

THE

YOUNG

CONTEMPO AUCTION

SATURDAY 29 SEPT 2012

HENRY BUTCHER
ART AUCTIONEERS



LOT 18 (DETAIL) Wong Chee Meng *Back to the Good Memories* 2009

THE YOUNG CONTEMPO AUCTION

SATURDAY 29 SEPTEMBER 2012



HENRY BUTCHER
ART AUCTIONEERS

AUCTION DAY

29 Sept 2012, Saturday, 4pm

Registration starts 2pm

MATRADE Exhibition & Convention Centre

Level 3, Menara MATRADE,
Jalan Khidmat Usaha, Off Jalan Duta,
50480 Kuala Lumpur

VIEWING

20 - 23 Sept 2012, 11am-7pm

Black Box, MAP@ Publika

Menara Sapura Kencana Petroleum, Solaris Dutamas
1 Jalan Dutamas 1, 50480 Kuala Lumpur

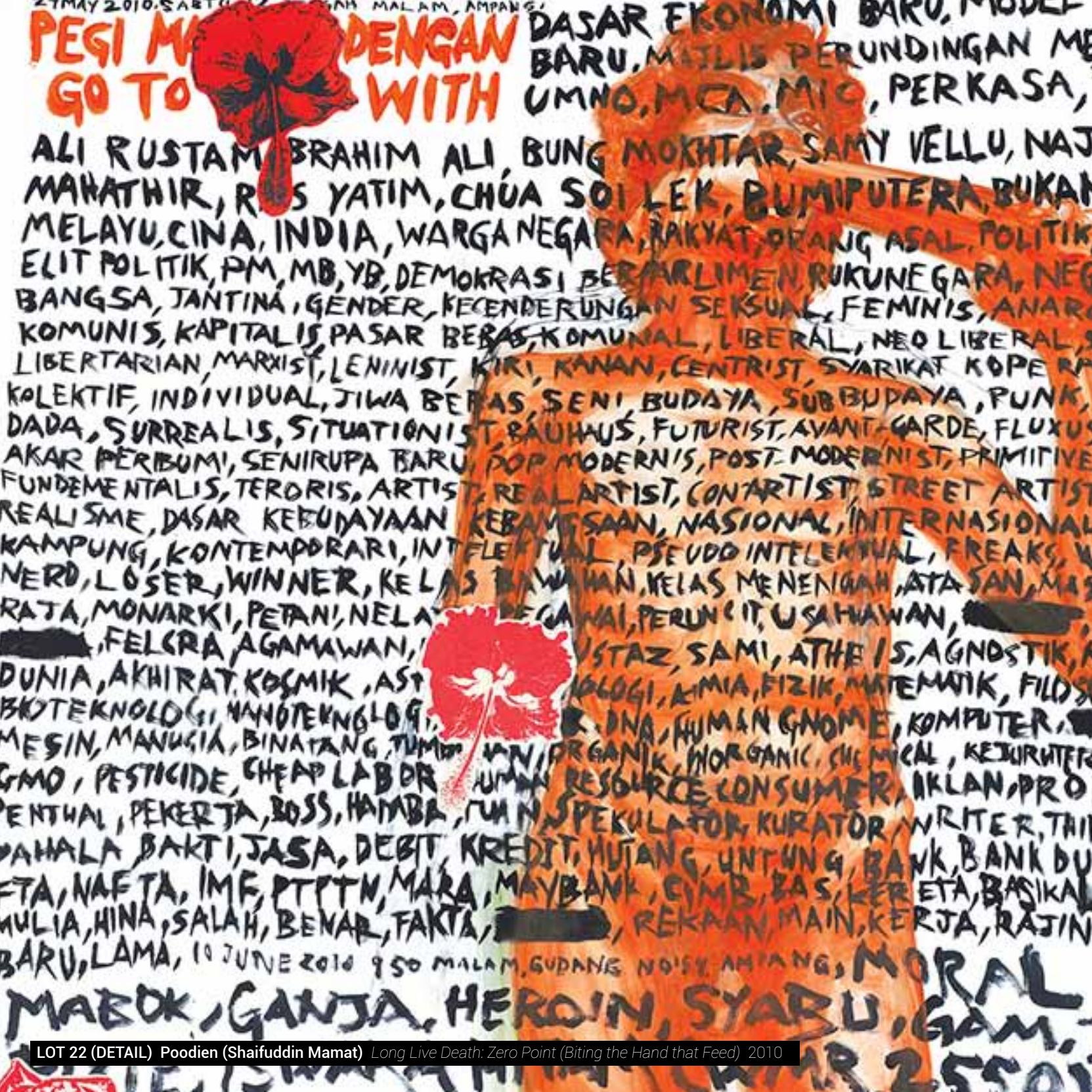
27 - 29 Sept 2012, 10.30am-7.30pm

Art Expo Malaysia 2012

MATRADE Exhibition & Convention Centre



LOT 25 (DETAIL) Stephen Menon *The Studies of Me & Mao - Tok Dalang* 2010



LOT 22 (DETAIL) Poodien (Shaifuudin Mamat) Long Live Death: Zero Point (Biting the Hand that Feed) 2010

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Catalogue descriptions do not state any imperfections. Prospective buyers are advised to personally examine the works and not rely solely on HBAA's description on the catalogue or any references made.

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 sale room at MATRADE by 2pm on 2 October will be transferred to Crown Relocations warehouse where they will incur storage and insurance charges, which will be payable by the buyer.

FRONT COVER | LOT 33 Haslin Ismail The Very Extraordinary Voyage 2010-11
BACK COVER | LOT 16 Fauzul Yusri Grey Park 2006
TITLE PAGE | LOT 35 (DETAIL) Ali Azraei Bebit Playing Series: Fun 1 2008



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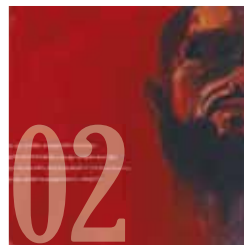
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LOT

DIRECTORY



Ise (Roslisham Ismail)
SUPER FICTION 8, 2008



Samsuddin Lappo
TAU UGI, 2006



Ch'ng Kiah Kiean
*ST. GEORGE CHURCH
PENANG, 2009*



Siund Tan
IMAGINARY FRIEND, 2008



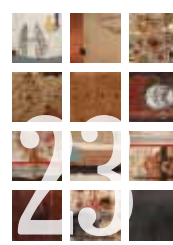
Rozana Musa
*POLKA DOT PLATE WITH
COLOURFUL VEGETABLES,
2009*



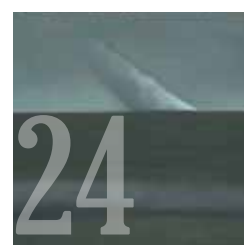
Fadly Sabran
AWAKEN CYCLIC, 2009



Poodien (Shaifuddin Mamat)
*LONG LIVE DEATH: ZERO
POINT (BITING THE HAND
THAT FEED), 2010*



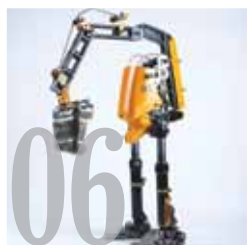
Ruzzeki Harris
HERO(W)IN, 2008



Tan Chee Hon
THE BURNING, 2009



Najib Ahmad Bamadhaj
SHARK NIGHT, 2011



Shafiq Ali'am
REPLACEMENT, 2009



Renny Cheng
*TABLE OF THE
"ME GENERATION", 2010*



Mior Rizzuan Rosli
SECOND THOUGHT, 2009



Louise Low Seok Loo
MYSTICAL SERENITY, 2008



Stephen Menon
*THE STUDIES OF ME &
MAO - TOK DALANG, 2010*



Saiful Razman
TERBILANG, 2008



Meor Saifullah Lulaed
*'DO I CARE....'
(UNSCRUPULOUS), 2011*



C.K. Koh
*QUACKENDRIVER
(LUCHA NO LIBRE SERIES),
2011*



Raduan Man
ROOSTER, 2009



Cheng Yen Pheng
BACKSTREET FACE, 2009



Lok Kerk Hwang
*THE BEAUTY OF TRACE,
1995*



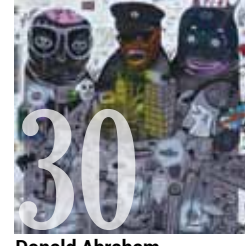
**Mohamed Razif bin
Mohamed Zakaria**
*PICK IT UP, READ IT, HAVE FAITH
AND IT WILL GUIDE YOU TO THE
RIGHT PATH, 2007*



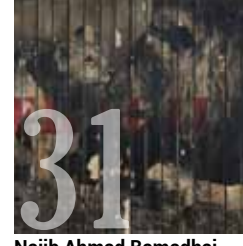
Zuraimi Rahim
GERGAJI, 2011



M. Shafarin Ghani
OEUVRE XVIII, 2010



Donald Abraham
ANTU, 2010



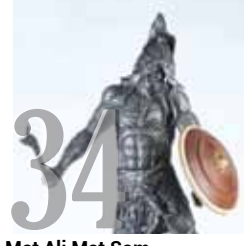
Najib Ahmad Bamadhaj
FRAGILE, 2011



Gan Chin Lee
STATUS ANXIETY VI, 2010



Haslin Ismail
*THE VERY EXTRAORDINARY
VOYAGE, 2010-11*



Mat Ali Mat Som
*TOH GAJAH
(UN Sung HERO SERIES), 2011*



Haslin Ismail
MAGIC CIRCUS, 2008



Fauzul Yusri
GREY PARK, 2006



**Meme
(Khairul Azmir Shoib)**



Wong Chee Meng
BACK TO THE GOOD



Tang Yeok Khang
THE LAND GUARDIAN, 2009



Ali Azraei Bebit
*PLAYING SERIES:
FUN 1, 2008*

ise (roslisham ismail)

b. Kelantan, 1972

Super Fiction 8, 2008

Signed and dated "Ise 2008" lower right
Kodak Endura E paper, ed. 6 of 8
41cm x 28.5cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 2,500 - RM 3,000

Ise graduated from UiTM, Shah Alam with a Bachelor of Fine Art in 1997. His conceptual works centre around his personal experiences and the culture of urban communities. Ise produces interactive events that encourages dialogue through working with comic narratives and material that reflects popular culture.

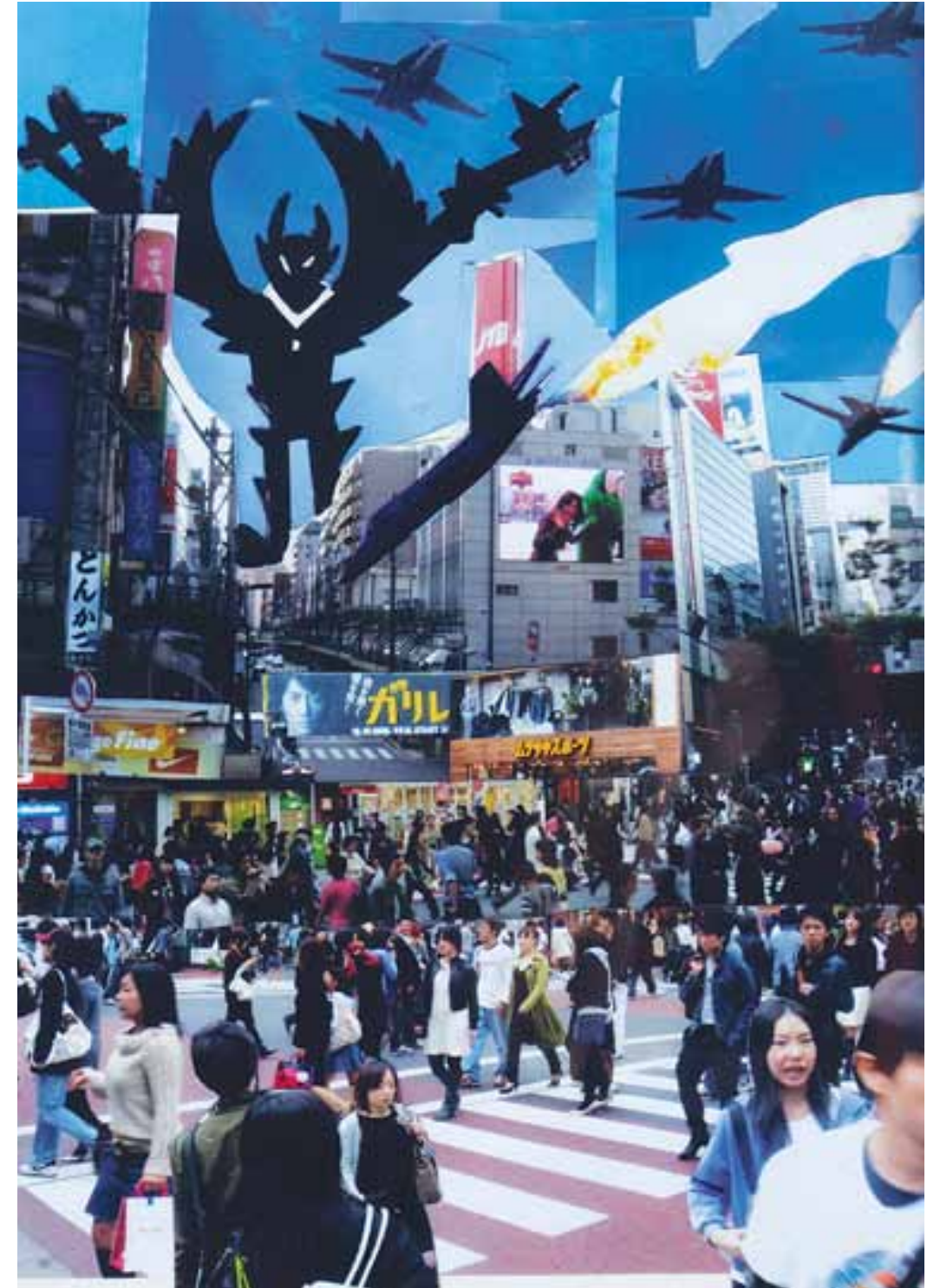
Ise has had 4 solo exhibitions in Japan, Indonesia, Australia and Malaysia between 2006 and 2008, along with numerous group shows. His solo exhibitions include 'Super Fiction' at the Japan Foundation (2008), 'Time Capsule' at Kedai Kebun Forum in Indonesia (2007) and 'Keluar 90 Hari' at Gallery 4A in Sydney, Australia (2006). A few of his significant group exhibitions consist of the 'Philip Morris Art Awards' at National Art Gallery Malaysia, 'Dual Games' in South Korea (2008), 'Streaming Festival 3rd Edition 'Super Fiction' at the Hague in the Netherlands (2008), as well as 'A Starting Point: Intrude 366 - Dynamic of Change and Growth' at Zendai Moma in Shanghai, China (2009). Ise was awarded artist fellowship awards allowing him travel grants to Tokyo (2007) and Sydney (2006) along with honourable mentions in the Philip Morris awards in Malaysia.

Ise participated at the Singapore Art Biennale and Asia Triennale in Manchester, U.K. in 2011 and previously at the Jakarta Biennale in 2009 as well as the Istanbul Biennale with Indonesia Collaborative Ruangrupa in 2005. He is a co-founder of Sentap art publication in Malaysia and runs the alternative Space Parking project in Kuala Lumpur.

This work was presented at Ise's *Super Fiction* solo exhibition in Japan at JFKL Gallery (2008) and is inspired by the artist's visit to Japan. Ise created an illusive and fictional image of the cityscape using photographs he took of the city. Skyscrapers, fighter jets and superheroes or monsters are all elements in the piece that brings to mind imagery usually seen in Japanese superhero movies from the 80s - a place that holds a particular fascination for the artist since watching Ultraman as a youngster. *Super Fiction 8* expresses Ise's interest and love for the "Japanese urban condition" as well as the energy of the "super" modern city.

Ise considers himself an observer and is interested in different people, cultures and backgrounds as well as the life, conditions and particular energy that is found in modern urban environments. *Super Fiction 8* shows a fractured sense of the city, a place of many distractions and sights - at one moment a number of incidents occur simultaneously, capturing the energy that attracts Ise to cities. The looming "monster" in the background hovers over the general population as a seemingly destructive force while people appear to carry on without a care in the world. The imagery gives the impression that in our modern world where people are bombarded with images and information incessantly, life goes on and daily occurrences will continue as normal, unaffected.

EXHIBITED
'Faith, Plurality and Freedom', Pelita Hati Gallery of Art, 2006, illustrated in catalogue.



samsuddin lappo

b. Sabah, 1977

Tau Ugi, 2006

Signed and dated "Suddin Lappo 06" lower right
Acrylic on canvas
61cm x 61cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 2,800 - RM 3,300

Samsuddin Lappo is known for his paintings that depict strong emotion through expressive brushstrokes and stimulating colour usage translated in his preferred subject of the human form and portraiture. Under the guise of his figurative painting, Suddin (as he is affectionately known) delivers messages of education and self improvement, the essence of which can be attributed to his background as an art teacher. A member of the art group Dikalajingga, he and his group advocate the tradition of depicting the human figure through their artworks.

Since 2005, Suddin has exhibited at several prominent galleries: 'Transition Artist Café' at National Art Gallery Malaysia in 2005, 'Faith, Plurality and Freedom' at Pelita Hati Gallery of Art in 2006, 'Exhibition X' and 'Locals Only' at Taksu Kuala Lumpur in 2007 and 2008 respectively, 'Peninsula and Island' at Taksu Singapore in 2008 as well as the '70th Annual Exhibition of MOKWOOHOE' at the Seoul Museum of Art, South Korea. In 2009, Suddin had a solo at Pace Gallery entitled 'Kepingin'. He also participated in the Gwangju Art Biennale in South Korea

in 2002 and has works in many eminent public and private collections including Seksan Gallery, Taksu Gallery and Balai Seni Lukis Sabah.

Tau Ugi is a self portrait of Suddin. In striking red, the artist's face is partially exposed and coming out from the side of the canvas, built up with bold, confident strokes in no more than three tones. Referring to his *Bugis* heritage (Ugi is another name for *Bugis*), the artist expresses the importance in knowing one's background culture. In historical European literature, the *Bugis* has a reputation for being fierce, war-like as well as hardworking, placing significant importance to honour, status and rank. The expression on this self portrait is one of self-confidence and assertion and feels almost confrontational - in character with his *Bugis* ancestry.

EXHIBITED
'Faith, Plurality and Freedom', Pelita Hati Gallery of Art, 2006, illustrated in catalogue.



ch'ng kiah kieran

b. Penang, 1974

St. George Church, Penang, 2009

Signed in Chinese, dated and titled “莊嘉強 2009.7.25 St. George Church, Penang” lower left
Graphite on paper
27cm x 75cm

PROVENANCE
Collection of The Art Gallery, Penang

RM 3,500 - RM 4,000

A trained architect, Kiah Kieran has recently begun his foray into artistic endeavour. Now an artist and designer, he has had a multitude of solo exhibitions showcasing his drawings and illustrations, including ‘*Ch'ng Kiah Kieran Solo Exhibition*’ in 50 Humanist Space (2000) and ‘*My Sketches Diary*’ at Ching Lotus Humanist Space, ‘*Line-Line Cerita*’ at Galeri Seni Mutiara, Penang as well as his most recent solo show ‘*Sketching Memories*’ (2009) at Art Accent Gallery in Kuala Lumpur. He is a member of the Penang Watercolour Society as well as the Calligraphy Association of Penang and a participant in the Penang State Art Gallery committee. His works are collected by Muzium & Galeri Tuanku Fauziah, Penang State Art Gallery and Galeri Seni Mutiara.

Having a natural affinity for buildings especially old shop houses and heritage structures, Kiah Kieran started doing sketches of these constructions almost a decade ago and these continue to be the subject of most of his works. Although we do not see many artists who devote themselves solely to sketching, Kiah Kieran believes that the

interplay of lines, shades and shadows are qualities that are imbued with a depth and complexity that is connected with fine art. His background in architecture has definitely instilled a deep-rooted understanding of structures that allow him to view these environments in novel and fresh ways.

Meticulous in showing the interaction between space and object, Kiah Kieran chooses certain elements to emphasise, exaggerating certain lines while excluding others to accent distinct parts of the landscape. In his sketch of St. George Church, it is possible to see the passion and skills Kiah Kieran has for using positive and negative space to portray a scene. With bold strokes and wiry style, he manages to inject a quirky and lively character to his architectural subject matter.

EXHIBITED
Line-Line Cerita, Galeri Seni Mutiara, Penang, 2009.

REFERENCE
2009 Sketches of Pulo Pinang



“

On speaking for his love for architecture:

“It has helped me understand building elements and I can pick up things which people don't usually pay attention to. It's as if the buildings speak to me.”

”

- Ch'ng Kiah Kieran

siund tan

b. Kedah, 1981

Imaginary Friend, 2008

Signed "Siund" lower right
Oil on wood
44.3cm x 59.5cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 1,600 - RM 2,000

Siund Tan graduated from Curtin University of Technology, Australia with a Bachelor of Graphic Design in 2004. Relatively new to the Malaysian art scene, Siund is one to watch for his stylistic renditions that contain a surrealistic twist. The main themes in his artworks are that of personal childhood recollections and dreams painted in a mixture of fantasy and realism.

For an emerging artist, Siund has had a number of exhibitions in prominent galleries in Malaysia. In 2008, Siund exhibited in 'Swash to Swarm' at Findars Space in Annexe Gallery and has since participated in exhibitions and fairs such as 'Rising Dream' at NN Gallery in 2009, 'Sama-sama Guesthouse' at the Mini Alternative Art Festival Malacca in 2010, *Art Expo Malaysia 2011* at MATRADE Exhibition and Convention Centre, Kuala Lumpur, the n, 'A Meter Diameter' at House of Matahati in 2012 and *Asia Top Gallery Hotel Art Fair (AHAF)* in Hong Kong.

Siund has gained recognition and is fast becoming one of Malaysia's prominent and outstanding young artists. His achievements include being a finalist in the *16th Da Dun Fine Arts Exhibition* in Taiwan and were the winner of the Malaysia Emerging Artist Award (MEAA) in 2011.

This oil painting shows a girl that appears to be caught in meditative contemplation, daydreaming while by her side a little bonsai tree is growing with a minuscule and peculiar man walking around it. Dream-like in nature, the work is consistent with Siund's particular style which is quirky and eccentric in essence and illustrates the artist's interest in depicting idiosyncratic scenes that show traces of his own experiences and visions.

EXHIBITED
Rising Dreams, NN Gallery, Kuala Lumpur, 2008, illustrated in catalogue.



najib ahmad bamadhaj

b. Johor, 1987

Shark Night, 2011

Signed and dated "NAJIB AHMAD 11" lower right
Mixed media on canvas
50cm x 120cm

PROVENANCE
Collection of Ambassador Dato' N. Parameswaran

RM 2,800 - RM 3,500

Najib Ahmad Bamadhaj completed his Diploma of Fine Art from UiTM Melaka in 2008 after which he attained a Bachelor of Fine Art from UiTM Shah Alam in 2010. The artist describes his work as a representation of the concept of a wall. These pictorial walls appear to have been graffitied and also bring to mind ancient cave paintings. His works are a blending of two images - the wall as a central image with his chosen icons covering it.

Najib has taken part in a multitude of exhibitions among which are 'Endangered' at Taksu in 2011 and 'HIMPUN' at National Art Gallery Malaysia in 2010. Najib also has many awards and achievements under his belt. The most significant being the finalist of the Malaysia Resources Corporation Berhad (MRCB) Art Awards held by National Art Gallery Malaysia in 2008, First Prize in Tanjong Heritage Art Competition in Kuala Lumpur in 2010 and most recently a finalist in the Visual Art Awards held by Starhill Gallery, Kuala Lumpur in 2011.

As seen in Najib Ahmad Bamadhaj's work, two surfaces appear separated; the wall that is ever present in his works and the image of a shark with its jaws gaping wide open accompanied by other sharks. These icons almost overwhelm and mask the wall that is meant to be the centre of attention, however splatters of paint and intentional discolouration hint at the wall beneath. These characteristics of the painting also suggest passage of time and past experiences which besides creating dynamism, highlight the idea of the wall in Najib's pieces, bringing to mind paintings on walls that have been degraded over time. Although there is no sense of perspective in the classical sense, making the piece appear simplistic and plain, there is still an active feel owing to the profusion of gestural lines, splashes and faded colour in places.

EXHIBITED
Young and Contemporary, Pace Gallery, Kuala Lumpur, 2011.



shafiq ali'am b. Perak, 1984

Replacement, 2009

Fibre, mechanical parts, metal, hose tube, stainless steel, electronic LED and cast iron
80cm x 40cm x 98cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 3,200 - RM 4,200

A 2007 UITM graduate with a Bachelor of Fine Art in sculpture, Syafiq Ali'am won the Dean Award from UiTM for 3 consecutive years in 2005, 2006 and 2007, and was a finalist in the Nokia Creative Arts Award in 2005. Distinctive, memorable and cutting edge, Syafiq's work uses machinery and contraptions that are recognisable in daily contemporary life, while also posing the possibilities of future mechanics.

An active participant in the Malaysian art scene as an emerging artist and writer as well as curator, he has had numerous exhibitions in Malaysia since 2003, exhibiting at Threesixty Art Development Studio, Kebun Mimpi Gallery, and RA Fine Arts to name a few. His latest exhibitions include 'Overlooked' at an international contemporary art exhibition held by Taksu Kuala Lumpur, 'IMCAS' (Iskandar Malaysia Contemporary Art Show) at Danga City Mall and 'Unfolding' at RA Fine Arts all in 2009.

In this mixed media sculpture, we see an invention with robotic legs that resemble feet and human appendages but with a distinctly non-human 'head'. This pairing of technology with humanistic elements raises the question of how machines relate to us on a daily basis and also alludes to the increasing reliance humanity has on machinery and technology today. An amalgamation of technology and art, Syafiq's work holds certain functionality and portrays recent history in popular culture. He references robots, comics, science fiction films and childhood toys, demonstrating the infinite possibilities of art and imagination as well as current contemporary fascinations with the blending of man and machine. The work brings to mind questions about the future, our take on industrial progress and how we can balance environment, culture, tradition and heritage with technological advancement.

EXHIBITED
Outerinter X: Awaken of the Device, Threesixty Art Development Studio, 2009, illustrated in catalogue.
{rtf(x)} art.effects art.ti.facts, *Light Editions*, Singapore (by Galeri Chandan), 2011.



renny cheng

b. Penang, 1984

Table of the “Me Generation”, 2010

Signed and dated “Renny 2010” lower right
Oil on canvas
120cm x 150cm

PROVENANCE
Private Collection, Penang

RM 4,800 - RM 6,000

Renny Cheng graduated from the Chinese Culture University in Taiwan where he spent three years studying fine arts before returning to Malaysia. Renny’s style involves figures in surreal settings. Many of his works feature the artist himself as well as close friends and relatives. Rather than being inspired by external sources, the artist who believes in freedom of expression relies on his imagination to create his skilful and thought provoking pieces. His subject matter is indicative of his concerns with societal and urban afflictions.

Renny’s exhibition experiences involve showing in Taiwan, China and Malaysia. In 2006, he participated in the ‘Six People’s Exhibition’ in Taiwan, and in 2007 ‘Staircase’ in Penang, and the 4th New Expression of Asian Arts Exhibition in Henan, China. His latest shows include ‘Impression of Malaysia Contemporary Art Exhibition’ in Penang and ‘The First New Expression of World Art Biennale’ in China, both in 2011.

In *Table of the “Me Generation”*, three supposed friends are depicted around a table. The stark setting seems to be set in a home rather than restaurant as packets of crisps are splayed across the tabletop. In an exceptional portrayal of contemporary issues that beset the younger generation, Renny paints the facial expressions of his characters as ones of disillusionment, anger and perhaps annoyance. Two seem to be arguing while one holding a book looks directly at the viewer with a gaze of irritation. The title suggests some form of self involvement, a young generation of peoples that have become more concerned with themselves rather than that of community. Each person seems isolated from the others even though they are sitting at the same table, each absorbed with their own actions.

EXHIBITED
‘Past, Present and Future Timelines of Mutiara Artists’, Galeri Seni Mutiara, Penang, 2012.



mior rizzuan rosli

b. Perak, 1972

Second Thought, 2009

Signed and dated "Mior Rizzuan Rosli 09" lower right
Charcoal on paper
100cm x 85cm

PROVENANCE
Private Collection, Kuala Lumpur

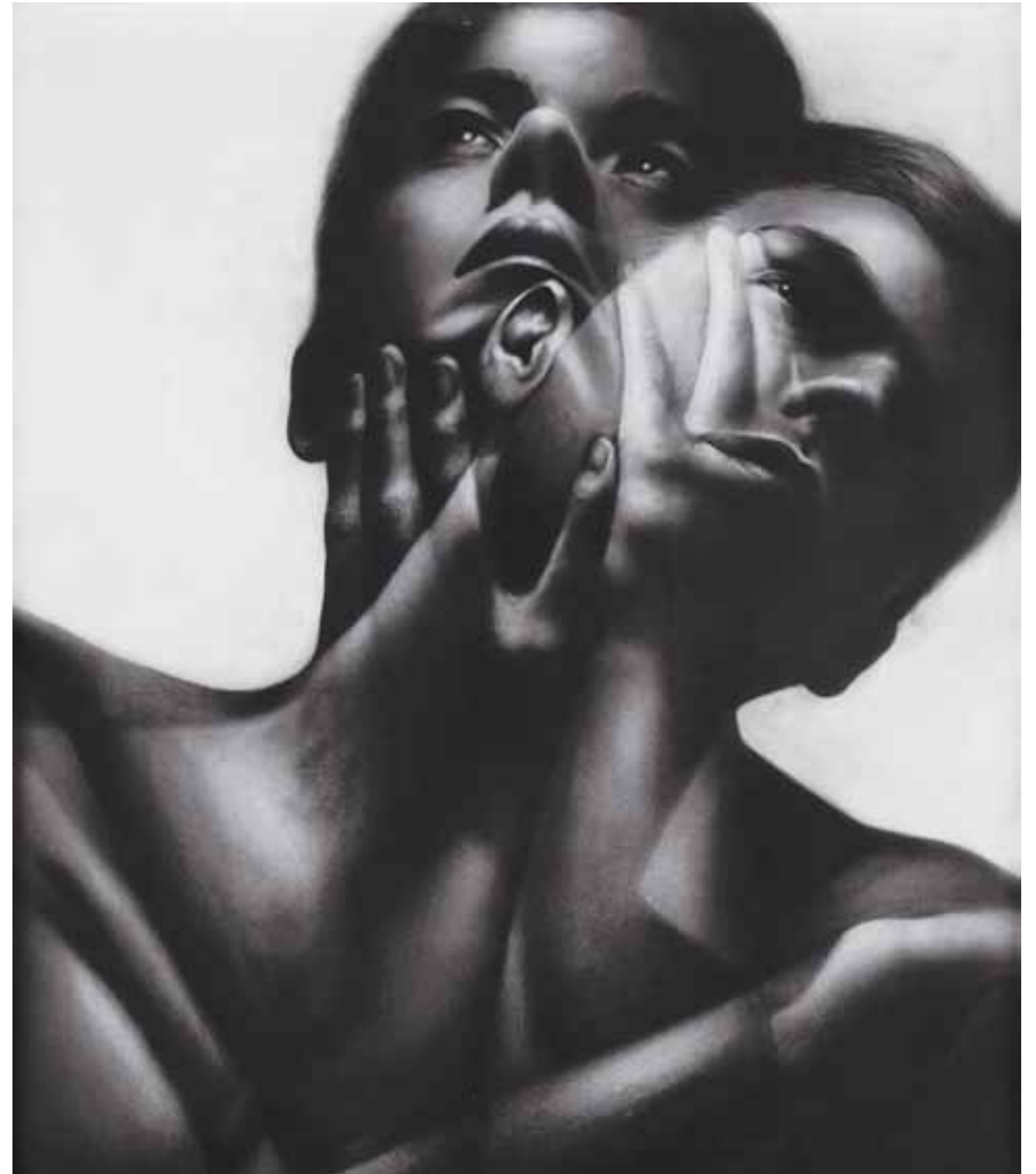
RM 3,000 - RM 4,000

Mior Rizzuan Rosli has had over 10 years of experience as a commissioned portrait artist. Self taught, Mior's medium of choice is charcoal powder and his artworks are recognisable for their realistic yet expressive depictions of figures and still lifes. Mior's compelling and thought provoking images deal with issues concerning society, culture, politics as well as religion.

Mior has exhibited at various galleries since 2000 including Pelita Hati Gallery of Art, Moma Fine Arts Gallery, Galeri Shah Alam, Kuantan Art Museum and National Art Gallery Malaysia. He also participated in the Affordable Art Fair in Singapore in 2011.

Second Thought shows a shift in his work from creating relatively straightforward portraits that convey messages through expression and gesture, to images that require more thought. The piece shows a man with his face lifted upwards, held by his hands, superimposed with a ghostly twin image of himself turned at another angle. The facial expression on his face is brooding, lost in contemplation. It is clear by title and image that the piece is about being split in decision or in thought while the sombre expression on the face and the pose seem to suggest issues of self image or body dysmorphia.

EXHIBITED
Urban Art, Pelita Hati Gallery, Kuala Lumpur, 2012.



louise low seok loo

b. Kuala Lumpur, 1984

Mystical Serenity, 2008

Signed and dated "low seok loo 08" lower right
Acrylic on canvas
90cm x 60cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 1,800 - RM 2,200

Louise Low Seok Loo received her early art education in Kuala Lumpur College of Arts from 2002 to 2005 before heading over to Australia to study at University of Tasmania where she obtained a Bachelor of Contemporary Art in 2010. She was awarded the First Prize in the Tanjong Heritage Watercolour Competition in 2004 and a Special Jury Prize in Mekra Cita from Galeri Shah Alam in 2007. Apart from these achievements, Louise has had 3 solo shows: 'Love Me Now' at Lookiss Art Gallery in Kuala Lumpur in 2008, 'Three Four Five Eight' at Horus & Deloris Contemporary Art Space in Sydney in 2010 and the latest, 'Symphony and Oppression' at Studio at Straits, Penang in 2011. She has been exhibiting since 2004 in a variety of group exhibitions from Kuala Lumpur to South Korea, Uzbekistan, Sri Lanka as well as Australia.

At the heart of Louise's work lies the desire to express her thoughts on the role of women in society. Aiming to create awareness and bring about improvement in women's

stature, she produces art that portrays determination, perseverance and optimism. To Louise, feminism, dignity and survival are important elements in her works and these are usually represented by colour and the use of orchids. A young artist, Louise is developing and has evolved from orchids to include other feminine elements such as zippers and stitching while also working in sculpture.

Mystical Serenity is true to its name - orchids flow across the canvas in ghostly streams of paint while emitting unearthly auras. Distinctly feminine in tone, these flowers are used as a conduit for the artist to explore the relationship between life and tradition. Orchids are the perfect signifier for her themes. A highly coveted plant which is exotic and graceful in nature, they signify love, beauty and strength and in some cultures a symbol for fertility. Delicate to take care of, the use of orchids in Louise's work expresses women's ability to persevere and overcome hardships in life.



cheng yen pheng

b. Penang, 1982

Backstreet Face, 2009

Signed and dated "YEN PHENG 09" lower right
Mixed media collage on canvas
127cm x 122cm

PROVENANCE
Private collection, Penang

RM 3,200 - RM 4,000

Yen Pheng is part of a new generation of contemporary Malaysian artists whose artworks are not only aesthetically beautiful but reveal more than what meets the eye. She received a Diploma in Fine Arts at Dasein Academy of Arts in 2004 and since then has become known as an artist with formidable skills and mastery in painting. Drawing on many issues that hold relevance in modern times, her works span subject matter that includes her own personal feelings about feminism, sexual relationships as well as the environment.

She has participated in a number of group exhibitions in Malaysia, Korea and Vietnam. Significantly at the Sejong Culture Art Centre in South Korea as part of the 'Seoul International Art Festival' (2005), 'Hanoi Welcome' at the Vietnam Fine Arts Museum (2009), 'Young and New Part 3' at House of Matahati (HOM), (2009), 'Young Malaysian Artist: New Object(ion)' at Galeri Petronas (2009) and 'Absolut 18@8' at Wei-Ling Gallery (2010). Her awards include the 2009 Malaysian Emerging Artist Awards and a residency in 2010 at House of Matahati in Kuala

Lumpur which resulted in her first solo exhibition at HOM. Her works are held by Galeri Petronas and the Aliya and Farouk Khan Collection.

Backstreet Face is part of Yen Pheng's works created from 2007 onwards which are dedicated to conveying the plight of the natural environment and the impact of human activity on its condition. During this period, dump-site scenarios, abandoned electrical appliances and computer ware are commonly depicted across her canvases. In *Backstreet Face*, what appears to be a wall with air conditioning exhaust fans is illustrated, though the focus of the piece is the grungy atmosphere portrayed through colours that are almost radioactive in tone. The surface of the painting is scratched and mottled; evidence of deterioration that is commonly seen in cities everywhere. An overall feeling of gloom and desolation is apparent in the disjointed imagery that makes up the artwork, with a red and white striped tape flapping forlornly, a symbol of litter and feelings of disinterest or neglect for the environment and our surroundings.



lok kerk hwang

b. Johor, 1973

The Beauty of Trace, 1995

Signed with Chinese seal and dated 1995 lower right
Watercolour on paper
56cm x 76cm

PROVENANCE
Private Collection, Johor

RM 4,000 - RM 6,000

Lok Kerk Hwang obtained a Diploma in Graphic Design from Nanyang Academy of Fine Arts (NAFA) Singapore in 1995 and a Bachelor of Arts in Advertising (Creative) from RMIT University in Melbourne, Australia in 1996. A self taught painter, Kerk Hwang is technically gifted. His artworks have a presence and quality that is intriguing, depicting subject matter that seems common but imbued with character. His talent with watercolour has been recognised by many prestigious competitions and exhibitions locally and internationally over the past 12 years. Major exhibitions include the 'Shell Discovery Exhibition' (1993-1996), 'TRESORS - The Second International Fine Arts and Antiques Fair' for Asia Exhibition in Singapore (1994), Singapore Watercolour Society Annual Art Exhibition (1998-2011) and Various Federation of Canadian Artists Juried Show Exhibition (2002-11).

In 1997, Kerk Hwang was awarded the Most Promising Artist Award by the Philippe Charriol Foundation Contemporary Art Competition in Singapore. He has won many other awards including the New Orleans Art Association Award, the 25th Louisiana Watercolour Society International Exhibition (1995), a Distinction Award in the 13th, 14th, 18th and 21st UOB Painting of the Year

Competition, winner of Winsor and Newton World-wide Millennium Painting Competition (2000) and Grand Prize in the Canadian Watercolour Society Salon Show (2003).

Showing a special sensitivity to light and shadow, Kerk Hwang's paintings display the artist's mastery in watercolour. Depicting personal view on life, what is described in his artworks holds familiarity to many and brings into focus the beauty of objects that are commonly neglected by most. In *The Beauty of Trace*, Kerk Hwang's ability to create engaging compositions is apparent. Wooden boxes are arranged across the surface, creating lines that draw the eye while the play of shadow and space adds depth. Two lone chillies lie between the arrangements of boxes done in extraordinary detail, perhaps a trace of what was in these boxes, and an indication of the existence of more. *The Beauty of Trace* is a wonderful creation, at once atmospheric, nostalgic and full of rich detail displaying Kerk Hwang's intrinsic precision and artistry.

EXHIBITED
3 Man Watercolour Exhibition, Fancy Art Gallery, Johor, 1995.



mohamed razif bin mohamed zakaria

b. Selangor, 1961

Pick it up, read it, have faith and it will guide you to the right path, 2007

Signed and dated "Mohd Razif 07" lower left
Oil on canvas
95.5cm x 68cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 3,000 - RM 4,000

A self taught artist with many achievements, Mohamed Razif has had works selected for exhibit in the Philip Morris Contemporary Arts Awards (1999) and has also received the Incentive Award in the Shah Alam Open (2007). He has participated yearly in the 'Pameran Rasa Alam' held in University Kebangsaan Malaysia. He was also commissioned to paint a portrait of the former Chancellor of University Kebangsaan Malaysia - Dato' Sham bin Sani.

Passionate about painting, Razif defines himself as a realist painter and oil on canvas is his chosen medium. His subject matter is predominantly still life though he has interest in portraying other concerns as evident in his painting *Pick it up, read it, have faith and it will guide you to the right path*.

An award winning piece received in the Shah Alam Open in 2007, this painting features a dark, ominous tunnel stretching out into distance, occasionally broken by bright colours. A boy is looking out seeming to contemplate the path that is before him.

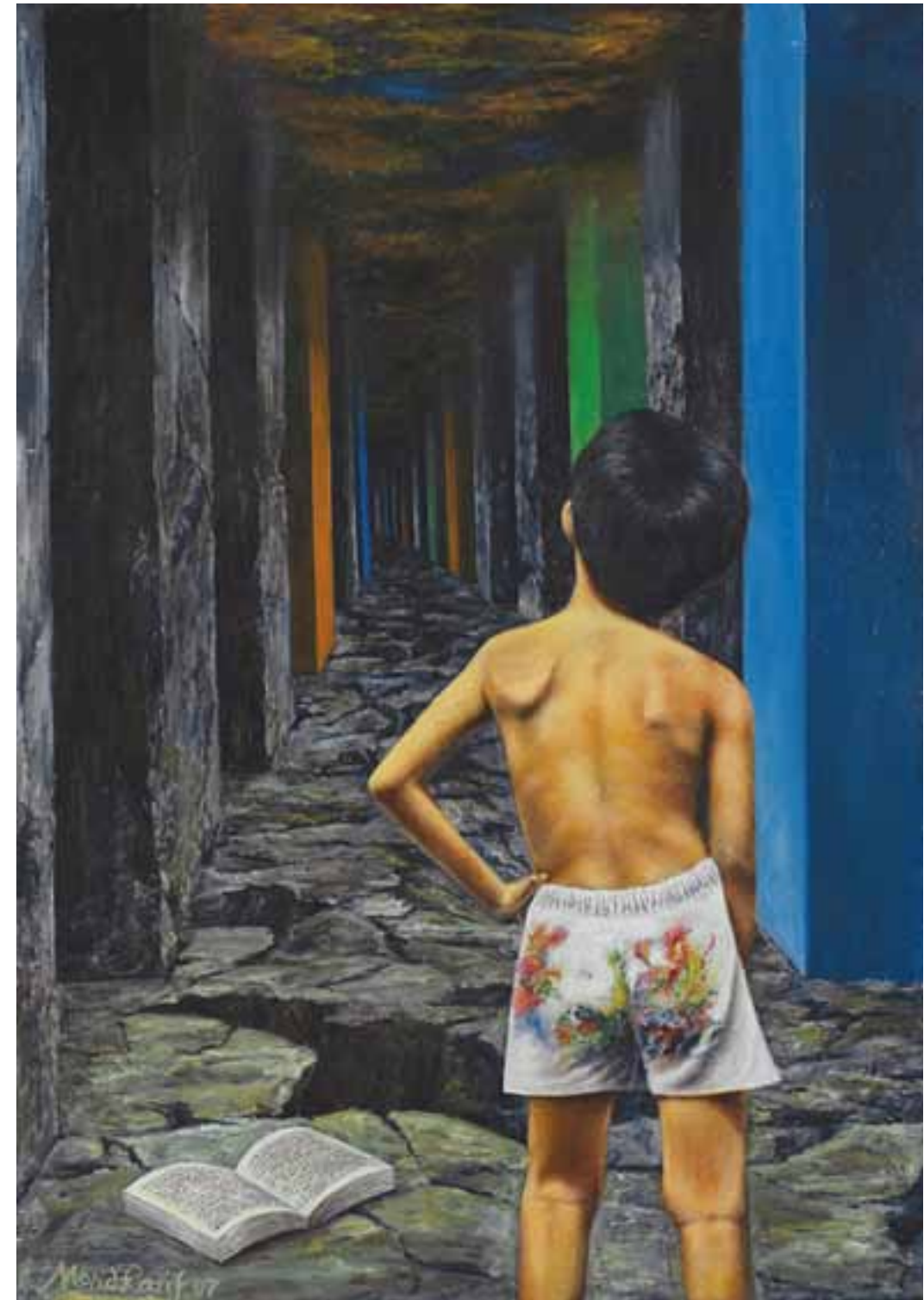
EXHIBITED
Open Show, Galeri Shah Alam, 2007.

“

This painting is all about the importance of knowledge in life. The boy standing seems to be confused or uncertain of what is ahead. The path that he has to go through represents the journey of life. There are paths in between the walls, and also some of the walls are coloured. We can be fooled by the looks of someone or things but with a little knowledge, we could definitely be certain of what decisions that we make and of course, the belief and trust in faith spiritually.

- Mohamed Razif bin Mohamed Zakaria

”



zuraimi rahim

b. Perak, 1980

Gergaji, 2011

Mixed media on metal
60cm x 183cm x 10cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 5,600 - RM 6,600

Metal and tools have always been a part of Zuraimi's life. His father was a carpenter, and as a result, these materials have a special place in his memories and artworks. A 2003 UiTM Shah Alam graduate with a Bachelor of Fine Art, Zuraimi creates unique pieces that express his personal experiences and hardships growing up. The family unit is a central theme for Zuraimi and his works often draw references to the relationship between himself and his siblings as well as his father, evoking a sense of belonging and hope.

One of the top five winners in the Philip Morris Art Awards in 2003, he is also a winner of the Nokia Art Awards that same year. An artist in residence at Tanjung Jara Resort in Terrenganu in 2004, he has also participated in a number of group shows and other activities since 1999. While mostly exhibiting in Malaysia, he also participated at the the *Matahati Art Group Show* in Yogyakarta and the Philip Morris Asean Art Awards in Thailand in 2004. In 2007, he exhibited at the National Art Gallery in Indonesia in a show called '*Jejak*'. Cuba is also another destination where Zuraimi visited and presented his works in a show

entitled '*Kata di Kota*' held at the National Art Gallery and Cuban Embassy there. Taksu, Pelita Hati and Kebun Mimpi are but a few of the galleries whose halls have also been graced by Zuraimi's work.

Gergaji (saw) refers to Zuraimi's recollection of him and his siblings having to collect firewood for fuel in his youth. A saw is the centerpiece of the artwork with depictions of children's faces on both sides. The monochromatic sepia colour of the piece gives it a nostalgic feel like a faded photograph of a fixed memory. The children's mouths are painted on the saw perhaps as a metaphor, alluding to the relationship between Zuraimi and his siblings as a deep connection was made through the act of collecting or cutting up wood for fire. The wooden arrow in the middle pointing upwards hints at a positivity or possibly touches on spiritual strength in the relationship between children and their father through labour - cutting wood - done out of need.

EXHIBITED
Processing Form, Galeri Chandan, Kuala Lumpur, 2011.



m. shafarin ghani b. Penang, 1981

Oeuvre XVIII, 2010

Signed and dated "M. Shafarin 2010" lower right
Oil on canvas
86.5cm x 96.5cm

PROVENANCE
Private collection, Kuala Lumpur

RM6,800 - RM7,500

M. Shafarin Ghani began his journey into fine art 16 years ago, teaching himself about painting, music and literature through books and research. At 16, he had his first group exhibition and a year later his first solo, *Oeuvre of Movement No. 1* in 2010. His chosen subject matter of seascapes reflects his absorption with classical music, especially by Ludwig van Beethoven and he describes his paintings as undulating harmonious sounds singing in the mind and vivid colours flowing in the eyes. Using a chiaroscuro technique that has been used by illustrious artists such as Rembrandt, Shafarin's paintings have an aura of dramatic atmosphere that are stirring and affecting to our inner psyches. His emotive works have granted him numerous exhibitions since 1997 at galleries such as the Penang State Art Gallery, Galeri Seni Mutiara and Core Design Gallery while also exhibiting abroad in Thailand in 1999.

Upon looking at this piece, it is obvious that Shafarin has managed to bring seascapes to a completely new level. The work conjures feelings of awe for the thunderous and powerful nature of waves, bringing to mind the force and energy of stirring musical pieces such as those produced by Beethoven. Composed with a profusion of dark shadow, the waves appear from a seemingly boundless void and are brought to the fore through highlights while the diffusion of light emerges through the darkness. Full of verve, the painting is like a visualisation of the sound of music, the undulation of the wave and the suggestion of fathomless depth gives form to unseen melodies; compelling audiences to become fully immersed in the ambience of this imagined sea and illusory swells of music.

EXHIBITED
Oeuvre of Movement No. 1, Core Design Gallery, Kuala Lumpur, 2010, illustrated in catalogue.



haslin ismail

b. Johor, 1984

Magic Circus, 2008

Signed and dated "h 08" lower right
Mixed media collage on paper
78.5cm x 109.5cm

PROVENANCE
Private collection, Singapore

RM 6,000 - RM 8,000

Haslin is a UiTM graduate with a Bachelor of Fine Art, and has recently garnered much attention and recognition for his surreal and fantastical art pieces. His elaborate works intertwine surreal and outlandish elements which stem from an imagination rooted in fantasy, comic books and science fiction.

Haslin had a solo exhibition in 2009, titled 'Exorcismus Persona - Windows into the Fantasy Worlds of Haslin Ismail' at RA Fine Arts, Malaysia as well as numerous group exhibitions spanning 2008 to 2012 including 'Young and New: Part I' at House of Matahati, Malaysia (2008), Malaysia Emerging Artist Award (MEAA) 2009 at Soka Gakkai Malaysia, and '18@8 - 1 Malaysia: Beyond the Canvas' at Wei-Ling Gallery, Malaysia (2009). An artist-in-residence at Rimbun Dahan in 2012, Haslin has also won numerous awards, the most significant of which is the Grand Prize for 'In-Print: Contemporary British Art' in 2006, as well as the Grand Prize for the prestigious 'Young Contemporary Art Award' at National Art Gallery Malaysia in 2010. Haslin's works have been collected by respected private collectors and institutions both locally and abroad.

New and imaginary worlds emerge in Haslin's paintings and mixed media works. In one of his earlier works - *Magic Circus*, his inimitable style that has brought him considerable acclaim is evident. Fictional characters or monsters with features that are almost human as well as other disembodied figurative elements are spread across the work. The portrayal of puppetry and the expression of control by external forces come to the fore in this piece, as strings hooked and held by crooked hands seem to restrain the monster. Big brother elements abound; an eye outlined in blue, a generic face looking dispassionately on the scene reinforce this feeling of authority and mastery, a theme that is a leit motif in Haslin's works to this date. The title *Magic Circus* is apt, and perhaps alludes to people being restrained and controlled by unseen or higher powers as beasts in a circus. While the piece has a feeling of circus vibrancy, it still retains a dark and moody ambience seeming to pose the question, are we part of a metaphoric 'circus', beasts controlled by unknown influences?

EXHIBITED
IMCAS, Danga City Mall, Johor, 2009.
Space, Taksu Gallery, Kuala Lumpur, 2008.



fauzul yusri

b. Kedah, 1974

Grey Park, 2006

Signed and dated "FAUZUL YUSRI 06" lower right
Oil on canvas
107cm x 107cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 - RM 8,000

A dedicated artist with a strong career, Fauzu Yusri is recognised for pushing the boundaries in painting through his distinct vocabulary of mark-making. The scarring, layering of surface and interesting textures have become fundamental to Fauzul's imagery. Isolated forms appear as if suspended in the midst of dense surface. Fauzul's geometric abstractions also have qualities of graffiti, and the look of blemished walls that mirror the decay and degradation of contemporary urban life.

Fauzul graduated from UiTM Shah Alam in 1999 and since then has been exhibiting in various galleries in Malaysia, Indonesia, Hong Kong, Singapore and the UK. Besides six solo exhibitions, the most recent being 'Ground' (2007), 'Raw' (2009) and 'Guris' (2011) at Taksu Kuala Lumpur and 'Play' (2009) in Singapore, he has had numerous group exhibitions since 1996 at leading galleries the likes of Pace Gallery, National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN gallery and more. Fauzul received special mentions in the Kijang Art Awards by Bank Negara Malaysia in 2004 and at the

Young Contemporary Art Award at National Art Gallery Malaysia in 2002. 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 a few.

Grey Park by Fauzul precedes what has become known as his distinct etching techniques. However, there is evidence of development towards his present style in scratching of the surface. This painting consists of thick patches of applied paint - energetic and confident - alongside guileless drawing that look like scribbles. It is a minimal piece and is more atmospheric than his later works, relying on sweeping brushstrokes and layering of colour to create a particular ambience. Darker hues suggest ominous rainclouds brewing, overtaking the blue sky and obscuring other elements. Aesthetically pleasing, it is a work that demonstrates Fauzul's skill in rendering stirring artworks using his ingenuous approach.

EXHIBITED
Neolithic, Taksu, Kuala Lumpur, 2006, illustrated in catalogue.



meme (khairul azmir shoib) b. Perak, 1975

Silent Night, 2008

Signed and dated "meme 2008" lower right
Mixed media on canvas
150cm x 86cm

PROVENANCE

Private Collection; acquired through RA Fine Arts, Kuala Lumpur

RM 5,000 - RM 6,000

Khairul Azmir Shoib, also affectionately known as Meme, graduated from UiTM with a Bachelor of Fine Art in 2000 and a Master of Fine Art and Technology in 2004. Known for whimsical works based on fiction, Meme often combines strange and otherworldly characters with text and his works are perfect examples of imaginations running wild. Rejecting the accepted visual norm for fine arts in Malaysia, Meme constantly strives to create "visual poetry" in his works through the language of fairy tales and children's books.

Meme has participated in various solo and group exhibitions in Malaysia, Indonesia, Singapore and Australia. Noteworthy exhibitions include his solo show 'Post Gothic Dreams' held at RA Fine Arts, Malaysia (2009), as well as other group exhibitions such as 'Tanah Air' at Rimbun Dahan, Malaysia (2009), 'Candy Coated Cute Confusion' at Artspace Launceston Tasmania, Australia (2009), 'Tukar Ganti' at Valentine Willie Fine Art, Malaysia (2009) and 'Jejak' at Galeri Nasional, Indonesia (2007). A recipient of the Juror's Award from the Young Contemporary Art Award, National Art Gallery Malaysia (2000) and First Prize in a life drawing competition held by National Art Gallery Malaysia in 2005, Meme has been an active

participant in the Malaysian art scene as a lecturer as well as an exciting fine artist of this time.

Silent Night is one of Meme's earlier pieces that showcase his world of mystical creatures and enchanted forests, a part of his compilation of a series of artistic stories that he chronicles over the years onto paper and canvas. Usually depicting gloomy fantasy worlds with a feel of dark forces at play, *Silent Night* is different in that it portrays a seemingly peaceful woodland scene where magical creatures have gathered by the glow of a lamplight. Done in predominantly blue tones, it is mysterious yet calming, showing the artist's vivid imagination and inspirations as well as his love for creating characters with their own particular costumes and accessories. Playful, fanciful and intriguing, Meme's paintings reside in a place where childhood imaginative innocence is preserved, for the audience to revisit and be entranced.

EXHIBITED

Candy Coated: Cute Confusion, Arts Alive Artspace, Australia, 2008
Post Gothic Dreams, RA Fine Arts, Kuala Lumpur, 2008.

LITERATURE

Senikini Malaysian Art, Issue 02, Kuala Lumpur, 2009.



wong chee meng

b. Perak, 1975

Back to the Good Memories, 2009

Signed and dated "Wong Chee Meng 09" on side of canvas and reverse
Acrylic on canvas
122cm x 183cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 12,000 - RM 15,000

Wong Chee Meng attained a Bachelor of Arts (2006) as well as a Master in International Contemporary Art and Design Practice (2010) from Curtin University, Australia. Chee Meng is an artist that represents depth perception in unconventional ways. This is mainly due to being stereoblind, resulting in difficulties with viewing perspective. This disability causes Chee Meng to see multiple images at the same time. He uses this to his advantage to create aesthetically stimulating artworks that show different perspectives in ways that others cannot see.

Chee Meng has been involved in numerous exhibitions locally as well as internationally. Apart from being a practicing contemporary Malaysian artist, he also lectures at Lim Kok Wing University College of Creative Technology in Malaysia. He has had solo exhibitions at Taksu Gallery (2008) and Reka Art Space (2003) and his group exhibitions include 'Feed Me', a WWF Charity Show at Rimun Dahan, Malaysia (2006), 'Kata di Kota: A Malaysian Exhibition of Contemporary Art in Cuba'

in conjunction with the 9th Havana Biennale (2006), 'Exhibition #3' at One Menerung, Malaysia (2008), 'Fab 4' at Taksu Gallery, Malaysia (2009) and 'Anniversary Show 2009/2010' at Pace Gallery, Malaysia (2010). Awards that Chee Meng has garnered include the Merit Award from Malaysian Institute of Art, a residency in ABN AMRO-Malihom Art programme in Penang in 2007 and at One Merenung in Kuala Lumpur in 2008.

Fragmented, unpredictable colours and complicated shapes come alive in this painting by Chee Meng. Through his peculiar technique, ambiguous spaces are generated without the use of three dimensionality. *Back to the Good Memories*, like most of his pieces, works as an optical illusion and uses layering and juxtaposition of multiple images to devise an 'afterimage' effect. Overlapping imagery and shapes that are used as camouflage aims to elicit viewers to use their imagination while the different shades of colours and hues cause the impression of a perspective and creation of intriguing yet obscure spaces.



tang yeok khang

b. Penang, 1975

The Land Guardian, 2009

Signed and dated "YEOK KHANG 2009" on reverse
Acrylic on canvas
116cm x 116cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 9,000 - RM 11,000

A graduate of the Malaysian Institute of Art, Yeok Khang is an emerging figurative painter. Yeok Khang's fine art philosophy includes the exploration of phenomenon through the Malaysian context, current affairs, urban lifestyle, human desire and social evolution.

Numerous galleries have been graced with Yeok Khang's work not only in Malaysia but also South Korea, Thailand, Hungary, the Philippines, Vietnam, Taiwan and China. His latest exhibitions include '100 Days in Art Village' in conjunction with the Sasaran International Arts Festival (2011), 'Figure in Paint' at Galeri Petronas (2011), 'Top of the World: Asian Art Link' at the 101 Observatory Tower in Taiwan (2009) and 'Urban Interpretations' at Pelita Hati Gallery of Art (2008). Yeok Khang had his first solo show 'Urban Stroller' at Art Accent Gallery in 2012.

Yeok Khang's works have accorded him awards such as the Platinum Award for the 2nd UOB Painting of the Year Competition in 2012, Honourable Award in the Castelli Design Award in 2008, and a Major Award for the Staedler Malaysia Wildlife Art Award in 1994 to name a few. His works are held in prestigious collections including

National Art Gallery Malaysia, Malayan Banking Berhad, Penang, Dr. Nortier's Rooibos Museum, and Akitiara Corp. Sdn. Bhd..

The painting's background is based on a commercial zone in a Chinese based residential area in Malaysia. Before 2008, the space was occupied by non permanent food stalls with some shophouses. After 2008, these food courts were torn down resulting in a mess of building waste. While a few owners managed to gain permission to reuse the site, most were left with the waste and debris. This land remained unused and barricaded by DBKL (Kuala Lumpur City Hall) with a signboard saying 'Tanah Rezab Kerajaan. Dilarang Penceroboh' (Government Reserved Land. Intruders are forbidden). Yeok Khang saw that the place was full of rubbish, weeds, wild plants, rats and crows after years. This is the destiny for much of the land in Malaysia. He asked himself whether it is better to have a children's playground or a dirty chaotic zone guarded by crows and these thoughts resulted in this painting, *The Land Guardian*.

Ravens are symbolic as harbingers of doom, death or bad fortune. This piece and the title suggest that these crows are guardians for the environment and are a warning for what is to come if humans continue to encroach on wildlife and their habitats. *The Land Guardian* clearly shows Yeok Khang's gift for narrative and technique as the story comes alive in colour, form and expressive brushstrokes.

EXHIBITED
e11even, a2 gallery, Penang, 2010.

LITERATURE
Art Malaysia, Issue 05 November/December, Kuala Lumpur, 2009, illustrated on cover.



rozana musa

b. Melaka, 1982

Polka Dot Plate with Colourful Vegetables, 2009

Ceramic, Measuring Tape and Glass
21cm x 20cm x 21.2cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 800 - RM 1,000

Rozana Musa graduated in 2006 with a Bachelor of Art and Design (Ceramics) from UiTM. Working predominantly in ceramics, Rozana addresses a universal and unchanging issue that has afflicted the lives of innumerable people through the ages - body dysmorphia and fixations on dietary concerns. This is done through the creating of foods that stimulate feelings of temptation and self-reproach.

Rozana has shown mainly in Malaysia, exhibiting at 'Kunang-Kunang III: Ceramic and Textile Exhibition' at Pelita Hati Gallery of Art (2007), 'Srikandi' at Balai Seni Lukis Melaka (2008), 'Open Show 2008' at Galeri Shah Alam, 'GR8 - The Next Generation' at Wei-Ling Gallery (2010) and more. Rozana was a finalist in the 2009 Malaysian Emerging Artist Awards (MEAA) and has won awards including the Incentive Award from the Galeri Shah Alam in 2005 and 2004.

Rozana injects a feel of lightheartedness and fun into her ceramic works although they address a subject matter that is serious and dark. A commentary on female neuroses and issues of dietary obsession, Rozana's works take the form of ceramic foods with witty remarks inscribed on plates. They are colourful and appealing yet at the same time forcing viewers to contemplate upon issues of temptation and guilt in relation to consumption and body image or dysmorphia.

EXHIBITED
V' Version One, Threesixty Development Studio, Kuala Lumpur, 2009.



fadly sabran

b. Perak, 1983

Awaken Cyclic, 2009

Mixed media
61cm x 91.5cm x 18cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,500 - RM 4,500

The youth of today possesses fascination and perhaps obsession with mechanics and technological advancements. A 2007 graduate from UiTM Shah Alam with a Bachelor of Fine Art, Fadly is one such artist who makes pieces that consist of mechanical objects using techniques such as assemblage, video, sound, light, kinetic movement, motion sensory and digital collage. Highly interactive and dynamic, Fadly's works are exciting and exhibits the direction that contemporary art is taking among the emerging artists of this generation.

Besides developing visual art pieces, Fadly has also been known to be involved with performance art and has done enactments as part of the performance group So Sound most recently at Pekan Frinjan 4.0 in Shah Alam in 2009. An active artist, he has participated in group exhibitions since 2002, his work having placed in Pelita Hati Gallery of Art, House of Matahati, Taksu, Rimbun Dahan and more. In 2004, Fadly was selected for the Asean Youth Camp Cultural Exchange and went to Cambodia to exhibit his work at Chakdomouk Amphitheatre in Phnom Penh and has been a finalist in art competitions such as the Nokia

Creative Art Awards in 2005, Arts and Earth (Water) Competition in 2006 and the Pact/MaxAward Competition at Foodloft Gurney Plaza, Penang in 2007.

Awaken Cyclic is made up of diverse components; a perspex base has an image of a mechanical yet organic form with recognisable human elements such as arms that have been made to look more like a robot instead of a human. Depictions of, and actual physical gears are spread out across the perspex. Slowly spinning around in a stuttering movement, the gears are indicative of Fadly's fascination with kinetics and his experiments with creating works that incorporate motion. Influenced by Dadaism, Fadly's work reveals the artist's perspective that living beings have increasingly become robotised or more dependent on technology and gadgetry. Through transforming human figures into mechanical monstrosities, Fadly aims to illustrate how people today are alike to unthinking robots away from our true humanistic nature.

EXHIBITED
Prologue, Threesixty Art Gallery, Kuala Lumpur, 2008.



poodien (shaifuddin mamat) b. Kelantan, 1979

Long Live Death: Zero Point (Biting the Hand that Feed), 2010

Signed and dated "Poodien 2010" lower right
Oil, acrylic, silkscreen, and collage on canvas
156cm x 117cm

PROVENANCE
Collection of Ambassador Dato' N. Parameswaran

RM 4,500 - RM 6,500

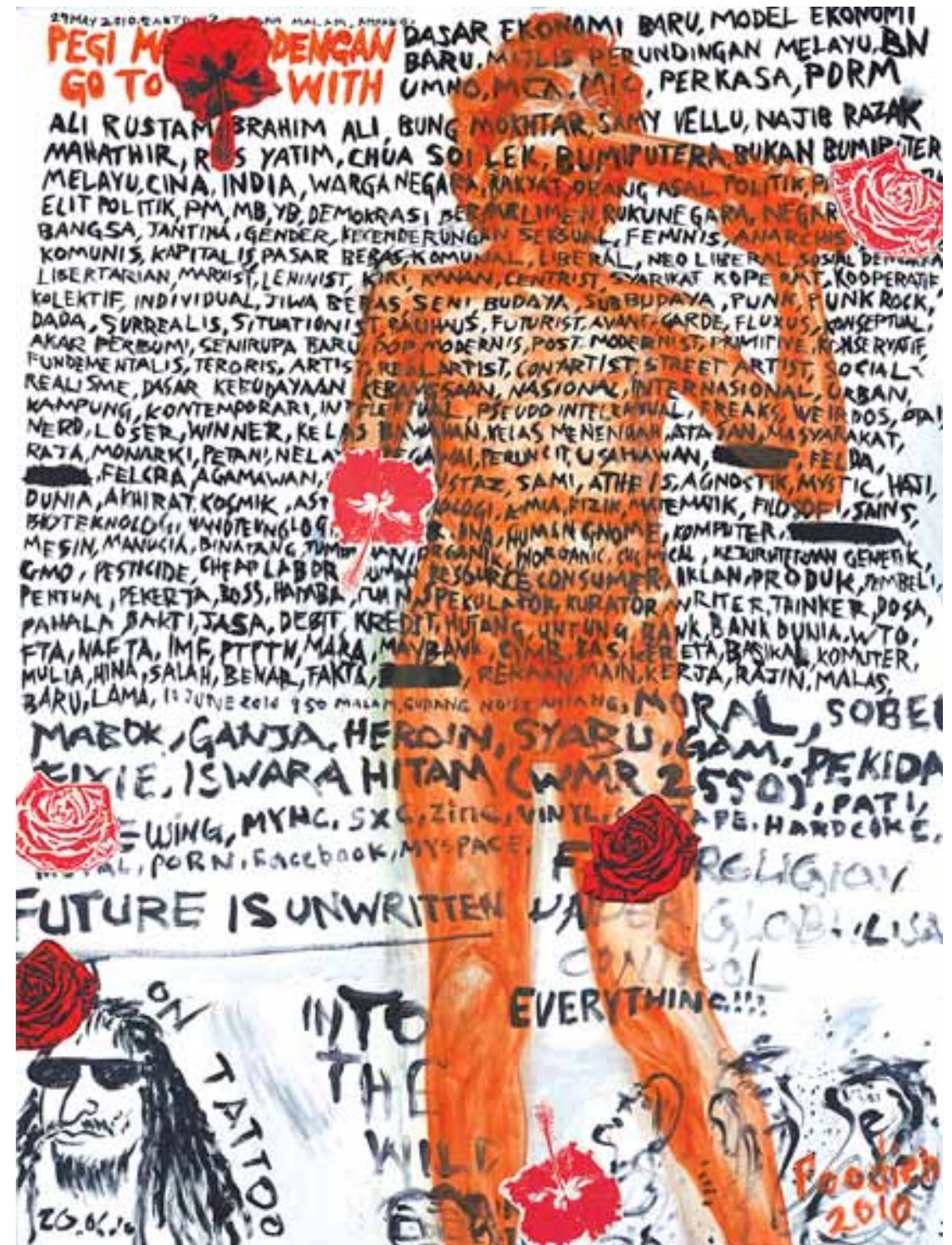
Poodien graduated with a Diploma in Fine Art from UITM, Perak and is a multidisciplinary artist working in painting, drawing, performance art, video as well as installation art. Diverse in both choices of media and interests, this eccentric artist takes his influences from Malaysiakini to Slavoj Zizek and postmodernism to the writings of Farish A. Noor. Confrontational in style, Poodien's work engages audiences with ideas of individual freedom and emphatic opinions of truth along with amalgamations of culture, identity and space. He puts to test and questions the power of art and artists in everyday predicaments and social environments, exposing the realities and absurdities of contemporary circumstances.

Poodien's work has been shown at various galleries in Malaysia: 'Al Kesah/Once Upon a Time in Malaysia' at MAP, Publika, '1xSuitcase: Memory.Travel.In.Transit' at Annexe Gallery as well as the 'Kuala Lumpur Film Festival and Art Exhibition' at Central Market, all in 2009. Other notable exhibitions include 'Merapi Eruption' at House of Matahati and '3 Young Contemporaries' at Valentine Wille Fine Art as well as a solo exhibition at Galeri Chandan entitled 'All the Cliches Art True', all in 2010. In 2009, he received the Malaysian Emerging Artist Award (MEAA). He has been commissioned to create works on art spools on display at MAP, Publika in Kuala Lumpur as well as

for *Revolusi Merah - Portret Sejarah Kiri* Pustaka Kiri for Parti Sosialis Malaysia (PSM) both in 2010. Known also for his performance art, Poodien is part of a performance art collective called Buka Kolektif.

This piece is a work made in connection with previous performances. During the performance, the artist painted a portrait of his own body and invited audiences to draw and write over his work. The figure in the painting is of his own body depicted as Michelangelo's David holding a dismembered arm up to his face while his visage gazes into the distance. Here, Poodien's body becomes the canvas and the boundaries between the personal and public are made indefinite and vague. The provocative words in *Long Live Death: Zero Point* are a collaboration between the artist's own verbal consciousness along with words and thoughts written by audience members. The work paints a bleak picture, as the artist's disconnection with current affairs - politics, racism etcetera and is mainly concerned with the topic of death. Unconventional, shocking, eye-catching and thought provoking, this dramatic piece is a condensation of Poodien's multidisciplinary practices.

EXHIBITED
Three Young Contemporaries, Valentine Willie Fine Art, Kuala Lumpur, 2010.



23

ruzzeki harris

b. Perak, 1984

Hero(w)in, 2008

12 panels, 36cm x 36cm each
Mixed media on canvas

PROVENANCE
Private Collection, Kuala Lumpur

RM 3,500 - RM 4,500

Ruzzeki Harris graduated from UiTM Shah Alam in 2007 with a Bachelor of Fine Art in Painting. His works involve mainly figures and reflect a perspective formed by a life of being surrounded by addiction. Commenting on the problems of society - predominantly the effect of drugs on users and communities, his works evoke emotional feelings in viewers by using dripping bitumen, gestural and textural effects in paint. Covering a wide range of psychoanalytical associations such as truth and power; anger and irritation; stagnation and sadness, Ruzzeki confronts and exposes a very real predicament of contemporary communities.

In 2007, Ruzzeki was a finalist for the PACT MACT art competition while in 2008, he was awarded a residency at House of Matahati (HOM) which resulted in his first solo exhibition, 'Gravitate' at HOM. Other notable exhibitions include 'Mana Batik?' at Annexe Gallery (2007), 'Loveartpassion' at 360 Studio Gallery as well as 'Young and New Part 1 and 2' at HOM in 2008 to name a few. Ruzzeki's also showed his ability with other media

like music performances in 'So Sound' Experimental Music Performance at Pati Satu Studio (2006).

Hero(w)in displays Ruzzeki's concerns with drug addiction through panels representing different experiences one goes through when taking heroin. The grimy appearance of the piece hints at the scummy nature of Kuala Lumpur and the atmosphere of degradation in both the city and people who take drugs. The words 'Sakit Otak' as seen in the work alludes to the after effects of drug abuse. Each panel is like a snapshot of moments and blurred perspectives while the bleeding of paint and drips adds a feel of body fluids leaking across the piece here, creating a very visceral atmosphere. The high and the accompanying void; death, atrophy and deterioration is what emanates from *Hero(w)in* manifesting the artist's frustrations and outlook on his subject matter.

EXHIBITED
Young and New Part II, House of Matahati, Kuala Lumpur, 2008.



tan chee hon

b. Johor, 1975

The Burning, 2009

Signed and dated "tchon 2006-09" lower right
Oil on canvas
71cm x 117cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 4,500 - RM 5,500

Tan Chee Hon graduated from Kuala Lumpur College of Art in 1997 with a Diploma in Fine Art. He is not only an artist but also a photographer and teacher of visual arts. Since 1996, he has been exhibiting in Malaysia across Southeast Asia, Japan and China. His artworks combine painting and photography, exuding distinct atmospheric qualities.

Chee Hon has been showing in exhibitions since 2006: 'Open Show' at Galeri Shah Alam in 1996, '1st Young Chinese Artist' at NN Gallery in 2000, the Philip Morris Awards at National Art Gallery Malaysia, 'Art + 1000 Exhibition' at Valentine Willie Fine Art in 2007 and the '70th Annual Exhibition of Mokwoohoe' at Seoul Museum of Art, South Korea in 2008. In 2006, Reka Art Space held a solo exhibition of Chee Hon's photography, drawings and paintings.

An air of mystery pervades this oil painting. A pillar of smoke rises into the air resembling a force of nature such as a hurricane, yet the piece retains a feeling of stillness and quietness of moment. It gives rise to wonder and curiosity on what is causing the burning but also leaves one with an impression of awe for what could be the origin of this column. *The Burning* is part of Chee Hon's *Inner Landscape* series where each scene represents a metaphor for places he has seen in Malaysia. This scene was inspired by harvest season which he observed in Sekinchan when farmers burned the *padi* field. It also references '911' which happened in New York in 2001.

EXHIBITED
Rising Dreams, NN Gallery, Kuala Lumpur, 2008, illustrated in catalogue.



stephen menon b. Kuala Lumpur, 1972

The Studies of Me & Mao - Tok Dalang, 2010

Signed and dated "Stephen 2010" bottom centre
Mixed media on paper
40cm x 90cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 6,000 - RM 6,800

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. Stephen creates self-portraits that are personal depictions of the state of his inner self.

Stephen has taken part in numerous group exhibitions including the 'Open Show' at Galeri Shah Alam (2006 and 2007), 'Malaysian Art Award' in Penang (2007), 'Beautiful People' at Core Design Gallery (2010), 'Asean Art Show' in Tokyo, Japan (2010), 'Winds of Desire' at Annexe Gallery (2010) as well as 'Absolut 18@8' at Wei-Ling Gallery (2010). He won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.

A study for one of Stephen's pieces entitled *JokerMao* as *Tok Dalang* (2010) from his first solo 'Me and Mao',

it exhibits a great deal of finesse and demonstrates his ability for producing engaging artworks. *Me and Mao* is a series of works inspired by posters produced during the early part of the Cultural Revolution (1966 - 1968) in China. In this study, a portrait of Mao Tse Tung is floating in the background in reds and purples executed in Stephen's trademark watercolour style with drips and is surrounded by silkscreens of characters in the form of masks. The visages are grotesque and fearsome, possibly to communicate the air of fear as well as in representation of the atrocities committed under Mao's rule. Mao is the man behind the scenes with ultimate control over everyone around him. Here, Stephen illustrates that in all political playgrounds, there is always one person who has ultimate authority - one who has the ability to persuade and command the people around him to commit the most hideous crimes but is able to get away scot free every time. *Study for Me & Mao* is an expressive and particularly polished piece, demonstrating Stephen's potential and technical ability.



“

Art is about expressing personal issues.

”

- Stephen Menon

saiful razman b. Perak, 1980

Terbilang, 2008

Signed, dated and titled "SR 2008 TERBILANG" on reverse
Bitumen and acrylic on canvas
122cm x 183cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 7,000 - RM 8,000

In 2003, Saiful Razman graduated from UiTM with a Bachelor of Fine Art. Since then, his work has been exhibited locally as well as in Indonesia, Singapore and Australia. Playful is one way to describe Saiful's earlier style of work although later it became more serious in tone, expressing the artist's personal observations of chaotic urban life and its stresses, using limited colour palette that is sobre in feel. Containing an orderly nature, the visuals Saiful uses has minimalist qualities coupled with contemporary design principles, bringing the world of modern art and design together in unique interpretations. He is a multidisciplinary artist working with video and installation as well as painting, and has worked with art groups such as Angkasawanegara - a group that does short films, performance art and music. Well established in the Malaysian art scene, his other past involvements include being a committee member of *Notthatbalai*, an annual fringe arts festival held at Lost Generation Space, Kuala Lumpur in 2004.

Saiful has been featured at Valentine Willie Fine Art for the '3 Young Contemporaries' show in 2004 and 2006. Highlights of his career include being selected for an artist-in-residence programme at Rimbun Dahan in 2004 to 2005 and his first solo, '*Pelan-Pelan & Bilik Gerakan*' at Annexe Gallery, Kuala Lumpur in 2008, where *Terbilang* was exhibited. Urban fatigue, psychological stress and pollution are the subject matter at hand in this work inspired by Saiful's experience of working in Kuala Lumpur.

Made up of layer upon layer of heavy, decisive strokes of bitumen and pigment using paint rollers, *Terbilang* conveys the chaos of the city as well as the stagnation of air, the oppressive smog and overwhelming pollution that inflicts Klang Valley in particular. Using line, shape, texture and principles of repetition, he conveys meaning in a minimalist approach that communicates the blurring of boundaries, degradation of atmosphere and structure - political as well as social.

EXHIBITED
Pelan-Pelan & Bilik Gerakan, Annexe Gallery, Kuala Lumpur, 2008.



meor saifullah lulaed

b. Perak, 1984

Do I Care.... (Unscrupulous), 2011

Signed and dated "Meor Saifullah 2011" lower right
Mixed media collage on canvas
152.5cm x 183cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 5,000 - RM 6,200

Meor Saifullah graduated from UiTM Shah Alam with a Bachelor of Fine Art in Printmaking. He is known for his surreal figurative works which combine animal creatures with human elements. From the artist's point of view, his work is about tensions and diversity between social groups and they are inspired by culture, proverbs and Malay paradigms. Employing cynicism in his works, Meor seeks engagement with human nature and attitudes.

Meor has been exhibiting since 2008 in various galleries in Malaysia while showing his artistic offerings in *UN-CUT*, a Malaysian Arts Festival held at Gallery Shambala in Copenhagen in 2009. He also participated at several highly regarded exhibitions and galleries including 'Young and New Part 3' at House of Matahati and 'Overlook' at Taksu Kuala Lumpur, both in 2009. This year, Meor took part in the Malaysian Emerging Artist Award of which he was a finalist. In 2010, he had a total of 5 exhibitions in Kuala Lumpur, 'Locals Only' at Taksu, 'Contemporary

Rhetoric' at Valentine Willie Fine Art, 'General Hanging' at House of Matahati, 'Earth Hour Exhibition' at Zinc Art Space as well as 'The Tale of Two Cities', a two man show at Threesixty Art Development Studio.

In this piece by Meor, a pit bull and a monkey are illustrated in costumes that bring to mind circus settings. The expressions on their faces are blank and uncaring, without sympathy or concern for the events occurring around them - symbolic imagery that refers to humans as animals that are unfeeling and without regard for others. Bombs dropping, planes, missiles being launched and barbed wire all point to events of war. There are paper boats attached to sticks as if they were toys and in one hand a paper boat is being crushed, adding to the feeling that these animals could not care less about the destruction that is being perpetrated. That these characters are in costumes illustrates the idea that regimes or peoples have made war like a circus and have no moral restrictions or principles.



Quackendriver (Lucha no Libre Series), 2011

Signed and dated "CHENG KUAN 2011" lower right

Oil on canvas

127cm x 127cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 - RM 6,000

C.K. Koh received a Bachelor of Art and Visual Communication from the University of Central England in 2007. Now a lecturer as well as a painter, C.K. has exhibited at numerous prominent exhibitions across Southeast Asia and has gained respect and attention for his manga and pop culture influenced artworks. Inspired by popular culture, anime and childhood cartoons, C.K.'s painting renders a satirical view of iconic superheroes presented through characters with box heads. With these characters, he explores a variety of themes - hope in a not-so-perfect world; the idea of lying; good versus evil as well as personal experiences. Combined with contemporary concerns, these themes question current social, political and cultural environments.

The highlights of his career involve solo exhibitions 'Pandora's Boxes' at One Gallery (2008), 'Lucha no Libre' at Metro Fine Art Gallery (2009), and 'Ultraflat' at NN Gallery (2011). Noteworthy group exhibitions include the *Humanitarian Advocacy through Art Competition* (2008) of which he was a finalist, 'Queenie Chow & C.K. Koh Joint Exhibition' at NN Gallery (2008), 'Garis' at Metro Fine Art Gallery (2010), the Visual Art Award at Starhill Gallery as a finalist and at the Young Contemporary Art Award at National Art Gallery Malaysia (2010). His work

can be seen in the 'Do Noses Grow When Lies Are Told' publication published by Magicbird.

Quackendriver depicts two of his idiosyncratic box head characters in a wrestling bout. A narrative about the fight between good and evil, the characters in his paintings are in Mexican free wrestling (*lucha libre*) garb. The painting revisits his series of *lucha no libre* paintings, about which the artist states is an exploration of the subject of lies. To C.K., lying is a characteristic exclusive to humans and that wrestling can be a form of lying. The masks that wrestlers wear is a symbol of career and wrestling persona and in Mexican wrestling, losing the mask is not only an insult, but the equivalent of losing one's career. Here, a struggle ensues with both wrestlers fighting to remove each others' mask. The theme of the piece alludes to how people wear 'masks' and create their own personas depending on need, perhaps also indicating the struggle in ourselves to reveal or hide our true personalities as well as the importance of taking off the 'masks' we choose to wear.

EXHIBITED

Proud to be Nude, Maison of Malaysian Art Gallery (MOMA), Kuala Lumpur, 2011, illustrated in catalogue.



raduan man

b. Pahang, 1978

Rooster, 2006

Signed and dated "Raduan 06" lower right
Woodcut print and mixed media on canvas
122cm x 122cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 9,000 - RM 10,000

Raduan Man is a Malaysian artist with extensive education in the visual arts. He attained a Bachelor of Fine Art and Design from UiTM in the years of 2001 and 2000 respectively as well as a Master of Fine Art in Painting from University of Wolverhampton, UK (2003) and Master of Fine Art in Printmaking from Camberwell School of Art, University of the Arts, London (2006).

Raduan's colourful works involve the use of ordinary objects and animals as metaphors to articulate his observations and insights on human character and behaviour. Concerned with tensions of modern urban society, Raduan portrays the absorption of art traditions and cultural sensibilities in his work through references from popular culture and his own experiences of life in the city.

To date, Raduan has had 5 solo exhibitions: 'Fresh Markings' at NN Gallery (2003), 'Raduan, I Printed the Blue Frog' at Artspace Gallery (2004), 'Growing Desires in the Science of Art' at Tangsi Gallery (2006), 'Beyond Print' at Galeri Chandan (2009) and 'Signature' at Starhill Gallery in 2011. His list of group exhibitions is extensive, having shown at Taksu, National Art Gallery Malaysia, Galeri Shah Alam and more. His achievements thus far include being selected to participate in the Nokia Art Competition in 2000 and receiving the Jurors Award at the Tanjong Heritage Art Competition in 2002.

In this piece by Raduan, a rooster is portrayed crowing with a vacant stare in bright splashes of colour. A feeling of violence and angst emanates from it expressed by means of drips, bleeding of darkness around the rooster as well as utilisation of prominent blood red pigments.

LITERATURE

'Beyond Print', Three Hundred Sixty Sdn. Bhd., Galeri Chandan, 2009, illustrated in catalogue.



donald abraham

b. Sabah 1981

Antu, 2010

Signed and dated "Donald Abraham 2010" lower right
Mixed media collage on canvas
121cm x 121cm

PROVENANCE
Private collection, Kuala Lumpur

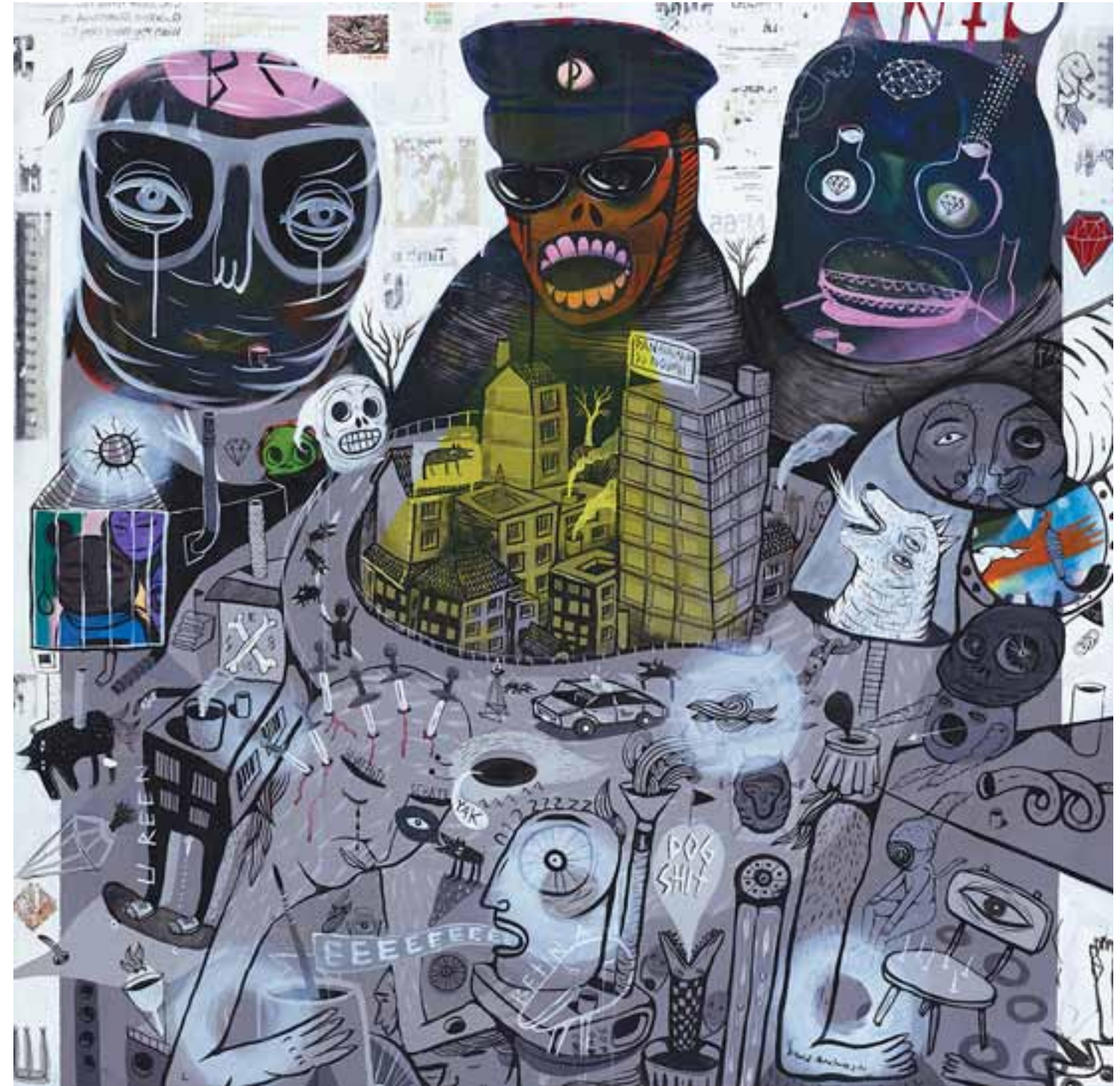
RM 2,100 - RM 3,000

A self taught artist, Donald Abraham is fast becoming one of Malaysia's best known young artists for his visually engaging works that are recognisable for their style and influence from graffiti. First appearing on the Malaysian art scene in 2007, he has gained admiration for his funky aesthetic which many of the younger generation can identify with. Experienced in doing murals, his work can be admired at Publika Mall in Kuala Lumpur while he has also done a commissioned mural for Nestle in 2010 to 2011.

Donald's notable exhibitions include the 'Open Exhibition' at the Galeri Shah Alam in 2008, 'Malaysian Naive Art Showcase' in 2008 and a 3 man show, 'The City of Cats and Dogs' at the Annexe Gallery in 2008 while more recent shows are the 'Young Contemporary Artists' at Galeri Petronas in 2010, 'Sequential Narrative' at Galeri Chandan as well as 'Bad at Map' at White Box, Publika in 2011. While showing mainly in Malaysia, he has also exhibited abroad at the Art Expo in Shanghai in 2010.

Donald's other outstanding achievements include winning an Honourable Award in the Out of Line Competition held by Annexe Gallery in 2008, and designing the KLUE magazine cover for urbanscapes in 2010.

An urban landscape lies at the centre of this painting encircled by a multitude of phantoms. Dismal, murky and shadowy are all words that can describe the overall feel of the artwork, yet like most of Donald's work, it still retains a playful quality. Fantastical creatures and spirits cavort all around with fascinating configurations. Is it the real world with specters coming out to play, or is this a world of ghosts? The piece is indicative of a city controlled by gluttony and corruption - the seedy underbelly of a metropolitan area. Perhaps it is an imitation of the real world and the dubious forces at play unseen by the innocent? Instantly recognisable and painted in his signature style, *Antu* displays the artist's penchant for fanciful and extraordinary character creation and narrative.



najib ahmad bamadhaj

b. Johor, 1987

Fragile, 2011

Signed "Najib Ahmad" on reverse
Mixed media on plank
105cm x 136.5cm

PROVENANCE
Collection of Mr. Loh Yee Min, Kuala Lumpur

RM 3,500 - RM 5,000

Najib Ahmad Bamadhaj completed his Diploma of Fine Art from UiTM Melaka in 2008 after which he attained a Bachelor of Fine Art from UiTM Shah Alam in 2010. The artist describes his work as a representation of the concept of a wall. These pictorial walls appear to have been graffitied and also bring to mind ancient cave paintings. His works are a blending of two images - the wall as a central image with his chosen icons covering it.

Najib has taken part in a multitude of exhibitions among which are 'Endangered' at Taksu in 2011 and 'HIMPUN' at National Art Gallery Malaysia in 2010. Najib also has many awards and achievements under his belt. The most significant being the finalist of the Malaysia Resources Corporation Berhad (MRCB) Art Awards held by National Art Gallery Malaysia in 2008, First Prize in Tanjong Heritage Art Competition in Kuala Lumpur in 2010 and most recently a finalist in the Visual Art Awards held by Starhill Gallery, Kuala Lumpur in 2011.

Part of Najib's series of works in a two-man show at Taksu in 2011 entitled 'Endangered', this piece focuses on imagery of lions which appear to be graffiti-like in nature and is consistent with his recurrent themes of walls in his artworks. Lions are symbolic of power and pride as well as royalty. The title of the piece, *Fragile*, stenciled across the work in red, is at odds with the icons Najib has chosen, and leads us to consider the state of these endangered animals today. Despite being rulers of the wild kingdom, they appear to be caged and forlorn, reflecting the fact that despite their power in the natural world, lions now exist in a fragile state thanks to the effect of humanities own greed and hunger for expansion, resulting in them being emasculated and objectified by being put in zoos.

EXHIBITED
BAA Competition, Starhill Gallery, Kuala Lumpur, 2011.



gan chin lee b. Kuala Lumpur, 1977

Status Anxiety VI, 2010

Oil on canvas
152.5cm x 106cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,500 - RM 7,000

Graduating with a Master of Fine Art from the Central Academy of Fine Arts, Beijing in 2008 and a Diploma in Illustration from the One Academy of Communication Design in 1998, Gan Chin Lee is a figurative artist who is known to have excellent draftsmanship and follows a time consuming process of creating images by first hand sketching in his studio. Experimentation with perspective and composition are a few of Chin Lee's tools for creating thought provoking works which are remarkable for their depth and relevance, reflecting contemporary Malaysian society today.

Chin Lee has exhibited widely in Malaysia, China and Taiwan. His latest exhibitions in 2010 include shows such as 'Tempo' at Starhill Gallery, 'Art Triangle: The Gray Zone Project' at National Art Gallery Malaysia and 'The Energy Trap' at Valentine Willie Fine Art. In 2009, Chin Lee exhibited at the '14th Da Dun Fine Arts Exhibition' in Tai Chung City, Taiwan and gained an Honourable Mention Award for his work in this show. While at the One Academy of Communication Design, Chin Lee won the Top Ten Award in 1998 and later in his career he was winner of the 2009 Malaysian Emerging Artist Award (MEAA) and a finalist in the 2010 Starhill Gallery Visual Artist Award. His works can be seen in publications such as *Gold Mountain*

Blues published by Zhang Ling and *Oil Painting Course: The First Studio* published by Yue Wen Yi in Beijing.

Known for dreamlike yet expressive portraits that are classically inspired but done in an instantly recognisable style, Chin Lee's works address issues that govern the Malaysian socio-political condition. His paintings are ongoing "conversations" about the Malaysian identity and *Status Anxiety VI* is an excellent example depicted in quintessential Malaysian *mamak* stalls. Here, a woman stares into the distance in a listless manner, perhaps contemplating the future of the country or questioning the status quo of Malaysians. Referencing the artist's own teenage and adult experiences of *mamak* culture in Malaysia, viewers are exposed to a glimpse of boredom, anxiety and feeling of stagnancy as well as emotional detachment and isolation. This painting is a masterful portrayal of Malaysian people and culture today done in painterly realism - revealing Chin Lee's advanced understanding of perspective and proportion, form and composition.

EXHIBITED
Malaysia Emerging Artist Award (MEAA), House of Matahati, Kuala Lumpur, 2010, illustrated in catalogue.



haslin ismail

b. Johor, 1984

The Very Extraordinary Voyage, 2010-11

Signed and dated "h 2010-2011" lower right
Mixed media collage on canvas
305cm x 305cm

PROVENANCE
Private collection, Kuala Lumpur

RM 18,000 - RM 22,000

Haslin is a UiTM graduate with a Bachelor of Fine Art, and has recently garnered much attention and recognition for his surreal and fantastical art pieces. His elaborate works intertwine surreal and outlandish elements which stem from an imagination rooted in fantasy, comic books and science fiction.

Haslin had a solo exhibition in 2009, titled 'Exorcismus Persona - Windows into the Fantasy Worlds of Haslin Ismail' at RA Fine Arts, Malaysia as well as numerous group exhibitions spanning 2008 to 2012 including 'Young and New: Part I' at House of Matahati, Malaysia (2008), Malaysia Emerging Artist Award (MEAA) 2009 at Soka Gakkai Malaysia, and '18@8 - 1 Malaysia: Beyond the Canvas' at Wei-Ling Gallery, Malaysia (2009). An artist-in-residence at Rimbun Dahan in 2012, Haslin has also won numerous awards, the most significant of which is the Grand Prize for 'In-Print: Contemporary British Art' in 2006, as well as the Grand Prize for the prestigious 'Young Contemporary Art Award' at National Art Gallery Malaysia in 2010. Haslin's works have been collected by respected private collectors and institutions both locally and abroad.

The Very Extraordinary Voyage depicts a fabricated futurist world in paint and other materials; an exploration of the world we live in today and a consideration of what may

be in store for the future. Measuring 3 metres by 3 metres, it is a notable piece both for its considerable size and impact. It appears to be the culmination of years of work, showing outstanding technique and brilliant composition. Like many of Haslin's other pieces, it is inspired by the notion of fantastical worlds and imaginative creatures, featuring puppets, robots and more. A giant foot floats on a sea of blue, with machinery forming the innards, flowing out of the ankle - is it robot or is it human? It forms the bottom of a ship-like object that seems to be made out of wreckage, manned by robots and other creatures, floating under a sky of purple in a heavy atmosphere. Puppet strings are visible, hinting at what seems to be one of Haslin's favorite themes - control by external forces, a notion that is expressed in books such as Orwell's 1984, and in books by H.G. Wells, an author that Haslin is known to read. Geometric forms with sharp points convey the futuristic landscape, demonstrating inhospitable topography and inorganic life. In a world which is increasingly steeped in technology and modernisation, works like Haslin's force us to think about nature and human consumption. Will there come a point in time where robotics and human life is so intertwined we no longer know where one begins and the other ends?

EXHIBITED
Utopia, Wei-Ling Gallery, Kuala Lumpur, 2008, illustrated in catalogue.



mat ali mat som

b. Kuala Lumpur, 1975

Toh Gajah (Unsung Hero Series), 2011

Signed and dated "Mat Ali 2011" on pedestal
Metal and natural stone on pedestal
77cm x 32cm x 33cm

PROVENANCE
Private Collection, Kuala Lumpur

RM 17,000 - RM 19,000

Mat Ali graduated from UiTM Shah Alam with a Bachelor of Fine Art in 1998. Mat Ali uses sculpture as a vehicle to share his knowledge and enthusiasm of *silat*. He has learnt the martial art, studied its history and moves, and it has been a topic of fascination for the artist since watching a television documentary on the *keris* (a symbol and weapon for *silat* practitioners). Mat Ali has since painstakingly built up his abilities in the act of shaping metal and has taken it to new heights, pushing boundaries in the level of detail and complexities produced in his intricate studies of the human figure.

Since 2009, Mat Ali has had a number of shows at prominent galleries in Malaysia. He participated in 'Young and New' at House of Matahati in 2009 and later that year had his solo show 'Dendam Tak Sudah' at Metro Fine Art Gallery. Other shows include 'Artriangle' at National Art Gallery Malaysia in 2010, while 2012 has been Mat Ali's busiest, showing his works at 'A Meter Diameter' at House of Matahati, 'Lineage' at Art Accent Gallery, 'Pameran Pelukis Selangor' at Galeri Shah Alam as well as at the grand opening of Rossella Gallery in Singapore.

As in all of Mat Ali's works, *Toh Gajah* is made up of a *silat* warrior with bulging muscles and veins especially on the hands and feet, captivating in its minute detail and revealing to viewers the artist's preoccupation with muscular contortions. The warrior is in a pose that indicates readiness of movement - neither defensive nor aggressive - but is as if the warrior is contemplating his next move while holding a shield and *keris*, which Mat Ali has taken great pains to depict in accurate detail. Undoubtedly, it is an example of the artist at his finest. Part of his solo exhibition entitled '*Unsung Heroes*', it shows a few marked differences from Mat Ali's earlier sculptures. Where previously the clothing of his warriors were indistinct and their faces without expression or depicted as blocks without particular features, this sculpture clearly shows a fabric around his waist with wrinkles and flow of movement, as well as pronounced facial features demonstrating the artists development and increasing adeptness in working with his material of choice.



ali azraei bebit

b. Johor, 1985

Playing Series: Fun 1, 2008

Metal, television, and DVD player
91cm x 47cm x 28cm

PROVENANCE
Private collection, Kuala Lumpur

RM 2,000 - RM 2,800

A UiTM graduate with a Diploma in Fine Art, Ali Bebit pursues his passion for creating objects influenced by his childhood imaginations. His interest lies in cartoon icons and electronic systems and he uses junk materials and collectible objects which are transformed into unique, interactive characters. His distinct interpretation of robots and spacemen encourages viewers to enjoy and revel in simple observation, delighting in characters that express notions of flight and mischief.

Ali's work has been seen all around Malaysia as well as overseas where he exhibited in the 'Alyonka Mail Art Project' at Yoshkar-Ola Museum of Fine Arts in Russia; '1000 Artists Exhibition (1000 Artist a Palazzo)' at the World Museum, Palazzo Arese Jacini, in Italy. Locally he participated in a number of shows at prominent galleries such as 'Potret Merdeka' at National Art Gallery Malaysia in 2006, 'Fresh Faces 07' at Pelita Hati Gallery of Art and 'Young and New Part II' at House of Matahati in 2008 to name a few. He has been recognised as a first-class artist since his student days where he was on the Dean's list for four consecutive semesters, and later in his career

won First Prize in life drawing from National Art Gallery Malaysia in 2006, and Honourable Mention in the 1st NBC Tokyo Screen Print Biennale in Tokyo, Japan. Ali Bebit is also a member of an art collective called Warna - a group of young emerging artists who are inspired by nature, the environment and other aspects of youth and popular culture.

Playing Series: Fun 1 is constructed using metal and an old television as a three dimensional interactive work. Rough, spiky and textured, Ali has used metal and electronics to great effect and *this piece* is particularly charming for it's functional quality - it can be plugged in and used as a TV on its own. Re-appropriating the image of the character *Elmo*, Ali instills his own individual style to a much loved icon. With its gaping gap-toothed grin, little TV belly and irregular surface, this artwork by Ali is intriguing on top of being endearing, carrying the artist's own perception and expression through the eccentric character.

EXHIBITED
Smash - Warna, NN Gallery, Kuala Lumpur, 2009.



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

COLLECTION OF PURCHASES

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

If the lot remains uncollected at the end of such period, HBAA shall arrange for storage of the lot(s) at the buyer’s expense, which 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.

CONDITION 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 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.

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