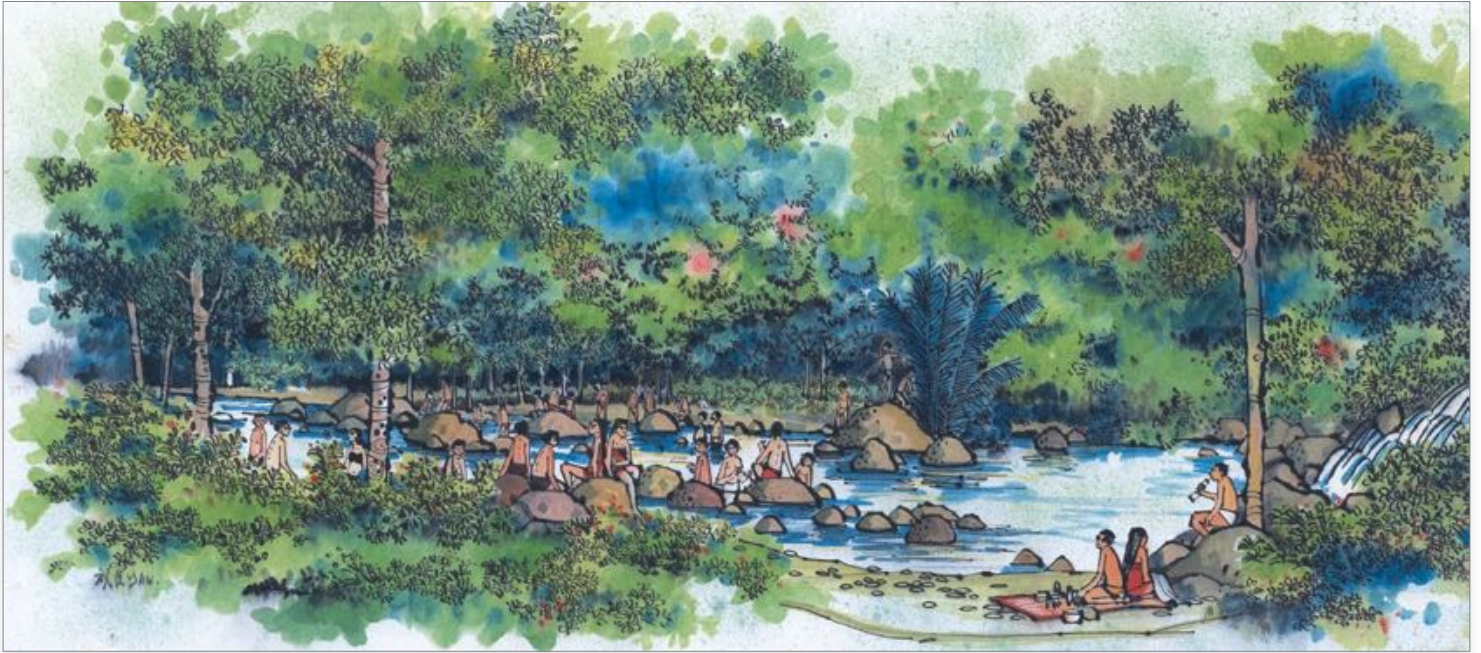
PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

Dr. Foo Yong Kong's artworks exhibit strong life force, freedom and an indomitable spirit. He stresses on the saturation of colours or ink and deftness within the brush strokes. His works also show a display of western and eastern art techniques and cultures.

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



33

YAN SOOK LEONG

b. 1944

Time Spent In Nature

signed (lower left)
ink and watercolour on paper
41 x 91cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

Picnic by a recreational spot with a stream, great quality time spent with family and friends, so close to Nature! Yan is now in Singapore doing mostly Chinese calligraphy. When in Malaysia, he was doing copper tooling on images of Malaysian culture when it was popular in the 1960s. Sook Leong won an award in the Young Friends Exhibition in 1964, and had a solo at the Sum Art Gallery in December 1979.



34

SHARIFAH ZURIAH AL-JEFFRI

b. Kedah, 1938

Lotus, 2005

signed and dated (lower right)
ink and colour on paper
57 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Sharifah Zuriah al-Jeffri, 82, has the distinction of being the first Malay to have mastered Chinese ink painting, when she came under the tutelage of artist-gallerist Anthony Sum in 1976-1979. She became better known for her series using Islamic calligraphy on the Bosnia-Herzegovina genocide in the 1990s. Zuriah had developed a flair for painting lotus and mountains. Her lotus, in buds or in bloom, stand out for the pinkish hues amidst the large dark-green leaves, symbolic of triumph over adversity. It was also a symbol of peace and purity, especially in the wake of the Gulf War in 1991.

Zuriah is not only an artist but an activist, being the co-founder of Sisters In Islam, and a member of the Malaysian Nature Society in 1998-1999. She was listed by the Royal Islamic Strategic Studies Centre (RISSC) of Jordan as among the 500 Most Influential Muslims (2009). She was also in the National Art Gallery's board of trustees for the term, 1998-2001. She did her Diploma in Public Relations, Institute of Public Relations Malaysia (1988), and took up courses in law at the Inner Temple, London (1965-1967). She was a Fulbright scholar for Islamic Studies in 1993. Her international exhibitions include *Colours Of The Wind* (Riddoch Art Gallery, Mount Gambier, South Australia, 2002); *Arts As Faith And Search For Divine Truth* (Malaysian Embassy, The Hague, 2005); and in Vienna, Austria (1993) in conjunction with the United Nations Conference on Human Rights.



35

CHUNG CHEN SUN

b. Malacca, 1935

*Sparrows Happily Gathering
In Giant Bamboo Forest, 2010*

signed and with one seal of the artist
(lower right)
ink and colour on paper
68 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this Lot

RM 12,000 – 20,000

Chung Chen Sun sought to express good fortune and happiness (the joy of gathering), enlivened through the forms of birds. The varied elements are carefully composed, in a style that reflects his mastery of lines and effects. In Chinese culture, sparrows are considered auspicious.

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



36

CHUNG CHEN SUN

b. Malacca, 1935

Up To The Hill Collecting Branches,

c. 2000s

signed with one seal of the artist (upper center)

ink and colour on paper

132 x 68cm

PROVENANCE

Private collection, Selangor

RM 14,000 – 24,000

The men were up on the hill collecting branches / sticks for home use purposes, setting up fire to cook food, to keep warm, etc.

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and the founder of International Contemporary Ink Painting Association. He is diverse in his subject matters, creating works of landscape, figures and still life. He combines calligraphy with a palette of Western oil paintings, evident mostly in his figurative works.

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



37

HO KHAY BENG

b. Penang, 1934 - d. 1986

Temple Nine Emperors, 1974

signed and dated
'BENG '74' (center right)
oil on canvas
60 x 75cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

The Nine Emperors Gods Festival is a nine-day Taoist celebration beginning on the eve of 9th lunar month of the Chinese calendar. The eponymous "Nine Emperors" (九皇大帝, Jiu Huang Da Di) are the nine sons manifested Father Emperor Zhou Yu Dou Fu Yuan Jun and Mother of the Big Dipper Dou Mu Yuan Jun. They are formed by the seven stars of the Big Dipper of the North Ursa Major and two assistant stars.

Trained at the Nanyang Academy of Fine Arts in Singapore (1956-58) and the Rome Academy of Fine Arts in 1965-1968, Ho Khay Beng is an artist noted for his half-body portraits, having done portraits of dignitaries such as Malaysia's founding father and first prime minister Tunku Abdul Rahman; former prime minister Tun Dr. Mahathir and his wife, Tun Dr. Siti Hasmah; Sultan Ahmad Shah of Pahang; and China artist Qi Baishi.

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



38

WONG KEAN CHOON

b. Perak, 1942

Festival Scene – Bali, 2009

signed and dated
with one seal of the artist (lower right)
watercolour on paper
54 x 74cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 10,000

The lives of Balinese people celebrating their festivals are captured in delicate colours. Wong Kean Choon graduated from the Nanyang Academy of Fine Arts (Singapore) in 1965. He is a member of the Contemporary Malaysian Watercolourist Association and a member of the Nanyang Academy of Fine Arts Singapore Old Boy Association. Kean Choon had several solo exhibitions since the year 1995 and has participated in various group exhibitions within the East-Asian countries. Wong has attained numerous awards, which include the second prize winner of the Art competition held in conjunction with the Celebration of Ipoh City Status, second prize winner of the 'Pesta Laut Lumut' Art competition and one of the three Nanyang Academy of Fine Art Alumnus Malaysia's exhibition, creative award.



39

WONG KEAN CHOON

b. Perak, 1942

Beautiful Malay Scenery, 2006

signed and dated
with one seal of the artist (lower right)
pastel and watercolour on paper
74 x 54cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

Set against an eastern background with figures of women and animals, the artist illustrates the beautiful landscape and traditional architecture, capturing the serene mood and peaceful feel in the village. The transparency and delicacy of watercolours demonstrate the artist's great skill. 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 Alumnus Malaysia exhibition, Creative Award (1989).

CHANG FEE MING

b. Terengganu, 1959

Long Life To The Past (Langkawi), 1993

signed with artist's monogram (lower right)

watercolour on paper

76 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 85,000 – 150,000

The traditional timber Malay house, verandah et al and often built on stilts, is a fascinating study of climatic designs with an eye to ventilation. From pure practical convenience, it later evolved with embellishments reflecting the socio-economic and sub-ethnic status of its occupants. This house espied by the wanderlust artist Chang Fee Ming in Langkawi, had the unusual adjunct of window bars obviously due to security concerns with the kampung increasingly fringing the city. The carved parts, on top with the sun motif and on the lower panels with the punched star-shaped holes, are imbued with marks of the old Malay world-view. The artist's painting skill is impeccable.

From his rise in the mid-1980s with a clutch of prestigious awards, Chang Fee Ming has become one of Asia's best-known artists painting in watercolour today. The Sime Darby Gold Award (1985), the PNB Major Award (1984), Minor Awards in Bakat Muda Sezaman twice (1986 and 1987) and an unprecedented triple winner of the Malaysian Watercolour Society Prize (1984, 1986, 1987). More awards followed in the 1990s – Distinction, Rockport Publishers USA 1997; Dom Perignon Portrait of A Perfectionist Award, Malaysia 1999; and the Winsor & Newton World Millennium Painting Competition (co-winner, Malaysia, 1999). Fee Ming is best remembered for his epic Mekong painting odyssey, a great art-thropology insight tracing life around the great river across six countries up to its source in the plateaus of Tibet.





41

TING CHO CHIEN

b. Sarawak, 1970

Childhood Memories Series,
2000

signed and dated (lower right)
watercolour on paper
54 x 34cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000

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



42

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Mengecap Kain Batik (Batik Stamping),
2000

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

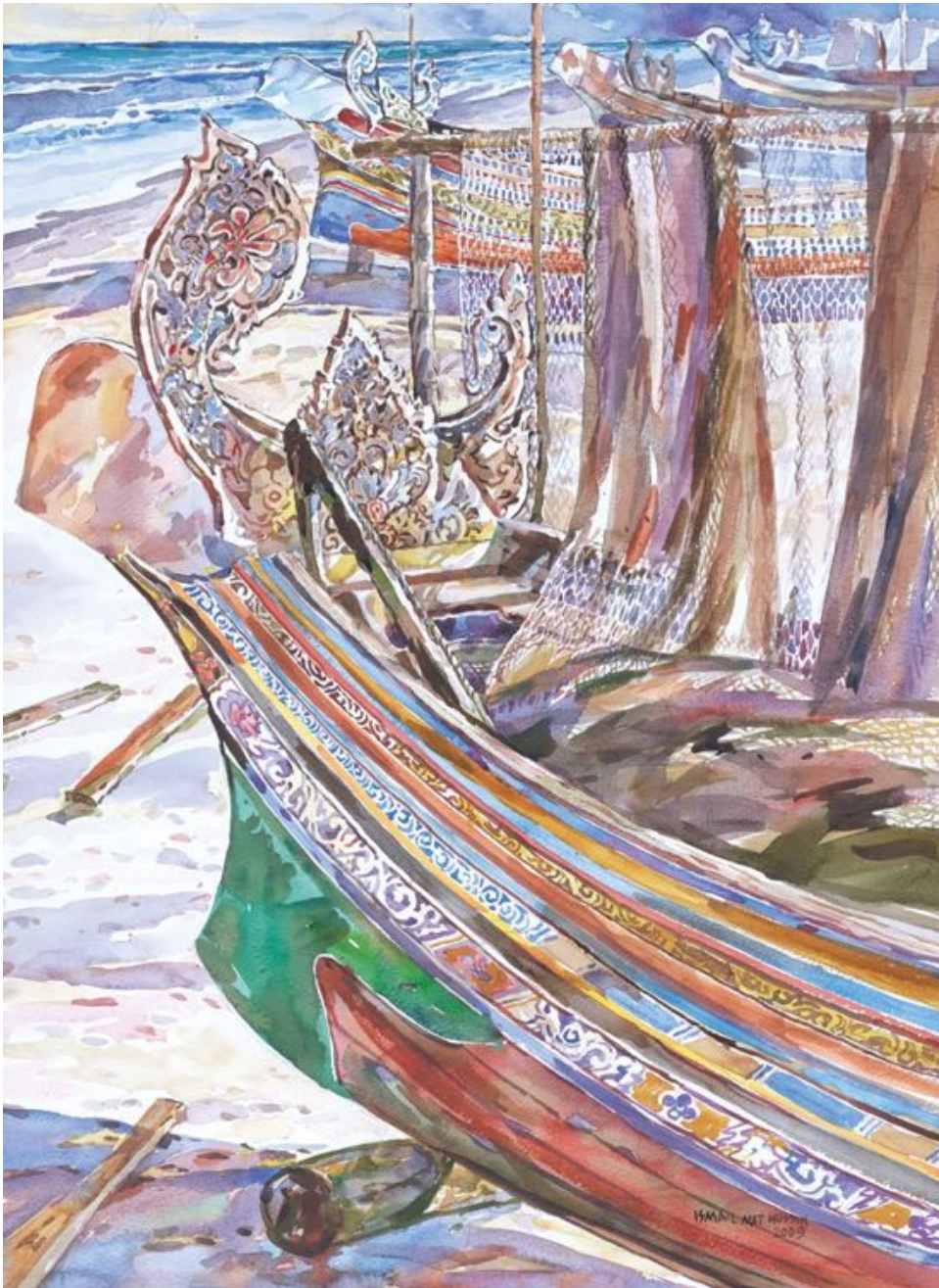
PROVENANCE

Private collection, Kelantan

RM 6,500 – 11,000

Batik stamping is a popular process of putting motifs on a piece of cloth other than hand drawn batik. It requires media tools like stamp made of copper or brass, stamped and pressed onto the fabric. It is more affordable than the hand drawn batik. It does require precision and skills to do the batik stamping. Few workers are working diligently at a batik work shop in an East Coast village. It is a wooden shop with simple roofing, yet some of the best batiks are produced here (the ready batiks are hung). The lady could be a customer choosing, contemplating what to buy, or could be the boss / supervisor checking the quality of the batiks produced by the workers.

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



43

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Boats, 2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 – 11,000

This is one work where Ismail Mat Hussin executes his skills in great perfection, looking at the details of the artwork. The intricate designs on the boat is a result of craftsmanship at its finest. This type of boat can be seen mostly on the East Coast where only the best makers live.

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



44

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Boats And Nets, 2009

signed and dated (lower right)

batik

110 x 115cm

PROVENANCE

Private collection,
Kuala Lumpur

RM 38,000 – 55,000

The life of a fishermen is not only perilous out in the deep blue sea what with the vagaries of weather, but also tough. Maintenance of boat and nets is a laborious affair, and here the dutiful wife even helps out to hasten the chore of mending nets. A fleet of bangau with the intricate designs with a brighter array of colours than his usual duller palette indicate that this fishing community is better-off economically. Even with a catch, which is better than no-catch or a meagre haul, the fishes have to be sorted out and in some cases, put out in the sun to be dried. Quality and type count too, as the pricier variety and bigger-sized mean more income. This is one of the pet subjects of Ismail Mat Hussin, who lived and mixed with these fishermen in his Kelantan home all his life. His other favourite subjects are culture, traditional crafts and pastimes.

Artist-musician Ismail Mat Hussin took up painting in 1968 after learning the rudiments at the Padang Garong school from Nik Mahmood. With a Grade V Royal School of Music certificate in violin, he was able to work part-time as a musician with the Kota Baru branch of Radio Televisyen Malaysia besides being a graphic designer cum illustrator at Dian Printing Company. Ismail was a member of the Angkatan Pelukis SeMalaysia (APS) and Persatuan Senilukis Kelantan (Peseni). He also painted in watercolours, mostly on beach scenes.

KOAY SOO KAU

b. Penang, 1946

A Kind Master, 1969

signed and dated (lower right)

batik

60 x 85cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

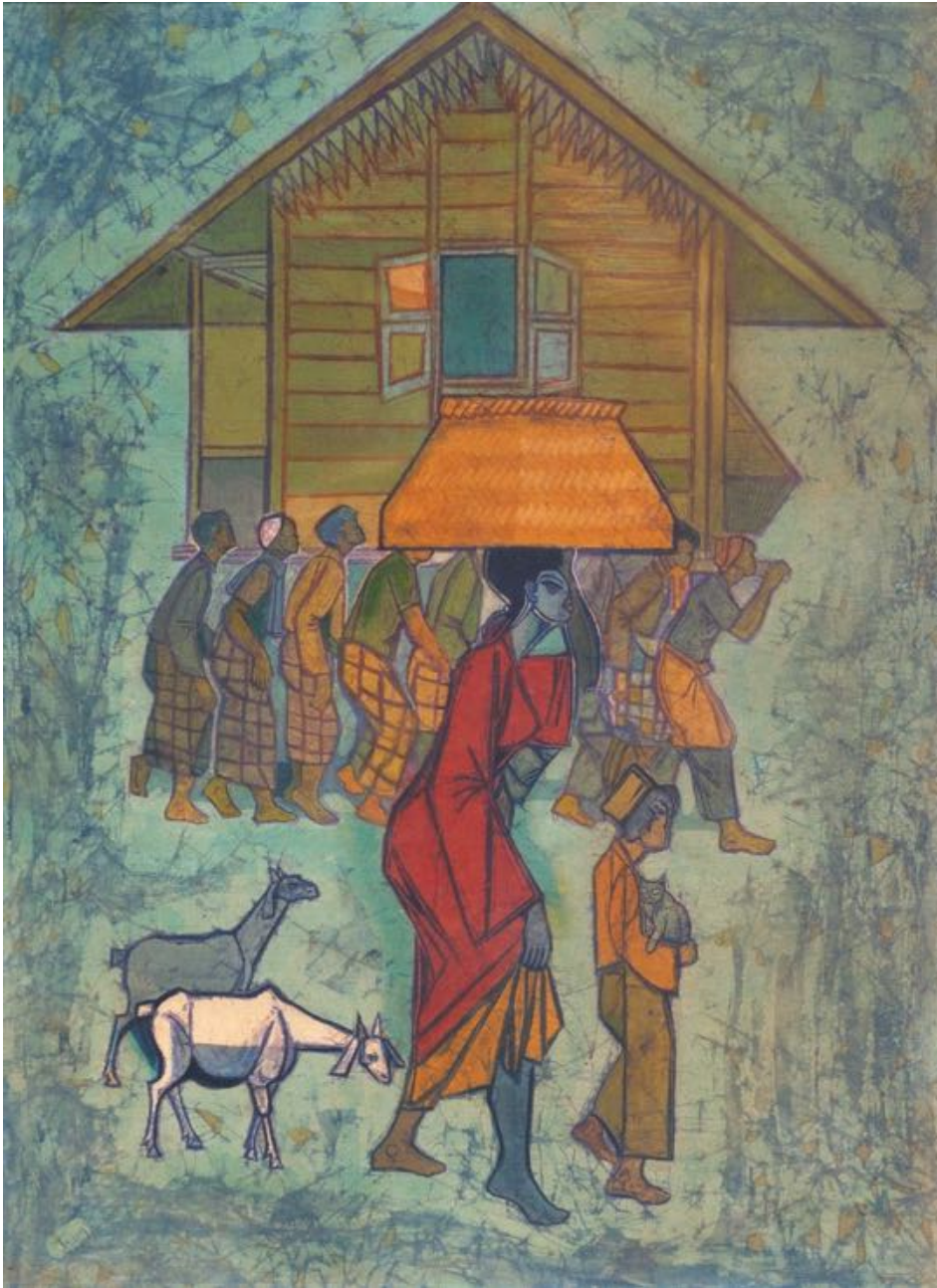
Cover of Pameran Lukisan Batek Oleh Koay Soo Kau,
Perpustakaan Pulau Pinang, December, 1969

RM 3,000 – 6,000

Two cows at rest, facing each other, while the wooden bullock cart usually harnessed to their necks, is slanted with the front side as a fulcrum. The 12-spoke wheels, with one spare on the left, are symbolic of the Hindu Dharmachakra with its principles of duty, work and righteousness. A cockerel perched on the spare wheel perhaps rings in the new day, and that may explain the cows' nonchalance as their turbaned minder clad only in a folded sarong tries to coax them to the call of duty. He is a kind master. The Hindus revered the cows as sacred. The composition is suffused with a sluggish temper, what with the sparing colours of light yellowish tints and pale brownish hues. This scene is typical of the immediate post-Independent Malaysia, with an incipient agrarian economy and woefully lacking in urban infrastructure still. The image of this work adorned the front page of his catalogue of his first solo exhibition at the Penang Library in 1969. This is typical of the early batiks of Koay Soo Kau, who learnt the basics from Lee Joo For at the Regional Training Centre in Kuala Lumpur in 1965. "Art, like life, should constantly be on the move and never static. You need to explore different things," he had said.

Artist-activist-gallerist Koay Soo Kau innovated a kind of negative-film template in his early batiks but is best known for his *Nusantara* series with a panoply of organic and geometric regional designs in the 1980s and 1990s. The emblematic tapestry is not displayed scroll form but like Stella-like shaped canvas. He then moved into Realist Surrealism featuring fruits in oil and later Social Realism figures. Soo Kau had a career as a teacher in Kedah and then Bukit Mertajam before starting a gallery called Galeri Seni Mutiara in 2005. In April 2019, he held a major solo called Yesterday And Today, featuring 24 of his oil and batik works since 1965. It was his 26th exhibition, and he had solos in Bangkok (Petchburi Gallery, 1975) and Sydney (Norfolk Gallery, 1977). It has been six years since his 1979 batik work, *Urbanisation*, sold at the Henry Butcher art auction (November 2014) for a premium of RM6,720.





46

CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Moving The House, 1970s

signed (lower left)

batik

87 x 63cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

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

47

CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Woman Carrying Pot Of Water,
c. 1980s

signed (lower right)

batik

52 x 45cm

PROVENANCE

Private collection, Singapore

RM 14,000 – 28,000



Beyond a painting, Teng is unique in showing his brilliant understanding of colour and interplay of the pot. Using red, he accentuates the colour of the pot and collaged the pot carried by the lady to contrast modernist movements in those days with a more traditional backdrop of a village scene that was rapidly replaced by concrete buildings. He again highlighted a pot placed below a tree red to remind the viewer the importance of tradition beyond our normal human tendency to embrace something new. All these remind of us of tradition in art and culture, and, as water as portrayed as pots in most civilisations, life. The blue-greenish tone is chosen to contrast the colour red.

Dato' Chuah Thean Teng, world acknowledged as the originator of Batik Painting, never stopped innovating since he developed the art in 1953. In *Chinese Art In The 20th Century* (1959), Professor Michael Sullivan wrote: "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik — not just decorative designs, but large and frequently complex figure compositions." He was the first Malaysian (after British-born Peter Harris) to be given a Retrospective in 1965 by the National Art Gallery (NAG again accorded him a Tribute exhibition in 2008), while Penang accorded him a Retrospective in 1994. In 1998, he was conferred a Dato'ship and in 2005, Penang's 'Living Heritage Award'. Images of his works, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for UNICEF's greeting cards. He was the only Malaysian in a roll of great world artists invited to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977.

CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Joyful Moment, 1978

signed (lower left)

batik

86 x 59cm

PROVENANCE

Private collection, Selangor

RM 45,000 – 90,000

There is nothing more heart-warming than homey intimate scenes of a mother and her child, amplifying a mother's love and a child's innocence. Here, two mothers have their hands full with their three clingy children, all in the buff. Those days, there were no diapers nor was there such a need as it was easier to wash their backsides. There is no time for a tete a tete as their insistent children want to be pampered, carried or hugged, and the mothers happily oblige. The Mother-and-Child theme was a favourite of batik-art progenitor Dato' Chuah Thean Teng as he himself had fond memories of his own mother, and creating batik masterpieces of the theme was his way of paying tribute to the fabled love, care and sacrifices of mother, as well as a moment of remembrance. One such work, *Two Of A Kind*, was featured by UNICEF in its greeting card in 1968 (he had another in 1987, titled *Tell You A Secret*).

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





49

CHUAH SEOW KENG

b. Kelantan, 1945

Roosters, 2016

signed and dated (lower right)

batik

57 x 49cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 16,000

A multi-disciplinary artist, Chuah Seow Keng is known for his ability in treating batik, watercolour and fiberglass as a variety of media for his works. Illustrated here is an abstract rendition of roosters. The chaotic lines in the composition offers room for imagination.

Penang-based Chuah Seow Keng follows in the footsteps of his father, Dato' Chuah Thean Teng to pursue his career as an artist. Seow Keng was awarded a scholarship to study at the Suddeutsche Kunststoff Zentrum in Wurzburg, Germany in 1968, specialising in fiberglass sculpture. Between 1970 and 1972, he presented three fiberglass sculptures commissioned by Malaysia Singapore Airlines (M.S.A) and Bank Negara Malaysia. His other accomplishments included the selection of two of his paintings entitled *Fish* and *Rural Life* for UNICEF's greeting cards in 1988 and again in 1992 for his paintings *Fish* (watercolour) and *Sunrise*. In 1989, he was awarded with a Certificate of Excellence for Outstanding Achievement at the Artitudes 7th International Art Competition, New York, USA.



50

YONG CHENG WAH

b. Penang, 1942 – d. Pahang, 2017

Unwind By The Paddy Field, 1984

signed and dated (lower right)
acrylic on flannel
43 x 91cm

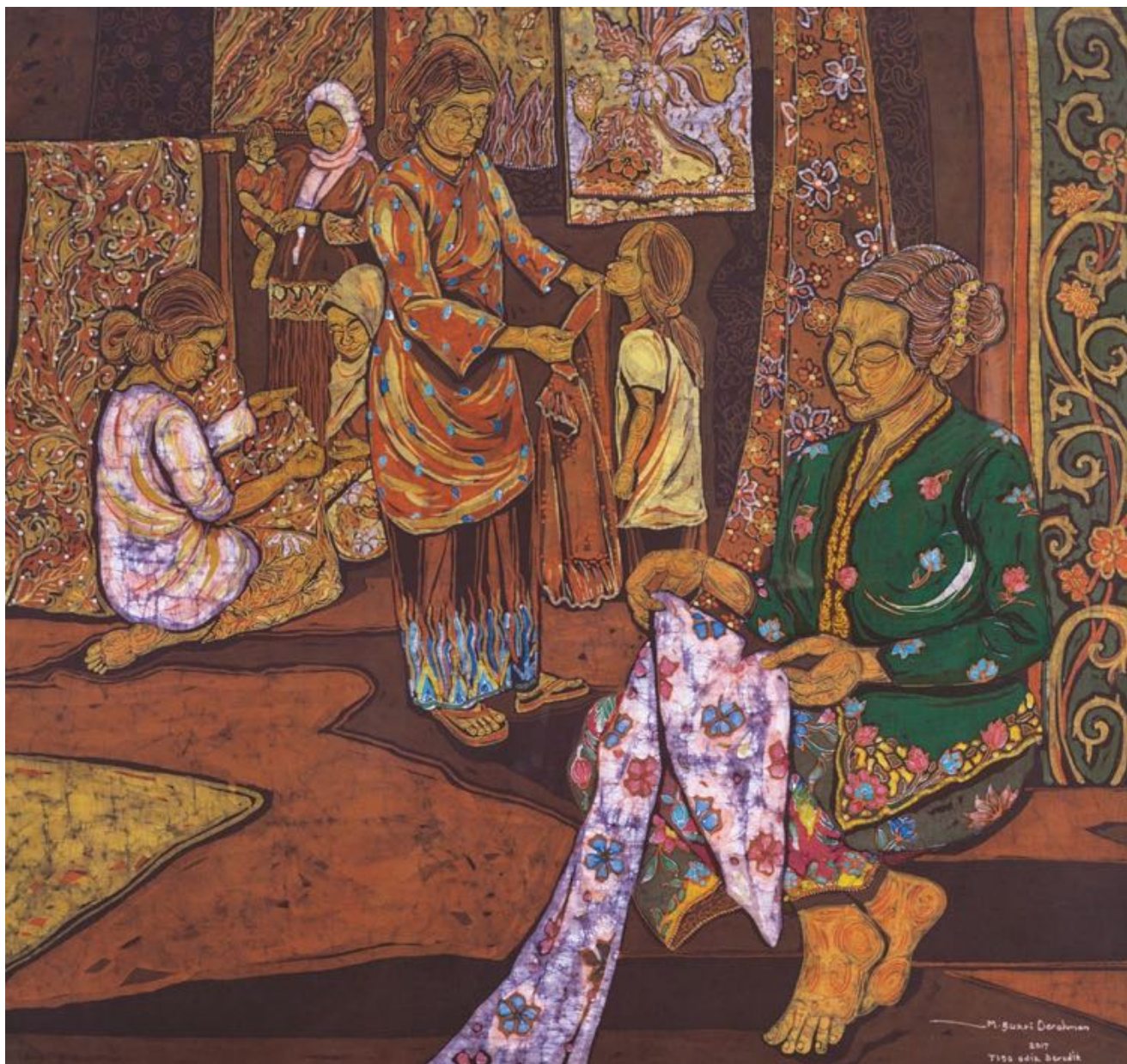
PROVENANCE

Private collection, Kuala Lumpur

RM 3,800 – 6,800

Yong Cheng Wah had consummated a wispy fusion of the East and the West with the mock ink blotches ala Pollock in this acrylic work of paddy farmers toiling in the fields shown in atmospheric veneer. The best known artist son of the legendary pioneer Yong Mun Sen, Cheng Wah developed his father's skills in watercolours, but also made a name for himself in batik painting which had seen him getting sponsored solos in Manila (ABC Art Gallery), the United States: Honolulu (Dwyer Art Gallery), Miami (Bacardi Art Gallery) and New York (Markus Art Gallery), Berlin (People for Progress Building), Hong Kong (Jackson Art Gallery), Australia: Sydney (Little Art Gallery), Melbourne (Elizabeth Art Gallery and Canberra (Canberra Art Gallery), among others. He had also set up a batik gallery in two venues in Penang over time, apart from a personal gallery in Hong Kong in 1969. This work came after a period of soul-searching and meditation during a hiatus from 1978. His art philosophy can be summed up in a 1986 statement: "Art is a religion to me as it penetrates the truth and reviews the true nature of things as they truly are and to be shared by others." He could not paint after a stroke and in 2015, held his last exhibition at the Dreamz Gallery in Penang, of his remaining watercolours.

Cheng Wah is regarded as self-taught although he had studied at the Nanyang Academy of Fine Arts in Singapore but stopped midway when his father, Mun Sen, died in 1962. He held his first solo in Penang and Bangkok in 1963, as his father was dead against any of his 11 children taking up art. In his early career, he was mentored by Lee Joo For and Father Joseph McNally (St Xavier's Institution). His works are in the collection of Tunku Abdul Rahman, the first Permaisuri Agong, former US president Lyndon B. Johnson, Paul Getty and former Indonesian president Suharto. Apart from reviving the Mun Sen Gallery in Penang and then Kuala Lumpur for a spell, he also dabbled in off-shore financing.



51

M. SUKRI DERAHMAN

b. Kelantan, 1975

Tiga Adik Beradik, 2017

signed and dated (lower right)

batik

106 x 115cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

These women are dressed in traditional batik sarong that are beautifully decorated with floral motifs and bright colors. It looks like a scene from a batik shop. The lady dressed in green is seen folding a piece of batik fabric. The others are seen checking the size of a blouse for the little girl and two ladies are seen seated on the floor handling the exquisite fabric.

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.



52

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

East Coast Series, 2012

acrylic on canvas
103 x 135cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity (photo of artist with painting)

RM 55,000 – 100,000

Khalil Ibrahim's painted ode to the fishermen is legion, but what's exceptionally gorgeous about this particular work is the vivid background of mustard yellow with a golden tint seldom found in his palette, whether it be in oil, acrylic, watercolour, pastel, batik or pen. The brownish skin tones of various silhouettes of the people on the beach suffuse Pop flavour. The rhythm and motion of the fishermen, half-naked and barefoot for practical reasons, are symbolic of their working in tandem on the sand, rain or shine. It was his paintings of fishermen that won him early notice and accolade when he won 2nd Prize in the Malayan Life national art competition sponsored by Lever Brothers in 1959.

An outstanding southpaw, Khalil Ibrahim could scarcely paint after suffering a stroke in 2012. He studied at the St Martin's School of Art and Design in London on a Pahang State scholarship, but was freed of obligations on his return, and he became a fulltime artist in 1966. His first solo, a double, was at the Samat Art Gallery in 1970. He was also a co-founder of the Malaysian Watercolour Society, holding various positions over time.



53

HARRIS RIBUT

b. Selangor, 1951

Pemusik Gambus, 2013

signed and dated (lower right)
acrylic on canvas
153 x 182cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 30,000

Composed with soothing purple and orange hues, the musicians unite and express their ideas through music, while forming beautiful movements together. They indulge and immerse themselves in the joy of playing music. Each is skillful, presenting mellifluous melody and rhythms to entertain the audiences.

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.



54

YUEN CHEE LING

b. Penang, 1950 - d. 2015

Returning Home, 1995

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Yuen Chee Ling had her own figurative style which often reflect the unique characteristics of pan Asian women with similar egg-shaped faces, cherry blossom lips, pointy nose and sloping shoulders. *Returning Home* features two ladies, one is seen carrying a baby on her back and the other is holding a vase / pottery, on their way home.

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



55

JALAINI ABU HASSAN

b. Selangor, 1963

Sejahtera Sentiasa Budi Mulia, 2014

signed and dated 'Jai 2014' (lower right)
mixed media on canvas
91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 23,000

With a distinct style of work, Jalaini Abu Hassan's artistic tendency of domestic and communal portrayal executed in sepia-toned palette displays a sense of nostalgia. Another of the artist's trademark is to inscribe his artwork's title within his composition. *Sejahtera Sentiasa Budi Mulia* is a well-wishing message that expresses positivity directly translates as "Always Prosperous Noble Character". Kuala Sepetang is a coastal town located in Larut, Matang and Selama District, Perak, Malaysia.

Artist-educator Jalaini Abu Hassan, popularly known as Jai, has held numerous solo exhibitions with his recent entitled *Cerpan-Cerpen: New Works From Jalaini Abu Hassan* at Our Art Projects, Kuala Lumpur (2018); *Siang & Malam: The Landscape In Mind* at The Edge Galerie, Kuala Lumpur (2016); *Picturing Painting* at Segaris Art Center, Kuala Lumpur (2015), among others. He has also participated in various group shows locally and internationally namely *Alfi, Putu, Jai, Zakii: Recent Works* at Cult Gallery, Kuala Lumpur in April 2019; *Against The Day*, Our Art Projects, Kuala Lumpur in 2018; *Rupa-Rupa (Nya...)* organised by Fergana and held at White Box, Publika, Kuala Lumpur in 2018; *Stoned In Paris*, Cult Gallery, Kuala Lumpur in 2018; *ARTJOG*, Jogja National Museum, Yogyakarta, Indonesia in 2018; and more.



56

NADIAH BAMADHAJ

b. Selangor, 1968

Rumah Mendung, 2012

charcoal on paper collage
75 x 203cm

PROVENANCE

Private collection, Singapore

RM 45,000 – 70,000

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. Her solo exhibitions include *Ravaged*, Richard Koh Fine Art, Kuala Lumpur, Malaysia (2020), *Lush Fixations* (2019), Richard Koh Fine Art Singapore; *Ravaged* (2018), Chambers Fine Art New York; *Descent* (2016) Richard Koh Fine Art Malaysia; *Surveillance* (2008), Valentine Willie Fine Art Kuala Lumpur, Malaysia. Public collections include: Petronas Gallery (Malaysia), Muzium & Galeri Tuanku Fauziah USM Penang (Malaysia), The National Gallery (Singapore), Singapore Art Museum (SAM), Wellington Management Boston (USA).

ANURENDRA JEGADEVA

b. Perak, 1965

Devi At Rest, 1996

signed and dated (lower right)

oil on canvas laid on board

45 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Devi At Rest has that lazy, malingering afternoon feel but with a decidedly sensual ring. That is Anurendra Jegadeva, or simply J. Anu, the absolute maharaja of the visual language. J. Anu has certainly become one of the most refreshing artists from the Malaysian art scene, with subtle yet critical representations of his Sri Lankan Tamil heritage — culture and tradition, politics, social conventions and changes. He has raised the attention of many since his first solo at the Civic Centre in Petaling Jaya in 1992. A series of provocative narratives of ‘painted stories’ followed thereafter highlighting social commentaries such as identity and culture, liberation theology in Sri Lanka, women and migrant condition.

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 age-group. 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*, as well as the recent *MA-NA-VA-REH — Love, Loss and Pre-Nuptials* in the Age of the Great Debate.





58

YAP MEI MEI

Untitled, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000

The beautiful water and tranquil surroundings are well captured by the artist. Changes of light and movement are translated effortlessly. The kids are having fun, throwing pebbles / stones into the water and observing the water ripple effect. The carefree and playful nature of young children are well expressed in this work. Yap Mei Mei studied at the Kuala Lumpur College of Art (KLCA).



59

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

Chartered Bank, 1985

signed and dated (lower left)
watercolour on paper
50 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 7,000

Treasured Penang artist, Tan Choon Ghee revels in capturing the bustling streets of the island city. People seems busy doing their daily activities. The serene hues suggest tranquillity at its best. It is always busy in front of the Chartered Bank. The architectural beauty is well captured.

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).



60

ALEX LEONG

b. Penang, 1969

Hawker Stalls Penang, 2006

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Penang is famous for its ray of delicious hawker stalls. Some people come to Penang just to taste the varieties of good food that the island has to offer. It seems like good food unites us all regardless of race. This Penang-based artist successfully captures the parts and parcel of Penang food scene, culture and heritage that are very unique and lively.

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



61

LUI CHENG THAK

b. Negeri Sembilan, 1967

"Pet Store" – Street Scene, Melaka, 2003

signed and dated (lower right)

oil on canvas

77 x 102cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 24,000

Lui Cheng Thak's works are influenced by traditional architecture in urban areas and collective memories. The well-known artist documents unique colonial buildings from states like Penang, Malacca as well as Kuala Lumpur. Here, the artist illustrates a street scene in Malacca and a pet store that opens for business by the road side on bright sunny day. The brilliant play of light and shadow effect, coupled with the numerous pet cages in details, and the appropriate breathing space at the front, as well as the liveliness of the street (people carrying out various activities), make it a master-level composition.

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 including *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!



62

LUI CHENG THAK

b. Negeri Sembilan, 1967

Timeless Series — Postman, 2016

signed and dated (lower right)
giclée print on fine art paper
27 x 39cm, edition 22 of 60

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

The artist pays homage to the postman who facilitates communication between people and business. Lui provides insight into the lives of individuals whose jobs require skilled hands and experience. Traces of nostalgic memories are enlivened by the old school bicycle used for postal deliveries. POS Malaysia, the trusted brand in deliveries.

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 including *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!



63

CHOW CHIN CHUAN

b. Selangor, 1961

Malacca Series — Shape And Shadow,
2003

watercolour on paper
54 x 74cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 10,000

A watercolourist with a great eye for detail, Chow Chin Chuan's deep fascination towards the bicycle – one of the world's oldest modes of transportation – and for depicting traditional Malaysian abodes is apparent in his works. Here, Chin Chuan illustrates an old bicycle nicely parked in front of an old shop. His works often bring nostalgic memories of how cycling is a common vehicle back in those days. The subject matter is close to the artist's heart as they remind him of his father and childhood.

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



64

TEW NAI TONG

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

Village, 1990

signed and dated (middle left)
watercolour on paper
50 x 50cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

It looks like a peaceful, quiet village overlooking a lush green background and cloudy sky. A village is a perfect place to live if you are in search of harmony with nature. People have everything for their minimum requirements of life. Villagers are just satisfied with the necessities of their living. It is the simplicity, natural beauty, and tranquility that make the rural life unique and special.

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



65

TEW NAI TONG

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

Chinese Temple, 1958

signed and dated (lower right)
oil on board
45 x 62cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Depicted in the scene is a Chinese Temple, where one can appreciate its architectural beauty. The usage of muted colors give this piece a vintage look. It is one of the most favourite subjects among painters as it offers a very unique architecture and cultural values.

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

CHIA YU CHIAN

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

Untitled (Scenery)

signed (lower left)

oil on canvas

66 x 42cm

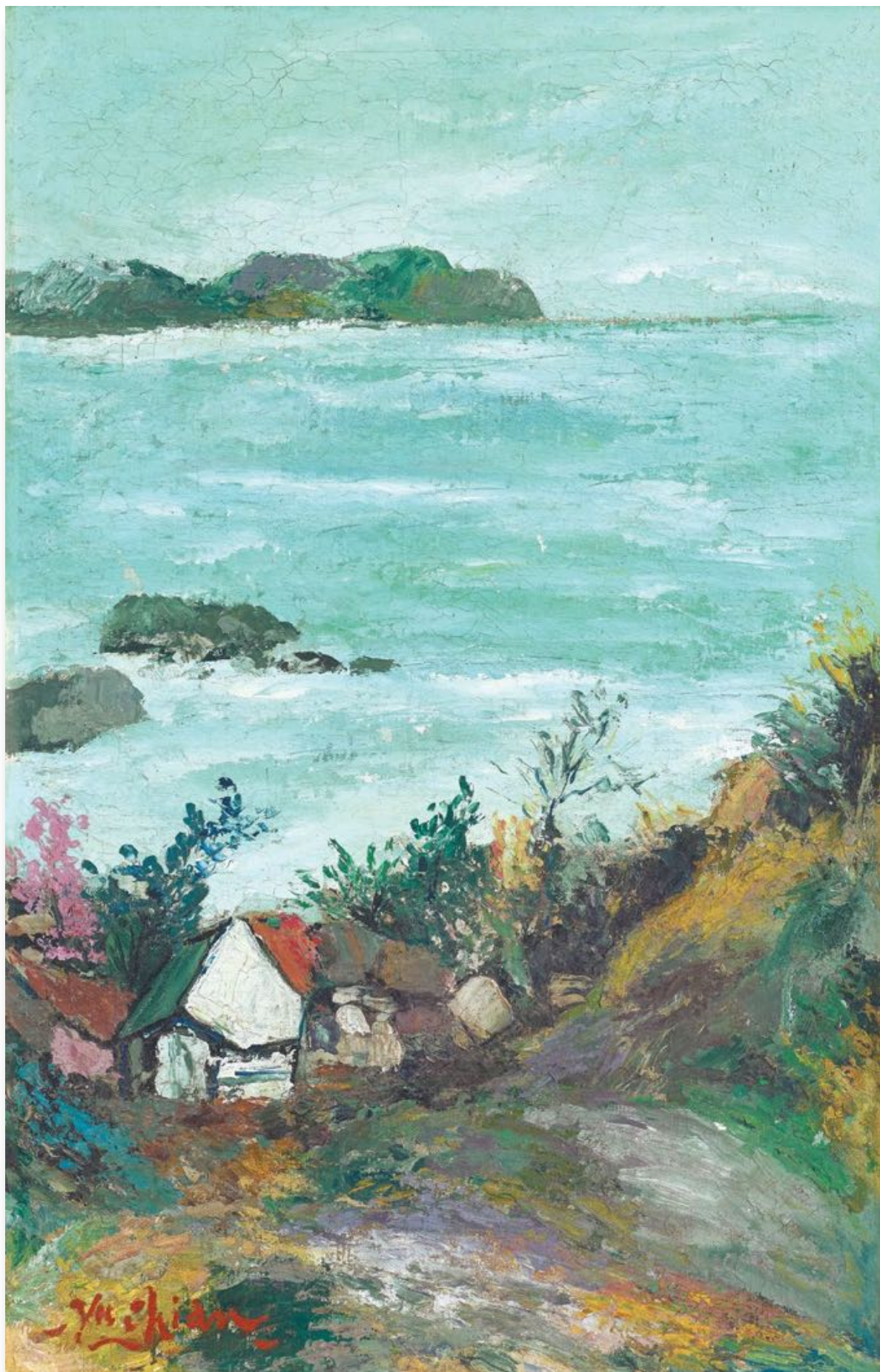
PROVENANCE

Private collection, Singapore

RM 25,000 – 50,000

Time was when it was a golden blessings to own a house by the seaside, surrounded by vegetation and a stream or two beside, for good measure. It was deemed a status symbol to be able to afford such a sanctuary, far from the madding crowd. So it must have been, during Chia Yu Chian's lifetime and when he painted this idyllic seaside scene. The dream seaside bungalow is a splendid retreat for the weary city-dwellers and a blessed retirement home for those who have made a tidy pile in their younger days. One could feel the serenity, the calm and peaceful mood that this artwork brings.

Chia Yu Chian, French chic and pipe-smoking et al, is an auction darling. He boasts of strong career-path credentials. He received a French Government grant, the first in the Straits Settlement, to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in 1959. He was to study at the Nanyang Academy of Fine Arts (NAFA), but only had informal art tutelage under Chen Wen Hsi. In Paris, he was accepted for exhibitions a record 15 times, with a few with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris, at the Galerie de Villiers and the Salon de Paris, he also exhibited in London (Britain) and Hanover (West Germany) in 1960. All 110 paintings in his first solo celebrating his homecoming at the British Council in Penang in 1962 were sold out! He did a mural titled Life In Malaysia for the Malaysian Embassy in Paris. He was given Memorial exhibitions by The Art Gallery Penang (1997), the National Art Gallery Malaysia (2002), and NAFA called Chia Yu Chian In Nanyang (2009). Ilham Gallery presented a good exhibition on Chia Yu Chian too, probably the best show among all.





67

KHAW SIA

b. China, 1913 - d. 1984

Bali Padi Field, 1982

signed and dated
'K.SIA. 1982' (lower left)
acrylic on canvas
62 x 89cm

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity
issued by Khaw Chong Aii, the artist's son.

RM 9,000 – 16,000

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

Trained at the Sin Hwa Art Academy in Shanghai in 1925-1932, Khaw Sia came under the informal coaching of Sir Russel Flint in London in 1933. He was given a posthumous retrospective by the Penang State Art Gallery in 1998. As indication of his expertise and stature, his works were accepted by the Le Salon Paris in 1956, Summer Salon at the Royal Institute Galleries in London in 1957, and National Society Exhibition in London in 1958.

68

PETER LIEW

b. Perak, 1955

Flower Still Life, 1978

signed and dated (lower right)

oil on canvas

53 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000



This is an early Peter Liew, done in 1978 the year he was awarded Best Student at the Malaysian Institute of Art (MIA) and a year before he graduated. It was a hastily self-assembled still life of flowers, notably chrysanthemum within the MIA premises, and executed with brush, unlike say, a 2007 still life piece, *Untitled*, which was sold at the Henry Butcher May 6, 2012 auction and was done with the palette knife with stabbing abstract strokes. This early work was executed the normal way, with an eye to the play of light, elements of harmony and colour contrasts, but in such subdued tones bordering on femininity, of yellow and pink. As if commenting on his frugal days, the flowers are shown in throes of withering as evident by some dropped petals on the table where the vase is stood. It is a soft colour palette that Peter Liew abandoned in his later works of darker chiaroscuro and with rough-hewn veneer. The sense of impermanence and innocence is latent. Still life of flowers have been used as a subject since the Netherlandish Renaissance artists (c. 1500s-1600s).

After his graduation, Peter Liew taught at his alma-mater from 1981 until 1993. On his own in 1994, he started using palette knife and achieved some success in his break-through solo exhibition at Galeri Maybank in 1997 although he first painted in palette knife in 1981. A traveller artist dubbed the Poet of the Panorama, Peter Liew has eked a reputation for his spectacular alfresco landscapes in his travels all around the world. His notable canvases also cover old architecture, quaysides, and 'landscape' portraits. Peter Liew's auction record, of RM72,600, for *Golden Malacca* (1997) was set at Henry Butcher's inaugural auction on Aug 8, 2010.



69

ALEX ONG BOON HAU

b. Johor, 1951

Untitled, 2003

signed and dated with one seal of the
artist (lower right)
mixed media on paper
38 x 38cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

What a beautiful sight illustrated here in this piece. The flowers are seen blown by the wind, situated against a soothing dark blue background. Most of his paintings have naturalistic elements, and often depict plants from the wild.

Alex Ong obtained Diploma in Fine Art in Kuala Lumpur College of Art. Throughout his career he had more than 7 solo exhibitions which was held in Malaysia, New Zealand and Australia etc. He attained awards from the Malaysian Watercolour Society, one in 1987 and another in 1990, in recognition of his watercolour rock paintings. Being a member of the Singapore Watercolour Society he joined group exhibitions in numerous cities including Taiwan and South Korea.



70

LIM KIM HAI

b. Selangor, 1950

*Chayote, Mangosteen,
Pomegranate, 1993*

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

This still life with assorted fruits, composed of refined brushstrokes, leads the viewer to a close up view and contemplation of the subject. In this work, the artist draws inspiration from daily life, and succeeds in creating an elegant composition rendered with dynamic colours and tones. Mangosteen is the queen of fruits, while chayote and pomegranate have been widely recognised by nutritionists as healthy food recommended for frequent consumption.

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



71

LEONG CHEE SIONG

b. Negeri Sembilan, 1960

Small Papayas, 1988

signed and dated (lower right)

oil on canvas

39 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

This intimate still life demonstrates the artist's impeccable skill in rendering different textures, seen on the fruit, porcelain bowl, and folded drapery. Leong Chee Siong completed his art education at Kuala Lumpur College of Art in 1984, and subsequently lectured there. His works have been shown since 1983 in numerous exhibitions and galleries including the National Art Gallery, the Australian High Commission, Petronas Gallery, Nanyang Art Gallery, NN Gallery and many others. He has also exhibited internationally in Buenos Aires, Singapore, Korea, and the USA. His works have previously won recognition in the Phillip Morris Arts Award and are in the collections of the National Art Gallery Malaysia and Bank Negara Malaysia.



72

GOH LYE HOCK

b. Kedah, 1963

Guava, 2001

signed and dated (lower right)
acrylic on canvas
56 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

The artwork illustrates a number of guavas in a plastic bag. The crumpled texture on the plastic bag is almost realistic looking, coupled with its transparency, is proof to the artist's impeccable skill in portraying his subject matter.

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.



73

YAP CHIN HOE

b. Selangor, 1970

Music In The Air II, 2019

signed (lower left)
acrylic on canvas
92 x 101cm

PROVENANCE

Private collection, Selangor

RM 16,500 – 25,000

The essence of Asian culture is on full display with elaborate details deftly illustrated on the bright coloured porcelain. Here, we can see the intricate textures of a tablecloth placed with an arrangement of antique porcelain which brings out the harmony in his works. Through his compositions one would reminisce the grandeur of culture and heritage.

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

74

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

Air Tanah Ku #4, 2019

signed and dated (lower left)

oil on jute

122 x 91cm

PROVENANCE

Private collection, Selangor

RM 7,500 – 12,000



Tony Ng was trained at Kuala Lumpur College of Art with a diploma in Fine Art. An emerging Malaysian artist, Tony Ng plays on the aesthetics of batiks, sarongs, textiles and elevates the splendour of the sarong designs. Here the artist uses everyday objects to form a still life rendered in rich colours, resulting in a lively composition. Spatial depth is created by depicting intricate antique tiles. Layered with traditional culture, the works are also symbolic. Pineapple, for some Chinese, could be a symbol of prosperity and good luck. His first solo exhibition, *The Beauty Of Faith* was held in 2015.



75

LYE YAU FATT

b. Kedah, 1950

Relaxing, 2008

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

Cats must be one of the artist's favourite subjects to paint. These domestic animals are friendly and are a great companion to humans. In this piece the cat is seen seated on a chair on a bright sunny day grooming itself as it is merely in its natural habit. The lighting effect enhances the beauty of the work and shows the artist's impeccable skill.

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



76

LONG THIEN SHIH

b. Selangor, 1946

Yellow Tail And White Neck, 2001

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

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,600

The artist portrays these fishes swimming freely, embracing their beauty underneath the deep blue water. The fishes are clearly enjoying each other's company.

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

RAFIEE GHANI

b. Kedah, 1962

A Piece Of Cake In The Shade, 1996

signed (lower right)

oil on canvas

105 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

Most of Rafiee Ghani's paintings in the 1990s depict the interior domestic scenes of still-life objects, plants and flowers in vibrant colours. The artist once quoted, that to him these are mere symbols of everyday objects that surround us, bringing with them a deep sense of comfort that are frequently forgotten or taken for granted in our everyday life.

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





78

RAFIEE GHANI

b. Kedah, 1962

Purple Hearts, 1997

signed and dated (lower right)
mixed media on canvas
64 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Layered with variations of swift gestural strokes in vibrant colours, the artist constructs a rich variation of forms in this playful and exuberant piece. Rafiee Ghani's colourful palette and expressive brushwork results in a highly distinguished style which communicate human emotions that transcend cultures. In *Purple Hearts*, the artist portrays beautifully arranged purple flowers amidst the chaotic settings that enhance the ambiance of the scene.

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79

RAFIEE GHANI

b. Kedah, 1962

Sunset Beach, 2015

signed (lower center)
dated (lower right)
watercolour on paper
56 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

His works are often intriguing, whether still-life, landscapes or figuratives, for he has been to the most inhospitable and remote of places, in places and countries that few ever heard of, and his basic Arabic, French, Swahili, Thai and Urdu coupled by his friendly humility have seen him through all over the world. He also takes terror photographs. Seeing his *Sunset Beach*, one could feel the breeze, one just want to lay down on the beach to relax.

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

JOLLY KOH

b. Singapore, 1941

Palms, 2005

signed and dated (lower left)

oil and acrylic on canvas

137 x 66cm

PROVENANCE

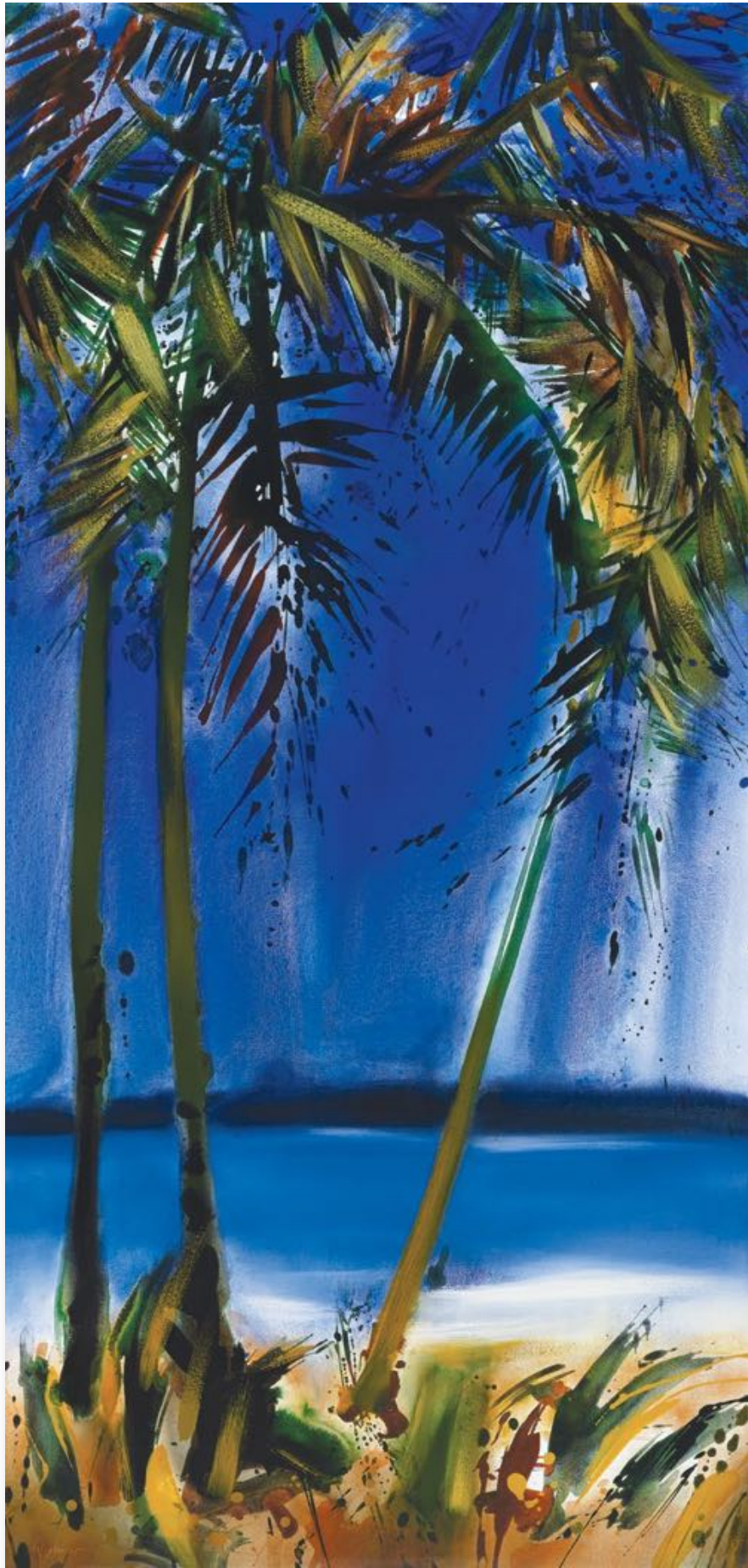
Private collection, Australia

RM 40,000 – 80,000

Such luminescent scene on a nocturnal evening. Romance is in the air, what with the sound of the waves lapping the shore and the palms swaying gently in the wind. Prone more to abstractions, Dr. Jolly Koh, the supreme colourist, has let the beautiful scene congealed by itself, retaining the main forms but swathed in his inimitable palette. A sumptuous feast. As he had intoned with unabashed candour: "My aim is to produce achingly beautiful and moving pictures." It was at the time he was painting similar oeuvre of Titiwangsa, but it could well be any place, no doubt magically transformed by his brush and vivid imagination. Times like this, one would just love to lean against the trunk, thinking nothing thoughts, and savouring Nature's play.

Artist-academician-scholar Jolly Koh was a wunderkind in art and got to study first at Hornsey in London followed by a teaching course in London University. He was awarded a Fulbright scholarship to study for his MFA at the Indiana University, where he was also a teaching associate. He helped set up the Fine Art programme at the Mara Institute of Technology (now a university), and taught at Gaya College in Sabah before spending many years teaching in Australia ending up as senior lecturer at TAFE College in Adelaide. On his return to Malaysia, he taught at the MSC College (now SeGi, 2000-2004). But painting is his greatest passion, since his first solo at the British Council Kuala Lumpur in 1958 at the age of 16.

A comprehensive book on his 60 years of painting journey titled Jolly Koh @ 76 was published and launched in the 2017 exhibition at White Box, MAP Publika, Kuala Lumpur, organised by Henry Butcher Art Auctioneers.



IBRAHIM HUSSEIN, DATUK

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

Untitled, 1967

signed and dated (lower left)

oil on jute

141 x 121cm

PROVENANCE

Private collection, Selangor

RM 140,000 – 260,000

In the 1960s, Ibrahim Hussein was on a roll. Scholarships to study at Byam Shaw School of Drawing and Painting in London and then the prestigious Royal College / Academy, with prizes to boot. And then came the Fulbright and John D. Rockefeller III Fund Fellowship to tour the United States in 1967-1968. He arrived in New York in October 1967, and the next year was given back-to-back solos at the Newsweek Gallery and the Galerie Internationale. In the pamphlet at Galerie Internationale, 1095 Madison Avenue, New York, the London art critic Charles S. Spencer wrote: "He has an instinctive talent for making patterns so that the drawing of the figures, their centrality to the overall plane, and the every manner of applying his paint in whirling jabs, contribute to designs which are themselves always satisfying and at the same time underline the vitality and exuberance inherent in his pictorial aim." In London, he already invented his 'printage', with a transfer of images and text from newspapers and magazines. In this work with the work cleaved into a diagonal with his figures rendered organically and in lines to simulate motion and dynamism. This was before his signature rhythmic lines in 1975, when he was resident artist at Universiti Malaya.

Blinded in one eye (right) when small, Datuk Ibrahim Hussein is a Malaysian art phenomenon with international accolades in Japan (Japan Foundation Cultural Award, 1981), Venezuela (Order of Andres Bello, 1993) and Chile (Order of Bernardo O. Higgins). He was also a recipient of the highly prestigious World Economic Forum's Crystal Award (1997). In 1986, Ib, as he is popularly known, was accorded a Retrospective by the National Art Gallery, Malaysia. He is the first Malaysian to have taken part in the Venice Biennale, under the aegis of the Smithsonian Institute. His other high points were when he exhibited with Andy Warhol and Salvador Dali at the Dhalat Abdulla Al-Salam Gallery in Kuwait in 1977, and when was awarded at the Monte Carlo exhibition.

Ib organised two Asian Arts Festival at Club Med venues in Bali, Indonesia, in 1987, and in Cherating, Pahang, in 1988. When his Museum was completed in 2000, he organised the first Langkawi International Art Festival (Lifa).



Ibrahim Hussein X 1967

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Rimba, c. 1990s

signed on verso

oil on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 180,000 – 340,000

The imperative of ecological balance lies at the heart of human survival. Man's greed in decimating forest cover for haphazard development and lucre adds to the calamity of climate change. Although forest makes up some 67.6% of Malaysia's land mass (World Bank report 2016), massive deforestation goes on in Sabah and Sarawak. Nature should be left on its own in its cycle of renewal and decay, and to heal itself. Failure to observe sustainable development and safeguarding the environment only results in catastrophic fires like the ones engulfing Australia and parts of the United States this year. Latiff Mohidin's *Rimba* after the wild splurges of *Gelombang* is an oasis of soul-searching and re-romancing the land and water resources. Latiff's *Rimba* is not the logical luxuriant green, but often couched in chromatic textures and sienna streaks in dry desiccated strokes, and here, with brackish brownish black stumps and unusual conflagration of orangey red. Ruminative with ponderous irregular shapes and lines, *Rimba*, deriving from the Rawa-Rawa (Marshlands), reveals an entity that's alive and powerful but by appearance moribund. Amidst the sturdy sentinels of trees and the surrounding foliages, the forest hosts big and tiny organisms, visible or concealed at different altitudes and in different climes. Therapeutic and destructive at the same time, it can unleash irreversible damage if humans block the river course with hydroelectric dams and strip the land bare and loose of all its vegetation. Mammals, birds, reptiles, amphibians, insects, fishes and some micro-organisms are interdependent on Nature for survival. Tengku Sabri Ibrahim, the curator of Latiff's Retrospective, observed that *Rimba* marked a total control of his Gestural Period (1980s to 2000), with broad, quick strokes, and poetic compositions while patching up the colours.

A national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator in three languages: Malay, English and German), Latiff Mohidin hit a career peak in art when his celebrated *Pago-Pago Series* (1960-1969) headlined a three-month exhibition at the prestigious Pompidou Centre in Paris in early 2018. He was awarded a major Retrospective by the National Art Gallery in December 2012 to June 2013, his second. He studied at the Hochschule fur Bildende Kunst in West Berlin. He got the John D. Rockefeller III Fellowship to study at Pratt Institute (1965) and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). Locally, he won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, his awards included the SEA Write Award (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976.



AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C) – ‘Senja Kelabu’, 1994

signed and dated on the reverse

mixed media on canvas

99 x 91cm

PROVENANCE

Private collection, Selangor

RM 75,000 – 120,000

Time and weather are daily challenges, sometimes friend, sometimes enemy. With the darkening skies, the farmers are trudging back from the fields, and the fishing boats are all strapped to shore. Another day is done, and tomorrow is another day. Nothing like the warmth of home to look forward to, a nice hot meal and some family time. Such is the mundane chore of the fishermen or farmers in Kuala Penyu, Sabah, during Awang Damit Ahmad's growing up years. Yet, such daily struggles of Man working with and against Nature, are not all about toil and hardship. They have a heroic quality about it. It is about hope and sustenance, about resilience and diligence, and eking a living. Off-centre, loose droopy shapes emanating diagonally and in tiered parcels from the top left exude a sense of abandon, while a shimmer of light balls on the top right. Struggles and respite, these facts of life form the mainspring of Awang Damit Ahmad's maiden painting series, *Essence Of Culture* (Intipati Budaya), spanning 1985 to 1995. More than memories, they are also nostalgia personified.

From a Telekom Malaysia technician, Awang Damit Ahmad took up Art at a relatively late age of 27, and was vindicated when named Best Student (1983) at the Mara Institute of Technology. After obtaining his Masters at the Catholic University in Washington (1989-1990), he taught at his alma mater and retired in May 2011 as Associate Professor. He was in the artists' delegation in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. Among his awards were 2nd Prize in the Malaysian Bank Association art competition (1988), culminating in the Major Award (plus the Consolation Award) for Painting in the highly prestigious Salon Malaysia III competition in 1991. His art prices have been skyrocketing in recent years at local and international art auction houses.





84

SUZLEE IBRAHIM

b. Terengganu, 1967

Melody Series: Red Flowers, 2009

signed and dated (lower center)

acrylic and oil on canvas

122 x 92cm

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 14,000 – 28,000

Superstar Madonna put her thoughts and experiences into music in nearly 200 songs, and Suzlee Ibrahim was inspired by her songs to turn the rhythm, modulations and melody into his art series which he called *Melody*. So enamoured, Suzlee transformed the energy, character and aural landscape of the Queen of Pop into a visual tribute drawing on his own abstract repertoire, and here in liberal doses of red with black markings all over. Music and Visual Art have been symbiotic, and the theory of synesthesia had impacted Klee and Kandinsky, and Kandinsky even wrote the groundbreaking *Concerning The Spirituality in Art*. This is the second time the *Melody Series* had come into HB auction, the first being *Spirit Like The Fire* (2009). Suzlee has a dedicated abstract journey, and his other series are *Monsoon*, *Wetlands*, *Cenang*, *Poem*, *Summer*, *Pulau Pangkor*, *Sahara*, *Belantara*, *Batik*, *Ombak*, *Sakura*, *Movement*, *Space*, *Turquoise*, *Meditation*, *Waterfalls* and *Gestures*.

Artist-academician Suzlee Ibrahim is, without doubt, one of the most important abstract artists under 60 in Malaysia today, with 40 solos in countries including the United States, United Kingdom, Denmark, Finland, Japan, Macedonia, Taiwan, Tunisia, United Arab Emirates, Turkey, Hong Kong and Indonesia. He has never looked back since his first solo, *Movement*, at the Shah Alam Gallery in 1998, and he celebrated with a mini-retrospective called *30-Years Journey*, at The Art People Gallery in July-September 2016. He holds the Malaysia Book of Records for the longest painting, for *The Poem* (2010-2015), measuring 5 feet x 60 feet. He is the dean of faculty of fine art at the National Academy of Arts and Culture (Aswara), Kuala Lumpur, after teaching at the Mara Institute of Technology for 16 years. His awards include the Tokoh Seni Anugerah Citra Kencana UKM (2011), the Japan-Malaysia Art Friendship Ambassador (2007), and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). He was also awarded 2nd Prize in the Monastir Festival in Tunisia in 2019 and the Zervas Art gold medal in the Paris Art Symposium in 2020.

85

SUZLEE IBRAHIM

b. Terengganu, 1967

Wall No. 3, 2009

acrylic and oil on canvas

60 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



Many of Suzlee's series are based on his travels and experiences in different countries. Suzlee Ibrahim's *Wall Series* was influenced by a trip to the Great Wall. His other series are *Monsoon, Wetlands, Cenang, Poem, Summer, Pulau Pangkor, Sahara, Belantara, Batik, Ombak, Sakura, Movement, Space, Turquoise, Meditation, Waterfalls* and *Gestures*. Suzlee Ibrahim 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 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).

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Reflection VI, 1995

signed and dated on the reverse

acrylic on canvas

110 x 119cm

PROVENANCE

Private collection, Selangor

RM 58,000 – 88,000

Masterfully structured, *Reflection VI* illustrates segments of gorgeously mixed prismatic colours, pulsating in isolated entities. The artist has intended to use colours to depict music, its rhythm determined by vibrant tones. Blue, green, red and yellow harmoniously compose a soothing picture.

Dato' Sharifah Fatimah is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours. She was the Best Student when she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. She had solos all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artist in 1981. A curator with the National Art Gallery from 1982 to 1989, she has been a full-time artist since 1990. In 2006, she was bestowed the 'Dato' title by the Sultan of Kedah – the first woman artist to have been honoured for her artistic merit. She held a solo exhibition titled Recent Works at The Edge Galerie, Kuala Lumpur in 2015.



AHMAD KHALID YUSOF

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

Untitled, 1993

signed and dated on the reverse

acrylic on canvas

90 x 90cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Ahmad Khalid Yusof developed his soothing khat calligraphy technique in 1971. This work contains signature elements of traditional Malay patterns and iconography with the infusion of abstract art and ancient Arabic scriptures. A subtle interior geometry is created with the artist's deftly manipulated colour nuances, rhythm, spatial ambiguity and patterning, thus setting a mood of existential bliss. Here, the khat calligraphy has attained a pictorial quality that occupies space and creates depth.

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





88

BAYU UTOMO RADJIKIN

b. Sabah, 1969

Abstract No. 16: It Is Obvious, 1997

signed and dated (lower right)
oil on canvas, 92 x 71cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

A spontaneous, lush and unrestrained colour palette was devised to recreate the world through expressive abstract forms. Colours, gestural marks and forms were explored to express the artist's inner reality. Sensuous colours inclusive of green, red, and pink overlap, and a sense of dynamism and energy is captured through the brushstrokes.

89

**BAYU UTOMO
RADJIKIN**

b. Sabah, 1969

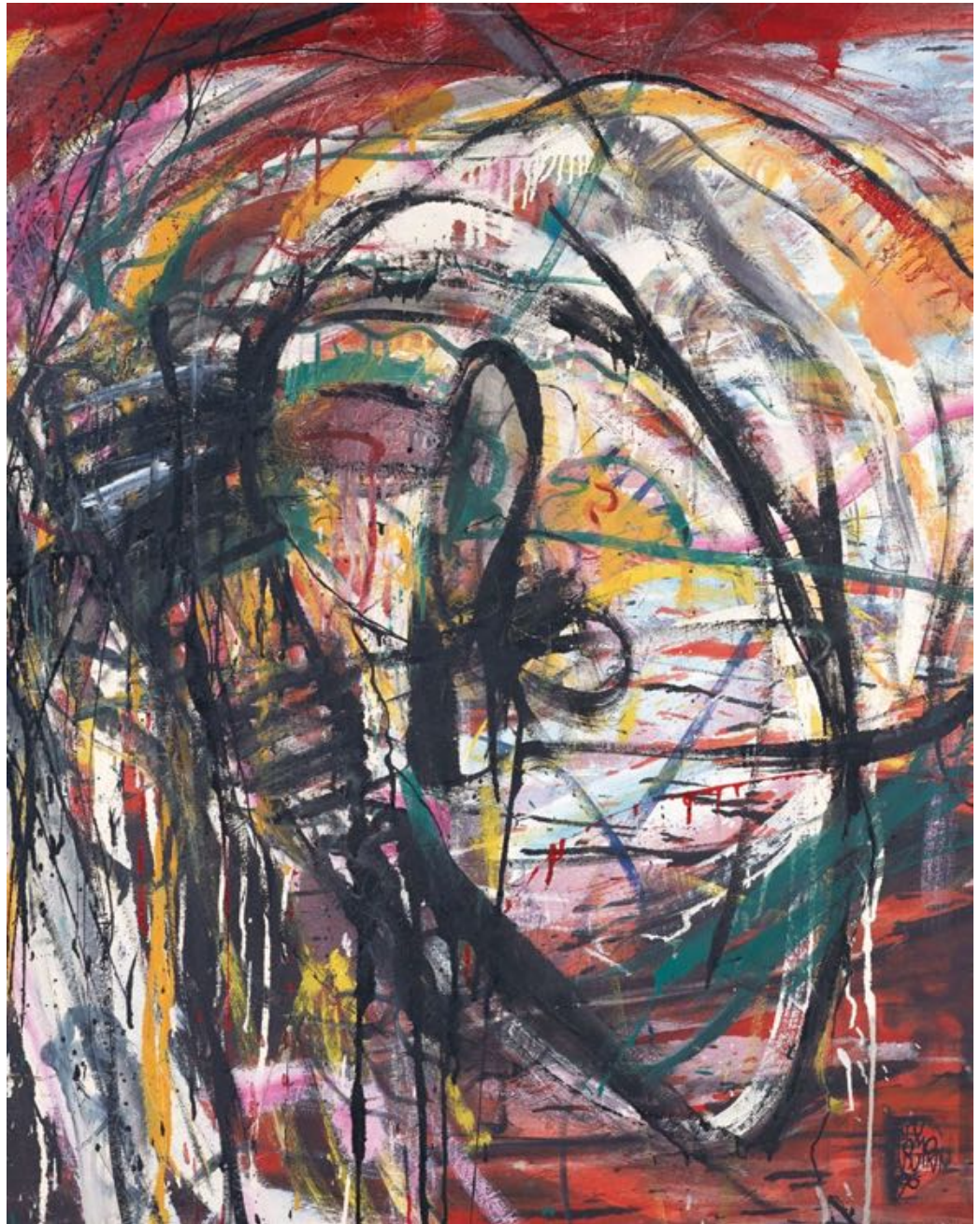
*Abstract No. 1:
Migraine & Miserable, 1996*

signed and dated (lower right)
acrylic on canvas
148 x 112cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 30,000



Drawing on the subconscious mind to convey inner thoughts, Bayu creates an energetic composition that reflects contemporary issues. As the title suggests, this work depicts the pain that one goes through physically and mentally. However, there will always be sunshine after the rain, there will always be hope, one should never lose hope, tomorrow will be better!

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.



90

AHMAD FUAD OSMAN

b. Kedah, 1969

Parasite, 1995

signed and dated
'A. FUAD OSMAN '95'
(lower center)
mixed media on paper
121 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 30,000

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

Ahmad Fuad Osman was a member of the Matahati artist's collective. He had won the Juror's Choice Award in the Malaysian-level Asean Art Awards in 2000 and 2003, and also the Juror's Choice in the APB Signature Art Prize (Singapore) in 2008. He had residency at Rimbun Dahan (2007-2008); Goyang Art Studio, South Korea (2005-2006); and Vermont Studio Centre, USA (2004). He had his art tutelage at the Mara Institute of Technology in 1991. His mid-career survey exhibition held at National Art Gallery Malaysia in 2019/2020 was well curated, totally impressive, bolstering his position as the leading contemporary artist in Malaysia.



91

MASNOOR RAMLI MAHMUD

b. Kedah, 1968

Pukul Berapa Dato' Harimau?, 2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 9,500 – 18,000

Masnoor Ramli Mahmud was a member of the Matahati collective known for cultural-socio-political commentary. In *Pukul Berapa Dato' Harimau?*, the artist pays tribute to local cinema and honours the talent of legendary filmmaker P. Ramlee. Masnoor Ramli has produced works including a two-week expedition from North America to Europe on a single-engine Pilatus PC-12 in 2012, and a 55-day Petronas Nusantara 4x4 expedition spanning Borneo and Indonesia including Flores in 2006 (Bumi Malaysia: Journey Through Nusantara at Galeri Petronas, 2007; and Revisited at the Penang State Art Gallery in 2009). He was from the ITM Class of '91. He took part in Art Expo Malaysia 2014. He was assistant scenic painter for the Hollywood movie, *Anna And The King*, and won Honorable Mention in the Malaysian component of the Asean Art Award in 1994 and 1995.

AHMAD ZAKII ANWAR

b. Johor, 1955

Two Men, 2012

signed and dated (lower right)

acrylic on linen

122 x 244cm

PROVENANCE

Private collection, Kuala Lumpur

RM 75,000 – 100,000



Two men in a darkened interior, the dim light creating shadows on their white shirts. Initially, they look like chatting with each other, and from the body language, maybe a confrontation. The one in foreground, back turned towards viewer, has his hands on the sides, while the one facing camera, looks cool with one hand in pocket and the other holding a cigarette on his purported left hand, but then it could be a mirror image, and if so, the man on the right is walking away from view. There is a palpable tension in this sepia-toned drama reminiscent of Ahmad Zakii Anwar's *Smokers Series*, which catapulted him to fame and popularity in his artistic debut in 1997. It's a style that is to expand into a brand of Urban Poetic Realism, found in his works in his *Kota Sunyi* (2007) and *Kota Sepi* (2012), with the setting in Kuala Lumpur. The acrylic on linen work, *Two Men*, is similar in theme and style to the works in *Kota Sepi*, which, however, all in charcoal on paper and smaller in size.



It's destiny that Ahmad Zakii Anwar gave up a lucrative illustration career in advertising to switch to fine art paintings and in a short span of years, was given a memorable mid-career survey exhibition called *Disclosure* at Galeri Petronas in 2008. His impressive dossier then were figuratives which started from his *Smokers Series* and continued with his Poetic Realism, sensual still-lives, animals and traditional dancers. His tutelage was in Graphic Design, at the Mara Institute of Technology. He had several major solos abroad including two in the United States, namely Los Angeles (AndrewShire Gallery, *Presence*, 1999) and New York (*Bones and Sinews*, Barbara Greene Gallery, 2011). The other venues were in South Korea, Indonesia (Jogjakarta, Jakarta), Hong Kong, Singapore and Thailand (Bangkok).

AHMAD ZAKII ANWAR

b. Johor, 1955

Cycle Of Thoughts, 1997

acrylic on canvas

42 x 42cm each (set of 6)

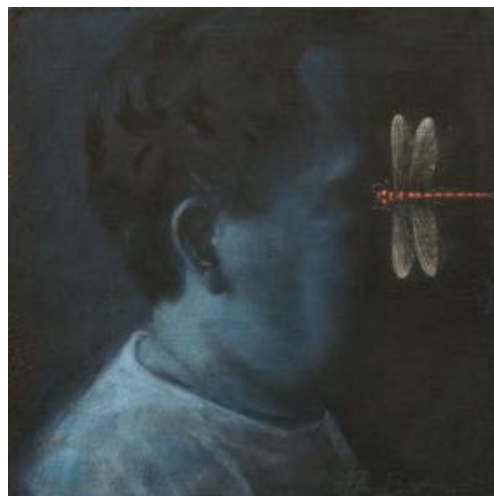
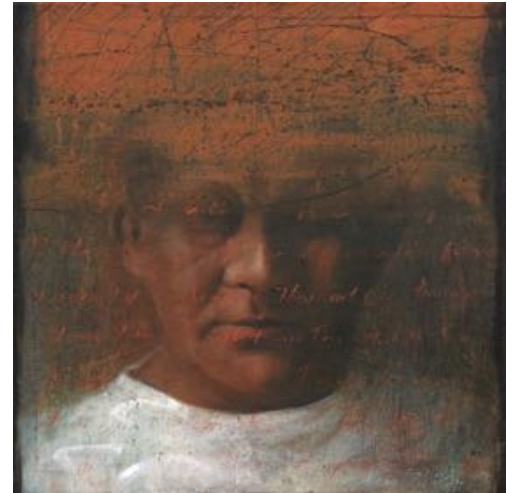
PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 90,000

This portfolio of six works focuses on the face of a man in a round-collar white t-shirt, from various angles including full frontal gazing straight at viewer. Each clip has different interventions such as words 'printed' in orderly lines, cursive or in regimented coloured uppercase texts, and with smudges of paints. There is play of light, with obfuscations of image and layerings, and highlights such as around the ear shape. It's a deeply psychological 'portrait,' serious at once, and contemplative too, with obviously darker nuances, typical of Ahmad Zakii's innate brand of dark Urban Realism often juxtaposing with something of the traditional.

Ahmad Zakii composes works that delve into the darker fringes of society and one's inner psyche and the mystical aura. He has created his own brand of New Urban Realism of Figures, and is also adept at creating layers of meaning in his still-life, interiors and large animal depictions. A graduate in Graphic Design from the Mara Institute of Technology in 1977, he gave up a lucrative career in Advertising to become a fulltime painter and was an instant hit with his *Smokers Series* in 1997. His solo, *Disclosure*, at Galeri Petronas, Kuala Lumpur, in 2008, established him as a major figurative artist. His notable foreign solos include *Presence* (New York, 1999); *Shadowland* (Hong Kong, 2001); *Subliminal* (The Philippines and also Thailand, 2006); *Batik Art* (South Korea, 2013); in Indonesia – *Borobudur*, *Amanjiwa*, *Arangbali* (2004), *Kota Sunyi* (2007), *Nafsu* (2010); and in Singapore – *Paintings Drawings and Prints 1991-2007* (Singapore Tyler, 2007), *Bones & Sinews* (2011), *Being* (2009), *Primordial Dream* (2005) and *Distant Gamelan* (1981). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Interpreter Of Desires* (Taksu, 2003) and *Icons* (RKFA, 2005).



CHONG SIEW YING

b. Kuala Lumpur, 1969

Untitled, 2003

signed and dated (lower center)

oil on canvas

145 x 173cm

PROVENANCE

Private collection, Negeri Sembilan

RM 50,000 – 90,000

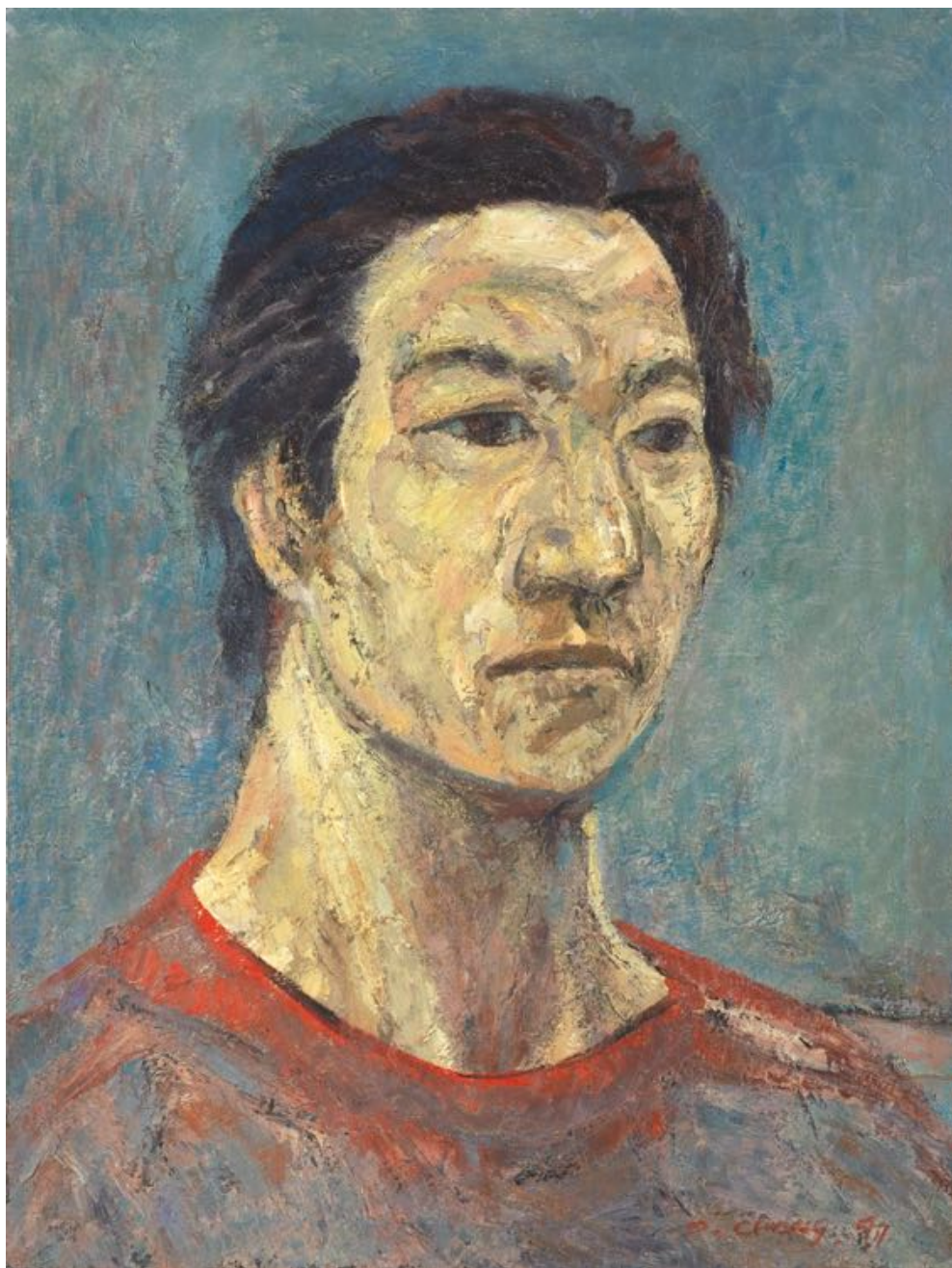
Laugh, and the world laughs with you;

Weep, and you weep alone...

These opening refrain from Ella Wheeler Wilcox's poem, *Solitude*, perhaps best elucidates Chong Siew Ying's *Laughter Series*, which shows androgynous faces dominating the whole canvas in inexplicable convulsions of laughter. Is the outburst to conceal some awkward personal misgivings, a demented trait, a fake emotion, a ridicule, or a distraction? The gender of the laughing person is ambiguous, even with the shaved head which is to amplify the facial expressions. Could it be Siew Ying's own avatar although she has painted herself intruding in canvases with tresses et al in such pieces as *Wonderland*, and in named persona like *Iris*. Other viewers may see it differently. The facial expression (the real, natural laugh) is well captured, which reflects the innocence, the purity...

It's fortuitous that Chong Siew Ying furthered her art studies in France after a diploma in Graphic Design at the Petaling Jaya College of Art and Design. Supporting herself by working part-time as an au pair, she studied at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and L'Atelier 63 (1994-1996), and had solos at the Maison Tch'A, Atelier d'Maravel and Gallery Café Panique. On her return, she was awarded an artist's residency at Rimbun Dahan, and later the Freemont Fellowship at Vermont Studio Centre, United States. She won the Special Award in the Young Contemporary Artists (BMS) competition in 2002, and was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was also featured in Art Stage Singapore in 2015, and had her solo *Crying With Trees* at The Edge Galerie in 2014.





95

ANTHONIE CHONG

b. Perak, 1971

Untitled, 1996

signed and dated (lower right)

oil on canvas

121 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

We see a young man captured in a thoughtful pose. The artist casts a strong light on the sitter's persona, using striking contrasts of flesh tones against a dark background. Accomplished mastery of the human form is evident in the modelling of facial features, eyes that stares blankly as if lost in his own thought.

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



96

ANTHONIE CHONG

b. Perak, 1971

Untitled, c. 1990s

oil on canvas
61 x 46 cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

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



97

ANTHONIE CHONG

b. Perak, 1971

*Woman Resting;
Seated Woman, 1993*

signed and dated (upper left);
signed and dated (lower center)
oil on canvas laid on board
56 x 72cm; 56 x 45cm (set of 2)

PROVENANCE

Private collection, Penang

RM 8,500 – 15,000



Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, the artworks illustrate a woman resting on a bed, and a seated woman respectively.

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 soared high in recent auctions.



98

ISMAIL AWI

b. Terengganu, 1987

The Connection, 2013

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 13,000

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 drama and fantasy, *The Connection* presents an intimate tale of the struggle for freedom and liberation in life.

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



99

FAUZUL YUSRI

b. Kedah, 1974

Blue Mask, 2011

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

PROVENANCE

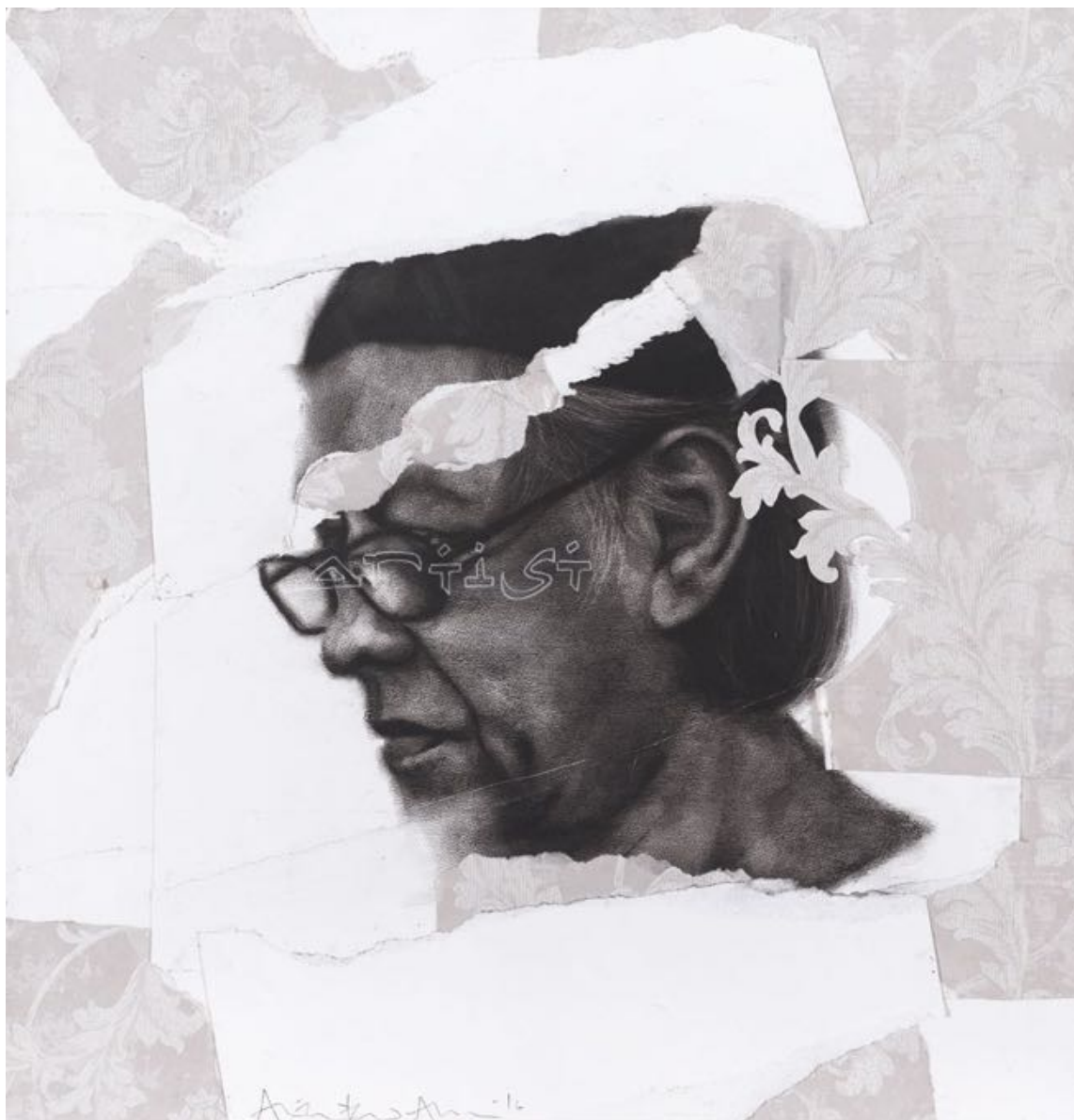
Private collection, Selangor

Accompanied by a certificate of authenticity

RM 3,000 – 6,000

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, Guris, Whiteground, and TONA at various galleries including Taksu. 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.



100

ARIKWIBOWO AMRIL

b. Kuala Lumpur, 1988

YG, 2016

signed and dated (lower center)
charcoal, wallpaper and paper collage on canvas
76 x 76cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

An eloquent portrayal of renowned artist Yusof Ghani is produced using skilful modulation of light, shade and texture. The strength of the sketches on the collages is evident in the use of paper and distinct surface qualities.

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).



101

MIOR RIZZUAN ROSLI

b. Perak, 1972

Hidup Opera #2, 2011

charcoal on paper
72 x 56cm

PROVENANCE

Private collection, Selangor

RM 3,200 – 5,500

*"All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts"*
William Shakespeare

Mior Rizzuan Rosli has more than 10 years' experience as a commissioned portrait artist. A self-taught artist, he enjoys the use of charcoal powder as a medium in his realist figures and still life. The works of Mior deal with current issues pertaining to society, culture, politics and religion. His use of charcoal powder in these paintings projects his views, translating them into powerful, thought provoking images. As shown here is an Opera actor making up, poised to be on stage for performance soon. Opera is a traditional cultural stage show which is losing its audiences gradually, sad but true...



102

AHMAD ZAKII ANWAR

b. Johor, 1955

Kecak Under A Dark Moon, 1994

signed and dated

'AHMAD ZAKII ANWAR' (lower right)

oil on canvas

88cm x 118cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

Kecak is a form of Balinese Hindu dance and music drama that was developed in the 1930s in Bali, Indonesia. For Ahmad Zakii Anwar dealing with Realism in the later 1990s, this 1994 work of a kecak dance under the self-explanatory "dark moon" registers a clandestine ritual by a fireplace or places as a nocturnal open event. A hazy atmosphere with off-focus figures huddled around is staged. After he graduated with Graphic Design at the Mara Institute of Technology in 1977, he went into advertising and was hugely successful. But he decided to quit to go fulltime into Art, and his mid-career survey exhibition (at Galeri Petronas) titled *Disclosure* in 2008 showed what a genius he is, and vindicated his decision to switch job. All his solos are well followed. His solos abroad included *Presence* (1999), *Bones and Sinews* (2011) in the United States, *Kota Sunyi* (Indonesia, 2007), *Shadowland* (Hong Kong, 2001) and *Baik Art* (South Korea, 2013), apart from his Singapore Tyler Print stint in 2007, etc.



103

LIEW CHOONG CHING

b. Pahang, 1973

Balinese Dancer I, 2001

signed and dated (lower right)

oil on canvas

76 x 61cm

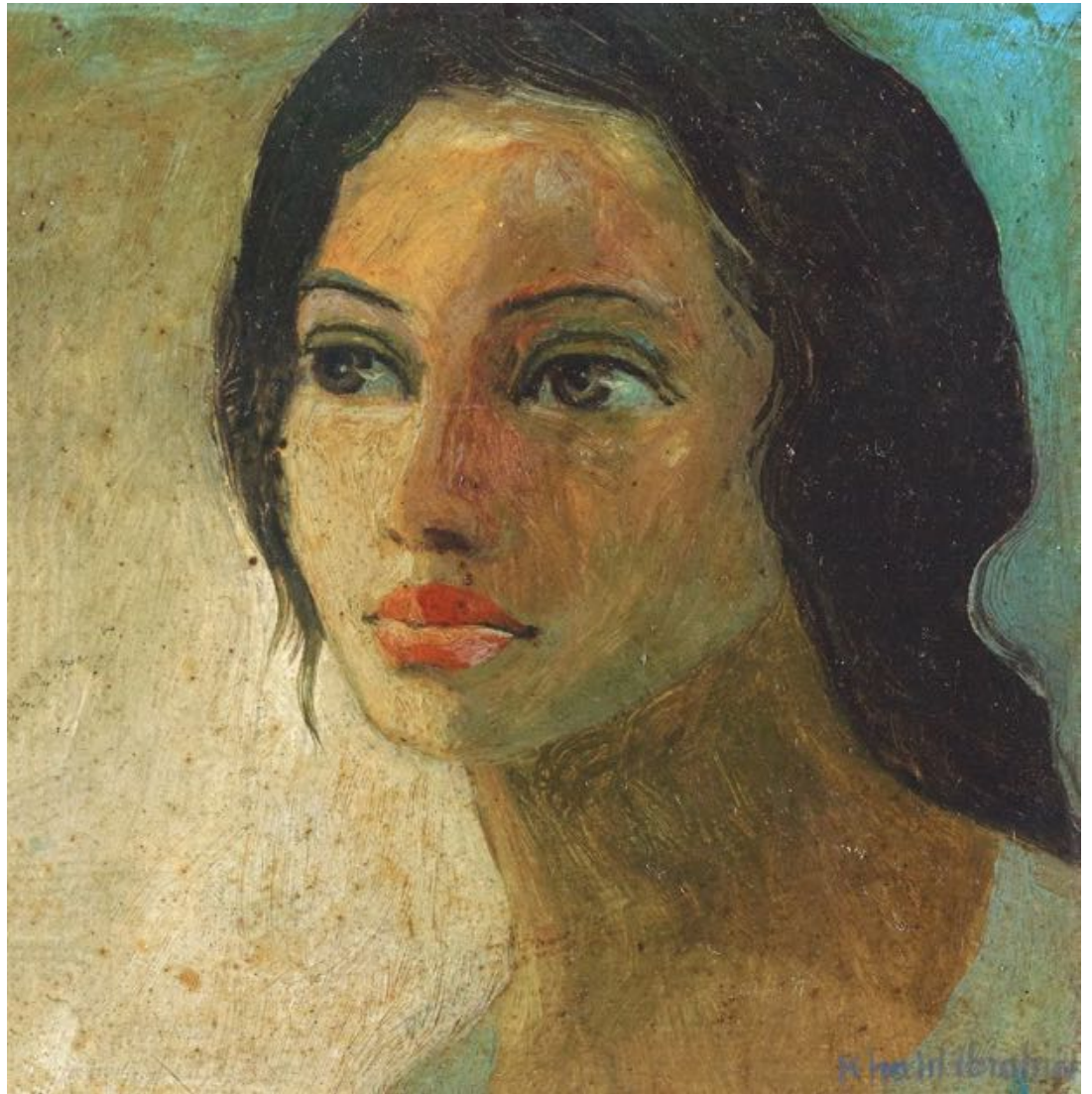
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Known as a figurative painter, Liew Choong Ching has been working as a full time artist since 1999. The beautiful dancer is shown in a contemplative mood and is modelled using delicate strokes through the skilful treatment of light. The harmonious colour palette has allowed the elaborate patterns on the fabric and headdress to stand out.

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



104

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, c. early 1970s

signed (lower right)
oil on board
13 x 13cm

PROVENANCE

Private collection, Kelantan

RM 6,500 – 11,000

Khalil Ibrahim's portrait 'sitters' are not always real people, for he likes to paint figuratives of imaginary or even composite personalities, mostly female. This 1970s portrait of a gorgeous lady is interesting, for it looks as if there is something more about the lady than meets the eye. She has a very classic look that enhance the aura of innocence, or a kind of carefree spirit from within. His works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.



105

PETER HARRIS

b. England, 1923 - d. 2009

Cloaked In Red, 1960

signed and dated (lower left & right)

oil on board

106 x 60cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

Cloaked In Red features a beautiful woman draped in a red fabric. He chose a minimal background adorned by natural branches, to enhance the figure's simplicity and ethereal manner. Peter captured the essence of his subject matters and translated them by using expressive brushstrokes and vivid colours.

Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-1960) and then at Gaya College in Sabah (1962-1967). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001, and in 2008.



106

ANTONIO BLANCO

b. The Philippines, 1912 - d. Indonesia, 1999

Reclining Nude

signed with one artist stamp and
inscribed 'Bali' (lower center)

watercolour, pastel and
charcoal on paper
50 x 64cm

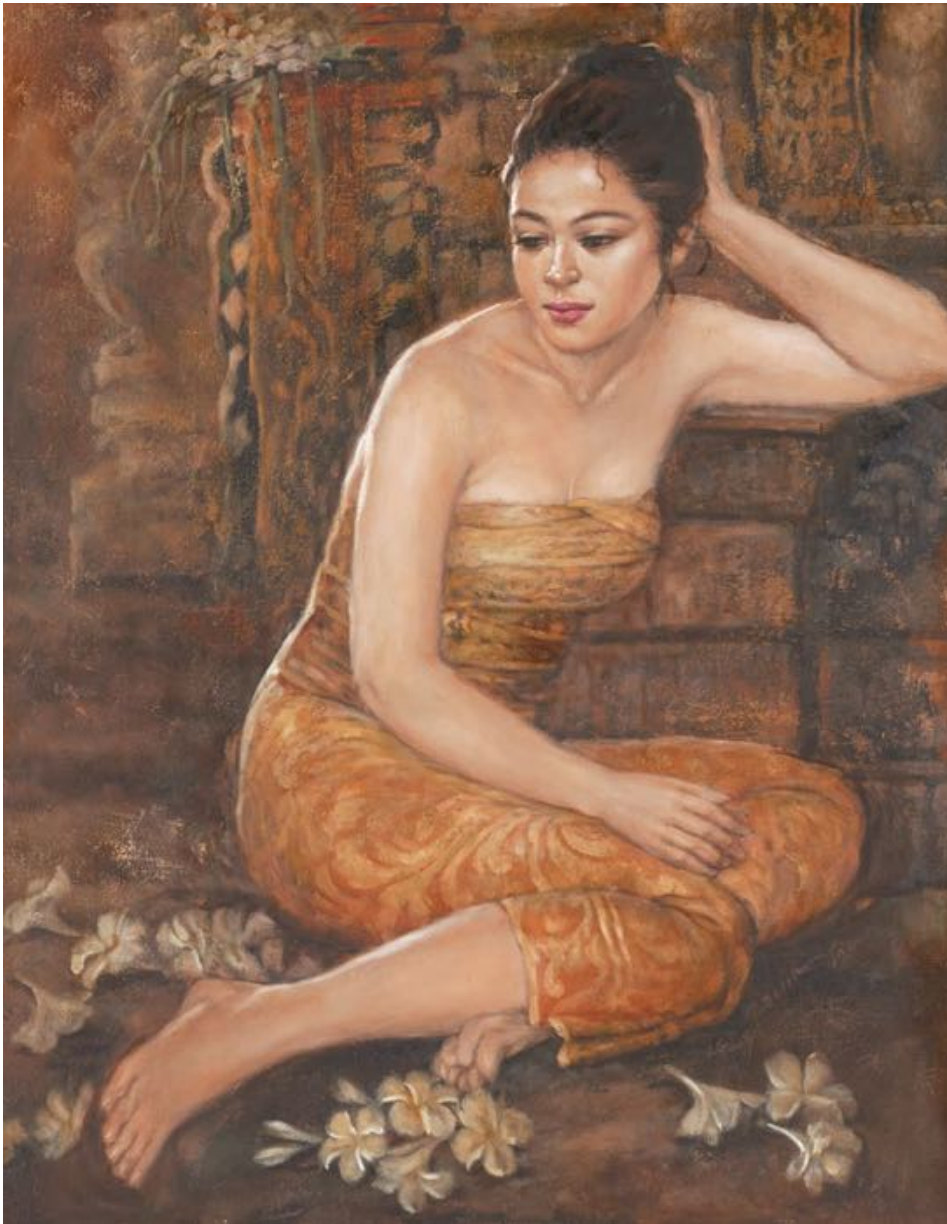
PROVENANCE

Bonhams, Hong Kong,
11 Oct 2019, Lot 1059
Private collection, Selangor
(acquired directly from Bonhams)

RM 20,000 – 35,000

There is nothing more 'Don' Antonio Blanco than his boudoir collection of female nude paintings, bordering on erotica, with the languid body contours and often couched in subdued colours. Here, the model is lying down in a lascivious pose reminiscent of Gustave Courbet's hugely controversial *The Origin Of The World* (1866). In Blanco's repertoire of women in all states of undress, there is always a sensual air of cotton-puff softness, and tenderness. The female nudes have been a favourite with artists like Titian, Ingres, Velazquez, Goya, Egon Schiele, Manet, Modigliani and even Hokusai. In an interview with Ooi Kok Chuen published in the *New Sunday Times* on Oct 11, 1992, Blanco said: "Everything is an illusion. Life is not really what it seems. You've got to penetrate the veil. The reality about me is that I am immortal. My life has nothing to do with fact. It is sheer fantasy."

Born in Manila, Antonio Blanco boasted of Catalan roots and had a stint in Florida and California in the United States doing portrait painting. He's recognised in Spain, too: he was awarded the Order of Cruz de Caballero, which carries the title 'Don' by the King of Spain, Juan Carlos I, and was also awarded the Prize of the Art Critique. He set off for Bali in 1952, being inspired by Mexican artist-ethnologist Miguel Covarrubias's *The Island Of Bali* (1937). In the ship, he met Prince Norodom Sihanouk who sidetracked him to Cambodia and presented him the Chevalier du Sahametai. He was also awarded the Society of Painters of Fine Art Quality of President Suharto and the Tiffany Fellowship (Society of Honolulu Artists). In Bali, the King of Ubud Tjokorda Gde Agung Sukawati gifted him a piece of land in Campuan, now the site of his museum.



107

JOSEPHINE LINGGAR

b. Indonesia, 1943

Istirahat Sejenak, 2000

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

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 32,000

Josephine is best known for her elegant and enchanting portrayal of young Indonesian maidens set in serene and contemplative poses. Skillful brush play between colour and shadow bring light and life to facial expression, drapery and body contours. The mood is further enhanced when both figure and background are rendered in sepia or rich tones.

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

108

SANDAR KHAING

b. Myanmar, 1971

Nude With Camera.

Rimbun Dahan 1, 2014

signed and dated (upper left)

acrylic on canvas

180 x 120cm

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 4,000 – 8,000



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

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



109

BUI XUAN PHAI

b. Vietnam, 1920 - d. 1988

Two Ladies Promenading

signed (lower right)
pastel and pencil on paper
21 x 29cm

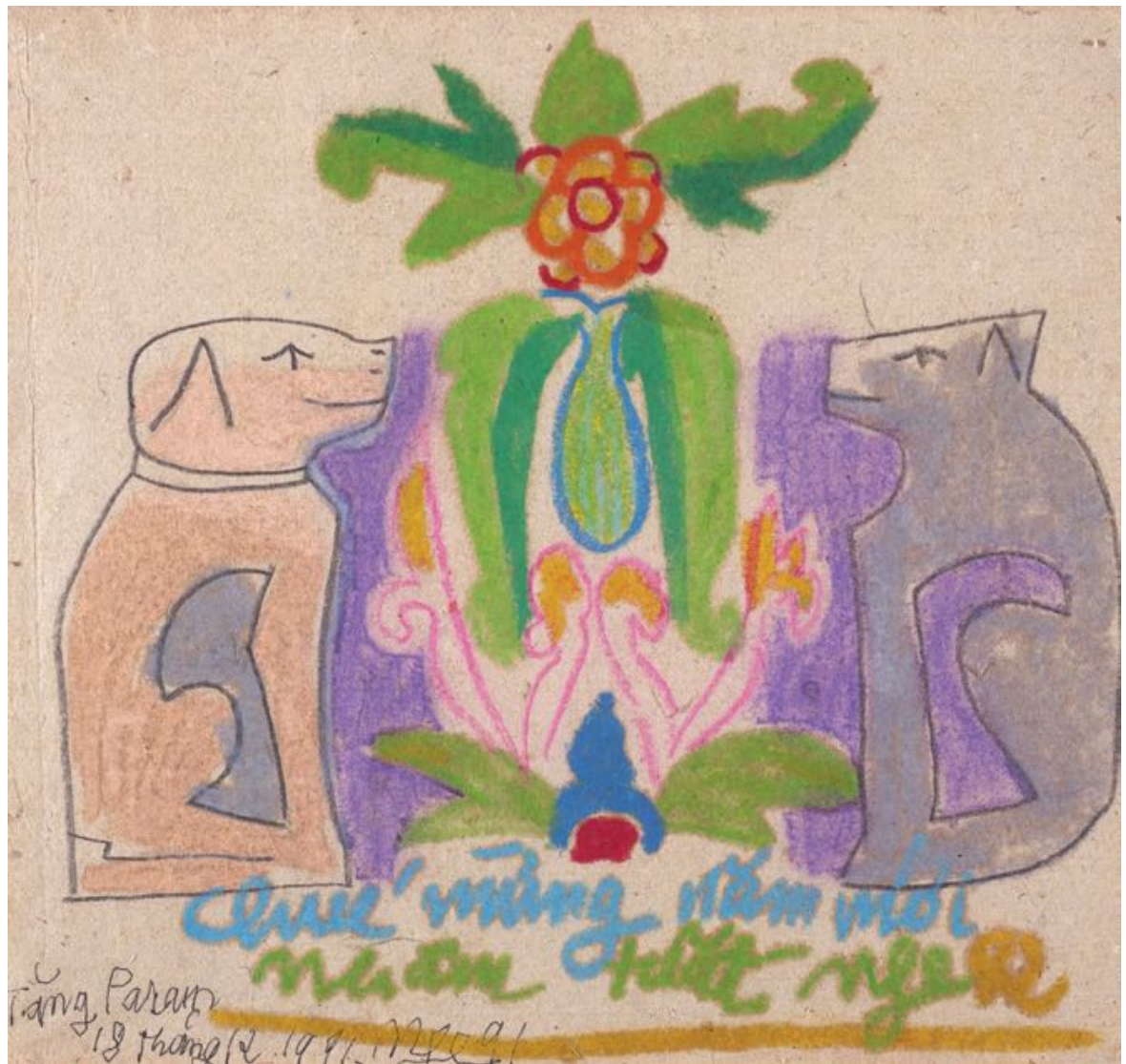
PROVENANCE

Bonhams, Hong Kong,
11 Oct 2019, Lot 1251
Private collection, Selangor
(acquired directly from Bonhams)

RM 7,000 – 12,000

It is a common sight in urban areas in Vietnam to see Vietnamese ladies holding hands while promenading, but the same might be frowned upon if practised among their male counterparts. The women are dressed in their national costume, ao dai, a long silk tunic worn with pants. As Vietnamese women are relatively taller among Asians, here in this simple sketch by the great Bui Xuan Phai, the height seems to be emphasised, to look as if as towering as the trees in the background in what looks like a park.

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



110

NGUYEN TU NGHIEM

b. Vietnam, 1922 – d. 2016

Ushering In The Year Of The Dog, 1991

signed and dated (lower left)
oil pastel on paper
28 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Nguyen Tu Nghiem is often referred to as the great Vietnamese quartet of Nghiem-Lien-Sang-Phai, the other three being Duong Bich Lien, Nguyen Sang and Bui Xuan Phai, whom he studied together at the IndoChina Fine Arts College in 1941-1946. This drawing celebrated friendship using the faithful dog analogy.

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

LAXMAN PAI

b. India, 1926

Memories, 1974

signed and dated (lower left)

oil on canvas

86 x 127 cm

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 60,000

Laxman Pai has always had a deep devotion and passion for his native state of Goa and his homeland, India. This is evident in his works which portrayed the Goan way of life, culture and landscapes, replete with its resplendent churches, coconut palms, placid paid fields as well as Indian figurative forms. The recurrent motifs of eyes, women and birds show the influences of Indian miniature paintings. Many view Pai as a forerunner in documenting the life and landscapes of his beloved Goa. His 10-year stint in Paris and Europe also influenced Pai's works. This is especially visible in the contorted and distorted figures, especially of women, that filled many of his canvases, reminiscent of the works of Picasso. Other European artists such as Joan Miro, Paul Klee and Marc Chagall also left an impression on Pai's works. Often, one sees a juxtaposition of all these influences, Eastern and Western, in many of the magnificent works that Pai produced. Pai is also inspired by ancient Egyptians sculptures.

At 94, Laxman Pai, born on 21 January 1926 in Margao in the Indian coastal State of Goa (then under Portuguese occupation), must be one of India's most senior living artists today. Pai's first encounter with art was at his uncle's Mauzo Photo Studio in Margao, where he used to touch up black and white photographs with paint. As early as the 1940s, he was actively involved in the Goa liberation struggle against Portuguese colonial rule. He was arrested three times and even beaten by the Portuguese colonial authorities. For this reason, his parents sent him to Bombay (now Mumbai) where he continued his art studies at the Sir J.J. School of Art from 1943 to 1947. Soon after completing his studies, Pai started teaching in the Sir J.J. School of Art. At the same time, he participated in the activities of the Bombay Progressive Artists' Group although he did not become its member. In 1951, together with another artist friend, Sadanand Bakre, Pai moved to Paris which by then had become a haven for many Indian artists who had settled there earlier. He met with



Syed Haider Raza, Francis Newton Souza and Akbar Padamsee, all of whom later became prominent Indian artists. Pai's sojourn in Paris lasted 10 years, from 1951 to 1961. Upon arrival in Paris, Pai immediately enrolled at the Ecole des Beaux-Arts.

He studied fresco and etching and also experimented with new printing techniques. He also studied Rosenthal porcelain painting in Germany. During the 10 years that he lived in Paris, Pai held 10 solo exhibitions in the city and also other exhibitions elsewhere, showcasing his artworks also in Hanover, Munich, Stuttgart, London and New York. Pai returned to Goa after its liberation from Portuguese Occupation (19 December 1961). From 1977-1987, Pai served as the Principal of the Goa College of Art. During his art career, Pai received many awards and honours. As early as his days as a student in the Sir J. J. School of Art, he received the prestigious Mayo Medal. Since then, Pai won a number of other awards and honours, the culmination

of which was the award of the title Padma Bhushan, the third highest civilian award that the Government of India bestowed on him. Pai is credited with 110 one-man shows across the world. His solo exhibitions had been held in London, Munich, Hanover, Stuttgart, New York, Bremen, San Francisco, Bangkok, Kuala Lumpur, Singapore, New Delhi, Mumbai, Kolkata (formerly, Calcutta), Goa and São Paulo. He has also participated in numerous Biennales in Paris, Tokyo and São Paulo. His works have been auctioned in international auction houses such as Christie's, Sotheby's, Bonhams, Pundole's Mumbai, Waddington's, Toronto, Bentley's Fine Art Auctioneers, Kent, UK, Chiswick Auctions, London and Doyle, New York. Pai's works are included in numerous public and private collections, including Musée d'Art Moderne, Paris, The New York Public Library, Berlin Museum, National Gallery of Modern Art, New Delhi, Madras Museum, Punjab University Museum and Nagpur Museum, etc.



112

NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

Balinese Dancers, 1995

signed and dated (lower right)

oil on canvas

94 x 94cm (painting);

135 x 135cm (framed)

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 26,000

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

Nyoman Gunarsa was given Bali's Dharma Kusuma Cultural Award in 1994, and the President of Indonesia's Satyalan Cana Cultural Award in 2003. His other awards include the Pratisara Affandi Adi Karya Art Award (1976) and the Lempad Prize (1980). He also won the Jakarta Biennale II and IV award in 1978 and 1980 respectively. Nyoman studied at the Indonesian Academy of Fine Arts 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.



113

VINCENT DE PIO

b. The Philippines, 1979

The String Quartet

signed (lower left)
acrylic on canvas laid on board
122 x 183cm

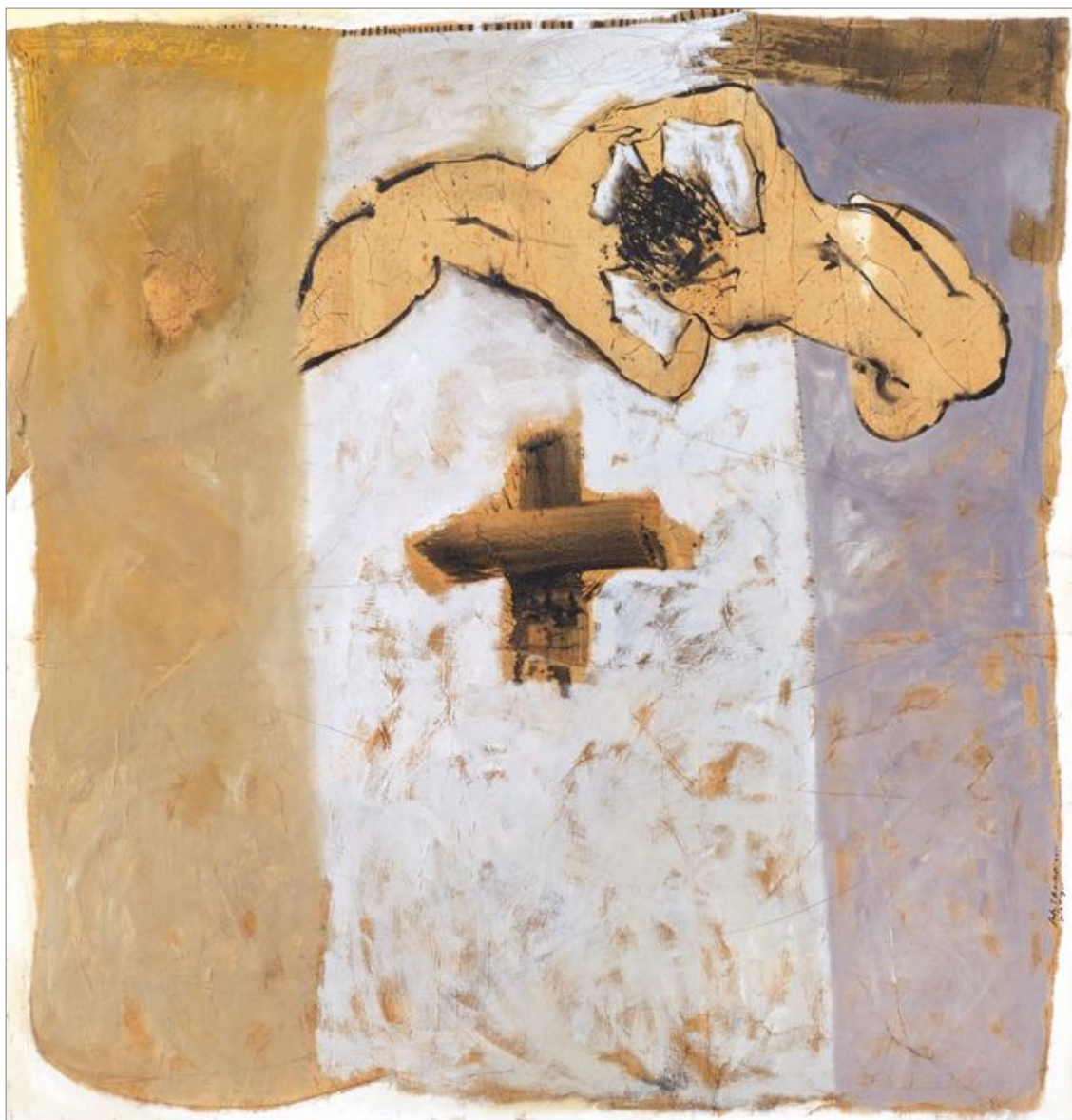
PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 40,000

Vincent has been captivated by classical music and the performing arts. Inspired by expressionism, his works on women playing various musical instruments have been well received in exhibitions in Manila and Singapore. He presents his women as highly cultured, talented individuals exuding mystery and sensuality.

Vincent de Pio graduated with a Bachelor in Fine Arts Major in Painting from the University of the Philippines College of Fine Arts. He has exhibited at ManilArt, Art Stage Jakarta, Art Kaohsiung, Singapore Biennale, and Art Formosa. He has been a finalist in painting competitions in the UP College of Fine Arts, the GSIS National Art Competition, and the Metrobank Art Competition; as well as an auction favorite in Hong Kong and Singapore. He has participated in over 20 group shows, with his solo exhibitions *Wabibito* held at Galerie Stephanie in 2016, and *The Courtesan And The Warrior* at Art Formosa, Taipei in 2018.



114

PUTU SUTAWIJAYA

b. Indonesia, 1971

Making Love Seri II, 2000

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

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 36,000

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

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



Dedy Sufriadi is a fast arising Indonesian artist, who during the last ten years has established his art and name among South-East Asian collectors, in particular Malaysian collectors. The works of Dedy Sufriadi are comprised of texts, figurations and narratives, his paintings are strong compositions both in terms of visuals and meaning. Text is an important element as Dedy combines words and symbols which convey a unique hybrid style. In this set of portraits, careful placement of text complements the play of lines, texture and surface, resulting in a multi-dimensional effect. The presence of the human form is captured wonderfully in his flowing lines and brushstrokes. Dedy Sufriadi received his Master of Fine Art from Institut Seni Indonesia (ISI), Yogyakarta. In 1998, he was honoured 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. He received the Young Art Award (First Prize), Young Art Taipei 2015, Taiwan. He was a Finalist of the UOB Art Award in 2012, 2015 and 2018.

115

DEDY SUFRIADI

b. Indonesia, 1976

Untitled, 2013

signed and dated
(lower right)
mixed media on canvas
40 x 40cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

His solo exhibitions include *Between Intelligence And Intuition*, Ode to Art Singapore (2013), *Hypertext*, interpr8 art space / Artemis Art, Kuala Lumpur (2014), *Borderless Series*, Bank Art Fair 2015, Pan Pacific Hotel, Singapore (2015), *Memorandum*, Redsea Gallery, Singapore (2017), *HYPERTEXT REQUIEM*, Art Fair Philippines 2019, The Link, Makati, Philippines (with Artemis Art) (2019), *Tabula Rasa (MONOCHROME - six in one solo)* Artemis Art website online exhibition (2020). Notable group exhibitions include *Bazaar Art Jakarta 2016*, Ritz-Carlton Jakarta Pacific Place, Indonesia (with Artemis Art) (2016), *Art Jakarta 2017*, Ritz-Carlton Jakarta Pacific Place, Indonesia (with Artemis Art) (2017), *ARTJOG 10 – Changing Perspective*, Jogja National Museum, Yogyakarta, Indonesia (2017), *Shanghai Art Fair 2018*, Shanghai World Expo Exhibition & Convention Center, Shanghai, China (with Artemis Art) (2018), *Here Now*, (Nock Art Foundation Residency 2-man show with Indra Dodi), Defiance Gallery at Mary Place, Paddington, Sydney, Australia (2018), *AArt Citizen Art Shanghai 2019*, Twelve at Hengshan, Shanghai, China (with Artemis Art), *Art Jakarta 2019*, Jakarta Convention Center, Indonesia (with Artemis Art), *Chiangmai Art Connecting – 20 Years of Bluechips*, Blue Chips Microhouse, Chiang Mai, Thailand (2019), *Nothing Gold Can Stay*, Modeka Creative Space, Manila, Philippines (2019), *3rd Andaman International Art Workshop & Art Exhibition*, Andaman Art House, Krabi, Thailand (2020).

WINNER JUMALON

b. The Philippines, 1984

Buddha, 2006

signed and dated (top left)

oil on canvas

122 x 112cm

PROVENANCE

Private collection, Negeri Sembilan

RM 18,000 – 35,000

Internationally acclaimed Filipino contemporary artist, Winner Jumalon produces intriguing portraits in his string of creative pursuits. In this work, Buddha is rendered with a serene facial expression. The artist takes portraiture onto a different level infusing painterly element into this poetic piece. The eyes of Buddha are half closed in a meditative state enriched with a spiritual aura.

Winner Jumalon graduated with a Painting Major from the College of Fine Arts, University of the Philippines, Diliman, Quezon City, the Philippines in 2005. Prior to his tertiary education, he attended the Philippines High School for the Arts at Mt. Makiling, Los Baños, Laguna, the Philippines and graduated with a Visual Arts Major (1997 – 2001). Solo exhibitions under his belt include *I Come In Peace*, Tiroche DeLeon Collection, Jaffa, Israel (2016), *Juramento*, Yavuz Gallery, Gillman Barracks, Singapore (2015), *Against The Tide*, HK Art Basel, Hong Kong Convention and Exhibition Center (2013), *One In Mind* at Ayala Museum, the Philippines (2012); *A Part* at Pinto Art Gallery, the Philippines (2010); an untitled show at Eslite Gallery in Taipei, Taiwan (2008), *Destroyed Images* at Ark Galerie in Jakarta, Indonesia (2007), *Face Values* at Richard Koh Fine Art, Kuala Lumpur (2006) and *About Face* at The Drawing Room, Makati, the Philippines (2005). He has participated in over 20 group exhibitions in the Philippines and abroad since 2000 namely Hong Kong International Art Fair (2008); Bridge Art Fair New York, USA (2008); Scope Miami, The Drawing Room, Miami, Florida, USA (2007); Dubai Art Fair, The Drawing Room, United Arab Emirates (2006); Art Taipei, Taiwan (2005), to name a few. International shows include *Unseen Connection*, G13 Gallery, Malaysia (2020), *#SKULL*, G13 Gallery, Malaysia (2019), Art Fair Philippines, The Link, Makati City, Philippines (2018).





117

ERIK PAUHRIZI

b. Indonesia,, 1981

Untitled, 2008

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

PROVENANCE

Private collection, Singapore

RM 1,000 – 3,000

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



118

BOB YUDHITA AGUNG

b. Indonesia, 1971

Untitled, 2013

signed and dated (lower right)
acrylic on linen
120 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The works of Bob Yudhita Agung are distinctively influenced by Jean-Michel Basquiat and pop culture including music and tattoo art. His unique primitive-like paintings engage the viewer and express social issues in modern society. This vibrant and energetic piece is depicted in a composition of black and white using intersecting and tangled lines.

Bob Yudhita Agung, who calls himself 'Vincent van Bob', paints in the Primitive-Naïve vein with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, and Malaysia's Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. "I believe I can fly, with paint I believe can fly. Don't worry, be happy" is his favourite refrain. Sick – An Exploration Of The Human Mind was held at Vallette Gallery, Kuala Lumpur in 2019. A duo exhibition It's About Time by Indonesian contemporary artists Bob Yudhita Agung & EddiE haRA was held at Sin Sin Fine Art Hong Kong in 2020.



119

AGUS BAQUL PURNOMO

b. Indonesia, 1975

Hujan Emas #5, 2014

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

We see numbers overlapped with one another in this piece. Splashes of mustard yellow and green in the background gives a very deep meaning to the painting. It's like a hidden secret code were planted in this piece as for us to figure it out like a riddle. Agus Baqul Purnomo is an Indonesian artist recognisable for his works of Indonesian Islamic calligraphy, painted over an abstract ground in contrasting hues. He also paints words, phrases, letters and Arabic Calligraphy. In 2009, he had a solo show at Valentine Willie Fine Art.



120

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Spirit In Wonderland, 2013

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

The works of Erica Hestu Wahyuni are infectious. They brighten up walls and the surrounding space, generating a positive, happy feeling all around. The artist conveys the magnificent scenery at a funfair or as the title suggests a Wonderland. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination, exploration and fantasy.

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



121

ANGKI PURBANDONO

b. Indonesia, 1971

*Trilogy of Knowledge:
Master's Degree,
Doctoral Degree,
Out of Degree*

scanography print
115 x 115cm each (set of 3)

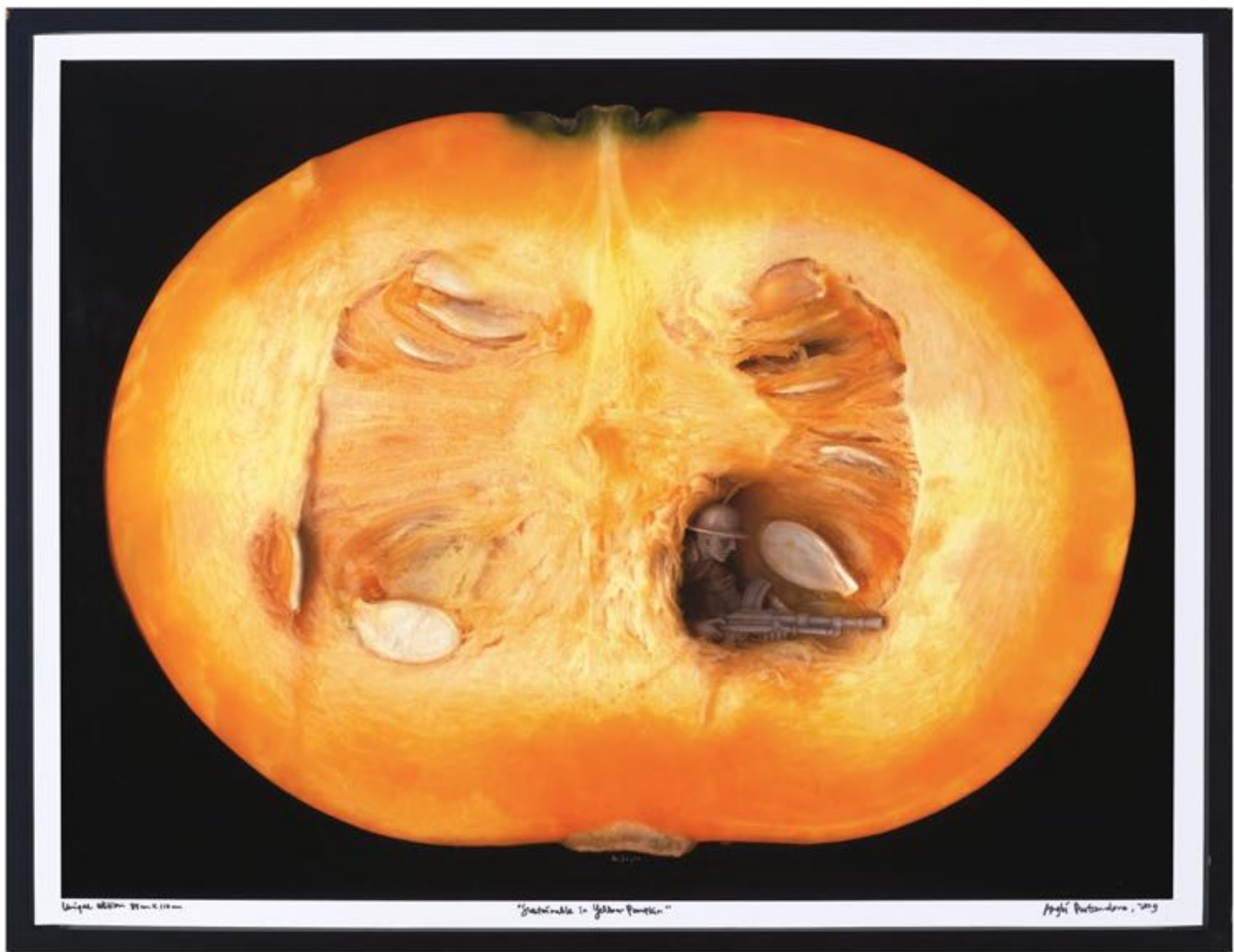
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Angki constantly challenges and re-questions general perceptions in the world of art-photography. Angki lays out the trilogy out of the three subtitles, which are *Master's Degree*, *Doctoral Degree*, and *Out Of Degree*. The artist contemplates on the meaning of knowledge acquired throughout the course of one's life.

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the Space And Shadows Contemporary Art from Southeast Asia exhibition at the Haus World Cultural House in Berlin in 2005. His work, *Miss Gorilla*, fetched RM3,068 at the Henry Butcher Oct 4, 2015 auction.



122

ANGKI PURBANDONO

b. Indonesia, 1971

Sustainable In Yellow Pumpkin, 2009

signed and dated (lower right)
scanography print, unique edition
85 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

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

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

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the *Space And Shadows Contemporary Art from Southeast Asia* exhibition at the Haus World Cultural House in Berlin in 2005. His work, *Miss Gorilla*, fetched RM3,068 at the Henry Butcher Oct 4, 2015 auction.



123

U LUN GYWE

b. Myanmar, 1930

Buffaloes, 1996

signed and dated (lower right)

oil on canvas

59 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 24,000

Water buffaloes once lorded over the padi-fields in Southeast Asia but have long been rendered obsolete by advance in agriculture technology. Reputed for their strength, diligence and loyalty, they were the farmers' best friends in tilling the muddy rice-fields. Rice is still the main agricultural product of the country. The fable of the boy herder and the buffalo is a favourite in Chinese brush paintings as early as the Sung and Yuan periods, even now symbolising the symbiosis between Man and domesticated animals, as buffaloes roamed the wilds at least some 7,000 years ago. In Myanmar or what was formerly known as Burma, such laborious method might still be found in certain rural areas, as the military-ruled republic was a late bloomer in economic development after decades of civil war, stagnation and isolation. Myanmar was only admitted into Asean in 1997.

U Lun Gywe, now an ailing 90, is without doubt the most revered and accomplished artist in Myanmar today. He fuses Western Impressionist fervour with Myanmar spirituality and Buddhist concepts. He was initially trained at home by the greats such as U Ngwe Gaing, U Thet Win, U Chit Maung and U Thein Han. In 1964, he studied Chinese brush techniques and oil painting at the Beijing Central Academy Of Fine Arts, and in 1971, he spent a year in East Germany studying European art and art restoration under Prof Indo Tim.



124

TAY BAK KOI

b. Singapore, 1939 - d. 2005

Untitled, 1999

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

PROVENANCE

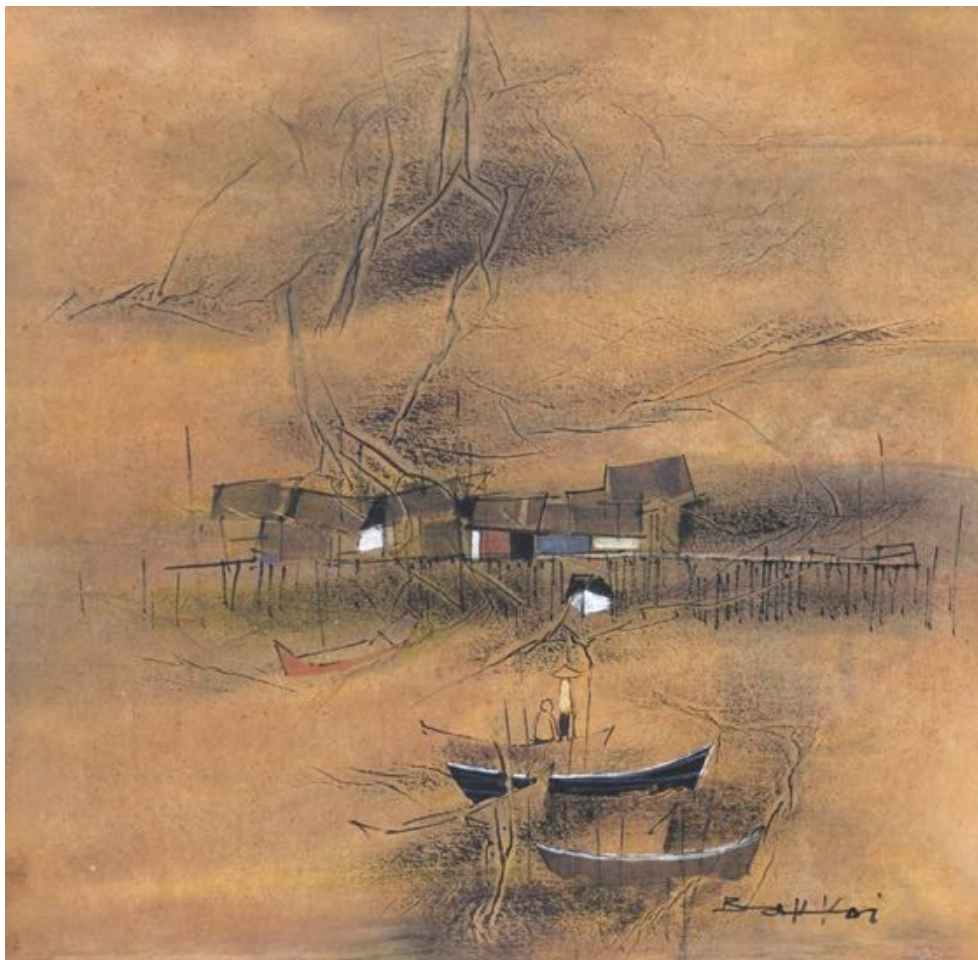
Private collection, Selangor

RM 80,000 – 140,000

A herd of buffaloes in Tay Bak Koi's inimitable style of the animals shaped like Minangkabau roofs provides a welcome distraction in this work with two cowherds resting on the side. The topography is punctuated by the white curved horns like little sickles. The sharp-angled hump forms with thinly etched outlines and the play of colours are as bright as the blue hues enhance the beauty of this piece. The artist created a good composition: the buffaloes were painted in different angles (back, front, side), 6 herds positioned at the front, 3 herds at the back, coupled with the path that led to the back, giving a good depth.

Chia Wai Hon wrote on his buffaloes: "... tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

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



125

TAY BAK KOI

b. Singapore, 1939 - d. 2005

Kampong Houses

On The River, 1974;

Untitled, undated

signed (lower right);

signed (lower left)

ink and gouache on paper

46 x 49cm; 15 x 29cm

PROVENANCE

Private collection, Selangor

RM 7,000 - 12,000



On offer here are a set of ink and gouache which both illustrate a peaceful setting. *Kampong Houses On The River* depicts a serene village view with a few beautifully rested boats parked on the center. Another piece depicts two figures enjoying each other's company and the riverscape.

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



126

ONG KIM SENG

b. Singapore, 1945

Kathmandu Series, 2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 36,000

Acclaimed watercolourist Ong Kim Seng refers to his works as “recordings of the vanishing ways of life”. The remarkable treatment of light and shadows is shown here in this peaceful village scene. It was the watercolours of Nepal, especially Kathmandu, that virtually launched the career of world-acclaimed watercolourist Ong Kim Seng who went fulltime in 1985.

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



127

CHEN WEI MENG

b. Terengganu, 1965

Qinghai Lake 1, 2014

signed and dated (lower right)
acrylic on canvas
60 x 135cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Qinghai in the Tibetan autonomous plateau is regarded as the source of the Mekong River, Southeast Asia's mightiest river, and the lake is the largest saline and alkaline lake in China. Known for his photo realist paintings, Chen Wei Meng studies the art of landscape through the contours and forms of northwest China. In 2013, the artist embarked on a 30-day journey exploring landscapes such as Xinjiang, Dunhuang and Qinghai Lake, documenting the process through his art.

Chen Wei Meng first garnered recognition for his works on Terengganu, especially the littoral fringes from Kuala Besut to Kemaman. He showed promise when awarded the Special Prize in the Buncho National Water Colour Award in 2000. His solo exhibitions include *Musang's Words*, Wei-Ling Contemporary, Kuala Lumpur (2020), *Sekinchan: Land Of Fertility*, Wei-Ling Gallery, Kuala Lumpur (2016), and *20 Days In Northwest China (part 1)*, Wei-Ling Contemporary, Kuala Lumpur (2014).

128

CHANG YOONG CHIA

b. Kuala Lumpur, 1975

From Hero To Zero, 2014

postage stamps and adhesive collage
130 x 148cm

PROVENANCE

Private collection, Singapore

RM 45,000 – 70,000



History is manmade, man unmade and man remade, according to changing circumstances, changing times. And the history books are written by the victors. The price is often heavy, in blood, sweat and tears. There will always be interpretations, depending on which side it is taken from, and nuances. What is the real truth, long after all the protagonists are dead, scholars and generations thereafter pored over the incidents with the details getting fuzzier and more slippery. At the bottom of this triangular work is a statement: "It is irrelevant whether I succeeded or failed, at least I did what I did," an extract from the Malayan communist leader Chin Peng's farewell letter made public after he died. Some kind of images can be gleaned from the painting plastered with postage stamps of soldiers and the fallen.

Chang Yoong Chia made an impact when he was chosen a finalist in the APB Signature Art Prize in Singapore in 2011. He has been exposed to major international exhibitions and residencies all over the world. The exhibitions include the 3rd Fukuoka Asian Art Triennial 2005, World Social Forum Porto Alegre Brazil 2005, Bangladesh Asian Art Biennale, Dhaka (2010), 2nd Chongqing Youth Biennale (2011), Welcome To The Jungle, Japan (2013), Start Art Fair, London (2014), Journey, Jerusalem (2014), Open Sea, Lyon, France (2015), Asia Young 36, Jeonju, South Korea (2016), and in Malaysia, the KL Biennale (2017-2018). He also had whirlwind schedule of residencies, the latest being in Leipzig, Germany, under the Goethe-Institut, at the height of the coronavirus pandemic. His other art residencies were at Uyman (Tobiu Art Festival, Japan, 2019), Sapporo (2017, 2008), 1 Shanti Road (Bangalore, India), Pinyao, China (2010), Tembi Yogyakarta / Valentine Willie Fine Art (2010), Wanakio, Meijima Art Centre, Okinawa, Japan (2008), Chiayi, Taiwan (2007), Ujiaa Art Studio, Gwangju, Korea (2007), Rimbun Dahan, Kuang (2006), C21, Blackburn, UK (2006), and KHOJ, Mysore, India (2002). Since 2004, he had 12 solos, including a mid-career survey show, Second Life, at the National Art Gallery, in 2018-2019. He was educated at the Malaysian Institute of Art, Kuala Lumpur.



129

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Nocturno II, 1969

signed and dated (lower right)
etching and aquatint with embossing
edition 6 of 9, 19 x 16cm (plate)

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Nocturno presents a play of monochromatic colour, tone and texture within a dark intriguing illustration. The artist was evidently influenced by cubist elements where the composition is broken down and presented in abstract forms and from multiple perspectives. Note how the composition, though uneven and precarious, is still harmonious to the eye.



130

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Nocturno, 1969

signed and dated (lower right)
etching and aquatint with embossing
edition 3 of 9, 19 x 16cm (plate)

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Germany, studied printmaking at Atelier La Courriere in 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. 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, he has come a long way to earn himself the distinction of being one of the leading modern Southeast Asian artists. From the monumental and arresting *Pago-Pago* to the dynamic and perpetual *Gelombang*, Latiff never fail to surprise us with fresh ideas in every series.

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Memory Of Loyang I, 2005

signed and dated (lower center)

oil on canvas

137 x 162cm

PROVENANCE

Private collection, Kuala Lumpur

RM 250,000 – 450,000

Loyang (or Luoyang), in central China's Henan province, is the cradle of Chinese civilisation having served as the capital to some 13 dynasties. It is smacked in the Silk Route bridging several continental land masses, East and West, and is home to ancient Buddhist statues especially in the Longmen Grottoes. It is part of Latiff Mohidin's *Chinoserie* peregrinations resulting in works like *Tao Landscape* and *South of the River* (Exile of Li-Po), honouring poet-philosopher Lao Tze, and Li Po being the romantic Tang poet. Latiff, himself a decorated poet, is enamoured with ancient homilies and discoveries like Angkor Wat (the source of his *Pago-Pago* series) and Samarkhand. Post-*Rimba*, these are as much a journey of the mind, of the pilgrim as a *pesisir waktu* (passenger of time), the title of one of his poems, with the renditions of figures and space as apparitions, signifying the passage of time. The appellations are formless yet suggestive of nebulous shapes, a trinket of life or object without any real meanings, yet embodying some truths swept in the wind. Echoes from the past resounding from the cavernous hollows.

A national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator in three languages – Malay, English and German), Latiff Mohidin hit a career peak in art when his celebrated *Pago-Pago Series* (1960-1969) headlined a three-month exhibition at the prestigious Pompidou Centre in Paris from February 2018. He was awarded a major Retrospective by the National Art Gallery in December 2012 to June 2013, his second. He studied at the Hochschule fur Bildende Kunst in West Berlin. His international awards included the John D. Rockefeller III Fellowship to study at Pratt Institute (1965) and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). Locally, he won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, his awards included the SEA Write Award (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976.





132

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Gambut IV – Siri Rimba, 1996

signed and dated (lower right)
mixed media on paper
19 x 33cm

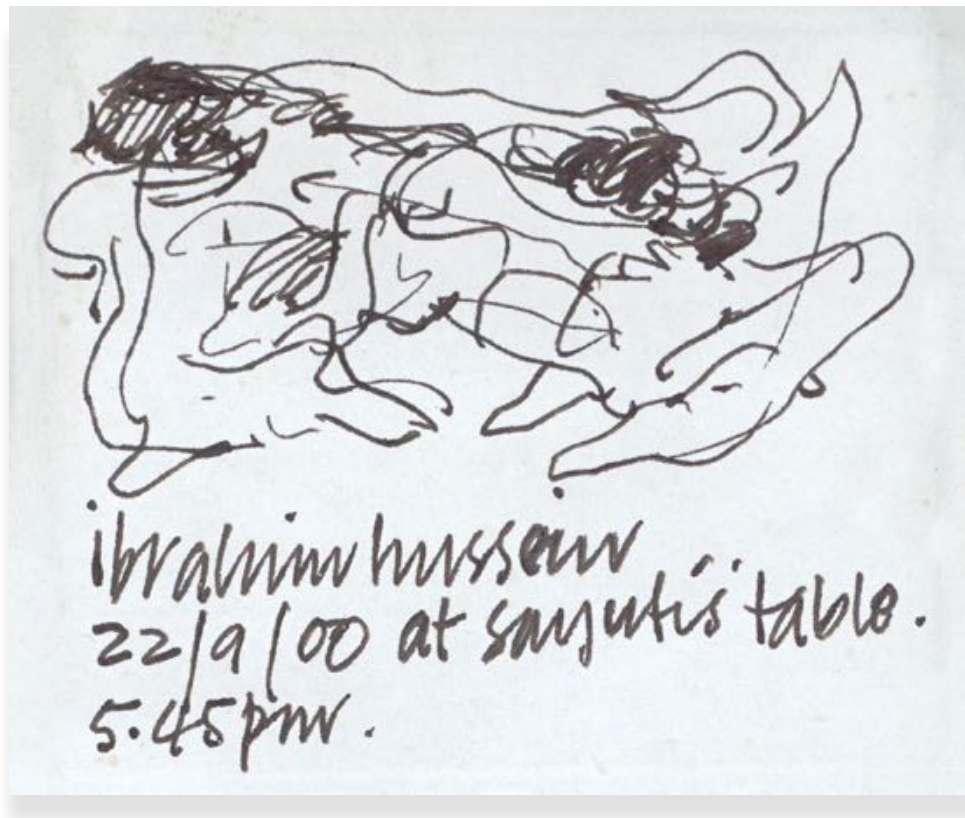
PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Diagonal tawny streaks with little splotches forming all over create a symbiotic pattern in this composition from Latiff Mohidin's *Rimba Series*. The gambut (peat or bog) represents decomposing organic matter that gets new life in its decay as energy sources.

Latiff Mohidin catapulted onto the world stage when his *Pago-Pago* was celebrated in a landmark exhibition from February to May 2018 at the Pompidou Centre in Paris (InFocus Gallery), making him the first artist from Southeast Asia to be featured there. He was accorded a major Retrospective by Malaysia's National Art Gallery, Kuala Lumpur, in 2012- 2013. In literature, he won the pinnacle SEA Write Award in Bangkok, Thailand, in 1984, and swept the Literary Award of Malaysia from 1972 to 1976. He was also the Creative Fellow in Universiti Sains Malaysia (1997) and Guest-writer, Dewan Bahasa dan Pustaka (1988). He graduated from the DAAD German Academy (Student Exchange), on a scholarship, in Bonn 1960, and was awarded the John D. Rockefeller III Fellowship in 1965 and the French Culture Ministry's scholarship to study printmaking at the Atelier La Courrier in Paris in 1969. He won 2nd Prize (Graphic) in the 1968 Salon Malaysia.



133

IBRAHIM HUSSEIN, DATUK

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

Untitled, 2000

signed and dated (bottom)
ink on paper
8 x 9.5cm

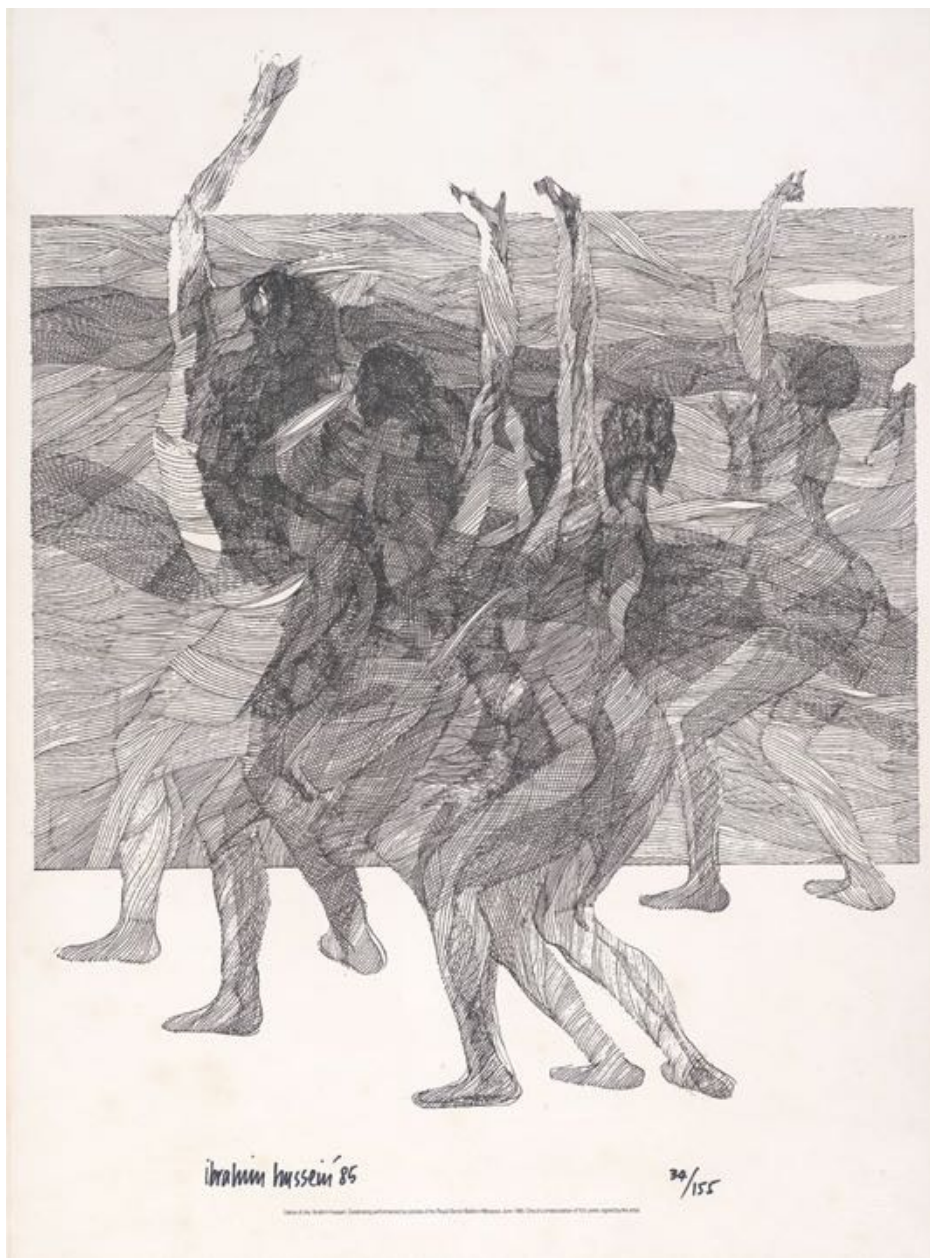
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

With a few quick squiggles, this drawing celebrates an intimate moment. Even his trademark curvilinear parallel lines are used short and sparingly.

Datuk Ibrahim Hussein took part in the 1970 Venice Biennale through the Smithsonian Institute workshop. In 1977, he was featured in the tripartite simultaneous exhibition in Kuwait, which also featured works of Andy Warhol and Salvador Dali. In 1984, he won the Monte Carlo 18th International Exhibition of Contemporary Art. He was accorded a Retrospective by the National Art Gallery Malaysia in 1986. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966), after studying at the Nanyang Academy of Fine Arts in Singapore in 1956 (less than a year only). His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), 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 Med Asian Arts Festival in Cherating (Pahang) and Bali.



134

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 34 of 155
76 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 12,000

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

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



135

LONG THIEN SHIH

b. Selangor, 1946

Deformation No. 1, 1968

signed (lower right)
etching in colours, printed in Paris Atelier 17
39 x 29cm (plate), edition 14 of 40

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,600

This print work by veteran artist Long Thien Shih consists of interlocking weaves of patterns in flamboyant colours, it was made in the prestigious Atelier 17 studio, Paris. 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 Stanley William Hayter, a prominent figure in British Surrealism and Abstract Expressionism. He then attended Atelier de Lithographic at Ecole Nationale Supérieure des Beaux-Arts in Paris, France from 1967 to 1969. He obtained a Masters in Fine Art majoring in printmaking from the prestigious Royal College of Art, London (1969-1972). 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.



136

LEE KIAN SENG

b. China, 1948

Untitled, 1978

signed and with one seal of the artist
(lower right); inscribed 'AP' (lower left)
lithograph in colours on paper, AP
62 x 47cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

Fancy Lee Kian Seng to use what looks like a Mafia mobster's car in his lithograph print showing loosely the development of 'transport' in Malaysia, from the covered bullock cart, to the trishaw, and a roofless car made between 1930s and 1950s, one that was driven by the likes of Al Capone, John Dillinger, Baby Face Nelson and Bonnie and Clyde. Marques like Ford, Buick, Cadillac and Studebaker with running boards or footboards fitted on the sidedoors where the hoodlums could stand on and fire at will with their tommy guns (Thompson submachine guns) as they cruised past their targeted victims. The work comes complete with his trademark shells and the national hibiscus flower. Kian Seng is one of the most consummate artists working in printmaking, batik, sculpture and painting.

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

137

KHOO SUI HOE

b. Kedah, 1939

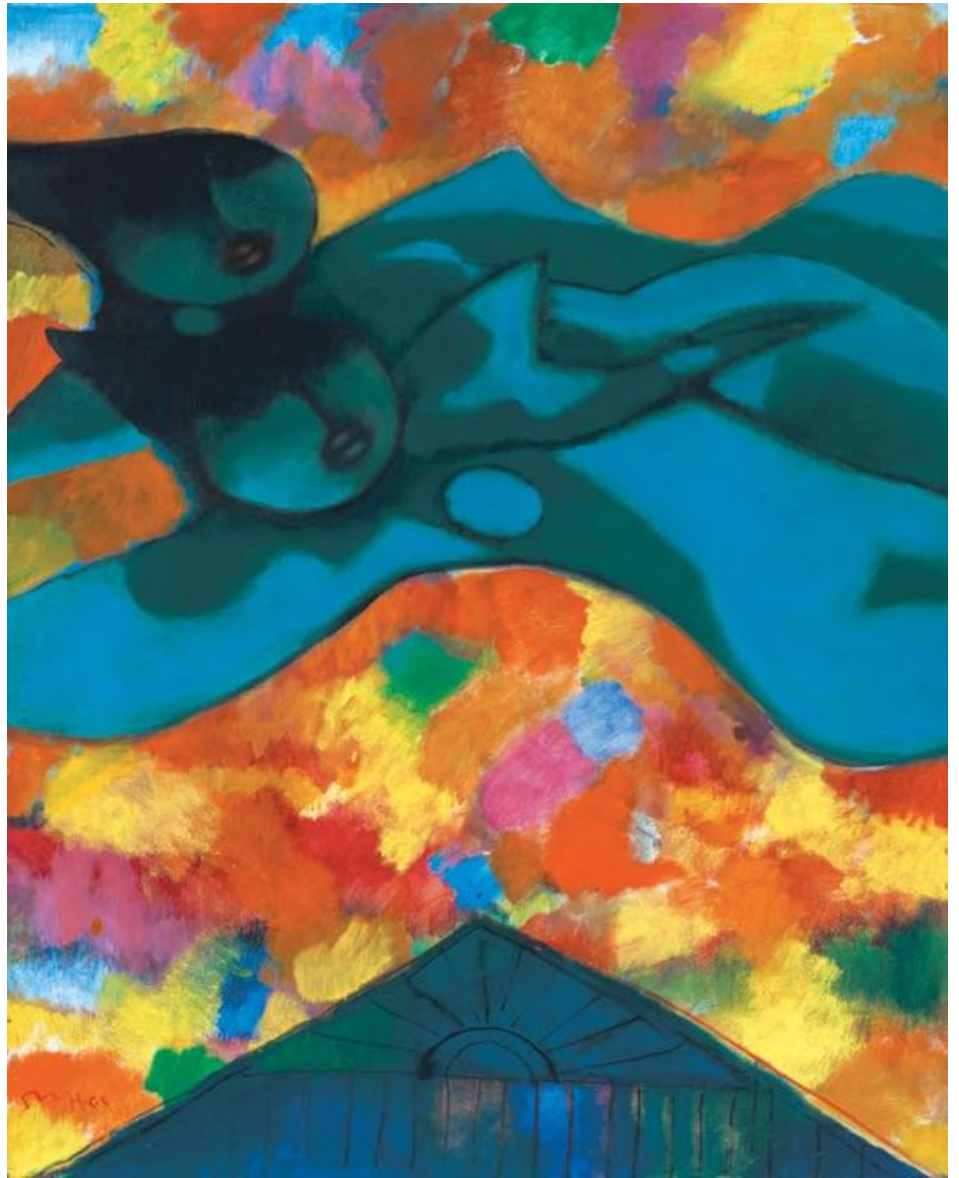
The Colourful Sky, 2008

signed (lower left)
oil on canvas
100 x 80cm

PROVENANCE

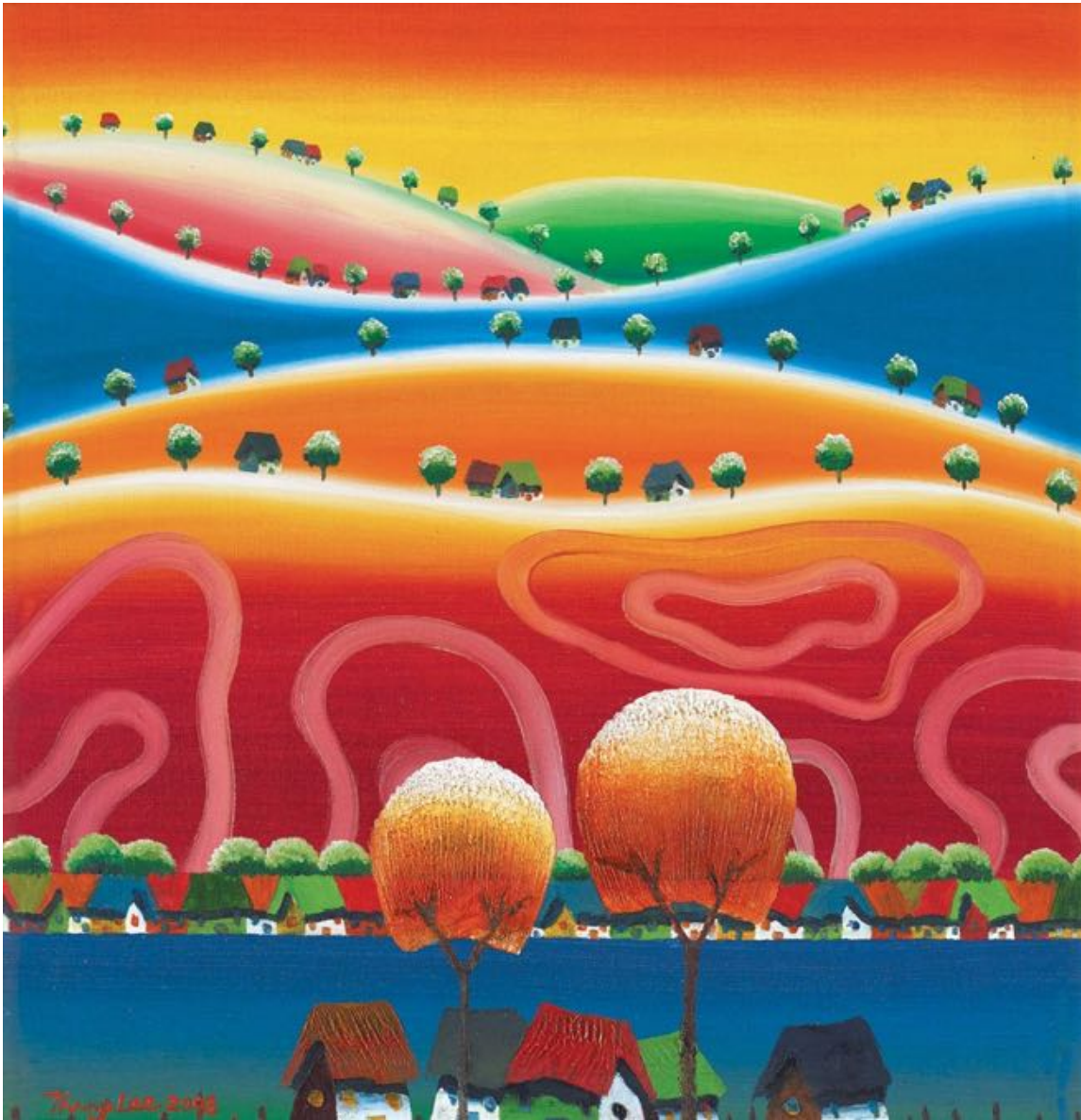
Private collection, Penang

RM 37,000 – 55,000



The Colourful Sky is a celebration of love and affection. It depicts a couple soaring above a house, feeling on top of the world as they rise into the air. The sky is vividly painted in brightly coloured hues, while the figures and house are painted in a calming blue colour. The artist blends symbolic and dream like elements with attention to detail, through a powerful use of colour and composition. Love is in the air!

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



138

TANG HONG LEE

b. Pahang, 1963

Wonderful Journey, 2008

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

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this Lot

RM 2,500 – 5,000

Tang Hong Lee is known for his charming paintings that contain a peaceful atmosphere through expressions of nature. This work contains all of Tang Hong Lee's signature elements, featuring undulating hills, buildings and trees. The artist used an exuberant palette consisting of bright colours to achieve a soothing landscape.

Tang Hong Lee graduated with a Bachelor of Arts (Visual Art) in Printmaking from the Canberra Institute of Arts, Australia, in 1989-1990, after obtaining a Diploma in Art in 1986 from Kuala Lumpur College of Art. He received the Incentive Award in the Galeri Shah Alam Open exhibition in 2000 and also an Honourable Mention in the 1999 Philip Morris Asean Art Awards (Malaysian sector). His first solo called Rhythm of Colours was held at the Momentous Gallery in Singapore. Other solo exhibitions include Dreamland, held at Pinkguy gallery in 2013, and Spectacles Of Nature at Momentous Arts Singapore in 2016.

139

ISMAIL LATIFF

b. Malacca, 1955

Lombok Emas, 2014

signed (on the verso)

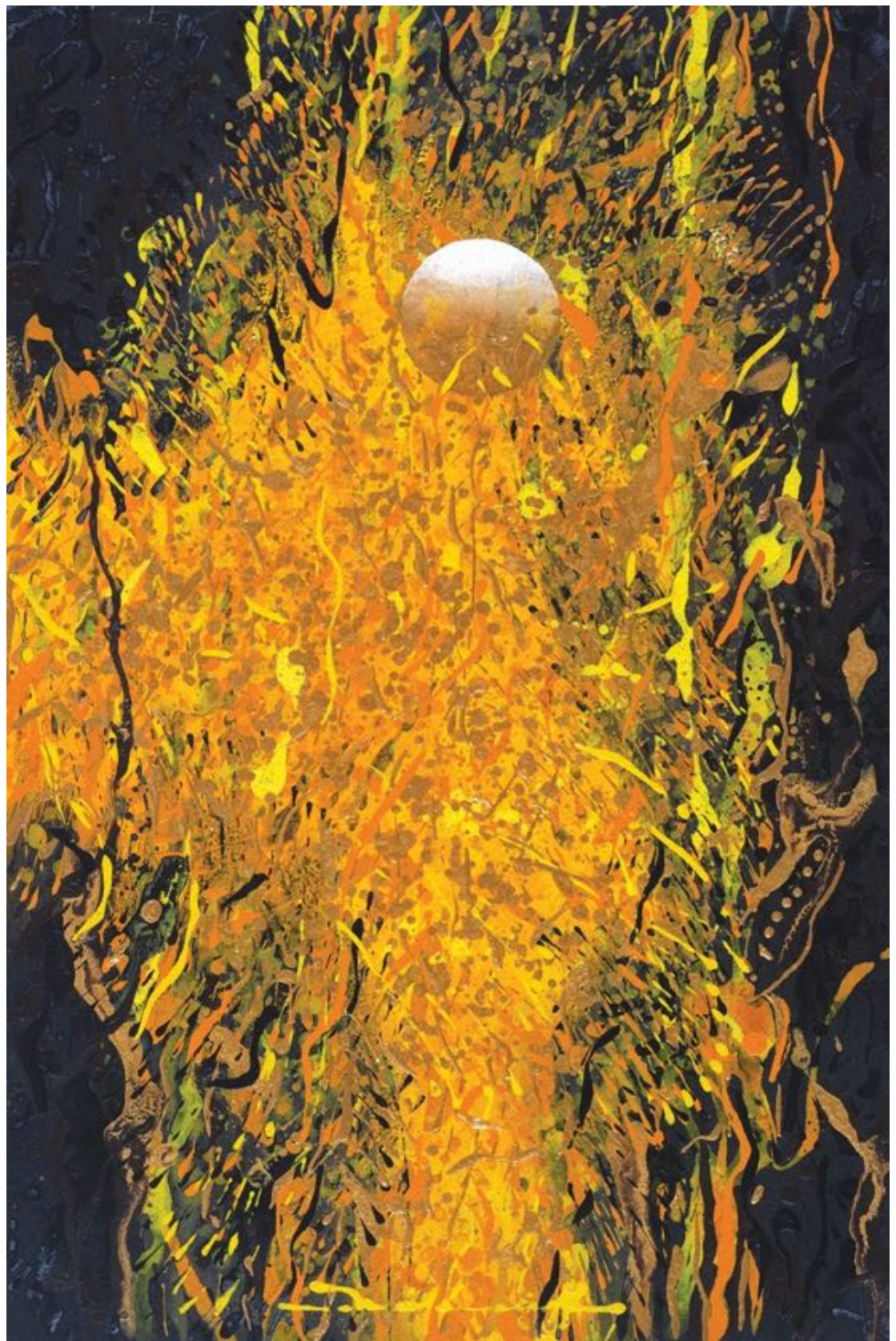
acrylic on paper

50 x 33cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800



A common theme in Ismail Latiff's body of work is a small circle (a celestial body) shining in the midst of a pattern of his inspiration. On offer here it is against an overflowing of rich yellow gold as though it burst throughout the scene.

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



140

ISMAIL LATIFF

b. Malacca, 1955

Kenari Menari, 2000

signed (lower center)
acrylic on paper
17 x 17cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,600

This work has the signature element of having a small circle placed in the composition, suffusing the scene with an ethereal feeling. An explosion of multi-coloured splashes and rich textures are prevalent throughout the image, resembling a bird soaring in the sky. Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (2008). He participated in a group exhibition titled The Prayer organised by NN Gallery in 2012 and his work was featured at the Affordable Art Fair, Singapore in 2014.



141

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

Windy Day, 2005

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

PROVENANCE

Private collection, Selangor

RM 5,500 – 10,000

This is a magnificent example of nature at its best. *Windy Day* illustrates Raphael Scott Ahbeng's signature composition exhibiting his unique ability to depict the spirit of his surroundings and inject his own personality into his works. In the distance, lush trees in colourful tones appear to be the centre of attraction which draw the viewer in at first glance. From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng painted on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he was sometimes known, was an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition Legend: A Borneo Artist at PINKGUY Gallery, showcased the complete oeuvre of Raphael's 60 years of work.



142

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

Barau; Morning At Salak; Wooded Valley,
2012

signed and dated (lower right)

oil on board

22 x 30cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

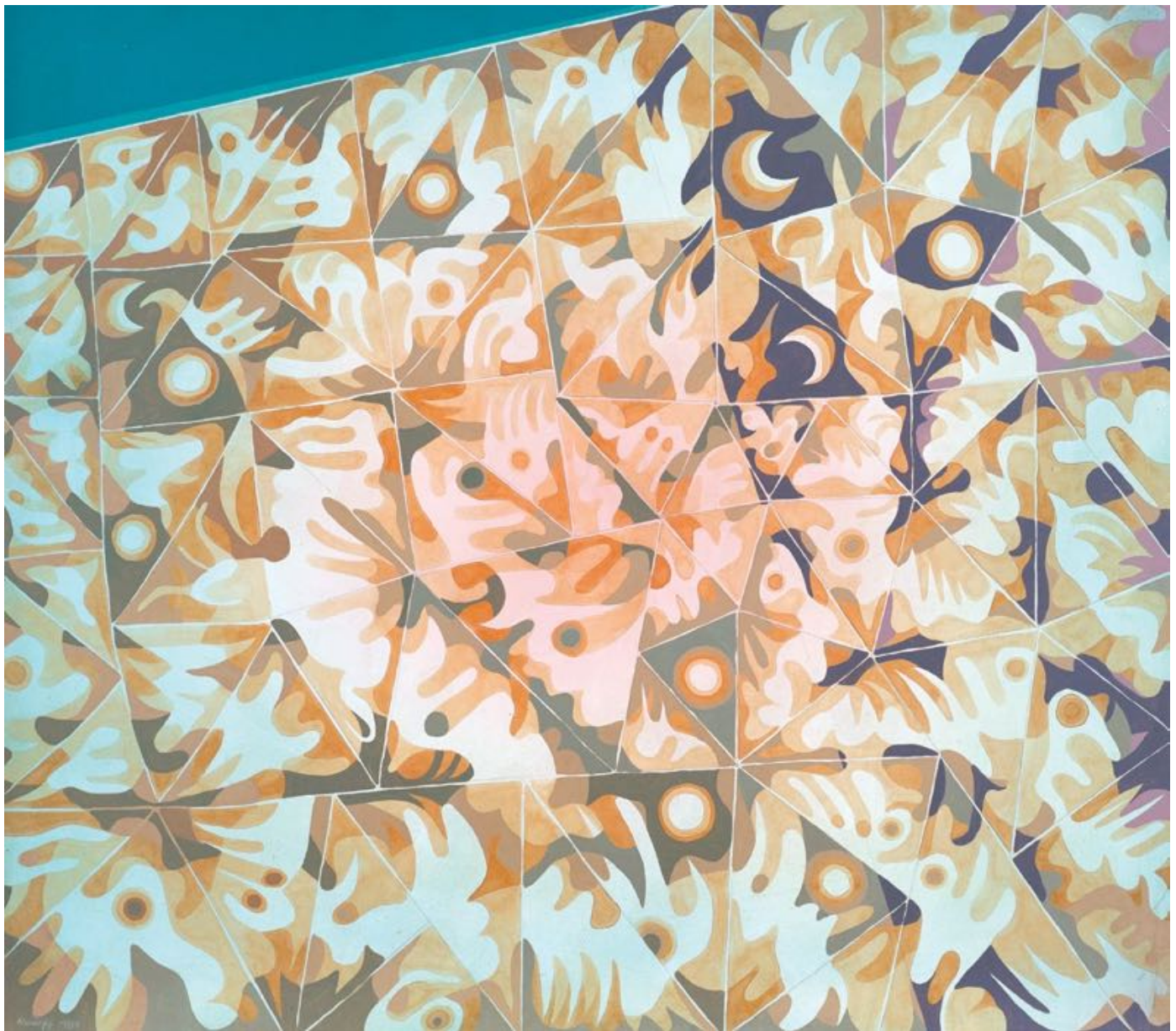
RM 3,000 – 6,000



Raphael Scott Ahbeng is one of the most established Borneo artists, well known for his highly imaginative semi abstract landscapes. In this set of 3 works, the scenery is rendered gracefully complemented with lush green colours.



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



143

MUSTAPA HAJI IBRAHIM

b. Perak, 1946

Gejolak 2, 1989

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

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

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



144

FAUZUL YUSRI

b. Kedah, 1974

Lumut, 2015

signed and dated (lower left)
oil on canvas
140 x 140cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 14,000

In *Lumut*, nature is expressed in colours and organic textures that evoke varied moods. Fauzul Yusri's works are based on intuition comprised of gestures, 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 drawings 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, Guris, Whiteground, Tona etc. 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.

145

WONG PERNG FEY

b. Kuala Lumpur, 1974

Abstract Painting #17, 2014

signed and dated on verso

oil on canvas

92 x 62cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,500 – 13,000



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 well sought after by collectors and in many prominent public collections such as the National Art Gallery Malaysia, Bank Negara Malaysia Museum & Art Gallery, and Galeri Petronas.

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.



146

SAIFUL RAZMAN

b. Perak, 1980

#6, 2013

signed and dated on verso

oil on jute

243 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 18,000

Forms Of Void Series was executed in 2013 by Saiful Razman and consists of 11 works. This is the sixth work from the series. Influenced by personal narratives, the evocative work exudes a meditative stillness and calm. The rich colours echoes the continuous growth and transformation of nature and the spiritual landscape.

Saiful Razman received his Bachelor of Art and Design (Fine Art), 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. Awards include Major Awards for The Young Contemporaries, National Art Gallery Malaysia (2017). Solo exhibitions include *Vertical Speed*, RKFA (2015), *Forms Of Void*, RKFA (2013), *Ereksi Jeneral*, RKFA (2012), and *Future Love*, Chan + Hori Contemporary, Singapore (2019).



147

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Gridscape III, 1988

signed and dated
'Taj 1988' (lower right)
oil on canvas
122 x 122 cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000

Dato' Tajuddin Ismail's *Gridscape III*, in sleep-inducing sombre colour bands, has demarcating thin strips horizontally, vertically and diagonally. The lines traverse seven unequal tiers, constricting the vision and making the space ambiguous, and fostering a sense of contemplation. This work is from Dato' Tajuddin's *Innerspace* solo exhibition held at the Australian High Commission in Kuala Lumpur in 1991. The series is inspired by grid-like structural composition with dark muted hues in subtle shades and values. As he explained: "The saturated coloured lines and stripes contrasted strongly with the planar horizontal bands creating spatial tension and depth without the use of conventional perspectives."

Dato' Tajuddin's firm sense of graphic design and Architecture was latent, which is unsurprising as he was trained in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and did post-graduate Interior Architecture at the Pratt Institute in New York (1979-1981). This was after his studies at the Mara Institute of Technology in Shah Alam in 1969-1973. A Fulbright research fellow in 1987, he won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994. After retiring as associate professor of Fine Art and Interior Architecture at Universiti ITM, he became associate professor and academic adviser in the Fine Art Department in Sunway University. His solo show entitled *Ambiguity* was held at Segaris Art Center in 2018.

IBRAHIM HUSSEIN, DATUK

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

Figures On The Beach, 1980

signed and dated (lower left)

acrylic and ink on canvas

150 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Ibrahim Hussein: A Retrospective, 1986,

National Art Gallery, Malaysia, p. 131

RM 525,000 – 850,000

With apologies to Andrew Marvell and his poem, *To His Coy Mistress*:

*The beach's a fine and private place,
But none I think do there embrace.*

The title is intriguing: What are the figures doing on the beach, how many, and the time of day? If there are figures, they seem camouflaged, and fused or flushed together in some kind of amorous clinch, or they could be rollicking in the sand. The beach is an ideal place to 'pak tho' (having a lover's chat), and when in a more exuberant mood, dance by the light of the silvery moon. There is a sense of open and free expanse of the Great Outdoor, with the tiered horizontal stretch unravelling a malingering mood. The lovers, if that is what they are, are rapt in their own world in the soothing breeze and with the gentle lapping of the waves. Movement is animated by the parallel bands of delicate lines in sinuous rhythm and sometimes as a decorative veneer in various colours. Such a congenial place and atmosphere have hosted many a romance that eventually lead to the aisle. The beach is a fine venue for an arts village, as Datuk Ibrahim Hussein himself had organised three festivals on his own. Besides the Asian Arts Festival at the Club Med venues in Bali, Indonesia, in 1987, and in Cherating, Pahang, in 1988, there is also the first Langkawi International Art Festival held at his museum in 2000.

Blinded in one eye (right) when small, the legendary Datuk Ibrahim Hussein is a Malaysian art phenomenon with international accolades in Japan (Japan Foundation Cultural Award, 1981), Venezuela (Order of Andres Bello, 1993) and Chile (Order of Bernardo O. Higgins). He was also a recipient of the highly prestigious World Economic Forum's Crystal Award (1997). In 1986, Ib, as he is popularly known, was accorded a Retrospective by the National Art Gallery, Kuala Lumpur. He is the first Malaysian to have taken part in the Venice Biennale, under the aegis of the Smithsonian Institute. His other high points were when he exhibited with Andy Warhol and Salvador Dali at the Dhalat Abdulla Al-Salam Gallery in Kuwait in 1977, and when was awarded at the Monte Carlo exhibition. Ib had his art tutelage in Britain, first at the Byam Shaw School of Drawing and Painting (1963) and then the Royal Academy (1966). Two American scholarships followed – Fulbright (1967) and the John D. Rockefeller III Fund fellowship (1967-1968). In New York, he was given back-to-back solo exhibitions at the Newsweek Gallery and the Galerie Internationale in New York, which won acclaim from the critics.



hassan hussein 80

YUSOF GHANI

b. Johor, 1950

Segerak Series 'The Enigma', 2004

signed and dated (lower right)

mixed media on canvas

107 x 132cm

PROVENANCE

Private collection, Kuala Lumpur

RM 80,000 – 110,000

The *Segerak Series* saw the return to the human figure for Yusof Ghani after excursions into *Topeng* (Masks) and *Hijau* (Green). Yusof Ghani commented: "Segerak has allowed me to explore the human figure as a symbol of life, which I transform into abstract statements to depict humanity's contrasting realities of struggle and victory, aggression and celebration, realism and fantasy." (Segerak VIII: Utopia, 2019). *Segerak* was unveiled at Art Case Galleries, Kuala Lumpur, in 2004, but it actually started in 2002, so it lasted 17 years, as it culminated in the major Segerak VIII Utopia exhibition (2004-2019) organised by Henry Butcher Art Auctioneers, Galeri Prima and Pinkguy Gallery at Galeri Prima in 2019. Three chapters of the series were held in Madrid (Spain, 2018), London (2017) and Hong Kong. Filled with energy, movement and tension, it represents a more chaotic strife with human configurations etched in charcoal breaking into several directions, like this Enigma. There is another aspect to the series, that of a sanctuary or safe space.

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





150

YUSOF GHANI

b. Johor, 1950

Segerak Series 'Goldminer II', 2004

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

PROVENANCE

Private collection, Selangor

RM 18,000 – 30,000

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

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



151

YUSOF GHANI

b. Johor, 1950

Wajah Series 'Ceremony', 2009

signed and dated on verso
mixed media on canvas
119 x 119cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 60,000

Wajah is a cavalcade of faces concealed and obscured structured differently to manifest various themes. It is more like an apparition with less of the movement or energy latent in Yusof Ghani's other series. For movement, there's more the contortions of the faces, or the over-layered distortions, like in some ceremonial rituals or mob protest or pretentious social gatherings. *Wajah* had been shown overseas, first at the Richmond Art and Cultural Centre, Vancouver, Canada, in 2009, and then at Galeri Nasional Indonesia in Jakarta in 2010.

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



152

SUHAIMI FADZIR

b. Perak, 1963

Llamor 7, 2006

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 8,000

Suhaimi Fadzir has his own style, namely Archipainting. It is a style of paintings which he developed on himself that includes three components – Architecture, Installations and Painting. Suhaimi lives and works in Kuala Lumpur and St Louis (the United States). He graduated with a Master's and Bachelor's of Architecture from the Washington University, St Louis, in 1989 and 1986 respectively. He won an Award of Excellence in the Dublin Biennale in 2012, and also took part in the Florence Biennale in 2011, the Berlin Biennale and the Effetto Biennale in Merida, Mexico, both in 2012. He took part twice in the Venice Architecture Biennale, in 2012 and 2014. He was also selected for the Arts KL-Miami on the fringe of Art Basel Miami Week in 2013. He was an artist-in-residence in Art St Louis in 2008 and 2009. His earliest solo was *Earth / Us* at Componere Gallery, St Louis, Missouri, United States, in 1991 and the last, *Art With Heart*, at the National Art Gallery, Kuala Lumpur, in 2016. In different editions of Art Expo Malaysia, he was represented by ESPI, G13 Gallery, and Core Design Gallery, respectively.

153

ILHAM FADHLI
SHAIMY

b. Kelantan, 1980

Tales Of Sweet Neglect,
2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 14,000



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 mysterious landscape with figures depicted in Kojek’s signature palette containing intricate collaged elements. 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 Carpet Company founded by contemporary artists Aswad Ameir, Saiful Razman and Shahrul Jamili. His work was also featured in a group exhibition titled *Kembara Jiwa Fukuoka: Expanded Passion* organised by Galeri Chandan that was presented in Fukuoka, Japan in 2013. In Art Expo Malaysia 2019, he was represented by Segaris Art Center.



154

ILHAM FADHLI SHAIMY

b. Kelantan, 1980

The Obedient Son, 2014

signed and dated (lower right)

oil on canvas

90 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

The Miracle Stories of Mother and Child,
curated by Argus F S, p.18

RM 7,000 – 13,000

Known as Kojek, he is a multi-dimensional artist with an inexorable imagination, taking his viewers on an edgy yet arresting adventure to an unfamiliar land beyond earth with his dark and surreal landscapes. On offer here is an obscure image appearing on the table cloth in the centre. It gives a chilling ambiance as it is against a dark background and an eerie surrounding.

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 Carpet Company founded by contemporary artists Aswad Ameir, Saiful Razman and Shahrul Jamili. His work was also featured in a group exhibition titled Kembara Jiwa Fukuoka: Expanded Passion organised by Galeri Chandan that was presented in Fukuoka, Japan in 2013. In Art Expo Malaysia 2019, he was represented by Segaris Art Center.

155

ILHAM FADHLI SHAIMY

b. Kelantan, 1980

Untitled, 2013

signed and dated (lower right)

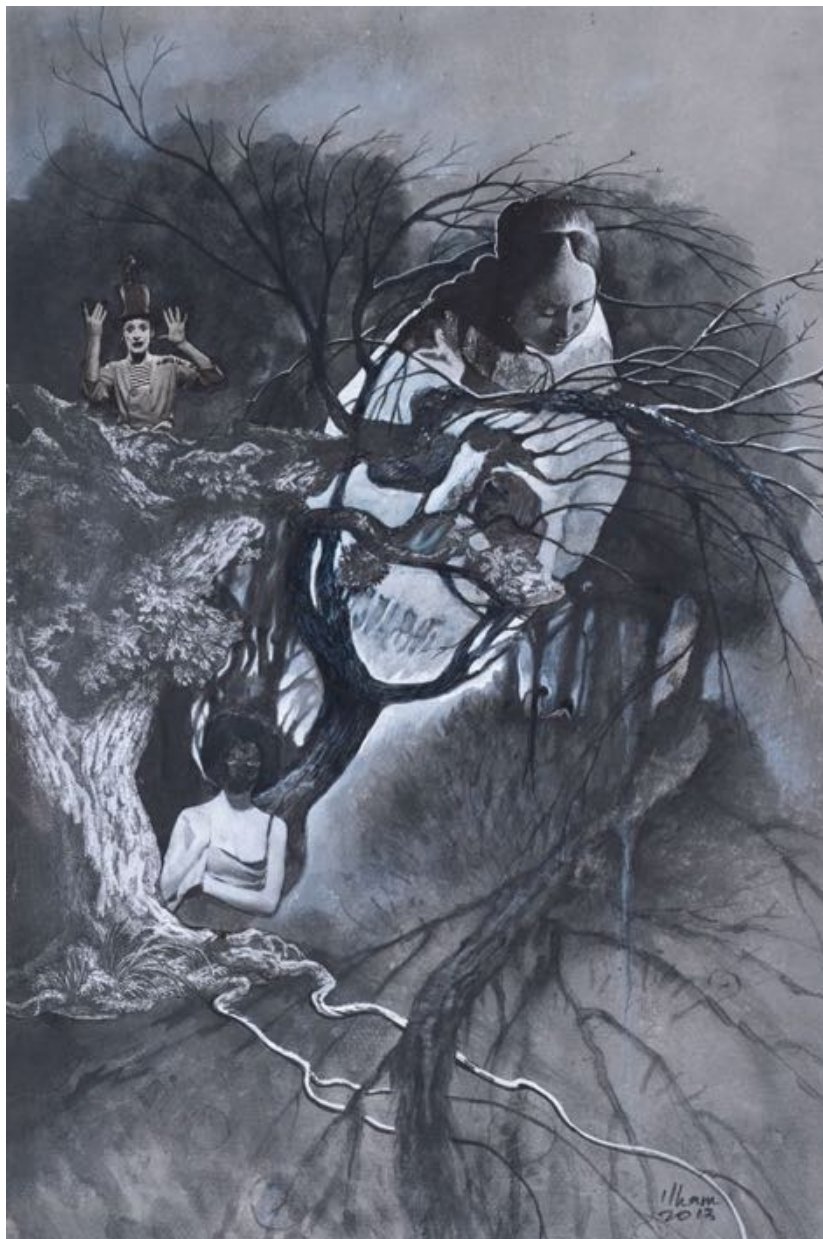
mixed media on paper

57 x 38cm

PROVENANCE

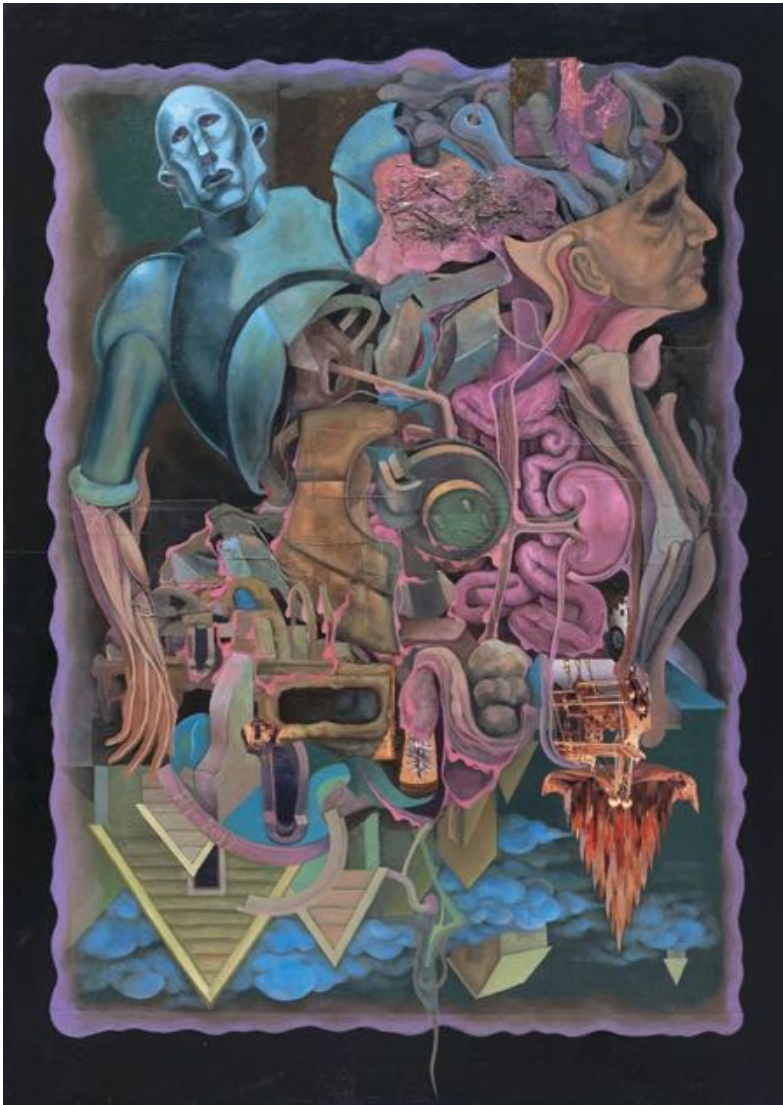
Private collection, Kuala Lumpur

RM 2,000 – 4,000



Described by his wife, installation artist Azliza Ayob, as “fascinating, promising and uncertain”, Ilham Fadhli’s characters aptly define his work too. A hidden skeleton behind those tree branches...the eerie ambiance is enhanced by the presence of the unknown characters scattered throughout this monochrome piece.

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 Karpets 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. In Art Expo Malaysia 2019, he was represented by Segaris Art Center.



156

HASLIN ISMAIL

b. Johor, 1984

Muse and Reverie, 2012

signed and dated (lower right)
mixed media on board
213 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

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 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 three major awards are the UOB Silver Award (2019), the Young Guns Award (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, Selangor, for three solos namely *Transfiguration* (2013), *Mindmix* (2014), *Book Land* (under G13 Gallery) 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.



157

NIK MOHD SHAZMIE

b. Kelantan, 1991

Garden For Gentleman II, 2017

signed and dated (lower center)
acrylic on canvas
153 x 122cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

The painting depicts a portrait with two faces of a man layered together to become one. They look serious although with a bright blue moustache and dark beard complemented with a blue stud. The eyes view the audience in a direct and mesmerizing gaze.

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



158

C. K. KOH

b. Kuala Lumpur, 1977

The Silver, 2009

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

The 'Box Boy' looking like SpongeBob SquarePants is C.K.Koh's archetypal hero in his art as well as in four of his illustrated children's books by Magicbird Publishers namely *Do Noses Grow Long When Lies Are Told?* (2012), *What Is Your Dream?* (2014), *Box Boy At The Zoo* (2016), and *Box Boy: Attack Of The Onion Army* (2018). C.K.Koh's inspiration for *The Silver* came from Lucha libre, the term used in Mexico for professional wrestling.

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



159

ALI NURAZMAL YUSOFF

b. Penang, 1978

Not Necessarily Connected, 2010

signed and dated (lower right)

acrylic on canvas

107 x 132cm, diptych

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Telltale, Pace Gallery, Petaling Jaya

RM 10,000 – 20,000

Ali Nurazmal Yusoff is well-known for transforming old master figures and scenes into a contemporary setting. His compositions are richly layered with symbols. Ali's signature style is evident here, containing bright strips of colour, packed with fun characters and icons from childhood cartoons. His enthusiastic expressions depict a child's innocent and genuine emotions when at play. A Madagascar penguin is playfully placed into the composition.

Ali Nurazmal Yusoff obtained a Degree in Fine Art from Universiti Teknologi MARA, Selangor (1996-2001). His solo exhibitions include *Satire in Paint* (2010), *Telltale* held in Pace Gallery (2010), *Alism* held in Core Design Gallery (2012), *Beyond Painting* held in Core Design Gallery (2018). He has participated in numerous group exhibitions since 1993. He has won a number of awards namely Grand prize for the Malaysia & Japan art competition (1995); Third prize at the Kenyir Landscapes competition (1999); Fifth place for a Life drawing – Landscape competition in Shah Alam (2004) to name a few. Ali's solo exhibition *Project A: Last Man Standing* was held at National Art Gallery Malaysia in 2020.



The world of the Internet is truly without limits, with its information overload and world-wide-web access to anything under the sun, or sea. Here, a young-looking woman in white T-shirt and jeans seems lost in the cyber dreamworld, where various icons and apps pop up and Google-ing, and several Windows panels reveal on-going processes such as Download, Transferring, Progress. It is a world where all other worlds meet.

160

LATIF MAULAN

b. Pahang, 1974

World Without Limits, 2016

signed and dated (lower right)
oil on canvas
92 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Self-taught Latif Maulan's art career reads like a fairy-tale. Somewhat a drifter having worked as a dishwasher, waiter, advertising designer, shopping-complex display artist, he was given a resident's artist stint in Kuala Lumpur, and a fulltime artist in 1992. He decided to venture abroad. To the Big Apple where he sold two large works in the Soloat Collector's Party at Excel Gallery, New York (2000), Australia (2001), a year in East Sussex in Britain as a graphic designer (2002), and six months in Plymouth (2013), where he showed at the Barbican Gallery there. First solo, *Parallel Universe*, was held at the Art Case Galleries, Kuala Lumpur, 2006. In 2006, he had already moved into Photo-Realism figuratives from his Nature and still-life themes. A finalist in the 2009 MEAA competition, he won big in the Redbull ehwaubulan showcase in 2016. Hi solo exhibition *Tales Of Apocalypse*, was held at Gallery TitikMerah in 2018. His works are included in the collection of the House Of Parliament Malaysia, SaatchiArt Collection, Los Angeles, California, USA, Mead Johnson Art Collection, New York, USA, National Art Gallery Malaysia and Bank Negara Malaysia.



161

SUHAIDI RAZI

b. Sarawak, 1977

Untitled, 2017

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Talented multi-disciplinary artist Suhaidi Razi's paintings stand out for their lively brushstrokes and refined combination of colour. He painted the grass and tractor in multiple shades of green and brown. The simplicity of country life and childhood is portrayed in this work. A young girl is seated on a tractor accompanied by a cat and lamb. Several doors are painted in the vast landscape, a metaphor for the various choices and endless possibilities in life.

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



162

BEN CHONG SEE WAI

b. 1971, Negeri Sembilan

Autism Series: Eye Contact I, 2017

signed and dated (lower right)

oil on canvas

135 x 135cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

"Eye Contact", is defined as two living creatures looking at each other's eyes at the same time. To humans, eye contact is thought to have a large influence on social behaviour. Some believe that "Eyes are windows to the soul". What do we see when we gaze into the eyes of another person? Eyes can convey a wide range of feelings, and it is a form of nonverbal communication. Nonetheless, having little or no eye contact is one of the commonly seen characteristics found on the autism spectrum. However, eye-tracking measures developed by the group demonstrate that autism children do not avoid eye contact on purpose; instead, they might find it stressful, and they miss the significance of social information in others' eyes. This painting aims to deliver the importance and social significance of eye contact, as well to introduce eye-tracking measures to autism children as early as possible. Did you have your eye contact with the eyes inside the painting? Chong conveys his encounter with mother nature and human nature through the interpretation of his own feelings of lyrical abstraction.

Ben Chong is a contemporary artist based in Kuala Lumpur, Malaysia, whose interests span across advertising, interior design, and fine arts painting. As a graduate from Malaysia Institute of Arts; he has participated in numerous open and group art exhibitions in Malaysia and abroad; his inspiration derives from mother nature and human nature. His works have been collected by the Museum of Korea as well as important private collectors from Europe, Hong Kong, Singapore and Malaysia.

163

CHEONG TUCK WAI

b. Pahang, 1979

The Wind Is Rising, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



Cheong Tuck Wai is well known for his innovative mixed media paintings of human figures and the environment. This work was included in Piece Of Me, a gathering of visual artists to demonstrate their solidarity with each other in providing help to those in need through the arts. This art event was created to raise financial relief of the victim of Haiyan Typhoon disaster in 2013 through an art exhibition by selected young and emerging artists. The facial expression was well portrayed by the artist, capturing the innocence, the positivity of a kid.

Cheong had a Diploma in Illustration (2001) and Fine Art (2004) from the Dasein Academy of Art, KL, where he taught part-time. 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*). His solo exhibition LINGER, was held at HOM Art Trans, Ampang Selangor, Malaysia (2016). Group exhibitions include Matrade Shanghai with the Gallery, Art Expo Malaysia 2017 and 2016 with G13 Gallery.



164

RAIMI SANI

b. Kuala Lumpur, 1992

Fable Melee, 2017

signed and dated (lower left)
oil on canvas
92 x 92cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Raimi Sani's brilliant handling of brushstrokes and colour showcases her mastery of painting human forms. Two young ladies are shown immersed in a contemplative atmosphere, perhaps enjoying a stimulating conversation. The artist displays her knowledge of textures by presenting intricate details found on the garments, exploring light reflections and shadow effects on drapery.

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

165

TAN WEI KHENG

b. Sarawak, 1970

Penan Man Of Sungai Asap, 2011

signed and dated (lower right)

oil on canvas

91 x 66cm

PROVENANCE

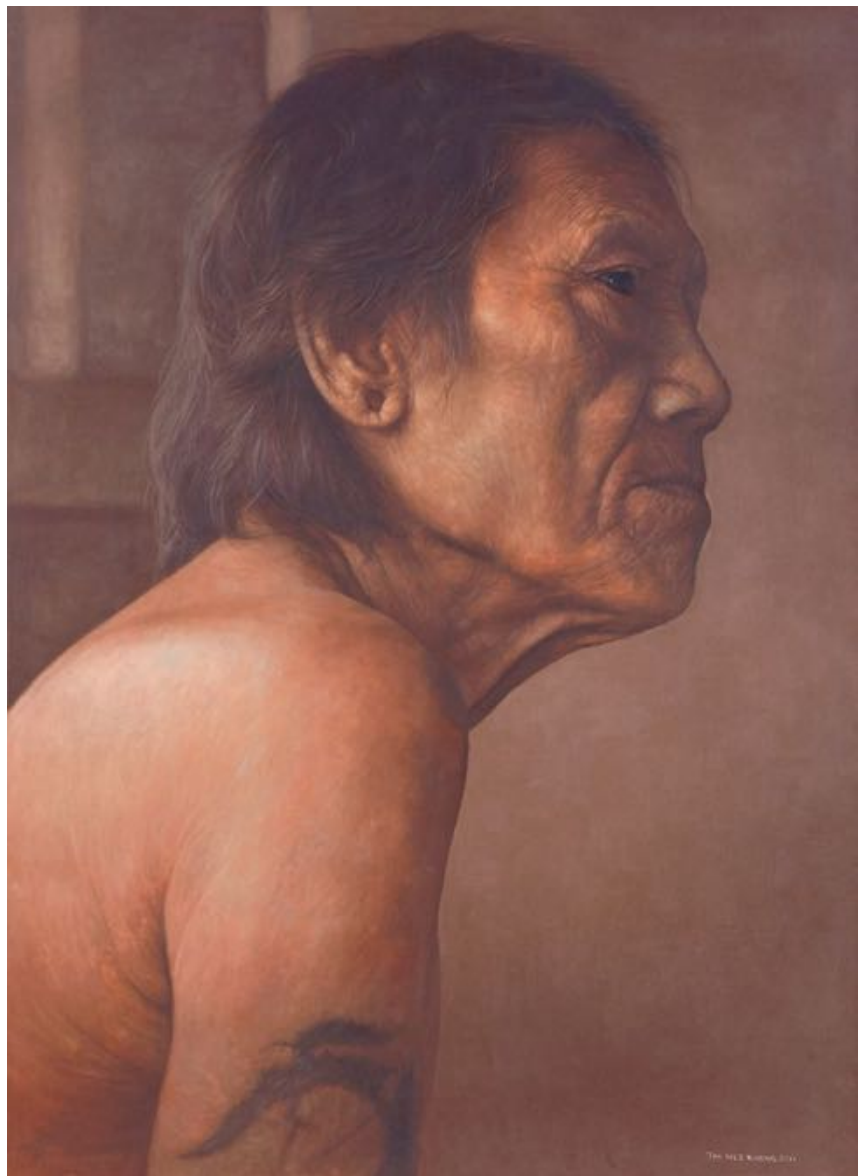
Private collection, Kuala Lumpur

EXHIBITED

Tong Tana: The Penan Territory

by Tan Wei Kheng; Metro Fine Art, KL, 2012

RM 15,000 – 25,000



There is no telling how one's fortune can change overnight, even for the nomadic Penan who had regular bases in a once uninhabited jungles in Sarawak but now encroached by increasing development. Tan Wei Kheng, an artist who regularly joined a charitable group into the habitat of the tribes people espied this Penan man in 2010, newly resettled in Sungai Asap. The Penan and his tribe were displaced by the massive Bakan Dam construction, covering the size of Singapore, and were herded into a place with no access to hunting and fishing, or good farming land. And the allotment of land was reportedly too small for their extended families, what more fallow. Some of the estimated 10,000 nomads have since left Sungai Asap because they could not sustain their livelihood. Their old homes had been flooded and they had to start everything anew. Wei Kheng, a superb self-taught portraitist, has captured well the expressions of the Penan man, though in profile, enigmatic, a bit troubled but stoic and as fabled of the Penan warriors, capable of surmounting in their own way the changes brought about by others who now rule their lives.

Through the canvas of Tan Wei Kheng, the world is appraised of the lot of the Penan, Kenyah, Kayan, Kelabit, Iban and other tribes, in the flesh, all eking a living in the deep Sarawak interiors. Wei Kheng found fame in 2009 in an exhibition in Zurich, Switzerland (Gallery Avanthay Contemporary), when all his portraits of the indigenous people in Sarawak were sold out. Self-taught, he held his first solo at the Miri Boat Club (1991), followed by Hilton Hotel Kuching (1992), Holiday Inn Miri (1993), Rihga Royal Hotel Miri (1994), Hornbill House Miri (2001), Art House Gallery Kuala Lumpur (2003), Penanga Club, Brunei (2009), Metro Fine Art, Kuala Lumpur (2012). His latest solo called Vanishing Jungle Childhood was held at RKFA in July 2020.



166

GAN TEE SHENG

b. Johor, 1984

Sofa, 2017

signed (lower left) and dated (lower right)

oil on canvas

130 x 160cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Delusions by Gan Tee Sheng, Taksu Singapore

RM 7,000 – 13,000

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

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



167

RAMADAN NURDIN

b. 1987

Beauty Of Kuda Belang, 2012

signed (lower right)
acrylic and collage on canvas
163 x 182cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000

The artist sheds light on the natural beauty of animals. The high aesthetic value of animals have led to the poaching of animal parts which include skins, tusks, and wings. By interlocking vulnerable animal skins, the artwork contains an important underlying message to highlight the preservation of endangered animals and maintaining the ecosystem. Interesting shapes and colours were created by using mixed media to define the character of each species, resulting in an intricate work.



168

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Wall Paper Series 'Wing Of Paradise',
2010

signed (lower left)
mixed media on canvas
122 x 122cm

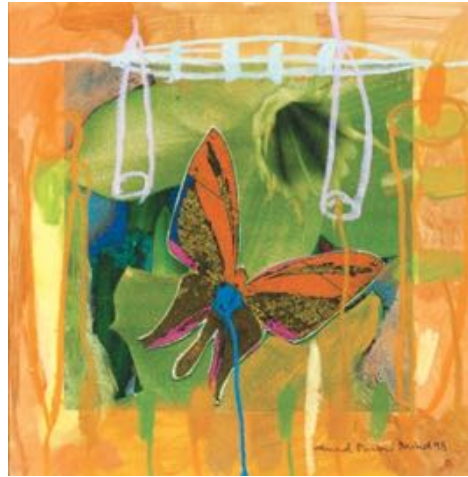
PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

Inspired by nature, Ahmad Shukri Mohamed's paintings convey a meaningful message that is for the preservation of the rainforest. The butterflies in Shukri's paintings also symbolise nature's beauty that have become his trademark. A mixed media extraordinaire, Shukri works with an array of medium such as acrylic, oil, collages and silk screen on fabric.

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, 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 *MONUMENTS* was held at Segaris Art Center in October / November 2019.



169

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Untitled, 1999

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

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

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

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



170

RADUAN MAN

b. Pahang, 1978

Speeding With Time II, 2011

signed and dated (lower left)
mixed media on aluminum
183 x 183cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 30,000

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 selfbelief, and he projects an imaginative approach in making art.

Raduan Man is one of the few artists with a double Masters: University of Wolverhampton (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 many times, and the abstract pieces usually fetch good prices.



171

RADUAN MAN

b. Pahang, 1978

Coming Home, 2009

signed and dated (lower center)
mixed media on linen
153 x 153cm

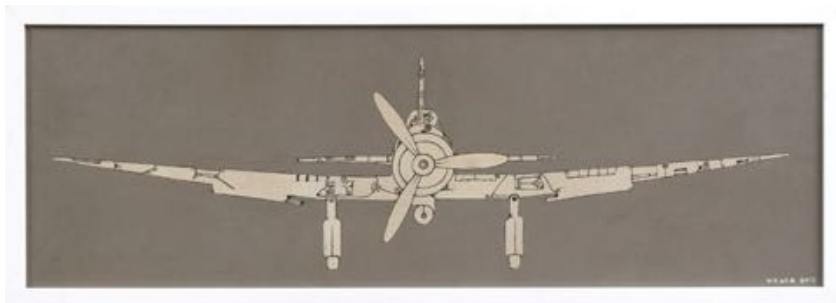
PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

Raduan Man favours a combination of media to project his imaginative approach in making art – printmaking and painting using a multitude of materials such as wood, aluminium and canvas – adapting skilful printmaking techniques onto canvas.

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called *Fresh Markings* at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had more than seven solo shows. His artworks have been selected for Sotheby's Hong Kong auction sale for many times, and the abstract pieces usually fetch good prices.



172

HIRZAQ HARRIS

b. Negeri Sembilan, 1987

1942 (1-5), 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000

Hirzaq has received admiration for his striking approach in painting, often combining refined drawings and using popular iconography to convey messages on personal narratives. The fine precision of lines and intricate details are major attributes of his works, highlighting his knowledge of various cultures and influences.

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, Echoes of Possibilities, at Core Design Gallery 2018, and at Segaris Art Center.

173

FAWWAZ SUKRI

b. Selangor, 1987

The Great Race, 2014

signed (lower left)
acrylic and collage on canvas
152 x 152cm

PROVENANCE

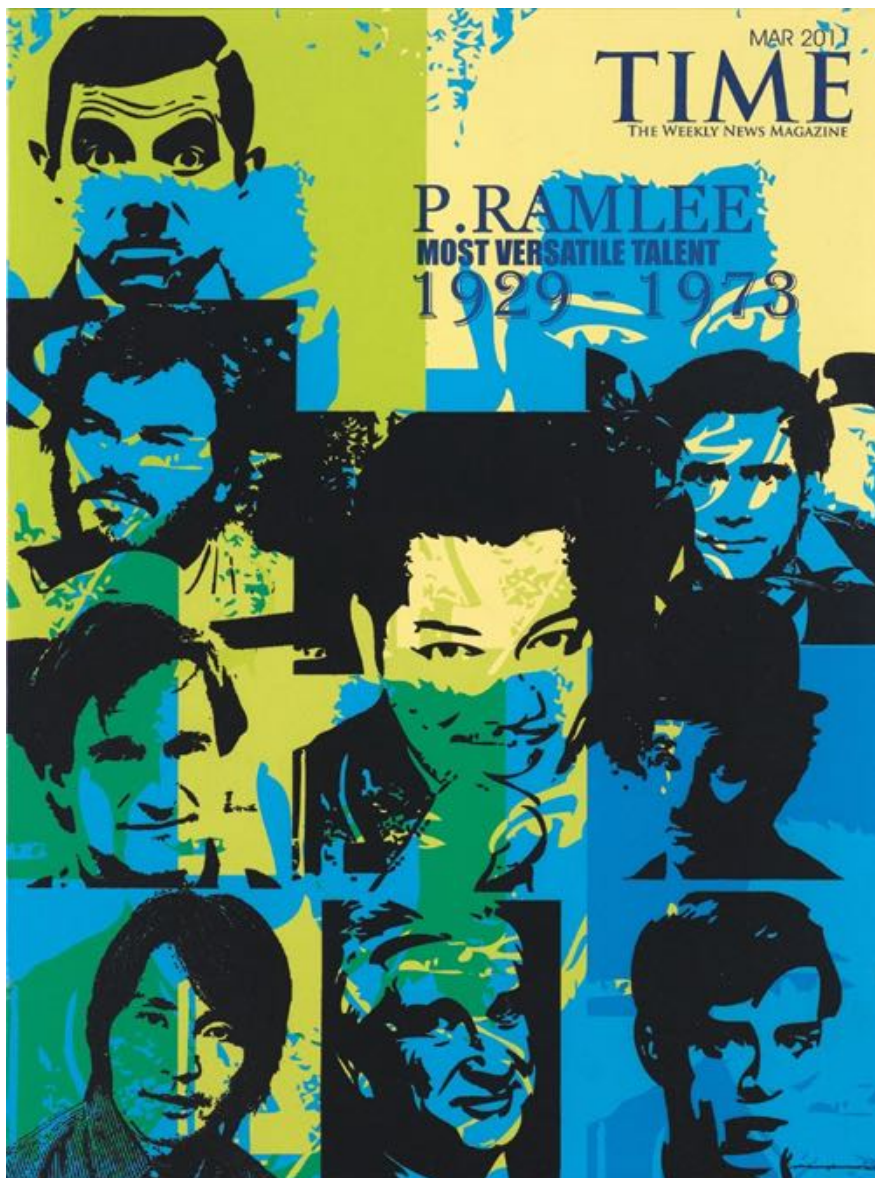
Private collection, Kuala Lumpur

Accompanied by the artist's
drawings

RM 8,000 – 14,000



Inspired by the art of comics and cinematic films, Fawwaz Sukri is well loved for his exciting paintings. Rich in visual metaphor, his works are influenced by comics. *The Great Race* features a legendary racer Jackie Stewart furiously racing his way through the circuit without fear and hesitation. Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Rendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017.



174

STEPHEN MENON

b. Pahang, 1972

The Mag Series No. 6, 2011

signed and dated (lower right)
mixed media on canvas
102 x 76cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 20,000

Renowned for his works presenting well-known icons, Stephen Menon exemplifies his vision of society and national identity. The legendary films of P. Ramlee have a considerable impact because the content reflects the social reality of the time. This work is an expressive and particularly polished piece, demonstrating Stephen's observations on the golden era of local film.

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

175

STEPHEN MENON

b. Pahang, 1972

The Mao Gospel Series:

Chairman Mao Badge No. 3, 2013

signed and dated (lower right)

mixed media on canvas

60cm diameter

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



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

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



176

ZULKIFLI YUSOFF

b. Kedah, 1962

Untitled

acrylic on canvas laid on board
152 x 121cm

PROVENANCE

Private collection, Selangor

RM 24,000 – 48,000

Zulkifli Yusoff is one of Malaysia's most established contemporary artists. He is a versatile and explorative artist that has worked in various mediums that encompasses painting as well as sculptures. Zulkifli is also known for his installation pieces influenced by current events.

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

177

ZULKIFLI YUSOFF

b. Kedah, 1962

Jelingan V, 2009

signed and dated (lower right)

oil on canvas

178 x 117cm

PROVENANCE

Private collection, Selangor

RM 33,000 – 60,000



Jelingan V is from the early *Malay Sketches* series spanning from 2007 to 2009. The works in the series are said to be Zulkifli Yusoff's illustration of short stories written about Malaya by the first Resident General of the Federated Malay States, Sir Frank Swettenham.

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178

ZULKIFLI YUSOFF

b. Kedah, 1962

Harimau Malaya I, 2009

acrylic on canvas
122 x 92cm

PROVENANCE

Private collection, Singapore

RM 18,000 – 32,000

Zulkifli Yusoff is a skilful story-teller on canvas and in installations, dipping into the country's history, culture, folklores, art, music and literature, especially of the Malay World, as reflection, time comparison, comment and critique. His sources include legends such as Gunung Ledang and Mahsuri, the Malay Annals, personalities like Munshi Abdullah, Birch and acting-singing icons who blazed the silver screen. The theme revolves around power, lust and intrigues. In this work, wedged on the top right corner, is an image of General Tomoyuki Yamashita, the dreaded 'Tiger of Malaya' and the 'Beast of Bataan' (the Philippines). Never mind that he was tried and executed (Feb 23, 1946) for military atrocities committed in the Philippines during World War II, and not the then Malaya too. Yet, he is viewed differently, as a hero and patriot, by the Japanese then and now, while the victims and their descendants blame him for the wartime crimes. Martin Luther King Junior once said: "We are not makers of history. We are made by history." Are events predestined, or can history be whitewashed or changed?

Artist-academician Zulkifli Yusoff was selected to take part in the Venice Biennale in 1997 under the banner, Modernities And Memories: Recent Works From The Islamic World, and again in 2019, under the Malaysian Pavilion. He was also selected for the Asia-Pacific Triennial of Art in Brisbane, Australia, in 1993; the Singapore Biennale 2013, and the Seychelles Biennale 1992. His laurels include the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989, and the Grand Minister's Prize in the 1992 Salon Malaysia III, apart from the 1st and 3rd Prizes in Sculpture. He had taught at his alma mater the Mara Institute of Technology (ITM), and Universiti Pendidikan Sultan Idris in Tanjung Malim, and was honoured with the National Academy Award (Visual Art) in 2007. After studying at ITM, he obtained his Masters at the Manchester Polytechnic in England (1991). He was in the Malaysian team that won 2nd Prize in the Sand Sculpture competition in Hong Kong in 1998.



179

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

Api, Bayangan & Kemenyan Series,
1997

metal
66 x 70 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Raja Shahrman's contemporary sculptures are influenced by issues pertaining to Malay culture. The *Api, Bayangan & Kemenyan* series are the artist's exploration of abstract and functional sculptures. The works have a commanding presence, constructed by the laborious process of forging metal, resulting in mesmerizing forms. It can hold candles too, and when it is lit up, it gives a completely different feel.

Raja Shahrman's works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the *Killing Tools, Lalang and Warbox* exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art (MIA), he returned to his hometown Kuala Kangsar. *Api, Bayangan & Kemenyan*, his second solo exhibition was held at Pelita Hati Gallery of Art, Kuala Lumpur in 1998. His solo exhibition *Rhythm of the 21st Century – Monologues of Raja Shahrman* was held at Galeri Petronas in 2009. His latest solo called *Lok* was held at National Art Gallery Malaysia for four months, not long ago.

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1968

signed and dated (lower left)

mixed media on canvas

29 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

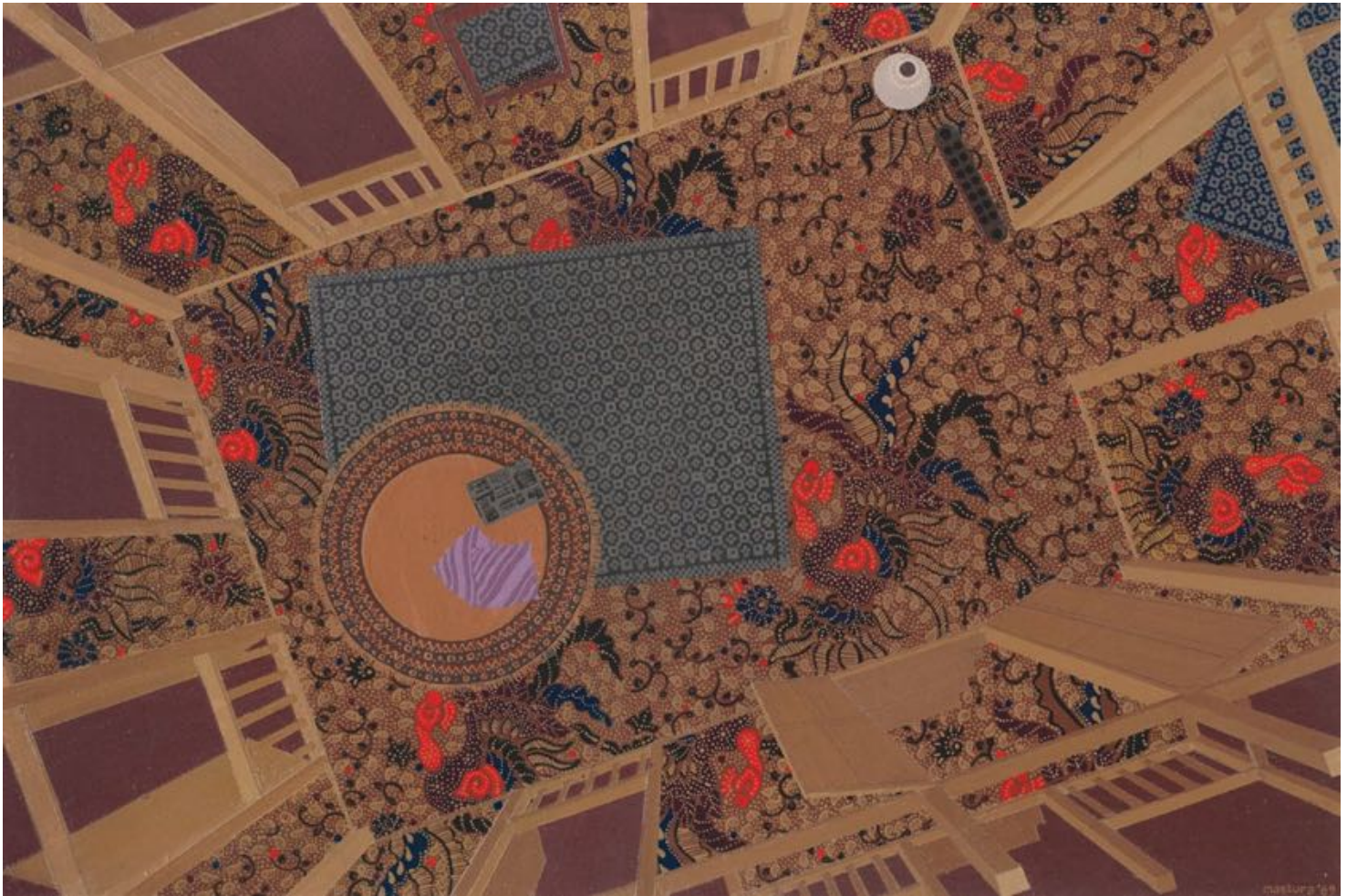
♦ PINKGUY Conservation Framing for this Lot

RM 70,000 – 120,000

The end-1960s / 1970s 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. Rockefeller III Fund Fellowship, and it resulted in a double solo exhibition in New York, at the Newsweek Gallery and the Galerie 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.

Malaysia's most high-profiled international artist, 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 (1959-1963) and the Royal Academy in London (1963-1966) after an unfinished stint at the Nanyang Academy of Fine Arts 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.





181

MASTURA ABDUL RAHMAN

b. Singapore, 1963

Gubahan Interior '89

(*Interior Composition '89*), 1989

signed and dated (lower right)

acrylic on paper

35 x 52.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Depicted here a typical Malay house interior as a metaphor of traditional Malay life and value system. The rooms are simple with urns, floral wallpaper, the *sejadah*, carpets with arabesque designs and crafts of everyday life. Although the room cubicle system looks constricted, it has an open concept, and the waist-high banisters in rooms and verandahs allow for communication and view while providing privacy. Mastura obtained Art Teacher's Diploma UiTM, BA in Art & Design (Fine Art) UiTM, and Masters of Science (Creative Multimedia), Multimedia University, Cyberjaya.

182

HARON MOKHTAR

b. Selangor, 1963

2 Malay Girls, 2005

signed and dated (lower right)

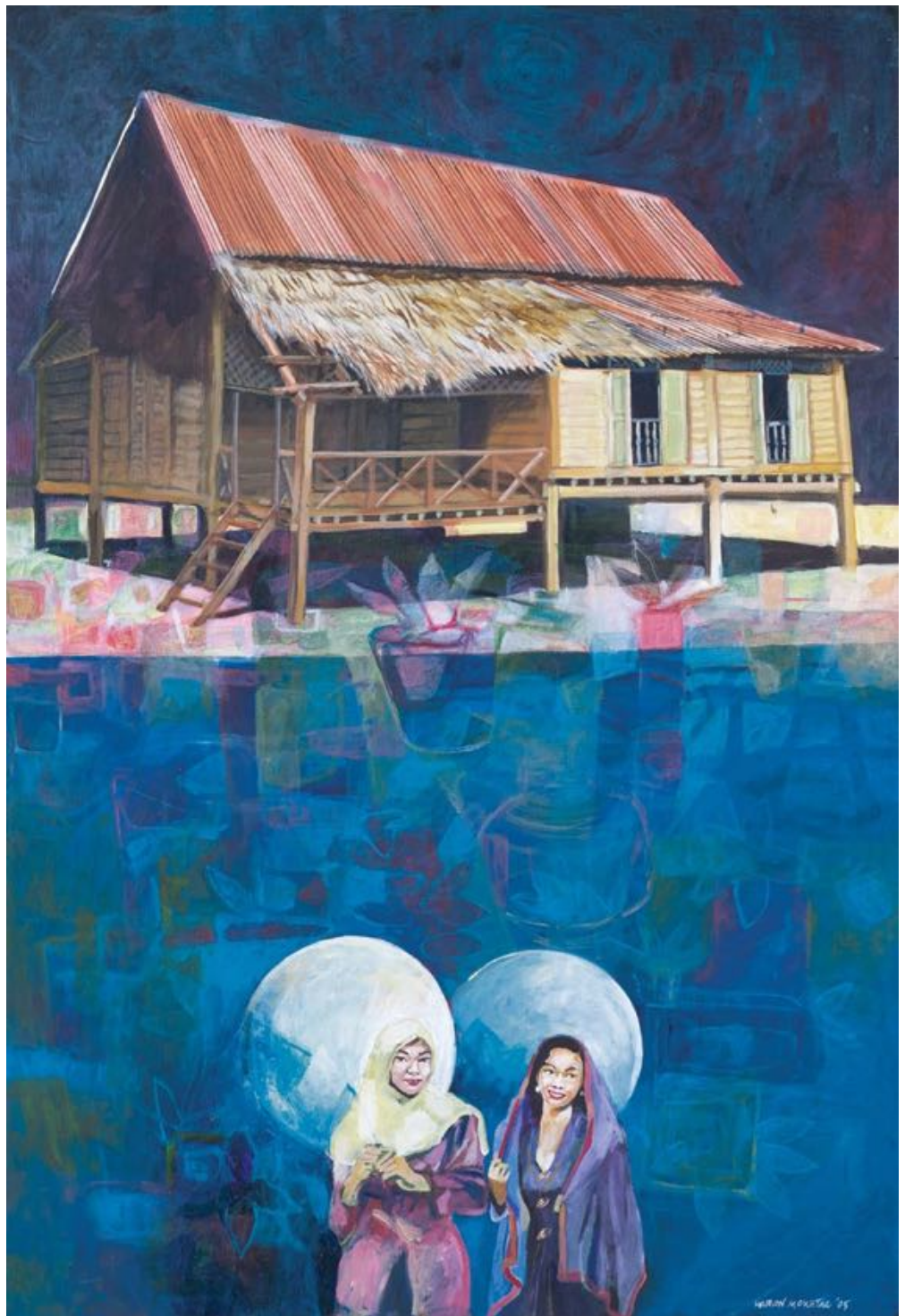
acrylic on canvas

100 x 68cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 8,500



Haron Mokhtar's appreciation for heritage and culture is portrayed in his thoughtfully composed paintings. By pairing traditional architecture with local society, Haron preserves cultural legacy in his visual chronicles. Two beautiful, attractive Malay girls are painted here.

Haron Mokhtar made headlines when he won the Major Award in the Young Contemporary Artists competition. His works delve into old architecture, culture and tradition. He received his Diploma in Fine Art from the Mara Institute of Technology in 1983-1987, and Diploma in Education in 1988. His recent solo, his eighth and completely sold out, *Perakam Waktu*, in August-September 2018, was held at Galeri Shah Alam, the venue of his first solo in 1994.



183

HARON MOKHTAR

b. Selangor, 1963

Rezeki Pagi II, 2018

signed and dated (lower right)
acrylic on canvas
132 x 102cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Haron Mokhtar's appreciation for heritage and culture is portrayed in his thoughtfully composed paintings. By pairing traditional architecture with local society, Haron preserves cultural legacy in his visual chronicles. On offer here features a group of people going out in early morning to work as a means of sustenance for the family. Each of them serves different responsibilities and they work hard for it.

Haron Mokhtar has held eight solo exhibitions since his first in 1995. His solo shows included Haron Mokhtar: Kapsul Masa 1988-2018 (Siri Perakam Waktu) at Galeri Shah Alam, Selangor, curated by Faizal Sidek in 2018; Yesteryear Part I and II at Interpr8 Art Space, Publika in 2015; and Siri Warisan at Pelita Hati, Kuala Lumpur in 2011, among others.

184

SIVARAJAH NATARAJAN

b. Kuala Lumpur, 1967

Meeting With The Goddess, 2006

signed and dated (lower left)

mixed media on canvas

159 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 12,000



Sivarajah Natarajan's paintings are influenced by music and the performing arts encompassing "odissi, bharatanatyam, gotipua (boy-dancers of Odisha), Balinese and Javanese court dances, contemporary modern dances and the traditional Malaysian theatre forms of makyong, menora and main puteri".

Sivarajah Natarajan received his degree in Fine Art at Malaysian Institute of Art in 1992. He is the curator, technical director, lighting and set designer for Sutra performances. He held his solo exhibition Dance Of Forever at The Artist's Studio, Concorde Hotel, Shah Alam (2002). His awards include Best Set Design, BOH Cameronian Annual Award (2005), Best Lighting Design Award, BOH Cameronian Annual Award (2010), and a special award from Astro Vanaavil for his dedication, professionalism and vital contribution (2014).

185

AMRON OMAR

b. Kedah, 1957

Pertarungan, 1998

signed and dated (upper left)

ballpoint pen on paper

28 x 22cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

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 called *Pertarungan* that showcased over 150 artworks at National Art Gallery Malaysia and was officiated by Tun Daim Zainuddin.

John

FEB. '98



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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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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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

range;

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

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

I. GENERAL

I.1. CATALOGUE

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

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

I.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

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

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

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

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

2.1.2. Buyer's responsibility

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

The prospective buyer undertakes:

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

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

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

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

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

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

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

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

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

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

2.3. HBAA'S LIABILITY TO BUYERS

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

Condition 2.5.12:

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

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

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

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

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

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

2.5.3. Bidder registration

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

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

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

2.5.4. Registering to bid on behalf

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

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

2.5.5. Bidding as principal

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

2.5.6. Absentee bids

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

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

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

2.5.7. Telephone bids

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

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

2.5.8. Bidding

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

2.5.9. Successful bids

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

2.5.10. Currency converter

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

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

2.5.11. Video or digital images

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

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

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

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

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

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

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

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

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

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

Malayan Banking Berhad

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

Account Name: Henry Butcher Art Auctioneers Sdn Bhd

Account No: 514347-608317

Swift No.: MBBEMYKL

Please quote invoice number and client number with all transactions.

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

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

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

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

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

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

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

2.6.5. Collection of purchases

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

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

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

2.6.6. Insurance

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

2.6.7. Passing of title

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

number of the lot.

2.6.8. Transfer of risk

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

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

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

2.6.9. Packing, handling and shipping

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

2.6.10. Export license

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

2.6.11. Remedies for non payment or failure to collect purchases

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

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

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

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

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

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

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

2.6.12. Remedies for failure to collect purchases

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

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

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

The seller warrants to HBAA and to the buyer

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

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

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

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

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

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

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

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

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

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

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

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

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

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

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

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

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

3.2.2. Estimates

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

3.2.3. Exclusion of liability

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

3.2.4. Limitations on claims by seller

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

3.2.5. Withdrawal of lots by the seller

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

3.2.6. Withdrawal of lots by HBAA

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

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

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

3.2.7. Withdrawal fee

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

3.2.8. Loss or damage

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

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

3.2.9. Risk of loss or damage by the seller

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

3.3. AT THE SALE

3.3.1. Reserve price

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

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

3.3.2. Bidding at the sale

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

3.4. AFTER THE SALE

3.4.1. Payment

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

3.4.2. Payment of net sales proceeds to the seller

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

3.4.3. Rescission

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

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

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

3.4.4. Non-payment by the buyer

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

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

3.4.5. Post-auction sales

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

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

3.4.6. Unsold lots

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

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

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

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

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

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

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

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

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

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

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

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

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



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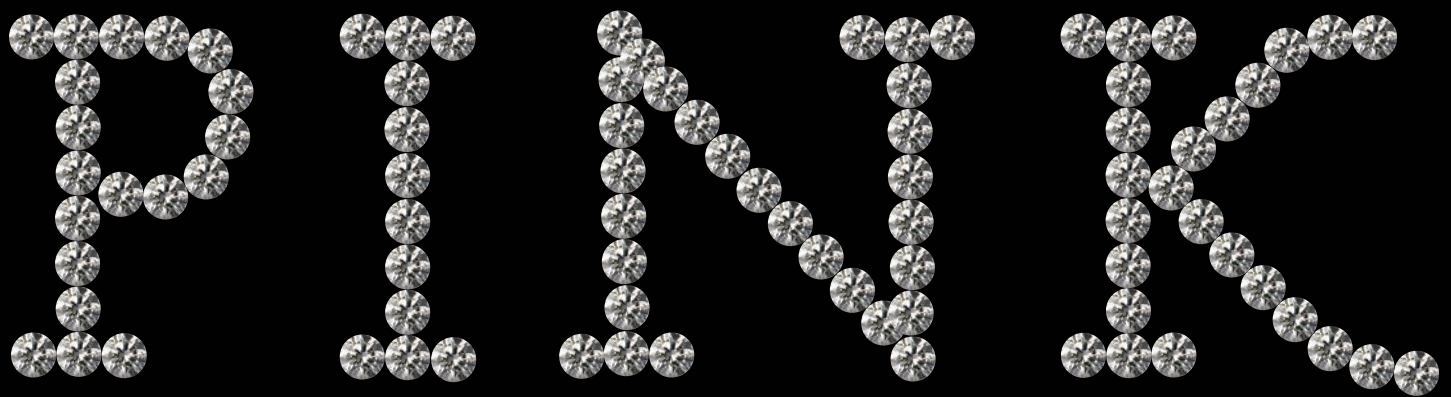
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Bidder Registration Form

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

BILLING NAME	CLIENT NUMBER (FOR OFFICE USE ONLY)
ADDRESS	I.C. / PASSPORT NO.
CITY	POSTAL CODE
OFFICE PHONE NO.	MOBILE PHONE NO.
EMAIL ADDRESS	
SALE TITLE	SALE DATE
MALAYSIAN & SOUTHEAST ASIAN ART	15 NOVEMBER 2020

IDENTIFICATION / FINANCIAL REFERENCE

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

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

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

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

NAME OF BANK	ACCOUNT NO.	
BANK ADDRESS		
CONTACT PERSON AT THE BANK	TELEPHONE NO. (OF BANK CONTACT)	
CREDIT CARD NO.	CREDIT CARD TYPE	ISSUING BANK

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

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

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

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

Telephone / Absentee Bid Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

15 NOVEMBER 2020

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

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

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

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

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

Telephone number during Sale (for telephone bids only) _____

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

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

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Chong Siew Ying



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