



MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 3 NOVEMBER 2013

HENRY BUTCHER
ART AUCTIONEERS

**MALAYSIAN
& SOUTHEAST ASIAN ART**

SUNDAY 3 NOVEMBER 2013

HENRY BUTCHER
ART AUCTIONEERS





AUCTION DAY

SUNDAY 3 NOVEMBER 2013, 1PM

Registration & Brunch start at 11am

SIME DARBY CONVENTION CENTRE

1A, Jalan Bukit Kiara 1, 60000 Kuala Lumpur, Malaysia.

PENANG PREVIEW

11 - 13 OCTOBER 2013

Friday - Sunday

11am - 7pm

a2 GALLERY
27 Bangkok Lane,
10250 Penang,
Malaysia.

SINGAPORE PREVIEW

18 - 20 OCTOBER 2013

Friday - Sunday

11am - 7pm

HELUTRANS ARTSPACE
39 Keppel Road #01-05,
Tanjung Pagar Distripark,
Singapore 089065.

KUALA LUMPUR FULL VIEWING

24 OCTOBER - 2 NOVEMBER 2013

Mondays - Sundays

11am - 7pm

WHITE BOX, PUBLIKA
Level G2-01, Block A5, Dutamas,
1 Jalan Dutamas 1,
50480 Kuala Lumpur, Malaysia.





IMPORTANT NOTICE

All lots are sold subject to our Conditions of Business printed at the back of this catalogue which apply to both buyers and sellers. Prospective buyers should also read our Buying at HBart guide.

Catalogue descriptions do not state any imperfections. However, condition reports can be obtained by contacting the personnel listed below. This service is provided for the convenience of prospective buyers and cannot be taken as the sole and absolute representation of the actual condition of the work. Prospective buyers are advised to personally examine the works and not rely solely on HBAA's description on the catalogue or any references made in the conditions reports.

Our team will be present during all viewing times and available for consultation regarding artworks included in this auction. Whenever possible, our team will be pleased to provide additional information that may be required.

The buyer's premium shall be 10% of hammer price plus any applicable taxes.

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

CONTACT INFORMATION

Chris Tay
+6016 298 0852
chris@hbart.com.my

Kimberly Leong
+6012 683 7808
kimberly@hbart.com.my

Sarah Abu Bakar
+6012 234 4072
sarah@hbart.com.my

General
+603 2691 3089
info@hbart.com.my



CONTENT

Auction Information | 004

Contact Information & Important Notice | 009

Lot Directory | 014

Lot 1- 113 | 020

Buying at HBArt | 224

Conditions of Business | 226

Bidder Registration Form | 236

Telephone / Absentee Bid Form | 237

Index of Artists | 238

LOT 104 (detail) BAYU UTOMO RADJIKIN *Untitled* 2010



LOT 34 (detail) CHEN WEN HSI *Egret With Flowers* c.1980s



LOT DIRECTORY



1 CHANG FEE MING
Bougainvillea Tree
2005 - 2006



2 LUI CHENG THAK
Bali Series
2002



3 YONG CHIEN CHIN
Life I
2000



4 HO KHAY BENG
Lion Dance
1975



5 YEOH JIN LENG
Paddy Field
1995



6 KOW LEONG KIANG
Innocence Series
1999



7 KOW LEONG KIANG
Malay Girl Series
2001



8 JUHARI SAID
Katak Hendak Jadi Lembu
1997



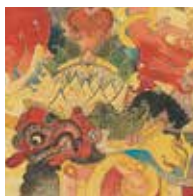
9 JALAINI ABU HASSAN
Kebun Getah
2008



10 NADIAH BAMADHAJ
Quiet on The Landing
2008



11 AHMAD FUAD OSMAN
Under The Dome of Heaven Mat Jenin Is (Always and Always Will Be) Dreaming To Death, 1998



12 NIK ZAINAL ABIDIN
Untitled
1981



13 CHIA YU CHIAN
Seaside
c.1954



14 CHIA YU CHIAN
Untitled
1972



15 SUZLEE IBRAHIM
Festival (Ombak Series)
2009



16 ISMAIL MAT HUSSIN
Gasing
2005



17 KHOO SUI HOE
Around the Moon
1972



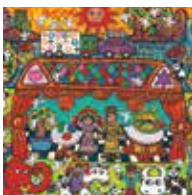
18 KHALIL IBRAHIM
Kaleidoscope
1998



19 CHAN KOK HOOI
Remembrance of Your Smile (Old Photo Series: MSN Messenger)
2007



20 MASTURA ABDUL RAHMAN
Gubahan Selerak Kedua (Second Reconstructed Composition), 1999



21 ERICA HESTU WAHYUNI
Wedding Prosperity
2011



22 DANG XUAN HOA
Life of A Family
1996



23 EKO NUGROHO
Untitled (A6)
2006



24 RONALD VENTURA
Untitled
Undated



25 ABDUL LATIFF MOHIDIN
Pogo-Pogo Series
1964



26 ABDUL LATIFF MOHIDIN
Pogo-Pogo Series
1964



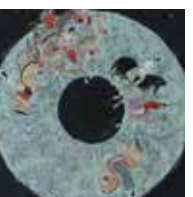
27 CHUAH THEAN TENG, DATO'
Masa Hadapan Kita (Our Future)
c.1960s - 70s



28 NORMA ABBAS, PUAN SRI
Whispered Words of Wisdom
2005



29 YUSOF GHANI
Mengkuang Titi (Siri Hijau)
2000



30 YONG CHIEN CHIN
Spring Time
1994



31 HUANG YAO
Planting Paddy After The Rain 雨后插秧图
1979



32 HUANG YAO
Welcoming Friends With Tea 煮茶迎知己
1980



33 CHEN WEN HSI
Two Gibbons
Undated



34 CHEN WEN HSI
Egret with Flowers
c.1980s



35 LIM CHENG HOE
Kampung Abdullah, Johor
c.1960 - 65



36 AUKE CORNELIS SONNEGA
Father and Son At The Temple, 1973 & Sitting At The Temple Gate, 1950



37 LEE JOO FOR, JOHN
Monolithic Figure 2
1972



38 LEE LONG LOOI
Imagination
1985



39 CHEW TENG BENG
Untitled
1985



40 LEE CHENG YONG
Woman in Forest Light
1957



41 RAPHAEL SCOTT AHBENG
Condo Negara
2009



42 JOHAN MARJONID
Cool and Mysterious I
2010



43 TAJUDDIN ISMAIL
Red Landscape No. 9
2002



44 LUI CHENG THAK
Memory of Life II
1999



45 STEPHEN MENON
Chow Kit Road
2012



46 KOK YEW PUAH
Two Friends By The River
1998



47 NOOR AZIZAN
RAHMAN @
PAIMAN
The Challenger I Page III
2007



48 KHAIRUL AZMIR
SHOIB @ MEME
The Fallen
2011



49 FAUZUL YUSRI
Position
2008



50 JALAINI ABU
HASSAN
Sesiput
1992



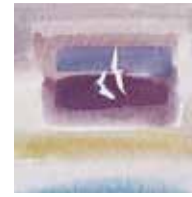
71 TEW NAI TONG
Golden Time 12
2004



72 TEW NAI TONG
Fishing Village
1962



73 TEW NAI TONG
Untitled
1984



74 TEW NAI TONG
Flying Figures
1996 - 2000



75 TEW NAI TONG
Three Ladies
1991



51 H.H. LIM
*Flying Image In
Blue Project*
2011



52 AHMAD ZAKII
ANWAR
Still Life
2003



53 LIM KIM HAI
Harmony
1993



54 CHAN KOK HOOI
*Young Mammary Mother
& Child (Old Photo Series:
Sexual Organ)*
2007



55 SUTJIPTO ADI
TJITROSAMPURNO
Teratai I (Lotus)
2003



76 TEW NAI TONG
Ceremony In Bali
Undated



77 TEW NAI TONG
Lady with Orchid
1992



78 CHOONG KAM
KOW
Sunset (New York Series)
1966



79 YUSOF GHANI
Sri Tari XII
1988



80 ISMADI
SALLEHUDIN
Biar Putih Tulang
2003



56 AGUS SUWAGE
*I Want To Live Another
Thousand Years*
2007



57 ARIFIEN NEIF
The Belly Dancer
1998



58 ASTARI RASJID
Read
2008



59 PUTU
SUTAWIJAYA
Parade Of Masks
1999



60 NANO
WARSONO
Untitled
2009



81 IBRAHIM
HUSSEIN, DATUK
The Searcher
1963



82 CHUAH THEAN
TENG, DATO'
Mother and Child
c.1980s



83 NATEE UTARIT
*Study For Classical
Project: Titian*
2000



84 NATEE UTARIT
*Study For Classical
Project: Titian*
2000



85 ERICA HESTU
WAHYUNI
The Television
1994



61 YUSOF GHANI
Topeng
c.1980s



62 HUANG FONG
Two Balinese Beauties
1968



63 DULLAH
Portrait Of A Woman
1976



64 LUCIEN FRITS
OHL
*Portrait Of A
Javanese Lady*
Undated



65 SUDJONO
ABDULLAH
Sunset In Tanah Lot, Bali
1978



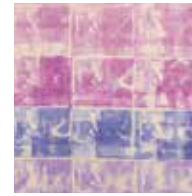
86 AGUS SUWAGE
Paranoid Android II
2005



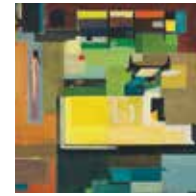
87 ANTHONIE
CHONG
Seated Dancer
1997



88 RADUAN MAN
Before Battle I-IV
2005



89 CHONG SIEW
YING
Untitled
1997



90 LEE CHENG
YONG
Colour Scheme
c.1950s



66 ARIE SMIT
Shrines And Tree
2007



67 PAUL HUSNER
*Kusamba With Boats
And Gunung Agung*
2006



68 JEAN-PHILIPPE
HAURE
*Duality XXI, She's Not
Just A Pretty Face*
2009



69 KRIJONO
*Composition Of
Offerings In
Kuningan, Bali*
1993



70 CHANG FEE
MING
The Jewel In The Crown
1991



91 CHIA YU CHIAN
*Tourist Centre - Selangor
Mansion Quarter*
1987



92 KHOO SUI HOE
Man and Moon IV
1989



93 SULAIMAN ESA
Garden of Bliss III
2011



94 CHANG FEE
MING
Monsoon Has Gone
1990



95 IBRAHIM
HUSSEIN, DATUK
Blue Nude
1980



96 ABDUL DJALIL
PIROUS
Piramida Emas
1996



97 NYOMAN
GUNARSA
Balinese Dancer
Undated



98 GERALD PIETER
ADOLFS
Marktfiguren, Java
1948



99 LIM CHENG
HOE
Desolation
1973



100 WONG HOY
CHEONG
*Bukit Beruntung
Factories*
2006



101 ERIC CHAN
It's There, It's Still There
2001



102 AHMAD SHUKRI
MOHAMED
Metropolitan
1998 - 2000



103 HAMIR SOIB @
MOHAMED
A Board Game
2007



104 BAYU UTOMO
RADJIKIN
Untitled
2010



105 AHMAD ZAKII
ANWAR
Legong Dancer
2003



106 RAJA SHAHRIMAN
RAJA AZIDDIN
Siri Semangat Besi
2001



107 ABDUL LATIFF
MOHIDIN
Siri Gelombang
1992



108 ABDUL LATIFF
MOHIDIN
*Lanskap 91
(Siri Gelombang)*
1991



109 ENG TAY
End Of The Day
2001



110 KUO JU PING
Pitt Street, Penang
c.1950s



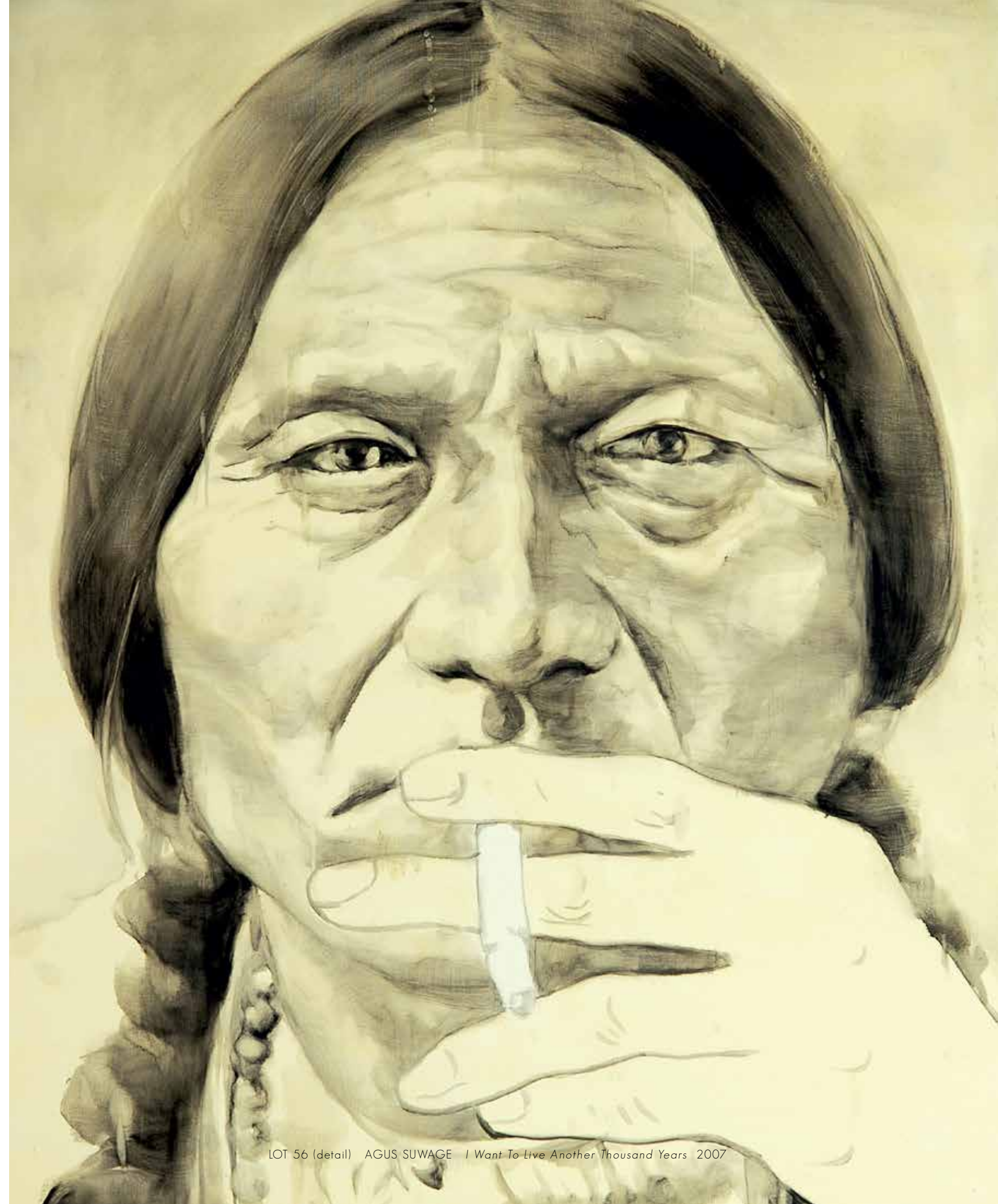
111 CHUAH THEAN
TENG, DATO'
*Mother and Children with
Origami Bird*
1969



112 IBRAHIM
HUSSEIN, DATUK
Paul
1968



113 JOLLY KOH
Fan Fern Series
1997



LOT 56 (detail) AGUS SUWAGE / I Want To Live Another Thousand Years 2007



1

CHANG FEE MING

b. Terengganu, 1959

BOUGAINVILLEA TREE, c.2005-2006

Signed 'F.M.CHANG' with Chinese seal
(lower right)

Watercolour on paper

17cm x 12cm

PROVENANCE

Private Collection, Penang;
acquired directly from the artist.

RM 4,500 - RM 6,000

When Chang Fee Ming first made headway in the early 1980s, he captured what he fancied with spontaneous strokes on the spot, then both as a diversion and to hone his skills. His swift Impressionist style works reveal a sophistication of approach and experience. Here, it is the beauty of the blooms that must have captivated Fee Ming most. The work borders on the abstract, with the confetti of the paper-thin flowers and bracts reminiscent of Wu Guan Zhong, for colour and movement and a sense of musicality. With its short, thick stump, the bougainvillea looks like the bonsai variety. The flowering plant is versatile, grown in abundance in Malaysia where there are more than 100 hybrids, and it is even the official flower of Ipoh city. Native to South and Central America, it can grow as large as a tree and in various forms – shrubs, in pots, as overhanging potted plants or on window ledges. Because of its veinous sproutings, it also makes good natural fences.

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and cultures. He goes deep into the interiors, to the heart of isolated, marginalised traditional communities, to the off-the-beaten track areas in Indonesia, Africa, Myanmar, Cambodia, Nepal and tracing the mighty Mekong right up to its source in Tibet – with the zeal of an anthropologist, the insight of a social scientist and above all, the great spirit of an artist. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali.

REFERENCE

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

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

2

LUI CHENG THAK

b. Negeri Sembilan, 1967

BALI SERIES, 2002

Signed and dated 'L Cheng Thak 2002'
(lower left)

Oil on canvas

50.8cm x 40.6cm

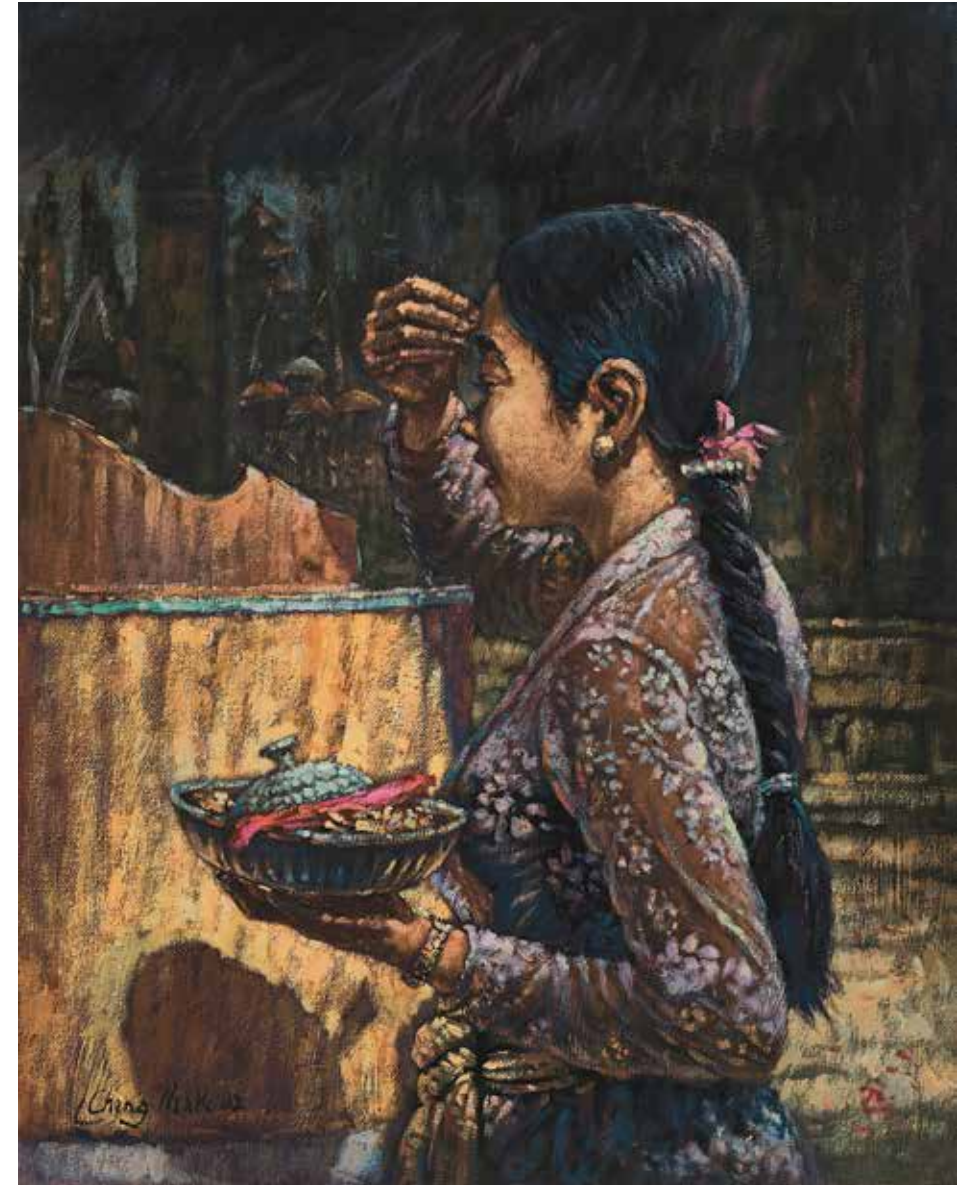
PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Myriads of Colours, Metro Fine Art,
Kuala Lumpur, 2011.

RM 2,000 - RM 3,000



It is a daily ritual and romance of prayers and offerings to the Hindu gods in Bali, dubbed the mythical island of the Gods and a paradise for artists the world over since the 19th Century. In Malaysia and Singapore, generations of artists have made pilgrimages there, especially since four Singaporean pioneers made their historic 1952 visit. In his visit to Indonesia which included Bali in 2001, Lui Cheng Thak was similarly captivated by the elaborate rituals of the locals who are predominantly Hindus. Here, he captures a woman in her lace blouse, applying the symbolic rice paste to her forehead, a ritual of the third-eye *chakra* (*ajna*), with the other hand carrying an offering in a bowl. A silhouette of the *pura* (temple) with the *candi bentar* (entrance) can be seen in the background.

Lui Cheng Thak became a fulltime artist after graduating from the Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as liveable abodes in his own inimitable style of lush grandeur and romance. Cheng Thak also paints about the disappearing trades such as the itinerant *roti* man or *pasembur* hawker. He held his first solo called *As I Was Passing* in Kuala Lumpur in 1997 and his most recent exhibition titled *Reborn* in 2012.



3 YONG CHIEN CHIN

b. Selangor, 1952

LIFE I, 2000
Signed in Chinese with seal (upper left)
Chinese ink and colour on paper
30cm x 48cm

PROVENANCE
Private Collection, Penang.

RM 3,000 - RM 5,000

In the mist of time, soldiers on horseback follow the angles of an opened folder of the Chinese accordion-book format, with a downwards-ascent motion in a pursuit. There is the drama of conflict testing one's character and strength, and where speed, agility and control are the keys. The vigorous ride and the carrying of the flags on horseback indicates that it could not have been a hunting excursion. The background is a homogenous carpet of bluish light green with white powder patches. The whole story is about one of constant, incessant strife and conflicts, from the past to the present, and probably to the future. That is the reality of life, and the tablet of painted images is like a book of fortune.

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

4 HO KHAY BENG

b. Penang, 1933 - d. 1986

LION DANCE, 1975
Signed and dated 'Ho Khay Beng '75'
(lower right)
Oil on canvas
40cm x 30cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 5,000 - RM 8,000

This work is set in the backdrop of the lifting of the ban on lion dance in Malaysia in 1974, following the then Prime Minister Tun Abdul Razak Hussein's historic visit to China. It not only paved the way for a bridging of the Cold War divide but also brought the rest of Asean closer to China. Lion dance was seen to have secret-society elements and was a potential tool for rebellion like during the Qing Dynasty in China. But on Razak's visit to China, he realised that the lion dance is an integral symbol of Chinese identity, culture, pride and strength with some 2,000 years of tradition. It is an entertainment, a ritual and a sport that demands tremendous discipline in mind and body.

Today, lion dance is celebrated on a wide scale during Chinese New Year with bands of trained troupes visiting Chinese houses accompanied with drums, gongs and cymbals. Firecrackers are let off to drive away evil spirits and for blessings of good luck and prosperity. It is not uncommon today that some of the lion-dance practitioners are non-Chinese. Thus, Ho Khay Beng's painting work is more than just a pictorial record of the cultural practice but reveals an aesthetic accomplishment of colours and movement and in achieving a certain abstraction.

At a time when most artists from Malaysia headed for the great art citadels of Paris and London or even the United States, Ho Khay Beng had opted for Italy where he studied at the Academy of Fine Art in Rome from 1965 to 1967. Between 1965 and 1968, he was awarded six gold and silver medals in competitions in Italy. His interest in art was kindled



by local pioneer Kuo Ju Ping and it was not surprising that he joined his mentor's alma mater, the Nanyang Academy of Fine Art in Singapore (1956 - 1958), where he was taught by the founder Lim Hak Tai himself and pioneer artists Cheong Soo Pieng and Chen Wen Hsi. He was the vice president of the Penang Art Society (1970 - 1975) and a member in the powerful Malaysian Arts Council. He used the proceeds from the sales of works in his first solo exhibition held at the Chin Kang Association, Penang in 1965 to fund his initial studies in Rome. Later solo shows were held at Galleria Guilla Flavia, Rome (1966), Galleria Michelangelo and Galeria D'Arte I Volschi, both in Rome (1967) but his biggest honour was when he was invited to exhibit in Italy's National Art Gallery in Rome in 1967. He was awarded the Overseas Chinese Arts Association Prize in 1968. He is also known best for his portraits like those of Sultan Ahmad Shah; Tunku Abdul Raman; Tun Dr Mahathir Mohamed and his wife Tun Dr Siti Hasmah; and China's great artist Qi Baishi.

REFERENCE
Ho Khay Beng Memorial Exhibition (1934-1986), The Art Gallery, Penang, 1996.

YEOH JIN LENG

b. Ipoh, 1929

PADDY FIELD, 1995

Signed and dated 'Jin Leng 95' (lower right)

Acrylic on canvas

30cm x 22cm

PROVENANCE

Private Collection, Negeri Sembilan.

RM 5,000 - RM 8,000

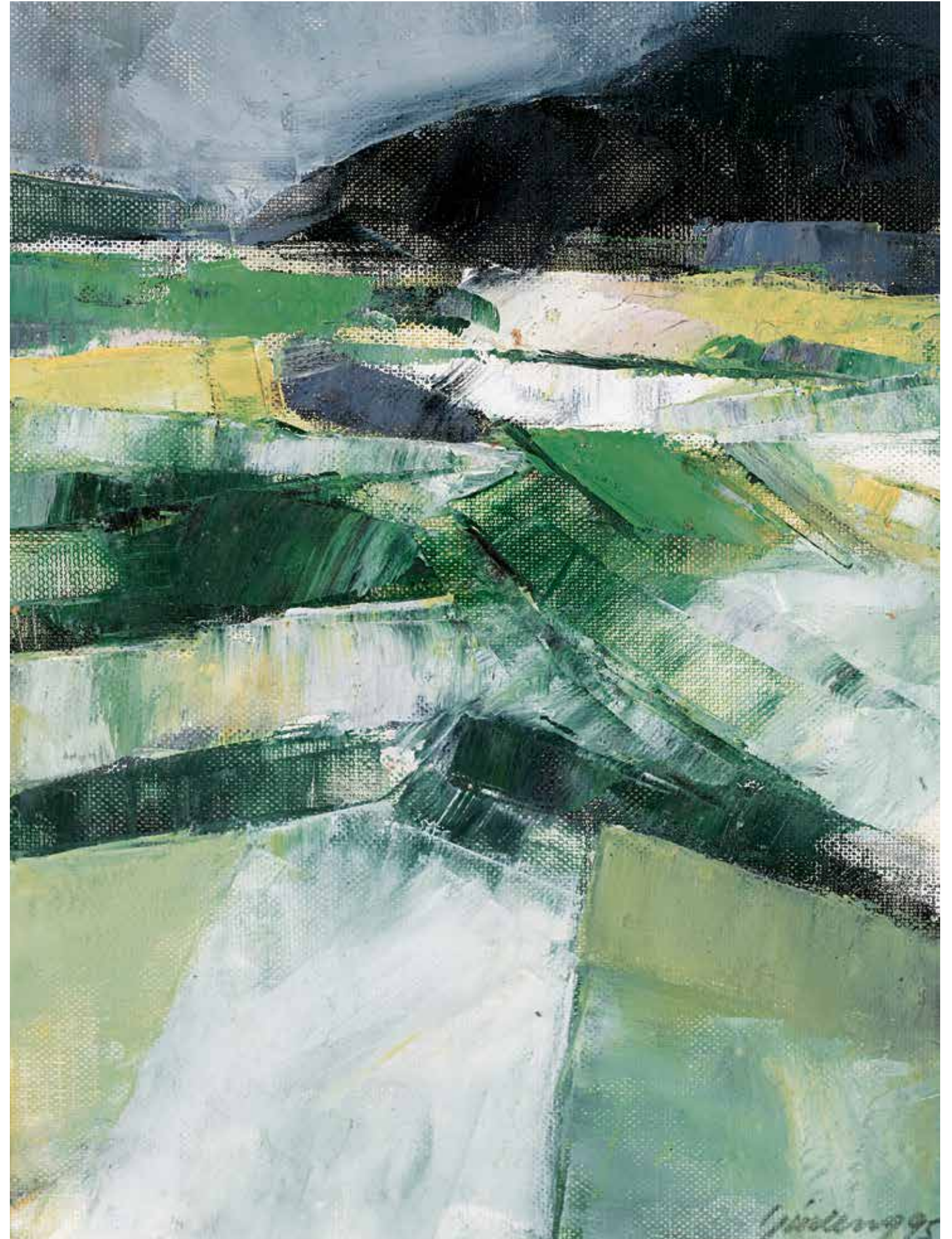
As one of the country's pioneering abstract artists, Yeoh Jin Leng's style of painting has gradually evolved and matured since his celebrated masterpiece *Sawah Padi, Dusun, Bukit, Langit* created in 1963. An abstract landscape painter, Jin Leng favours the openness of the paddy field as a subject of interest. Professor Madya Dr. Zakaria Ali wrote in his essay *16 Malaysian Landscape Paintings* describing the artist's technique in the 1963 work: "...to apply the modernist idiom of reductionism, rendering with the minimum number of paints. Here, he lets yellow and ochre dominate, with the strands of blue in the background. Even so, he still retains the quality of spaciousness, which is really the essence of any landscape painting." The same description can be applied in this piece in terms of the 'reductionism' manner and 'the quality of spaciousness' although the composition in *Paddy Field* is heavily subtracted with gestural and instinctive blocks and layers of minimal paint exposing the canvas instead of employing long, successive strokes covering the entire canvas with paint. The brilliant balance of colour, form and composition that shines through the work, though of smaller dimension, makes it no less masterful and complete than his larger pieces.

Yeoh Jin Leng attended the Malaysian Teachers' College, Kirkby, Liverpool in 1952 and was enrolled to the Chelsea School of Art from 1957 to 1961 as the First Malaysian Federal Scholar for Art. Upon graduation, he attended the London

Ministry of Education at London University until 1963. As one of the key drivers in the development of art in Malaysia, he has held various positions in art education and organisations such as Lecturer in Art Education at the Specialist Teachers' Training Institute, Kuala Lumpur (1963 - 1968); President of Society for Art Education (1974 - 1983); Founder-Member and Vice-President of the Malaysian Artists' Association (1982 - 1984); Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur (1984 - 1994); and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur (1989 - 1991, 1992 - 1997). He held his first solo exhibition at the British Council, Kuala Lumpur in 1965 and was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1996. He held a mini post-retrospective exhibition titled *Ten Years On - A Review* of Jin Leng's achievements from 1997 to 2007 in Kuala Lumpur. He has participated in a number of group shows locally and abroad namely *the Malaysian Traveling Art Exhibition* to Hamburg, Rome, St. Etienne, Paris in 1967, the *Young Contemporaries Biennale* in Tokyo, the *Malaysian Art Exhibition* at the Sao Paolo Biennale in 1969 and *Transformations 6 Malaysian Artists* in Singapore (2000).

REFERENCE

Imagining Identities: Narratives in Malaysian Art Volume 1, RogueArt, 2012.





6

KOW LEONG KIANG

b. Selangor, 1970

INNOCENCE SERIES, 1999

Signed and dated
'KOW LEONG KIANG 1999.'
(lower left)
Oil on canvas
25cm x 25cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 5,000 - RM 7,000

7

KOW LEONG KIANG

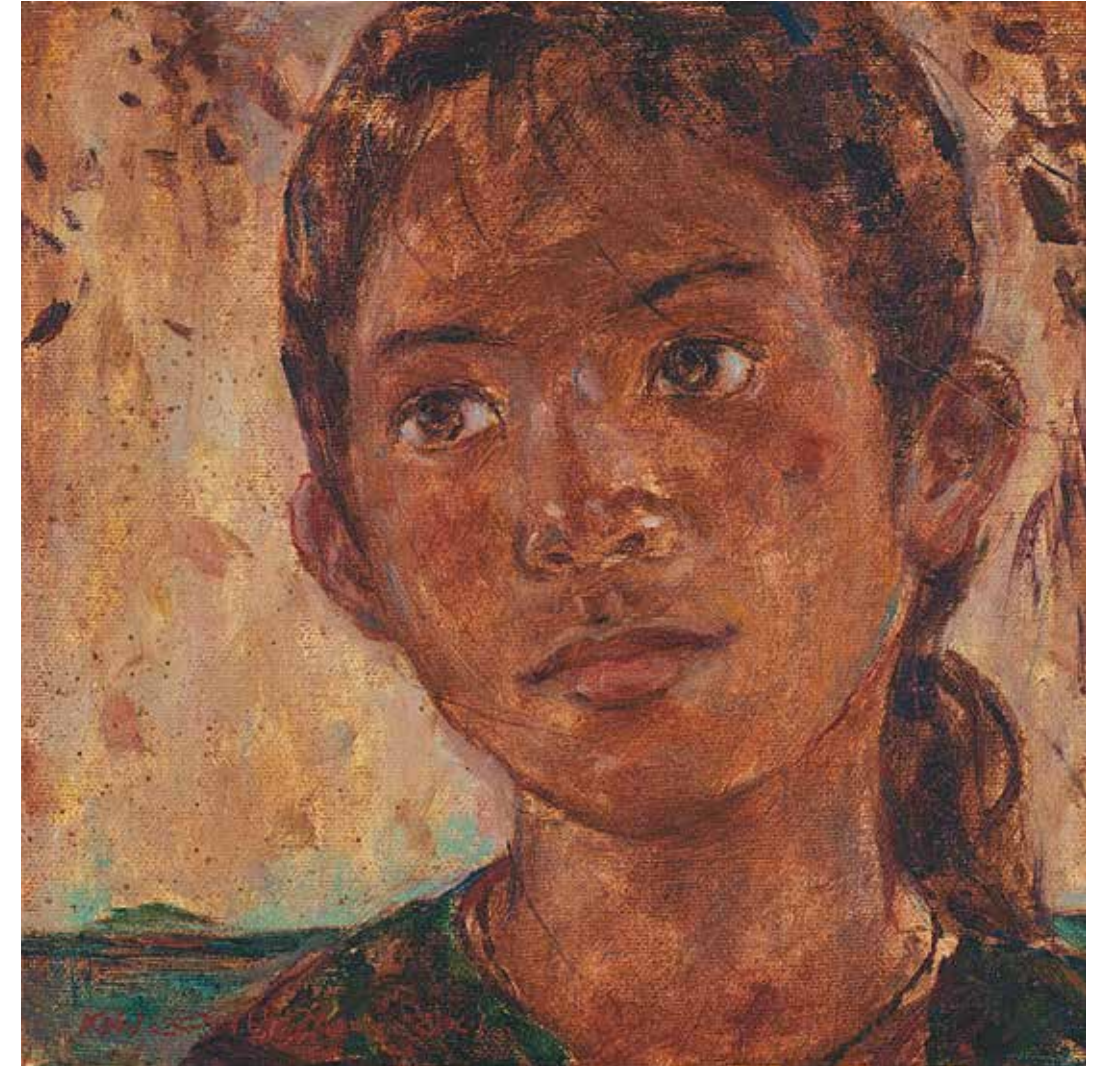
b. Selangor, 1970

MALAY GIRL SERIES, 2001

Signed and dated
'KOW LEONG KIANG 2001.'
(lower left)
Oil on canvas
25cm x 25cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 5,000 - RM 7,000



Deriving from the *Innocence Series*, this sublime illustration of a young child is Kow Leong Kiang's depiction of purity. Rural preadolescent girls of Malay descent are Kow's subject of interest portraying female values based on Malay culture - the ideals of modesty, innocence and naivety ingrained from childhood. He opts for an earthy palette applied with gentle strokes to depict the child's vulnerability apparent in her dewy-eyes. Kow's skillfulness in portraiture and figurative drawings sets him apart from his contemporaries with his delicate strokes and rustic palette.

Kow Leong Kiang stamped his class when he won the highly coveted Grand Prize in the Philip Morris Asean Art Award, the only Malaysian to have done so, in the finals in Vietnam in 1998, with his work called *Mr Foreign Speculator, Stop Damaging Our Country*, which established him as a major figurative artist. He graduated from the Kuala Lumpur College

of Art in 1991 and showed early promise when he won the Minor Award in the Young Contemporary Artists competition in 1992 and the National Day Art Competition in Kuala Lumpur. He was awarded the Freeman Foundation Asian Artist fellowship for a two-month artist's residency at the Vermont Studio Centre in the United States in 2004. He held his solo exhibition *To The Sea* at Ernst and Young Gallery in Singapore in August 2012 under The Asia Outreach Programme. A member of the provocative *F Klub*, Kow Leong Kiang continues to create sensuous figurative images alongside his peers with a recent exhibition titled *Scent of Bali* upon returning from an inspirational trip to Bali early this year. He also participated in the group show *Art@Whiteaways*, in conjunction with the Georgetown Festival in Penang in June 2013.

In this portrait of a young girl gazing away into space, Kow Leong Kiang captures a breezy day by the beach suggested by her waving fringe. She wears a ponytail signifying naivety and innocence, an intended theme of interest by the artist. Kow has explored various nuances of figurative style drawings and paintings since the *Innocence* and *Malay Girl Series*, including the nudes from his *Collisions* series, his active involvement with *The F Klub* and most recently his interest in examining the male figure.

JUHARI SAID

b. Perak, 1961

KATAK HENDAK JADI LEMBU (PROVERB SERIES), 1997

Signed and dated 'Juhari Said '97' (lower right)

Inscribed 'Katak Hendak Jadi Lembu' (lower left)

Woodblock print on paper, edition 7 of 20

54cm x 73cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 6,000 - RM 9,000

Juhari Said displays a profound interest and masterful skill in his woodcut technique evident in this surreal piece. It has been exhibited worldwide namely at the exhibitions *Gema*, *Visual Echoes*, Gallery Manes, Prague, Czech Republic and *Expressi Timur Barat* at Gallery Casa Cantabria, Madrid, Spain in 1998 as well as at a solo exhibition of Woodcut Print at the AAL-Galerie Karl Stroble, Vienna, Austria the following year and at the *Akal Dimata Pisau* exhibition at Dewan Bahasa dan Pustaka, Kuala Lumpur in 2003. Although exhibited extensively, this piece has never been sold commercially which makes this edition of *Proverb* series a unique piece.

The title, *Katak Hendak Jadi Lembu* (A Frog Aspiring to be a Cow), is a twist from the Malay adage, *Katak Dibawah Tempurung* (A Frog under the Coconut Shell). It is also the title of a novel by Indonesian Nur Sutan Iskandar. One is immediately taken by the satire of the Franken-animal with the head and body of a cow and the hind legs of a frog with an unusually bulbous posterior. While the Frog Prince fairy-tale of the Brothers Grimm offers hopes of a dramatic transformation to a better being and life, the mutant in this work faces certain extinction because of its physical abnormalities. The artist pokes fun at the *Mat Jenins* (idle dreamers) on the foibles of someone or something small trying to become much bigger than presumably and realistically possible. Frogs are restricted to their small ponds and often become fodder to snakes. He implies that it is good to dream but one has to be practical and goes for something that can be within grasp.

Juhari used plywood as his woodcut 'bedrock' until early 2006 when he switched to the *jambu laut* wood found in

abundance in Kelantan particularly Machang. He finds woodblock techniques humble yet superior in character. Awang Damit Ahmad once wrote: "His (Juhari's) method is dramatic. His formal characteristics are compounded in minimal and expressionistic elements."

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

REFERENCE

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



JALAINI ABU HASSAN

b. Selangor, 1963

KEBUN GETAH, 2008

Signed and dated 'Jai '2008 KL' (lower right)

Inscribed 'The Great Malaysian Landscape 2008' (lower left), 'Kebun Getah 2008' (upper right)

Mixed media on paper

70.5cm x 100cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Valentine Willie Fine Art, Kuala Lumpur.

RM 10,000 - RM 15,000

A stunning sketch by Jalaini Abu Hassan, affectionately known as Jai, illustrating 'The Great Malaysian Landscape' of a rubber estate is executed in a combination of materials using charcoal, ink and watercolour on paper. This piece demonstrates the artist's acute social and cultural awareness implying a subtle political commentary, besides showcasing his excellent drawing skills, compositional and spacial balance, as well as use of mixed media.

Jalaini Abu Hassan graduated with a BA (Fine Art) at the Mara Institute of Technology in 1985. 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.

He obtained his first MFA at the Slade School of Fine Art in London in 1988. His awards include the Major Award in the highly coveted Young Contemporary Artists exhibition 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 the UiTM Shah Alam where he is currently the Associate Professor in the Faculty of Art and Design.



NADIAH BAMADHAJ

b. Selangor, 1968

QUIET ON THE LANDING, 2008
Charcoal on paper collage and digital print
76cm x 118.5cm

PROVENANCE
Private Collection, Kuala Lumpur; acquired through Valentine Willie Fine Art, Kuala Lumpur.

EXHIBITED
Surveillance, Valentine Willie Fine Art, Kuala Lumpur, 2008.

RM 9,000 - RM 15,000

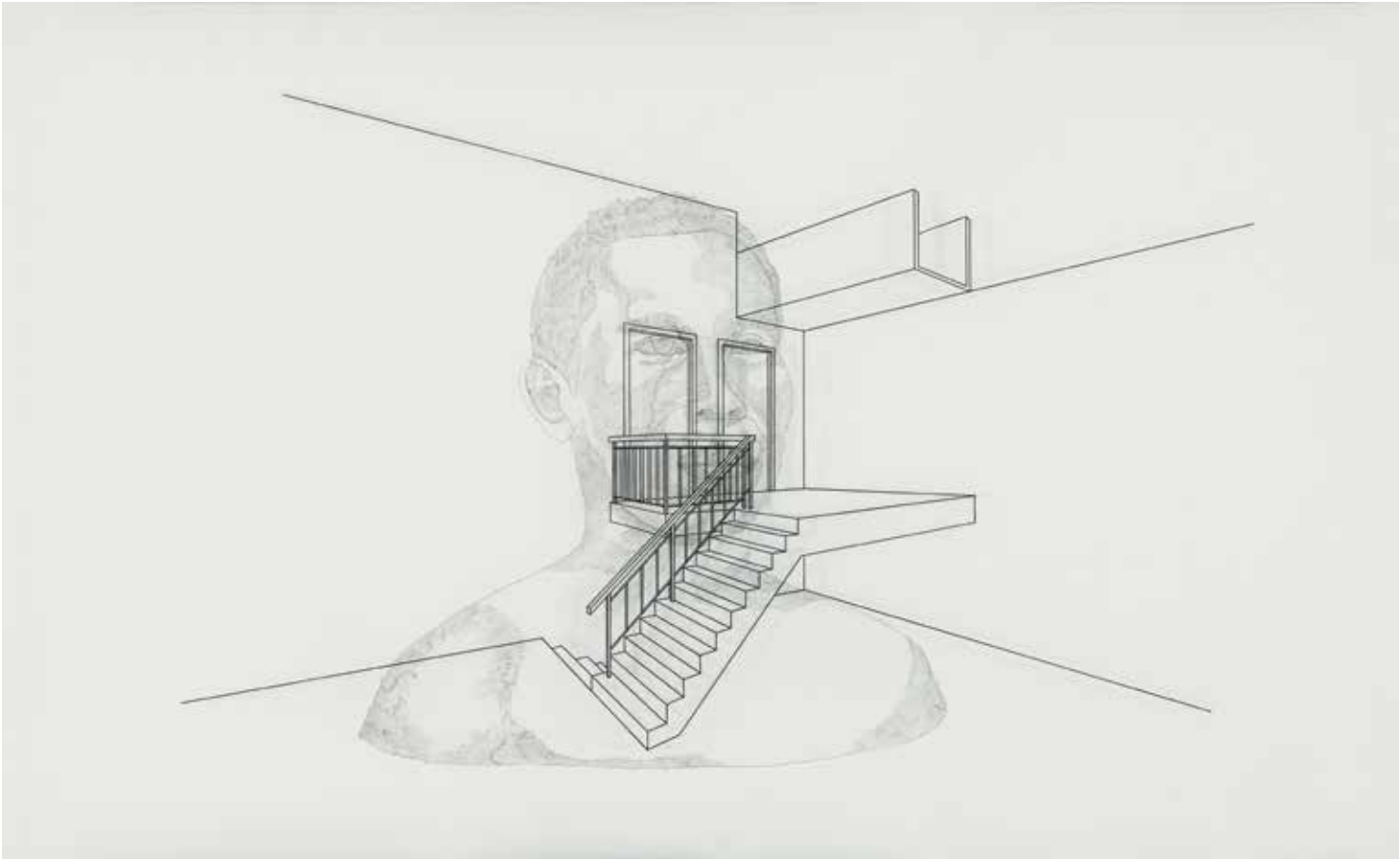
Nadiah Bamadhaj’s multi-media works are often layered with meanings and history with strong political and sociological overtones. *Quiet on the Landing* surveys the state of an inhabited space of the suburban terraced housing development in Malaysia. This muted yet stark piece illustrated in a transparent manner derives appropriately from *Surveillance*, Nadiah Bamadhaj’s solo exhibition that forms part of her Ph.D research at the Faculty of Built Environment, Art and Design at Curtin University of Technology, Australia. *Surveillance* offers the viewer a number of lenses to observe each work that resonates George Orwell’s dystopian novel titled *Nineteen Eighty-Four* that tells a story of Big Brother, the All Seeing Eye. Here, the spectre of a ‘Big Brother’ man cast in half bust looms over a landing pad with a staircase in an empty room leading ominously below floor surface and hidden from view, implying an Orwellian repression.

Nadiah’s topic of interest during her studies aims to investigate the concept of built environment, particularly in Malaysia, as a ‘process of classification and the embrace of classifications as identities’. Her thesis *Creating Critical Perspectives of Normalised Spaces in Malaysia* explores ‘how built environments in Malaysia contribute to the practice and maintenance of state power’. In an essay titled *From Paddy Fields to Fake Plastic Palm Trees: Negotiating a Changing Social Landscape*, Adeline Ooi and Beverly Yong correlate this piece to the thoughts of French philosopher Michel Foucault: “Here we see a visualisation of what Foucault calls ‘the spatial nesting of hierarchies of surveillance’, where

individuals become ‘embedded’ in spatial systems, whose function is to ‘render the occupant visible’.”

Nadiah Bamadhaj was trained as a sculptor at the University of Canterbury, New Zealand (1989 - 1992). Her work consists of drawings, video, installation, sculpture and digital images. Aside from making art, she has also been actively involved in non-government organisations and human rights advocacy as well as lecturing in art. She is the co-author of *Aksi Write*, a published account by her late brother, Kamal Bamadhaj, a human rights activist who was killed in East Timor, Indonesia in 1991. She became a full-time art practitioner in 2000, was selected for the Rimbun Dahan artist’s residency the same year, and was awarded the Nippon Foundation’s Asian Public Intellectual Fellowship in 2002. Her fellowship period was spent in Yogyakarta, Indonesia where she produced an art-based research project on the social aftermath of Indonesia’s 1965 coup attempt. Her solo exhibitions included *1965: Rebuilding Its Monuments* at Galeri Petronas, Kuala Lumpur, 2001, *enamlima sekarang (sixtyfive now)* at Benteng Vredeburg Museum, Yogyakarta, Indonesia in 2003 and the same show was exhibited in Galeri Lontar, Jakarta, Indonesia a year later. Nadiah now lives and works in Yogyakarta, Indonesia.

REFERENCE
Surveillance, Adeline Ooi & Beverly Yong, Valentine Willie Fine Art, Kuala Lumpur, 2008.
Imagining Identities: Narratives in Malaysian Art Volume 1, RogueArt, 2012.



AHMAD FUAD OSMAN

b. Kedah, 1969

UNDER THE DOME OF HEAVEN MAT JENIN IS (ALWAYS AND ALWAYS WILL BE) DREAMING TO DEATH, 1998

Signed and dated 'A. FUAD OSMAN 1998' (lower right of C)

Inscribed 'Quinn's Head: Study for Mat Jenin Is (Always and Always will be) Dreaming to Death' (left of C)

Mixed media on paper mounted on board, set of five

A: 20.5cm x 20.5cm, B: 25cm x 28cm, C: 55.5cm x 43cm, D: 28cm x 30.5cm, E: 25.5cm x 20.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 9,000 - RM 15,000

This suite of five works is a fascinating piece by Ahmad Fuad Osman. The central drawing of the portrait is an appropriation of British artist Marc Quinn and his iconic artwork titled *Self* - a frozen sculpture of the artist's head made from 4.5 litres of his own blood taken from his body over a period of 5 years. Described by Quinn as a 'frozen moment on life support', the work is carefully maintained in a refrigeration unit, reminding the viewer of the fragility of existence. The artist makes a new version of *Self* every five years each of which documents Quinn's own physical transformation and deterioration.

The imagery of a stretched eye shows reference to a silent 16-minute film by Spanish film director Luis Bunuel and Surrealist artist Salvador Dali titled *Un Chien Andalou* or *An Andalusian Dog* (1929), where the opening scene of the surreal short movie shows a woman's eye being held open by a man, though here the eye is stretched by a metal pin. Written all over the image are excerpts from *Death, Dying and Bereavement*, a book addressing practical and metaphysical aspects of death.

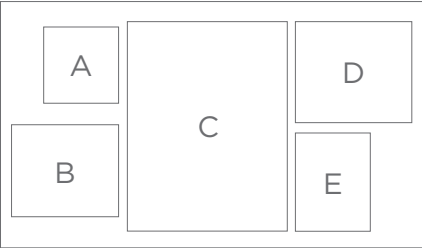
A monochromatic doodling suggesting a scene from a dream is also illustrated. The image is indiscernible apart from the figure depicted on the far left. Another surrealistic image is of three hands in walking motion which perhaps was derived from the animation *The Addams Family. Thing*, a fictional character from the television series is portrayed as a disembodied hand and Fuad has playfully placed the stages of a flower in bloom in three sequences above each hand. The final piece that makes up this set of surreal collection depicts a clear square glass bottle inscribed with an illustration of a human brain on the glass filled with an American dollar bill and a rose. The adaptation of various iconic imageries is perhaps Fuad's interpretation of a state of mind that is released from reality, marked by abstraction.

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, the United States 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 the 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*, Petronas, 2008.



NIK ZAINAL ABIDIN

b. Kelantan, 1933 - d. Selangor, 1993

UNTITLED, 1981
Signed and dated 'Nik Zainal 1981' in Jawi (lower left)
Watercolour on paper
29cm x 37.5cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 9,000 - RM 12,000

Nik Zainal Abidin draws from various sources of *wayang kulit* styles and stories in varying forms through his own interpretations and those adapted and assimilated according to the host society’s mores and peculiarities. Though his core sources are the Ramayana, whether it be the Malay adaptation or from the Thai version, he also includes the tales of the Mahabharata and the *Hikayat Panji* into his repertoire. He generalises the storyline as it is impossible to have one pictorial scene representing the whole gamut of the overly long epics. It is more a mish-mash of characters - whether they be the Ghatotkacha 'Bald Pot' against the debonair Arjuna of the Pandawas in the Mahabharata or the Rama-Rawana battle of the Ramayana, or the *Hikayat Panji* (Wayang Purwa of Java) - picked up at certain stages of the story.

Like in a Kabuki play, one can re-enter a *wayang kulit* performance at any point, and not be any poorer for it. Before the Islamist party PAS took over Kelantan and the Islamisation in Government Administration and education in 1984, the *wayang kulit* folklores were instrumental in helping to mould concepts of State and kingship. Artist and writer Siti Zainon Ismail observed: “The concept of bringing traditional imagery into the development of visual art began with Nik Zainal Abidin, who transferred the designs of *wayang kulit* puppets and the *bangau* of *perahu* onto paper... Seri Rama and Raja Wana were not only moving elements and voices fighting behind a screen, they became two-dimensional characters and icons in modern art”.

Light in *wayang kulit* is more than the life force. For all the performance’s un-Islamic practices, there is one saving grace.

In the paper, *The Study of Semiotics Wayang Kulit Theatre in Malay Culture Society*, Dahlan Abdul Ghani (Universiti Kuala Lumpur) wrote: “The metaphor behind the light (paraffin gas lamp) is not meant only for the performances, but also it replicates the concept for Malay society to seek knowledge and guidance from the one above. Here it refers to God which is (Allah SWT).”

Hailed as the Painter of the Epics, Nik Zainal Abidin was the pioneer who transferred the *wayang kulit* theatre and its myths and legends onto canvas and paper. He worked as a set designer for RTM from the 1960s until his retirement in 1988. He had already showed early promise when he won a prize in the Merdeka Independence Fair in 1957 and First Prize in the *Joy of Living* exhibition in 1964. He became a member of the Wednesday Art Group which was formed in 1955. He was selected for a German cultural tour in 1970 and represented Malaysia in the Expo '70 in Osaka, Japan. He is also known for his design of the Kunci Ibu Kota, the *cokmar* (royal mace) and the royal throne for the Yang di-Pertuan Agong in 1960 and the mural for the West wing of Muzium Negara.

REFERENCE
Menulis dan Melukis: Writing and Drawing in Malay Traditional Art and Their Impact in Modern and Contemporary Art - A Study of Cultural Values, Siti Zainon Ismail (Translated by Hasnul J. Saidon), *Imagining Identities: Narratives in Malaysian Art Volume 1*, RogueArt, 2012.



CHIA YU CHIAN

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

SEASIDE, 1954

Signed 'Yu Chian' (lower left)

Pastel on paper

43cm x 54.5cm

PROVENANCE

Private Collection, Negeri Sembilan.

RM 8,000 - RM 12,000

Seaside is vividly illustrated in pastel, a medium rarely used by the artist, depicting an idyllic scene of the beach front. A large tree looms over the entire picture from the right, while a fishing boat is moored on the shore and three figures, outlined and illustrated with economical yet effective use of strokes, are seen in various postures. A male figure clad in sarong is facing the viewer while a female figure is sat on the rear end of the boat overlooking the vast ocean and another dark figure nearby is walking along the coast. Executed in Fauvist colours and stylised planes, this rare piece was done before the artist's sojourn to Paris, yet already showing Yu Chian's bold and clever use of colour, form and composition.

Chia Yu Chian received his early education in a Chinese school in Singapore. Later, he was taught privately by art pioneer Chen Wen Hsi and held his first solo in 1951. His career took a lift when he won a French Government scholarship to study at the famed Ecole Nationale des Beaux Arts in Paris from 1959

to 1962. In 1960, he also had solo exhibitions in European cities such as London and Hanover. He had the distinction of his works being accepted 15 times at prestigious Salon exhibitions in Paris – a rare honour for a non-French artist and in 1959, he received Honourable Mentions in the Salon des Independent and the Societe des Artistes Francaise. His mural, *Life In Malaysia*, commissioned during his sojourn in Paris is proudly displayed at the Malaysian Embassy there.

REFERENCE

Chia Yu Chian Memorial exhibition, National Art Gallery, Kuala Lumpur, 2002.

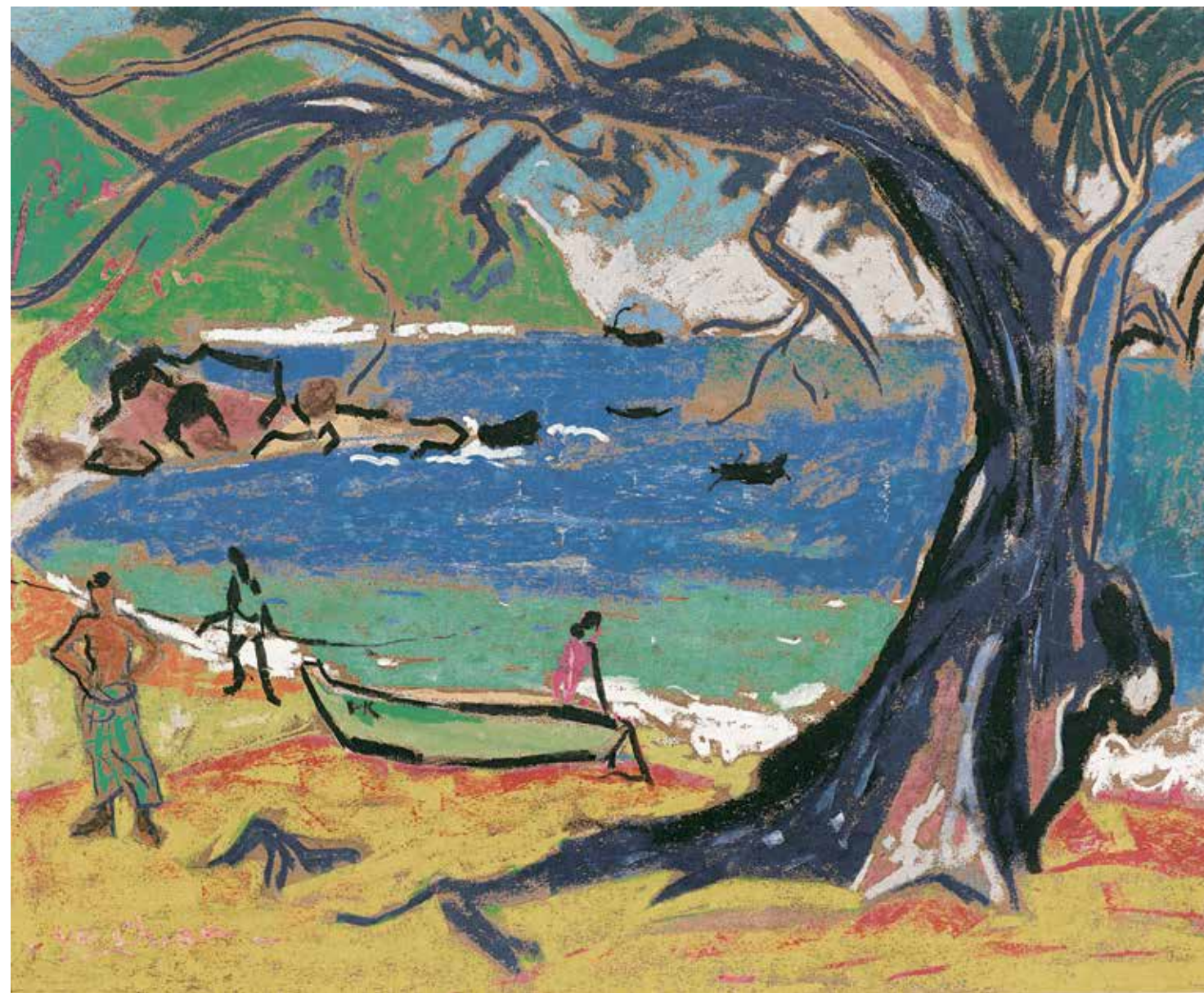
Contemporary Artists of Malaysia, Dolores D. Wharton, 1971.

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

Who's Who In Malaysia 1975 - 1976, J. Victor Morais.

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

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



CHIA YU CHIAN

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

UNTITLED, 1972
Signed and dated 'Yu Chian 1972' (upper right)
Oil on board
34.5cm x 60cm

PROVENANCE
Private Collection, Penang.

RM 12,000 – RM 18,000

Chia Yu Chian illustrates a scene of a winter sport, the reindeer sleigh race, in this rare-themed painting. The tradition of reindeer sledge race is performed to observe various celebrations such as the Sami Easter festival in Lapland, Finland and Northern Norway, and the imminent arrival of spring every March in Murmansk, Russia. Yu Chian broke away from the tropics of the Southern Sea to capture a fresh visual experience of a romantic winter. A couple of sledge riders are illustrated in Yu Chian’s hallmark brushstrokes and colour palette - swift yet confident marks in vibrant hues of red and tinges of orange accentuating the reindeers and human forms - set against a backdrop of an unusual yet brilliant choice of cool blue-green tone depicting the frosty snow. Proportionately composed, the artist opts for a rear side angle to optimise the use of space while creating the illusion of speed and movement.

Chia Yu Chian received his early education in a Chinese school in Singapore. Later, he was taught privately by art pioneer Chen Wen Hsi and held his first solo in 1951. His career took a lift when he won a French Government scholarship to study at

the famed Ecole Nationale des Beaux Arts in Paris from 1959 to 1962. In 1960, he also had solo exhibitions in European cities such as London and Hanover. He had the distinction of his works being accepted 15 times at prestigious Salon exhibitions in Paris - a rare honour for a non-French artist and in 1959, he received Honourable Mentions in the Salon des Independent and the Societe des Artistes Francaise. His mural, *Life In Malaysia*, commissioned during his sojourn in Paris is proudly displayed at the Malaysian Embassy there.

REFERENCE
Chia Yu Chian Memorial exhibition, National Art Gallery, Kuala Lumpur, 2002.
Contemporary Artists of Malaysia, Dolores D. Wharton, 1971.
Chinese Art of the 20th Century, Dr Michael Sullivan, 1965.
Who's Who In Malaysia 1975 - 1976, J. Victor Morais.
Modern Artists of Malaysia, T.K. Sapathy and Redza Piyadasa, Dewan Bahasa dan Pustaka, 1983.
Chia Yu Chian in Nanyang, Lim Hak Tai Gallery, Nanyang Academy of Fine Art, Singapore, 2009.



SUZLEE IBRAHIM

b. Terengganu, 1967

FESTIVAL (OMBAK SERIES), 2009
Signed and dated 'Suzlee Ibrahim 2009' (lower right)
Acrylic and oil on canvas
102cm x 158cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 13,000 - RM 19,000

This work lies at the tail end of Suzlee Ibrahim's *Ombak* series, which started in 2007, inspired by the sound of the crashing waves. At this time, there were four other overlapping series - *Sakura, Wall* (2008 - 2009), *Melody* (2009) and *Monsoon* (2009 - 2010). The spontaneous splash of energetic red and cooling blue is dominated by grey tones with calligraphic black streaks reminiscent of Franz Kline. It betrays inspiration from the Action Painting of Jackson Pollock with the 'control' of Willem de Kooning. He said: "For me, everything in life moves. Movement is life. Life must be continued and life itself is a process of movement." Suzlee recalls the gaiety of the *Main Pantai* beach festivals (*puja*) popular in Kuala Terengganu in the 1970s during his childhood. "It was like a Family Day for the farmers to gather and celebrate after the harvesting season," he said.

Suzlee Ibrahim graduated from the University Mara Institute of Technology campus in Kuala Perlis in 1987. He worked in advertising and publishing companies before starting to teach for a total of 16 years at UiTM, Universiti Kebangsaan Malaysia (UKM) and Institut Tadbiran Awam Negara (Intan) and teaching fulltime in 2009 at the National Arts Culture and Heritage Academy (Aswara). He received the Anugerah Citra Kencana by UKM in 2011. He has held more than 22 solo shows in 26 years at home and abroad including his *Movement Series (VIII)* in Leicester, England in 2000. Suzlee's works were featured at auction houses in Singapore and Denmark. He has been invited to numerous international workshops, symposiums and festivals including the 8th Tunisian Arts Festival in Monastir in 2010.



ISMAIL MAT HUSSIN

b. Kelantan, 1938

GASING, 2005

Signed and dated 'ISMAIL MAT HUSSIN 2005' (lower right)

Batik

77.5cm x 92cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 9,000 - RM 15,000

A group of men are illustrated playing tops or *gasing*, a favourite traditional past time of the rural folks of the East coast. Ismail Mat Hussin is known to depict traditional activities in his works and themes that revolve around the rural community namely fishing, moon-kite flying, market scene and pounding rice to name a few. A protégé of Khalil Ibrahim, who also experimented in batik, Ismail uses less of the trademark musculoskeletal patterns of his figures. His works are true to the rustic life evident in his choice of colours and subject matter. This particular piece demonstrates the artist's superb skill in his treatment of the tedious and delicate medium - the crease and shadows of the clothing, the detailed patterning of the men's sarong, the breaking of stylised planes of the

foreground and the variable silhouettes in the background.

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).



KHOO SUI HOE

b. Kedah, 1939

AROUND THE MOON, 1972

Signed 'SUIHOE' (lower centre)

Oil on canvas

88cm x 88cm

PROVENANCE

Private Collection, Australia; acquired through Raya Gallery, Kew, Victoria, Australia.

EXHIBITED

Khoo Sui Hoe, Raya Gallery, Australia, 1978.

RM 18,000 - RM 30,000

The play of circles and sinuous forms of the figures are to lull one into a blissful stupor. The yin-yang balance is represented by the man and the woman with her curved rump and bosoms. Circles are symbolic of harmony, perfection, unity, wholeness, universality and infinity. This is a piece that exemplifies the simplicity and contemplative nature that Khoo Sui Hoe's works have become known for. In both figures, a hand extends over the forehead to accentuate the relaxed mood.

Dr. Chew Teng Beng, Vice Chairman of the Penang State Art Gallery and committee member of the Penang Arts Council who initiated the one-man show for Sui Hoe in Australia in 1978 where this work was displayed commented on the Foreword of the exhibition catalogue: "His images are selected and presented in clear-cut, concise and emotive forms. The dream-like and mysterious qualities of these images owe much to their origins in the unconscious. They are fresh and modern. Sui-Ho's paintings illustrate his interest in primitivism and the content of subject matter is surreal in manner".

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 Art, 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 was given a retrospective by the Penang State Art Gallery in 2007. He divides his time between the United States and Malaysia mainly in Penang.

REFERENCE

Khoo Sui Hoe Paintings 1963-1973, Lembaga Muzium Negeri Pulau Pinang, 1978.

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



KHALIL IBRAHIM

b. Kelantan, 1934

KALEIDOSCOPE, 1998

Signed and dated 'Khalil Ibrahim 1998' (lower right)

Acrylic on canvas

107cm x 129cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 28,000 - RM 40,000

The suggestion of figures, close together and fused, is well rendered by Khalil Ibrahim in this piece using his abstract DeConstruction device in which the human forms are mentally torn apart and carefully reassembled in lolling strips of sinuous colours in a vertical format. Khalil uses this technique for a more abstract ambient when depicting fishermen at work. But the dense compact space here points to a more concentrated and crowded meeting point, like a marketplace. The strips, loose and irregular, are differently coloured to exude tones, movement and an ambiguous perspective. They are visual indicators of mood, the physical and physiological elements of the 'body heat' of people. The festoon of bright colours marks a celebratory mood with its own inherent rhythms with the purported figures being anonymous and no sign of gender or if they are clothed or unclothed. This employment of colours as forms and for contrasts with entities of sharp cuts is somewhat reminiscent of Henri Matisse's *gouaches decoupees* (paper cut-outs) as epitomised in *The Snail* (*L'escargot*, 1953) and of the pinched surfaces of Umberto Boccioni's sculptures.

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. 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.



CHAN KOK HOOI

b. Penang, 1974

REMEMBRANCE OF YOUR SMILE (OLD PHOTO SERIES: MSN MESSENGER), 2007

Signed and dated 'KOK HOOI' (lower right) '2007' (lower left)

Acrylic on jute

61cm x 76.5cm

PROVENANCE

Private Collection, Penang.

RM 7,000 - RM 10,000

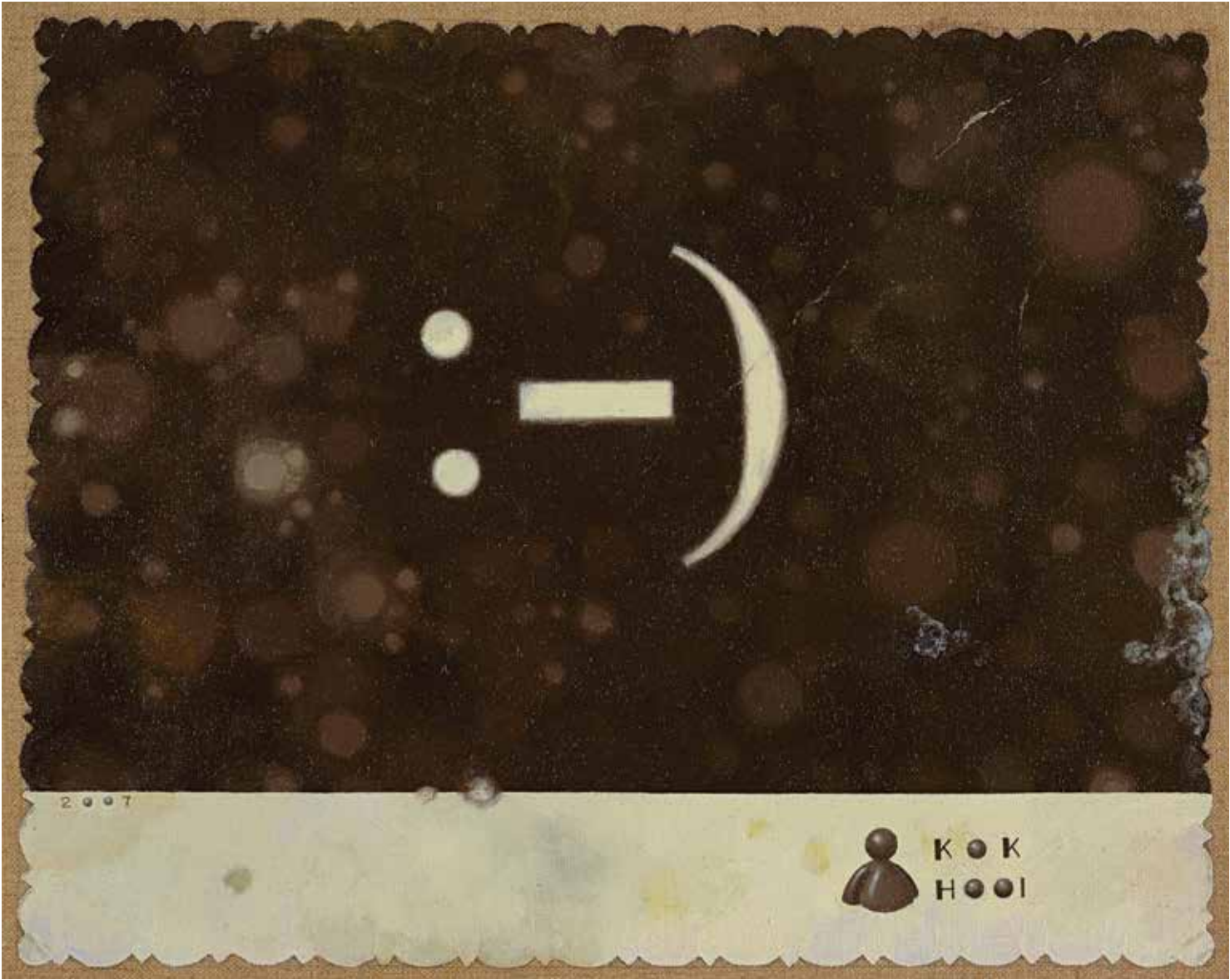
“Art is about seeing possibilities, especially with contrasts, not only in terms of colours but also in the play of opposites.”
- Chan Kok Hooi

Chan Kok Hooi playfully renders life through an array of Surrealist themed paintings. At the start of his artistic endeavour, he produced *Non Series 1* - a colossal body of dream-like intricate illustrations depicting mythological and fictional characters at war - leaving viewers with mixed pleasures of delight, awe, humour and bewilderment. Though the emergence of *Old Photo Series* depicted in four collections (*Car*, *Sexual Organ*, *MSN Messenger* and *Paper Doll*) subdued his interest in fabricated dreams, the same emotions evoked remain in the virtual reality of his newfound theme.

Remembrance of Your Smile manifests the life of the World Wide Web as the artist adopts the iconic MSN Messenger symbol as his protagonist - and the use of punctuation marks colon, dash and close parenthesis - to form a smiling face commonly used to express oneself in virtual language. This piece forms a series of work that depicts the 'unbroken attachment to his environment, recalling memories of his childhood, his friends and hint of his implicit filial duties'. The simplism of the smiley is

illustrated on a sepia toned background enhanced by bokeh effect, enriching the painted vintage photographic quality. The installment of the MSN Messenger icon was created during his participation in the ABN AMRO Malihom Artist in Residence Programme of the Wawasan Open University in Penang.

In 1992, Kok Hooi was granted a full scholarship at the Malaysian Institute of Art, Kuala Lumpur and entered the same college the following year. He graduated with a Painting major in 1996. He was actively involved in theatre since school and returned to Performing Arts in 1999. He began designing sets in 2003 which had greatly influenced his art evident in the inventiveness, complexity, comedy and delicacy of his works that create dramatic tension and dichotomy. His awards included the 2005 Mayor of Beppu Prize at the Beppu Asia Awards; the 2004 and 2006 awards in the Young Contemporary Artists competition. He received the Royal Overseas League scholarship in London in 2009 and was twice finalist of the Sovereign Asian Art Prize in Hong Kong in 2008 and 2009. He also took part in major art festivals such as the Animamix Biennial in Taiwan, and Art Stage Singapore in 2011 and 2012. Outside Malaysia, he has held solos in Indonesia, South Korea, Singapore, Hong Kong, China, Guam and the United States.



MASTURA ABDUL RAHMAN

b. Johor, 1963

GUBAHAN SELERAK KEDUA (SECOND RECONSTRUCTED COMPOSITION), 1999

Signed and dated 'mastura '99' (lower left)

Mixed media on canvas

91cm x 91cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 9,000 - RM 12,000

Mastura Abdul Rahman produces visually stimulating paintings through her manipulation of isometric and aerial perspectives of home interiors particularly of the traditional Malay, skillful integration of floral motifs found in traditional textiles such as batik and the presence of domestic objects that represent the artist's locality - executed in the manner of Geometric Abstraction. The result gives an invigorating look on the nation's aspirations for identity in cultural expressions and heritage continuity.

As part of two special compositions from Mastura's *Interior* series (1985 - 1999), she explores various permutations combining elements of bird's eye view, foreshortened space and 360 degrees angle. Her sophisticated techniques have created an optical bending for a well-orchestrated syncretic display of crafts and items used in everyday life.

This hard-edge piece embodies the core elements of her work illustrated in earthy tones of green and brown with the use of black to create space and blue and grey to lend a cool, neutral effect to the perplexity of the composition. An arcanthus-like ornamentation, a wood-carving perhaps, floats in an arc penumbra with some of the floral bouquets now etched out and overflowing other spaces instead of being constricted in geometric slabs previously. A stick of different sized triangles filled with various batik patterns reminiscent of wayang kulit cloth or a wood-carved panel. Depiction of sandals, terompah or a pair of clogs, and a tempayan or clay globular water container - traditionally placed at the steps of Malay families' homes for the convenience of cleansing one's feet before entering the home - is a symbolic gesture of a traditional local custom and environment that Mastura aims to embrace.

Mentored by Dr. Sulaiman Esa, Ponirin Amin and Fauzan Omar during her tertiary education at Universiti Teknologi MARA (UiTM), she was trained to expand her research beyond local proclivities. Some of her main influences include Persian and Mughal miniature paintings, the concept of spatial arrangements in the Japanese Ukiyo-E prints, and isometric projection drawings - evident in the creation of her first body of work *Interior* Series.

Mastura Abdul Rahman is much influenced by the Malay Islamist revivalist movement of the 1980s and a back-to-(Malay) roots orientation following the 1971 National Cultural Congress. Her astute combination of Malay crafts, architecture, traditional culture (textiles, woodcarving) and aesthetics in her *Interior* series clinched a Major Award in the coveted Young Contemporary Artists competition in 1985. In 1987, she won a Consolation Prize in the Johor Art Competition. A Fine Art graduate from UiTM in 1986, Mastura obtained an Art Teachers' Diploma in 1990 and a Master of Science in Creative Multimedia from Multimedia University (MMU) in 2009. Besides making art, she has been involved with numerous curatorial duties such as *Members Only* at National Visual Arts Gallery (2012) and *The Curtain*, Research Creation Exhibition at MMU, Cyberjaya in 2007. She was invited to curate shows representing the Bank Negara Museum collection at Art Expo Malaysia and Malaysia at the *Olympic Fine Art* exhibition at the Museum of London in 2012 among others. She has also participated in a number of exhibitions at home and abroad.

REFERENCE

The Use of Traditional Malay Art Images in the Paintings of Mastura A. Rahman, Tengku Sabri, 1998/1999.



ERICA HESTU WAHYUNI

b. Indonesia, 1971

WEDDING PROSPERITY, 2011
Signed and dated 'Erica 2011' (lower left)
Acrylic on canvas
80cm x 110cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from artist.

RM 5,000 - RM 7,000



Erica Hestu Wahyuni's naïve and playful renditions have ascertained her reputation as one of the most sought-after contemporary artists in Southeast Asia. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomena, dreams and also everyday imaginations".

This imaginative piece illustrates the celebration of a joyful and prosperous wedding ceremony. The newlyweds are seen standing next to each other at the centre. References of Chinese culture are evident with the appropriation of two red paper lanterns hanging above the couple, a pagoda at the upper right corner, recurrences of mandarin orange fruit and

tree motifs as well as traditional costumes. A truck parading the monogram of luxury designer wear of Louis Vuitton is playfully displayed in the background.

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





22

DANG XUAN HOA

b. Vietnam, 1959

LIFE OF A FAMILY, 1996
Signed and dated 'HOA1996'
(lower left)
Gouache on paper
50.5cm x 74cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 7,000 - RM 9,000

Dang Xuan Hoa's works often feature objects of still life - 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 Ngvoi* or *Human Objects* series developed since the 1990s has aroused the characteristics of his artistic approach.

In *Life of a Family*, Dang Xuan Hoa illustrates two figures suggesting a parent and child with domestic objects such as a cup and a persimmon fruit executed in his distinctive stylistic manner. The pastel shades of cream, orange and olive with streaks of blue and grey radiate a sense of harmony. Broad and gestural strokes are applied liberally, contributing to an intriguing compositional arrangement while displaying a textural quality.

Dang Xuan Hoa graduated from Hanoi University of Fine Arts in 1983 and participated in his first group exhibition *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 collection of the Vietnam National Museum of Fine Arts, Hanoi and Singapore Art Museum, among others.

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.



23

EKO NUGROHO

b. Indonesia, 1977

UNTITLED, 2006
Gouache on paper
Diptych
15cm x 10.5cm each

PROVENANCE
Private Collection, Kuala Lumpur.

RM 600 - RM 1,000

As one of the main artists in the Post-Suharto generation dubbed the *2000 Generation*, Eko Nugroho is known for his commentary on social and communal issues using self-crafted populist caricatures. His work reflects the daily life of Indonesian society addressing socio-cultural and political issues created in a fusion of styles such as Street Art, Pop Art, and Surrealism. A multi-disciplinary artist, he utilises the floor, wall and ceiling spaces for his paintings, drawings, sci-fi animation, tapestry, murals, sculptures, videos and performance with the aid of music and light.

His works often depict 'solitary part-man/part-machine figures against an empty graphic patterned background, rendered in flat strong colours, conveying a certain artificiality, loneliness and vulnerability'. Presented here are two pieces of modest sized works on paper of two halves of a mutated human figure typical of Eko's stylistic approach - split into two. The lower half sees one foot appearing as a black box while its hip is replaced with a transparent box encasing two rod-like shapes with one adorning an antler. The headless upper body is represented with three arms and another black box suggesting a sound amplifier slung over its neck. This playfulness is the quintessence of Eko's artistic pursuit, illustrating unidentifiable creatures based on the bewilderment of his creative imagination.

Eko graduated from the Indonesian Art Institute, Yogyakarta in 1997. He has over 12 solo exhibitions under his belt displayed namely at the Musée d'Art Moderne de la Ville de Paris (2012), ZKM Center for Art and Media, Karlsruhe (2011), Peking Fine Art, Beijing (2009), Lyon Biennial (2009), and Kiasma Museum of Contemporary Art, Helsinki, Finland (2008). He has participated in numerous group shows worldwide which included *Fantasy Islands* at Espace Louis Vuitton Singapore (2012), *RALLY: Contemporary Indonesian Art* at the National Gallery of Victoria, Melbourne (2012 - 2013) and *Move on Asia* at the ZKM Center for Art and Media (2013). He has recently exhibited at the 55th International Art Exhibition of the Venice Biennale in 2013.

RONALD VENTURA

b. The Philippines, 1973

UNTITLED

Undated

Mixed media wall sculpture
25cm x 25cm x 25cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 6,000 - RM 9,000

"My work is much like an overflow of different realities, a continuing visual commentary, often juxtaposed with other documents or 'evidence' from science, religion, fashion, history etc." - Ronald Ventura

This miniature sculpture of a Doberman Pinscher is Ronald Ventura's unique representation of the intelligent, obedient and energetic domestic dog. Known to produce sculptures of dogs and other animals in a variety of form and context, this piece features a mug shot profile of the loyal breed, encased in a perspex box resembling a mounted deer head or a shrine. By simply outlining a mask alongside an inscription of the word 'NO', the artist cleverly inserts a subtle commentary on human behaviour and hypocrisy. A display of installation titled *Zoomanities* (2008) which comprised of sculptural pieces depicting a myriad of animals indicate his interest and adeptness in moulding and presenting sculptures. He is also known to produce artworks in a multitude of mediums such as oil painting, drawings and video installation.

An internationally acclaimed artist, Ronald Ventura obtained his BFA (Major in Painting) from the University of Santo Tomas in Manila in 1993. He served as an Art Instructor at the Department of Fine Arts at his alma mater from 1993 to 2001. He has held close to 30 solo shows around the world since his first exhibition held in Manila in 2000. Some of the exhibitions included *Watching the Watchmen* in Manila, *Recyclables* at Singapore Tyler Print Institute and *Fiesta Carnival* in Milan (2012). He has also participated in numerous group shows across the Philippines and abroad such as the Prague Biennale

in 2009. In 2003, Ronald Ventura was conferred with the Cultural Centre of the Philippines Thirteen Artists Award, a much coveted honour by the art community in the Philippines. He received the contemporary art prize at the Ateneo Artists Award by the reputable Ateneo de Manila's Art Museum which awarded him with the Ateneo Art Gallery Sydney Studio Residency Grant, exhibiting at the Cross Art Projects, Sydney, Australia in 2005. An auction darling, Ronald's piece titled *Grayground* was sold at an auction in Hong Kong for \$1.1 million, the highest auction price recorded for a contemporary Southeast Asian painting at the time.

REFERENCE

A Duad in Play two-man exhibition, *Posthuman Monstrosities*, *Posthuman Toys*, Clarissa Chikiamco, 2010.





25

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

PAGO-PAGO SERIES, 1964

Signed, dated and inscribed 'RUMBIA AL64' (lower left)

Inscribed 'LENGGENG N.S' (lower right)

Ink on paper

19cm x 13.5cm

PROVENANCE

Private Collection, Penang; acquired directly from the artist.

RM 15,000 - RM 20,000

Abdul Latiff Mohidin produced at least eight sketches involving the *Rumbia* (hardwood plant) around 1964 to 1965, with at least one other like this depicting a trinity with two on the sides in the background. (*L.I.N.E. Latiff Mohidin: From Point to Point*, Page 134), emphasising on the "rhythm and architecture" ... "Resolve intensifies, work multiplies." In 1964, Latiff was returning home from his art studies in Germany. The same year, he had a solo exhibition at the Bangkoki Gallery in Bangkok where he unveiled his *Pago-Pago* works. Perhaps one of the first few drawings of the *Pago-Pago*, this piece portraying the totemic forms fusing Man and Nature marks the beginning of one of the most iconic and significant series of works produced in the region.

Abdul Latiff Mohidin casts a giant shadow in the world of art and literature. He was the youngest Malaysian artist to be accorded a retrospective by the National Art Gallery in 1973, and was granted an incredible second retrospective in 2012 to 2013 showcasing more than 300 works in various media over six decades. He received his art training at the Hochschule fur Bildende Kunst in Berlin (1960 - 1964). On his return, he made his famous tour of Southeast Asia including Thailand, Laos, Cambodia and Indonesia. He won Second

Prize (Graphic) in the 1968 Salon Malaysia. He advanced his studies in printmaking at the Atelier La Courrier in Paris (French Ministry scholarship, 1969) and the Pratt Institute in New York (John D. Rockefeller III scholarship, 1969). He is also a published poet with books including *Sungai Mekong* (1971), *Kembara Malam* (1974), *Serpihan Dari Pendalaman* (1979), *Pesisir Waktu* (1981), and *Sajak-Sajak Dinihari* (1996). He won the Malaysian Literary Awards consecutively from 1972 to 1976 and again in 1984 and 1986, and the coveted SEA Write Award in Bangkok (1984). He was Guest Writer of the Dewan Bahasa dan Pustaka in 1988, a Creative Fellow at Universiti Sains Malaysia in 1977, and a guest artist at Universiti Kebangsaan Malaysia in 1980. He was also the founder and guiding spirit of the artist's co-operative, *Anak Alam* (Children of Nature). His last major series of exhibitions were *Rimba* (1998), *Voyage* (2007) and *Serangga* (2013).

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 Latiff Mohidin: Works on Paper - From Berlin to Samarkand, 2004.

26

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

PAGO-PAGO SERIES, 1964

Signed, dated and inscribed 'A.L 64 LENGGENG' (lower right)

Ink on paper

19cm x 13cm

PROVENANCE

Private Collection, Penang; acquired directly from the artist.

RM 15,000 - RM 20,000

When Abdul Latiff Mohidin returned from Germany, he unleashed one of the most defining art at the time and of the region. The *Pago-Pago* series is a synthesis of forms inspired by ancient monuments in Southeast Asia infused with nature as the notation in this work suggesting a cactus personification. The genesis of *Pago-Pago* already started in West Germany. As Latiff is to comment on hindsight, much later: "I realise in the structure of forms, in a number of paintings and sketches I made around 1963 to 1964 in Berlin (far from the tropical scene), there were already hints and foreshadowing of forms resembling the pointed shapes of bamboo clumps, pandanus leaves, fishing boats, shells, hills, even tapering outlines of balconies, mosque-minarets and stupa-pagodas. Already there



were the curves of yam leaves, river pebbles, wells ... bivalve shells and domes ... and the colours of the land..." It moved Peggy Crawford Singhalaka's comment in her review of Latiff's exhibition in Bangkok in the *Bangkok Post* (Sept 8, 1965), glossing over the "vitality tempered with serious thought and contemplation of visual experiences..."

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 Latiff Mohidin: Works on Paper - From Berlin to Samarkand, 2004.

CHUAH THEAN TENG, DATO’

b. China, 1912 – d. Penang, 2008

MASA HADAPAN KITA (OUR FUTURE), c. 1960s-70s

Signed ‘Teng’ (lower left)

Batik

60cm x 80cm

PROVENANCE

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

RM 55,000 - RM 75,000

Dato’ Chuah Thean Teng weaves elements of Malay craft tradition and designs into his simple narrative of *kampung* life with the intimacy and camaraderie which also highlights the beauty of the traditional Malay house. Interest is drawn to the variegated nature-inspired patterns of the batik sarong with pointillism in one, *pucuk rebung* (bamboo shoot) triangles and starfish and sunflower whorls in the others. All activities are spread over the *mengkuang* (screwpine) mat with the *kelarai* shapes in the spartan room with three women taking care of their charges. In the foreground, the Malay version of the Western Art’s iconic *Reclining Figure* watches over a baby crawling towards her, one other is hidden inside the sarong cradle while another is resting snugly on the laps of one of the mothers. The contours of the sawn wooden planks that make up the wall enclosures and the floorboards look like the configurations of certain terraced rice-fields. What is bold about this composition is the exterior opening, which is left bare like an ambiguous space or even as an unintended screen.

Then *Reader’s Digest* editor-in-chief Kathy C. Stockwin commented on Teng in 1987: “The colourful images of the Malaysian countryside have received international acclaim... He admires the simplicity and honesty of the kampong (villages) folk and portrays them with warmth and humour. His keen

eyes see grace and dignity in everyday activities – children playing, women, men at work...”

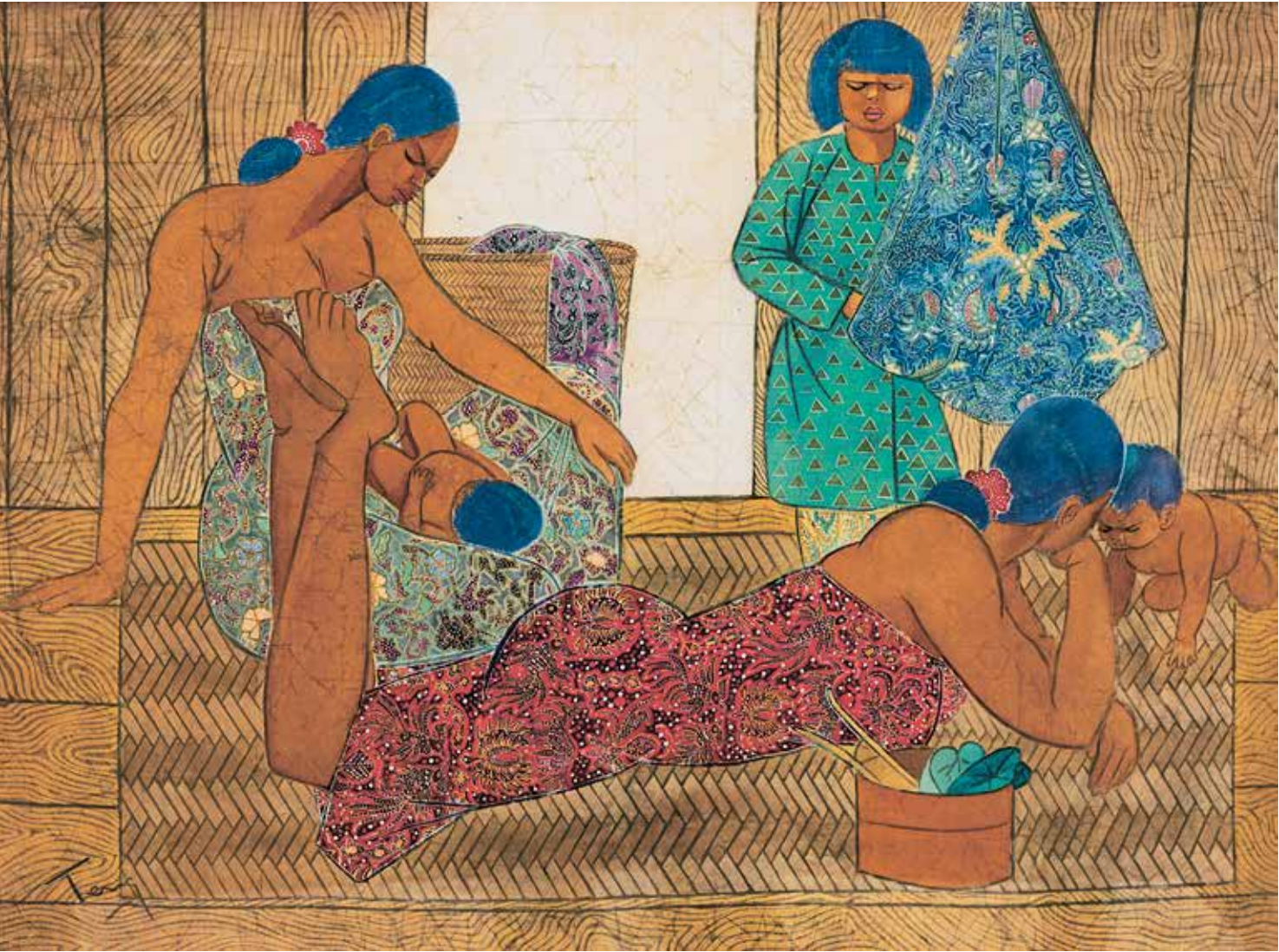
Dato’ Chuah Thean Teng is the world-acknowledged founder of Batik Painting and he never looked back since his breakthrough exhibition in 1955. His paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on iconic status when selected for Unicef’s greeting cards. He studied at the Xiamen (Amoy) Art Institute in China but did not complete because of illness. He was honoured with a retrospective by the National Art Gallery (NAG) in 1965 and by the Penang State Art Gallery in 1994. The Penang State Government conferred him Datoship in 1998 and he further received the ‘Live Heritage Award’ in 2005. The NAG gave him a memorial exhibition in 2008. His major works are on show at his Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

Teng: An Appreciation, National Art Gallery, 2009.



NORMA ABBAS, PUAN SRI

b. Kuala Lumpur, 1951

WHISPERED WORDS OF WISDOM, 2005

Signed and dated 'NormaAbbas.Aug.2005' (lower right)

Mixed media collage on canvas

115cm x 115cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Galeri Tangsi Contemporary Art, Kuala Lumpur in 2007.

RM 25,000 - RM 35,000

Puan Sri Norma Abbas' works may look simple and the subjects flighty but they are really a sophisticated opus with great psychological insights and almost always infused with printmaking techniques like monoprint and collage. Her works are based on human relationships especially of those whom she encounters - family, relatives, close friends and always in an intimate atmosphere of chatter often in the living room or perhaps in the garden. Intertwined in her body of work is a pursuit of her roots in her series called *Indo-Connection* since 1995. While the physiques may be exaggerated - heavily mascaraed eyes with prominent lashes, luscious lips, big bosoms, intimate portraits of life, it is not to caricature them but is used for a touch of impish humour. The title of this work seems to be borrowed from a line of The Beatles song, *Let It Be*, composed by John Lennon. In a 1996 interview, the artist said: "The paintings on the wall are all about my family and people I am in contact with. I wait for the point of contact, that candid moment... I capture it in my heart and I go home and

paint... I find the raw being very direct. That's why I like lovely raw colours. I do mix my colours but I still go back to the raw and pure every time... I find using collage gives life to what to interpret. It makes my figures breathe L-I-F-E."

Puan Sri Norma Abbas was educated in public schools in Barnes and Kensington in London before she resumed her secondary education in 1975 at the Convent of Holy Jesus Bukit Nanas, Kuala Lumpur. She then took up art studies at the Mara Institute of Technology, with a pre-Diploma Foundation Studies (1968-69), and followed it with a BA in Printed and Woven Textiles at the Manchester Polytechnic School of Art, England (1972-75) and a MA in Autographics Printmaking at the Chelsea School of Art, London (1981-82). She worked briefly as head of department in packaging and graphics in a local printing company from 1984 to 1987 and has been a full-time artist since.



YUSOF GHANI

b. Johor, 1950

MENGKUANG TITI (SIRI HIJAU), 2000
Inscribed 'Rhythm & Natural' 'Mengkuang Titi' on reverse
Mixed media on canvas
106cm x 170cm; diptych, 106cm x 85cm each

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

RM 35, 000 - RM 50,000

This diptych from Yusof Ghani's *Hijau* series thrives on the energy of strong movements and the element of change. It is a conflict between man and nature with strong winds whipping up a roaring force agitating everything in its path and yet seeming to collude in a grand dance of Nature. A vibrant display of kinetic life movement with great slithers of yellow against a bluish green backdrop accentuated with dark mysterious shadows. The diagonal slant from right to left seems boxed in a lozenge which keeps everything in rein. The title, *Mengkuang Titi*, meaning Pine Bridge, is the name of a village in Province Wellesley in mainland Penang near Mengkuang Dam. The place was once a vast tract of agricultural land for paddy, palm oil, rubber and coconut trees. Yusof Ghani's *Hijau* extended from 1998 to 2002 before he returned to suggestive human forms in *Segerak*. It is a series exclusively about nature

with its kaleidoscope of colours, shapes, patterns, moods and play of light - a departure from his more confrontational works loaded with socio-political comment. One of his memorable works titled *Alam*, presented in nine panels measuring a total of 153cm by 1098cm is also conceived from the *Hijau* series.

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 the Universiti MARA Institute of Technology.



YONG CHIEN CHIN

b. Selangor, 1952

SPRING TIME, 1994

Signed in Chinese with seal (lower left)

Mixed media on paper

78cm x 81cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 9,000 - RM 15,000

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

From his works playing on Xi'an Dynasty terracotta warriors as a link to the Han ancestry and civilisation, he has further incorporated artefactual icons from the China past to validate and invigorate the present in a new cosmic reality between Man and Nature. Coloured figures of old Cathay riding on horses against a marbling backdrop simulating landscapes trot nonchalantly in a circle clockwise like an inexorable journey. The wheel of life is turning and turning, full of changes and imponderables, with the core centre just as a black hole. The veteran artist-educationist-ceramist Yeoh Jin Leng puts Chien Chin in a nutshell, in one of Chien Chin's early exhibitions: "Yong Chien Chin is an artist who explores the possibilities

of untraditional picture-field compositional devices to hinge imagery and content using ancient Chinese writings and pictographic symbols."

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





31

HUANG YAO

b. China, 1917 – d. Kuala Lumpur, 1987

PLANTING PADDY AFTER THE RAIN

雨后插秧图, 1979

Signed in Chinese with seal (lower right),

Chinese seal (upper left)

Ink and colour on rice paper

38.5cm x 56.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 8,000 – RM 12,000

It is interesting to note that Huang Yao, despite having been schooled in the best literati tradition of Chinese culture which involved painting, calligraphy and seal-engraving, was able to infuse innovative local elements of Nanyang or the 'Southern Seas' into his Chinese brushworks. Derived from Huang Yao *Nanyang* series, this work is unusual in the bold use of the full horizontal landscape for the Chinese scroll format in reducing the figures into miniatures and in the play of silhouettes of coconut trees and plants against a watery paddy field and a darkened sky with pockets of red splotches. In reality, children do not slog in the paddy fields but Huang Yao has taken creative licence in showing them helping their hard-working mother.

32

HUANG YAO

b. China, 1917 – d. Kuala Lumpur, 1987

WELCOMING FRIENDS WITH TEA 煮茶迎知己, 1980

Calligraphy : Signed in Chinese with seal (lower left)

Ink painting: Signed in Chinese with seal (upper right)

Ink and colour on rice paper mounted on scroll

30cm x 36.5cm (calligraphy)

45cm x 36.5cm (ink painting)

PROVENANCE

Private Collection, Kuala Lumpur.

RM 12,000 – RM 15,000

One of life's pleasurable moments - to be in the company of good friends listening to their lively chatter and banter accompanied by the lovely aroma of a well-boiled tea - is simply a delightful occasion. Created during the tail end of his *Nanyang* series with the delicate Bai Miao fine lines, this work has Huang Yao's trademark cherubic children, instead of the usual sages or literati types, engrossed in boiling tea and sipping tea.

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 exhibition in Singapore and Shanghai, China, 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 titled



The Remarkable Guest of Malaya is currently attributed to Huang Yao at the National Visual Arts Gallery, Kuala Lumpur from July till October 2013.

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.

www.huangyao.org

CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

TWO GIBBONS

Undated
Inscribed with Chinese seal (upper left)
Ink on rice paper
33cm x 43cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 20,000 - RM 30,000

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 ducks, squirrels, and various species of birds like pelicans, flamingos and storks. Gibbons is one of the famed themes for the artist and this particular piece depicts a pair of gibbons in a playful mode. Early Chinese writers viewed the gibbons as noble, gracefully moving high in the treetops, as the 'gentlemen' of the forests, in contrast to the greedy macaques, attracted by human food. The Taoists ascribed occult properties to gibbons, believing them to be able to live a several hundred years and to turn into humans.

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 and one of the finest finger-painters, an academician and a gallerist (1976 to 1985). He arrived in Singapore in 1949 and taught at the Chinese High School for 20 years and at the 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.



CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

EGRET WITH FLOWERS, c.1980s

Signed in Chinese with seal (upper left)

Ink and colour on rice paper

62cm x 44cm

PROVENANCE

Private Collection, Penang; acquired directly from the artist.

RM 40,000 - RM 60,000

Egrets move in flocks but here a solitary bird looms imperiously surveying the landscape, probably a rice field or mudflat with the long and broad beak pointing towards the right. It looks satiated like having had its fill of fish or frogs. The thin spindly long legs are slightly outstretched, exuding confidence and stability. All these are signs of a contented life and self-assurance. Egrets are one of Chen Wen Hsi's favourite subjects besides a menagerie of herons and gibbons which are depicted in the Singapore \$50 currency note. Egrets are from the same family as herons and bitterns sharing the same habitat and body profiles. The composition is fairly stark with black and sepia-brown tones with the only concession to colour being the hibiscus-looking flowers on the right and the turquoise splotches in the foreground. A few broad horizontal strokes on top set depth to the picture.

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 and one of the finest finger-painters, an academician and a gallerist (1976 to 1985). He arrived in Singapore in 1949 and taught at the Chinese High School for 20 years and at the 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.
Master of Tradition and Innovation, Nanyang Academy of Fine Arts, Singapore, 2006.



LIM CHENG HOE

b. China, 1912 - d. Singapore, 1979

KAMPUNG ABDULLAH, JOHOR, c.1960-65

Signed 'CHLim' (lower right)

Watercolour on paper

36cm x 48cm

PROVENANCE

Private Collection, Singapore.

Accompanied with certificate from artist's family.

RM 24,000 - RM 34,000



An old kampong scene full of rustic charm caught Cheng Hoe's eyes and evoked his visual spirit instantaneously. Unlike the urban scene, this spot was far from the madding crowd – the folks in their simple ways carving out their existence as a cohesive communal group.

Here, one could perceive the harmonious relationship between man's rural existence and Nature. At the required level of verisimilitude, Cheng Hoe painted the wooden plank walls and attap roofs to portray the huts' cluster as it was. Similarly the doors, windows and stilts were of natural timber.

This piece bore an impressive composition showing spatial distribution of the huts and green foliage interspersing at varying tones, shades and hues to achieve subtle perspectives. Moreover, the interplay of light and shades in the foreground presented a bright cheerful day – as characterized by the two lively figures appeared in the mid-ground.

Like Cheong Soo Pieng, Chen Wen Hsi, Chen Chong Swee, Liu Kang and Georgette Chen, Lim Cheng Hoe belonged

to the pantheon of first generation art notables. He was hailed as one of Singapore's earliest and most outstanding watercolourists whose works commanded great admiration from the fine-arts fraternity. Also Cheng Hoe was held in high esteem by the Malaysian art community like his counterparts Yong Mun Sen and Abdullah Ariff.

His mastery of the watercolour technique had greatly inspired an influenced younger generation watercolorists. Peers from his intimate circle of artists were impressed by his ability to portray his subjects with much profundity, fluidity and ease.

Because of the quiet appeal and authority of his works and the influence they were to exert on the subsequent development of landscape art and portraiture, especially in watercolour medium, National Museum Art Gallery of the Ministry of Community Development presented a posthumous Retrospective Exhibition in 1986 as a deserving tribute to Cheng Hoe in recognition of his invaluable contribution towards the education of watercolour art in Singapore.



AUKE SONNEGA

b. Netherlands, 1910 - d. 1963

Left
SITTING AT THE TEMPLE GATE, 1950

Signed 'Sonnega BALI' (lower left)
Inscribed 'huiserf' (lower left)
Pencil on paper
35cm x 26.5cm

Right
FATHER AND SON AT THE TEMPLE, 1950

Signed and dated 'Sonnega 30/6/50' (lower centre)
Inscribed 'huiserf' (lower right)
Pencil on paper
36.5cm x 27cm

PROVENANCE
Private Collection, Indonesia.

LITERATURE
Auke Sonnega: Artist of the Enchanting Tropics, Didier Hamel, Hexart Publishing, 2011, illustrated on page 150 and 151.

RM 6,000 - RM 9,000

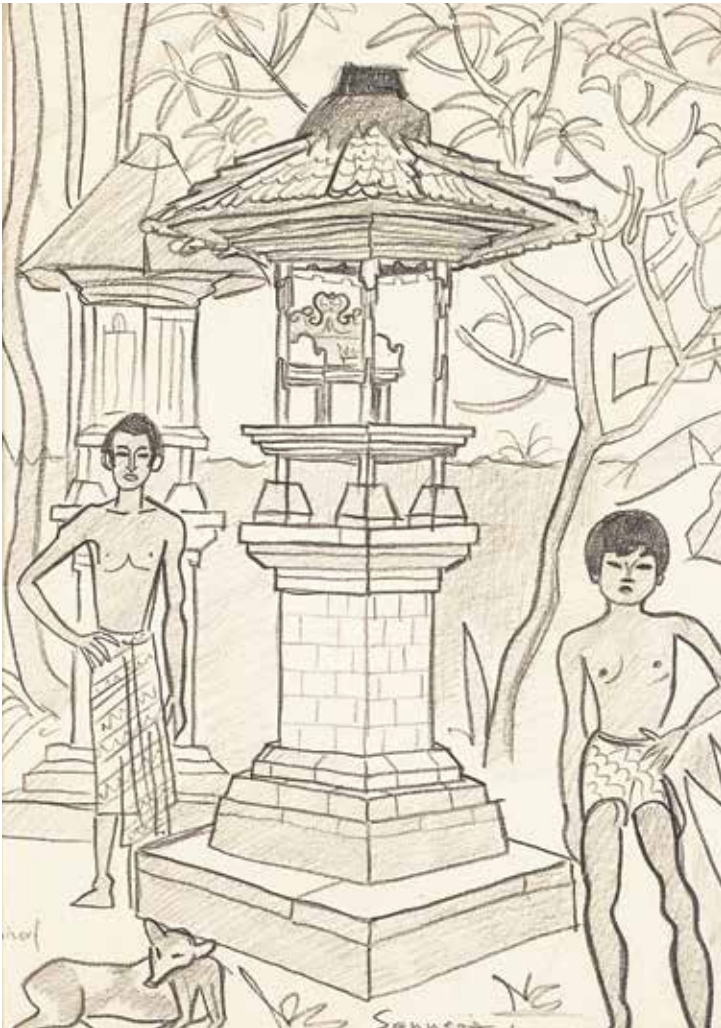
This pair of drawings was created in 1950, eight years prior to Sonnega's solo exhibition at the British Council in Kuala Lumpur where he displayed 45 artworks. *Sitting at the Temple Gate* and *Father and Son at the Temple* show elements of his excellent graphic knowledge, skillfully illustrating an important architecture seen around the 'Island of Gods'.

Auke Sonnega was a Dutch artist who spent 23 years in Indonesia, settling in Batavia (now Jakarta) in 1935 and worked as a graphic designer at an advertising agency called Preciosia. He traveled across Java and found his true calling to become an artist upon visiting Bali the same year he arrived. He developed a unique style of painting - an infusion of Art Deco and Folk art and later experimented with Cubism and Abstract art - applying vibrant colours and bold outlines on canvas to illustrate the charming people and delightful life on the island. Immersing himself in the enchantment of the 'Tropical Paradise', Sonnega created a tantalising visual palate that celebrates life on the mystical island.

Trained at the Academy for Art and Craft in Amsterdam in

1926, Auke Sonnega worked at a carpet factory in Twente upon graduation (1930 - 1934). The eldest son of three siblings, he formed a strong bond with his sister Aafje Anna Sonnega who would later marry a military personnel. The newlyweds moved to Batavia in 1933 where Sonnega's brother-in-law served as an army. This contributed to Auke Sonnega's decision to migrate in order for him to be closer to his sister. In Java, he was known to dress dandily and rode a Harley-Davidson motorcycle. He was friends with other European artists who settled in Java and Bali, most notably Theo Meier, Han Snel and Arie Smit. In 1958, he reluctantly departed Jakarta for the Netherlands due to political unrest. He spent the next five years of his life producing artworks and exhibiting, yearning to return to the tropics.

REFERENCE
Auke Sonnega: Artist of the Enchanting Tropics, Didier Hamel, Hexart Publishing, 2011.





37

LEE JOO FOR, JOHN

b. Penang, 1929

MONOLITHIC FIGURE 2, 1972

Signed, dated and inscribed 'Monolithic Figure 2 by LJFOR'72' with Chinese seal (lower right)
Inscribed 'Woodcut artist's proof' (lower left)
Woodcut print on paper, artist's proof
81.5cm x 61cm

PROVENANCE

Private Collection, Penang.

RM 7,000 - RM 10,000

John Lee Joo For is a multi-disciplinary artist and an educator who is adept in painting, printmaking, sculpture, illustration, tapestry, ceramic, theatre (as producer and playwright) and poetry, but it is his graphic art that earns him the highest praise. Woodcut, linocut, etching, lithograph, serigraph and monotype - these works can stand by themselves, for their vitality and symbolisms and their stark monochromatic gist. This work was done at the height of his fame, and which he described as "a lapse of faith" before he migrated to Australia in 1973 when he converted to Christianity. He has said: "The true artist is an intellectual, finely attuned to all the influence of the arts around him. He draws from the worthwhile of music, poetry, literature and the philosophical sciences. He admires the best of history and customs and traditions and invokes the images and patterns to empearl them in fresh light and look in the modern symbolic context of today."

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 peers 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, Penang, 1999.
A Tribute to Lee Joo For, Art Salon@SENI, 2009.



38

LEE LONG LOOI

b. Kedah, 1942

IMAGINATION, 1985

Signed and dated 'Looi Long Lee 1985' (lower right)
Watercolour on paper
55cm x 75cm

PROVENANCE

Private Collection, Penang.

RM 9,000 - RM 12,000

The woman in the centre seems wrapped in her own thoughts, oblivious to the sepia-toned figures loitering around her on both sides. A discreet gap is created around her indicating detachment and to emphasise her solitariness. She is all rouged up with well-coiffeur hair and clad in a ravishing red and orange floral dress - perhaps ready for a night out. Lee Long Looi refrains from using the shades of light and forms on his crowded figures opting for a more transparent and shiny veneer maybe so as to accord the central figure space all to herself.

Lee Long Looi returned to the Malaysian art scene after being away in the United States for some time when The Art Gallery (TAG) Penang accorded him a retrospective exhibition in 1997. This was followed by another retrospective at Art Salon@SENI, Kuala Lumpur in 2010. In 1964, he graduated from the Nanyang Academy of Fine Arts where his two main tutors were Georgette Chen Li-Ying and Lai Foong Moi. Six years later, in 1970, he resumed his art studies at the Art Students League in New York, and followed it up with a stint at the Pratt Institute in 1973. He held his first US solo at the Jarvis Art Gallery in 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). He maintains studios in Florida and New York in the United States, and in Penang.

CHEW TENG BENG

b. Terengganu, 1938

UNTITLED, 1985
Handmade paper
Signed and dated 'tengbengchew85' (lower left)
74cm x 59cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 7,000 - RM 10,000

A revered artist, academician and art educator, Chew Teng Beng is a brilliant colourist who has shown finesse in various media – paintings, sculptures, printmaking, batik, and handmade paper. This work typifies his Siew Siew body of works which were shown twice at GaleriCitra, Kuala Lumpur - first in 1987 and later in 1990. It combines Chew’s métier for colour alchemy and his flair for landscapes, both abstract and realism. This abstract masterpiece suggests a sunset view of an idyllic seascape executed in multi-layered handmade paper that forms rows of cloud shadows casting over the blue sea with tinges of yellow sunlight reflecting the silhouette of an orange hill top in the background. The work with fuzzy bands in tiers reminiscent of the meditative reveries of Mark Rothko and a little of Richard Diebenkorn evokes a sense of joy and ecstasy, with the feminine pink hues a tribute to his daughter, for whom the series is titled.

One of the artist’s most important creations, the use of paper in his art has also played an integral part in his foray in the academia. He is recognised for his extensive research in the production of pulp and paper from agricultural residues. His first research grant in this topic of interest was awarded by Universiti Sains Malaysia in 1978. Among his comprehensive study in this field include writings on *Utilisation of the Indigenous Plant Fibres for Making Pulp and Paper*, *Papermaking in ASEAN Region*, and *Papermaking in Malaysia: From Its Aboriginal Practice to Paper Art*.

When young, Chew Teng Beng was awarded the prestigious Frank Sullivan Prize as the Most Outstanding Artist in 1964, and held his first solo at Sullivan’s Samat Art Gallery in 1967. From 1968 to 1972, he held solo exhibitions at various venues in the United States. Teng Beng excels not only as an artist and researcher on aesthetics but also as an academician, devising the curriculum for the Siena Heights College in Michigan in the United States, and that of the Universiti Sains Malaysia in 1972, on his return from studies and teaching in the United States. His academic credentials are impressive: PhD, New York University (1983-86); MFA and BFA, University of Michigan, USA (1967-70); and Cranbrook Academy of Art, Michigan (Fulbright-Hays scholarship, 1967-68), where he won the Paul Neal Averill Prize in a juried exhibition of Michigan paintings. In 1993, he was selected for the first Asia-Pacific Triennial in Brisbane, Australia. He was honoured with a retrospective by the Penang State Art Gallery in 1998. His other awards included the British Council visitorship (1975), the Australian Government Culture Award (1998) and the Australian Crafts Council Teaching Award (1980).

REFERENCE
Dr. Chew Teng Beng: A Retrospective 45 Years of Selected Works, Penang State Art Gallery, 1998.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

WOMAN IN FOREST LIGHT, 1957

Signed and dated 'Lee CY 57' (lower right)

Oil on canvas laid on board

50cm x 40cm

PROVENANCE

Private Collection, Penang.

LITERATURE

Lee Cheng Yong Memorial, Penang State Art Gallery, 1996, illustrated on page 28.

RM 16,000 - RM 25,000

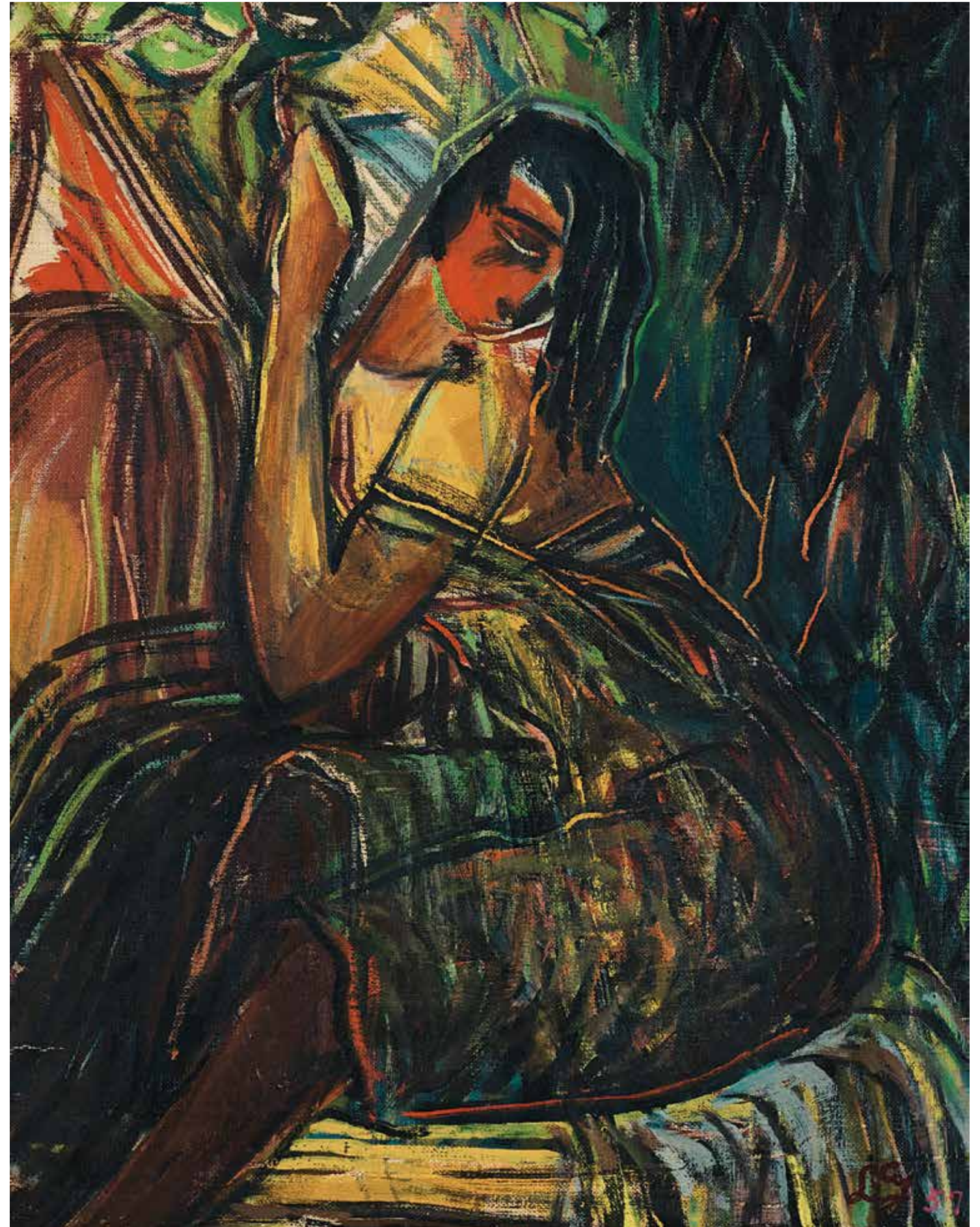
First look implies a play of Gauguin with his exotic Tahitian women and all the rustic charms. But even in the darkened canvas, it can be seen that Lee Cheng Yong is more concerned with the Golden Section theory in achieving beauty and balance in layout and design, through the interplay of scalene triangles. The main image of the village girl with the rump slightly pushed rightwards forms the main boulder triangle, which is bounded by a trinity of 'supporting' smaller triangles on the top right, top left and bottom right. That is not to discount the akimbo of the left arm shielding a small triangular island, and the slightly red triangle of what looks like a roof on the top right. Her rough-edge is further suggested by the darker outlines and the dark tones which are due more to the thick forest canopy in limiting light than a hint of the nocturnal. Unlike artists of his generation, Cheng Yong is not given to playing on the distorted and exaggerated forms, even though he is aware of Cubism from the clutch of difficult-to-source art books that he managed to get hold of.

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 a memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various 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.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.



RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

CONDO NEGARA, 2009
Signed, dated and inscribed 'Condo Negara RSA'09' (lower right)
Mixed media on canvas
180cm x 120cm

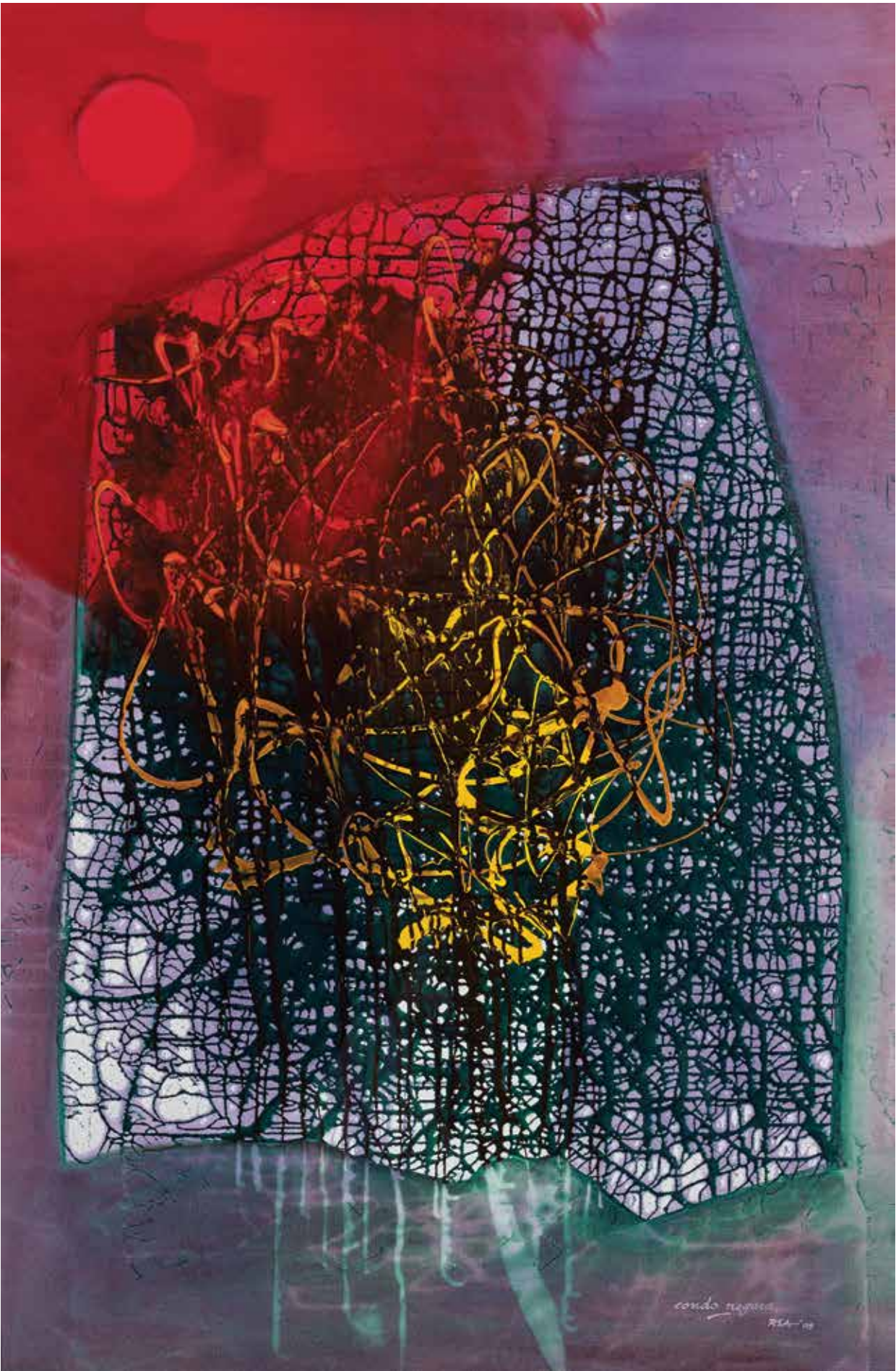
PROVENANCE
Private Collection, Kuala Lumpur.

RM 13,000 - RM 19,000

The title *Condo Negara* is perhaps the result of the artist's peculiar sense of humour in making a frivolous flourish of christening the work after coming up with a real abstract gem of a visual feast. It has a reticulated veinous centrepiece in silhouette with an overhung blob of reddish stain on the top left corner with an optical glow. While the gauze-like mesh does loom like a misshapen condominium in the night sky with all the myriad cubicles albeit its unusual outer shape, it is the appellation of calligraphic emblem of gold in the centre that is the piece de resistance. A moon-like shape discernible in the red blob acts as an arbitrary sentinel.

Raphael Scott AHBENG, a Bidayuh, is a man of many creative talents - artist of abstract and caricatures, 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 also had a stint as cartoonist for the *Sarawak Tribune*. After teaching, he left the civil service in 1990 to concentrate fulltime on art. He first showed promise when he won First Prize in the Sarawak Shell Open art competition in 1959 and participated and won again in 1982 and 1983. He also won the Third Prize in the Natural Malaysia competition in Kuala Lumpur (1991). He was adviser of the Sarawak Artists Society from 1999 to 2000.





42

JOHAN MARJONID

b. Johor, 1968

COOL AND MYSTERIOUS I, 2010
Signed and dated 'Johan Marjonid 2010' (lower right)
Acrylic on canvas
76cm x 188cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 15,000 - RM 20,000

Johan Marjonid is known to create realistic still images of nature. He captures the serenity of the tropical rainforest, rivers and lakes in Malaysia particularly of the Royal Belum Rainforest and Tasik Banding in Perak. Not only do his paintings illustrate the exquisiteness of nature, they convey a sense of pride and gratefulness for the rich soil of Mother Nature. *Cool and Mysterious I* depicts the trunks and branches of mossy rainforest trees in cool blue and dewy green that radiates freshness. Found in cloud forest, the abundance of mosses covering the vegetation is attributable to a persistent or seasonal low-level cloud covering the canopy level, where moisture is introduced by the settling clouds. Masterfully composed in a horizontal format, an incredible sense of depth is created, allowing the viewer to be immersed experientially in the panoramic view.

Johan Marjonid received his art education from Universiti Teknologi Mara (UiTM), Shah Alam and graduated in 1992.

He has held two solo exhibitions in Kuala Lumpur titled *Melebu Alas* (2005) and *Tranquil* (2011), and has participated in numerous group shows namely the *Rainforest Painting Demonstration* at the World Expo in Hanover, Germany (2000), *100 Excellent Artists* at the Penang International Art Festival (2009) and most recently at the *Convergence* exhibition at Galeri Petronas, Kuala Lumpur (2013). He has received numerous awards for competitions such as First Prize for the Malaysian Landscape '94 at the National Art Gallery Kuala Lumpur (1994), consolation prizes at the *Lanskap dan Senibina Indah Selangor* (1995) and *Mekar Citra* 2007 (2007) at Shah Alam Gallery, Selangor. A devoted educator, he lectures at UiTM, Universiti Selangor, New Era College, Kolej Universiti Teknologi Pengurusan Malaysia, MTDC Multimedia Academy and Universiti Putra Malaysia.

TAJUDDIN ISMAIL

b. Negeri Sembilan, 1949

RED LANDSCAPE NO. 9, 2002

Signed and dated 'Taj 11/02' (lower right)

Acrylic on canvas

168cm x 106cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 20,000 - RM 30,000

Executed in bold colour, form and composition, *Red Landscape No. 9* illustrates swaying trees in mild gestural strokes against blue skies, while the lower three quarter of the lyrical Abstraction composition resembles Mark Rothko's *Orange and Yellow* distinguished by nuanced layers of shades marked by the cream horizon. The Colour Field style application is valiantly divided by a vertical line distilling a sense of simplicity and serenity in this superbly composed work of abstract.

Tajuddin is an all-rounder in the realm of arts and design adept in 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.





44

LUI CHENG THAK

b. Negeri Sembilan, 1967

MEMORY OF LIFE II, 1999

Signed, dated and inscribed
'L Cheng Thak 99 JLN Hang Kasturi
Kuala Lumpur' (lower left)
Oil on canvas
91cm x 71cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Myriads of Colours, Metro Fine Art,
Kuala Lumpur, 2011.

RM 6,000 - RM 9,000

Lui Cheng Thak's old time-warp Straits Eclectic architecture in the glow of cream-coloured patina is full of nostalgia. The heady mix of old colonial facades with the carved pilasters, balcony balustrades and louvre entrances tell of a bygone era of the Pre-War days. The architecture is typical of the more populated Straits Settlement enclaves in Penang, Malacca, Kuala Lumpur and Singapore in the early eighteenth century with some owned by the nouveau riche sinkeh from China who made their fortune by dint of their sweat, wit and perseverance. They are residences and even the old shophouses, with the ground floor rented out for businesses. The building is filled with memories, of laughter and maybe sorrow, of those who have lived, stayed and worked there. One wonders who the occupants are now. The short balcony is also turned into a display window of bonsai Chinese Flowers, old bird cages, sarong hung out to dry, and with pigeons perched or flying

all over. "I used light and shadows to imply the passing of time," the artist said. Time stands still, yet the present is very real. His painting concept takes a more invasive peep into the tenants or occupants of these old buildings, instead of the old architecture framed as a backdrop in other street-scene paintings.

Lui Cheng Thak became a fulltime artist after graduating from the Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as liveable abodes in his own inimitable style of lush grandeur and romance. Cheng Thak also paints about the disappearing trades such as the itinerant *roti* man or *pasembur* hawker. He held his first solo called *As I Was Passing* in Kuala Lumpur in 1997 and his most recent exhibition titled *Reborn* in 2012.

45

STEPHEN MENON

b. Kuala Lumpur, 1972

CHOW KIT ROAD, 2012

Signed and dated lower right
Silkscreen on newsprint
60cm x 39.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 5,000 - RM 6,000

At a time of the global economic doldrums, Sudirman Haji Arshad (1958 - 1992) provided a spark of cheer with his electrifying free street performance in one of Kuala Lumpur's most famous roads, Chow Kit Road, one night in 1986. Stephen Menon paid him a tribute, tellingly on newsprint, never mind that this one was taken from a yellowed page of the *Sunday Times* (Malaysia) of 25 June 1972. Sudirman's portrait is printed onto the newsprint with a photo garland with the words, Chow Kit Road, labelled below in between the numerics 19 and 86. Stephen has produced other works on Sudirman such as *Sudirman Superstar*. He has also made similar tributes to Tan Sri P. Ramlee.

Stephen Menon gained attention for his blindfolded self-portraits dubbed 'eye-2-eye' in charcoal in 2004. His early influence was Lai Loong Sung at the Kuala Lumpur College of



Art where he graduated with a Diploma in Graphic Design in 1993. He then worked as an animator cum illustrator for a Japanese company in Kuala Lumpur for two years. He started producing paintings featuring icons Sudirman Haji Arshad and P. Ramlee and was commissioned to do portraits of corporate and historical figures using his style of Pop Art. His next big influence is Amron Omar with whom he has had informal and irregular coaching on weekends since 2000. His first solo exhibition, *Me and Mao* in 2010 marked his arrival and he held another titled *P. Ramlee - The Unmasking of A Legend* the following year.

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

TWO FRIENDS BY THE RIVER, 1998

Signed and dated 'KY98' (lower right)

Charcoal on paper

81cm x 88cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Valentine Willie Fine Art, Kuala Lumpur.

EXHIBITED

Kok Yew Puah: A Tribute, Valentine Willie Fine Art, Kuala Lumpur, 2005, illustrated on page 36.

RM 12,000 – RM 15,000

Kok Yew Puah is a recorder of the changing environment in human terms using his Klang hometown as a universal signifier. He delves into the increasing lack of recreational spaces with increasing intrusive infrastructure such as flyovers. He also rails against environmental degradation through pollution and indiscriminate dumping. Here, two women are probably waiting for transport home after work. They look like workers of what look like a cottage industry involving basket-making. The faces register the boredom of the blandness typical of Norman Rockwell’s sterile works, although closer to Kok Yew’s inspirations are the works of David Hockney. In the thickets of dense lines, Kok Yew is playing with pattern variations of floral, stripes, checks etcetera. The ‘river’ referred here could be the Klang River or his favourite backdrop, Pulau Ketam.

Kok Yew is a very under-rated artist as art historian Redza Piyadasa wrote: “His art is about today. There is an authenticity about the man and his art. There is a contemporaneity in his art.” His most important contribution in Malaysian art was “to find an accurate and powerful expression for the visual reality” of the nation. He “forged some of the most intelligent and authentic images of modern Malaysian life” evident in this

piece. In this sense, he was a pioneer in Malaysian figuration, capturing urban life during the rapid changes of the 1980s to 1990s in a vision that was multi-ethnic and optimistic.

Kok Yew Puah was enrolled at the Victorian College of the Arts, Melbourne, Australia from 1966 to 1972 and he attained Diploma in Painting and Master Diploma in Printmaking. Upon returning from his academic sojourn, he was recognised as an accomplished and innovative printmaker. He created works of abstract art in hard-edged and silk-screen print techniques. By the late 1970s, he was absent from the Malaysian art scene to attend to family’s provisions business. He briefly pursued his artistic endeavour in the mid 1980s focusing on portraiture and figurative compositions with social commentaries concerning the changing landscape particularly in Klang where he was born and bred. During this phase, he developed his extraordinary brand of Realism.

REFERENCE

Kok Yew Puah: A Tribute, Valentine Willie Fine Art, Kuala Lumpur, 2005.



NOOR AZIZAN RAHMAN @ PAIMAN

b. Malacca, 1970

THE CHALLENGER I PAGE III, 2007

Mixed media on paper

59cm x 84cm

PROVENANCE

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

EXHIBITED

Filtered, Wei-Ling Gallery, Kuala Lumpur, 2007.

RM 3,500 - RM 5,000

Noor Azizan Rahman, also known as Paiman, creates what seems to be an innocent, surreal and amusing imagery that is in fact embedded with thoughtful, sobering context referencing specific controversial events in this series. *The Challenger I Page III* was exhibited in a group show named *Filtered* that served as an assessment to the mass media and its altered nature of journalism, where he incorporated quotes by notable political figures into child-like illustrations of imagined characters. The quotes are always in typewritten fonts with all in uppercase, and this snippet by Ahmad Shabery Cheek refers to some 'sacred cows' that need to be continuously nurtured, pampered and placated. In part it reads: "Mereka ini 'lembu susu' kerana diberi makan, bukan dapat hasil, tetapi disembah. Bila sakit di beri lagi." But the artist just fishes the quotes from the print media at random, to add a weighty, if disjunctive, element to his caricatures. He uses a caterpillar mutant with human hands, legs, funky hairdos and tails, to mock at the singular quest for some goodies at the other end, which may be fraught with unsuspected dangers.

Noor Azizan Rahman Paiman has consistently created quirky non-conventional artworks of caricatures and mixed media contraptions lampooning socio-political issues since his student days. He represented Malaysia at the 5th Asia-Pacific Triennial of Contemporary Art in 2006. He has won the Minor Award of the Young Contemporary Artists thrice - in 1992, 1994 and 1997. In 2002, he clinched the YCA's Major Award. His other awards include the Pearson Lowe Prize in the Royal Overseas London competition in 1996. He was resident artist in Japan in 1999 for the 1st Asian Art Triennial in Fukuoka, Japan, and at Galeri Petronas, Kuala Lumpur in 2005. He graduated with a Bachelor's (Hons) degree in Fine Art from Universiti Institut Teknologi MARA (UiTM) in 1995. He then attained his MFA from the Manchester Metropolitan University, United Kingdom in 2000. He is currently a Senior Lecturer in the Faculty of Art and Design in UiTM, Perak. He has held several solo exhibitions with his latest entitled *Ali Baba and the Forty Thieves* in 2012.



KHAIRUL AZMIR SHOIB @ MEME

b. Perak, 1975

THE FALLEN, 2011

Signed and dated 'MEME 2011', titled 'The fallen' (lower left)

Acrylic on canvas

149cm x 149cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Entranced and Terrified by the Strange Women and Their Macabre Stories, Taksu Gallery, Singapore, 2011.

RM 8,000 - RM 12,000

The art of Khairul Azmir Shoib is a cross between Tim Robbins and Marc Chagall with elements of Tim Burton's surreal characters. His vivid imagination results in the creation of magical works inspired by fantasies and fairy-tales. "My works are based on my interest in children's books and stories, especially fairy tales. My childhood was filled with memories of Star Wars movies, fairy tales by Hans Christian Anderson and the Brother Grimm. I also include magical events from the Qu'ran as well as paranormal events that my family has experienced," said Meme, as the artist is popularly known.

The work, *The Fallen*, is a whimsical allegory of life's journey fraught with imponderables, with the pointed-head, beak-nosed female face latching onto a boat with a fluttering ensign in abeyance and the winding-up road. Is she the guardian angel or the female fatale, controlling one's journey or providing a stabilising force? The work has been described as "a silent conversation between the corporeal and the ethereal world."

Khairul Azmir Soib gained recognition in 1999 when he received the Shah Alam Gallery's Incentive Award in its Open Show. He also won the First and Third Prizes in the gallery's drawing competition the same year. His biggest triumph was when he won the Juror's Award in the Young Contemporary Artists competition organised by the National Art Gallery in 2005. He graduated with a BA of Fine Arts at the Universiti Mara Institute of Technology in 2000 and a Masters in Fine Art and Technology in 2004. In 2000, he won the Consolation Prize in the Expression of Beautiful Selangor competition. In 2004, he won the First prize in life-drawing and Third Prize for figure-drawing in a competition at the National Art Gallery. His first solo, *Fairieality by Meme*, was held in 2006 which he followed up with *Post-Gothic Dreams* in 2009.



FAUZUL YUSRI

b. Kedah, 1974

POSITION, 2008

Mixed media on canvas

122cm x 122cm

PROVENANCE

Private Collection, Kuala Lumpur.

LITERATURE

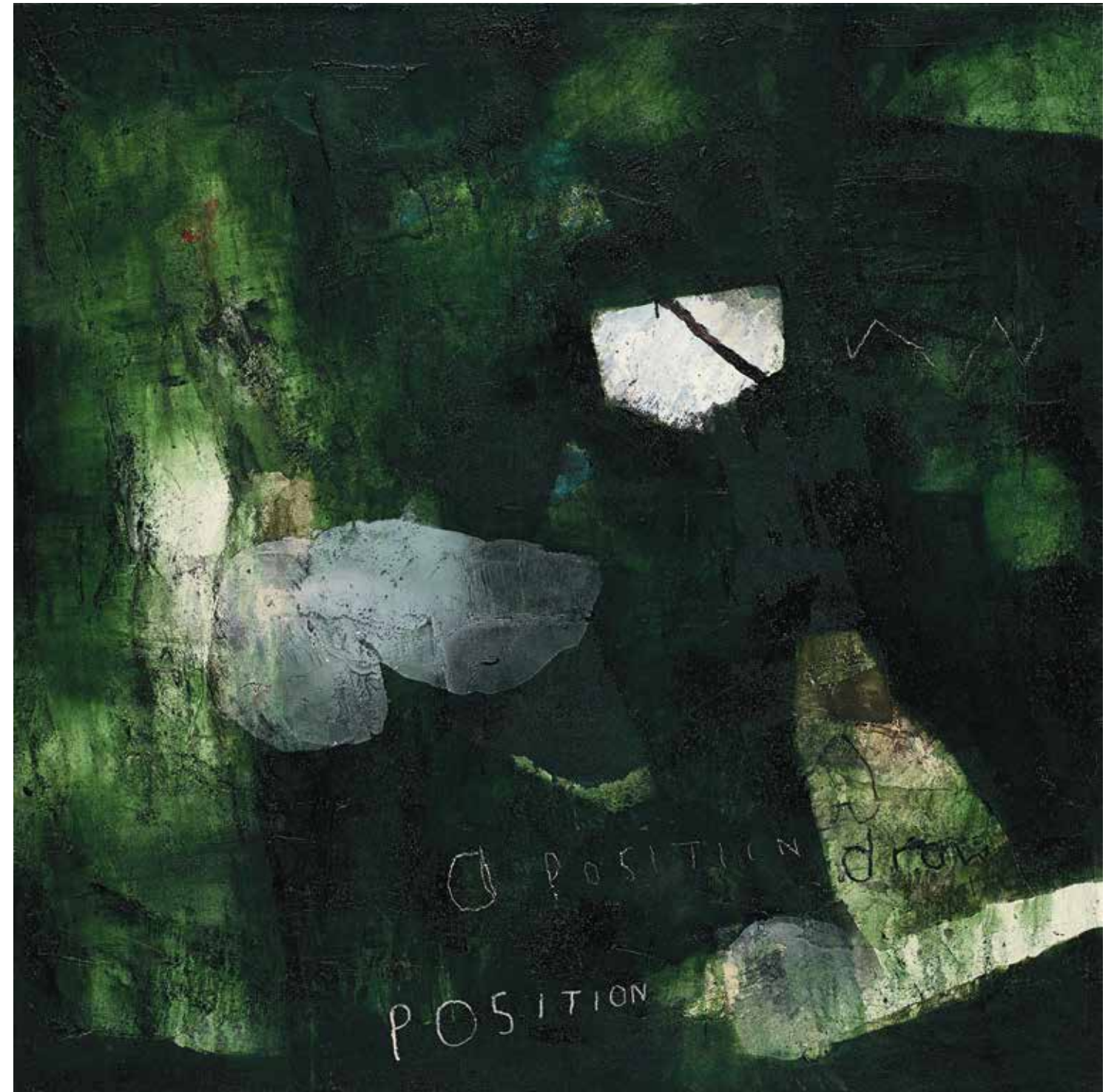
Warna: The Malaysian Contemporary Art Exhibition, Hong Kong, 2008, illustrated on page 9.

RM 8,000 - RM 10,000

Known for his distinctively naïve stylistic manner of drawing, Fauzul Yusri captures his audience with the sophistication of his mark-makings. *Position* was exhibited at the Malaysian Contemporary Art Exhibition titled *Warna* in Hong Kong featuring five established Malaysian artists namely Yusof Ghani, Awang Damit Ahmad, Daud Rahim, Jamil Mat Isa and Fauzul Yusri in 2008. The vast canvas is painted in dark shades of green with white highlights emerging from the background. A celebration of pure and balanced forms of colour, shape, text and texture, the entire composition is filled with clear instinct and intent of the artist.

Fauzul Yusri graduated from Universiti Institut Teknologi Mara in 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 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.



JALAINI ABU HASSAN

b. Selangor, 1963

SESIPUT, 1992
Signed and dated 'Jai '92 NY' (lower right)
Mixed media on canvas
183cm x 183cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 45,000 - RM 60,000

An remarkably rare and early piece by Jalaini Abu Hassan, or popularly known as Jai, *Sesiput* represents a transition in striking a balance between his dual cross-Atlantic training, with the British staidness and structural system on one hand, and the more free-wheeling eclectic approach of the Americans. He wrote: "If Slade (School of Fine Art, London) equipped me with the rules of a good painter, Pratt (Institute, New York) stripped me off and let me loose. Of course, to break the rules, you must master the rules." Apart from reflecting his yearning for home, with tradition and culture, and for a reconnection with Nature, it pushes the envelope of still-life as a static fixed object, but in this work, he spreads his objects all over, with mini decals for the four corners. In *Jalak* (Valentine Willie Fine Arts, 2006), he wrote: "*Lifeform* is concerned with documenting the visual dialogue between artist and nature, the interior and the exterior world, micro and macro." He confided to being inspired in these works by the writings of Rumi and Al-Ghazali celebrating "the inner life of the tangible world - leaves, shells, fish, flowers, pebbles and sand, twigs and branches".

Jalaini Abu Hassan graduated with a BA (Fine Art) at the Mara Institute of Technology in 1985, the year he clinched the highly coveted Major Award in the Young Contemporary Artists exhibition. He obtained his first Masters of Fine Art at the Slade School of Fine Art in London in 1988 and his second MFA at the Pratt Institute in New York in 1994. His other major awards include 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.



H.H. LIM

b. Kedah, 1954

FLYING IMAGE IN BLUE PROJECT, 2011
Signed and dated 'HH Lim 2011' (lower right)
Acrylic on canvas
99cm x 152cm

PROVENANCE
Private Collection, Penang.

RM 40,000 - RM 60,000

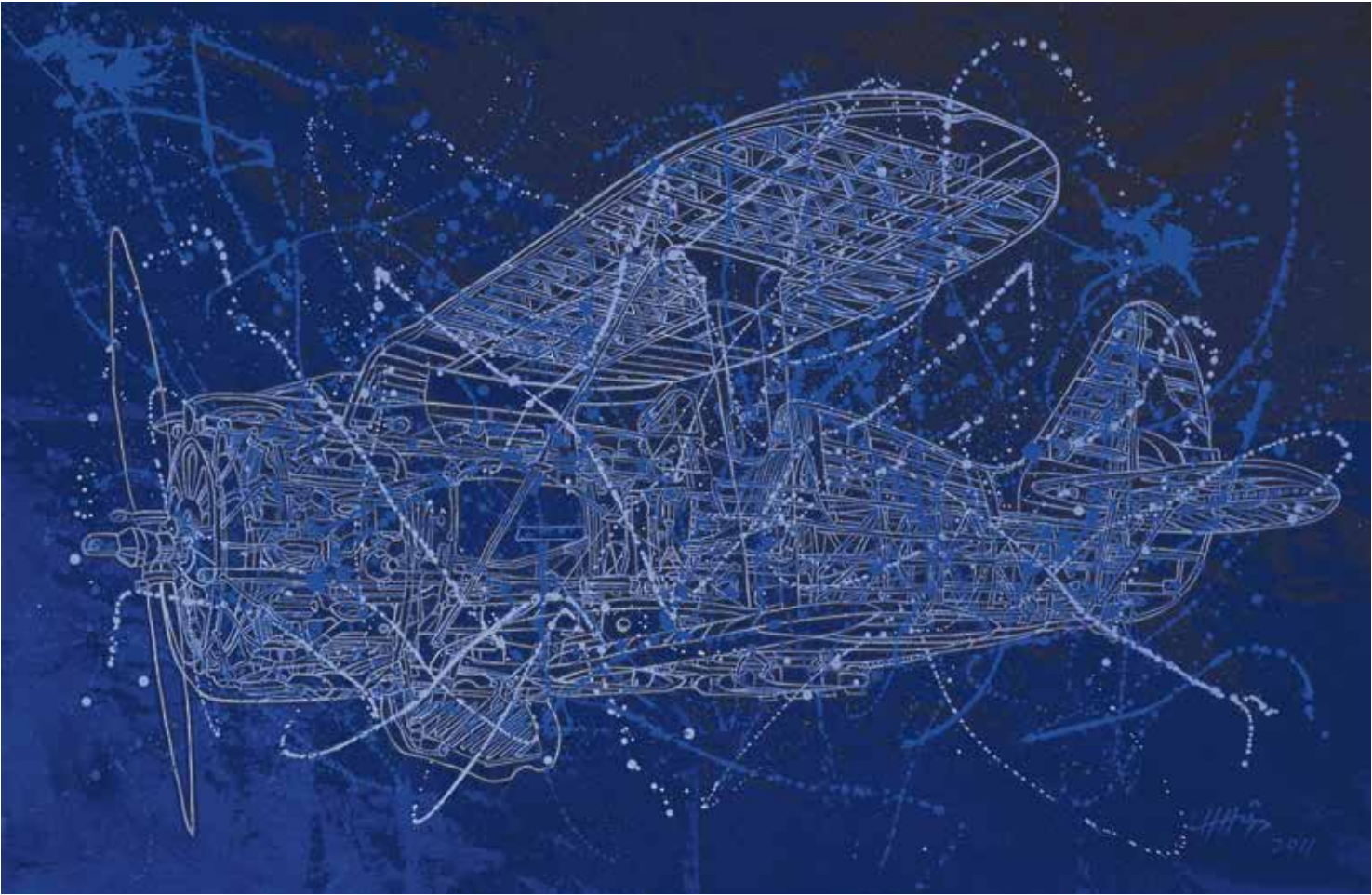
Flying Image in Blue Project is H.H. Lim's stunning rendition of the *Cessna 120/140*, perhaps one of the most important aircrafts in aviation history. Distinctively built in 1945 with its wings on top, the production of Cessna is built as a civilian aircraft post World War Two. Projected on a blue backdrop, the silhouette of the 'flying image' is outlined in fine bold white lines -interweaving with one another connecting from point to point refined by drips of light blue and white that visually conforms to the aesthetics of an illustrious quality.

H.H. Lim has been practicing art in Rome from 1976 and has remained there ever since to pursue his artistic endeavour. His topic of interest includes language and communication - a central theme that tackle linguistics issues. He is also known to employ elements of everyday-life in his works from the 1980s such as 'religious objects and images, linguistic images, cuisine recipes, objects of everyday use, arms of defense, political images' to represent 'the resistance of survival to everyday life'.

H.H. Lim, popularly known as 'Peter', is among the most high-profiled Malaysian international artists today, and is an item in major international art publications and art auctions. He is an installation cum Neo-Conceptual artist, with a penchant

for colossal works, often non-conventional, which occupy huge spaces. While his works are conceptual in nature and transcendental in intention, wry words and content are central elements in his art, achieving poetic effect coupled with his elegant choice of materials. At times, he is also a performance artist. He was born in Alor Star in Kedah, but grew up in Penang and has been based in Rome since his studies there although now he returns regularly to Penang. He studied at the Academy of Fine Arts in Rome, graduating in 1976. This year, he has been featured in the Cuban Pavilion of the Venice Biennale and was also involved in the Prague Biennale. Besides the 2010 Venice Architecture Biennale, he has also been specially invited for the John Cage Experiments And Its Context, NCCA, Moscow. His major solos include *Daily Music* at the IzuZone Fine Arts Penang (2012); *Forte Piano*, Rome, (2012); *Il Tesoro Nascosto*, The Westin Excelsior, Rome (2012) and at GNAM (Galleria Nazionale d'arte Moderna, Rome); *Hidden Treasure* (Tang Gallery Bangkok (2011); *ConcentrAzione*, Milan (2011); and the *Gone With The Wind* exhibition at the Ullens Centre of Contemporary Art in Beijing (2010).

REFERENCE
Il Tesoro Nascosto di H.H. Lim, Galleria Nazionale D'arte Moderna, Palombi & Partner, 2011.



Lot 52 - 70

ONE: EAST
LARASATI



AHMAD ZAKII ANWAR

b. Johor, 1955

STILL LIFE, 2003

Signed and dated 'Ahmad Zakii Anwar 03' (lower right)

Oil on canvas

71cm x 71cm

PROVENANCE

Private Collection, Singapore.

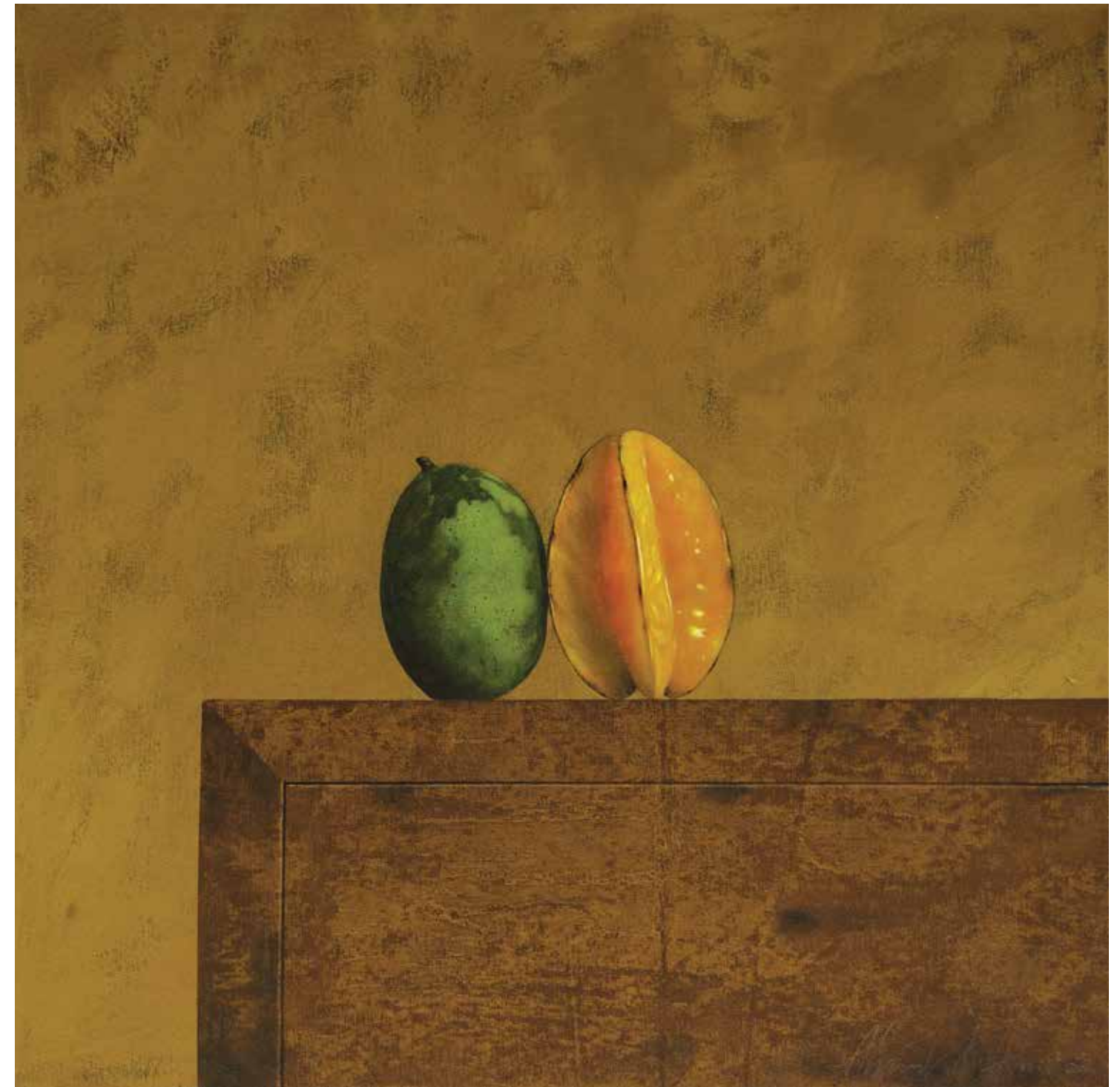
RM 12,000 - RM 15,000

"I would say that I am inspired by life. But specifically, as a realist I am interested in forms and most importantly in its essence. The relationship between various forms provides the basis for my work. I often see the painting in my mind before I start. It is this vision that I trust rather than the idea behind it." – Ahmad Zakii Anwar

Better known as Zakii, the artist has emerged as one of the most exciting, engaging and eloquent "urban realist" artists in

the region. Trained as a graphic designer at the Mara Institute of Technology, Zakii then entered the advertising industry, creating some iconic graphics of his time before turning to fine art practice. His creative advertising images then led him on to fine art, where he now enjoys much prominence as one of Malaysia's most promising contemporary artists. Since 1975, Zakii has exhibited extensively throughout Asia and USA.

ONE EAST
LARASATI



LIM KIM HAI

b. Selangor, 1950

HARMONY, 1993

Signed and dated 'K. H. Lim 93' (lower centre)

Watercolour on paper

54cm x 74cm

PROVENANCE

Private Collection, Singapore.

RM 12,000 - RM 15,000

Having exhibited his works in many countries from Asia to Europe, among others, France, Moscow, China, Vietnam, Indonesia, Thailand, and Singapore, Lim Kim Hai undoubtedly ranks among Malaysia's finest visual artists. He graduated from Nanyang Academy of Fine Arts, Singapore in 1972 and Ecole Superieure des Beaux Arts, Paris in 1980. Among the awards received were Golden Awards from Salon Des Artistes Francais (Paris, France) in 1980, Golden and Public Awards from Salon Des Beaux Arts, Enghien-Les-Bains, France in 1987. His works are in the collections of prominent private collectors and large corporations in Malaysia, Singapore, France and many others.

Unlike other artists who prefer to narrate their concepts using human figures, landscapes, or still-lives, Lim Kim Hai takes different subject matters to represent his ideas. Using apples to communicate his thoughts about human traits and situation, Lim Kim Hai beautifully orchestrates the forms and colours of apples looking playful yet serene in their own realm, as seen on the present lot. Through this painting, the artist invites our minds to shuttle between surreal dynamism of harmonious life and daily reality of what humans are actually facing on communal basis.

ONE EAST
LARASATI

CHAN KOK HOOI

b. Penang, 1974

YOUNG MAMMARY MOTHER & CHILD (OLD PHOTO SERIES: SEXUAL ORGAN), 2007

Signed and dated 'Kok Hooi 2007' (lower left)

Acrylic on paper

50cm x 64.5cm

PROVENANCE

Collection of Dr. Eddy Katimansyah, Jakarta, Indonesia.

Private Collection, Indonesia.

RM 8,000 - RM 12,000

Chan Kok Hooi is Malaysia's multi talented artist who has established himself as one of the most exciting contemporary painters of his time. Kok Hooi's work is said to be very experimental where he uses various types of medium and images to express and convey his message to the viewer. Kok Hooi's art education came through the Malaysian Institute of Art where he graduated with Diploma in Fine Art majoring in Painting.

Kok Hooi brings with him a vast range of experience in the art scene because apart from painting, where he has had many

exhibitions and won numerous awards, he is also actively involved with the performance arts where he directed plays and did stage design. It should be noted that Kok Hooi is the Director of a play called *Blind* held at the Dan Dan Director's Workshop in Kuala Lumpur in 2002. His most recent award received at the Sovereign Asian Art Prize in Hong Kong is perhaps one of the most notable ones in his list of other equally prestigious awards.

ONE EAST
LARASATI



SUTJIPTO ADI TJITROSAMPURNO

b. Indonesia, 1957

TERATAI I (LOTUS), 2005

Signed and dated 'Sutjipto Adi Tjitrosampurno, Bali, 2005' (lower right)

Inscribed 'TERATAI I 2005, pencil & oil on canvas, 35 x 45 cm' on reverse

Pencil and oil on canvas

45cm x 35cm

PROVENANCE

Private Collection, Indonesia.

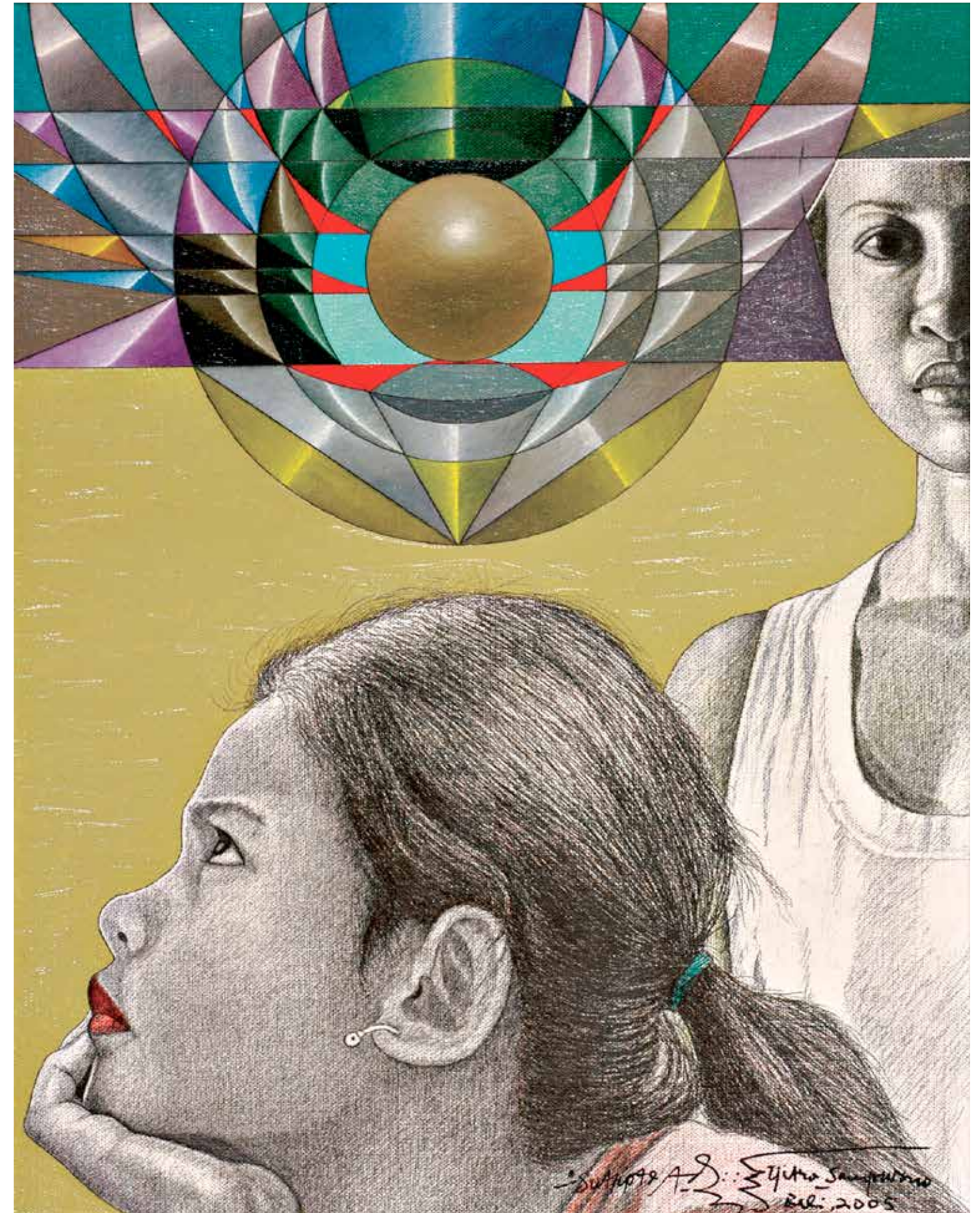
RM 1,700 - RM 2,500

Sutjipto Adi studied art at the Indonesian Fine Art High School and furthered his study at the Indonesian Fine Art Academy (ASRI) Yogyakarta from 1977 to 1981. He has been actively participating in national and international group exhibitions in Jakarta, Bali, Hong Kong, and Japan (Fukuoka Museum). Adi held two very well received and memorable solo shows so far. One was held in Surabaya Art Council, East Java in 1985 and then in 2001 Artfolio Singapore housed his second solo. As a prominent figure in the development of photo-realism in Indonesia, his works are in the collections of many important private collectors, including OHD Museum in Magelang, Central Java.

Adi creates his works using photographs which he restructures

in geometric shapes as to construct a cosmic impression. While he derives his themes from children, spiritual figures or religious symbols, many of his paintings reflect concern about contemporary situation that constantly threaten humanity, they also voice optimism and hope for a better life. His works can be instantly recognised as they depict figurative images done in a precise photographic-realist style, along with accurate geometric constructions. His composition is avant-garde and the smooth surfaces with extremely fine textures creates a futuristic and mysterious tone.

ONE EAST
LARASATI



AGUS SUWAGE

b. Indonesia, 1959

I WANT TO LIVE ANOTHER THOUSAND YEARS, 2007

Signed and dated 'AGUS SUWAGE '2007' (lower centre)

Oil on canvas
150cm x 120cm

PROVENANCE

Private Collection, Indonesia.

RM 27,000 - RM 35,000

Often using himself as a subject in his works, Agus Suwage comments on the social-political issues in his own distinctive narration: witty and cynical. The present lot (as part of his popular series *I Want to Live Another Thousand Years*), however, shows the artist's alternative methodology in capturing the social issues. Taken from a famous poem by Indonesia's poet Chairil Anwar titled *Aku (I)*, Suwage's black-and-white portrait series depicting political, pop, historical and religious legends from various backgrounds such as Bruce Lee, Mother Teresa, Marilyn Monroe, Sioux Chief from Indian tribe and of course, Chairil Anwar, the famous rebellious poet who was the main inspiration behind the producing of the series. Here, Suwage portrays the famous Sitting Bull, a Teton Dakota Indian chief under whom the Sioux tribes united in their struggle for survival on the North American Great Plains.

Suwage observed that in recent years, tobacco companies have been focusing on Indonesia as their huge, lucrative market. The work takes its strength from the dissonance between its cheekily iconoclastic portrayal of figures whose influence on history has already been canonised, and its discordant hint at the less explicit forces shaping Indonesia today.

Agus Suwage studied graphic design at Bandung Institute of Technology (ITB). He has participated in numerous group exhibitions and held solo shows within the region and the

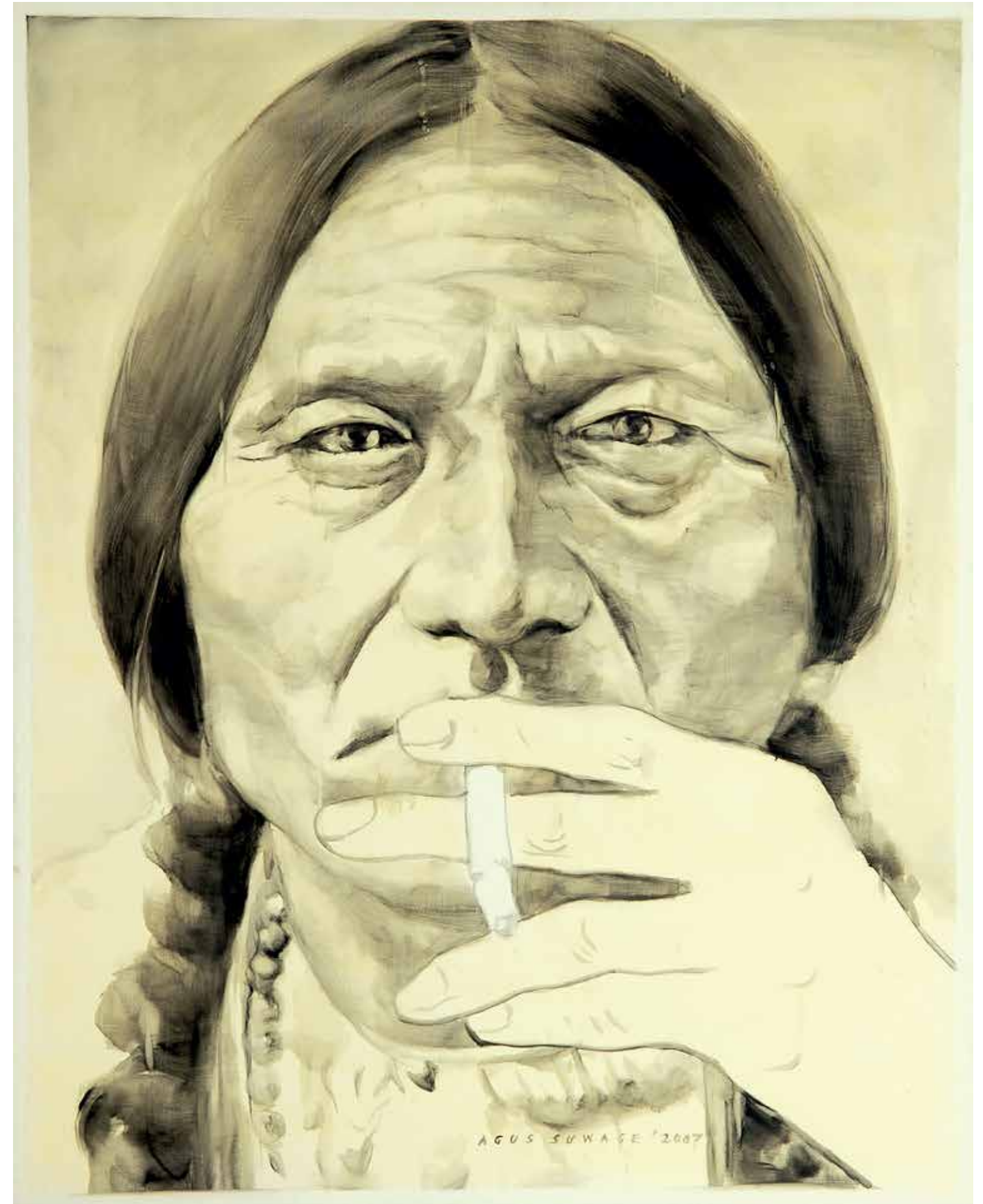
USA. He has also participated in artist residencies around the world, including India, Japan and Australia. His works has been collected by prestigious museums including Museum of Contemporary Art, Tokyo, Japan, Fukuoka Asian Art Museum, Japan, and the Singapore Art Museum. He is now considered as Indonesia's most revered and internationally active contemporary artist with approximately 150 museums and galleries having exhibited his works worldwide.



SOURCE

"Agus Suwage: Still Crazy after All This Year", Enin Supriyanto (ed.), Indonesia, 2010

ONE EAST
LARASATI



ARIFIEN NEIF

b. Indonesia, 1955

THE BELLY DANCER, 1998

Signed and dated 'Neif 98' (lower centre)

Oil on canvas

68cm x 59cm

PROVENANCE

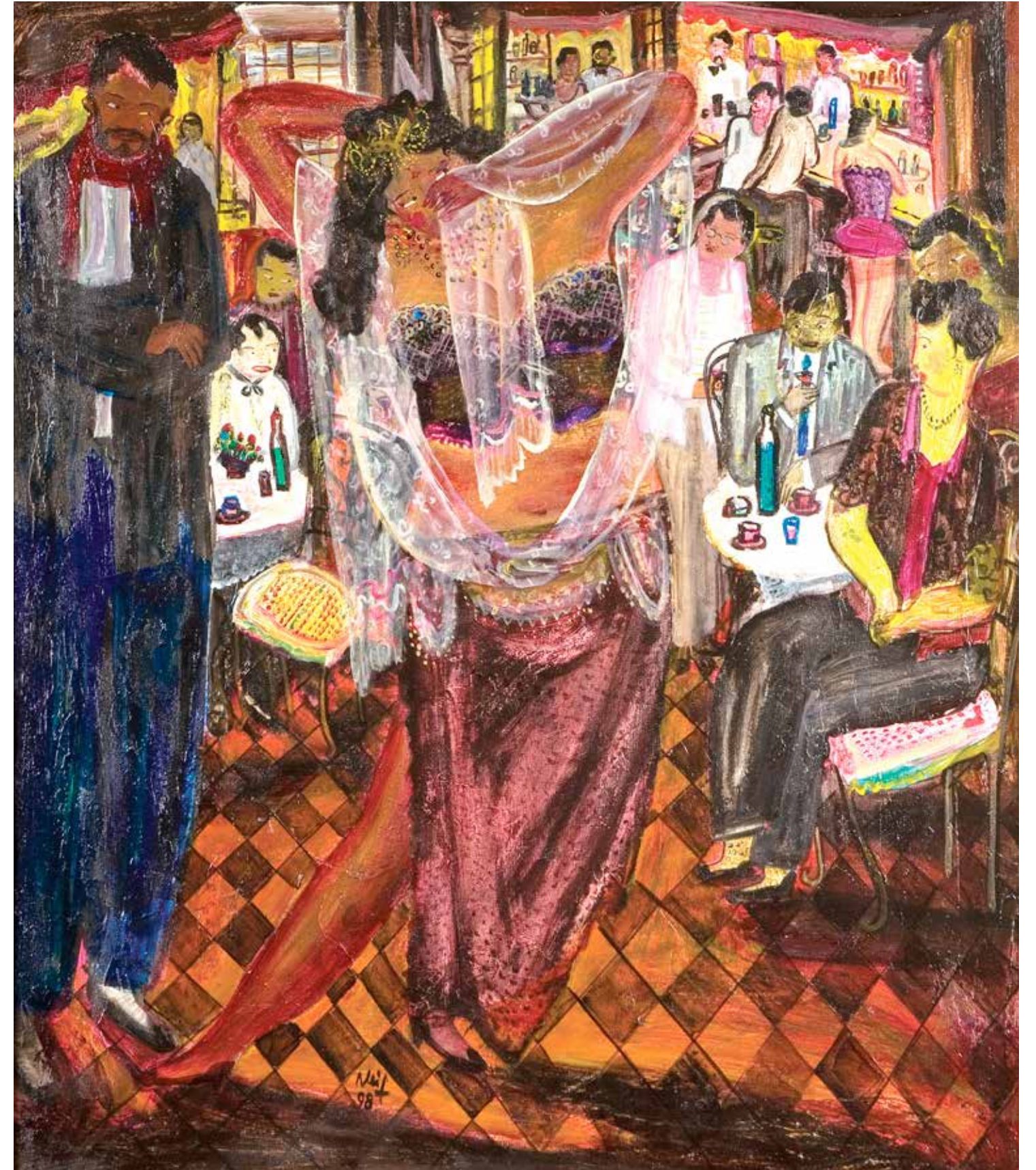
Private Collection, Indonesia.

RM 13,000 - RM 16,000

Arifien Neif was born as the eldest son of eleven siblings. Since early age, he has been attracted to art and was aiming to become an artist someday. His talent in art was inherited from his grandmother who loved creating handicrafts. After finishing high school in Surabaya, Arifien could not afford to continue his study in art university. But as a self-taught artist, he regularly took part and won many art competitions.

Arifien moved to Jakarta in the 1970s. After more than six years of hardship from one odd job to another, he finally joined an advertising company, a perfect venue for his passion in art. It was in 1980 that Arifien had finally decided to become a fulltime artist.

Inspired by the works of artists such as Sudjono, Matisse, Chagall and Bosch, Arifien has participated in numerous exhibitions in Indonesia, Singapore, Italy and the USA. His solo exhibitions were held in Jakarta in 1989, 1990, 1997 and in Singapore in 1999. His great effort, discipline, integrity and passion had made him find his very own distinctive style of painting. Arifien's painting is rich of characters and style. Significantly, his experience in interior design sensitised him to his interior angle toward his art, the way he arranged the properties of space in his paintings, and the way he carved space with objects. In 2008, he was given an opportunity to again have his second solo show in Singapore, titled *Fine Romance* held at National Museum of Singapore.

ONE EAST
LARASATI

ASTARI RASJID

b. Indonesia, 1953

READ, 2008

Signed and dated 'Astari 08' (side)

Bronze

50cm x 40cm x 20cm

PROVENANCE

Private Collection, Indonesia.

RM 10,000 - RM 15,000

Astari studied fashion design in London before switching to painting in Minnesota, USA and at Royal College of Art in London. She has been a member of the Jakarta Art Foundation and lecturer at the Jakarta Art Institute, Faculty of Fine Art. She has actively exhibited in her home country Indonesia, Singapore, the Philippines, France, Italy, the UK, and the USA.

A female artist of international prominence, Astari is known for her take on political, cultural, social and gender issues in Indonesia. Her training on both sides of the Atlantic gained her much familiarity with Occidental imagery, and provided her the distance necessary to critique her Javanese roots with lucidity. In the early stage of her artistic career in 1990s, she learnt that women were expected to follow rules of conducts of the so-called femininity by the socio-cultural standards set by certain groups of people. Raised in traditional Javanese family, she witnessed her fellow women told on how to dress or behave to what was socially and sexually acceptable to male patriarchy.

In recent years, however, Astari broadened her reach to not only capture the contending pressures of tradition and modernity on women, but also to the highest intellectual level of social consciousness as portrayed on her three-dimensional

works through which she is questioning the position of women's role in global consumerism. In the present lot titled *READ*, Astari contrasts two icons of religion and modernity and weds them together beautifully in a Kelly bag. Through this artwork, Astari is questioning if spirituality and modernity can actually connect and function together in the face of shockingly massive social change.



ONE EAST
LARASATI



PARADE OF MASKS, 1999
Left: Signed and dated 'Putu Sutawijaya, 1999' (lower left)
Centre: Signed and dated 'Putu Sutawijaya 1999' (upper right)
Right: Signed and dated 'Putu Sutawijaya 1999' (upper right)
Mixed media on canvas
100cm x 120cm; triptych, 100cm x 40cm each

PROVENANCE
Private Collection, Indonesia.

RM 9,000 - RM 12,000

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

With a strong Balinese background, Putu Sutawijaya develops his artistic and craftsmanship qualities through expressive employment of postures and gestures on his canvases. Peculiarity of his artworks can be witnessed via the combinations of colours used by the artist, such as black, brown, and red. Unlike his usual paintings, in this present lot, Sutawijaya exceptionally brings masks onto his canvas, wedding the traditional aspect of his Balinese ancestry with western techniques and material. Through this work, Sutawijaya successfully combines these traditional and western elements to produce a visual suggestion that evokes calmness and maturity.



PUTU SUTAWIJAYA
PARADE OF MASKS, 2001
Mixed media on canvas
190cm x 190cm

Larasati Singapore, 13 April 2008
Hammer Price Including Premium SGD 93,600



NANO WARSONO

b. Indonesia, 1976

UNTITLED, 2009

Signed and dated 'XXVIV8 NW 09/08' (lower left)

Acrylic on canvas

150cm x 200cm

PROVENANCE

Private Collection, Indonesia.

RM 10,000 - RM 15,000

Nano Warsono entered Indonesia Institute of Arts (ISI) Yogyakarta in 1995 majoring in sculpture. With Jepara woodcarving as his background, he is proficient both in sculpting wood and also visual ornamentation. Comics have always been his love since junior high school and comics were his first encounter with visual art. To Nano, comics are not merely visual art, but a medium for storytelling, moral education and philosophy. To him, the role of an artist is not only to produce the world's quirkiness but to also unravel the truth. Art is not only a game of visual form and characterisation, but of ideas and concepts. A successful artist has to be able to combine these elements into his works.

The story of superhero like Batman, Superman or Spiderman, which are popular figures in comics world for decades, has inspired Nano Warsono to produce his own superhero story on

ONE EAST
LARASATI

his canvas. As depicted in the present lot, Nano's portrayal of Jesus as a superhero in the scene where green and devilish Mickey Mouse is threatening Pluto who looks scared, and yet secured as he is within the reach of Jesus' hands. Nano is apparently rewriting the story of salvation in Christianity that believes through Jesus' wounds and death (as resembled in the crown of thorns that Jesus is wearing) people will be saved.

Nano Warsono has been actively participating in numerous group exhibitions in Indonesia, Singapore, China, Hong Kong, Abu Dhabi, France and the USA. In 2009, Nano showcased his works in two solo shows in the Art Seasons, Singapore and Langgeng Art Gallery, Magelang, Indonesia.





61

YUSOF GHANI

b. Johor, 1950

TOPENG, c.late 1980s

Signed 'yusof ghani' (lower right)

Watercolour on paper

Set of two, 74cm x 54cm each

PROVENANCE

Private Collection, Singapore;
acquired directly from the artist.

RM 3,300 - RM 5,000

"We all wear masks. You wear a mask when you are talking to your boss. When I was teaching, I had a different mask. Now, if you tell me to smile or be serious, it is likely to be a mask too." - Yusof Ghani

Yusof Ghani, a former graphic artist at the Malaysian TV network RTM is considered as one of Malaysia's foremost artists today. His passion in art began in his second year at George Mason University in Virginia, USA. When he returned to Kuala Lumpur in 1984, Malaysia was in pursuit of artistic national identity. Yusof Ghani sought to convey cultural message and to experiment with formalistic aspects like lines, movement and colours.

Yusof Ghani's obsession with masks was initially inspired by the ceremonial masks he saw during his trips to Sarawak where he observed the Kenyah and Kayan tribes in the 1980s. His travels to this region, and also to Nepal, Morocco and Siem Reap have enriched his artistic exploration on the richness of the places and also their cultures. The artist has used the mask theme for years as a motif to explore layers of the human condition and emotion. Yusof Ghani's masks series cemented his importance in the development of contemporary art in Malaysia. Executed shortly after his return from the United States of America, the present lot is a fine example of spontaneity and fluency in the brushstrokes.

ONE EAST
LARASATI



62

HUANG FONG

b. Indonesia, 1936

TWO BALINESE BEAUTIES, 1968

Signed and dated 'Huang Fong '68' (lower right)

Oil on canvas

39cm x 47cm

PROVENANCE

Private Collection, Indonesia.

RM 1,700 - RM 2,500

Huang Fong was born as Oei Ping Liang in Genteng, Banyuwangi, East Java, Indonesia in 1936. In 1952, when he was attending school in Surabaya, he met an art teacher named Tan Kiaw Tek who later taught him Chinese style painting. He attended Institut Keguruan Ilmu Pendidikan (IKIP) in Surabaya for only ten days before later decided to have a part-time job in a photography studio in the city. During this period, Fong met Nurdin BS, a painter from Padang, West Sumatra who gave him guidance in photographic-realist painting and made him fully determined to become a painter.

Huang Fong was fascinated by the harmonious life and people of Bali. His first visit to Bali was in 1963 and in 1967, Huang Fong decided to move to Bali and started painting under the guidance of Affandi. The present lot dated 1968 was created during the artist's early stay in the island. Huang Fong considered himself a lucky person because in Bali he was able to meet and learn from some of the great artists living in Bali at the time such as Ida Bagus Made Poleng, Anton Huang, Abdul Azis, Affandi and Hendra Gunawan. His works are in the collections of many important private collectors in Asia.

ONE EAST
LARASATI

DULLAH

b. Indonesia, 1919 - d. 1996

PORTRAIT OF A WOMAN, 1976

Signed and dated 'Dullah 76' (lower left)

Oil on canvas

60cm x 49cm

PROVENANCE

Private Collection; acquired through Christie's Amsterdam, Indonesian Art, Amsterdam, 16 March 2004, lot 62.

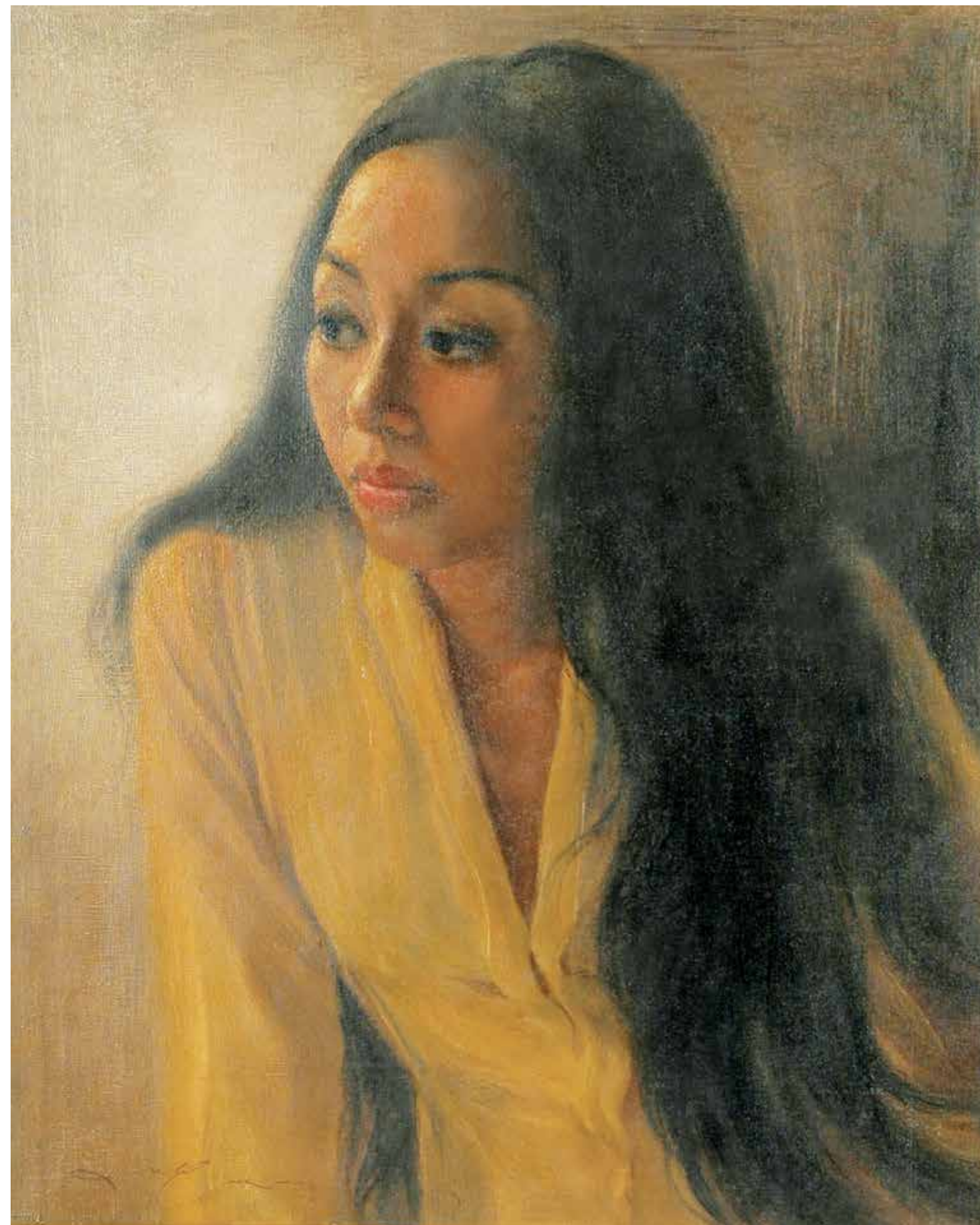
RM 9,000 - RM 12,000

Dullah was well known as a master portrait artist with no equal in Indonesia. This self-taught artist admitted that Affandi and S.Sudjojono were his great teachers, but in fact his creations which obviously followed the school of realism were quite divergent to the works of the above two great masters. Since the early days of the independence, Dullah was very close to Soekarno, the first President of the Republic of Indonesia. In 1949, Dullah led a group of young artists to show live battle scenes during the war of Indonesia's independence against the Dutch. The works were exhibited at the Legermuseum in Holland. The exhibition gained great interests and the works were documented in the book *Karya dalam Peperangan dan Revolusi* (1978).

Dullah was also appointed by Soekarno to care for all of the President's art collections and was mandated to be curator of the state painting collections. He often accompanied

the president on his trips here at home as well as abroad. Consequently, Dullah moved to his hometown Solo and settled there with his family, but spent most of his creative time in Bali together with a group of his pupils. The group settled in Ubud and then moved to Pejeng. Dullah also ran an art gallery in Mas where most of his good works were on display for sale. The present lot depicts the artist's mastery in combining proportion and feeling to give a narrative element in his work.

At the age of 70, Dullah built his museum in Solo without any financial support from the government or other private institutions. This museum was dedicated to his everlasting love and passion for the art.

ONE EAST
LARASATI

64

LUCIEN FRITS OHL

b. Indonesia, 1904 - d. The Netherlands, 1976

PORTRAIT OF A JAVANESE LADY

Undated

Signed 'Frits Ohl' (lower right)

Oil on board

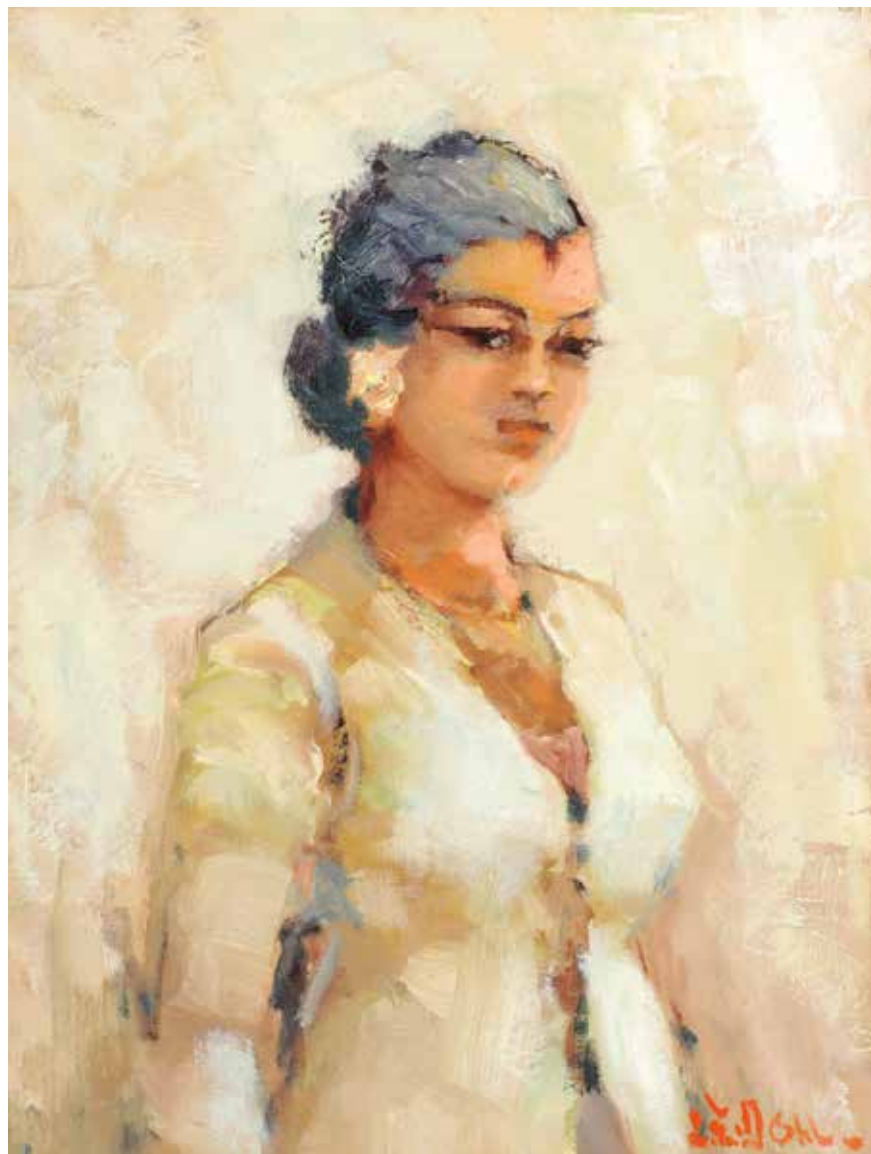
39.5cm x 30cm

PROVENANCE

Private Collection, The Netherlands.

Private Collection, Singapore.

RM 2,500 - RM 3,500



The style of Lucien Frits Ohl, a self-taught artist who was born into an Indo-European family in Palembang in 1904 somewhat resembles that of Gerard Pieter Adolfs (Dutch artist who was born in 1897 in Semarang). Before the war, when he was stationed in Palembang, Batavia and Yogyakarta as a young employee of the Batavian Petroleum Company (BPM), he merely tried his hand at art as an amateur. After the war Ohl returned to the Netherlands in 1948, settling in The Hague. In 1949 he traveled back to Java where he lived and worked

in Jakarta until 1954. He then went back to The Hague in 1954 and settled there devoting himself fully to art until he passed away in 1976. His oeuvre consists mostly on smoothly conceived landscapes, town views or street scenes with flamboyant trees; although rarely, his works also depicts some figure-studies of Balinese men with fighting cocks or Javanese ladies as portrayed in the present lot.



65

SUDJONO ABDULLAH

b. Indonesia, 1911 - d. 1991

SUNSET IN TANAH LOT, BALI, 1978

Signed and dated 'S. Abdullah 28-7-1978' (lower left)

Oil on canvas

50cm x 90cm

PROVENANCE

Private Collection, Indonesia.

RM 1,700 - RM 2,500

Raden Sudjono Abdullah was born to a very talented artist family. His father, the famous landscape painter Abdullah Suriosubroto was the first Indonesian who graduated from the Academy of Fine Art in Amsterdam, Holland during the Dutch colonial era. His younger brother Basuki Abdullah was also a well known painter with international reputation. It was Sudjono's father who gave his sons early artistic training, including guidance in exploring style of panoramic painting.

After finishing school, Sudjono worked as a poster maker for several advertisement agencies besides working on painting commissioned by his admirers. Classified as one of *Mooi Indies* (Beautiful Indonesia - a style that mostly portrays country areas with emphasis on mountains, paddy fields, or seashores) genre painters, most of Sudjono's works were characterized stylishly by the portrayal of romantic, naturalistic landscape, hazy morning, green mountains, shimmering reflection of sky fondling with the golden sunshine shining above green paddy field or beaches, as depicted in the present lot.

Sudjono Abdullah is undoubtedly recognised for his scenes of Javanese life and culture, and also for his romanticised landscapes or seascapes. In his old age Sudjono settled down in Kertosono, a small town in East Java, and retreated himself from the uproarious art stage in new era.

SHRINES AND TREE, 2007
Signed and dated 'Arie smit '07' (lower right)
Inscribed, signed and dated on reverse
Acrylic on canvas
22cm x 32cm

PROVENANCE
Private Collection, Singapore.

Accompanied with certificate of authenticity from NEKA ART MUSEUM, Bali, Indonesia.

RM 7,000 - RM 10,000



Arie's love and great admiration for tropical places has brought him far away from his homeland to Bali where he has now lived since 1956. Bali provides perfect setting for his artistic creation. It is Bali with its extraordinary landscape and exotic culture that Arie found what was always missing in his home country: light. His works from the 1960s up to the present testify to his never ending passion and obsession with light and colours. Thus this depiction of various outdoor scenes is a result of his continuous search in capturing and reflecting all kinds of colours onto his canvases.

Characterised by strong, bold lines, and expressionist tones, Arie's work is spontaneous in nature and subjective in the choice of colours. To create the overall mood of the scene,

details are diminished, objects are simplified and figures are scaled down. Through his work, Arie shares with us his artistic vision and feelings.

He won the Dharma Kusuma Award (Bali, 1992) and his works are in the collection of Museum Bali (Denpasar, Bali), Penang Museum (Malaysia). His exhibitions include, East-West Center (Honolulu, Hawaii, 1988), Centre for Strategic and International Studies (Jakarta, 1990, 1996), Neka Art Museum (Ubud, Bali, 1992, 1994 - 1995), Singapore Art Museum (1994), Museum Nasional (Jakarta, 1995), Indonesia-Japan Friendship Festival (Morioka, Tokyo, 1997).



PAUL HUSNER

b. Switzerland, 1942

KUSAMBA WITH BOATS AND GUNUNG AGUNG, 2006

Signed 'Paul Husner Bali' (lower centre)

Oil on canvas

61cm x 89cm

PROVENANCE

Private Collection, Singapore.

EXHIBITION

Paul Husner on Bali, One East Artspace, Singapore, 2010, illustrated in colour on the front cover of the exhibition catalogue and page 21.

RM 13,000 - RM 16,000

Paul Husner was born in Basel, Switzerland and has been living in the Netherlands since 1964. He first visited Bali in 1984, and after several subsequent visits to the island, he decided to set up a studio in Ubud in 1996. In Amsterdam, he studied graphic art and painting at the Gerrit Rietveld Academy and painting at the National Academy of Arts. He has received several art awards including the Urio Prijs in 1969, the Willink van Collen Prize in 1971, the Jeanne Bieruma Oosting Prize in 1974, and the Arti Medaille in 1987. From 1980 to 1988 he was Professor at the National Academy of Arts in Amsterdam where he taught drawing and painting. Husner has held numerous solo exhibitions all over the world and has exhibited regularly in Indonesia, Singapore, and the Netherlands since 1996.

After years of personal exploration, Husner manages to create his own distinctive style that expresses both his inner self and the beauty of the Balinese people through the magic of his colours.

Paul Husner's works can be found in the collections of the Stedelijk Museum (Amsterdam), City Council (Amsterdam), Duta Fine Art Museum (Jakarta), Widayat Museum (Magelang), Neka Museum (Bali) and the Rudana Museum (Bali). His work is in private collections in The Netherlands, Switzerland, Italy, USA, Indonesia, Singapore and Hong Kong.

ONE EAST
LARASATI



JEAN-PHILIPPE HAURE

b. France, 1969

DUALITY XXI, SHE'S NOT JUST A PRETTY FACE, 2009

Signed 'J P Haure' (lower right)
Gouache, mixed media, gold leaf on paper laid on canvas
99cm x 73cm x 7cm

PROVENANCE

Private Collection, Indonesia.

EXHIBITION

Rhapsody of Togetherness, One East Artspace, Singapore, 13 December 2011 - 31 January 2012, illustrated on the exhibition catalogue, page 34.

RM 6,000 - RM 8,000



Jean-Philippe Haure did not come from France to Indonesia through tourism, as so many of his predecessors did, nor was he attracted by economic opportunities. He came instead propelled by faith. Born to a Catholic family and a graduate of Ecole Boule, the famous art and craft school owned by the City of Paris, he came to Bali in 1991 as a faithful young catholic lay brother, eager to develop a craft school set up in Gianyar by the Catholic community at the initiative of the French priest, Father Le Coutour. Unlike others, he came to serve, not to look for adventure or to make a fortune.

After working for 20 years at the Gianyar school and training dozens of technicians and crafts people, Jean-Philippe Haure eventually found a new calling, as a meditative artist, in the avoidance of "reality" and emphasis on the sublime that are the main characteristics of his works.

His works are in the collections of two prominent museums in Bali, the Neka Museum in Ubud and Museum Pasifika in Nusa Dua.



KRIJONO

b. Indonesia, 1951 - d. 2011

COMPOSITION OF OFFERINGS IN KUNINGAN, BALI, 1993

Signed, inscribed and dated 'Krijono - "Komposisi Sesaji di Kuningan Bali 1993" ' (lower left)
Oil on canvas
90cm x 130cm

PROVENANCE

Private Collection, Indonesia.

RM 7,000 - RM 10,000

Krijono began studying painting under the guidance of an art critic Kusnadi. In 1971, he enrolled in the painting program at Indonesia College of Fine Arts (ASRI) in Yogyakarta. However, he dropped out of the school and chose to travel to Japan, Belgium, Australia, France and Thailand. His works are documented in the books *Great Charcoals by Indonesia Artist Krijono (1997)* and *Krijono: The Flying Elephant (2000)*.

The artist who was born in Jakarta in 1951 differentiates himself with his signature brightly coloured compositions. He took many different themes and experimented with various mediums including batik, oil and acrylic. His expressive and flamboyant works have been exhibited extensively around the world, including Italy and Paris. His works are also in the collection of the Indonesian Presidential Palaces in Jakarta and Bali.

CHANG FEE MING

b. Terengganu, 1959

ONE EAST
LARASATI*THE JEWEL IN THE CROWN*, 1991

Signed 'F. M. Chang' (upper left); inscribed 'THE JEWEL IN THE CROWN' (lower left); inscribed again on reverse

Watercolour on paper

56cm x 76cm

PROVENANCE

Collection of Agung Raka Gallery, Ubud, Bali, Indonesia.

RM 60,000 - RM 80,000

True art inspires artists, but meeting "art alive" may change a man. This is what happened to Chang Fee Ming in Bali. Seeing Lee Man Fong's beautiful images of the island, he decided that he too had to visit Bali. At first, when he arrived in 1985 in the village of Ubud, he received the shock of the sights. The vegetation, all nuances of emerald and jade strewn within white and red blossoms, the arranged garden around the temples and houses... Suddenly, the scenery was shrouded in heavy curtains of rain. Dogs barked mournfully. Then the rains stopped and the beauty was given back. "I almost went crazy," said Fee Ming. "I painted everyday."

- Christine Rohani Longuet, *The Visible Trail of CHANG FEE MING* - Asia in Watercolour

At first, Chang Fee Ming painted the life of the Malay villagers amongst whom he lived. Although his paintings of colourful batik sarongs hanging in the wind soon brought him early fame, he went away exploring the whole Asia, looking for new challenges. Since then, Fee Ming has never stopped growing. He now ranks among the finest of Asia's watercolour artists. Fee Ming is today undoubtedly the most successful and dearly priced watercolourist in Southeast Asia. His works are in the collections of international private collectors and museums.





A SPECIAL TRIBUTE TO TEW NAI TONG / 1936 - 2013

With an artistic career spanning a lifetime, Tew Nai Tong was a revered figurative painter who devoured his art in the style of Nanyang and at the same time distinctively developed his own visual language. A Nai Tong picture is greatly admired for the artist's rendition of his hallmark themes - the female form in rural settings, depictions of bird cages and kite-flying, scenes from agricultural and trade activities, illustrations of life in Bali, and the like - executed in his signature technique. His stylistic approach entailed female figures and portraits illustrated in the manners influenced by Cubism with women wearing 'phoenix eyes' to suggest the beauty and allurement of Asian women, wild brushstrokes echoing Fauvism and a romantic colour palette reflecting the Southern Seas finished with a coarse texture imbuing the elegance of rusticity.

The assimilation between Western art sentiment and Oriental centricity evident in Nai Tong's magnum opuses is significantly attributable to his formal art education. Trained at the Nanyang Academy of Fine Arts, Singapore (1956 - 1958), he later pursued his artistic endeavours at the prestigious Ecole Nationale Supérieure des Beaux Arts in France (1967 - 1968). Upon returning from his academic venture, he was known to voyage across distant lands in search of inspiration. Through his broadened perception of simple living, one is able to observe an enriched visualisation of the villages he visited, expressed in a profound manner. His portraits reveal a veracious affection and admiration for women, nature and life in the countryside. Single figures to a group of women in a range of poses are typically portrayed in his compositions, completing his canvas

thoughtfully with his imaginative use of space.

Devoted to diversity, Nai Tong produced exceptional pieces that truly represented him as a prolific artist, depicted in a plethora of styles as exemplified in this remarkable tribute collection. The myriad of modes and mediums include an oil on board piece illustrating the scenery of a fishing village, two watercolour pieces of abstract and landscape scenes, and four figurative oil paintings on canvas. Conceived from important phases of his life, this assemblage of works are derived from 1960s (pre-Paris), 1980s, 1990s and 2000s. This unique homage serves as an examination of Nai Tong's artistic development and a testimony of a dynamic and vital spirit conveyed through his pictures.

Tew Nai Tong's first solo show was held at the British Council, Kuala Lumpur in 1964 and he was honoured with a retrospective exhibition at the National Art Gallery in 2007. He had participated in numerous group shows locally and abroad namely in Japan, China, Hong Kong and Australia. His awards included 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 served as an advisor to several art societies including the Contemporary Malaysian Watercolourist Association.

TEW NAI TONG

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

GOLDEN TIME 12, 2004

Signed 'NAITONG' (lower right)

Oil on canvas
183cm x 152cm

PROVENANCE

Collection of City Art Gallery, Kuala Lumpur.

RM 70,000 - RM 100,000

Golden Time is Tew Nai Tong's favourite term referring to the then halcyon days of a newly independent and emerging Malaya of the simple unhurried life and innocence, of people with greater affinity to land and their livestock, of closer relationships among family, friends and the community. Having grown up in the rubber estate, he shows empathy with the women rubber tappers he re-created onto his canvas, often nubile maidens in blouses and sarong and where hard labour was second nature to them. The rubber tappers would start their day in the wee hours and return with buckets filled with the latex strung on poles carried over their shoulders or balanced on the head. That is why he made the female figures as heroines, looming nearly as tall as the rubber trees but with a sway of body postures calculated to show their unison in work.

REFERENCE

Odyssey, Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007.



TEW NAI TONG

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

FISHING VILLAGE, 1962

Signed and dated 'NAI TONG 62' (centre left)

Oil on board

75.5cm x 60.5cm

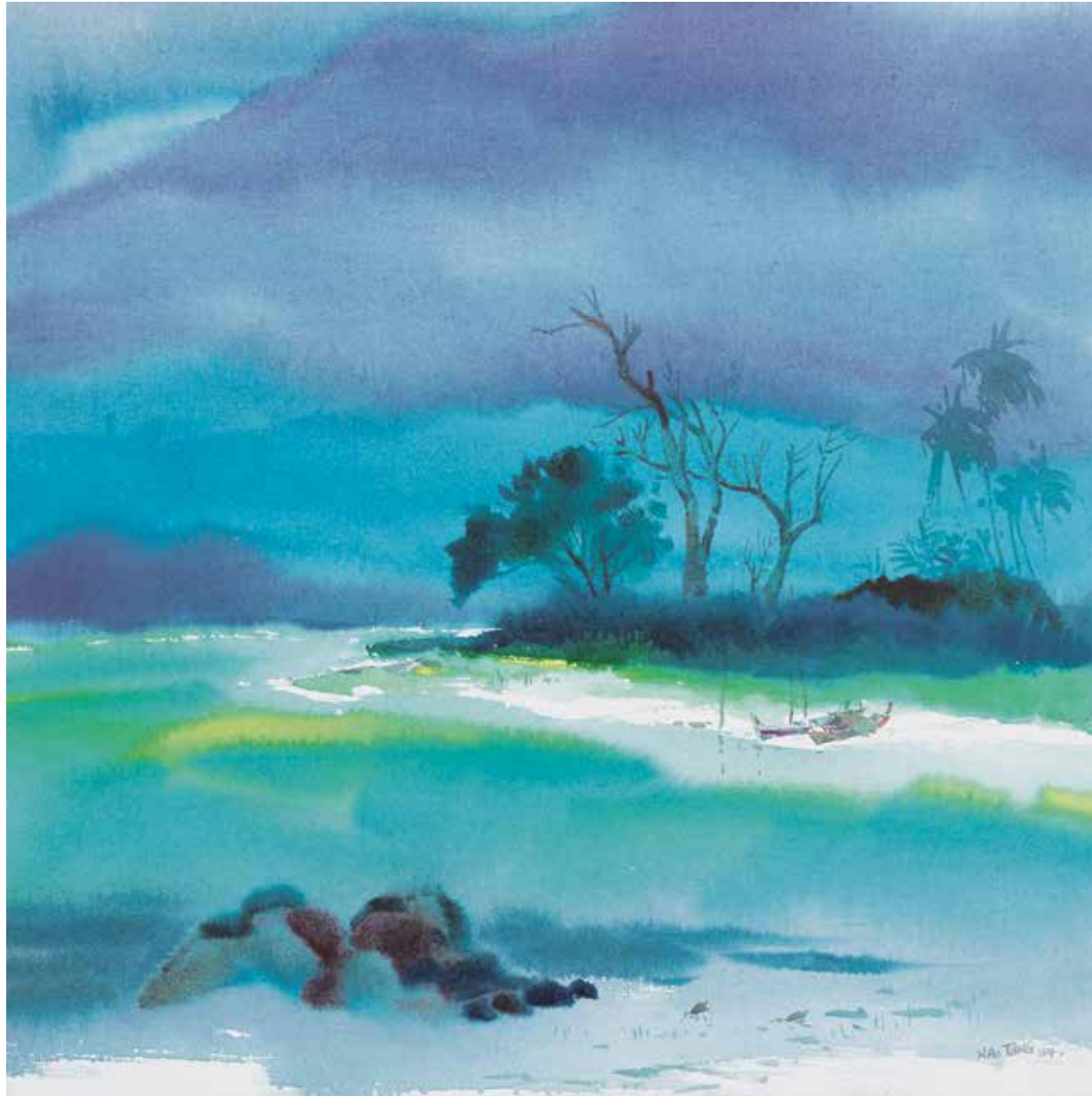
PROVENANCE

Private Collection, Kuala Lumpur.

RM 7,000 - RM 10,000

This early one of a kind piece by Tew Nai Tong depicts a row of stilt houses rendered in the style of Impressionism reflecting the artist's Nanyang school of thought – juxtaposition of colours are applied liberally and swiftly giving the notion that this painting was executed en plein air. Stilt houses are also known as *kelong* – built by fishermen primarily for fishing purposes – although larger structures can also function as dwellings for them and their families. Created upon graduating from the Nanyang Academy of Fine Arts and prior to attending the Ecole Nationale Supérieure des Beaux Arts in Paris, this piece demonstrates the artist's sound compositional understanding. Although his stylistic individuality had yet to be discovered, Fishing Village is an early indication of Nai Tong's astounding capability in developing his hallmark figurations.





73

TEW NAI TONG

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

UNTITLED, 1984

Signed and dated
'NAI TONG 84' (lower right)
Watercolour on paper
60cm x 60cm

PROVENANCE
Private Collection, Negeri Sembilan.

RM 6,000 – RM 9,000

Adept in various mediums, Tew Nai Tong explores with watercolour in this tranquil picturesque landscape of the seashore. Washes of blue, turquoise and purple are effortlessly spread across the plane with tinges of green and yellow to separate the sea with the sky. Two moored boats on the white sandy beach, which is skillfully rendered by leaving the bare surface of the paper untouched by the medium, and tree silhouettes are finely illustrated here, demonstrating references to chinese ink technique. One of the earlier watercolour pictures on offer, this scenic piece manifests Nai Tong's skilful handling of the medium.

74

TEW NAI TONG

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

FLYING FIGURES, 1996-2000

Signed 'NAITONG' (lower left)
Watercolour on paper
56.5cm x 30cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Soothing is a word to describe this calming piece, like the soft flapping of wings and the glide of the white seagulls in the gentle wind. Rectangular bands of light and soft pastel hues descend imperceptibly to darker tones at the bottom. There a flock of the birds hovers probably in search of prey whereas the pair of birds on top is on another plane altogether. This is perhaps Tew Nai Tong's attempt to explore landscape abstraction in watercolour. The scene is neutralised by dream-like patches of abstract and lifted in spirit by the birds in flight with the artist imaging himself soaring in the sky. Titled *Flying Figures*, it echoes Nai Tong's works of the same title depicting Chagall-like floating human forms.



TEW NAI TONG

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

THREE LADIES, 1991

Signed 'NAITONG' (lower right)

Inscribed '1991' on reverse

Oil on canvas

59cm x 80cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

Nothing could be more calming than the chirpings of birds in the wild. Here, the birds perching on branches instead of inside a cage suggests a declaration of freedom. The three girls are illustrated in Nai Tong's signature style - oval faces, slit eyes, luscious lips, ridge noses and long flowing hair. Masterfully depicted in alternating colours of warm reds and cool blues, a visual balance and rhythmic flow is struck here. They are also carved somewhat in the artist's face, which serves like the artist's alter ego. One lone brown bird stands on top of the cage on the right as an artistic weight.



TEW NAI TONG

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

CEREMONY IN BALI

Undated

Signed 'NAITONG' (lower right)

Oil on canvas

90cm x 60cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

Tew Nai Tong was known to traverse the region extensively to capture the splendour of local traditions and life's simple pleasures. The profusion of offerings to the Gods and spirits are a daily ritual in the Balinese culture and this vibrant painting portrays the artist's observation of one such captivating scene. Five ladies are illustrated in Nai Tong's signature style of painting carrying baskets of offerings on their heads. The procession is typically performed by a group of females as a sign of gratitude to Gods of the temple.



TEW NAI TONG

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

LADY WITH ORCHID, 1992

Signed 'NAITONG' (lower right)

Oil on canvas

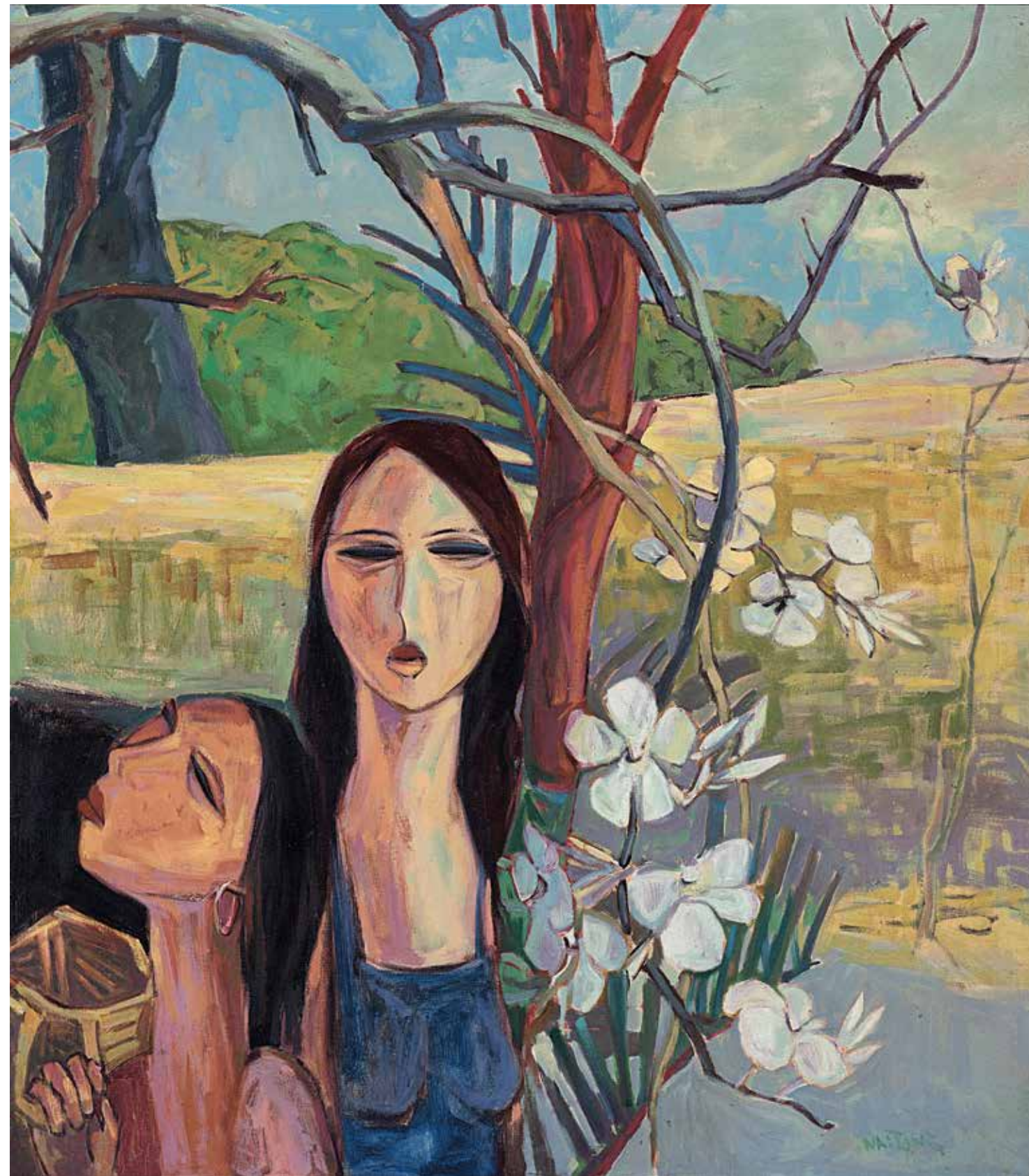
90cm x 80cm

PROVENANCE

Private Collection, Penang.

RM 12,000 – RM 18,000

The landscape may be sparse with the branches bereft of greenery but the overhanging white orchids bloom with alacrity and pleasant scent – as delicate as the faces of the two nubile maidens enjoying the fresh air. Here, Nai Tong seems more generous in his eye renditions, a better enunciated shape complete with eyelids rather than his usual style of thin phoenix eyes. One of the women is even wearing an earring on her left, as her swept-back long hair revealed. The flourish and tenderness of youth is as ephemeral as the orchids, yet Nai Tong is able to instill a sense of timelessness in the piece.



CHOONG KAM KOW

b. Perak, 1934

SUNSET (NEW YORK SERIES), 1966
Signed and dated 'Choong Kam K '66' (lower left)
Oil on canvas
130cm x 127cm

PROVENANCE
Private Collection, Kuala Lumpur; acquired directly from the artist at New York exhibition.

EXHIBITED
Art Expo Malaysia, Kuala Lumpur, 2012.
International Centre, New York, USA, 1966 - 1967.

RM 50,000 - RM 70,000

It is incredible that this important early work by Choong Kam Kow, one of Malaysia’s most versatile artists in the early years, is back to Malaysian shores after being abroad in New York for some 45 years! *Sunset*, an oil on canvas from Kam Kow’s *New York* series with its yin-yang balance of geometric and organic shapes, was even featured in the invitation folder of the New York exhibition at the New Masters Gallery at 19 East 57th Street on 4 May 1968 – his second solo there. He was studying and working there at this time, having obtained his MFA from the Pratt Institute in New York in 1968. He also taught Fine Arts in the United Nations International School from 1966 to 1968. For his studies, he was awarded a Fulbright fellowship (1965 to 1966) and the Fulbright-ACLS Research Fellow (1980 to 1981). He recalled painting this work when he was overcome by the golden hues of the setting sun at the Greenwich Cove in Connecticut. It reminded him of home back in tropical Malaysia.

The work is dominated by the flatness of a two-dimensional space, and like all Asians, Kam Kow is also quick to grasp the symbolic quality of the tripartite cosmology of Sky, Earth and Water. He painted two suns a world apart, the one on top bigger than its purported reflection. The static round but crimson shapes balance dramatically against the bold, aggressive strokes signifying the natural land mass. The exhibition received glowing tributes from then Pratt Institute Director Dr. Ralph Wickiser and Pratt Institute Dean of Art School Albert Christ-Janer, both art critics too. Dr. Wickiser wrote: “The work of Kam Kow Choong indicates that art is universal in nature, not merely the produce of mores and

acculturation. His ability to sense this universal aspect of his experience has produced an exciting series of distinguished paintings.” Christ-Janer commented: “Kam Kow Choong appeals to my heart, through the wondrous way he works technically to reveal what he means poetically. I delight in seeing what he makes in a high personal idiom supported by the depth of his tradition.”

Choong Kam Kow caps a distinguish international career as artist, sculptor, printmaker, educationist and curator. He led the Malaysian Institute of Art, as president and CEO from 2000 to 2009 after five years as vice-president. From 1989 to 1994, he was the Dean of School of Fine Art, LASALLE-SIA College of the Arts, Singapore. Earlier, from 1969 to 1989, he headed the Fine Art Department and was senior lecturer at the University of the Mara Institute of Technology. He obtained his BA in Fine Art from the National Taiwan Normal University in 1961. In 2006, he was conferred the Hon. Doc of Arts by the Robert Gordon University, Scotland. He has taken part in the Asian International Artists Exhibition alternating annually at Asian capitals since 1988 and is the chairman of the Malaysian chapter of the Federation of Asian Artists. He has served as a member of the National Art Gallery’s board of trustees from 2005 to 2009. His works are in the collection of major museums such as the New York Metropolitan Museum of Art, Denmark’s Frederikshavn Art Museum, the Fukuoka Asian Art Museum, the Guangdong Museum of Art, Taiwan’s Taipei Fine Art Museum and National Museum of History.



YUSOF GHANI

b. Johor, 1950

SIRI TARI XII, 1988
Inscribed ‘Yusof Ghani ↑ 16 Siri Tari XII/88’ on reverse
Mixed media on canvas
138cm x 102cm

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

RM 60,000 - RM 80,000

The Abstract Expressionist Willem De Kooning, to whom Yusof Ghani reveres as a spiritual mentor had said: “An artist must begin with art as he finds it: in creating he is free but he creates within a given context”. In Yusof’s most celebrated *Siri Tari* in a span between 1984 to 1992, Yusof was working in a frenzy in thought as well as in act, the brushstrokes vigorous and graceful in tandem with his dance-like movements. He virtually dances and paints at the same time. The figures are not realistically enunciated and often suggested in a few sinuous lines, probably because of the influence of Islamic fundamentalism from Iran during the mid 1980s with its strictures reminding against any representation of human forms or idolatry. In a statement in March 1989, Yusof confided: “I apply my paint using a variety of techniques - working into wet ground, painting directly on unprimed canvas: scraping, smearing, scratching into wet pigment, which contributes to a shallow illusion of space combining areas of translucency, opacity, matter, glaze, texture and sleekness, areas of shimmer, glow, float, recede, fade or lay flat; varying the exact portion of the surface”.

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 master’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 Jamal 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 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 the Universiti MARA Institute of Technology.

REFERENCE
Siri Tari by Yusof Ghani, Hijjas Kasturi, *Exhibition: Paintings Drawings and Installation Works*, GaleriCitra, Kuala Lumpur, 1989.
South East Asian Art Today, Roeder Publications, 1992.
From Tari To Topeng, Rusli Hashim Fine Art, 1996.





80

ISMADI SALLEHUDIN

b. Pahang, 1971

BIAR PUTIH TULANG, 2003

Signed and dated 'Ismadi 2003' (lower right)

Inscribed 'BIAR PUTIH TULANG' on reverse

Mixed media on canvas

122cm x 91cm

PROVENANCE

Private Collection, Penang.

RM 4,000 - RM 6,000

Mild broad strokes of black on yellow diffused from the upper left edge across the right strip of the canvas with whirls of fine white marks encircling the centre - such illustration entices the viewer into a hypnotic rapture. Tints of blue and red create balance with the artist's intermittent yet decisive strokes. Proportionately steady, the composition is named after an extract of the Malay proverb *Biar Putih Tulang, Jangan Putih Mata* - an expression of pride - to sacrifice one's own life when in humiliation. The artist is constantly haunted by the desire to create gestural marks on canvas which finds him to be in his highest state of vulnerability - evident in his works.

Ismadi Sallehudin explores the relationship of nature and life in his works. A fine art graduate of Universiti Teknologi Mara

(UiTM) in 1994, he attained his Masters Degree in Art and Design from De Montfort University, Leicester, United Kingdom in 1999. Besides painting, Ismadi is also adept in etching, drawing and monotype print. His works have been exhibited extensively at home and abroad. His roles as an art educator included lecturing at UiTM (1994 to 1997) and Kolej Bandar Utama (1995 to 1997). He has also held numerous academic positions such as Head of Programme, Kolej Shahputra-UiTM (2008), Deputy Dean, University College Shahputra, Pahang (2011) and he currently serves as Dean of Faculty of Fine Art, Akademi Seni Budaya & Warisan Kebangsaan (ASWARA), Kuala Lumpur.

81

IBRAHIM HUSSEIN, DATUK

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

THE SEARCHER, 1963

Signed and dated 'IB 63' (lower right)

Mixed media on magazine stock

25cm x 23cm

PROVENANCE

Private Collection, United States of America.

RM 10,000 - RM 15,000



Executed in chaotic thickets of black strokes set against a backdrop of flaming red, cerulean blue, black and grey, *The Searcher* was created during his studies at the Byam Shaw School of Drawing and Painting and was displayed at the Galerie Internationale in Madison Avenue in New York from April 15-28, 1965. In 1961 to 1962, he visited France, Italy and Holland. In 1963, he held a solo exhibition at the John Whibley Gallery. If guided by the title, the search must have been a tedious one with the darkened labyrinths of lines and splashes. Art Critic Charles S. Spencer commented in the *New York Times*: "He (Ib) has instinctive talent for making patterns so that the drawing of the figures, their centrality to the overall plane, and the very manner of applying his paint in whittling jabs, contribute to designs which are in themselves always satisfying and at the same time, underline the vitality and exuberance inherent in his pictorial aim."

Blinded on one eye at eight, Ib went on to become one of the country's international art icons, at one time with a museum to his name in Pulau Langkawi. His art career started when he briefly attended the Nanyang Academy of Fine Arts, Singapore in 1957. But his precocity bloomed when he studied in London, first at the Byam Shaw School of Drawing and Painting (1959 - 1963) and he had the honour of being invited to join the elite

Royal Academy in London (1963 - 1966) by the academy's Keeper Sir Henry Rushbury. From 1967 to 1968, he was awarded the Rockefeller Fund scholarship to tour the United States, where he held two solo exhibitions in New York - at Galerie Internationale and Newsweek Gallery. In 1977, Ib was invited to show with Andy Warhol and Salvador Dali, two of the world's greatest artists of the 20th Century, in Kuwait. In 1970, he was selected for the Smithsonian Institute workshop as a fringe exhibition in the Venice Biennale. Ib is the most decorated Malaysian artist, among his awards are the Japan Foundation Cultural Award (1988), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996) and the World Economic Forum's Crystal Award (1997). In 2007, the Malaysian Government awarded him with the Anugerah Tokoh Melayu Terbilang. He had the distinction of being bestowed the 'Datuk' titles by three different royalties. He was given a retrospective by the National Art Gallery, Kuala Lumpur in 1986.

REFERENCE

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

CHUAH THEAN TENG, DATO’

b. China, 1912 – d. Penang, 2008

MOTHER AND CHILD, c.1980s

Signed ‘Teng’ (lower right)

Batik

91cm x 89cm

PROVENANCE

Private Collection, Thailand; acquired through Yahong Art Gallery, Penang.

RM 90,000 - RM 120,000

The Mother-and-Child theme used by batik-art pioneer Dato’ Chuah Thean Teng was an indirect tribute to his mother whom he adored. He had a knack of manifesting the relationship which is often tender, intimate and playful. The theme choice could also have been influenced by the British sculptor Henry Moore with his coalescing monumental forms in marble and bronze. For Teng, as the artist is fondly known, his favourite devices are symmetry, harmony, contrasts, tonal quality, designs (batik sarong patterns), and most of all, simplicity and humour. Here, the little child, with his face in profile, is lodged in the protective laps of two guardians, like a mirror image, with thick outlines on the bodies like an added stabilising stanchion, and the hand firmly resting on the ground.

Dato’ Chuah Thean Teng is the world-acknowledged founder of Batik Painting and he never looked back since his breakthrough exhibition in 1955. His paintings, *Two Of A Kind* (1968)

and *Tell You A Secret* (1987), took on iconic status when selected for Unicef’s greeting cards. He studied at the Xiamen (Amoy) Art Institute in China but did not complete because of illness. He was honoured with a retrospective by the National Art Gallery (NAG) in 1965 and by the Penang State Art Gallery in 1994. The Penang State Government conferred him Datoship in 1998 and he further received the ‘Live Heritage Award’ in 2005. The NAG gave him a memorial exhibition in 2008. His major works are on show at his Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

Teng: An Appreciation, National Art Gallery, 2009.





83

NATEE UTARIT

b. Thailand, 1970

*STUDY FOR CLASSICAL
PROJECT: TITIAN, 2000*

Signed 'Natee Utarit' (lower right)
Inscribed 'study for classical
project 2000 Titian' (lower left)
Acrylic on Arche paper
76cm x 56cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired through Valentine Willie
Fine Art Kuala Lumpur.

RM 2,000 - RM 4,000

This study piece by Natee Utarit pays homage to the Italian painter from the Renaissance period, Tiziano Vecellio or Titian. Known for his remarkable use of colours and his tonal approach, Titian created atmospheric and evocative landscape style paintings. Here, Natee explores subdued colour palette in earthy tones accentuated by washes of white medium strokes.

As one of the leading contemporary artists in Southeast Asia, Natee places great emphasis in his understanding of painting, particularly Western classical art as his interest lies in assimilating his cultural roots into his works that covers a myriad of themes. He makes no apology for unabashedly using European art as entry points into his investigations and comparisons, with a sense of irony and depth. He investigates

"the truth of painting and explore some hypothesis of western aesthetics in a Thai cultural context" in most of his works from 1999 to 2006.

REFERENCE

Natee Utarit: Dreams, Hope and Perfection, Interview with Natee Utarit by Beverly Yong, Valentine Willie Fine Art, Kuala Lumpur, 2008.

84

NATEE UTARIT

b. Thailand, 1970

*STUDY FOR CLASSICAL
PROJECT: TITIAN, 2000*

Signed "Natee Utarit" (lower right)
Inscribed 'study for classical project
2000 Adrian is Titian' (lower left)
Acrylic on Arche paper
76cm x 56cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired through Valentine Willie
Fine Art Kuala Lumpur.

RM 2,000 - RM 4,000

It is inconceivable that any common ground could be reached between the works of Titian and the present-day, and by virtue of Natee Utarit's background, presumably the tropical clime that is Thailand. The great chasms of life, conditions, geography, knowledge and expertise between the two periods would create tension, anxiety and ambiguity. That Natee had chosen to mime European art icons, techniques and modes of representation could be that they are globalised ready-mades with infinite possibilities. Whether it is the lush colours or the play of light and shade or other aesthetical devices will become hostage to how the "representations" of the two periods, however vague, sit together and maybe project a fresh message. Is the work alluding to Titian's masterpiece, *Bacchus and Ariadne*? As Singapore curator Michelle Ho put it: "(Though Natee Utarit's works) are steeped in Western idioms... they use sophisticated strategies which critique those very traditions."



An accomplished painter, Natee Utarit graduated with a BFA from Silpakorn University in 1992 majoring in painting, sculpture and graphic art. He has exhibited extensively around the world holding regular solo exhibitions in Bangkok, Kuala Lumpur and Singapore. Natee has participated in the Third Asia-Pacific Triennial of Contemporary Art in Queensland Art Gallery, Australia in 1999 and ARS01 in Helsinki, Finland (2001). The Singapore Art Museum hosted a major mid-career survey exhibition for Natee called *Natee Utarit: After Painting* in October 2010. His work were also included in the fringe component of the 2011 Venice Biennale called *Future Pass-From Asia to the World*. Natee's work is in public collections namely Queensland Art Gallery Australia, Singapore Art Museum, LaSalle SIA College of the Arts Singapore, Fine Art Museum of Ho Chi Minh City, Vietnam and Canvas Foundation in Amsterdam. He has also worked on public commissions such as the Metropolitan Hotel in Bangkok.

ERICA HESTU WAHYUNI

b. Indonesia, 1971

THE TELEVISION, 1994
Signed and dated 'Erica 94' (lower right)
Acrylic on canvas
94.5cm x 44.5cm

PROVENANCE
Private Collection, Indonesia.

LITERATURE
Erica, Art's Most Playful Child, Amir Sidharta, Jakarta, 2001, illustrated on page 46.

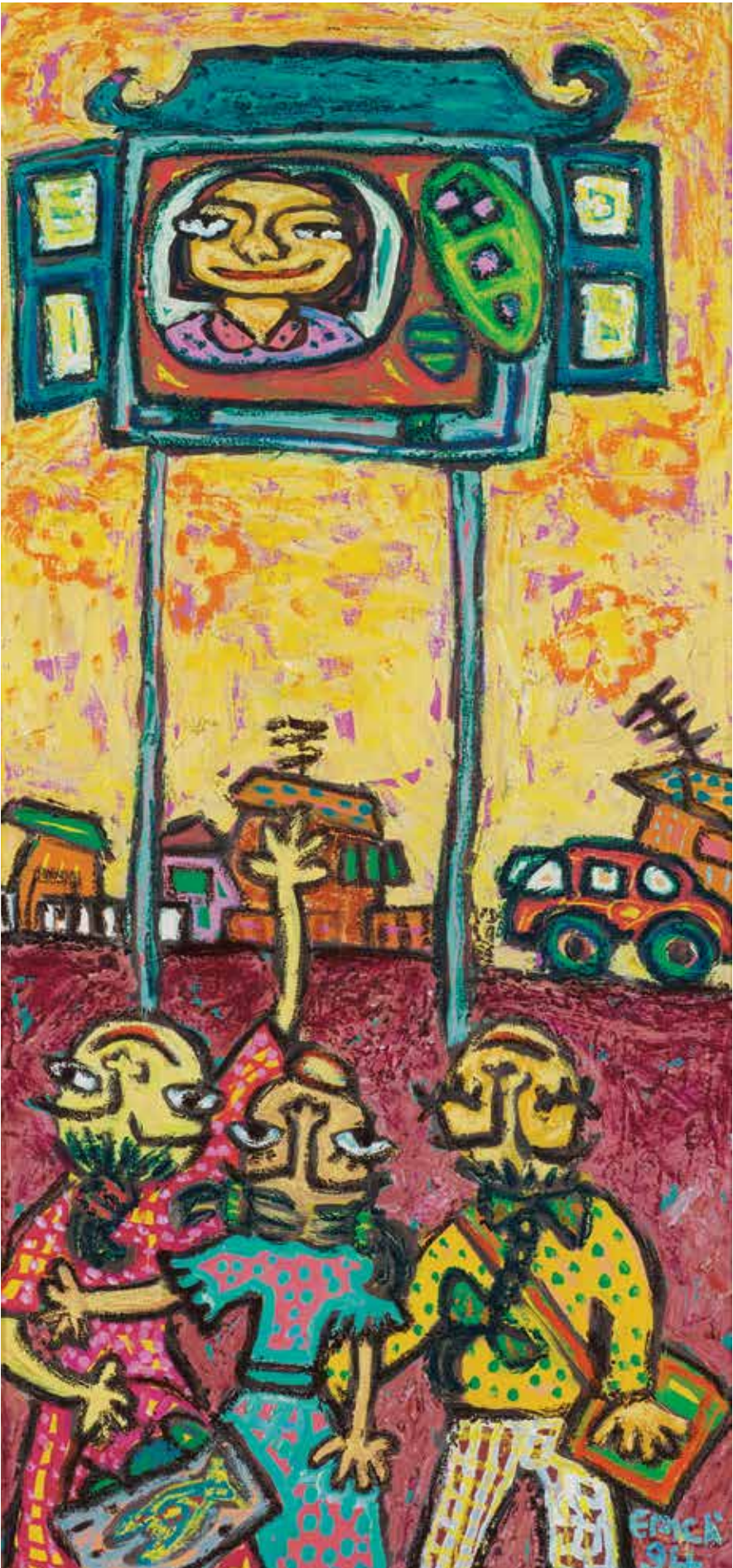
RM 4,000 - RM 5,000

The Television is an early piece by the imaginative and good-humoured artist Erica Hestu Wahyuni. An early rendition of her naïve stylistic approach, the employment of vibrant colours and an illustration of childlike figures is already apparent here. The television box is housed in a pagoda shaped TV cabinet and a woman appearing as a newscaster is visible on screen. Three young children are seen looking up at the enormous television from below. Her strokes are seemingly loosened here and her choice of spatial composition defines her progressive stance as demonstrated by her creative output today.

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures

one into the magical imagination of her mind's eye. 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".

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). Her most recent solo exhibition was held at Monddecor Museum and Art Gallery, Jakarta in conjunction with Cap Goh Meh Festival early this year.



AGUS SUWAGE

b. Indonesia, 1959

PARANOID ANDROID II, 2004
Signed and dated 'AGUS SUWAGE 2004' with Chinese seal (lower right)
Watercolour on paper
53.5cm x 66cm

PROVENANCE
Private Collection, Kuala Lumpur.

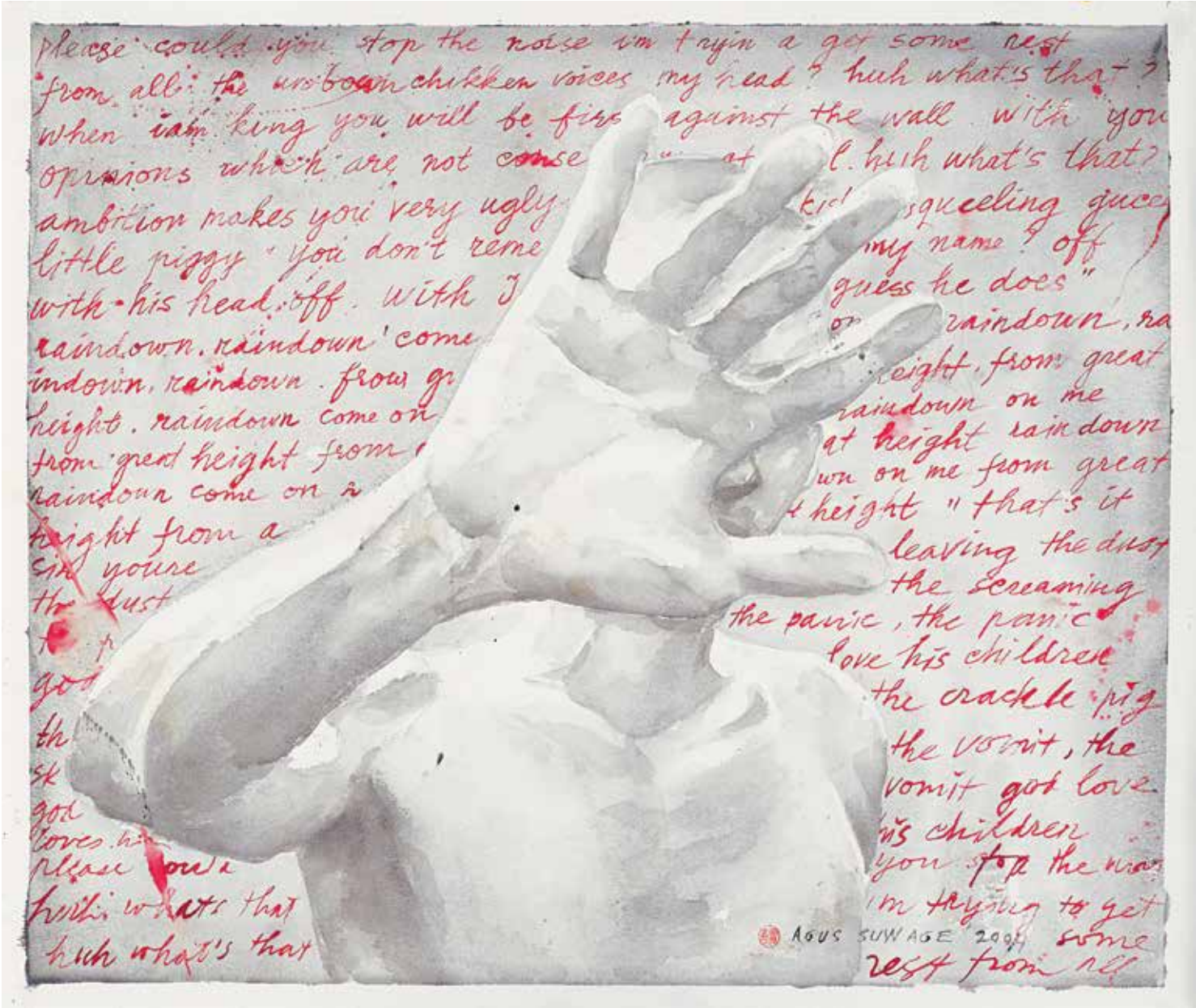
RM 13,000 - RM 15,000

Internationally established Agus Suwage is a leading Indonesian contemporary artist who creates works that explore the complex issues of identity and the ever changing socio-cultural and political landscapes. These elements are integrated with the use of 'self' as a means to place the artist within the narrative structure of his work. Besides acting as mere self-representation, his figurative works also serve as a basis to assess his relationship with society. He employs humour, cynicism and mimicry allusions to convey ambiguousness within his work that is mainly imbued with paradox.

Agus' strong focus on self-portraiture began during the early stage of his artistic career. By the mid 1990s, he has gained international recognition with his provocative drawings, paintings, sculptures and he is known for producing works using a myriad of mediums ranging from photography, print, collage, video to installation among others. He is also known to adopt appropriation in his works that include objects, famous icons or other existing imagery. In this piece, an androgynous figure seems to ward off some unseen, unknown threat, shielding the face from injury or revelation. The lyrics of a song titled *Paranoid Android* by British rock outfit Radiohead

is inscribed in the background with red ink. The handwritten script resembles a journal entry. A similar rendition of text and image is repeated again during his residency programme at Singapore Tyler Print Institute (STPI) in 2009. The body of work produced resulted in a solo exhibition titled *CIRCLE*.

Agus Suwage attained his MFA in Graphic Design from the Bandung Institute of Technology, Faculty of Fine Art and Design Indonesia in 1986. He has participated in numerous international art events including the *2nd Asia Pacific Triennial of Contemporary Art* in Brisbane, Australia in 1996, the *Gwangju Biennale* in South Korea in 2000 and the *Singapore Biennale* in 2006. In 2009, he was accorded a major retrospective by the Yogyakarta National Museum and the *Selasar Sunaryo Art Space* in Bandung. The exhibitions were accompanied by a 670-page monograph *Still Crazy After All These Years*, chronicling his art and life. He has held over 25 solo exhibitions and has been featured in more than 150 museums and galleries around the world. His recent one man shows are *CYCLE No. 2* at Tyler Rollins Fine Art, New York and *CYCLE No. 3*, Arndt Gallery, Berlin, Germany in 2013.



ANTHONIE CHONG

b. Perak, 1971

SEATED DANCER, 1997

Oil on canvas
126.5cm x 96cm

PROVENANCE

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

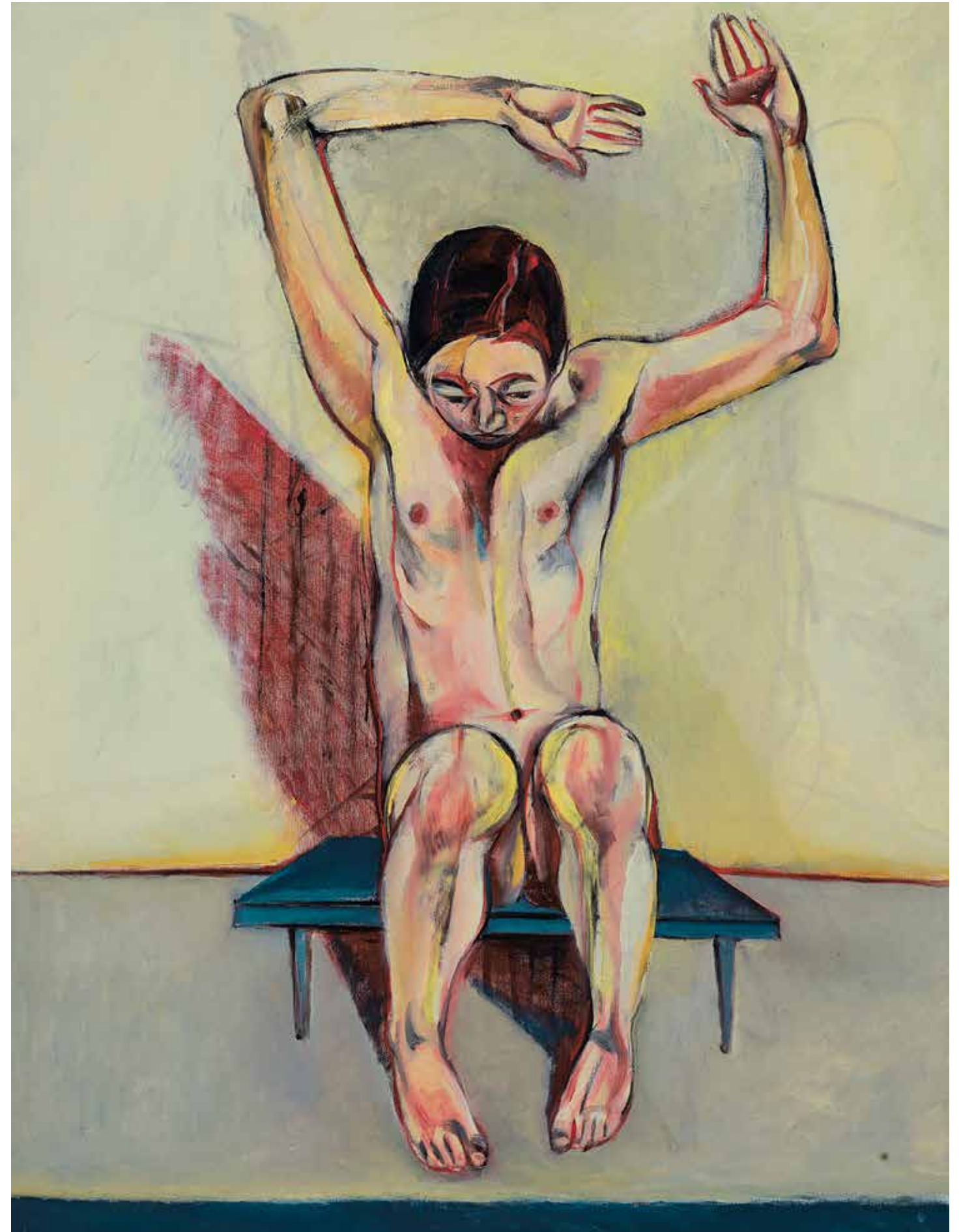
RM 6,500 - RM 12,000

Seated Dancer illustrates a nude masculine figure with his arms raised above his head possibly attempting an act of stretching. Resting on a low Prussian blue stool, the posture of the figure dominates the canvas in Bismuth yellow with streaks of flesh tint covering his body and his silhouette accentuated in Venetian red. The same colour palette in various shades of yellow is repeated in the bare wall casting the figure's red-stained shadow against the background. The rendition of this solitary figure is accompanied by multiple-hued gestural brush marks, a signature of Anthonie Chong's early artistic style, illustrating distinctive self-portraits and figurative pictures.

Anthonie has since progressed in visual experimentation by infusing ancient Oriental art form with 'cyber-generation related theme' to create new works of art. The conception of the iconic 'e-monk' in 2000 portrays a modern child-like figure in a traditional setting, resonating Yoshitomo Nara's character set in a Chinese ink painting. In 2008, he produced the *Gaia* series which drew its inspirations from nature. The theme is

divided into five elements that consist of fire, water, earth, metal and wood. The child-like figures are portrayed in surreal settings incorporated with the natural elements. The drastic transformation in style is further enhanced with the change of name from e-monk to @-monk in 2010 which is represented in three major series: *Community*; *Gaia*; and *Mechanism*. Anthonie's artworks pre-2000 possess a certain quaint charm unparalleled with his recent take on innocence and naivety.

Anthonie Chong gained his early education in an independent Chinese school where he was taught Han cultural studies and calligraphy. A Graphic Design graduate of Perak Institute of Art in 1990, he was greatly influenced by social realism from his tutor who exposed him to Western art history. He later chose to explore his individual style which led him to the 'possibility of experimenting with Eastern Surrealism in Asian paintings'.



RADUAN MAN

b. Pahang, 1978

BEFORE BATTLE I-IV, 2005

Mixed media on canvas
122cm x 182cm; quadtych, 122cm x 45.5cm each

PROVENANCE
Private Collection, Kuala Lumpur; acquired through Galeri Tangsi Contemporary Art, Kuala Lumpur in 2007.

RM 12,000 - RM 16,000

Raduan Man favours a combination of media to project his imaginative approach in making art - printmaking and painting using a multitude of materials such as wood, aluminium and canvas - adapting skilful printmaking techniques onto canvas. This quadtych piece is a unique representation of culture with its juxtaposition of the wayang kulit form and earthy colour executed in a multitude of layers.

Like batik, *wayang kulit* or shadow puppet is a traditional art form believed to be originated from Java. The unique form of theatre employs light and shadow customarily to tell the classic Indian tales of Mahabharata and Ramayana. The art is widely practiced in Southeast Asia particularly in Bali while in Malaysia, it is a popular form of entertainment in

the East Coast area such as in Kelantan. In Before Battle I-IV, this traditional art form is appropriated with Raduan's contemporary slant on the subject matter, presented in four panels, as though film stills unfolding in sequential motion.

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



CHONG SIEW YING

b. Kuala Lumpur, 1969

UNTITLED, 1997

Mixed media on paper laid on canvas

148cm x 100cm

PROVENANCE

Private Collection, Kuala Lumpur.

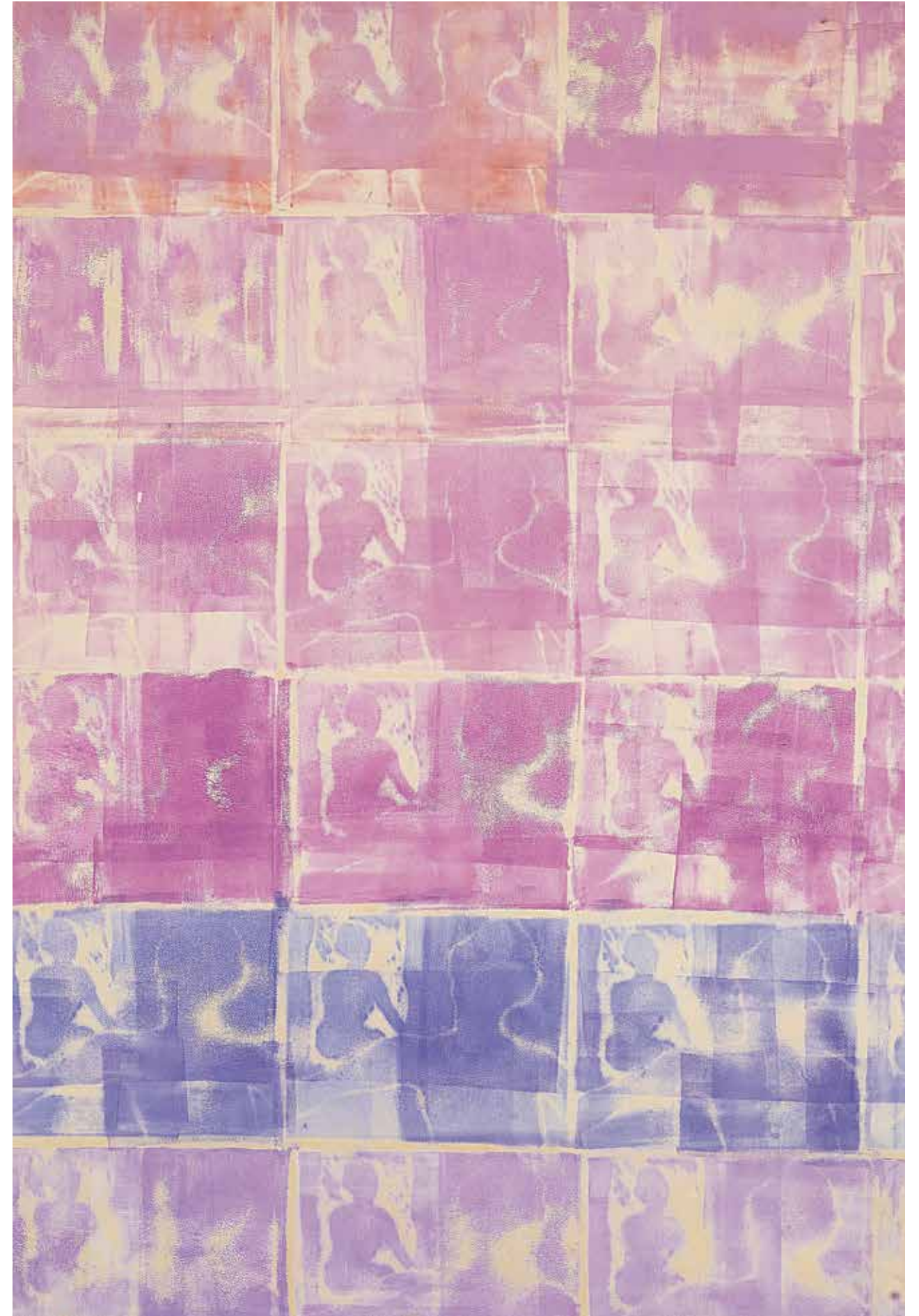
RM 15,000 - RM 20,000

Chong Siew Ying remains grounded in the painterly traditions of both Eastern and Western sensibilities. A devoted aesthete, she is fêted for her bold gestural brush marks and expressive compositions. Her work continues to convey a distinct visual poetry that is profoundly emotive. She embraces broad themes in her works comprising of nature, human psychology and emotions making her a lyrical and elegant painter.

This early piece illustrates repetitive mosaics of two silhouette figures rendered in the manner of Pop art and silkscreen technique resembling Andy Warhol's much famed Car Crash silkscreen works. The pastel colour palette conveys femininity, an association of Siew Ying's quintessential theme. This work was perhaps completed during her transition phase upon graduating from the etching school L'Atelier 63 prior to returning home.

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 the L'Ecole des Beaux-Arts, Versailles (1991 to 1994) and then the L'Atelier 63 (1994 to 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 the 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.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

COLOUR SCHEME

Undated
Signed 'LEE CHENG YONG LeeCY' (lower right)
Oil on board
40cm x 50cm

PROVENANCE

Private Collection, Penang.

RM 16,000 - RM 25,000

Echoing, the work of Piet Mondrian, while drawing paternity from De Stijl movement and perhaps Cubism, Colour Scheme is one of Lee Cheng Yong's boldest abstract composition. Lee Cheng Yong was one of the most versatile pioneering artists and had been known to experiment his brushes or chisels on all art genres. For all the geometry of rectangles and odd shapes, it is obvious that the work represented an urban topography with a concession to vegetation, even a marshland, in the plant totem in silhouette on the left. As opined by the Structuralist Charles Biederman, often there could be found in abstract art, a "correspondence in structure of the structural process level of Reality." And while ostensibly flat, Gustave Flaubert held out the notion that there is a poetry in it that could rival the precision of geometry.

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 various 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.



CHIA YU CHIAN

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

TOURIST CENTRE, SELANGOR MANSION QUARTER, 1987

Signed and dated 'Yu Chian' (lower centre), '1987' (lower right)

Oil on canvas

72cm x 40cm

PROVENANCE

Private Collection, Penang.

RM 18,000 – RM 25,000

Chia Yu Chian was used to the daily hustle-and-bustle of the hawkers operating in the open compound just below his three-room flat on the first floor of Selangor Mansions in the Jalan Masjid India area of Kuala Lumpur where he stayed. His residence was also his gallery cum studio. The flats were one of the oldest in Kuala Lumpur and the area was a popular late-night rendezvous for supper over *teh tarik*. In the daytime as shown in this painting, a festive air prevailed with the makeshift stalls operating under the shade of trees as well as canopies like this rainbow-hued umbrella of the Indian florist with an equally colourful spread of flowers. The figures, of multi ethnicity all in Yu Chian's habitual outlines, are shown mingling all over.

Chia Yu Chian received his early education in a Chinese school in Singapore. Later, he was taught privately by art pioneer Chen Wen Hsi and had his first solo in 1951. His career took a lift when he won a French Government scholarship to study at the famed Ecole Nationale des Beaux Arts in Paris from 1959 to 1962. In 1960, he also had solo exhibitions in European

cities such as London and Hanover. He had the distinction of his works being accepted 15 times at prestigious Salon exhibitions in Paris – a rare honour for a non-French artist and in 1959, he received Honourable Mentions in the Salon des Independent and the Societe des Artistes Francaise. His mural, *Life In Malaysia*, commissioned during his sojourn in Paris is proudly displayed at the Malaysian Embassy there.

REFERENCE

Chia Yu Chian Memorial exhibition, National Art Gallery, Kuala Lumpur, 2002.

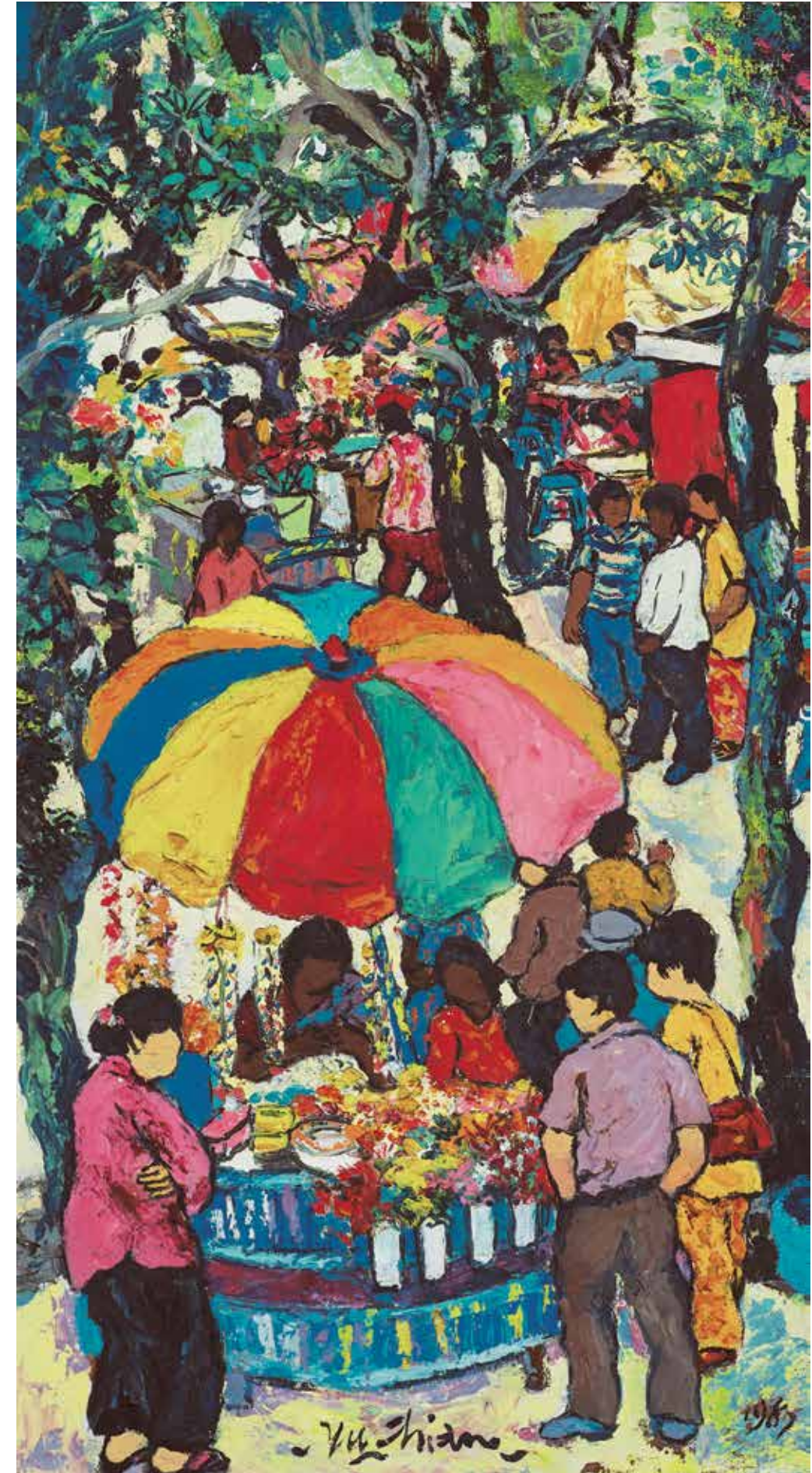
Contemporary Artists of Malaysia, Dolores D. Wharton, 1971.

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

Who's Who In Malaysia 1975 – 1976, J. Victor Morais.

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

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



KHOO SUI HOE

b. Kedah, 1939

MAN AND MOON IV, 1989

Signed 'SUI HOE' (lower left)

Acrylic on canvas

118.5cm x 89cm

PROVENANCE

Private Collection, Singapore.

RM 25,000 - RM 35,000

Khoo Sui Hoe's works contain symbolic configurations that correspond to the dreamlike, unconscious state of mind such as the moon and the cloud. Highly emotive, his works are imbued with mysterious qualities portraying his profound interest in primitivism illustrated in a surreal manner. *Man and Moon IV* is a testimony to Sui Hoe's 'escapism' style of painting - otherworldly and harmonious. His simplistic yet precise rendition of 'archaic and primitivistic figurations' is treated with great consciousness - a white silhouette figure and its shadow cast in the background with a crescent moon appearing in the nocturnal sky.

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 Art, 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 was given a retrospective by the Penang State Art Gallery in 2007. 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.



SULAIMAN ESA

b. Johor, 1941

GARDEN OF BLISS III, 2011

Mixed media collage

203.5cm x 92cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Raja'ah: Art, Idea and Creativity of Sulaiman Esa from 1950s – 2011, National Visual Arts Gallery, Kuala Lumpur, 2011.

RM 25,000 – RM 40,000

Sulaiman Esa alongside Redza Piyadasa had organised a two man show titled *Towards A Mystical Reality* in 1974. The Conceptual-Constructivist exhibition was a manifesto based on the artists' desires to question the course of direction that Malaysian Art was heading in the 1970s. Their aim was to raise artistic concerns and challenges faced by Malaysian artists at the time – 'dependence on western influences' – by offering some kind of alternatives through exploring Asian philosophies in their art.

His provocative piece *Waiting For Godot I* (1977) depicts a nude woman in a resting posture that symbolises Western art orientation beneath an Islamic ornamentation that signifies Islamic art. In an essay written by his wife, Professor Madya Dr. Khatijah Sanusi, stated: “*This series is a visual representation of Sulaiman’s inner conflict in resisting Western art... and mulling over the adoption of Malays Islamic cultural tradition in his search for the Truth.*”

It was indeed the beginning of his artistic direction with the employment of traditional Malay culture and Islamic art, and by the 1980s, Sulaiman was known as one of the leading advocate of Islamic art in Malaysia. His enrolment at Maryland Institute of Fine Art, USA (1979 to 1981) for an MFA course exposed him with one of the important aspects in his work – the creation of hand-made paper. It was during this period that his creative pursuit was realised – weaving hand-made paper illustrating Islamic art patterning that resembles the songket technique.

This stunning symmetrical and chromatic visual is perhaps one of the finest work of art ever surfaced in the Malaysian art scene with its delicate weaves and charming hues resembling the sophistication of a hand-woven songket fabric infused with Persian influenced patterning. At an incredible height of 6.5 foot tall, this blissful piece – crafted in an array of elevating yet soothing pastel blue, green, pink, yellow and violet – stands out with both its dimension and technique.

In his repertoire, the Garden is the paradise where righteous and devout Muslims aspire to a blissful eternal life in the Hereafter and to be united with his or her Creator. Later, the (Endangered) Garden also contains strident warnings against American hegemony as a threat to Islam. In the Islamic Art Seminar in 1984, Lamya Al-Faruqi extolled Sulaiman as a trail-blazer in the Post-Modern period for “...studying Islam and its relationship to Art, immersing himself in the craft tradition of his people...” Niranjan Rajah wrote, in his essay, *Insyirah Al-Sadr: The Art of Sulaiman Esa*: “For Sulaiman, *tawhid* (Divine Unity) is not only the recognition of the Oneness of God. It also implies the subordination of power, wealth and the individual to the unifying principles of society.”

Datuk Syed Ahmad Jamal wrote about Sulaiman Esa's artistic pursue in his essay Islamic Art:

“*Sulaiman Esa takes his art practice seriously, his artistic achievements are gradual, and each phase involves a shift in his art-making – found objects, mystical reality, social contexts, cultural references, and finally Islam have constituted main*

point of focus. This conscientiousness has become the foundation for an increasing number of Malaysian artists, especially among the younger generation, who have moved away from complete dependence on the Western art canon.”

A distinguished artist and art educator, Sulaiman Esa has played a pivotal role in the Malaysian art scene since the late 1960s. He began to integrate Islamic art forms into his artworks in the 1980s in the pursuit of personal and national artistic identity. A graduate from the Hornsey College of Art, United Kingdom (1962 to 1968), he returned home to pursue a brief career as a designer at Dewan Bahasa dan Pustaka. He then became a lecturer and an associate professor at Institut Teknologi Mara from 1970 to 1996. His curatorial and writing endeavours include *An Islamic Identity in Contemporary Malaysian Art: Achievements and Challenges* (National Art Gallery, Kuala Lumpur, 1992) and *Art and Spirituality: An Introduction* (National Art Gallery, Kuala Lumpur, 1997) to name a few. His first one-man show titled *Ke Arah Tawhid* (Towards Unity) was held in 1984 and he pursued his Doctoral studies in Islamic Studies at Temple University, United States of America in 1986. A retrospective exhibition titled *Raja'ah: Art, Idea and Creativity of Sulaiman Esa from 1950s – 2011* was held in 2011 at the National Visual Arts Gallery, Kuala Lumpur to showcase an extensive body of works created by Sulaiman Esa over the past 50 years of his artistic career.

REFERENCE

From The Periphery to the Centre: The Social Significance of Sulaiman Esa's Work from 1950s to 2007, Professor Madya Dr. Khatijah Sanusi and Ahmad Farid Raihan *Imagining Identities: Narratives in Malaysian Art Volume 1*, RogueArt, 2012.



CHANG FEE MING

b. Terengganu, 1959

MONSOON HAS GONE, 1990
Signed 'F.M.CHANG' with Chinese seal (lower left)
Watercolour on paper
56cm x 76cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 80,000 - RM 100,000

Chang Fee Ming has done several works of bedsheets, sarong, pillows and bolsters hung out to dry on the window sill of old wooden houses, of which some were shown in his solo exhibition *Second Chapter* at GaleriWan in May 1990, including *Togetherness I*, *Togetherness II*, *Morning In Terengganu*, *Her School Window* and *After The Monsoon II*.

Here, Fee Ming portray an effortless illustration of a set of three pillows, a bolster and two blankets resting over a *kampung* window. The act of airing beddings from the window sill every morning is a common scene within the *kampung* community. Fee Ming depicts this sentimental piece as viewed by a passer-by, capturing the moment in his most observant state evident through detailed rendition of the bedclothes patterning, the wooden exterior of the *kampung* house, and the shadow that cast against it. As the title suggests, the piece radiates a sense of optimism, signaling the dawn of a new day.

Artist-art critic/historian Wong Hoy Cheong described Fee Ming's early watercolours in part in an essay: "The inherent

'wateriness' of the medium is subsumed by the linearity of focus... Each image is rendered with an obsessive textural clarity. The totality is anything but ephemeral or translucent..."

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and cultures. He goes deep into the interiors, to the heart of isolated, marginalised traditional communities, to the off-the-beaten track areas in Indonesia, Africa, Myanmar, Cambodia, Nepal and tracing the mighty Mekong right up to its source in Tibet - with the zeal of an anthropologist, the insight of a social scientist and above all, the great spirit of an artist. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali.

REFERENCE
The World of Chang Fee Ming , Ooi Kok Chuen, Edited by Garrett Kam, 1995.
The Visible Trail of Chang Fee Ming, Christine Rohani Longuet, 2000.



IBRAHIM HUSSEIN, DATUK

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

BLUE NUDE, 1980
Signed and dated 'ibrahim hussein 1980' (lower left)
Acrylic on canvas
99cm x 99cm

PROVENANCE
Private Collection, United Kingdom.

RM 250,000 - RM 400,000

“It is all very well when one paints something, another soon recognises, but it just stops there, leaving others to paint stories. The actual story itself the artist cannot tell in words. It is all very well other people can write books about your creation, but to the artist himself, there is always something there that cannot be explained. Perhaps it is his soul, his unison. The artist cannot explain this, but he knows it is there and it is very real for him.”

~ Datuk Ibrahim Hussein

Under the spotlight is a rare and stunning representation of international art icon Datuk Ibrahim Hussein’s magnum opus of abstract art, a 1980 acrylic on canvas titled *Blue Nude*.

Executed in pastel hues of blue with tinges of pink, green and purple, a sensual cloud suggestive of a morphing nude figure emerges as the central motif, radiating a sense of bliss, while glimpses of the artist’s hallmark lines peak through around the edges of the figure. A sense of soothing and dreamy serenity prevails more so in a great expanse of sky-blue with its cooling ambience. There are no geometric ‘anchoring devices’ for the floating blob of fragmented forms to create a slightly bobbing movement and even viscosity as well as to offset the weight of the human dirigible. It is as if the oval form is getting soft sound-bites inside a womb.

Ibrahim, otherwise affectionately known as Ib, is arguably Malaysia’s most recognisable artist. His art career started when he briefly attended the Nanyang Academy of Fine Arts, Singapore, in 1957. But his precocity bloomed when he studied in London, first at the Byam Shaw School of Drawing and Painting (1959 - 1963) and he had the honour of being invited to join the elite Royal Academy in London (1963 - 1966) by

the academy’s Keeper Sir Henry Rushbury. In 1967 to 1968, he was awarded the Rockefeller Fund scholarship to tour the United States, where he held two solo exhibitions in New York - at Galerie Internationale and Newsweek Gallery. In 1970, Ib became the first Malaysian to participate in the Venice Biennale. In 1977, Ib was invited to show with Andy Warhol and Salvador Dali, two of the world’s greatest artists of the 20th Century, in Kuwait.

It is undisputable that Ib had not only produced an astounding opus of work which established him at the forefront of Malaysian art locally and internationally, more importantly, he had helped elevate the value and status of Malaysian art, while influencing and inspiring the younger generation of artists in the country.

One central motif can be seen throughout Ib’s impressive oeuvre - the human figure. His early training in the British art schools had given him a firm foundation in drawing the human figure. Ib’s figures had transformed from simplified and stylised shapes as seen in one of his earliest works *Reclining Women* (1957) to aerial views of semi-abstract figures entangled and rolling in fluid unending motions, suggesting scenes of



struggle and tumult. Ib's pictures were inspired by events of human struggle and conflict, among others the demonstrations at Trafalgar Square, London in 1960, the 1969 racial riot in Malaysia, and the 1982 Sabra massacre. However, he was not concerned with the depiction of specific events directly or literally, but rather to convey universal statements on humanity itself.

He once said: "My role as an artist is to portray man's basic needs on planet Earth and humanity's universal sharing in God's little acre - the art of our time provides us ways of seeing, understanding, criticising, and appreciating the world which we live in."

Ib had always believed that art is the only way to bring people together, and 'it is the duty of every artist to limn for his fellowmen the suffering and ecstasy of his age, by bending his strokes, colours and mood to echo the temper and utterances of his times until chaos shall coalesce into harmony'. A celebrated quote by Ib goes, 'Art is the most important and unifying force that there is - and that it is a celebration of life that can help nations, races and religions come together as one.'

Nevertheless, like all presumption on the concepts and source of inspiration for Ib's work, one can only guess and wonder while admiring in awe at his out-of-the-world creations. This sense of awe would be further heightened if the viewer learns the fact that the artist was blind in his right eye, due to an accident that came about from playing darts when he was eight years old.

Now that the artist is no longer around, and with the Ibrahim Hussein Museum and Cultural Foundation closed, it is all the more precious for an opportunity to view the works by this gifted mind.

Ib is the most decorated Malaysian artist. Among his awards are the Japan Foundation Cultural Award (1988), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996) and the World Economic Forum's Crystal Award (1997). In 2007, the Malaysian Government awarded him with the Anugerah Tokoh Melayu Terbilang. He had the distinction of being bestowed the 'Datuk' titles by three different royalties. He was given a retrospective by the National Art Gallery, Kuala Lumpur in 1986. In 1991, he and his wife, Datin Sim, set up the Ibrahim Hussein Foundation Museum which was launched in Langkawi in conjunction with the Langkawi International Arts Festival (LIFA) in 2000. Besides LIFA, Ib and Sim had also organised with great success the Club Mediterranee Asian Arts Festival in Bali in Indonesia and in Cherating (Pahang).

Hailed from a distinguished private collection in the United Kingdom, the piece has been preserved in pristine condition for over three decades. Now, this precious gem will finally appear on public view for the very first time.

REFERENCE

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



ABDUL DJALIL PIROUS

b. Indonesia, 1932

PIRAMIDA EMAS, 1996

Signed and dated 'A.D. PIROUS '96' (lower right)

Acrylic and gold leaf on canvas

45cm x 45cm

PROVENANCE

Private Collection, Indonesia; acquired directly from the artist.

RM 7,000 - RM 9,000

Piramida Emas (Golden Pyramid) depicts an abstracted triangular – blocks of green and teal impasto forming a pyramid – with its prism-shaped summit highlighted in gold leaf. An outline of impasto serves as a border and two rectangular shapes with three gold dots on the left and two on the right are seen above the pyramid. The artist's symbolic painting reflects universality inspired by Islamic art particularly with the use of geometric motifs such as the triangle which conveys human consciousness and the principle of harmony, the circle which represents eternity, and the square which symbolises physical experience and the physical world or materiality.

A pioneer and major contributor in Islamic painting in Indonesia, Abdul Djalil Pirus, better known as A.D. Pirus, possesses a truly remarkable flair in integrating Islamic geometric patterns and traditional Arabic calligraphy scriptures into Western abstract art. The epiphany was unveiled during his academic studies in America when he encountered the magnificence of calligraphic artworks from the Middle East displayed at the Metropolitan Museum, New York. His identity was re-discovered and his art was inspired by the scriptures ever since.

Kenneth M. George, professor of anthropology at UW-Madison, USA, commented on his artistic approach: "When he began to combine abstraction and Quranic calligraphy in the 1970s, his influence quickly spread. He awakened fellow Muslims to contemporary painting, and helped them think of themselves as an art-producing community."

A.D. Pirus graduated from Bandung Institute of Technology (ITB) in 1964 and served as a lecturer at his alma mater for almost 40 years (1964 to 2002). He pursued his studies in Graphic Design at the Rochester Institute of Technology, New York in 1969. He was appointed to set up the department of Graphic Design at ITB in 1972. He has held solo exhibitions across Indonesia since 1972 and had exhibited in Kuala Lumpur by the invitation of National Art Gallery in 2003 with a solo show titled *Words and Faith*. Among the numerous group shows Pirus has participated include Artes Indonesia Contemporania in Rio de Janeiro, Brazil (1961), the 8th International Biennale Exhibition of Prints at the National Museum of Modern Art, Tokyo, Japan (1972), the International Biennale of Graphic Arts at Moderna Galerija, Ljubljana, Yugoslavia (1981), 9 Zeitgenossische Maler aus Indonesien, Gothaer Kunstforum, Koln, Germany (1996) and many others.



NYOMAN GUNARSA

b. Indonesia, 1944

BALINESE DANCER

Undated
Oil on canvas
93.5cm x 93.5cm (canvas)
136.5cm x 136.5cm (inclusive of original handcarved wooden frame)

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

RM 10,000 - RM 15,000

Nyoman Gunarsa's expressionistic style of works feature subject matters that include offerings, dancers and *wayang kulit* (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.

Here, the central female dancer is captured in the lime light with pearl white skin tone, adorned with an elaborate headdress, bold eyeshadow, and a stunning blue dress. Another female figure is seen dancing in sync in the background on the left, while the rest of the canvas is covered with a flurry of gestural and spontaneous multi-coloured marks, enlivening the entire composition.

Nyoman Gunarsa graduated from Akademi Seni Rupa Indonesia (ASRI, Indonesia Academy of Fine Arts), Yogyakarta

in 1976. He is founder member of the *Sanggar Dewata Indonesia* artists group there in 1970. He has held solo exhibitions in Indonesia, Malaysia, Australia, the Netherlands, Japan, Singapore, France, Monaco and the USA. He has won the Pratisara Affandi Adi Karya Art Award in 1976, prizes in the Biennale - III Jakarta in 1978, 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.



GERARD PIETER ADOLFS

b. Indonesia, 1898 – d. The Netherlands, 1968

MARKTFIGUREN, JAVA, 1948

Signed 'ADOLFS' (lower left)

Oil on canvas

40cm x 30cm

PROVENANCE

Private Collection, Indonesia.

LITERATURE

Gerard Pieter Adolfs 1898-1968: The Painter of Java and Bali, Eveline Borntraeger-Stoll and Gianni Orsini, Wijk en Aalburg, The Netherlands, 2008, illustrated on page 252 and 388.

RM 25,000 - RM 35,000

"Evidently, I too have absorbed the influence of Expressionism, of Luminism, and of so many of those other isms that over the years have swayed the world of painting and the world in general. Art has been enriched by all of them because they have all succeeded in disclosing new facets of the truth. One senses that truth, and then one attempts to reproduce it in such a way that others will sense it too. In my opinion that is the ultimate ambition of any artist."

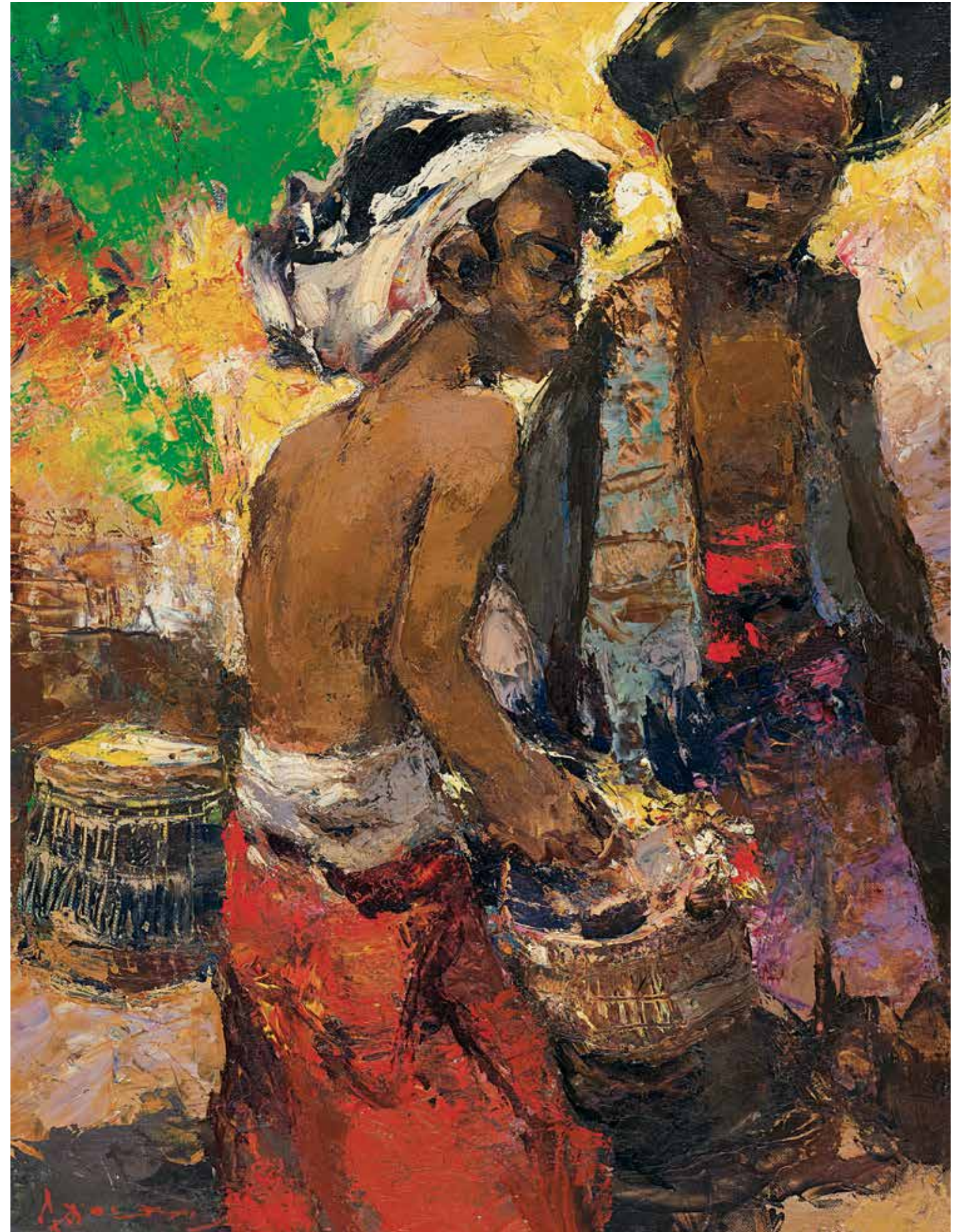
- Gerard Pieter Adolfs, 1937

This stunning piece was derived from the Neo-Impressionist era illustrating two figures at a market scene in Java, Indonesia. Rich, vibrant colours are applied generously in quick, successive strokes. Executed in 1948, *Marktfiguren, Java* is a testimony of life in Java brilliantly rendered by Gerard Pieter Adolfs.

An architect by profession, Adolfs' passion for the arts was instilled from a very young age, at home. His father, Gerardus Cornelis Adolfs too was an architect and an avid painter and photographer who played the piano and violin, besides

being a sportsman and a pole vaulter. Gerard Pieter Adolfs spent his youth in Java and studied architecture in Amsterdam. Upon graduating, he returned to design homes in Yogyakarta, Solo and Surabaya. Known as "The Painter of Java and Bali", Adolfs had an ardent desire to paint what he saw.

Blessed with an exceptional talent, Adolfs produced remarkable etching, sketches, drawings, murals and illustrations in a myriad of mediums like pastel, gouache, watercolour and oil. A globe trotter and an observant artist, he painted everywhere he went from the mystical dances and rituals in Bali, the way of life in Japan and North Africa to the scenic landscapes of Italy and Spain as well as the culture in the Netherlands. He painted in a variety of styles and was a contemporary painter of every era as seen in his spectacular paintings of the post-romantic period of green palette (1924 - 1928), Chiaroscuro (1928 - 1931), Graphic period in orange hues (1930 - 1935), Impressionism (1936 - 1940), Luminist period (1940 - 1947), Neo-Impressionist period (1946 - 1967) and Abstract (1965 - 1968).



LIM CHENG HOE

b. China, 1912 - d. Singapore, 1979

DESOLATION, 1973
Signed 'CHLim' (lower right)
Watercolour on paper
36.5cm x 51cm

PROVENANCE
Private Collection, Penang.

EXHIBITED
Lim Cheng Hoe Retrospective 1986, National Museum Art Gallery, Singapore, 1986, illustrated on page 67.

RM 18,000 - RM 30,000

This is a classic piece of plein air watercolour with the balance between the wet-on-wet and the transparent washes all tweaked on a taut pictorial bubble: the sky with its friendly boughs of white, the water's edge in the foreground, the earth mound and short shore-line, and the distant mountains like forgotten sentinels. The only human blot to the expansive yet intimate landscape is an idling sampan, with bow pointed towards viewer in the shallow waters of the inlet and with another on shore a little away. Soft light plays magic on the languid waters, the reflections of the mound on the right optically diminishing the triangle block. Trees on a small ledge depicted on a small plot on the left provide another freshener.

Lim Cheng Hoe is best known as a watercolourist, the only Singapore first generation art pioneer painting almost exclusively in that medium. He was also the only one self-taught and schooled only in Western art, with the rest having their tutelage in the best of Chinese ink and brush tradition. He picked up the finer points from informal and irregular Saturday classes under Richard Walker, his secondary-school art teacher at Raffles Institution and who was the first Art

Inspector of Schools in Singapore, even after he left school from 1932 to 1935. When young, he already showed promise and was awarded the Lim Boon Keng Gold Medal in 1927 and the Best Work in Design and Painting Class in School in October 1930. His parents had migrated to Singapore from Amoy in China in 1919, when he was only seven. He went outdoors to paint during weekends as he was working in the Singapore Public Utilities Board until 1966, when he retired as chief clerk. He was a founding member of the Singapore Watercolour Society (SWS) in 1969 together with Gog Sing Hooi, Chen Chong Swee and Loy Chye Chuan. SWS originated from a loose and small group of 'amateur' artists known as the Sunday Painters who regularly met either at Cheng Hoe's house in Amoy Street, a café (Red House) at Bras Basah or a specified spot on the Singapore River banks. In 1968, Cheng Hoe was awarded the Singapore National Day Long Service Medal. In 1988, the SWS organised a posthumous exhibition for him.



WONG HOY CHEONG

b. Penang, 1960

BUKIT BERUNTUNG FACTORIES, 2006

Signed and dated 'WHC06' (lower left)

Charcoal on paper

100cm x 75cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

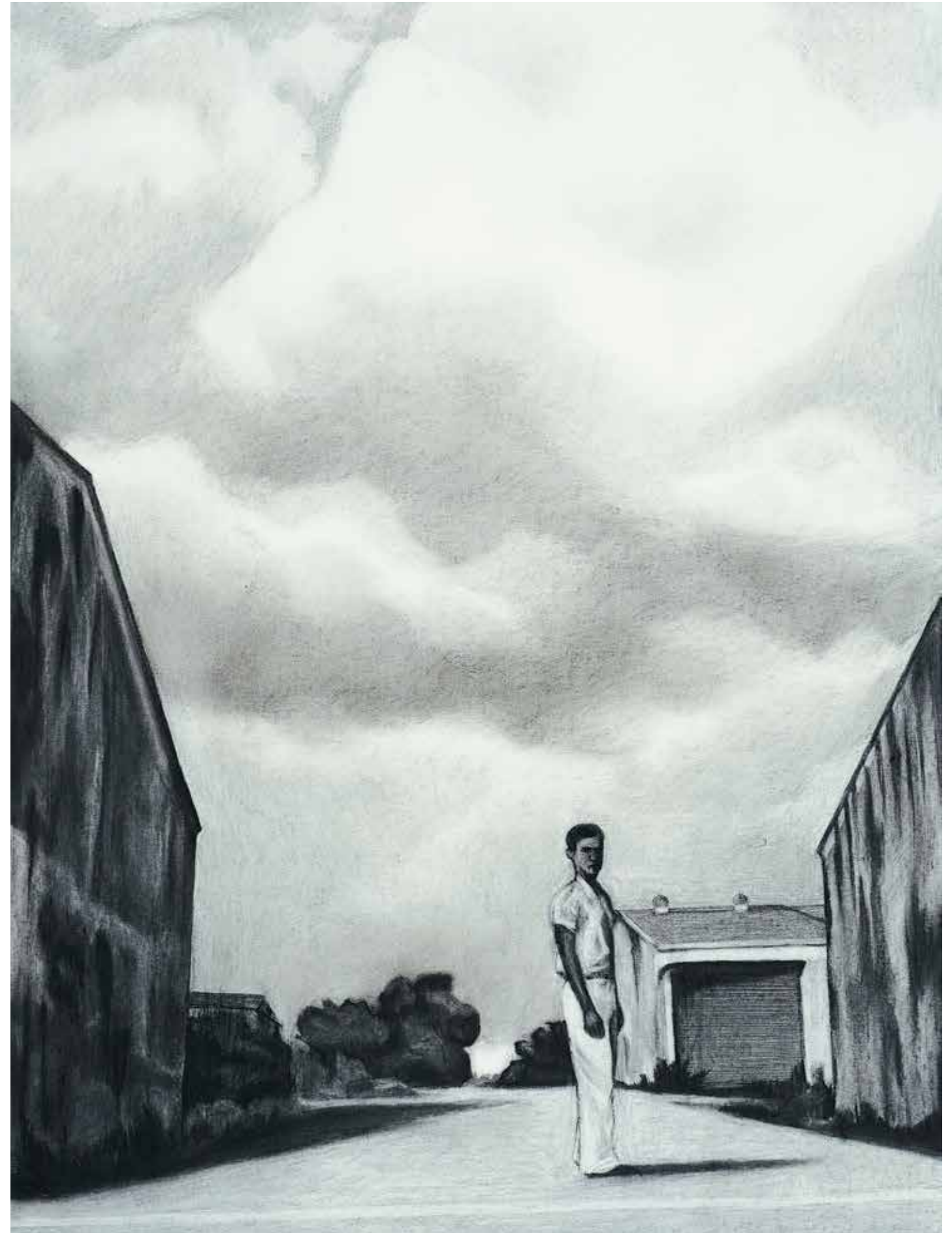
Wong Hoy Cheong: Bound of Glory, Valentine Willie Fine Art, Kuala Lumpur, 2006.

RM 15,000 - RM 25,000

One is struck by the banal and deadpan nature of the whole suburbia scene, in this case the factories on the edge of the housing estate in Bukit Beruntung in Selangor. To compound the staid insipid scene, a man who is all alone and dressed head to toe in starched white like a uniform, looks back at the viewer, perplexed perhaps, clueless and direction-less. Dead and dull as it is, these new labour-intensive mini-townships are once magnets for the accelerated rural-urban migration, and later attract an influx of foreign workers. As always, Wong Hoy Cheong, with his penchant for theatricality and irony, has opted for the stark reality of a photographic monochrome representation although the medium is his preferred charcoal on paper, like what he first did in his *Of Migrants & Rubber Trees* series in 2006.

Wong Hoy Cheong is a socio-political activist-artist producing important works that question norms and push the envelope of ways things happen in the present-day. His intellectual pedigree precedes his works: a double Masters - Masters

in Fine Arts (Painting), University of Massachusetts, Amherst (1986) and Masters in Education, Harvard University, Cambridge, Massachusetts (1984). He has taught Art locally and in Britain, and has also done lighting and props for theatre and drama. He was awarded the Australian Cultural Award in 1992. He was artist-in-residence in Gasworks, London (2002); the Canberra Institute of the Art, Australia (1992); Visiting Fellow in the Goldsmith College in 1999 and Visiting Tutor in the Central St Martin's of London in 1988. He obtained his Bachelor of Arts at the Brandeis University, USA in 1982. His first solo (open studio in Boston, USA) and retrospective (Eslie Gallery in Taipei, Taiwan) were both overseas. His work, *Re: Looking*, 2002-2003, an installation with video and website in a constructed living room, was displayed together with another called, *Utopia*, in the Arsenale half in the 50th Venice Biennale in 2004.



101

ERIC CHAN

b. Kuala Lumpur, 1975

IT'S THERE, IT'S STILL THERE, 2001

Oil on canvas

122cm x 122cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 12,000 - RM 16,000

Reminiscence of Gerhard Richter's photographic paintings, *It's There, It's Still There* is Eric Chan's visual interpretation of a distant memory, seemingly emerging from recollecting a place in the past. In this case, by avoiding any representational forms or shapes, Eric has cleverly made absence the subject matter, as suggested by the title, allowing the viewer multiple entry points and interpretation perspectives. He is known to simulate the graphics of old black and white photographs and negative images - appropriating tonal inversion from an original image - executed in his hallmark style by employing camera and photographic effects in large scale paintings.

Eric Chan was trained at LASALLE-SIA College of the Arts, Singapore in 1996. He then pursued a Bachelor of Fine Arts

at Royal Melbourne Institute of Technology (RMIT), Australia and attained a Master of Fine Arts (Painting) from RMIT in 2000. He has held more than 15 solo exhibitions across Asia since 2000 namely *Flaunting - Paintings by Eric Chan*, Singapore (2000), *Out-Sight - Paintings by Eric Chan*, Hong Kong (2002), *Paintings by Eric Chan*, the Philippines (2006) and most recently *Balik Kampung*, Kuala Lumpur (2012). His participation in group shows extends across the region from Kuala Lumpur, Singapore, Indonesia and Australia to Taiwan. He was the first artist to inaugurate the BMW corporate art series with the Singapore Tyler Print Institute in 2007.



AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

METROPOLITAN, 1998-2000

Signed and dated 'ahmad shukri 98/00' (lower right)

Mixed media collage on canvas

183cm x 183cm

PROVENANCE

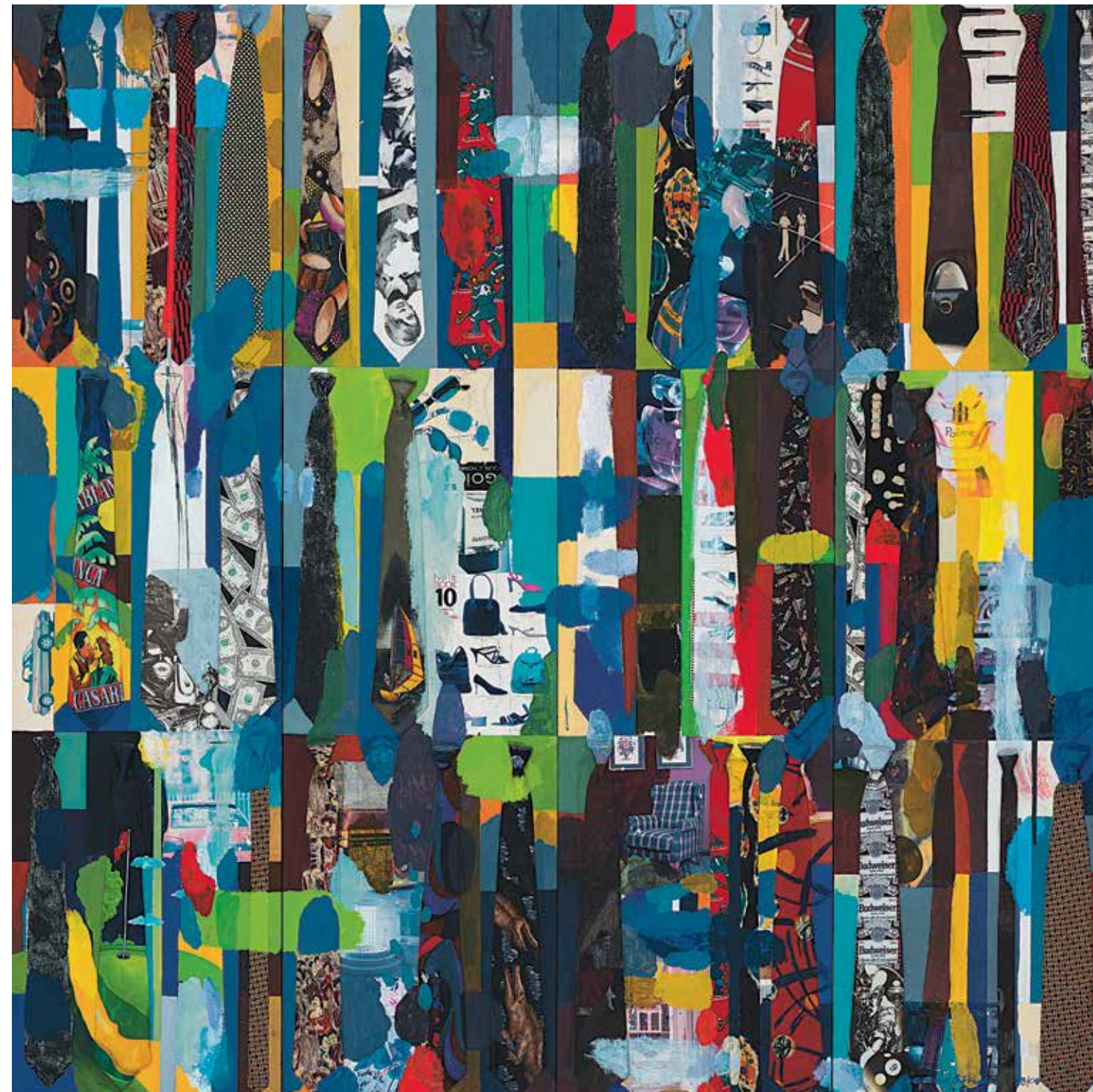
Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 30,000 - RM 40,000

A collage of overhanging branches of neckties with a variety of Pop images and designs perhaps depicting the excessive consumption of consumers is presented here. A mish-mash from living-room décor to tie-pins, wads of US Dollar, Budweiser advertisements and images of sports arena - the golf greens, tennis courts, ice-hockey and yachting. This is a departure from Ahmad Shukri Mohamed's usual body of works in subject, concept and treatment. Dubbed 'Mr Butterfly' for his initial and sustained fame for his silkscreened butterflies on canvas and crate-boxes, Shukri makes socio-environmental commentaries on invasive and pervasive urbanisation, the fauna and flora being marginalised and destroyed by humans' insatiable appetite for living space.

Ahmad Shukri Mohamad is one of the founding members of the cult artist's co-operative *Matahati* which had a major exhibition *Matahati Ke Matadunia* in Los Angeles, United States of America in 2009. One of his major works of 'chloroformed' butterflies won him First Prize in the Malaysian

Art Open (MAO) at Galeri Petronas in 1994. He was trained at the Universiti Mara Institute of Technology graduating with a BFA in 1991, the year he won the Minor Award in the Young Contemporary Artists exhibition at the National Art Gallery. He also won the national-level Philip Morris Asean Art Awards in 1999. He was invited for prestigious exhibitions such as the Sharjah Biennial (United Arab Emirates, 2003), the Asian Art Biennale in Bangladesh in 2001, and the Asean Art Show at the Fukuoka Art Museum, Japan, in 1994. In 2003, he was selected for the Rimbun Dahan artist's residency. He had his first two solo shows titled 939495969798 and *Ahmad Shukri* at Art Salon, Kuala Lumpur in 1998 and 2001 respectively and in 2005 when the gallery was renamed XOAS Gallery in an exhibition called Fitting Room. His other one-man shows included *Boy & Girl* (2002), *Virus* (2003), *Warning: Tapir Crossing* (2007) and *Golden Gate* (2012).





103

HAMIR SOIB @ MOHAMED

b. Johor, 1969

A BOARD GAME, 2007

Mixed media on canvas

122cm x 366cm; diptych, 122cm x 183cm each

PROVENANCE

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

EXHIBITED

Imbasan, Wei-Ling Gallery, Kuala Lumpur, 2007.

RM 45,000 - RM 65,000

Hamir Soib's works are often an enigma, surreal and with multiple abstruse meanings and images bordering on the Gothic. Often, the only clue is the title, and it's obvious that Man is hostage to the whims and fancies of greater unseen supernatural forces. Here, the Supreme Being with a shadow of a face is pointing with one hand at the starting point of the 'board game', while the other supporting the board from the bottom. But what it will trigger is unclear, for there are no chequered board panels but an open 'landscape' with the only clue being the tilted twin spires of the Twin Towers in the distance in a thicket of black morass and with interconnecting streaks. On the far right, an enormous serpent is seen toppling the board from beneath, breaking the board into half. Following the journey of the 'game' from left to right, one will encounter an apocalyptic storm amidst the city, only to come back to the end point of a traditional kampong house in

front of lush greeneries and blue skies - perhaps signaling the origin of where we all came from - home.

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 Bachelors 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*.

BAYU UTOMO RADJIKIN

b. Sabah, 1969

UNTITLED, 2010

Signed and dated 'Bayu Utomo Radjikin 2010' (lower centre)

Mixed media on canvas

230cm x 166cm

PROVENANCE

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

EXHIBITED

Al Kisah: Once Upon A Time In Malaysia, White Box, MAP, Kuala Lumpur, 2010.

RM 60,000 - RM 80,000

There is a warrior spirit lodged in every one of us, in having the courage to face up to life's challenges at some critical point in our life. For Bayu Utomo Radjikin, the warrior personified in his image is a role-play that evokes perhaps the Hang Tuah mythos of one who stood for justice and righteousness, and also on another level, that as an agent of change through the medium of art. Derived from *Bayu's Questing For A Warrior* series, this piece is set with a blue backdrop which adds a touch of melancholy and deep psychic portent, matching the intense fire in his eyes as if the warrior is on the brink of a decisive action. His Warrior series is a journey of self with a lot of shadow boxing involved with the action being played out in his mind. There is more muscle-flexing in his earlier works such as the armless sculptures with the bellicose screams of anger and frustrations as in the prize-winning *Bujang Berani* and the subsequent *Lang Kacang* (now in the Singapore Art Museum collection). They represent symbols of abject alienation of cultures, traditions and tribal history.

When Bayu Utomo Radjikin produced his warrior sculptures around the time he graduated from the Mara Institute of Technology, with a BA (Sculpture Major) in Fine Arts in 1991, it ran against the grain of the infusion of Islamic values and practice in the then Mahathir Administration (since 1984). He is the de facto leader of the seminal artist's co-operative called Matahati which had its defining moment in the exhibition *For Your Pleasure* in 2006. It was a double blessing for Bayu in 1991 when he graduated with a BA (Sculpture Major) from the Mara Institute of Technology and also clinched the Major Award in the Young Contemporary Artists exhibition. There was a third reason to celebrate - he won the Special Award in the One World - No War competition in 1991. He followed this up with a Minor Award in the Salon Malaysia in 1991. Bayu has also done stage designs and founded the gallery cum artist's residency space called House of Matahati, which also initiated the Malaysian Emerging Artists Awards.



AHMAD ZAKII ANWAR

b. Johor, 1955

LEGONG DANCER, 2003

Signed and dated 'Ahmad Zakii Anwar 03' (lower right)

Inscribed 'Legong' (lower left)

Charcoal on paper

75cm x 55cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000

One of the many classical dances hailing from the Island of Gods, *Legong* is a sophisticated form of art that is defined by the intricacy of finger movements, complex footwork and expressive gestures as well as facial expressions that pay particular attention to the motions of the eyes. Traditionally performed by pre-adolescent girls and in sync with gamelan music, *Legong* dance has been highly developed since its origination in the 19th century as royal entertainment and now maintains its cultural form as a ceremonial performance.

Here, Ahmad Zakii Anwar captures a female dancer dressed in traditional Balinese attire adorned with a headdress poised in a still from the Legong choreography. The side profile illustration reveals the firm posture of the dancing figure as seen by the curve of her arched back and the position of her arms. The mythical yet sensuous dance radiates calmness as displayed in her facial expression. Partially shaded, the decisive contours of the *Legong* dancer reveal the bodily movement of the act, showing Zakii's flair in executing the medium of charcoal.

From a successful advertising background, Ahmad Zakii Anwar switched fulltime 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 abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999).



RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

SIRI SEMANGAT BESI, 2001

Metal

94.5cm x 32.5cm x 28cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Semangat Besi, Galeri Petronas, Kuala Lumpur, 2001.

RM 6,000 - RM 10,000

Derived from Raja Shahrman's *Semangat Besi* series, this piece is the result of the artist's keen interest in the use of scrap metal, twisting and bending it to mimic some kind of human gestures menacing with its sharp points with the claw-like ribs or as he puts it, "exploring the layering and folding of different types of besi, not only for making keris and swords, but also for sculptures". This may be less violent and more graceful than his earlier works, but he rough and raw edge is still present with a little pent-up anger. As artist-critic-historian Wong Hoy Cheong had written for an earlier exhibition of his: "The angst so prevalent in (Raja) Shahrman's works cannot be understood purely as specific and isolated personal historical experiences of the artist. His experiences must be seen within the larger picture of socio-political developments in Malaysia and how they have affected the society, particularly the Malay society."

Raja Shahrman Raja Aziddin broke the gentleness or kehalusan of the Malay psyche when he unveiled his 'Killing Tool' steel works to the world in the exhibition *War Box, Lalang and Killing Tools* in 1996. The stark aggression has simmered by the time of his *Nafas* exhibition. Raja Shahrman's bloodline leads to Sultan Abdullah who was exiled to the Seychelles after the assassination of J.W.W. Birch. A self-proclaimed blacksmith, Raja Shahrman graduated from University Mara Institute of Technology, majoring in Sculpture in 1990 and taught at the Malaysian Institute of Art for a spell. In 1992, he won the Minor Award in the Salon Malaysia. He represented Malaysia at the 2nd Asia-Pacific Triennial of Contemporary Art in Brisbane in 1996, and received the Asia Pacific Cultural

Industry Award in 2009. His monumental metal sculpture *Growth With Equity* stands in Taman Wawasan in Jalan Sultan Sulaiman in Kuala Lumpur.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

SIRI GELOMBANG, 1992

Signed and dated 'Latiff 92' (lower right)

Mixed media on paper

17cm x 25.5cm

PROVENANCE

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

RM 15,000 - RM 20,000

The perceptive architect and art commentator-collector Dato' Seri Lim Chong Keat cautioned against seeing Abdul Latiff Mohidin's *Gelombang* series literally as "waves" but more as (emotive) "surges and excitations - of artistic impulses."

This piece on offer 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 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 paint, which was absent in the immaculate and hard outline of the earlier series.

Tinges of earthy ochre, green and blue interweave in Latiff's instantly recognisable brushstrokes, dominate and play out against each other. The gestural frenzy combines the scrapingly dry and the lathers of wet in a forward thrust and rigorously so. These intentional gestures aim to exude a surge of excitement, and the urgent and rapid brushstrokes suggest the artist's sense of euphoria.

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 Akademischer Austauschdienst), 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.

REFERENCE

Gelombang '88, Balai Seni Menara Maybank, Kuala Lumpur, 1988.
Gelombang: Latiff Mohidin in Penang 1990, Muzium & Seni Lukis, Pulau Pinang, 1990.
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).



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

LANSKAP 91 (SIRI GELOMBANG), 1991

Signed and dated 'Latiff 91' (lower right)

Inscribed 'Gelombang' (lower left)

Mixed media on paper

22cm x 29cm

PROVENANCE

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

RM 15,000 - RM 20,000

Since 1985, Latiff Mohidin had started working on his *Gelombang* series, unveiling them in two major tranches, first at the Balai Seni Menara Maybank, Kuala Lumpur in 1988 and then at the Penang State Art Gallery in 1990. It was a departure from his more sedate and contemplative *Pago-Pago*, *Langkawi* and *Mindscape* series. Although deriving from the *Gelombang* series, the image and style of this work show traces of *Pago-Pago*, with reference to a 1963 work featured in the book *L.I.N.E. Latiff Mohidin: From Point to Point*. This raises the question not only about how Latiff perceives his landscapes but depicts it, even with a lengthy gap of 28 years about the residual vestiges of memory and re-experiencing.

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

Akademischer AustGuschkdienstst), 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.

REFERENCE

Gelombang '88, Balai Seni Menara Maybank, Kuala Lumpur, 1988.
Gelombang: Latiff Mohidin in Penang 1990, Muzium & Seni Lukis, Pulau Pinang, 1990.
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).



ENG TAY

b. Kedah, 1947

END OF THE DAY, 2001

Oil on canvas
75.5cm x 101.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 35,000 - RM 55,000

The end of the day translates to quality time spent among family members or loved ones, after a hard day's work. In Eng Tay's narratives, work is rural-based, revolving around the farms, plantations or the sea as suggested by the simplicity of the figures in visage, mannerisms and dress. The human-nature balance is also stressed, here indirectly in the floral patterns of the blouses and in the painted mountains in the framed work in the top right corner. This symbiosis is subtly portrayed in the double-triangle symbolisms: the three figures forming a bedrock of family harmony with the head of the standing man etched out against the picture behind, against the Gunung (Mountain) cosmic symbols. The human triangle is buttressed by the two seated figures with large posteriors and the one on the left ending with a sharp vertex and acute angle at the base for greater stability and yet, exuding a relaxing feeling. The man's shirt is in plain white distinguishing it from the other two. The natural mountain is more divinely symmetrical. On the left is a piano, with imagined sounds of the tinkling of ivory keys. The tilt of the heads is another endearing device deployed by the artist besides acting as a form of balancing act. All these are shaped by Eng Tay's innate understanding of forms, lines and colours, and most of all, the simple cultures of traditional communities, especially those in Asia and South America.

New York-based Eng Tay has built up an international reputation of 45 years with his endearing figure-types in nearly 100 solo exhibitions all over Asia, Europe and the United States. He headed straight to New York in 1968, first to study at the Art Students League (1969 to 1972) and the School of Visual Arts (New York City, 1972 to 1978) and was a Participating Artist at the Pratt Graphics Centre while working as a graphic designer for the Red Book Magazine. A versatile artist, he has distinguished himself in paintings, prints and sculptures. Galeri Petronas in Kuala Lumpur hosted a major retrospective of Eng Tay in 2009, simply titled, Eng Tay: The Exhibition, which coincided with his fourth decade of painting. In the exhibition, Eng Tay also unveiled a series of large masterpieces in homage to the great masters of art. His works are in the collection of the Fukuyama Museum of Art, Hiroshima, Japan; the Frankie Valli Estate and the Merv Griffin Estate in the United States; the New York University (Dept of Anthropology) and the Taipei Fine Arts Museum. His monumental bronze sculptures adorn the Kiaraville Mont Kiara Complex and a condominium in Pantai, both in Kuala Lumpur.

REFERENCE

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



KUO JU PING

b. China, 1908 – d. Penang, 1966

PITT STREET, PENANG, c.1950s

Signed in Chinese (lower right)

Oil on canvas

55cm x 67cm

PROVENANCE

Private Collection, Penang.

RM 20,000 - RM 35,000

A lone tree stood off-centre along the unpaved road with a shallow drain in a busy area dominated by the minaret of the landmark Masjid Kapitan Keling. Known as Pitt Street before the name was changed to Jalan Masjid Kapital Keling, the area bounded by buildings was a haphazard jumble of two food-stalls with makeshift canopies. Access was via a small path along the right side where a drain cutting in diagonally in a slant towards the right guides the eye to the 'activity' in an otherwise less developed part where even reared chickens roamed freely. The mosque with the yellow Mughal-styled domes and turrets had undergone several renovations over the years. It was formerly the Chulier Mosque, then made only of attap with an adjacent burial ground – built by the South Indian Havildars, Jemadars and Sepoys who were part of the East India Company troops then stationed in Penang. It was part of the outer ring of commercial buildings, warehouses and

godowns, with the grid development on what was formerly swampland with development emanating from the Weld Quah waterfront. Since July 2008, the larger precincts have been declared the Unesco Heritage site.

Kuo Ju Ping was from the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore under the founder Lim Hak Tai in early 1941. Especially skilled at sketching, he is an observer of nature and people and this is expressed in his artworks. He founded the Thursday Art Group in 1957 and the Penang Chinese Art Club in 1936. He was accorded a Memorial Exhibition by the Penang State Art Gallery in 1997.

REFERENCE

Kuo Ju Ping Memorial Exhibition, Dr. Tan Chee Khuan, 1997.



CHUAH THEAN TENG, DATO’

b. China, 1912 – d. Penang, 2008

MOTHER AND CHILDREN WITH ORIGAMI BIRD, 1969

Signed ‘Teng’ (lower right)

Batik

43.5cm x 58.5cm

PROVENANCE

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

RM 35,000 – RM 50,000

Dato’ Chuah Thean Teng’s creativity knows no bounds in his presentation of rural narratives filled with charm, humour and beauty. Pursuing his favourite Mother-and-Child theme, Teng, as the batik-art doyen is called, snugly places the baby in a womb-like cocoon with the shape of the mother and a little girl, probably the sister, acting like a protective epidermy. The thick front on top adds as a cover as well as a soothing fan lulling the baby as the sister tries to divert his attention with an origami bird. Again, subtle elements of nurture and Nature are all around. Not many realise Teng’s pre-eminence in world art history. As Pierre Jenneret wrote in London’s *Daily Mail*, as early as 1959: “Finding an entirely new and immediately convincing method of pictorial expression is a rare occurrence. The last I can think of was the invention of lithography between 1796 and 1798. Now come another.” In the book, *Chinese Art in the Twentieth Century*, Dr. Michael Sullivan wrote: “In Tsai Tien-teng (Chuah Thean Teng), Malaya claims to have found their national painter.”

Dato’ Chuah Thean Teng is the world-acknowledged founder of Batik Painting and he never looked back since his break-

through exhibition in 1955. His paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on iconic status when selected for Unicef’s greeting cards. He studied at the Xiamen (Amoy) Art Institute in China but did not complete because of illness. He was honoured with a retrospective by the National Art Gallery (NAG) in 1965 and by the Penang State Art Gallery in 1994. The Penang State Government conferred him Datoship in 1998 and he further received the ‘Live Heritage Award’ in 2005. The NAG gave him a memorial exhibition in 2008. His major works are on show at his Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

Teng: An Appreciation, National Art Gallery, 2009.





112

IBRAHIM HUSSEIN, DATUK

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

PAUL, 1968

Signed and dated 'ibrahim hussein n.y. 68' (lower left)
Acrylic and printage on canvas
30.5cm x 61cm

PROVENANCE

Private Collection, United States of America.

RM 40,000 - RM 60,000

A rare and early piece conceived during the artist's experimental 'printage' phase, Ib, as the artist was affectionately known, illustrated the portrait of the multi-talented member of The Beatles, Sir Paul McCartney, in a Pop Art manner, executed with stylistic mixed media collage technique. Dated 1968 and sourced from the United States, this piece is a testament of the popular culture of the Swinging Sixties experienced by the artist in the city that never sleeps, New York. Significantly, the year 1968 signalled departures and a death that led to the Beatles break-up two years later. Manager Brian Epstein had died and John Lennon had split with his wife Cynthia. Ib was at the cusp of all these exciting social shifts among the young, including the nuclear disarmament sit-in at London's Trafalgar Square.

Printage is a technique invented by Ib using published pictures or text which are physically rubbed onto the canvas, as a reverse or mirror image. Art historian and ceramics expert William Willetts commented during Ib's solo exhibition in 1975 at

Universiti Malaya where he was a resident artist that ambiguity was the key to much of Ib's works. The artist had intoned that whatever or whoever he painted was as a record of what occurred during his time and his experiences and that he was not a card-carrying acolyte of any of them. He was merely 'recording' in his own inimitable way.

Blinded on one eye at eight, Ib went on to become one of the country's international art icons, at one time with a museum to his name in Pulau Langkawi. His art career started when he briefly attended the Nanyang Academy of Fine Arts, Singapore in 1957. But his precocity bloomed when he studied in London, first at the Byam Shaw School of Drawing and Painting (1959 - 1963) and he had the honour of being invited to join the elite Royal Academy in London (1963 - 1966) by the academy's Keeper Sir Henry Rushbury. From 1967 to 1968, he was awarded the Rockefeller Fund scholarship to tour the United States, where he held two solo exhibitions in New York - at

Galerie Internationale and Newsweek Gallery. In 1977, Ib was invited to show with Andy Warhol and Salvador Dali, two of the world's greatest artists of the 20th Century, in Kuwait. In 1970, he was selected for the Smithsonian Institute workshop as a fringe exhibition in the Venice Biennale. Ib is the most decorated Malaysian artist, among his awards are the Japan Foundation Cultural Award (1988), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996) and the World Economic Forum's Crystal Award (1997). In 2007, the Malaysian Government awarded him with the Anugerah Tokoh Melayu Terbilang. He had the distinction of being bestowed the 'Datuk' titles by three different royalties. He was given a retrospective by the National Art Gallery, Kuala Lumpur in 1986.

REFERENCE

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

JOLLY KOH

b. Singapore, 1941

FAN FERN SERIES, 1997
Signed and dated 'Jolly Koh 97' (lower left)
Oil on jute
101cm x 56.5cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 28,000 - RM 35,000

The *Fan Fern* series was one of the early spectrums of gorgeous colours representing Jolly Koh's re-acquaintance with the tropical Malaysian landscapes. He returned to Malaysia in 1990 from Australia after one-and-a-half decades of teaching in Melbourne and Adelaide. This piece on offer is similar to *Fan Fern V* (1996) which was featured in the *Terang Bulan* catalogue which accompanied his exhibition at Shenn's Fine Art in Singapore in 1996. A cluster of long shafts resembling leaf blades fans out from the base in contrasting hues and tones with a horizon line demarcating the space about a third from the top, which is just an oblong expanse with a mix of coral and tangerine. The way the colours are juxtaposed and the inherent lushness evoke a sense of meditative calmness.

Artist-educator Jolly Koh is one of the finest colourists in Malaysian art. He was given his first solo exhibition at the British Council, Kuala Lumpur at the age of 17, in 1958. An eighth generation Peranakan Baba, Jolly Koh grew up in Malacca. He excelled in art studies, obtaining his National

Diploma in Design at the Hornsey College of Art, London from 1959-1962, and the the Art Teacher's Certificate at the London University from 1962-1963. He then obtained his MSc (Fulbright scholarship, 1970 to 1972) and Ed.D (1972 to 1975) at the Indiana University in the United States, while being a teaching associate there from 1973 to 1975. He taught Art in Melbourne and Adelaide from 1976 to 1988 and was a senior lecturer at the MSC College (now SeGi) from 2000 until 2004. His most recent solo, *Towards The Nebula*, represents a darker phase in his palette.

REFERENCE
Artistic Imperatives (Selected Writings and Paintings) by Dr Jolly Koh, Maya Press, 2004.
Jolly Koh, Maya Press, 2008.
Terang Bulan, Shenn's Fine Art, Singapore, 1996.



BUYING AT HBART

CONDITIONS OF BUSINESS

Henry Butcher Art Auctioneers Sdn Bhd ("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.

TAX

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

PRE-AUCTION VIEWING

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

All lot(s) will be sold "as is" without any representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to 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 / +6016-2980852 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 buyer.
- A financial reference in the form of a recent bank statement, a reference from the prospective buyer's bank, and/or the prospective buyer's banker's contact information.
- Persons registering to bid on behalf of a third party who has not previously bid or consigned with HBAA should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from the party.

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 bids. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve.

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 / +6016-298 0852, email info@hbart.com.my or download the form from www.hbart.com.my. Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their 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 / +6016-298 0852. 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.my or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6016-298 0852, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

PAYMENT

Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. The balance of the full amount due (which includes the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer) shall be payable no later than seven (7) days after the auction. HBAA can only release the lot to the buyer upon full payment made in good cleared funds.

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

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

Payment shall be made in Ringgit Malaysia either in cash, or by bank/personal cheque, credit card or telegraphic transfer direct to Henry Butcher Art Auctioneers Sdn Bhd's account at:
Malayan Banking Berhad
No 1,2 & 5, Medan Tuanku 1, 50300 Kuala Lumpur, Malaysia
Account Name: Henry Butcher Art Auctioneers Sdn Bhd
Account No: 514347-608317
Swift No.: MBBEMYKL

Please quote invoice number and client number with all transactions.

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

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

All mailed payments should be sent to: No. 25, Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Malaysia. Please direct all inquiries to the administration office at (tel.) +603-2691 3089 / +6016-298 0852 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.

INSURANCE

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

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;

“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 and buyer’s premium;

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

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

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

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

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 (1) hour before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. HBAA may require the production of bank or other financial references. 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 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 bids

HBAA will use reasonable efforts to carry out telephone bids or written bids delivered to HBAA prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone provided that such written bids are sufficiently clear in HBAA's opinion. Bids must be placed in Ringgit Malaysia. Please refer to the catalogue for the Absentee Bid Form. The lots will be bought at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. HBAA's obligation in relation to such written bids is undertaken subject to their other commitments at the time of sale and the conduct of the sale may be such that HBAA is unable to bid as requested. HBAA cannot accept liability for failure to make a written bid for any reason. Telephoned absentee bids must be confirmed no later than 24 hours before the sale by letter or fax. In such circumstances, HBAA reserve the right to require confirmation of relevant details in writing before HBAA agrees to do so. HBAA shall not be responsible for the failure of any telephone bid for any reason. HBAA reserve the right to record telephone bids. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve price. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller above the reserve price. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

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 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

At some auctions there may be a video or digital screen in operation for the convenience

of both buyers and sellers. Errors may occur in its operation and in the quality of the image and HBAA does not accept liability either for the quality of the image reproduced on the video screen, or for the correspondence of the screen image to the original.

13. Conduct of the auction

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

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 buyer.

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-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.

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

17. Payment

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".

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

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

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

out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall also not accept responsibility or liability for their acts or omissions.

22. Export license

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

23. Remedies for non payment or failure to collect purchases

If the buyer without the prior agreement of HBAA fails to make payment of the full amount due or any part of it on any lot in accordance with Condition 17 above, HBAA shall be entitled in their absolute discretion and without prejudice to any other rights which HBAA and the seller may have, be entitled, both for HBAA and as agent for the seller, to exercise one or more of the following rights or remedies:

- a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
- b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- c) to forfeit the buyer's earnest deposit as required under Condition 14;
- d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- e) cancel the sale of the lot;
- f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained,

HBAA and the seller shall be entitled to claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;

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

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

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

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

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

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

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

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

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 23(f) above, HBAA undertakes to hold to the buyer's order the net sales proceeds received by HBAA in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

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 seller. The seller agrees to indemnify HBAA and any HBAA's affiliated company, their respective servants, directors, officers and employees and the buyer against any loss or damage resulting from any breach or alleged breach of any of the seller's representations or warranties, or other terms set forth in these Conditions of Business. Where HBAA reasonably believes that any breach of such representation or warranty has occurred, the seller hereby authorise HBAA in its sole discretion to rescind the sale.

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

- (a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;
- (b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;
- (d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;
- (e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located;

required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;

- (f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;
- (g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

BEFORE THE SALE

26. Preparation for sale

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

- (a) the way in which property may be combined or divided into lots for sale;
- (b) the way in which lots are included in the sale;
- (c) the way in which any lot is described and illustrated in the catalogue or any condition report;
- (d) the date and place of the auction; and
- (e) the manner in which any sale is conducted.

HBAA reserves the right to consult with and rely on any outside experts, consultants or restorers of their choice in relation to the property and to carry out such other inquiries or tests in relation to the property either before or after the sale as HBAA may, in their absolute discretion, deem appropriate. This is however, a matter for HBAA's discretion and HBAA is under no duty to carry out such consultation, inquiries or tests.

27. Estimates

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

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 that lot.

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

37. Payment

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

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

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 Business.

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

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

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

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

manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

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

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

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 (notwithstanding that it is returned through the post undelivered); or

(c) if sent by telex or by facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after despatch.

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

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

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

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

52. Introductory fees
HBAA reserves the right to claim for the payment

of an introductory fee or selling commission for the lot from any party.

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 only.

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

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

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

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



Sharing the passion
www.crownfineart.com

Kindly contact us at +60 3 5636 9166



30th anniversary

PINKGUY®

Diamonds are Forever

where the techniques and materials used are designed to preserve
the life and value of your collections

PINKGUY Malaysia Art & Frame is a professional conservation frame maker providing innovative custom framing solutions and conservation services. Our philosophy is to create safe and protective framing environments to preserve and accentuate the techniques and materials used in your masterpieces.



Elegant Diamond Signature

MALAYSIAN & SOUTHEAST ASIAN ART AUCTION, NOV 2013

Reframed by PINKGUY



Lot 15 | Suzlee Ibrahim
Festival (Ombak Series), 2009 | Acrylic and oil on canvas | 102cm x 158cm | Estimate RM 13,000 - RM 19,000



PINKGUY Malaysia Art & Frame
A-G-02, MARC Service Residence, Jalan Pinang, 50450 Kuala Lumpur, Malaysia | T/F +603 2166 2166 | E pinkguymalaysia@yahoo.com | www.pinkguy.com.my
Fine Art Conservation Framing • by appointment only

Reframed by PINKGUY



Lot 33 | Chen Wen Hsi | Two Gibbons, Undated
Ink on rice paper, 33 cm x 43 cm | Estimate RM 20,000 - RM 30,000



PAST MALAYSIAN & SOUTHEAST ASIAN ART AUCTION, APRIL 2013



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



Sold at RM 374 ,000

Profile of
WinSon Loh
Founder of PINKGUY



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 unique methodologies in conservation framing through countless experiments and discoveries.

With 30 years of experience, WinSon has developed extensive knowledge and skills in the craft of frame making. In 2007, WinSon established the brand PINKGUY, a friendly image synonymous with quality, customer service and artistry. PINKGUY is phonetically derived from the Malay word "Bingkai", which translates to "frame" in English. In 2008, in conjunction with the celebration of his 25th anniversary of frame-making, he created his signature work, an innovative and stylish frame which is most popularly recognized by its elegant diamond signature. His inimitable energy and personal style has led some to refer to him as "Malaysia's Most Revolutionary Frame-maker".

PINKGUY com.my/history

Bidder Registration Form

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

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	3 NOVEMBER 2013

IDENTIFICATION / FINANCIAL REFERENCE
(Please attach the following documents when submitting your registration form)

Proof of Identity (circle):	Identity Card / Passport / Driving License / Company Registration / Others (please state) _____
Proof of Address:	Utility Bill and Bank Statement (issued within the last 6 months) <input type="checkbox"/> (for office use)

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

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

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

I hereby confirm that I am registering to bid at the auction as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, which is the hammer price plus the buyer's premium (10% of hammer price) and all applicable taxes, plus all other applicable charges. I understand that the invoice will be made out in my name, unless it has been explicitly agreed in writing with Henry Butcher Art Auctioneers Sdn Bhd (HBAA) before the commencement of the sale that I am acting as agent on behalf of an identified third party (hereinafter referred to as "disclosed principal") acceptable to HBAA. In such circumstances, both myself and my disclosed principal will be jointly and severally liable for all obligations arising from the bid and my disclosed principal shall be bound by the Conditions of Business by my bid as his agent in the same way as if he were bidding personally.

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

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

Telephone / Absentee Bid Form

Please complete the absentee bid form below and fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2691 3127.

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	3 NOVEMBER 2013

I request that Henry Butcher Art Auctioneers Sdn Bhd (HBAA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (10% of hammer price) and any other applicable taxes. I further understand that I may be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the maximum bid amount indicated herein, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

I understand that HBAA executes absentee and telephone bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids for any errors relating to execution of bids, including computer-related errors. On my behalf, HBAA will try to purchase the lot(s) for the lowest possible price, taking into account the reserve price and other bids.

If identical absentee bids are left, HBAA will give precedence to the first bid received. I hereby acknowledge and agree that all successful bids are subject to the Conditions of Business printed in the auction catalogue published by HBAA, a copy of which has been made available to me prior to the auction.

I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding. I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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

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

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

Telephone number during Sale (for telephone bids only) _____

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

To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +(603) 2691 3089 or re-submit your bid(s).

INDEX OF ARTISTS

Abdul Latiff Mohidin	25, 26, 107, 108*	Khairul Azmir Shoib @ Meme	48
Abdul Djalil Pirous	96	Khalil Ibrahim	18
Agus Suwage	56, 86*	Khoo Sui Hoe	17, 92
Ahmad Fuad Osman	11	Kok Yew Puah	46
Ahmad Shukri Mohamed	102	Kow Leong Kiang	6, 7
Ahmad Zakii Anwar	52, 105	Krijono	69
Anthonie Chong	87	Kuo Ju Ping	110
Arie Smit	66		
Arifien Neif	57	Lee Cheng Yong	40, 90*
Astari Rasjid	58	Lee Joo For, John	37
Auke Cornelis Sonnega	36	Lee Long Looi	38
		Lim Cheng Hoe	35, 99*
Bayu Utomo Radjikin	104	Lim Kim Hai	53
		Lui Cheng Thak	2, 44
Chan Kok Hooi	19, 54	Lucien Frits Ohl	64
Chang Fee Ming	1*, 70, 94		
Chen Wen Hsi	33*, 34	Mastura Abdul Rahman	20
Chew Teng Beng	39		
Chia Yu Chian	13, 14, 91	Nadiah Bamadhaj	10
Chong Siew Ying	89	Nano Warsono	60
Choong Kam Kow	78	Natee Utarit	83, 84
Chuah Thean Teng, Dato'	27, 82, 111	Nik Zainal Abidin	12
		Noor Azizan Rahman @ Paiman	47
Dang Xuan Hoa	22	Norma Abbas, Puan Sri	28
Dullah	63	Nyoman Gunarsa	97
Eko Nugroho	23	Paul Husner	67
Eng Tay	109	Putu Sutawijaya	59
Eric Chan	101		
Erica Hestu Wahyuni	21, 85	Raduan Man	88
		Raja Shahriman Raja Aziddin	106
Fauzul Yusri	49	Raphael Scott Ahbeng	41*
		Ronald Ventura	24
Gerald Pieter Adolfs	98		
		Stephen Menon	45
Hamir Soib @ Mohamed	103	Sudjono Abdullah	65
Ho Khay Beng	4	Sulaiman Esa	93
H.H. Lim	51	Sutjipto Adi Tjitrosampurno	55
Huang Fong	62	Suzlee Ibrahim	15*
Huang Yao	31, 32		
		Tajuddin Ismail	43
Ibrahim Hussein, Datuk	81, 95*, 112	Tew Nai Tong	71-74*, 76*, 77
Ismadi Sallehudin	80		
Ismail Mat Hussin	16	Wong Hoy Cheong	100
Jalaini Abu Hassan	9, 50	Yeoh Jin Leng	5
Jean-Philippe Haure	68	Yong Chien Chin	3, 30
Johan Marjonid	42*	Yusof Ghani	29, 61, 79
Jolly Koh	113		
Juhari Said	8		

*PINKGUY CONSERVATION FRAMING



25 Jalan Yap Ah Shak, 50300 Kuala Lumpur.
t. +603 2691 3089 | f. +603 2691 3127 | www.hbart.com.my | info@hbart.com.my