

MALAYSIAN & SOUTHEAST ASIAN ART

1 OCTOBER 2023



HENRY BUTCHER
ART AUCTIONEERS



LOT 161 DZULKIFLI BUYONG, *Pohon Sireh*, 1990



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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 1 October 2023, 1pm

VIEWING

22 – 30 September, 2023

10am – 6pm daily

Galeri Prima, Balai Berita Bangsar

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

 **HENRY BUTCHER**
ART AUCTIONEERS

galeri
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LOT 113 YUSOF GHANI, *Biring XXI*, 2006

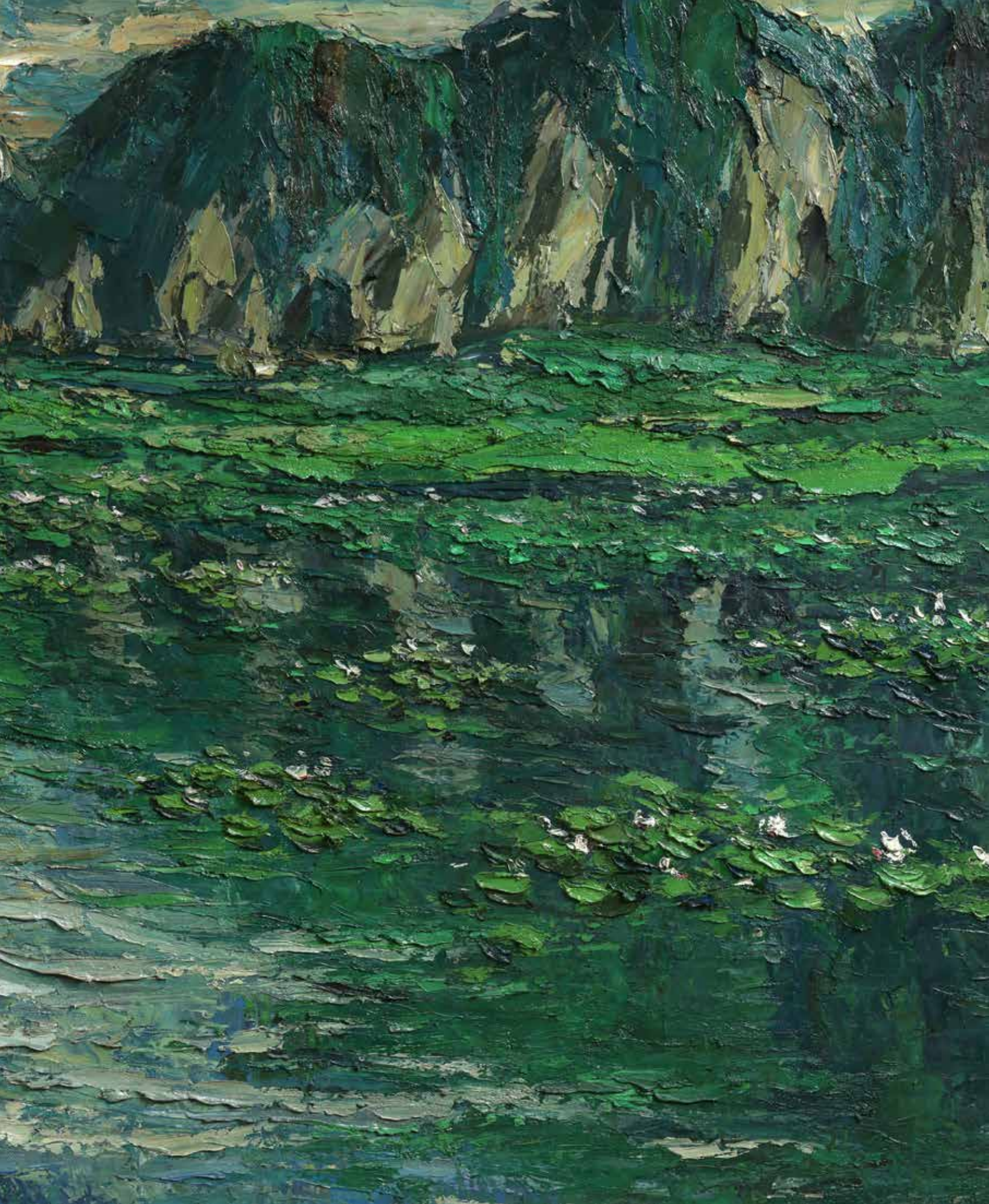


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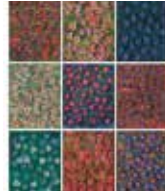
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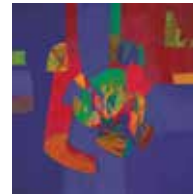
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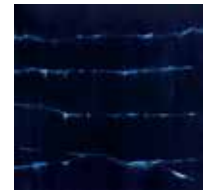
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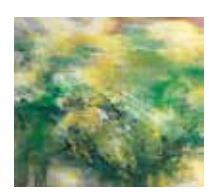
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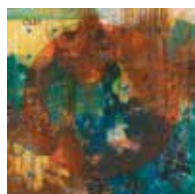
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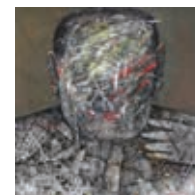
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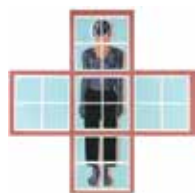
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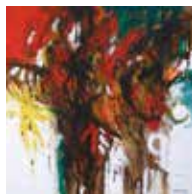
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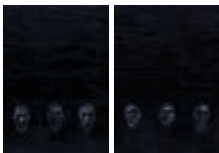
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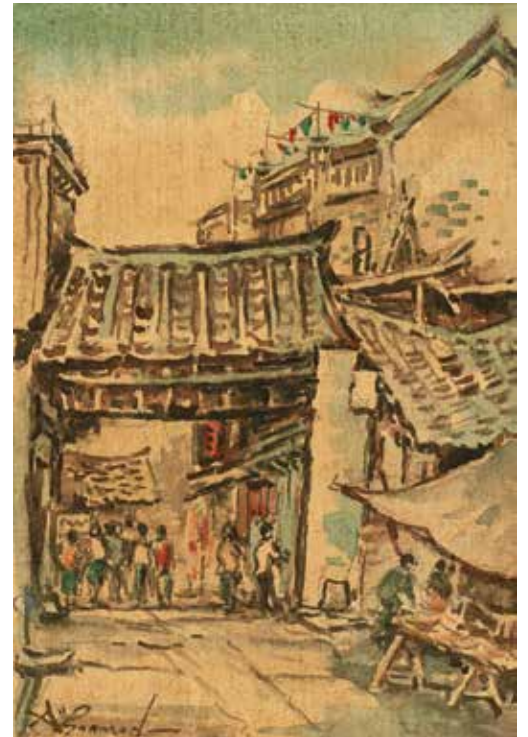
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LOT 87 SHARIFAH FATIMAH SYED ZUBIR, DATO', *Night Dance 1*, 1990s



LOT 88 SHARIFAH FATIMAH SYED ZUBIR, DATO', *Night Dance 2*, 1990s



1

A.J. RAHMAN

b. Kedah, 1922 - d. 1995

Fishing Village; Street Scene

signed (lower left)
watercolour on canvas
laid on board
23 x 29cm; 23 x 19cm, set of 2

PROVENANCE

Private collection, Selangor

RM 1,200 – 2,000

In these works, we can see the A.J. Rahman's brilliant mastery of perspective in his depictions of pictorial space. These idyllic representations reflect the magical charm of our local landscapes and towns. A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, formed a group named Tiga Serangkai, which was a starting of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman is also a school teacher.

2

A.J. RAHMAN

b. Kedah, 1922 - d. 1995

Beautiful Landscapes

signed (lower left)
watercolour on paper
13 x 18cm (each), set of 3

PROVENANCE

Private collection, Selangor

RM 1,000 – 1,800



This trio of watercolours by A.J. Rahman reflect the artist's deep sentiment towards the local landscapes, recorded with intricate observations of nature. A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, formed a group named Tiga Serangkai, which was a starting of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman is also a school teacher.



3

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

By The River

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

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 2,500 – 5,000



A romantic depiction of the peaceful evening skyline by the river is conveyed with depth, enhanced with magnetic shades of rustic colours. Expressing sentiments on nature, the details of the landscape are perfectly balanced, capturing the picturesque atmosphere. 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.

4

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Farmers; Paddy Field, 1950s

signed (lower left)

watercolour on paper

28 x 37cm; 30 x 43cm, set of 2

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 2,500 – 5,000



Lively impressions of the local terrain are on offer. A group of paddy farmers were painted with confident brush strokes and fresh colours. The feeling of moving clouds was shown in the landscape painting, accompanied with a plaque on the frame stating that the painting was presented to David Gladwyn Jebb (Brigadier), by the 1st BN Malay Regiment on Feb 1, 1958. 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.



5

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Kampung

signed (lower left)
watercolour on paper
51 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Embedded deep in the forest interior is a village settlement painted with the use of soft, earthy colours to evoke an impression of peace and tranquillity. The artist skilfully captures the beams of light on the forest path. The villagers are working diligently, making an honest living.

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.



6

MAAMOR JANTAN

b. Kedah, 1961

Landscape Series: Lembah, 2010

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

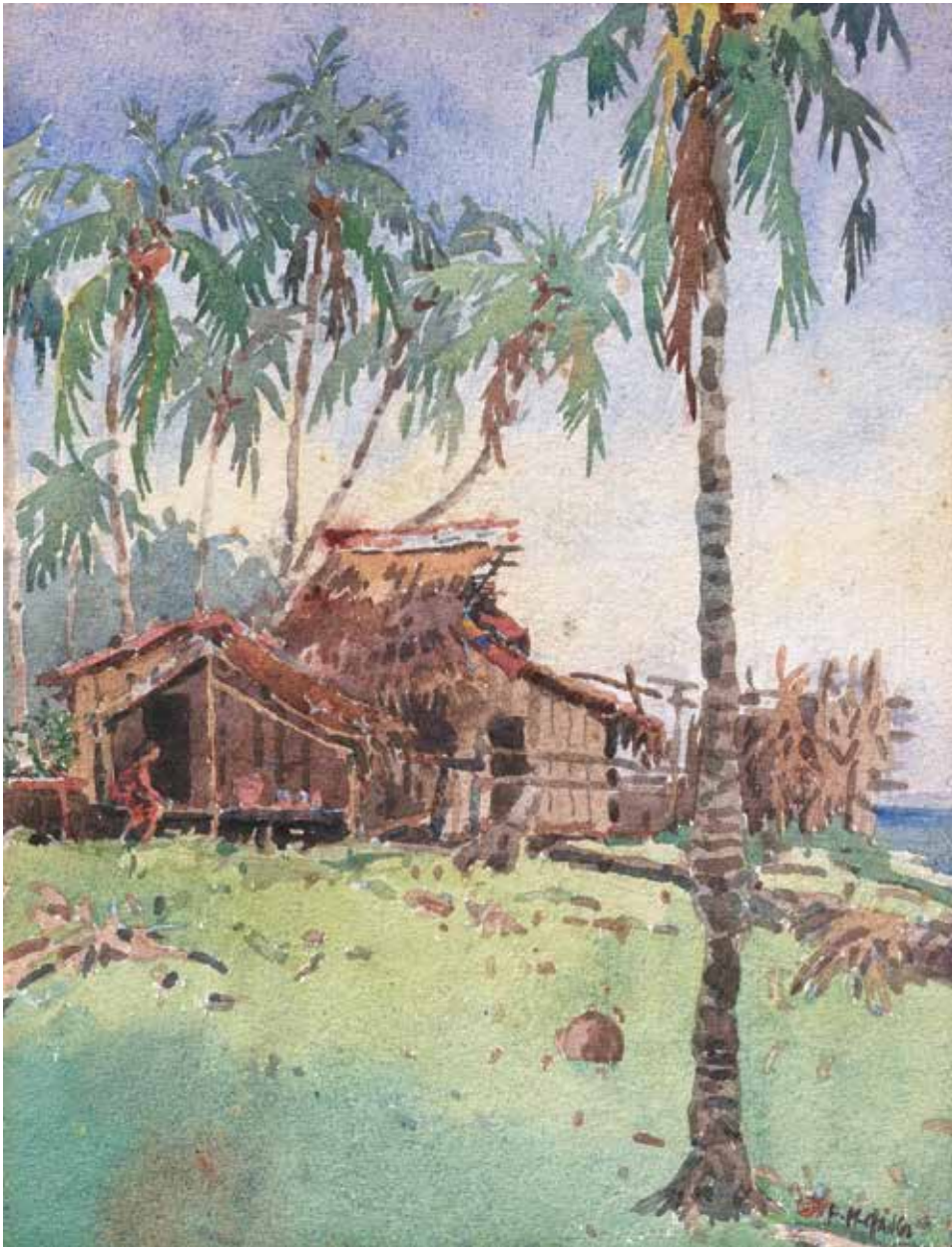
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Maamor Jantan produces vibrant watercolour paintings with captivating compositions of nature. Depicted in the scene is a tranquil village composed of a dynamic interplay of light and shadow. The artist depicts a traditional house made of wood, evoking nostalgic memories of a village life that is harmonious, simple and peaceful.

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



7

CHANG FEE MING

b. Terengganu, 1959

Untitled

signed with the artist's monogram
(lower right)
watercolour on paper
36 x 26cm

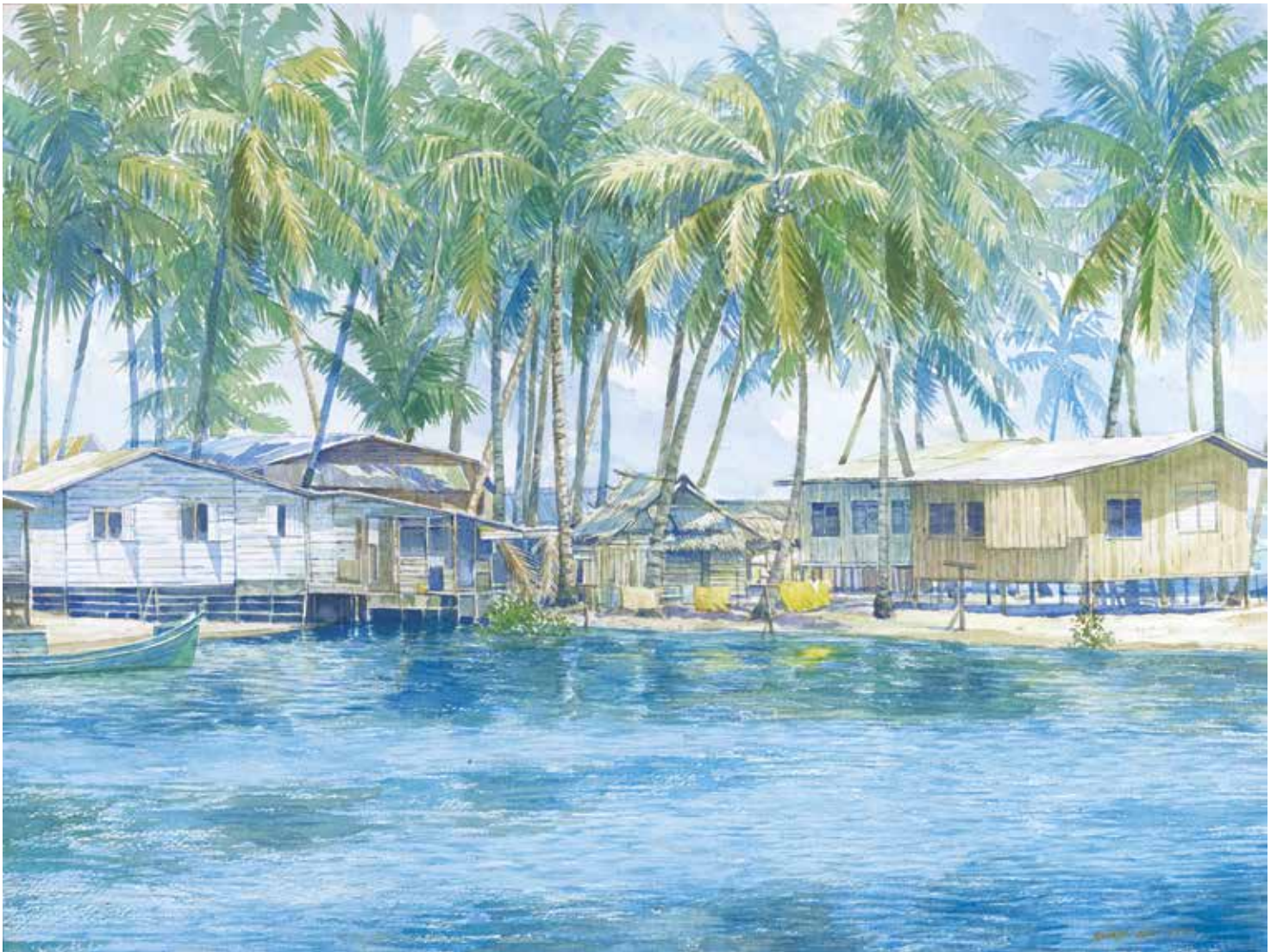
PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Renowned for his sojourns across the world, Chang Fee Ming's intricate watercolours showcase his superb draughtsmanship. This piece demonstrates his observations of a peaceful abode near the coastline. In the foreground, soft green tones exude the airiness of the surroundings enveloped by towering coconut palms, leading the viewer towards the well-executed, brown tones of the thatched building structure, with a lady seated in front of the entrance.

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.



8

JOHARI ALIAS

b. Perak, 1964

Kampung, 1995

signed and dated (lower right)

watercolour on paper

56 x 75cm

PROVENANCE

Private collection, Selangor

RM 1,200 – 2,200

Depicted in the scene is a serene view of kampung houses located in front of the sea. The view is just breathtakingly charming as the coconut trees that stand against the background seemed subtly blown by the wind. The artist's skill is impeccable, as depicted in the details on the coconut trees, houses, and water reflection. His works mostly revolve around the classic rural scene as well as everyday people's activities.



9

YONG LOOK LAM

b. Selangor, 1962

Kuala Kemaman Terengganu,
2010

signed and dated (lower left)
watercolour on paper
36 x 108cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 5,000 – 9,000

Yong Look Lam explores the picturesque jetties where fishermen lay their fishing boats and stilt-house villages. His watercolour strokes and skills have vastly improved in the past decades, 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 received a double Diploma from the Kuala Lumpur College of Art, of Painting in 1982 and Watercolours in 1983.



10

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

East Coast Series, 1990

signed and dated (lower right)
watercolour on paper
12.5 x 19cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Khalil demonstrates his skill at capturing the beauty of the beaches that line the east coast, dominated by local fishermen. This scene evokes the feelings of communal life, showing fishermen dressed in sarongs working diligently. The variations of subtle colours build up to form an arresting scene of a beach at low tide.

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.

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

East Coast Series, 2001

signed and dated (lower right)
watercolour on paper
65 x 83cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 26,000

This intricate work from the *East Coast Series* depicts a picturesque and idyllic scene, highlighting the lives of the local fishing community. Dressed in delicate sarongs, the artist depicts a group of women on the beach.

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.





12

ALEX LEONG

b. Penang, 1969

*The Entrance I,
Kampung Malabar, Penang,*
2009

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

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

Featuring the buildings of local heritage architecture, Alex Leong uses delicate colours and brushstrokes that bring a unique charm to his paintings. With many solo exhibitions along his journey as an artist, Alex Leong has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His solo exhibitions include Celebrations & Nostalgic Moments, The Art Gallery Penang (2020), Magic Moments, Jada Art Gallery, ION Art Gallery, Singapore (2018). His latest solo (7th solo) titled Watercolour On Canvas was organised by The Art Gallery Penang in November 2022. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



13

ALEX LEONG

b. Penang, 1969

The Entrance II 43A Archen Street,
2009

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

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

In *The Entrance II 43A Archen Street*, Alex Leong displays his mastery of watercolour techniques to depict the peaceful lifestyle of the local people. With many solo exhibitions along his journey as an artist, Alex Leong has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His solo exhibitions include *Celebrations & Nostalgic Moments*, The Art Gallery Penang (2020), *Magic Moments*, Jada Art Gallery, ION Art Gallery, Singapore (2018). His latest solo (7th solo) titled *Watercolour On Canvas* was organised by The Art Gallery Penang in November 2022. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



14

KOH SHIM LUEN

b. Perak, 1952

Labour Of Love I; Labour Of Love II,
2008

signed and dated (lower right)

watercolour on paper

56 x 76cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



This market scene is beautifully illustrated as bright baju kurung were worn by the ladies selling and buying fruits. The decorated pattern on the fabric catches viewer's attention. The abundant variety of fruits and vegetables that are scattered all around are subtly rendered in brownish colour giving the viewers a warm feel to the piece. The ladies are working diligently, making an honest living. Koh Shim Luen often captures buildings and architecture in her works. Koh has been painting for three decades. She studied at Universiti Sains Malaysia, Penang for her BA in Fine Arts. She became a full-time artist in 2012. In 2014 she did a solo exhibition in Penang at The Star Pitt Street. She has participated in various art exhibitions here and internationally.



15

TAN GAIK HOON

b. 1970

Tea Time, 2010

signed and dated (lower right)

acrylic on canvas

61 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by

a certificate of authenticity

RM 5,500 – 9,000

Tea Time illustrates a group of Nyonya ladies enjoying a peaceful afternoon in each other's company. The subtle textures of local pastries, fruit, and porcelain were finely executed. On the right, a charming lady dressed in lilac is working on her embroidery techniques, representing a fine example of Nyonya craftsmanship. Tan Gaik Hoon graduated from the Kuala Lumpur College of Art with a Diploma in Fine Art in 1994. She is a member of the Malaysian Watercolour Society. Gaik Hoon's works can be found in collections in many countries such as Australia, France, Holland, United States, Singapore, Sweden, and Malaysia. Her work had also travelled to Seoul in South Korea where it was exhibited at the 22nd Korea New Art Festival. Apart from that, she was the Consolation Prize winner of the 1993 Competition organised by Kontena Nasional and the Shah Alam Gallery.

16

TAN CHOON GHEE

b. Penang, 1930 – d. 2010

Kapitan Keling Mosque, 1992

signed and dated (upper right)

oil on board

55.5 x 40.5cm

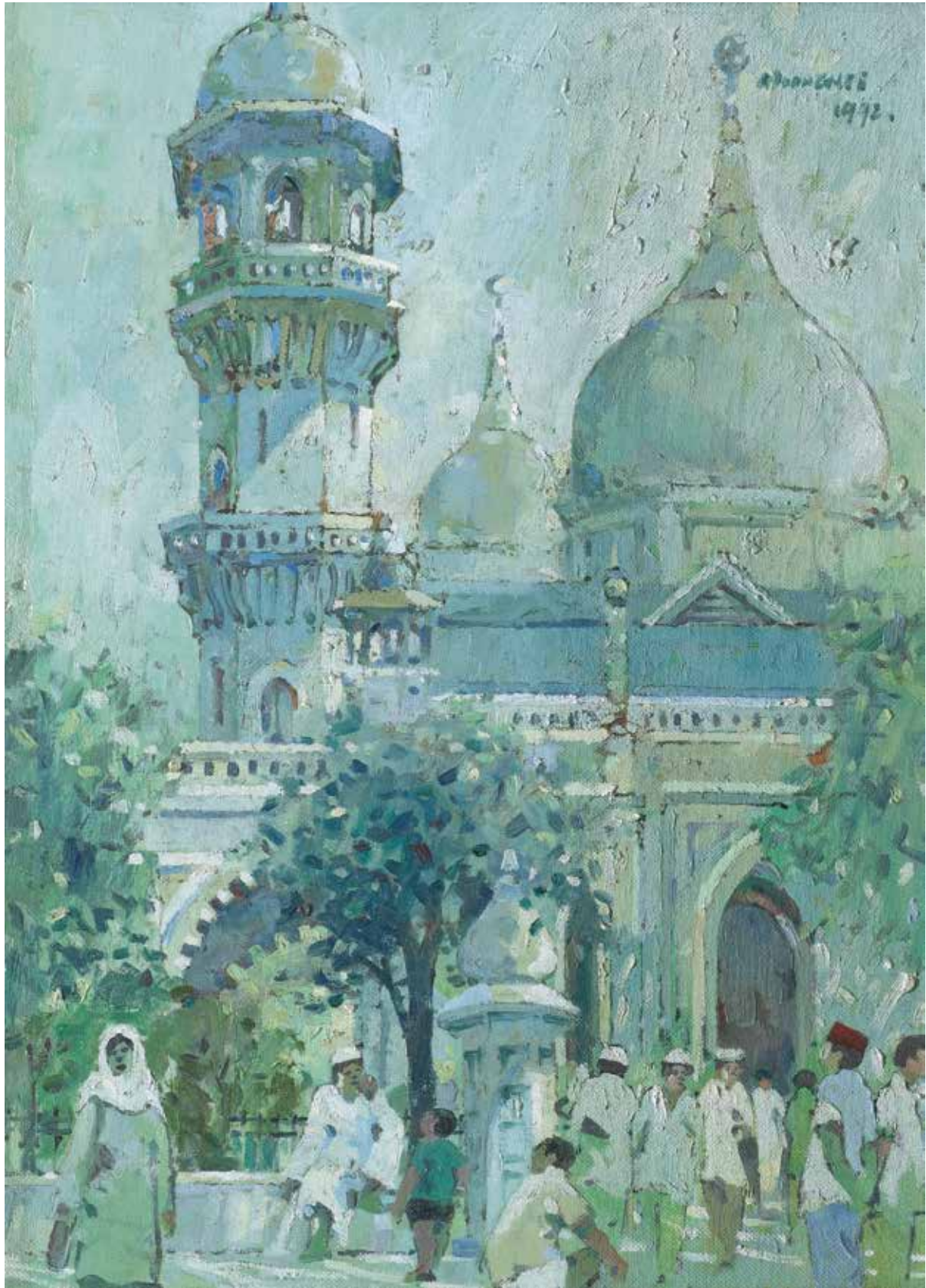
PROVENANCE

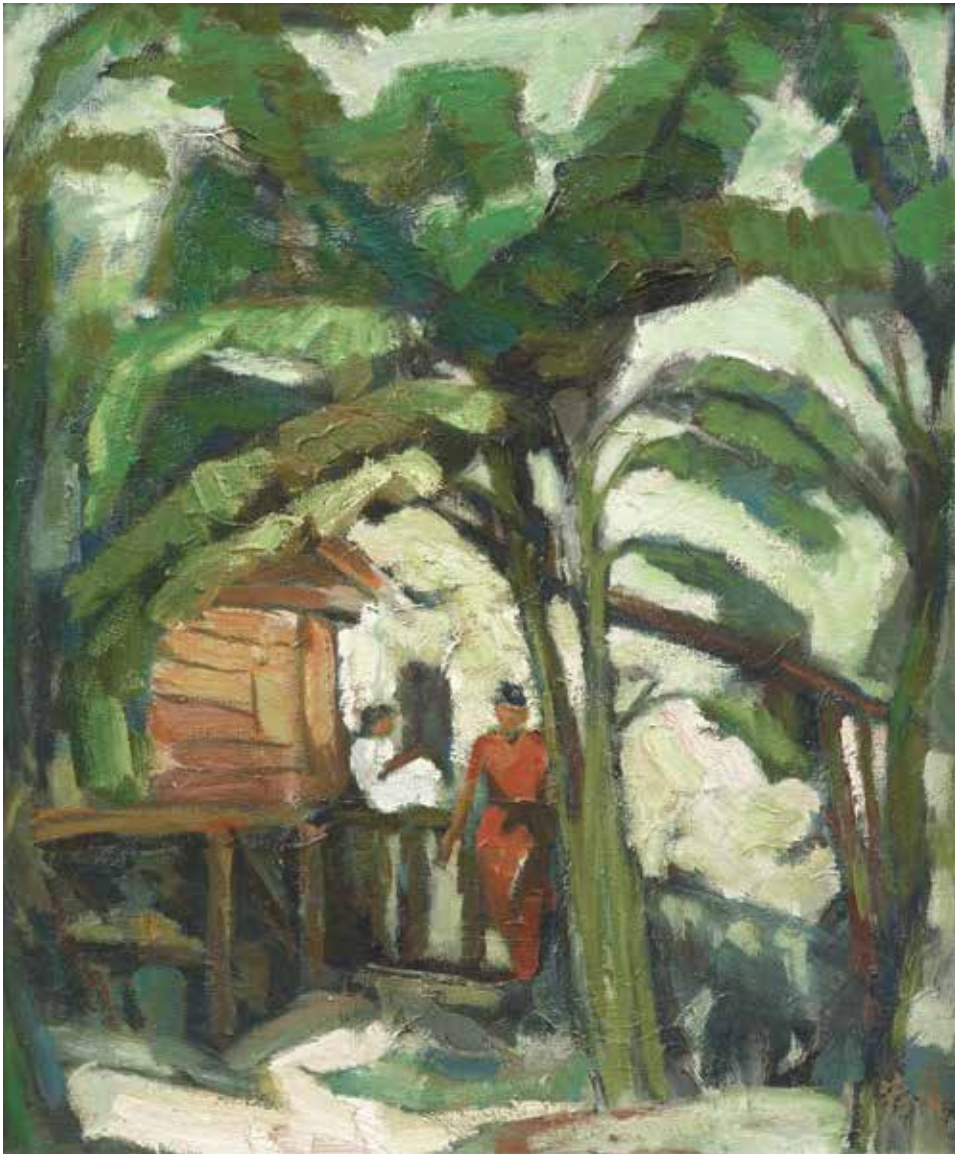
Private collection, Selangor

RM 20,000 – 30,000

Capturing the façade of Kapitan Keling Mosque, Tan Choon Ghee displays tranquil scenery of a place of worship in a cool palette of blue and green. Built in the 19th century by Indian Muslim traders in Penang, the Kapitan Keling Mosque is situated on Jalan Masjid Kapitan Keling (formerly Pitt Street). Here, Choon Ghee illustrates the exterior of the mosque with people seen walking in and out. This piece is illustrated in a reductive palette of pastel blues and greens emanating the serenity of the mosque's architecture and atmosphere.

Tan Choon Ghee graduated from the Nanyang Academy of Fine Arts in Singapore in 1951 and went on to study at the Slade School of Art, London graduating in 1959. He received a German government painting scholarship and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast Ltd in Hong Kong before deciding to become a full-time artist. Tan was honoured with a retrospective (1957-2000) by the Penang State Art Gallery in 2000 and another retrospective (1957-1992) by The Art Gallery, Penang.





17

KUO JUPING

b. China, 1908 – d. Penang, 1966

Chatting Under Banana Trees

signed (lower right)

oil on canvas

58 x 48cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Before the advent of shopping malls and proliferation of motorized vehicles, it was common for prospective lovers of Malay origin to chat outside the stilt houses, usually under the cover of banana or coconut trees grown in abundance in the villages. Kuo Juping, nee Khor Seng Chye, was one of the first artists to have broken through racial barriers in depicting not only Chinese but also Indians and Malays, although in stereotyped occupations. In an extract from an interview with Roslyn Yip, Kuo's daughter living in Sydney (The Art of Khaw Sia & Kuo Juping, Dato' Dr. Tan Chee Khuan, The Art Gallery, Penang, 2014, p. 248-249), Yip, herself a London-trained artist, said: "He (Juping) was fond of sketching kampung scenes, nature, town life, ordinary people at work, play or eating, and also, street hawkers."

Kuo Juping was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return to help out his father's import-export (rattan, cloves and nutmegs) business, Sin Guan Thye and Company, in Victoria Street. He was a founding member of the Penang Chinese Art Club and the Thursday Art Group, and was a mentor of Tan Choon Ghee (1930-2010), who later became a legend in watercolours. Kuo died of a stroke in March 1966 at the age of 58.

18

TAY HOOI KEAT, DATO'

b. Penang 1910 - d. 1989

Abstract, 1980s

signed (lower right)
oil on masonite board
39 x 27cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



Dato' Tay Hooi Keat painted in oil, watercolours, gouache, ink and also did linocuts and woodcuts besides sculptures in bronze and plaster-of-paris. His styles run the gamut of Academic Realism, Impressionism, Post-Impressionism, Cubism and Abstract Expressionism. His early forays into art when schooling saw him winning several prizes for his watercolours in the annual MAHA (Malayan Agri-Horticultural Association) art competitions in Kuala Lumpur. On offer is an abstract composition of red, green, blue, yellow, black and white strokes arranged in fluid movements across the surface.

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



19

FUNG YOW CHORK

b. China, 1918 - d. 2013

Port Klang, 1993

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Fung Yow Chork is known for his outdoor landscapes of Malaysia. *Port Klang* depicts a rustic scene that captures the entrance to a jetty, focusing on the impression of boats and figures. The harbour and its surroundings are treated with earthy shades of brown colours, using delicate brushwork to enhance the peaceful surroundings.

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 Arts, 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).



20

WONG JONG NONG

b. Singapore, 1944 - d. Selangor, 2010

Pulau Ketam, 2007

signed and dated (lower left)
oil on canvas
60 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,800 – 8,000

This captivating piece of a scenic port built on top of a mangrove swamp is testament to the artist's mastery of form. Pulau Ketam is a picturesque island where one can observe tiny crabs walking across the muddy shore. Rustic colours of blue and brown were applied to construct the houses built on stilts that are connected by bridges, capturing the mood and atmosphere of the scene. It is painted with sophistication, evoking a blissful and relaxing atmosphere.

Born in Singapore, Wong spent his early childhood in Hainan, China. After his studies in Nanyang Academy of Fine Arts, Singapore, 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.

21

PETER LIEW

b. Perak, 1955

Untitled, 2007

signed (lower right)

oil on canvas

91 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 36,000

The Bukit Kiara Valley Park where the privately-owned Bukit Kiara Equestrian & Country Resort (BKECR) is located is one of the largest green lungs in Kuala Lumpur. The BKECR boasts of its equestrian and polo facilities suited for international showjumping and dressage competitions, apart from the clubhouse dining and recreational convenience. It has a 12-lane bowling alley, a two-tiered 32-bay driving range and a putting green, a tennis court, a basketball badminton courts and swimming pools, but there is also the Bukit Kiara Sports Complex nearby. It is surrounded by verdant greens with a reverse 'S' river meandering across it. Its precincts are out of bounds to non-members like the adjacent Kuala Lumpur Golf & Country Club. But there are lots of hiking, jogging and walking tracks free for the general public, not only for the residents of the affluent Taman Tun Dr Ismail neighbourhood. It's also popular with mountain-bikers.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urbanscapes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (awarded Best Student in 1978). He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997. His recent solo was held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.



PETER LIEW

b. Perak, 1955

Ipoh Mountain 1, 2001

signed and dated (lower right)

oil on canvas

118 x 240cm

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 130,000

Nature, even in its natural unkempt state, has its intrinsic beauty. This little alcove with a small lake near the limestone hill quarries of Ipoh, still retains much of its greenery, untouched by development or as prevalent in the area, quarrying. It was also a tin-mining area. As is wont of Peter Liew's landscapes, there's a nice play of reflection from the early-morning light amidst the vibrations of different tonal greens. Though a Perak (Tapah-born) boy, Peter Liew set out from his Kuala Lumpur home on the day of the painting excursion, having marked out this secluded spot which delighted the painter's heart. The whole composition was mapped out, on palette knife, al fresco, with a touch of romanticism, and now nostalgia, as it has changed. His impeccable skill is shown in this masterpiece.

Peter Liew, an internationally much travelled artist dubbed the Poet of the Panorama, had just returned from Ankara, Turkey, where he was selected for a cultural exchange by the university there. He had painted landscapes all over, often operating alone – Europe, the United States, Asia and Oceania. He studied at the Malaysian Institute of Art (MIA), where he graduated in 1979, and lectured at his alma mater until 1993. Peter Liew was given a Retrospective at Wisma Kebudayaan Soka Gakkai Malaysia, Kuala Lumpur, from July 28 to Sept 10, 2018 (extended). Among other things, he had an artist's residency in Debrca, Belchrista and Macedonia in 2000, and a solo in Skopje, Macedonia, in 2002.



23

CHEN WEI MENG

b. Terengganu, 1965

Qinghai Lake 2, 2014

signed, dated and titled on the reverse

acrylic on canvas

90 x 220cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 28,000

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. Wei Meng's clean picturesque vista of sky, water and land, however, detracts from ecological problems of dam construction and bird migratory patterns. The lake is frozen for three months in winter. His painting skill is impeccable.

Not to be confused with the better known China artist namesake sculptor (now a New Zealander) or a Taiwanese actor, Chen Wei Meng is Terengganu-born and like his much more illustrious State compatriot Chang Fee Ming, first garnered recognition for his works on and about 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.





24

LEE WENG FATT

b. Kuala Lumpur, 1967

Way Of Life, 1998

signed and dated (lower left)

oil on canvas

75 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

The artist, Lee Weng Fatt is known for his works of heritage buildings and monuments. On offer here is a glimpse of life in a small town. Here, the facade of the main entrance extends towards the garden. The warm atmosphere of a traditional home is captured with radiant colours and luminous light, surrounded by various textures of green foliage, that creates a delightful impression.

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



25

MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

Kampung

signed (lower right)

oil on canvas

54 x 79cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Memories of a peaceful home (home sweet home) is expressed in this composition featuring a serene landscape. The artist frames the composition with ascending trees, revealing in the forest interior a wooden house, resided by the elderly. Mohd Zain's earthy palette and refined brushwork make it an ideal depiction of rural living.

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

26

TEW NAI TONG

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

Bali Beach, 2002

signed (lower right)

oil on canvas

61 x 81cm

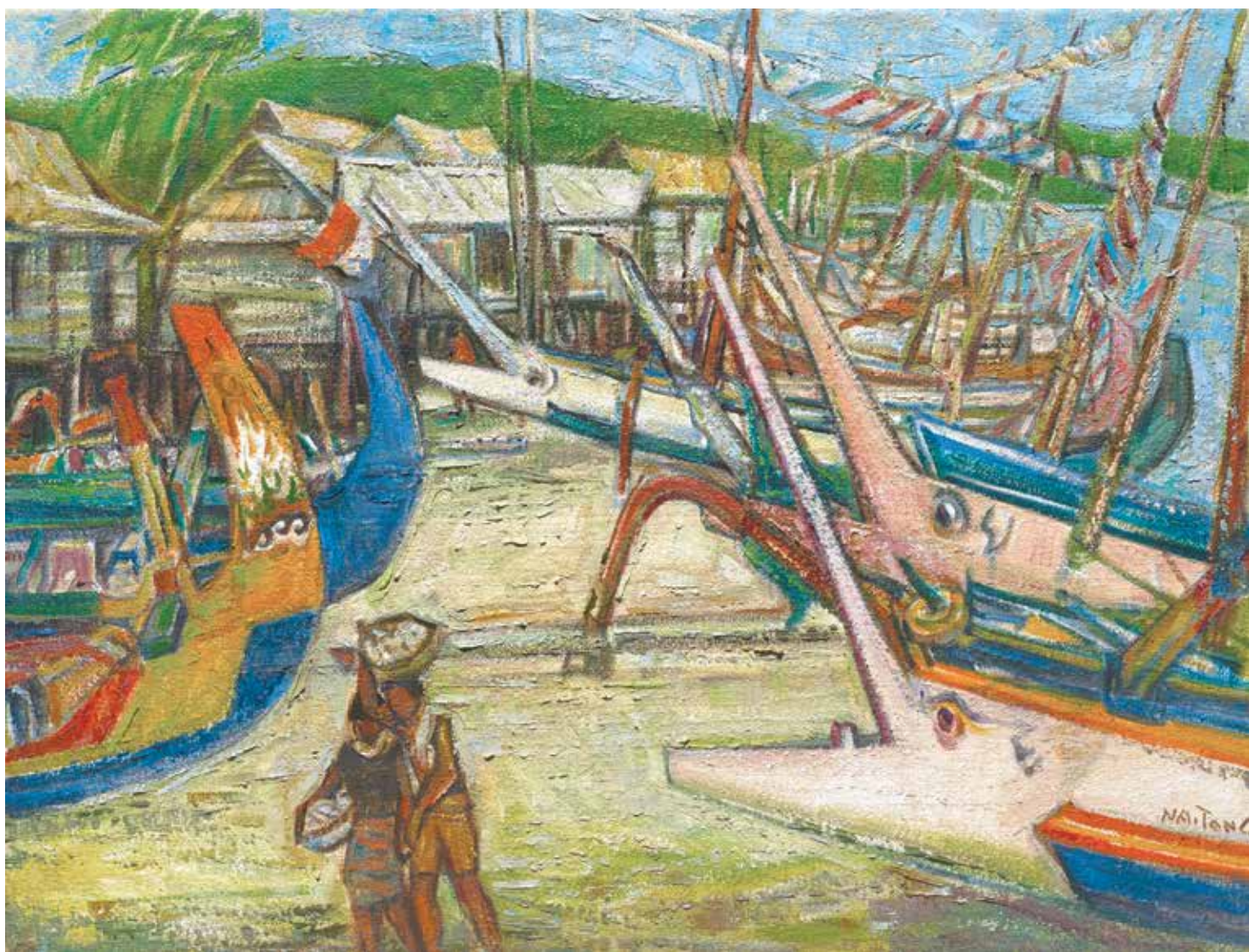
PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000

The Balinese jukung canoe was especially popular during the time of Adrien-Jean Le Mayeur de Merpres (1880-1958). The small wooden outrigger canoe is still used for fishing although modern versions use High Density Polyethylene (HDPE) or polythene. It has a marlin-like prow with a crab claw sail. It must have been a day off for the fishermen as the jukung were parked on shore, and two vendors could be seen carrying a basket, one on the head. Some activity could be discerned in the background dominated by a cluster of stilt hutments.

Tew Nai Tong studied at the Ecole Nationale Supérieure des Beaux-Arts (1967-1968) after a fast-track stint at the Nanyang Academy of Fine Arts in Singapore, from 1957 to 1958. He helped set up the Malaysian Watercolour Society, and the Contemporary Malaysian Watercolour Association, and co-founded the Le Beaux Art Gallery in Kuala Lumpur. In 2007, he had a major survey exhibition, *Odyssey*, at the National Art Gallery, Malaysia. He won best awards in the Shell (watercolour, 1981), Esso (1982), Dunlop (watercolour, 1983) competitions. He was the 2009 Malaysian winner of the Asia Art Award in Seoul, South Korea. He had lectured at three art academies for 23 years before deciding to go fulltime in 1992.





27

LONG THIEN SHIH

b. Selangor, 1946

Kelong On Water, 1964

signed and dated (lower centre)
oil on masonite board
35 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Long Thien Shih's compositions explore the effects of paint and colours. *Kelong On Water* offers a romantic depiction of a coastal fishing village, tinged in vibrant shades of yellow, brown and blue colours. Long Thien Shih won many awards during his career, including the First Prize, Young Malayan Artists Competition, Kuala Lumpur (1981), Study Awards, Ministry of Culture, France (1985), and Prints Prize – Salon Malaysia, National Art Gallery, Kuala Lumpur (1992).

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.



28

LONG THIEN SHIH

b. Selangor, 1946

The Farmer, 1965

signed and dated (lower right)
oil on masonite board
38 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Veteran artist Long Thien Shih began his artistic career sketching and painting landscapes at the age of 15, many featuring the fishing villages around Klang, Selangor. Dated 1965, *The Farmer* is one of those early works Long created when he was 19 years old. Long depicts a shirtless man in a conical hat and carrying a larger than life pickaxe with his back facing the viewer seen walking across a vast paddy field. The farmer works diligently, making an honest living.

Long Thien Shih won a French government scholarship to study art in 1966 and was enrolled in the internationally renowned printmaking studio Atelier 17, founded by William Stanley Hayter, a prominent figure in British Surrealism and Abstract Expressionism. He presented a retrospective exhibition titled *Man Of The Times* at National Art Gallery, Kuala Lumpur 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.

LONG THIEN SHIH

b. Selangor, 1946

Grinding Chillies, 1962

signed and dated (lower center)

oil on masonite board

56 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000

This work by Long Thien Shih is interesting. 1) It was painted when he was only 16 and at that time, he was very much into art, having been with the Wednesday Art Group under the direct tutelage of its founder Peter Harris. 2) It was painted in the Nanyang Style, the only works Long was exposed to then. Note the sound composition and matured application of colours. 3) It is not easy to find an old work by Long in the market. 4) The traditional manual method of grinding chillies from the raw granite mortar and pestle (roll or pounding) is said by some to be tastier than those using modern electric conveniences. Even the process of pounding or rolling the chilli is said to be therapeutic. 5) The painting was one done on masonite board (not common in the early years) instead of canvas, but as Long intoned: "Masonite board was cheaper than imported canvas, if primed properly with zinc oxide and skin glue, as taught by Peter Harris." Long recalled that the painting was done from memories of the life he witnessed at Kampung Kuantan in Klang. "I used to cycle to Kampung Kuantan from my father's kopitiam in Jalan Batu Tiga during my schooldays."

Painter-printmaker Long Thien Shih has impeccable credentials in art, and his long career path is well summed up in the exhibition, Long Thien Shih: Man Of The Times, at the National Art Gallery, in 2014. He showed early promise when he won 1st Prize in the Arts Council's Young Artists Award in 1961, and was given his first one-man show at the Samat Art Gallery in 1965 and Gallery 11 in 1966 before he received a study award in France, at the Atelier 17, Atelier de Lithography and the Ecole Nationale Supérieure des Beaux Arts in Paris from 1966 to 1969, and an MFA (Printmaking) at the Royal College of Art in London (1972). In 1992, he won the Prints Prize in the Salon Malaysia. He had solos in Melbourne (Crossley Gallery) and Singapore (National Library). His works are in the collection of the Victoria and Albert Museum in London, the Fukuoka Art Museum in Japan, and the National Art Gallery Malaysia.





30

CHOW CHIN CHUAN

b. Selangor, 1961

Penang Series – Teatime, 2003

signed and dated (lower right)

oil on jute

40 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

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. A variety of delicious snacks are offered by the seller, who would often drive past the residential areas.

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.



31

LUI CHENG THAK

b. Negeri Sembilan, 1967

Taste Of Rich, 2021

signed and dated (lower center)

oil on canvas

40.5 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 6,500 – 10,000

An endearing series aimed at capturing the memory of taste was created by the artist Lui Cheng Thak. Dim Sum originated in the tea houses in Guangdong China and were originally made as an accompanying snack during teatime. Though small portioned in size, these delicacies are intricately hand made using the best quality ingredients. Two master chefs are meticulously preparing the Dim Sum.

Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called *As I Was Passing* at Hotel Istana, Kuala Lumpur in 1997 and among recent, *Jalan-Jalan 2*, was held at PinkGuy Gallery in 2022, and *Festive Seasons* at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.

32

LUI CHENG THAK

b. Negeri Sembilan, 1967

Apple, 2014

signed and dated (lower left)

oil on linen

104 x 104cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by

a certificate of authenticity

♦ Pinkguy Conservation Framing for this lot

RM 25,000 – 35,000

Central to the works from the *Bayang* series is the focus on shadows cast on the wall, rendered with ambience and atmosphere. In *Apple*, a unique palette of tranquil shades ranging from pale green, greys and a hint of earthy tones was devised to enrich the mood and emotion of the scene. The artist captures these fleeting moments in life, through his experimentation with colour and texture.

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33

LUI CHENG THAK

b. Negeri Sembilan, 1967

Lorong Bandar 10, Kuala Lumpur,
1992

signed and dated (lower right)

oil on canvas

49 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 12,000 – 22,000

Lui Cheng Thak illustrates a section of a town in Kuala Lumpur with an emotive depiction of iconic streets filled with crowds and eateries. A sight still common today, the artist captures a place that has stood the test of time. Nostalgic renditions of life featuring interactions of people and their immediate surroundings were expressed on canvas.

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34

LUI CHENG THAK

b. Negeri Sembilan, 1967

The Blacksmith Shop, Melaka,
2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

A sense of nostalgia pervades the canvases of Lui Cheng Thak, who specialises in breathtaking images of colonial buildings. The artist's signature compositions often feature heritage buildings that have a timeless appeal. Tinged in a warm colour palette, the scene depicts a traditional blacksmith shop in Malacca.

Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called *As I Was Passing* at Hotel Istana, Kuala Lumpur in 1997 and among recent, *Jalan-Jalan 2*, was held at Pinkguy Gallery in 2022, and *Festive Seasons* at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.



35

LUI CHENG THAK

b. Negeri Sembilan, 1967

Harmony, 2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,800 – 6,800

Lui Cheng Thak addresses the issues of the preservation of colonial and pre-war buildings in a palette of soft, creamy tones. The facade of pre-war buildings forms an integral part of his compositions, allowing us to reconsider the architecture of a bygone era. This piece is distinguished by the exquisite rendering of light effects and architectural details, focusing on the windows of a row of colonial shophouses.

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36

LUI CHENG THAK

b. Negeri Sembilan, 1967

The Bok House, 2018

signed and dated (lower right)

UV print on canvas, edition 11 of 60
25 x 49.5cm (image)

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 2,500 – 3,500

On offer is a special UV print of Lui Cheng Thak's old time-warp Straits Eclectic architecture in the glow of cream-coloured patina. The heady mix of old colonial facades with the carved pilasters, balcony balustrades and louvre entrances tell of a bygone era of the Pre-War days. The architecture is typical of the more populated Straits Settlement enclaves in Penang, Malacca, Kuala Lumpur and Singapore in the early eighteenth century with some owned by the nouveau riche sinkeh from China who made their fortune by dint of their sweat, wit and perseverance.

Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called As I Was Passing at Hotel Istana, Kuala Lumpur in 1997 and among recent, Jalan-Jalan 2, was held at PinkGuy Gallery in 2022, and Festive Seasons at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.



37

LOO FOH SANG

b. Pahang, 1944

Survival Of The Fittest, 2006

signed (lower right)

dated (lower left)

intaglio print, artist proof

48 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

“For me, I usually use natural materials such as feathers, leaves and petals. I also use nets and aluminium foil to enhance the visual effects.” – Loo Foh Sang

Loo Foh Sang has mastered the art of printmaking with over five decades of experience creating artworks with the medium. *Survival Of The Fittest* depicts a cockfighting scene executed using intaglio technique.

On his website, Loo shares the technical process of intaglio print “in which the printmaker cuts the image into a metal surface using steel or diamond-tipped tool, or etches the image into the plate’s surface with acid. The area below the surface holds the ink. As a damp paper is placed on the inked plate, the print is produced when the paper picks up the ink in the grooves as a press roller passes on top of it. This is the opposite of the relief technique and comes from the Italian word *intagliare* – “to cut into”.

Loo Foh Sang attended Nanyang Academy of Fine Arts in Singapore from 1963 to 1965. He then pursued his art education at the Ecole Nationale Supérieure des Beaux-Arts in Paris in 1966. After graduation, he remained there and was accepted to study printmaking under the tutelage of Stanley William Hayter, the English printmaker and painter who founded Atelier 17, widely known as the most influential print workshop of the 20th century. From 1996 onwards, Loo has organised three international Contemporary Printmaking Art Shows in Malaysia. In 2000, he was in the Jury Panel of the 3rd International Triennial of Graphic Arts, Macedonia. In the same year, he received an honourable mention and became an “in-house artist” at the Romania Art Museum. In 2009, he was awarded the Asia-Pacific Art Golden Award. And in the following year, he received the global Golden Brand Award. He has held 25 solo exhibitions locally and abroad since 1963. Loo established his own studio called Atelier 11 or Loo Foh Sang Art Eleven in Balakong, Selangor.

38

NIK ZAINAL ABIDIN

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

Untitled, 1963

signed and dated (upper center)
mixed media on paper
50 x 35cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



As one of the first modern artists to highlight the traditional heritage of Wayang Kulit - an ancient form of storytelling, Nik Zainal Abidin's compositions are observations of the puppet theatre characters used to narrate stories derived from philosophical teachings, history, and local legends. This work is an intricate study of various shadow puppets, a traditional artform passed down from the northern region of Malaysia, enveloped by a stunning backdrop of golden hues that under close observation contain intricate patterned motifs.

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."



39

YUSOFF ABDULLAH

b. Kelantan, 1928 - d. 2006

Pemain Alat Muzik, 1963

signed and dated (lower right)

batik

50 x 70cm

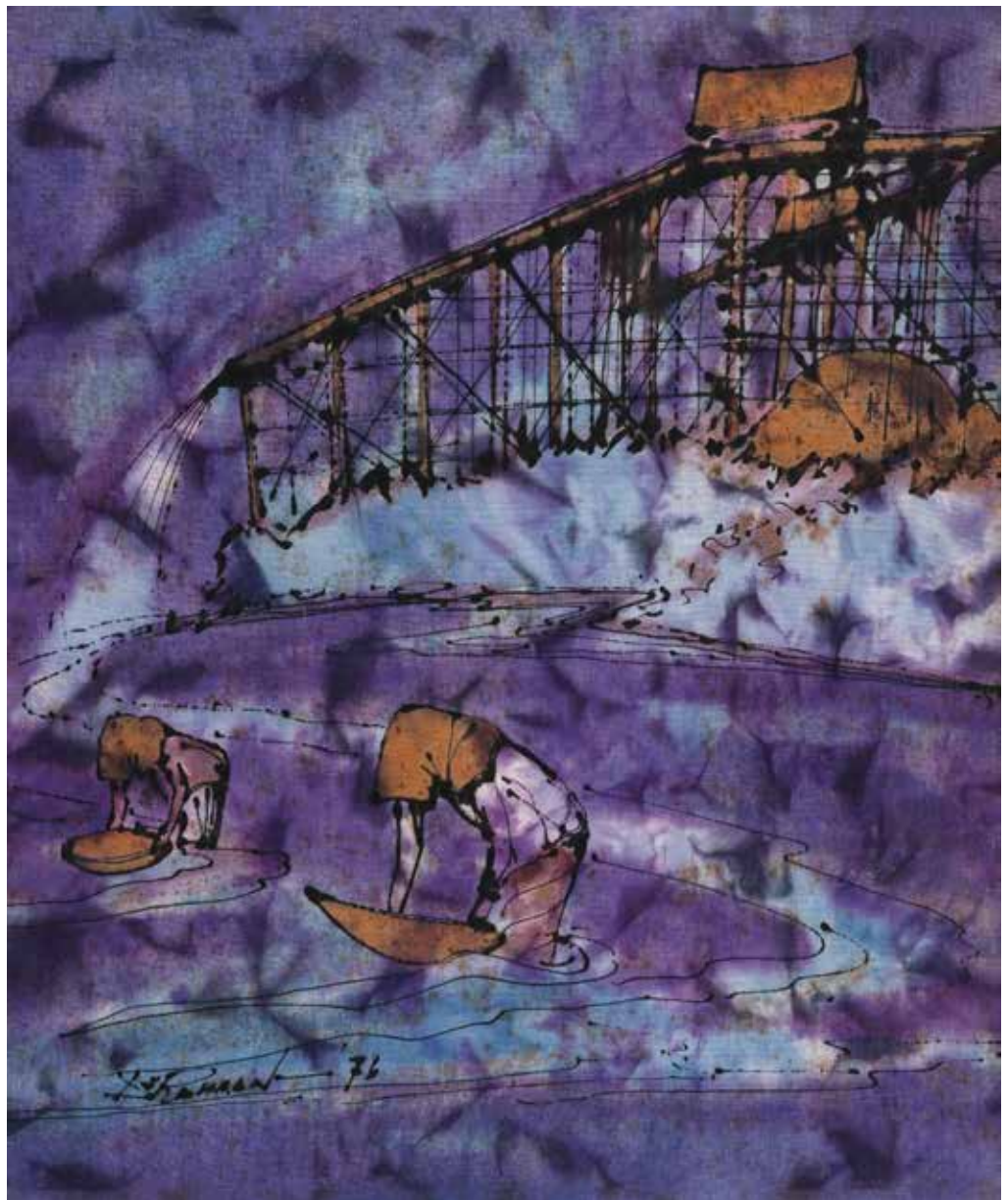
PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

The Mak Yong is a traditional form of ancient theatre from Kelantan combining rituals, acting and instrumental music. Seated on a patterned woven mat, the main actor wears an intricate decoration of colourful beads across the chest. Yusoff Abdullah captures an immersive performance in unison, as well as the graceful movements of the main actor's hands and arms. Musical instruments depicted in the scene consist of the rebab, drums, and gong.

Yusoff Abdullah belonged to the Angkatan SePelukis Malaysia generation of Dato' Hoessein Enas, known for portraits, landscape and historical events, executed in batik, oil and watercolour. He was the first Malaysian to exhibit in the former Soviet Socialist Republic in 1978, displaying his batik works at the Oriental Art Museum in Moscow. He was also a freelance photographer and once even set up an art gallery called Gallery 12 in a joint venture in Kota Bharu, Kelantan.



40

A.J. RAHMAN

b. Kedah, 1922 – d. 1995

Mendulang, 1976

signed and dated (lower left)

batik

50 x 40cm

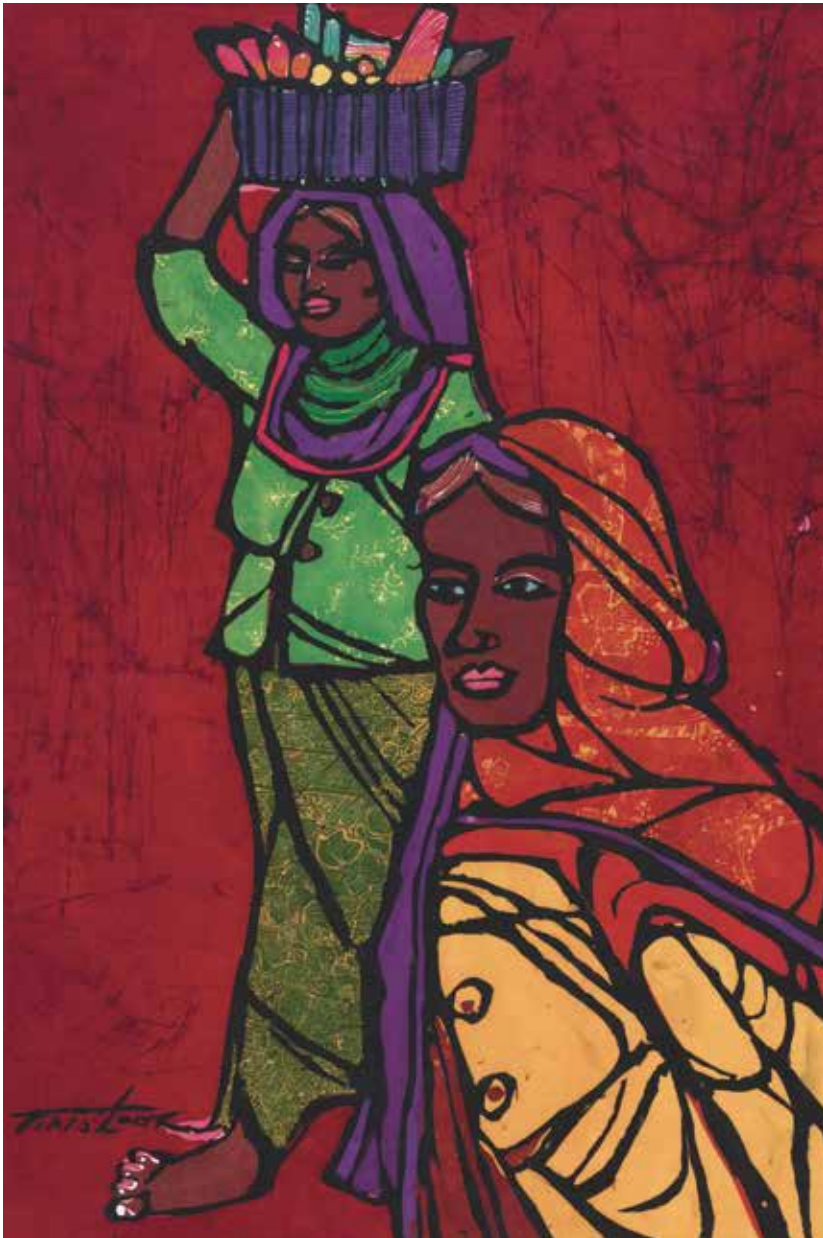
PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,000

Delicate washes of violet and blue hues were used to create the serene atmosphere of the riverbank, with glimmering light across the water surface. Paying tribute to the industrious and diligent nature of tin miners, this poignant batik is notable for its rich hues.

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



41

TAY MO LEONG, DATO'

b. Penang, 1938

Untitled

signed (lower left)

batik

88 x 58cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

When Tay Mo Leong returned from art studies in Taiwan in 1960, he was taken in by the huge popularity of batik painting. He picked up the art by himself, studying the techniques and improvising, and experimenting with commercial dyestuff from Germany, Switzerland and Hong Kong, and by 1965 (his first solo was at Chin Kang Association, Penang, in 1961), had his first all-batik exhibition at the British Council, Kuala Lumpur. Since then, he had produced many innovations including a glazed stain-glass effect and the double-resist technique in 1982. He also studied tapestry in Paris in 1968-1969. Executed in vivid colours with a stain glass effect, this batik work is an intriguing depiction of women folk carrying baskets.

Tay Mo Leong was conferred the Dato'ship in 2009, the year the Penang State Art Gallery honoured him a Retrospective. He graduated from the Taipei Normal College in 1960, and had a stint at the Art Centre in Longboat Key, Florida, in 1970. His awards include the Osaka Government Award in 2003, and the Nippon Modern Art Association's Foreign Minister Award (Osaka, 1997). Apart from solos in Paris (France) and Miami (United States) in 1967, he was also included in the Sao Paulo Biennale in 1969, the travelling Malaysian Art exhibitions in Australia and New Zealand in 1970, and the Bale Salon Switzerland in 1975. He was also in the Penang State Art Gallery's board of trustees from 1982-1990, serving as chairman in 1989-1990. He co-founded the Penang Watercolour Society in 1985 and had served as secretary in the Penang Art Society for more than a dozen years. Together with his wife May Liang, he founded the Gallerie de Mai, which also doubled as an art-supply shop.



42

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Satay Seller, 1970s

signed (lower left)

batik

44 x 57cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

Dato' Chuah Thean Teng sought to capture the lives of the people, focusing on the occupations and trade in the local community. Using the medium of batik, this work depicts a satay stall owner and surrounding figures in an open space, concentrating on refined lines. An earthy colour is used in the background executed with crackle effects. He emphasises the intricate workmanship of the weaved basketry and umbrella. The handheld fan used to grill the satay delicacies is made of bamboo.

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

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Mother And Child, 1980s

signed (lower right)

batik

58.5 x 44cm

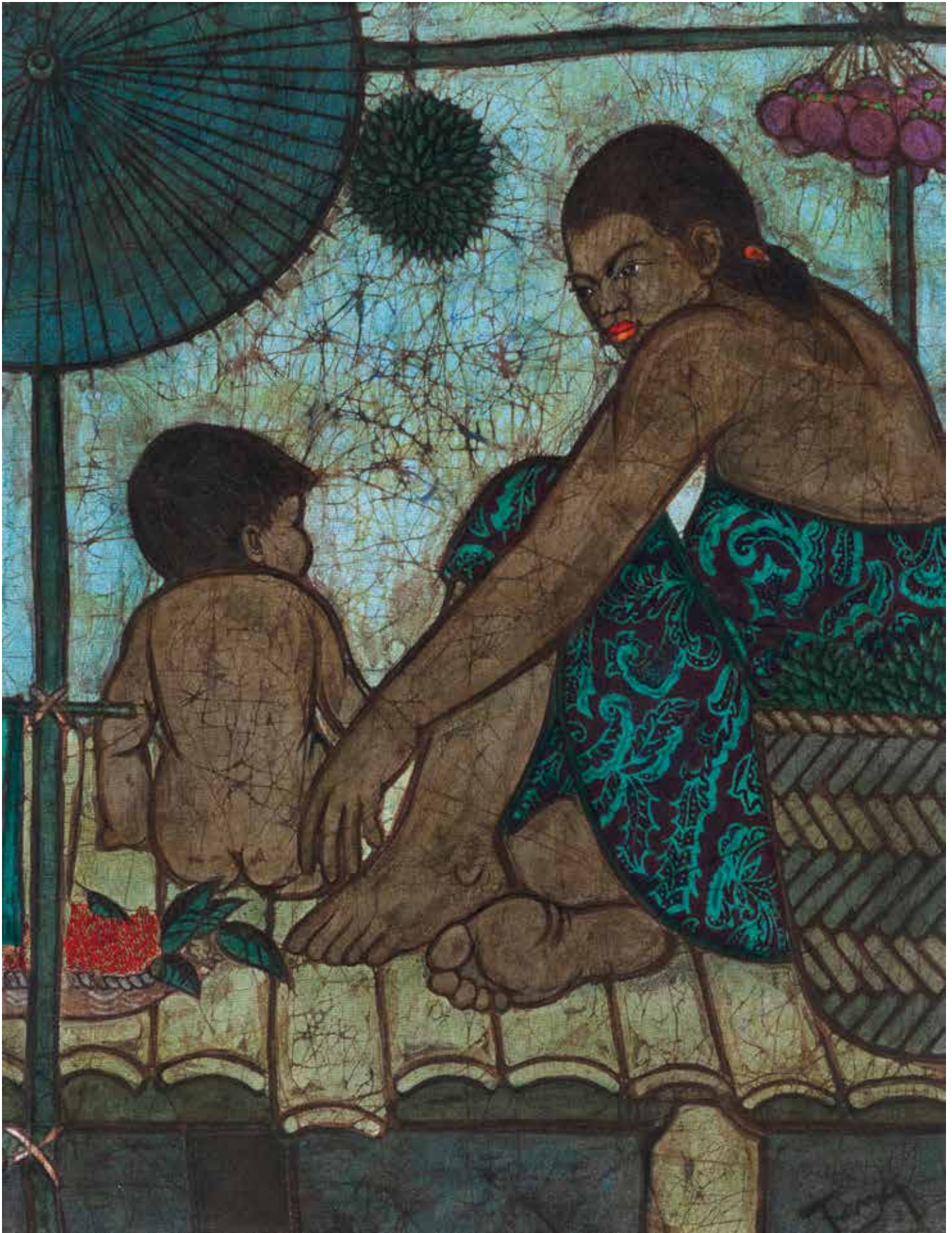
PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Deeply mesmerised by the intricate patterns of batik fabrics, Dato' Chuah Thean Teng began experimenting with the medium, combining eastern and western techniques. His endearing compositions reflect the people and culture of the Malaysian community. In this charming composition, the figures of the mother and child are surrounded with an abundance of local fruits (durian, mangosteens and rambutans). Linear lines of the bamboo structure frame the entire composition, complemented with intricate visual elements such as the sarong pattern, weaves on the traditional basketry, and curved shapes of traditional bamboo flooring.

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CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Mother And Child, 1980s

signed (lower right)

batik

84 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 80,000

Dato' Chuah Thean Teng is an alchemist of the domestic scene in the bullock-cart days before the advent of automaton. Here, the concentration is on an upright rectangle circumscribing the face of a chubby girl, the profile of a woman with her head slightly bent as she pours some rice into a ketupat coconut-leaf casing. It's a kitchen ritual every little girl is expected to pick up, though she looks bored and would rather go outdoors and play with her friends. The woman, obviously the mother, is clad in simple baju Melayu top with a shawl, and her pink lips and flower on the hair providing a spot of colour. She has a gelang (bracelet) on her right wrist. The spiral plant-like pattern on her sarung contrasts sharply with the unusual chequered flooring. Ketupat is a favourite during Ramadan, especially to go with the skewered grilled-meat of satay with its sweet peanut gravy.

Dato' Chuah Thean Teng, the world-acknowledged Father of Batik Painting, is among the first artists to practise cross-cultural art themes. He was given a Retrospective in 1965, by the National Art Gallery, which followed up with a Tribute exhibition in 2008. Penang awarded him with the Dato' title in 1998 and the Living Heritage status in 2005. In 1977, he was selected among the world's art elite to take part in the Commonwealth Artists of Fame exhibition, to mark Queen Elizabeth II's Silver Jubilee. Teng, as the artist is popularly known, established Yahong Art Gallery, first at Leith Street (1953) and then Batu Ferringhi (1994), which functions as his veritable museum. He had held solo exhibitions in the United States and London (Commonwealth Institute).



CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Composition, 1980s

signed (lower right)

batik

42.5 x 54.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Dato' Chuah Thean Teng's distinct compositions are notable for bridging the style of cubism and the use of batik painting, with emphasis on the drawing of lines. This work reflects the combination of geometrically abstracted forms interlocked with flattened planes and delicate batik crackle effects. The entire structure is integrated through a harmonious balance of dynamic shapes and elegant colour palette.

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46

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Untitled

signed (lower right)

batik

87 x 108cm

PROVENANCE

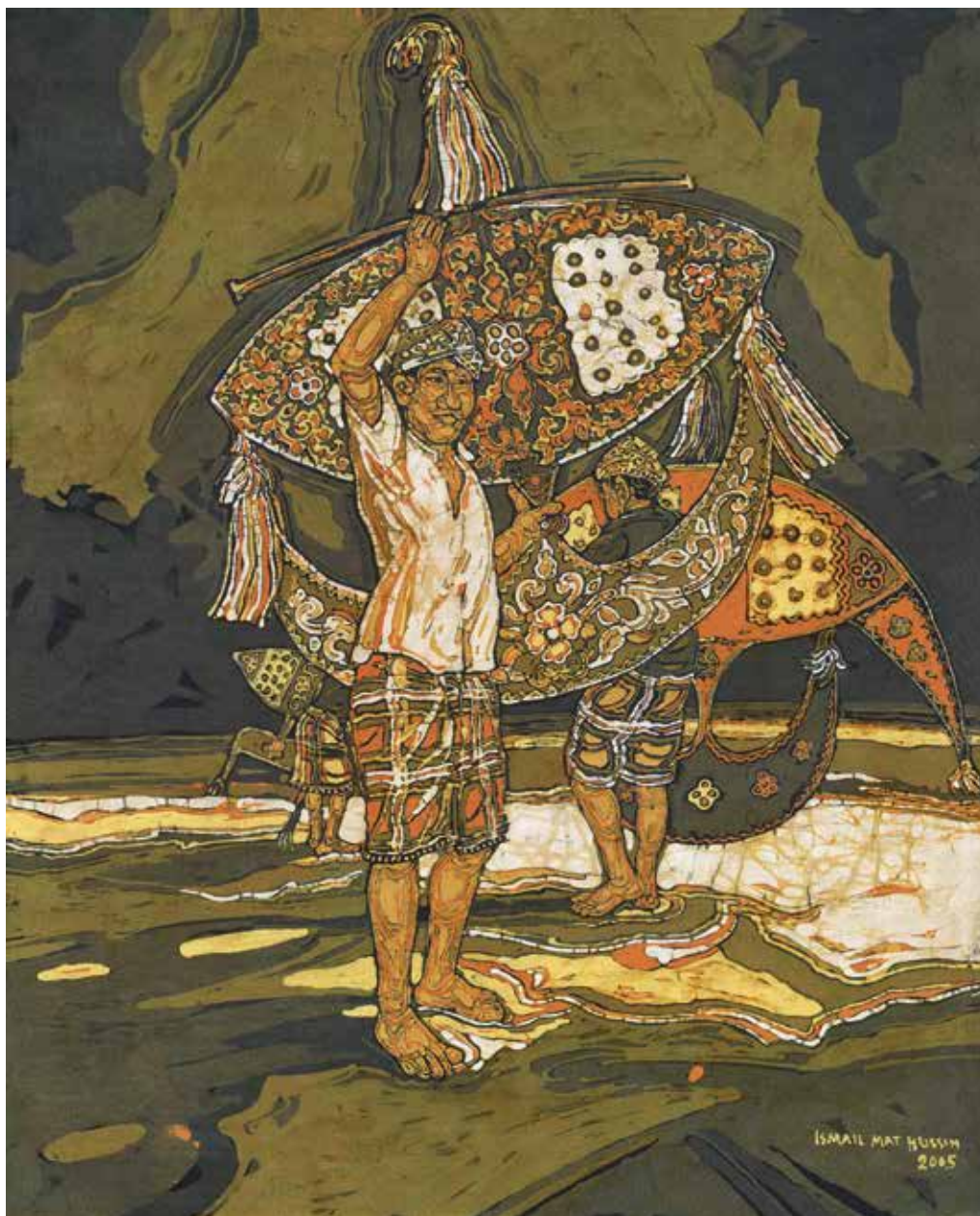
Private collection, Kedah

RM 20,000 – 35,000

Known for his intricate and visually arresting batik works, Ismail Mat Hussin finds beauty and inspiration in the hardworking women. This mesmerising composition features female figures working as a team and conveys the serene and peaceful atmosphere of the village. The artist observes the ornate batik fabrics in various designs that have been integrated into their daily routines.

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





47

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Kite Flying, 2005

signed and dated (lower right)

batik

67 x 54cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

The Wau Bulan is a traditional kite game that is commonly found in the state of Kelantan. Traditional Malay society believed that kite games were related to the spirit of the wind and sky, highlighting the strong connection between man and nature. Kite flying became a recreational hobby practiced by the Kelantanese community to relax after months of working on the paddy fields. The Wau Bulan is one of the country's national symbols, along with the hibiscus and keris.

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



48

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Mengecap Kain Batik
(Batik Stamping), 2003

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

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. This artwork is one of Ismail's finest watercolour pieces.

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).



49

ENG TAY

b. Kedah, 1947

Safe Haven VII, 2000

signed and dated (lower right)
etching in colours on paper,
edition 23 of 175
30 x 29.5cm (image)

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,500

Eng Tay made works using the printmaking technique and this piece demonstrates cherished moments with a romantic atmosphere using warm reds and rich ochre tones. The etching work depicts a pair of figures in a relaxed pose united through music and song, enjoying a melodic serenade.

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



50

ENG TAY

b. Kedah, 1947

Mystique I, 2000

signed and dated (lower right)
lithograph on paper, edition 2 of 175
15 x 30cm (image)

PROVENANCE

Private collection, Selangor

RM 1,000 – 1,800

In this work, Eng Tay captures the relaxed pose of a female figure, highlighting the elegant contours of the body. The female figure is positioned against a floral fabric accompanied with a songbird. Eng Tay was born in Kedah, West Malaysia in 1947. The artist moved to New York City in 1968 and studied at the Arts Students League, School of Visual Arts and Pratt Graphic Center. There he studied graphic design, painting, and printmaking. After two years of travelling and painting throughout South America and Asia, he settled in New York. Eng Tay works in several media such as painting (mainly oil and mixed media), ceramics, sculpture, and prints (mainly limited edition etchings).



51

LONG THIEN SHIH

b. Selangor, 1946

Tongue And Egg, 1973

signed and dated (lower right)
etching on paper, edition 6 of 40
95 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Tongue And Egg is suggestively erotic, coming from Long Thien Shih's prints of 'dismembered' naked torsos and limbs, with a surrealist bent. The prints during this period are biting commentaries on sexual and environmental concerns.

Long Thien Shih was already active in art at a young age since he won the 1st Prize in the Young Artists, Malaya competition in 1961, and was given his first solo at Samat Gallery in 1965, and then in Gallery 11 in 1966, and Melbourne's Crossley Gallery in 1967. He was given the French Government award to study at the Atelier 17 and Ecole Nationale Supérieure des Beaux Arts in Paris, and furthered his studies at the Royal College of Art in London. It was a retrospective of sorts when he held the Man Of The Times exhibition at the National Art Gallery Malaysia in 2014.

JUHARI SAID

b. Perak, 1961

Carabao Head /

Flower Print Series, 2015

signed and dated (lower right)
woodcut printed in colours on paper,
edition 1 of 20
100 x 100cm (image)

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



Juhari Said has focused on the practice of printmaking, and constantly strives to experiment with new methods and techniques. Executed in 2015, the *Carabao Head / Flower Print Series* features a water buffalo's head assembled within a broad landscape, interspersed with natural elements including a red flower and drifting clouds. The artist's highly imaginative and meticulously crafted imageries relate to social issues using the medium of woodcut. His evocative woodcut compositions contain expressive black and white lines that constantly draws the viewer in.

Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sensei Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-1992 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Permodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry. His solo exhibitions include *Riak-Riak: Ripples And Shadows* (2022); *Prints Of Juhari Said*, Uku Gallery, Fukuoka, Japan (2019), and *Solitude*, Wei Ling Gallery, Kuala Lumpur, Malaysia (2017).



53

JUHARI SAID

b. Perak, 1961

Katak Hendak Jadi Lembu
(Proverb Series), 1997

signed and dated (lower right)
woodblock print on canvas,
edition 12 of 20
70 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Juhari Said displays a profound interest and skill in his woodcut technique such as this surreal piece. The artist Juhari Said pokes fun at the Mat Jenins (idle dreamers) on the foibles of someone or something small trying to become much bigger than presumably and realistically possible. Frogs are restricted to their small ponds and often become fodder to snakes. He implies that it is good to dream but one has to be practical and goes for something that can be within grasp.

Juhari Said is one of the finest printmakers today specialising in woodcuts and pushing the technique and medium to Alternative Printmaking like in his free-standing timber sculptures of the *OKIR* series dubbed 'Graphic Sculptures' by Indonesian art icon A.D. Pirous. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he opted to work with the challenging woodcut / linocut media in his final year. In 1988, he held a solo exhibition of his woodcut prints at Galeri Le-Classique in Kuala Lumpur. His printmaking skills were honed when he received a French Government grant to expand his horizon in Paris in 1993 and then again in 1994 when he received mentorship from the 'sinseh' Yoshisuke Funasaka in Tokyo under the Japan Foundation Research Grant. In Japan, he also learnt the art of paper-making in Mino City which has a tradition dating back 1,300 years. He won the Major Prize (Printmaking) in the 1991 Salon Malaysia for *Tiga Cawan Kopi* and also the 1985 Permodalan Nasional Berhad Award. He was a Creative Fellow at Universiti Sains Malaysia, Penang in 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry.

54

SAMSUDIN WAHAB

b. Perak, 1984

The Traitor, 2009

signed and dated (lower right)
linocut print on paper, edition 3 of 5
120 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



Samsudin creates iconic images that are satirical and nostalgic to explore the events and issues happening in our daily lives. Drawing inspiration from the circus act, pop imagery, posters and comics, Samsudin's theatrical images are neatly executed, often featuring hybrid creatures merged with familiar objects. He constantly experiments with various mediums to develop new effects. *The Traitor* contains his interpretation of characters boldly executed through the medium of linocut accompanied with text.

Samsudin Wahab achieved double success in 2009 when he won the Malaysian Emerging Artist Award and was chosen resident-artist at Rimbun Dahan. He was chosen as resident-artist at HOM in April-June 2008. He was supported by Khazanah Nasional in his India residency in 2010. In 2013, he won the Juror's Award in the Young Contemporary Artists competition. He won 2nd Prize in Goethe Institut's Salon Meets Art in 2007, and a Consolation Prize in the Tanjong Heritage competition in 2005. He received his BFA, Majoring in Printmaking at the Mara Institute of Technology in 2005-2007, and a Diploma at its Seri Iskandar campus in 2002-2005. He co-founded the printmaking collective, Cetak Kolektif, and was a member of Sebiji Padi Studio and SO Sound, under which he did several art performances. Samsudin won the Bakat Muda Sezaman competition held by National Art Gallery Malaysia in 2019. His solo exhibition Rindu Bayangan was held at Rissim Contemporary Gallery, KL, Malaysia in 2020.

ZULKIFLI YUSOFF

b. Kedah, 1962

Reformasi Series, 1999

signed and dated (lower left)

acrylic on canvas

41 x 35.5cm

PROVENANCE

Private collection, Selangor

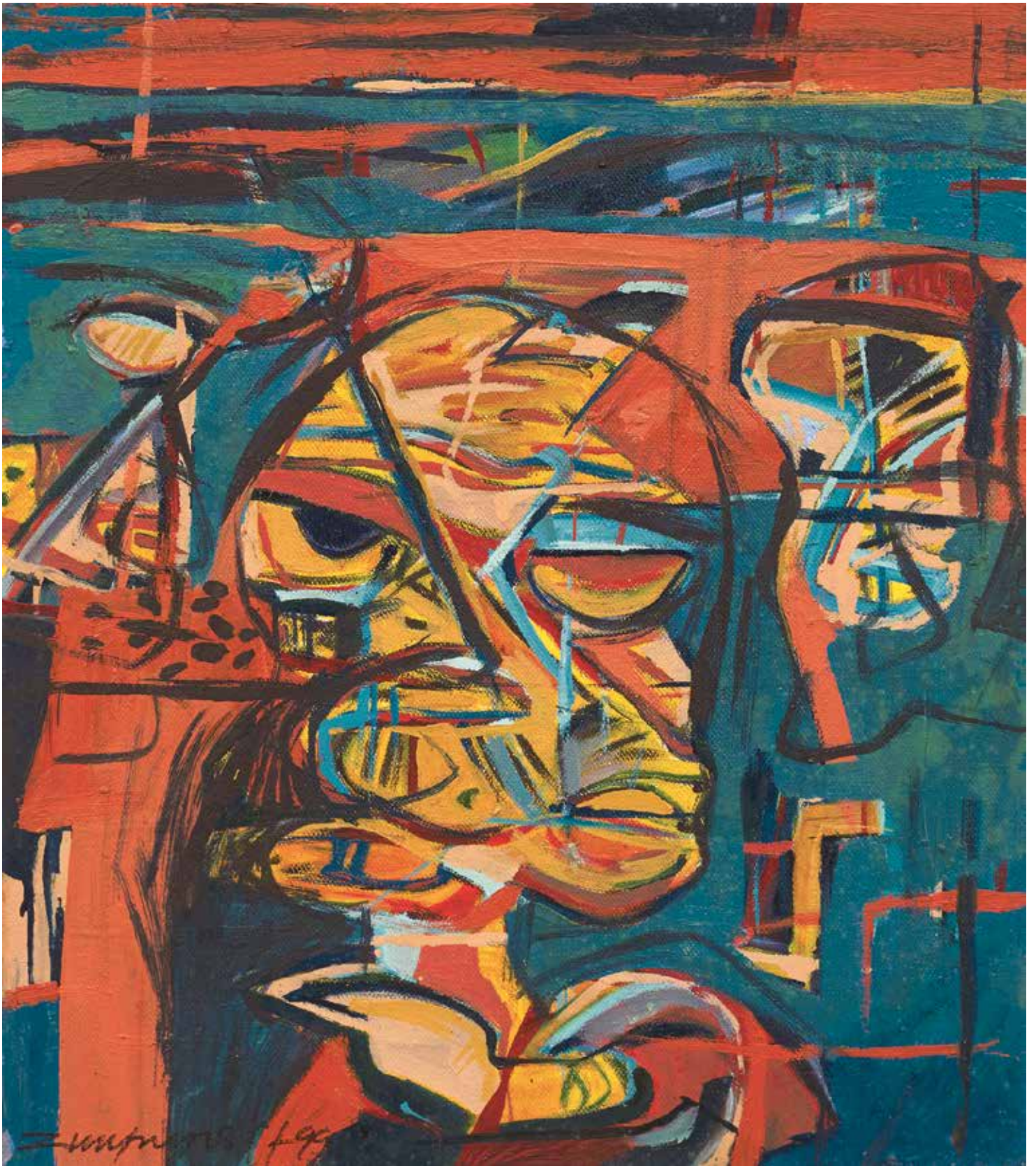
EXHIBITED

Zulkifli Yusoff – Powerful Dialogue, The Art Gallery Penang, 2000, illustrated on exhibition catalogue, page 55.

RM 6,000 – 10,000

A vast majority of Zulkifli Yusoff's work is influenced by socio-political observations and historical events. This exuberant piece is part of the *Reformasi Series* comprised of 30 paintings, which offers a compelling insight pertaining to political movements of the period. This work explores pictorial compositional order by incorporating disparate elements interlocked into position, hence the creation of expressive lines that evoke tension. The intense colour palette is finely composed of viridian, cerulean, red and yellow, contributing significantly to the overall dramatic effect.

Zulkifli Yusoff's oeuvre of work encompasses drawings, paintings and installations, which aims to reveal contemporary issues of power and identity. He describes his work a "dialogue on nation building and the making of a people". He received his Diploma in Art & Design (Fine Art) at MARA Institute of Technology Shah Alam (1989), and completed his Master of Arts at Manchester Polytechnic, UK (1991). He became the second artist to represent Malaysia in an exhibition titled Modernities and Memories: Recent Works from the Islamic World at the prestigious Venice Biennale, Italy (1997). He also exhibited at the 1st Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (1993). *Rukunegara 1*, an installation made up of 6 pieces consisting of fibreglass organic shapes was displayed at If The World Changed, Singapore Biennale (2013). His major solo exhibitions include The Power, NN Gallery, Kuala Lumpur (1996), Brave New Art, The Art Gallery, Penang (1996), Powerful Dialogue, The Art Gallery, Penang (2000), Icons, Wei Ling Gallery, Kuala Lumpur (2008), Negara Ku, National Art Gallery, Kuala Lumpur (2010), Writing Power, NUS Museum, Singapore (2011), and Rukunegara 2: Voice, THEO Art Projects, Art Stage Singapore (2013). His works are collected by international institutions and corporations such as Bank Negara Malaysia, Singapore Art Museum, National Art Gallery Malaysia, Fukuoka Asian Art Museum, Hiroshima Prefectural Art Museum, Penang Art Gallery, Kedah State Art Gallery, Galeri Petronas, and esteemed private collections.





56

ZULKIFLI YUSOFF

b. Kedah, 1962

Ahmad Series, 1996

signed and dated (lower left)
mixed media on paper
74 x 48cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Utilising elements such as stylised forms composed of bold overlapping shapes and gestures, Zulkifli's compositions reflect the complexities of an ever-changing world. His intricate and engaging monochrome imageries are profoundly depicted with shadow and light. Offering a fresh look at abstracted shapes, the twisting forms are imbued with a sense of life.

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

57

ZULKIFLI YUSOFF

b. Kedah, 1962

Ahmad Series, 1996

signed and dated (lower right)

mixed media on paper

72 x 54cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,500



This monochromatic piece from the artist is filled with powerful totemic characters that seem to revolve around an instrument. Movement was depicted through bold gestural marks and cross hatching. This work demonstrates the artist's skilled technique for creating engaging drawings that were inspired by events of the period.

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58

ZULKIFLI YUSOFF

b. Kedah, 1962

Long Journey, 1997

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

PROVENANCE

Private collection, Selangor

RM 9,000 – 18,000

For the past three decades, Zulkifli has developed a multi-disciplinary practice that engages with the issues of history, power and greed. The works from the 1990s period are highly imaginative, reflecting not only his thought processes, but contemplates social structures of present-day realities. Zulkifli turns his attention to the subject of power and the tensions within groups, dominated by a rich variety of lines that give weight to the subjects. *Long Journey* offers an amalgam of forms that are reintegrated in a dramatic black and white composition on canvas.

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

59

ZULKIFLI YUSOFF

b. Kedah, 1962

Harimau Malaya VII, 2009

signed and dated (lower right)
acrylic on canvas laid on board
123 x 92cm

PROVENANCE

Private collection, Selangor

RM 14,000 – 26,000



Harimau Malaya is a prominent icon in Malaysian society. This strong, fearless and fierce animal (considered an endangered species as the numbers are decreasing each year) inhabits the southern and central parts of the Malay Peninsula. The face of a Japanese warlord is placed on the right, inextricably linked to the ferocity, brutality, enormities of war crime committed. Zulkifli works often speak about socio-political issues happening at that time.

Zulkifli Yusoff showed at the 1997 Venice Biennale's Modernities And Memories: Recent Works From The Islamic World and the 2019 edition. He won the Grand Minister's Prize in the Salon Malaysia III in 1992, and the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly). He was accorded the National Academic Award (Visual Art) in 2007. He was selected for the Asia Pacific Triennial in Brisbane, Australia, in 1993, and the Singapore Biennale in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991.



60

LIU CHENG HUA

b. Perak, 1985

What Movie Should We Watch?,
2018

signed and dated (lower left)
acrylic on jute
73 x 89cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Influenced by the events that had unfolded in the year 2018, the artist created a painting utilising bright colours. Liu Cheng Hua obtained his master's degree in art education from Sultan Idris University of Education (UPSI). He was invited to the ASEAN Art Management Series in the Creative Industry in Manila, Philippines in 2010 and ASEAN Youth Art Camp, Singapore in 2014. Besides lecturing, Liu was among other Southeast Asian contemporary artists to exhibit at "Secret Archipelago", Palais de Tokyo Museum in 2015. Throughout his career, he has produced artworks for exhibitions in Malaysia and abroad. He won several awards and recognitions. He has exhibited his artworks in France, Monaco, Japan, Indonesia, Philippines, Singapore, Mauritius, Italy and United Kingdom. His solo exhibitions include La Root in 2012, and Raw, Solo Exhibition of Sculptures by Liu Cheng Hua, Museum of Asian Art, University of Malaya (2016). He is leading the Fine Art Department in Malaysian Institute of Art.

61

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Untitled, 1964;

Untitled, 1960s

signed and dated (recto)
mixed media on paper;
charcoal and pencil on paper
37 x 37cm; 54 x 37cm, set of 2

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

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



REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Malay Bride, 1990

signed and dated (top right)

mixed media on paper

56 x 36cm (image)

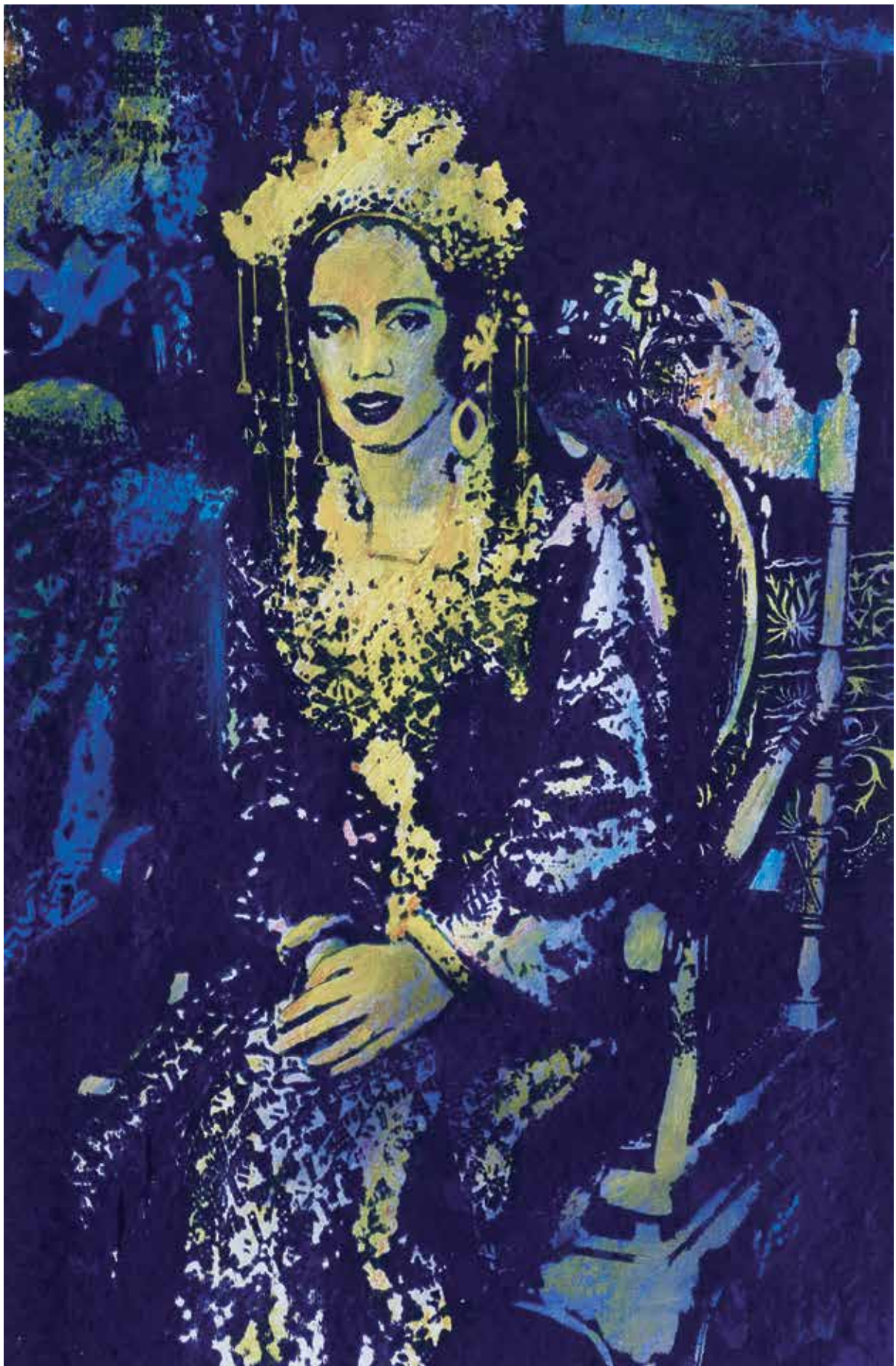
PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 28,000

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

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63

ERNEST ZACHAREVIC

b. Lithuania, 1986

Nude, 2009

signed (recto)
marker pen on paper;
mixed media on paper
82 x 57cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

A set of beautiful nude figure drawings by Ernest Zacharevic are on offer, featuring the lyrical contours and torso captured with fluid strokes. It contains explorations of the outlines of the human body, carefully rendered on paper. Ernest Zacharevic received his education at the National School of Arts in Vilnius and the School of Fine Arts at Middlesex University in England. His selected projects include Going Places Group Show at Art Porters Gallery, Singapore (2022), Artist / Guest Curator, Bristol Museum of Art 'Vanguard' Exhibition, UK (2021), Director, Award-Winning Short Film 'Rewild' (2019), and Vision Arts Festival Switzerland (2016). Solo exhibitions include 'Everything Will Be OK' held at REXKL, Kuala Lumpur (2022), 'Rock, Paper, Scissors' at Montana Gallery Barcelona, and 'Art is Rubbish / Rubbish is Art' at Hin Company Bus Depot, Penang (2014).



64

ERNEST ZACHAREVIC

b. Lithuania, 1986

Produce Of Indonesia, 2013

signed (lower left)
charcoal on coffee sack
91 x 138cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Ernest Zacharevic's gained worldwide recognition for his impressive yet light-hearted mural paintings that have light up the streets. His wall painting of two young siblings riding a bicycle located in Georgetown Penang has fascinated visitors all over the world. Focusing on the embrace of a mother towards her child, it depicts a special moment, with their eyes closed which increases the emotive appeal. The artist successfully captures the mother's love and affection, giving peace and comfort to the beloved child.

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CHONG SIEW YING

b. Kuala Lumpur, 1969

Motherland Jungle, 2005

signed and dated (lower center)

charcoal on paper

70 x 107cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

In this work, the figures are rendered with weight and solidity, perhaps also reminding one of nature personified as the source and guiding force of creation. Mother Nature needs to be preserved well. The jungle / forest / habitat of the natives shouldn't be threatened, affected by man made causes, in the name of development.

Chong Siew Ying first studied for her Diploma in Graphic Design at the Petaling College of Art and Design but impetuously decided to continue her studies in Paris in 1990, at the L' Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996), supporting herself by working part time as an au pair. Two artist's residences — Rimbun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship) proved timely in her taking stock as well as tiding over her financial struggles. In 2002, she won a Special Awards in the highly coveted Young Contemporary Artists (BMS) competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was featured in Art Stage Singapore in 2015 (Being Human: Figuratism Of 16 Malaysian Artists). Even before she held her first solo in Kuala Lumpur of her selected works 1996-1997 in 1998, she had solos in Paris, namely at the Maison TCH'A, Atelier D' Maraval and Gallery Cafe Panique. Her solos in Malaysia include Crying With Trees (2014), Infinity (2011), Idylle: New Paintings (2008), Many Splendoured Things (2006), and Going Away, Coming Home (2002).





66

KOW LEONG KIANG

b. Selangor, 1970

Inner Line Series, 2004

signed and dated (lower right)

pastel on paper

59.5 x 42cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Rendered with sensitivity, Kow Leong Kiang focuses on the outlines of the face imbued with a calm atmosphere. His drawings achieve a tranquil expression integrated with light strokes, giving a sense of life to the subject. The shadows of the facial features and garments are portrayed realistically.

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

67

KOW LEONG KIANG

b. Selangor, 1970

Inner Line Series, 2004

signed and dated (lower left)

pastel on paper

59.5 x 42cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



In Kow Leong Kiang's drawings, representations of figures are often created by elegant lines and soft textures. The medium of pastel was utilised to create a realistic sketch appearing on the surface, giving the overall image a serene touch. Gentle strokes applied carefully were used to capture the calm expressions of the face.

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KOW LEONG KIANG

b. Selangor, 1970

Facescape Of Bali 15, 2015

signed and dated (lower right)

oil on canvas

150 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 45,000

From 1999 to 2003, Kow Leong Kiang had scoured the countryside of Kelantan and Terengganu, to paint winsome portraits of pre-adolescent Malay kampung girls, with their innocence, natural beauty and alacrity. In 2015, he reprised these portraits in his wanderings in Bali, but on a much bigger-format canvas. Is any trait discernible between the Malaysian and Indonesian counterparts? In a globalised world of shrinking differences and better diet, age conventions hold still. But cultural traits do offer clues, like this girl in a colourful Indonesian batik print, and a more liberal pose with slightly ruffled hair and showing the neck and upper part of the body. What is perhaps unusual about this girl is her bee-stung lips. This is the second time Leong Kiang's *Facescape* was put up in the Henry Butcher Art Auction, the first being in the November 2017 edition, where his No. 12 snared a premium of RM44,460.

Kow Leong Kiang shot to superstardom when he became the first and only Malaysian to have clinched Southeast Asia's most prestigious award, the Grand Prize of the Philip Morris Asean Art Award, in the finals in Hanoi, Vietnam, in 1998, for his magnum opus, *Mr. Foreign Speculator, Stop Damaging Our Country*. His other accolades are the Minor Award in the Bakat Muda Sezaman (Young Contemporary Artists) and the Major Award in the National Day competition, both in 1992. Art residencies in Vermont, USA (2004) and Tembi Contemporary in Yogyakarta boosted his exposures and potential. He had also taken part in internationals like Art Busan, Art Formosa and Art Stage Singapore.

KOW LEONG KIANG

b. Selangor, 1970

Malayan Nights 1010, 2017

signed and dated (lower right)

oil and acrylic on canvas

142 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 45,000

According to the exhibition catalogue, Kow Leong Kiang “portrays his image collection of Malay girl in order to convey various displays of emotions, which are inexplicable, fragile, disturbed, tempted, confused and sometimes absurd. Indirectly, these feelings reflect his thoughts on the local scenarios of his country as he demonstrates his current growth throughout his body of work.”

Kow Leong Kiang received his Diploma in Fine Art in 1991 from Kuala Lumpur College of Art. In 1998, he won the Grand Prize in the Philip Morris Asean Art Awards. In 2004, he was a resident artist at Vermont Studio Center, USA. In 2008, he completed a residency with Valentine Willie Fine Art (VWFA) and Tembi Contemporary in Yogyakarta, Indonesia and has spent few years between Malaysia and Indonesia where he exhibited regularly. He participated in two artist residency programs initiated by Baik Art in 2013 and 2015, which took place at Seoul and Jeju Island, Korea and 18th Street Art Center, California, USA respectively. Among his solo exhibitions included Human at Red Mill Gallery, Vermont, USA and Floating World at VWFA KL (2003); Silent Conversation at VWFA KL (2005); Other People at VWFA KL (2007); Jogja Constellation at Tembi Contemporary, Yogyakarta, Indonesia (2009); Intimate Collisions at VWFA KL (2010); and Facescape Of Bali at Bazaar Art, Jakarta, Indonesia (2015).

He has also participated in group exhibitions in Malaysia, Indonesia, China and Vietnam namely Continuities: Contemporary Art Of Malaysia At The Turn Of 21st Century held at Guangdong Museum of Art, China (2004); Tenggara: Contemporary Paintings from Indonesia, Malaysia, Philippines at the Novus Contemporary Urban Centre, Liverpool, UK (2008); Headlights at VWFA Singapore and Tanah Ayer: Malaysian Stories From The Land at Selasar Soenaryo, Bandung, Indonesia (2011). Kow has also been participating in international art fairs such as Art Stage Singapore, Art Taipei and Art Kaohsiung in Taiwan, Start Art Fair (held at Saatchi Gallery) in UK, and Art Busan in Korea.



70

AHMAD ZAKII ANWAR

b. Johor, 1955

Legong 12, 2021

signed and dated (lower left)

acrylic on linen

122 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 140,000

The Legong is one of the most mesmeric and graceful Balinese dances to watch, with the nubile dancers clad in tight shimmering gold-embroidered costumes, to entrancing gamelan music. It demands total expressions of every part of the body, from face and finger gestures and nifty footwork to the head tilt and hip sway. While tied to a fable, it is also a palliative cleansing ritual. This dance with the swaying of fans is probably the Legong Kraton. The artist, Ahmad Zakii Anwar, first unveiled his Balinese works in the Distant Gamelan exhibition at Art Focus Gallery in Singapore in 1998. He had intoned in 1999: "I believe in an artform that represents the physical and spiritual nature of Man, the journey that he undertakes in search of himself and the endless permutations of that journey."

Ahmad Zakii Ahmad's career is phenomenal since giving up a lucrative Advertising career to paint fulltime, starting from his sold-out *Smokers Series* in 1997. He graduated with a Graphic Design diploma from the Mara Institute of Technology in 1977. And in 2008, he was accorded a mid-career survey, *Disclosure*, at Galeri Petronas, already with a range of astounding series. Solos in the United States (*Presence*, 1999; *Bones and Sinews*, 2011), South Korea, Indonesia, Hong Kong and Singapore attest to his calibre.





71

AHMAD ZAKII ANWAR

b. Johor, 1955

Still Life, 2022

signed and dated (lower right)
acrylic on canvas
69 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 38,000

Juxtaposition of a dainty white orchid in a small crucible with two peaches and a large kendi with long spout and tripod (quadopod) legs in the middle. Only the flower pot and kendi are stood upright, the peaches are placed on the sides. It is also an arrangement of colours: the white petals and green leaves and stalks, the copper finish of the kendi, and the pinkish-yellow skin of the peaches. The kendi has a curious shape with a billowing base at the bottom, for better storing drinking water. The only thing living are the orchid blooms, while there is nourishment from the peaches and the water from the kendi. The eye, however, gets invariably drawn to the stub or knob off centre on the wooden stand.

Ahmad Zakii Ahmad's career is phenomenal since giving up a lucrative Advertising career to paint fulltime, starting from his sold-out *Smokers Series* in 1997. He graduated with a Graphic Design diploma from the Mara Institute of Technology in 1977. And in 2008, he was accorded a mid-career survey, *Disclosure*, at Galeri Petronas, already with a range of astounding series. Solos in the United States (*Presence*, 1999; *Bones and Sinews*, 2011), South Korea, Indonesia, Hong Kong and Singapore attest to his calibre.



72

AHMAD ZAKII ANWAR

b. Johor, 1955

Still Life, 2022

signed and dated (lower right)
acrylic on canvas
69 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 38,000

Demonstrating his skill at rendering the forms of still life, Zakii's elegant arrangement depicts luscious pomegranate fruit and man-made vessels on top of a wooden table. Rooted in scenes from the everyday, Zakii's still life paintings explore spatial volume while highlighting the contrast of different textures, with an intuitive colour palette.

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



73

AHMAD ZAKII ANWAR

b. Johor, 1955

Still Life, 2022

signed and dated (lower right)
acrylic on canvas
69 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 38,000

Ahmad Zakii Anwar's still-life painting is aimed at a polished finish with a harmony of ripe fruits, enamelware, and the table against a smooth ash-grey wall. Executed on canvas, the refined painting adheres to the classical principles of still life, yet laden with symbolic representations. Filled with sensual emotion, atmospheric effects of light and shadow, the works of this series are both evocative and timeless.

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74

AHMAD ZAKII ANWAR

b. Johor, 1955

Still Life, 2022

signed and dated (lower right)
acrylic on canvas
69 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 38,000

The shape of the pear, when stood on its base, it resembles somewhat Man Ray's record-breaking *Le Violon d'Ingres* (1924) photograph of model Kiki de Montparnasse's nude back. But surely the cynosure is the plant which bifurcates at the top like a grand leafy plumage gesture. On the other side, near the edge of the wooden stand, is a white porcelain teapot with a wicker handle, but with the short spout pointing 'away' from the two other objects.

Ahmad Zakii Ahmad's career is phenomenal since giving up a lucrative Advertising career to paint fulltime, starting from his sold-out *Smokers Series* in 1997. He graduated with a Graphic Design diploma from the Mara Institute of Technology in 1977. And in 2008, he was accorded a mid-career survey, *Disclosure*, at Galeri Petronas, already with a range of astounding series. Solos in the United States (*Presence*, 1999; *Bones and Sinews*, 2011), South Korea, Indonesia, Hong Kong and Singapore attest to his calibre.



75

YAP CHIN HOE

b. Selangor, 1970

Innocence Of Yesteryear I, 2022

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Innocence Of Yesteryear I features an arrangement of still life containing auspicious symbols such as the orchid flower, dragonflies, and lotus motif bowl placed on top of an embroidered fabric. 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.



76

YAP CHIN HOE

b. Selangor, 1970

A Flourishing Life I, 2010

signed (lower right)
acrylic on canvas
76 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by
a certificate of authenticity

RM 5,000 – 9,000

Yap Chin Hoe's still life canvases are painted with a detailed quality, placing emphasis on light effects and tactile textures. A beautiful porcelain bowl decorated with luxurious bird and flower motifs is abundantly filled with rice, laid on a stylish tablecloth. The textures of the oriental bowl, fabric and wooden tabletop were depicted realistically. Dragonflies, a symbol of prosperity, transformation and growth are delicately placed at the upper section of the composition.

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.

77

GOH LYE HOCK

b. Kedah, 1963

Guava, 2001

signed and dated (lower right)

acrylic on canvas

56 x 56cm

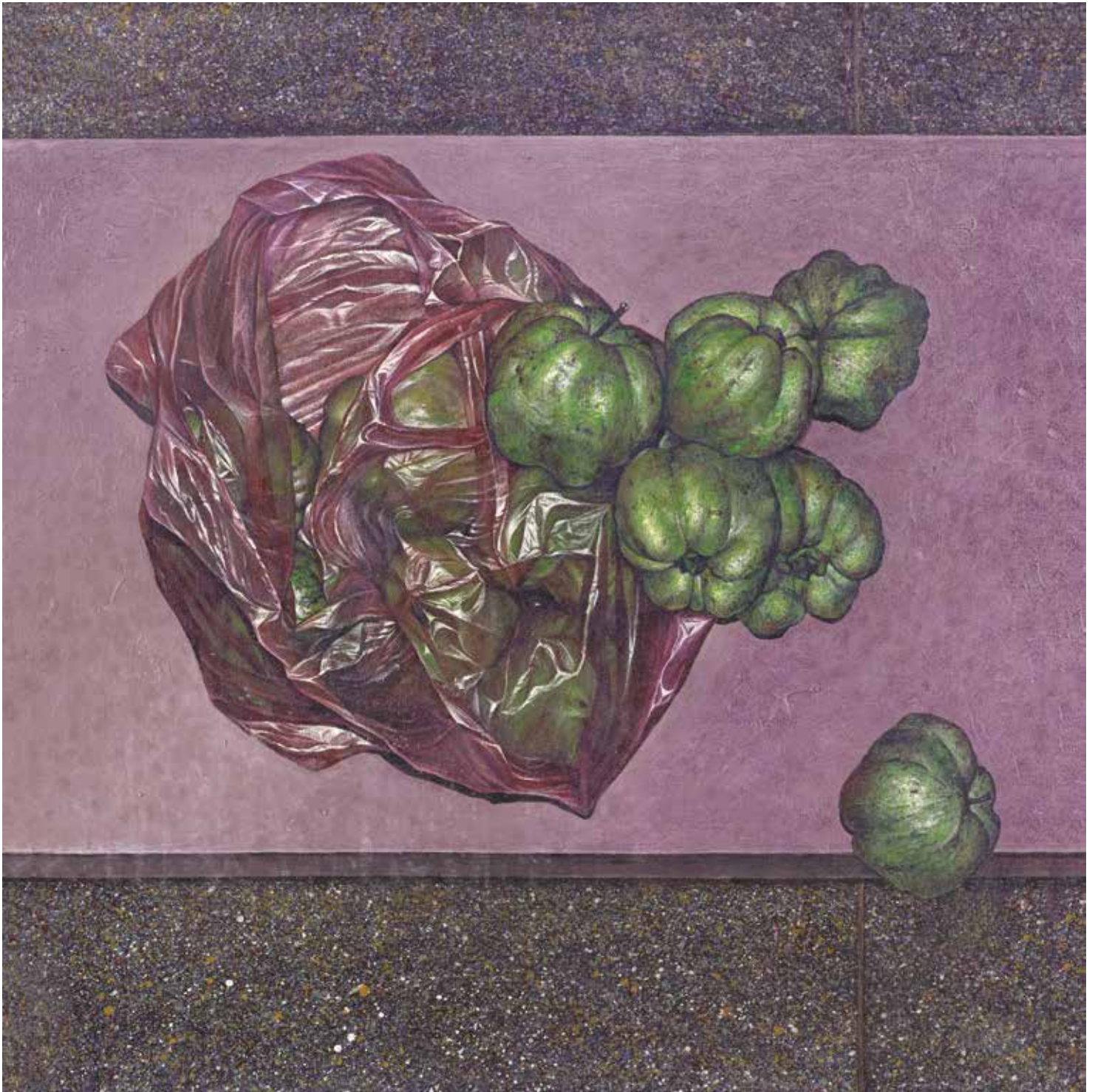
PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

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.



FAUZAN OMAR

b. Kelantan, 1951

Luminosity Series, 2019

mixed media on wood
58 x 46cm (each), set of 9

PROVENANCE

Private collection, Selangor

RM 50,000 – 90,000

Fauzan Omar's work is characterised by experimentation and transformation. Working in mixed media, many of his works use strips of torn canvas heavily saturated with paint to create incredibly textured and relief images that depict organic natural forms that are inspired by jungle vegetation. Fauzan creates impactful visuals through the deconstruction of canvas which is then transformed into his artistic forms. On a deeper level his work puts forward questions of sustainability, human consumption and the depletion of natural resources. In this set of works, viewers are confronted by a multitude of delicate flowers with a background of tactile multi-hued leaves. It evokes the density and the texture of natural environment while also exhibiting a joyous celebration of tropical realms.

Fauzan Omar holds a Diploma in Art and Design from Universiti Teknologi Mara and a Masters Degree in Painting from the Maryland Institute College of Arts, United States of America. He has exhibited locally and internationally since 1980 and has influenced a generation of Malaysian artists as an art educator from the 1980s to the 1990s. From early on in his career he was selected to represent Malaysia in Contemporary Asian Art Show at the Fukuoka Art Museum, Japan (1980); Asean Exhibition, Kuala Lumpur (1981); and India Fifth Triennial, New Delhi (1982). He has also participated in significant exhibitions such as Modernity and Beyond, Themes in Southeast Asian Art, Singapore Art Museum (1996) and at the second Asia-Pacific Triennial, Queensland Art Gallery, Australia (1996). His solo exhibitions include Rejuvenation (2005), Resonance (2007), and Come July till October: Aftermath of Fury (2013).





79

KENNY KH CHUA

b. Perak, 1977

Colour Of Autumn, 2017

signed and dated (lower right)
mixed media on canvas
60 x 50cm

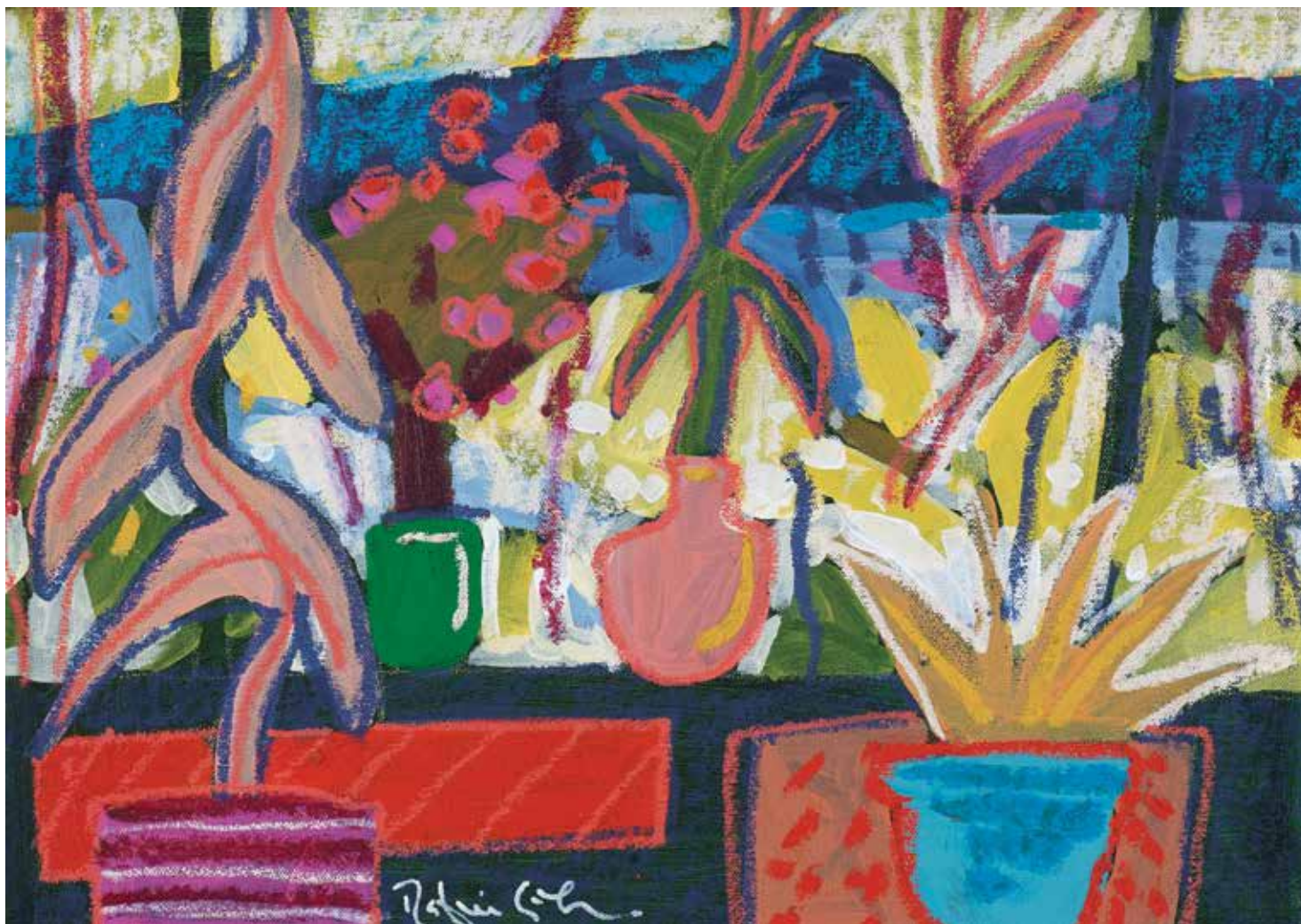
PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

Combining light and vivid colours, the artist presented a delicate arrangement of flowers blooming in season, focusing on the soft textures of the pink and orange bouquet. The freely painted brushwork on the blooms and vase conveys a sense of harmony and peace. A tranquil glow envelops the compact flower arrangement, forming a harmonious composition. Kenny Chua captures the essence and subtle elements of the nature. He let the freedom of movement take shape, with soft edges and rhythmic brushstrokes.

Kenny Chua has participated in various exhibitions, with the Pameran Seni Lukis dan Fotografi Promosi Pelancongan Perak at Orient Star Hotel Lumut in 1993 being his first art show participation at age 17. The most recent participation was a Group Art Exhibition at the Copper Mansion, Brilliant Night Event in January, 2023.



80

RAFIEE GHANI

b. Kedah, 1962

Blue Window, 1998

signed (lower center)
oil on canvas
33 x 47cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 3,000 – 5,000

Rafiee Ghani is renowned for his brilliant 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. His interiors examine the qualities of space and environment, with balanced arrangement of elements and textures, complemented with floral arrangements.

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.

81

RAFIEE GHANI

b. Kedah, 1962

Untitled

signed (lower right)
mixed media on canvas
152 x 127cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 22,000 – 40,000

Filled with exuberant colours, Rafiee's distinctive still life canvases exude a lyrical atmosphere, showcasing his construction of interior space. Rafiee used a combination of signature elements such as domestic objects, focusing on rich colours and textures that prompt us to appreciate the environment that we live in. The artist portrays beautifully arranged plants and luscious watermelon in this vibrant work.

Rafiee Ghani draws great inspiration from his frequent travels around the world, especially to less hospitable terrain in Central, Western and Southeast Asia, apart from Europe and the United States. He was educated at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma at the Mara Institute of Technology, 1985 (majoring in Printmaking). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His major awards are the Minor Award in the Salon Malaysia (1991), twice in the Young Contemporary Artists competition (1984 and 1985), and one of the Juror's Award in the Malaysian chapter of the Philip Morris Asean Art Award in 1994. He also won 2nd Prize in the Malaysian Art Open in 1994. He had taught at his alma mater, ITM, and in the Seychelles, from 1991-1993. In January 2022, he held a solo exhibition, Overland, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



RAFIEE GHANI

b. Kedah, 1962

Oriental Room On The West Coast,
1998

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

PROVENANCE

Private collection, Selangor

RM 22,000 – 40,000

There's a tropical oriental touch about the room in Rafiee Ghani's West Coast peregrinations in the United States during the late 1990s, particularly in California and Oregon. Wherever the bohemian traveller-artist goes, it's nice to have certain personal utensils around like a trestle and a tea-cup, to give him a sense of 'home', though what looks like crayons are scattered all over the gaudy red polka-dotted black carpet. A dark veneer pervades in a black backdrop, maybe the lighting is subdued. The infused Intimism provides an exotic aura. The items displayed reveal somewhat the artist's activity around the room like a diary, like the low-rack bookshelf with books he might have picked up during his travels.

Rafiee Ghani draws great inspiration from his frequent travels around the world, especially to less hospitable terrain in Central, Western and Southeast Asia, apart from Europe and the United States. He was educated at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma at the Mara Institute of Technology, 1985 (majoring in Printmaking). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His major awards are the Minor Award in the Salon Malaysia (1991), twice in the Young Contemporary Artists competition (1984 and 1985), and one of the Juror's Award in the Malaysian chapter of the Philip Morris Asean Art Award in 1994. He also won 2nd Prize in the Malaysian Art Open in 1994. He had taught at his alma mater, ITM, and in the Seychelles, from 1991-1993. In January 2022, he held a solo exhibition, Overland, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



RAFIEE GHANI

b. Kedah, 1962

Blue Coast, 1996

oil on canvas

59 x 65cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Blue Coast exemplifies Rafiee Ghani's expressive use of colour to render domestic still life which include a selection of carefully observed furniture and items. The artist's unique colouration enriches the mood and quiet atmosphere of the scene, replete with objects in an intimate domestic setting.

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SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Totem, 1995

signed and dated (verso)

acrylic on canvas

122 x 122cm

PROVENANCE

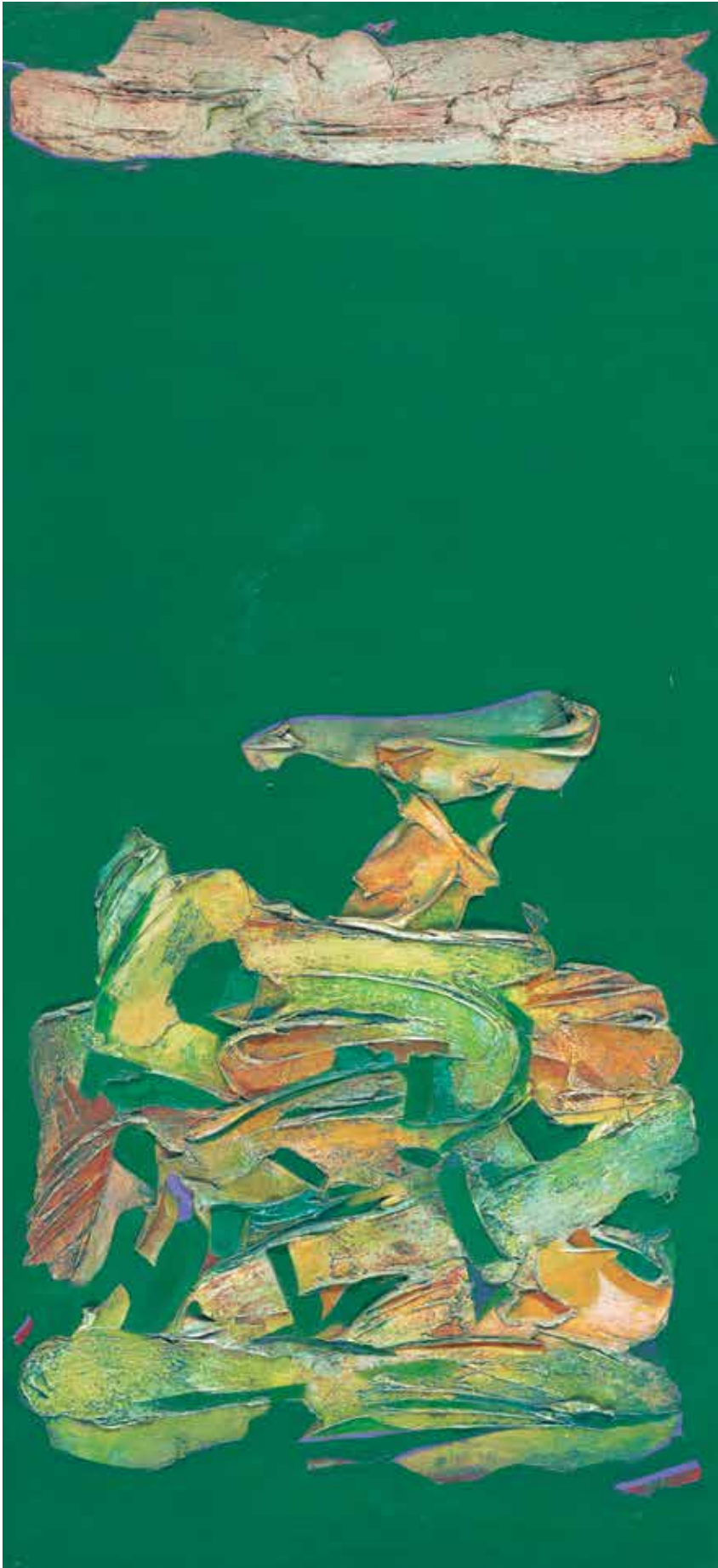
Private collection, Kuala Lumpur

RM 62,000 – 82,000

This was a diversion for Dato' Sharifah Fatimah from her irregular episodal series. Dato' Sharifah's rendition done on her return from the Sarawak excursion in Kuala Lumpur, is full of symbolism, evoking the Sarawakian animist beliefs and affinity to Nature, and the totemism of ancestral practices. It looks more like a sacred parchment.

Dato' Sharifah Fatimah had her later art tutelage on both sides of the Atlantic, first at Reading University in England (1973-1976) and then for her MFA at Pratt Institute in New York (1976-1978). She was from the pioneering batch of fine art students graduating from the Mara Institute of Technology (now a university), in 1971. Her major triumph was the Major Award in the 1979 Salon Malaysia, apart from the Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981 and the Malaysian Landscape competition in 1972. On the international stage, she won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. For her achievements and contributions to art, she was conferred a Dato'ship by the Sultan of Kedah in 2006.





85

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Morning Glow, 1990s

mixed media on canvas
122 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 33,000 – 50,000

In *Morning Glow*, rhythmic movement enhanced with brushwork was used to create mood and atmosphere. Her focus on the treatment of space is expressed through elegant brushwork that traverse across the canvas. There is a sense of anchoring stability in the horizontal bottom phalanx.

As the first batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971, Dato' Sharifah Fatimah served notice of her huge potential when she won the hugely coveted Major Award in the 1979 Salon Malaysia, though she had clinched the Minor Award in the Malaysian Landscape competition in 1972, the year she held her first solo in Singapore. In 1981, she won a Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. Her career path was simply astonishing. Upon graduation from ITM, she achieved her BFA at Reading University, England in 1976, and MFA at Pratt Institute, New York, in 1978, under the JDR III Fund fellowship. Her international accolade was a 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. In 2006, the Sultan of Kedah conferred a Dato'ship on her.

86

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Evening Glow, 1990s

mixed media on canvas
122 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 33,000 – 50,000

Evening Glow offers a captivating interpretation of nature, reflecting the meditative, inner landscapes of the mind. Graceful, pure forms with delicate textures arranged on the surface were carefully treated in variations of colour. The enigmatic forms were embedded within the pictorial space, reflecting her mastery of colour and texture.

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87

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Night Dance 1, 1990s

mixed media on canvas
122 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 33,000 – 50,000

Utilising materials such as acrylic and modelling paste, Dato' Sharifah's paintings reflect a deep understanding of nature. A variety of textural forms were applied using delicate brushwork in multiple directions across the surface, against a mesmerising background of captivating violet colours. In *Night Dance 1*, the vertical pictorial space is carefully balanced with sophisticated strokes, evoking a serene atmosphere.

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88

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Night Dance 2, 1990s

mixed media on canvas
122 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 33,000 – 50,000

Night Dance 2 evokes the night atmosphere and is filled with distinct textures and varied shades of calming blue, ochre, green and lavender hues. Brushstrokes full of movement seem to glide freely towards the top of the canvas. Filled with a sense of motion, her organised structures create a surge of energy.

As the first batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971, Dato' Sharifah Fatimah served notice of her huge potential when she won the hugely coveted Major Award in the 1979 Salon Malaysia, though she had clinched the Minor Award in the Malaysian Landscape competition in 1972, the year she held her first solo in Singapore. In 1981, she won a Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. Her career path was simply astonishing. Upon graduation from ITM, she achieved her BFA at Reading University, England in 1976, and MFA at Pratt Institute, New York, in 1978, under the JDR III Fund fellowship. Her international accolade was a 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. In 2006, the Sultan of Kedah conferred a Dato'ship on her.





89

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Night Dance #5, 2010s;
Ancient Earth I, 1994

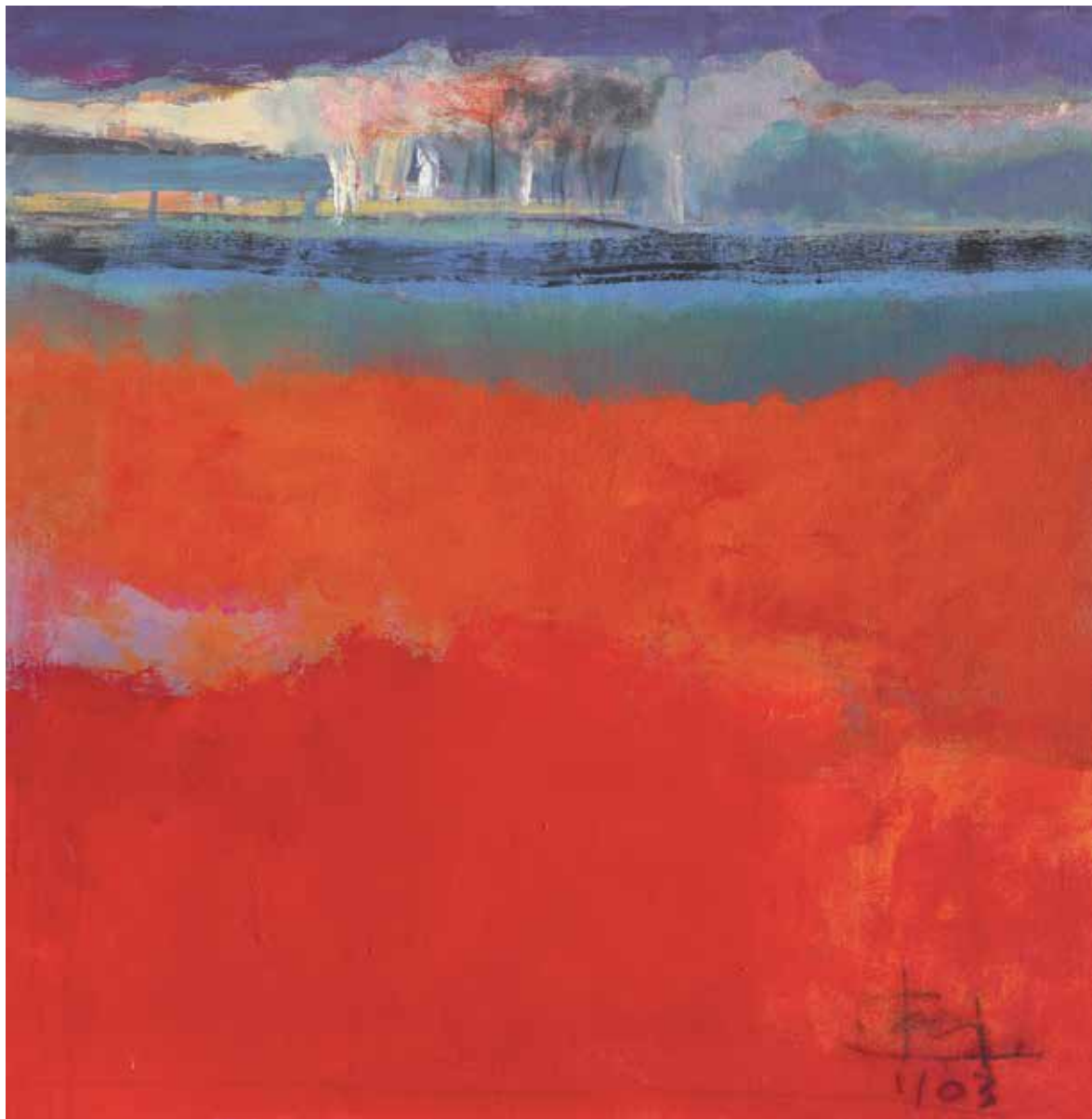
acrylic on paper;
acrylic and modelling paste on paper
38 x 29cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 11,500 – 15,000

On offer here is a set of 2 works by the artist. The *Ancient Earth I* is from her first *Touch The Earth* series. The usage of the colour in this series is more ethereal. While the other piece from the *Night Dance* series uses interactions of colours, combining elegant strokes applied in multiple directions. Dato' Sharifah Fatimah Syed Zubir graduated from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. In 1979, she won the coveted Major Award in the Salon Malaysia 1979. She also won 3rd Prize in the 2003 Biennial of Contemporary Painting of the Islamic World, Teheran. For her tremendous contributions, she was conferred a Dato'ship by the Sultan of Kedah in 2006.



90

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Untitled, 2013

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

A manifestation of the artist's intellectual journey, the works of Dato' Tajuddin Ismail reflect his experiences, artistic sensibility, dreams, and self-identity. Various planes were devised to produce a soft and rhythmic effect, through an intensive colour palette of orange, red, and purple hues. The upper segment contains intuitive gestural marks and subtle layerings, accentuated by expressive forms of landscapes.

After graduating from the Mara Institute of Technology in 1973, Dato' Tajuddin Ismail studied at the Art Centre College of Design, Los Angeles (Graphic Design, 1974), Pratt Institute, New York (post-graduate Interior Architecture, 1981; apprenticed to Massimo Vignelli). A Fulbright research fellow (1987), he won the Minor Awards in the National Drawing Competition (1977), the National Graphic Art competition (1978), the Salon Malaysia (1979), and the National Design Council (1994).

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

May Mindscape II, 2015

signed and dated (lower right)

mixed media on canvas

137 x 137cm

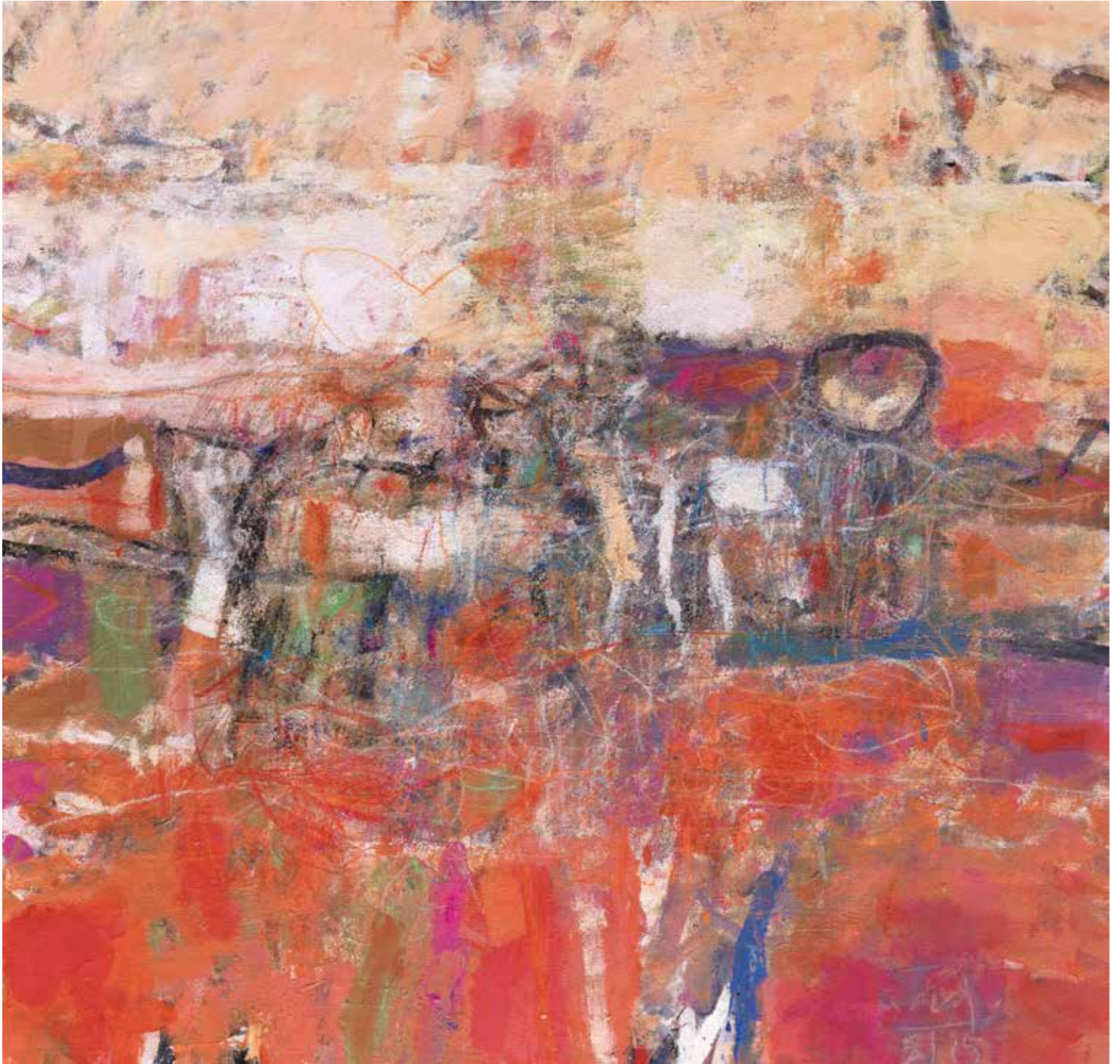
PROVENANCE

Private collection, Selangor

RM 25,000 – 45,000

Working with a mixture of mediums, *May Mindscape II* features a construction of brightly coloured organic shapes in a vibrant colour palette. Richly layered with forms, this unique work contains the artist's signature elements, including gestural marks, and rhythmic shapes that convey a sense of energy. A manifestation of the artist's intellectual journey, the works of Dato' Tajuddin Ismail reflect his experiences, artistic sensibility, dreams, and self-identity.

After graduating from the Mara Institute of Technology in 1973, Dato' Tajuddin Ismail studied at the Art Centre College of Design, Los Angeles (Graphic Design, 1974), Pratt Institute, New York (post-graduate Interior Architecture, 1981; apprenticed to Massimo Vignelli). A Fulbright research fellow (1987), he won the Minor Awards in the National Drawing Competition (1977), the National Graphic Art competition (1978), the Salon Malaysia (1979), and the National Design Council (1994). He retired as Associate Professor of Fine Art and Interior Architecture at Universiti ITM, and joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.





92

SUZLEE IBRAHIM

b. Terengganu, 1967

Melody Series: Spirit Like The Fire,
2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

In years of active, serious painting, Suzlee Ibrahim is at the head of the queue in moving up the ranks of Malaysia's ermine abstractionists. As the name implies, the *Melody Series* resonates with musical strains of cheery lilts or sentimentality, depending on the mood at time of painting, intense or elegiac. His other series come with telling titles like *Monsoon*, *Wetlands*, *Cenang*, *Poem* or *Summer* – just to mention a few. It is a Long Way to Tipperary, so to speak, and Suzlee's string of awards, residencies, solos and workshops speak for itself. Just a few to mention – Awards: Tokoh Seni: Anugerah Citra Kencana (UKM, 2011); Juror's Award, Rasa Alam (UKM, 2012); Creative Excellence, Emaar Art Symposium (UAE, 2005); Excellent Service, Aswara (2010). Workshop: Tunisia Art Festival, Monastir (2010); Remise Academy, Brande, Denmark (2002). Art camp: Kicevo Art Colony, Macedonia. Not to mention his teaching dedication at the University Mara Institute of Technology, his alma mater, and Aswara. The Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.

93

SUZLEE IBRAHIM

b. Terengganu, 1967

Foundation Series, 2006

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

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Foundation, Gemarimba Gallery,
Kuala Lumpur, 2006

♦ Pinkguy Conservation Framing for this lot

RM 4,000 – 7,000



This composition depicts a variety of forms created in a bold palette of primary colours, consisting of blue, red and yellow. Highlighting the contrast of elements, spontaneous strokes were layered, translating personal memories onto the canvas. Lyrical gestures and fluid marks were used to shape the image, resulting in a rich and emotive surface.

Suzlee Ibrahim graduated from the Mara Institute of Technology in 1987 but started lecturing in his alma-mater from 1993 to 2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



94

SUZLEE IBRAHIM

b. Terengganu, 1967

Foundation Series, 2006

signed and dated (lower left)

acrylic on canvas

68 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Foundation, Gemarimba Gallery,
Kuala Lumpur, 2006

♦ Pinkguy Conservation Framing for this lot

RM 4,000 – 7,000

A dynamic arrangement of sensuous textures and colour were applied on canvas through the execution of fluid brushwork. Blue, red, and yellow shapes in varying strokes were used to translate personal memories onto the canvas. Lyrical gestures and expressive marks defines the image, resonating with the artist's inner emotion.

Suzlee Ibrahim graduated from the Mara Institute of Technology in 1987 but started lecturing in his alma-mater from 1993 to 2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



95

SAIFUL RAZMAN

b. Perak, 1980

#5, 2013

signed and dated (verso)

oil on canvas

183 x 183cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 26,000

Forms Of Void Series was executed in 2013 by Saiful Razman and consists of 11 works. This is the fifth work from the series. White horizontal stripes mirror the waves beneath the ocean. Influenced by personal narratives, the evocative work exudes a meditative stillness and calm. The deep blue colour 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 2021, Saiful Razman won the prestigious UOB Southeast Asian Painting of the Year award. His other awards include Major Awards for The Young Contemporaries, National Art Gallery Malaysia (2017). In 2004, he was featured in Valentine Willie Fine Art's 3 Young Contemporaries. He was also selected ASEAN Artists Residency Programme (AARP), Sharjah Art Foundation, United Arab Emirates (2022), and for the 2004-2005 Rimbun Dahan artist residency, Malaysia. Solo exhibitions include *Vertical Speed*, RKFA (2015), *Forms Of Void*, RKFA (2013), *Ereksi Jeneral*, RKFA (2012), *Future Love*, Chan + Hori Contemporary, Singapore (2019), *Far / Near*, Rissim Contemporary, Kuala Lumpur (2022), and *Tugu Atas Bukit*, National Art Gallery Malaysia (2022).

JOLLY KOH

b. Singapore, 1941

Sunrise At A Li Shan, II, 2006

signed and dated (lower left)

oil and acrylic on canvas

76 x 138cm

PROVENANCE

Private collection, Kuala Lumpur

RM 42,000 – 72,000

Indulge in the luxuriant decadence of pleasure amidst Nature's abundance, like here in the Alishan mountain enclave in Taiwan, with spectacular rock formations and the majestic Jiao Lung Waterfall. Idle in forgetfulness, where time stops and the environs full of golden hues and leafless trees hug the sides like portal guardians. Herein, colours can be joyous as well as ecstatic, seeping into the soul like an elixir. A veritable "Xanadu ... a stately pleasure-dome decree: Where Alph, the sacred river, ran Through caverns measureless to man Down to a sunless sea." (Kubla Khan, Samuel Taylor Coleridge). Such are the lush colours of Dr. Jolly Koh, the consummate colourist, evoking dreams of yesteryears.

It's incredible that the cosmopolitan Dr. Jolly Koh, at 82, is still spooling his beauteous landscapes since his first solo in 1958, though he gained fame as one of the Magnificent 7. Born in Singapore, grew up in Malacca, educated in the finest traditions of art in Britain and the United States, and teaching in Kuala Lumpur, Sabah and Australia. Jolly Koh graduated with a NDD (national diploma in design) at the Hornsey College of Art in London in 1962, followed up with an art teacher's certificate at the London University (Institute of Education) in 1993. He won a Fulbright scholarship to study at the Indian University in the United States, completing his Doctor of Education in 1975 and Master of Science in 1973 (he was also a teaching associate from 1973-1975). He taught briefly at the Mara Institute of Technology and Sabah's Gaya College before teaching Art in Melbourne and Adelaide and then back to Malaysia at the MSC College (Now SeGi College). He was one of the Magnificent 7 in the GRUP exhibition in 1967. In 2017, he held a retrospective of sorts at White Box, Publika (Kuala Lumpur) which was marked by a sumptuous 350-page coffee-table book called Jolly Koh @ 76. It was organised by Henry Butcher Art Auctioneers.





97

JOLLY KOH

b. Singapore, 1941

Untitled, 2006

signed and dated (lower right)

ink on paper

41 x 71cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 5,000

Jolly Koh is a prime mover of modern art in Malaysia. His refined brushwork imbues the surface with a sense of movement and volume. Executed with swift dark strokes against a white background, this exquisite composition reveals a delicate balance between lines, space and texture.

Artist, art academician and intellectual-theorist, Jolly Koh has transcended his GRUP Magnificent Seven persona of 1967 as an alchemist of colours. Born in Singapore, grew up in Malacca, studied in England and the United States, taught in Malaysia and Australia, he had several solo exhibitions since his first in 1957 culminating in his major survey show Jolly Koh@76 (organised by Henry Butcher Art Auctioneers) at White Box, Publika, Kuala Lumpur, in 2017, accompanied by a 350-page retrospective book. His academic credentials: National Diploma in Design at the Hornsey College of Art in London; Art Teacher's certificate at the Institute of Education in London University; Doctor of Education and Master of Science at the Indiana University in the United States.

98

**IBRAHIM HUSSEIN,
DATUK**

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

Untitled, 1981

signed and dated (lower left)

acrylic on paper

14 x 9cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



Set against a lavender colour scheme, Datuk Ibrahim Hussein constructed a piece using a poetic interplay of overlapping vertical strokes. Emphasising the movement of brushstrokes, the entire composition emanates a soft and tranquil atmosphere.

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.

IBRAHIM HUSSEIN, DATUK

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

Somewhere Last Spring, 1965

inscribed 'Somewhere last spring',
signed and dated (lower left)
mixed media collage on paper
29 x 34cm

PROVENANCE

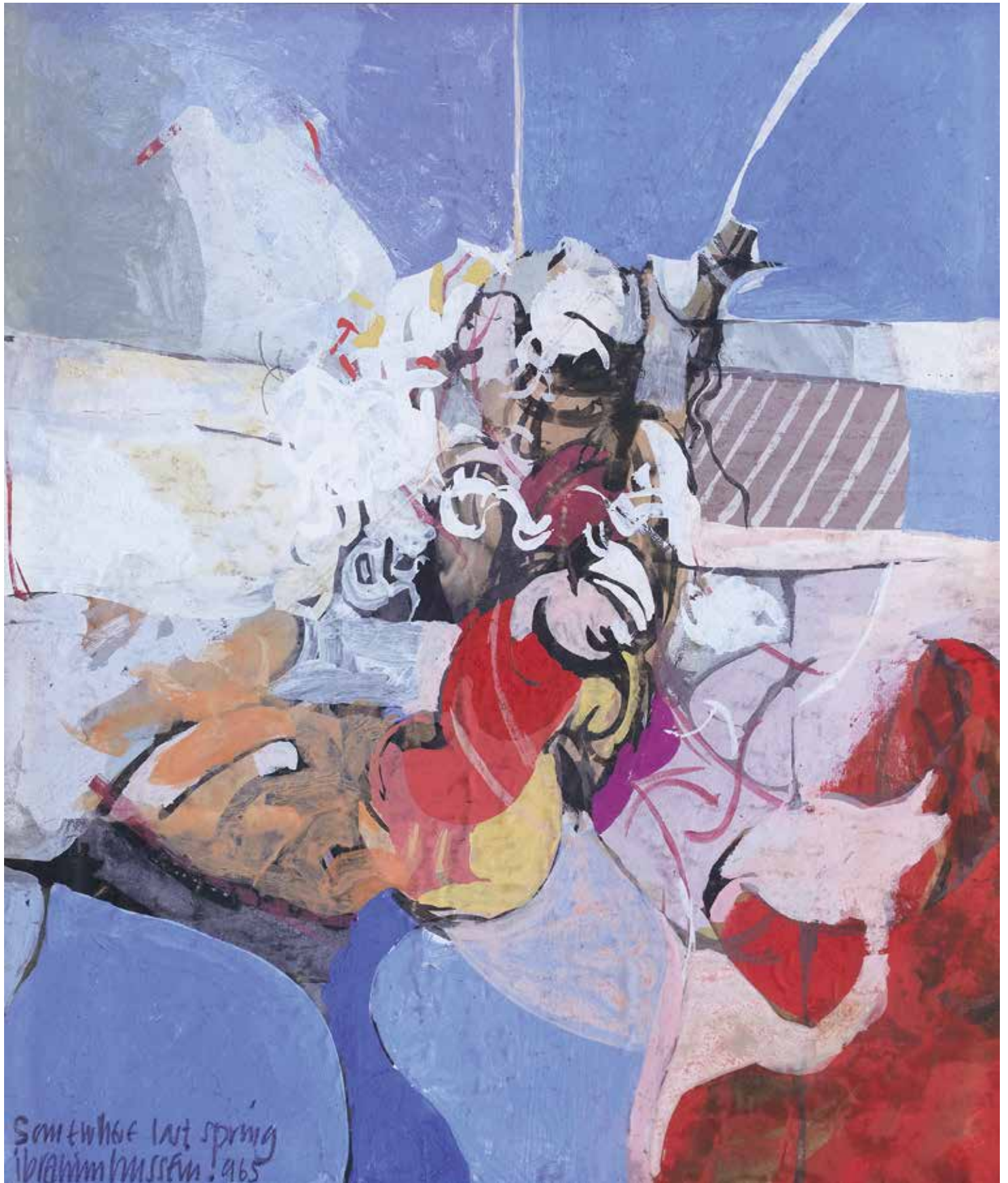
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 23,000 – 43,000

Somewhere Last Spring is an abstract collage on paper work by the legendary Datuk Ibrahim Hussein. Executed in 1965 while attending the Royal Academy of Arts in London, this pastel hued piece celebrates a memorable place with a burst of organic shapes of various sizes, straight and undulating black outlines rendered in muted and bold red tones. In the same year (1965), Ib, as the artist was affectionately known, had also held his second solo exhibition at Gallerie Internationale, New York. His exposure in the West had shaped his progressive world viewpoint thus he was able to create cosmopolitan and sophisticated works contemporary to his time in the context of Western society.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy of Arts in London where he graduated in 1963 and 1966 respectively. A Fullbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected for the Smithsonian Institute workshop in the Venice Biennale. He had won many illustrious international awards, including the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award (1997) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple "Datuk" titles from various royalties, Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1986. After 11 years of struggles and planning, the Ibrahim Hussein Museum and Cultural Foundation in Langkawi was launched in 2000. Together with his wife Datin Sim, he had organised the Club Mediterranee Asian Arts Festival in Cherating, Pahang and in Bali, Indonesia, as well as the 1st Langkawi International Festival of the Arts.



100

IBRAHIM HUSSEIN, DATUK

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

Harlem, 1964

signed and dated (recto)

mixed media on paper

23 x 34cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 27,000 – 50,000

One of the very few works dated 1964, signed only with the sobriquet 'Ib', like *Together* and *Untitled*, which were in gouache. This was during his sojourn in New York. Obviously, at some point he must have seen or known about the Harlem Globetrotters with their basketball wizardry and comedic antics, world renowned during that era. This work was among several shown in a solo exhibition organised by the Singapore Art Society at the Singapore Chinese Chamber of Commerce in December 1966. Ib, as Ibrahim Hussein is popularly known, had just returned from London and New York. Ib held two solos in New York in 1965, including one at Galeri Internationale. A critique in the New York Herald Tribune in April commented on the "...highly interesting abstract canvases in which evocative hard-edge geometry in subdued yet rich colours provides a background for complex figurative tangles. The latter appear utterly at home in Hussein's geometry, which reflects the man-made environment of our time."

The legendary Datuk Ibrahim Hussein is incontrovertibly one of Malaysia's most internationally iconic artists. He was given the prestigious Crystal Award by the World Economic Forum in 1997, and was the first Malaysian to have taken part in the Venice Biennale, under the Smithsonian Institute Workshop programme in 1970. And he was with the world's art pantheons in the tripartite exhibition in Kuwait in 1977, the other two masters being Andy Warhol and Salvador Dali. His international awards also include the XVIII Prix International D'Art Contemporain de Monte Carlo, the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), with him accorded momentous solos in Venezuela, Chile and Japan. He was accorded a retrospective by the National Art Gallery in Kuala Lumpur in 1986. He was conferred the Datuk title three times, and awarded the Anugerah Tokoh Melayu Terbilang (2007). He had organised the Langkawi International Festival of Arts in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his wife Datin Sim, he had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.



IBRAHIM HUSSEIN, DATUK

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

Untitled, 1981;

Untitled, 1984

signed and dated (recto)

pen on paper

15 x 14cm; 15 x 16cm, set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

On offer are two intricate drawings of interweaving forms by Datuk Ibrahim Hussein with gestural lines and refined cross-hatches done unhesitant and spontaneously. His natural free-flowing lines are a trademark of his gift.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy of Arts in London where he graduated in 1963 and 1966 respectively. A Fullbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected for the Smithsonian Institute workshop in the Venice Biennale. He had won many illustrious international awards, including the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award (1997) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple "Datuk" titles from various royalties, Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1986. After 11 years of struggles and planning, the Ibrahim Hussein Museum and Cultural Foundation in Langkawi was launched in 2000. Together with his wife Datin Sim, he had organised the Club Mediterranee Asian Arts Festival in Cherating, Pahang and in Bali, Indonesia, as well as the 1st Langkawi International Festival of the Arts.



IBRAHIM HUSSEIN, DATUK

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

Contained, 1983

signed (lower left)

dated (lower right)

ink on paper

53 x 73cm (sheet)

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

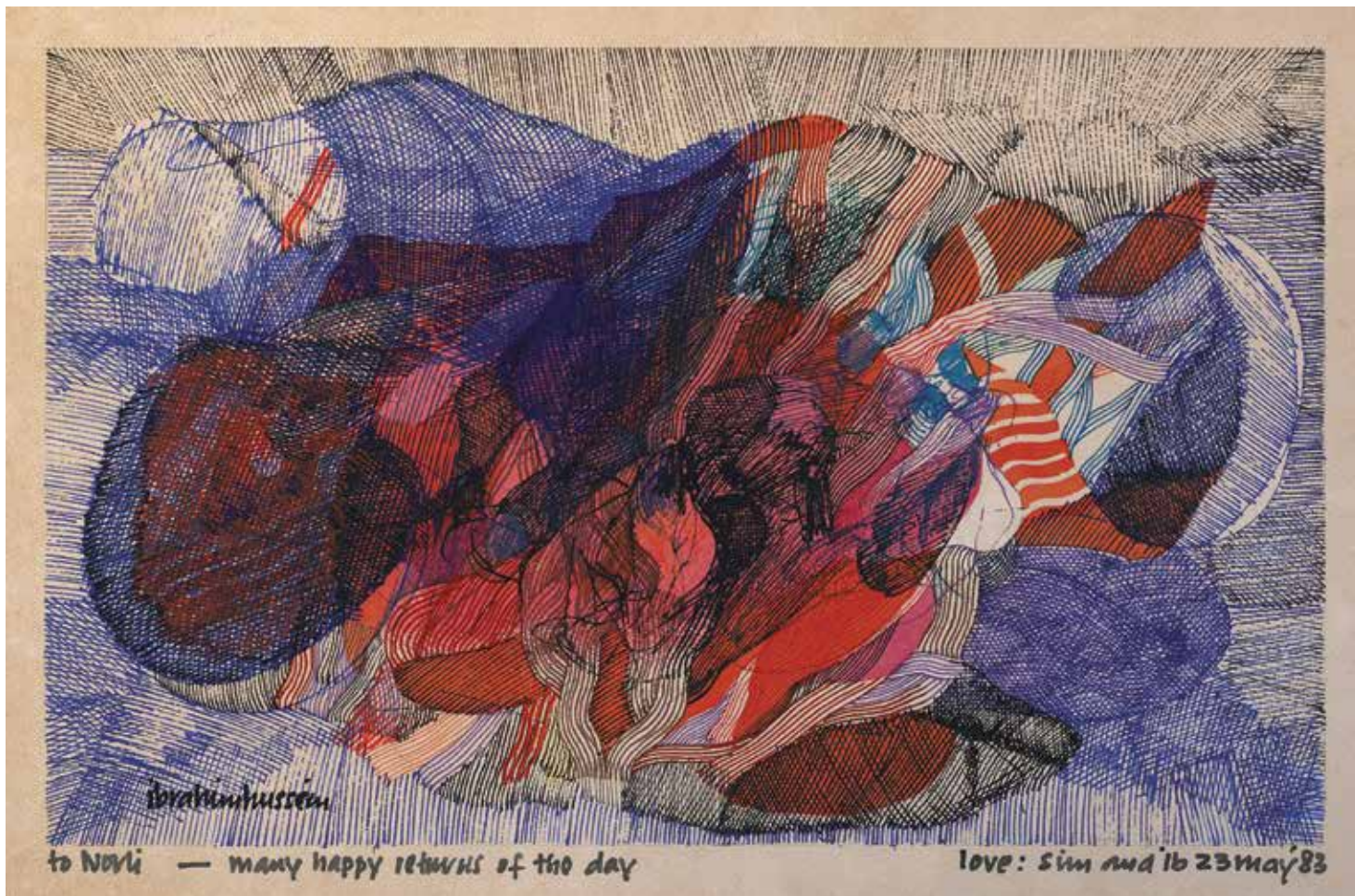
Ibrahim Hussein Retrospective catalogue,

National Art Gallery, Kuala Lumpur, 1986, page 147.

RM 35,000 – 60,000

A gift to a friend. Whatever the age milestone, the attainment of an age may be a marker, and a time for reflection, but more importantly, an expression of gratefulness, of reaching another milestone in one piece, if not in good health, and a worthy cause of celebration. The bales of cross-hatches and more static parallel lines, differently coloured and looking like odd fingerprints, and in one lump of morass too, may obscure the path taken or episodes surmounted. It's truly great to be alive and to remember the friendship and shared moments together.

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IBRAHIM HUSSEIN, DATUK

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

Ada Mood, 1983-1984

signed and dated (recto)

ink on paper

38 x 54cm (image)

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Ibrahim Hussein Retrospective catalogue,

National Art Gallery, Kuala Lumpur, 1986, page 152.

RM 30,000 – 50,000

Age is just a number, and not a hindrance to anything, unless one is incapacitated, or even so, for many a handicap have been known to overcome the odds. Yes, there is life, as long as one *Ada Mood* (has the mood), for love, for living, for struggles and for play. How often, life is about the shared laughter and memories, of time spent together, usually with a sweet platter of kueh and kopi, or teh tarik to whet the appetite. To a few maybe, such shared moments can be construed as mundane, but down the road years later, they can become something poignant and meaningful.

The legendary Datuk Ibrahim Hussein is incontrovertibly one of Malaysia's most internationally iconic artists. He was given the prestigious Crystal Award by the World Economic Forum in 1997, and was the first Malaysian to have taken part in the Venice Biennale, under the Smithsonian Institute Workshop programme in 1970. And he was with the world's art pantheons in the tripartite exhibition in Kuwait in 1977, the other two masters being Andy Warhol and Salvador Dali. His international awards also include the XVIII Prix International D'Art Contemporain de Monte Carlo, the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), with him accorded momentous solos in Venezuela, Chile and Japan. He was accorded a retrospective by the National Art Gallery in Kuala Lumpur in 1986. He was conferred the Datuk title three times, and awarded the Anugerah Tokoh Melayu Terbilang (2007). He had organised the Langkawi International Festival of Arts in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his wife Datin Sim, he had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.



IBRAHIM HUSSEIN, DATUK

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

Untitled, 1984

signed and dated (lower right)

marker pen on fabric

62 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 60,000 – 100,000

Memories are made of these, lines weaving in and out and forming nondescript forms with the light of an Eternal Sunshine of the Spotless Mind. Never mind if the rambling images are undecipherable, figures and objects perhaps, incoherent even but imbued with the vivacity of living, the joie de vivre. This little parchment of friendship with the extraordinary artist Datuk Ibrahim Hussein's trademark parallel lines, like connecting bands or links running through, serves as a flash of inspiration in unscripted moments, recording a friendship once upon a time, in 1984. All the line composition is couched with a reddish tinge.

The legendary Datuk Ibrahim Hussein is incontrovertibly one of Malaysia's most internationally iconic artists. He was given the prestigious Crystal Award by the World Economic Forum in 1997, and was the first Malaysian to have taken part in the Venice Biennale, under the Smithsonian Institute Workshop programme in 1970. And he was with the world's art pantheons in the tripartite exhibition in Kuwait in 1977, the other two masters being Andy Warhol and Salvador Dali. His international awards also include the XVIII Prix International D'Art Contemporain de Monte Carlo, the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), with him accorded momentous solos in Venezuela, Chile and Japan. He was accorded a retrospective by the National Art Gallery in Kuala Lumpur in 1986. He was conferred the Datuk title three times, and awarded the Anugerah Tokoh Melayu Terbilang (2007). He had organised the Langkawi International Festival of Arts in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his wife Datin Sim, he had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.



IBRAHIM HUSSEIN, DATUK

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

Water Dance, 1987

signed and dated (lower left)

acrylic on canvas

183 x 183cm

PROVENANCE

Private collection, Kuala Lumpur

RM 800,000 – 1,200,000

“Because blue contracts, retreats, it is the color of transcendence, leading us away in pursuit of the infinite.” William Gass, *On Being Blue: A Philosophical Inquiry* (1976). Wassily Kandinsky concurs: “Blue refers to the domain of abstraction and immateriality.” The eyes are gravitated towards the deep blue, an ultramarine-dominant patch with white chromatic dilution, at the centre bounded by a brace of coalescing forms of torsos and limbs, with peripheral space at the edges dipped in the self-same ultramarines with the luxurious hues of lapis lazuli. While the blues are calming and soothing to mind and body, the ambiguous bracelet of entangled forms exude a rhythm and sense of movement with a flailing limb or two tracing odd shapes, suggesting a certain purity of relationships. “I am always driven by movement. Every living thing moves, moving in space and in time. Human movements come in various forms, on the football playing field they move with great determination to overcome their opponents, in a conflict they move with hatred with the intention to kill, in love the lovers move with love to show *zuriat*,” Datuk Ibrahim Hussein was quoted as saying in 1969. One can feel the graceful, elegant movements of the water dancers.

Datuk Ibrahim Hussein is an extraordinarily gifted artist impacting the world with prestigious awards such as the Crystal Award (presented by the World Economic Forum, 1997), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins of Chile (1996), the Japan Foundation Cultural Award (1988) and Malaysia’s Anugerah Tokoh Terbilang (2007) and is the only artist conferred the Datuk title thrice. Datuk Ibrahim’s tripartite exhibition that also featured Andy Warhol and Salvador Dali, in Kuwait in 1977 was a game-changer for him. He was the first Malaysian in the Venice Biennale (1970), through the aegis of the American Smithsonian Institute workshop. Datuk Ibrahim was accorded a Retrospective by the National Art Gallery in 1986. He set up the Ibrahim Hussein Museum and celebrated it by organising the Langkawi International Festival of Arts in 2000. He also organised the Club Mediterranee Asian Arts Festival in Bali (Indonesia, 1987) and Cherating (Pahang, 1988). His art tutelage was in the Byam Shaw School of Drawing and Painting (1959-1963) and the Royal Academy in London (1963-1966). A double scholarship of Fulbright and John D. Rockefeller II Fund in the 1960s saw him in the United States, with two solos in New York to boot.



IBRAHIM HUSSEIN, DATUK

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

London, 2005

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

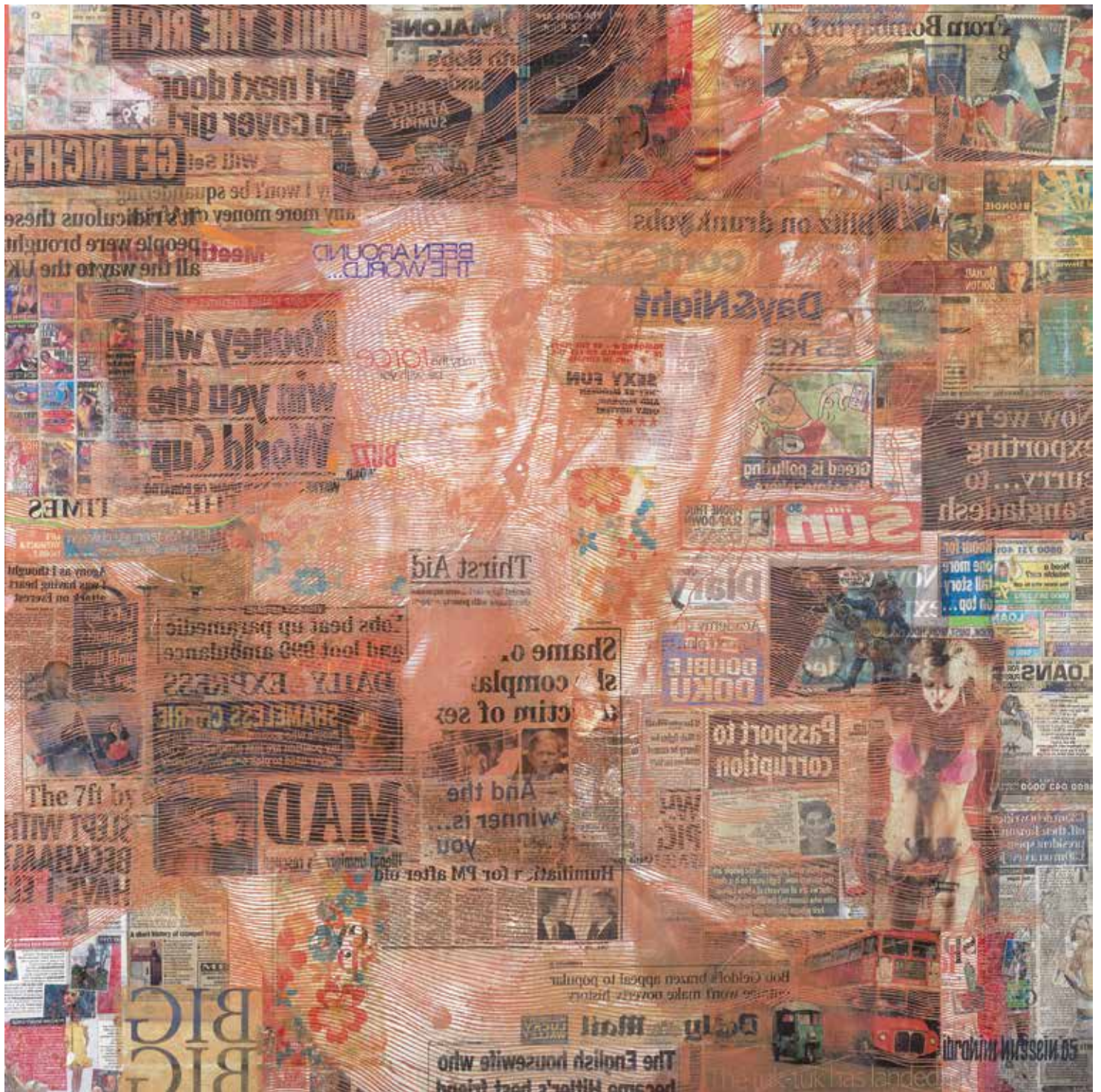
PROVENANCE

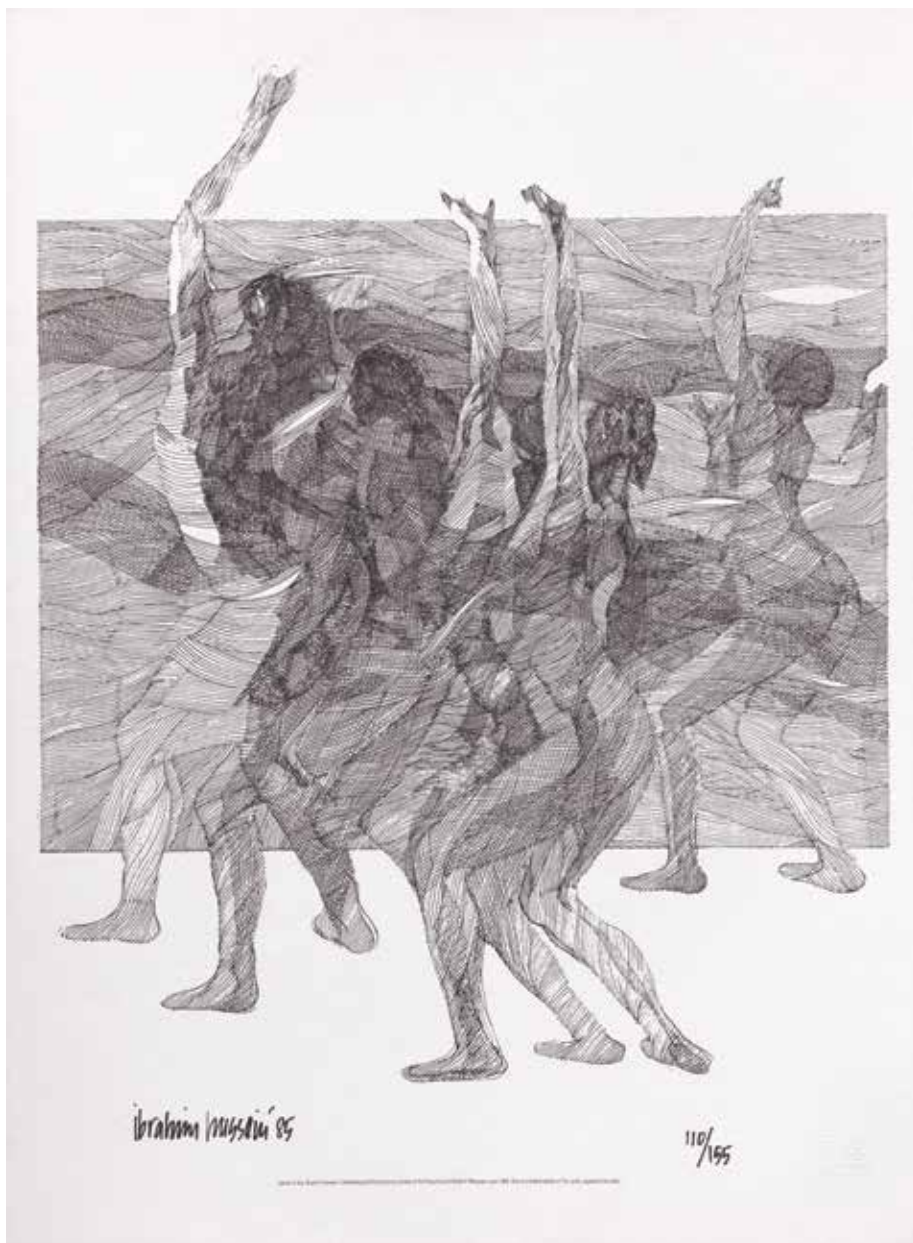
Private collection, Kuala Lumpur

RM 350,000 – 550,000

In New York in February 1968, Datuk Ibrahim Hussein discovered and developed a reverse transfer technique of mass-media print headlines he dubbed printage. He was there under the Fulbright and John D. Rockefeller III fellowships. Like a news editor, he orchestrated some selected news items of the day, to add currency and veracity, and for a little titillation for some were juicy bits of tabloid fodder. For the coup de grace, he let his inimitable ribbons of parallel lines take full rein. Ib, as the artist is popularly known, recommissioned his printage of the Popsy 60s. Some of his most notable work this period was *He Says* (1986), shown in his 1986 Retrospective. Ib gave his printage another hurrah in his China (heralding the rise of China) and Myanmar series (portrait of Aung San Suu Kyi). The dizzying cocktail of Sex and Money makes for a salacious brew, in a raft of headlines dominated by 'B' (David) Beckham, Blondie (Debbie Henry), Bob Geldof, (Tony) Blair and (Michael) Bolton. The type of newspapers is distinguished by the headline fonts: sans serif for tabloids and the pedantic series for the staid conservative broadsheets or junior broadsheets. The sources were The Sun and The Daily Mail tabloids and The Times broadsheet. World Cup soccer fever was in the air, with the Mexico finals only a year away (2006), and there's much British chest-beating jingoism, touting (Wayne) Rooney as a chanticler hero. The Brits were obviously expecting him to do a Geoff Hurst, who scored a hatrick in England's 4-2 defeat of West Germany in the 1966 World Cup finals in London. Out of turn, perhaps, are a focus on a British housewife as an unlikely best friend of Hitler, and a spicy take about exporting curry to Bangladesh. And if nothing catches the eye, there's always the eye-candy Page 3 Girl.

With awards like the Crystal Award, participation in the hugely prestigious Venice Biennale in 1970, what with a tripartite exhibition in Kuwait in 1977 with Andy Warhol and Salvador Dali, Datuk Ibrahim Hussein is incontrovertibly Malaysia's most internationally iconic artist. Tutelage at Byam Shaw followed by the Royal Academy in London burnished his credentials like no other. Malaysia's National Art Gallery accorded Ib a Retrospective, followed with great fanfare, in 1986. A triple Datuk and awards such as the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Order of Andres Bello of Venezuela (1993) and the Order of Bernardo O' Higgins of Chile (1996) made him an artist extraordinaire. Ib was also a visionary, setting 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.





107

IBRAHIM HUSSEIN, DATUK

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

Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 110 of 155
76.5 x 56cm (sheet)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

This work with the trademark fine rhythmic parallel lines by Datuk Ibrahim Hussein was done in conjunction with the 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.

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108

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1985

signed and dated (lower right)
serigraph on Japanese silk,
edition 20 of 300
74 x 74cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

The present serigraph explores the relationship between colour and movement of overlapping forms. The ribbons of lines springing from various trajectory animate the composition, suggesting rhythmic movement.

Datuk Ibrahim Hussein was the first Malaysian artist featured in the Venice Biennale (Smithsonian Institute Workshop, 1970). In 1977, he exhibited alongside Andy Warhol and Salvador Dali in Kuwait. He was a celebrity recipient of the World Economic Forum's Crystal Award (1997). In 1986, he was accorded a Retrospective by the National Art Gallery. He celebrated the opening of his Ibrahim Hussein Museum and Cultural Foundation in Langkawi in 2000 with the Langkawi International Festival of Arts. He had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He won the Monte Carlo art prize in 1984 and was awarded Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), besides the Japan Foundation Award (1988) and the Anugerah Tokoh Melayu Terbilang (2007). He studied at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966).

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Figures 12, 1992*acrylic on canvas laid on board
87 x 94cm**PROVENANCE**

Private collection, Kuala Lumpur

RM 60,000 – 100,000

It's a beguiling tonal matrix of verticals and horizontals, with the disguised half-naked feminine figures towering over the central composition and the 'wavy' patterns of the sarong and accentuated lower torso shapes giving an animated sway and sense of movement. The figures are embodied in the different colour play, without the usual outlines in this Khalil Ibrahim's shadow forms shown in different postures, front or back or side, albeit with his deft choreography of colours.

Khalil Ibrahim had the distinction of not really having to serve back the government after winning a Pahang State scholarship to study Art (National Diploma of Design in Fine Arts) at St. Martin's School of Art in London. He won the scholarship on the merit of his painting of a fisherman which won 2nd Prize in the Malayan Life national art competition in 1959. He had been a fulltime artist since his return in September 1966. It was one solo after another since his first in 1970 held at the Samat Art Gallery in Kuala Lumpur, of his batiks and watercolours. That year, 1970, he also exhibited in Indonesia, arguably the first Malaysian to have done so. He was also a co-founder of the Malaysian Watercolour Society, having joined the painting expeditions to Sweden (Simrikshawn to Uppsala) and India (New Delhi to Nainital / Joelikot). However, he could not paint much after suffering a stroke in 2012. Khalil was honored with the exhibition A Continued Dialogue, at Galeri Petronas, Kuala Lumpur, in 2004.



KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1986

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

PROVENANCE

Private collection, Kuala Lumpur

RM 75,000 – 120,000

The figure forms here are looser and more fragmented, ambiguous even, with some colours bleeding into one another, compared to his normal renditions. It's another of Khalil Ibrahim's beach scene, though the gender of the figures seems less obvious, and what they are doing is also left to conjecture: are they hauling net, perhaps, or something else? The limbs are summarily rendered. This is one rare work where Khalil plays with discoloration to dissemble distinct outlines.

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Yusof Ghani's *Tari* series were first exhibited in 1989, in an exhibition at Galeri Citra, and is one of the artist's most popular series to date. Executed in fluid lines, the artwork consists of human figures depicted in several dance postures and features a strong presentation of gestural movement and figure ground relationship.

111

YUSOF GHANI

b. Johor, 1950

Tari, 1990s

mixed media on paper
23 x 29cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.

112

YUSOF GHANI

b. Johor, 1950

Topeng, 1996

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

PROVENANCE

Private collection, Selangor

RM 16,000 – 28,000



Topeng (Mask) series by Yusof Ghani was conceived after an inspirational trip to Sarawak in 1988 and 1991 where he was captivated by the mask rituals of ethnic Kenyah and Kayan whose villages are located two hours outside the city of Kuching. The idea to explore deeper into the mystical and mysterious world of masks first transpired upon his frequent visits to the National Museum in Kuala Lumpur.

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YUSOF GHANI

b. Johor, 1950

Biring XXI, 2006

signed and dated (lower right)

oil on canvas

127 x 97cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 130,000

It may come as a surprise that Yusof Ghani's second best performing series in Malaysian auction records was a *Biring*, garnering a premium of RM313,600. *Biring* was first unleashed in March 2007, coming after the first phase of his *Segerak* series. It is arguably the most violent of Yusof Ghani's series, derived principally from the blood-sport of cock-fighting (berlaga ayam), popular in Southeast Asia until it was banned. But to Yusof Ghani, it symbolises human strife and beauty with its flurry of feathers, and even a dash of heroism, in a combative nature where the cockerels' spurs are laced with lethal poison. It is about power, might and agility. Artists like Indonesia's Affandi, the Philippines' Rivera, Cambodia's Sin Rithy and Singapore's performance artist Tang Da Wu have all flirted with the theme.

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YUSOF GHANI

b. Johor, 1950

Segerak Series 'Indulgement', 2018

signed (lower right)

charcoal on canvas

122 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 50,000

In the *Segerak* series, Yusof uses the human figure to reflect on issues related to humanity, derived from history and personal experiences. The artist focuses on the process of human movement within space, carefully modelled with rhythmic outlines of the figures and the shadows. Gestural strokes were swiftly recorded to highlight the powerful movement of outstretched arms and limbs, with careful shading of the muscles. He delves into progress, enlightenment, and focuses on what should always be the anchor of future developments – tradition and culture. *Segerak* revels in the antithesis of life, of celebration and aggression, triumph and conflicts, all embodied in the human figure. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019.



YUSOF GHANI

b. Johor, 1950

Ombak: Sandora, 2013

signed and dated (lower right)

mixed media on silk

81 x 90cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Ombak: Breath Of Life,

Bank Negara Malaysia, page 186.

RM 26,000 – 40,000

Ombak should not be taken in its literal meaning as ‘Waves’ but a soothing spiritual séance of painting through one’s emotional wavelength. The series was first unveiled in the exhibition, *Ombak: Breath Of Life* at Bank Negara Malaysia Museum and Art Gallery in 2014.

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116

RADUAN MAN

b. Pahang, 1978

Tanjung, 2016

signed and dated (lower left)
oil on jute
122 x 195cm

PROVENANCE

Private collection, Selangor

RM 16,000 – 28,000

Combining swift brushwork, marks and textures, the artist creates a vibrant work connected with the elements from nature. The artist used a vivid palette of azure blue, bright yellow, orange, and green hues, to bring out the warmth and atmosphere of the scene.

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 had several solos since his first at the NN Gallery called Fresh Markings in 2003. His artworks had been selected for Sotheby's Hong Kong auction sale for few times, and the pieces usually fetched good prices.



117

RADUAN MAN

b. Pahang, 1978

Memories, 2010

signed and dated (lower right)

oil on canvas

203 x 203cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Fascinated by the mechanics of vehicles, the artist has translated that obsession into his artworks. Raduan Man's distinct and colourful renderings of vehicles are engaging and contemplative. Various forms were created on the surface of the canvas through several techniques, which include an arrangement of vehicle models, geometric and abstract forms. His works are a statement of his dreams, memories, strength and self-belief, and he projects an imaginative approach in making art.

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118

RADUAN MAN

b. Pahang, 1978

Aerial Combat, 2009

signed and dated (lower left)
mixed media on canvas
183 x 242cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 36,000

Raduan Man's canvases are known for their bold, experimental, and vibrant nature. Executed with several layers, Raduan combines printmaking and painting techniques in his diligent exploration on the themes of automobiles and aircraft. Raduan amalgamates images of fighter jets and various mechanical diagrams with an interplay of texts and numbers reminiscent of codes. The artwork reverberates with energy and movement, as seen through the wonderful layers built up by sepia and green tones.

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119

RADUAN MAN

b. Pahang, 1978

Spy, 2015

signed and dated (lower left)

oil on linen

152 x 152cm

PROVENANCE

Private collection, Sabah

RM 12,000 – 22,000

Central to the oeuvre of Raduan Man's paintings is the theme of aviation, reinterpreted through the artist's visual language. His colourful canvases feature monumental planes in the sky fused with streamlined shapes, gestural brushstrokes and textural surfaces, showcasing the artist's reflection of historical events.

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120

RADUAN MAN

b. Pahang, 1978

Far From Heaven II, 2012

signed and dated (lower right)

wood print and oil on jute

179 x 208cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

Hope springs eternal, and the mythical saga of the firebird exemplifies the human spirit best, how one can emerge from the ashes of defeat, surpassing all odds, to triumph and persevere. Whatever the challenges, the raining of balls of fire from above like modern-day missiles of destruction, valour and righteousness do have happy endings. So the phoenix in us rises from the tragedy of fire from its very ashes. Raduan Man likes to push printmaking beyond the contemporary, in this case, woodcut, his favourite print material to the primary status of painting.

Raduan Man is an artist first, sometimes a farmer and sometimes an animal breeder. Though bolstered with a double Masters (University of Wolverhampton (Painting) in 2003 and the Camberwell School of Art (Printmaking) in 2006), he had not taught on his return. He received his BFA from Universiti ITM (2000). His awards include the Juror's Award in the Tanjung Heritage competition in 2002. His first solo was at the NN Gallery called Fresh Markings in 2003.



AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Pengawal Istana, 2011-2012

signed and dated (lower right)

mixed media on canvas

183 x 183cm

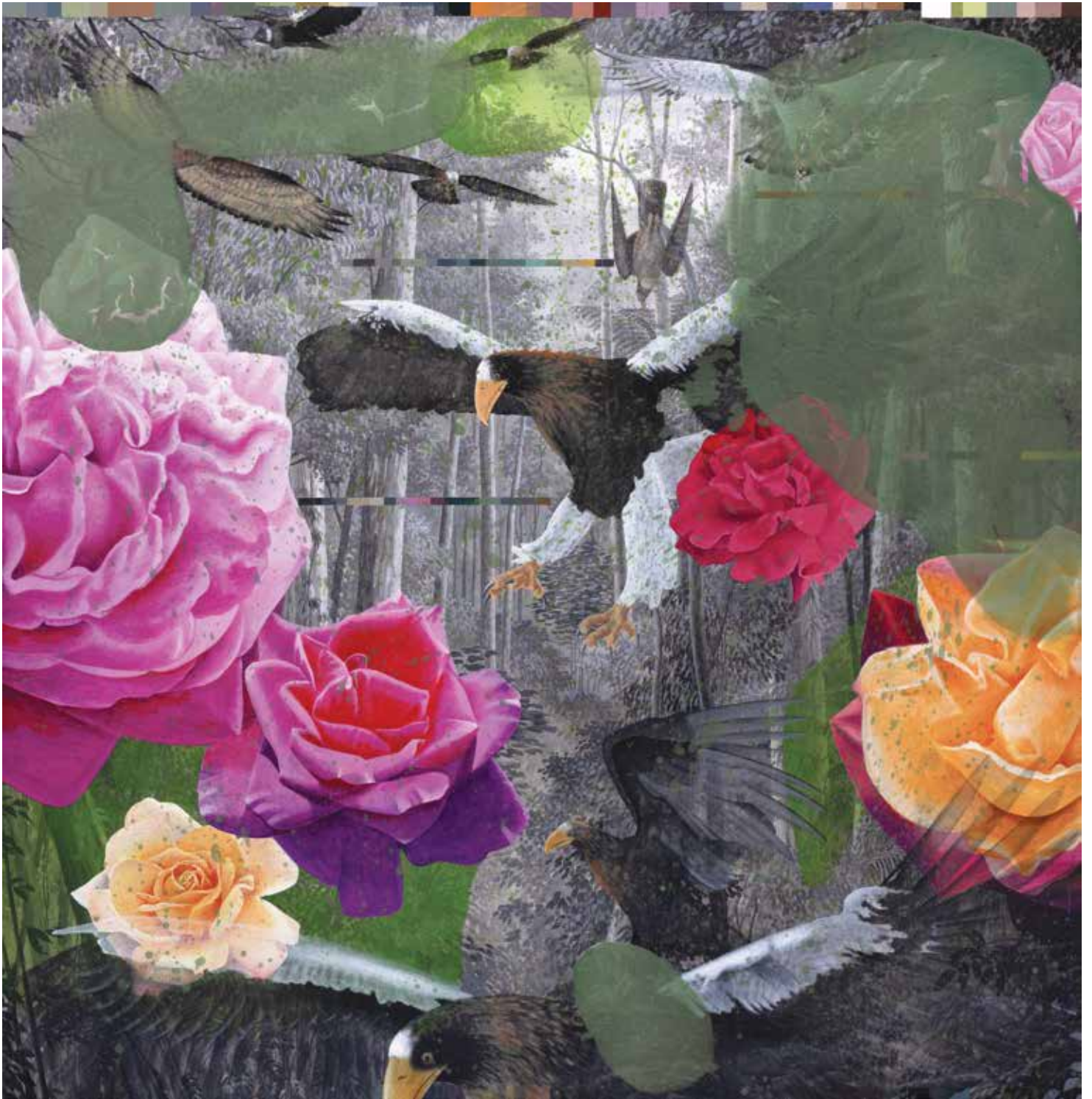
PROVENANCE

Private collection, Selangor

RM 26,000 – 40,000

Throughout his practice, Ahmad Shukri Mohamed's paintings convey a meaningful message that is for the preservation of the rainforest. A convocation of eagles is portrayed realistically, soaring within the natural environment. It's also a good symbol: soaring high represents prosperity. Enchanting pink and yellow roses are finely combined with subtle gradations of colour and shadow, endowing the painting with a magical charm. 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 *Monuments* at Segaris Art Centre, Kuala Lumpur (2019); *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.





122

HAMIR SOIB

b. Johor, 1969

6, 2018

signed and dated (verso)
mixed media on canvas
79 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

Here, tender moments from everyday life were rendered with exquisite shadows and light, demonstrating the artist's impressions. A group of cute creatures cuddle closely giving warmth to each other, expressing feelings of affection and close relations. Hamir Soib, a late bloomer among the founding members of the cult Matahati group, is known for his works with sharp socio-political commentary about issues and events at home. He founded The Gudang warehouse art space in 2002 and he held his first solo at The Gudang in 2005. He is also active in theatre and film productions, besides painting. He won the Best Art Director award with Zuraini Anuar in Erma Fatima's Perempuan Melayu Terakhir in the 14th Malaysia Film Festival. In 2005, he won the Incentive Award in the Shah Alam Gallery Open. Hamir was a finalist in the Sovereign Art Award Hong Kong in 2007. As a Matahati icon, he was from the same 'Class of '91' graduation from the Mara Institute of Technology. He won a Consolation Prize in the Dokumentasi Kemiskinan competition in 1990. In May 2017, Hamir held a solo called the self-explanatory 'Small Works' at the Segaris Art Centre in Kuala Lumpur.

123

JUSTIN LIM

b. Kuala Lumpur, 1983

Faux Paradise #3, 2017

acrylic and enamel on canvas &
stainless steel razorblades
50 x 40cm

PROVENANCE

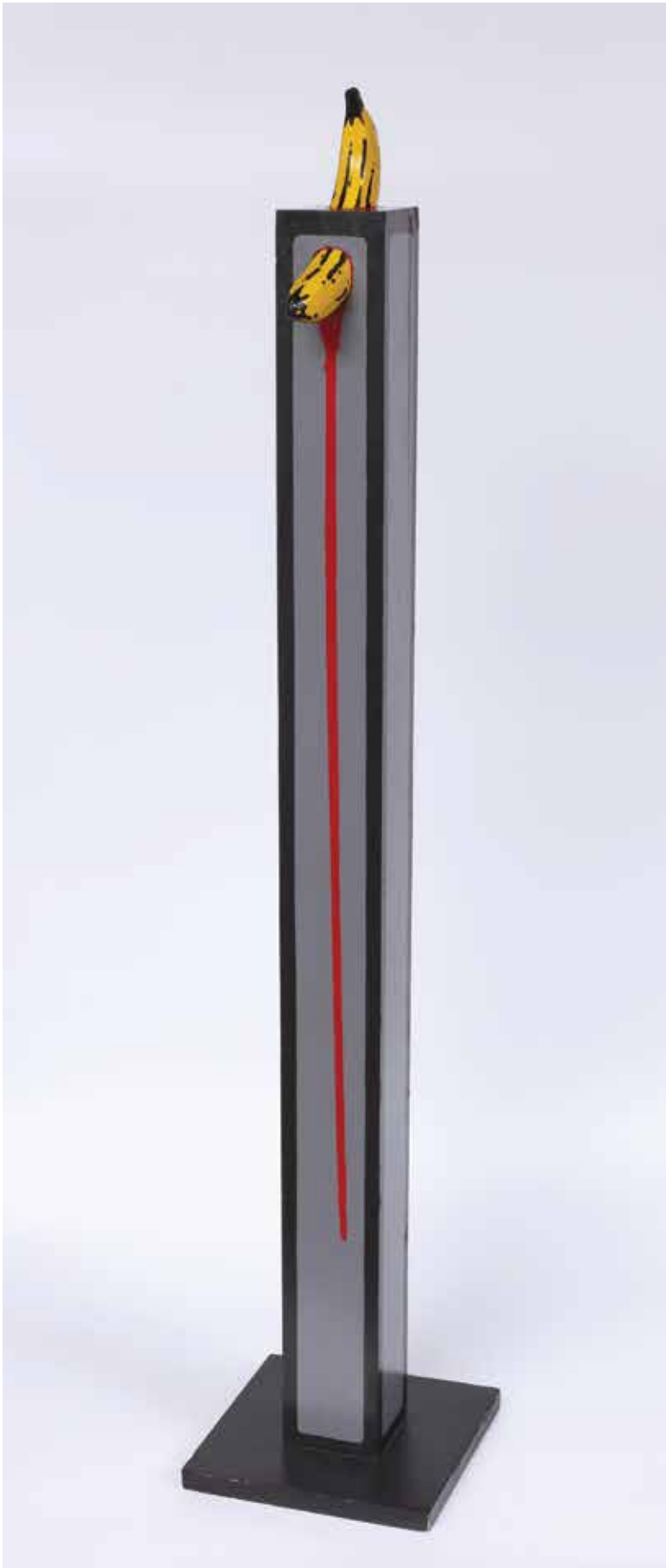
Private collection, Kuala Lumpur

RM 8,500 – 14,000



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

His solo exhibitions, *A Daydream A Day* (2022) and *Sanctuary* (2021) were held at Richard Koh Fine Art. Selected group exhibitions include the Asian Art Biennale: Viewpoints & Viewing Points, Taiwan Museum of Fine Arts (2009); *Modern Love*, Earl Lu Gallery / Institute of Contemporary Art, Singapore (2015); *Asia Young 36 / Asia Contemporary*, a survey of contemporary Asian art practices, Jeonbuk Museum of Art, Jeonju, South Korea (2016); and *Contemporary Chaos*, curated by Demetrio Paparoni, Vestfossen Kunstlaboratorium, Norway (2018); *Gestures of Landscape*, Richard Koh Fine Art (2022).



124

SYED FAKARUDDIN

b. Terengganu, 1989

The Color Of Banana 4, 2013

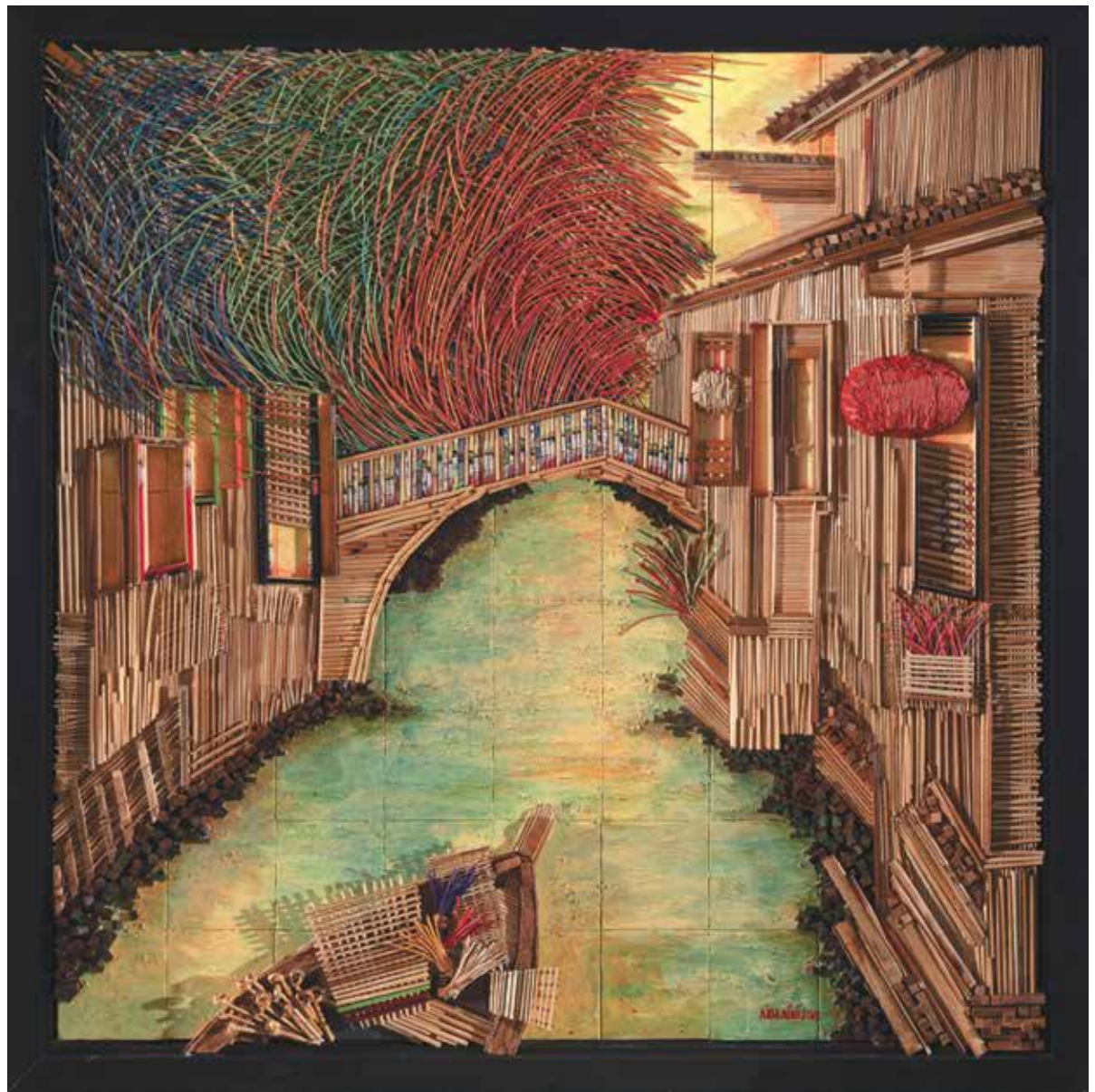
paper, glue, resin, acrylic and wood
115 x 22 x 22cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

In 2013, Syed Fakaruddin participated in 4ward, an exhibition organised by Segaris Art Centre, Kuala Lumpur. Made from papier mache, the vibrant banana sculptures were one of the earliest works created upon Syed Fakaruddin's graduation. Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by HOM Art Trans. Taksu and Segaris Art Center. He was also featured in Art Expo Malaysia from 2014 to 2016, and in Singapore Contemporary. Terengganu-born Syed Fakaruddin is now based in Kuala Lumpur. He obtained his BFA from the University ITM in Shah Alam (2010-2012) after his Diploma at its Lendu, Malacca campus in 2007-2010. Syed Fakaruddin was named as one of the grand winners of the Malaysian Emerging Artist Award (MEAA) 2019. He was also selected as the finalist for the 'Bakat Muda Sezaman' contest organised by the National Art Gallery Malaysia in 2021. His solo exhibition Asas, was held at HOM Art Trans in 2022.



125

**MOHAIDA AINI
MOHAMED**

Untitled, 2012

signed and dated (lower right)
mixed media
143 x 143 x 5cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Notable for the use of unconventional materials such as wooden sticks, this work conveys the feelings of a celebratory occasion in a peaceful setting. Mohaida recreated a joyous atmosphere depicting fireworks in the night sky utilising flowing, rainbow-coloured strips that give a vibrant feeling. The scene contains spatial depth, and elements of architecture, examining our memories of place. Viewing its actual piece, viewers will be mesmerised by its 3D sculptural effect, be amazed by the meticulous details, diligent arrangement and planned placement of the various materials used.



126

TANG HONG LEE

b. Pahang, 1963

Rainbow Village, 2016

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Tang Hong Lee is known for his brightly colored paintings of landscape. This work contains all of Tang Hong Lee's signature elements, featuring undulating hills, soft clouds, beautiful homes, and trees. The artist used an exuberant palette consisting of vibrant colours to achieve a soothing and distinct 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 category). His first solo called Rhythm Of Colours was held at the Momentous Gallery in Singapore. Other solo exhibitions include Merry KL (2022), Colours (2021), Hope (2018), held at Pinkguy Gallery, and Spectacles Of Nature at Momentous Arts Singapore in 2016.

127

HARON MOKHTAR

b. Selangor, 1963

Semai Waris, 2011

signed and dated (lower right)

acrylic on canvas

92 x 77cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by

a certificate of authenticity

RM 3,000 – 5,500



Semai Waris reflects Haron Mokhtar's continued interest in capturing the remarkable traditional buildings and culture of Malaysia. A defining characteristic of his works is the concentration of local architectural elements on the upper half on the canvas. Here, at the lower section, he portrays a group of women clad in sarong retrieving bunches of fresh green vegetables. Inspired by traditional Malay architecture, this brightly coloured work explores narratives of our heritage, community, and the environment.

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



128

PHUAN THAI MENG

b. Johor, 1974

/ See, 2012

black wooden frame and oil on canvas
26 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Phuan Thai Meng frequently imbues his works with personal reflections of land, migration, and country. */ See* portrays finely detailed imageries and associations concerning identity, placed within an ornate black frame. The portrait section on the right side of the card is freely depicted with emoji symbols. The infiltration of fake Identity Card (IC) owners into the electoral rolls may affect the election results.

Phuan Thai Meng, a founding member of the artist's cooperative Rumah Air Panas, is a multi-media artist working on paintings, installations and performance, on contemporary issues of modern social conditions and infrastructure, rapid urbanisation complete with neglect, mildew and structural decay. He was selected for the 7th Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia in 2012-2013, together with Roslisham Ismail, and his works are in the collection of the Singapore Art Museum, The Queensland Art Gallery and the Gallery of Modern Art Australia. He was one of the Malaysian winners of the 2000 Philip Morris Asean Art Awards, and won the Silver Award in the UOB Painting of the Year in 2018. His solo shows were *Home (land)*, *Our ArtProjects* (2018), *Hey Malaysia, Something You () Leave Behind!*, *Our Art Projects 2017*; *Mapping Homeland: We Are Proud Of You (? ?)*, VWFA Singapore 2011; *The WE Project*, RKFA, KL 2010; *Made In Malaysia*, VWFA, KL 2009; and *PTM0001020304* (RAP, KL, 2004). He was educated at the Malaysian Institute of Art (1993-1996). Thai Meng's auction record was set at Christie's November 2011 Hong Kong Auction when his *Road To...* (2009) registered a premium of US\$20,946 (approx. RM86,491). In Malaysia, his *Solution* sold for RM24,640 at the Henry Butcher November 2014 Art Auction.

129

ABDUL MULTHALIB

MUSA

b. Penang, 1976

Bloom Series

laser-cut mild steel with 2k clear coat
83 x 34 x 30cm

PROVENANCE

Private collection, Selangor

RM 11,000 – 16,000



The sculptures of Abdul Multhalib Musa are informed by natural surroundings and the built environment. His works seek to highlight the interlinked relationship between art and architecture. Influenced from nature, fluid organic forms are constructed into three dimensional structures. Focusing on the continuous flow of graceful movements, lyrical swirling shapes are intersected at the axis, enriched with warm hues.

Abdul Multhalib Musa graduated with a Bachelor of Architecture (Hons) from Mara University of Technology, Shah Alam, Selangor. His sculptures have earned him several awards, residencies and commissions, notable among them the Rimbum Dahan Residency in 2001 and the Australian High Commission Residency in 2004. In 2002, Multhalib won the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan, the Juror's Choice Award at the National Art Gallery Malaysia in 2002 before going on to be selected for the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous Region, China, as well as the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. Multhalib won a competition to design a major outdoor sculpture for the 2008 Beijing Olympics in China.



130

MAT ALI MAT SOM

b. Selangor, 1975

The Guardian IV, 2016

metal, stone and wood
93 x 30 x 40cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 9,000

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

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

131

RAFIE ABDUL RAHMAN

b. Negeri Sembilan, 1947

School Girl – Lena, 1978

signed and dated (lower right)

oil on canvas

46 x 41cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



How has school prepared her in life? In the early years, the only schools were the sekolah pondok ('hut' schools), madrasahs and other Islamic religious schools. Education was a privilege denied girls, especially those from poor families. But this changed when primary education was made compulsory, and Malay-medium national schools set up in the 1970s. And many women have excelled in their chosen fields like Tan Sri P.G. (Phaik Gan) Lim, Datuk Nicol David and Datuk Ambiga Sreenivasan. In the early years, pre-school was unheard of, but now it has become virtually a must. Today, Malaysia boasts of some 43 universities, 31 private university colleges, 9 foreign university branches, and 414 private colleges in Malaysia. In Pakistan, there was the case of Malala Yousafzai who was shot by Taliban militants for campaigning for female education in 2012. She eventually won the Nobel Peace Prize.

Rafie painted in oil, watercolours and even Chinese brush.



132

ARIF FAUZAN

b. Perak, 1979

Life Drawing Session, 2014

signed and dated (lower right)

pastel on paper

73 x 52cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Established figurative painter Arif Fauzan is known for executing compelling paintings of figures. He is also an avid photographer who uses a large old format camera and digital camera in his creative processes. The articulation of the sitter's posture and well-defined features reflect his deft use of the medium.

Arif Fauzan's solo exhibitions include *Angkat-Sumpah* held at Sareng Gallery (2023), *Black Zephyr* held at G13 gallery (2017), *World Eclipse* held at Arti Gallery (2014), and *Sublime Images* at Arti Gallery (2012). His group exhibitions include *They Say I Can't Paint*, *Suma Orientalis* (2018), *The Sea And The Storm*, Nadine Fine Art (2017). He won honourable mention at the Philip Morris Art Award. He is a member of the local collective the F Klub.



133

MARVIN CHAN

b. Kuala Lumpur, 1972

Odissi / Drawing A Love Story V,
2009

signed and dated (lower right)
acrylic and charcoal on paper
45 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

Odissi / Drawing A Love Story V features a couple shaped by fluid brushstrokes and painterly handling of forms. The artist focuses on the poise of the captivating dancer looking towards the distance. In this study, a variety of lavender and brown tones, tinged with white shades were used to create an atmospheric composition.

Marvin Chan has made the transition from an advertising practitioner to a visual artist in his first solo called *First Harvest* at a2 Gallery, Penang in 2007. He was also selected for the Commonwealth Connections art residency in 2009, the year in which he also won the BP Portrait Award. He has exhibited in numerous group shows, including *Presenting The F KLUB*, Chan + Hori Contemporary, Singapore (2019), *MASIF 2011* at Galeri Petronas and a solo show at Wei-Ling Gallery in 2010 titled *Inconsequential Consequences Of Hope*. His solo exhibition *Serpents In The Sun* was held at Suma Orientalis Fine Art in 2019.



134

MARVIN CHAN & IZAN TAHIR

b. Kuala Lumpur, 1972 ; b. Malaysia

*In My Embrace, I Hold Myself,
My Fears, My Hopes,
I Hold My Being,*
2011-2012

signed and dated
(lower left and lower right)
oil paint, limo print & wood resin
on canvas
100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

A unique piece created through the special collaboration between Marvin Chan and Izan Tahir, both dynamic artists who have prolific experience in design. In mesmerising purple and mauve shades, the work emphasises on the flesh and contours of the human body, expressed with a sculptural quality. The title hints towards modes of self-acceptance and openness, by trusting and embracing the self.

Marvin Chan has made the transition from an advertising practitioner to a visual artist in his first solo called First Harvest at a2 Gallery, Penang in 2007. He was also selected for the Commonwealth Connections art residency in 2009, the year in which he also won the BP Portrait Award. He has exhibited in numerous group shows, including Presenting The F KLUB, Chan + Hori Contemporary, Singapore (2019), MASIF 2011 at Galeri Petronas and a solo show at Wei-Ling Gallery in 2010 titled Inconsequential Consequences Of Hope. His solo exhibition Serpents In The Sun was held at Suma Orientalis Fine Art in 2019.

UK and Malaysia based printmaker, Izan Tahir, has practised and refined her craft for decades. She received her Bachelor of Arts degree at the London College of Communication, now a constituent college of the University of the Arts London. Her artmaking is an intersection of studio-based work with graphic design sensibilities. She was formerly responsible for corporate and national portfolios.



135

LIEW CHOONG CHING

b. Pahang, 1973

Asian Faces & Places Series, 2001

signed and dated (recto)
oil on canvas
51 x 40cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,000

Known as a figurative painter, Liew Choong Ching has been working as a full-time artist since 1999. Executed in warm tones, portraits of men in traditional headdress are modelled with refinement using delicate strokes and skilful treatment of light.

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 Permodalan Nasional Berhad.



136

RAJA AZHAR IDRIS

b. Perak, 1952

Silat Series Impression 5 & 6,
2018

signed and dated (recto)
drawing charcoal and acrylic on canvas
30 x 26cm; 32 x 30cm, set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

This set of drawings depicts the fluid movements of Silat, a traditional form of martial art. Carefully modelled with refine strokes, it is hatched with dark shades that creates an impression of three dimensionality. Focusing on the rapid movements of the figures, it reveals the technique of physical combat consisting of complex tactics.

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



137

VOON KIM CHEONG

b. Selangor, 1968

Culture Beat III, 2020

signed and dated (recto)
oil on canvas
30 x 30cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Musical figures appear throughout the paintings of Voon Kim Cheong, deeply rooted in the cultural heritage of Malaysia. The sounds of the percussion performance are evoked through the vibrant colour palette and distinct textures. Experimenting with the curvilinear contours of musicians, *Culture Beat III* is imbued with a magnetic sense of life, allowing the viewer to appreciate the energetic beats of our local drums.

Voon Kim Cheong graduated from the Satio Academy of Graphic Design 1992. Solo exhibitions include Vibrancy (2011), Cultural Exuberance (2018), and Cultural Diversity (2019).



138

KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

Terima Dengan Rela, 2014

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

A transient meeting point, the train station serves as a place for travellers embarking towards a destination. The railway contains encounters and movement of people from different places converging at a certain point of time and serves as a place where paths briefly cross one another. *Terima Dengan Rela* is the artist's construction of space, featuring a realistic depiction of the gestures of an elderly man sitting along the train tracks, with a rucksack. The artist used swift, expressive lines and muted colours to convey stories and portraits derived from his acute observations of life. At times, life is hard, life goes on, we move on with Hope.

Khairudin Zainudin is an emerging star in the Malaysian art scene. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His recent works are inspired by his exposure and experiences abroad. Selected group exhibitions include *Mending Fence: A Tales from an Isolation* (2020), *Mihrab* (2019), *Face Value* (2018), *Young Guns 2017*, with HOM Art Trans, *White Box* (2017), *The Practitioners* (2016), *Young Malaysian Artists III*, Galeri Petronas, Malaysia (2016). His latest solo exhibition *Cerita Orang* was held earlier this year.

139

ANTHONIE CHONG

b. Perak, 1971

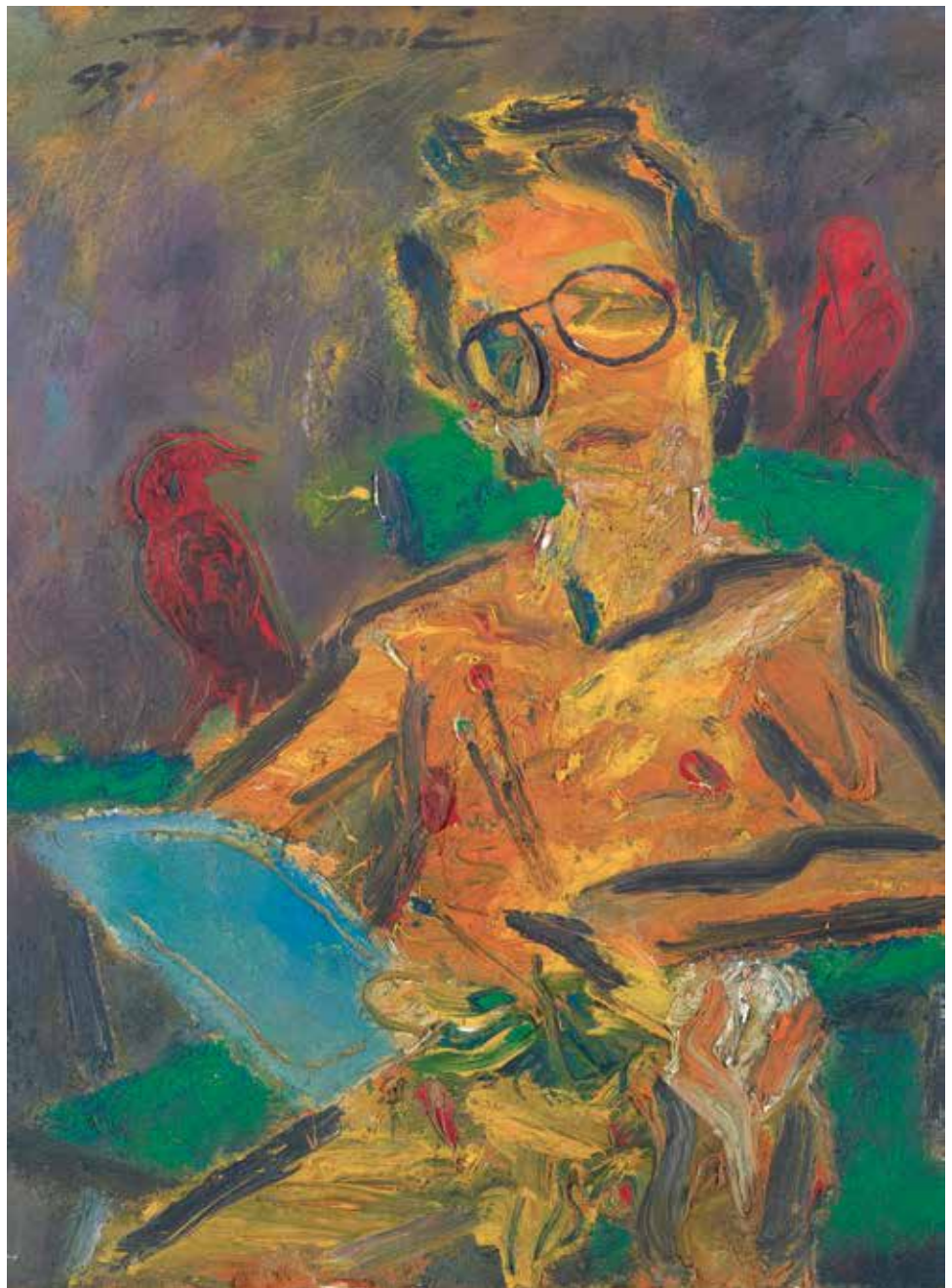
Untitled, 1993

signed and dated (top left)
oil on masonite board
61 x 46cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



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



140

ANTHONIE CHONG

b. Perak, 1971

Untitled, 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.

141

ANTHONIE CHONG

b. Perak, 1971

*Monumental Series –
The Loss Soul, 1995*

oil on canvas
122 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000



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 juxtaposed with a sculptural work of art, executed in a palette of rich saturated hues.

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.

AHMAD FUAD OSMAN

b. Kedah, 1969

Waris, 1997

signed and dated (lower left)

oil on canvas

148 x 70cm

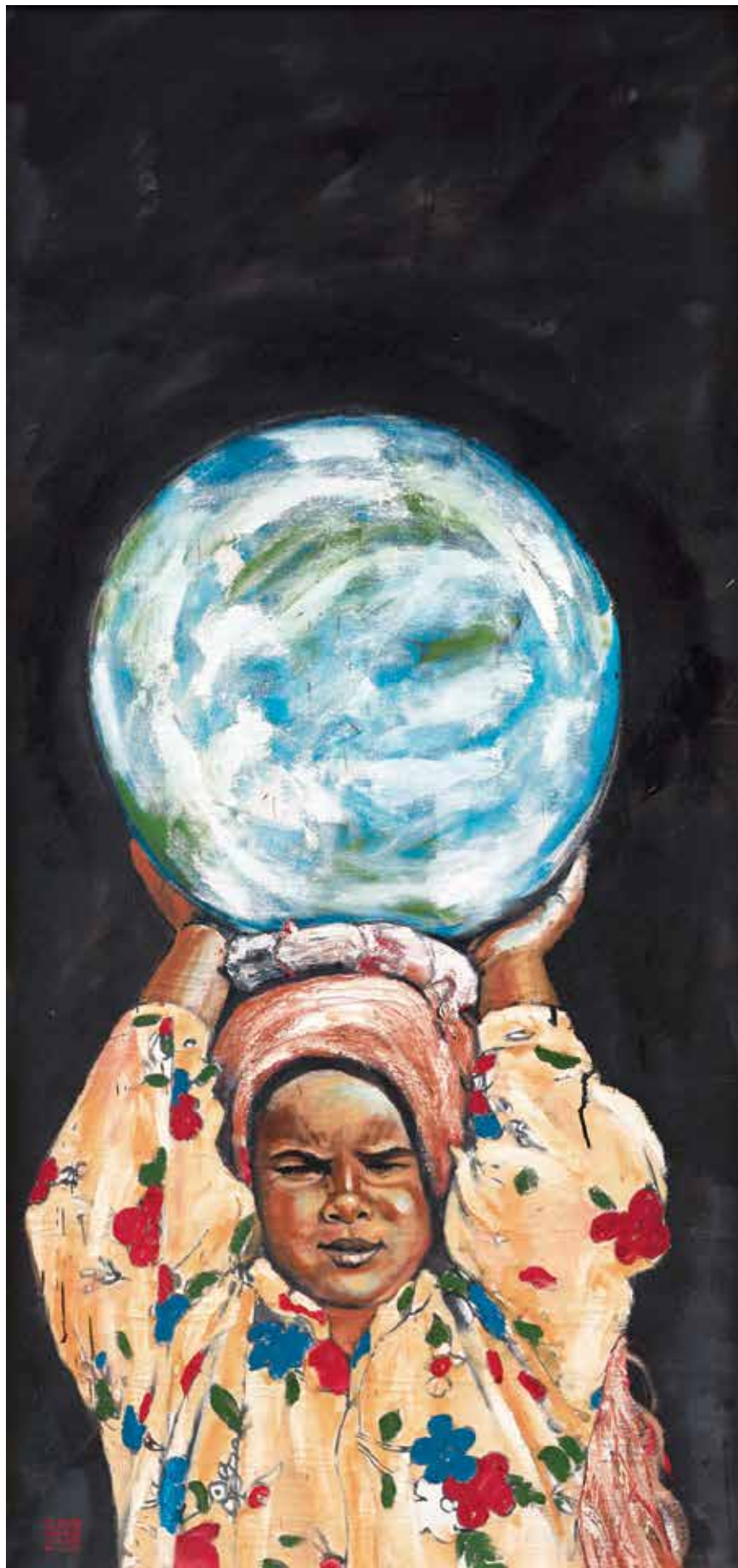
PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 40,000

It's tough for one so young to carry a globe, signifying the world and what a hazy, uncertain and parlous one at that, on one's head, though the well-endowed girl seems capable despite the grimace. The gender specific is no accident, the female always signifying Mother Nature and the hand of nurture and a heart of love, and of course, the reproductive quality which is about continuity and perpetuity. Too much that the Earth is blessed with, are gone or sullied by deforestation, pollution, overdevelopment and other perils. The destructive forces of climate change are very real today, and this environment-skewed work by Ahmad Fuad Osman in 1997 is a most sobering warning.

Ahmad Fuad Osman, one of the members of the legendary Matahati collective, now disbanded, is an artist not restricted by media or style. "Art is something transient, that cannot be set in black and white, cemented in, or immutable. Apart from my moral and religious uphold, I have never set any limitations or boundaries in the pursuit of creating art. I do not believe in single thought process, style, medium or material over another," he had intoned. He was one of the three Jurors Awards in the APB Foundation Signature Art Prize in Singapore in 2008, for the work, *Recollections Of Long Lost Memories*. He won the Juror's Choice Award in the Malaysian level of the Asean Art Award in 2000 and 2003. He had been selected for biennales in Singapore (2006-2007), Shahjah and residences in Vermont (2004), Goyang (2005-2006) and Rimbun Dahan (2007-2008). He graduated with a BFA from Mara Institute of Technology (now a university) in 1987. Since 2010, he travels between Bali and Kuala Lumpur. His solo exhibition, *At The End Of The Day Even Art Is Not Important* (1990-2019) was held at National Art Gallery Malaysia from October 2019 to February 2020.





143

WONG MING HAO

b. Pahang, 1988

Don't Let It Down II, 2020

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Through his intricate portraits conceived from layers of acrylic paint and gloss gel, Wong Ming Hao explores current events taking place by utilising the structure of the face. *Don't Let It Down II* depicts a portrait constructed with dynamic forms, intercepted with flowing strips of color that connect to the realm of emotions. His mixed media works allow for the audience to contemplate and reflect on issues beyond the crafted images and personas presented in the media.

Wong Ming Hao graduated with a Diploma in Fine Art from Dasein Academy of Art, Kuala Lumpur in 2009. Active since 2010, Ming Hao has participated in prestigious national and regional competitions such as UOB's Painting of the Year competition and Bakat Muda Sezaman organised by National Art Gallery Malaysia where he was among the winners of the Juries Award in 2019. After completing a 6-month residency program at HOM Art Trans in 2018, he held a 2-person joint exhibition titled Distant Emotion. Ming Hao also exhibited at Art Expo Malaysia 2019. Ming Hao also does mural painting, sculptural work, and commercial illustration. His solo exhibition Unreal Reality was held at HOM Art Trans in 2020.

144

NG BEE

b. Selangor, 1952

Idealist, 2014

signed and dated (lower right)

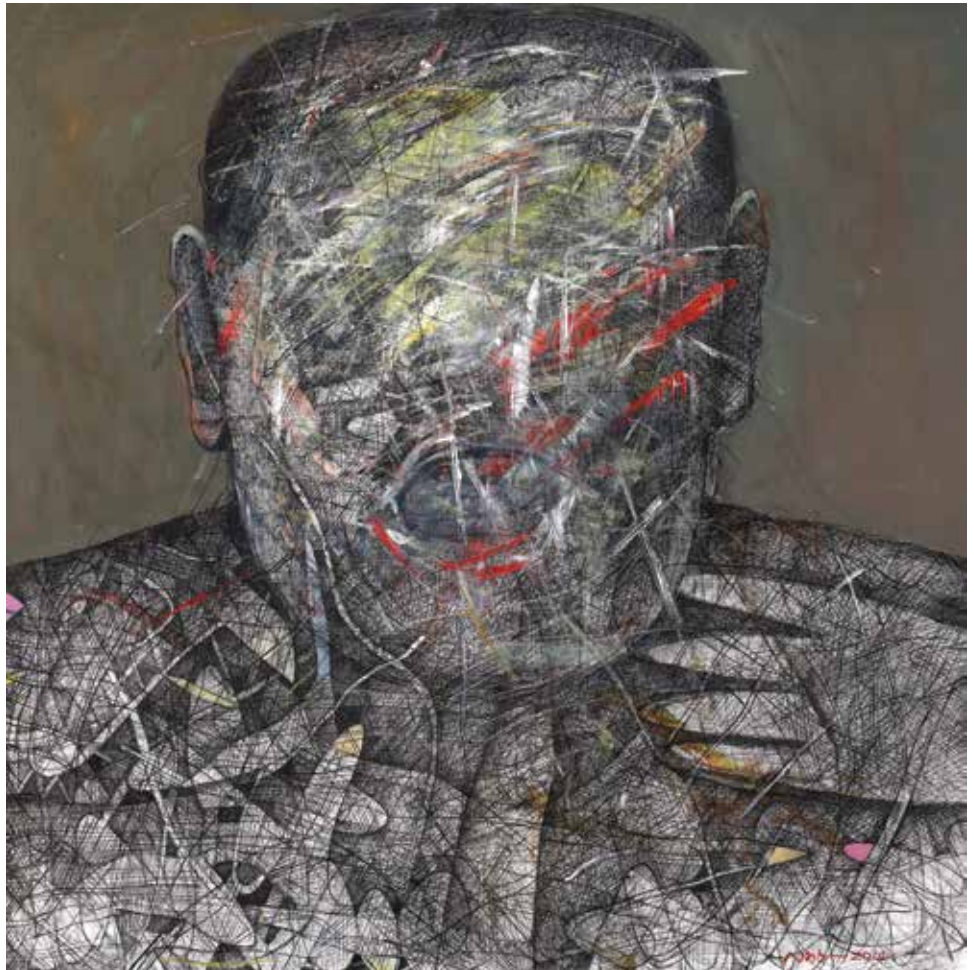
oil on canvas

122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 9,000



Large stout head looms over Ng Bee's canvas in caricature form to hint little homilies about life, mostly about human foibles. The comment could be an ugly social trait or on political events. Instead of prominent facial features like pockmarks or pores, you get Ng Bee's trademark of intricate network of oil-based cross-hatches, spirals and odd oval shapes within the configurations. Ng Bee must have been in a pensive mood, for this one has a positive take, about a dreamer with a positive outlook, who always moves on and goes forward despite the obstacles. Follow the heart, beat the obstacles, forget the naysayers. When tired of painting figures or figure-heads, he opts for human-like abstractions of hippopotamus and rhinoceros.

Ng Bee is better known as Mr. Sasaran for the Sasaran International Art Festival that he founded in 2008 with 35 artists from nine countries taking part. Believing in the mantra, Art Belongs To Everyone, he has put Sasaran, a sleepy fishing village in Selangor on the world map, but its unique quality is that it has the support of the whole village – fishermen, farmers, traders, schools... It now boasts of its own museum and a sculpture park besides murals and artworks all over town. Ng Bee's early education was in the Pik Hwa School in Klang, known for producing artists. Good in art but not in studies, he enrolled at the Nanyang Academy of Fine Arts in Singapore, graduating in 1976. He pursued further education at the Ecole Nationale Supérieure des Beaux Arts in Paris, graduating after four years in 1979. Since his first solo at the New Straits Times' Balai Berita called Intensity, Emotion And Enigma in 2001, he had several other solos including one at the Blue Space Art Centre in Ho Chi Minh City, Vietnam, in 2006.



145

AZIZI LATIF

b. Selangor, 1988

Dr. Uli Sigg, 2017

acrylic, collage, spray paint on canvas
102 x 79cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Dr. Uli Sigg is a Swiss businessman, diplomat and art collector. He served as the Swiss Ambassador to China, North Korea and Mongolia from 1995 to 1998. Currently, he is Vice President of the Ringier Media Group and a member of the Advisory Board of China Development Bank. In 2012, Dr. Uli Sigg transferred over 1,500 works from his collection (the world's most substantial collection of Chinese contemporary art) to M+. In 1998, he established the Chinese Contemporary Art Award (CCAA), continued by M+ as the Sigg Prize, and the CCAA Art Critic Award in 2007. He is a member of the M+ Acquisitions Committee; the International Council of the Museum of Modern Art, New York; and the International Advisory Council of Tate. He is also the Honorary Director of China Foreign Investment Association, Beijing, and Founder and Honorary member of the Swiss-Chinese Chamber of Commerce. Dr. Uli Sigg holds a PhD in Law from the Universität Zürich.

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



146

HISYAMUDDIN ABDULLAH

b. Terengganu, 1989

Behind Portrait #4, 2014

signed (lower left)
acrylic on canvas
92 x 61cm (each), diptych

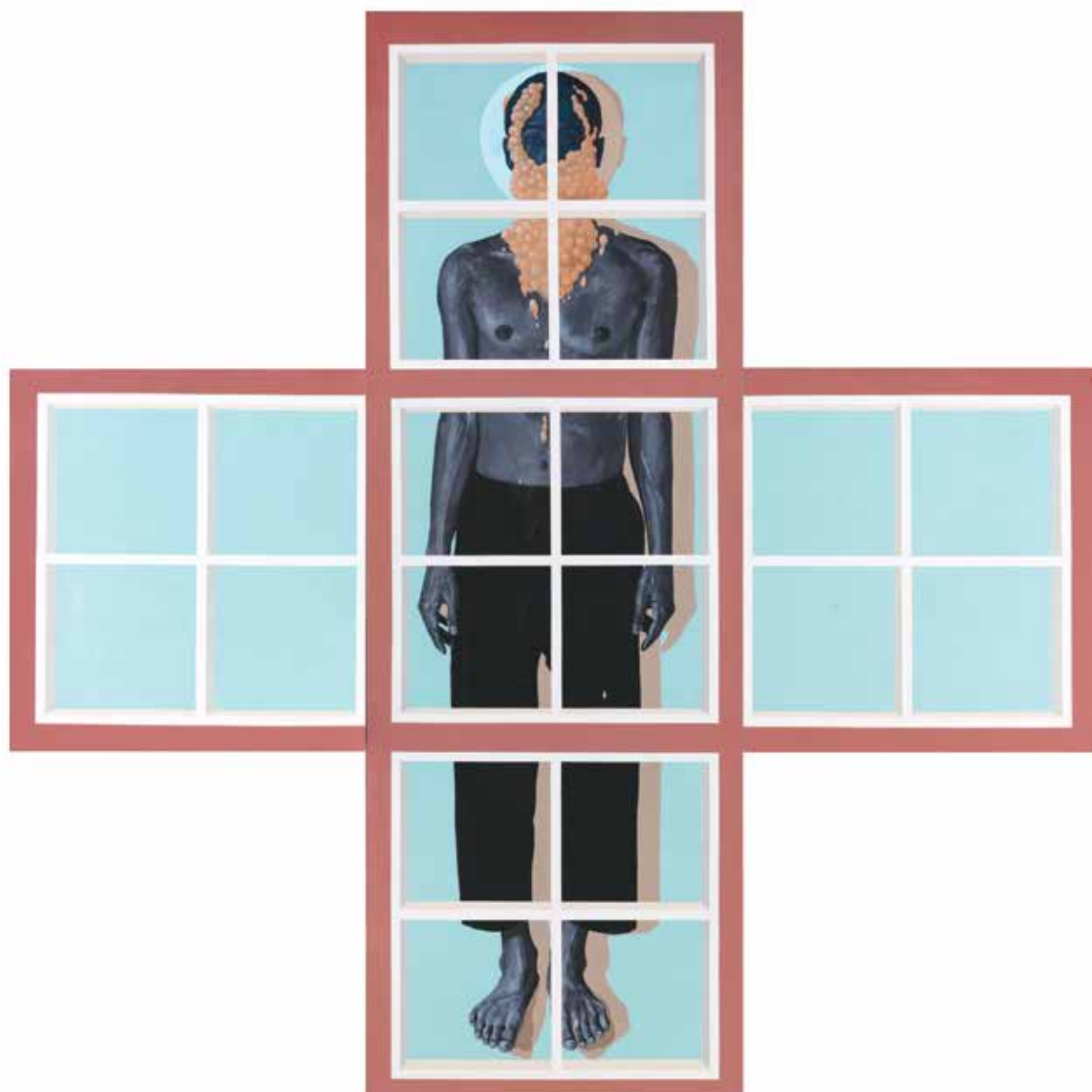
PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Figurative painter Hisyamuddin Abdullah's paintings often reflect his observations on life and society. *Behind Portrait #4* re-examines historical icons, placing emphasis on the contrast between figuration and bold abstract shapes in the overall composition. As quoted from the artist "This artwork is a manifestation of societal figures, a fusion of two personalities. Even though they each play a different role, I believe that these two figures indicate a concept or value of self-identity. The visual interpretation of portraits hidden behind the random shapes on their faces means that they are still recognisable even though their facial identities have been camouflaged."

Hisyamuddin Abdullah received his bachelor's degree in Fine Art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with Taksu Kuala Lumpur titled SARkAs followed by his second solo exhibition at Taksu Kuala Lumpur titled KOTA(k) MAGIS in July 2021. He has participated in numerous group shows namely #SKULL (2019), Human Being (2019), XIX Nineteen (2019), Axis By Praxis: Identity In Transition (2018) etc at various local galleries.



147

HISYAMUDDIN ABDULLAH

b. Terengganu, 1989

Emergency Room, 2020

signed and dated (verso)
acrylic on canvas
216 x 216cm (triptych)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 15,000

The paintings of Hisyamuddin Abdullah have a distinctive quality, featuring realistic figures within a surreal landscape. He uses the role of the figure (his self portrait) to explore current issues that matter today. *Emergency Room* is a monumental contemporary work by Hisyamuddin Abdullah, featuring a standing figure beautifully rendered within the shape of a cross, enclosed within crisp geometric planes.

Hisyamuddin Abdullah received his bachelor's degree in Fine Art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with Taksu Kuala Lumpur titled SARkAs followed by his second solo exhibition at Taksu Kuala Lumpur titled KOTA(k) MAGIS in July 2021. He has participated in numerous group shows namely #SKULL (2019), Human Being (2019), XIX Nineteen (2019), Axis By Praxis: Identity In Transition (2018) etc at various local galleries.



The shifting power dynamics racked by political deceit is explored in Azrin's wallpapered multi-panelled assemblage work, *The Chair*, which references Malaysia's 13th general elections where the ruling Barisan Nasional Government won by a simple majority.

Here, the popular bad boy, Pinocchio, known for his elongated long nose on account of his persistent lies, is prominently featured in a full-panel in the centre, flanked by an array of nine terracotta warriors each in their respective orderly recesses. The famous marionette created by Italian Carlo Collodi is seated on a very high chair, which shows power, loneliness as well as a precarious stand. The terracotta toy soldiers from which were astonishingly uncovered from a Qin Dynasty tomb in China, were given labels in Bahasa Malaysia such as Benci (Hate), Hasut (Enflame), Kuasa (Power), Janji (Promise), Wang (Money), Dengki (Jealousy), Gila (Crazy) and with one, unusually of faded-crystal orange, even with the head lopped off. The warning is clear, but unlike the Pinocchio fable, there doesn't seem to be a happy ending here. The work was first presented in the four-man show at the Pace Gallery in Petaling Jaya in 2013.

148

AZRIN MOHD

b. Negeri Sembilan, 1969

The Chair, 2013

signed and dated (verso)

mixed media

123 x 173cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

He had taken part in the Art Expo Malaysia since 2013, and was at Galeri Chandan's Cheritera exhibition at the Start Art Fair in London in 2014. He first gained notice when he won a Special Award in the National Art Gallery's painting exhibition in 2009. He received his MA (Fine Art) and BA (Hons, Graphic Design) from the Universiti ITM.



149

ISMAIL AWI

b. Terengganu, 1987

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

signed and dated (lower right)

acrylic on canvas

122 x 122cm (each), set of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 27,000 – 37,000

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

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

150

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

Secret Mission II – RESCUE,
2019

signed and dated (lower right)
acrylic on jute
155 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000



Shafiq's brightly coloured characters are executed with a unique aesthetic, taken from pop culture, comic artists, graffiti, and street art. His imaginative characters are highly detailed and placed in surreal landscapes. Complemented with symbols and text, his compositions are emblematic of the current issues surrounding our times.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysian Emerging Artist Award in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. In 2020, he won the Highly Commended, Established Artist Category at the 2020 UOB Painting of the Year (Malaysia). He was a finalist of Bakat Muda Sezaman (BMS), National Art Gallery Malaysia in 2019. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held in 2018. Recent international art shows include Brain Invasion, Two Man Showcase with Shafiq Nordin, Block 17 Bacolod City, Philippines (2020) and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include XIX Nineteen (2019), and Bintang 5 Volume III (2018) with Segaris Art Centre. His solo titled It's A Beautiful Life was held at Secret Fresh Gallery, Manila in 2022.



Shafiq Nordin's compositions are sourced from a myriad of influences including street art, comic culture, and graffiti. Utilising multiple symbols with a highly vibrant colour palette, Shafiq's stylised animals were used to convey modern issues. *The Black Goat Who Defended His Master* depicts a winged hybridized goat with striped horns, around it is a variety of animals such as the vulture and chimpanzee. Beneath its belly lies a red coloured monster, while a stack of cash is hidden within its internal skeleton. Whenever problem arises, politicians will always save themselves first, and let others be the scapegoat.

151

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

The Black Goat Who Defended His Master, 2018

oil and acrylic on jute
stick on MDF board
159 x 202cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysian Emerging Artist Award in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. In 2020, he won the Highly Commended, Established Artist Category at the 2020 UOB Painting of the Year (Malaysia). He was a finalist of Bakat Muda Sezaman (BMS), National Art Gallery Malaysia in 2019. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held in 2018. Recent international art shows include Brain Invasion, Two Man Showcase with Shafiq Nordin, Block 17 Bacolod City, Philippines (2020) and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include XIX Nineteen (2019), and Bintang 5 Volume III (2018) with Segaris Art Centre. His solo titled It's A Beautiful Life was held at Secret Fresh Gallery, Manila in 2022.



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

152

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

Hidden Intruder, 2014

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 18,000

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysian Emerging Artist Award in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. In 2020, he won the Highly Commended, Established Artist Category at the 2020 UOB Painting of the Year (Malaysia). He was a finalist of Bakat Muda Sezaman (BMS), National Art Gallery Malaysia in 2019. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held in 2018. Recent international art shows include Brain Invasion, Two Man Showcase with Shafiq Nordin, Block 17 Bacolod City, Philippines (2020) and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include XIX Nineteen (2019), and Bintang 5 Volume III (2018) with Segaris Art Centre. His solo titled It's A Beautiful Life was held at Secret Fresh Gallery, Manila in 2022.



153

SABIHIS MD PANDI

b. Pahang, 1988

Pompeii, 2015

woodcut on MDF board
122 x 153cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

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

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

154

SABIHIS MD PANDI

b. Pahang, 1988

Self Portrait, 2015

woodcut print on canvas
122 x 92cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



An unconventional rendition of a self-portrait, Sabihis Md Pandi creates his version by intricately carving the image into the surface of a woodblock and employing a relief printing technique on canvas.

Sabihis Md Pandi graduated with a Bachelor (Hons) in Fine Art from Universiti Teknologi MARA (UiTM), Shah Alam, Selangor in 2011. He obtained a Diploma in Fine Art from UiTM Machang, Kelantan in 2009. Majoring in Printmaking, Sabihis has been an active participant in the local art scene since 2009. Sabihis held his first solo exhibition entitled *Block By Block* at Galeri Chandan in 2017. He has participated in group exhibitions abroad organised by art galleries namely *Interface by Taksu* (Singapore) at the Affordable Art Fair, Singapore, *The Collective Young From Southeast Asia* under Mizuma Gallery (Singapore), *Bazaar Art Jakarta 2015* at the Ritz Carlton Jakarta, Indonesia, and *A New Venture* by Galeri Chandan for the Gwangju International Art Fair 2015 in South Korea. Sabihis is a member of Studio Pisang and Cetak Kolektif that had its inaugural exhibition entitled *Test Print* which featured six contemporary printmakers at HOM Art Trans (2014-2015). He has won several awards namely Bronze Award (Established Artist Category) for the UOB Painting Of The Year in 2014 and was among the five winners of the Malaysian Emerging Artist Award in 2013, and Young Guns Award in 2016.



155

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Lonely Women, 2010

signed (lower left)
mixed media on canvas
122 x 183cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Filled with mood and emotion, *Lonely Women* displays influences from the world of street art. The artist's use of light and shadow, texture, mark makings and clean silhouette brings out a unique street aesthetic. "There Is Always Hope" is written on the wall in blue colour. With a parachute, the rat is attempting to send a flower over, to cheer her up and give her comfort. 'Jodoh' (Fate) is needed. At the right timing, the right place, the right person will appear, and that's how true love begins. Love is real.

Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Pride & Prejudice* (2020), *Survival* (2015), and *Great Migration* (2012) were held at Taksu in Kuala Lumpur. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016).

156

CHEONG KIET CHENG

b. Kuala Lumpur, 1981

Once Upon A Time, 2015

signed (lower right)

acrylic on canvas

174 x 124cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 11,000



It's like Alice in Wonderland, a dream world where the girl with hair neatly tied in a ponytail and all dressed up for a party is celebrating alfresco with a bunch of hare and a fierce-looking lion which obviously wants to join in the fun too. Not the hare on her right which instinctively scampers away. Though hare does not enjoy a good press with all the unsavoury connotations, animals should not be discriminated against because of size, looks or (bad) habits. Nature is to be enjoyed in all its glory and with all the living things around, and Cheong Kiet Cheng means this as a reminder of happy coexistence and affinity to Nature.

One of Kiet Cheng's solos was called *Between Two Hills – The Chorus Of Life* (2017). Her breakout exhibition was in a double billing with her husband, Hoo Kiew Hang, at White Box, MAP Publika, called *Jojo In The Wonderland* (2013), vis a vis her husband's *Paradise Of Gods*. Cheong graduated with a Fine Art Diploma from the Dasein Academy of Art in Kuala Lumpur in 2006. Then came a diverse exposure in 2012, when she got a Certificate in Journalism (Hang Xing Academy of Journalism, Kuala Lumpur), a Certificate in Basic Photography (PCP Art of Photography, KL) and a Certificate in Drama Acting (Pin Stage). She also had an artist's residency in Sasaran in 2012. Kiet Cheng was a finalist in the Malaysian Young Contemporary Artist (Bakat Muda Sezaman) competition in 2013, the Nokia Creative Art Awards in 2004 and 2005, and the Starhill Visual Art Award in 2011. She won 2nd Prize in the Watercolour category of the Tanjong Heritage Award in 2006 and the Bronze Prize in the Nanjing Art Festival in China. In 2016, she was awarded the Creative M50 in Shanghai, China.



157

DONALD ABRAHAM

b. Sabah, 1981

Cartoon And Stuff, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Donald Abraham is known for visually engaging works that are recognisable for its style and influence from graffiti. Colourful fantastical creatures and cartoons spread around the canvas. Multiple configurations are carefully balanced in joyful colours and defined outlines within a grid like structure.

A self-trained artist, Donald Abraham started his artistic journey through street art. His passion for street culture such as skateboarding and hip-hop music is depicted through his paintings. His murals can be viewed in public spaces such as Publika and Damansara Uptown. He uses the graffiti tag "Yak Yak", which symbolises the sound of a free bird. Hailing from the Kadazan-Tatana community, Donald Abraham moved to Kuala Lumpur in 2001. He has participated in numerous group exhibitions namely *Hidup Bersama: Malaysia@55* at Balai Seni Menara Maybank in 2018, *Street Art Exhibition* at Valette Gallery in 2016, and at *Interpr8* Kuala Lumpur.



158

DONALD ABRAHAM

b. Sabah, 1981

Sesat Pengalaman, 2013

signed and dated (lower right)
acrylic on canvas
122 x 244cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Donald Abraham's engaging arrangement examines the relationship between animals positioned within the urban landscape and environment. *Sesat Pengalaman* portrays the life of animals executed in flowing stylised forms and vibrant colours. Combining influences from graffiti and street art, the pictorial space is divided into multiple segments, each containing elements pertaining to the inner life of the animals.

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159

WAN AMY NAZIRA

b. Selangor, 1989

Si Tamak, 2017

signed and dated (recto)
oil and charcoal on canvas
122 x 153cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Wan Amy Nazira's light-hearted yet thoughtful imageries were influenced by the art of cartoons. Her distinct body of work explores current issues using the image of female figures. In *Si Tamak*, a young child carrying a toy stands amidst a landscape of traditional homes gentrified by an influx of building developments, to make way for an urbanised cityscape. The artist's paintings are associated with contemplations of the modern world (endless development although there's already over supply of offices, condos and houses; the bottomline is money, it's always the greed, the money), interpreted through a child-like playfulness and humour.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has been participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park, Melaka (2012), Muda Mudi at Segaris Art Centre, KL (2016), Art Expo Malaysia 2017, Enthral exhibition at The Art People Gallery, Klang. Her recent group exhibitions include Women Unbounded, HOM Art Trans, KL (2021), Sensation, Segaris Art Centre, KL (2017), and the Locals Only exhibition at Taksu, KL (2017). The artist won the Bronze Award, Emerging Artist Category in UOB Painting of The Year (2016).

160

WAN AMY NAZIRA

b. Selangor, 1989

Something Forgotten, 2019

signed and dated (lower left)

oil on canvas

152.5 x 122cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



Amy Nazira's imaginative paintings recreate universal experiences that reveals the inner life of her iconic female characters. *Something Forgotten* depicts a theatrical composition of a young woman situated in a uniquely designed home. The artist has developed a distinctive visual vocabulary, filled with nostalgia and references to cartoons and personal memories.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has been participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park, Melaka (2012), Muda Mudi at Segaris Art Centre, KL (2016), Art Expo Malaysia 2017, Enthral exhibition at The Art People Gallery, Klang. Her recent group exhibitions include Women Unbounded, HOM Art Trans, KL (2021), Sensation, Segaris Art Centre, KL (2017), and the Locals Only exhibition at Taksu, KL (2017). The artist won the Bronze Award, Emerging Artist Category in UOB Painting of The Year (2016).

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

Pohon Sireh, 1990

signed and dated (lower right)

oil on board

85 x 65cm

PROVENANCE

Private collection, Sabah

RM 80,000 – 140,000

The child-like sensibility in Dzulkifli Buyong sets him apart with his Melayu Native narratives of childhood antics and domestic scenes. A gangly woman, back to viewer, clammers up the short ladder to pluck the sirih (betel) leaves with her crooked fingers while another below seems to be admiring a leaf in her hand. Buyong's paintings of childhood memories have been described as 'an intense, absorbing world nourished by experience as well as an objective yet empathetic observation of his environment'. *Pohon Sireh* is no different. The vibrancy of the painting draws viewers in, inviting them to experience delight and revel in a usually ordinary tableau that is transformed into a compelling moment by Buyong's signature style.

Buyong was dubbed a child prodigy when he swept the 1st, 2nd and 3rd Prizes (Pastels) in the Young Friends' Art Competition at the age of 14, and again the 1st and 2nd (Pastels) Prizes the next year. He followed this up with a 2nd Prize (Pastel) in the Joy Of Living Competition in 1964. A leading member of the Wednesday Art Group, he was mentored by Patrick Ng Kah Onn at Victoria Institution, Kuala Lumpur from 1961 to 1965. He also had informal art training in Japan for three years in the late 1960s.



KHOO SUI HOE

b. Kedah, 1939

The Greetings, 1981

signed (lower left)

oil on canvas

76 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 45,000

A couple emerging from a pool of water dominates the scene in solitary bliss. The lady, wearing a cape with open palms signals an inviting greeting and receptive expression. Using a warm sumptuous palette of orange, green and blue, his works illustrate a romantic and peaceful surrounding environment. His choice of palette is greatly influenced by the colours found present in nature. This piece is characteristic of Khoo Sui Hoe's poetic vision, infusing symbolic elements to evoke nostalgic memories of childhood and the countryside. His distinct aesthetic often employs sculptural figures rendered in forms with artistic sensitivity to detail.

Khoo Sui Hoe is the spiritual leader of the Utara Group, formed in 1977. He was a fulltime artist since graduating from the Nanyang Academy of Fine Arts in Singapore, in 1961. He was awarded the John D Rockefeller III Fund to study at the Pratt Graphic Centre in New York in 1974. He was accorded a Retrospective, *The Painted World of Khoo Sui Hoe*, by the Penang State Art Gallery in 2007, and later another by Wisma Kebudayaan Soka Gakkai, Kuala Lumpur. There were mini retros of sorts, given by the Penang Museum Board, in 1978 (works from 1963-1973) and The Art Gallery Penang in 2013 (works from 1967-2013). In 2015, Khoo held a two-part An Overview exhibition, in Singapore. He won Honorable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. He was in charge of the Alpha Gallery Singapore in 1972, which he revived in Penang in 2004 as the Alpha Utara Gallery. He was included in the Contemporary Paintings of Malaysia exhibition at the Pacific Museum in Pasadena, California, in 1988.



163

CHUNG CHEN SUN

b. Malacca, 1935

智者 (*Wise*), 2004

signed and dated
with two seals of the artist (lower right)
Chinese ink on paper
88 x 96cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and founder of the International Contemporary Ink Painting Association. Influenced by the teachings of Taoist philosophies, his bold and experimental works contain an expressive quality emphasised in the broad and linear strokes, highlighting the interconnection of man and nature.

Chung Cheng Sun founded Malaysian Institute of Art 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.





164

LEE JOO FOR, JOHN

b. Penang, 1929 - d. 2017

Girl Riding Horse, undated;
Resting On A Horse, 1996

signed (lower center);
signed and dated (lower center)
chinese ink on paper;
mixed media on paper
35 x 54cm; 84 x 59cm, set of 2

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Featuring the subject of a female riding a horse, this exquisite set of 2 works finely executed on paper demonstrate the expressive use of lines and gestures. 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.



165

JOLLY KOH

b. Singapore, 1941

Untitled, 2009

signed and dated (lower right)
mixed media on paper
56 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Through an exuberant blend of colours, this peaceful and harmonious scene features a young elephant roaming freely in the wilderness. The hills were executed in washes of fresh blue colours. Besides strength and magnificence, a sense of lyrical movement and joy is felt throughout the composition.

Artist, art academician and intellectual-theorist, Jolly Koh has transcended his GRUP Magnificent Seven persona of 1967 as an alchemist of colours. Born in Singapore, grew up in Malacca, studied in England and the United States, taught in Malaysia and Australia, he had several solo exhibitions since his first in 1957 culminating in his major survey show Jolly Koh@76 (organised by Henry Butcher Art Auctioneers) at White Box, Publika, Kuala Lumpur, in 2017, accompanied by a 350-page retrospective book. His academic credentials: National Diploma in Design at the Hornsey College of Art in London; Art Teacher's certificate at the Institute of Education in London University; Doctor of Education and Master of Science at the Indiana University in the United States.



166

WONG KEAN CHOON

b. Perak, 1942

Prosperity, 2005

signed and dated
with one seal of the artist (lower left)
watercolour on paper
53 x 73cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by
a certificate of authenticity

RM 3,500 – 6,500

A group of 8 gold fishes are expressed in fresh colours with red and orange accents. It depicts the movement of goldfish swimming gracefully in the green background. Associated with wealth and abundance, goldfishes are believed to symbolise good fortune, prosperity, and affluence.

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 Arts Alumnus Malaysia's exhibition, creative award.

167

ILHAM FADHLI
SHAIMY

b. Kelantan, 1980

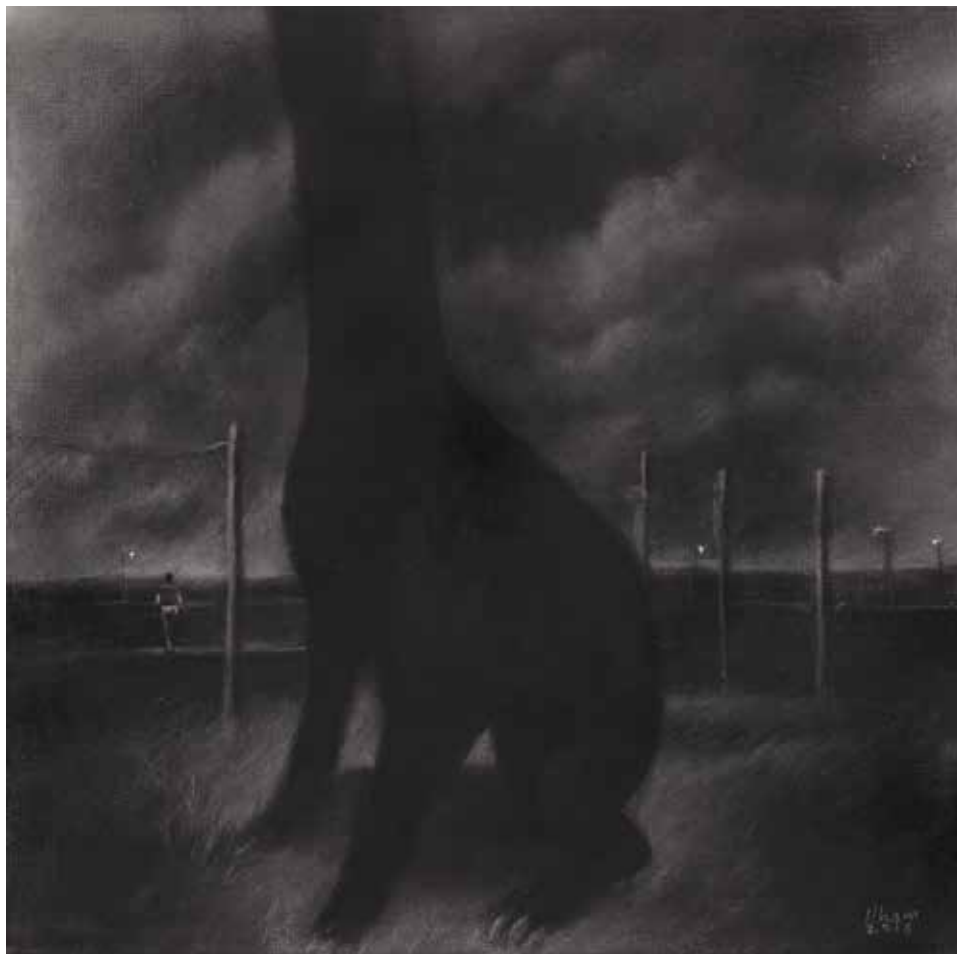
Untitled, 2010

signed and dated (lower right)
charcoal on canvas
45 x 45cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



Ilham Fadhli's post-apocalyptic images are rendered with intricate miniature figures and imaginative creatures skilfully embedded within a mysterious landscape. Executed in monochromatic hues, this work centres upon a giant fantastical creature traversing across a surreal habitat. His dreamlike works often reflect on the human experience and delves into the theme of survival in a dystopic world.

Ilham Fadhli graduated with a Degree in Fine Arts from Universiti Institut Teknologi Mara, Shah Alam in 2003. Subsequently, he has 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 Art Gallery, Kuala Lumpur (2010). He has participated in a group exhibition in Singapore (2011), curated by the artist and curatorial collective called Flying Karpel Company founded by contemporary artists Aswad Ameir, Saiful Razman and Shahrul Jamili. His work was also featured in a group exhibition titled Kembara Jiwa Fukuoka: Expanded Passion organised by Galeri Chandan that was presented in Fukuoka, Japan in 2013. His solo exhibition, Hotel Fugitif was held at Galeri Puteh in 2023.



168

SEAN LEAN

b. Selangor, 1981

White Peacock:

A Fowl And Some Feathers, 2013

signed (lower left)

oil on canvas

150 x 262cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Sean Lean's early series incorporates animals showcased in a monochrome palette to express a bold spirit. Executed on a monumental scale, *White Peacock: A Fowl And Some Feathers* hints at notions of eliminating self-vanity, in the restorative process of regrowth. Emerging from a dreamlike realm, a majestic white peacock – a symbol of light and purity, with its glowing tail feathers, appears to be gracefully striving forward.

Sean Lean obtained his Diploma in Visual & Digital Arts from Limkokwing University College of Creative Technology in 2000. His solo exhibitions include China, Wei-Ling Contemporary, Kuala Lumpur (2022), M2, Wei-Ling Gallery, Kuala Lumpur (2020), 3, Wei-Ling Contemporary, Kuala Lumpur (2018), and *Flesh: Blacks & Whites*, Wei-Ling Contemporary, Kuala Lumpur (2013). His group exhibitions include HansaeYes24 Foundation International Culture Exchange Exhibition 'Embrace Malaysia', Insa Art Center, Seoul, Korea (2023), *A Paradigm Shift – Reflecting On Twenty Years Of The Malaysian Art Scene*, Wei-Ling Gallery, Kuala Lumpur (2022), S.E.A. Focus 2022, Tanjong Pagar Distripark, Singapore (2021).

169

SUHAIDI RAZI

b. Sarawak, 1977

Silent Hunter, 2017

metal
142 x 54 x 44cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 12,000



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

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



170

SUHAIDI RAZI

b. Sarawak, 1977

Pigeon Circus, 2015

signed and dated (lower right)
oil on canvas
183 x 183cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Suhaidi's individuality is expressed through a surreal, fantastical world populated with pigeons and horses. In this imaginative realm permeated with soft light, a flurry of smoke emerges from the chimneys of towering bird houses. Elements related to horology are implied throughout the composition. His use of perspective, geometrical forms, and bright colours give the work a cinematic effect.

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



171

EFFI SYAFIQ JUSOH

b. Terengganu, 1993

The Frozen Waves, 2018

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Effi's colourful, intriguing works are satirical in nature, raising questions on the confining spatial design of cheap housing. Effi discusses the current living conditions of constricting spaces stacked upon each other within proximity. His emotional experience is translated upon the canvas fusing together architectural elements and human intervention of landforms to suggest issues concerning urban growth.

His selected group exhibitions include Muda Mudi, Segaris Art Centre (2016), We Know We Care, Contemporary Art Group Show of Emerging Artists, Jeth Art Gallery (2017), U12 and Morphosis presented by Curate Henry Butcher and Galeri Prima (2018), and Segaris Art Centre 10th Anniversary Show (2021).

ZULKIFLI YUSOFF

b. Kedah, 1962

Itik Pulang Petang IV (Malaya Series), 2009

signed (lower right)

mixed media on canvas laid on board

123 x 92cm

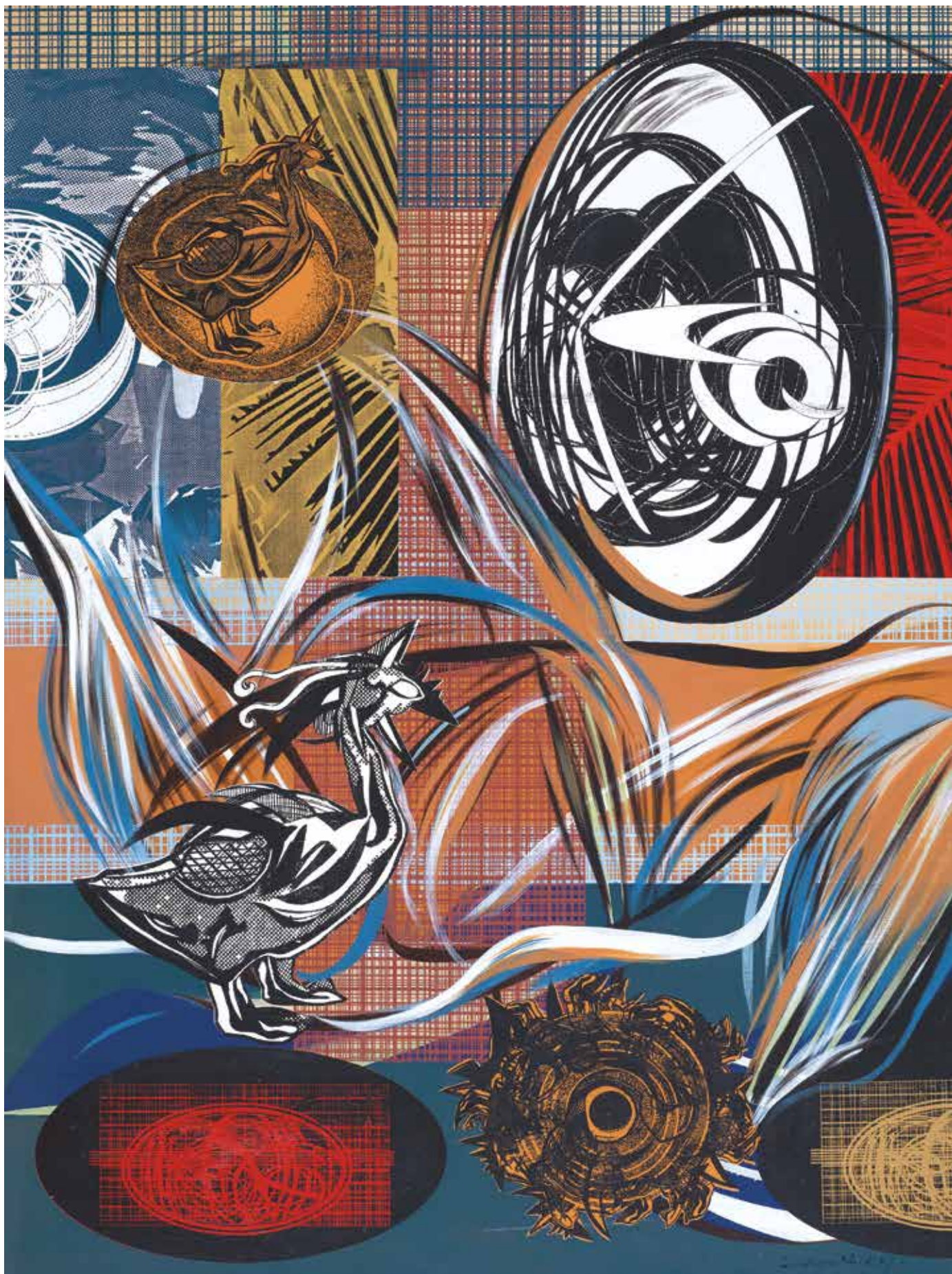
PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

Zulkifli Yusoff is one of Malaysia's most established contemporary artists. Employing old and new techniques to engage with events in history, Zulkifli's accomplished body of work includes paintings, sculptures, and installations. Recollecting memories of the days when the peninsula was under colonial rule and assimilating the use of silkscreen painting combined with mixed media, Zulkifli developed a distinctive style, characterised by a layered format incorporating various symbols. *Itik Pulang Petang IV (Malaya Series)* is a distinctive example featuring rich colours and daring swirls of fluid black lines that enhance the vividness of the image.

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





173

JALAINI ABU HASSAN

b. Selangor, 1963

Ikan Gelama Mak Ilai-Ilai, 1997

signed and dated (lower right)

mixed media on paper

101 x 66cm

PROVENANCE

Private collection, Selangor

RM 9,000 - 15,000

Here, intricate visual elements are unified through colour ranges of blue, yellow, and brown shades, forming an intriguing composition. Engaging with the still life genre, Jai challenges traditional conventions, playfully weaving together motifs from everyday life and personal memories in bold hues with an interplay of shadows. The spatial depth is heightened by placing objects seen from multiple angles, drawn using dark coloured charcoal against a brightly hued background. *Ikan Gelama Mak Ilai-Ilai* is a famous children song taught in primary school.

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



174

JALAINI ABU HASSAN

b. Selangor, 1963

Sunday Evening Match, 2002

signed and dated (middle left)
mixed media on canvas
71 x 153cm

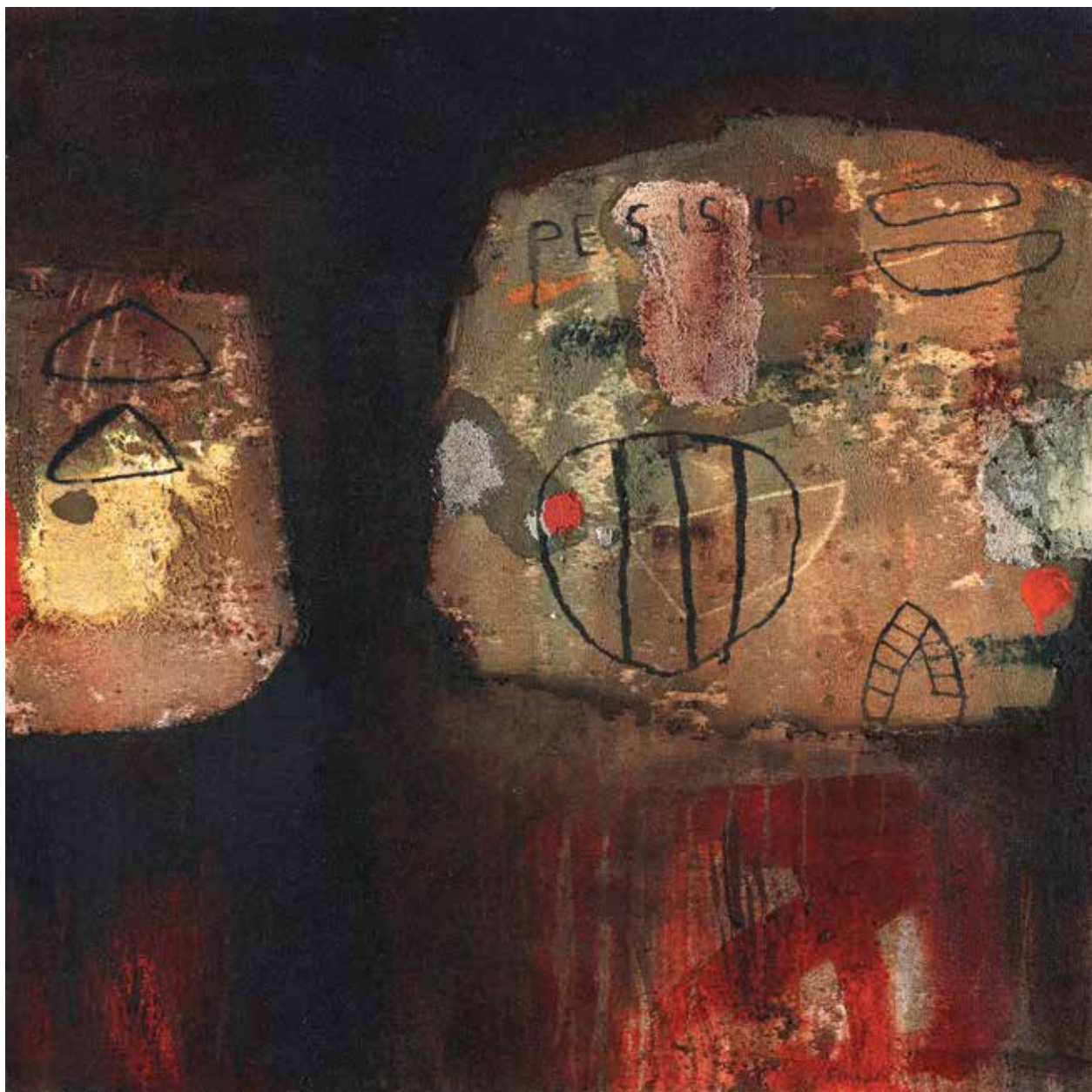
PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Sunday Evening Match showcases Jai's playful intervention of plastic soldier figurines, dinosaur, robotic toy, text, and mark makings, animated to express a surreal universe. Engaging with the act of play and storytelling through childhood elements, the artist's creative processes and fantasies roam freely in this work.

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



175

FAUZUL YUSRI

b. Kedah, 1974

Pesisir, 2014

signed and dated (lower right)
mixed media on jute
91 x 91cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Fauzul Yusri's paintings frequently explore the imaginative possibilities of conveying the abstract and representational in a direct manner. Filled with an emotive interplay of light and dark effects, *Pesisir* is a mesmerising piece displaying Fauzul Yusri's persistent exploration of forms, text, drawing, and textural effects on canvas.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His many solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, Kuala Lumpur. 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. He held his solos Whiteground (2017), Tona (2020), Konkrit (2021) and Batu (2022), with the same gallery Taksu.



176

FAUZUL YUSRI

b. Kedah, 1974

Merah, 2013

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000

Placing emphasis on the quality of lines, the canvas is filled with textural mark makings and drawing embedded within an organic structure, reflecting life experiences drawn from personal memories.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His many solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, Kuala Lumpur. 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. He held his solos Whiteground (2017), Tona (2020), Konkrit (2021) and Batu (2022), with the same gallery Taksu.



177

FAIZAL YUNUS

b. Pahang, 1989

The Great Barrier Reef II, 2018

signed and dated (verso)

oil, lacquer, construction net and
polyurethane foam on canvas
94 x 145cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

The Great Barrier Reef II brings our attention to water pollution surrounding the environment. Constructed with various materials such as plastic, foam, construction nets, oil and water, the visually enticing foam structure resembles a tactile, sculptural, candy coloured landscape. Faizal expands the boundaries of the material process through the textural projection of water bodies and heightens the awareness of these environmental concerns.

Faizal Yunus received his B.A (Hons) in Fine Art (Printmaking) at the Universiti Teknologi Mara, Shah Alam, Selangor in 2012. His solo exhibitions include Matrix (2016), Vortex (2018), Unprecedented Order (2021) Richard Koh Fine Art, Kuala Lumpur and Concurrence of Chances (2022). He is a recipient of numerous awards, including Malaysian Emerging Artist Award (2019), organised by HOM Art Trans and Galeri Chandan, Kuala Lumpur. He was selected for the Southeast Asian Artist Residency Program at Rimbun Dahan, Selangor in 2018.

178

SOON LAI WAI

b. Penang, 1970

Brilliance Lotus 3, 2006

signed and dated (lower right)

oil on canvas

183 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

The lotus flower has been explored by the artist through combinations of color. A symbol of beauty connected to purity, the lotus blooms emerge quietly from the sunlit gardens, forming a captivating effect. Bold, freeing brushstrokes were interweaved to add interest and texture, enhancing the overall atmosphere of the painting.

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



179

T:ZI

b. Singapore, 1979

Cakar Langit 230619, 2019

signed and dated (lower right)

oil on canvas

130 x 68.5cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 23,000

As a child, Ahmad Tarmizi (T:zi) would often raise his hands to reach out into the sky and attempted to “scratch” it. *Cakar Langit* could be interpreted as an inner state of mind, to touch and reach into the skies, poised to streak across the sky towards something bright and marvellous. In *Cakar Langit 230619*, the rhythmic movement of clouds is rendered with vigorous energy, composed of layers of colour and textures.

Singer songwriter T:zi produced albums and had written songs for more than a decade. A self-taught painter, he has always seen his paintings and songwriting as a vehicle for expressing his thoughts, resulting in works that offer multiple readings and interpretation. Influenced by his own reflections on spirituality, his captivating works narrate our relationship with man and nature.





180

MUTON ANAK KAIS

b. Sarawak, 1960

The Dance, 2020

signed and dated (lower right)

acrylic on canvas

65 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 5,500

Muton Anak Kais was influenced by the natural surroundings of lush forests, jungles, rivers, streams, mountains, and elements from tribal culture. The artist's unique combination of delightful colours and detailed symbolic designs produces a surge of vitality. Melton received his Art Education at a Specialist Teachers' Training Institute, majoring in painting and sculpture. His solo exhibitions include *My Perspectives*, at the Sarawak Museum (1988), and *My World* (2005). Selected group exhibitions include *Peace Art Exhibition*, National Art Gallery, Kuala Lumpur (1988), *Borneo Escapade*, Art Loft, Kuala Lumpur (2008), *Sarawak Artist Society Anniversary Art Exhibition*, Kuching (2010), and *Discover Malaysia Art*, MiFA Melbourne, Australia (2013).



181

**MOHAIDA AINI
MOHAMED**

Fill In The Blank, 2009

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Fill In The Blank marks Mohaida Aini's approach to colours, experimenting with the overlapping of concentrated square shapes. The painting demonstrates her pursuit in creating a new pictorial language, by using vibrant colours to create a sense of energy and movement. Resembling a patchwork, the work is carefully balanced with elements of geometrical forms, patterns, and tonal values.



182

SABRI SALLEH

b. Penang, 1966

Lata Bayu, 2001

signed and dated (lower left)
oil on canvas
44 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

A serene atmosphere is expressed through the interplay of blue, and warm earthy shades, drawing the viewer's attention to the centre. Sabri Salleh's compositions reflect his deep interest in the natural world and its exponential growth. The overall effect is a harmonious expression of varied gestures orchestrated with bold overlapping strokes and intuitive shapes. Lata Bayu is an ecoforest park in Baling, Kedah.

Sabri Salleh was educated at the Sain Academy of Art, Penang, now defunct, graduating in 1986. He became a full-time artist in 1990, focusing on figures and Nature. He is one of the artists in the Conlay Art Colony commune. In the Henry Butcher Nov 6, 2016 art auction, his work, *Untitled* (2005), knocked down for a RM7,840 premium.



183

FONG KIM SING

b. Kedah, 1949 - d. 2021

Misty Morning III, 2011

signed with one seal of the artist
(lower right)
mixed media on canvas
81 x 101cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Misty Morning III depicts the natural formations on a mountainous terrain through a combination of Chinese ink brushstrokes and textural effects. Warm and radiant colours were gently layered in a rhythmic motion, along with a variety of freeing brushworks that were applied to highlight the contours of the mountain. Soft violet hues and golden, floating mist in the distance envelop the mountains.

Fong Kim Seng's solo exhibitions include *Misty Morning*, NN Gallery, KL (1996), *Misty Field's*, NN Gallery, KL (1999), *Fong Solo Exhibition*, Balai Seni, Kedah (1999), *Lotus In Bloom*, NN Gallery, KL (2007), *To Lotus With Love*, NN Gallery, KL (2010), and *Perjalanan Seorang Seniman*, NN Gallery, KL (2012), *Jelapang Padi*, The Galeri Seni Mutiara, Penang (2013), *Cenderawasih*, NN Gallery, KL (2018).



184

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Good Earth, 2002

signed and dated (lower right)

acrylic on canvas

90 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 8,000

An interplay of exuberant forms inspired by nature, Raphael depicts a vivid landscape applied with bejewelled tones of red, purple, and emerald hues. Filled with emotion, layered gestural effects were seamlessly fused with broad patches of striking colour across the surface. One of Sarawak's most celebrated landscape painters, Raphael is known for his distinct representation of nature. This is a magnificent example of nature at its best. From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng painted on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he is sometimes known, is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition Legend: A Borneo Artist at Pinkguy Gallery, showcases the complete oeuvre of Raphael's 60 years of work.



185

SANIP LASMAN

b. Johor, 1937

Silent Symphony, 2001

signed and dated (lower right)
acrylic on canvas
118 x 136cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

In *Silent Symphony*, Sanip sought to create a tranquil atmosphere composed of rhythmic organic shapes in a palette of blue shades, expressed freely on canvas. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Arts in Singapore, in 1961. His is a lifelong devotion to landscape with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



186

SANIP LASMAN

b. Johor, 1937

Mystical Images – Sambas, 1998

signed and dated (lower right)

acrylic on canvas

119 x 98cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Sanip's internal landscapes were visualised through painterly expressions that exude a mystical and tranquil atmosphere. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Arts in Singapore, in 1961. His is a lifelong devotion to landscape with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



187

ANASSUWANDI AHMAD

b. Kedah, 1967

Circle #3, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Anassuwandi's body of work is expressive and is known to exude his emotions using his brush, texture, weld, drips and line techniques in the acrylic, oil and mix media. Anassuwandi has been very active where his art work has been exhibited throughout Malaysia in numerous galleries, including National Art Gallery Malaysia.

Anassuwandi Ahmad is a fulltime artist. He graduated with a BFA at UiTM in 1992, the year he won a Consolation Prize (Sculpture) at Salon Malaysia III. An extent of his stature can be gleaned in his invite to take part in the first Kuala Lumpur Biennale in 2017, and was also featured in Art Expo Malaysia. He had solos at the Tanjung Rhu Resort in Langkawi (2008) and HOM Art Trans (2011). Among his major group shows are the Young Contemporary Artists (1992), Jaga (2011), Dokumentasi Kemiskinan, Sculpture Ilham (Pelita Hati, 2010, 2011), Bintang 5 (Segaris Art Centre, 2017), etc.



188

AJIM JUXTA

b. Kuala Lumpur, 1983

Tugu: Bukit Kuning, 2016

signed and dated (lower center)
acrylic on canvas
61 x 91cm

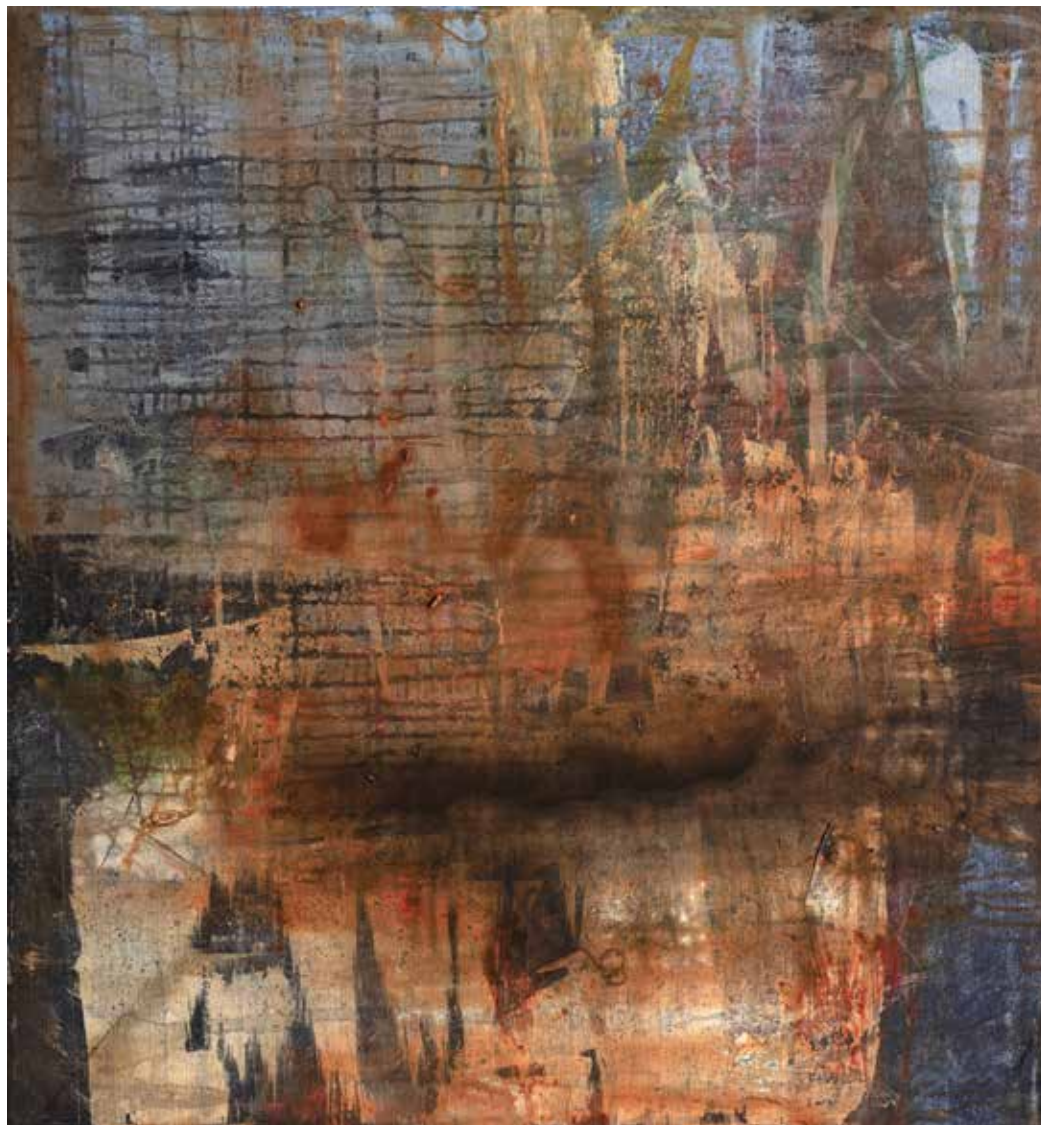
PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

Ajim Juxta's repertoire of works can be found in various mediums, including pen and ink, found-object sculptures and paintings on canvas. His architectural background shines through from the use of structural, overlapping lines. Intricate dimensions of space were created with a rich palette of monochromatic grey and yellow hues to enhance the sculptural, multifaceted surface.

Ajim Juxta, or Raja Azeem Idzham, is a graduate of Bachelor of Science in Architecture, Universiti Teknologi Mara Shah Alam. After having briefly worked as an architect for three years upon graduation, Ajim then turned to his true calling in art. As an artist, Ajim is not afraid to explore new media types. He draws upon ideas of dystopian realities while in pursuit of personal utopias. Ajim views the lives of individuals as being neither here nor there, constantly in a state of discontent, yet lost as to what fulfilment truly entails. His works were described as akin to organic blueprints created to make sense of a world observed from a current perspective. Ajim's solo exhibitions include Lamantara, Core Design Gallery, in collaboration with Artemis Art (2022), Dystopians +, Artemis Art, Publika (2020), Tugu|Ugut held at PAM Centre, Kuala Lumpur (2018). He was awarded the Khazanah National Associate Artist Residency, Acme Studios, London, UK in 2017.



189

AJIM JUXTA

b. Kuala Lumpur, 1983

Kerak, Rekak, 2019

signed and dated (verso)
acrylic on canvas
70 x 65cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,000

In this study of relationship between light and swathes of colour, Ajim emphasised bold gestural brushwork and mark makings layered on a textured canvas. A rich interplay of shadowy forms, fluid horizontal strokes and burnished effects across the surface contribute to the expression of movement. The canvas is highlighted with luminous colours of black and brown giving the work a lively and energetic atmosphere.

Ajim Juxta, or Raja Azeem Idzham, is a graduate of Bachelor of Science in Architecture, Universiti Teknologi Mara Shah Alam. After having briefly worked as an architect for three years upon graduation, Ajim then turned to his true calling in art. As an artist, Ajim is not afraid to explore new media types. He draws upon ideas of dystopian realities while in pursuit of personal utopias. Ajim views the lives of individuals as being neither here nor there, constantly in a state of discontent, yet lost as to what fulfilment truly entails. His works were described as akin to organic blueprints created to make sense of a world observed from a current perspective. Ajim's solo exhibitions include Lamantara, Core Design Gallery, in collaboration with Artemis Art (2022), Dystopians +, Artemis Art, Publika (2020), Tugu|Ugut held at PAM Centre, Kuala Lumpur (2018). He was awarded the Khazanah National Associate Artist Residency, Acme Studios, London, UK in 2017.



190

SOON LAI WAI

b. Penang, 1970

Resonance 13, 2015

signed and dated (lower right)
acrylic on paper
30 x 44cm

PROVENANCE

Private collection, Selangor

RM 600 – 1,000

Executed on paper, *Resonance 13* is a mesmerising painting composed of rich, overlapping brushstrokes of blue, green, and purple. Soon Lai Wai's paintings are comprised of his study of Chinese ink brushstrokes conflated with the application of oil and acrylic techniques. His paintings reflect his deep interest in the local landscape.

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

191

WONG PERNG FEY

b. Kuala Lumpur, 1974

Untitled

charcoal on paper
58 x 41cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800



Wong Perng Fey is an experimental and versatile painter who graduated from the Malaysian Institute of Art in 1998 under scholarship. He was awarded the Artist Residency in Rimbun Dahan, Kuang in 2002. His works are in many prominent public collections such as the National 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 are transformed from the documentation of actions and mistakes into a plane that records gestures and mental states. The details of the plants are well painted.

192

TAY BAK KOI

b. Singapore, 1939 – d. 2005

Untitled

signed (lower left)

acrylic on canvas

54 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 55,000

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

Tay Bak Koi, who studied at the Nanyang Academy of Fine Arts (NAFA) from 1957 to 1960, under the tutelage of pioneer artists including Georgette Chen and Cheong Soo Pieng, painted 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, titled *In Harmony With Nature*. Recently, *Reverie: Tay Bak Koi* exhibition was held at NAFA Ngee Ann Kongsi Galleries 1 & 2 from 19 August to 3 September, 2023.





193

ONG KIM SENG

b. Singapore, 1945

Homecoming, 1993

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

PROVENANCE

Private collection, Selangor

Accompanied by
a certificate of authenticity

RM 12,000 – 20,000

Homecoming depicts a harmonious scene of a residential area in Melaka, painted in luminous shades of colours. The effects of natural light and shadows are carefully rendered in subtle colours to create a sense of contrast, increasing the overall feeling of spatial depth. A welcoming sense of home is evoked in this picturesque setting filled with tenderness and sunshine.

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.

194

ONG KIM SENG

b. Singapore, 1945

Morning At Khoo Kongsi,
2015

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

PROVENANCE

Private collection, Selangor

Accompanied by
a certificate of authenticity

RM 6,000 – 10,000



Ong Kim Seng paints a view at the Khoo Kongsi Penang, known for its elaborate and distinctive architecture. Filled with bold contrasts of sunlight, delicate shadows, and fluid brushstrokes, the ornate architectural detail of the facade is perfectly accented with bright cinnamon hues.

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.

195

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 22,000 – 38,000

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.





196

JEIHAN SUKMANTORO

b. Indonesia, 1938 – d. 2019

Sore Di Pelabuhan Ratu, 1978

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

Sore Di Pelabuhan Ratu presents a fishing town located in West Java province renowned for its sandy beaches. Executed in muted and rustic colours, it depicts a picturesque landscape of boats along the peaceful coastline in the evening. The area derived its name based on the legendary myth of the Queen of the Southern Sea.

The multidisciplinary Jeihan Sukmantoro was a sculptor, ceramist, printmaker (woodcuts) and painter (acrylic, oil, watercolours, pastels) and a published poet. A rebel, he studied at the Bandung Institute of Technology (1960-1966) but did not complete it. His best known book of poetry is *MATA MBeling Jeihan* (2000). Besides all over Indonesia, he had solo exhibitions in Rome (Italy), Rotterdam (Netherlands), New Jersey (United States), Paris (France), Zurich (Switzerland) and Malaysia. For his dedication in the art world, Jeihan achieved an award as the Pioneer of West Java Art (2006) and Anugerah Budaya Kota Bandung (2009).



197

JEIHAN SUKMANTORO

b. Indonesia, 1938 – d. 2019

Ni Kadek, 1972

signed and dated (lower right)

oil on canvas

44 x 44cm

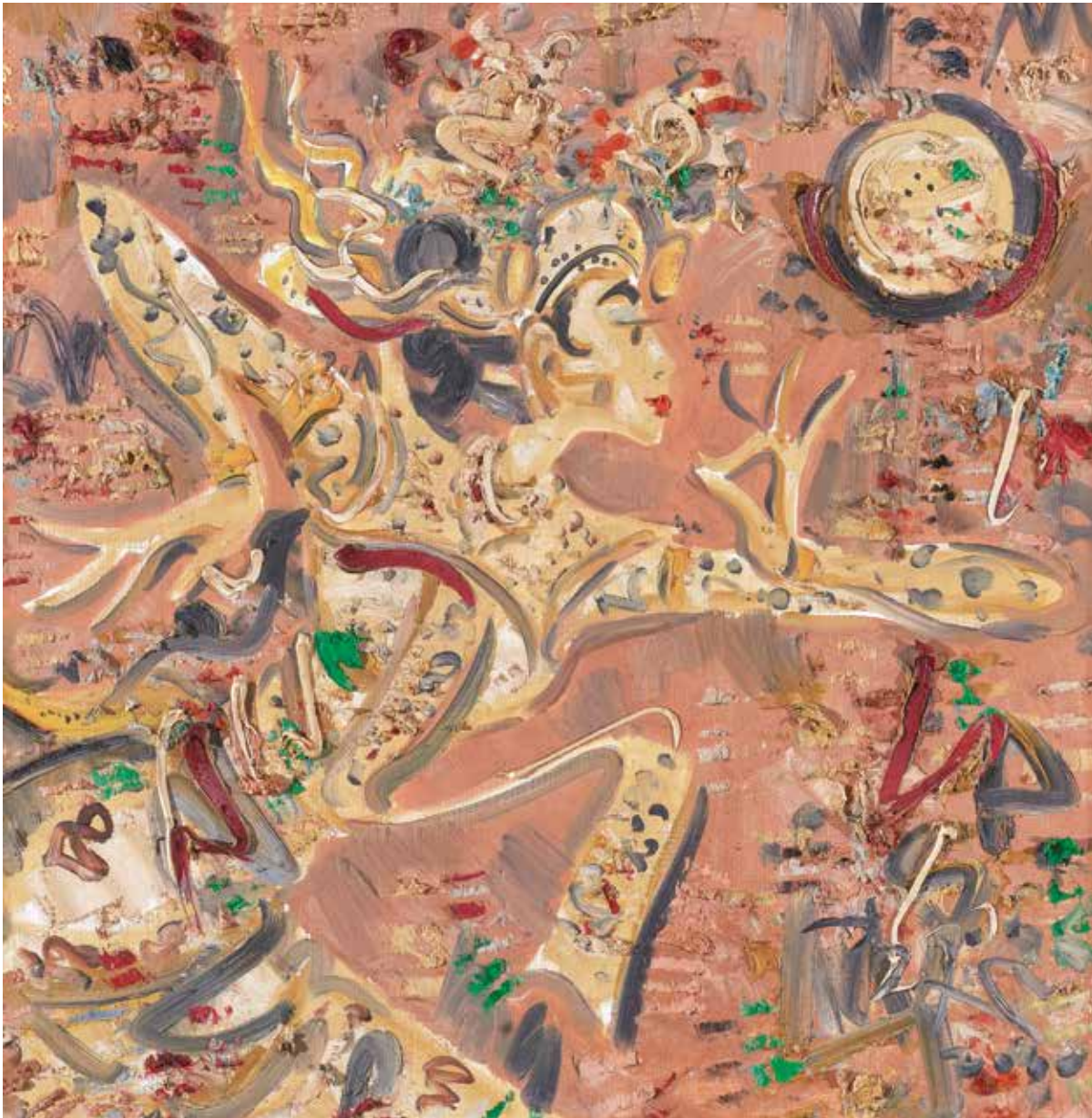
PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Throughout his career, the renowned Indonesian expressionist painter Jeihan Sukmantoro sought to illustrate the captivating aura of women onto his canvases. Executed in contrasts of deep blue shades and white, the dancer's expressive gaze is soft yet captivating. Her almond shaped eyes are well defined, seeking to convey her inner emotions. In these works, Jeihan successfully emulates the personality of the sitter onto his creations, often presenting the modern woman as an independent and confident individual. Art-writer Ooi Kok Chuen dubbed Jeihan a "soul catcher" and in his interview with Jeihan at his (Jeihan's) three-and-a-half-storey studio in Kota Bandung, Jeihan explained the 'Black Eyes': "We are all walking and working in darkness and mystery. We don't know where we are going, what will happen tomorrow." (The Star, Oct 23, 2011).

The multidisciplinary Jeihan Sukmantoro was a sculptor, ceramist, printmaker (woodcuts) and painter (acrylic, oil, watercolours, pastels) and a published poet. A rebel, he studied at the Bandung Institute of Technology (1960-1966) but did not complete it. His best known book of poetry is MATA MBeling Jeihan (2000). Besides all over Indonesia, he had solo exhibitions in Rome (Italy), Rotterdam (Netherlands), New Jersey (United States), Paris (France), Zurich (Switzerland) and Malaysia. For his dedication in the art world, Jeihan achieved an award as the Pioneer of West Java Art (2006) and Anugerah Budaya Kota Bandung (2009).



198

NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

Moonlight Dancer, 2000

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

The expressionistic works of Indonesian maestro Nyoman Gunarsa are inspired by folk tales from Balinese culture and Hindu legends. The artist's formal explorations in composition are based dominantly on the rich artistic heritage of Bali, with themes centred on local dances, gamelan music and wayang puppets combined with western academic art principles. Nyoman Gunarsa excelled at depicting the charm of Balinese dancers in motion. *Moonlight Dancer* demonstrates the artist's talent for capturing the expression of dancer and elegant movement, through freeing brushstrokes and exquisite colour palette.

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



199

NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

Balinese Dancer, 2010

signed and dated (lower right)
oil on canvas
92 x 92cm; 134 x 134cm (frame)

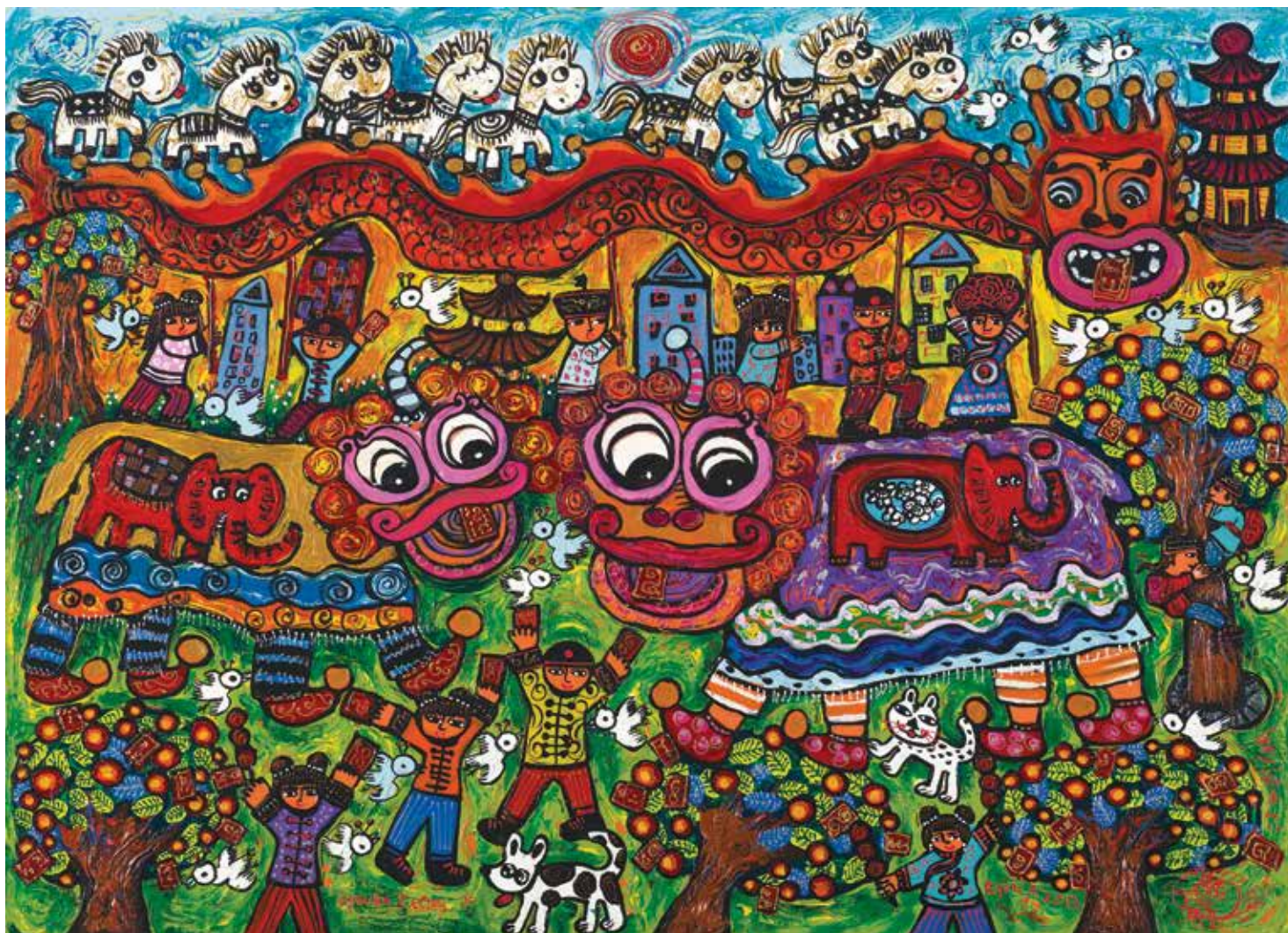
PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Maestro Nyoman Gunarsa is one of the pioneers of expressionistic paintings in Bali. The artist sought inspiration from Balinese culture, focusing on the energetic movements of dancers in space. Complemented with an ornate frame, this work depicts a dancer in traditional ceremonial attire, painted in luminous colours of green and yellow. Her charming face, hands and body gestures are finely articulated, portrayed with a sense of vitality. Fusing classical Balinese elements with his signature technical mastery in lines, the work is highlighted with expressive colours.

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200

ERICA HESTU

WAHYUNI

b. Indonesia, 1971

Chinese New Year

(Year Of The Horse), 2013

signed and dated (lower right)

acrylic on canvas

80 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Internationally acclaimed artist Erica's distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomena, dreams and also everyday imaginations". In this work, the artist conveys an auspicious Chinese New Year celebration. Many colourful and playful animals, as well as the lion and dragon dance are depicted throughout, with people from the community dressed in fine clothing. Erica skilfully used motifs, trees laden with fruit, and traditional buildings in the background. Eight horses painted on the top symbolises great prosperity.

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). One of her solo exhibitions was held at Mondecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013.



201

WAHYU GUNAWAN

b. Indonesia, 1976

Gadis Nelayan, 2005

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

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,800

As if captured from a dream, Wahyu Gunawan's canvas allows us to reimagine a simple, holistic way of life. Precious moments of life by the coast, and the good catch of the day are portrayed in *Gadis Nelayan*. The hard work of the fisherman is paid off. The image of a young girl in a flowing, white dress against the impressionistic, blue colours of the ocean makes for an intriguing work. Connected to tender memories, the painting exudes nostalgic sentiments of home.



202

REDY RAHADIAN

b. Indonesia, 1973

Circle Of Life, 2008

signed and dated
bronze
91cm (diameter)

PROVENANCE

Private collection, Singapore

RM 4,000 – 7,000

An accomplished sculptor, Redy Rahadian is renowned for his dynamic and inventive pieces. Exploring new ways of incorporating metals such as steel, aluminium and copper, the artist creates bold and impactful sculptures with a unique characteristic. In *Circle Of Life*, vivid red sculptural figures are embedded within a round shape.

Redy Rahadian's solo exhibitions include Indonesiaku, Mondecor Art-1 Gallery, Jakarta (2012), Beijing Art Fair with Nadi Gallery, Beijing, China (2009), and Heavy Metal Stories, Nadi Gallery Jakarta (2008). His selected group exhibitions include Intersection / Irisan, Andi Gallery Grand Indonesia, Jakarta (2011), Kado #2, Nadi Gallery Jakarta (2009). In 2003, he was the winner of Metro TV Eagle Award Sculpture Trophy and Public Sculpture Project at Sun Plaza, Medan.

203

PUTU SUTAWIJAYA

b. Indonesia, 1971

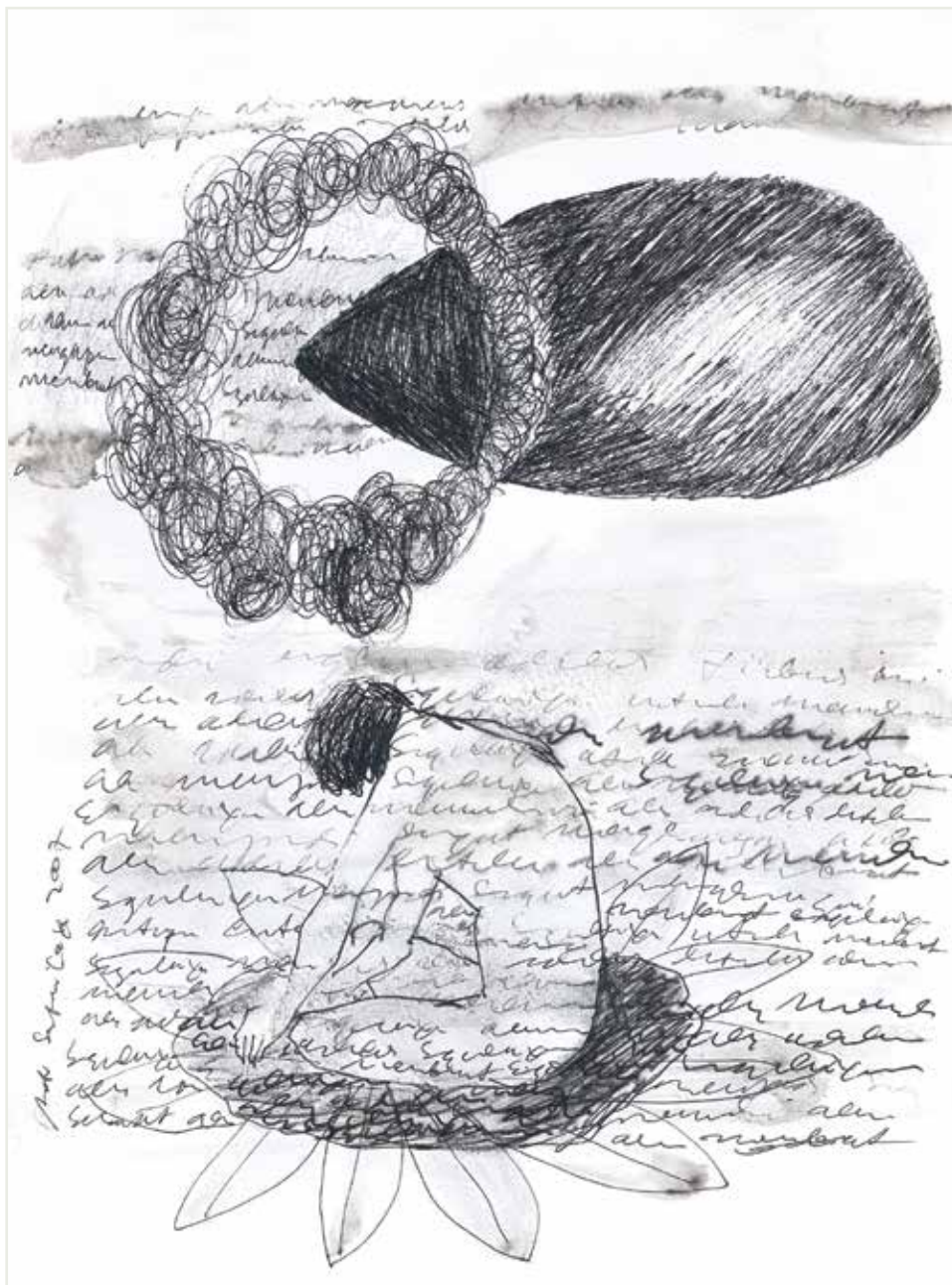
Antara Keras Dan Halus
(*Between The Hard*
And The Soft), 2007

acrylic and ink on paper
34 x 25cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500



The human body is the key source of inspiration of Putu's works. His artworks mainly focus on rhythmic movements of the human body in dance and meditation, translating spiritual and emotional states. The body postures and gestures as reflected in Putu's works are expressions and methods in which he describes personal experiences and feelings. This work illustrates a figure seated cross legged in a meditative pose that evokes quiet contemplation. For any problems that arise, it can be solved through the hard approaches or the soft ways. The decision is up to one's discretion and wisdom.

Putu Sutawijaya graduated in 1998 from the Art Faculty of Indonesia's Institute of Arts (ISI) Yogyakarta. He received the best Fine Art Award from ISI in 1995 and was cited as one of the Top 10 Best Artists in the Philip Morris Asean Art Awards Indonesia in 1999. In 2000, he received the Lempad Prize from Sanggar Dewata, Bali. He has actively participated in numerous exhibitions regionally and internationally since 1989, among others are Indonesian Artists at Chouinard Gallery Hong Kong (1999), Asia Contemporary in London (2000), Dermensch Als Mass at Der Kulturen Museum, Basel (2001). His solo shows were held at Gajah Gallery, Singapore (1999), Chouinard Gallery, Hong Kong (2000, 2002), Chouinard Gallery, Chicago (2003), Valentine Willie Fine Art, Kuala Lumpur (2006) and Sin Sin Fine Art, Hong Kong (2007). His works were exhibited in Art Stage Singapore 2013.



204

AGUNG KURNIAWAN

b. Indonesia, 1968

Souvenirs A La Third World,
1999

mixed media
104 x 55 x 41cm

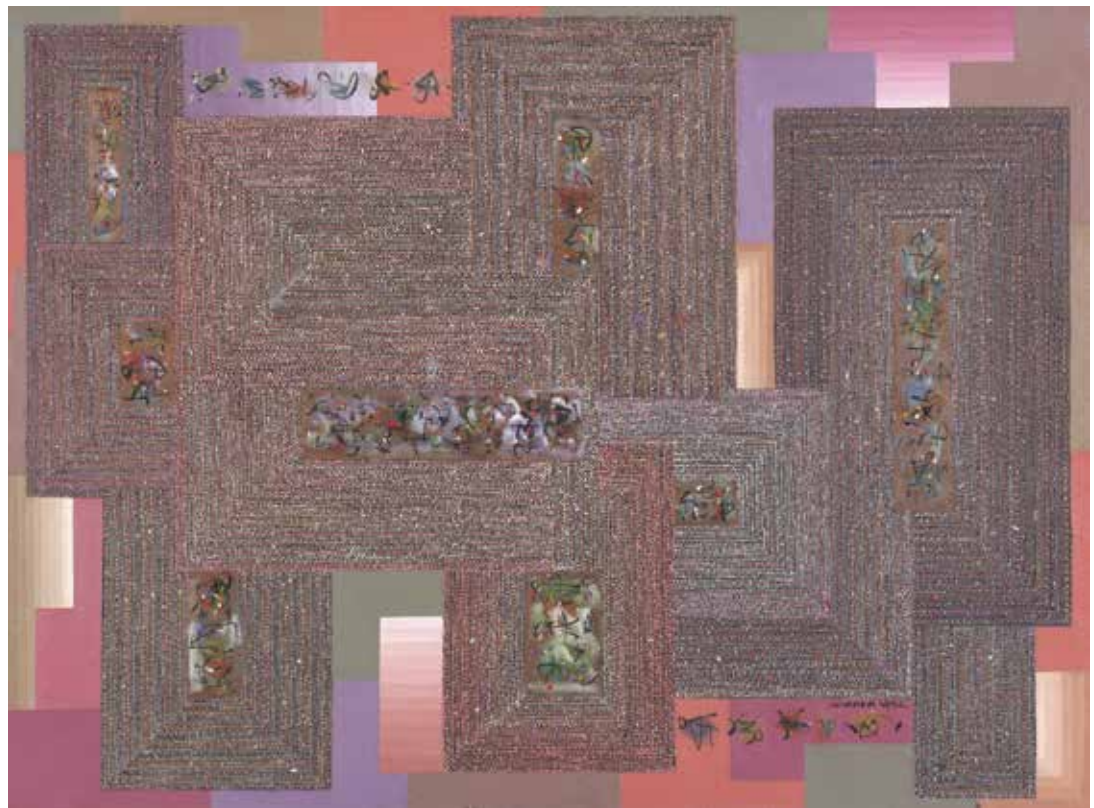
PROVENANCE

Private collection, Singapore

RM 9,000 – 16,000

Agung Kurniawan is a multidisciplinary artist working with drawings, installations, and in more recent years, performance art and videography. Created in the 1990s, works from *Souvenirs From The Third World* series reflect his observations on the commercial exploitation of past political histories, as works which dealt with political issues were increasingly in demand. Resembling a commodity, the artwork features colourfully painted characters displayed on a minimalistic white stand.

Agung Kurniawan studied graphic art at the Institut Seni Indonesia. His works are found in the collection of museums such as Stedelijk Museum (Amsterdam, Netherlands), Van Abbe Museum (Eindhoven, Netherlands), Singapore Art Museum, as well as in private collections. Other works include his performance in Netherlands 'Remember Day Parade And After', during the so-called transHISTORY (Arnhem June 2016) and his video art during the Europolia Festival 2017 (Paleis voor Schone Kunsten / BOZAR / Centre for Fine Art Brussels, Belgium).



The Playing Of Rainbow Square demonstrates Balinese Maestro Made Wianta's experimentation with shapes, symbols, and textures. The work is composed of a dense arrangement of geometrical shapes consisting of overlapping squares which explore optical visual perception achieved using dot like patterns, colour gradients and spatial arrangement of abstract forms resembling calligraphy.

205

MADE WIANTA

b. Indonesia, 1949 - d. 2020

The Playing Of Rainbow Square,
1992

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

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

Made Wianta creates multidisciplinary works that are concerned with environmental issues and has created installations to generate support and ignite awareness for social responsibility. In appreciation of his efforts in supporting social causes, he has been awarded the Dharma Kusuma Award by the Bali Provincial Government (1999). In 1967, he studied Balinese traditional music at Karawitan Conservatory, Denpasar. He received his education in art at "SSRI" Sekolah Seni Rupa Indonesia (Indonesia Art School), Denpasar, and furthered his studies at "ASRI" Akademi Seni Rupa Indonesia (Indonesia Institute of Art), Yogyakarta. His solo exhibitions include *Treasure Island*, Gaya Artspace, Ubud, Bali (2012), *Transformation of Nature*, with KJRI Wina at OPEC Fund for International Development (OFID), Vienna, Austria (2011), Dimitry Semenov Gallery, Saint Petersburg, Russia (2002), and *Amenity Gallery*, Tokyo, Japan (2000), and *EP Gallery*, Dusseldorf, Germany (1994). His group exhibitions include *Fermented*, Mizuma Gallery during Guggenheim UBS MAP event, Gillman Barracks, Singapore (2014), *Untukmu Guru*, Museum Widayat, Magelang Arts Event, Jakarta Art Space (2014), *Determination Of Two Islands*, Jeju island, Korea (2014), *Versus*, Mizuma Gallery, Singapore (2013), *Beyond The East*, Ciputra Artpreneur at Museo d'arte Contemporane Roma (MACRO), Italy (2011), CIGE (China International Gallery Exhibition), O House Gallery, Beijing (2009), *Vision Of East Asia 2008*, Olympiade XXIX, Beijing (2008), *50th Venezia Biennale*, Italy (2003) and *Catur Yuga*, Museum der Kulturen Basel, Switzerland (1997). He held the title of Professor for Correspondence of Academie from the Accademia Internazionale Greci-Marino, Italy (1996).



206

I KETUT MONIARTA

b. Indonesia, 1981

Segitiga 54 Derajat, 2005

signed and dated (lower left)

oil on canvas

114 x 105cm

PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500

An accomplished Indonesian contemporary artist, I Ketut Moniarta created a series of intriguing Photo-Realism paintings at the beginning of his practice. The artist has produced several realistic paintings depicting carbonated canned drinks such as Coca-Cola, Schwepps and Pocari Sweat. He was a finalist for the Sovereign Asian Art Prize Indonesia in 2011.

I Ketut Moniarta attended the Indonesian Art Institute, Denpasar, Bali from 1999 to 2006. He has held several solo exhibitions namely *Objects In The Making*, Element Art Space, Singapore (2012), *Post Branded Objects* at the Semarang Contemporary Art Gallery in Bali (2009) and *The Way Of Seeing* at Ark Gallery in Jakarta (2008). He has participated in a number of group exhibitions: *Artissima 17* at the International Fair of Contemporary Art, Torino, Italy (2010), *Contemporary Art Turn* at SBin Art Plus, Singapore (2010), *Post-Tsunami Art* at Primo Marella Gallery, Milan, Italy (2009) and *Cooking & History* at Cemeti Art House, Jogjakarta (2004).



207

**DEWA NGAHAN
NYOMAN SUPUTRA**

b. Indonesia, 1977

Valentine's Day, 2007

signed and dated (lower right)
oil on canvas
140 x 155cm

PROVENANCE

Private collection, Singapore

RM 4,000 – 7,000

Drawing from multiple visual sources from our everyday lives, Dewa Ngakan Nyoman Suputra specialises in detailed hyperrealist oil paintings. Visually compelling, his paintings span across several subjects, as he is equally adept in various themes ranging from portraiture to still life. *Valentine's Day* shows the artist's engagement with visual narratives, highlighting the crisp folds on the structure of two origami birds. A dreamy atmosphere indicating romance emerges from the delicate balance of white and cream tones on canvas, as well as light and shadow. On Valentine's Day, the spark of love is ignited, love blooms and prevails.

Dewa Ngakan Nyoman Suputra received his education at STSI Denpasar (1996-2001). His solo exhibitions were held at Griya Santrian Gallery (2008), and Elcanna Gallery Jakarta (2009). His selected exhibitions include Hut Kamasra IV at Gedung Mario, Tabanan (1997), Tradition & Modernity at Benteng Vredeburg Jogja (1999), Tokoh & Peristiwa at Art Centre, Denpasar (2001), Still Life at Tony Raka Gallery, Mas Ubud (2004), Jago at Niki Gallery Lodtunduh (2006), White Paintings at Griya Santrian Gallery (2007), and Reborn at ISI, Denpasar (2011).



208

R.B. SETIAWANTA

b. Indonesia, 1980

Lebih Dekat, 2007

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

PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500

The fascinating pop-inspired paintings of R.B. Setiawanta often feature a zebra and a multitude of components placed in a surreal and exuberant landscape, connecting with our innate relationships to the land. In *Lebih Dekat*, a zebra stands on top of a world map curiously folded and divided into segments. He offers a fresh perspective with the textures of ruffled paper realistically conveyed on canvas.

209

PITCH TANGPUN

b. Thailand, 1980

Untitled, 2009

signed (lower left)
dated (lower right)
mixed media on brass plate
40 x 30cm

PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500



Classic vintage toys appear throughout Pitch Tangpun's body of work. The objects are rendered with a timeworn, ambient glow. Drawing inspiration from old toys that his father had bought for him as a child, he developed a special technique whereby iconic images of toys were intricately painted on a bed of tiled square brass plates, complemented with intricate silk-screens of images from his childhood. Recapturing a sense of childhood and its associated imageries, this work features Dumbo, a young and talented circus elephant with a special ability, to remind us that everyone is unique and special.

Pitch Tangpun received his MFA in painting at the Faculty of Fine Art and Applied Arts, Silpakorn University, Thailand. He has won several awards including the 3rd Prize, Art Exhibition by The College of Fine Arts, Suphanburi, Thailand and Special Awards, the 19th Exhibition of Contemporary Art by Young Artists. Participated group exhibitions include Affordable Art Fair, New York City, USA represented by La Lanta Fine Art (2015), The New Voice, group exhibition of Thai artists, Gallery Jireh, South Korea, and Unnatural 'Natural History', Royal West of England Academy, UK (2012).



210

KRISADA SUVICHAKONPONG

b. Thailand, 1985

The Exploration, 2014

print on Hahnemuhle paper
118 x 156cm (overall), set of 12

PROVENANCE

Private collection, Singapore

RM 2,000 – 4,000

A professional photographer by training, Krisada photographs personal belongings from the people that he encounters, offering a glimpse into the carefully curated, private collections of individuals. These collections of unique objects and specimens simulate a universe of their own, captured through the lens of the artist as he attempts to unravel the personality of the owner. His solo exhibitions include *Cabinet Curiosity*, Richard Koh Fine Art, Singapore (2014) and *Anthology Of Understanding*, Finale Art File, Manila, Philippines (2013). Selected group exhibitions include: *Art Stage Singapore 2012 and 2013* with Richard Koh Fine Art; *Bangkok Photography Studio*, Ramkumhang Studio; and *World Press Photo Exhibition*, Bangkok.



211

WIRE ROMMEL

G. TUAZON

b. Philippines, 1973

Untitled, 2004

signed and dated (lower right)
oil on canvas paper
78 x 53cm (each), set of 2

PROVENANCE

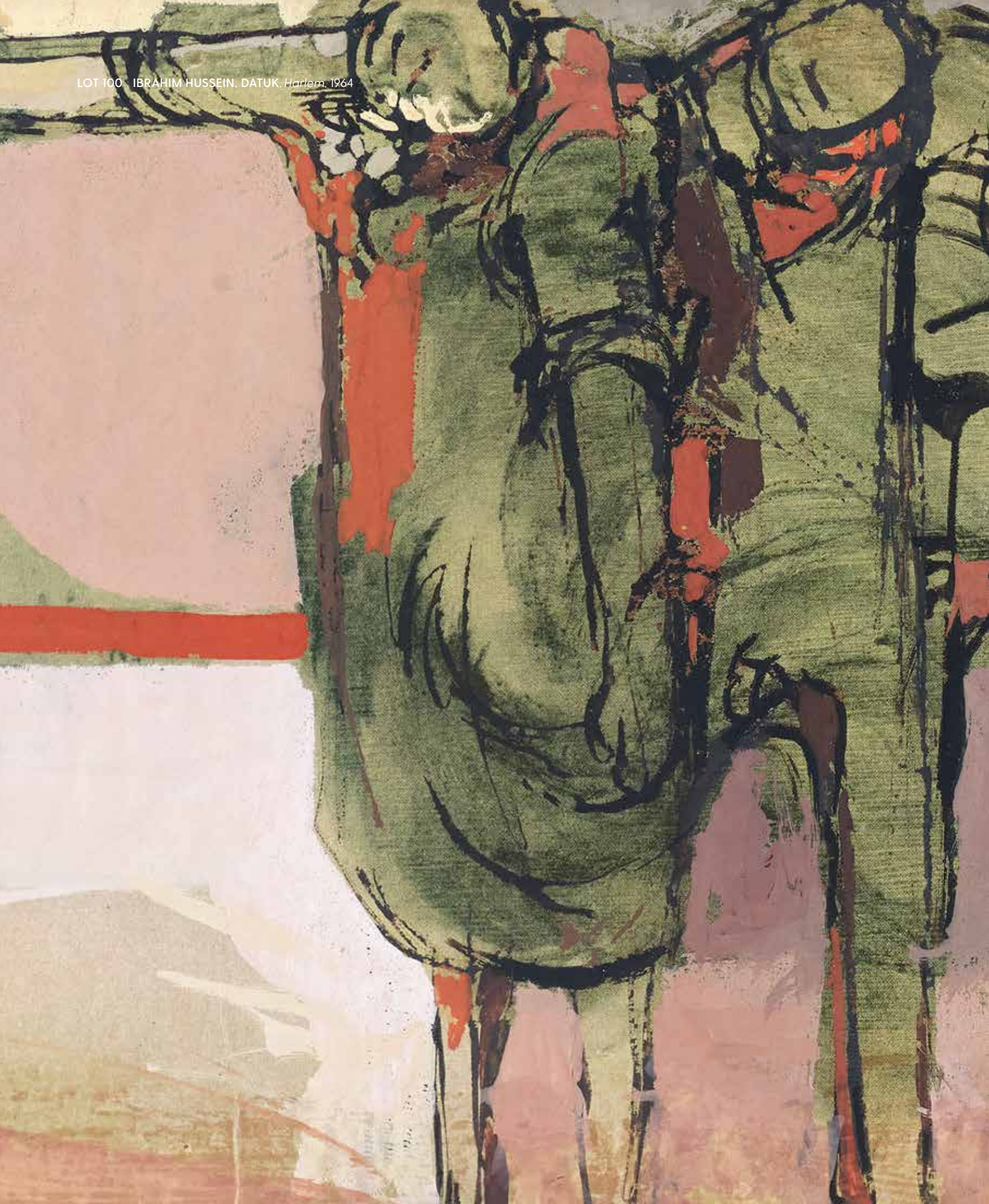
Private collection, Kuala Lumpur

RM 3,500 – 6,000

This set of two paintings by contemporary artist Wire Tuazon depicts figures emerging from darkness in a brilliant interplay of light and shadow. The faces are portrayed in fine lines immersed in shadowy tones, each are distinct and emanates a mysterious quality. By placing the figures amidst a dim background the viewer is able to pay more attention to their facial features and expressions, which are exquisitely rendered. The composition alludes to the people's inner strength.

Wire Tuazon graduated with a Bachelor of Fine Arts, majoring in painting at the University of Philippines in 1999, and became a founding member of the art collective Surrounded By Water. He received the Thirteen Artists Award of the Cultural Center of the Philippines in 2003, and was awarded a Residency Project Grant from the Japan Foundation Asia Center, Ashiya City Museum of Art and History in 2001. His solo exhibition titled Wire Tuazon: Performance Art vs Performance Art, was presented by Finale Art File in Art Stage Singapore (2015). He has participated in international group shows such as Under Construction, Tokyo City Opera House (2002) and Pain & Pleasure at 24 HR Art N.T, Darwin, Australia (2003).

LOT 100 IBRAHIM HUSSEIN, DATUK, *Harlem*, 1964



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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:

OCBC Bank (Malaysia) Berhad
Menara OCBC, No.18, Jalan Tun Perak,
50050 Kuala Lumpur, Malaysia
Account Name: Henry Butcher Art Auctioneers Sdn Bhd
Account No: 1011 0990 44
Swift No.: OCBCMYKLXXX

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.

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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An abstract painting with vibrant, textured brushstrokes in shades of purple, pink, blue, and yellow. Several paintbrushes are visible in the foreground, their bristles coated in paint, suggesting an active creative process.

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Bidder Registration Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

1 OCTOBER 2023

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 RM1500, 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

1 OCTOBER 2023

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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