MALAYSIAN MODERN AND CONTEMPORARY ART COLLECTION

Sunday
8 August 2010
ILLUSTRATION
detail of Lot 56
Latiff Mohidin
Selombang (Bumi), 1989

FRONT COVER
detail of Lot 45
Chuah Thean Teng, Dato’
Mother With Children, c. 1986

BACK COVER
Lot 55
Yusof Ghani
Siri Tari (Dance Series), 1991-92
ILLUSTRATION
detail of Lot 53
Ibrahim Hussein, Datuk
The Dream, 1969
MALAYSIAN MODERN AND CONTEMPORARY ART COLLECTION

Sunday 8 August 2010

AUCTION
Sunday 8 August 2010
330pm (Lots 1 - 63)
Registration starts 2pm

VENUE
Auditorium
Level 4
Wisma Bentley Music
3 Jalan PJU7/2,
Mutia Daransara, PJ
Selangor.

PREVIEW EXHIBITION
Level 4
Wisma Bentley Music
Sunday - Saturday, 1 - 7 August,
11am - 8pm

CONTACT INFO

AUCTION ENQUIRIES AND CONDITION REPORTS:
Lee Mei Young
+6016 377 1325
Jessica Ho Jia Ern
+6012 977 1022

BIDDER REGISTRATION & TELEPHONE / ABSENTEE BID:
Rozita Abu Hassan
+603 2694 2212
HBart Infoline
+6012 260 7303

PAYMENT AND COLLECTION / DELIVERY:
HBart Infoline
+6012 260 7303
Linda Leoni
+603 2694 2212

IMPORTANT NOTICE

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

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

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

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

All lots from this sale not collected from HBAA sale room at Wisma Bentley Music by 6.00pm on 15 August 2010 will be transferred to Crown Fine Arts warehouse were they will incur storage and insurance charges, which will be payable by the buyer.
CONTENTS

4 Contact Info & Important Notice
5 Auction Information
8 Lots for Sale
134 Guide to Buying at Henry Butcher Art Auctions
136 Conditions of Business
146 Bidder Registration Form
147 Absentee Bid Form
148 Index of Artists
Dato’ Hoessein Enas brought the best portrait traditions of Basuki Abdullah (1915-93) and Dullah (1919-1996) from Indonesia to Malaysia when fleeing political prosecution. His Indonesian chapter was a colourful life, and he was even a one-man Thomas de la Rue, printing his own currency in Labuhan Balik during the Independence struggles.

This work was done during a convalescence period after a second bypass operation in the United States, returning in September 1992. Although feted by the royalty and VIPS, Hoessein also found great challenge in doing portraits of the ordinary kampung people, with their radiant innocence. His confident handling of pastels here marked a fervent phase that showed nothing amiss. But ill health set in again and troubled him until his death at the age of 71.
Lee Cheng Yong (b. China, 1913-1974)

Seated Model, circa 1950
Watercolour on paper
55cm x 36.5cm
Signed 'CY' bottom right

**ESTIMATE**
RM7,000-RM10,000

Private collection, Penang; acquired directly from artist’s family.

**LITERATURE**
Lee Cheng Yong Retrospective (Curator: Dr Tan Chee Khuan), Penang State Art Gallery, January 20-February 17, 1996

Academician-artist Lee Cheng Yong is arguably the most versatile of the pioneer artists, being adept in a variety of techniques and media including sculpture, his most notable being a bust of the Malaysian First Prime Minister Tunku Abdul Rahman. He was an art teacher and it’s unsurprising that his works tend to be couched in the academic tradition.

In Seated Model, he evokes the statuesque quality of a Venus de Milo, painted in full-bodied completeness, with the plinth-like stand. The pearly hues with subtle modulation of form give off a marbling effect.

Remembrance, 1986
Mixed media on paper
36.5cm x 27.5cm
Signed ‘Long Looi Lee 86’ top right

ESTIMATE
RM6,000-RM8,000

Private collection, Penang; acquired directly from artist.

LITERATURE
(Included in forthcoming monograph Voices of my art spirit – The Art of Lee Long Looi, to be published by The Art Gallery, Penang, in October 2010)

Lee Long Looi is known for his lyrical feminine forms in silhouette. A lace shawl covers the head of the female singer, indicating innocence and modesty. A reverse triangle on the oval face is accentuated by the white daubs on the eyelids, earrings and lips.

Lee was mentored by the Nanyang Academy of Fine Art’s foremost two female lecturers, Georgette Chen Liying (1906-93) and Lai Foong Mooi (1931-95). After graduating from NAFA in 1964, he returned to Kedah to teach art at Sin Min High School and Keat Hwa High School and had among his students, Eng Tay and Lye Yau Fatt.

Malaysian Lady, 1959
Pastel on paper
37cm x 24cm
Signed bottom left

**ESTIMATE**
RM1,500-RM3,000

Private collection, Kuala Lumpur.
Private collection, England; acquired from the estate of the artist after his death.

**LITERATURE**
*Peter Harris - Founder of Wednesday Art Group* (The Art Gallery, Penang, 2009)
*Peter Harris Memorial Exhibition* (Art Salon@SENi and The Art Gallery, Penang, 2001)

Peter Harris helped set up the foundation of art education in the then Malaya where he was the art superintendent from 1951-60 but he was better known for his founding of the Wednesday Art Group, a motley group of aspiring artists not bound by academic strictures, in 1952.

*Malaysian Lady* comes from an abundant cachet of drawings by Peter Harris, which were his personal records of his travels from Ireland to India and across South East Asia. His pastel portraits of common people were mostly about ordinary people in the peninsular, and there is no telling for sure the race, age or occupation of this woman.

---

Peter Harris helped set up the foundation of art education in the then Malaya where he was the art superintendent from 1951-60 but he was better known for his founding of the Wednesday Art Group, a motley group of aspiring artists not bound by academic strictures, in 1952.

*Malaysian Lady* comes from an abundant cachet of drawings by Peter Harris, which were his personal records of his travels from Ireland to India and across South East Asia. His pastel portraits of common people were mostly about ordinary people in the peninsular, and there is no telling for sure the race, age or occupation of this woman.

---

Khaw Sia (b. China, 1913-1984)

Cattleya Orchid
Watercolour on paper
27.8cm x 35cm
Signed ‘K. Sia’ bottom off centre

ESTIMATE
RM6,000-RM8,000

Private collection, Penang.

LITERATURE

Khaw Sia migrated to Penang 1937. His 1st solo in Penang, 1955, was of Balinese maidens and landscapes. An accomplished painter of portraits and landscapes, he specialised in painting orchids from the mid-1960's especially with his depiction of dew drops on the petals. He had solos especially dedicated to orchids in 1966, 1976 and 1977. He was also known for his cultivation of orchids although there was no record if he had developed any new genus.

Khaw Sia  
(b. China, 1913-1984)

White Orchids I, 1981  
Watercolour on paper  
72cm x 27cm  
Signed ‘K. SIA 1981’ bottom left, with Chinese seal

White Orchids II, 1981  
Watercolour on paper  
72cm x 27cm  
Signed ‘K. SIA 1981’ bottom right, with Chinese seal

ESTIMATE  
RM12,000-RM15,000 each

Private collection, Kuala Lumpur.

LITERATURE  

Khaw Sia was born in China and migrated to Penang in 1937. On offer is a twin rendition of white orchids of the same size, to be sold separately. Khaw Sia started painting orchids after his trips to Thailand, Taiwan and Japan in 1961 and had become synonymous with orchid paintings since. He had also developed a keen interest in cultivating the man-mediated flowers which could be genetically modified to create shapes, textures and patterns of immense beauty, but white being the symbol of purity does have its own power and appeal.

House No. 8, 1993
Oil on canvas
50.8cm x 38cm
Signed bottom right

**ESTIMATE**
**RM1,600-RM2,200**

Private collection, Kuala Lumpur.

The painting, from Lui Cheng Thak’s Old Shophouses Series and Window Series, was done in the artist’s early career years after graduating from the Kuala Lumpur College of Art. Everything points to auspicious aspects with the paper talismans hanging from the top of the door frame, the Fukui flowers, and the No. 8, which in Chinese means ‘prosperous’, scrawled on top. The artist who specialises in architectural heritage paintings confides that this was the only door work that he had painted, amidst his usual rendition of windows in various forms and sizes.
Morning Market, circa 1992
Oil on canvas
48.5cm x 48.5cm
Signed 'NaiTong' bottom right

ESTIMATE
RM5,000-RM8,000

Private collector, Penang; acquired from Art Point Gallery, Penang.

LITERATURE
Odyssey, Tew Nai Tong Retrospective (Exhibition: Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007, Curator: Tan Tong)

The bustle of a market scene is one of Tew Nai Tong’s favourite subjects, especially in a wider picture format with lots of activity. Morning Market shows three close-ups of women, one walking away from viewer, balancing the produce to be sold on their cloth headgear. The title tells the story. It also ties in with Tew’s paean to the industrious Asian women in ordinary economic activity without any national or ethnic specificity. Here, the nonchalant looks of the two youthful women in front suggest a routine ritual.

**Kathmandu Market Scene, 1987**
Watercolour on paper
32cm x 23cm
Signed ‘F.M.Chang’ on the left, one third from the bottom
Dated ‘9.12.1987 Kathmandu, Nepal’ on reverse

**ESTIMATE**
RM6,000-RM12,000

Private collection, Bangkok, Thailand.

**LITERATURE**
*The World of Chang Fee Ming* (Essay: Ooi Kok Chuen, Edited by Garrett Kam, 1995)
*The Visible Trail of Chang Fee Ming* (Text by Christine Rohani Longuet/Chang Fee Ming, 2000)

This painting of quaint stalls in the bustling bazaar at Durbar Square in Kathmandu, Nepal with a symbolic resting white cow statue on the lower right like a mascot, marks a frenzied period of exploring exotic themes in Fee Ming’s early itinerant travels all over Asia and they are documented in his watercolour works from 1987 to 1993.

The work marks Fee Ming’s early innocent phase of his dedicated watercolour technique, with spontaneous but dexterous depiction about the romance of places before his increasingly highly sophisticated and immaculate technique today.

---

Chia Yu Chian was privately tutored by Chen Wen Hsi (1906-1992) and Cheong Soo Pieng (1917-83) but he never studied at the Nanyang Academy of Fine Art, Singapore. He was the first in the Straits Settlement to get a French Government scholarship to study at Ecole Nationale des Beaux Arts in Paris, graduating in 1962.

He painted many scenes of Montmarte where he was billeted around the 18 Arrondissement on the Parisian Right Bank at the Rue de la Charbonniere, during his studies in Paris. It is a bohemian artist’s colony with heritage buildings of more than two centuries old. This work on a deserted alleyway in a slope behind the Sacre Coeur Basilica shows a couple in white and black overcoats suggesting a cold day but with the warmth of the light emanating from the makeshift tumbled-down workshop shed on the left.

With the more fluid Fauvist brushstrokes of his Paris days, this painting also has an elegiac and romantic feel.

Pheh It Hao
(b. Penang, 1972)

Guildford, Surrey, England, 2004
Watercolour on paper
68cm x 97cm
Signed bottom left

ESTIMATE
RM5,000-RM6,000

The Guildford clock painting is a nostalgia piece, from recollections of Pheh It Hao’s time spent around the area when studying at the Surrey Institute of Art and Design. The rendition of the 1683 clock overhanging the High Street from the Elizabethan Guildhall is done in his signature building-top focus and negative-space play of his cityscapes highlighting architectural heritage. Guildford is the home of Lewis Corrall.
Mansor Ghazalli  
(b. Perak, 1930/31-2009)

Clock Tower, circa 1990s  
Watercolour on paper  
37cm x 27cm  
Signed ‘Mansor Ghazalli’ bottom left

ESTIMATE  
RM2,000-RM3,000

Private collection, Kuala Lumpur.

Fondly called ‘Cik Gu Mansor’ even well after his retirement, he was a dedicated watercolourist noted for his charming oeuvre of secluded kampung, jetties, riverine settlements and the countryside. He was also well-travelled, and despite his failing sight in one eye, painted with the same gusto. This work records his time when travelling in Australia, during a trip to Melbourne in the 1990s.

Tan Choon Ghee  
(b. Penang, 1930)

**Piazza S. Marco, 1960**  
Watercolour on paper  
44cm x 29cm  
Signed 'Tan 1960 Piazza S. Marco' top right

**ESTIMATE**  
RM3,000-RM5,000

Private collection, Penang.

**LITERATURE**  
*The Art of Tan Choon Ghee* (Cover essay by Ooi Kok Chuen, Georgetown Printers, 1997)  
*A Tribute to Tan Choon Ghee* (2009). Exhibition: Art Salon@SENI, KL November 15-December 20, 2009

Tan Choon Ghee is the master of the “decisive moment” capturing lively activities of people and places with uncanny flourish. Piazza S. Marco was done during an exchange programme awarded by the German Government in 1959-60, when he visited Venice and Amsterdam. In 1960, he was also teaching at the Peng Hwa High School, now the Penang Chinese Girls High School.
Golf By The Sea, 1974
Oil on board
117cm x 92cm
Signed ‘Tan Choon Ghee 1974’ bottom right

ESTIMATE
RM40,000-RM60,000

Private collection, Penang.
Commissioned by a private collector in Penang.

LITERATURE
The Art of Tan Choon Ghee (Cover essay by Ooi Kok Chuen, Georgetown Printers, 1997)
A Tribute to Tan Choon Ghee (2009). Exhibition: Art Salon@SENI, KL November 15-December 20, 2009

This is an unusual subject in Tan Choon Ghee’s repertoire of works as it was a commissioned piece. Without the title, one would not have suspected it is a golf course. The cliff, well covered with vegetation carved in concave strokes and with parched patches, gives the impression of a big hole while the golfers are featured as miniscule figures on a visible small triangle of greens.

Summer Morning, 1985  
Watercolour on paper  
48.5cm x 63cm  
Signed ‘K H Lim 85’ bottom left

**ESTIMATE**  
RM10,000-RM15,000

Private collection, Kuala Lumpur.

The work was one of four pieces painted by Lim Kim Hai in 1985, when visiting the father of a former classmate in Limoges, the capital of the Haute-Vienne department in the Limousin region in west-central France. It was an unusual watercolour piece by Kim Hai who now paints mainly in oil on canvas. It captures the sprawling countryside and dry vegetation with obvious benefits of modern amenities as shown by the telegraph poles leading to the cozy homestead. Limoges is the birthplace of Pierre-Auguste Renoir (1841-1919).
Lilac Landscape, 1982  
Oil on canvas  
69cm x 117.5cm  
Signed ‘Jolly Koh 82’ bottom right  

ESTIMATE  
RM10,000-RM15,000  

Private collection, Kuala Lumpur.  

PUBLICATIONS  
Artistic Imperatives (Selected Writings and Paintings) by Dr Jolly Koh (Maya Press, 2004)  
Jolly Koh (Maya Press, 2008)  

Lilac Landscape may refer to more than just the beauty of the natural physical world, with protean colours and panoramic sweep but also that of the human condition, of the feminine forms – lazy, laidback and slender. Done when based in Adelaide where he was teaching Art then, it plays on wave-like strokes with crescendo curls on either end to project sinuous shapes and movements, with tonal pastel shades for an ambiguous foreground-distance perspective.  

This 1982 painting of the artist expresses the lyrical quality that is typical of Jolly Koh’s work at its best.
Palm Trees, 1995
Oil on canvas
122cm x 52cm
Signed ‘Jolly Koh 95’ bottom right

ESTIMATE
RM9,000-RM12,000

Private collection, Kuala Lumpur.

PUBLICATION
Artistic Imperatives (Selected Writings and Paintings) by Dr Jolly Koh (Maya Press, 2004)
Jolly Koh (Maya Press, 2008)

Palm Trees, with the predominant yellow and green of tropical vegetation, is multi-referential for all its inherent beauty - the totemistic thrust of the tree on the right, with its ramrod straight trajectory and its unfurling palm fronds on top with a suggestive cluster of coconuts. Painted back in his Adelaide base then, it also represents a surge of nostalgia at a time when he was making more forays back to Malaysia.
Island, 2003
Oil on canvas
34cm x 70cm (diptych)
Signed ‘Kow Leong Kiang 2003’ bottom right

**ESTIMATE**
RM5,000-RM8,000

Private collection, Kuala Lumpur.

**LITERATURE**

This diptych, which can be separate stand-alones as a portrait and a landscape, is from a series of experimental small works done because of ill health back in his studio in Kuala Lumpur after a sojourn in Terengganu.

He found these smaller works of 34cm x 35cm, which occupied him from 1999 to 2003, ideal for trying out techniques. In this, the figure, his favourite depiction of the innocent kampong girl, is larger than usual in terms of perspective with Pulau Perhentian in the backdrop. In placing her looking outside the left edge, a certain “lopsided” feeling is created, probably insinuating some emotional insecurity.

The work, which presages his Floating World Series (2003) and Silent Conversation Series (2005), was donated for a charity event to raise funds for the Aceh earthquake victims.

Marvin Chan Yew Soon  
(b. Kuala Lumpur, 1972)

Radha Peeking Over Her Shoulder, 2009
Oil and resin on canvas
100cm x 75cm

**ESTIMATE**
RM4,000-RM6,000

Private collection, Penang.

This work is from Marvin Chan’s Sutra Dance Series on portraying the ‘Rasa’ or spirit of the Odissi, and painted later as part of a project between the f!lub* and the Sutra Gallery called F drawing. The theme is on the love play between Radha and Krishna.

---

Multi-talented Yee I-Lann’s mostly photography-based works have a strong socio-political/anthropological thrust. This portrait on Dr Farish A Noor (born 1967), a prominent Malaysian political scientist cum human rights activist is part of her Writer’s Portrait Series which features Farish Noor together with 11 others.

Here, Dr Farish A Noor is garbed in Mid-Eastern clothing with an ancient map in the backdrop. The work is also used for the cover of his book, *Qu’ran and Cricket: Travels Through The Madrasahs of Asia and Other Stories* (Silverfish, 2009).

*The Writer’s Portrait* Series is Yee’s attempt to create a collective communal portrait made up of a selection of Malaysian Muslim male writers who are strong public voices that address various socio-political, local and personal issues through their works. In a write-up that Yee released along with this body of works, she stated, “They are also writers that have a sensibility I admire, that comes from a deep love, respect and understanding of their community as well as an essential critical disposition that questions themselves and their community.”

Yee is a painter, still photographer, film and art director, and was props buyer for the Hollywood films, *Anna And The King* and *Entrapment*. Her works have been shown at major museums including the Tate Modern in London and the National Gallery of Victoria in Melbourne, Australia. She set an auction record when her 2003 work, *Humindun* from the *Kinabalu Series* fetched HKD295,500 (RM117,000) at Christie’s Hong Kong sale in May 2008.

John Lee Joo For
(b. Penang, 1929)

Man's State, 1963
Etching on paper; ed. 3/10
53cm x 39cm
Signed 'Joofor 63' bottom right

ESTIMATE
RM4,000-RM6,000

Private collection, Penang; acquired directly from artist.

ILLUSTRATED

LITERATURE
Lee Joo For Retrospective (Cover essay by Ooi Kok Chuen) (Exhibition: The Penang State Art Gallery, November 2008
My Name Is Fire: The Art of Lee Joo For (Exhibition: Lee Joo For, The Art Gallery Penang 1999)
A Tribute to Lee Joo For (Exhibition: Art Salon @ SENI, September to November 2009)

Painter-playwright-producer drama/musicals) cum printmaker, John Lee Joo For is highly praised for his graphic works in the 1960s by his peers. This work done during John Lee's studies at the Royal Academy in South Kensington, London, is full of aggravation, frustrations and depression as can be noted by the spitting words: Hate, Lonely, Love, Fear. All copies of this work have been sold. The work is way ahead of its time for its brutal directness and the graphic nature.

In an e-mail response about this work, John Lee said it was one of his favourite works. “No other artworks of mine resemble or repeat it.”

Zulkifli Yusoff (b. Kedah, 1962)

Untitled, 1995
Charcoal on canvas
91cm x 91cm
Signed ‘Zulkifli Yusoff 95’ bottom right

ESTIMATE
RM6,000-RM8,000

Private collection, Kuala Lumpur.

LITERATURE
South East Asian Art Today (Roeder Publications, 1992)

Zulkifli Yusoff is a latter-day Daumier for his Brave New Art using stylised caricatures to comment on socio-political events of the day. He often takes recourse to traditional Malay folklore and literature as moral lessons in his works. This work, an offshoot of his highly provocative Power Series on the use and abuse of power and all the political shenanigans, is drawn from the Sejarah Melayu centering on the courtship of Puteri Gunung Ledang by Sultan Mahmud of Malacca.

Lukisan Kertas Chap Reben, 1999
Mixed media on paper
76cm x 66cm
Signed ‘Jai ’99 K.Lumpur’ on right, one-third from the bottom

ESTIMATE
RM10,000-RM12,000

Private collection, Kuala Lumpur.

LITERATURE
Drawing With The Mind’s Eye (Rusli Hashim Fine Art)

Jalaini Abu Hassan launched his large and bold drawings-like works with silhouette outlines and wash-and-stain effect, often with orange and yellow hues, in his Lifeform solo in 1996. They juxtapose natural plants like petai, brinjal and monkey cups with man-made utilitarian household objects such as bowls, cups, congkak (a mancala game), old kettles (kendi) and fish traps, striking similarities in the shapes and forms.

Lee Long Looi  
(b. Kedah, 1942)

Company 4, 1984  
Mixed media on paper  
57cm x 38cm  
Signed ‘1984 Long Looi Lee’ centre right with seal

ESTIMATE  
RM8,000-RM10,000

Private collection, Penang; acquired directly from artist.

ILLUSTRATED  

LITERATURE  
(Included in forthcoming monograph Voices of my art spirit – The Art of Lee Long Looi, to be published by The Art Gallery, Penang, in October 2010)

This is an unusual full-bodied depiction of two female friends in contrasting white and black dresses, the latter being more dominant with her headdress pattern “flowing” with the drape at the bottom. Here, the emphasis is on the postures and the intimacy of the Oriental women with the fan and headgear rather than in the artist’s usual depictions of heads with details of the dark gold-tinged rouged faces. Lee Long Looi is based in Miami and New Jersey in the United States and taught US-based Eng Tay and Lye Yau Fatt during his days as art teacher at Sin Min High School and Keat Hwa High School in Kedah.

Don’t Kiss Me 09, 2009
Acrylic on canvas
75cm x 95cm
Signed bottom right

ESTIMATE
RM10,000-RM12,000

Private collection, Penang; acquired directly from artist.

The whimsical title of this still-life is drawn from the two cherubic porcelain figurines on the left although dwarfed by the other objects, such as the Chinese famille-rose plate, the large but empty classical bird cage and the sea-shell cone. The objects, laid out on a classical antique table, tell about antiquity, Nyonya culture, life and something personal as the artist’s father was an avid collector of sea shells.
Lye Yau Fatt  
(b. Kedah, 1950)

Richness, 2008  
Drybrush watercolour on paper  
56cm x 76cm  
Signed ‘YauFattLye’, centre bottom

ESTIMATE  
RM9,000-RM10,000

Private collection, Penang; acquired directly from artist.

Dirty backlanes with drab peeled walls are the happy subjects of Lye Yau Fatt, who has resumed his highly textural drybrush odes of life after a hiatus. Backlanes can be of stark beauty, like this one showing a golden pumpkin, a pot of Chinese flower and a jar – all for good fortune, despite the rusty zinc doorway shade.

Inspired by teacher Lee Long Looi at Sin Min Secondary School in Alor Star. 1st solo at Sum Art Gallery in November 1979. Won Open Art Sculpture Award, PNB Watercolour Landscape Award and the Malaysian Watercolour Society Award; Non-resident artist, Malihom 2002; Studied printmaking, New York.
Khalil Ibrahim  
(b. Kelantan, 1934)

Beach Vista, 1990  
Watercolour on paper  
57cm x 75.5cm  
Signed ‘Khalil Ibrahim 90’ bottom right

ESTIMATE  
RM8,000-RM9,000

Private collection, Penang.

A beach scene, most probably a composite image, with a menacing sky just by implications of colours shows an impending storm, if not already but even that has its own beauty. Despite the apparent calm of the waters, the sampans are left idle on the right, as it may be dangerous to go out to sea. A cluster of rocks, off centre, in the foreground acts as a patterning element and to create an interest from the dull sandy beach with the distant mountains afar standing like guardians.
Khalil Ibrahim's paintings of fishermen at work are both a heroic motto of self struggle and independence as well as the communal spirit. Here, the nine figures, with all the musculature to show strength and sturdiness, are unified in their poses of working on the nets on the beach. One figure, bending over in side profile at the centre, steadies the rhythm while the focus shifts to the right to a figure facing viewer with an unusual dash of white on the face. The sea-sky veneer is pushed all the way to the back.

Khalil's Fishermen paintings in batik, watercolour and acrylic have its basis in a painting of fishermen pushing the boat which won the 2nd Prize in the Malayan Life national art competition sponsored by Lever Brothers in 1959.
This represents Chang Fee Ming’s first major award-winning piece, as one of the three winners of the Malaysian Watercolour Society 1984 Awards, the other winners being Cheah Ewe Hoon and Chiang Soa Ling. The award came with a pewter plate and a RM500 cash prize. Chang won the award again in 1985.

In the artistic development of Fee Ming’s oeuvre, this is a seminal work that hints at the beginning of the artist using batik motifs as the main theme and thrust of his later more mature works. The work of sarungs hanging by the rafters, showing its intricate patterns and colours of Nusantara, was his favourite theme of paintings on Terengganu in the years when he first started out.
At The Barber Shop, 1985
Watercolour on paper
37cm x 55cm
Signed ‘Choon Ghee 1985’ bottom left

ESTIMATE
RM5,000-RM6,000

Private collection, Penang; acquired directly from artist.

LITERATURE
The Art of Tan Choon Ghee (Cover essay by Ooi Kok Chuen, Georgetown Printers, 1997)
A Tribute to Tan Choon Ghee (2009). Exhibition: Art Salon@SENI, KL November 15-December 20, 2009

An unusually crowded work of Indian barbers working at a Straits Eclectic terraced house front in Penang with a light mobile hawker cart and a trishaw with children seated inside. The typical elements of such houses are there – louvred shutters, bamboo blinds, a pair of large lanterns, makeshift altar on the side of a front pillar, decorative ceramic vents and mini cement staircases across the front drains.

All the front doors are ajar, indicating the people were out and about and a sense of comfort, security and community spirit, unlike nowadays when most front entrances are grilled up and the doors securely locked.
Kapitan Keling Mosque, 1982
Chinese ink and watercolour on paper
68cm x 45cm
Signed in Chinese bottom left

ESTIMATE
RM5,000-RM6,000

Private collection, Penang; acquired directly from artist.

LITERATURE
The Art of Tan Choon Ghee (Cover essay by Ooi Kok Chuen, Georgetown Printers, 1997)
A Tribute to Tan Choon Ghee (2009). Exhibition: Art Salon@SENI, KL November 15-December 20, 2009

Kapitan Keling Mosque is one of Tan Choon Ghee’s favourite subjects rendered in watercolour and Chinese ink, both media of which he is adept at. In most of these works, his accent is often the minaret, which was added during the 1930 renovations, and shown here with the adjacent buildings. The last renovation was done in 2003, mainly to circumvent drainage problems. The oldest historical mosque in Penang named after the Indian Muslim leader Cauder Mohudeen, it takes its present shape with Mughal domes and turrets after a face-lift in 1910.

Tan Choon Ghee  
(b. Penang, 1930)  

KL Railway Station, 1987  
Watercolour on paper  
54.5cm x 37cm  
Signed ‘Choon Ghee 1987’ bottom left  

ESTIMATE  
RM7,000-RM10,000  

Private collection, Penang; acquired directly from artist.  

ILLUSTRATED  

LITERATURE  
The Art of Tan Choon Ghee (Cover essay by Ooi Kok Chuen, Georgetown Printers, 1997)  
A Tribute to Tan Choon Ghee (2009). Exhibition: Art Salon@SENI, KL November 15-December 20, 2009  

The Kuala Lumpur Railway Station, built in 1910, is an eclectic combination of Moorish, Mughal, Indo-Saracenic/Neo-Saracenic features. It was once a major inter-city transport hub and was connected to places as far as Singapore and Thailand. The bustle shown in this work is no more as most of its operations have been decommissioned and taken over by KL Sentral in 2001. Tan Choon Ghee’s sound draughtsmanship and his usual attention to details are apparent in this painting. 

Chia Yu Chian
(b. Johor, 1936-1991)

KL Street Scene (Lebuh Pudu), 1985
Oil on board
67.5cm x 80cm
Signed ‘Yu Chian 1985’ bottom left

ESTIMATE
RM18,000-RM20,000

Private collection, Kuala Lumpur; acquired directly from artist’s family.

Works of Chia Yu Chian are often imbued with subtle messages even for an ostensibly innocuous Kuala Lumpur street scene painting. The Lebuh Pudu area is obviously a popular shopping hub, especially among the Chinese as can be seen from the prominent signboard advertising the Mona Hair Waving Saloon, and which has a side entrance on the right. The rambling architecture with canopies over the ground floor shop front is matched by the chaotic traffic situation in the public access area where cars vie with pedestrians for right of way.

This work depicting the lively junction of Lebuh Pudu and Jalan Tun H S Lee was done at a time when the area was earmarked for redevelopment, and was part of a series done by the artist then, documenting streetscapes and old buildings which he thought would soon be torn down. However, the Central Market in the vicinity survived demolition, being designated a heritage site, while Mona Hair Waving Saloon too, remains until this day.

Kuo Juping
(b. China, 1908-1966)

Coffee Shop, 1963
Oil on canvas, laid on board
44cm x 59cm
Signed ‘Juping’ in Chinese, bottom right

ESTIMATE
RM10,000-RM15,000

Collection of The Art Gallery, Penang.

LITERATURE
Kuo Juping by Dr Tan Chee Khuan (Exhibition: Kuo Juping Memorial Exhibition, August 5-30, 1997)

Kuo Juping, like Yong Mun Sen, was a “grassroot artist”. He was always there whether it be rubber estates, oil palm/cocoa plantations, padi-fields, kam-pungs or the makeshift outdoor hawker centres, depicting the economic activities and pastimes of all the races. Here, you can see the genesis of the unique hawker culture paintings popularised by his protégé Tan Choon Ghee. Till today, Penangites dine alfresco round the clock. The remarkable thing is how Juping plays on the rounded shape in the hawker shelter canopy, the cemented rings around the trees and the tables, whilst the jutting triangle on bottom left is repeated in the chair and the semi-circle canopy. A well composed work.

Former name Koay Seng Chye. Renamed Kuo Juping, after a water plant. Pioneer students under Lim Hak Tai, Nanyang Academy of Fine Art, Singapore in early 1941 but study disrupted by Japanese Occupation in December that year. Formed Penang Chinese Art Club in 1936 and Thursday Art Group in 1957.
Yong Mun Sen
(b. Sarawak, 1896-1962)

Bridge, 1948
Watercolour on paper
40cm x 48.5cm
Signed ‘Mun Sen 48’ lower left

ESTIMATE
RM12,000-RM15,000

Private collection, Kuala Lumpur.

LITERATURE
Page 12, Yong Mun Sen Retrospective 1999 (Dr Tan Chong Guan, Penang State Art Gallery)
Social Responsibility in Art Criticism (or Why Yong Mun Sen is the Father of Malaysian Painting) By Dr Tan Chee Khuan

The two lone women figures, in tattered clothes, balancing a basket of unspecified produce on their heads on a rickety makeshift bridge exudes a rhythm of a precarious existence. The bleak landscape albeit rendered in somewhat bright hues could be that of a tin mine where new perils from the communist insurgency (Emergency, 1948) followed the upheaval of the Japanese Occupation (December 1941-September 1945). The 1948 period represented one of his high points when eight pieces of his works were exhibited in the Malayan Pavilion in the British Industries Fair in London, and he also held a solo exhibition called Malayan Scenes at the Victoria Memorial Hall in Singapore.

Malaysia’s best-known pioneer artist cum photographer was born Yen Lang but changed his name to Mun Sen when he set up Tai Koon Studio in Penang 1922. He moved his shop to Penang Road in 1930 and renamed it Mun Sen Studio, with a branch in Northam Road in 1931. Co-founded the Penang Chinese Art Club 1936. Memorial Exhibition in Singapore (1966), National Art Gallery, Kuala Lumpur (March 1972) and Penang State Art Gallery (September 1972).
A Horse Carriage, Malacca, 1953
Watercolour on paper
49cm x 64cm
Signed `Mun Sen 1953' bottom right

ESTIMATE
RM18,000-RM30,000

Private collector, Penang; acquired directly from artist’s family.
One of the 148 works listed in the collection of Yao Chew Mool (Yong Mun Sen’s widow) which were appraised by London firm Spink & Son.

ILLUSTRATED
Page 75, Yong Mun Sen Retrospective 1999 (Dr Tan Chong Guan, Penang State Art Gallery)

The title is self-explanatory and records a more luxurious mode of transport in the pre-Merdeka years where Malacca, a Straits Settlement enclave, was bustling with more economic life. The artist caught the horse at feeding time, fortifying itself for the task ahead, with the seated carriage driver waiting patiently behind.

This is one of 148 works listed in the collection of Yao Chew Mool, Yong Mun Sen’s widow, which were appraised by London firm Spink & Son.

Malaysia’s best-known pioneer artist cum photographer was born Yen Lang but changed his name to Mun Sen when he set up Tai Koon Studio in Penang 1922. He moved his shop to Penang Road in 1930 and renamed it Mun Sen Studio, with a branch in Northam Road in 1931. Co-founded the Penang Chinese Art Club 1936. Memorial Exhibition in Singapore (1966), National Art Gallery, Kuala Lumpur (March 1972) and Penang State Art Gallery (September 1972).
Golden Malacca, 1997
Oil on canvas
91.5cm x 122cm
Signed 'Peter Liew '97' bottom left

ESTIMATE
RM38,000-RM60,000

Private collection, Kuala Lumpur.

LITERATURE
Page 54-55, Passage: Journey Into Landscape

Golden Malacca represents one of the more powerful works from Peter Liew’s major exhibition, Journey Into Landscape, and from his Malacca Series. It was his first major success after going full-time into painting again in October 1994. It was also a time when he started “sculpting” his paintings with the palette knife, which has become his trademark. Peter Liew has since gone painting all over the world – in the United States, New Zealand, China, Macedonia, France and more recently, Italy.

Fung Yow Chork is a self-taught artist noted for his plein-air paintings of fishing villages, river scenes and rural life that marked important impressions of the early days of the Klang Valley and Malacca. It was Zhong Baimu whom he met in Singapore who advised him to switch to oils.

This Malacca River work, with busy details of the anchored covered sampan and the towering buildings in the backdrop, is a later work from his earlier dalliance in recording the changing face on the Malacca River. Dubbed the Cezanne of the Melati Flats, Fung has not been painting for many years due to old-age ailments.
This painting is both an interesting and important historical record, in so far that it showed the Singapore waterfront skyline when the only skyscraper then was the Bank of China (BOC) Building. In 1953, BOC Singapore Branch moved into a new 17-storey building at Battery Road, which was clearly the most imposing structure on the waterfront back then, as it towered over all other buildings in the area.

This is also one of 148 works listed in the collection of Yao Chew Mooi, Yong Mun Sen’s widow, which were appraised by London firm Spink & Son.
Lee Cheng Yong (b. China, 1913-1974)

Friends, 1954
Oil on canvas, laid on board
75.5cm x 64.5cm
Signed bottom left

ESTIMATE
RM28,000-RM40,000

Private collection, Penang; acquired directly from artist’s family.

LITERATURE
Lee Cheng Yong Retrospective (Curator: Dr Tan Chee Khuan), Penang State Art Gallery, January 20-February 17, 1996

Lee Cheng Yong is arguably the most versatile of the pioneer artists who also devoted his life to teaching Art, mostly at Han Chiang High School in Penang. This work is one of his earliest extant oil pieces, and reveals an appropriation of Paul Gauguin’s Tahitian treatment of colours and raw depictions onto the Malayan Tropicana with the batik sarung designs. The three standing figures looking out to sea exude composure, with their hair done in a sanggul (bun-shaped), while a kneeling figure (apparently in prayers), faces viewer in the opposite direction, creates an unsettling feeling.
Three Friends shows three youthful lads dangerously angling by the edge of a rocky promontory. The danger is suggested by the dangling legs of the figure on the right, indicating a certain height over the water's edge where the sarung-clad trio were seated. What catches the eyes first is the traffic-light colour scheme of yellow, red and green shirts of the boys and the fez (a red Turkish headgear which was probably a precursor to the songkok, also known as ‘peci’ in Indonesia) worn by the flanking figures, with rouged lips.

Malaysia’s best-known pioneer artist cum photographer was born Yen Lang but changed his name to Mun Sen when he set up Tai Koon Studio in Penang 1922. He moved his shop to Penang Road in 1930 and renamed it Mun Sen Studio, with a branch in Northam Road in 1931. Co-founded the Penang Chinese Art Club 1936. Memorial Exhibition in Singapore (1966), National Art Gallery, Kuala Lumpur (March 1972) and Penang State Art Gallery (September 1972).
Zheng Yuande alias Tay Guan Teik is a master of the chiaroscuro drawings depicting the ill-lit back scenes of the disappearing Chinese Opera. He used to follow these troupes on their itinerary early on, as a social record of their drab stage lives as well as a waning cultural tradition fighting a losing battle against television and other modern entertainment devices. *Three Chinese Actors* shows the actors resting behind the illuminated stage, effete, bored and forlorn amidst the sparse props. The original Chinese title called *Endless Waiting* tells the story even more vividly.

Javanese Girl, 1954
Oil on canvas
51cm x 38cm
Signed ‘Hoessein ’54’ bottom left

ESTIMATE
RM68,000-RM80,000

Private collection, Penang; acquired through The Art Gallery, Penang.
Private collection, Penang; acquired from Christie’s South East Asian Pictures Sale in Singapore, March 1996

EXHIBITED
Arts Council of Malaya Picture Exhibition, June 1954, exhibit 538

ILLUSTRATED
Pioneers of Malaysian Art (Dr. Tan Chee Khuan, The Art Gallery Penang, 1994)
Lot 167, Christie’s Singapore South East Asian Pictures Sale catalogue (March 31, 1996)

This work was first exhibited at the Arts Council of Malaya Picture Exhibition in June 1954 and later sold at Christie’s Singapore South East Asian Pictures Sale on March 31, 1996.

Hoessein was always attracted to nubile Javanese beauty which also reflected his Javanese roots, and thus this picture of a fetching Javanese girl with a floral earring stud and her body in side profile. At that time, he was working as assistant controller in the Aboriginal Affairs Department.

Here, the artist’s naturalistic portrayal of the Javanese beauty with the modern and abstract brushwork in the background created a lively and exciting contrast not often seen in his other portraiture paintings.
Chuah Thean Teng, Dato’
(b. China, 1912-2008)

Mother With Children, circa 1986
Batik
85.5cm x 85.5cm
Signed ‘Teng’ bottom right

ESTIMATE
RM80,000-RM100,000

Private collection, Kuala Lumpur; acquired from a former neighbour of the artist. Private collection, Penang; acquired directly from artist.

LITERATURE
Art and Artists of 20th Century China (Prof. Michael Sullivan)
Dato’ Chuah Thean Teng Retrospective (Exhibition, Penang State Art Gallery; curator: Dr Tan Chong Guan, 1994)

Dato’ Chuah Thean Teng had adopted the Mother-and-Child theme, also a favourite of British sculptor Henry Moore, as one of the main focus in his works, to reaffirm the sacrifices and love of his mother. Even Teng’s children recalled that since young, their father was always telling them about the unconditional love of his mother and this emphasis on a mother’s love was constantly being translated right in front of their eyes into paintings, from as early as the 1940s until his death in 2008.

Teng’s Mother-and-Child works first gained world-wide recognition with his painting, Two of a Kind, depicting two mothers with children in their arms, accepted by the United Nations for the design of UNICEF 1967 Christmas cards. It was the first time a Malaysian artist’s painting was accepted by the world body. The painting remains in the family’s collection until today.

In this classic work of Teng along his favourite theme, as always, the gestures and postures were composed to show great maternal affection, as the mother lovingly feeds her infant, while her other child looks on.

Kuo Juping
(b. China, 1908-1966)

Kampung
Oil on board
56cm x 39cm
Signed in Chinese bottom right

ESTIMATE
RM12,000-RM15,000

Collection of The Art Gallery, Penang.

LITERATURE
Kuo Juping by Dr Tan Chee Khuan (exhibition: Kuo Juping Memorial Exhibition, August 5-30, 1997)

Kuo Juping was committed to painting despite having to run his father’s import-export business (Sin Guan Thye Company in Victoria Street, Penang). He never sold a single painting during his lifetime and signed his canvas only in Chinese, but someone later added a signature in English, probably to boost the value of the works. Sometimes, he would not sign and sometimes he would add a Chinese seal chop (Dr Tan Chee Khuan, Kuo Juping Memorial Exhibition, Penang State Art Gallery, August 5-30, 1997).

In this painting, the three trees clustered together separate the atap-roof stilt houses, providing a shade and also indicating how tall the houses were. The direction of the three wooden ladders fanning upwards leads the eye in a play of slopes and triangles.
Chuah Seow Keng specialises in complex mosaic compositions with a stylised interplay of organic and geometric forms in batik. He is also adept at making fibreglass sculptures and Chinese brush paintings in bold abstract splotches. Apart from painting, he mainly handles the art and antiques business aspects of Yahong Art Gallery, sourcing works from China, Thailand and Indonesia.

Awarded a scholarship to study at the Suddeutsce Kunststoff-Zentrum in Wurzburg, Germany in 1968. Commissioned to create fibreglass murals for Malaysia-Singapore Airline offices in Ipoh and Penang, as well as the Bank Negara crest which is now in its Penang office. He and his brothers were featured in a German Transtel documentary on batik painting demonstration in 1974. Images of two batik paintings, *Fish* and *Rural Life*, selected for Unicef greeting cards in 1988; Awarded Certificate of Excellence, Outstanding Achievement, at the Altitudes 7th International Art Competition in New York, USA. Overseas solo exhibitions in Europe, Japan, Australia and Canada.
Ibrahim Abu Bakar or better known as A.B. Ibrahim was a prodigious self-taught watercolour artist who used simple strokes. Because of this, fakes of his works surfaced from the 1970s although this work was sourced directly from the family by a private collector in Penang. This work with fine outlines is typical of the artist’s style and his favourite subject of seaside kampung vistas.
In Tew Nai Tong’s works, cow herders and cows often have a close affinity, blending with the natural landscape. The grazing ground is quite sparse with small clumps of green on the tree on the right. The branches whip back with a tentacle spreading to the left, suggesting movement.

“Cows and buffaloes, depicted humpbacked like walking Minangkabau roofs, are decked in an array of technicolour dreamcoats – blue, yellow, black, white... They are not only diligent and hard-working, they make good companions as well in the deserted green yonder.”

- Ooi Kok Chuen, *Nanyang and Beyond: Last of the Nanyang Heroes*, Tew Nai Tong Retrospective 2007

Chuah Siew Teng, also known as ‘Small Teng’ to differentiate from his more illustrious batik art founder father Dato’ Chuah Thean Teng, is the most versatile of his children. His depiction of the bull with frontal legs upraised, and a ferocious “red” one at that, plays on the unbridled strength and the mythic lore of the animal that has become a central force in the works of artists such as Pablo Picasso and John Lee Joo For. The backdrop's thick- et-like patterns are for ornamentation as well as to show the wild nature but the frame put around it is a restrictive and taming leash on it. The bull is also a personification of man’s dual nature and beastly bent.

In response to enquiries from Henry Butcher Art Auctioneers, the artist said that inspiration for this work came at a time when the economic situation for the country seemed bleak and he felt moved to create a work about releasing the “bull”.

Khalil Ibrahim was experimenting with batik from late 1968 until the late 1970's, giving demonstrations in many locations including Australia, Singapore, Paris (Maisons et Jardins) and Germany (Cologne). He picked up the batik techniques himself in Kelantan and from a supplier of batik dyes but infused figuratives into it. While he did play on the cracked and crinkled effects prevalent in batik paintings, he also dabbled with using cut newspapers to shape textures as collage. Although this collage technique was first developed by Seah Kim Joo, who is now in Singapore, Khalil was working independently and separately.

Khalil, who is noted for his batik portraits of women, plays more on tonal gradations, perhaps hinting of a face in this painting done during a demonstration.

Won Pahang State scholarship to study Art (National Diploma of Design in Fine Arts) at St Martins School of Art in London, 1960-63. Returned September 1966 and decided to become a fulltime artist. 1st double solo of London works and Malaysian batiks at Samat Art Gallery in 1970. He was also the first Malaysian to have a solo in Indonesia in 1970. Co-founder of the Malaysian Watercolour Society.
Abstract In Red, 1982
Acrylic on canvas
86.5cm x 81.5cm
Signed bottom right

ESTIMATE
RM15,000–RM20,000

Private collection, Kuala Lumpur; acquired directly from artist.

This painting from an unusual batch of works came during a period of re-experimenting with abstracts although he had been doing that during his London student days and the immediate years thereafter. The stimulus is still very much figurative, and it is interesting as the Matisse-like flat colour planes were adopted in his later figure works. He is believed to have painted six such “abstract” works as an interim distraction and also to experiment for new visual inspirations.

Won Pahang State scholarship to study Art (National Diploma of Design in Fine Arts) at St Martins School of Art in London, 1960-63. Returned September 1966 and decided to become a fulltime artist. 1st double solo of London works and Malaysian batiks at Samat Art Gallery in 1970. He was also the first Malaysian to have a solo in Indonesia in 1970. Co-founder of the Malaysian Watercolour Society.
Ibrahim Hussein, Datuk
(b. Kedah, 1936-2009)

The Dream, 1969
Acrylic on canvas
121cm x 121cm
Signed ‘Ibrahim Hussein ’69’, bottom left

ESTIMATE
RM300,000-RM400,000

Private collection, Kuala Lumpur; acquired through Cheffins UK.
Collection of Casper and Ann Kamp, The Netherlands; acquired directly from artist.

LITERATURE
Ibrahim Hussein Retrospective, National Art Gallery, 1986
Ibrahim Hussein, Exhibition pamphlet, Universiti Malaya, 1971

I am always driven by movement. Every living thing moves, moving in space and in time. Human movements come in various forms, on the foot-ball playing field they move with great determination to overcome their opponents, in a conflict they move with hatred with the intention to kill, in love the lovers move with love to show zuriat.”

Khoo Sui Hoe
(b. Kedah, 1939)

Lovers’ Dance, 1988
Oil on canvas
90cm x 90cm
Signed ‘Sui Hoe’ bottom right

ESTIMATE
RM30,000-RM40,000

Collection of Jan van der Heijden and Maggie Wong, Penang; acquired from The Art Gallery, Penang.

ILLUSTRATED
Page 175, 200 Malaysian Artists (Dato’ Dr Tan Chee Khuan, The Art Gallery, 2002)

LITERATURE
The Painted World Of Khoo Sui Hoe, Khoo Sui-Hoe Retrospective (Penang State Art Gallery, 2007)

Dubbed a Symbolist, Khoo Sui Hoe is known for his Shadow Man figure types in dream situations in surreal landscapes of the mind. Lovers’ Dance is a celebration of gestures extracted from dance. It is a unique double painting in that the new image in oil was painted over a previous work in acrylic from his Rock Series.

Sui Hoe works from his reams of copious sketches over time, and to keep close to the moods and thoughts sometimes project them in enlarged versions from transparencies, but ever conscious of the flow of lines.

Lovers’ Dance with two figures in profile silhouette but set apart by silky light brown tonalities against an idyllic littoral setting tells of the rhythm of a romantic interlude.

The work was made when he settled down in Houston, Texas, and is believed to have been featured in exhibitions at the Houston Center II in 1988 and Singapore’s Outram Park in 1990. In 1988, he was also included in the Contemporary Paintings of Malaysia exhibition at the Pacific Asia Museum in Pasadena, California.

Sui Hoe presently resides between Jacksonville, Arkansas, USA, and Penang, Malaysia.

Siri Tari (Dance Series), 1991-92
Acrylic on canvas
152cm x 121.5cm

ESTIMATE
RM50,000-RM70,000

Private collection, Kuala Lumpur; acquired from Artfolio, Kuala Lumpur.

EXHIBITED
The National Art Gallery

LITERATURE
Yusof Ghani: Siri Tari Selected Drawings (1986-1993), EQ Elm Quay Fine Arts Gallery

This Tari formed part of six panels, which were shown in an exhibition at the National Art Gallery, Kuala Lumpur. This is one of three panels bought individually, with the other three sold to a prominent public institution. The work, done at the tail-end of the Tari Series, reveals the skillful use of just black and white as tools for delineating forms with skeins of white activating spaces as well as suggesting movement.

The Tari series, being Yusof’s most popular and sought after, started in 1985 with a first solo exhibition at Galeri Citra in 1989. This work remarkably betrays no signs of the initial side-effects of a stroke in 1990, in which he took an intensive three months in recovering.
This is a Gelombang, noted for its flurry of staccato strokes done in broad brushes, which looks more like the later more ruminative series, Rimba. It is aptly named Gelombang Bumi, meaning movements of the earth.

A relatively rare large work of the famed artist, it was acquired in a solo exhibition at the MAS Building in Kuala Lumpur 1989, in between two Gelombang exhibitions in 1988 and 1990 respectively. Originally acquired by a Singaporean collector, the new-owner-to-be soon found many logistics challenges in bringing the work back to his country. The current owner, a Malaysian corporate figure and avid collector, who had been eyeing the work but lost out in its initial acquisition was quick in stepping back onto the scene and the work has been gracing his home in Bukit Tunku ever since.

Dubbed the “wonder boy” at a young age of 11 and renown for his Pago-Pago series, Latiff’s works are highly sought after and very hard to come by. It will probably be a long time before another Latiff’s painting of this size is released onto the market again.
When the tsunami hit on December 26, 2004 it left a worldwide carnage of more than 230,000 deaths. The repeated CNN footages of the Armageddon-like disaster moved Nirmala Dutt Shanmughalingam to come up with a dedicated series of 32 works in acrylic on canvas with two collages, more as a closure and a source of emotional palliation.

“That night, I didn’t even know what to say to God in prayers…...I started painting and could not stop.......I would paint until the canvases run out and would ring my supplier to quickly send me some more so I could continue....”

In a brief interview with Henry Butcher Art Auctioneers about this work, Nirmala recounted how she was moved to come up with what was and probably still is her largest body of works to date, as she poured herself into painting in the days that ensued, allowing God to work through her and her emotions to take the works to a new height.

Each of the 32 deeply emotional abstract paintings, though featuring the same engulfing waves and water, sea of ashes and bright blue sky (perhaps hinting at the artist’s hope for a brighter day) was essentially unique in their own ways as they serve as records of the artist’s myriad of emotions then.

The work on offer is a particularly forceful piece, probably capturing the anger and frustration the artist was feeling at the time, and her sense of awe at the potent impact that Mother Nature is capable of.

“My works had often touched more on the human element, our destruction of nature, the social injustices around us...but in this work, I came face to face with the forces of nature...I realized that we are essentially hopeless if nature wants to come against us.  We thought we are safe living in a country without earthquakes or tsunami, yet none of us could escape the impact if it ever comes...”

Nirmala donated this painting, *Tsunami LIII*, to the Women’s Aid Organisation (WAO) for its *Half of Malaysia* fundraiser for its Refuge and Child Care Centre at an exhibition at Rimbun Dahan, 2007. The work was sold to its current owner.

Nirmala is the country’s most socially committed artist and her works have touched on humanitarian, socio-political and environmental issues.

Siri Topeng (Masks Series) Panji-Panji, 1992
Acrylic on canvas
152.5cm x 183.5cm
Signed on reverse

ESTIMATE
RM50,000-RM70,000

Private collection, Kuala Lumpur.

LITERATURE

Panji-Panji was from Yusof Ghani’s Topeng shown at Galeri Citra in Kuala Lumpur. Yusof painted the small works separately but arranged them together to form one painting. Interestingly, the theme was on Malaysia’s multi-ethnic diversity long before the ‘1Malaysia’ mantra was coined.

Although masks have always fascinated him, it was during the 1991 International Art Festival in Sarawak where he explored the role of masks in Dayak culture, especially those related to the Kayan and Kenyah that spelt the transition from Tari to Topeng. The other phase of his Topeng was related to a visit to South Africa in 1994.
Awakening, 1999
Acrylic on canvas
183cm x 152.5cm

ESTIMATE
RM35,000-RM50,000

Collection of a luxurious condominium in Kuala Lumpur

The work, commissioned for a luxurious condominium in the Kuala Lumpur Central Business District, represents a propitious turn with upward bands of yellow and green bounded by red strips in a central knot, and with quadrants of spaces with matching colours in two halves. Yellow is akin to optimism and the high notes of achievement. While the traffic lights coded colours are dominant, they are structured and complementary, with a light array of small fragments. Sharifah usually works in series at different phases of her life.
Gentle Breeze, 1983
Oil on canvas
146cm x 114cm
Signed ‘K H Lim 83’ lower right

ESTIMATE
RM160,000-RM180,000

Private collection, Kuala Lumpur.

ILLUSTRATED/PUBLICATION
Page 50, Kimhailim (self-published)

It was the peak of summer and there was a lazy afternoon feel about the painting done in the artist’s Paris studio. The mini indoor potted plants in lively green, placed on a low table in front of an opened glass door panel, caught the slight breeze from the outside, as indicated by the movement of the silky curtains. The subtle play of light added an invigorating quality to the dark interiors.

Two Cockerels and a Hen, circa 1990
Mixed media (batik technique with acrylic painting)
87cm x 87cm
Signed 'Teng' bottom left

ESTIMATE
RM90,000-RM100,000

Private collection, Edinburgh, United Kingdom; acquired directly from Yahong Art Gallery, Penang.

LITERATURE
Art and Artists of 20th Century China (Prof Michael Sullivan)
Dato’ Chuah Thean Teng Retrospective (Exhibition, Penang State Art Gallery; curator: Dr Tan Chong Guan, 1994)

Cockerels are not staple themes in Dato’ Chuah Thean Teng’s batiks although he did a few in Chinese ink on rice-paper. The trinity of roosters heralding the morning break and thus a new dawn of endeavour, with the sunbursts on the top section and accents on the reddish coxcombs, plays loosely on the geometric and fluid overlaps. The wings take on an armour-like protection, making the crowing chanticleers symbolic gatekeepers. But the device is more to create an abstract pattern with shimmering highlights, and to show that it is achievable in a batik work with touches of acrylic.
Cheah Yew Saik  
(b. Kedah, 1939)

Glorious Morning, 2007  
Oil on canvas  
99cm x 127cm  
Signed “Yew Saik 2007” bottom right

ESTIMATE  
RM20,000-RM25,000

Private collection, Kuala Lumpur.

A nostalgia piece on farmers hard at work at the crack of dawn on the ridges in a flooded rice-field in Kedah, presumably around Gurun. The work tells about a new day and hope, as well as the industry and commitment of farmers who work the soil to provide a staple source of food. At the end of it all, it is about a beautiful natural landscape and the fecund land that is Malaysia.

Awang Damit Ahmad  
(b. Sabah, 1956)

Alun-Alun KeMarista 6-97, 1997  
Mixed media on canvas  
71cm x 76cm  
Signed on reverse

ESTIMATE  
RM8,000-RM12,000  

Private collection, Kuala Lumpur

LITERATURE  
Essence of Culture, 1985-95, National Art Gallery, April 18-30 (catalogue, exhibition)

Alun-Alun Ke Marista (Path to Marista, 1996-2002) is a logical extension from Awang Damit’s Essence of Culture (EOC) series from 1985 to 1995 detailing in abstract forms memories of childhood from man-made utensils and the natural environment at Kuala Penyu, Sabah and upriver. Here the triple boat shapes are also symbols of the pohon hayat (tree of life), fish and shield with flourishes of heroic reds.

The Marista works are more refined and elegiac from the rougher, coarse and even sharper edged Essence of Culture series.

Diploma in Art and Design, Mara Institute of Technology 1979; Masters, Catholic University, Washington, USA, 1990; Minor Award, Young Contemporary Artists 1984; 2nd Prize Malaysia Bank Association Competition 1991-92; Major (Painting) and Consolation Prize Salon Malaysia 1991-92.
CONDITIONS OF BUSINESS
Henry Butcher Art Auctioneers Sdn Bhd ("HBAA") has set out its Conditions of Business and all other terms, conditions, and notices set out in HBAA's cata-
logue or announced by the auctioneer at the time of the auction, in the auction catalogue. The estimated price range is based upon the opinion of expert appraisals and known recent transactions for similar valuable property, condition, rarity, quality, and provenance and is subject to change and may be revised anytime without prior notice. The estimated price range of the lot should not be relied upon as a statement that this is the price at which lot will sell or its value for any other purpose. Buyers should not and cannot rely upon the estimated price range as the representation or guarantee of actual selling prices. Estimated price range does not include the buyer's premium.

ESTIMATES
Each lot is given an estimated price range in the catalogue entry or at the time of the auction. The estimated price range is set in accordance with the hammer price of each lot sold, together with all applicable taxes as may be set and revised exclusive of any goods or service tax or any other taxes.

RESERVES
The reserve price is the confidential minimum value for any other purpose. Buyers should not and cannot rely upon the estimated price range as the representation or guarantee of actual selling prices. Estimated price range does not include the buyer's premium.

BUYER'S PREMIUM
HBAA will charge to the buyer a 10% premium of the hammer price of each lot sold, together with all applicable taxes as may be set and re-
quired by the Malaysian government from time to time.

TAX
All sums payable to the buyer by HBAA are ex-
clusive of any goods or service tax or any other applicable taxes as may be set and revised by the Malaysian government from time to time. If any such tax applies, the buyer shall be solely and wholly liable for the tax at the rate and time required by the relevant law.

PRO-AUCREDITION OF PURCHASES
All lots on offer at the auction will be exhib-
ted prior to the sale, for public viewing, the time of charge. HBAA personnel will be available to assist prospective buyers at the public viewing times or by appointment for private viewing ses-
sions. We strongly encourage prospective buyers to examine the lots thoroughly and to request for condition reports from HBAA.

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

CATALOGUE
A catalogue shall be prepared by HBAA de-
scribing and illustrating all lots for sale at the auc-
tion. Each lot will be maximally available to pro-
spective buyers prior to the sale and before they register as bidders. References in the cata-
logue entry are for guidance only and pro-
spective bidders are encouraged to evaluate and verify the information provided by per-
sionally inspecting any lots they are interested in by employing a knowledgeable represen-
tative to do so before placing a bid. Prospec-
tive bidders may order an auction catalogue from HBAA by contacting the office at +603-2694 2212 / +6012-260 7033 or email info@hbart.com.my or download a copy of the cata-

Any illustrations in the catalogue are solely for identification and the guidance of prospective buyers and should not be relied upon in terms of tone or colour or necessarily to reveal im-
perfections in any lot. While HBAA make every effort to research and investigate into the authenticity, provenance and background of each lot, such efforts do not guarantee the absolute and exhaustive and as such, prospec-
tive bidders are encouraged to carry out their own due diligence and not rely solely on the information given by HBAA in the catalogue.

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

Conditions in the reference report to dam-
age or restoration are for guidance only and should be evaluated by personal inspection of the lot, by the prospective bidder or a knowledgeable representative. The absence of such a refer-
ence does not imply that said defects or restoration, nor does a reference to particular defects imply the absence of any others.

BIDDERT REGISTERATION
Prospective buyers who have not previously bid or consigned with HBAA should bring along the following documents when register-
ing in person at the sale:

• Individuals: government-issued photo iden-
tification (as national identification card, driv-
ing license or passport) and, if not shown on the ID document, proof of current address, for identification purposes.

• Companies/Corporations/Institutions: a cer-
tificate of incorporation, registration number and/or trading name.

• For other business structures such as trusts, offshore companies or partnerships, please contact HBAA for advice on the information which should be supplied by the prospective buyer.

A financial reference in the form of a recent bank statement, a reference from the pro-
spective buyer's bank, and/or the prospective buyer at least three (3) working days in advance of the sale.

Persons registering to bid on behalf of a third party who has not previously bid or con-
signed with HBAA should bring identification documents only for them and not for the party on whose behalf they are bidding, together with a signed letter of authori-
zation from the party.

To allow sufficient time for processing, new clients are required to register at least three (3) working days in advance of a sale. Prospective buyers should register for a num-
ber of lots that are all to be sold on the same day and time the sale is scheduled to begin.

REGISTERING TO BID ON BEHALF
Person bidding on behalf of a prospective buyer should bring a signed letter from the pro-
spective buyer authorising the bidder to act on the prospective buyer's behalf. Please make sure that you are aware of your rights and duties and obligations to HBAA in the catalogue.

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

Conditions in the reference report to dam-
age or restoration are for guidance only and should be evaluated by personal inspection of the lot, by the prospective bidder or a knowledgeable representative. The absence of such a refer-
ence does not imply that said defects or restoration, nor does a reference to particular defects imply the absence of any others.

In the event a person who is bidding does not place the bid form and indicating on the form the lot(s) 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 ham-
mer price in respect of the lot sold, together with the buyer's premium and any other cost incurred), fees, taxes, interest, payment of all storage, trans-
portation, additional insurance and any other costs incurred, by the buyer. The auctioneer will arrange for storage of the purchased lot(s) to a third party storage facility. The lot(s) shall only be re-
leased upon full payment of all storage, trans-
portation, 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 seven (7) days after the auction. The packing, handing and delivery/shipping of lot(s) is en-
tirely 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 liable to a buyer for any losses or damages to 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 draft, bank card or telegraphic transfer direct to Henry Butcher Art Auctioneers Sdn Bhd's ac-
count at Malayan Banking Berhad No 1.2 & 5, Medan Tuarik 1, 5000 Kuala Lumpur Malaysia.

Account Name: Henry Butcher Art Auction-
eers Sdn Bhd
Account No: 14347460817
Swift No.: MBBEMYKL

Please quote invoice number and client num-
ber with all transactions. Personal cheques may be accepted at the discretion of HBAA and, unless prior arrange-
ments have been made, all cheques must be cleared before delivery of any purchase.

The auctioneer will accept bids from regis-
tered bidders present in the sale room, from telephone bidders who are registered with HBAA in advance of the auction. The auction-

er may also execute bids on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by entering bids in response to bids from the saleroom, telephone and/or written bids. The auction-

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

ABSENTEE BIDS
Prospective buyers who cannot be present at the saleroom may give written instructions directing HBAA to place written bids. HBAA will guar-
antee their premium and all applicable taxes, plus all other charges.

The reserve price is the confidential minimum value for any other purpose. Buyers should not and cannot rely upon the estimated price range as the representation or guarantee of actual selling prices. Estimated price range does not include the buyer's premium.
**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 who is offering the lot for sale including their representatives, war ranties and indemnities as set forth in these Conditions of Business.

**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 and typing costs, searching, sales, or other services relating to any lot, or costs of collection from a defaulting buyer;

- "hamper price" shall mean the highest bid accepted by HBAA of the full or half the hammer price of the lot sold by HBAA in cleared funds, less sales commission, 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.

- "auctions" 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 and typing costs, searching, sales, or other services relating to any lot, or costs of collection from a defaulting buyer;

- "net sales proceeds" shall mean the hammer price at which the lot will sell or its value for any other purpose.

- "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;

- "no reserve price" shall mean the hammer price of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "full amount due" shall mean the hammer price in respect of the lot sold, together with any applicable taxes imposed by the Malaysian government from time to time.

- "sale as to the condition and description of the lot" shall mean a sale by HBAA as to the condition and description of the lot and the buyer must complete and sign a registration form, to the extent that the lot has been described in the catalogue with the symbol * next to its lot number.

- "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;

- "reserve price" shall mean the hammer price of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price of the lot.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.

- "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 of the lot and "buyer’s premium" means the hammer price of the lot less the hammer price at which the lot will sell or its value for any other purpose.
1. Currency converter

Auctions are conducted in Ringgit Malaysia (RM), but HBA may provide a currency con-
verter in the knowledge form for the convenience of bidders. The figures shown in foreign curren-
cies are only approximates and do not repre-
sent the exact exchange rates. HBAA does not accept liability for failing to execute a writ-
ten bid or for any errors and omissions in con-
nection with it.

2. Video or digital images

Video or digital images may be by a video or di-
gital screen in operation for the convenience of both buyers and sellers. Errors may occur in their operation and in the quality of the image and HBAA does not accept liability either for the quality of the reproduced on the video or digital images.

3. Conduct of the auction

The auctioneer will commence and advance the bidding in levels in that he considers appro-
riate in the light of the value of the lot under auction. The auctioneer has the absolute and so-
discretion to do so, and without prejudice to Condition 13 above, HBAA shall be so entitled to rescind the sale for any reason until payment of all outstanding full amount due to HBAA have been made. HBAA shall not be obligated to resell a sale
or refund any interest or other expenses incurred to the buyer by circumstances where an ex-
port licence is required.

22. Export license

The export of any lot from Malaysia or im-
pair into any other country may be subject to the following; (a) any applicable cen-
tral government authorities where an export
bids subject to payment of a deposit to HBA before such bids are accepted. (b) to deny the sale of any such property in accordance with these Conditions of Business, transfer
or returns to HBAA or to any other HBAA affilia-
ted company at the sole discretion of the auctioneer.

25. Seller's warranties

The seller warrants and represents to the seller's rela-
tion-ship with both the buyer and HBA. If HBA or the buyer considers any of the warranties unac-
cceptable at law, the seller either in cash or cleared funds. Further information on the payment method can be found in HBAA's "Guide to Buying at Henry Butch Art Auctions".

14. Successful bid and passing of risk

Any successful bid is entirely at the buyer's risk from the earlier of: (a) the time the buyer collects the lot pur-
chased, or (b) the time that the buyer pays to HBAA the full amount due for the lot. Any
amount due from the buyer together with any costs or expenses incurred by HBAA in cleared funds less all storage, re-
move and insurance charges. Successful bidders will pay the full amount due and any applicable taxes and costs.

17. Payment

On conclusion of the relevant session of the auc-
tion and of competing bids. The auctioneer will
strike the hammer mark the acceptance of the highest bid
and identify the hammer price at which the
lot is knocked down by the auctioneer to the
buyer. The buyer will be responsible for settling the full amount due and to commence legal pro-
cedings for its recovery together with interest.

20. Transfer of risk

While invoices are sent out by mail after the
date of the sale or upon collection by the
buyer, whichever is earlier.

19. Passing of title

The buyer will be responsible for settling the full amount due for the lot. or (c) seven (7) calendar days after the date of the sale.

The buyer will be solely responsible for insur-
ing 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 hammer price of the lot, and shall exclude any indirect or consequen-
tial loss or damage caused to frames or to glass which is wrongly handled, paintings or other works un-
less the frame or glass is, in itself, the object
sold at auction.

16. Successful bid and passing of risk

The successful bid accepted by the auctioneer will be the buyer and the striking of his ham-
er 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 buyer will be responsible for settling the full amount due and to commence legal pro-
cedings for its recovery together with interest.

20. Transfer of risk

Any successful bid is entirely at the buyer's risk from the earlier of: (a) the time the buyer collects the lot pur-
chased, 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 date of the sale.

The buyer will be solely responsible for insur-
ing 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.

14. Sale of a lot

The person who makes the highest bid ac-
cepted by the auctioneer (or that person’s di-
signato, if applicable) shall be the buyer. T
he striking of the auctioneer’s ham-
er 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 auctioneer will commence and advance the bidding in levels in that he considers appro-
riate in the light of the value of the lot under auction.

22. Export license

The export of any lot from Malaysia or im-
pair into any other country may be subject to the following; (a) any applicable cen-	ral government authorities where an export
bids subject to payment of a deposit to HBA before such bids are accepted. (b) to deny the sale of any such property in accordance with these Conditions of Business, transfer
or returns to HBAA or to any other HBAA affilia-
ted company at the sole discretion of the auctioneer.

25. Seller's warranties

The seller warrants and represents to the seller's rela-
tion-ship with both the buyer and HBA. If HBA or the buyer considers any of the warranties unac-
cceptable at law, the seller either in cash or cleared funds. Further information on the payment method can be found in HBAA's "Guide to Buying at Henry Butch Art Auctions".

14. Successful bid and passing of risk

The successful bid accepted by the auctioneer will be the buyer and the striking of his ham-
er 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 buyer will be responsible for settling the full amount due and to commence legal pro-
cedings for its recovery together with interest.

20. Transfer of risk

Any successful bid is entirely at the buyer's risk from the earlier of: (a) the time the buyer collects the lot pur-
chased, 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 date of the sale.

The buyer will be solely responsible for insur-
ing 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.

14. Sale of a lot

The person who makes the highest bid ac-
cepted by the auctioneer (or that person’s di-
signato, if applicable) shall be the buyer. T
he striking of the auctioneer’s ham-
er 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 auctioneer will commence and advance the bidding in levels in that he considers appro-
riate in the light of the value of the lot under auction.

22. Export license

The export of any lot from Malaysia or im-
pair into any other country may be subject to the following; (a) any applicable cen-	ral government authorities where an export
bids subject to payment of a deposit to HBA before such bids are accepted. (b) to deny the sale of any such property in accordance with these Conditions of Business, transfer
or returns to HBAA or to any other HBAA affilia-
ted company at the sole discretion of the auctioneer.

25. Seller's warranties

The seller warrants and represents to the seller's rela-
tion-ship with both the buyer and HBA. If HBA or the buyer considers any of the warranties unac-
cceptable at law, the seller either in cash or cleared funds. Further information on the payment method can be found in HBAA's "Guide to Buying at Henry Butch Art Auctions".

14. Successful bid and passing of risk

The successful bid accepted by the auctioneer will be the buyer and the striking of his ham-
er 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 buyer will be responsible for settling the full amount due and to commence legal pro-
cedings for its recovery together with interest.

20. Transfer of risk

Any successful bid is entirely at the buyer's risk from the earlier of: (a) the time the buyer collects the lot pur-
chased, 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 date of the sale.

The buyer will be solely responsible for insur-
ing 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.
26. Preparation for sale

BEFORE THE SALE

(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 catalogue, report, commentary or valuation in relation to any aspect or quality of any lot, including those relating to estimates and reserves.
(c) any representations or warranties set out in Condition 25 in relation to the property either the seller or HBAA as to whether any lot is counterfeit, HBAA shall have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce image of such lot consigned to HBAA for sale. The copyrights, 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.

27. Estimates

Any estimate given (whether written or oral and whether in a catalogue or any marketing material (e.g. 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 or 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, whilst the lot remains on display. 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 enforced within two (2) years of the net sales proceeds in respect of that lot.

30. Withdrawal of lots by the seller

If the seller chooses 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 shall be entitled to withdraw a lot from sale without any liability if (a) HBAA reasonably believes that there is any doubt as to the authenticity or provenance of the lot or the authenticity or provenance of any material relating to the lot, or (b) 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

Any photograph of HBAA shall have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce image of such lot consigned to HBAA for sale. The copyrights, 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.

47. Copyright

Any representation or warranty is 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

If the lot remains unsold and is not retrieved by the seller for five (5) days after the auction date, HBAA shall be entitled to sell the lot to the highest bidder for a period of seven (7) days following 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 incurring, together with payment of all other monies due to HBAA.

If the buyer fails to pay the full amount due for a lot, HBAA agrees to re-attempt to sell the lot at the same price or at a lower price (as the case may be) within seven (7) days after the auction date or within thirty (30) days after HBAA sends the buyer a notice requiring the buyer 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 incurring, together with payment of all other monies due to HBAA.

For the avoidance of doubt, the seller shall indemnify HBAA and its employees in full on demand against all claims, costs or expenses (including those in any court or other forum) arising as a result of any such representations, warranties or omissions.

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 the purpose of selling the lot at or above the reserve price. If the lot is sold in accordance with such terms and conditions, the buyer hereby authorises HBAA to charge the buyer and retain the buyer’s premium.

If the lot remains unsold in ninety (90) days after the auction date, HBAA shall have the absolute right to remove the lot from the premises of HBAA and HBAA shall not be required to re-attempt to sell the lot at any future 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 amend- ment thereto shall be governed by and inter- preted and construed in accordance with the laws of Malaysia.

44. Jurisdiction

Neither HBAA, any HBAA’s affiliated company, nor any agent employee or director thereof shall be entitled to exercise a lien over the lot in favour of the seller on his own behalf (or instruct someone else to do so) in relation to any amount due from the buyer. However, HBAA shall not be entitled to make any legal proceedings on behalf of the seller. 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.
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.

---

AN INVITATION TO CONSIGN
We are now inviting consignments for our forthcoming auction in JUNE 2011

REGISTER WITH US TODAY FOR MORE DETAILS & UPDATES

FOR ENQUIRIES & REGISTRATION:
+6012-260 7303
+603 2694 2212
info@hbart.com.my

or visit us at www.hbart.com.my

LEFT
Chuah Thean Teng, Dato’
Come Sing with Me, c.1970s
70cm x 97cm
Batik
ESTIMATE ON REQUEST

Henry Butcher Art Auctioneers will also be participating in

art expo
MILANIA
2010
28 OCT - 1 NOV
www.artexpomalaysia.com

for further enquiries on the upcoming auction or to consign, visit us:
MATRADE Exhibition and Convention Centre (MECC), KL.
10.30 am – 7.30 pm (Oct 28 - Oct 31)
10.30 am – 5 pm (Nov 1)

HENRY BUTCHER ART AUCTIONEERS
We’re pleased to offer a special arrangement exclusively for Consignors & Buyers at

art auction malaysia

to enjoy 50% savings on the conservation framing and advisory services of

PINKGUY®

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

PinkGuy Malaysia Art & Frame is a professional conservation frame maker providing innovative custom framing solution and conservation services. Its philosophy ensures that every piece of artwork be given individual consideration to determine the appropriate frame, treatment, adhesives and matting options.

THE FRAME
Innovative custom framing solutions will be provided to suit each individual’s collection, requirements and decoration. True to its core belief that a work of art needs to be protected by a quality frame, every piece framed by PinkGuy will be signed with a small diamond stud at the side of each frame, much like a master artist signing off his creation as a seal of approval of his own work.

THE CONSERVATION MOUNT
Museum quality rag mat boards in a variety of widths and natural tones are designed to protect and preserve the artwork. They are solid core, made from 100% cotton fiber which is a traditional paper making material, proven stable over hundreds of years. They are not only acid free but are designed to absorb acid from the art as well as the environment.

THE GLAZING
Works on paper need to be mounted clearly away from the glass to allow for air circulation and movement. This is necessary because of moisture, smoke, acidic fumes and a host of threatening conditions artwork often faces. Pastels and chalk drawings should be held at least 5-6mm from the glass, using either forward wood, double or triple mounts. Museum quality UV-filtering plexiglass and glass are available and recommended for valuable collections to protect them over time from the colour-fading UV-rays. Light exposure has a pronounced effect on paper condition and pigments. These products also offer anti-reflective and anti-static properties.

THE BACKING BOARDS
A matted or floated artwork is backed for further protection with an acid free corrugated board or a corrugated plastic board where drastic humidity changes may be a concern. It is then sealed with a black tape, which will protect the artwork and preserve the frame. Inappropriate water based adhesives and tapes can cause severe damage, as the process with water will allow dry-wood termite to penetrate the frame. These adhesives often harden and become brittle, turning orange or brown in colour, and causing the artwork to do the same. 3M Stoppers will be placed at corner edges of the frame to prevent direct contact with wall surface and allow air circulation.

INSTALLATION
Adjustable braided steel wire and levelling laser are used to ensure accurate levelling and minimize unnecessary damage to walls. D-ring hangers attached to the frame and covered with foam will avoid scratches on wall surface as well as protect other artworks which may come into contact with the framed work during movement and handling.

BEFORE

AFTER
Bidder Registration Form

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

Billing Name: ____________________________

Address: ________________________________

City: __________________ State: ____________ Postal Code: ____________ Country: ____________

Office Phone No.: __________________ Home Phone No.: ____________ Mobile Phone No.: ____________

Email Address: __________________________

Fax No.: __________________________

Identification / Financial Reference

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

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

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

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

Name of Bank: __________________________

Account No.: __________________________

Bank Address: __________________________

Contact Person at the Bank: ____________ Telephone No. (if bank contact): ____________

Credit Card No.: __________________________ Credit Card Type: ____________ Issuing Bank: ____________

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

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

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

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

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

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

Signature: __________________________

Date: __________________________

Print Name (IN BLOCK LETTERS): __________________________

Absentee Bid Form

Please complete the absentee bid form below and fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2694 5543.

Billing Name: ____________________________

Address: ________________________________

City: __________________ State: ____________ Postal Code: ____________ Country: ____________

Office Phone No.: __________________ Home Phone No.: ____________ Mobile Phone No.: ____________

Email Address: __________________________

Fax No.: __________________________

Identification / Financial Reference

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

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

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

I request that Henry Butcher Art Auctioneers Sdn Bhd (HBAA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I further understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer’s premium (10% of hammer price) and any other applicable taxes. I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding. I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

Signature: __________________________

Date: __________________________

Print Name (IN BLOCK LETTERS): __________________________

Lot No. __________________________

Artist Name / Title of Lot __________________________

Maximum Bid Amount (RM) (excluding Buyer’s Premium) ____________

Register for Telephone Bidding [ ]

Telephone number during Sale (for telephone bids only)

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

To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +(603) 2694 2212 or re-submit your bid(s).
Artist Index

A
Awang Damit Ahmad  63
A.B. Ibrahim  48

C
Chia Yu Chian  11, 34
Chuah Seow Keng  47
Chuah Siew Teng  50
Chuah Thean Teng  45, 61
Cheah Yew Saiik  62
Chang Fee Ming  10, 30

F
Fung Yow Chork  39

H
Hoessein Enas, Mohd.  1, 44

I
Ibrahim Hussein  53

J
Jalaini Abu Hassan  24
Jolly Koh  17-18

K
Khaw Sia  5-7
Kow Leong Kiang  19
Kuo Juping  35, 46
Khoo Sui Hoe  54
Khalil Ibrahim  28-29, 31-32

L
Lee Cheng Yong  3, 41
Lee Long Looi  3, 25
Lui Cheng Thak  8
Lim Kim Hai  16, 60
Lee Joo For, John  22
Lye Yau Fatt  26-27
Latiff Mohidin  56

M
Marvin Chan  20
Mansor Ghazali  13

N
Nirmala D. Shanmughalingham  57

P
Peh H. Hao  12
Peter Liew  38
Peter Harris  24

S
Sharifah Fatimah Syed Zubir  59

T
Tan Choon Ghee  14-15, 31-33
Tew Nai Tong  9, 49

Y
Yee I-Lann  21
Yong Mun Sen  36-37, 40, 42
Yusof Ghani  55, 58

Z
Zheng Yuande  43
Zulkifli Yusoff  23

ILLUSTRATION
Lot 60
Lim Kim Hai
Gentle Breeze, 1983