HENRY BUTCHER
ART AUCTIONEERS

SUNDAY 19 JUNE 2011
MALAYSIAN ART
AUCTION DAY
19 June 2011, Sunday
1pm
Registration & Brunch starts 11am
Artwork Inspection (by appointment) starts 10am
White Box, MAP @ Publika
Level G2-01, Block A5
Dutamas, Jalan Dutamas 1
50480 Kuala Lumpur, Malaysia

KUALA LUMPUR FULL VIEWING
28 May - 18 June 2011
Mondays - Sundays
11am - 7pm
White Box, MAP @ Publika
Level G2-01, Block A5
Dutamas, Jalan Dutamas 1
50480 Kuala Lumpur, Malaysia

SINGAPORE PREVIEW
19 - 22 May 2011
Thursday - Sunday
11am - 8pm
The Luxe Art Museum
6 Handy Rd #02-01
Singapore 229234

PENANG PREVIEW
12 - 15 May 2011
Thursday - Sunday
11am - 7pm
a2 Gallery
27 Bangkok Lane
10250 Penang, Malaysia
LOT 104 (DETAIL) | DATUK SYED AHMAD JAMAL, GUNUNG LEDANG SERIES (CHERRYVALE), 1985
CONTACT INFORMATION

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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 MAP by 6.00pm on 26 June 2011 will be transferred to Agility Logistics warehouse where they will incur storage and insurance charges, which will be payable by the buyer.
LOT 100 (DETAIL) | DATUK IBRAHIM HUSSEIN, SWEET DREAM, 1973
LOT DIRECTORY

1. Abdul Rashid
   "UNSCREWTABLE CANDY" (1992)

2. Liu Cheng Thai
   "TANGLED KNOTS" (2006)

3. Tan Peng Hoos
   "HAPPY FAMILY" (2010)

4. Tay Miao Leong, Ow
   "FOLLOW THE WIND" (1994)

5. Chua Siew Tong
   "UNITED" (1986)

6. Phil K Hoos
   "BLUES KINGS (ONLY)" (2007)

7. Chua Yu Chian
   "WINDMILL IN WINTER" (1986)

8. Chua Yu Chian
   "MY VILLAGE" (1933)

9. Peter Law
   "SIX WAYS IN JAKARTA, MICHIGAN" (2008)

10. Peter Law
    "A SINGAPORE MEMORY" (2008)

11. Peter Law
    "SINGAPORE MINIADDITION, NJ ANGORA" (1997)

12. Wong Perng Fei
    "LEAP" (2002)

13. Awang Dams Ahmad
    "MASA SIA GUNNY" (1986)

14. M. Zain Idra
    "DREAMING FISH" (1979)

15. Khoo Siew Siew
    "TWO IN A NIGHT" (1977)

16. Khoo Siew Siew
    "TWINS IN A NIGHT" (1977)

17. Jalani Abu Hassan
    "TWIN IN A NIGHT" (1977)

18. Jalani Abu Hassan
    "BAKERY GARDEN TIRANGA" (2003)

19. Jalani Abu Hassan
    "KUKERI" (1996)

20. Ahmad Zakri Anwar
    "TANSY MEETS THE BEAVERED GARDEN 4" (1997)

21. Ahmad Zakri Anwar
    "KUKERI 5" (1997)

22. Chong Tom Yick
    "TWIN IN A NIGHT" (1977)

23. Redza Pyndass
    "TWIN MAUJY WOMEN" (1987)

24. Norma Abbas, Aye Sii
    "TUNNED KORK KARI" (1993)

25. Eric Quah
    "WALKING THE SKIES" (1997)

26. Ahmad Shari (Jari)
    "DUSK DOWHISCHE" (1997)

27. Hanif Sadj Mohamed
    "BREEZY STUDIO" (1999)

28. Noor Mohd
    "CLASS" (1996)

29. Noor Mohd
    "GLACIE" (1996)

30. Yusof Majid
    "TWIN 2" (1959)

31. Raffi Sade Bouman
    "WINDWID" (1999)

32. Ahmad Fauz Othman
    "HOPE (ARAHAN)" (1994)

33. Bayu Utomo Radjikin
    "COKO" (2006)

34. M. Hussen Enas, Ow
    "KODAI-YAMADA" c. 1970s-1980s

35. Peter Harris
    "SLIDE STUDY Untitled"

36. Peter Harris
    "SLIDE STUDY Untitled"

37. Khallib Brahman
    "FINEGLASS" (1979)

38. Khallib Brahman
    "FROZEN GLASS" (1977)

39. Minh Tran
    "THE WORK OF ALWAYS AND THE INEVITABLE" (2007)

40. Lee Joo Hoy, John
    "THE WAGEN CARMET C. 1904"

41. Nirmala Dutt Stangematerial, Ow
    "MY MOTHER'S WIND" (1981)

42. Jalani Abu Hassan
    "MAYA IN A NIGHT IN MY BACKYARD" (2008)

43. Jalani Abu Hassan
    "THE TANTRUM" (2006)

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    "HSTAKINGCAS" (1988)

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    "QUAT" (1991)

46. Bayu Utomo Radjikin
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47. Chung Puck Ming
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    "RISE ABOVE IT" (1975)

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    "BREATH AND FORM" (1975)

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    "BREATH AND FORM IV" (1975)

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55. Rafiee Abdul Ghani
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One of very few extant watercolours of an urban scene by Abdullah Ariff, this is a rare piece as it departs from the artist's usual kampung scenery and saw the artist depicting detailed figures in a Chinese market. The painting was a gift to Dr. Lester Pop Proebstel, a Methodist educational missionary to Malaysia and principal of the Anglo-Chinese Continuation School in Ipoh (1926-31) and Anglo Chinese School Penang (later known as Methodist Boys School) in the late 1930s.

Abdullah was teaching at the Anglo-Chinese School for six years before he set up Ariff Advertising in 1955. That year, Abdullah was appointed Penang city councillor for Jelutong, a post he held until 1957. He also had the rare honour of being the first and only Malaysian artist so far to have a street in Air Itam, Penang named after him.

Reference

Note: F.R.S.A. stands for Fellow of the Royal Society of Art, England.
2

LUI CHENG THAK
b. Negeri Sembilan, 1967

UNFORGETTABLE CHARM, 2006
Signed and dated Lui Cheng Thak 06’ (bottom right)
Oil on canvas
106cm x 106cm

PROVENANCE
Private collection, Penang; acquired directly from artist.

RM 6,000 - RM 8,000

Lui Cheng Thak takes his position inside a rattan furniture shop, looking out across the street, in Jalan Hang Kasturi in Malacca. In this typical Malaysian old town scene, a bicycle and a trishaw are seen silhouetted against the sun-kissed road. The house opposite has its bamboo blinds slightly lowered, to shield from the heat. Playing partly on chiaroscuro of subtle contrasting shades and depth, the artist etches out the hand-woven products in the shop such as baskets, chairs, tiffin-carriers, food covers, hula hoops and buckets. Rattan furniture was seen as a major household necessity in the 60s and 70s.

3

TAN PENG HOOI
b. Penang, 1942

HAPPY FAMILY, 2010
Signed and dated ‘Tan Peng Hooi 2010’ (bottom right)
Oil on canvas
77.5cm x 60.5cm

PROVENANCE
Collection of The Art Gallery, Penang; acquired directly from artist.

RM 8,000 - RM 10,000

Tan Peng Hooi is perhaps one of Penang art’s best kept secrets, being versatile in painting almost any subjects – nudes, flowers (orchids and lotus), landscapes, fishing villages and harbours, animals, fowls and birds. His specialty is creating the atmospheric backdrop effect similar to that of Lee Man Fong. He is particularly noted for his paintings of feathered friends, evident in his solos in 1967, 1968 and 1970. The feathered brood is often shown as a family, with the cockerel preening himself and the little chicks sticking close to the mother hen.

REFERENCE
TAY MO-LEONG, DATO’

b. Penang, 1938

FOLLOW THE WIND, 1984

Signed ‘TMLeong’ (bottom right)
Batik
91cm x 61cm

PROVENANCE
Private collection, Penang.

LITERATURE
Dr. Tan Chong Guan, Tay Mo-Leong Retrospective, Penang State Museum & Art Gallery Penang, 2009, illustrated p. 6 (detail) and p. 194.

RM 10,000 - RM 15,000

The sugar palm trees stretching from bottom to top create a trajectory force from the series of ‘V’ shapes funneling upwards and when two trees crisscross, bringing about intricate crosshatch patterns with yellow, red and blue in the interstices. The pointillism-inspired dots in similar colour scheme further enhance the beauty. A reverse ‘V’ object shaped like a thatched hut lies on top, slightly off-centre.

Tay’s masterful batik techniques nicely compliment the palm topography, a familiar sight to the artist when passing a fishing village near Merbok in Kedah, just opposite Pantai Merdeka. Tay is known for innovating the double-resist process and other experimental breakthroughs in batik painting.

CHUAH SIEW TENG

b. Penang, 1944

UNTITLED, c. late 1980s

Signed ‘S. Teng’ (bottom right)
Batik
56cm x 43cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 6,000 - RM 15,000

This undated batik work is awash with orange-red hues and set in Masjid Jamek, with its quaint minarets and Moorish onion-shaped domes of layered pink and cream bricks. The mosque was designed by Briton Arthur B. Hubback. Here, at the confluence of the Klang and Gombak Rivers, is where the history of Kuala Lumpur began. The opening in the palm grove in the foreground with its phalanx of stumps reveals the svelte figure of a woman, with her back facing the viewer. A sense of tranquility prevails amidst the colours, which could spell either dusk or sunny weather with one half of the dome in crimson.

REFERENCE

Batik Painting by S. Teng, Yahong Art Gallery, Penang.
The artist once said, “It is very easy to finish a painting but it is so hard to leave a space unfinished.”

Pheh has etched a reputation for blurring the lines between drawings and paintings, with his skillful use of positive and negative spaces, while using sepia-hued forms and stains in his depiction of urban architecture. This work of the Rialto in Venice comes after a one-month sojourn in Italy, when the artist painted from photographs and memory upon his return. The steps leading up from the San Giacomo di Rialto give an idea of its height while the space on the left is intentionally ‘unfinished’, with a summary line sketch giving artistic deference to the monument opposite.

Since 2010, Pheh has been based in Melbourne, Australia as a fulltime artist.

REFERENCE
The Unseen: Pheh It Hao, with essays by Edward Ong Pelita Hati House of Art, Kuala Lumpur, 2008.


The overall colour scheme of frosty blue and off-white exudes a palpable chill and a melancholic mood typical of a European winter day. The windmill frames the entire wintry landscape of denuded trees, with a sense of quietude, loneliness and ennui. This painting was done during the days when Yu Chian studied at the Ecole Nationale des Beaux Arts in Paris. The artist was to experience another winter in Europe before returning to Malaysia in 1963.

A clear delineation of the trinity of spaces, with the foreground being alive with humans and animal (the red cow), the middle ground firm with the solidity of an unusually tall house with a wall cutting halfway into the picture plane, and the back expanse given to nature – sky and mountains, animated by the swaying palms of the coconut trees. The dark blue strokes swirling eastwards suggest the weather may change for the worse, but the male and female figures seem oblivious to the coming change of weather; while the cow bent on, grazing. Interestingly, the painting spots a sharp angularity in the mountains, the house (with Minangkabau-like roof), the cow and even the figures.

CHIA YU CHIAN

MY VILLAGE, 1958
Signed and dated ‘Yu Chian 1958’ (bottom left)  
Oil on masonite board  
76cm x 50cm

PROVENANCE
Private collection, Penang

RM 15,000 - RM 25,000

The Turkish bazaar in the Charshi (Marketplace) in Skopje, Macedonia has been around for more than 500 years since the Ottomans. This place is known for its wide array of handicrafts, souvenirs, textiles, fruits and foodstuffs. But before the crowd congregated in the early morning, the artist had staked out a strategic corner, depicting the street scene with strong sunlight beating down on the buildings, creating intriguing shadows.

Peter Liew has traveled to the art colony in Macedonia seven times since 1996. Here, his favoured long strokes are confidently applied masonry-like and in architectonic geometry, as compared to the Impressionist and studded daubs of his earlier vistas of meadows in Macedonia.
This work is part of Peter Liew’s series on bougainvillea, which is shown here growing resplendently by an old Malay kampong stilt house in Kampung Pangsoon in Hulu Langat, Selangor.

Here, unlike the previous two paintings that focus on architecture and heritage, the artist strives to capture the mood of tropical nature with rich and earthy hues. The sheer scale of this monumental painting engulfs the viewer into the landscape, while allowing the viewer to witness his masterfully applied impasto at an intimate distance. The fact that Liew’s works are done plein-air further enhances the sense of immediacy and luminosity captured in the rhythmic strokes and textures of his thick and heavily impastoed oils, applied by brush and palette knife. A dramatic three-dimensional quality is not only portrayed in the forms and shapes but also in his confident control of light and shadow.

KAMPUNG PANGSOON, SELANGOR, 1997

Signed and dated Peter Liew ’97 (bottom right)
Oil on canvas
121 cm x 152 cm

PROVENANCE
Private collection, Kuala Lumpur.

EXHIBITED

RM 50,000 - RM 60,000

“For me the potential of oil as a medium is the finest and strongest of all.”
- Peter Liew

This drawing was done during Perng Fey’s residency at Rimbun Dahan in 2002. Surrounded by verdant vegetation, including a herbal garden, the artist began painting his immediate environment and this work reflects a wild, unrestrained growth. It is part of the copious practices he has done during his Transient Glories series, before embarking on the more panoramic vistas of landscapes with great beauty and depth. The artist painted his first landscapes in 1998 upon finishing art college, and has gone fulltime into art ever since.
M. ZAIN IDRIS
b. Terengganu, 1939-2000

DRYING FISH, 1972
Signed and dated ‘MZAIN 72’
(bottom left)
Oil on canvas
51cm x 71.5cm
PROVENANCE
Private collection, Kuala Lumpur.
RM 16,000 - RM 25,000

M. Zain Idris had gone fulltime into art since he was discovered by art critic-gallerist Frank Sullivan, who was the Press Secretary of Malaysia’s first prime minister Tunku Abdul Rahman, and was heavily promoted by collector Puan Sri Koh. Sullivan dubbed him the ‘Fisherman Artist’ for his subjects of coastal landscapes when he staged his first solo at Sullivan’s Samat Art Gallery.

The artist was appointed Terengganu State Artist by the Mentri Besar and given a studio-cum-residence in Kuala Terengganu with a stipend, but according to his fellow artist and close friend, Khalil Ibrahim, he spent more time painting when he was in Kuala Lumpur.

CHEAH YEW SAIK
b. Kedah, 1939

GLORIOUS MORNING II, 2009
Signed and dated ‘Yew Saik 2009’
(bottom left)
Oil on canvas
100cm x 100cm
PROVENANCE
Private collection, Kuala Lumpur.
RM 23,000 - RM 25,000

Since having been forced out of the art institution that he founded and painstakingly built for nearly 40 years in 2002, the artist has returned to painting figuratives in oil, in bigger volume and sizes. His focus on fishermen on the beach - at the break of dawn, or unravelling the day’s work at dusk - is about working with nature and in nature. The figures milling around the boats at the bottom of the painting are set as minuscule digits against the sedately mauve expanse of sky, sea and the distant horizon with a glow of salmon pink, exuding a calming effect.
Here, we see a romantic cruise for two by the water’s edge under the silvery moonlight. This is one of Sui Hoe’s few paintings where a boat – in simplified form – is featured, perhaps signifying one’s journey to a dream world. Sui-Hoe’s works often set his figures in nature, amidst clouds, vegetation or water. The water element is a recurrent theme in his works, while boats – though man-made – are sourced from nature (trees). His other notable boat paintings include *Three in A Boat* (1965, illustrated on Page 44 of *The Painted World of Khoo Sui-Hoe*), *A Girl on A Bamboo Raft* (c. 1970).

**REFERENCE**


**KHOO SUI HOE**

*b. Kedah, 1939*

**TWO IN A BOAT, 1977**

Signed ‘Sui Hoe’ (bottom left)
Oil on canvas
88cm x 88cm

**PROVENANCE**

Private collection, Penang

**RM 15,000 - RM 30,000**

Jai, as Jalaini Abu Hassan is better known, completed this work in 1998, four years upon returning to Malaysia after obtaining his second Masters at Pratt Institute, New York. The work shows another side of his oeuvre, instead of his usual theme of Malay culture, where the artist chose a man-made paper boat, a popular childhood plaything, as the subject matter.

New York represents a significant time and place to Jai, where he learnt to break the conventions and embrace spontaneity. It was where he began painting with bitumen, which has since become his principle media. Jai returned to New York in April 2011 with his solo exhibition *Bangsawan Kebangsaan*, after over 10 years since his first solo exhibition there.
Copper utensils were once popular in the kitchen as plain shallow receptacles or for containing hot soup. This work is part of Jai’s foray into rediscovering traditional domestic cookware - as record of the past and for nostalgia - with his typical ambiguous outlines and staining techniques of luminosity against a dull backdrop.

**Reference**


Like in most of Jai’s works, the subjects are more than just embellishments of lines and colours, it reflects his sense of belonging and identity. He uses subjects of the common everyday materials as metaphors of traditional culture.

**“My works are all about my life, my surroundings and my childhood. They are the closest things I could grab. I believe that the best reference is yourself.”**

- Jai
Ahmad Zakii explores deep philosophical questions about the self, existence, desires, relationships and engagements in his figures and still lifes. His vegetables-and-fruits combo was done during the early phase of his art career when he switched from advertising. Some see them as metaphors of exotica, but he is more concerned with the aesthetic elements, of creating subtle tensions through awkward placements of objects, but always with a meditative veneer of quiet rhythms. The backdrop is dark and mysterious, which partly reveals the artist’s love of objects of antiquity.
AHMAD ZAKII ANWAR  
b. Johor, 1955
KENDI 4, 1997
Signed and dated ‘Ahmad Zakii Anwar 97’ (bottom right)
Acrylic on canvas
43cm x 43cm
PROVENANCE
Private collection, Singapore; acquired through NN Gallery, Kuala Lumpur.
EXHIBITED
RM 9,000 - RM 12,000

The kendi, a fascinating vessel for storing drinking water, especially holy water for rituals, is said to have originated from India and adapted in China, but prevalent in most South-east Asian countries though none can claim sole paternity. It is distinguished by the absence of a handle, so the chimney-shaped neck doubles as one. It has an oval or globular body, a chimney neck that leads to a circular flange, and a spout ending with either an attached lid, or in this case, a teat head.

Its South-east Asian origins can be discerned from the designs of brownish-red sprig-and-floral motifs. Ahmad Zakii is enamored by its curious shape, which is a challenge to depict artistically, as much as by its sensuous quality, and its multipolar pedigree and history.

REFERENCE

Graduated from MARA Institute of Technology, 1977; Founder of Life Zone, an AIDS NGO; A mid-career survey exhibition, Disclosure, Galeri Petronas, Kuala Lumpur, 2008; Also held solo exhibitions in New York (USA), Singapore, Hong Kong, Jakarta (Indonesia), Bangkok (Thailand), Manila (the Philippines).
TEMPAYAN, 1999

Signed and dated Siew Ying 99 (bottom centre)
Acrylic on canvas
147cm x 182cm

PROVENANCE
Private collection, Singapore; acquired at WWF Charity Show through Rimbun Dahan, Selangor in 1999.

RM 18,000 - RM 25,000

This work was painted for the WWF charity art show, with the theme Water for Life. It was done during the artist’s residency at Rimbun Dahan, and she decided to paint it after finding the large earthen urns right in front of her studio. These receptacles were used to store water and food in the early days before the advent of modern conveniences such as refrigerators. In those days, large number of jars all filled up signified abundance. Painted from the top view, the open lids from the regime of urns fosters an intriguing pattern.

REFERENCE
JUHARI MOHAMMAD SAID
b. Perak, 1961

BAJU KURUNG DAN SECAWAN KOPI, 1991

Signed, dated and titled (bottom)
Linocut on paper, ed. 7/11
54.5cm x 56.5cm

PROVENANCE
Private collection, Penang; acquired from artist’s solo exhibition at Seni Mutiara Gallery, Penang.

RM 5,000 - RM 8,000

The Baju Kurung dan Secawan Kopi series - spanning 1989 to 1994 - deals with cultural issues related mainly to the Malays. It touches on the issues of lip-service and empty talk at coffee-shops that are soon forgotten and not followed through by concrete action due to a lack of will. The series is marked by Juhari’s printmaking sojourn in France followed by another rewarding stint in Japan, where he reinforced his woodcut techniques, textile colour scheme and introduced his Kilimanjaro spilled and splashed coffee dash. Juhari is one of the country’s most consummate and versatile printmakers today, with an eye for superb composition and acute conception, as well as great sensitivity to colours and textures.

Anuar Rashid, once described by Datuk Syed Ahmad Jamal - when he was only 20 years old in 1978 - as the "brightest star yet" in Malaysian art, had withdrawn from the local art scene after breaking in with his *Inderaputra* series in a solo exhibition at the Equatorial Hotel, Kuala Lumpur, in 1982. He made a great comeback in April 2006 at the Alpha Utara Gallery, Penang, after a hiatus of 20 years. This work from his *Rebel* series is believed to be one of two that survived the artist's tempest of rage when he burnt most of his other works, in protest over a controversial action by his lecturer then. It was sold at Anugerah Gallery’s 14th anniversary auction for the *Hope, Run & Walk Charity* in 2006, the other piece having been sold earlier to a local conglomerate.

Anuar Rashid, b. Kedah, 1958

**REBEL SERIES: INDERAPUTRA 1, 1981**

Signed ‘Anuar Rashid’ (bottom right), signed ‘Anuar’ (reverse)

Acrylic on canvas

91cm x 91cm

**PROVENANCE**

Private collection, Kuala Lumpur; acquired through Anugerah Gallery, Kuala Lumpur.

**RM 20,000 - RM 30,000**

Anuar Rashid, once described by Datuk Syed Ahmad Jamal - when he was only 20 years old in 1978 - as the ‘brightest star yet’ in Malaysian art, had withdrawn from the local art scene after breaking in with his *Inderaputra* series in a solo exhibition at the Equatorial Hotel, Kuala Lumpur, in 1982. He made a great comeback in April 2006 at the Alpha Utara Gallery, Penang, after a hiatus of 20 years. This work from his *Rebel* series is believed to be one of two that survived the artist’s tempest of rage when he burnt most of his other works, in protest over a controversial action by his lecturer then. It was sold at Anugerah Gallery’s 14th anniversary auction for the *Hope, Run & Walk Charity* in 2006, the other piece having been sold earlier to a local conglomerate.
This is one of the most iconic of Piyadasa’s Malaysian Series started in 1982, in a dramatic turn from his anti-figurative stance when he thrived on the cerebral nature of his Conceptual Art which included Towards A Mystical Reality in 1974 with Sulaiman Esa. Appropriating old photographs which he remastered (manipulated half-tone bromides) and ornamented with silkscreen and psychedelic strips of paper and fabric, Piyadasa poses questions of identity, heritage, tradition and change in the Malaysian multiracial matrix. Using this pictorial template, he had made several versions of collage and in slightly varying sizes, including one in larger format called Malay Serenade.
This work is a happy memento done a year before her late husband Tan Sri Zain Azraai passed away.

Norma is known for her enigmatic caricature-like figures with the highlights on facial expressions, coiffure, mascara and bosoms done in playful parody. Her use of print techniques of dots and motifs gives a sense of movement. Her works are mostly on intimate interior scenes of one-to-one personal relationships and portraits of family and friends.
This work was inspired when the artist returned to his Kew residence in Melbourne one morning during springtime just after his successful solo in 1996, Melalui Jendera Masa (Window to Childhood) at Art Salon @ SENI, Kuala Lumpur, which also marked his 50th birthday. It was done while working on a commissioned series of flower paintings for Hotel Diamond Puteri (now known as the Grand Riverview Hotel) in Kota Bharu. Sweet memories flooded back when he saw birds chirping around and whiffed the blooming flowers planted by his muse, Carlotta Bush (who died in 1994), and he decided to record it as a tribute to Carlotta.

REFERENCE
Ooi Kok Chuen and Ian Findlay Brown, Eric Quah, East & West Art, Australia and Art Salon, Malaysia, 2001.

This series by Chun Wei is a psychological urban mapping of aerial, internalised and inter-penetrating planes with collage of media clippings, price stubs, torn calendars, and found objects such as straws and cigarette butts. A sense of transiency, multi-dimensional and moving perspectives emerge from the skilful reconstruction of deconstructed minute images, texts and intervening colour splatters and lines.

Outwardly, the composition looks like a chaotic mess with some of the collaged strips left intentionally sticking out, but upon closer inspection, the scaffolding of diverse elements is in fact very structured and methodically precise.

In the catalogue of the Iskandar Malaysia Contemporary Art Show (IMCAS) 2009, the artist said, “I see art as a place where it dissects and humanises our otherwise impersonal information landscape.”
AHMAD AZHARI (JERI) MOHD NOR
b. Perak, 1955-2006

DALI’S MOUSTACHE, 1997
Signed ‘Azahari’ (bottom right)
Mixed media on paper
44.5cm x 60cm
PROVENANCE
Private collection, Kuala Lumpur; acquired through Anugerah Gallery, Kuala Lumpur.
EXHIBITED

RM 6,000 - RM 10,000

Jeri, as Ahmad Azhari was better known, died of cancer on the eve of the opening of his Integrity major solo exhibition at the National Art Gallery in 2006.

In this work, Jeri reversed the Spanish surrealist artist Salvador Dalí’s handlebar moustache to a Levi’s ‘bottom cut’ sign. One of the most eccentric Malaysian artists subscribing to the pure sanctity of art, Jeri is perhaps best remembered for his art performance of rolling up newspapers and magazines in a 336-hour fast in a rented house in Bangsar, partly to wean himself off smoking.

REFERENCE
In Search of Ahmad (ISA) – Pertemuan/Relations, Galeri Petronas, Kuala Lumpur 2001. (There is an earlier ‘performance’ exhibition by the same name held in Bangsar in 1999).

HAMIR SOIB @ MOHAMED & YAKSA AGUS WIDODO
b. Jahrar, 1969
b. Indonesia, 1975

LAGI-LAGI, 2004
Signed and dated Hamir 04 (bottom right), ‘Yaksa 2004’ (bottom left)
Acrylic on canvas
120cm x 150cm
PROVENANCE
Private collection, Kuala Lumpur.

RM 5,000 - RM 8,000

This is one of two ‘fun’ collaborations between the two artists who play-acted as boxers in a self-realisation ritual, in the wake of Indonesia’s accusations of Malaysia allegedly appropriating the Balinese Penet dance (in a cultural advertisement aired on Discovery Channel) and the Terang Bulan song as its national anthem.

A founding member of the Matahati artists’ cooperative, Hamir set up the Gudang studio-cum-workshop in Damansara Jaya, Selangor in 2003. Besides establishing his art career, he was also into indie-filmmaking and theatre set design.

Yaksa, on the other hand, is into performance and cartoons besides being an artist. From 2004 to 2008, he took part in several exhibitions in Malaysia, including ‘1+1=1’ (Galeri Shah Alam), NotThatBalai (Lost Generation Space), Takung (National Art Gallery, KL), KopiKretekKloton (Kebun Mimpi Gallery) as well as Art Triangle and Art Triangle 2 (Soka Gakkai Building, KL). He was also artist-in-residence for Project MAGER in 2004 and at Rimbun Dahan in 2007.

This page is part of the catalogue for the exhibition “1+1=1” at Galeri Shah Alam, Kuala Lumpur, 2004.
The painting was specially created for Art For Nature, an annual charity art exhibition to support artists and Worldwide Fund Malaysia’s nature conservation efforts, with the theme Shifting Boundaries. In the project, artists were asked to create artworks in response to the impact of industrialisation on the eco-system, and Hamir seized on the Exxon Valdez oil spill at Prince William Sound in Alaska in 1989 which decimated the marine life there and in its adjacent areas. The painting shows a Humboldt penguin, like a new carcass dripping with the spillover oil, gasping for air and life while making a last stand against the massive environmental pollution. Cases like these are still ongoing with an incident as recent as May 2010, where several thousand barrels of oil were spilled from the British Petroleum-owned Trans Alaskan pipeline system, further polluting the eco-system in the surrounding areas.

**HAMIR SOIB @ MOHAMED**  
b. Johor, 1969

**BREATHING HOLE, 2008**

Signed and dated Hamir '08 (bottom right)
Oil and bitumen on linen
183cm x 122cm

PROVENANCE
Private collection, Kuala Lumpur.

EXHIBITED

RM 18,000 - RM 22,000
An autobiographical work done during his early struggling phase when he was still staying at H.O.M. (House of Matahati), the artist imagined himself in a spiritual cleansing partially immersed in a pond blooming with lotus flowers, symbolising his hope of advancing his artistic career. His choice of the theme of impermanence reflects the many uncertainties and contemplations in his decision to sustain and succeed as an artist. With this painting marking a significant turning point in his artistic career, Fuad has emerged strongly as an artist and has gone on to make an impact with his multidisciplinary works in drawings, paintings, digital prints, videos, installations and performances.
The Odissi is one of the most structured classical dances originated from the state of Orissa in eastern India. Bayu was among the 12 painters and 8 photographers selected from Malaysia and India to produce related works for the 4th International Odissi Festival, held in Malaysia for the very first time in 2008.

Skipping a freeze-frame dance manoeuvre, Bayu etches out the chiselled forms of a dancer’s expressive face in stark black-and-white. This is juxtaposed with the overpowering lyrical quality of the yellow floral blob on her coiffure as large as her head, and the tinkling ear ornament and necklace that complete the jewellery repertoire.

BAYU UTOMO RADJIKIN
b. Sabah, 1969

CINTA II, 2008
Signed and dated ‘BAYU UTOMO RADJIKIN 2008’ (bottom right)
Charcoal and acrylic on paper
122cm x 244cm

PROVENANCE
Private collection, Kuala Lumpur.

EXHIBITED
Kuala Lumpur, Galeri Petronas, Stiring Odissi, 2008 (in conjunction with the 4th International Odissi Festival, which also marked the 25th anniversary of Ramli Ibrahim’s Sutra Dance Theatre).

RM 19,000 - RM 22,000
Perhaps more so than his commissioned portraits of the rich and famous, Hoessein Enas found great relish in painting portraits of ordinary people, mainly Malay women, with rustic charm, innocence and sometimes portrayed in their work-clothes. Here, the Kedah beauty is pictured with a farm head-dress. Pastels, one of Enas’ favourite mediums, allowed him for the quick, unerring strokes and the smoothness of forms consistent with his métier.

KEDAH MAIDEN, 1993
Signed and dated Hoessein enas ’93 (bottom left)
Pastel on paper
48cm x 32cm

PROVENANCE
Private collection, Penang; acquired from The Art Gallery, Penang.

LITERATURE

RM 20,000 - RM 28,000

This is a rare oil painting of a nude by Peter Harris. It is a dramatic anatomical study depicting the nude figure, lying face down with discrete positioning effectively avoiding frontal nude. Here, Harris’s skilful handling of anatomy studies is clearly shown, revealing a penchant for brushstrokes not evident in his more spontaneous pastel on paper works. It is also evident from this painting that Harris is adept at depicting foreshortened figures with precise proportion. On the reverse of the painting is a study of what seems to be a life drawing class, with the model sitting on a chair on the right, back facing the artist. Two other figures, depicted in stylised forms on the left, are observing and painting the life model with drawing boards placed in front of them. (Fig. 1)

REFERENCE


Here, Harris takes the viewpoint at the back of a life drawing class, with the nude model lying on her side facing the viewer. In the foreground are Harris’s classmates with their backs turned to the viewer, observing the model’s anatomy while sketching away. This work – using a monochrome approach with simplified yet detailed composition – is unusually contemporary for Harris.

REFERENCE

KHALIL IBRAHIM
b. Kelantan, 1934

When Khalil is traveling outdoors, his left hand never seems to stop sketching. He could be talking to someone but his hand would continuously scrawl out figure after figure, boats or buildings – or whatever that spooled out from his memory. Khalil is also adept at drawing nudes in various poses, gestures and expressions, with an eye for forms and foreshortening, as illustrated in this ink on paper work.

PROVENANCE
Private collection, Singapore; acquired directly from artist.

Figures
Signed and dated Khalil Ibrahim 99 (bottom right)
Ink on paper
32cm x 41cm

RM 5,000 - RM 6,000


Edward Said, Jean-Baptiste Nicolai, and others.

36

PETER HARRIS

NUDE STUDY
Signed ‘PH’ (bottom right)
Acrylic on paper
37cm x 57cm
Undated

PROVENANCE
Collection of The Art Gallery, Penang; acquired directly from artist.

EXHIBITED

RM 5,000 - RM 8,000

37

KHALIL IBRAHIM
b. Kelantan, 1934

Figures, 1999
Signed and dated Khalil Ibrahim 99 (bottom right)
Ink on paper
32cm x 41cm

PROVENANCE
Private collection, Singapore; acquired directly from artist.

RM 5,000 - RM 6,000


68 69
KHALIL IBRAHIM
b. Kelantan, 1934

MY WOMEN II, 1977
Signed and dated Khalil Ibrahim 72 (bottom right)
Acrylic on canvas
98cm x 120.5cm

PROVENANCE
Private collection Kuala Lumpur; acquired directly from artist.

RM 25,000 - RM 35,000

Khalil is best known for his ode to rural women. He renders them with long slender silhouettes in a gorgeous spectrum of flat Pop colours, often with a sarung worn from the waist but bereft of its floral patterns. The milieu is often that of a beach, with a sense of wide expanse of wind, water and sand.

Marvin Chan has stamped his mark on the local art scene since 2007. Marvin’s works are a collaboration of things that happen in and around him. The Hope of Always and the Inevitable is from the body of work which offers an intimate view at the artist dealing with the notion of wanting children, and how this addition (or omission) of an entity can alter the course of an ideal. The work projects an elementary question on the ‘temporary state’ that one is in, along with the anxieties and expectations associated with a child.

The speculative nature of hope and the inevitable, as well as the debate on the ‘child’ - irregardless of the outcome - is permanently suspended in an ephemeral pinkish-hued, resin layered image of a pony-tailed girl, distracted, as if by an impending sense of the inevitable.

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Marvin Chan
b. Kuala Lumpur, 1972

The Hope of Always and the Inevitable, 2007

Signed and dated Marvin 07 (bottom right)
Oil on canvas
170cm x 137cm

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

Exhibited

RM 7,000 - RM 10,000

Reference
This painting by the playwright-dramatist-poet-artist is unusual in two ways. Firstly, the signature ‘JOHN L’ is not commonly seen in his works, although the artist is known to have signed in 11 other different ways. Secondly, the Christian persuasion in this early work, at a time when he was known to be more enthusiastic in exploring secular and even provocative themes in art and theatre. To this, the now 82-year-old artist elaborated in an e-mail response, “There are three spiritual periods in my life: an early one from 1950s to 1960s, [when I was] full of fervour after my conversion from Buddhism to the Catholic faith; then came a lapse of [my] faith from 1960s to 1970s in London and in Malaysia; and finally, a happy one, when I was born again in Jesus through a miracle, from 1970s until today.”

This work was done in 1960s for the St Xavier’s Institution, where the artist once taught Art. Here, the crucifixion of Jesus Christ is laid horizontally — looming largely over a meadow and modern-day houses — symbolising how Christ had ‘fallen’ and laid down His life to save mankind. The death and resurrection of Jesus is the central focus of the Christian faith.

Though undated, this work was probably completed before the artist entered into a period of doubt and intense spiritual searching (‘lapse of faith’ as he professed earlier) during his London days, as evidenced in his 1963 etching-on-paper work Man’s State (Fig. 2) where the spitting words: Hate, Lonely, Love, Fear were accompanied by his burning question of “God, where are you!”.

Lee Joo For’s art and theatre works have continued to serve as a vivid record of his spiritual journey, as the artist’s later works (after his miraculous born-again experience) saw him revisiting Christian themes, an indication that he has once again found joy and peace in his renewed faith.

**REFERENCE**

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


Nirmala, one of the pioneer artists focusing on social commentary, uses stark photographic news images, which she silkscreened and painter over, to highlight socio-political-environmental issues. Her themes cover squatters and environmental degradation (logging) to genocide in Vietnam, Africa, Cambodia and particularly with the Sabra and Shatila massacre in 1982, which brought about the Beirut series during 1983-85.

According to the artist, only two larger works on canvas (sizing at 122cm by 206cm) resulted from the Beirut series. One of them is currently on a world-touring exhibition Breaking the Veils: Woman Artists from the Islamic World, where Nirmala is one of the two female Malaysian artists featured in this exhibition (the other being Dato’ Sharifah Fatimah), while the other is in the possession of a local collector in Kuala Lumpur.

Interestingly, the artist commented that her series often start with larger works on canvas, then followed by a number of smaller works on paper, before she embarks onto another theme. As such, her works on paper, such as this piece on offer, marks the essence of each series and though smaller, are as significant as those on canvas.

The artist once told writer Chu Li: “We have lived with this nightmare for far too long. At least I hope as artists, we didn’t stand by and walk away…”

REFERENCE

Huge smoke plumes burst forth like a geyser in the foreground of the picture, sending off a sinister chill despite the somewhat playful connotation in the caption. This is one of Jai's rare excursions into political terrain and sees him venturing outside Malaysia and beyond his immediate and familiar surroundings. Pre-timed bombs like those in Mumbai (Taj Hotel), Jaipur, Ahmedabad, Bangalore and Assam in India, the Gaza Strip and Pakistan have snatched lives of innocent civilians and caused irreversible damage to properties, while closer to home is the protracted insurgency in the volatile Deep South of Thailand.

**REFERENCE**


Signed and dated ‘Jai 2008 KL’ (bottom left), titled ‘Hi, There’s a Bomb in My Backyard’ (bottom right)
Mixed media on paper
70.5cm x 100cm

**PROVENANCE**

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

**RM 13,000 - RM 15,000**
Jai investigates Malay identity, culture and psyche in his works, sometimes inserting his own persona to re-enact issues or events which may be related to him.

This work is from his Wet series. The title, The Puppeteer, is scrawled on the top left of the painting with the date 23-11-2006 indicating when it was completed. The figure is depicted with hands raised chest-high in a symbolic gesture of a dalang, with his ‘puppet’ below him looking impassively outwards, waiting to perform to the master’s staged plan.

THE PUPPETEER, 2006
Signed and dated ‘Jai 2006’ (bottom left), titled and dated ‘THE PUPPETEER 23-11-2006’ (top left)
Oil on canvas
122cm x 122cm

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

EXHIBITED

RM 26,000 - RM 28,000

REFERENCE
Amron Omar’s larger-than-life depiction of silat pugilistic poses belies a darker inner manoeuvre in surmounting psychological demons. It may surprise many that this outwardly show of violence is about kebatinan, a search for inner solace and stability, and a discipline of self-submission.

In this drawing, the figures strike a dramatic pose. As the figure on the left raises his right leg, it gave him that extra propulsion as he readies for a strike.
Silat is a popular form of martial arts in the Malay archipelago. Besides being a form of self-defence, it inculcates discipline and fosters healthy living. During the 1960s and 1970s, weddings and royal installations often had silat demonstrations as entertainment, as this painting of the unarmed combat shows.

Hoessein Enas was more interested in the dramatic poses and gestures, with the exponent on the left crouching in a taut stance while the combatant on the right is getting ready for the strike. Those days, the demonstrations were accompanied by music from the gendang (drums), serunai (oboe) and seruling (flute).

MOHD. HOESSEIN ENAS, DATO’

Signed and dated Hoessein enas 1991 (bottom left)  
Oil on canvas  
76cm x 102cm

PROVENANCE  
Private collection, Penang, acquired from The Art Gallery, Penang.

LITERATURE  

PROVENANCE  
Private collection, Penang, acquired from The Art Gallery, Penang.

LITERATURE  

RM 90,000 - RM 110,000
Since Bayu Utomo Radjikin won the Major Award in the Young Contemporary Artists competition in 1991 with his Bujang Berani, Bayu has used different aspects of the human figure to highlight injustices, deprivations, inner anguish and angst. His paintings took a dramatic turn after his London sojourn in 2005-2007 when his figures assumed warrior persona with theatrical hand gestures or depicted deep in thought. He unveiled these works of mock-classicism amidst ancient European architecture in the exhibition MIND THE GAP: From KL to London and back at Wei-Ling Gallery in Kuala Lumpur.

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**CHANG FEE MING**

b. Terengganu, 1959

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**REZEKI, 1996**

Signed ‘F.M.CHANG’ with seal (top left)

Watercolour on paper

56cm x 76cm

**PROVENANCE**

Private collection, Kuala Lumpur; acquired through GaleriCitra, Kuala Lumpur.

**EXHIBITED**

Kuala Lumpur, GaleriCitra, Portraits of Terengganu, Watercolour Paintings by Chang Fee Ming, July 3-14, 1997.

**LITERATURE**

Christine Rohani Longuet and Chang Fee Ming, The Visible Trail of Chang Fee Ming, Teratai Arts and Crafts, Terengganu, 2000, illustrated p. 31.

**RM 60,000 - RM 80,000**

"To travel and see and paint is for me a way of learning, part of my life philosophy"

- Chang Fee Ming

Rezeki is God’s blessings of livelihood and economic sustenance but one that has to be worked for in order to enjoy not only the requisites of life but also material comforts. The scene depicting street trading of chillies and bananas is enriched by the pungent colours of the batik sarung worn by the seated vendor, who is obviously doing fairly well as suggested by the gold bracelets on her left wrist and the coins in the plastic bag beside her but it is still a tough life. Fee Ming is back in his element when he revisited Terengganu’s rural life in between trips to Bali and elsewhere.

**REFERENCE**

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

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Rise Above It is believed to be the only piece from Ibrahim Hussein’s China series that was sold by the late artist (to the current owner) and the first of the series to be offered for sale in a public auction – in the history of Malaysian art.

This previously unreleased work was not featured in the capsule posthumous exhibition held in Bangsar, Kuala Lumpur in conjunction with the launch of the late artist’s autobiography, Ib: A Life, in March 2010.

The China series stems from Ib’s tour to Kunming, among other Asian cities, in the mid-1990s, with trips to Beijing later. In the series, Ib remixed readymade images with gestural lines and forms, and reemployed ‘printage,’ a transfer technique he made popular during the late 1960s. It represents Ib’s interpretation of the triumphs and struggles in China’s history.

Rise Above It depicts a group of Chinese looking up at a ‘cocooned form’, which represents the ‘New China’ – a result of recent drastic change in China.

IBRAHIM HUSSEIN, DATUK
b. Kedah, 1936-2009

RISE ABOVE IT (CHINA COLLECTION), 2008

Signed and dated ‘ibrahim hussein 08’ (bottom left)
Acrylic on canvas
81 cm x 81 cm

PROVENANCE
Private collection, Kuala Lumpur; acquired directly from artist.

RM 150,000 - RM 250,000
Famed for his spontaneity to create art at any time irregardless of his surrounding, this series of five ink drawings was done during the artist’s getaway with some friends and family. Ib made these drawings of a flowing sinuous ribbons of parallel hair-like lines defining a tumble of torsos and limbs and he had no intention of selling the works. It was later sold to Ib’s traveling companion then after much persuasion as he had taken a fancy to the drawings.

Completed and documented in Ibrahim Hussein: A Retrospective, these works were originally drawn on white paper, but were later brought back to Ib for some minor touch-up. While retouching the works, Ib decided to add red pigmentation on the paper to further enhance the works. Offered here are four out of the five works, the fifth drawing being kept by its current owner.

PROVENANCE
Private collection, Kuala Lumpur.

LITERATURE

RM 11,000 - RM 15,000 each

EXHIBITED

AWARDS

EDUCATION

REFERENCE
Ibrahim Hussein: A Retrospective (1986).
The entire composition, based on the hierarchy of old courtyard patterns predominantly found in traditional Malay architecture, is skewed towards symmetry and harmony, which are also integral elements in Islamic Art. The mandala also acts as a symbolic cosmic force with hypnotic contemplative play. Sprigs of flowers on the perimeters break the grid, while regional motifs are incorporated. One of the most highly innovative artists in batik, Fatimah excels in block printing.


Most of Rafiee Ghani’s paintings depict the interior domestic scenes of still-life objects, plants and flowers in vibrant colours. Here, the curtains catching the breeze, like a string of musical notes tingling in the air, suggest the living space is close to some littoral landscapes or amidst verdant vegetation. The bright tropical colours were perhaps inspired by the artist’s wide travels to faraway and exotic places.

REFERENCE
A sense of tropical lushness is hinted with the vegetation and palm-like tree in the alfresco view from the verandah while the centre of the painting is dominated by a wicker chair in the foreground. It is a jumble of different perspectives in subdued tones showing the bric-a-brac in a studio with vases, flowers, book-shelf, plants, side-table, wall hangings and carpet. While describing this painting, the artist said, “To me, these are mere symbols of everyday objects that surround us, bringing with them a deep sense of comfort that are frequently forgotten or taken for granted in our everyday life.”
The artist cleverly uses the arrayed still-life of glasses and their reflections to suggest facets of reality and perception, with the background set in different patterns and colours. It tells of how things are, and beguilingly how things can be seen, with different people seeing different things.

Done a year before her return to Malaysia, this still life painting of glasses is an extension of the artist’s interest in light. To her painting glasses is like capturing light. The artwork depicts a set of five similar conical glasses arranged neatly on a table lined with patterned tablecloth. The light captured in the glasses escapes, each of them creating similar patterns of reflections and deflections according to the amount of light captured. The glasses, with their smooth and glossy surfaces, are symbols of ‘sugarcoated’ fancy nothings to distract one from the (lack of) content within them.

Through this still life painting of a variation of glasses, the influence by North European Masters on the artist’s handling of light and precision is evident. Painted here are a highball glass, a goblet classique stemware, a short glass, a sundae glass and the same conical glass found in Glacé. Left to catch light on a tablecloth, the fugitive light is reflected and deflected differently according to the varied forms of the glasses, creating a playful twist to the otherwise simple shapes and patterns.

**REFERENCE**

YUSOF MAJID
b. England, 1970

STAMFORD BRIDGE, 2000
Signed and dated ‘Y. Majid 00’ (bottom right)
Acrylic and charcoal on paper
88cm x 60cm

PROVENANCE
Private collection, Kuala Lumpur; acquired through Darling Muse Gallery, Kuala Lumpur.

RM 4,000 - RM 7,000

Yusof Majid, who studied at the Chelsea School of Art, is an avid fan of the Chelsea Football Club based at Stamford Bridge, but he returned to Malaysia before Russian businessman Roman Abramovich took over the club in 2003. Yusof is known for his whimsical airy-fairy light-hearted works revolving around fun-fairs, toys and clouds. He drew inspiration mostly from his childhood memories, with a decidedly British feel.

REFERENCE

YUSOF GHANI
b. Johor, 1950

SIRI TARI 2, 1990
Signed ‘Yusof Ghani’ (bottom right) and titled ‘SIRI TARI’ (bottom left)
Acrylic on paper
53.3cm x 35.6cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 6,000 - RM 8,000

Yusof Ghani’s works of camouflaged figures in dynamic movement set forth his Tarian series which sashayed into public domain in 1989, with an exhibition at GaleriCitra. In 1990, he suffered a mild stroke but went to Penang and recuperated within months. This work showing two clasping figures done with soft touches and wash-like drip technique is likely to have been done after his stroke ordeal. The Tarian series is probably one of the artist’s most popular series to date.

REFERENCE
KENG SENG CHOO

b. Kedah, 1945

**WINDOW** (窗内窗外), 2006

Signed and dated ‘Seng choo 06’ (bottom right)
Oil on canvas
96.5cm x 76.2cm

**PROVENANCE**
Private collection, Kuala Lumpur.

**RM 5,000 - RM 8,000**

Seng Choo concentrated on batik and watercolours in the early years before moving onto oil, which gives his work greater textural and tactile ground besides a longer life-span. His figurations have also become better defined and refined, with more elongated extensions of the limbs ala Cheong Soo Pieng.

Here, the artist plays on a window-within-window perspective - from the outside, a bevy of girls looking in and vice versa, with another window in the background. The blackbird on the cushion in the foreground has obviously flown out of its cage in between the two front windows.

KHAW SIA

b. China, 1913-1984

**BALINESE MAIDEN**

Signed ‘K.SIA’ (bottom left)
Watercolour on paper
48cm x 35cm
Undated

**PROVENANCE**
Private collection, Penang.

**RM 9,000 - RM 12,000**

The painting is undated like most of Khaw Sia’s paintings, although record shows that in his first solo of watercolours in Penang in 1955, there were paintings of landscapes and Balinese women. In this painting, the woman adjusting her head-scarf is depicted in casual and plain clothes. Until the 1930s, most Balinese women moved around topless with only a sarung to cover the lower half of their bodies.

**REFERENCE**
The white orchids here have distinctive willowy white fluffs with a small tongue in the centre, flanked by long leaves. Khaw Sia had started painting orchids since the 1960s and it became one of his greatest passions, as he would actively seek out the flowers during his travels and was said to have cultivated the flowers on his own. He held two solo watercolour exhibitions in 1976 and 1977 in Penang dedicated exclusively to orchids.

**Reference**


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**KHAW SIA**

b. China, 1913-1984

**Still Life**

Signed K.SIA (bottom left)  
Watercolour on paper  
37cm x 44cm  
Undated

**Provenance**  
Collection of The Art Gallery, Penang.

**RM 6,000 - RM 10,000**

Khaw Sia had done several compositions of cooked crabs or lobsters, though one suspects that it was done to explore the relationship between the orange-red colour against the white chrysanthemum rather than for portraying gastronomic relish. The hard shell contrasts with the shape of the wine jar, which is telling as seafood goes well with wine. The white chrysanthemum, if made into a drink, may provide the 'balancing' one needs after all the heavy food and drinks.

**Reference**


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**Orchids**

Signed K.SIA (bottom left)  
Watercolour on paper  
26cm x 22cm  
Undated

**Provenance**  
Private collection, Penang.

**RM 3,000 - RM 8,000**

The white orchids here have distinctive willowy white fluffs with a small tongue in the centre, flanked by long leaves. Khaw Sia had started painting orchids since the 1960s and it became one of his greatest passions, as he would actively seek out the flowers during his travels and was said to have cultivated the flowers on his own. He held two solo watercolour exhibitions in 1976 and 1977 in Penang dedicated exclusively to orchids.

**Reference**


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**WOO SENG NON**
b. Perak, 1942

**FRESH FROM ORCHARD, 2010**
Signed and dated 'Seng Non 2010' (bottom left)
Oil on canvas
56cm x 71cm

**PROVENANCE**
Collection of The Art Gallery, Penang; acquired directly from artist.

**LITERATURE**

**PROVENANCE**
Collection of The Art Gallery, Penang; acquired directly from artist.

**LITERATURE**

**RM 8,000 - RM 12,000**

It is the fruit season and the big baskets are brimming with inviting, ripe rambutans. Seng Non was taught by Professor Chan Hoi Ying (1918-2010) at the Hong Kong Academy of Fine Arts in Hong Kong. Chan, in turn, was taught by Li Tie Fu (1869-1952), reputed to be one of the earliest artists from China to be exposed to Western Art abroad. Seng Non himself is adept at painting portraits, carps and still lifes. He is also president of the Penang Oil Painting Society (POPS) which he set up in 2002.
1930 - 2010

When I started my gallery, The Art Gallery, Penang in 1989, one of the first artists I contacted was Tan Choon Ghee as I was fascinated with his beautiful watercolour renditions of streetscenes of Penang. At that time, he was well established as an artist, but he told me that until a few years earlier, he had to subsidise his income by teaching art to young students. Fame came early, but fortune came much later when he was already in his 50s. Not that he was really rich but he was able to buy an apartment at Air Itam, when his rented premises at Burma Road was taken back by the landlord. In 1992, he was finally able to realise his life-long dream of cruising on the luxurious ocean liner, Q E 2 for he loved the sea and travelling on ships.

Many happy weekends were spent at his house choosing artworks which I bought outright, as he was not keen on consignments unlike younger artists. Although his watercolours are good, I am also impressed by his ink and colour paintings (Chinese brush paintings) which in my opinion, may be superior to his watercolours with his confident strokes and economy of lines. I also bought his oil paintings which are rather rare, and therefore more expensive.

When I acquired enough works, I decided to curate a retrospective exhibition for him in 1992 as well as produce a catalogue, *Tan Choon Ghee Retrospective - 1957 to 1992*. Ooi Kok Chuen wrote a review of the exhibition in the *New Straits Times*. As a result of this article, a few days later, we received a call from KLM (the Dutch national airline) requesting for Choon Ghee’s phone number which we happily complied. Apparently, KLM recalled that Choon Ghee was the artist who flew on their inaugural flight from Kuala Lumpur to Amsterdam decades ago. They eventually sent a request to him, and he agreed to paint some scenery of Amsterdam for their promotional use. KLM was so happy with his work that they invited him at least two more times to paint.

In 2000, I was requested to guest-curate a retrospective exhibition for Choon Ghee at the Penang State Art Gallery and published a catalogue, *Tan Choon Ghee Retrospective - 1957 to 2000*. He told my late wife, Siau Bian that he was grateful that I am the single biggest buyer of his paintings. In June 2009, my family was asked to take over the management of ArtSalon @ SENI at Mont Kiara, Selangor. I decided to organise an exhibition with an accompanying catalogue entitled *A Tribute to Tan Choon Ghee* at the gallery in November-December 2009. On 9 September 2009, I managed to visit Choon Ghee and buy a few more paintings from him to include in the exhibition. Some of the paintings are included in this current auction. That was the last time I saw him. Fortunately, he consented to have his photos taken with me, and they are probably the last photographs of him available.

I am proud to be associated with this gem of an artist and am glad that I contributed in a small way to enhance his fame, and helped him to enjoy his later years of life, especially by putting him in touch with KLM which resulted in him being sponsored for his several trips to the Netherlands and Europe.

Choon Ghee was fascinated by the Straits Eclectic Baroque architecture with its louvered windows, Palladian pillars, lime-washed walls and Malacca tiles, and old houses of worship of the various races. Most of all, it was the activities around the area that gave life and character to it.

Choon Ghee will always be remembered for the extraordinary poetry of street life in watercolors and oil - his fluid strokes, the brevity of details, the sound draughtsmanship and composition, and the sheer verve and vibrancy of his style. He is, truly, a great Malaysian art legend!
In my over twenty-five years of involvement in the Malaysian art scene, both as a collector as well as a curator and organizer of close to eighteen art exhibitions, I have come across only two great Malaysian artists who had the dexterity of hand and speed of sight to capture on paper the fleeting movement of people. Tan Choon Ghee, who left us last year (1950 – 2010), was one of these two great masters I know; the other being Khalil Ibrahim. In both cases, I had spent time with them at close range and had the opportunity to observe this rare skill that they possessed.

It was Choon Ghee’s works, I must confess, that stirred my entire interest in Malaysian art. On a flight to New York in late 1985, I was stuck for many hours at Changi Kishak Airport in Taipei. I had all the time to browse through a magazine of the Malaysian Association of Hotels (Salon, if I recall) which showcased a lovely watercolour by Choon Ghee on its front cover and many more equally delightful works. On my return to Kuala Lumpur, I immediately set out to seek Rupa Gallery (as mentioned in the magazine) which was then located in Old Town, Petaling Jaya, tucked away in between car repair shops. There, for the very first time I met Victor Chhin, the owner of Rupa. That day, I ended up buying my first ever Malaysian art work, a lithograph by Choon Ghee in fact carefully treasured the Menus of the food Western since it represented the attention of not only many Malaysians but also foreigners alike, in Penang. Kuala Lumpur and elsewhere. Though not publicized, I can reveal today that Choon Ghee was specially selected by the British Government authorities to paint Carcosa, the official residence of the British High Commissioner, situated in the grounds of the Lake Gardens in Kuala Lumpur, before the building was formally handed back to the Malaysian Government. I remember that day when I took Choon Ghee to Carcosa and selected a small stool (that I had earlier bought for him for the occasion) and with his pencil in hand, he deftly sketched the building. It took some hours, interrupted by conversations with the very warm and hospitable British High Commissioner. It is now time for the National Art Gallery (Balai Seni Lukis Negara) to consider organizing a retrospective exhibition for this national artist who in his lifetime had contributed his best to the development of art, especially in the medium of watercolour in Malaysia.

I could keep on writing about Choon Ghee and the many private facets of his life that he opened up to us over the years that we had known him. But, perhaps recollections of vignettes of his life by also those who knew Choon Ghee relatively closely would help to create a total recall of the quiet, polite and gentleman artist that Tan Choon Ghee was. He has gone but bits and pieces of his creations will forever adorn the walls of many art museums, galleries, and collectors especially in Kuala Lumpur, in my view, was Victor Chin. It was Victor who did the first ever solo exhibition of works by Choon Ghee in an exhibition held in 1983 at the Australian High Commission in Kuala Lumpur. Victor by nature is a modest person. I am sure he will not claim credit for what he did. But I guess I can attribute to him since this is a fact. The exhibitions we held for Choon Ghee In Kuala Lumpur came some years later – in 1986, 1988 and 1994. For those who might not know, Victor himself has always been an ardent admirer of Choon Ghee’s works. In later life, some of Victor’s own heritage building watercolour works (which he did mainly as commissioned jobs) also took after the Choon Ghee style. In Penang, the role subsequently played by Dato’ Dr Tan Chee Khuana, his late wife Siau Bian, his daughter Ee Lene and son Chien Li through The Art Gallery, Penang, contributing much to perpetuating Tan Choon Ghee to all of Malaysia and also to the international auction houses.

It is admirable that an auction house like Henry Butcher Art Auctioneers had decided to pay tribute to this great Malaysian artist. This is a follow-up to the many solo and tribute exhibitions held by The Art Gallery, Penang and Kuala Lumpur (the latter through Art Salon @ SENI) and the retrospective held by the Penang State Art Gallery in 2000. In all these exhibitions, Chee Khuana has had a hand in it. Chee Khuana and his The Art Gallery, Penang, I suspect, must probably possess the largest body of artworks by Choon Ghee in the country today, in all the media that Choon Ghee worked in (watercolour, ink and wash, oil).

For many years, Choon Ghee had remained very much a “provincial” artist, known best mainly in Penang, that place he loved so much, the place he returned to in 1967 after all his foreign sojourns in London, Singapore, Sydney and Hong Kong. But the man who brought Choon Ghee to the Klang Valley and to the attention of art enthusiasts and collectors especially in Kuala Lumpur, in my view, was Victor Chin. It was Victor who did the first ever solo exhibition of works by Choon Ghee In an exhibition held in 1983 at the Australian High Commission in Kuala Lumpur. Victor by nature is a modest person. I am sure he will not claim credit for what he did. But I guess I can attribute to him since this is a fact. The exhibitions we held for Choon Ghee In Kuala Lumpur came some years later – in 1986, 1988 and 1994. For those who might not know, Victor himself has always been an ardent admirer of Choon Ghee’s works. In later life, some of Victor’s own heritage building watercolour works (which he did mainly as commissioned jobs) also took after the Choon Ghee style. In Penang, the role subsequently played by Dato’ Dr Tan Chee Khuana, his late wife Siau Bian, his daughter Ee
The Pestsäule (plague column) located on Graben in Vienna, Austria was built as far back as 1679. The monument is an obvious attraction in the city and a convenient meeting point. The surrounding Stephanplatz of pedestrian mall and square is an entertainment hub with choice shops, boutiques and restaurants, and a popular spot for buskers. The Baroque sculpture with its organic shape poses a stark contrast to the orderly and geometric buildings surrounding it, with the predominantly grey veneer broken only by pockets of red and orange-ochre.

Amsterdam in winter time does have its unique charm as the city stirred in activities in the morning with pockets of people shuffling to get to work - walking, taking trams, or riding bicycles (a popular mode of transport in The Netherlands). The imposing building of red bricks with alternating white strips is probably the Clifford Chance Red-Brick Building on Droogbak. On a cold day with the carpet of snow, the red building exteriors provide a welcoming visual heat.
67

TAN CHOON GHEE
b. Penang, 1930-2010

AMSTERDAM, BOATS, 1999

Signed and dated ‘CHOON GHEE 1999’
(bottom right)
Watercolour on paper
28cm x 37cm

PROVENANCE
Collection of The Art Gallery, Penang;
acquired directly from artist.

EXHIBITED
Kuala Lumpur, Art Salon @ SENI, A Tribute
to Tan Choon Ghee, November - December
2009, illustrated in catalogue p. 29.

RM 5,000 - RM 8,000

This was done during the artist’s final trip to Amsterdam in 1999,
the last of a few trips he took under special invitation by KLM
to paint Dutch sceneries. Here in this Amsterdam harbour, the
barge docked at the side is at rest, while a small fleet of boats is
moored a little further away. The accentuations on the water’s
edge further reinforce the lazy idling mood.

REFERENCE
The Art of Tan Choon Ghee, cover essay by Ooi Kok Chuen, Georgetown Printers,

68

TAN CHOON GHEE
b. Penang, 1930-2010

HARBOUR SCENE, 1962

Signed and dated ‘TAN, 1962, CHOON GHEE’
with seal (bottom left)
Watercolour on rice paper
20cm x 29cm

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

RM 3,500 - RM 5,000

It is difficult to surmise whether this scene is that of Penang
or Singapore, as Choon Ghee had already started working in
Singapore in 1962. A raft of ship masts in the distance topped
by the fluttering pennants is the only movement apart from a
lone figure walking on the plank stilt ramp towards the seafront.

REFERENCE
The Art of Tan Choon Ghee, cover essay by Ooi Kok Chuen, Georgetown Printers,
Here is a sketch by the late artist, with two shadowy figures and at least a
dozen of colours at play. The composition is anchored by two stanchions,
one on the left where two coconut trees ‘fused’ together and the other on
the right where the jetty’s stilt poles stood.

This work is accompanied by a special note of authentication from the
artist dated 20.2.2008, as Choon Ghee only signed a few of his works in
the early years with the unusual monosyllabic signature, ‘TAN’.

REFERENCE
The Art of Tan Choon Ghee, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.
The focus here is on the curved finials on the rooftops of buildings set within the 10-acre temple square. The finials are believed to be able to ward off evil spirits. However, the landmark seven-storey pagoda of the famed temple is not visible in the work. In the foreground on the right is the pavilion where visitors may stop to catch their breath before taking to the steps ascending to the main temple complex. Also known as the Temple of Supreme Bliss or the Temple of Sukhavati, the Kek Lok Si Temple is one of the largest Buddhist temples in South-east Asia, and a popular tourist spot in Penang.
The Leong San Tong (Dragon Mountain Hall), better known as Khoo Kongsi, is one of Choon Ghee’s favourite subjects, and this piece done in 1985 is outstanding. Khoo Kongsi, set up for immigrants from the Sin Kang Village in China, is one of the five big clans in Penang, the others being those of Cheah, Yeoh, Lim and Tan. The present temple was rebuilt in 1902-1906 after the original 1851 structure was burnt down in 1894, purportedly due to lightning strike. Located in Cannon Street, it was one of the locations for the Hollywood film, Anna and the King.

Aesthetically, it shows Choon Ghee’s sound draughtsmanship, attention to details in the ornate roof, and his beautiful control with pastel hues and subdued reds. The whole composition is enlivened by the activities of young and old, within and outside the confines of the temple building.
This work is a slight variation of another similar work featured in Malaysia Smelting Corp. Berhad’s 1986 Desk Calendar. Like the Chinese samfu-clad amah, the itinerant barbers have disappeared from the urban areas. Their portable kit included combs, brushes, scissors, powder puff, foldable blades (which have since been replaced by disposable blades), talcum powder and mirrors. Here, the barbers are operating in front of a beauty saloon, hua mei mei rong yuan, with the Straits Eclectic façade. A trishaw on the right with two passengers inside looks set to take off (usually, Choon Ghee preferred his trishaw to be ‘stationary’).

As always, for Choon Ghee, it is really his fascination with the ordinary people - whether it is going about their chores or plainly doing nothing - that give meaning to these places.
It is blustery and the occupant inside the kampong hut with attap roof is trying to keep warm over a fire, or cooking something. The coconut tree near the centre frames the entire triangular wedge, with the kampong hut in the centre and another storage hut in the foreground on the right. Here, the tree trunk on the left tilting and veering out of the picture acts as a counter balance point to the composition.

Limited to the lack of good pigments to select from during the 1940s, Yong Mun Sen used the best British watercolor pigments that was available to him then. Even so, the colours were formulated with more chalk powder fillers in them, leaving a poster color-like chalky effect when dry, evident in the blues and greens in this painting.

REFERENCES
Dr Tan Chee Khuan, Social Responsibility in Art Criticism (Or Why Yong Mun Sen is the Father of Malaysian Painting), The Art Gallery, Penang 1998.
Dr Tan Chong Guan, Yong Mun Sen Retrospective, The Penang State Art Gallery, Penang 1999.

This undated 花鸟 (flower-and-bird) work was delicately done using fingers to portray a spontaneous feel. Sprays of plum blossoms dot the sparse branches with two chatty birds perched on the bottom right—a pictorial structure of harmony and simplicity. Though Wen Hsi was also adept at painting in the Western media, he is best known for his Chinese paintings of gibbons and egrets. He was influenced by the style of Wang Geyi (1897-1988), and was a protégé of Pan Tian-shou (1897-1971), an expert in finger-painting.
This unusual watercolour by Cheong Soo Pieng, *Rubbish Dump*, depicting historical Singapore in a scene showing discarded furniture in a junkyard has finally come into the market.

The building with the clock tower in the background is actually the Victoria Theatre and Concert Hall which was the venue of the founding of the ruling People’s Action Party, with the landmark 54-metre tower added in 1906.

In a *New York Times* article on Oct 6, 2010, writer Sonia Kolesnikov-Jessop observed, “Cheong’s work focused on scenes of the ‘everyday’, but went beyond depicting ordinary people engaged in common activities, like mending fishing nets or watching puppet shows. He also was interested in forgotten spaces and discarded objects, an interest that can be seen in the undated ‘Untitled (a Rubbish Dump)’ in the collection of NHB, Singapore, a watercolour on paper that depicts a junkyard with views of a mosque in the background.”

Seng Yu-Jin, one of the curators in the *Cheong Soo Pieng: Bridging Worlds* exhibition (Singapore Art Museum) in 2010, commented, “Cheong was very interested in the industrialisation of Singapore and Malaya in the 1950s. Some of his paintings represent power grids, factories, oil refineries, junkyards. These were very unusual subjects for local artists at the time.”

A lovely painting with a dominantly red background, it may well have been influenced by Henri Matisse’s (1869-1954) The Red Studio (1911). This painting represents, to some art critics, the best of Yu Chian’s oeuvre. The shade of the makeshift stall and even the ‘cooling’ suggestion of the ice-scraper provide little if at all relief from the ‘heat’ emanated by the red colour.

Done in the year of Malaya’s independence and before Yu Chian’s formal studies in Paris, the painting is likely to be a bold study of colour relationship with red.
This work of the Cheah Si Sek Tek Tong, otherwise known as the Cheah Kongsi, is noted for its vibrant mix of colours. Cheah Kongsi is one of the top five clan houses in Penang (the others being Khoo, Yeoh, Lim and Tan). This two-storey temple building located on Armenian Street houses the patron saint, Hock Haw Kong. It was the ‘headquarters’ of the Cheah ‘Sinkeh’ (new immigrants) from the Sek Tong Village in China. The clan society was founded by Cheah Yam in 1820, and his wife, Ong Sin Neoh, took over and created a trust body after he died, becoming the only woman to have chaired a Hokkien (Minnan) clan group. This building with ornate dragons on two finial sides of the rooftop was completed in 1873.

The giant bell in the temple, kept in a storeroom with other temple paraphernalia, looks like it has yet to be commissioned, as the wooden structure holding it shows. Bronze bells of this size could only be cast in China in the early days.

This watercolour is part of the 148 works from the collection of Yao Chew Mooi (widow of Yong Mun Sen), which were appraised by London’s Spink and Son.

Mun Sen’s forte was in watercolour landscapes, where we can clearly see the influence of Chinese art in his quick flurry strokes and more generalised compositions. Very seldom do we find a work done by the artist with the interior as the subject. In this painting the interiors are dark with only a little light entering through the half-opened entrance, to give the viewer an inkling of the contents inside the temple.

**TEMPLE INTERIOR (神庙钟鼓), 1951**

Signed and dated ‘MUN SEN 1951’ (bottom left), titled in Chinese (reverse)
Watercolour on paper
46cm x 63cm

**PROVENANCE**
Private collection, Penang; acquired from The Art Gallery, Penang.

**RM 16,000 - RM 30,000**
LYE YAU FATT
b. Kedah, 1950

MORNING GLORY, 2010

Signed and dated ‘Yau Fatt 2010’ (bottom left)
Acrylic on canvas
75cm x 90cm

PROVENANCE
Private collection, Penang; acquired directly from artist.

RM 10,000 - RM 12,000

Lye Yau Fatt, the poet of back-lanes best known for his drybrush watercolours, is back in his element with the subjects and style that won him great acclaim during the 1980s. Evident in this photo-realistic painting with painstaking details, the artist has successfully transferred this technique onto canvas using acrylic. The blooming Morning Glory grown from a kettle pot standing on a wood trestle is the highlight of this back-lane scene amidst the clutter of a discarded wooden frame, a large urn and stone mortar, while a straw hat hangs on a triangular cage with the feathered creatures out and about, relaxing nearby.

With the brilliant play of coloured dots vying for attention with the faint glow of the street lamps, Eston Tan has accomplished a fugue of sheer poetry. The ‘action’ revolves around a corner junction of Chulia Street in Penang, where a steaming hot meal on a wet, rainy night is just around the corner from a roadside hawker or a kopitiam inside the building. Details of the louvred window facades and the large triangle pediments are lost in the shadows from the nuances of dark encrusted colours etched with faint ribbed outlines. Eston Tan has gone fulltime into art since 2000, and is adept at both the brush and palette knife, as attested in this oil on canvas work.

MUSIC OF THE NIGHT, 2008
Signed and dated ESTON 2008 (top right)
Oil on canvas
65cm x 80cm

PROVENANCE
Private collection, Penang; acquired directly from artist.

RM 12,000 - RM 15,000
Lee Long Looi’s figures, like many artists in Kedah then, seem to carry an influence by Cheong Soo Pieng, though he was not taught by Soo Pieng during his time at the Nanyang Academy of Fine Arts in Singapore. His major influences then were Georgette Chen and Lai Foong Mooi.

The mother-and-child theme is one of the artist’s favourite, as it resonates with his art of dealing with the intimate moments of domestic life. Although there is no identification of ethnicity, the ambience, especially with the wall hangings with tribal-like designs, suggests that he may be drawing inspirations from a local tribal community, perhaps one in East Malaysia.

The artist is currently based in Miami and New Jersey in the United States.

**MOTHER AND CHILD, 1981**

Signed and dated Long Looi Lee 81’ (top left)

Mixed media on paper

37cm x 56cm

**PROVENANCE**

Collection of The Art Gallery, Penang.

**EXHIBITED**


**LITERATURE**


**RM 8,000 - RM 10,000**

Lee Long Looi’s figures, like many artists in Kedah then, seem to carry an influence by Cheong Soo Pieng, though he was not taught by Soo Pieng during his time at the Nanyang Academy of Fine Arts in Singapore. His major influences then were Georgette Chen and Lai Foong Mooi.

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The artist is currently based in Miami and New Jersey in the United States.
Teng had adopted the mother-and-child theme as one of the main focus in his works, to celebrate motherly love and sacrifices, and as remembrance to his mother. The gestures and postures, with strong curvilinear lines, are composed to show maternal affection and protection as the mother clasps her child within the folds of her arms and cushy legs. The foot on the ground serves to balance the picture and speaks of security and stability. The egg-shell shaped composition, reminiscent of the cylindrical Russian Matryoshka nested dolls, adds to the intimacy feel.

The unique bold use of colours is evident with the cool blues and greens on the child contrasted against the warm and dominating reds and oranges on the mother; thus reassuring the warmth of maternal care for the child.

**Mother and Child, c. 1980s**

Signed ‘Teng’ (bottom right)
Batik
57cm x 40.5cm

PROVENANCE
Private collection, Singapore.

**REFERENCE**
Affectionately called *Feeding Durian* (which more aptly describes the painting) by its current owner, the work is originally entitled *Sharing Time* in a book produced by the artist in Chinese. It is part of Teng’s famed mother-and-child genre that focuses on love and family intimacy. Here, the mother nonchalantly offers her son a piece of the durian pulp, which reputedly has a foul odour, probably in playful jest. It seems like the child is not taking the bait as can be seen by his stiffened body. Typical of the wry humour on family life and culture in his works, this is one of Teng’s classic takes on Malaysian *kampung* life.

**CHUAH THEAN TENG, DATO'**

b. China, 1912-2008

**FEEDING DURIAN, 1988**

Signed ‘Teng’ (bottom right)  
Batik  
95cm x 87cm

**PROVENANCE**  
Private collection, Penang; acquired directly from artist.

**LITERATURE**  
Chuah Thean Teng Retrospective, Penang State Museum and Art Gallery, Penang, 1994; illustrated p. 51.

**REFERENCE**  

**RM 50,000 - RM 120,000**

This work features a double mother-and-child combination facing each other; similar to his much celebrated work, *Two Of A Kind*. Teng’s works first gained worldwide recognition when *Two of a Kind*, depicting two mothers with children in their arms, was chosen by the United Nations Children’s Education Fund (UNICEF) for the cover of its 1968 greeting card (Fig. 3). It was the first time a Malaysian artist’s work was accepted by the world body and batik was established as a new and unique medium of artistic expression. The painting remains in the family’s collection until today.

Here, as the mothers chat in close proximity, the children seemed to be interacting too. The child on the right is supported by a child-carrier wrap sling predominantly used at the time, while the other is cradled on the hip of the mother, who bears a darker complexion – signifying inter-racial harmony.

**REFERENCE**

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**CHUAH THEAN TENG, DATO’**

*b. China, 1912-2008*

**LADY**, c. 1970s-1980s
Signed ‘Teng’ (bottom left)
Batik
85cm x 60cm

**PROVENANCE**
Private collection, Kuala Lumpur.

**RM 30,000 - RM 45,000**
Liu Kang painted the portrait of this Sarawakian woman while she was on holiday in Singapore. Her clear countenance exudes a calm demeanour as shown by Liu Kang’s use of subdued tones and pearly grey veneer, both in her blouse and the backdrop. There is a fixed look in her eyes gazing slightly to the right, while she makes an attempt at smiling.

Liu Kang, one of Singapore’s pioneer artists and a seminal figure of the Nanyang style, had done numerous portraits and figures, among other subjects, and in various styles. Most of his portrait studies in pastels were developed during the War years, when oil paint was scarce. His approach seemed always to centre on serenity and mood, with a somewhat lyrical quality.

Reputedly one of only five from Hoessein Enas’ highly sought-after sensuous Morning Mist series, it is probably inspired by Rembrandt van Rijn’s (1606-1669) The Bather (1651). The series is one of the most erotic in Malaysian art with the water-soaked and slightly hiked-up sarong accentuating the voluptuary of the body. Few note the details of the floral motif and patterns of the sarong. This is also a work steeped in the tradition of Indonesian realist painter Basuki Abdullah (1915-1993), who had done similar ‘Bathers’ theme.

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This is the only known monochrome work of Nik Zainal, with two mirrored figures shown looking out and holding weapon. This is clearly a unique Nik Zainal piece with very subtle dash of cream colour on the flanges. On the reverse of the painting, a rough sketch of a male figure is seen on the right, with studies of a few heads in the background. (Fig. 4)

In Contemporary Artists of Malaysia: A Biographical Survey, Dolores Wharton wrote, “There are many who tried their hands at painting wayang kulit but none has unlocked the vitality of drama or acquired the skills of painting the figures that Nik Zainal does so effortlessly.”
Cats, somehow, have the infernal habit of getting themselves stranded on treetops and rooftops, so that their anxious owners could retrieve them. The long outstretched hands of the girl on the ladder exaggerate her anxiety to grab the startled feline to safety, while another girl stands by her side to steady the ladder.

A self-taught child prodigy who snared many awards since his teens, including gold medals from the then Raja Permaisuri Agong Tengku Budriah Tengku Ismail, and then prime minister Tunku Abdul Rahman, Dzulkifli was an artist especially keen on the re-enactment of ordinary domestic situations and pet fears. The artist once said, “I like to paint children, colourful games, and subjective paintings about my surroundings. Beauty is not important. Better common things that other people don’t see. Everyday happenings, children particularly, their gaiety and liveliness.”

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- Dzulkifli Buyong

**SEARCHING, 1986**

Signed and dated ‘DB 1986’ (top left)

Oil on canvas

86cm x 66cm

**PROVENANCE**

Private collection, Penang

**RM 50,000 - RM 80,000**

"I like to paint children, colourful games, and subjective paintings about my surroundings. Beauty is not important. Better common things that other people don’t see. Everyday happenings, children particularly, their gaiety and liveliness."

- Dzulkifli Buyong


There are several versions of To Catch A Bird, differentiated by numbers and the year painted. The theme forms part of the artist’s childhood memories of playing in the padi fields but in this painting the figure is set in tropical waters. The child, rendered in Sui Hoe’s trademark simplified form, emerges from the water to catch a bird which has flown away while another bird in striking red appears to sit on his head. It is a fable of missed opportunities, perhaps, but with the bird having won its freedom.

**REFERENCE**
This work peppered with numerous little caricatures is reminiscent of Sepak Petang Aku - of a parallel ‘nether’ world on earth - by Zulkifli Mohd. Dahalan (1952-77). Here, Zulkifli’s theme revolves around the dimming of presence and power of the main actor as he exits the stage when the light goes on or when the curtain falls.

**REFERENCE**
ABDUL LATIFF MOHIDIN
b. Negeri Sembilan, 1941

PEKALONGAN (PAGO-PAGO SERIES), 1967
Signed ‘Latiff’ (bottom left)
Ink on paper
18.5cm x 12.5cm

PROVENANCE
Private collection, Penang; acquired directly from artist.

RM 8,000 - RM 10,000

This work shows a sketch of a fishing village illustrated alongside a poem which seems to be spontaneously penned by the famed artist-poet. An extension of the scene depicting an interpretation of forms and a fishing boat can be found on the reverse of the work. (Fig. 5)

This sketch is believed to be done while Latiff made frequent travels around South-east Asia in mid 1960s. Though it shares similarities with a more complete Pekalongan sketch executed on an envelope, entitled BOATS, Pekalongan, Java (1967), the fact that it has both a sketch and a poem within the same work makes it an extremely rare piece by Latiff.

Best known for his Pago-Pago series, artist-poet-writer Latiff was once quoted as saying, “A sketch is not really to catch the floating moment, but the atmosphere. Not only what is there but also what isn’t there.”

REFERENCE
ABDUL LATIFF MOHIDIN
b. Negeri Sembilan, 1941

PAGO-PAGO FORMS, 1968
Signed and dated Latiff 68' (bottom right)
Oil on canvas
88cm x 68.8cm

PROVENANCE
Private collection, USA.
Collection of Abby M. Taylor Fine Art, USA.
Private collection, Kuala Lumpur.

LITERATURE
Peggy Crawford, In Our Humble Opinion, Bangkok Post, September 8, 1968.
Latiff’s Retrospective, 1973, illustrated as the front endpaper.

RM 280,000 - RM 350,000

“I merely coined the word [Pago-Pago] from an amalgam of ‘pagoda’ and ‘pagar’ ... Pago is also the name of an exotic island though I have never been there.”

- Excerpted from Latiff Mohidin: Journey to Wetlands and Beyond

It is incredibly rare to find such a museum-quality piece on offer. This piece entitled Pago-Pago Forms was previously owned by a member of the American diplomatic corps who was stationed in Bangkok at the time.

In response to an email enquiry, the former owner claimed to have acquired this work from a solo exhibition of Latiff's Pago-Pago series at Trio Gallery in Phetburi Road, Bangkok. He had since taken the work with him wherever he was posted, until it was sold through Doyle New York to a Greenwich-based gallery, Abby M. Taylor Fine Art. The work was subsequently acquired by a Malaysian collector and brought back into the country.

Another significant Pago-Pago painting acquired by a high-profile Malaysian diplomat from the same solo exhibition in Bangkok had recently been shown in Yang Terutama—an exhibition of selected artworks from the collections of former ambassadors—at the National Art Gallery, Kuala Lumpur.

Pago-Pago represents a great synthesis of the polyglot cultures of the region, with its own symbolic rhythms and beauty. The Pago-Pago series is widely acclaimed as Latiff’s most significant series to date, and is highly sought-after by collectors, especially since Red Night (1968) set the artist’s first auction record at Christie’s Singapore in 1994.

In terms of forms and structure, this piece with its double totemistic phalanxes seems like a great companion piece to Red Night (1968), which is currently owned by a private collector in Kuala Lumpur; as well as Two Standing Figures (1967) - currently in the collection of the National Art Gallery, Singapore.

REFERENCES


In our humble opinion

WHEN WAS THE LAST TIME we were exposed to the conversation of a humble man—especially a humble artist? It is a most rewarding and ‘philosophical’ experience when we can let our guard down and humbly appreciate what is humbly offered.

The artist, Abdul Latiff is a young man who, shaped his artistic talents at the tender age of twelve being honoured by a one-man exhibition in his school in Singapore. In 1980 he went to study at the University of Fine Arts, Berlin, under a scholarship awarded by the Federal Republic of Germany, who seemed to keep an eye on the East in respect

to promising young artists. After four fruitful years of study and exhibitions in Germany, Abdul returned to Malaysia and the Far East. He was chosen as one of the representatives for Malaysian art at the Commonwealth Arts Festival in Glasgow and Dublin as well as the Malaysian Exhibition in Cologne, Hamburg, Berlin, Rome, and Paris.

His tours through Thailand, Laos, Cambodia and Indonesia have given him a good look at what the other artists in this area are doing as well as giving him a pretty good overall impression of the cultures and their similarities and contrasts.

Abdul Latiff’s main interest is in forms or shapes rather than colour and his paintings often look like sketches for sculpture. These forms have a character and weight to them that are outside his instinctive lines. His inspiration is from nature and he believes that everything we see and experience affect what we create so that there is no real need to plot a painting in minute detail before rendering it. It is as if every experience is another link in the lifelong chain of education and we cannot deny what we know. For Abdul, nature is the most interesting in terms of form and shape but he does not deny the influence of man’s form on his work. Otherwise, I would not see an eye or figure or an arm in the trees and plants he says. He will not explain why he uses this colour or that form, but only what he is interested in, so that we can see for ourselves how it influences his work.

What we like most is the feeling of permanence and universal truth in his work. It is down to earth, moving and as alive as nature itself, but as strong and solid as the stones and boulders that line the coasts of Thailand and Malaysia. It is vitality tempered with serious thought and contemplation of visual experience. It is more than automatic or physical action. It is art in every sense.

This exhibition is a relief from all the presentious foreign exhibitions that we have seen in Bangkok. The artist is not trying to “make money” or find influential friends and acquaintances. He is an artist and not an applicant for the social register in the Far East. The joy is that he will not be ignored by the people who count because even they get tired of all thephony and gaudy displays put on for them. Hurrah for the humble artist!
The composite shape is likely to depict some mythical Hindu-Buddhistic monuments in Kathmandu, inspired by the artist’s fascination with the history of Malay Archipelagos and the Oceanic region, and the word *Raga* in the title would suggest something more spiritual and musically in sync. This is a spontaneous play to the artist’s more ruminative *Pago-Pago* works on canvas.

This work was done during the artist’s study period in London between 1960 and 1965. He studied for his NDD (National Diploma of Design) in Fine Arts at St. Martins School of Art from 1960-63. He stayed at Malayan Hall then with Ibrahim Hussein, who was studying at Byam Shaw School of Art. The work is an exploratory excursion into abstracts as the artist had explained, “…because that was the vogue”, with the interplay of organic and geometric forms, focusing on colours and shapes.
This is a jigsaw of petal-like forms reminiscent of the Balinese ritual offerings of conangsari (essence of the gods) with slivers of colours and forms of human torsos in Khalil’s Canangsari series. The conangsari comprises a tiny square tray of woven coconut leaves decorated with flowers, fruits, palm leaves and shredded pandan leaves.

Mused by these daily household offerings to the Balinese Hindu gods, Khalil later produced a work entitled Canangsari II in 1992, of his signature female forms ornamented with conangsari. The work is currently under the collection of the National Heritage Board, Singapore.
Khalil Ibrahim was experimenting with batik from late 1968 until the late 1970s, giving demonstrations in various parts of the world 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 brought new life to his work by infusing 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.

**KHALIL IBRAHIM**

*b. Kelantan, 1934*

**UNTITLED, 1969**

Signed and dated Khalil Ibrahim 69 (bottom right)
Batik collage
91cm x 72cm

**PROVENANCE**

Private collection, Kuala Lumpur.

**RM 16,000 - RM 18,000**

Khalil Ibrahim was experimenting with batik from late 1968 until the late 1970s, giving demonstrations in various parts of the world 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 brought new life to his work by infusing 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.
Figures roughly shown hugging each other is one of Ibrahim Hussein’s pet themes during the tail end of the 1960s and early 1970s - an era of Pop and Hippies - as bannered by his 1971 Monorobos. The figures in Ib’s paintings of that era celebrate intimate private moments of love and togetherness, rather than anything remotely erotic as some might perceive. It is a call for the return of warmth, to rediscover the purity of relationships. It is a theme Ib revisited every now and then, under different circumstances.
101

SHARIFAH FATIMAH SYED ZUBIR BARAKBAH, DATO’
b. Kedah, 1948

SONG OF THE EARTH II, 1994

Acrylic and modeling paste on canvas
45cm x 60cm

PROVENANCE
Private collection, Penang.

EXHIBITED

RM 7,000 - RM 10,000

Sharifah made a dramatic departure from her vibrant colour palette upon her return from Jordan in 1990, where she was inspired by the rock formations in Petra. Her astute matching of modeling paste with her usual acrylic to give that raw textural edge did wonders in both Touch The Earth exhibitions, the first at the Galeri Maybank in 1992 and the next at GaleriCitra in 1996. Using a palette knife to mix the paste to ‘dull’ the colours for a more ‘antique’ feel, Sharifah applied the mixture thickly and unevenly for a highly textured work.

REFERENCE
Touch The Earth II Exhibition catalogue, GaleriCitra, Kuala Lumpur; 1996.

102

SHARIFAH FATIMAH SYED ZUBIR BARAKBAH, DATO’
b. Kedah, 1948

POEME, 1997

Signed (reverse)
Acrylic on canvas
71cm x 83.5cm

PROVENANCE
Private collection, Kuala Lumpur.

EXHIBITED
Selangor, NN Gallery, Joy is the Theme, May-June 1997.

RM 14,000 - RM 18,000

Joy is the key theme running through this body of work, where interlocking shapes are decked in a gorgeous spectrum of colours. The object-like fragments are not material or physical objects, instead are more pulsating and externalised, as a celebration of beauty. A luminous orange glow sprout from the top right as it engages with other colours in a sea of blue.
This was a commissioned work given to the present owner as a wedding gift. Ahmad Khalid had been using the khat calligraphic scripts based on the Islamic Alif-Ba-Ta alphabets even before the National Cultural Congress in 1971. The repetitive patterning and azure colours in this work exude a soothing and contemplative quality, with the Optical Art play of silvery sheen at the centre core.

**AHMAD KHALID YUSOF**

*b. Kuala Lumpur, 1934-1997*

**UNTITLED, 1987**

Acrylic on canvas

122cm x 122cm

**PROVENANCE**

Private collection, Kuala Lumpur.

**RM 22,000 - RM 30,000**

Reference:


Mountain landscapes have always been a fascinating subject to one of Malaysia’s most respected artists, Datuk Syed Ahmad Jamal.

This work, framed by a symbolic ‘gunungan’ triangle in the centre, was done after a trip that came with the Australian Cultural Award in 1984 when he visited the cherry fields of Cherryvale just outside Adelaide. It reminded him of the legendary Gunung Ledang (Mount Ophir) located in Muar, Johor which is also his birthplace. He was so fascinated by the vibrant landscapes in Cherryvale that he decided to paint it upon his return, from memory and photographs.

The many stories written based on the physical and mythical Gunung Ledang contributed to the significance it holds to the artist - culturally and historically - and they became part of his ‘make-up’. As the artist once described, “It is something in my mind, in my memory; it is distant and yet it stays there.”

“Gunung Ledang that had for so long been a dream, with its myths and legends, was now a reality, like a treasure replete with the beauty and magic of nature. The artists came back to remember, ponder, think, analyse, process their experience, observations and interpretation into a form of expression as a manifestation of visual art.”

- Datuk Syed Ahmad Jamal

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

“catalogue” shall mean the auction catalogue prepared by HBAA describing and illustrating all lots for sale by HBAA;

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

“expenses” in relation to the sale of any lot shall mean HBAA’s costs including but not limited to legal expenses, charges and expenses for insurance, catalogue and other reproductions which are due to the extent customarily associated with packing or shipping costs, reproduction rights, fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting buyer together with any applicable taxes imposed by the Malaysian government from time to time;

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

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

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

“purchase price” shall mean the hammer price and buyer’s premium;

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

“seller” shall mean the owner or consignor who is offering the lot for sale including their agents, executors or personal representatives or the owner’s agent or person in possession of the property;

“seller’s commission” shall mean the commission payable to HBAA by a seller at a percentage as specified in the Consignment Form together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

“subject to change and may be revised anytime by HBAA” shall mean the confidential minimum price at which the seller has agreed to sell a lot and will not exceed the estimated price range.

B. CONDITIONS FOR BUYERS

1. Company Property

(a) HBAA is to act as an agent only for the seller, however on occasions, HBAA may act as principal and will be held personally and jointly and severally, all obligations, liabilities, representations and indemnities as set forth in these Conditions of Business.

2. Company Property

(i) HBAA has the right to reject any bid.

(ii) HBAA has the right to request any person in any auction and to reject any bid.

(iii) HBAA has the right to refuse admission to any person in any auction and to provide identification before bidding.

HBAA may require the production of bank or other documentary evidence of funds which HBAA could not reasonably have obtained independent opinions prior to the sale. The benefit of this guarantee is not capable of being transferred and is solely for the benefit of the buyer.

HBAA’S LIABILITIES TO BUYERS

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

(a) HBAA gives no guarantee or warranties to the buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);

(b) the only method of establishing that it is a counterfeit is to have received a written or oral and including those in any catalogue, report, commentary or valuation, in relation to the lot in question, the lot, including premium value, (i) statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view);

(c) None of HBAA any affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

Without prejudice to Conditions 3 and 4 above, and save as far as relates to any liability which HBAA may have for personal injury or death, any claim against HBAA by the buyer shall be limited to the hammer price and the buyer’s premium actually paid by the buyer to HBAA with regard to that lot.

6. Seller’s Liability To Buyers

The seller’s obligations to the buyer are limited in the same extent as HBAA’s obligations to the buyer. Any express or implied conditions or warranties are excluded save in so far as it is not possible to exclude obligations implied by statute.
The figures shown in foreign currencies are only for your reference. HBAA does not accept liabilities for any errors in the quality of the image reproduced on the video screen, or for the correspondence of the screen image to the original.

3. Conduct of the auction.

The auctioneer shall commence and advance the bidding in levels that he considers appropriate in the light of the value of the lot under auction and of competing bids. The auctioneer may continue to bid on his own behalf to the extent clearly in evidence and to the fair estimate of the reserve price, either by placing consecutive bids or by placing bids in response to other bids. The auctioneer may also place a bid at any time during the auction that he is making such bids on behalf of the seller. Unless otherwise indicated, all lots are offered subject to a reserve price, which is the confidential minimum price below which the lot will not be sold. The reserve price will not be disclosed to the bidders, and is not a price fixed in the catalogue. If any lots are not subject to a reserve price, they will be identified with the symbol "I" next to the lot number. With respect to lots that are offered without reserve price, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at a level he considers reasonable for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her own discretion toward the reserve price and continue up from that amount. Absentee bidders will, in the absence of a higher bid, be executed at approximately 50% of the estimated price range or at the amount of the bid if it is less than 50% of the estimated price range. In the event that there is no bid on a lot, the auctioneer may, in his or her discretion, put the lot back on the market, exercise the rights of the auctioneer to the hammer price at which the lot is knocked down, or turn the lot over to the seller. Any such action will result in the lot being sold for the highest bid and thus be subject to the Conditions of Business and waives the rights of the auctioneer and the seller set out in this Conditions of Business and waives the rights of the seller against HBAA or the seller.

4. Sale of a lot

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

The buyer will be asked to sign a Buyer’s Acceptance Form. Failure to sign such acceptance form and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

15. Auctioneer’s discretion

Notwithstanding Conditions 13 and 14 above, the auctioneer has the absolute and sole discretion at any time to:

(a) to resell any lot that the auctioneer does not offer for the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct.

(b) to regard the bidding in such a manner as he may decide.

(c) to withdraw or divide any lot, or combine any two or more lots, or alter any conditions on which any lot is offered.

(d) to combine any two or more lots and, in the case of errors or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding to cancel the sale or to reoffer the lot in dispute and/or take any such actions as he may consider appropriate in the event that the hammer price and the reserve price are the same or any such dispute arises after the sale, the sale record of HBAA is conclusive.

16. Successful bid and passing of risk

Subject to the auctioneer’s discretion, the highest bid accepted by the auctioneer will be the hammer price at which the sale is completed. The hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. HBAA’s responsibility for the lot and the hammer price paid by the buyer shall be determined in order of the oldest debt owed by the buyer to HBAA or the oldest purchase made by the buyer at HBAA or HBAA’s affiliated company (in the absence of a contract of sale) to the day of the sale and the number of the lot.

20. Transfer of risk

Any lot purchased is entirely at the buyer’s risk from the earlier of:

(a) the time the buyer collects the lot purchased;

(b) the time that the buyer pays to HBAA the full amount due for the risk of any for errors and omissions in connection with:

1. Currency converter

Auctions are conducted in Ringgit Malaysia (RM), but HBAA may provide a currency converter in the sale room for the convenience of bidders. The figures shown in foreign currencies are only for your reference. HBAA does not accept liabilities for any errors in the quality of the image reproduced on the video screen, or for the correspondence of the screen image to the original.

2. Video or digital images

At some auctions there may be a video or digital screen in operation for the convenience of both buyers and sellers. Errors may occur in its operation and in the quality of the image and video. HBAA does not accept liabilities for any errors in the quality of the image reproduced on the video screen, or for the correspondence of the screen image to the original.
This Condition governs the seller's relationship with both the buyer and HBAA. If HBAA or the buyer considers any of the warranties listed below to be breached in any way, either HBAA or the buyer may take legal action against the seller. The seller agrees to indemnify HBAA and any HBAA's affiliated company, their respective servants, directors, officers and employees and the buyer against any loss or damage resulting from any breach of or alleged breach of any of the seller's representations or warranties, or other terms set forth in these Conditions of Business. In no event shall HBAA have any responsibility with respect to any breach of such representation or warranty occurred, the seller hereby authorise HBAA in its sole discretion to rescind the sale.

Seller indemnifies HBAA to the buyer and to the buyer at all relevant times (including but not limited to the time of the consignment of the lot and the time of the sale):

(a) the seller is the true owner of the lot, or are mutually authorised to sell the lot by the true owner;
(b) the seller is able to sell and shall, in accordance with these Conditions of Business exercise in relation to the buyer and good marketable title to the lot free from any third party rights or claims of which the seller is aware, or which may be made by governments or governmental agencies; HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns experienced in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;
(c) the seller is unaware of any matter or sale which may affect the resale or free disposal given by HBAA in relation to the lot inordinate or misleading.

The lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located required declarations upon the export and import of the lot have been properly made and any duties and taxes on the export and import of the lot have been paid.

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

BEFORE THE SALE

26. Preparation for sale
The seller agrees that HBAA shall have sole and absolute discretion as to:
(a) the way in which property may be combined or divided into lots for sale;
(b) the way in which lots are included in the sale;
(c) the way in which any lot is described in the catalogue or any condition or description which is given in the catalogue;
(d) the date and place of the auction;
(e) the manner in which any lot is conducted.

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

27. Estimates
Any estimate given by HBAA, whether written or oral and whether in a catalogue or any marketing material, report, letter or otherwise may, in the seller's absolute discretion, be revised from time to time.

28. Exclusion of liability
Any representations, written or oral and including those in any catalogue, report, commentary or valuation in relation to any aspect or quality of a lot, including price or value of opinion only and (b) may be revised prior to the lot being offered for sale (including whilst the lot is on public view). Neither HBAA, any HBAA's affiliated company nor any agent employee or director thereof shall be liable for any errors or omissions in any such representations.

29. Limitations on claims by seller
Any claim by the seller (excluding any claim for normal wear and tear) based on any of these Conditions of Business, transfer possession of the lot free from any third party rights or claims to the time of the consignment of the lot and the circumstances that the seller has provided HBAA with all such information to HBAA's satisfaction and in determining whether or not a particular lot is a counterfeit. HBAA shall in no circumstances be liable if bids are not received at the level of or below the reserve price. HBAA shall however be entitled to instruct the seller to withdraw the lot from sale in such circumstances, HBAA shall be entitled to accord to the seller as if the hammer price was equal to the reserve price, and the seller will pay HBAA the sales commission as if the lot has been sold at a hammer price equal to the reserve price.

In the event the reserve price has not been met by any bid, the seller shall be held by HBAA at the seller's expense, which may involve the seller hereby authorise HBAA to retain such interest for HBAA's own account.

If the buyer fails to pay the full amount due but no less than the reserve price, HBAA shall be entitled to charge the buyer interest for late payment in accordance with Condition 23(b) above and the seller hereby authorise HBAA to retain such interest for HBAA's own account.

22. Withdrawal of lots by HBAA
(a) normal wear and tear;
(b) gradual deterioration;
(c) inherent vice or defect including woodworm, mildew and other inherent defects not normally visible to the buyer; or
(d) errors in processing;
(e) changes in atmospheric conditions;
(f) any loss, damage, breakage or leakage,

34. Risk of loss or damage by the seller
If the seller has specifically instructed HBAA not to insure the lot, it will remain at the seller's risk and expense. If the seller has paid HBAA for insurance of the lot in full or until the lot is returned to the seller in the event it is not sold. The seller hereby undertake not to make any claim against HBAA, its employees, and the buyer (where applicable) against any claim made against them in respect of the lot, however claims may arise even if HBAA, its employees and agents were found to be negligent.

AT THE SALE

35. Reserve price
Unless otherwise agreed in writing, each lot will be offered for sale subject to a reserve price as agreed between the seller and HBAA. If the hammer price achieved on 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.

36. Withdrawal of lots by HBAA
HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way.

If HBAA becomes aware of a competing title claim to, or lien over, a lot consigned by the seller, HBAA shall not be held to the lot which shall be held by HBAA at the seller's expense, until the title claim or lien, as applicable, has been finally resolved in HBAA's satisfaction.

37. Withdrawal fee
If the lot is withdrawn because the circumstances described in any of (i) to (v) of Condition 31 above occurs, HBAA reserves the right to charge the seller for any all costs and expenses incurred by HBAA to the date of the auction in relation to the lot, the seller undertakes to refund to HBAA the sales commission as if the lot has been sold at a hammer price equal to the reserve price.

In the event the reserve price has not been met by any bid, the seller shall be held by HBAA at the seller's expense, which may involve the seller hereby authorise HBAA to retain such interest for HBAA's own account.

38. Payment of net sales proceeds to the seller
If the lot is withdrawn because the circumstances described in any of (i) to (v) of Condition 31 above occurs, HBAA reserves the right to charge the seller for any all costs and expenses incurred by HBAA to the date of the auction in relation to the lot, the seller undertakes to refund to HBAA the sales commission as if the lot has been sold at a hammer price equal to the reserve price.

In the event the reserve price has not been met by any bid, the seller shall be held by HBAA at the seller's expense, which may involve the seller hereby authorise HBAA to retain such interest for HBAA's own account.

39. Recession
Where HBAA has elected to rescind the lot is a counterfeited, HBAA shall rescind the sale and notify the seller of such condition. If the lot is a counterfeited, HBAA shall, in their absolute discretion, be entitled to dispense with the requirements of Condition 4 in determining whether or not a particular lot is a counterfeited. Within ten (10) days of receipt of the notice advising the seller of the resission of the sale, the seller may take steps to destroy the full amount due if HBAA has at that time paid the seller the whole or part of the full amount due to him. In the latter case, HBAA shall be entitled to seize any other properties of the seller in its possession pending settlement of the full amount of refund due from the seller.

For the avoidance of doubt, the seller shall indemnify HBAA and its employees in full on demand for any claim made by the buyer in relation to the lot as well as any loss or damage resulting from the same.

40. Non-payment by the buyer
In the event the buyer fails to pay the full amount due within four (4) weeks from the date of the sale, HBAA shall be entitled to agree to special terms on behalf of the seller for payment, storage and insurance; and to take any necessary steps to enforce the sale of the lot. HBAA shall not be obliged to remit the payment due to the seller nor to take any legal proceedings on behalf of the seller. HBAA shall discuss with the seller and agree on the appropriate course of action to be taken to recover the payment due from the buyer. In addition, HBAA shall have the right to sell such lot privately for a price that is equal to the net sale proceeds, ownership of the relevant lot shall pass to HBAA. For the avoidance of doubt, the seller hereby authorise HBAA to retain such interest for HBAA's own account.
offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement). Without prejudice to the above, HBAA shall be entitled to keep possession of any unsold lot until the seller has paid all amounts owing to HBAA under the Consignment Agreement, and HBAA shall have the right to sell the lot on such terms as HBAA considers appropriate, to use or deal with it in order to recover any outstanding sums from the seller, and HBAA shall then account to the seller for the proceeds of sale after having deducted from the proceeds all amounts due to HBAA from the seller.

D. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

42. Governing law

These Conditions of Business and any amendment to them shall be governed by and interpreted and construed in accordance with the laws of Malaysia.

44. Jurisdiction

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

45. Service of process

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

46. Photographs and illustrations

The buyers and sellers agree that HBAA shall have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce images of each lot consigned to HBAA for sale. The copyright of all images, illustrations, written materials and published contents produced by or on behalf of HBAA relating to each lot shall remain at all times the property of HBAA and shall not be used by anyone without the prior written consent of HBAA. HBAA shall have the right to use all such materials in whatever manner it deems fit in the normal course of HBAA’s business and the business of its affiliated companies.

47. Copyright

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

48. Export/Import and embargoes

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

49. Notices

Any letter, notice, request, demand or certificate:
(a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;
(b) if dispatched 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:

Any notice which HBAA delivers to the buyer or seller shall be deemed to be served at the last address known to HBAA or any other usual address, mail or in any other manner permitted by Malaysian law, the law of the place of service or the law of the jurisdiction where proceedings are instituted.

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.
We’re pleased to offer a special arrangement exclusively for Consignors & Buyers at

ART AUCTION MALAYSIA 2011

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. Our philosophy ensures that every piece of artwork be given individual consideration to determine the appropriate frame, treatment, adhesives and matting options.

Elegant Diamond Signature

Ibrahim Hussin, Dakuk
Sweet Dream, 1973
Acrylic on canvas, 62cm x 100cm

Reframe Artworks on Paper

Tan Choon Ghee
Klono Kongsi at Cannon Square, 1985
Watercolour on paper, 53.5cm x 63.5cm

D-ring hangers are attached to frame and are covered with foam to avoid scratches to wall surface

Placed 3M Bumpon Stops at corner edges of the frame to prevent direct contact to wall surface allowing air circulation

Sealed with black tape to protect the work and preserve the frame

Additional space in the frame rebate to prevent the matted work from coming into contact with glazing material.
Bidder Registration Form

To be completed by the person who will bid in the auction saloon.

Selling Name

Client Number (For Office Use Only)

Address

EC / Passport No

City

State

Postal Code

Country

Office Phone No

Home Phone No

Mobile Phone No

Email Address

Fax No

Sale Title

Sale Date

19 June 2011

Identification / Financial Reference

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

Proof of Identity (ID):

[ ] Id Card / Passport / Driving License / Company Registration / Others

Mail Address

Address

City

State

Postal Code

Country

Office Phone No

Home Phone No

Mobile Phone No

Email Address

Fax No

Sale Title

Sale Date

19 June 2011

I acknowledge and agree to the Conditions of Business printed in the auction catalogue and that a copy has been made available to me prior to the auction.

I understand it is my responsibility to check that there are no late saloon notices affecting the sale of the lot(s) specified in which bidders in the saloon have been notified at the commencement of the auction by the auctioneer. I hereby authorize 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

Telephone / Absentee Bid Form

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

Selling Name

Client Number (For Office Use Only)

Address

EC / Passport No

City

State

Postal Code

Country

Office Phone No

Home Phone No

Mobile Phone No

Email Address

Fax No

Sale Title

Malaysian Art

Sale Date

19 June 2011

I request that Henry Butcher Art Auctioneers Sdn Bhd (HBAA) enter bids on the following lot(s) up to the maximum bid amount as indicated for the lot(s). I understand that by submitting this bid, I have entered into a bidding contract to purchase the lot(s) if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price which will be the hammer price plus the buyer’s premium (15% of hammer price) and applicable taxes. Further, I understand that if my bid is successful, I will be obligated to pay the purchase price which will be the hammer price plus the buyer’s premium (15% of hammer price) and applicable taxes. Further, I understand that if my bid is successful, I will be obligated to pay the purchase price which will be the hammer price plus the buyer’s premium (15% of hammer price) and applicable taxes.

I authorize Henry Butcher Art Auctioneers Sdn Bhd to use any and all appropriate media for publicity and promotion related to the bid(s).

Signature

Date

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

Please select your bidding option: [ ] Written Bid [ ] Phone Bid

Lot No

Artist Name / Title of Lot

Maximum Bid Amount (RM)

Excluding Buyer’s Premium

Telephone number during Sale (for telephone bids only)

Please attach a copy of identification identity card/Passport/Driver’s 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. If you have not received confirmation within the same day, please contact us at (603) 2691 3127 or re-submit your bid.
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