



MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 21 APRIL 2013

HENRY BUTCHER

ART AUCTIONEERS



AUCTION DAY

21 April 2013, Sunday Ipm

Registration & Brunch start at I I am

Sime Darby Convention Centre
Ballroom 3
I.A., Jalan Bukit Kiara I,
60000 Kuala Lumpur, Malaysia.



KUALA LUMPUR FULL VIEWING

II - 20 April 2013 Mondays - Sundays IIam - 7pm

White Box, MAP @ Publika Level G2-01, Block A5, Dutamas, I Jalan Dutamas I, 50480 Kuala Lumpur, Malaysia.

SINGAPORE PREVIEW

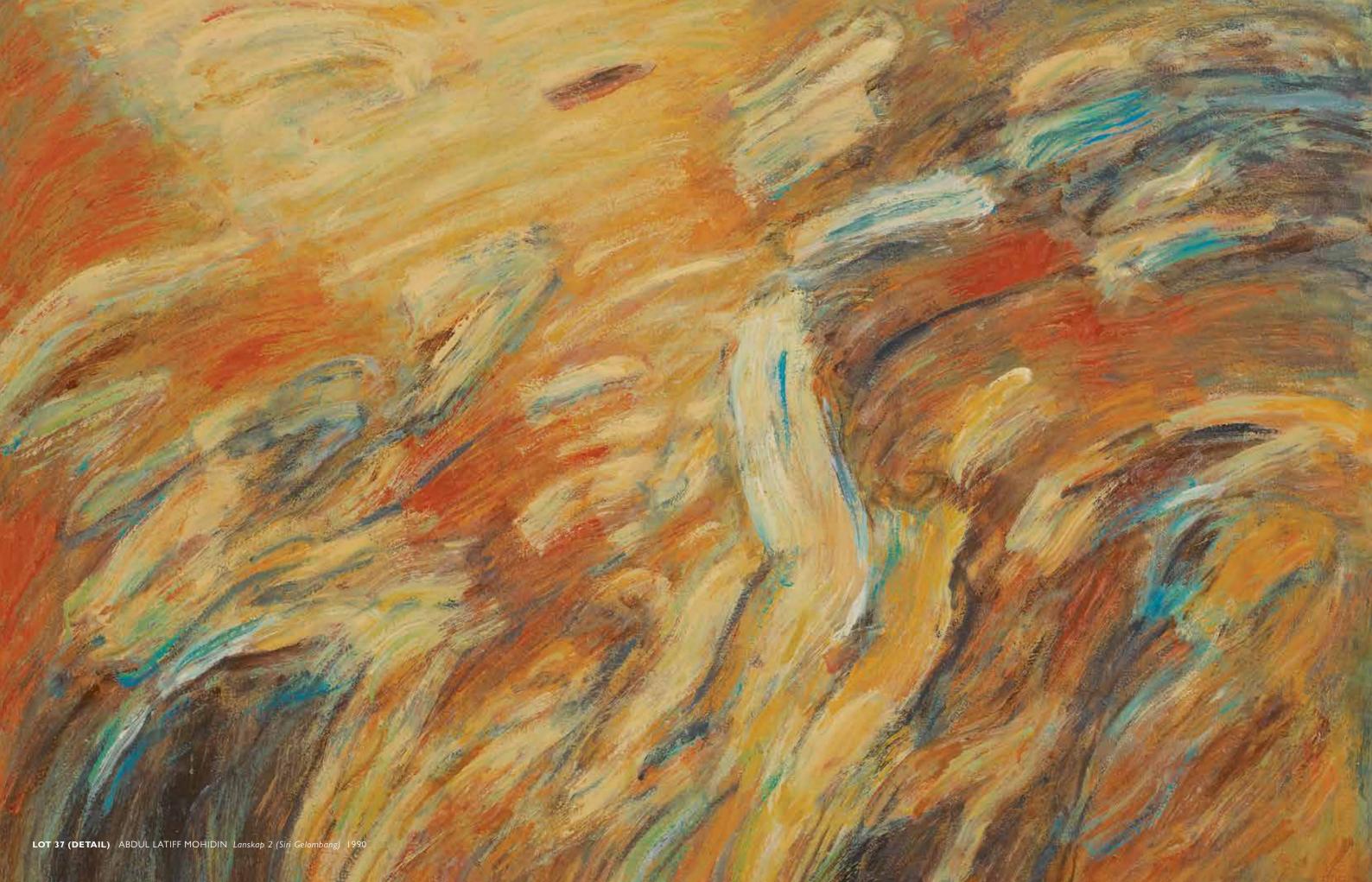
4 - 7 April 2013 Thursday - Sunday I Iam - 7pm

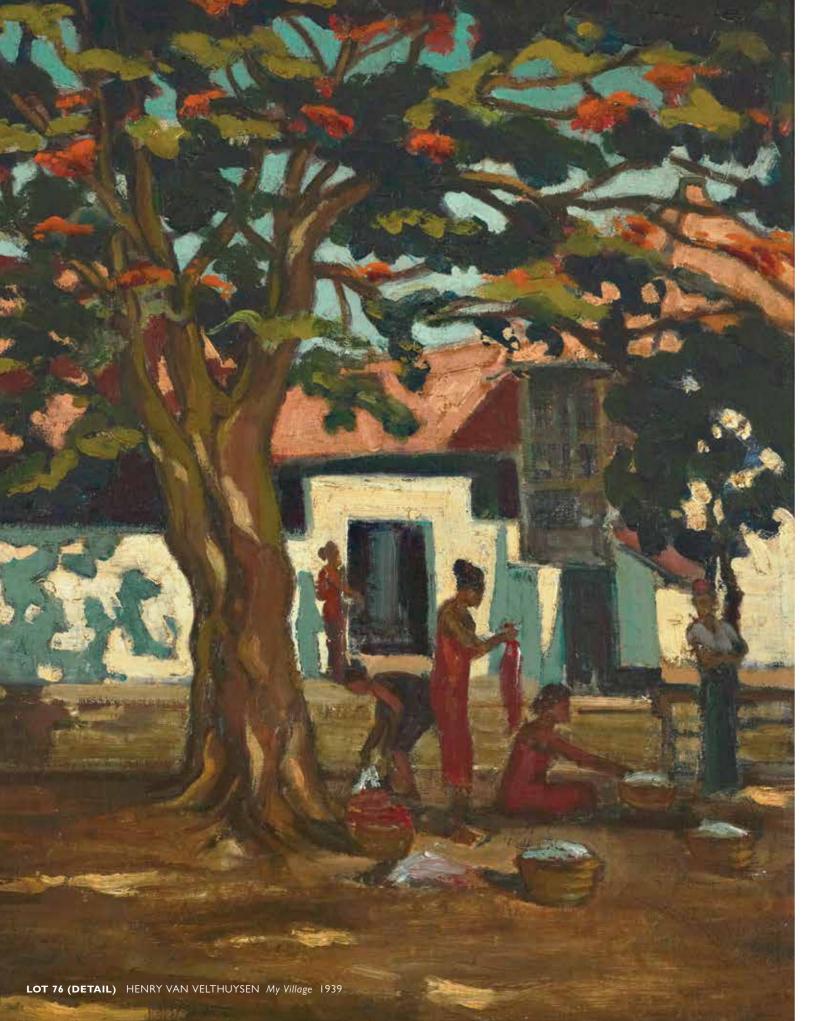
Helutrans Artspace 39 Keppel Road #01-05, Tanjung Pagar Distripark, Singapore 089065.

PENANG PREVIEW

28 - 31 March 2013 Thursday - Sunday 11am - 7pm

a2 Gallery 27 Bangkok Lane, 10250 Penang, Malaysia.





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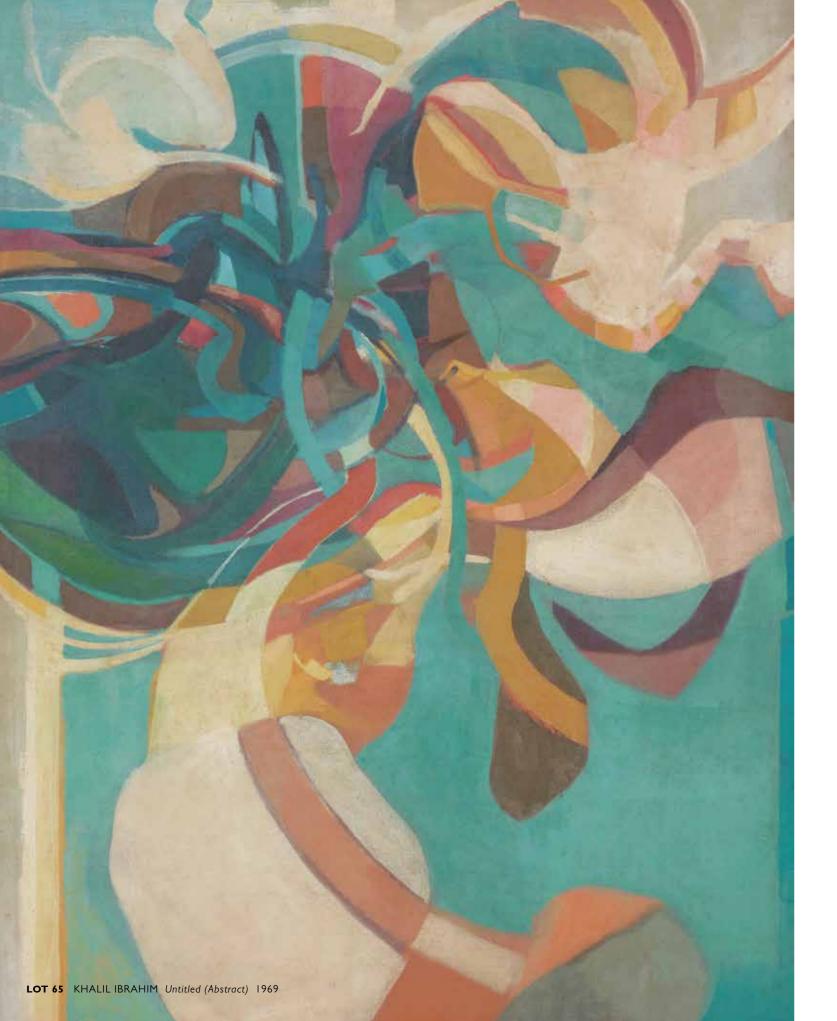
FRONT COVER | LOT 88 (DETAIL) CHANG FEE MING At Dusk...Nanyang 2012

INNER FRONT COVER | LOT 97 ABDUL LATIFF MOHIDIN Mindscape 1983

INNER BACK COVER | LOT 102 (DETAIL) AHMAD KHALID YUSOF Space 4 1978

BACK COVER | LOT 81 CHEN WEN HSI Egrets





LOT DIRECTORY



| Khalil Ibrahim Portrait 1988



2 Fung Yow Chork On The Road To Genting Highlands 1986



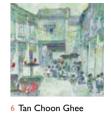
3 Sharifah Fatimah, Dato' Song Of Longing II 1992



4 Sharifah Fatimah, Dato' Solitude II 1992



5 Tan Choon Ghee Tua Pek Kong Temple, Penang 1989



Entrance To Khoo Kongsi



7 Lim Kim Hai Three Apples 1993



8 Awang Damit Ahmad Marista Sisa Semusim V



10 Chia Yu Chian 9 Tew Nai Tong Happy Life 2000 Calligrapher At Work 1970



II Amron Omar Silat 2005



12 Tay Hooi Keat, Dato' A Country Lane 1973



13 Chang Fee Ming Waiting For The Bride And Groom, Ubud, Bali 1991



14 Peter Harris Dance Scene c.1950s



15 Eng Tay Untitled 1992



16 Ahmad Zakii Anwar Untitled 2005



17 Ahmad Fuad Osman



18 Juhari Said

Menarik Kerbau 2005



19 Jalaini Abu Hassan Beliung Temah Didik 1999



20 Yau Bee Ling Wedding Banquet 2000



21 Kow Leong Kiang Malay Girl Series 2003



Tapir Diamond 2007



22 Ahmad Shukri Mohamed 23 Chuah Thean Teng, Dato' Satay Seller c.early 1970s



24 Khoo Sui Hoe Highlanders Dance 1981



25 Tajuddin Ismail Blue Windrift No. 1 2003



26 Ismail Mustam



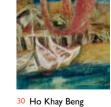
27 Haron Mokhtar Warisan Yang Tidak Hilang 1 1988



28 Eric Peris Beca 1985



29 Ismail Hashim



Fishing Boats 1980

Colours Of Croton...And Batik & Pulicat Sarongs 1987

LOT DIRECTORY



31 Lee Cheng Yong In The Woods

c.1950s

32 Lee Joo For, John

Untitled c.1950s



33 Chia Yu Chian

Still Life With Lemons 1951-1976



34 Peter Liew

Malacca

1998



35 Abdul Latiff Mohidin

Pago-Pago 1965

36 Abdul Latiff Mohidin



39 Yusri Sulaiman

Kalee 2005

38 Latif Maulan

Guli 2011



40 Raduan Man



41 Saiful Razman

2008



42 Mat Ali Mat Som



37 Abdul Latiff Mohidin

Lanskap 2 (Siri Gelombang)

43 Najib Ahmad Bamadhaj Black Figure Series

2010



44 Justin Lim

2011



45 Fauzul Yusri

Playground 2007



Dancing With Nature

46 Yusof Ghani

Siri Tari 1992



47 Anurendra Jegadeva

Devi At Rest 1996



48 Wong Perng Fey

Doorway II 2000



49 Ahmad Zakii Anwar



50 Hamir Soib@Mohamed

Standing Figure One 15



51 Shia Yih Yiing

Win Vesture 2006



52 Kow Leong Kiang

Midnight Lava In Pink 2010



53 Chong Siew Ying

Flip Flux 2003



54 Yong Look Lam

Pulau Ketam 1996



55 Tay Mo Leong, Dato'

c.1960s



Mothers And Children c. late 1970s - early 1980s



56 Chuah Thean Teng, Dato' 57 Lee Long Looi One Good Day

58 Lye Yau Fatt



59 Khaw Sia



Fixing Nets On The Beach 1954



61 Khoo Sui Hoe

1982

Cameron Highlands

The Prosperity Red In Moscow



Kilau Tok Peran



73 Popo Iskandar



Leopard And

1995

The Morning Sun

79 Nguyen Thanh Binh

Rural Beauty c.1999

85 Chuk Mor

Calligraphy Of Zen Poen 1979



74 Popo Iskandar

White Cat

1989

62 Suzlee Ibrahim

Ombak Merah

2009

68 Arie Smit

Pohon-Pohon

80 Chen Wen Hsi

Swimming Ducks 1979



81 Chen Wen Hsi

Egrets Undated

63 Sharifah Fatimah, Dato'

69 Kompoel Soejatno

75 Sudjono Abdullah

Market Scene

Undated

Expression

64 Abdullah Ariff

The River Ferry

Undated

70 Arifien Neif

Penari (The Dancer)

76 Henry Van Velthuysen

My Village

1939



Sewing Undated



Four Happy Children





86 Tan Choon Ghee



87 Syed Ahmad Jamal, Datuk Study For Lela Mayang 1968

At Dusk...Nanyang

88 Chang Fee Ming



乐在其中

65 Khalil Ibrahim

1969

Untitled (Abstract)

71 Lucien Frits Ohl

77 Bui Xuan Phai

Undated

O Quan Chuong

Ploughing The Rice Field

66 Erica Hestu Wahyuni

72 Nyoman Gunarsa

The Legong Dance

78 Dang Xuan Hoa

My Child 1999

Beauty Harvest Time In Bali

84 Huang Yao 乔迁 Moving Home



89 Chuah Thean Teng, Dato'

Mother And Child Planting Sunflower





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LOT DIRECTORY



91 Raphael Scott Ahbeng 92 Hoe Say Yong Good Earth 1994



Red Variations III 2008



93 Ismail Mat Hussin After The Catch 2009



94 Khalil Ibrahim



95 Ahmad Zakii Anwar Rangda 1996



96 Yusof Ghani Siri Tari c.1983-1985





P. Ramlee & Saloma II 2009



99 Ibrahim Hussein, Datuk Untitled 1968



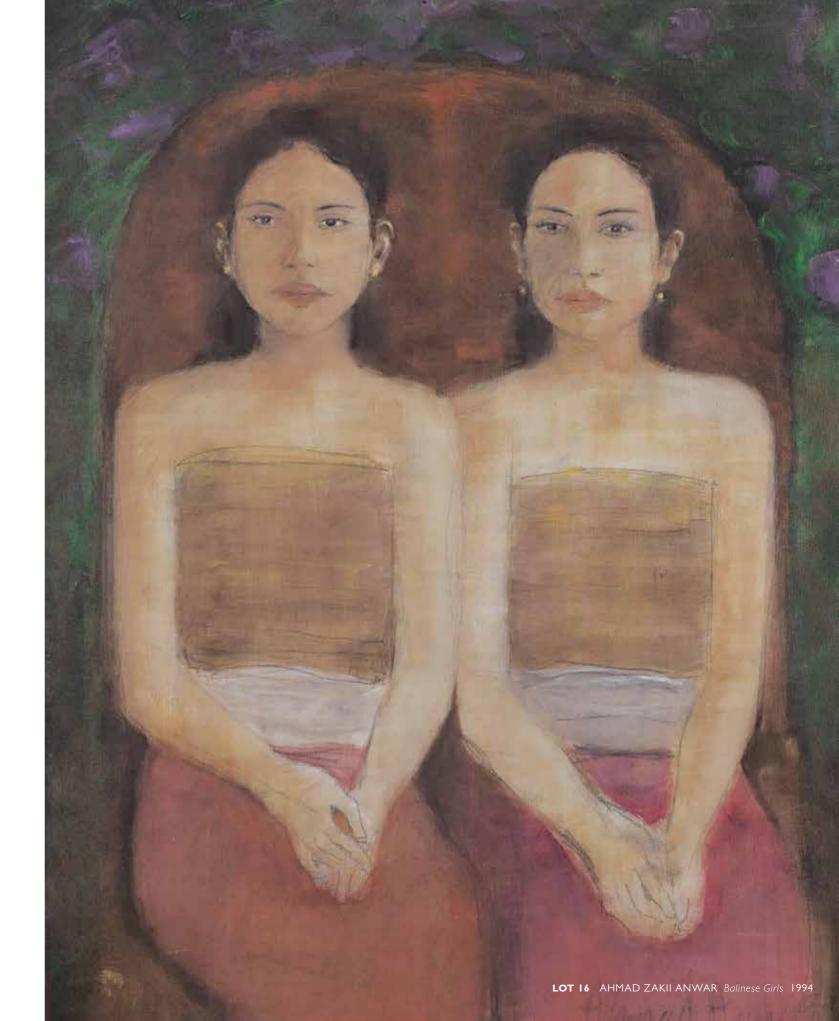
100 Ibrahim Hussein, Datuk 101 Patrick Ng Kah Onn Untitled 1968

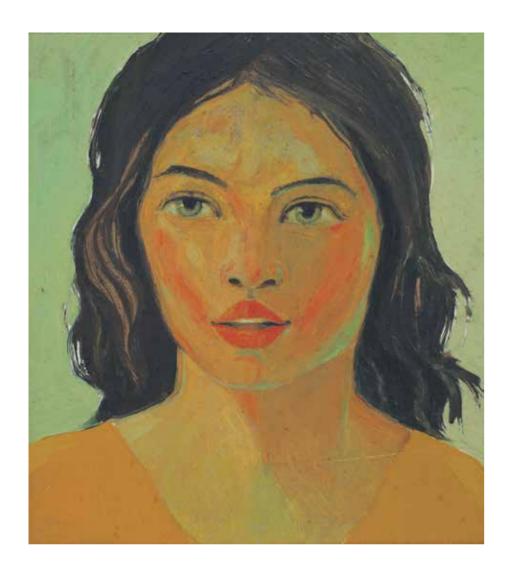


Dancing Couple Undated



102 Ahmad Khalid Yusof Space 4 1978





KHALIL IBRAHIM

b. Kelantan, 1934

PORTRAIT, 1988

Signed and dated 'Khalil 88' (lower right)
Oil on board
19cm x 16.5cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 5,000 - RM 7,000

When it comes to single portraiture, Khalil Ibrahim shows a soft spot for painting women – those with soft feminine features or more tradition-bound with rustic innocence but quiet inner strength. What is interesting about this portrait is her dreamy pool of limpid blue eyes, suggesting a Caucasian woman or someone of mixed parentage. She radiates with a fresh yellowish-orange glow on her face, exuding a certain character from the heavier accentuations of forms. Her thin V-shaped blouse of slightly darker orange sits gently on her shoulders. Her hair is slightly tousled, indicating someone more naturally disposed. It is a face of anticipation with her gaze slightly looking left, maybe half-expecting a reply or something to happen.

Khalil 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 – a career now spanning 47 years. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland and his works has been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney and the Royal National Art Gallery of Jordan.

2

FUNG YOW CHORK

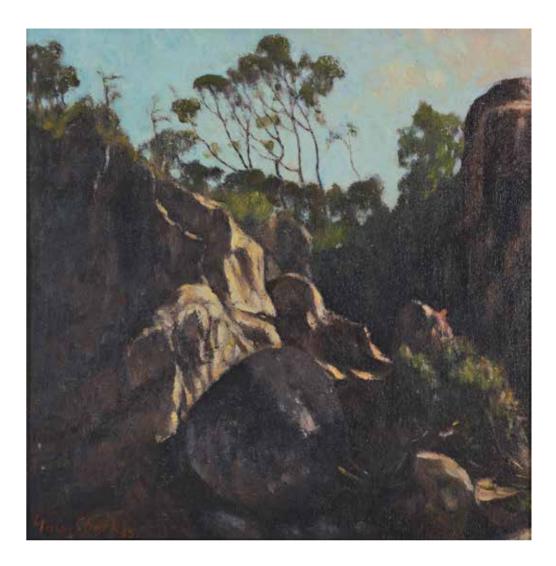
b. Selangor, 1918

ON THE ROAD TO GENTING HIGHLANDS, 1986

Signed and dated 'Yow Chork 86' (lower left) Oil on board 25cm x 23cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 2,500 - RM 4,000



Fung Yow Chork would go on alfresco painting excursions with his artist friends, favouring the out-of-the way places of disused tin mines, barren open land, fringe of forested areas — any landscapes with a painterly view and all the prerequisite elements of light, contrast, colour, character and peculiarities. This work is no different, as he painted it on the way up to Genting Highlands with some friends. Many would not have batted an eyelid, but his artist's eye had obviously picked a gem of a rocky outcrop albeit with artistic editing. A self-taught artist, he used to be dubbed the Cezanne of the Melati Flats in the Pudu area in Kuala Lumpur but has stopped painting for several years now because of his advancing years: he is 95 and is the last founding member of the Selangor Club.

Fung Yow Chork was only 13 when he picked up the finer points in art from an artist in China who had studied Impressionism in Japan. In 1933, his family migrated to

Singapore and there, he forged a friendship with Professor Zhong Bai-mu, a lecturer of the Nanyang Academy of Fine Arts who occasionally guided him on painting in oils, even when he (Bai-mu) had returned to Hong Kong. After moving to Kuala Lumpur in 1934, he worked as a salesman, shop-assistant and typesetter with a Chinese newspaper, painting only on Sundays and during holidays and more so after he retired in 1977. In 1957, he won a prize in the Merdeka Independence Trade Fair Art and Photographic exhibition. He held his first solo exhibition at Chin Woo Art Gallery in 1981. On landscape, he told Halinah Todd in an interview published in *The New Straits Times* in 1981: "The landscape thinks itself in me and I am its consciousness."

REFERENCE

Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994. 200 Malaysian Artists, Dr. Tan Chee Khuan, The Art Gallery, Penang, 2002.



3

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

SONG OF LONGING II, 1992

Acrylic and modeling paste 30cm x 30cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000

During Dato' Sharifah Fatimah's visit to the Petra ruins in Jordan in 1992, she came up with a tactile and subdued colour palette which could be luminescent at times. The artist used the technique not only as "majestic markings of antiquity" to interpret the location, but also as a vehicle to transcend other forms of expression. This work consists of different shapes and strokes executed in varied colours on a dark backdrop boxed by thick bars on all four sides.

Dato' Sharifah Fatimah is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours. She was the Best Student when she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters

under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. She has had solos all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artists competition in 1981. A curator with the National Art Gallery from 1982 to 1989, she has been a full-time artist since 1990. In 2006, she was bestowed the 'Dato' title by the Sultan of Kedah – the first female artist to have been honoured for her artistic merit.

REFERENCE

Sharifah Fatimah Syed Zubir: Notes of A Journey 40@60, Artfolio, Kuala Lumpur, 2008.

4

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

SOLITUDE II, 1992

Acrylic and modeling paste 30cm x 30cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000



... the poetry of earth is never dead The wild wind whistles Through the landscape of soul'

These lyrical lines best illustrate how Dato' Sharifah Fatimah was driven to poetry and paint. Dato' Sharifah had just gone to the ruins of the Petra in Amman, Jordan as part of the delegation in the *Risalah Dari Malaysia* (Contemporary Art by 5 Malaysian Artists). She stunned everyone when she broke free from her usual colour-play with the inclusion of modelling paste into her painting repertoire for a dramatic tactile quality imitating the rock-cut façades of Petra, a UNESCO World Heritage Site since 1985.

REFERENCE

Sharifah Fatimah Syed Zubir Barakbah – Touch the Earth, Maybank Art Gallery, Kuala Lumpur, 1992.

Sharifah Fatimah Syed Zubir: Notes of A Journey 40@60, Artfolio, Kuala Lumpur, 2008.

TAN CHOON GHEE

b. Penang, 1930-2010

TUA PEK KONG TEMPLE, PENANG, 1989

Signed and dated 'CHOON GHEE 1989' (lower right) Watercolour on paper $52.5 \text{cm} \times 62.5 \text{cm}$

PROVENANCE
Private Collection, Singapore; acquired directly from the artist.

RM 8.000 - RM 12.000

Depicted in Tan Choon Ghee's signature brush work and radiant watercolour, this piece shows the Tua Pek Kong Temple located along Jalan Burma at Pulau Tikus, Penang. The temple has obviously given way to modern-living conditions, retaining the pillars with its intricate top and an ornate mural of a tiger on the left. On the left where the living quarters of the caretakers are, a blue-striped PVC canopy is strung over a wooden window, replacing a corrugated zinc awning. The brick work from the chipped cement on the right shows that it is in need of refurbishment. In The Art Of Tan Choon Ghee (1997), the artist wrote: "Almost all the Chinese temples are identical in architectural designs. The front portion is always open and full of fascinating objects such as lanterns, altars and ornate pillars. It creates an impression of the depth of painting."

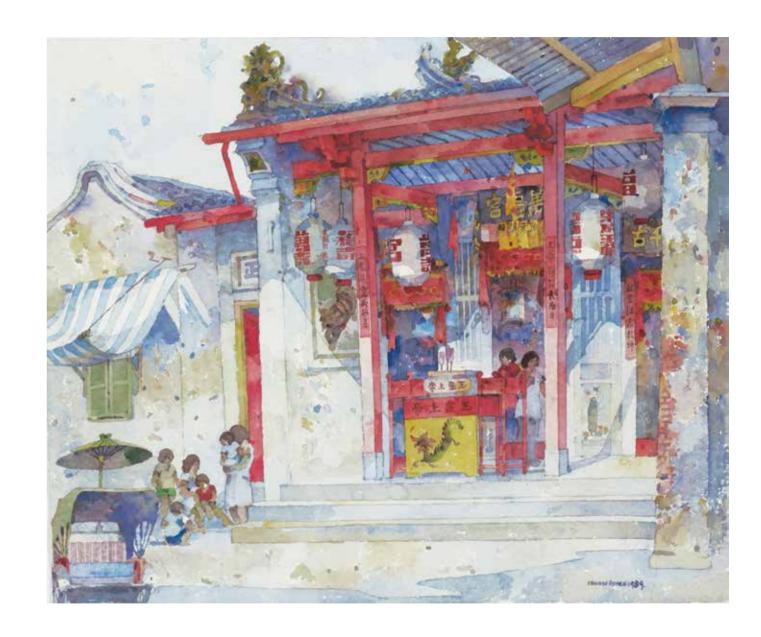
Tan Choon Ghee is legendary for his watercolours of Penang street life. He graduated from the Nanyang Academy of Fine Arts, Singapore in 1951 and went on to study at the Slade School of Art, London graduating in 1959. Then he received a German Government painting scholarship and an Australian Government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

REFERENCE

The Art of Tan Choon Ghee, Georgetown Printers, 1997.

Tan Choon Ghee Retrospective (1957-1992), The Art Gallery, Penang.

A Tribute to Tan Choon Ghee, Art Salon@SENI, Kuala Lumpur, 2009.



23

TAN CHOON GHEE

b. Penang, 1930-2010

ENTRANCE TO KHOO KONGSI, 1989

Signed and dated 'CHOON GHEE 1989' (lower right) Watercolour on paper 51cm x 63cm

PROVENANCE
Private Collection, Singapore; acquired directly from the artist.

RM 8.000 - RM 12.000

The Leong San Tong (Dragon Mountain Hall), better known as Khoo Kongsi, is one of the most imposing Taoist temple monuments in the country but it is hidden away, only accessible from this peculiar side entrance. Unlike other access routes to famous temples in the country that are lined with shops selling all kinds of food and goods, there is surprisingly none of the commercial jostling here. The entrance is lined with the two-storey residence built in the Straits Eclectic style with a pavement and louvred bay windows on top. The 'line' of prayer tray-tablets hung in front of the houses on the left guides the eye towards the covered walkway to the temple courtyard. The present temple was rebuilt between 1902 and 1906 after the original 1851 structure was burnt down in 1894, purportedly by lightning.

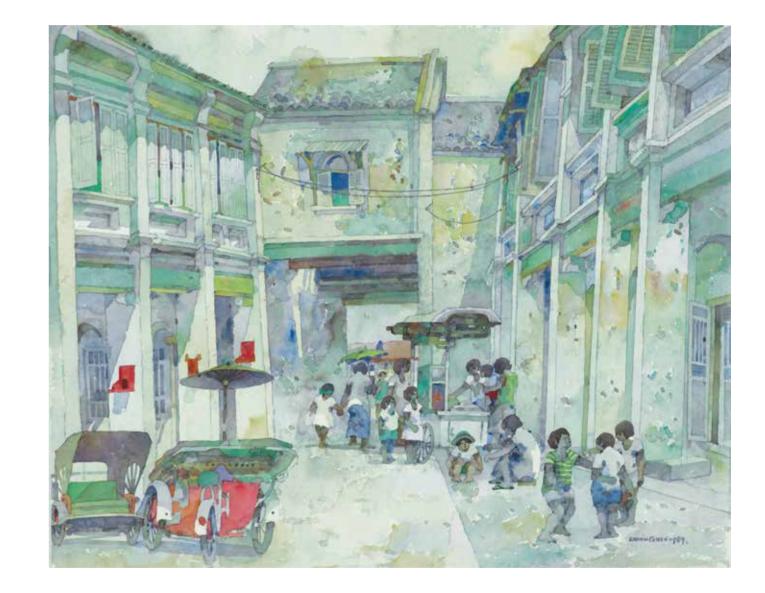
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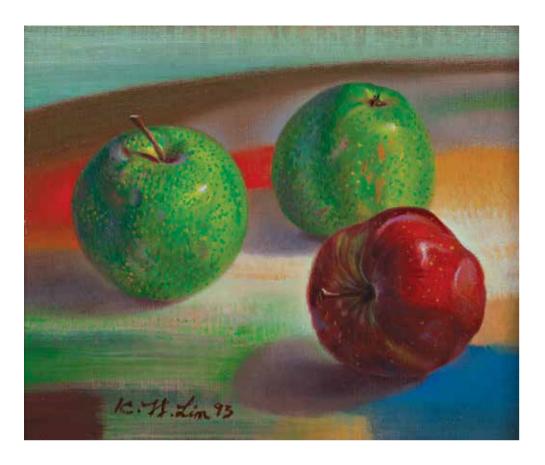
The Art of Tan Choon Ghee, Georgetown Printers, 1997.

Tan Choon Ghee Retrospective (1957-1992), The Art Gallery, Penang.

A Tribute to Tan Choon Ghee, Art Salon@SENI, Kuala Lumpur, 2009.



25



7

LIM KIM HAI

b. Selangor, 1950

THREE APPLES, 1993

Signed and dated 'K.H.Lim 93' (lower left) Oil on canvas 21cm × 26cm

PROVENANCE Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 6,000 - RM 9,000

Lim Kim Hai has shown a lifelong affinity for apples, and has chosen them as his subject matter because they are inexpensive, have longer shelf life than most fruits and there are more than a hundred varieties. In an interview with HBArt, he explained further: "When I left school in Paris, I couldn't afford to hire models... Apple, the forbidden fruit, the fruit of knowledge, also personifies us humans." Kim Hai paints by looking at real apples as he gets to touch and feel them, observe from different perspectives and place them in various arrangements. Apples are his props for grand designs to project life lessons and at the same time boast their beauty. Like a manual from Sun Tze, Kim Hai orchestrates the apples into inner dramas of thoughts to reflect human traits and conditions.

Little is known about Lim Kim Hai when he studied at the Nanyang Academy of Fine Arts, Singapore from 1970 to 1972. But he created a huge impact on his return to Malaysia in the mid 1980s before relocating to his present base in Malacca. He had studied at the Ecole Nationale Superieure Des Beaux Arts in Paris from 1975 to 1980. He won several prestigious awards: Golden Award in the Salon des Artistes Francais (1982), Silver Award in the Salon Internationale Du Val D'Or (1984), Salon de Mantes La Jolie, Rotary Club Award (1986), Prix Henri Lehmann (Peinture) from the Institut de France, Academy des Beaux (1986) and the Golden and Public Awards from 52e Salon des Beaux Arts, Enghien-les-Bains (1987).

REFERENCE Kim Hai Lim 林金海, Kosnet Press. 8

AWANG DAMIT AHMAD

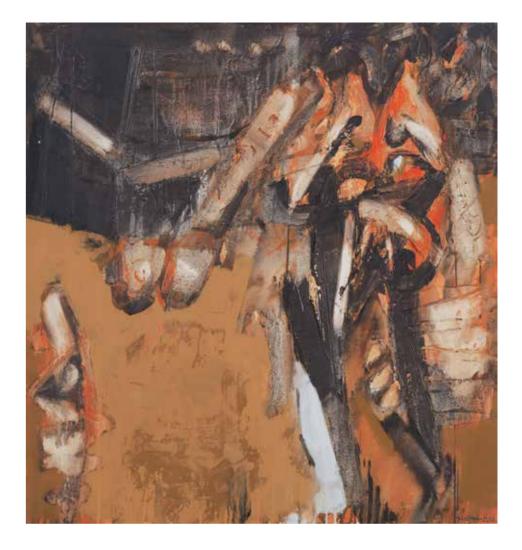
b. Sabah, 1956

MARISTA SISA SEMUSIM V, 1996

Signed and dated 'A Damit 96' (lower right) Mixed media on canvas 92cm x 99cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000



Awang Damit Ahmad's works in the Marista phase (Alun-Alun Ke Marista, 1996-2002) takes on a refined vein with decisive streaks of symbolic shapes and forms. The earthy tones define assimilation with landscape of nature. Essence of Culture (EOC /Intipati Budaya, 1985 to 1996), his launching pad, was more a nostalgic lark, playful even, of his childhood in Kuala Penyu in Sabah. The theme of Awang's works is based on Brunei's Malay language words Alun-Alun which translates "a small winding path" and Marista that means "to talk about the past". The artist encapsulates Alun-Alun Ke Marista as a recollection of his life experience: "Contextually the Marista series is a journey of the self, searching for an active, constructive, and progressive aspect of culture. It reveals a complex and ambiguous yet controlled painting within the duality of figuration and abstraction, being both intimate and expressionistic. Imagery from everyday life and essence of childhood experiences become integral and determine the potential visual structures." A major Marista exhibition of 70 works was held at the National Art Gallery, Kuala Lumpur in 2002.

Awang Damit Ahmad came into the national limelight when his work was selected for the travelling Malaysian Paintings exhibition in Pasadena, USA in 1988. He had shown early promise when his work won Minor Award in the Young Contemporary Artists competition in 1984. A graduate with a Diploma in Art and Design at the Mara Institute of Technology in 1979, he studied for his Masters at Catholic University, Washington, USA in 1990. He won Second Prize in the Malaysia Bank Association art competition in 1988. In 1992, a work from his EOC series titled Farmer's Song clinched the Painting Prize at the coveted 3rd Salon Malaysia. He also received Honourable Mention at the 1994 and 1995 Philip Morris Malaysia Art Awards.

REFERENC

Essence of Culture 1985 - 1995, National Art Gallery, Kuala Lumpur, 1995. Alun-Alun Ke Marista: Awang Damit Ahmad 1996-2002 (Path to Marista), National Art Gallery, Kuala Lumpur, 2002.

9

TEW NAI TONG

b. Selangor, 1936

HAPPY LIFE, 2000

Signed 'NAITONG' (lower left)
Oil on canvas
122cm x 91cm

PROVENANCE Collection of Raj Kumar RGP, Kuala Lumpur.

EXHIBITED

A New Expression, Balai Berita New Straits Times Press, Kuala Lumpur, 2004.

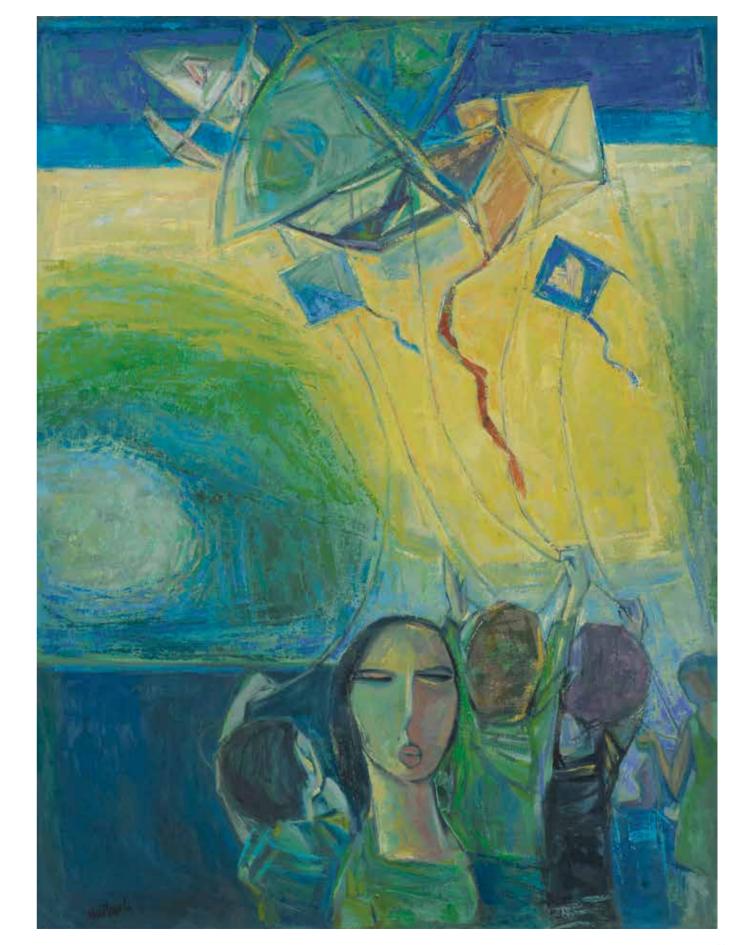
RM 12,000 - RM 18,000

Before the Digital Age, kite-flying was a favourite and inexpensive pastime among children where kites were embellished with designs and tagged with 'peacock' tails so that they could be seen dancing in the wind. Those controlling the strings have their back turned to the viewer, the female as shown facing the viewer is uninterested and unperturbed suggesting perhaps that this activity is more popular among the young. The kites are concentrated in a yellow air-stream 'whipped' into motion by a circular air mass on the left. The foreground is more static, indicating the base where the kites are sprung into the air and into life.

Like all students who had studied at the Nanyang Academy of Fine Arts (NAFA) in Singapore, Tew Nai

Tong headed for Paris upon graduating in 1958 to study at the Ecole Nationale Superieure des Beaux Arts from 1967 to 1968. His first solo was at the British Council, Kuala Lumpur in 1964 and he had his retrospective at National Art Gallery, Kuala Lumpur in 2007. His awards include Second Prize, Chartered Bank Mural Design Competition (1964), Shell Watercolour Award (1981), Best Award, Esso (1982), Dunlop Watercolour Award (1983) and Grand Prize Asia Art Award (Malaysia) in Seoul, 2009. He is adviser to several art organisations, including the Contemporary Malaysian Watercolourist Association.

REFERENCE
Odyssey, Tew Nai Tong Retrospective, Kuala Lumpur, 2007.



CHIA YU CHIAN

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

CALLIGRAPHER AT WORK, 1970

Signed and dated 'Yu Chian 70' (lower left)
Oil on board
70cm x 52cm

PROVENANCE Private Collection, Penang.

RM 18,000 - RM 30,000

Roadside petition-writers creating auspicious colophons were popular during the 1960s and 1970s because of the low literacy rate then. The tradition may have its roots in the parable of Wang Xizhi (307-365), the patron saint of Chinese calligraphy, whose masterful writings helped an elderly woman sell off her stocks of unwanted fans. In return, he was given her geese. The Chinese have a mark of respect for the literate. This soapbox calligrapher had an air of eruditeness with his spectacles, moustache and goatee and a slightly greyish mane. With his right hand holding the brush in a traditional manner, left hand on the table for support, attention focused solely on the calligraphy, he is treating each word like it is his first time, undistracted by passers-by. The artist has cleverly chosen this composition and perspective, transporting the viewers to his roadside calligraphy stall to witness a calligrapher at work.

The inscriptions in the background are blessings of wealth and health that are particularly popular during auspicious occasions such as the Chinese New Year. These calligraphies written in black and gold ink on red coloured paper are often placed at the entrance of houses where guests are welcomed. After all, calligraphy is often regarded as a sign of scholastic accomplishments.

Chia Yu Chian went under personal tutorship of Singapore art pioneer Chen Wen Hsi. He was the first artist in Malaysia to be awarded a French Government scholarship to study at the famed Ecole Nationale des Beaux Arts in Paris (1959 - 1962). He had the distinction of his works being accepted 15 times in prestigious Salon exhibitions in Paris and receiving Honourable Mentions in the Salon des Independent and Societe des Artistes Française – a rare honour for a non-French artist. He was commissioned to do a mural Life in Malaysia for the Malaysian High Commission in Paris. He returned to Malaysia in February 1962 and held a solo exhibition at the British Council in Penang where all 110 displayed works were sold! A memorial exhibition was held at the Creative Centre, National Art Gallery, Kuala Lumpur in 2002.

REFERENCE

Chia Yu Chian Memorial Exhibition, Creative Centre, National Art Gallery, Kuala Lumpur, 2002.

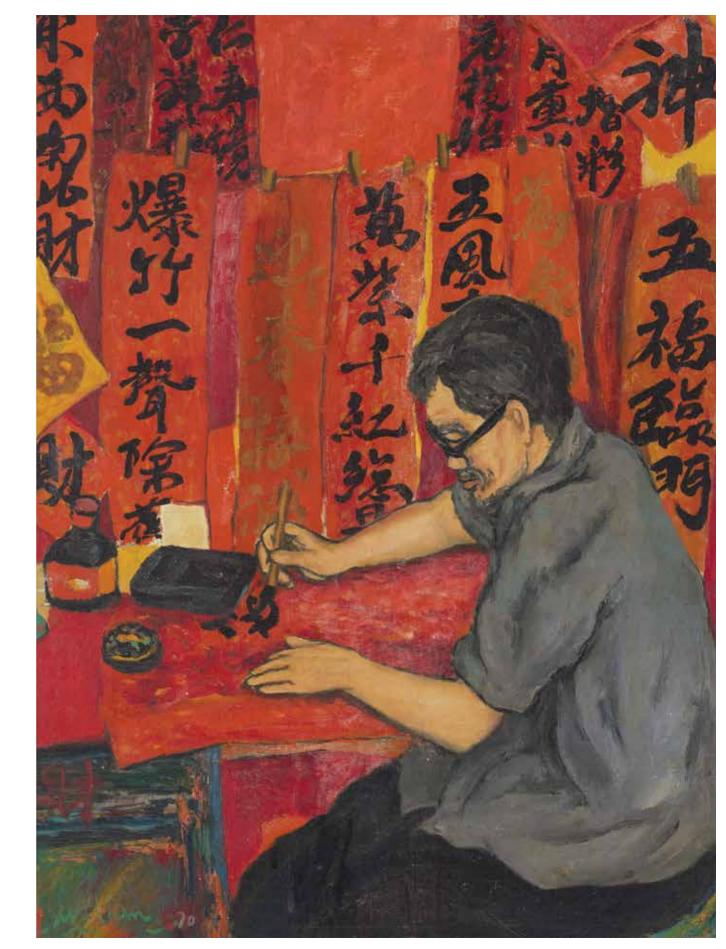
Contemporary Artists of Malaysia, Dolores D. Wharton, 1971.

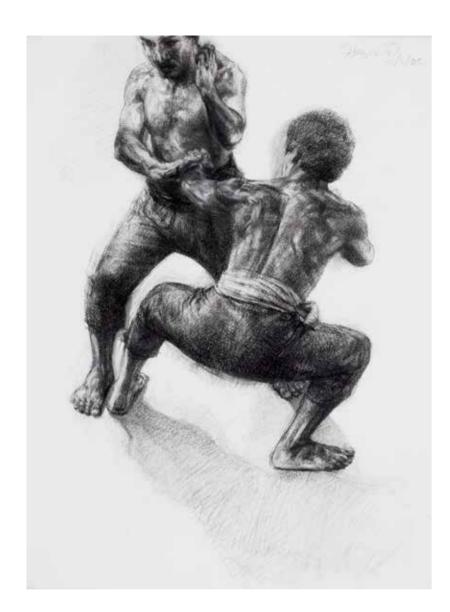
Chinese Art of the 20th Century, Dr. Michael Sullivan, England, 1965.

Who's Who in Malaysia, Victor Morais, 1975-76.

Modern Artists of Malaysia, T.K. Sabapathy and Redza Piyadasa, Dewan Bahasa dan Pustaka, 1983.

Chia Yu Chian in Nanyang, Lim Hak Tai Gallery, Nanyang Academy of Fine Arts, Singapore, 2009.





Ш

AMRON OMAR

b. Kedah, 1957

SILAT, 2005

Signed and dated 'Amron Omar 17/01/05' (upper right)
Charcoal on paper
38cm x 27cm

PROVENANCE Collection of Raj Kumar RGP, Kuala Lumpur.

RM 4,000 - RM 6,000

The close-combat stance is critical as both *silat* exponents are about to strike, seeking a vulnerable opening. Amron Omar continues to explore the *Pertarungan* series in various media such as oil, pastels and charcoal. *Silat*, to him, is a self-therapy through the motions of pugilism and a symbol of struggle against real and phantom demons. It is about discipline and journey. The traditional martial art offers hundreds of different styles that tend to focus either on strikes, joint manipulation, throws, bladed weaponry, or some combination thereof. This piece is a depiction of Amron's observations of the footwork as well as the powerful strikes of attack and defense of the fighters.

More than 150 works from Amron Omar's *Pertarungan* series over three decades were shown at the National Visual Arts Gallery, Kuala Lumpur from February to August 2012. After graduating from the Mara Institute of Technology in 1980, he worked briefly for an advertising company but decided to go full-time into art in 1983, specialising in portraits for royalty, dignitaries, corporate captains of industry and also the commoner. He won the Minor Award in the Young Contemporary Artists competition in 1982 with a self-portrait.

12

TAY HOOI KEAT, DATO'

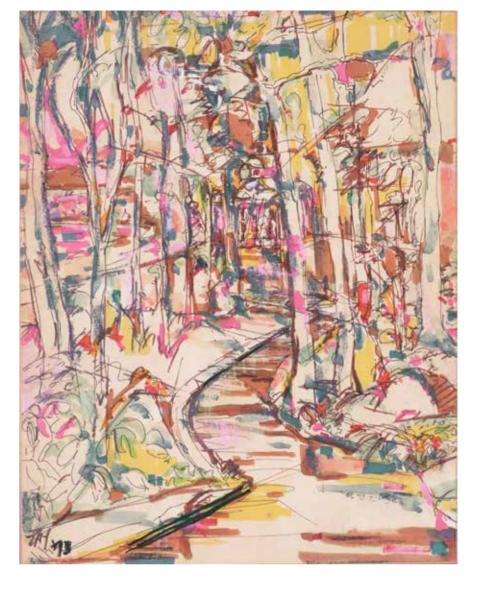
b. Penang 1910 – 1989

A COUNTRY LANE, 1973

Signed and dated 'TAY '73' (lower left) Mixed media on paper 33cm x 26cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 11,000 - RM 15,000



In A Country Lane, Dato' Tay Hooi Keat favours a more abstract dispersal play of pink-red, light yellow and dull blue in stark highlights to achieve an intriguing composition. The pathway that leads into the forest is represented in a buoyant tone. By disecting the scenery in front of him into flat planes of primary colours, the artist deconstructs and reconstructs the landscape as interlocking shapes and forms that are enhanced with bold and instinctive linear motifs in the manner of Cubism. Vivid shades of hues interlace with intentional space to create depth, leading the eye along the winding country lane into the centre where perspective converges.

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 Datoship 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.

REFERENCE
A Tribute to Tay Hooi Keat, Penang Museum and Art Gallery, 1980.

CHANG FEE MING

b. Terengganu, 1959



WAITING FOR THE BRIDE AND GROOM, UBUD, BALI, 1991

Signed 'F.M.Chang. Bali' (lower right) Watercolour on paper 23cm x 3 l cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000

Bali has been a second home for Chang Fee Ming and was where he first attracted international fame. Here, he captures this moment of respite amidst the full Hindu-Balinese religious adat (ceremonies) of the male congregation in a wedding with an apex formation leading to the man puffing away nonchalantly at the centre top. The men with the Balinese destar headgear are sitting mostly cross-legged on the temple floor, enjoying snacks and coffee on a green mat littered with crumbs while waiting for the arrival of the wedded couple. With his signature use of short and spontaneous brushstrokes, Fee Ming brilliantly captures the light gaiety of the ceremony in its remarkable details - varied patterns and textures of the batik sarongs, subtle yet engaging facial expression and body language, as well as the culturally rich Balinese architecture depicted in the wall carvings.

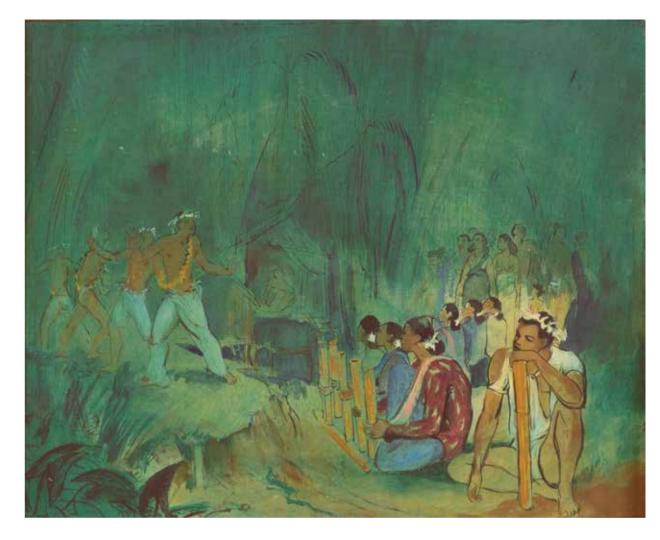
Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and their cultures and the often exotic,

remote places he visited in Indonesia, Nepal, Africa, the Indo-Chinese communities along the Mekong right up to its source in Tibet. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali. His array of awards include the Malaysian Watercolour Society Award (1984 and 1985), the Sime Darby Art Asia Gold Award (1985) and the PNB Malaysian Art Award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won Distinction Awards in the Rockport Publishers, USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project which resulted in his solo exhibition Imprinted Thoughts.

REFERENCE

The World of Chang Fee Ming, essay by Ooi Kok Chuen, edited by Garrett Kam 1995

The Visible Trail of Chang Fee Ming, Christine Rohani Longuet, 2000.



14

PETER HARRIS

b. England, 1923 - 2009

DANCE SCENE, c. 1950s

Oil on canvas board 40cm x 49cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Picture Exhibition, Malayan

Arts Council, May 1955.

RM 5,000 - RM 8,000

Although the dance sequence and spirit are different, this light-toned work elicits comparison to the iconic oil-on-board *Spirit of Earth, Water and Air* (1958) by Patrick Ng Kah Onn. Patrick's dance is the Balinese *kecak* but Peter Harris' dance with the rattle of bamboo stumps performed by garlanded bare-chested strong-bodied men could be a figment of his imagination. A lone gentleman sits among the bevy of female musicians of bamboo rattlers, his hand resting on a long bamboo stump. The village women are out in their numbers, looking left and transfixed by the spectacle as the male dancers wend their way out of the jungle setting on a slightly raised ground.

Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-60) and then at Gaya College in Sabah (1962-67). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng, and this was followed by another exhibition at The Art Gallery, Penang in 2001.

35

REFERENCE

Peter Harris - Founder of Wednesday Art Group, The Art Gallery, Penang, 2001.

Peter Harris Memorial Exhibition, Art Salon@SENI, Kuala Lumpur and The Art Gallery, Penang, 2009.

ENG TAY

b. Kedah, 1947

UNTITLED, 1992

Signed and dated 'Eng Tay 92' (lower left)
Oil on canvas
60cm x 75cm

PROVENANCE Private Collection, Penang.

RM 15,000 - RM 25,000

Eng Tay's works revolve around the theme of relationships - between husband and wife, mother and child, brothers and sisters; and even in Post-911, communal togetherness as in his Columbus Park (New York) paintings. These endearing subject matters whether executed in etchings, paintings or sculptures are played out in exaggerated shapes, whimsical features, simple costumes and changing backdrops in soothing, melancholic colours. Much travelled and his heart drawn towards mostly traditional communities, Eng Tay harps on the essential things that define us, despite having lived away from home in New York for 44 years. He seems to be telling us through every pore of pigment in his painting that love indeed is what makes the world go round. A red flower as a token of love, fruits in abundance celebrating the good life, and most of all, the precious moments of togetherness are all symbols of affection in Eng Tay's works.

The world of innocence and old-world charm stays in the art of Eng Tay, whose full name is Tay Eng Chye, despite his sophistication developed through travels and being based in the Big Apple. After secondary education in Alor Setar, he took a bold gamble and headed for New York City to study art at the Art Students League (1969-1972) and then the Pratt Graphics Centre (1972-1977). He started having solo exhibitions in the United States of his prints, paintings and sculptures before etching his name back in Malaysia and to the rest of Asia. He had a retrospective when Galeri Petronas hosted him in the blockbuster exhibition Eng Tay: The Exhibition in 2009.

DEEEDENICE

Eng Tay: The Exhibition, Ooi Kok Chuen, Galeri Petronas, Kuala Lumpur, 2009



AHMAD ZAKII ANWAR

b. Johor, 1955

BALINESE GIRLS, 1994

Signed and dated 'Ahmad Anwar 94' (lower right) Acrylic on canvas 101.5cm x 76cm

PROVENANCE Private Collection, Kuala Lumpur.

LITERATURE

Disclosure, Galeri Petronas, Kuala Lumpur, 2008, illustrated on page 111.

RM 35,000 - RM 45,000

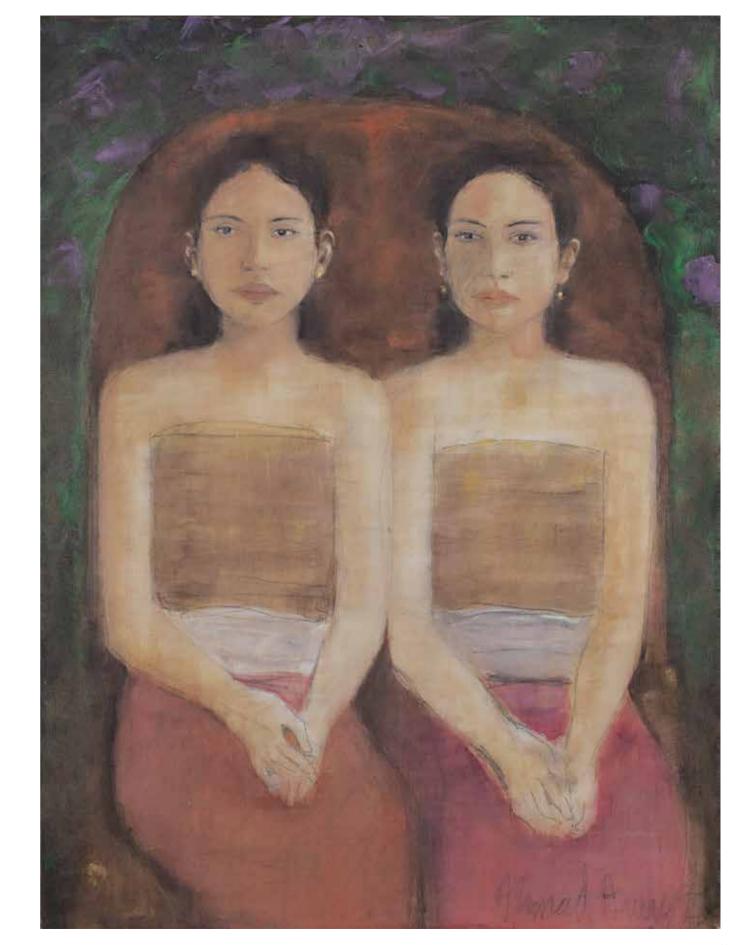
"...As far as my works are concerned, I have been criticised for painting 'beautiful things', for the balance and calmness which exists in my compositions... that it lacks anarchy. But the matter of ethics demands that I choose the good from the bad, understanding over confusion and order above anarchy. That doesn't, however, mean that there is no anarchy in life." — Ahmad Zakii Anwar

Ahmad Zakii Anwar has emerged as one of the most exciting, engaging and eloquent urban realist artists in the region with his captivating portrayal of the human figure. The Balinese Girls depicted appear tranquil and the presence of spirituality is inevitably felt. At a glance, the girls look identical with both being dressed alike possibly for the temple. The focus is on the enchanting rustic charms of the damsels who are likely to be sisters - one with stud earrings and hair skirting the ears right to the back and the other with dangling earrings and her hair neatly combed upwards. The appearance of symmetry alludes gracefulness. Their postures and body language show patience and calmness as they gaze out into space. The subtle nuances of colours and details here is comparable to a piece held in the collection of the late Rahime Harun titled Bali Dancer, a work by Zakii done in the same year that depicts a lone girl, seated in the same manner.

Bali has been a source of inspiration for many artists regardless of their faiths and beliefs and Zakii has been affected by the incredible cultural and spiritual essence of the island.

From a successful advertising background, Ahmad Zakii Anwar switched full-time to fine art in the early 1990s and has become a master of Urban Realism. A graduate of Graphic Design from the Mara Institute of Technology in 1977, he made a great impact with the Smoker series in his first solo in 1997. Zakii came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealist still-life paintings and expressive portraits. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute, as well as a mid-career survey exhibition Disclosure held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions overseas such as Bones and Sinews, Andrewshire Gallery (USA, 2011), Kota Sunyi, C.P. Art Space (Indonesia, 2007), Shadowland, Plum Blossoms Gallery (Hong Kong, 2001) and Presence, Barbara Greene Fine Art (USA, 1999).

REFERENCE Distant Gamelan, Art Focus Gallery, Singapore, 1998.





17

AHMAD FUAD OSMAN

b. Kedah, 1969

UNTITLED, 2005

Signed and dated 'A.Fuad Osman 2005' (lower right)
Inscribed 'Untitled - I 8th Feb 2005. Pinto
Gallery, Grand Heights, Antipolo, Philippines' (lower centre)
Charcoal on paper
68cm x 5 I cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 4.000 - RM 7.000

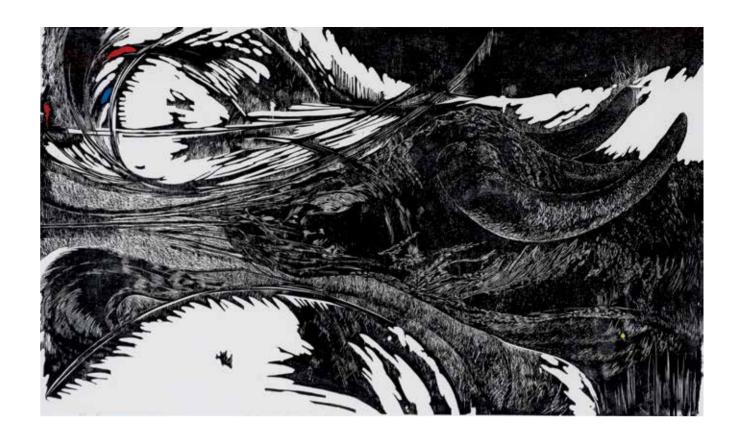
A member of the Matahati artists' co-operative founded in 1989, Ahmad Fuad Osman is a multi-disciplinary artist working and experimenting in painting, drawing, sculpture, installation, video, performance and theatre. This work was done in between Fuad's sojourns in Vermont, USA and the Goyang Studio just outside Seoul, South Korea. It was a time that Fuad decided to break off from the comfort zone of being at the core of things, to one of dislocation and alienation. Starting first with abstract, Fuad had moved strongly into figuratives in 1994. His materials are sometimes the readymade - photographs and videos which he splices together and re-presents them as different entities in different contexts, often for an ironic twist. His themes revolve around identity crisis and spirituality, and questions of the self in a post-modernist and globalised regime as exemplified in this plated humanoid. He had

intoned: "Art is self-introspection, demanding commitment and honesty to what that is expressed."

After graduating with a BFA (Major in Painting, Minor in Printmaking) from UiTM in 1991, Fuad spent a year as set designer. He won residencies in the popular Vermont Studio Centre in the United States in 2004 and the Asian Artist Fellowship at Goyang Artist Studio in South Korea from 2005 to 2006. From 2007 to 2008, he was the Malaysian representative chosen for Rimbun Dahan artist's residency. In 2000 and 2003, he was a Juror's Choice in the Asean Art Awards Malaysia-level competitions. He was also a Juror's Choice winner in the APB Signature Art Prize (Singapore) in 2008.

REFERENCE

MATAHATI - For Your Pleasure, Galeri Petronas, Kuala Lumpur, 2008.



18

JUHARI SAID

b. Perak, 1961

MENARIK KERBAU, 2005

Inscribed '12/20 Menarik Kerbau Juhari Said 2005' (lower left) Woodblock print on paper, edition 12 of 20 80cm × 135cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Muhibah Senirupa: Malaysia - Jordan,
Galeri Shah Alam, Selangor, 2006.

RM 8,000 - RM 12,000

Juhari Said imbues his technically accomplished works with a socio-cultural-political edge by using the *pepatah Melayu* (Malay adage) as a cautionary tale. *Menarik Kerbau*, the English equivalent of dumb-driven cattle, is part of his socio-political barbs that included *Ayam Jantan*. He confided to being effete intellectually at this stage, facing a mid-life crisis in his then mid-40s, and he virtually dragged him out of a potential stupor with this. The *kerbau* is also a symbol of masculinity but in so being able to be dragged away easily is a form of weakness. He created this during a workshop of the *Muhibah Senirupa Malaysia-Jordan* in Kelantan and the works were exhibited at Galeri Shah Alam in March 2006.

Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under a French Government grant and traditional woodblock print under the *sinseh* Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-92 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 in 2008. In 2009, he was awarded the *Anugerah Karyawan Seni* by the Unity, Culture, Arts and Heritage Ministry.

REFERENCE

Akal di Mata Pisau, Malaysian National Reinsurance Bhd, 2003.

JALAINI ABU HASSAN

b. Selangor, 1963

BELIUNG TEMAH DIDIK, 1999

Signed and dated 'Jai 1999 K.Lumpur' (lower right) Mixed media on canvas $183 \text{cm} \times 122 \text{cm}$

PROVENANCE Private Collection, Kuala Lumpur.

RM 35,000 - RM 50,000

Jalaini Abu Hassan, better known as Jai, inherited his artistic panache from his maternal grandfather who practiced traditional woodcarving. As a young boy, his visual interest was cultivated through comics and illustrated books. Growing up in Taiping, Perak has left an indelible imprint on Jai as the appropriation of rustic themes was later used in his works.

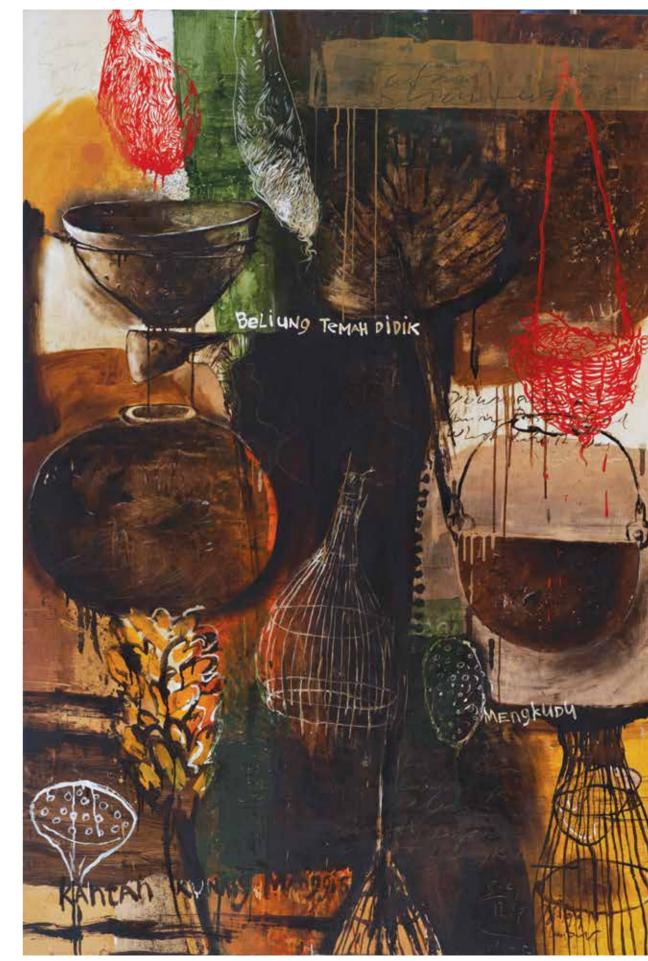
Beliung Temah Didik is a classic Jai – domestic appliances and utensils are spread across like photographic images embedded in his mind projected straight onto the canvas.

It is a crowded field combining kitchen utensils used by the Malays such as cooking pot and rattan fan; basket fish-traps used to supplement income; and plants with medicinal properties such as ginger, mengkudu and lotus. It is part-nostalgia about tradition and culture, after a refamiliarisation with the disappearing kampung spirit and lifestyle. The work is suffused with the sensuous colours and stains associated with the artist, especially after his return from studies in New York. But the backdrop used is unusually more compartmentalised instead of the more homogenous 'wallpaper.' The title Beliung Temah Didik sits on a demarcated background shade near the centre top.

Jalaini Abu Hassan graduated with a BA (Fine Art) from the Mara Institute of Technology in 1985. He obtained his first MFA at the Slade School of Fine Art, London in 1988. Upon his return from New York after receiving his second MFA (Pratt Institute, 1994), he unveiled his signature Tradisi Melayu still life at the exhibition Lifeform at Taksu Gallery, Kuala Lumpur in 1996. His awards include the Major Award in the highly coveted Young Contemporary Artists competition in 1985, the Hong Kong and Shanghai Bank Gold Award in 1991, First Prize (Drawing) in the Murray Hill Art Competition (New York) in 1994, and the Rado Switzerland Commission Award in 2005. He has participated in exhibitions such as 12 ASEAN Artists (2002) and Malaysian Art Now (2004) at National Art Gallery, Kuala Lumpur and international art fairs such as Art Singapore and Melbourne Art Fair 2006. Jai is currently undergoing his PhD in Studio Practice Research in Painting from UiTM Shah Alam where he is an Associate Professor in the Faculty of Art and Design.

REFERENCE

Drawing With the Mind's Eye, Rusli Hashim Fine Art, 1999.







YAU BEE LING

b. Selangor, 1972

WEDDING BANQUET, 2000

Signed and dated 'BeeLing 2000' (lower right) Oil on canvas 62cm x 62cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 7,000 - RM 10,000

Yau Bee Ling depicts here in her peculiar manner of sophistication - a couple in elegant red, possibly the bride and groom waiting for their guests to arrive, the tables having been set are tilted in display style and the food ready. For the artist, this was also a 'canvas rehearsal' of her own marriage three years later to fellow artist Choy Chun Wei. There is a sense of a renewed joyfulness in comparison to her earlier canvases that portray family gatherings at dinner, where the 'props' are less extravagant and the characters ordinary-looking.

Yau Bee Ling graduated from the Malaysian Institute of Art in 1995 with a Diploma in Fine Art (Major in Painting). Two years after she got married to Chun Wei, the couple was selected for the Rimbun Dahan artist-in-residence in 2005 – the first husband-and-wife team to be on the list since its inception in 1994. Bee Ling's first big break was when she was selected for the 9th Asian Art Biennale in Dhaka, Bangladesh in 1999. The recognition followed when she was selected for prestigious exhibitions such as the Singapore Sculpture Square (2000), the 2nd Fukuoka Triennial, Fukuoka Art Museum, Japan (2002) and the Soul of Asia: Fukuoka Asian Art Museum Collection exhibition in Hokkaido, Japan (2004). Her solo exhibitions Portraits of Paradox (2008) and most recently The Women (2013) were held at Wei-Ling Gallery, Kuala Lumpur.



21

KOW LEONG KIANG

b. Selangor, 1970

MALAY GIRL SERIES, 2003

Signed and dated 'KOW LEONG KIANG 2003' on centre panel (upper left)
Oil on canvas
35.5cm × 106.5cm, triptych

PROVENANCE Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000

Kow Leong Kiang's portraits of the *kampung* girls are legendary, but often only as a single panel work, unlike here in this rare triptych. While the focus is still on the innocence and rustic charm of the young girl with the long flowing hair and floral *baju kurung*, the clear lines dividing the background seashore breakers suggests a kind of photographic illusion, with her head etched out above the horizon. The focus is on the young girl with soft, brown-tinged tresses and that intense look as if fixated by something. Kow's choice of idyllic colour palette impressively captures the sea breeze, sound of waves and the warmth of the sun.

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 piece 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.

 14

AHMAD SHUKRI MOHAMED

b. Kelantan, 196

TAPIR DIAMOND, 2007

Mixed media on canvas 152cm x 179cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 23,000 - RM 28,000

The painting *Tapir Diamond* underlines Ahmad Shukri Mohamed's concern for the vulnerable forest habitat of insects, birds and animals. Their survival is also closely intertwined with that of mankind. He has been consistent in his cause, starting with the symbolic chloroformed butterflies on stencilled imprints on crate-boxes and canvases to the dangers posed to endangered species such as the tiger and the Malayan Tapir. The tapir has been around for 35 million years but is suddenly threatened by poaching, deforestation and over-development. The mammal bears similarities to the panda with its distinct black-and-white body and long gestation in birth — 12 to 13 months, with only one pup each time. The largest of four species, the Malayan Tapir is solitary and herbivorous.

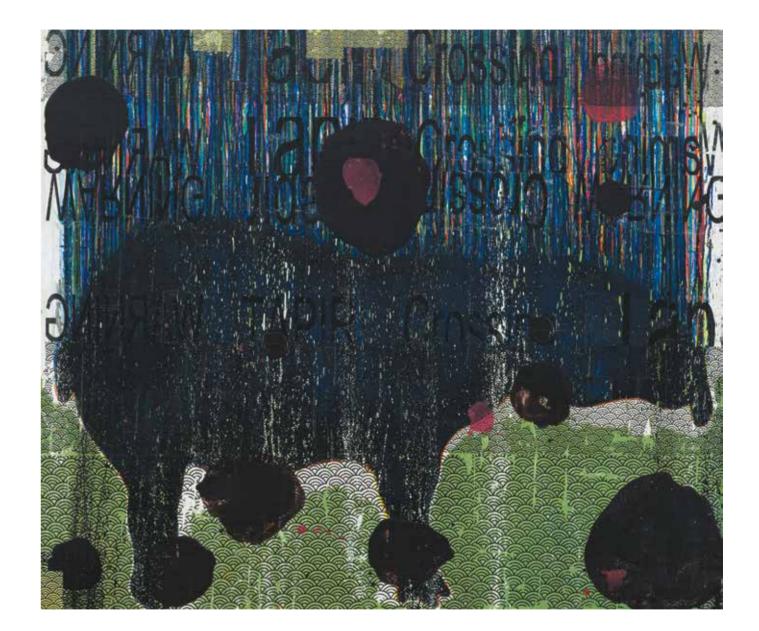
Here, Shukri shows one in faint imprints with whitish streaks, and ostensibly with only two legs visible in a profiled silhouette. Tapirs first appeared in his *Warning Tapir Crossing* exhibition shown at his Patisatu Studio in Puncak Alam, Selangor in 2007. He was immensely inspired by the sight of a tapir killed on the highway in an accident. The title *Tapir Diamond* is perhaps a play of the

term 'blood diamond' on the mining of precious metal in war zones to finance insurgencies.

Shukri's works of 'chloroformed' butterflies won him First Prize in the Malaysian Art Open at Galeri Petronas, Kuala Lumpur in 1994. He garnered two more awards at the national level competition of the Philip Morris Asean Art Awards in 1997 and 1999. He also won an award for his installation in the 2002 Young Contemporary Artists competition which rewarded him with a research tour around Indonesia the next year. In 2003, he was selected for Rimbun Dahan artist's residency together with Wong Perng Fey. He is one of the members of the cult artists' co-operative Matahati, which had a major international exhibition in Los Angeles called Matahati Ke Matadunia at DCA Fine Art in 2009. Shukri also took part in the 2003 Sharjah Biennale in the United Arab Emirates, the Asian Art Biennale in Bangladesh in 2001, and the Asean Art Show at the Fukuoka Art Museum, Japan in 1994.

REFERENCE

MATAHATI — For Your Pleasure, Galeri Petronas, Kuala Lumpur, 2008.



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang 2008

SATAY SELLER, c. early 1970s

Signed 'Teng' (lower left) Batik 56cm × 42cm

PROVENANCE
Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 35,000 - RM 50,000

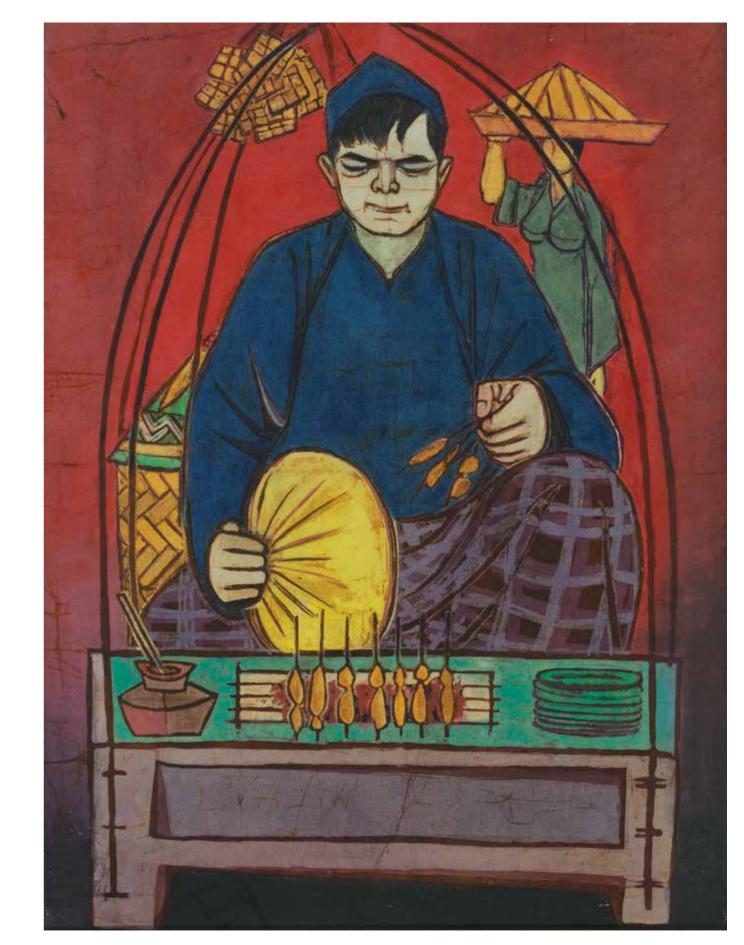
This work was done at the old Yahong premises at the junction of Leith Street and Chulia Street before Dato' Chuah Thean Teng moved to the present premise in Batu Ferringhi in 1994. The satay seller is framed by the arch of his itinerant carrier, the fan on his right hand fanning the flames cooking the seven satay sticks over the hotburning charcoal stove. Ketupat rice-cakes are tied up in a bunch on the top left while a woman balancing a covered tray on her head walks towards him on the right. Satay is a favourite Malaysian dish with the skewered marinated meat grilled and served with peanut sauce, rice-cakes, sliced cucumber and onions. Other artists who have featured the satay seller include Lee Man Fong, Cheong Soo Pieng and Latiff Mohidin. This one of a kind piece not only tells the Southeast Asian way of life, the intriguing rarity of its theme makes this an exceptionally striking piece.

Dato' Chuah Thean Teng is the world-acknowledged Father of Batik Painting, especially after his break-through exhibition in 1955. He is undisputedly an internationally recognised artist after his successful first exhibition

abroad at the Commonwealth Institute in England in 1959. His paintings, Two Of A Kind (1968) and Tell You A Secret (1987), took on iconic status when they were selected for UNICEF greeting cards. Teng first studied at Xiamen (Amoy) Art Institute in China but could not complete due to ill health. He was the first Malaysian to be honoured with a retrospective by the National Art Gallery (NAG) in 1965, and his next was by the Penang State Art Gallery in 1994. The Penang State Government awarded him Datoship in 1998 and the Live Heritage Award in 2005. In 2008, the NAG again offered recognition to Teng, this time billing it a tribute exhibition. His major works are on show at his Yahong Art Gallery in Batu Ferrringhi in Penang, which is a veritable museum of his art. Yahong also showcases the works of Teng's three sons and two grandsons who have all followed his creative footsteps.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994. Teng Batik, Yahong Gallery, Penang, 1968. Teng: An Appreciation, National Art Gallery, Kuala Lumpur, 2009.



KHOO SUI HOE

b. Kedah, 1939

HIGHLANDERS DANCE, 1981

Signed 'SUI HOE' (lower right)
Oil on canvas
76cm x 76cm

PROVENANCE Private Collection, Penang.

RM 15,000 - RM 22,000

'In the mountains, there you feel free', read a line in T.S. Eliot's classic poem The Wasteland. This work captures the spirit of the rarefied beauty and invigorating air up in Cameron Highlands then. Khoo Sui Hoe who was then based partly in Cameron Highlands, had been inspired to do a series of landscapes but rarely with figures. The figures with a sculptural sensuality resemble pagan mountain spirits. The bluish hues set the dreamy mood and a slow-tempo dance routine, lulling the viewing into similar cadences. This work is similar to The Rock Dance, which is exhibited and sold in the United States before Khoo Sui Hoe migrated there, first to Houston, Texas, and then settling at Little Rock, Arkansas.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a fulltime artist at a time of a nascent nationhood. He has also helped promote art and other artists first through his Alpha Singapore Gallery, which he set up with a group of artists in 1972, and then singly, the Alpha Utara Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute, New York in 1977. He won First Prize (oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum, USA in 2002 and 2004. He divides his time between the United States and Malaysia, mainly in Penang.

REFERENCE

The Painted World of Khoo Sui Hoe, Khoo Sui Hoe Retrospective, Penang State Art Gallery, 2007.



TAJUDDIN ISMAIL

b. Negri Sembilan, 1949

BLUE WINDRIFT NO. 1, 2003

Signed and dated 'Taj 3/03' (lower right) Inscribed Taj 3/03 Tajuddin Ismail 'BLUE WINDRIFT No. 1 Acrylic on canvas' on reverse Acrylic on canvas $75.5 \, \text{cm} \times 75.5 \, \text{cm}$

PROVENANCE Collection of Raj Kumar RGP, Kuala Lumpur.

EXHIBITED Rentakalam (Rhythm of Nature), TJ Fine Art, Kuala Lumpur, 2004.

RM 10,000 - RM 15,000

Tajuddin Ismail's compelling Lyrical Abstraction achieves a new sophistication of technique, colours, textures and composition in his *Rentakalam* (Rhythm of Nature) series. It has a distilled sense of simplicity, serenity and beauty, but what is perhaps most palpable is a haunting melody that evokes something more divine and uplifting in spirit. This work shows partly the influence of Richard Diebiekorn in terms of treatment of the landscape. Tajuddin is also inspired by the works of Mark Rothko, Cy Twombly, Helen Frankenthaler and Antoni Tapies.

Tajuddin is an all-rounder in the realm of arts and design - Fine Art, Interior Design and Architecture. After

graduating from UiTM, he studied Graphic Design at the Art Centre College of Design, Los Angeles, USA in 1974. He pursued his post-graduate in Interior Architecture at Pratt Institute, New York from 1979 to 1981. He was Associate Professor in Fine Art and Interior Design at UiTM from 1975 to 2004. He has received numerous awards including the Major Award, National Drawing Competition (1977), Minor Award, National Graphics Arts (1978), Minor Award, Salon Malaysia (1979), Minor Award logo for Malaysian Design Council (1994) and Major Award for the logo for Open University Malaysia (2001). He is now Assistant Professor and Academic Adviser to Sunway University's Fine Art department.



ISMAIL MUSTAM

b. Selangor, 1944

RIBUT, 1959

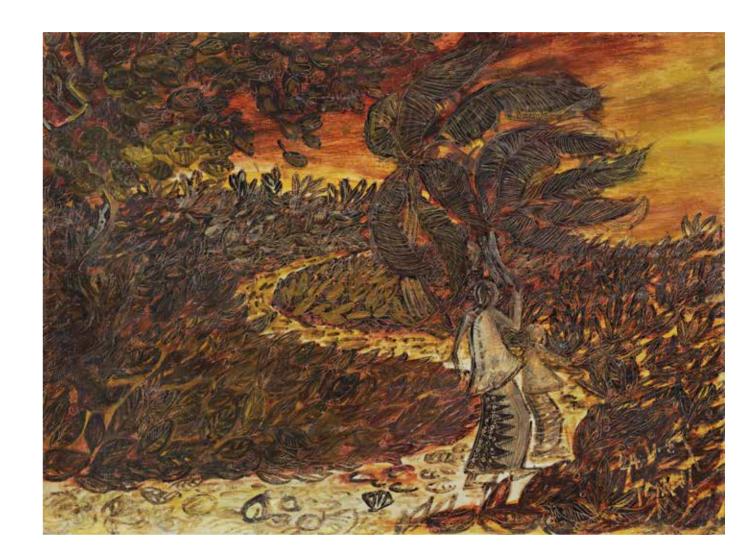
Signed and dated '24.11.59 ISMAIL M' (lower right)
Inscribed 'Ismail Mustam Malay Boys' Hostel Suleiman Road K.Lumpur "Ribut" Oil' on reverse
Oil on board
34cm x 45cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000

With its heavily chiselled lines, Ismail Mustam's *Ribut* painting looks like a woodcut print. But it was actually done in oil on plywood during Ismail Mustam's secondary-school days at Victoria Institution where he had the guidance of his art teacher Patrick Ng Kah Onn, who was also there to help him at the Wednesday Art Group (WAG). Both teacher and student were members of the WAG, and Ismail was one of Patrick Ng's favourites. Ismail, now an advertising entrepreneur, remembers creating this stormy scene as a metaphor of his anxiety while preparing for the then Lower Certificate of Education examination. The strong wind blowing to the right was accelerating the gait of the two figures making their way through the meandering path.

Ismail Mustam was trained in Advertising Design at the Art Centre College of Design in Los Angeles from 1969 to 1971. In 1961, he won the Mural Design Competition organised by the Dewan Bahasa dan Pustaka (DBP). He worked at DBP doing illustrations and book designs and later at the Mara Handicraft Development Centre as a textile designer before becoming an Art Director at Leo Burnett Advertising and an Associate Creative Director at Johan Design Associates. He set up his own Ismail & Associates and is currently its Creative Director. He had won First Prize in Batik Category in the prestigious 1968 Salon Malaysia. He also did a mural for the Malay Youth Hostel Association and the United Malayan Banking Corporation in Bangkok.



55

HARON MOKHTAR

b. Selangor, 1963

WARISAN YANG TIDAK HILANG 1, 1988

Acrylic on canvas 129cm x 90cm

PROVENANCE Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 5,000 - RM 8,000

Haron Mokhtar visits Malacca in his Melayu Pop cultural potpourri focusing on the Cheng Hoon Teng temple or 'Clear Clouds Temple.' The temple was founded around 1645 to 1660 by Kapitan Cina Tay Kie Ki @ Tay Hong Yong and rebuilt by Kapitan Chua Soo Cheong in 1801. The artist remarked that he saw the unique temple with decorative motifs akin to the Malays' as a symbol of the "socio-cultural heritage of the Chinese in Malaysia, their freedom to practice their religion and live in relative peace." The temple which was also used as an administrative centre and 'Court of Justice' is typical of South China architecture with the gabled carvings, curved roof, timber columns, lacquer finish and there is even a caoshu-styled calligraphy done by Dutch scholar Robert Van Gulik. At the bottom are stationary trishaws with side-carriages of which the modern versions are decked with much more garish colours and decorations.

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), and Second Prize, Merdeka competition in 2010. His last solo exhibition *Warisan* was held at the Pelita Hati Gallery of Art, Kuala Lumpur in October 2011.



ERIC PERIS

b. Johor, 1939

BECA. 1985

Titled, signed and dated 'Beca Eric Peris 1985' on bottom of grey matt-board Silver gelatin print on fibre-based paper, edition 1 of 5 $49\text{cm} \times 60\text{cm}$

PROVENANCE Private Collection, Kuala Lumpur.

RM 5.000 - RM 8.000

A pioneering photo-journalist who started working for *The New Straits Times*, Eric Peris had scoured the length and breadth of the country, for both rustic charms and urban street heritage — to record them for posterity in his own inimitable style. Eric confided that when he was taking the picture in a back lane in the heritage precincts in Penang, he was more interested in the old swinging door rather than the stationary trishaw. It is a picture-perfect nostalgia, with all the right elements there — the old door with short zinc awning, with the trishaw and bicycle, the weather-beaten wall with the obligatory splotches and graffiti partly lime-washed over and chipped fragments near the shallow drain.

The word 'beca' is derived from the Hokkien dialect, be(h)-chia, meaning 'horse-cart' and it is also referred to as 'lang-chia' (man-driven cart). The first trishaws hit the roads of Penang in 1936, first known as cycle rickshaws, until the word became formalised in 1947 when adopted by the Trishaw Peddlers Association. Trishaws are now used as novelty rides and for tourists wanting to get a closer view of fascinating sights.

In a recent interview with HBArt, Eric revealed: "Beca tells us about our cultural background. When I first encountered the beca, the bicycle, the old door and the wall after a long walkabout in Penang, instantaneously I recognise culture in front of me. All these archaic elements remind us of our history. In the past, beca and bicycle are luxurious modes of transportations for those who can afford them. Today all this is very much in the

past. The very beca bays are now painted with broad white lines indicating parking spaces for motorcycles. This picture not only has an element of surprise, it truly captures the juxtaposition of time and place. If we revisit the lane today, the door may have been removed. There is a sense of nostalgia in it." This black-and-white photograph is marked in edition 1 of 5 but the artist reiterated that he had produced only one print in this series.

Eric Peris is one of the greatest fine-art photographers specialising in a poetic divine kind of humanism. He worked first in black-and-white before turning to handtinting and other technical 'deconstructions' like in his ukiyo-e pictures. He was a photojournalist since 1969 when he joined the now defunct magazine Fanfare and retired as Photo Editor of The New Straits Times (1991-95). He had been a columnist, co-ordinator, director, consultant and adviser of numerous local and regional photography societies, competitions, events, excursions, programmes and conducted several photojournalism courses. He has had more than 33 solo exhibitions since Through Thai Windows and Doorways in 1982. His book Images of Gitanjali - a photographic interpretation of Rabindranath Tagore's prize-winning literary work - is as much a collector's item as the photography tribute. He studied Physics (Nuclear Physics and Cosmology) at the Singapore University from 1963 to 1969. His parents were also both artists, while his Paris-trained father, O. Don Peris (1893-1975), served as royal artist in the Johor court of Sultan Sir Ibrahim.



ISMAIL HASHIM

b. Penang, 1940

COLOURS OF CROTON... AND BATIK & PULICAT SARONGS, 1987

Inscribed 'Colours of Croton...and batik & pulicat sarongs hand tinted B&W gelatin silver hand print ISMAIL HASHIM 1987' on bottom of mounting board
Hand-tinted black and white silver gelatin print
55cm x 45.5cm

PROVENANCE Private Collection, Penang.

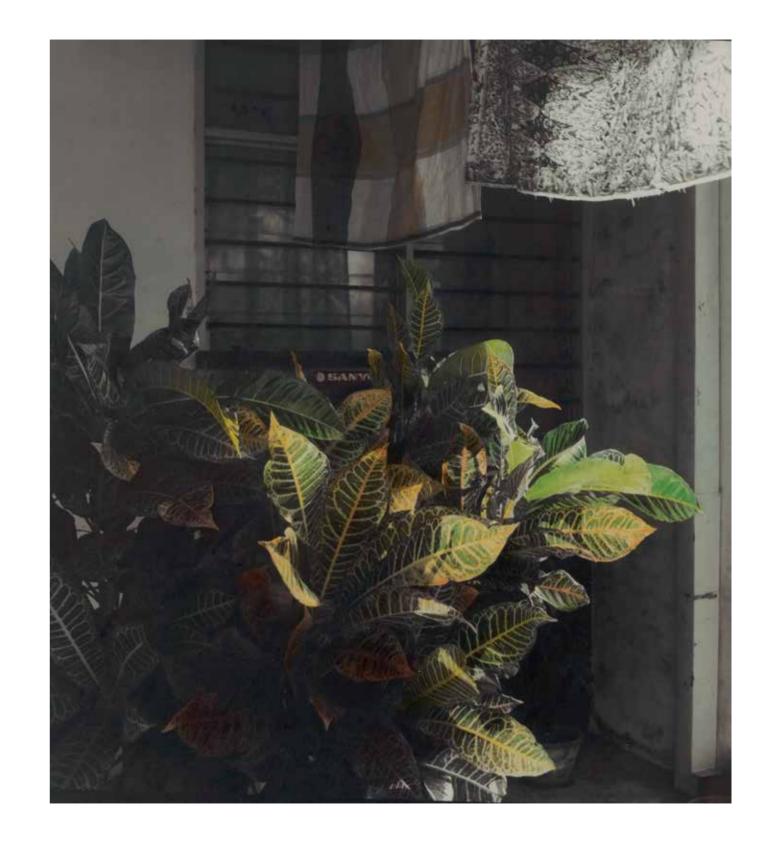
LITERATURE

Ismail Hashim Retrospective, Safrizal Shahir, Penang State Art Gallery, 2010, illustrated on page 150.

RM 6,000 - RM 12,000

Although this hand-tinted photographic work was done in 1987, it was only displayed to the public at Galeri Seni Mutiara, Penang in 2008. Ismail, known for his eye for detail and a cheeky fondness for irony, is fascinated by the contrast of colours and designs between the small Croton shrubs in the foreground with the ornamental leaves in his house's compound against those of the hung sarong and the pulicat sarong on the top right. A brand name *Sanyo* is discernible from the hidden air-condition compressor. Although Ismail is known for his multiple display of quaint and old objects like the bicycle saddles and makeshift letter-boxes which require him to travel all over to look for them, this Croton work shows that sometimes, inspiration can be right in front of you, in your garden or immediate surroundings.

Ismail Hashim is the first Malaysian photographer-artist to be given a Retrospective exhibition. The honour came from the Penang State Art Gallery which hosted it from November 2 to 30, 2010. Most of his important and often scathing socio-cultural-environmental commentaries were shown. Ismail is also a serious academic, having taught at a school for the deaf before he joined Universiti Sains Malaysia (USM), lecturing on Graphic Design from 1979 to 1995. He returned to teach part-time from 2006 to 2007. It was at USM that he received his BA in Fine Arts in 1972 and he studied for his Masters of Fine Arts (majoring in Graphic Design) at Washington State University, USA in 1979.



HO KHAY BENG

b. Penang 1933 – 1986

FISHING BOATS, 1980

Signed and dated 'BENG '80' (lower left)
Oil on canvas
40cm × 30cm

PROVENANCE Private Collection, Penang.

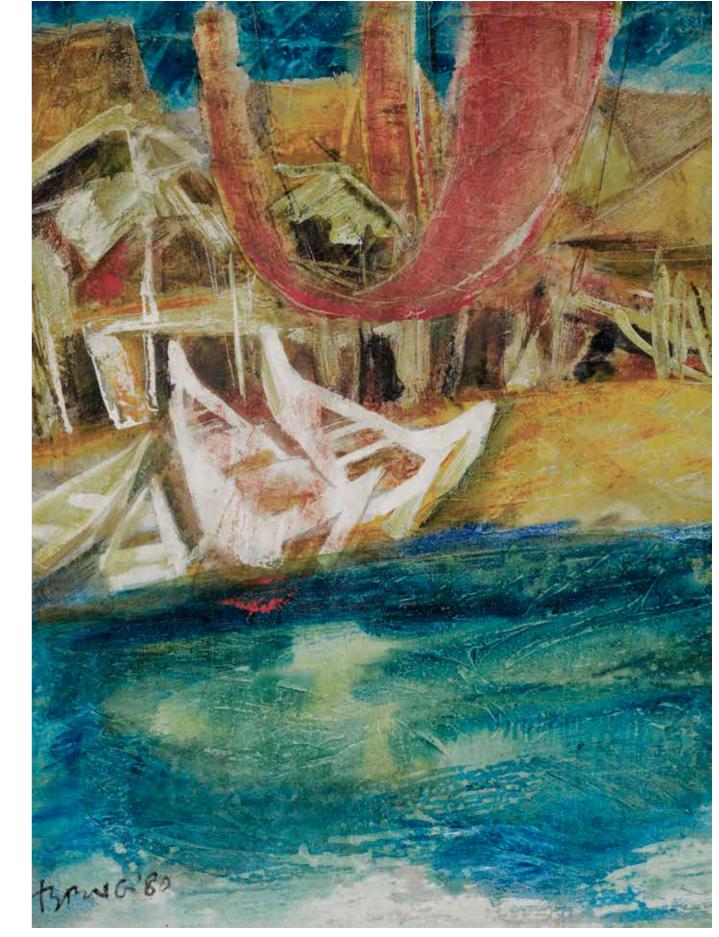
RM 5,000 - RM 8,000

This piece is a radiant rendition of fishing boats stationed on the shore of a beach. The multi-layered colour and texture of the water bring forth the depth as well as movement of the sea. Here, the packed and condensed composition on the top half brilliantly balances the dynamism of the waves in the bottom half. Ho Khay Beng is known for his simplicity in depicting landscapes through his signature use of layering and texture as well as spontaneous brushstrokes to bring out the character of the subject depicted.

The sunset lit shore gives the impression that it is perhaps the time of day when the fishermen have hung their fishing nets up after a long day of hard work in the ocean, now resting in their stilt houses in the company of their families. Though devoid of any figures, the artist uses the power of absence to paint a picture of the life of a fisherman, narrating moments before and after the activity of fishing.

A graduate of the Nanyang Academy of Fine Arts, Singapore in 1959, Ho Khay Beng embarked on a journey to Italy to further his art education at the Rome

Academy of Fine Arts in 1968. His solo shows were held at numerous galleries which include Chin Kang Association, Penang (1965), Galleria Guilla Flavia, Rome (1966), Galleria Michelangelo, Rome (1967) and Galleria D'arte I Volshi, Rome (1967). He had also participated in a number of group exhibitions such as at the Singapore Local Artists Exhibitions and Nanyang Academy 20th Anniversary Exhibitions (1957-1958), the Penang Art Society annual exhibitions (1959 to 1984) and the National Art Gallery annual invitational exhibitions (1959 to 1965). In 1962, he participated in the Malaysian Art Exhibition touring India and the following year he was invited to exhibit at the Roman Art Gallery. His works had been displayed worldwide in Singapore, Hong Kong, Australia, India, Spain, Switzerland, France, Italy and the United States. Ho Khay Beng was awarded six gold and silver medals at National and International Art competitions in Italy between 1965 and 1968. He was the Vice-President of Penang Art Society between 1970 and 1975, as well as a member of the Nanyang Academy Association of Malaysia and the Nanyang Academy Alumni Association of Singapore.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

IN THE WOODS, c.1950s

Signed 'CY' (lower left)
Oil on board
50cm × 44cm

PROVENANCE Private Collection, Penang.

LITERATURE
Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996, illustrated on page 26.

RM 16,000 - RM 25,000

Lee Cheng Yong's flair as a painter, sculptor, and artist is evident in his body of works, which consist of paintings depicting landscapes, portraits, still life and semi-abstract figures. A theme favoured most by the artist in his oeuvre is the female figure. This piece in particular pays homage to the Tahitian style of Gaugain, a quality that is almost unseen in the works of the likes of Cheong Soo Pieng whose signature style is of elongated limbs and Dato' Chuah Thean Teng's distended forms and tilted heads.

This piece depicts a woman carrying a water cauldron resting on her head with a wooden stick in her left hand, whilst another woman follows suit. Both women possess muscular physique while retaining gracefulness apparent from the curves of their bodies. The laborious act with basic attire and natural setting is as primeval as the manner in which it is rendered. A cleverly composed and a well-executed painting, it falls into the art of Nanyang – a romanticised look at the Southern Seas paradise of the then unexplored hinterland of Malaya by the hordes of then émigré artists from China.

Lee Cheng Yong studied at Sin Hwa Art Academy (later

known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was elected its first president. He was honoured with the Lee Cheng Yong Memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on numerous subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

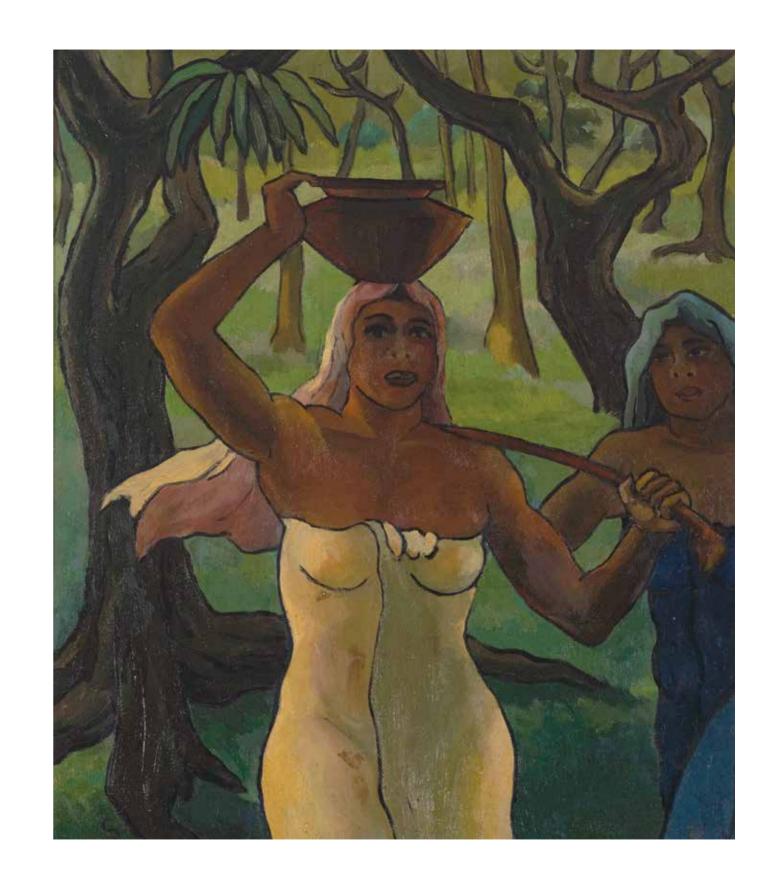
REFERENCE

A Tribute to Lee Cheng Yong, The Art Gallery, Penang, 2001.

Lee Cheng Yong Memorial, Penang State Art Gallery, 1996.

Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato'

Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.



LEE JOO FOR, JOHN

b. Penang, 1929

UNTITLED, c.1950s

Signed 'LJFOR' (lower right)
Oil on board
75.5cm x 121cm

PROVENANCE Private Collection, Penang.

RM 8.000 - RM 12.000

A Malayan mosaic of nine panels with the acrobatic stunts of a lion dance in the centre, signifying the ascendency of a then young Malaya in the flush of independence. It incorporates many elements — economic activity, an agrarian base with tractors and fishing trap, the tinmining dredges and a mosque signifying Islam as the official religion. The man with woman and child is self referential, of a baby born with uncertain hopes and future, yet the excitement of a multicultural society in flux is obvious. This work was done before the artist provocateur cum playwright John Lee Joo For migrated to Australia in 1973 where his works are now orientated towards religion with his devotion to the Christian Catholic faith.

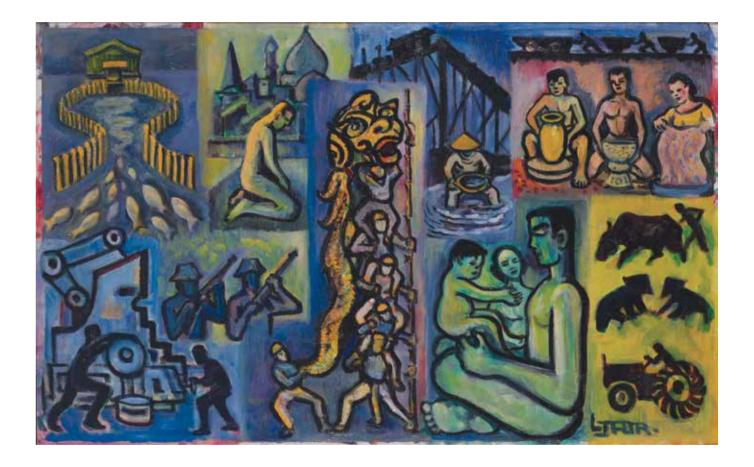
Lee Joo For was awarded a Malayan Government scholarship to study at the Brighton College of Art,

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.

REFERENCE

Lee Joo For Retrospective, Cover essay by Ooi Kok Chuen, The Penang State Art Gallery, 2008.

My Name Is Fire: The Art of Lee Joo For, The Art Gallery, 1999. A Tribute to Lee Joo For, Art Salon@SENI, 2009.



67



33

CHIA YU CHIAN

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

STILL LIFE WITH LEMONS, 1951-1976

Signed and dated 'Yu Chian 1951-1976' (lower right)
Oil on board
22cm x 48cm

PROVENANCE Private Collection, Penang; gift from the artist.

LITERATURE
Treasury of Malaysian Art and International Art,
Dr. Tan Chee Khuan, The Art Gallery, 1999;
illustrated on page 82.

RM 7,000 - RM 9,000

This still life of lemons was reworked after a lapse of 25 years with the benefit of hindsight probably contributed to the bolder, more modern style of accentuating the forms of the lemons, while making the background into a whirling abstract depiction of unidentifiable objects. While the strokes seem to revolve around the outlines of the lemons, the gestural lunges of impastos make the fruits look as if they are floating in the air. The placement of the two with deeper shadows against the lone one on the right may also carry more meaning than just a play of light. Yu Chian might have the Edouard Manet 1880 model of *The Lemon* (Musee d'Orsay, Paris) as his re-entry point. The hard board surface also acted as a more obdurate resistance to the brushstrokes. Singaporean art critic Bridget Tracey Tan wrote on Yu Chian's art: "There was no aping Western traditions but a gentle distillation of established idioms to articulate a persistently catalytic Modernity."

Chia Yu Chian went under personal tutorship of Singapore art pioneer Chen Wen Hsi. He was the first artist in Malaysia to be awarded a French Government scholarship to study at the famed Ecole Nationale des Beaux Arts in Paris (1959 - 1962). He had the distinction of his works being accepted 15 times in prestigious Salon exhibitions in Paris and receiving Honourable Mentions in the Salon des Independent and Societe des Artistes Francaise – a rare honour for a non-French artist. He was commissioned to do a mural *Life in Malaysia* for the Malaysian High Commission in Paris. He returned to Malaysia in February 1962 and held a solo exhibition at the British Council in Penang where all 110 displayed works were sold! A memorial exhibition was held at the Creative Centre, National Art Gallery, Kuala Lumpur in 2002.

REFERENCE

Chia Yu-Chian Memorial Exhibition, The Art Gallery, Penang, 1997. 200 Malaysian Artists, Compiled by Dr. Tan Chee Khuan, The Art Gallery, Penang, 2002. 34

PETER LIEW

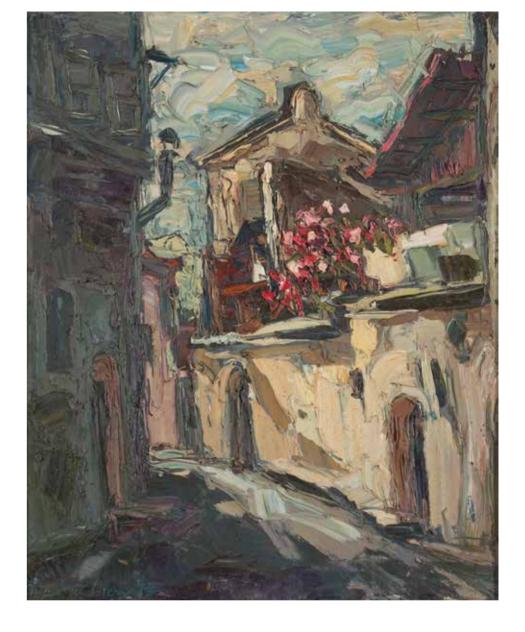
b. Perak, 1955

MALACCA, 1998

Signed and dated 'Peter Liew 98' (lower left) Oil on canvas 80cm × 65cm

PROVENANCE Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 10.000 - RM 15.000



Peter Liew is known for painting *plein* air and often outdoors where he is exposed to all the elements – the details of colours and forms of the scene before him, the atmosphere, the weather, the changing light, the smells. This work was done either in the late afternoon with signs of fading light or on a gloomy morning where he had taken up a strategic spot in one of the narrow back lanes of Malacca's typical Chinese long houses. Boughs of flowers, probably bougainvillea, add a sprig of life on the back balcony in what would otherwise be a dull picture of slapdash masonry. The historical precincts of Malacca and Penang were chosen as a twin UNESCO Heritage Site in 2008. This work is from Peter Liew's vintage 1997 to 1998 period, which propelled him into the Malaysian

art landscape theatrically, where thick impastos scooped up and spread over with a palette knife have become his hallmark.

Peter Liew graduated with a Diploma from the Malaysian Institute of Art (MIA) in 1979. He lectured there from 1981 to 1993 before deciding to go full-time into art. His highly tactile technique of thick impastos has seen him travelling all over the world to paint mainly the natural landscapes, often in panorama. He set up his own art ateliers in Kuala Lumpur and Penang. Having been to the Art Colony in Debrca, Belchrista, Macedonia in 2000 and 2002, he plans to set up an artist's camp in Balik Pulau in Penang.



35

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

PAGO-PAGO, 1965

Signed and dated 'AL '65' (lower centre) Ink and watercolour on paper 27cm x 19 cm

PROVENANCE
Private Collection, Penang;
acquired directly from the artist.

RM 15,000 - RM 20,000

"Practising drawing everyday is my breakfast, at least three to four sketches a day. If you don't practice you are punished and have to double the effort. And also before I sleep, it's my late supper. So it's a daily practice." - Abdul Latiff Mohidin

There is a dreamy quality about this *Pago-Pago* piece, what more with a yellow moon perched like a sentinel. It is a picture of nocturnal serenity and quietness. Dated 1965, it is a monolith of fused interlocking shapes like the Yehliu Miocene formations of Taiwan but with disparate fragments, interlocked and fused. Latiffs iconic shapes are derived from more natural organic forms, animals and insects and even from the strange shapes of mythical ancient monuments.

The *Pago-Pago* series is one of the most compelling in Southeast Asian art with its intriguing mix of natural heritage, ecosystems and sacred man-made monuments. At that time, Latiff was heavily interested in nature; "I

realise, in the number of paintings and sketches I made around 1963 to 1964 in Berlin, there were merely hints and foreshadowings of forms resembling: the pointed shapes of bamboo clumps, pandanus leaves, fishing boats, shells, hills, even tapering outlines of balconies, mosque-minarets and stupas-pagodas. Already there were the curves of yam leaves, river pebbles, wells, ladles, bivalve shells and domes... and the colours of the land, earth, dry mud, moss, dry leaves and bits of wood..." Artist-historian Redza Piyadasa said of the series: "His most important contribution to Malaysian art is his potent imagery which is, perhaps, the nearest thing to a Malaysian art that any artist of the 1960s has arrived at."

REFERENCE

Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994

L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).

Garis: Works On Paper – From Berlin to Samarkand, 2004.



36

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

PAGO-PAGO, 1965

Signed and dated 'AL '65' (lower right)
Ink and watercolour on paper 19cm x 27cm

PROVENANCE Private Collection, Penang; acquired directly from the artist.

RM 15,000 - RM 20,000

For a long time, many have been thrown off the scent of *Pago-Pago's* intrinsic meaning, with them narrowing their interpretations to only the tiered shapes of ancient stupas and pagodas, that is of a physical synthesis. This work in red monochrome amply shows the Minangkabau infusion with its spired panoply of roofs resembling the horns of water buffaloes, the symbol of Latiff's Minangkabau roots. As he had once pointedly said: "*Pago-Pago* is Minangkabau." Minangkabau is matrilineal and its belief that Nature is a teacher and an entity by itself perhaps is integral to understanding the formation of Anak Alam, one of the most important art movements in Malaysia in the early 1980s. What is most interesting here is the fused roof forms. It resembles a multi masted boat with the promise of a voyage or a migration to greener pastures. The significance is not lost, as the Minangkabaus from Sumatra in Indonesia had settled in Negeri Sembilan from as early as the 14th Century.

Abdul Latiff Mohidin is a national treasure, much admired for his oeuvre in painting, printmaking and sculpture as well as his poetry and books on aesthetics. Further to his graduation from the German academy, DAAD (Deutscher Akademescher AustGuschdientst), he explored printmaking at Atelier La Courrier in Paris and Pratt Institute in New York in 1969. As a writer, he won the Malaysian Literary Awards consecutively from 1972 to 1976, the coveted Southeast Asian Writers Award in Bangkok in 1984, and the National Literary Award in 1984 and 1986. He was a Creative Fellow at Universiti Sains Malaysia in 1977 and a Guest Writer of the Dewan Bahasa dan Pustaka in 1988.

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Garis: Works On Paper – From Berlin to Samarkand, 2004.

37

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

LANSKAP 2 (SIRI GELOMBANG), 1990

Signed and dated 'Latiff 90' (lower right)
Inscribed 'LANSKAP 2 (Siri Gelombang) Latiff Mohidin' on reverse
Oil on canvas
91.5cm x 122cm

PROVENANCE

Private Collection, Singapore; acquired directly from the artist.

RM 200,000 - RM 300,000

"His Gelombang works are dynamic and full of movement. They possess a kind of energy that is immediate. The paintings are textural and it is exciting to see someone still working in oil, a medium which younger artists have avoided... We see his motifs as being drawn from the whole Southeast Asia. The diversity of that background and the wealth of these motifs mean that Singaporeans, too, can appreciate the work."

~ Susie Koay, former Curator for Art at National Museum Singapore





Breaking away from the meditative period of *Mindscape* and *Langkawi*, Latiff had transformed his style tremendously as seen in the *Gelombang* series. Every series lends a new perspective to his work as he makes a conscious effort not to repeat the images of a series in the next. "The way I produce my series is by going against the last," Latiff explains.

Lanskap 2 was derived from Latiff's gestural period Gelombang - a series that depicts powerful notions of pure expressions and explosions of movements painted in nature's palette. The manner in which this piece was executed owes to Latiff's exposure to Abstract Expressionism during his years of art education in Berlin as well as a brief stint later in New York. The Gelombang series or "waves of energy" was conceived after the carefully composed Mindscape, offering an invigorating pulse. The series greeted the Malaysian art scene by surprise with the artist's broad brushwork, swathes of earthy colour and layer upon layer of oil paint, which was absent in the immaculate and hard outline of the earlier series. Latiff takes us to view nature and his world through the microscopic lens to analyse natural form "like magnified fragments blown up to new dimensions."

A work of infinite beauty and power, *Lanskap* 2 is typical of Latiff's *Gelombang* series with purposeful strokes and spatial ambiguity. Red

and golden ochres dominate and play out against each other, the broad brushstrokes cutting a diagonal swathe from the bottom left and upwards. A V-shaped twister veers in from the top left towards right as everything seems hell-bent towards right, some more rooted while others in a free-floating abandon. The eyes linger around the finer brushwork in the background before resting on the broader strokes in the forefront. The earthy tones meet balance with hints of warm red and cool blue spreading across the picture plane. The gestural frenzy combines the scrapingly dry and the lathers of wet, with most of the strokes staccato, in a forward thrust and rigorously so. These intentional gestures aim to exude a surge of excitation, and the urgent and rapid brushstrokes suggest the artist's sense of euphoria. The painting invokes memories of certain landscape or a blend of several: they may not be 'real' images, just fleeting baubles at the back of one's minds, one's inner psyche.

Latiff maintained a photographic memory of the idyllic East while his mind was occupied with the compelling discourses of the West, particularly of the German aesthetic tradition. Expressionism had shaped his thinking-process as well as his paint application method. He was trained to express himself in a way that rejects the immediate perception and instead build on more complex, clairvoyant structures. These first impressions and mental images are filtered through his emotions until what appears on canvas is ultimately the clear

essence of his thoughts and feelings.

Latiffs core values are evident in his resolute approach to delve into nature and escape the moral stain of politics. He is able to pursue his direction with such immense confidence due to the fact that he is fully aware of his roots. He understands his inspirations and most importantly, he recognises and accepts his personal being, just as we are all the children of nature. "You have to come back to nature. There's a magnificence and glory in the whole experience and nature is a very strong factor of enabling my work. I think about it in a way where the many memories and experiences of life are reduced to a lump of mud, a single leaf or one drop of water. And that drop of something is where the secrets are kept, to the spectacle of life," he explains.

Over 300 works spanning 60 years of Latiffs creative career is currently on view at 6 Decades of Latiff Mohidin: A Retrospective at National Visual Arts Gallery, Kuala Lumpur which runs till June 2013. This is one major piece has somehow eluded display in the retrospective, and is set to generate strong interest among collectors. Acquired directly from the artist and kept in pristine condition, this precious gem will finally come to the public's eye for the very first time.

Abdul Latiff Mohidin is a national treasure, much admired for his oeuvre in painting, printmaking and sculpture as well as his poetry and books on aesthetics. Interest in Latiff has risen greatly in recent years, as he is the only survivor of the

Big Three of Malaysian Abstractions – the two others being Datuk Ibrahim Hussein and Datuk Syed Ahmad Jamal. Further to his graduation from the German academy, DAAD (Deutscher Akademescher AustGuschdientst), he explored printmaking at Atelier La Courrier in Paris and Pratt Institute in New York in 1969. His first major art prize was Second Prize (Graphic) in the 1968 Salon Malaysia. As a writer, he won the Malaysian Literary Awards consecutively from 1972 to 1976, the coveted Southeast Asian Writers Award in Bangkok in 1984, and the National Literary Award in 1984 and 1986. He was a Creative Fellow at Universiti Sains Malaysia in 1977 and a Guest Writer of the Dewan Bahasa dan Pustaka in 1988.

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L.I.N.E. Latiff Mohidin: From Point To Point , Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin). Journeys through Southeast Asia, Ceritalah 2, Karim Raslan, Times Books International, 2002.



Last September, HBArt launched a new initiative called the The Young Contempo Auction (TYCA) which saw works by young and contemporary Malaysian artists went under the hammer. A total of 35 works by 33 of the best emerging local artists were on offer, showing great variety and spanning all forms of media from works on canvas and paper to mixed media sculpture, prints and photography, as well as fantastical themes that display the young imagination at its best. Most pieces are estimated at an affordable price range – well below RM10,000 - and the sale attracted many young new collectors who bid passionately for their favourites.

This April, HBArt is thrilled to feature the Young Contempos as part of its main sale, showcasing some of the best contemporary artists who constantly challenge the minds of the viewers with their stimulating works. These include Fauzul Yusri, Latif Maulan, Mat Ali Mat Som, Raduan Man, Saiful Razman, Justin Lim, Najib Bamadhaj and Yusri Sulaiman.

Today, there are numerous initiatives by various institutions to support and encourage young artists in Malaysia as well as Southeast Asia such as artist residency programmes, awards and competitions, as well as scholarships. One of the longest running privately funded artist residency programmes is run by Rimbun Dahan. Established in 1994, the organisation offers a variety of programmes that include a year long Malaysia-Australia Visual Artist Residency and short residencies for Southeast Asian and choreographers in Rimbun Dahan, Selangor and Hotel Penaga, Penang. Over 100 artists from Malaysia, Southeast Asia and Australia have benefitted from these programmes.

TAKSU gallery also offers the TAKSU Artist Residency Programme which was established in Kuala Lumpur in 2004. Another recognised effort is the House of Matahati (HOM) Residency which has been supporting budding talents since 2008. The programme offers young artists mentorship by the MATAHATI art collective for the duration of six

months. Apart from local artist residency, HOM is also involved with Southeast Asia Art Group Exchange Residency (SAGER) - a regional programme in collaboration with TENGGARA Artland (Indonesia) and Projectspace Pilipinas (the The Philippines). programme enables Malaysian, Indonesian and Filipino artists to cultivate and fortify regional ties as well as to establish better understandings with one another. With such efforts taking place regionally, the development of contemporary art certainly sees no boundaries.

One of the major institutions that have shown immense support for the arts is Khazanah Nasional Berhad under the Khazanah Heritage and Art Initiative (KHAI) with the main objectives of "institutionalising the acquisition of art and heritage objects in Khazanah, and providing strategic support to projects that inculcate an appreciation of Malaysian art and her rich cultural heritage amongst Khazanah staff and the Malaysian public." Among the efforts realised by KHAI since its establishment in

2010 are becoming one of the main sponsors for a project by Rogue Art to publish an important art publication titled *Imagining Identities: Narratives in Malaysian Art* - as well as the Artist Residency and Art Commissioning programme that was awarded to young artists Samsudin Wahab and Liew Kwai Fei – which entailed a two month artist residency in Mumbai, India. In 2012, the programme was awarded to Justin Lim, hosted by Red Gate Gallery, Beijing in China.

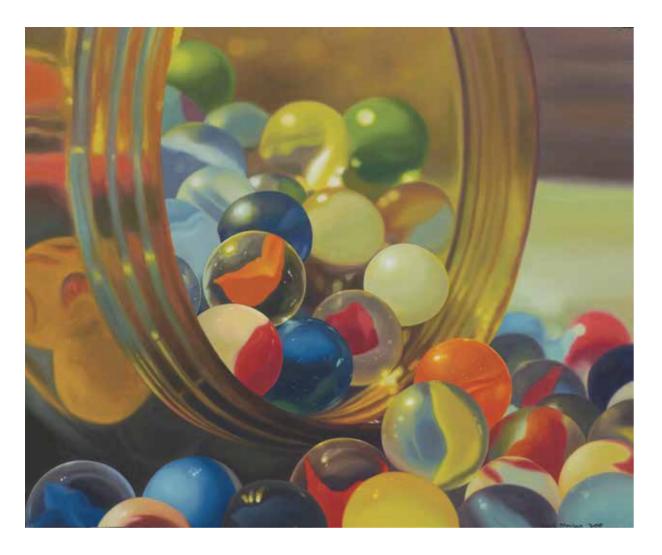
Bank Negara Malaysia Museum and Gallery is another key supporter with its Tanpa Nama or Anonymous exhibition which consists of some of the best artworks by students from thirty of Malaysia's art schools whose names are aptly kept anonymous. Other notable initiatives by institutions regionally are the UOB Painting Competition and Exhibition established in 1982, and more recently the triennial Asia Pacific Breweries Foundation Signature Art Prize established in 2008. These efforts to nurture budding talents reflect development in the region's contemporary art landscape. The promotion of diversity through regional approach will certainly lead to greater exposure in advancing contemporary art in Malaysia and beyond.

One other significant project is the Malaysian Emerging Artists Award, a biennial competition jointly organised by HOM and Galeri Chandan that honours the most promising young artists in Malaysia, providing them with extended local and international exposure.

Art collectives and alternative spaces are also important platforms for young artists to collaborate and create projects together. They include Rumah Air Panas, Dikala Jingga, Lost Generation, Findars, SiCKL and Minut Init in Kuala Lumpur; China House and Lee Khai's 212 Beach Street Art Space in Penang to name but a few. In addition, it has become a trend where young artists today are exploring various unconventional mediums to convey their subjects of interest, for instance Space Gambus Experiment, Goh Lee Kwang and SoSound incorporate components of electronics and sound in their installation art.

Besides investigating cultural and identity themes, the young contempos today are addressing social and political issues in critical and challenging perspectives like in the recent Kuala Lumpur 7th Triennial's Barricade held prior to the national general election at White Box, MAP@Publika. The project involves participation artists, art critics and curators who "playfully address Malaysia's current political climate, and the global street aesthetics that have now become part of the Malaysian cityscape."

Within the realm of contemporary art in Malaysia today, young artists have positively pushed all limitations through the expanse of their creativity. This realisation is attained largely from the support, encouragement and opportunities by institutions, galleries, individuals as well as the society. The optimistic outlook for contemporary art in Malaysia is highly promising and its future is certainly one to watch.



38

LATIF MAULAN

b. Pahang, 1974

GULI, 2011

Signed and dated 'Latif Maulan 2011' (lower right) Oil on canvas 100cm x 122cm

PROVENANCE
Private Collection, Kuala Lumpur;
acquired directly from the artist.

RM 4,000 - RM 6,000

Guli or marbles are traditionally used in games played by children worldwide. In Malaysia, the game that is commonly played by young boys is similar to 'ringer', which involves drawing a circle in sand, and players will take turns knocking other players' marbles out of the circle with their own marbles. Latif's canvas of marbles overflowing from a transparent jar presents a close-up view of the attractive spheres, giving each marble its own unique characteristic. The aesthetic play of light creates shimmering gleam on the marbles. Made of glass, clay, steel, plastic or agate, the marbles were once a boy's best friend. Latif offers a sense of nostalgia in the innocence and insouciance of the marbles.

It says much of the self-taught Latif Maulan that he has been a fulltime artist since 1992. When he started out, he worked as a resident artist in a gallery in Kuala Lumpur and an advertising designer. But it was in a trip to New York in 2000 that really opened up the world to him and he switched from painting in Abstract to Realism. Then in 2001, he went to Australia. In 2002, he found a job as a graphic designer in East Sussex in Britain and worked there for a year. In 2003, he was back in England, this time in Plymouth for another six months, and that was when he exhibited at Barbican Gallery there. Back in Malaysia in July 2003, he prepared for his first solo *Parallel Universe* at Art Case Galleries, Kuala Lumpur in 2006 and has not looked back ever since. He was a finalist of the Malaysia Emerging Artist Awards in 2009.

39

YUSRI SULAIMAN

b. Perak, 1977

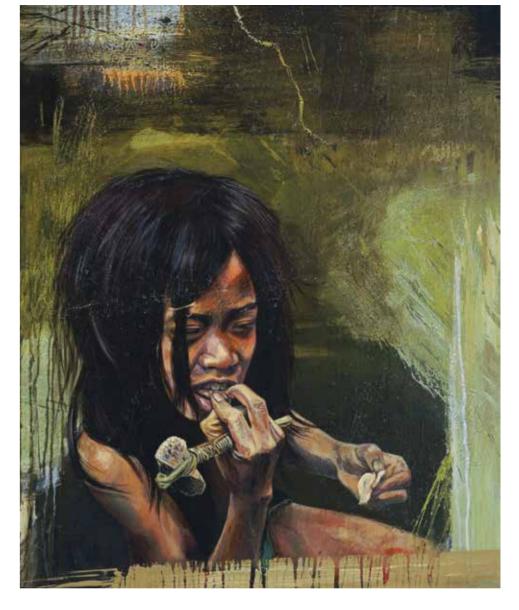
KALEE, 2005

Acrylic on canvas 91.5cm x 76.5cm

PROVENANCE Collection of Raj Kumar RGP, Kuala Lumpur; acquired through Wei-Ling Gallery, Kuala Lumpur.

EXHIBITED Jungle, Wei-Ling Gallery, Kuala Lumpur, 2005.

RM 2,500 - RM 4,000



Yusri commented on his intention behind lungle, "I simply want to highlight the life of the Orang Asli (indigenous people) in the jungle and the global warming issue resulting from excessive urban development." He is concerned with the plight of the indigenous people living in the jungles, the agitated habitat of animals because of encroachment for development and poaching, and the global warming that is wreaking environmental havoc all over the world. But one wonders if it is not the haphazard urban infrastructure that is actually the 'jungle.' Kalee is the name of this aboriginal child with long hair of indeterminate gender. A catapult in hand, the child seems to be masticating on something just found or 'hunted.' The backdrop is tawny-brown and bleak to indicate neglect and even a foreboding of disaster. Yusri stayed near an Orang Asli settlement when young and thus could relate to them better.

Yusri Sulaiman graduated with a BA Fine Art (Drawing) from UiTM, Shah Alam in 1999. He has been actively participating in numerous group exhibitions in Malaysia, Singapore, Indonesia and Brunei. He has received a number of awards that include Honorable Mention in Philip Morris Art Awards (1997), Demonstrating Creativity Artistic Expression in Philip Morris Art Awards (1999), Honorable Mention in Philip Morris Art Awards (2003) and First Prize in the Expressions of the Malayan Tiger competition organised by Maybank in 2010. His works are held in the collection of various museums, galleries, institutions and individuals.

RADUAN MAN

b. Pahang, 1978

DANCING WITH NATURE, 2006

Signed and dated 'Raduan 06' (lower left) Mixed media on canvas I 22cm x I 22cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Wei-Ling Gallery, Kuala Lumpur.

EXHIBITED

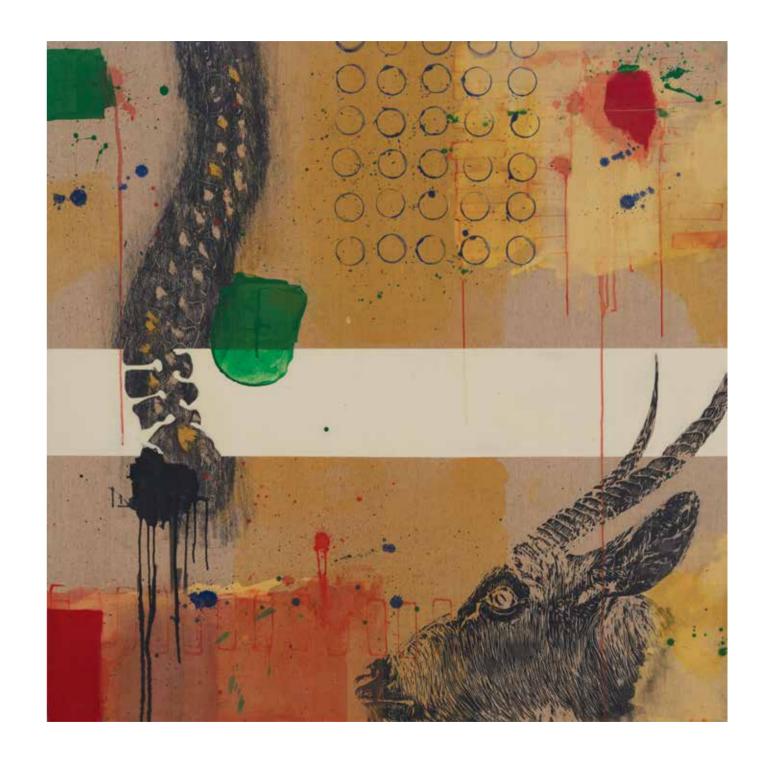
Man 2 Man Mohd Raduan Man & Yusrie Sulaiman, XOAS Gallery, Petaling Jaya, 2006, ilustrated on exhibition catalogue.

RM 7,000 - RM 10,000

Raduan Man toys around with two types of subject matters in a variety of approaches on various media. They are the man-made machines of transport - airplanes, bikes and cars, while the other is on the fauna, both domesticated and wild, such as goats, Doberman, roosters, tigers, rhinocerous and zebras. Here, an imprint of a goat, an animal he himself has bred, with its elegant twin horns are contrasted against an X-ray-like vertebrae slightly curled all the way down the left like a rope, the common point being the shared white wide-border space. This piece is a unique representation of nature with its juxtaposition of form and colour executed in

various techniques on canvas, showcasing Raduan's adept printmaking skills.

Raduan Man graduated with a BFA from UiTM in 2000 and followed it up with a double Masters, first in Painting from the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called *Fresh Markings* at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows, the last being Living Metal in 2012.



SAIFUL RAZMAN

b. Perak, 1980

TERANCANG, 2008

Acrylic and bitumen on canvas 122cm x 183cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Saiful Razman: Pelan Pelan dan Bilik Gerakan, Annexe Gallery, Kuala Lumpur, 2008, illustrated on catalogue.

RM 7,000 - RM 8,000

Here, fifty cell-like panels in different colour gradations of off-white, sepia, earth stains and dark brown, all framed in a grid. While the format allows the multidisciplinary artist-musician Saiful Razman to show how he manipulated and arranged the panels as if in a homogeneous brick-wall display, the vibes exuded in each panel are unique. The different panels also serve as a bar code. Made up of layer upon layer of heavy, decisive strokes of bitumen and pigment using paint rollers, *Terancang* investigates the disadvantages of living in the city - disorder on one hand, air stagnation on the other. The series also highlights urban fatigue and the psychological stress one experiences in the city. Saiful interprets this message using lines, shapes, textures and principles of repetition to convey the blurring of boundaries, degradation of

atmosphere as well as political and social structures in a minimalist approach.

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



MAT ALI MAT SOM

b. Selangor, 1975

KILAU TOK PERAN, 2008

Metal on natural stone 32cm × 37cm × 30cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Metro Fine Art, Kuala Lumpur.

XHIRITED

Dendam Tak Sudah, Metro Fine Art Gallery, 2009, illustrated on exhibition catalogue pages 16 and 41.

RM 14,000 - RM 18,000

Mat Ali Mat Som had stated: "A true warrior is always at war; a true pacifist is never at peace." This is an intrinsic human trait of power, possession and dominance since time immemorial. Mat Ali will inevitably be compared to Raja Shahriman Azzidin though his works are tuned more towards Realism. The hardened sinewy limbs with the thrust of violence are apparent what more with the character wielding a keris. Contrary to popular belief, the keris which is said to have mystical supernatural powers, was never part of the silat repertoire nor was it meant as a killing tool though the way the blade is shaped by the empu masters points otherwise. Having made his first rudimentary keris after watching a TV documentary, Mat Ali is himself a silat exponent. Like Raja Shahriman and Amron Omar dealing with silat, the battle is more internalised - an endless burning battle to resolve conflicts and achieve one's end through brute force. Here, the fighter is shown with one hand and one knee resting on the stone slab as a fulcrum to spring into a lethal attack. His works are forged in an alloy of tin, aluminium, zinc and iron as well as natural stone pedestals that form an integral part of his work.

In his *Dendam Tak Sudah* exibition catalogue, Professor Dr. Zakaria Ali wrote: "Kilau Tok Peran is another crouching figure keeping his breast close to the ground,

or the rock, whose gradient body adapts to. His right knee is bent on high, pripping an unsteady position, while his left leg stretches back, kneeling, keeping the balance. This lowering of the posture is a deception, a ploy to catch his foe unawareness. Such posture enables him to scan his foe's intentions, ready to counter any sudden moves. His own intentions, however, are no less exposed because no matter which ever way he moves, there are a set of counter moves awaiting him, as cautious as they are steely. Both share the same aim: to disable the other."

Mat Ali obtained his BFA at UiTM in 1997. His recognition includes winning Third Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Phillip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali has had a number of shows at prominent galleries in Malaysia. He participated in Young and New at House of Matahati in 2009 and later that year had his solo Dendam Tak Sudah at Metro Fine Art Gallery. Other shows included Artriangle at National Art Gallery, Kuala Lumpur in 2010, while 2012 has been Mat Ali's busiest, showing his works at A Meter Diameter at House of Matahati, Lineage at Art Accent Gallery, Pameran Pelukis Selangor at Galeri Shah Alam as well as at the grand opening of Rosella Gallery in Singapore.









43

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

BLACK FIGURE SERIES, 2010

Signed and dated 'Najib Ahmad 10' (lower right) Charcoal on paper 77cm × 58cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 800 - RM 1,200

This monochromatic charcoal work on paper leaves a lasting impression of mystery in the viewer. The silhouette of an anonymous figure that reveals only a pair of piercing eyes has taken still-life drawing to a new dimension. Could our increased attraction to ambiguity also mean that we are strangers ourselves? This work from Najib's Black Figure series was done during his final-degree class under Professor Jalaini Abu Hassan at UiTM. He confides to feeling uncomfortable and having all kinds of foreboding thoughts about this dark blob at the back of his mind. Maybe, it is not as sinister as he painted, one that actually prods him into action through guilt or fear.

Najib Ahmad Bamadhaj proves to be an admired artist in the Malaysian contemporary art scene. He has already made an impact despite only graduating in 2010, with a Bachelor (Hons) Fine Art from UiTM, Shah Alam. Within a short period of time, he has chalked up an impressive credential: Finalist, Visual Art Award 2011, Starhill Gallery, Kuala Lumpur; Consolation Prize, Expressions of Malayan Tiger, Maybank Art Gallery, 2010; First Prize (Mixed Media), Tanjong Heritage Art, 2010; First Prize, Nando's Kicking Off With Art & Soul, Kuala Lumpur, 2010; Second Prize, Open Johor Art, Johor Art Gallery, 2009; Consolation (2D), Nando's Art of Recycling, 2009; and Finalist (Open Category), MRCB Art Awards, National Art Gallery, 2008. Najib's first solo exhibition *Great Migration* at Taksu Gallery in 2012 has boosted his reputation as an artist with a string of notable works from the *Endangered* series exhibited the previous year. He is participating in a three-man show at the OCBC Bank in Singapore April this year.

44

JUSTIN LIM

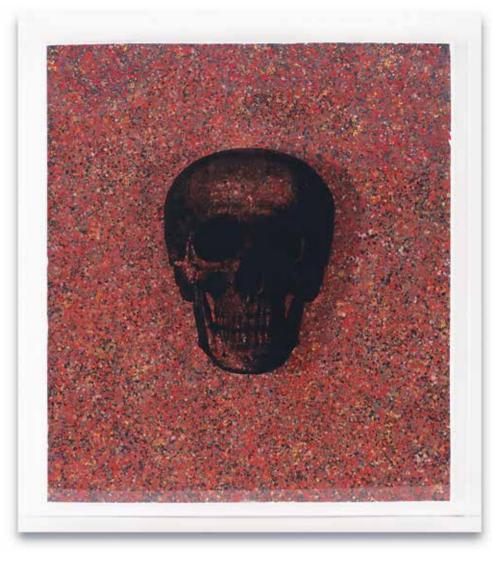
b. Kuala Lumpur, 1983

UNTITLED, 2011

Acrylic on canvas and silkscreen print on perspex box 60cm x 52cm

PROVENANCE Private Collection, Singapore.

RM 4,000 - RM 5,000



A well-recognised young Malaysian artist, Justin Lim has risen up the ranks to establish himself among the edgier artists in Malaysia. He tackles current and social issues that cover religion, politics and culture in unconventional ways. This lot on offer is an intriguing mixed-media piece; a canvas filled with a spectrum of colours, painted with acrylic in the manner of Pointillism, encased in a Perspex box with a silkscreened image of a skull on the forefront. A multi-layered icon which has been much exploited by the super nova of art-sell Damien Hirst, the skull takes centre stage here like a landscape. Justin, like Hirst, is concerned about what had lapsed to be a pirate's badge to something full of religious symbolism and issues of existence. The screen-printing on perspex technique was developed since Justin Lim's 2010 solo Secret Identities. In the catalogue of the exhibition Garden of Hidden Desires at the Wei Ling Contemporary, Kuala Lumpur in 2008, he was guoted as saying: "A painting is at times like an altar or a shrine.

It can be celebrated, worshipped or even ridiculed. The cult imagery creates a dialogue between the idea of belief systems entwined with popular culture, and its relevance in our contemporary social context."

Artist-musician Justin Lim graduated with a Diploma in Visual and Digital Art from Limkokwing University of Creative Technology in 2003. He did his Post-graduate studies with a Master of Art (Fine Art) by The Open University, UK conducted at LaSalle-SIA College of the Arts, Singapore in 2006. He was selected for the Taksu Art-Residency Programme (TARP) in 2007 and the 2008 Rimbun Dahan artist's residency which resulted in the exhibition *Gods, Heroes & Myths*. He represented Malaysia at the Asian Biennale in Taiwan in 2009 and the Asian Artist Fellowship at Vermont Studio Centre, USA in 2011. He just completed the 2012 Khazanah Nasional Artist Residency hosted by Red Gate Gallery in Beijing, China.

FAUZUL YUSRI

b. Kedah. 1974

PLAYGROUND, 2007

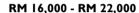
Signed and dated 'fauzul yusri 2007' (lower left) Mixed media on canvas $183 \text{cm} \times 183 \text{cm}$

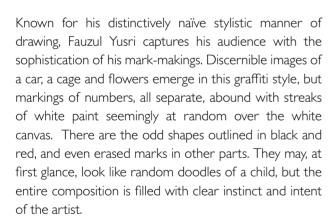
PROVENANCE

Private Collection, Kuala Lumpur; acquired through Taksu Gallery, Kuala Lumpur.

EXHIBITED

Ground, Taksu Gallery, Kuala Lumpur, 2007, illustrated on front cover of catalogue.





In 2011, Fauzul describes his series as follows: "Foremost, my works are a response to the formalistic approach to my canvases. *Guris* is about lines, *Raw* is about the process, *Play* is about layers, and *Ground* and *Primitive* is about surface". On offer is *Playground*, from his superlative *Ground* series exhibited at Taksu Gallery in 2007. This profound piece has been illustrated on the front cover of the solo exhibition catalogue.

Fauzul Yusri graduated from Universiti ITM, Shah Alam in 1999 and since then has been exhibiting in various galleries in Malaysia, Indonesia, Hong Kong, Singapore and the UK. He was given his first solo by Elm Quay Fine Arts in 2001, which was called simply Works on Canvas. His other solo exhibitions include Ground (2007), Raw (2009), Guris (2011) and more recently, Coreng, (2013) at Taksu Gallery, Kuala Lumpur and Play (2009) in Singapore. He has also participated in numerous group shows since 1996 with leading art galleries namely Pace Gallery, National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN Gallery and more. Fauzul Yusri also received special Mentions in the Young Contemporary Artists competition in 2002 and Bank Negara's Kijang Awards in 2004. His work has been collected by Bank Negara Malaysia, EQ Fine Arts Gallery Kuala Lumpur, HSBC Bank Malaysia Berhad, National Art Gallery Malaysia and Seksan Design to name but a few.









b. Johor, 1965



DEVI AT REST, 1996

Signed and dated 'J.Anurendra 96' (lower right) Oil on board 45cm x 60cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Men On Women, Malaysian
Institute of Accountants,
Kuala Lumpur, 1996.

RM 8,000 - RM 12,000

93



46

YUSOF GHANI

b. Johor, 1950

SIRI TARI. 1992

Signed and dated 'YG 92' (lower right) Mixed media on paper 36cm x 53.5cm

PROVENANCE
Private Collection, Penang;
acquired through GaleriWan, Kuala Lumpur.

RM 5,000 - RM 8,000

Verging on fully abstract, silhouettes of physical forms – all seemingly in a ceaseless movement – are discernible in this work on paper from Yusof Ghani's sought after *Tari* series. The tugs-and-pull of figures in rhythmic surge and antithetical clashes comes in a subdued palette of earthy browns, with strokes of blues peeking through the space between figures. Artist-critic-historian J. Anu observed: "Through aggressive brushstrokes and rapid lines exploding on the canvas of frantic dancers, Yusof seems to say that anger can be beautiful."

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at Universiti MARA Institute of Technology.

REFERENCE

Siri Tari by Yusof Ghani, Hijjas Kasturi Exhibition: Paintings Drawings and Installation Works, Galeri Citra, Kuala Lumpur, 1989.

South East Asian Art Today, Roeder Publications, 1992. From Tari To Topeng, Rusli Hashim Fine Art, Kuala Lumpur, 1996. Devi at Rest has that lazy, malingering afternoon feel but with a decidedly sensual ring. That is Anurendra Jegadeva, or simply J. Anu, the absolute maharaja of the visual language. J. Anu has certainly become one of the most refreshing artists from the Malaysian art scene, with subtle yet critical representations of his Sri Lankan Tamil heritage — culture and tradition, politics, social conventions and changes. He has raised the attention of many since his first solo at the Civic Centre in Petaling Jaya in 1992. A series of provocative narratives of 'painted stories' followed thereafter highlighting social commentaries such as identity and culture, liberation theology in Sri Lanka, women and migrant condition.

J. Anu is unashamedly figurative, though his first solo in 1992 did not leave a long lasting impression to some, his flurry of solos after he returned from his seven-year Australian stint since 1999 are truly breathtaking, to say the least – culminating in two of the most significant socio-historical and cultural parodies in My God Is My Truck and Finding Graceland: New Landscapes from the Great State of Perak, both at Wei-Ling Gallery in 2010 and 2011 respectively.

Here, Devi - an exalted name of divine status - is shown in the flesh, sleeping in a diagonal spread over the canvas and head to the viewer, her white choli (blouse) blending with the crumpled white sheets. J. Anu is a multi-talented artist with twenty years of experience as an art journalist. He is also a notable art-critic who read law at London University in 1993. He had a brief stint at Galeri Petronas as an art curator. Following a Foundation in Art and Design at Oxford Polytechnic in 1986, he pursued Doctoral studies in Art Theory and Practice in London. He had also spent seven years in Australia after obtaining his Masters in Fine Art at the Monash University in Melbourne. J. Anu has participated in numerous exhibitions abroad such as Experiences at Hill-Smith Fine Art in Adelaide, Australia (1999), 18@8: Contemporary Artists from Malaysia & Beyond, a collaborative exhibition between Wei-Ling Gallery and Amin Gulgee Gallery in Karachi, Pakistan (2006), as well as in China International Gallery Exposition at the China World Trade Centre in 2008. He recently held his first solo show in Singapore titled Letters to Mr. Hitler, New Works on Paper, Shopping Bags and Other Odds and Ends at The Arts House in October 2012.

WONG PERNG FEY

b. Kuala Lumpur, 1974

DOORWAY II, 2000

Inscribed 'Doorway II Wong Perng Fey 2000' on reverse Oil on canvas 130cm x 143cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED First Solo, Valentine Willie Fine Art, Kuala Lumpur, 2000.

RM 13,000 - RM 18,000

This work marked Wong Perng Fey's early foray into landscapes before developing what is dubbed New Contemporary Landscapes. The rendition was more straight-out but there were signs of the semi-abstractions that his works were heading, even into 'macro mode' later in the 2011 *Transitions* solo. His works touch on memory of places, making us think about landscapes in totality with the immediate environment and the human habitation in a new light. It expresses a condition, whether real or composite, about relationships with nature and within nature itself. The work was inspired by the interior of his studio in a rented house in Serdang, Selangor from the outside looking in.

Wong Perng Fey graduated from the Malaysian Institute of Art, Kuala Lumpur in 1998. Having had solos in Singapore, Indonesia and Australia, he has also participated in numerous group exhibitions such as Aku - 99 Self Portraits (1999) and Landscape to Landscape (2002) at Galeri Petronas, Kuala Lumpur and Young Contemporaries (2002 & 2003) at National Art Gallery, Kuala Lumpur. In 2002, he was selected for the Rimbun Dahan artist residency. His works have been shown in major galleries in Malaysia and are held in the collections of the National Visual Arts Gallery, Kuala Lumpur, Galeri Petronas as well as many respected private collections locally and overseas.



AHMAD ZAKII ANWAR

b. Johor, 195

STANDING FIGURE ONE - 15, 2005

Signed 'Ahmad Zakii Anwar' (upper right)
Monoprint with etching, printed from one copperplate and with found object printing $127cm \times 102cm$ (handmade STPI paper) $102cm \times 61cm$ (print)

PROVENANCE Private Collection, Kuala Lumpur.

RM 15,000 - RM 18,000

This work was one of several different versions done during the artist's workshop project at the Singapore Tyler Print Institute (STPI). This is the only monoprint from this series where Zakii had used cheesecloth during its printmaking process for the unique texture and pattern it creates. The first Malaysian to be invited into its Visiting Artists Programme (VAP), Ahmad Zakii Anwar has always been interested to explore Man's inner nature and his relationship with the outer, physical self, and sees the 'body being an expression of the soul.' This large etching resembles a figure drawing of the Old Masters filled with spiritual power. The man with his head downcast and arms also lowered at the sides with outstretched palms can be viewed at several levels - a release from worldly possessions in an act of freedom; a gesture of prayer; a capitulation or despondency.

From a successful advertising background, Ahmad Zakii Anwar switched full-time to fine art in the early 1990s and has become a master of Urban Realism. A graduate of Graphic Design in the Mara Institute of Technology

in 1977, he made a great impact with the *Smoker* series in his first solo in 1997. Zakii came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealist still-life paintings and expressive portraits. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute, as well as a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions overseas such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999).

REFERENCE

Distant Gamelan, Art Focus Gallery, Singapore, 1998. Ahmad Zakii Anwar, Primordial Dreams, Singapore Tyler Print Institute, 2005.



HAMIR SOIB @ MOHAMED

b. Johor, 1969

FROZEN, 2009

Signed and dated 'Hamir '09' 'Frozen' (lower left) Mixed media on canvas 122cm x 122cm

PROVENANCE Private Collection, Singapore.

EXHIBITED Arrival, Ernst & Young, Singapore, 2009-2010.

RM 20,000 - RM 30,000

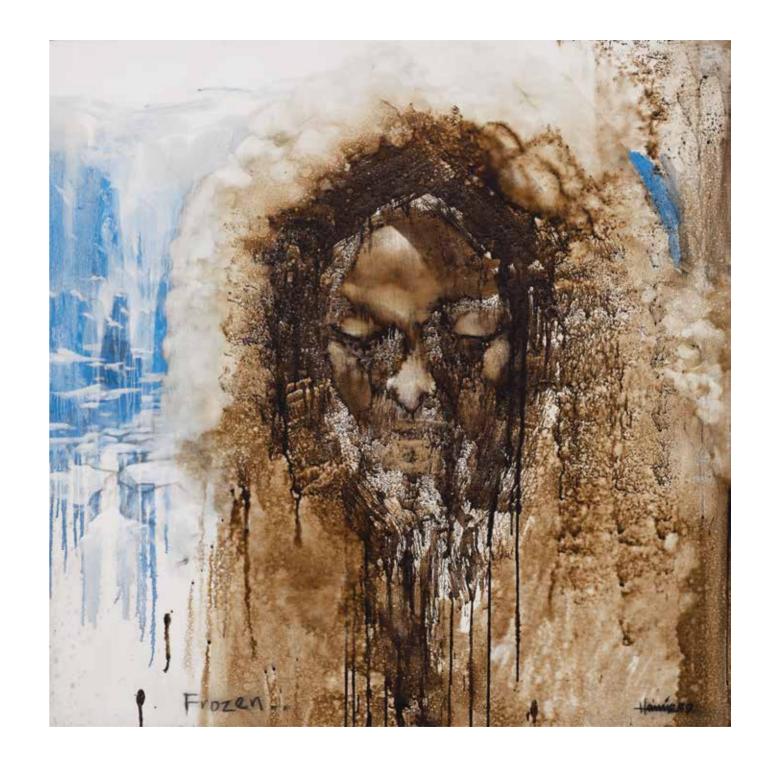
The translucent image seemingly buried and preserved in ice seems to have a portent message to convey to mankind. Light tawny brown particles surround the image with the play of mottled textures and artistic drips, while the left side is an oasis of clean, transparent washes. There is mystery in the apparition, a blast from the past representing an ancestral link as Homosapiens. Is this Neanderthal-like man a victim of some environmental ice disaster, preserved in cryonics to reappear in the present as a symbolic cautionary tale? Of the Matahati members, Hamir is one who consistently loves to tread into the darker side of the ghoulish and the macabre, the Gothic-Fantastic Angst, as critic-curator Nurhanim Khairuddin labels it.

Hamir Soib is a late emergent artist from the cult Matahati artists' co-operative partly because he was then

occupied in theatres and films. His career as an artist truly took off in 2002 when he set up the art space Gudang, which signalled his greater involvement into painting. Like his Matahati founding members, he graduated with a Bachelor of Fine Art from UiTM in 1991. He won the Young Artists Incentive Award organised by Galeri Shah Alam in 2005 and was a finalist of the Sovereign Art Award, Hong Kong in 2007. He was also a non-resident artist at Malihom art residency, Penang in 2007. Outside the visual art world, he was co-Best Art Director with Zuraini Anuar in the 14th Malaysia Film Festival, for *Perempuan Melayu Terakhir*.

REFERENCE

In Search of the Essence of the Gothic-Fantastic Angst, Nurhanim Khairuddin, MATAHATI catalogue and exhibition, Galeri Petronas, Kuala Lumpur, 2008.



SHIA YIH YIING

b. Sarawak. 1966

WIN VESTURE, 2006

Signed and dated 'SHIA06' (lower right) Inscribed 'Win Vesture 138cm \times 101cm Acrylic and oil on canvas Shia Yih Yiing 2006' on reverse Oil on canvas 138cm \times 101cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED Vessels of Art, Shalini Ganendra Fine Art, Kuala Lumpur, 2006.

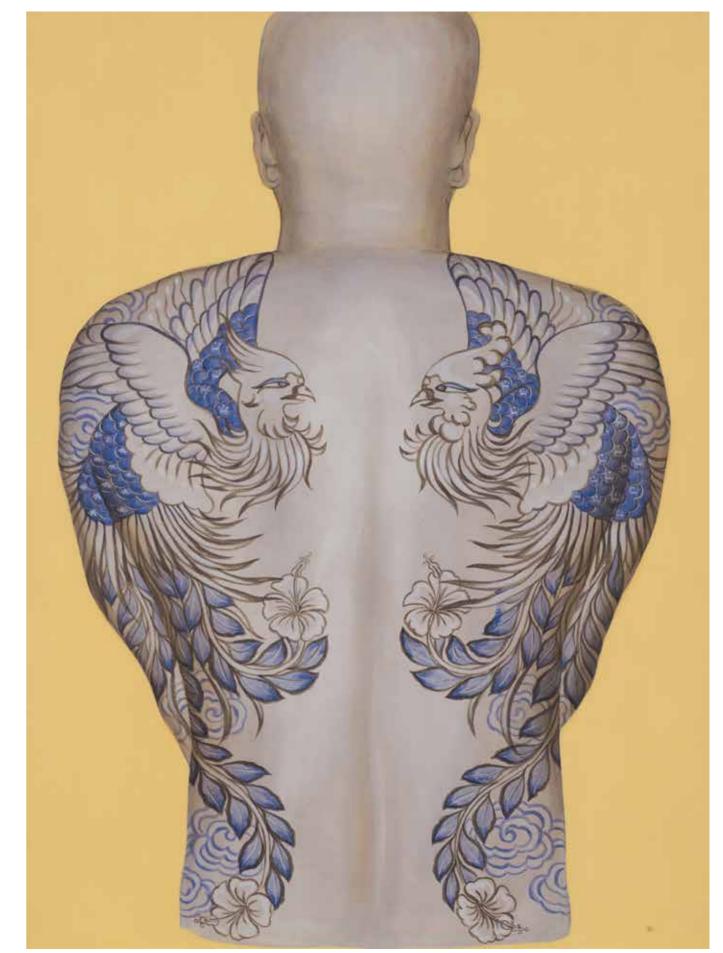
RM 8,000 - RM 9,000

In this work by Shia Yih Yiing, there is an assertion of Chinese identity as indicated by the iconic Ming blue porcelain and the symmetrical double phoenix symbol, rising from the ashes of its past. It also assimilates with issues of migration – social, economic and political – of the quest for greener pastures and a better life.

Upon closer inspection, there lies the recognisable Bank Negara logo that is repetitively imbedded as part of the body art. It features a *Kijang*, a sun and a crescent moon. The *Kijang* (barking deer) motif was derived from the gold coins of the State of Kelantan, which were among the earliest coins of the Malay Sultanate. The sun symbolises power and the crescent moon represents Islam, the official religion of Malaysia. One may also notice the Malaysian flag thoughtfully placed on the eyes of the phoenix as well as the hibiscus, the national flower motif recurring on the canvas. This takes Win Vesture into a

deeper consciousness in search of its own identity.

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



KOW LEONG KIANG

b. Selangor, 1970

MIDNIGHT LAVA IN PINK, 2010

Signed and dated 'Kow Leong Kiang 2010' (lower right)
Oil on linen
155cm x 155cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Kow Leong Kiang Intimate Collisions, Valentine Willie Fine Art, Kuala Lumpur, 2010, illustrated on front cover.

RM 20,000 - RM 25,000

This piece originated from *Intimate Collisions*, a series that was instigated by a year long residency with Valentine Willie Fine Art in Yogyakarta in 2008. The series represents a new direction for Kow as it challenges himself as well as his audience to revel in inner desires and pleasures of the flesh. During his residency, Kow had selected a male and female model whose roles were to interact with one another in a compact four feet by four feet clear plastic box that replicates the square shape of the canvas. The choreographed and collaborative act was photographed by the artist and their physical performances were then translated onto canvas upon his return to Malaysia. The premeditated, claustrophobic circumstance displays the "emotional and psychological possibilities of relationships that have the ability to liberate, traumatise and restrict the mind."

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 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.



CHONG SIEW YING

b. Kuala Lumpur, 1969

FLIP FLUX, 2003

Oil on canvas 63cm x 89cm, diptych

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Mirror's Edge New Paintings 2003-2004, The Substation, Singapore, 2004, Flip illustrated on page 1, Flux on front cover.

_iterature

Chong Siew Ying: A Mid-Career Survey, Valentine Willie Fine Art, Kuala Lumpur, 2008, illustrated as a pair.

RM 18,000 - RM 25,000

Chong Siew Ying likes to rework the figure as an expressive medium, later working only on the face which is often transformed into human landscapes. This diptych has two solitary figures juxtaposed, one female and the other ostensibly male, with opened mouths in a cry either of ecstasy or agony. The emotive decibel hits the high note with its red weal flesh tones. While her subject is often provocatively unclothed, it reflects a freedom from inhibitions and century-bound conservation. The theme is often about human relationships, and something more personal related to the feminine self, and that of the woman in her own space and always, with a quiet inner theatricality. While her earlier figures display emotive expressions that weep, her later works reveal faces of laughter, marking her out to be the female Yue Minjun, after China's Post-Mao King of Cynical Realism.

Chong Siew Ying's bold figures have opened new vistas into the art, psychology and physiology of painting the body, what with her latest series where Chinese

philosophy and ink-and-brush starkness are infused. Her figures were transformed after studying at L'Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994 - 1996). Her early tutelage was at the Petaling Jaya College of Art and Design (Graphic Design, Diploma, 1990). On her return from Paris, she was selected for Rimbun Dahan artists' residency from 1999 to 2000, which was followed by another at Vermont Studio Centre in the United States in 2001. In 2002, she clinched a Special Award in the Young Contemporary Artists competition and she was a finalist for the Sovereign Asian Art Prize in 2005. Her solo exhibitions in the region include Many Splendoured Things (2006), Going Away, Coming Home (2002) and Chong Siew Ying: Selected Works 1996-1997 in Kuala Lumpur, 1998. In Paris, she had solo exhibitions at the Maison Tch'A, Atelier D.Maravel and Gallery Café Panique. Her works are collected by the National Visual Arts Gallery in Kuala Lumpur as well as respected private collections in Malaysia, Singapore, France and the USA. She now lives and works as a full-time artist in Malaysia.



YONG LOOK LAM

b. Selangor, 1962

PULAU KETAM, 1996

Signed and dated 'LOOK LAM 96' (lower left) Watercolour on paper 56cm x 76cm

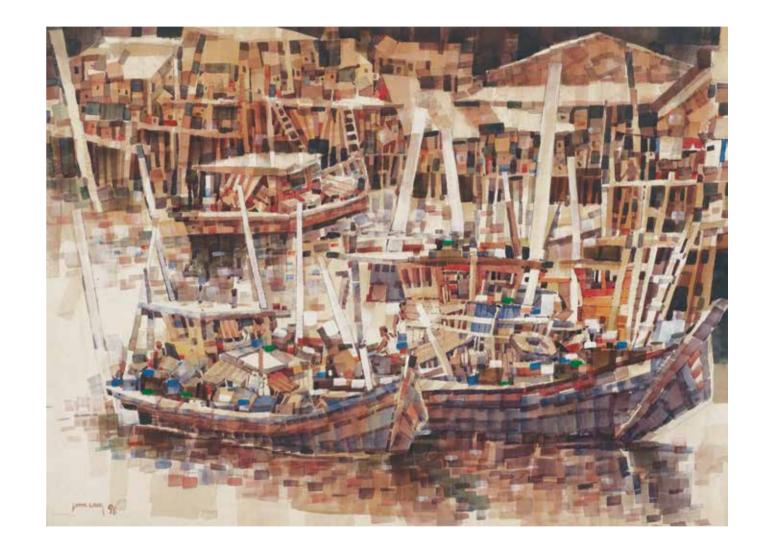
PROVENANCE Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Pulau Ketam, which lies off the coast of Port Klang, has been one of Yong Look Lam's favourite painting spots since 1980 as it is close to his Klang hometown. Look Lam also likes to paint in places like Pulau Besar, Tanjung Dawai, Tanjung Apong and Semporna. He uses a technique that he dubbed as the 'Square Style' developed since 1983. In it, he creates a complex structure of pixelated myriad units consistent with his subject of boats, moorings and fishermen's stilt houses. It also creates the effect of a pseudo abstract style. His works are mainly inspired by his experiences in travelling and observations on architectural wonders of the heritage of towns and cities, as well as fishing villages and local landscapes.

Yong Look Lam is an artist-activist specialising in

watercolours. He had once managed the Willow Art Centre in Seremban and in 2011 he was a visiting professor of the Training Centre of Henan Association. He is also the consultant of the Sim Mow Yu Calligraphy Museum in Malacca. Look Lam graduated from the Kuala Lumpur College of Art in Fine Art (1982) and Watercolour (1983). He was a recipient of numerous awards that included Second Prize, Malaysian Landscape, National Art Gallery, Kuala Lumpur (1984), Malaysian Watercolour Society Award (1987) and Third Prize in the 2011 UOB Painting of the Year. He is one of the founding members of the Malaysian Watercolour Organisation and is also vice-president of the Negeri Sembilan Art Society. He has held six solo exhibitions since his first at City Art Gallery, Kuala Lumpur in 2004.



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TAY MO LEONG, DATO'

b. Penang, 1938

RUBBER TREES, c.1960s

Signed 'Tay Mo Leong.' (lower left) Batik 90cm × 65cm

PROVENANCE Private Collection, Penang.

RM 15,000 - RM 20,000

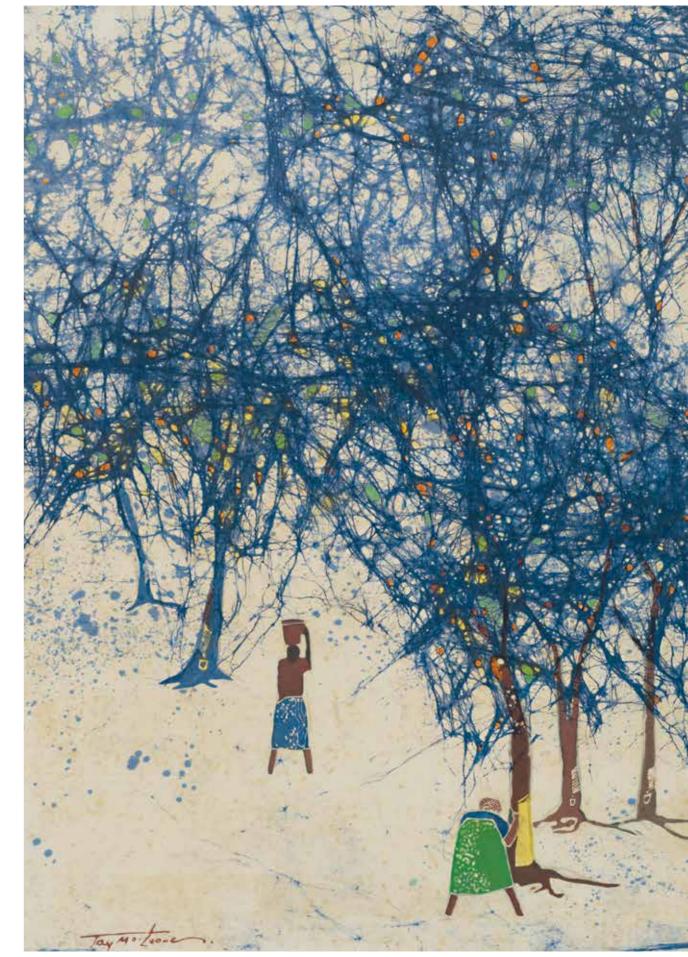
Dato' Tay Mo Leong created this mesmerising imagery by allowing space, form and colour to entwine. He uses the 'crackling lines' technique to construct the silhouette of the rubber trees. Purists consider the crackling lines that appear in the background of batik art as an inferior quality but he has proven otherwise with this groundbreaking technique. The backdrop is kept white to personify the stark quality of the blue outline in a spontaneous yet sparing spray of coloured dots. Two figures are shown with their back to the viewer, with one bent over tapping rubber. Parallels can be drawn to another piece of the same subject matter and motif - the iconic *Rubber Tapper* (1964) which is currently held in the permanent collection of Galeri Petronas in Kuala Lumpur.

Dato' Tay Mo Leong learnt about batik art when he was in Taiwan, where he graduated from the Taipei Normal

College in 1960. On his return, he mastered the medium itself through visits to Kelantan and experimentations. In 1965, he was confident enough to stage his first batik art exhibition at the British Council in Kuala Lumpur. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003. He travelled extensively to study the batik techniques and materials and invented a new technique which he termed 'double-resist.' He was conferred Datoship by Penang State Government in 2009, the year the Penang State Museum Art Gallery honoured him with a retrospective.

REFERENCE

Tay Mo Leong Retrospective, Penang State Museum Art Gallery, 2009.



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

MOTHERS AND CHILDREN, c. late 1970s - early 1980s

Signed 'Teng' (lower left) Batik 89cm × 89cm

PROVENANCE

Private Collection, United States of America; acquired directly from the artist.

RM 90,000 - RM 120,000

An iconic piece by Dato' Chuah Thean Teng, Mothers and Children showcases one of Teng's favourite motifs — the sphere. The womb-like sphere is used to compactise the image, making it more intimate and endearing. The figures are of two mothers in the act of sewing, facing each other with heads bowed and looking over their young daughters. The format also circumscribes the intimacy and love of this double Mother and Child theme, interweaving the story into the smooth veneer of cracked lines of soothing colours against the thickets of floral prints of the sarong. The curvilinear motif replicates itself throughout the entire composition - the outlines of the closed eyelids, the daughters' hair and the mothers' sleeves and breasts.

Sourced from the United States, this piece was acquired by the present owner directly from the artist when they visited Penang in the 1980s, and has been kept in pristine condition. After over three decades, this precious gem will appear on public viewing for the first time in its homeland.

Dato' Chuah Thean Teng is the world-acknowledged Father of Batik Painting, especially after his break-through

exhibition in 1955. He is undisputedly an internationally recognised artist after his successful first exhibition abroad at the Commonwealth Institute in England in 1959. His paintings, Two Of A Kind (1968) and Tell You A Secret (1987), took on iconic status when they were selected for UNICEF greeting cards. Teng first studied at Xiamen (Amoy) Art Institute in China but could not complete due to ill health. He was the first Malaysian to be honoured with a retrospective by the National Art Gallery (NAG) in 1965, and his next was by the Penang State Art Gallery in 1994. The Penang State Government awarded him Datoship in 1998 and the Live Heritage Award in 2005. In 2008, the NAG again offered recognition to Teng, this time billing it a tribute exhibition. His major works are on show at his Yahong Art Gallery in Batu Ferrringhi in Penang, which is a veritable museum of his art. Yahong also showcases the works of Teng's three sons and two grandsons who have all followed his creative footsteps.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994. Teng Batik, Yahong Gallery, Penang, 1968. Teng: An Appreciation, National Art Gallery, Kuala Lumpur, 2009.



LEE LONG LOOI

b. Kedah, 1942

ONE GOOD DAY, 1980

Signed and dated 'long looi lee '80' (lower centre) Inscribed 'ONE GOOD DAY batik on paper moulded on canvas' on reverse Ink and batik on paper adhered to canvas $90\text{cm} \times 60\text{cm}$

PROVENANCE Private Collection, Kuala Lumpur.

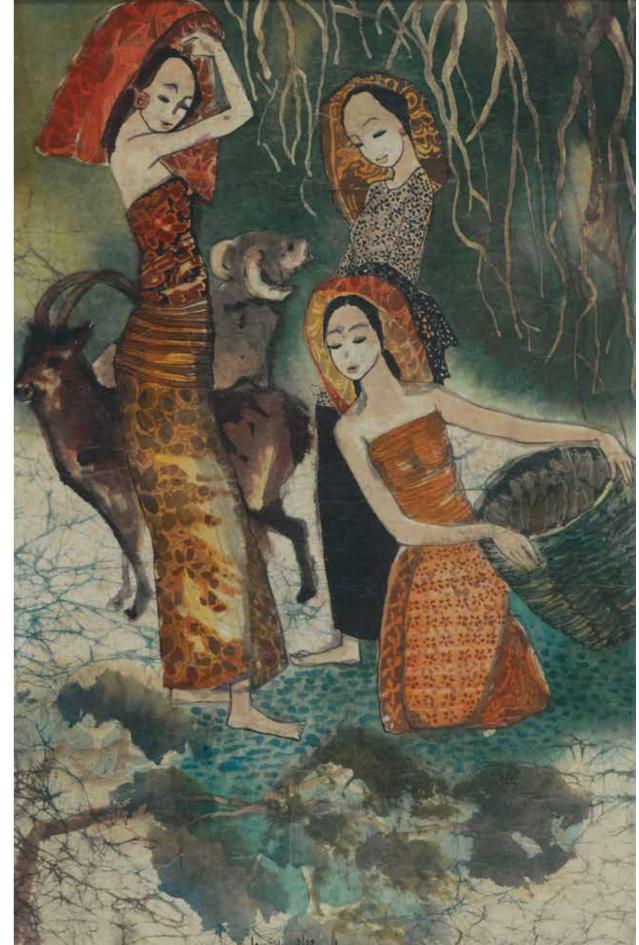
RM 20,000 - RM 25,000

Lee Long Looi's dabbling in batik art is little known although he had won prizes in the Batik Painting Category for three consecutive years in the United States since 1977. His is not the purist batik art, but one embellished with brushstrokes apart from the tjanting. The scene is one of nostalgia that depicts three women busy preparing food for their families before sunrise. A common practice in the early pre-industrialisation age in Asia was male breadwinners having to set out before the crack of dawn and often returning late before sundown. The community spirit is also suggested as the three share gossip while they go about their work.

Lee Long Looi graduated from the Nanyang Academy of Fine Arts, Singapore in 1964 with Georgette Chen

and Lai Foong Moi as his main tutors. He later furthered his studies at the Art Students League (1970) and Pratt Institute (1973) in New York. He had several solos in the US, including his first at Jarvis Art Gallery, New York in 1970. Among his awards were First Prize (watercolour) in the Washington Square Outdoor Art Exhibition in 1981 and 1986; Best Mixed Media in competitions in Fort Lauderdale (1987), Discovery 3-Artists (1987), Chicago Tribune (1992) and South Miami Hospital (1994). The Art Gallery, Penang accorded him two retrospective exhibitions, first in Penang in 1997 and the other at Art Salon@SENI, Kuala Lumpur in 2010.

REFERENCE
Lee Long Looi Retrospective, The Art Gallery, Penang, 1997.





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LYE YAU FATT

b. Kedah, 1950

DOOR 98, 1998

Signed and dated (lower left) Watercolour on paper 52cm x 72cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 6,000 - RM 8,000

Lye Yau Fatt, who made a name for his drybrush watercolours of backlanes of old shophouses, revisits the scene of what is regarded as mundane but with renewed vigour and approach. The wooden door here is imposing with a carved panel in the centre and bar-lined tops for ventilation. It is the kind of door popularly re-used and transplanted into refurbished homes or shops after being given the once-over. The green-glazed Chinese ceramic ventilation tile, usually where the latrine (in the olden days, it was the bucket system) is placed, also adds a dash of elegance amidst a 'canvas wall' that is weather-beaten with graffiti. Cracks have appeared in the lower parts and around the doorjamb. Further down is an old pan of flowerpot for a whiff of colours and life. The hung altar plate is for prayers to the wandering spirits. This watercolour clearly shows the artist's uncanny touches and strong composition.

Self-taught Lye Yau Fatt is an incredibly versatile painter and printmaker with a string of awards such as the Malaysian Watercolour Society Award in 1985, the PNB Watercolour Landscape Award, and Second Prize for Sculpture in the Open art competition in 1983. He has not looked back since his first solo at Sum Art Gallery in 1979, which was followed by another in 1980. He studied printmaking informally in New York and was a non-resident artist at Malihom, Penang in 2002. He took part in a three-man show with fellow Kedah artists Eng Tay and Lee Long Looi at On-Tai Gallery in 1988.



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KHAW SIA

b. China, 1913 - d. Penang, 1984

TEMPLE, 1949

Signed and dated 'SIA. 1949.' (lower left)
Watercolour on paper
46cm x 54cm

PROVENANCE Private Collection, Kuala Lumpur.

LITERATURE

Eight Pioneers of Malaysian Art,

Dato' Dr. Tan Chee Khuan,

Penang State Art Gallery,

illustrated on page 132.

RM 8,000 - RM 12,000

A shiny giant bronze urn with emblematic dragon flanges at the sides and a table urn on the main prayer's table can be seen adorning the temple. Despite all the lanterns, buntings and ornate decorations, the table is empty of offerings. A large donation box is placed at the front portion of the temple. The hall is bound by slightly raised cement slabs leading to the red-tiled interior. The inscriptions on the pillars read: 'The wisdom of Buddha is infinite. Following it will lead you to what you want to achieve.' A yellow robed monk walks towards the main prayer area from the right while a statue of a deity can be discerned further back.

Khaw Sia had his early art tutelage at Sin Hwa Academy in Shanghai, graduating in 1932. In 1933, he took informal private classes under the great British watercolourist Sir Russell Flint in London. He migrated from China to settle in Penang in 1937 and held his first solo there in 1955. Khaw Sia, an avid orchid enthusiast, is known for his bevy of orchid paintings sometimes in a mixed still-life with baked crabs. His watercolours were already of such impeccable quality that they were accepted by the prestigious Le Salon Paris in 1956, the 14th Summer Salon at Royal Institute Galleries in London in 1957, and the 25th National Society Exhibition in London in 1958. He was honoured with a posthumous retrospective by the Penang State Art Gallery in 1998.

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EFERENCE

Penang Artists 1920s-1990s, Dr. Tan Chee Khuan, The Art Gallery, Penang, editions 1990 and 1992. Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994.

YONG MUN SEN

b. Sarawak, 1886 - d. Penang, 1962

FIXING NETS ON THE BEACH, 1954

Signed and dated 'MUN SEN 54' (lower left) Watercolour on paper 49cm x 62.5cm

PROVENANCE Private Collection, Penang.

LITERATURE

Yong Mun Sen Retrospective, Dr. Tan Chong Guan, The Penang State Art Gallery, 1999, illustrated on page 47.

RM 15,000 - RM 22,000

In 1910, after witnessing a Japanese watercolour artist at work in his family's plantation, coupled with the set of watercolours given by his Dutch neighbour, Yong Mun Sen started experimenting with watercolours and eventually became one of its greatest exponents. Later in Singapore, he continued sketching and painting whenever possible, making friends with artists like famed Singaporean watercolourist Lim Cheng Hoe along the way, who was an ardent admirer of his work. When Mun Sen moved to Penang in 1920, he instantly fell in love with the tropical island. His studio along Penang Road was a favourite meeting place for fellow artist friends including Dato' Tay Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. This group was later formed as the Penang Chinese Art Club in 1935.

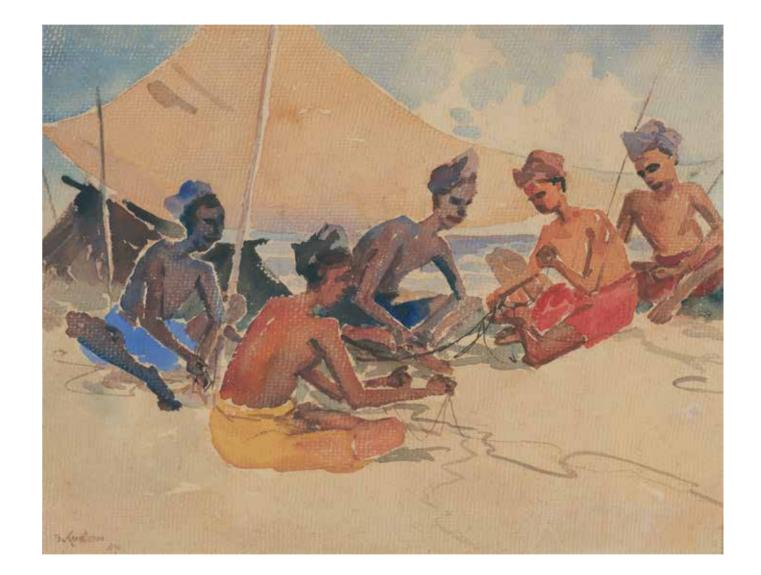
The 1946 to 1955 period was Mun Sen's most creative and productive years, where he brilliantly captured the everyday heroes of farmers, fishermen, blacksmiths and rubber tappers in their glorious and honest beauty. This piece titled *Fixing Nets on the Beach* is one fine example. Here, his quick brushstrokes deftly depict the movements of fishermen hauling in their catches in the nets. His swift and confident brushwork is a result of his understanding of both Chinese ink painting and Western Impressionism.

Present in Mun Sen's best works, the speed of the brush and the scarcity of strokes are evident here. Artist Lee Joo For described it best: "Very few artists in the world's wide expanse can be found during the time of Mun Sen and before and even after, who can manifest the same combination of speed, economy and dexterity with his calligraphic brush in capturing the glories of nature as this humble man. With a spirit of daring and original selfexpression, Mun Sen can be confidently considered as one of those precious artists who most influenced the birth and growth of modern and contemporary Malaysian art." The great Xu Bei-hong (1895-1953) described him as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics." Dubbed 'The Father of Malaysian Art' by many, Mun Sen was the vice president of the Singapore Society of Chinese Artists in 1936. He was given memorial exhibitions in Singapore (1966), Galeri II, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). In 1999, the PSAG presented him a retrospective.

REFERENC

Yong Mun Sen Retrospective, Dr. Tan Chong Guan, The Penang State Art Gallery, 1999.

Social Responsibility in Art Criticism, Dr. Tan Chee Khuan, 1998.



KHOO SUI HOE

b. Kedah, 1939

CAMERON HIGHLANDS, 1982

Signed 'SUI HOE' (lower right) Acrylic on canvas 75.5cm x 75.5cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 15,000 - RM 22,000

This work is from Khoo Sui Hoe's *Cameron Highlands* series at a time when he used the hill resort as his base. Framed in a double-window format, the smooth gradation of colours brings out an airy and becalming feel, a visual soliloquy of height, distance and space. It is a therapy for both the executor and the viewer. A filmy square shadow box frames the whole picture in the centre, creating a darkened lens with a light mauve finishing and thus an added perspectival ambiguity.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a full-time artist at a time of a nascent nationhood. He has also helped promote art and other artists first through his Alpha Singapore Gallery, which he set up with a group of artists in 1972, and then singly, the Alpha Utara

Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute in New York in 1977. He won First Prize (oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum in the United States in 2002 and 2004. He divides his time between the United States and Malaysia, mainly in Penang.

REFERENCE

The Painted World of Khoo Sui Hoe, Penang State Art Gallery, 2007.



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SUZLEE IBRAHIM

b. Kuala Terengganu, 1967

OMBAK MERAH, 2009

Signed and dated 'Suzlee Ibrahim 2009' (lower right)
Inscribed 'OMBAK SERIES OMBAK MERAH 2009 Suzlee Ibrahim'' on reverse
Oil on canvas
102cm x 158cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 13,000 - RM 19,000

The *Ombak* series captures Suzlee Ibrahim's childhood memories of the sea in Kuala Terengganu where he grew up. Located in the east coast of Peninsula Malaysia, the city experiences tropical monsoon climate with the heaviest rainfall at the end of each year. The artist witnessed the adversity of the *kampung* life with fishermen finding difficulties to make ends meet during this time.

In his previous Movement series (1995-2005), Suzlee had employed rigourous brushwork that unfolds rhythmically on the canvas to capture the movement of all living things. His inspiration for the Ombak series was derived from the sound and motion of crashing waves. The execution is less belligerent than his later Monsoon series. Here, the bold hints of red strikingly emerge from the centre dissolving across the corners of the canvas against the soft pastel hues of beige, pink, grey and white. The rhythmic balance of colour splatters and splashes resemble his influence as Suzlee has stated: "I love the spontaneity of Jackson Pollock, the brushstrokes of de Kooning and Franz Kline's

composition. I've always referred to these artists, but now I've already established my own stlye."

Suzlee Ibrahim graduated from UiTM, Shah Alam in 1987, majoring in Fine Arts. He has been actively involved in the art scene with his participation in numerous associations such as Persatuan Pelukis Malaysia (1990), Angkatan Pelukis Semenanjung (1997) and most recently The International Society of Assemblage and Collage Artists, Colarado, USA (2012). He has participated in more than 500 group exhibitions across the UK, USA, Europe and Asia. He has won a number of awards such as In Recognition of Outstanding Creative Excellence, Emaar International Art Symposium, Dubai (2005) and the International Honarary Artistic Committee Award in Greece (2007). His first solo featuring his Monsoon Series I was held at Shah Alam Gallery in 1998. His recent solo exhibition Kingdom was held at PINKGUY Art Gallery, Kuala Lumpur in 2012.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

EXPRESSION, 1996

Oil and acrylic on canvas 119cm x 119cm

PROVENANCE
Private Collection, Penang; acquired through Art Point Gallery, Penang.

RM 25,000 - RM 35,000

"I want the colours of my paintings to be like the music of the reed, symbolically seen as the externalisation of an inner movement, just as musical tones work through wind instruments from inside out. We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world." — Dato' Sharifah Fatimah Zubir

This work is masterfully structured, demarcated into four chambers with a more static geometric top half, linked at the centre with a flexi-looking organic clasp with areas of gorgeously mixed prismatic colours. Here, there is interplay of colours vibrating in its separate entity and with one another. The unique resonance can only be fully experienced when viewing the physical painting in its entirety.

Dato' Sharifah Fatimah is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours. She was the Best Student when

she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. She has had solos all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artists competition in 1981. A curator with the National Art Gallery from 1982 to 1989, she has been a full-time artist since 1990. In 2006, she was bestowed the 'Dato' title by the Sultan of Kedah - the first female artist to have been honoured for her artistic merit.

REFERENCE

Sharifah Fatimah Syed Zubir: Notes of a Journey 40@60, Artfolio, Kuala Lumpur, 2008.

Risalah dari Malaysia, Pustaka Cipta Sdn. Bhd., 1996.



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ABDULLAH ARIFF

b. Penang 1904 – 1962

THE RIVER FERRY

Undated Signed and dated 'Abdullah Ariff. F.R.S.A' (lower right); titled on artist's label (reverse) Watercolour on paper $36\text{cm} \times 53\text{cm}$

PROVENANCE
Private Collection, Penang;
acquired through Christie's Southeast Asian Modern and Contemporary Art, Hong Kong, 30 May 2010, lot 1172.

LITERATUR

Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013; illustrated on page 39.

RM 40,000 - RM 50,000

The scene resembles a movie still redolent with traditional Malay kampung charm. Abdullah Ariff relishes in the play of atmospherics in this, with the swirling forms on the left 'ushering' in the lone boatman to the makeshift jetty where a couple, garbed in finer clothes for an occasion, approaches. The boatman takes the role of a guardian angel, with the power to steer the couple into another realm. Leafy boughs take up the more static right half. A small window in the centre offers an idyllic vista of padi-fields, kampung stilt houses, coconut palm trees and children at play. The unusual choice of purples and blues is used to depict the foliage in the foreground, showcasing Abdullah's superb wet-on-wet and dry-on-dry watercolour skills. Specific areas were left untouched, revealing the bare surface of the paper to highlight branches and leaves in the trees, the clothing on the couple and boatman, as well as the stilt houses in the background – a technique peculiar to the medium of watercolour. The foliage technique reminds one of a slightly bigger work by Abdullah - his 1956 Jungle Path. No wonder the great American watercolourist Dong Kingman (1911-2000) once praised Abdullah for his "ability to portray the atmosphere of the country".

Abdullah Ariff had led a chequered life, playing multiple roles. Apart from being an artist, he had served as a politician, an art teacher (Anglo-Chinese School, Penang) and a cartoonist (Straits Echo newspaper, Kuala Lumpur, 1945-47). He is the only artist to have a road named after him, in Air Itam, Penang in 1955. He was the only one of two locals accepted into the expatriate group Penang Impressionists in the 1930s because of his ability in art, and is acknowledged along with Yong Mun Sen as pioneers of watercolour painting in Malaysia. Abdullah first made headway with solo exhibitions in the United States - Mint Museum and Ownbey Hall in Charlotte in 1954 and the Malayan Embassy in Washington in 1955. In the same year, he participated in the United Society of Artists group exhibition at the galleries of the Royal Society of British Artists, London. There, he was elected to join the Fellowship of the Royal Society of Art (F.R.S.A.) England.

REFERENCE

Abdullah Ariff – Father of Modern Art in Malaysia, Zakaria Ali, National Art Gallery, Kuala Lumpur, 2004.



KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED (ABSTRACT), 1969

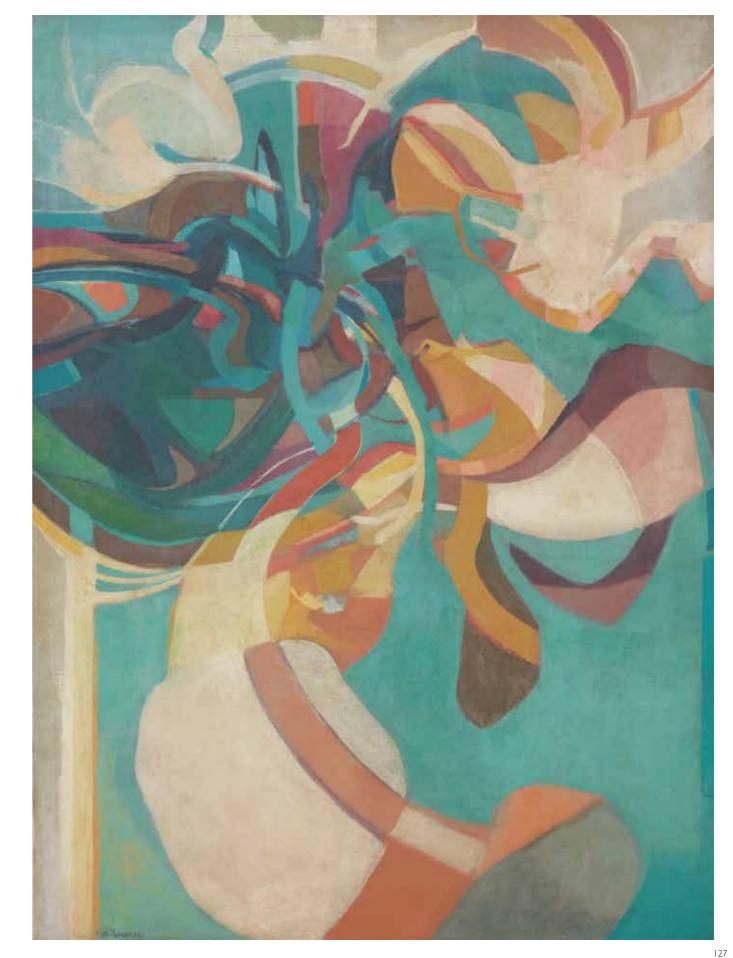
Signed and dated 'Khalil Ibrahim 69' (lower left)
Oil on canvas
123cm × 90cm

PROVENANCE
Private Collection, Kota Bharu; acquired directly from the artist.
Private Collection, Kota Bharu.

RM 28,000 - RM 40,000

This rare and early abstract done upon Khalil Ibrahim's return from studies in Britain reveals partly how he developed his organic Abstract Expressionism into his later more piecemeal and tear away of cloth-rag matrix, switching from oil to acrylic. Using a centrifugal spin with a tubular network linking all the uncharacteristic shaped elements, he plays with the tension of the tangle and the flux like a puppet meister. Amidst the penchant for azure blue, the whitish spreads nullify the heavy overlay of colours elsewhere. Palpable similarities can be drawn to the early works of Datuk Ibrahim Hussein as the two were both studying in London in the 1960s, forming close bonds and influencing each other stylistically. Khalil has opted for a more curvilinear approach in his newer abstract paintings. He has now stopped painting due to ill health.

Khalil 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 – a career now spanning 47 years. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland and his works has 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.



AN OVERVIEW OF MODERN ART IN THE MAKING: SOUTHEAST ASIA

Cultural themes and trends have been shaped in Southeast Asia by the people of the region way before the advent of Western colonial imperialism. For instance the rich history of Vietnamese art dates as far back as the Stone Age in 8000 BCE from Neolithic art through the Bronze Age of Dong Son culture to the Chinese domination and the Ly Dynasty. Religion plays an integral part in cultural influences in the region. The lavanese and Balinese classical wayang or shadow plays are drawn upon the narratives and characters of the Hindu Mahabharata and Ramayana. Religious architectures of Khmer, Borobodur and Pura are testimonies of cultural wonders in Southeast Asia. Elements of Islamic motifs and Arabic calligraphy are apparent in Indonesia and Malaysia. Diverse faiths and customs inevitably influence the complexities of its cultures and communities enveloping one another into a seamless web. Here, identities are forged and accustomed in various aspects in terms of attire, culinary and way of life, which are in turn reflected in the art created by some of the most brilliant minds in Southeast Asia.

COLONIAL DAYS

The arrival of the West contributed to the civilisation of Southeast Asia. It opened the pathway to modernity that is valuable to the region's development. This brief outlook is aimed at the start of modern art in Indonesia, Vietnam, Malaysia and Singapore, which share great similarities historically, geographically and culturally.

The history of Indonesian art is known to date as far back as 19th century introduced by Raden Saleh Syarif Bustaman (1807 - 1880) who possessed an in-depth knowledge of Western art during his 20 year settlement in the Netherlands. He had trained under portrait painter Cornelis Kruseman and landscape painter Andreas Shelfhout. Upon his return to Indonesia in 1851, he became the royal portrait painter for the Javanese aristocrats. Much of the influence that shaped modern Indonesian art is widely attributed to the topographers and cartographers of the Dutch East Indies that came into conquest in 1800. Most of these draftsmen not only recorded the archipelago's terrain, but also depicted the lives of various ethnic groups through their drawings in pencil, watercolour, ink, oil pastels or oil paint on paper and

In Vietnam, modern Vietnamese art began during the French colonial period with the establishment of the École des Beaux-Arts de l'Indochine (Indochina College of Fine Arts, 1925 – 1945) which trained successive generations of Vietnamese art students. The main advocate for the birth and development of modern Vietnamese art was Victor Tardieu (1870 - 1937). Tardieu appreciated the local arts and found an opportunity to establish a school of fine arts modelled on the Paris École des Beaux-Arts. In October 1925, Tardieu opened the École des Beaux-Arts de l'Indochine in Hanoi with co-founder

Nguyễn Nam Sơn who was a painter and academician. Tardieu remained as the school's director until his death. A number of French artists taught at the school including Joseph Inguimberty (1896 –1971). Among the new generation of Vietnamese artists that emerged from École des Beaux-Arts de l'Indochine was To Ngoc Van whose plein air paintings were influenced by Impressionism and Tran Van Can who attended the school in 1938. Many local students had benefited from the school with its teachings of European movements of the early 20th century.

At home, the origin of modern art during the British colonial administration in Malaya is parallel to Indonesia's. The British maritime artists in the 18th and 19th centuries recorded Malayan topographical and botanical landscape mainly using watercolour. Significant works by Charles Dyce, John Turnbull Thomson and Edward Cree provided a glimpse of our history.

Many of the Europeans who settled in Indonesia during this time have formed several kuntstring (art circles) namely the Surabaya and Bandung Kunstring, while Bataviasche Kunstring being the central organisation was located in Jakarta. Numerous exhibitions were held in these kunstrings and privileged natives would exhibit and attend events organised by its European members. The Bataviasche Kunstring building was built in 1913 and was owned by the Nederlandsch Indische

Kunstkring (Netherlands Art Circle). These art circles have encouraged other foreign painters to produce paintings that personify the beauty of Indonesia namely Roland Strasser and Gerard Pieter Adolfs; while in Bali Adrien-lean Le Mayeur de Merpres, Theo Meier, Walter Spies, Rudolf Bonnet, Arie Smit and Han Snel can serve as examples. On the mainland, artist studios began to mushroom from Jakarta, Yogyakarta, Bandung, Surabaya, Medan to Malang which marked the birth of modern Indonesian painters like Affandi, Srihadi Soedarsono, Hendra Gunawan, Dullah, Popo Iskandar and many others.

One of the first art groups to emerge in Malaya was the Penang Impressionists in the 1920s which was formed exclusively for British housewives. Locals were refrained to participate with the exception of Abdullah Ariff who later became an art instructor to British housewives and Mrs. Lim Cheng Kung, the wife of an influential Chinese millionaire. The Singapore Society of Chinese Artists was established in 1935 and the year after, the Penang Chinese Art Club was formed by Yong Mun Sen with Lee Cheng Yong as President. Other early local watercolour practitioners included Dato' Tay Hooi Keat and Lim Cheng Hoe. The Singapore Art Society was founded in 1949 by Dr. Carl Gibson-Hill (Director of Raffles Museum and Library), Richard Walker (Superintendent of Art for Singapore schools), Francis Thomas (teacher at St. Andrews School), Suri Mohgani (local artist) and Liu Kang (President of Singapore Society of Chinese Artists at the time). In 1952, the Wednesday Art Group was established by Peter Harris who was the art superintendent in the Ministry of Education. Among the artists who flourished with his encouragement were Patrick Ng Kah Onn, Datuk Syed Ahmad Jamal, Ismail Mustam and more. Other art groups that followed were the Selangor Art Society (1954) and Angkatan Pelukis Semenanjung (1956) to name but a few.

Frank Sullivan was instrumental in shaping modern Malaysian art with his various roles as art reviewer, collector, dealer and administrator. Besides organising art exhibitions between 1948 and 1977, he had also introduced the Salon Malaysia competition (1969- 1970) and was the founder of Samat Art Gallery (1966-1977). He was the Press Secretary to Malaysia's first Prime Minister Tunku Abdul Rahman from 1958 to 1966 and he exerted his influence to promote the flourishing art scene.

The first arts academy in British Malaya was the Nanyang Academy of Fine Arts (NAFA). Located in Singapore, it was formed in 1938 with Lim Hak Tai as the principal. The term *Nan-yang* which means "South Seas" was a reference to Southeast Asia particularly Malaysia and Singapore. The pioneer artists who emigrated from China and taught

at the academy are known as the first generation of Nanyang artists. They include Chen Wen Hsi, Chen Chong Swee, Cheong Soo Pieng, and Georgette Chen who developed the Nanyang style that promotes the integration of Eastern and Western art traditions into the context of their newly adopted homeland. A significant painting trip to Bali was made by Chen Wen Hsi, Chen Chong Swee, Cheong Soo Pieng and Liu Kang in 1952. Art education scholarships were granted to Malaysian students to pursue studies abroad. Among the earliest recipients were Dato' Tay Hooi Keat (1948 to 1952), Datuk Syed Ahmad lamal (between 1950 and 1974), Chia Yu Chian (1959 to 1962), Datuk Ibrahim Hussein (1959 to 1966) and Abdul Latiff Mohidin (between 1960 and 1969).

Formal art academies in Indonesia were later established to strengthen the discourses on the arts and design field covering aspects of techniques, conception, and philosophy. Some of the early schools of art are Bandung Institute of Technology with the Fine Arts Faculty founded in 1945 and Akademi Seni Rupa Indonesia founded in 1950 which has now been replaced by Indonesian Institute of the Arts. These prestigious schools stimulated the establishment of other institutions across the nation and have produced a new cohort of qualified painters who are categorised as modernists such as Nyoman Gunarsa, Edi Sunaryo and Melodia.



NATIONALISM

The emergence of the Persatuan Ahliahli Gambar Indonesia or the Indonesian (PERSAGI) Association Painters' movement (1938-1942) encouraged nationalism in art. Founded by S.Sudjojono, Agus Djaya and others, the aim was to create art that promoted Indonesian characteristics. The three main factors that resulted in the formation of PERSAGI were of cultural, educational and political basis. The arrival of the Japanese in 1942 to occupy Indonesia then marked the end of PERSAGI as the newly formed cultural organisation Keimin Bunka Sidhoso took reign. Following the proclamation of Indonesia's independence in 1945, local artists established numerous sanggar (workshops or studios) that include Seniman Indonesia Muda, Sanggar PELANGI (Pelukis Angkatan Indonesia), Yin Hua (Chinese Painters Association) and many more. In Bali, foreign painters also formed various associations such as Pita Maha (1936) spearheaded by Russian born German artist Walter Spies and Dutch painter Rudolf Bonnet alongside Cokorda Gde Agung Sukawati as well as the Young Artists group by Arie Smit in 1960.

Vietnam experienced colonial political turbulence in 1945 when the Democratic

Republic of Vietnam took over after the August Revolution. In 1950, the struggle against the French intensified which resulted to the relocation of the school to Đại Từ, Thai Nguyen in the Viet Bac Resistance Zone, under the direction of painter To Ngoc Van. The professors and students later returned to Hanoi in 1954 and a new Hanoi School of Fine Arts was formed, headed by painter Tran Van Can in 1957. This marks the second phase of Vietnamese art in which the Revolution had awaken the spirit of national salvation. It had also sparked political consciousness among the Vietnamese artists as well as its students. The newly independent institution has now encouraged artists who have gained an immense sense of pride into contributing to the development of the history of modern art making. Propaganda art emerged in search of an identity and the themes emphasised were on a class culture that was of rural origin for the state. The medium of choice was lacquer, a local product that symbolised Vietnamese identity. Some of the artists of this phase were Tran Van Can, Phan Ke An and Hoang Tich Chu. From the adversity of this period, emerged artists who longed for individualism like Bui Xuan Phai, Nguyen Tu Nghiem, Duong Bich Lien and Nguyen Sang. They were named the Four Pillars that refers to the

pillars supporting the temple (of art and creativity).

In 1957. Malaysia gained independence and the National Art Gallery in Kuala Lumpur (now National Visual Arts Gallery) was founded a year later. Frank Sullivan held an integral role in the establishment of the gallery. Malaysian graduates of NAFA who returned to set up various art institutions were Chung Cheng Sun (Malaysian Institute of Art, 1967), Cheah Yew Saik (Kuala Lumpur College of Art, 1968) and Chuah Kooi Yong (Equator Academy of Art, 1987). Singapore was declared an independent nation state in 1965 and in 1967, a significant art academy was founded in Kuala Lumpur - School of Art and Design at MARA Institute of Technology (UiTM). Among the different generations of graduates of UiTM are Dato' Sharifah Fatimah Sved Zubir. Ahmad Zakii Anwar. lalaini Abu Hassan, Raduan Man to name a few. The racial riot that occurred on 13 May 1969 revealed a sense of uncertainty within society. The aftermath resulted in the implementation of the New Economic Policy that included a quest for national cultural identity besides economic planning. The 1971 National Cultural Congress was a significant effort by the Malaysian government to unite citizens through arts. Some of the artworks that

were influenced by the policy included works by Datuk Syed Ahmad Jamal and Khoo Sui Hoe who were inspired by myths and legends, Ahmad Khalid Yusof who had incorporated Arabic calligraphy motifs into his paintings, as well as Khalil Ibrahim and Ismail Mat Hussin's representations of rural life.

THE PROGRESS OF MODERN ART

As Indonesian art progresses, a new movement was born in the 1970s to signify the emergence of contemporary art. Seni Rupa Baru (New Art) is aimed at breaking away from modernism and the constraints of Western teachings. New subject matters are being tackled - social and environmental issues, the exploration of the self as well as the reality of life. Besides exploring the thematic arena, Indonesian artists have broadened their horizons through new mediums and channels. Their ideas are now expressed unconventionally, through digital media, installation, photography and other mediums. Indonesian artists are now recognised worldwide with exhibitions abroad and appearances at international auction houses. The contemporary artists of Indonesia are represented by Nyoman Masriadi, Heri Dono, Samsul

Arifin, Christine Ay Tjoe, Erica Wahyu Hestuni, J. Ariadhitya Pramuhendra and many more.

In Vietnam, the Sixth Party Congress in December 1986 saw tolerance towards cultural activities when the strategy of *Doi Moi* ("Changing for renewal") was introduced. A number of important events preceded such as the economic rationing of 1965 to 1975 and the reunification of North and South in 1975. In the art scene, solo exhibitions were organised for Nguyen Sang (1984), Bui Xuan Phai (1985) and Nguyen Tu Nghiem (1985) by The Graphic Arts Association at the Palace of Fine Arts in Hanoi signalling the change.

The Doi Moi allowed artistic freedom where artists were able to produce works of art without restrictions and exhibit in foreign countries. Notable young artists that emerged from this period are Dang Xuan Hoa, Ha Tri Hieu, Tran Luong, Pham Quang Vinh and Hong Viet Dung – famously known as The Gang of Five. The first private art gallery in Vietnam called Salon Natasha opened its doors in 1990, lifting the spirits of many for change. The liberalisation of this phase was manifested by an immense desire to discover and explore art from

different parts of the world. Figurative art was abandoned favouring Abstract art and new experimentation of medium was acquired — lacquer on canvas serves as a perfect example. Since the implementation of the open-door policy, the art scene in Vietnam has progressed tremendously. Contemporary art of Vietnam are being displayed overseas, for instance the participation of Nguyen Xuan Tiep at the First Asia-Pacific Triennial of Contemporary Art in Australia (1993). Young Vietnamese artists of today include Nguyen Bach Dan, Ha Manh Thang, Pham Huy Thong to name but a few.

The younger generations of Malaysian artists still carry the theme of identity through various concept and medium. Works by artists like Ahmad Zakii Anwar, Jalaini Abu Hassan, Bayu Utomo Radjikin, Chong Siew Ying, Kow Leong Kiang and Yau Bee Ling are examples that explore cultural identity, society and urban life of this day in the same advancement as the neighbouring countries.

From the adversity, similarity and privilege of the past, one can only foresee the potential and future for Southeast Asian art









66

ERICA HESTU WAHYUNI

b. Yogyakarta, 1971

BEAUTY HARVEST TIME IN BALI, 2011

Signed and dated 'Erica 2011' (lower right)
Acrylic on canvas
80cm x 110cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from artist

RM 4,000 - RM 6,000

Erica Hestu Wahyuni is a well recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Having graduated from the Surikov State Institute of Fine Arts in Moscow, Russia, her naïve theme is inspired by "situations, phenomenons, dreams and also everyday imaginations".

The unassuming representations of herself in her paintings reflect her experiences and interests. Although rendered in a childlike manner, *Beauty Harvest Time in Bali* is far from simplistic. Intriguing narrative qualities that reveal the artist's epitome on Bali are seen here such as the *Barong, Candi Bentar* as well as figurines carrying fruit and flower offerings. The recurring motifs of birds and horses depicted in most of her works are also evident here. She has brilliantly fused traditional Balinese motifs and characters with her Russian stylistic slant to produce this out-of-the-world creation that has brought immediate freshness to the Indonesian contemporary art scene.

67

ERICA HESTU WAHYUNI

b. Yogyakarta, 1971

THE PROSPERITY RED IN MOSCOW, 2013

Signed and dated 'Erica 2013' (lower right) Acrylic on canvas $80\text{cm} \times 110\text{cm}$

PROVENANCE Private Collection, Indonesia.

Accompanied with certificate from artist

RM 4,000 - RM 6,000

Erica Hestu Wahyuni's naïve and playful renditions have ascertained her reputation as one of the most sought-after contemporary artists in Southeast Asia.

Having graduated from Surikov State Institute of Fine Arts in Moscow, Russia's influence has certainly brought out the best in Erica. She has playfully positioned the Matroyshka dolls, figures dressed in Sarafan, the traditional Russian folk costume and Bolshoi figure skaters with other accompanying characters such as birds and horses as though to re-create her wonderful memories of Moscow.

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 Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). She has taken advantage of her Indonesian roots in her homecoming solo exhibition in 2003 at Bentara Budaya Yogyakarta. Aptly titled Mockba Erica, or Erica's Moscow, Erica portrays herself in cross-cultural elements as Matroyshka dolls, in traditional Indonesian attire. Also depicted are the iconic onion-shaped domes of the Russian architecture. Her most recent solo exhibition was held at Mondecor Museum and Art Gallery, Jakarta in conjunction with Cap Goh Meh festival this year.

ARIE SMIT

b. Zaandam, Netherlands, 1916

POHON-POHON, 1992

Signed and dated 'arie smit '92' (lower right) Acrylic on canvas 30cm x 43cm

PROVENANCE Private Collection, Indonesia.

RM 12,500 - RM 15,000

Adrianus Wilhelmus Smit, better known as Arie Smit, is one of the most important figures in shaping modern art in Indonesia. Smit's works are influenced by the brilliant colours of the Impressionists combined with the wild brushstrokes of Fauvism. His unique style is developed in Bali with representations of the everyday life on the island, her people and places painted in vibrant colours. In recognition of his effort, the government of Bali granted Smit with the Dharma Kusuma Award in 1992. In 1994, the Neka Art Museum opened the Arie Smit Pavilion. The beautiful *Pohon-Pohon* depicts a lush landscape painted with a palette that radiates calmness. The luminous highlights of yellow and orange demonstrate his mastery in colour that projects the illumination of light.

Arie Smit studied design at the Academy of Arts in Rotterdam and was later required by the Dutch government to serve in the military. He was sent to the Netherlands East Indies in 1938 and was assigned to the Topographical Service in Batavia (now Jakarta) as a lithographer to produce maps for the archipelago. During

the arrival of the Japanese forces in 1942, Arie was held captive as a prisoner of war and spent more than three years in forced labour camps in Singapore, Thailand and Burma to build road and bridges. When the Japanese was defeated in 1945. Arie returned to the Republic of Indonesia and received his citizenship in 1951. He taught lithograph and print at Universitas Indonesia Bandung (now Institut Teknologi Bandung) or the Bandung Institute of Technology. He visited Bali in 1956 and was inspired by the rich culture and beauty of the 'Island of the Gods'. He decided to remain in Bali to pursue his artistic career. In 1960, Arie encountered two youths, I Nyoman Cakra and I Ketut Soki, at the Penestanan village in Ubud drawing pictures on the sand. He invited them to his studio and gave them art supplies and taught the basic of painting. With the encouragement given by Smit, they created brightly coloured naïve painting that was known as the Young Artists style.

REFERENCE Arie Smit, Koes Artbooks, 1995.



KOEMPOEL SOEJATNO

b. Paron, Ngawi, East Java 1912 – 1987

COUNTRYSIDE, 1972

Signed and dated Kooepoel 72' (lower right)
Oil on canvas
39cm x 48.6cm

PROVENANCE Private Collection, Indonesia.

RM 3.000 - RM 5.000

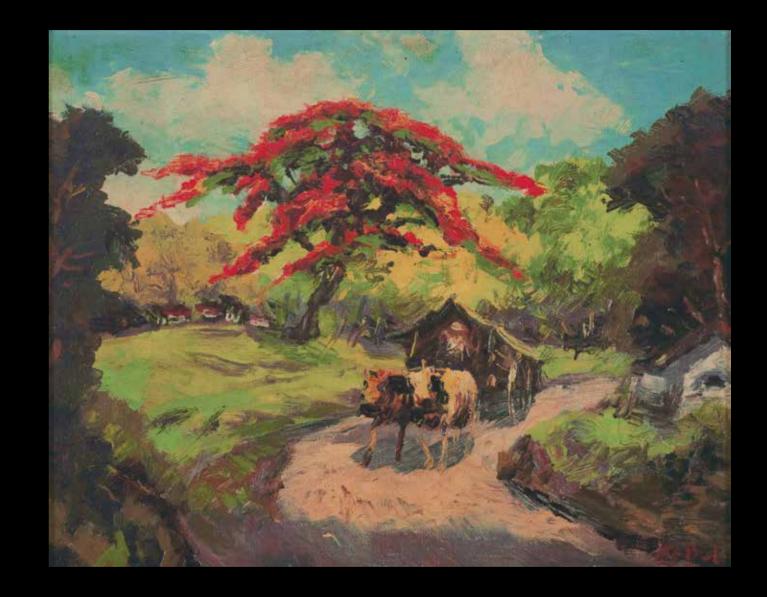
Koempoel Sujatno's signature styles include painting flamboyant trees - often painted in the same hues of orange, yellow and red - and ox-carts by the countryside which are depicted in this piece. As with most of his paintings, he developed a technique of using brushes to make successions of coloured surfaces and palette knife or sharpened bamboo tips to create textures.

Koempoel Sujatno was the son of Suroamidjojo and R.R Samilah, whose paternal lineage was traced to the Javanese patriot R.A. Prawirodirdjo. He attended the Hollandsch Inlandsche School in Surabaya where his flair as a painter was discovered by the headmaster, Van Staal. Koempoel had the privilege of being introduced to the Dutch painter Gerard Pieter Adolfs through Van Staal.

The encounter fostered a friendship between Koempoel and Adolfs who had taught Koempoel the technical factor of painting. Koempoel attended the Burgelijk Ambacht School to study architecture. In 1932, Koempoel moved to Malang, East Java and met another Dutch painter Willem van der Does who accepted Koempoel as an apprentice. Koempoel's first solo exhibition was held in 1935. His subject matters vary from ox-carts, paddy rice landscapes, fish, bird and flower markets, food stalls to cockfights and traditional processions.

REFERENCE

Koempoel Sujatno the Maestro: Tracing the Old Historical City of Soerabaia 1912-1987, G & G Art Foundation, 2003.



ARIFIEN NEIF

b. Surabaya, 1955

PENARI (THE DANCER), 1993

Signed and dated 'Neif 93' (lower left)
Oil on canvas
33cm × 26.5cm

PROVENANCE Private Collection, Indonesia.

LITERATURE

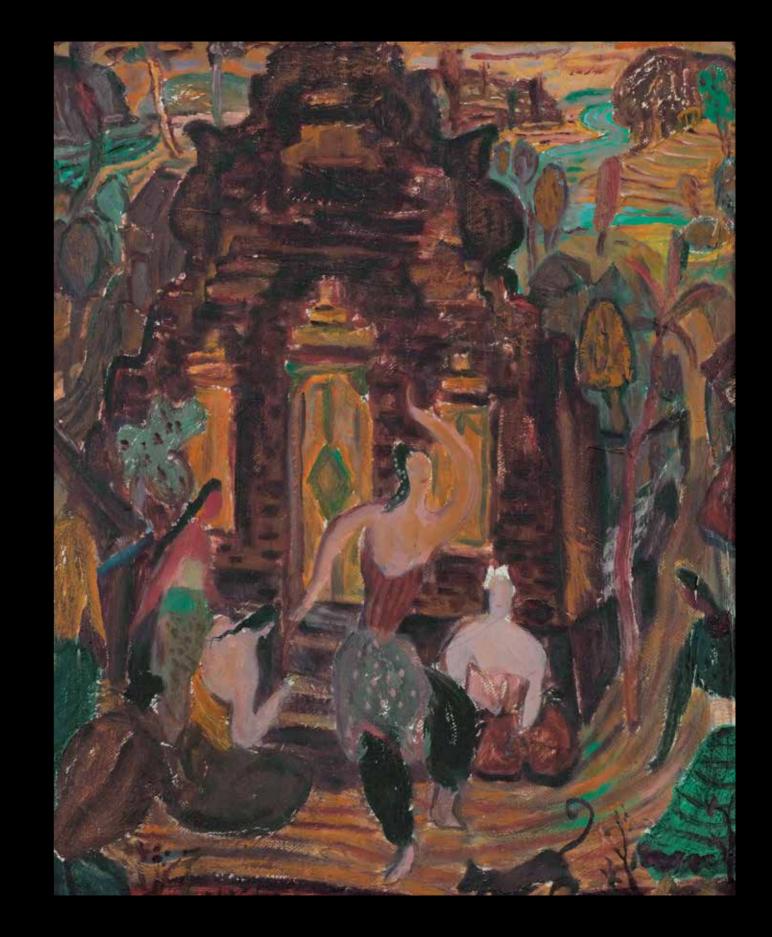
Arifien: The Life and Fantasy of An Emerging Indonesian Painter, Musuem Universitas Pelita Harapan Press, 1997, illustrated on page 212

RM 8,000 - RM 12,000

Arifien Neif is a masterful colourist. This piece was created upon his return from an inspirational trip to Bali. It depicts the performance of traditional Balinese dance executed in his signature style – the small heads and torsos of his subject are compressed and limbs are elongated – to create rhythm and movement. The choice of colour palette also marks his stamp with earthy tones applied in a fecund manner filling the canvas with an elegantly coarse enchantment.

A self-taught artist, Arifien is proficient in various painting styles through his brave experimentations. During his childhood days, his friends called him Neif which is reverse for Fien. He would spend hours in the school library poring over books on the Great Masters like Matisse, Chagall, Gauguin and Picasso. Among the

other subject matters that inspire Nief are the urban and daily lives, nudes, interiors, female figures, leisure and romance. He has participated in a number of group exhibitions including *Kecil Itu Indah*, Edwin Gallery in Jakarta (2004), China International Gallery Exposition in Beijing (2006) and ARTSingapore - The Contemporary Asian Art Fair in Singapore (2006 and 2007). He has held 11 solo exhibitions since his first at Mitra Budaya Jakarta in 1985 which included *From Indonesia With Love* at The Consulate General of the Republic of Indonesia in Los Angeles, USA in 2000, *Don't Worry Be Happy, Be My Valentine* at Canna Gallery Jakarta, Indonesia in 2003, *Fine Romance* at National Museum Singapore in 2008 and *Wonderful World* at Zola Zolu Gallery Bandung, Indonesia in 2010.



LUCIEN FRITS OHL

b. Indonesia 1904 – d. Hague 1976

PLOUGHING THE RICE FIELD

Undated
Signed and dated 'L Frits Ohl' (lower right)
Oil on canvas
49cm x 69cm

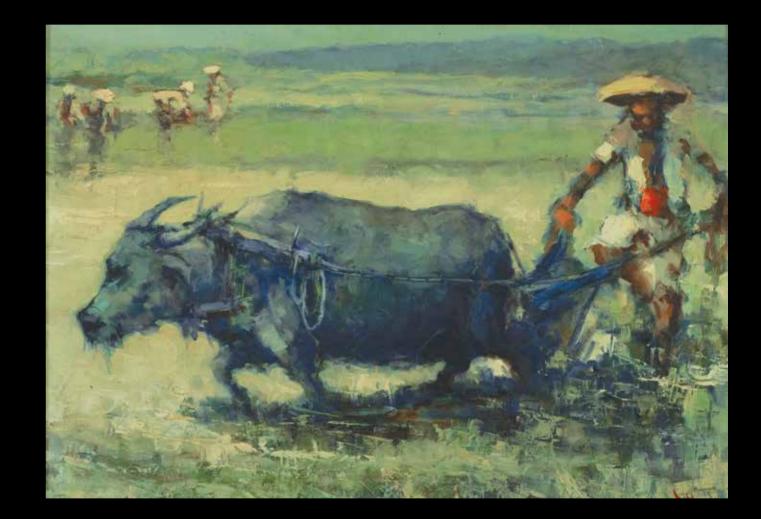
PROVENANCE Private Collection, Indonesia.

RM 12,000 - RM 16,000

An important pioneer artist in the Dutch East Indies, Lucien Frits Ohl eloquently illustrated a farmer ploughing the rice field — a scene omnipresent in the traditional villages of Southeast Asian countries, though many have been replaced by advanced machinery today. Rendered in his hallmark brushwork, the masterful colourist had applied minimal chromatic colours but successfully captured the atmospheric essence of the *kampung* scene. His portrayal of tranquility in an idyllic setting is translated through the use of soothing pastoral hues. Greens and blues are loosely juxtaposed on the focal point - the ox - accentuating its physique and strength while the figures are subtly depicted in hues of yellow, orange and white. Frits Ohl had also employed texture to suggest coarseness of the paddy field, while economical

and expressionistic use of strokes project mountains and the horizon into distance.

A self-taught artist, Lucien Frits Ohl lived and worked in Palembang, Jakarta and Yogyakarta, Java until 1954. He then left Indonesia and settled in Hague. He painted in the style of Gerard Pieter Adolfs' late period. He produced illustrations of Indonesia for JC Hamel's Soldatendominee (Hague 1948). Among his solo exhibitions were held at Hotel't Gooo, Jakarta in October 1947, Galerie Loujetzky and Loujelzky Gallery, Hague in 1955 and Galerie Loujetzky, Hague in October 1956. Most of his works are in the collection of the Volkenkundig Nusantara Museum, Delft in Netherlands.



NYOMAN GUNARSA

b. Bali. 194

THE LEGONG DANCE, 2000

Signed and dated 'Nyoman 00' (lower right)
Oil on canvas
85cm x 88cm

PROVENANCE Private Collection, Indonesia.

RM 4,000 - RM 6,000

Nyoman Gunarsa's expressionistic style of works feature offerings, dancers, and *wayang* (shadow play). Aside from being a great painter, he is also deeply connected to his Balinese culture and is a well-known puppet-master and a priest. His paintings are based on the traditional Balinese *gamelan* music as well as dance and shadow puppet performances.

Nyoman Gunarsa graduated from Akademi Seni Rupa Indonesia (ASRI, Indonesia Academy of Fine Arts), Yogyakarta in 1976. He is founding member of the Sanggar Dewata Indonesia artists group in 1970. Gunarsa has opened his own art museums in Yogyakarta and Klungkung. He has held solo exhibitions across Indonesia, Malaysia, Australia, the Netherlands, Japan, Singapore,

France, Monaco, and the USA.

Nyoman Gunarsa won the *Pratisara Affandi Adi Karya* Art Award in 1976, prizes in the Biennale - III Jakarta in 1978 and Biennale - IV Jakarta in 1980, and the Lempad Prize for art in 1980. In 1994, he received the Dharma Kusuma Award from the government of Bali, and the Satyalancana Kebudayaan art award from the President of Indonesia in 2003. Gunarsa participated in the *Art of Bali* exhibition at the East-West Center in Honolulu, Hawaii in 1998. He established the Museum Seni Lukis Kontemporer Indonesia (Museum of Contemporary Indonesian Painting) in Yogyakarta in 1989, and the Museum Seni Lukis Klasik Bali (Museum of Classical Balinese Painting) in Klungkung in 1994.



POPO ISKANDAR

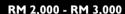
b. Garut, West Java 1927 - 2000

LEOPARD AND THE MORNING SUN, 1995

Signed and dated 'popo 95' (lower left) Watercolour on paper 12.5cm × 21cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from Griya Seni Popo Iskandar





This work on paper by Popo Iskandar represents the artist's understanding of his subject matter's characteristics as seen in its tri-coloured spots, green eyes, its movement as well as the condition it is in – the red background and the sun depicts a hot day. As a Sundanese, it is a cultural belief that the suppleness of a leopard is similar to the way a woman walks. The expression of the leopard appears wistful and the gaze of its eyes is calming. It is known that Popo uses the leopard as a follow up study of the cat. Elements of musical manifestation and compositional balance can be traced to the dark spots of the leopard. The spots were also developed from his painting of pebbles and stones at the river.

As written by Popo in Popo Iskandarkiran Rakyat in 1983: "A leopard is speechless in his amusement as he is surrounded by a swarm of fireflies, to which he can do nothing. This theme which has never before been touched upon in the jungle if Indonesian fine arts is perhaps a kind of humour which is gentle, teasing, even philosophical, up to the interpreter but yet clear, this is a kind of rest stop for a painter who has worked for 40 years, in which for an instant he can free himself from the problems of modern forms."

Popo Iskandar is a celebrated figurative painter famous for

his works of cats, roosters, tigers and leopards. His interest in cats is not merely in its form, but rather in the spiritual and condition circumstances that stimulate his imaginations to explore deeper. Popo expresses the subject's physical attributes in a way that demands the understanding of his surroundings. The characteristics of each cat appear alive in his paintings. Besides analytically observing the nature of the cat, Popo integrates his fondness for traditional Sundanese music and poetry through the gestures of his brushstrokes as well as his choice of colour.

REFERENCE

55 Tahun Seni Lukis Popo Iskandar, Mamannoor — Bandung: Yayasan Matra Media, 1998.



74

POPO ISKANDAR

b. Garut, West Java 1927 - 2000

WHITE CAT, 1989

Signed and dated 'popo 89' (upper left)
Oil on canvas
30cm x 40cm

PROVENANCE Private Collection, Indonesia.

Accompanied with certificate from Griya Seni Popo Iskandar

RM 10,000 - RM 15,000



"I don't just look at cats with my eyes, but also with my mind's eye (feelings). It is the complete cat which I understand in the totality of its existence. What I want to achieve in painting is the expression of what I comprehend through an object."

Popo Iskandar's interpretation of a cat is that it "can appear wild and mean, besides being lazy, spoiled, magical and mysterious". This lonesome cat bears the same gentle gaze as the leopard in a mysterious setting discernible in the dark background. Popo Iskandar is a celebrated figurative painter famous for his works of cats, roosters, tigers and leopards. His interest in cats is not merely in its form, but rather in the spiritual and condition circumstances that stimulate his imaginations to explore deeper. Popo expresses the subject's physical attributes in a way that demands the understanding of his surroundings. The characteristics of each cat appear alive in his paintings. Besides analytically observing the nature of the cat, Popo integrates his fondness for traditional Sundanese music and poetry through the gestures of his brushstrokes as well as his choice of colour.

Popo Iskandar's interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawinata and Hendra Gunawan in 1943. His artistic career began as a poster painter for the Information Service of Indonesian Students Armed Force (TRIP) in 1945. He was then enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in 1958. Aside from his role as a lecturer at the State Teachers Training College in Bandung, Popo was also a highly regarded scholar and art critic. His bold, graphic works usually feature stylised animal forms with vivid colors. In the 1960s, he created his signature collection of artworks on topic of cats that reflect on not only the physical attributes but the spiritual understanding of the animal. Popo received numerous accolades during his lifetime and was awarded life membership by the Jakarta Academy for

his contributions in arts. He had participated in various group shows held outside of Indonesia too namely in China, Japan, Holland, England, and USA.

REFERENCE 55 Tahun Seni Lukis Popo Iskandar, Mamannoor – Bandung: Yayasan Matra Media. 1998.



SUDJONO ABDULLAH

b. Yogyakarta 1911 - 1991

MARKET SCENE

Undated Signed and dated 'S.ABDULLAH.' (lower left) Oil on canvas 90.5cm × 150.5cm

PROVENANCE Private Collection, Indonesia.

RM 4,000 - RM 6,000

Bali, the Island of Gods, has been the source of inspiration to many artists. It is evident in this sale that a number of the works on offer share the same theme of paying tribute to the island. As Bali is also known as the Land of Offerings, there are many processions and ceremonies that take place in respect of the Hindu culture. One of them is the small offering baskets called *canang* sari that Balinese offer to their Gods thrice a day.

In this piece, Sudjono Abdullah depicts a scene of flower gatherings to prepare for the ritual. It is a sharing that is not based upon fear, but on gratitude to the richness of life. Offering appeases the spirits and brings prosperity and good health to the family. It is a duty and an honour for the Balinese to maintain a good relationship between the humans and spirits.

Sudjono Abdullah is a Naturalist painter who is also the brother of well known portrait painter Basoeki Abdullah, and son of Abdullah Suryosubrato. He had attended the Hollandsch Inlandsche School. He then moved to Salatiga, after a life of hardship and concerns during the Japanese occupation in the area Parangtritis. He was one of the leading landscape painters of his time.



HENRY VAN VELTHUYSEN

b. Tandjung 1881 – d. Hague 1954

MY VILLAGE, 1939

Signed and dated 'H.v.Velthuysen 1939' (lower left) Inscribed 'H.VAN VELTHUYSEN' upper right on reverse. Oil on canvas 59cm x 49.5cm

PROVENANCE Private Collection, Indonesia.

RM 8,000 - RM 12,000

No stranger to the international auction arena, especially in the European region, Henry van Velthuysen is one of the significant pioneer painters in the Dutch East Indies who were attracted by the myth of the island-paradise of Indonesia. The works of these pioneers were groundbreaking as they did not conform to the conservatism that was common in the arts of the Dutch Indies at the early 20th century. Shifting from realism to expressionism, these painters wanted to convey the tropical essence of Southeast Asia.

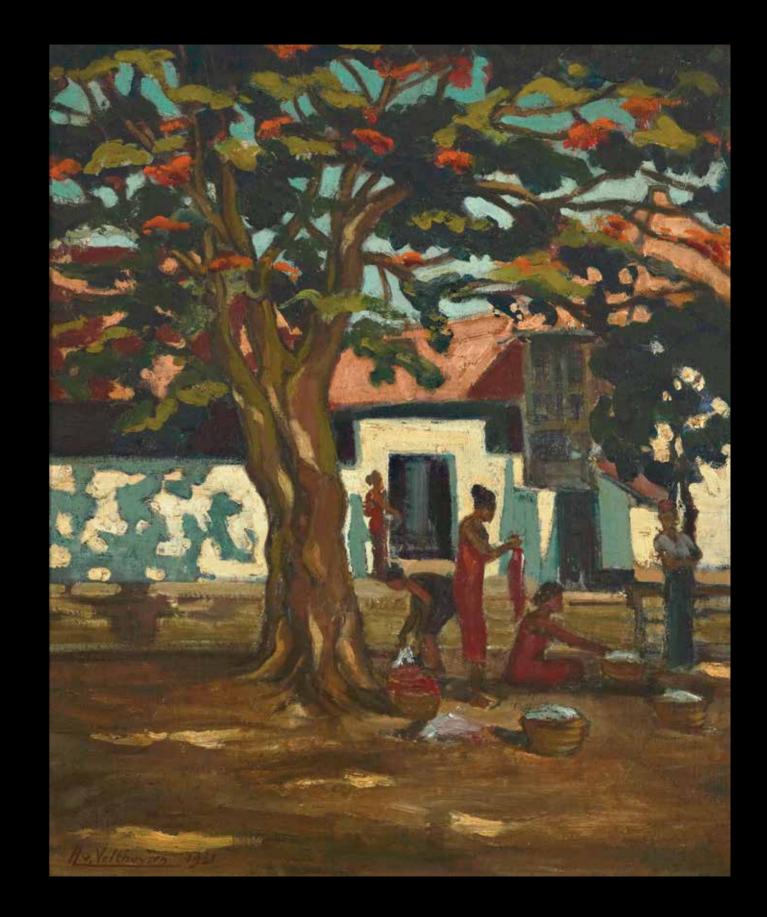
Though he painted portraiture and still life, it is the landscape paintings that really defined Henry van Velthuysen's art. Van Velthuysen is known for his elegant depiction of the desa or village in Indonesia. Here, My Village illustrates a group of women, possibly maids, washing and drying laundry outdoors under a tree. The artist had studiously observed the activity and portrayed it impeccably with his choice of earthy palette applied liberally on board. Notice the shadow that falls on the wall in the background rendered in tones of blue and

green. The same clever interplay of colour can be seen with the salmon pink rooftop in the background and hints of orange are dispersedly applied onto the leaves of the tree in the foreground. An unconventional composition is presented where dramatic portrayal of light onto the building at the back pushes the darker tones of the tree and figures to the fore, creating depth to the picture. The women also strike out amidst the earthy tones in their paprika red sarongs.

With the flat treatment of space and forms, the piece undeniably displays stylistic resemblance to works by Nanyang artists such as Chia Yu Chian and Cheong Soo Pieng. The spirit of *gotong-royong* or mutual aid depicted in the painting is also very much still present in the culture of Southeast Asian countries today.

REFERENCE

Lexicon of Foreign Artists who Visualized Indonesia, Leo Haks and Guus Maris, Singapore 1995





77

BUI XUAN PHAI

b. Hanoi 1920 - 1988

O QUAN CHUONG

Undated Signed 'Phai' (upper left) Ink on paper 7cm × 10cm

PROVENANCE Private Collection, Vietnam; Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Bui Xuan Phai was one of the most remarkable figures of Vietnamese modern art. Phai, as he was affectionately known, was passionate about topics of the Hanoi Old Quarter. This drawing is purportedly known as Phai's impression of one of Hanoi's old city gates, O Quan Chuong.

Bui Xuan Phai was enrolled at the Ecole des Beaux Arts d'Indochine, Hanoi in 1941 and graduated from the resistance school when it was moved to Viet Bac in 1945. He opened a studio in his parents' house in Hanoi in 1952 where he sketched portraits of his family, still lifes and the streets of Hanoi instead of producing Propaganda Art which was meant for national cause at the time. His depictions of Hanoi reflect the spirit and freedom of the people. Phai's street paintings earned him the nickname *Pho Phai* or *Street Phai* as his works were known to capture "an atmosphere that stood in contrast to the sunnier disposition of the soldiers, farmers and workers favoured by the state" of the time.

Phai experimented with different materials such as canvas, paper, cardboard, wooden plates and newsprint. He also used various mediums like oil, watercolor, pastel, charcoal and crayon. Phai's first solo exhibition was held in 1984 where 108 of his works were displayed. He was posthumously awarded the Ho Chi Minh Prize by the government of Vietnam for his contribution to national culture in 1996.

REFERENCE

Painters in Hanoi: An Ethnography of Vietnamese Art, Nora Annesley Taylor, University of Hawaii Press, 2004.

Vietnamese Painting From Tradition to Modernity, Les Editions d'Art et d'Histoire, ARHIS, 2003.



78

DANG XUAN HOA

b. Nam Dinh, 1959

MY CHILD, 1999

Signed and dated 'HOA 10/99' (lower left) Gouache on paper 52cm x 73cm

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Contemporary Artist Vietnam

- Part II, The Artists' Space,
Concorde Hotel, Shah Alam,
2002.

RM 6,000 - RM 8,000

Dang Xuan Hoa's works often feature objects of still life - like vases, bowls, fruits, flowers and animals which are symbols of abundance – surrounding a figure. His interest is mainly on the elements of domestic life portrayed from his visual imagination. The haphazard placement of objects in his works and harmony of colour radiate a sense of totality as painting for him is a process of spiritual development. The pictorial structure of his *Vat cua Nguoi* or *Human Objects* series developed since the 1990s has aroused the characteristics of his artistic approach.

Dang Xuan Hoa graduated from Hanoi University of Fine Arts in 1983 and participated in his first group exhibition called *Young Painters* in 1985. In 1987, he was selected as one of the young artists to exhibit at the Vietnam National Museum of Fine Arts, Hanoi. He was a member the Gang of Five, an important movement in the history of contemporary art in Vietnam of the 1990s. The group shared the affinity to combine traditional Vietnamese elements with modernity with a common goal to create works of art in the manner of Abstract Expressionism. They were also dubbed by art critics as the most promising painters of their generation. Other group members included Ha Tri Hieu, Tran Luan, Hong Viet Dung and Pham Quang Vinh. Dang Xuan Hoa was the first Vietnamese artist invited to visit the USA under the Indochina Art's Project's visiting-artist programme sponsored by the Asian Cultural Council after the lifting of the American embargo in 1994. He has participated in over 30 national and international exhibitions in Hanoi, Cuba, Hong Kong, Singapore, London, and the United States. His paintings are held in the permanent collection of Vietnam National Museum of Fine Arts, Hanoi and Singapore Art Museum.

REFERENCE

Painters in Hanoi: An Ethnography of Vietnamese Art, Nora Annesley Taylor, University of Hawaii Press, 2004. Vietnamese Painting From Tradition to Modernity, Les Editions d'Art et d'Histoire, ARHIS, 2003. Post Doi Moi Vietnamese Art After 1990, Singapore Art Museum, 2008.

NGUYEN THANH BINH

b. Hanoi, 195

RURAL BEAUTY, c.1999

Signed 'Binh' with seal (upper right)
Oil on canvas
73cm x 93cm

PROVENANCE
Private Collection, Kuala Lumpur.

EXHIBITED

Contemporary Artist Vietnam - Part II, The Artists' Space, Concorde Hotel, Shah Alam, 2002.

RM 10,000 - RM 12,000

"The structure in my paintings tells the viewer many things beyond the surface. The aim in my work is to condense the narrative. There are never a lot of people in my paintings. I like minimal subject and a maximum idea just like Japanese Haiku or Tang dynasty poetry. I like Haiku very much because it is very simple and contains many ideas. I have no difficulty with simplicity but I need a lot of time for a painting. Sometimes I work on a painting for a few days, a few weeks, or even years." - Nguyen Thanh Binh

Rural Beauty captures the gracefulness of a Vietnamese woman dressed in the traditional ao dai and a nón lá (leaf hat). Nguyen Thanh Binh is heavily influenced by the ancient Chinese paintings tradition and old Japanese woodcarvings where space forms an essential part of the

composition. Binh's works possess large areas of space which bring tranquility to his subjects. By omitting the unnecessary details, Binh captures the iridescent essence of colour which gives a sense of subtlety and elegance to his works that is somewhat romantic.

Nguyen Thanh Binh was enrolled at the Vietnam Fine Arts College, Hanoi in 1965 and later graduated from the Ho Chi Minh City Fine Arts University in 1983. He has participated in numerous group exhibitions worldwide across the UK, USA, Australia and Hong Kong.

REFERENCE

Vietnamese Painting From Tradition to Modernity, Les Editions d'Art et d'Histoire, ARHIS, 2003.



CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

SWIMMING DUCKS, 1979

Signed in chinese "文希指墨" with chinese seal (upper left) Ink and colour on rice paper mounted on scroll 69cm x 45cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 40,000 - RM 60,000

Chen Wen Hsi takes the composition of three ducks swimming downstream in a line from his favourite bird's-eye view angle. Sparse branches with clusters of flowers balance the top left half, while the orange stamens and white petals reflect the colours of the ducks' beaks. The deliberate arrangement of the ducks creates an illusion of buoyancy as they glide effortlessly to the corner of our eye. Wen Hsi's fondness for depicting ducks could have been inspired one of his favourite spiritual masters, Badashanren (a.k.a. Zhu Da, 1626-1725).

An influential figure in shaping Wen Hsi's artistic career, Pan Tianshou had also taught him the technique of finger painting. The use of this technique made him feel liberated: "..the absence of the brush makes way for direct painting on paper in a freer, more expressive manner. I often use my finger to write calligraphy and paint the goldfish and Chinese wisteria. To me, it feels very much like applying oil paints with the palette knife to produce a painting. The freedom of expression derived from the experience is naturally a delight and joy." As a student, the works of the Old Masters were to become the foundation of his training: Wu Changshuo (1844-1927) and Pan Tianshou (1898-1971) from whom he devotedly studied the art of calligraphy and seal carving.

Chen Wen Hsi was an artist (one of the finest fingerpainters), an academician and a gallerist (1976 to 1985). He arrived in Singapore in 1949 and taught at Chinese High School for 20 years and at Nanyang Academy of Fine Arts (NAFA) from 1951 to 1959. The legendary trip to Java and Bali with Cheong Soo Pieng, Liu Kang and Chen Chong Swee in 1952 resulted in the development of the Nanyang style. He was awarded Singapore's Public Service Star for his educationist zeal and role in advancing Chinese ink painting in 1964. Wen Hsi's life-time accomplishment was recognised posthumously with the Meritorious Service Medal awarded by the government of Singapore in 1992 in conjunction with the National Day Honours Award. His other accolades included the Asean Cultural and Communications Award in 1987 and the Taiwan National Museum's Gold medal in 1980. In 1975, the National University of Singapore awarded him an honorary degree and he was honoured with a retrospective exhibition in 1982.

REFERENCE

Convergences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum, 2004

Master of Tradition and Innovation, Nanyang Academy of Fine Arts, Singapore, 2006.



CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

EGRETS

Undated Signed in Chinese '文希作' with seal (lower left) Inscribed by artist Chung Chen Sun '文希吾师精品'; signed in Chinese with seal (left of scroll) Ink on rice paper mounted on scroll 139cm x 72cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 90,000 - RM 120,000

Chen Wen Hsi was known for his alluring rendering of nature through the medium he loved most - Chinese ink. He was fond of painting animals namely gibbons, squirrels, and various species of birds like pelicans, flamingos and storks. This particular painting of egrets is also one of the favoured birds besides herons and ducks. They suit the Chinese ink and brush repertoire because of its play of nuances of black and grey.

Wen Hsi tended to emphasise and modulate certain features of the images to achieve a sense of distortion in the picture making process. Influenced by the painter and calligrapher Bada Shanren - a descendent of the Ming dynasty - he explained the source of his inspiration: "Some people have commented that the egrets I paint have elongated bodies. To me, these are not egrets from real life but imaginary ones." Only when one masters the eye to keenly observe, can one visualise and render the image from memory. This is without doubt an ability that Wen Hsi had earned from his perceptiveness towards nature as seen in the gracefully composed egrets here.

The highly regarded painter and art educator received his formal art schooling from the Shanghai Academy of Fine Arts (1928) and then enrolled at Xinhua Academy of Fine Arts (1932) in Shanghai, during which he was exposed to both traditional Chinese painting as well

as Western art. His tutelage under the great Pan Tian Shou and Zhu Wen Yun had given him a solid foundation although he also benefited from the sense of Western perspective under the training of Tan Hemu and Ni Yide.

Chen Wen Hsi was an artist, an academician and a gallerist. He arrived in Singapore in 1949 and taught at Chinese High School for 20 years and at Nanyang Academy of Fine Arts (NAFA) from 1951 to 1959. The legendary trip to Java and Bali with Cheong Soo Pieng, Liu Kang and Chen Chong Swee in 1952 resulted in the development of the Nanyang style. He was awarded Singapore's Public Service Star for his educationist zeal and role in advancing Chinese ink painting in 1964. Wen Hsi's life-time accomplishment was recognised posthumously with the Meritorious Service Medal awarded by the government of Singapore in 1992 in conjunction with the National Day Honours Award. His other accolades included the Asean Cultural and Communications Award in 1987 and the Taiwan National Museum's Gold medal in 1980. In 1975, the National University of Singapore awarded him an honorary degree and he was honoured with a retrospective exhibition in 1982.

REFERENCE

Convergences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum, 2006.



LIM CHENG HOE

b. China, 1912 - d. Singapore, 1979

SEWING

Undated
Pastel on paper
44cm × 29cm

PROVENANCE

Private Collection, Penang; acquired through artist's family.

EXHIBITED

Lim Cheng Hoe Retrospective 1986, National Museum Art Gallery, Singapore, 1986, illustrated on catalogue page 24.

RM 12,000 - RM 16,000

Lim Cheng Hoe is the only anointed Singapore art pioneer who did not have formal art education, but that is not to detract from his accomplished skills, especially as a *plein* air artist in watercolours. He is known for his landscapes of Singapore from Kampung Penjuru to the Singapore River - his favourite sketching spot - so much so that he was referred to as a leading light of the Singapore River Artists. His painting excursions with friends were on Sundays, meeting first at the Red House in Bras Basah Road. Cheng Hoe rarely painted in pastels, and when he did, it was of portraits. This work was among 260 works done from 1934 to 1973, which were shown in his retrospective exhibition at the National Museum of Singapore.

This enchanting piece is one of the very few works by the artist to portray a figure in a domestic act. It shows a woman with well coiffured hair tied in a bun at the back, engrossed in sewing. One notices her well-nourished features, her black jade bracelet on her left hand and the satin sheen of her *amah* (nanny)-like *samfu* (white

tops and black pyjama pants). In Cheng Hoe's 1986 retrospective, the curator Constance Sheares wrote: "The artist transformed by virtue of his visual conceptions the world that surrounded him — an indifferent if not alien world — into a hospitable world … a friendly and vivacious world with which we can easily identify."

Lim Cheng Hoe took informal and irregular Saturday classes under Richard Walker, his secondary-school art teacher at Raffles Institution, Singapore from 1932 to 1935. At a young age, he was already recognised and awarded the Lim Boon Keng Gold medal in 1927 and the Best Work in Design and Painting Class in school in 1930. His parents had migrated to Singapore from China in 1919. He worked in the Singapore Public Utilities Board and retired as chief clerk. He was a founding member of the Singapore Watercolour Society (SWS) in 1969. In 1968, he was awarded the Singapore National Day Long Service Medal. He stopped painting in 1973 after being diagnosed with stomach cancer. In 1988, the SWS organised a posthumous exhibition for him.







8

HUANG YAO

b. China 1917 - d. Kuala Lumpur 1987

乐在其中 FOUR HAPPY CHILDREN, 1980

Signed and dated in Chinese with seal (lower left) Ink and colour on rice paper mounted on scroll 30cm × 38cm (calligraphy) 46cm × 38cm (ink painting)

PROVENANCE Private Collection, Kuala Lumpur.

RM 9,000 - RM 12,000

Huang Yao had always adored children and this special affinity was evident in many of his works. Four cherubic boys are depicted here merrily sitting under a tree performing an ancient Chinese activity — ear cleaning. The theatrical calligraphic banner above reads: 'Enjoying themselves' and the inscription below says: 'Interesting' — effortlessly done in his chu yun shu stamp. He developed the upside-down calligraphy called Emerging Cloud Writing, which rises naturally from the corner of his paintings like the appearance of clouds in the sky. The idea is to maintain a sense of innocence in his cartoons and paintings of children at play — as if written by a child.

REFERENCE

Return To Innocence: Huang Yao's Painting of Happy Children, Dr Tan May Ling.

Rediscovered Talent, Huang Yao: Cartoonist/Scholar/Painter, Shanghai Art Museum, 2011.

84

HUANG YAO

b. China 1917 - d. Kuala Lumpur 1987

乔迁 MOVING HOME, 1980

Signed and dated in Chinese with seal (lower left)
Ink and colour on rice paper
45cm x 37cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 7,000 - RM 9,000



This painting shows three of his signature characters having a joyful time in the company of a cockerel, a hen and their chicks. As the title suggests, the jubilant children are moving the family of bird to a new abode. Painting the innocence of children brings Huang Yao back to the fond memories of his childhood.

Huang Yao's ancestor can be traced to Huang Xiang, a filial son of the Eastern Han Dynasty and through his father, Huang Hanzhong, he was taught the traditional Chinese arts of calligraphy, painting, classical literature, philology, history and philosophy. He was raised in an environment that strongly appreciates arts and culture. In 1935, Huang Yao became Art Editor of the Shanghai Post and drew a huge following with his cartoon character, *Niubizi*, which had also become his *nom de plume*, from 1934 to 1956. He had written and published numerous educational books namely *A Chinese Soldier* (1941) for the army during the war in China, *Ten Talks on Niubizi* for art classes in schools

which was later translated into Malay language as Eight Talks on Niubizi, Chongqing in Cartoon (1943) and many more.

He travelled extensively during his lifetime, leaving China for Vietnam before moving to Thailand, Singapore and finally settling down in Malaysia. His legacy has seen a great resurgence since his retrospective exhibitions in Singapore and Shanghai, in 2001 and 2011 respectively. More major museums are including works of Huang Yao into their list of pantheons. They include the British Museum, Ashmolen Museum, the National Palace Museum of Taiwan and the Shanghai Museum in China. A special memorial show by the National Visual Arts Gallery, Kuala Lumpur will be attributed to Huang Yao from April 23 to June 21 this year.

reference

Return To Innocence: Huang Yao's Painting of Happy Children, Dr Tan May Ling. Rediscovered Talent, Huang Yao: Cartoonist/Scholar/Painter, Shanghai Art Museum, 2011.

CHUK MOR, REVEREND DATO'

b. China, 1913 – d. Penang, 2002

CALLIGRAPHY OF ZEN POEM, 1979

Signed in chinese with seal (lower left) Ink on paper 65cm x 42.5cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000

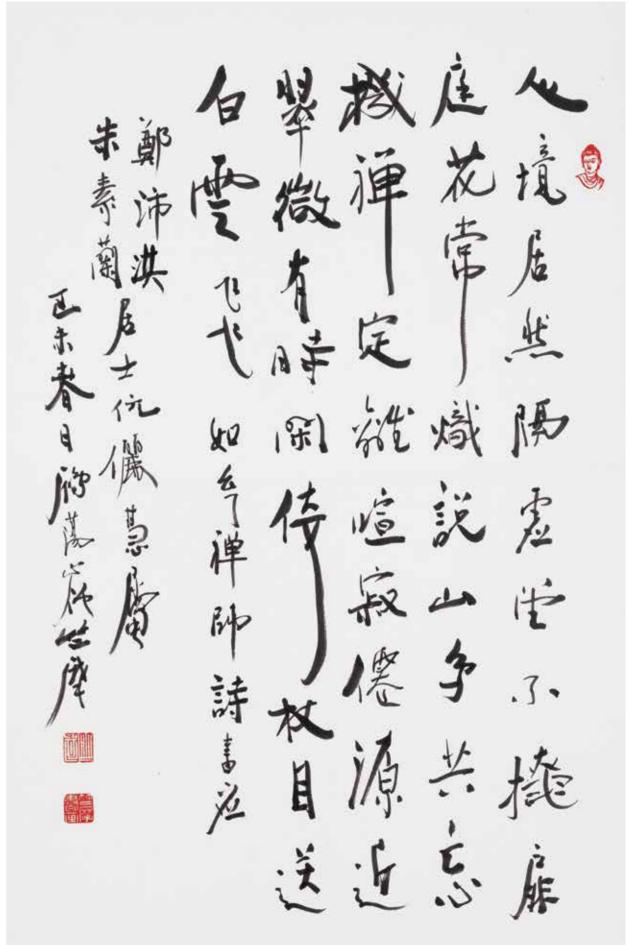
Dato' Chuk Mor was an artist, calligrapher, poet and most of all, one of the greatest Buddhist dharma masters. He enhanced his gift in calligraphy when he studied briefly under the legendary Lingnan master Gao Jianfu (1879-1951) when based in Macau. This work bears his calligraphy of a poem he wrote for a fellow Buddhist couple by the name of Chen Pei Hong and Zhu Shu Lan. The colophon conveys a message on rebonding with Nature through practising calm meditation, and ruminating on life as the clouds flit by, indicating time. Calligraphy is one of the most important Chinese cultural traits, and is imbued with the pictographic, indicative, logical and phonetic.

Dato' Chuk Mor was an accomplished and learned calligrapher and painter of the Chinese brush genre. He was regarded as a great reformer of Mahayana Buddhism in Malaysia, infusing it with greater substance, meaning and clarity with his creativity and cultured background.

He is best known as the abbot of the Triple Wisdom sanctuary in Penang which he set up in 1965. He also founded the Malayan (now Malaysian) Buddhist Association (1959), which he served as president for 12 years. He also founded the Malaysian Buddhist Institute that offers scholarship programmes. For his tremendous contributions in the world of Buddhism and Chinese art, he was conferred a Datoship by the Penang State Government in 1998. He became a novice monk at the Huangtang Souchang Temple at the age of 12 and was initiated as a full-fledged monk four years later. He then came under the tutelage of the great Buddhist reformist, Ven. Tai Zu. He helped cleanse the religion of confusion with Taoist practices in his devotional work in Hong Kong, Macau, Hawaii and Thailand before settling in Penang in 1954.

REFERENCE

Autobiographical Notes of Dharma Master Zhu Mo, Ven. Chi Chern, 1984.



TAN CHOON GHEE

b. Penang, 1930 - 2010

PENANG CHINESE CLAN HOUSE, 1980

Signed and dated 'CHOON GHEE 1980' with chinese seal (lower left) Ink on rice paper $72\text{cm} \times 47\text{cm}$

PROVENANCE Private Collection, Penang.

RM 7,000 - RM 10,000

It has been said that drawings are the backbone of art and it is in Tan Choon Ghee's confident and bold strokes of his ink works that one can truly admire his skills and draughtsmanship. This monochromatic work shows a clan-house fitted with a temple-style rooftop and sandwiched between two ordinary double-storey living abodes in the Straits Eclectic style. The top has a spacious balcony with ceramic balustrades overlooking the street, which looks busy with passers-by and a stationary food hawker besides an incoming trishaw. Here, Choon Ghee has skillfully inked vertical and horizontal lines of various weights to create a remarkable balance while his clear use of various shades of grey helps build depth and space into the piece.

Tan Choon Ghee is legendary for his watercolours

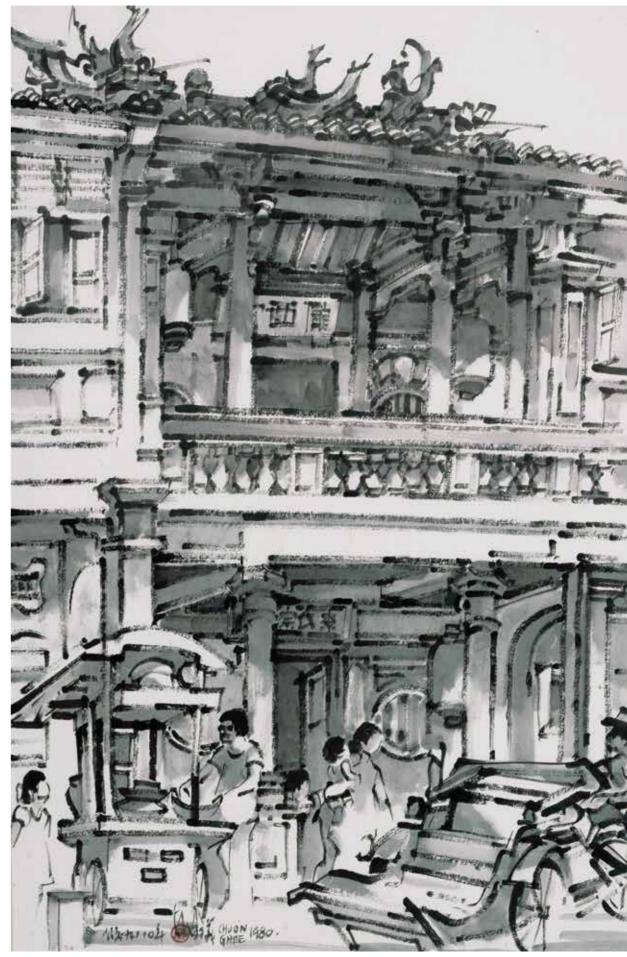
of Penang street life. He graduated from the Nanyang Academy of Fine Arts, Singapore in 1951 and went on to study at the Slade School of Art, London graduating in 1959. Then he received a German Government painting scholarship and an Australian Government TV set design scholarship. He worked for TV Singapore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

REFERENCE

The Art of Tan Choon Ghee, Georgetown Printers, 1997.

Tan Choon Ghee Retrospective (1957-1992), The Art Gallery, Penang.

A Tribute to Tan Choon Ghee, Art Salon@SENI, Kuala Lumpur, 2009.



SYED AHMAD JAMAL, DATUK

b. Johor, 1929- d. Kuala Lumpur 2011

STUDY FOR LELA MAYANG, 1968

Signed and dated 'AJ '68' (lower left) Gouache on paper 36.5cm × 27cm

PROVENANCE

Private Collection, Singapore; acquired through Nanyang Gallery of Art, Kuala Lumpur.

XHIBITED

Syed Ahmad Jamal Historical Overview 1954-1994, Nanyang Gallery of Art, Kuala Lumpur, 1994-1995.

RM 15,000 - RM 20,000

Datuk Syed Ahmad Jamal's *Lela Mayang* works in 1968 for drama activist Dato Syed Alwi Syed Hassan (1930-2008) was the first for an art exhibition that was based entirely on a theatre production. It was displayed at Frank Sullivan's Samat Art Gallery that year. Apart from original sketches based on the traditional Malay tale, Syed Ahmad Jamal also worked on the colourful costume designs, posters, illustration materials and stage designs. He was also similarly involved in two subsequent Syed Alwi plays – *Desaria* (1978) and *Z.oom* (1984). The 'Lela Mayang Suite' exhibition comprised of 30 designs in gouache, watercolours and drawings. Every design had a divided heart "expressing the conflict of love and duty, hope and despair, life and death, and the pierce blade of passion and *pandan*."

Datuk Syed Ahmad Jamal is the consummate artist – as artist, administrator, academician, writer, critic, author and activist, and is the only visual artist with the title of National Art Laureate, which was awarded to him in 1995. He had his art tutelage at the Birmingham School of Architecture (1950-1951); Chelsea School of Art,

London (1951-1955); Institute of Education, London University (1955-1956); School of Art Institute Chicago (1963-1964); University of Hawaii, Honolulu (1973-1974); and Harvard University, USA (1974). He had a stint at the Specialist Teachers Training Institute (1961-1963) and was its principal (1964 - 1972). He was also the Director of the Asian Culture Museum (1979-1983) and the National Art Gallery (1983-1991). He won First Prize at the Johor Art Exhibition (1950), Summer Competition from Chelsea School of Art (1954), Federation Art Competition Kuala Lumpur (1962) and the National Bank of Malaysia Mural Competition. In 1995, he was awarded the Seniman Negara (National Laureate) for his contribution to art. He was honoured with a retrospective exhibition Syed Ahmad Jamal: Pelukis in conjunction with his 80th birthday at National Art Gallery, Kuala Lumpur in 2009.

REFERENCE

Syed Ahmad Jamal: PELUKIS, National Art Gallery, Kuala Lumpur, 2009. Lela Mayang Inspires Art Suite, Newsletter of the Malaysian Arts Theatre Group (MATG), Vol. 1, No. 9, March 1968.



88

CHANG FEE MING

b. Terengganu, 1959

AT DUSK...NANYANG, 2012

Signed 'F.M. Chang' (lower left) Watercolour on paper 56cm x 76cm

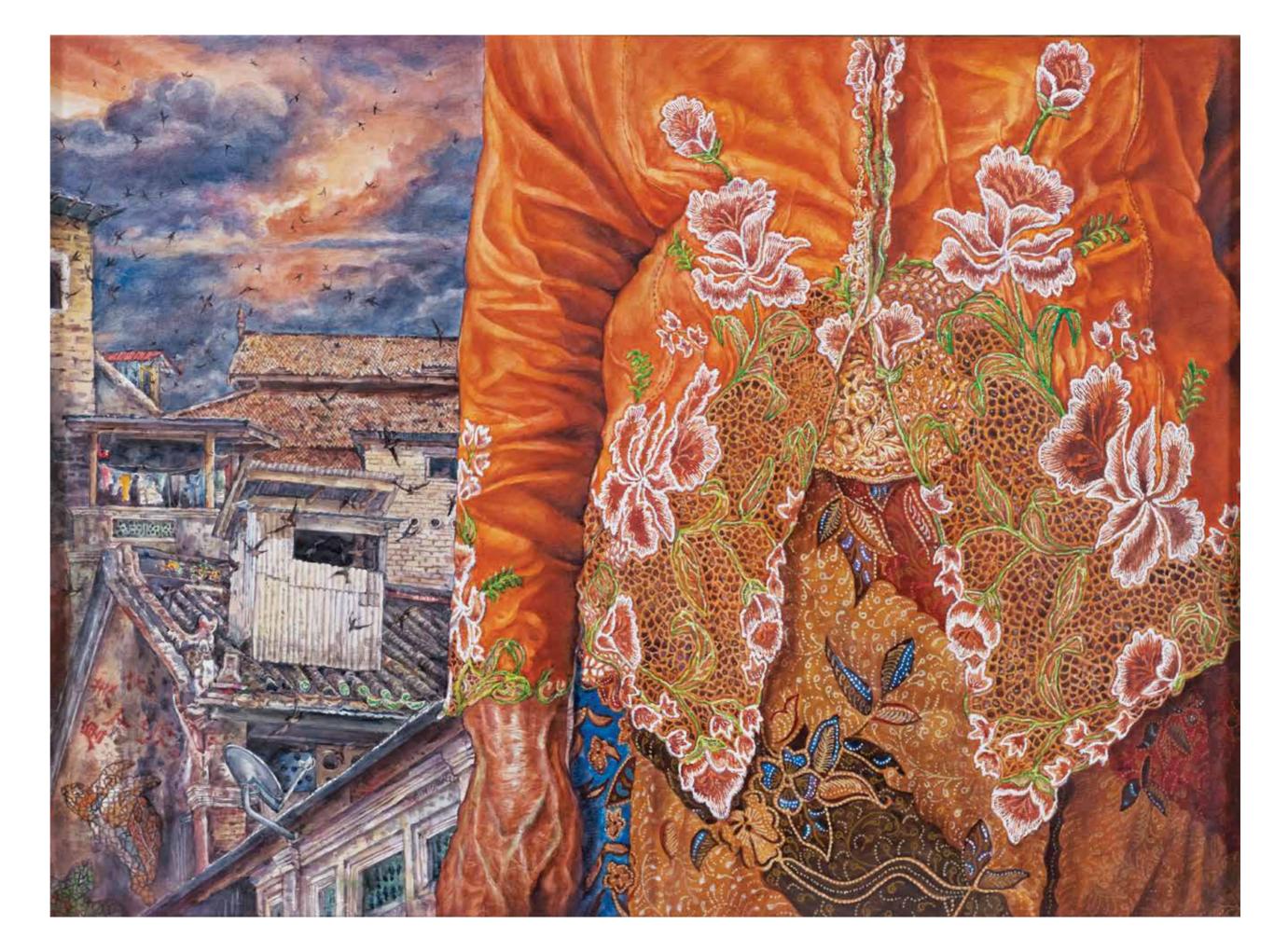
PROVENANCE

Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 80,000 - RM 100,000

"Whatever Terengganu will be in future, I will always try to paint her because she is part of me."

~ Chang Fee Ming





At Dusk... Nanyang

They

March like the Red Army

One by one

carry flags with cultural slogans

and shout "Beautify Kampung China!"

In bright daylight, they allow flock by flock In dark swirling clouds of Swiftlets Invade the heart of ancient houses Ruthlessly

Thus
The Life essence of hundred years
bit by bit
drains out!

Transformed magically piece by piece into golden bird-nests.

Later
Batch by batch
dispatched to the land of the ancestors

At last
For health and beauty, taken
sip by sip
by "the few chosen rich"
into the mouth
down the belly

Brother! Brother!

Do you not realize

As you relish, you also
gorge by gorge,
devour what they built
generation by generation of Southern diaspora
with pain and hardship
the Nanyang flavour!

Expressed orally by Chang Fee Ming, captured into words by Gan Chin Lee
English translation by Jarina Jani.

暮落...南洋

他们 浩浩荡荡 红卫兵似的 一个一个 扛着保卫古迹的旗帜 大叫 美 -化-唐-人-坡!

岂料 光天化日下 却让 一群 一群 乌云般的燕子 闯进古屋的心脏 任意肆虐

于是 承载了百年的历史情感 正在 一点 一滴 被-掏-空!

接着 幻化成 一片 一片 黄金般的燕窝

又被 一批一批地 寄往他们的 宗主国

最终 始于养生补颜之故 一羹一羹地 送往"一部分先富起来"的 嘴巴里 肠子里

 Chang Fee Ming, ranked among the finest of Asia's watercolourists, paints subject matters that bring nostalgic reminiscence of Asia's ideal way of life. At Dusk...Nanyang, shows a Peranakan lady clad in traditional Kebaya blouse and kain batik in the foreground, set against the backdrop of Jalan Kampong Cina in Kuala Terengganu. The UNESCO listed site with its centuries-old street is lined with shop-houses built in Chinese, Malay, Indian and even neo-classic architectural styles. Today, the place is prey to the bird nests industry that grows grotesque huts on the classic roofs and deafens the ears by recorded avian shrieks. Touched to his heart by the transformation, Fee Ming produces a poignant portrait of new "Nanyang".

On the left side of the painting are ancestral buildings in a collapsed perspective of chaotic lines in cold blue and grey washes. A buah gutong finial above a double-tiered roof signals a Malay house. Closer, Fujian mansions with round roof tiles, auspicious animals on the eaves and jade balustrades appear under the added contraptions. A television antenna and a mural with turtles evoke the pursuits of the day.

Covering a large part of the right side, in a magnificent forefront, a Chinese peranakan lady in traditional costume dominates the scene by the warm glow of her red-orange blouse worn over a kain batik with flowers that match the embroidery on the top. A chiseled pending - the golden fastening of the belt that holds the kain sarong - is half covered by a layer of lace. Here, Fee Ming lovingly deploys the skills in rendering lace and cloth materials for which he is so reputed. He demonstrates as well his natural flair for the metaphor: Both protagonists are aging, one is defaced, the other keeps her dignity in the splendor of her dress; but her tanned hand is at rest, hanging, unable to or unwilling to stop the

wheel of time. If the words "an achingly beautiful work" can ever be appropriate, it is for this painting of Chang Fee Ming. This is Chang Fee Ming's first major work focusing on the *baju kebaya* presented in the *Peranakan* vein.

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and their cultures and the often exotic, remote places he visited in Indonesia, Nepal, Africa, the Indo-Chinese communities along the Mekong right up to its source in Tibet. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali. He achieved a personal record when his iconic *Mandalay*, a 1993 painting set a Malaysia-Singapore record for watercolour, fetching a premium of over RM250,000 at a recent auction in Singapore.

His array of awards include the Malaysian Watercolour Society award (1984 and 1985), the Sime Darby Art Asia gold award (1985) and the PNB Malaysian art award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009 which resulted in his solo exhibition *Imprinted Thoughts*.

REFERENCE

The World of Chang Fee Ming, Essay: Ooi Kok Chuen, Edited by Garrett Kam, 1995.

The Visible Trail of Chang Fee Ming, Christine Rohani Longuet, 2000.

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang 2008

MOTHER AND CHILD PLANTING SUNFLOWER, 1969

Signed 'Teng' (lower left) Batik 59cm × 44cm

PROVENANCE

Private Collection, the United Kingdom; acquired directly from the artist.

RM 30,000 - RM 40,000

Although the crouched figure of a woman takes up a large pictorial space, the clever use of contrast in shape, colour and scale allows the sturdy ramrod-straight stalk of a sunflower to bloom centre stage. Towering over the boy on the right who is carrying a watering can, the effect is one of majesty, with the leaves — three on each side, in symmetry and ordered numbers — opening up like an open palm in prayer. It is as if both figures are paying obeisance to the multi-petalled gold-tinged flower. The batik work is delightful and playful, well composed and harmonious — all hallmarks of a vintage 'Teng' as the artist is more popularly known.

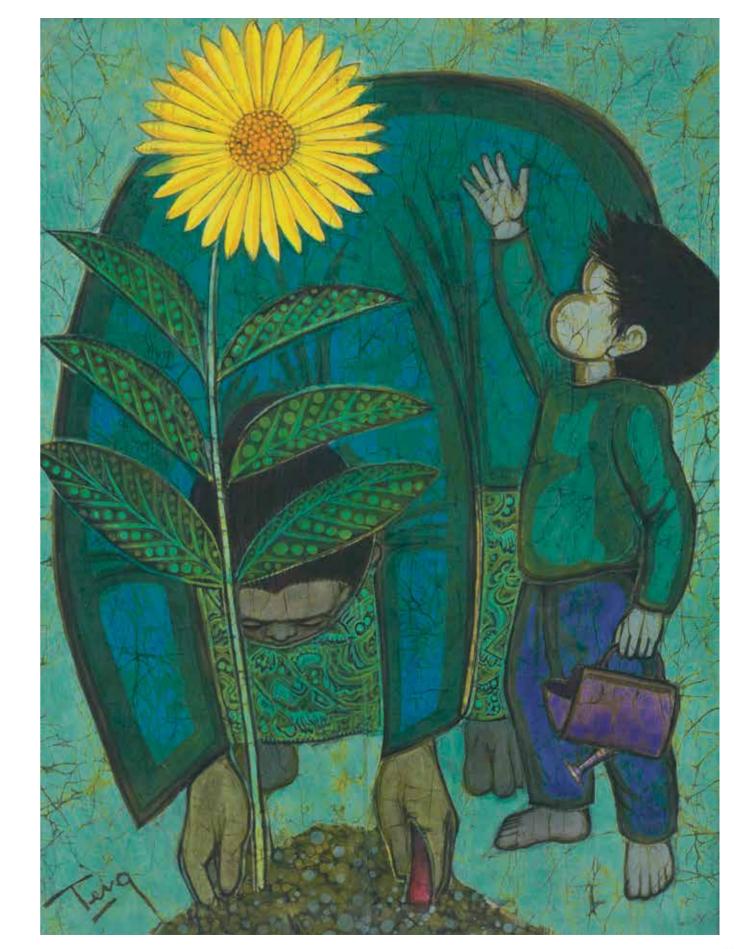
Having adorned the wall of the residence of a British family in the United Kingdom for over four decades, it is with great honour to welcome this classic piece home.

Dato' Chuah Thean Teng is the world-acknowledged Father of Batik Painting, especially after his break-through exhibition in 1955. He is undisputedly an internationally recognised artist after his successful first exhibition

abroad at the Commonwealth Institute in England in 1959. His paintings, Two Of A Kind (1968) and Tell You A Secret (1987), took on iconic status when they were selected for UNICEF greeting cards. Teng first studied at Xiamen (Amoy) Art Institute in China but could not complete due to ill health. He was the first Malaysian to be honoured with a retrospective by the National Art Gallery (NAG) in 1965, and his next was by the Penang State Art Gallery in 1994. The Penang State Government awarded him Datoship in 1998 and the Live Heritage Award in 2005. In 2008, the NAG again offered recognition to Teng, this time billing it a tribute exhibition. His major works are on show at his Yahong Art Gallery in Batu Ferrringhi in Penang, which is a veritable museum of his art. Yahong also showcases the works of Teng's three sons and two grandsons who have all followed his creative footsteps.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994. Teng Batik, Yahong Gallery, Penang, 1968. Teng: An Appreciation, National Art Gallery, Kuala Lumpur, 2009.



ENG HWEE CHU

b. Johor, 1967

UNTITLED, 1994

Acrylic on paper 51cm x 38cm

PROVENANCE Private Collection, Kuala Lumpur.

LITERATURE

Quest for Truth in Eng's Works, Ooi Kok Chuen, New Straits Times,

27 October 1995, illustrated on page 3 of Arts section.

RM 4,000 - RM 6,000

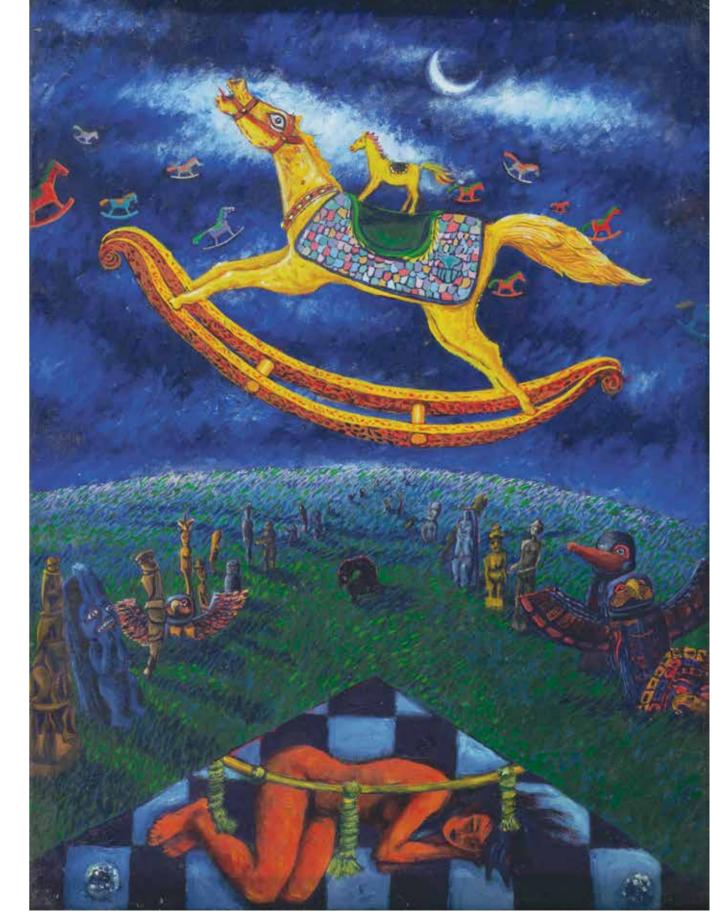


When Eng Hwee Chu created this work, which was exhibited in her first solo at National Art Gallery's Creative Centre, Kuala Lumpur in 1995, her repertoire was already fairly developed and sophisticated, with her flaming self-portrait nude figure and the Chagall-like flying rocking horses hinting at innocent sexuality. There is a uncanny, mystical air about her work. Subtle and couched in fantasy, her Magic Realism diary of life is actually feminism personified, touching on cultural conventions, social taboos, religious strictures and gender equality. Here, the girl in front curled up in a foetal position finds herself constricted by the cordon within the chequered triangle. Strange Mah Meri totems like ancestral guardians of superstitions provide an extra barricade. The rocking horse represents a vehicle to straddle and surmount all her inhibitions steeped in archaic Confucian values and fears, in seeking the truth and finding herself.

Eng Hwee Chu had already made an impact with her *Black Moon* series between 1989 and 1994. She studied at the Malaysian Institute of Art, Kuala Lumpur from

1986 to 1989 and later clinched the Minor Award (Painting) in the prestigious 1991 Salon Malaysia for her work Black Moon 12. She married installation artist Tan Chin Kuan in 1993. The year 1994 proved a watershed year in terms of career - she won a Minor Award in the Young Contemporary Artists competition and more importantly, her Cry Freedom won the First Prize in the national-level of the Philip Morris Asean Art Awards. She was selected to participate in major international shows such as the 2nd Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia in 1996, Art In Southeast Asia: Glimpses Into The Future in Hiroshima, Japan in 1997, and Women In-Between: Asian Women Artists 1984-2012 in Fukuoka and Tochigi, Japan. She then returned to the public eye with an exhibition Archive: Eng Hwee Chu and Tan Chin Kuan at 12 Art Space, Kuala Lumpur in August 2008.

REFERENCE South-East Asian Art Today, Roeder Publication, 1996.



RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

GOOD EARTH, 1994

Titled, signed and dated 'good earth RSA '95' (lower right) Mixed media on canvas 120cm x 178cm

PROVENANCE Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000

The Good Earth, an ideal from LinYu Tang's novel of the same title, is filled with a sense of belonging, placidness and destiny even if the earth is not one paved with green and gold, as is the case here. Raphael Scott Ahbeng has opted for an unusually darkened veneer in semi-abstract that looks at first glance like a jumble of tribal artefacts than his usual métier of nature and landscapes. Then again, the patterns of Sarawak tribal culture are derived mainly from the land, and hence manifestations from the red and brownish hues hint at the immediate Staas landscapes around him in the gold-mining town of Bau. In modulating the colours with subtle nuances and in unison, Raphael seems to be playing out a visual tune from the sape, the Sarawak guitar.

Sarawak's 'Grand Old Man of Art' Raphael Scott Ahbeng, a Bidayuh, is a man with many talents – artist, photographer, cartoonist, radio broadcaster and teacher. He attended informal art and photography courses at the Bath Academy of Art, England from 1964 to 1967, and also took up a Drama course at the British Drama League in London for four months in 1973. He was also a cartoonist for the *Sarawak Tribune*. After teaching, he left the civil service in 1990 to concentrate full-time in art. He first showed promise when he won First Prize in the Sarawak Shell Open art competition in 1959 and took part and won again in 1982 and 1983. He also won Third Prize in the Natural Malaysia competition, Kuala Lumpur in 1991. He was adviser of the Sarawak Artists Society from 1999 to 2000.



HOE SAY YONG

b. Johor, 1956

RED VARIATIONS III, 2008

Signed 'S Y HOE' (lower left)
Inscribed 'NAME: HOE SAY YONG TITLE:RED VARIATIONS III MEDIUM:OIL ON CANVAS' on reverse
Oil on canvas
90cm x 90cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 8,000 - RM 10,000

The red-and-blue combo, a forging of hot and cold, is a favourite palette of Hoe Say Yong when he started his Reflection series in 1986. The series has gone through various changes in form, style and colours. The water's surface has become his canvas in exploring different realities of unexpected harmony, fluidity and an imaginative colour play. It has become like a magic mirror ruminating about life from the eye to the heart and the soul and reflected through colours, patterns and simulated movement. In an interview with Say Yong where he had expressed his views on his decision to paint water ripples, "Reflection to me is only a subject, a theme. It is what is behind the reflection that matters. It is a projection of my mind, or an impression of surrounding issues that concern me." The great watercolourist Chang Fee Ming was moved to observe: "More than the scintillating water reflections, Hoe Say Yong's recent works evoke deeper meanings with their dark but rich colours and in 'weighted' movements."

Hoe Say Yong obtained his Diploma at the Kuala Lumpur College of Art (1975 to 1977) and in 1982, he had his first solo in Johor. From still life of fishes wrapped in vernacular newspapers, he developed his trademark Reflection series in 1986 and held his first solo on this series in 2009, first at Alpha Utara Gallery (Penang) and then Artfolio (Kuala Lumpur) and Artfolio (Singapore, 2010). He won the Asia Art 2011 award organised by the Korea Culture Art Research Institute and followed it up with an exhibition 24 Solar Terms at the Seoul Metro Art Centre in South Korea. He takes part regularly in several international exhibitions like the Langkawi International Arts Festival in 2000, the Asian Watercolours, the Asian Invitational Art Exhibition and the Korean Nam Song Art Fair.

REFERENCE

Hoe Say Yong: Reflections, Catalogue: Artfolio, Kuala Lumpur. Imagery: Works by Hoe Say Yong, Pipal Fine Art Kuala Lumpur, 2011.



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ISMAIL MAT HUSSIN

b. Kelantan, 1938

AFTER THE CATCH, 2009

Signed and dated 'ISMAIL MAT HUSSIN 2009' (lower right) Batik

96cm x 96cm

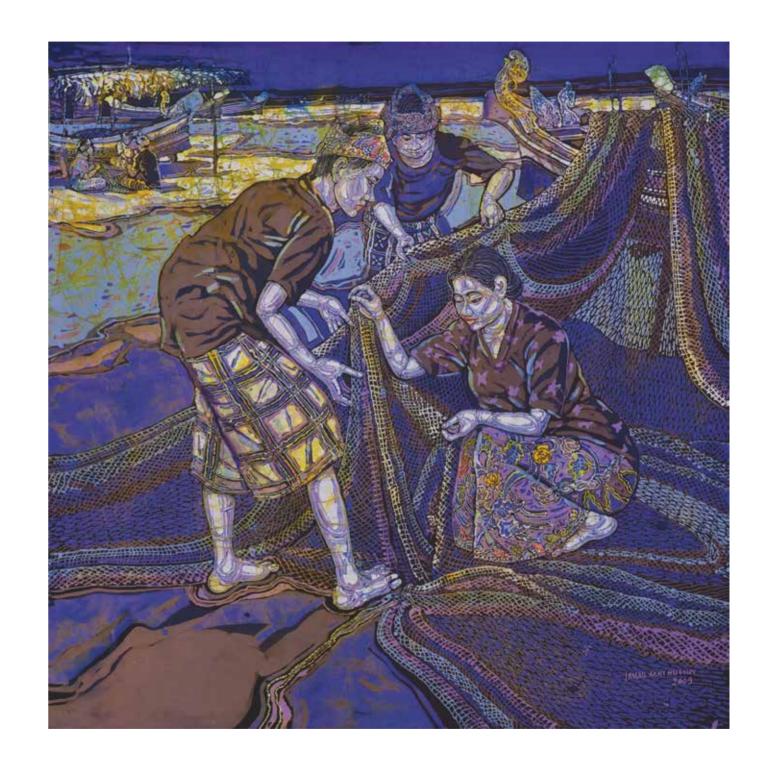
PROVENANCE

Private Collection, Kota Bharu; acquired directly from the artist.

RM 10,000 - RM 15,000

The sombre bluish hues set the mood as the woman helps the two men fold the fishing nets before it gets dark. Ismail Mat Hussin was a protégé of Khalil Ibrahim, who also experimented in batik, but here, Ismail uses less of the trademark musculoskeletal patterns of his figures. His works are true to the life in the Malay fishing villages. This work is intriguing for the intricate webbing of the net, the perspectival play, and the three-figure triangle axis achieved through the batik medium. Ismail rarely produces his batik paintings in blue and the commonly seen are mainly his signature brown, which makes After The Catch an exceptionally desirable piece.

Ismail Mat Hussin is one artist who kept true to batik painting since the beginning. His interest was kindled during weekly art painting classes under Nik Mahmood at Padang Garong Malay School, Kota Bharu from 1954 to 1955. In 1968, he became a full-time artist. He was a graphic designer cum illustrator with Syarikat Percetakan Dian in Kota Bharu from 1979 to 1991. A Grade V certificate violin-player, he also worked part-time with Radio-Televisyen Malaysia in Kota Bharu from 1965 to 1967. He was a member of the Angkatan Pelukis SeMalaysia (APS) Kelantan chapter and the Persatuan Senilukis Kelantan (PESENI).



183

KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN, 1992

Signed and dated 'Khalil Ibrahim 92' (lower right) Acrylic on canvas 98.5cm x 127cm

PROVENANCE Private Collection, Singapore.

RM 28,000 - RM 40,000

This jigsaw of multiple colour tones is one of the techniques used in Khalil Ibrahim's *Fishermen* series, meshing figures in various poses against the fragmented backdrops for a sense of movement. The figures of fishermen clad only in hiked-up sarongs and head cloths are invariably compactised to the centre creating another movement of inside-out or vice-versa. Such works are often an explosion of colour play, with the overlaps, delineations, tonal patches and accentuations of rhythm and motions.

Khalil 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 – a career now spanning 47 years. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland and his works has 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.



185

AHMAD ZAKII ANWAR

b. Johor, 1955

RANGDA, 1996

Signed and dated 'Ahmad Zakii Anwar 96' (lower right) Acrylic on canvas $120cm \times 181cm$, diptych

PROVENANCE Private Collection, Kuala Lumpur.

EXHIBITED

Dance, Rhythm & Motion, Galeri Maybank, Kuala Lumpur, 1997, illustrated on catalogue.

RM 40,000 - RM 55,000

"My search for beauty can take me to the unlikeliest places — through dark shadows and into the deepest recesses of human mind. But it is a search for beauty nonetheless. There is beauty even in the Rangda mask, which the Balinese regard as the epitome of all evil. Yet, beauty resides here too; for in the end, God's mercy precedes the wrath. This dichotomy, confusing as it may appear, opens the door towards a greater understanding of the processes that govern existence. It forms the basis for the making of my art." — Ahmad Zakii Anwar

The witch-widow *Rangda*, a grotesque fanged and goggle-eyed beast with a long protruding tongue, holds sway over one half of the world on the right, while a man clad in only a loincloth moves trance-like to the darker other half on the left. There is no hint of confrontation here, more a blurring of the thin line separating myth and reality. The rituals of worship and offering have become such a unique way of Hindu-Balinese life. According to Balinese mythology, the traditional *Barong* dance is a personification of the eternal battle between good and evil.

In the book *Dance and Drama in Bali* (1938) by Walter Spies and Beryl de Zoete, they wrote: "Wherever he may be, idle or at work... the Balinese is so perfectly in harmony with his surroundings and so graceful in the

poise that we almost have the impression of a dance." The anthropologist Margaret Mead noted in *Children and Ritual in Bali* that there was no distinction between amateurs and professionals.

From a successful advertising background, Ahmad Zakii Anwar switched full-time to fine art in the early 1990s and has become a master of Urban Realism. A graduate of Graphic Design from the Mara Institute of Technology in 1977, he made a great impact with the Smoker series in his first solo in 1997. Zakii came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealist still-life paintings and expressive portraits. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute, as well as a mid-career survey exhibition Disclosure held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions overseas such as Bones and Sinews, Andrewshire Gallery (USA, 2011), Kota Sunyi, C.P. Art Space (Indonesia, 2007), Shadowland, Plum Blossoms Gallery (Hong Kong, 2001) and Presence, Barbara Greene Fine Art (USA, 1999).

REFERENCE

Distant Gamelan, Art Focus Gallery, Singapore, 1998.

Disclosure, Galeri Petronas, Kuala Lumpur, 2008.



YUSOF GHANI

b. lohor, 195

SIRI TARI, c.1983-1985

Mixed media on canvas 150cm x 188cm

PROVENANCE Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 80,000 - RM 120,000

This vibrant mix of red and yellow with streaks of curvilinear lines is a reminder of why Yusof Ghani's first flurry of *Siri Tari* had many caught up in the frenzy. The darkened shades of blue provide greater depth and counterpoints to the brighter hues but all these morass of indeterminable shapes and forms seem floating on an underlying coat of whitish fugue subtly and very lightly fused with shadowy tones. While in other works, the game seems to be to pick out a perceived figure or two, here it is a celebration of the gestural with the body of paint as interesting as the tail-end flourish of the brushstrokes as they exit from the canvas.

Yusof's preoccupation with the concept of dance had started in his student days when he submitted a painting titled *Dance: A Cultural Statement* (1982) for the thesis component of his mater's degree at Catholic University in the USA. At the time, he participated in a group protest show against American intervention in Nicaragua with his audacious body of work called the *Protest* series. Upon returning to Malaysia after his studies, Yusof decided to fuse formal elements of the gestural dance with the socio-politically charged *Protest* approach, marking the beginning of *Tari*. Chaotic and directionless, dancing is, for the artist, a metaphor for the inequality of life that led to chaos; a social commentary on humanitarian issues.

The series is not merely an act of dance as Gail Enns, owner of Anton Gallery in Washington DC, commented during Yusof's first solo exhibition in 1984, "You can feel his underlying concern for humankind. It's dancers, but it's also something else. There are tremendous levels of subliminal content. The dancers are reaching out... for

something more".

Heavily influenced by the American Abstract Expressionism, Tari is an intense and powerful manifestation of Yusof's spontaneous and ferocious brushstrokes onto the canvas, where colliding figures serve as generator of a sequential unfolding of linked dancing movements. It also reflects the continued influence of Abstract Expressionism in Malaysian art after its introduction in the 1960s by pioneering artists like Abdul Latiff Mohidin and Datuk Syed Ahmad Jamal; however the distinctive difference between Yusof Ghani and the pioneers is his emphasis on humanitarian and figures as opposed to landscapes. Datuk Syed Ahmad lamal drew parallels with the links of Pollock and de Kooning, "The dancing lines remind one of Pollock and swatches and cleavages of form and space are obvious inherited from de Kooning."

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University, USA in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti Mara Institute of Technology.

REFERENC

Siri Tari by Yusof Ghani, Hijjas Kasturi, Exhibition: Paintings Drawings and Installation Works, GaleriCitra, Kuala Lumpur, 1989. From Tari To Topeng, Rusli Hashim Fine Art, 1996.



97

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

MINDSCAPE, 1983

Oil on canvas 181cm × 90cm, diptych

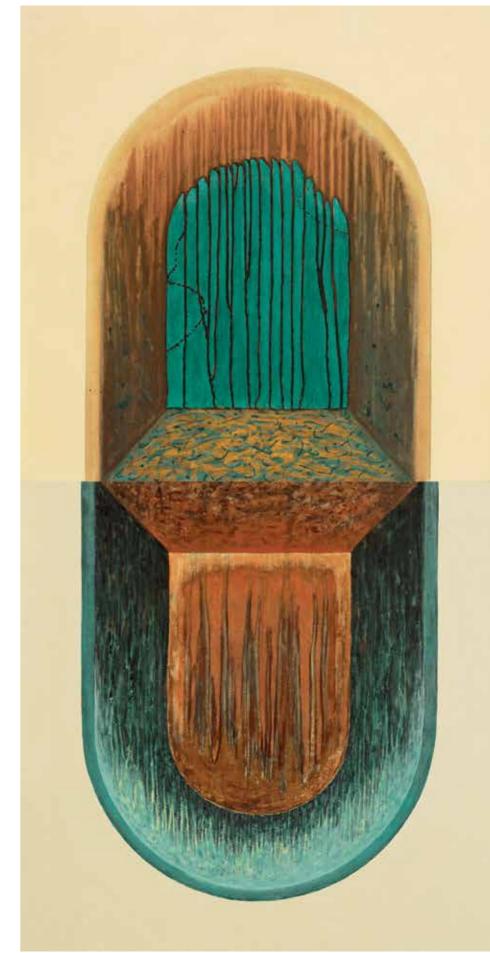
PROVENANCE

Private Collection, Kuala Lumpur; acquired directly from the artist. Private Collection, Kuala Lumpur;

RM 250,000 - RM 350,000

"Latiff's work is very strong. He is the last Southeast Asian artist working in the classical tradition of oil and canvas."

~ Marjorie Chu, Artforum, Singapore



Mindscape was conceived as a dramatic shift in every possible angle: the deliberation of cultural motifs from the previous series is absent - taking centre stage is the systematic composition and precise brushwork. The Mindscape series explores the relationship between shape, form, colour, symmetry, perspective and the mind of the artist. It represents the most contemplative and delicate works from the artist's outstanding oeuvre of abstract paintings. Having emerged in 1973, an important turning point in the artist's life marked by marriage and steady career, it signified a departure from the rawness and spontaneity of the Pago-Pago.

A typical Mindscape projects a domeshaped structure housing a dynamic explosion of free flowing colours and forms which is immaculately executed, leaving out the hand of the artist. The motif is mindfully placed at the focal point of the canvas compelling the viewers to turn inwards into one's inner preoccupation. This piece on offer carries the same description with the suggestive windows drawing one into an introspective process but with a much rarer quality – a pair of Mindscapes assembled as one! The result is meditative. reflective and it seemingly becomes less aloof with the uncharacteristic yellow and blue combination.

The top half shows the dome in warm hues of yellow and a lighter shade of blue at the centre gives the illusion of depth and distance, as if inviting the viewer to step into another dimension beyond the

canvas surface. Translucent drips flowing downwards disappear as they meet the horizontal line. Its reflection however marks the contrary, where cool dark blue dominates the outer dome motif and the warmth of the orange and yellow fills the inner, with hints of white drips surfacing the outer dome and a stalagmite-like form rising above from the inside. The inverted complementary colour combination suggests an inversed depth, where the inner dome is now closer to the viewer while the outer dome is projected into distance. The interplay and juxtaposition of colour and symmetry of form within the double Mindscape have triumphantly made it one of a kind.

The fusing of two reflective and inverted Mindscapes becomes greater than just the sum of two Mindscapes. It effectively projects a cryptic portal inviting the viewer into a spiritual transcendence, entering from the top window through another realm and exiting from the bottom dome. The absence of the totemic biomorphic forms of Pago-Pago sprouting from the horizon signalled that Latiff had turned inwards towards his inner thoughts. The volatile drips and expressionistic splatters and strokes set within the boundaries are in stark contrast to the perfectly composed dome structures, providing glimpses to the gestural Gelombang series to come.

What sets Latiff apart from his peers is his high seriousness of purpose and his pursuit for "the fusion of aesthetics and ethics". Latiff is focused and persistent in his art-

making career: "I prefer to take the series through and through – until it is exhausted technically – then I stop."

Latiff Mohidin held his first one-man show at the age of eleven, a remarkable event which hailed him as a 'wonder-boy'. He had spent the year before drawing and painting portraits on the pavement outside Raffles Hotel in Singapore to earn money to purchase art materials. "The exhibition was my first realisation that I enjoyed painting and drawing," Latiff reminisces.

Upon completing his secondary school education, Latiff won a scholarship from the German government to study art at the Hochschule für Bildende Kunste in Berlin in 1960. Commenting on this fortunate event, "In retrospect, I think I was very lucky to have been sent to Germany and not to London where most Malaysians were sent. It gave me a broader exposure to Europe, in part because I was alone and had to mix with my German contemporaries." The benefit of being exposed to the German language had certainly impacted Latiff's pursuit to translate the plays of Buchner's Woyzeck and Goethe's Faust. The latter has also resulted to the collection of Serangga which was exhibited at Sasana Kijang, Bank Negara Malaysia's museum earlier this year. The series consisted of 33 mixed media pieces worked on hand-made Tibetan paper, depicting the insect world.

Over 300 works spanning 60 years of Latiff's creative career is currently on view at 6 Decades of Latiff Mohidin: A

Retrospective exhibition at the National Visual Arts Gallery, Kuala Lumpur which runs till June 2013.

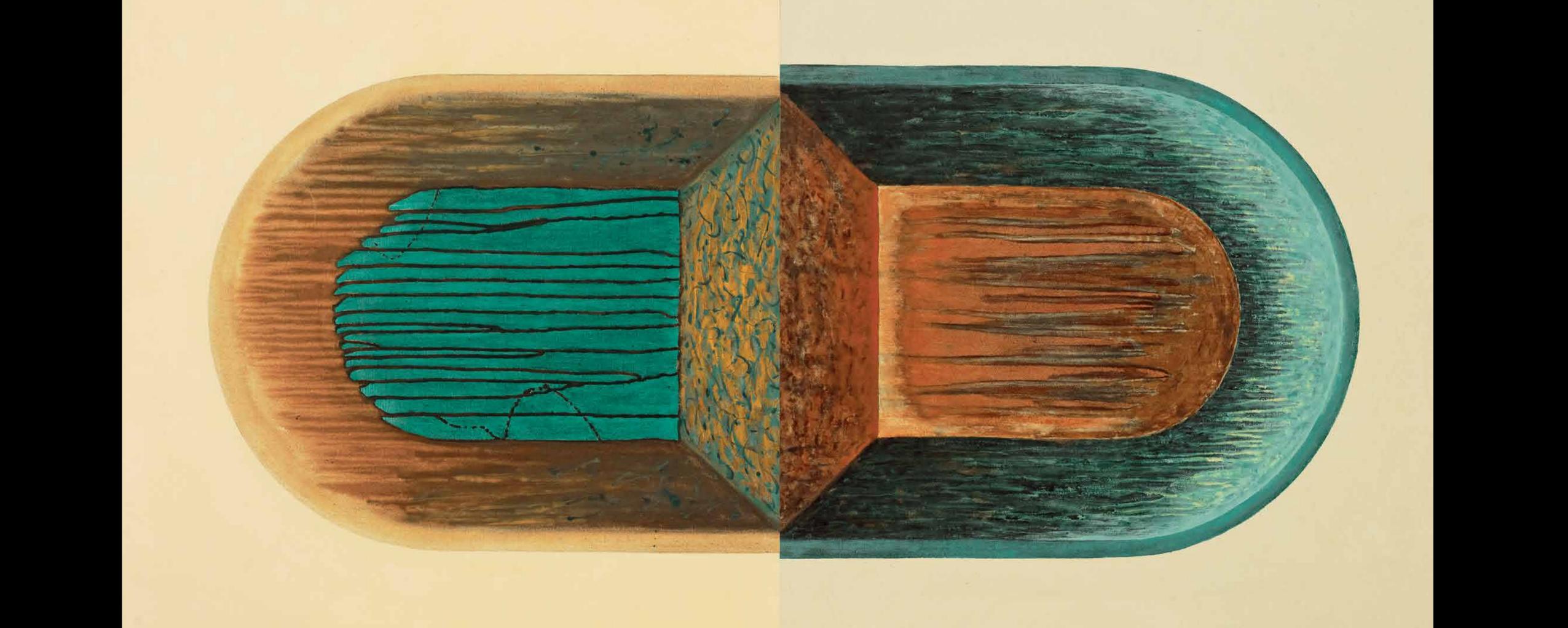
Abdul Latiff Mohidin is a national treasure. much admired for his oeuvre in painting, printmaking and sculptures as well as his poetry and books on aesthetics. Interest in Latiff has risen greatly in recent years, as he is the only survivor of the Big Three of Malaysian Abstractions - the two others being Datuk Ibrahim Hussein and Datuk Syed Ahmad Jamal. Further to his graduation from the German academy, DAAD (Deutscher Akademescher AustGuschdientst), he explored printmaking at the Atelier La Courrier in Paris and the Pratt Institute in New York in 1969. His first major art prize was the Second Prize (Graphic) in the 1968 Salon Malaysia. As a writer, he won the Malaysian Literary Awards consecutively from 1972 to 1976, the coveted Southeast Asian Writers Award in Bangkok in 1984, and the National Literary Award in 1984 and 1986. He was a Creative Fellow at Universiti Sains Malaysia in 1977 and a Guest Writer of the Dewan Bahasa dan Pustaka in 1988.

REFERENC

Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994.

L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin)

Garis: Works On Paper – From Berlin to Samarkand, 2004. Journeys through Southeast Asia, Ceritalah 2, Karim Raslan, Times Books International, 2002.



ZULKIFLI YUSOFF

b. Kedah, 1962

P. RAMLEE & SALOMA II, 2009

Signed and dated 'Zulkifli Yusoff 09' (lower right) Mixed media on canvas 121.9cm x 91.4cm

PROVENANCE Private Collection, Penang.

EXHIBITED

Zulkifli Yusoff: A Historical Survey, 1996 to 2009, Art Salon@SENI, Kuala Lumpur, 2010, illustrated on catalogue back cover.

RM 7,000 - RM 10,000

Zulkifli Yusoff, after a bout of installations inspired by Malay history and literature, returns to the conventional painting, delving into the Malay cultural psyche in decal portraits of the Jalan Ampas superstar couple, Tan Sri P. Ramlee and Saloma. The harsh reality of everyday life contrasts sharply with the glamour of the silver screen of the Pop Yeh-Yeh days. This work came after his ICONS exhibition which marked the artist's return after an eightyear hiatus due to his teaching duties. It was certainly a different Zulkifli resurfacing and re-emerging as artistacademician-theoretician Hasnul J. Saidon observed in his article, Re-Framing Zulkifli Yusoff, about Zulkifli's works being "tightly composed, image-orientated (rather than gestural) and feature architectural pictorial plot. They are littered with text and multiple iconic images taken from various sources – thus acting as supplementary signifiers or index for his viewers to decode."

Zulkifli Yusoff is an Associate Professor at the Faculty of Art in Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak. He was conferred the National Academic Award (Visual Arts) in 2007. He pursued his Masters at Manchester Polytechnic, England in 1991, after his

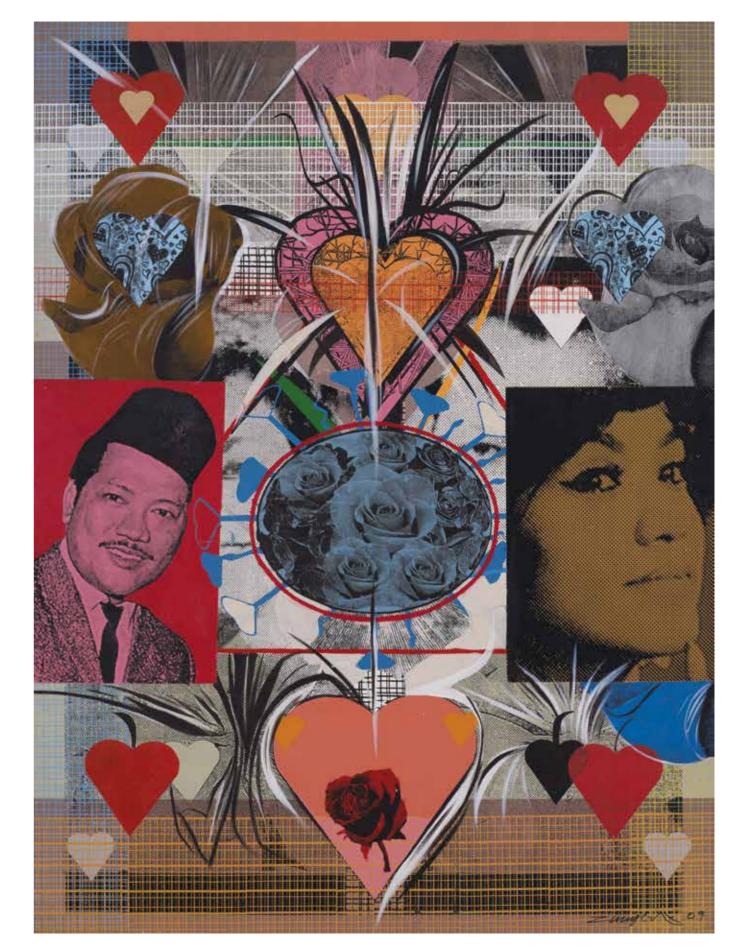
Diploma at the Mara Institute of Technology in 1989. He became a local art superstar when he won the coveted Grand Minister's Prize and the Major Award for Sculpture at the 3rd Salon Malaysia in 1992. In 1988 and 1989, he won the Major Award in the Young Contemporary Artists competition. He was selected for the 1st Asia Pacific Triennial of Contemporary Art exhibition in Brisbane, Australia in 1993 and exhibited at the Venice Biennale fringe in 1997. He also took part in the Seychelles Biennale in 1992 and was in the Malaysian team that won Second Prize in the Sand Sculpture Hong Kong competition in 1988. He had recently represented Malaysia at the 2013 Art Stage fair in Singapore with his compelling installation pieces Rukunegara 2 "The Voice 1" and Rukunegara 2 "The Voice 4". Another installation piece entitled Pendita is currently on display at the Singapore Art Museum The Collectors Show – Weight of History until 5 May 2013.

REFERENCE

South East Asian Art Today, Roeder Publications, 1992.

Powerful Dialogue: The Art of Zulkifli Yusoff, The Art Gallery, Penang, 2000.

Zulkifli Yusoff: Icons, Wei-Ling Gallery, Kuala Lumpur, 2008.





99

IBRAHIM HUSSEIN, DATUK

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

UNTITLED, 1968

Signed and dated 'ibrahim hussein'68' (lower left)
Ink and acrylic on screenprint
28cm x 23cm

PROVENANCE Private Collection, United States of America; acquired directly from the artist.

RM 10,000 - RM 15,000

This work done in Pop Art manner incorporated a degree of textual elements and could have been produced after Ibrahim Hussein's two solo exhibitions in New York when he developed his printage technique using stencils of printed text. In the 1968 exhibition at the non-commercial Newsweek Gallery 10 in New York, John Haggerty filed a report which was carried in the local Sunday Mail (Feb 11, 1968), quoting Newsweek that Hussein's efforts "combine hard-edged geometric design, complex linear patterns and near sculptural form with unusually rich colour to achieve paintings filled with vitality, activity and energy." Ib, as the artist is more popularly known, was there on a Fullbright Award. He had another exhibition in New York, at the commercial Galerie Internationale before a major controversial show in Manila, the Philippines in August 1969.

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 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) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple 'Datuk' titles from various royalties, lb was honoured with a retrospective exhibition by 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.

REFERENC

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.

100

IBRAHIM HUSSEIN, DATUK

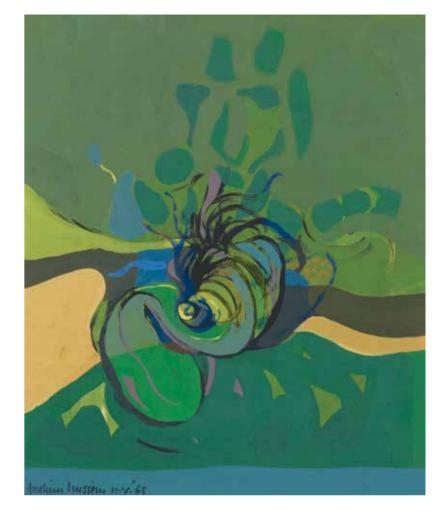
b. Kedah, 1936 – d. Kuala Lumpur, 2009

UNTITLED, 1968

Signed and dated 'ibrahim hussein n.y.'68' (lower left)
Ink and gouache on paper
30.5cm × 25cm

PROVENANCE Private Collection, United States of America; acquired directly from the artist.

RM 10,000 - RM 15,000



With its tell-tale location tag *n.y.*, this was done during his New York sojourn under the John D. Rockeller III fellowship. He held two exhibitions in New York in 1968 – at the Newsweek Gallery and the Galerie Internationale. But the style and forms of his abstract then were true to Charles S. Spencer's observation about his natural Eastern gift for decoration. The London-based art critic for *The New York Times* wrote: "The conscious over-laying of linear definitions of the figures to such an extent that they become blurred into bulbous, almost sculptural forms, gives the impression not only of movement, but of power." This essay was published first in the catalogue for Ib's exhibition at the Singapore Chinese Chamber of Commerce in December 1966, and then also for his Galerie Internationale show in April 1968. The composition centres on its centrifugal axis of twisted spiral with anomalous shapes hovering roughly in a semi-circle on top.

REFERENCE

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.

PATRICK NG KAH ONN

b. Kuala Lumpur, 1932 – d. London, 1989

DANCING COUPLE

Undated Mixed media on paper 47.5cm x 30cm

PROVENANCE

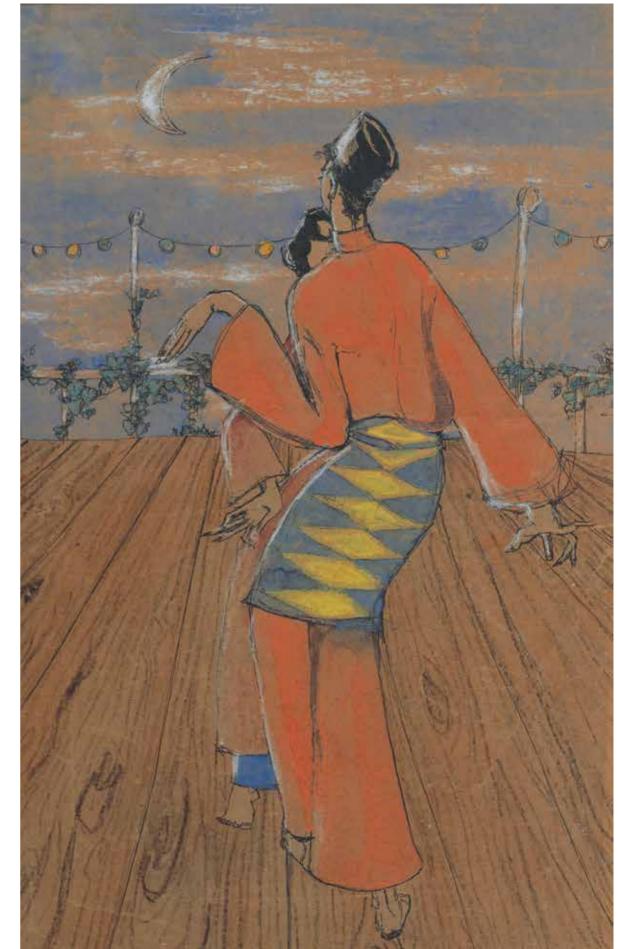
Private Collection, Kuala Lumpur; acquired through Samat Art Gallery, Kuala Lumpur.

RM 15,000 - RM 18,000

This delicate piece of a *joget* or dance between a man and a woman dressed in traditional Malay attire is charmingly composed. The merriment of the night is seen in the fairy lights and crescent moon. The dance is presumably the traditional *Zapin*, popular in the *Nusantara* (Malay Archipelago) and is believed to have been introduced by Arabic missionaries from the Middle East in the 14th century. Acquired from Frank Sullivan at Samat Art Gallery, this precious gem will now be revealed to the public for the very first time.

Patrick received his secondary education at the St. John's Institution and Victoria Institution (VI). From 1956 to 1963, he taught at the Methodist Girls' School in Kuala Lumpur, and later at VI where he mentored two of his

favourite students, Ismail Mustam and Hajeedar Majid. He held his first solo show at the British Council in Kuala Lumpur in March 1963. The fifty watercolours, pastels, wax, charcoal and Indian ink were based on his visit to India that January and revealed the influence of M.F. Hussain and Jamini Roy. Patrick attended the Hammersmith College of Art, London in 1964 and the Wimbledon and Southlands College of Education, London in 1966. His work was selected for the Arts of Malaysia exhibition held at the Commonwealth Institute in London in February 1966. He was also a member of the Wednesday Art Group and held the Secretary position. A highly acclaimed artist of his time, he was remarkably innovative and naturally gifted.



AHMAD KHALID YUSOF

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

SPACE 4. 1978

Acrylic on canvas 122cm x 91cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 25,000 - RM 35,000

This work was probably done on the artist's return from Ohio University in the United States after obtaining his MFA in Printmaking and Art Education. There, he held solo exhibitions at the university as well as Basement Gallery in Winnipeg and the Malaysian High Commission in Ottawa, Canada. Ahmad Khalid Yusof developed his soothing khat calligraphy technique in 1971. This work reveals his rediscovery of traditional Malay patterns and iconography with the infusion of abstract art and ancient Arabic scriptures of Jawi.

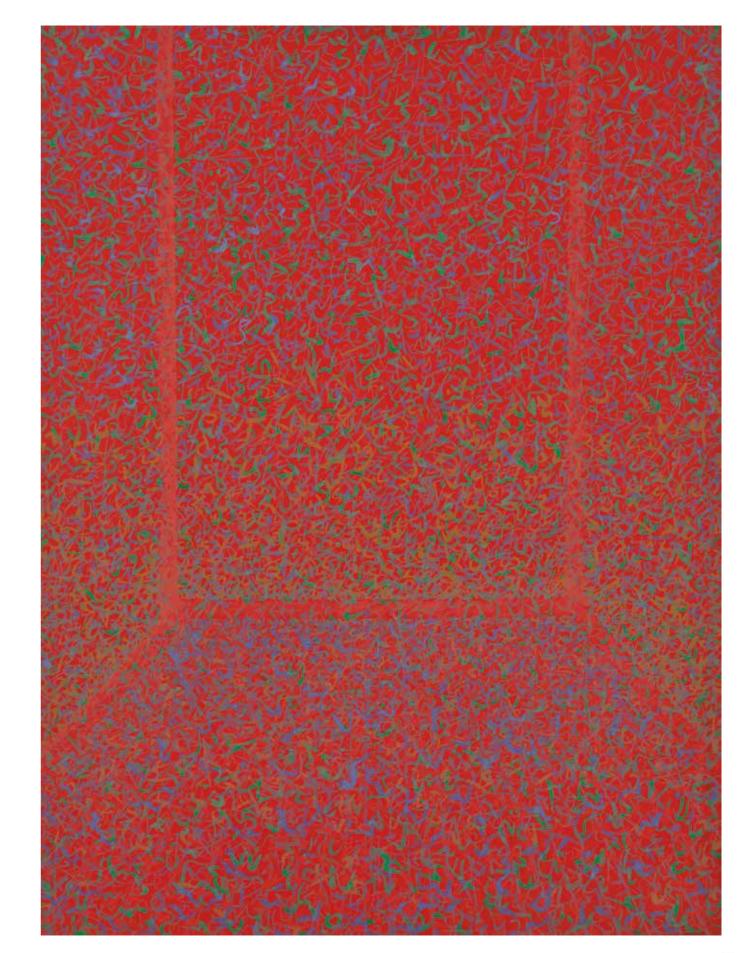
The rudimentary 'alif-ba-ta' script is spread across the red canvas – his swift and expressionistic strokes in blue and green offer a fresh outlook on the art of khat. A subtle receding interior geometry is created with the artist's deftly manipulated colour nuances, rhythm, spatial ambiguity and patterning, thus setting a mood of existential bliss. The peculiar choice of colour combination causes a unique optical resonance that can only be fully experienced when viewing the actual

painting. Here, the khat calligraphy has attained a pictorial quality that occupies space and creates depth.

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

REFERENC

55 Years & Beyond, Banker's Club, Kuala Lumpur, 1991. Alif Ba Ta: Riwayat Hidup Ahmad Khalid Yusof, Zakaria Ali, National Art Gallery, Kuala Lumpur, 2004.



BUYING AT HBART

CONDITIONS OF BUSINESS

("HBAA") has set out its Conditions of Business at the back of this auction catalogue. The Conditions of Business and all other terms. conditions and notices set out in HBAA's catalogues or announced by the auctioneer or posted in the sale room by way of notice form the terms on which HBAA contracts, as auctioneers. with actual and prospective sellers and buyers.

ESTIMATES

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

RESERVES

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

BUYER'S PREMIUM

HBAA will charge to the buyer a 10% 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.

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.

PRF-AUCTION VIEWING

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

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

CATALOGUE

A catalogue shall be prepared by HBAA describing and illustrating all lots for sale at the auction, and will be made available to prospective buyers prior to the sale and before they register as bidders. References in the catalogue entry are for guidance only and prospective bidders are encouraged to evaluate and verify the information provided by personally inspecting any lots they are interested in or by employing a knowledgeable representative to do so before placing a bid. Prospective bidders may order an auction catalogue from HBAA by contacting the office at +603-2691 3089 / +6012-227 5325 or email info@hbart.com.my or download a copy of the catalogue from www.hbart.com.my.

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

CONDITION REPORTS

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

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

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
- · 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.

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.

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.

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 th 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 hids. 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.

ABSENTEE BIDS

Prospective buyers who cannot be present at the saleroom may give written instructions directing HBAA to bid on their behalf up to a maximum amount specified for each lot. The auctioneer will use reasonable efforts to carry out written bids 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. To allow time for processing, bids must be received no later than one (1) day in advance of the sale.

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6012-227 5325. email info@hbart.com.my or download the form from www.hbart.com.mv. Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their In the event the full payment has not been made absentee bids.

TELEPHONE BIDS

Prospective buyers may bid by telephone during the sale although prior arrangements must be made with HBAA no later than twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6012-227 5325. 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. 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.

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.

AUCTION RESULTS

The auction results will be published online at www.hbart.com.mv or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6012-227 5325, no earlier than one (I) day after the auction and no later than three (3) days 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 nonrefundable earnest deposit before leaving the sale room. 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.

and the lot remains uncollected by the buyer at the end of seven (7) days after the auction, HBAA shall arrange for storage of the lot at the buyer's expense, which may involve removal of the lot to a third party storage facility. The lot shall only be released upon full payment of all storage, transportation, additional insurance and any other costs incurred, together with payment of all other monies due to HBAA.

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

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

Malayan Banking Berhad No 1.2 & 5. Medan Tuanku 1, 50300 Kuala Lumpur, Malaysia

Account Name: Henry Butcher Art Auctioneers Sdn Bhd Account No: 514347-608317 Swift No.: MBBEMYKL

Please guote 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 / +6012-227 5325 and (fax) +603-2691 3127

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.

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.

CONDITIONS OF BUSINESS

NOTICE TO BUYERS AND SELLERS

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

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

All potential buyers are to take particular note of Conditions 5 and 6 which limit the extent to which HBAA and the seller may be liable. In addition, all sellers are to take particular note of Conditions 25, 27, 28 and 29 which set out the basis of the relationship between HBAA and the seller and limit the extent to which HBAA may be liable to the seller.

A. DEFINITIONS

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

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

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

"buyer's premium" shall mean a payment of premium calculated at 10% of the hammer price and payable by a buyer to HBAA, together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

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

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

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

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

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

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

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

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

"purchase price" shall mean the hammer price a comparable property, condition, rarity, quality and buyer's premium; and provenance. The estimated price range is

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

"sales commission" shall mean the commission payable to HBAA by a seller at a percentage as

specified in the Consignment Form together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

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

B. CONDITIONS FOR BUYERS

2. Company Property

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

BEFORE THE SALE

3. Examination of property

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

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

Estimated price range

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

Buyer's responsibility

All property is sold "as is" without any

representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA. Any illustrations in the catalogue are solely for identification and the guidance of buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot.

The prospective buyer undertakes:

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

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

LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

- 4. 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.

HBAA'S LIABILITY TO BUYERS

5. Notwithstanding Condition 4 above given by HBAA to the buyer and the buyer's rights in relation to the conduct of auctions as set out in Condition 13:

(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 3 and 4 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.

6. 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.

AT THE SALE

7. 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.

8. 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 (I) 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. Further information on the registration process can be found in HBAA's "Guide to Buying at Henry Butcher Art Auction".

9. 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

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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.

10. Absentee hids

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. 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 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.

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

12. Video or digital images

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.

The auctioneer will commence and advance the

13. Conduct of the auction

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 auctioneer place any bid on behalf of the seller he might have in this connection against HBAA or the seller.

14. Sale of a lot

The person who makes the highest bid accepted by the auctioneer (or that person's disclosed principal, if applicable) shall be the buyer. The striking of the auctioneer's hammer marks the acceptance of the highest bid and identifies the hammer price at which the lot is knocked down by the auctioneer to the buyer. The striking of the auctioneer's hammer also marks the conclusion of a contract of sale between the seller and the

The buyer will be asked to sign a Buyer's Acknowledgement Form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-At some auctions there may be a video or 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

15. 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.

16. 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.

AFTER THE SALE

Upon conclusion of the relevant session of the auction in which the lot was sold, the buyer shall pay to HBAA the full amount due no later than seven (7) calendar days after the auction and provide HBAA with his or her name and permanent address and, if so requested, proof of identity. This applies even if the buyer wishes to export the lot and an export license is, or may be required. Payment will not be deemed to have been made until HBAA is in receipt of the full amount due to HBAA from the buyer either in cash or good cleared funds. Further information on the payment method can be found in HBAA's

"Guide to Buying at Henry Butcher Art Auction". out) and HBAA shall not, in any circumstances.

18. Collection of purchases

Upon payment of the full amount due, the buyer shall collect the purchased lot 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) calendar days after the date of the sale unless otherwise agreed between HBAA and the buyer. Unless HBAA exercise their discretion to do so, and without prejudice to Condition 23(g) below. HBAA shall be entitled to retain the purchased lot until the full amount due to HBAA has been received in full by HBAA either in cash or good cleared funds.

19. 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.

20. 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;
- (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

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.

21. 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

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.

22. Export license

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.

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 The export of any lot from Malaysia or import 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 23. Remedies for non payment or failure to 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:
 - i) 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
 - I) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any costs or expenses incurred in connection with the sale of the lot;
 - m) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any other debts owed by the buyer to HBAA or to any other HBAA affiliated company in respect of any other transaction;
 - n) to take such other action as HBAA deems necessary or appropriate.

24. 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 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.

C. CONDITIONS CONCERNING SELLERS

25. 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 26. Preparation for sale 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):

- properly authorised to sell the lot by the true
- (b) the seller is able to and shall, in accordance with out such consultation, inquiries or tests. these Conditions of Business, transfer possession to the buyer and good and marketable title to the 27. Estimates lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or only as a guide. An estimate shall not be relied 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 23(f) above, HBAA undertakes to hold to the 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

BEFORE THE 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
- (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 (a) the seller is the true owner of the lot, or are 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

Any estimate given by HBAA, whether written or oral, is a matter of opinion only and is intended 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

28. 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.

29. 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

30. 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.

31. 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.

32. 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.

33. 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.

34. 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.

AT THE SALE

35. 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.

36. 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.

AFTER THE SALE

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.

38. 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.

39. Rescission

Where HBAA is satisfied that the lot is a counterfeit. HBAA shall rescind the sale and notify the seller of such rescission. HBAA shall, in their absolute discretion, be entitled to dispense with the requirements of Condition 4 in determining whether or not a particular lot is a counterfeit. Within ten (10) days of receipt of the notice advising the seller of the rescission of the sale, the seller undertakes to refund to HBAA on demand the full amount due if HBAA has at that time paid the seller the whole or part of the full amount due to him. In the latter case, HBAA shall exercise a lien over any properties of the seller in its possession pending settlement of the full amount of refund due from the seller.

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

40. 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

41. 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.

42. 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 companies. and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all 47. Copyright payments due to HBAA under the terms of the No representations or warranties are made by 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 from the seller, and HBAA shall then account to HBAA from the seller.

D. CONDITIONS CONCERNING BOTH **BUYERS AND SELLERS**

43. 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.

44. Jurisdiction

prospective buyers or sellers) agree that post undelivered); or 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 established by, these Conditions of Business been given 24 hours after despatch. or otherwise arising in connection with these Conditions of Business.

45. Service of process

All buyers and sellers irrevocably consent to Wilayah Persekutuan. 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 HBAA. other usual address, mail or in any other manner permitted by Malaysian law, the law of the place proceedings are instituted.

46. Photographs and illustrations

The buyers and sellers agree that HBAA shall extent permitted by law. have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce 51. Personal details 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 52. Introductory fees the right to use all such materials in whatever HBAA reserves the right to claim for the payment

HBAA's business and the business of its affiliated the lot from any party.

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.

48. Export/Import and embargoes

No representations or warranties are made by HBAA or the seller as to whether any lot is with it in order to recover any outstanding sums subject to any export restrictions from Malaysia or any import restrictions of any other country. the seller for the proceeds of sale after having Similarly, HBAA makes no representations or deducted from the proceeds all amounts due to warranties as to whether any embargoes exist in relation to particular lots.

49. 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 HBAA and all buyers and sellers (and any (notwithstanding that it is returned through the
- (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 or performance of, or the legal relationships by telegram or cable shall be deemed to have

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,

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

50. Severability

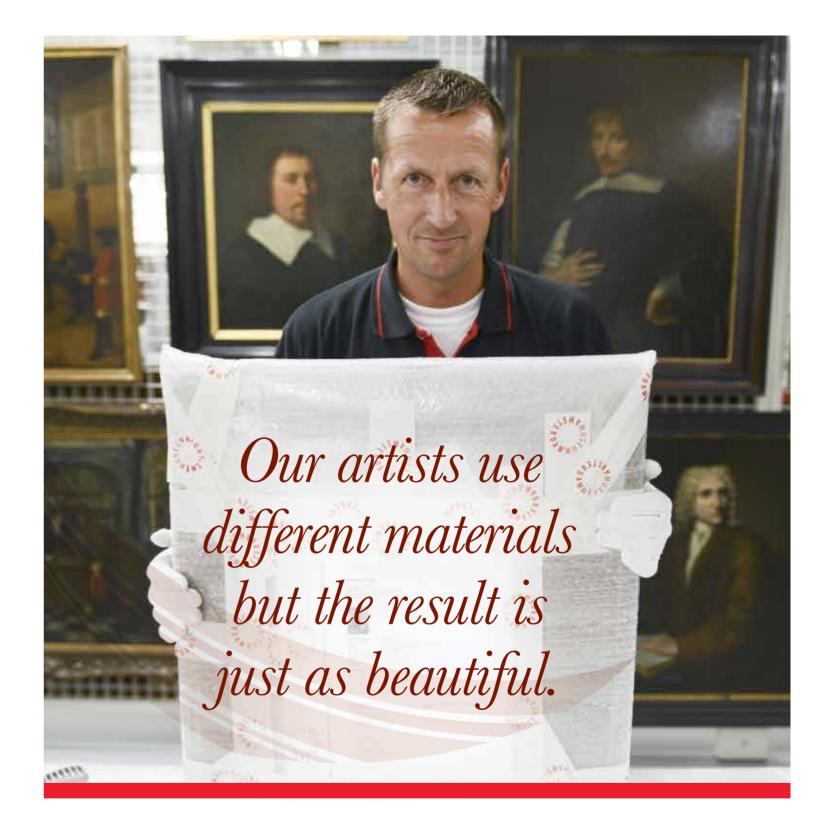
of service or the law of the jurisdiction where If any part of these Conditions of Business is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest.

images of each lot consigned to HBAA for sale. 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.

manner it deems fit in the normal course of of an introductory fee or selling commission for

53. Miscellaneous

- (a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience
- (b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights
- (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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Lot 97 | Abdul Latiff Mohidin | Mindscape, 1983 | Oil on cauvas | 180.8 cm x 90 cm | Estimate RM 250,000 - RM 350,000

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Lot 76 | Henry van Velthuysen | My Village, 1939 Oil on board, 59 cm x 49,5 cm | Estimate RM 8,000 - RM 12,000





Lot 34 | Peter Liew | Malacca, 1998 Oil on canvas, 80 cm x 65 cm | Estimate RM 10,000 - RM 15,000





Lot 37 | Abdul Latiff Mohidin | Lanskap 2 (Siri Gelombang), 1990 Oil on canvas, 91.5 cm x 122 cm | Estimate RM 200,000 - RM 300,000





Being a creative and talented lad, he participated in charity art exhibitions organized by his school. While the other children's parents framed their work, he was the only artist participating who could not afford to do so. It was then that he made a promise to himself to one day craft his own frames. He started as a frame-making apprentice at the age of 15, and has developed his own methodologies unique framing through conservation countless experiments discoveries.

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PINKGUY.com.my/history



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

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OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.		
email address		FAX NO.		
SALE TITLE MALAY	ysian & southeast asian art	SALE DATE 21	APRIL 2013	
IDENTIFICATION / FINA (Please attach the following	NCIAL REFERENCE g documents when submitting your registration form)	ı		
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Proof of Address:	Utility Bill and Bank Statement (issued within the	last 6 months) (for a	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 N	O. (OF BANK CONTACT)	
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I hereby confirm that I am regist hammer price plus the buyer's p name, unless it has been explicit behalf of an identified third party	tering to bid at the auction as principal and will be held personally premium (10% of hammer price) and all applicable taxes, plus all all applicable taxes, plus all all agreed in writing with Henry Butcher Art Auctioneers Sdn By (hereinafter referred to as "disclosed principal") acceptable to Hicions arising from the bid and my disclosed principal shall be bou	I other applicable charges. I unders thd (HBAA) before the commence IBAA. In such circumstances, both n	stand that the invoice will be made out in ment of the sale that I am acting as agent nyself and my disclosed principal will be join	
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I hereby authorise Henry Butch	· · ·		астолице) ор озинос ој ине астон	

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EMAIL ADDRESS		FAX NO.		
SALE TITLE MAL	_aysian & southeast asian art	SALE DATE 2 I	I APRIL 2013	
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LOT NO.	ARTIST NAME / TITLE OF LOT		MAXIMUM BID AMOUNT (RM) (excluding Buyer's Premium)	

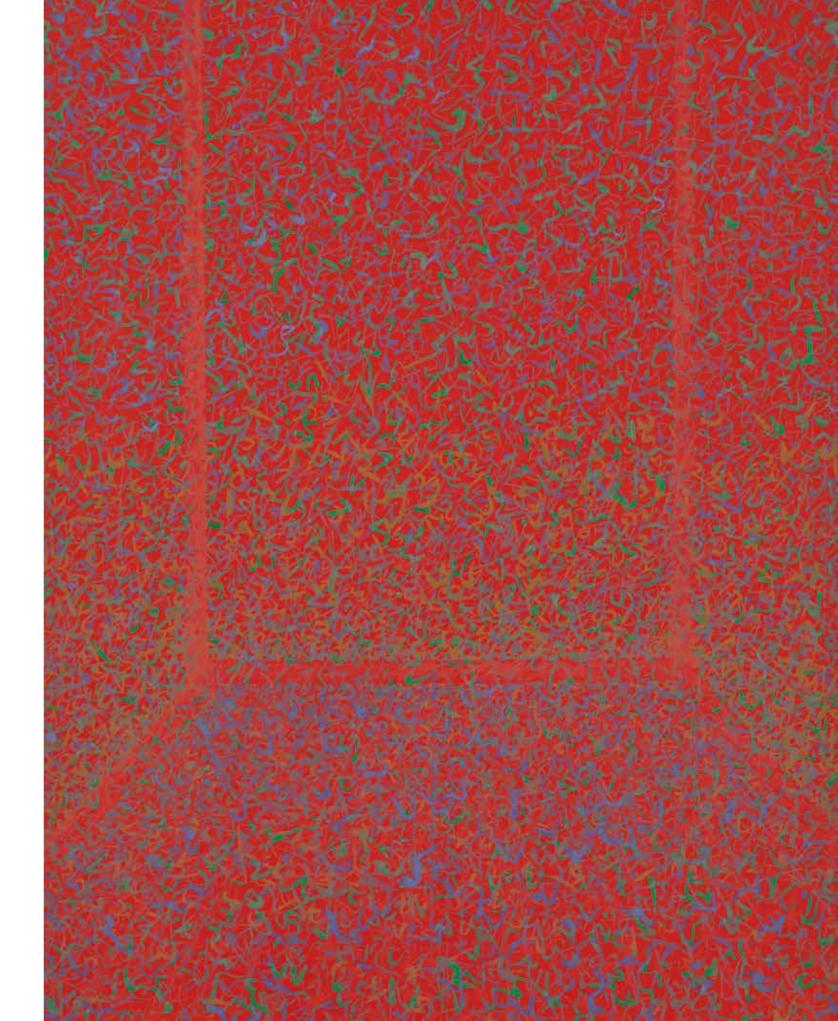
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