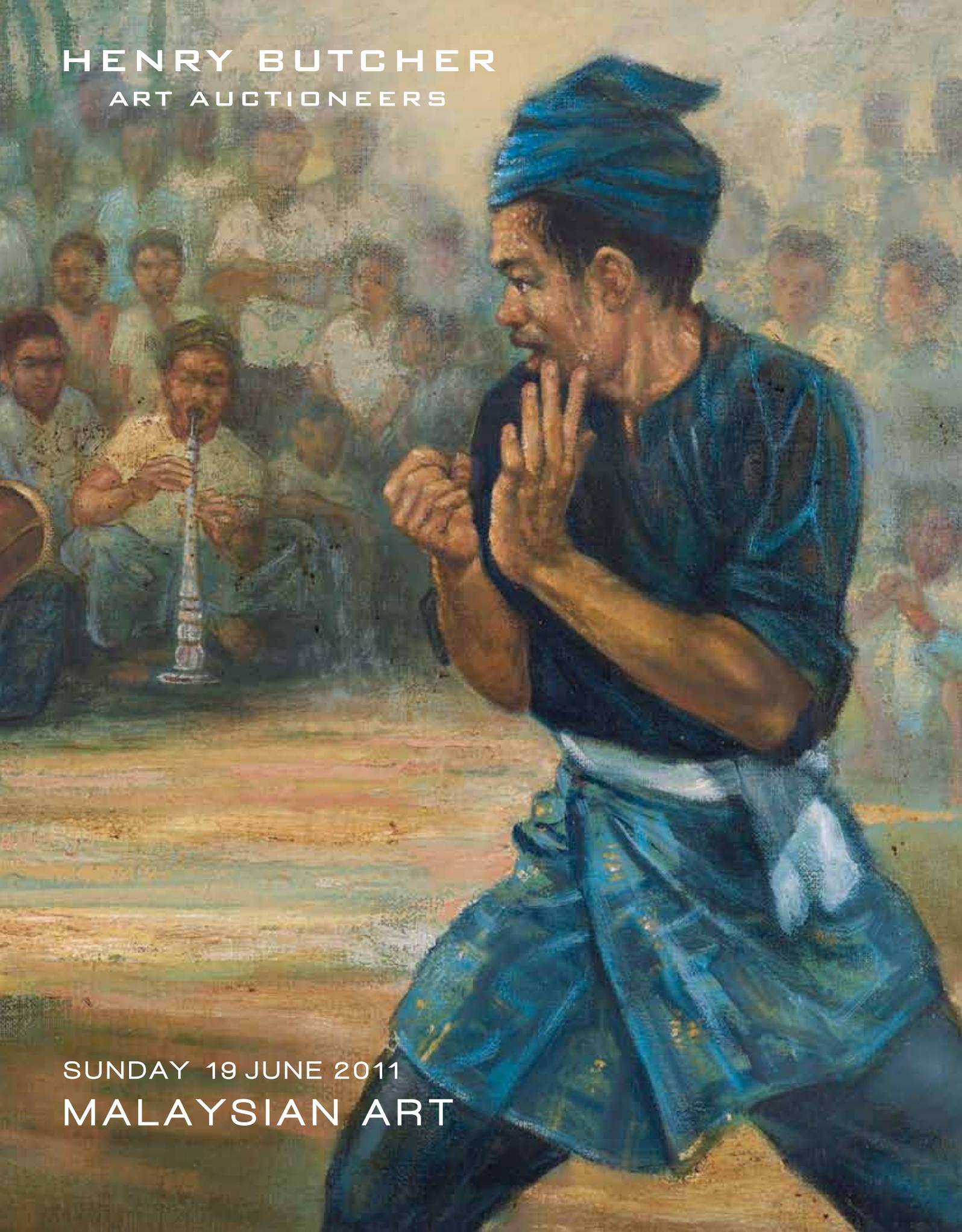
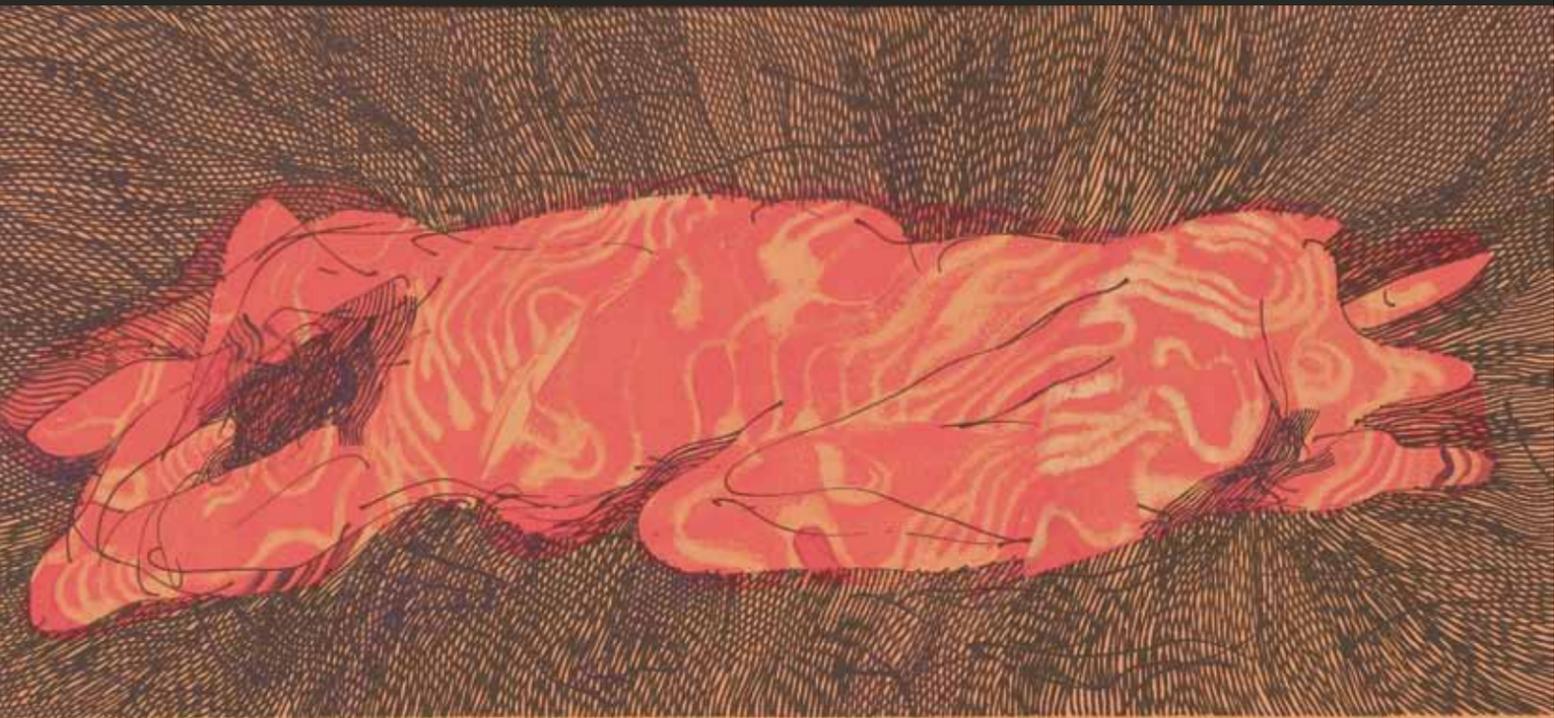


HENRY BUTCHER  
ART AUCTIONEERS



SUNDAY 19 JUNE 2011  
MALAYSIAN ART



## MALAYSIAN ART

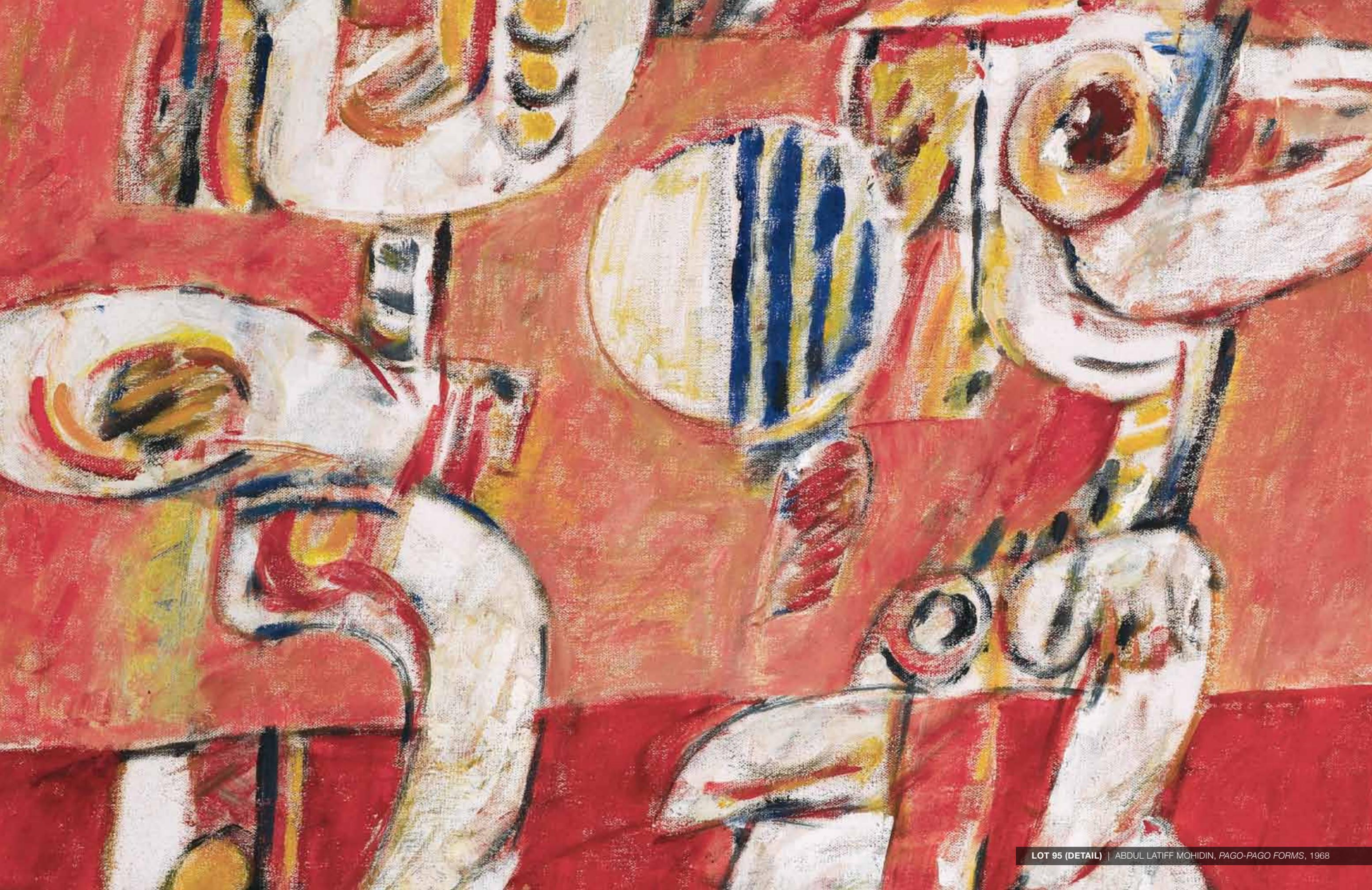
SUNDAY 19 JUNE 2011



ibrahim hussein '08

**HENRY BUTCHER**  
ART AUCTIONEERS

LOT 48 | DATUK IBRAHIM HUSSEIN, *RISE ABOVE IT (CHINA COLLECTION)*, 2008



LOT 47 | CHANG FEE MING, REZEKI, 1996



## 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

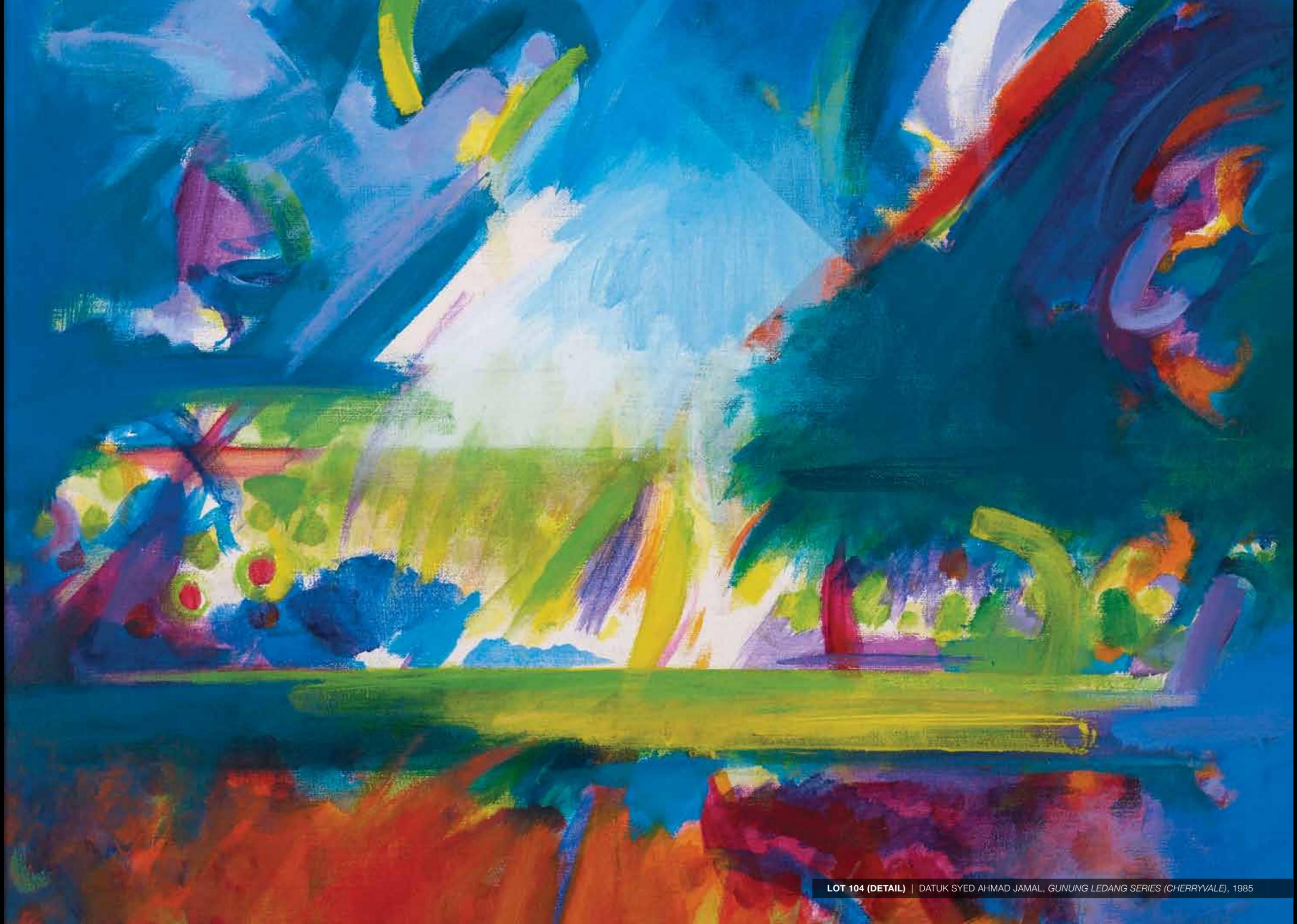
6 Handy Rd #02-01  
Singapore 229234

## 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



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

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

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

All lots from this sale not collected from HBAA 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.



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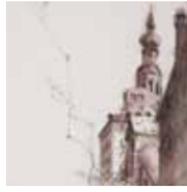
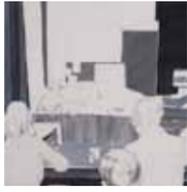
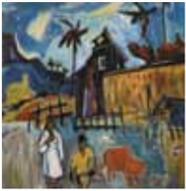
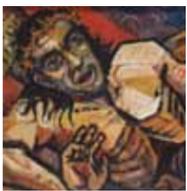
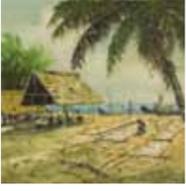
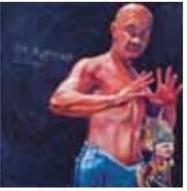
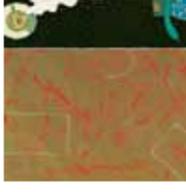
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84 Chuah Thean Teng, Dato'  
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c. 1980s



85 Chuah Thean Teng, Dato'  
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86 Chuah Thean Teng, Dato'  
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87 Liu Kang  
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88 M. Hoessein Enas, Dato'  
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1986

# ABDULLAH ARIFF

b. Penang, 1904-1962

## MARKETPLACE, c. 1955

Signed 'Abdullah Ariff F.R.S.A.' (bottom right), artist's name and address embossed (top left)

Watercolour on paper

37cm x 55cm

### PROVENANCE

Collection of Dr. Lester Proebstel.

Private collection, United Kingdom.

Private collection, Kuala Lumpur.

**RM 25,000 - RM 30,000**

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

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



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

Artist-politician Abdullah is a self-taught artist who followed the European watercolours tradition. He was one of only two Malaysians accepted into the "Penang Impressionists" coterie of expatriate artists. Worked for The Straits Echo newspaper as a cartoonist from 1945-47. Held solo exhibitions at Mint Museum of Art and Ownbey Fellowship Hall in Charlotte, U.S.A., 1954; Malayan Embassy in Washington, U.S.A., 1955; *Father of Modern Art in Malaysia*, National Art Gallery, Kuala Lumpur, 2004.



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.

Studied at Kuala Lumpur College of Art, 1987-89. Turned fulltime artist since graduation. Held five solos since his first, *As I Was Passing...* in Hotel Istana, Kuala Lumpur, 1997.

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**

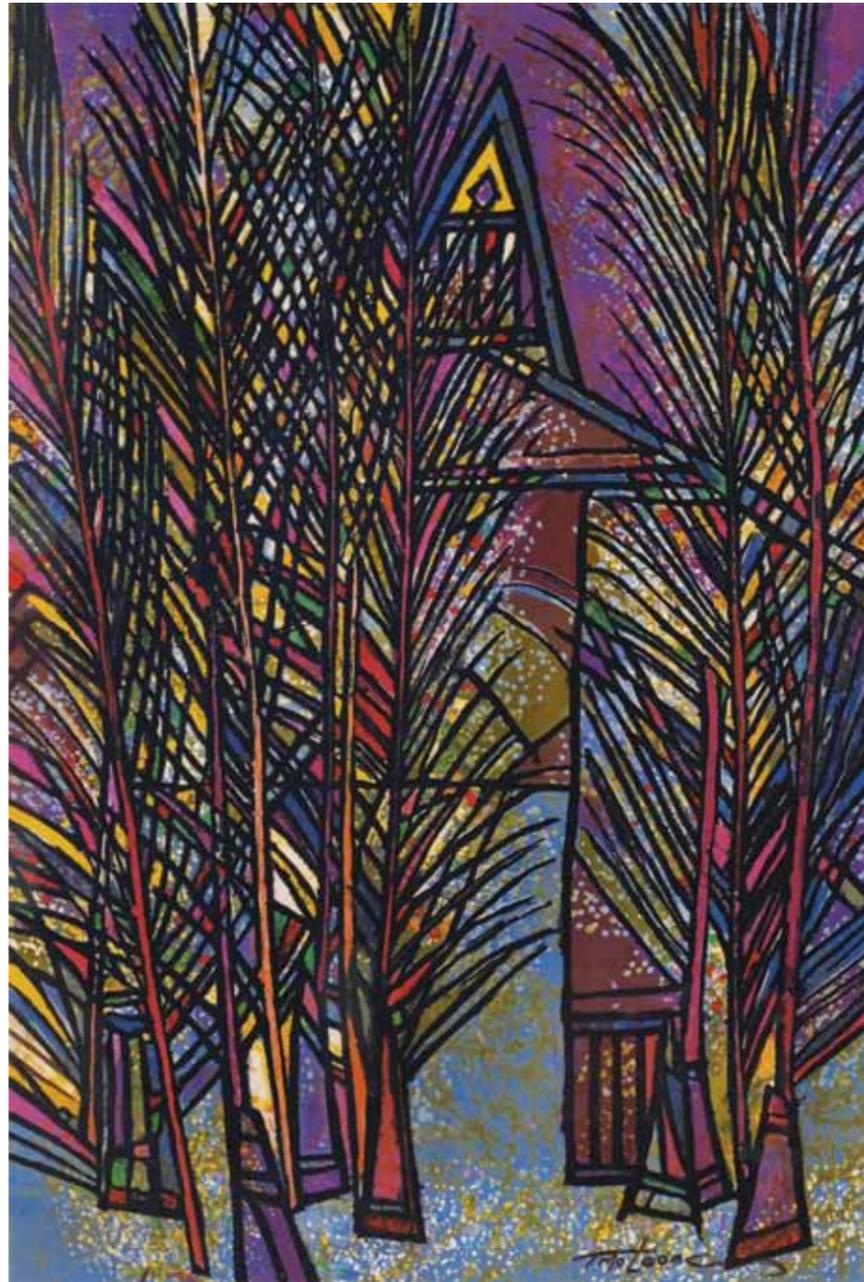
Tan Peng Hooi is perhaps one of Penang art's best kept secrets, being versatile in painting almost any subjects – nudes, flowers (orchids and lotus), landscapes, fishing villages and harbours, animals, fowls and birds. His specialty is creating the atmospheric backdrop effect similar to that of Lee Man 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  
*Tan Peng Hooi – Oil Paintings*, The Art Gallery, Penang, 1993.  
*Tan Peng Hooi: From Realism to Abstraction*, The Art Gallery, Penang, 1999.

Self-taught, started as a signboard artist, turned fine artist and painted fulltime since his first solo held at the Penang Library in 1966.

## TAY MO-LEONG, DATO'

b. Penang, 1938

**FOLLOW THE WIND, 1984**

Signed 'TMLeong' (bottom right)  
Batik  
91 cm x 61 cm

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**

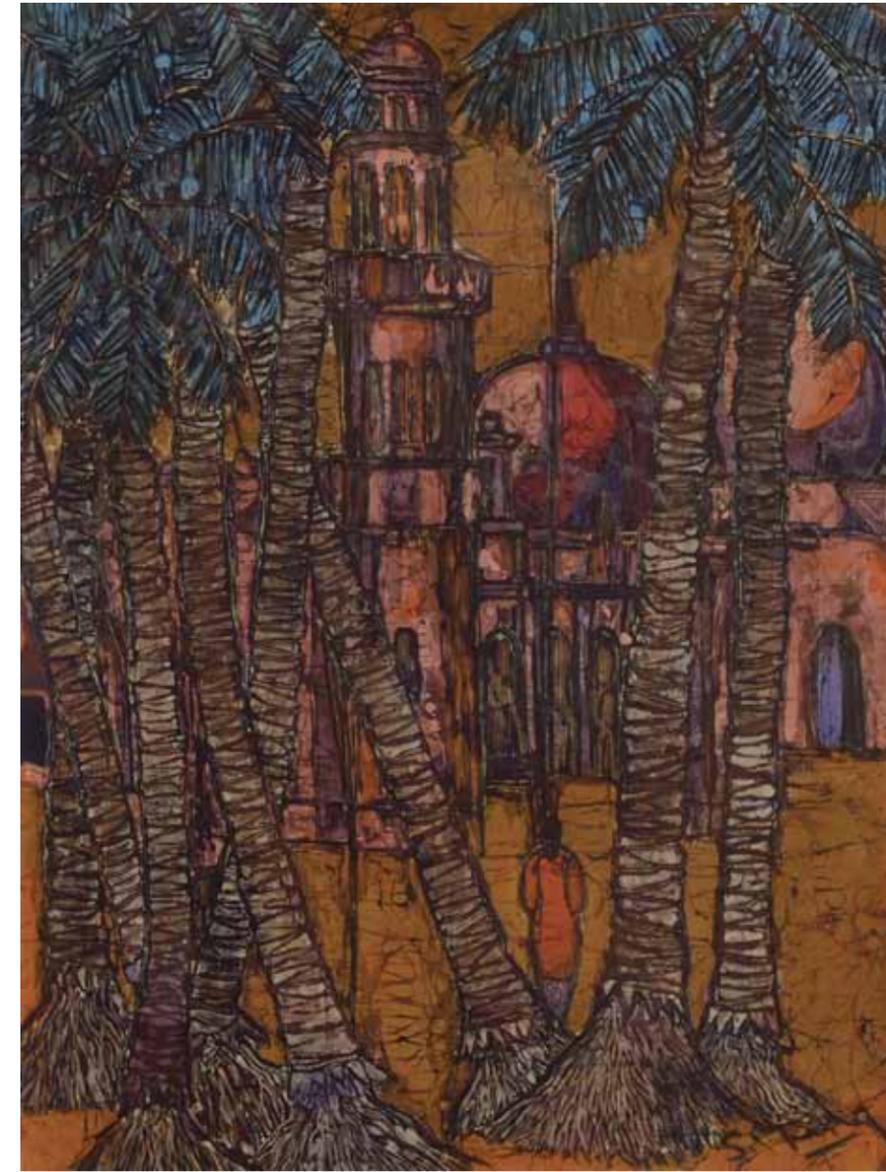
The sugar palm trees stretching from bottom to top create a trajectory force from the series of 'V' shapes funneling upwards and when two trees crisscross, bringing about intricate crosshatch patterns with yellow, red and blue in the interstices. The pointillism-inspired dots in similar colour scheme 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.

Graduated from Provincial Taipei Normal College, Taiwan, 1960; Art Center, Longboat Key, Florida, U.S.A., 1970. Awarded Foreign Minister Award, Nippon Modern Art Association, Osaka, Japan, 1997; Osaka Government Award, Japan 2003; Conferred Dato'ship by Penang State Government, 2009. Held solos in Japan, U.S.A, Australia and Malaysia from 1961 to 2008; *Tay Mo-Leong Retrospective*, Penang State Art Gallery, 2009.

## 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  
*Chuah Siew Teng Solo Exhibition*, Exhibition catalogue, NN Gallery, Selangor, 2010.  
*Batik Painting by S.Teng*, Yahong Art Gallery, Penang.

Studied Graphic Design at Ravensbourne College of Art and Design, England, 1966; Fine Arts at City & Guild Art School, England, 1969. Awarded Art Prize, North Malaysia Open Art Competition, 1961-63; Certificate of Merit, National Art Competition, 1964; 3rd Prize, Malaysian Artists Competition, 1965. Lectured on batik technique in London (1966) and Western Australia (1975). Batik painting, *The Monkeys*, selected for UNICEF greeting card in 1992. First solo at the Lower Gallery, London, England, 1967. He and his brothers were featured in a German Transtel documentary on batik painting demonstration in 1974.

6

## PHEH IT HAO

b. Penang, 1972

**RIALTO, VENICE, ITALY, 2007**

Signed, dated and titled 'Rialto, Venice, Italy, Hao, 07' (bottom centre)  
Watercolour and pencil on paper  
73cm x 53.5cm

## PROVENANCE

Private collection, Kuala Lumpur; acquired directly from artist.

**RM 3,000 - RM 4,500**

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

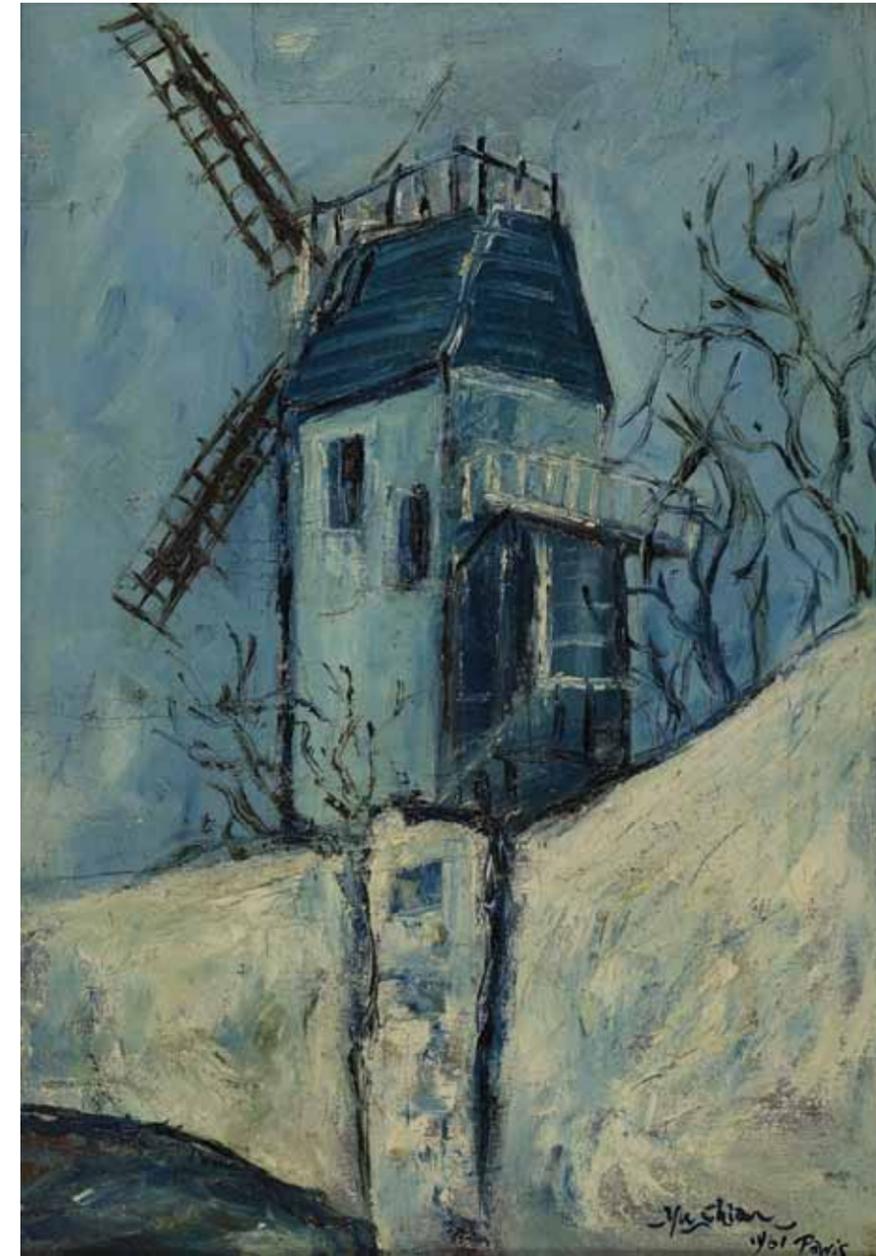
*The Unseen: Pheh It Hao*, with essays by Edward Ong Pelita Hati House of Art, Kuala Lumpur, 2008.

Educated at Malaysian Institute of Art (MIA), 1991; BFA, Surrey Institute of Art and Design, University College, England, 1999. Curator, Elle Six Art Gallery, Kuala Lumpur, 1991-94. Awarded 3rd Prize, Putrajaya National Watercolour Exhibition, 2006. Held first solo, *What's Above The Eye*, Sunshine Square, Penang, 1999; *Negative Space: Window Journey*, Artseni Gallery, Kuala Lumpur, 2006; *Negative Space: The Beauty of Nothingness*, Alpha Utara Gallery, Penang, 2007; *Negative Space: The Depth of Nothingness*, Nelson Hays Gallery, Bangkok, 2008; *The Unseen: Urban Interpretations*, Pelita Hati House of Art, Kuala Lumpur, 2008.

7

## CHIA YU CHIAN

b. Johor, 1936-1991

**WINDMILL IN WINTER, 1961**

Signed and dated 'Yu Chian 1961 Paris' (bottom right)  
Oil on masonite board  
57cm x 40.5cm

## PROVENANCE

Private collection, Kuala Lumpur.

**RM 18,000 - RM 20,000**

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.

Privately tutored by Nanyang Academy of Fine Art lecturers Chen Wen Hsi and Cheong Soo Pieng. Awarded French Government scholarship to Ecole Nationale des Beaux Arts, Paris, 1959-62; Honourable Mention, Salon des Independent and Societe des Artistes Francaise, Paris, 1959. Comissioned mural *Life In Malaysia*, Malaysian High Commission, Paris. Sold-out first solo of 110 paintings at British Council, Penang, 1962. *Chia Yu Chian Memorial Exhibition*, National Art Gallery, Kuala Lumpur, 2002.

## CHIA YU CHIAN

b. Johor, 1936-1991

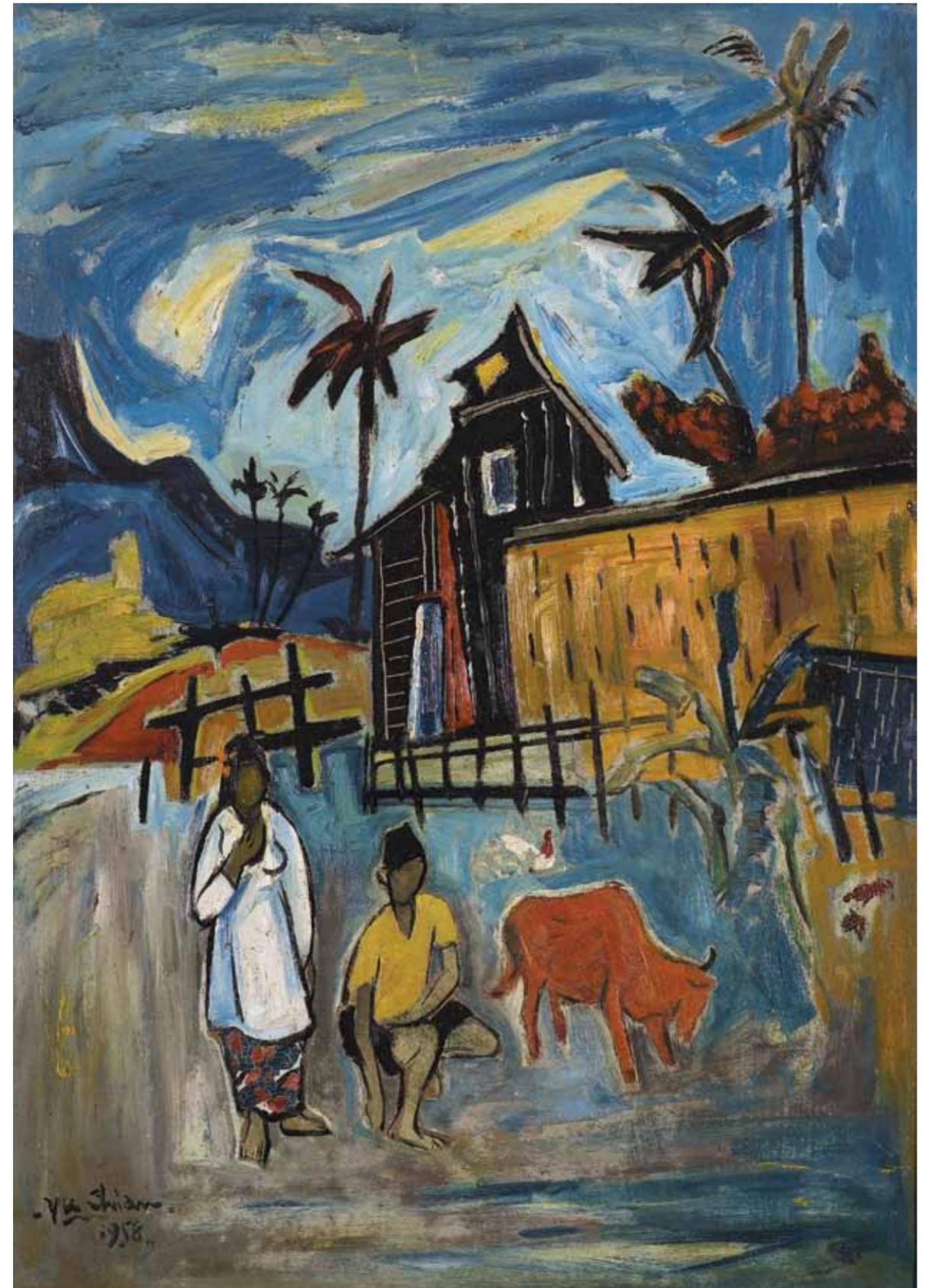
**MY VILLAGE, 1958**

Signed and dated 'Yu Chian 1958' (bottom left)  
Oil on masonite board  
70cm x 50cm

PROVENANCE  
Private collection, Penang.

**RM 15,000 - RM 25,000**

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.



Privately tutored by Nanyang Academy of Fine Art lecturers Chen Wen Hsi and Cheong Soo Pieng. Awarded French Government scholarship to Ecole Nationale des Beaux Arts, Paris, 1959-62; Honourable Mention, Salon des Independents and Societe des Artistes Francaise, Paris, 1959. Comissioned mural *Life In Malaysia*, Malaysian High Commission, Paris. Sold-out first solo of 110 paintings at British Council, Penang, 1962. *Chia Yu Chian Memorial Exhibition*, National Art Gallery, Kuala Lumpur, 2002.

## PETER LIEW

b. Perak, 1955

**TURKISH BAZAAR,  
MACEDONIA, 2000**

Signed and dated 'Peter Liew 2000'  
(bottom left)  
Oil on canvas  
60cm x 50cm

## PROVENANCE

Private collection, Singapore; acquired  
from East West Gallery, Kuala Lumpur.

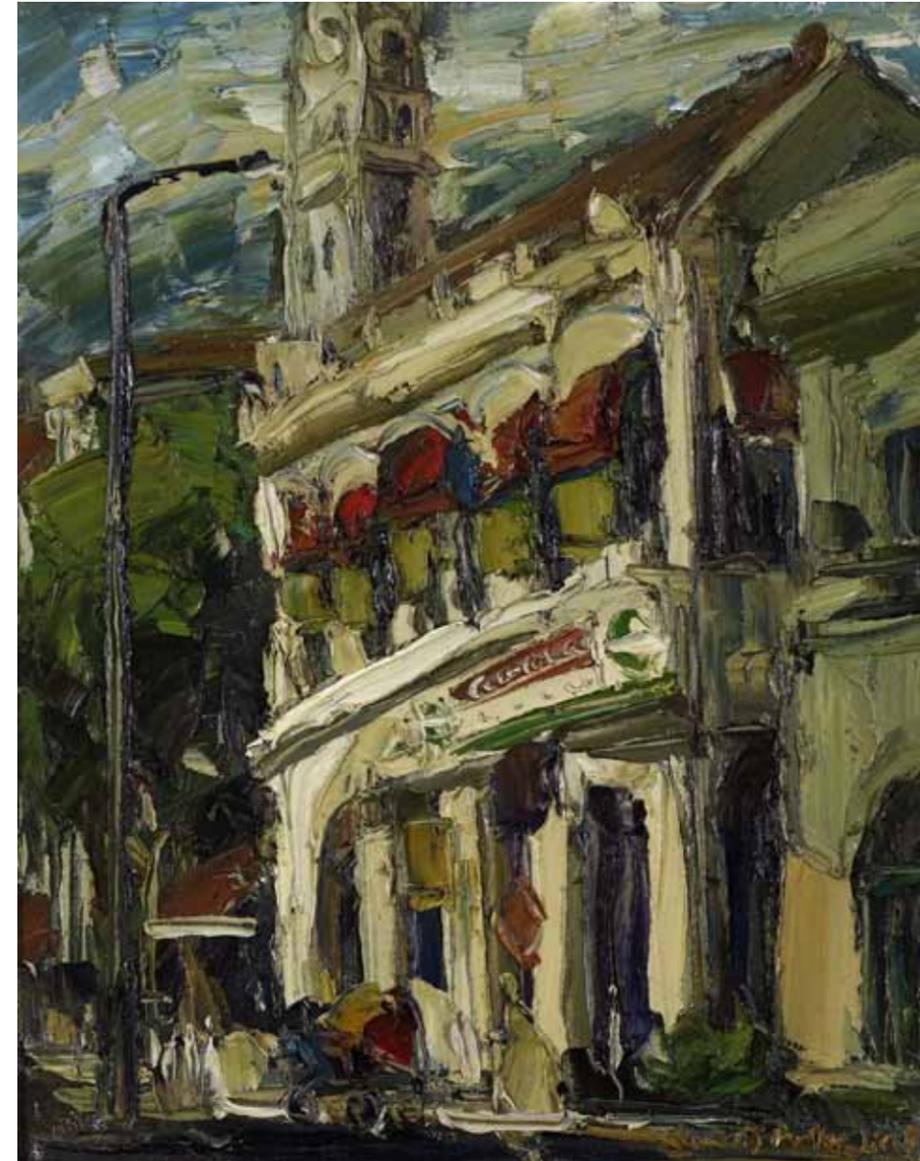
**RM 8,000 - RM 10,000**

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 foodstuff. 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.

## PETER LIEW

b. Perak, 1955

**PENANG SCENE, 2008**

Signed and dated 'Peter Liew  
2008' (bottom right)  
Oil on canvas  
77.5cm x 62cm

## PROVENANCE

Private collection, Kuala Lumpur;  
acquired from The Art Gallery,  
Penang.

**RM 10,000 - RM 15,000**

The whitewashed facades of colonial buildings are common in Penang's financial district, often with a backdrop of the 60-foot-tall Queen Victoria Memorial Clock Tower standing above everything else. This work reveals Peter Liew's penchant for architectural heritage works which is one of his favourite themes.

Graduated with Diploma, Malaysian Institute of Art (MIA), Kuala Lumpur, 1979 and lectured there, 1981-94; Held first solo, *Outdoor Painting*, Artist House Gallery, Kuala Lumpur, 1981; Participated at the 16th International Art Colony, Debrca - Belchista, Macedonia 2000; Exhibited in Museum of the city of Skopje, Macedonia, 2002.

## PETER LIEW

b. Perak, 1955

**KAMPUNG PANGSOON, SELANGOR, 1997**

Signed and dated 'Peter Liew 97' (bottom right)

Oil on canvas

121cm x 152cm

PROVENANCE

Private collection, Kuala Lumpur.

EXHIBITED

Kuala Lumpur, Galeri Maybank, solo exhibition, 1997, illustrated in catalogue.

**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 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.



## WONG PERNG FEY

b. Kuala Lumpur, 1974

**LEAF, 2002**

Signed 'Perng Fey' (bottom left)  
Charcoal on paper  
75cm x 52cm

## PROVENANCE

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

**RM 3,000 - RM 4,000**

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.



## AWANG DAMIT AHMAD

b. Sabah, 1956

**MARISTA SISA SEMUSIM,  
1996**

Signed and dated 'damit 96'  
(bottom right)  
Mixed media on canvas  
99cm x 92cm

## PROVENANCE

Private collection, Kuala Lumpur.

**RM 10,000 - RM 15,000**

*Alun-Alun Ke Marista* (Path to Marista, 1996-2002) is a logical extension from Awang Damit's *Essence of Culture* (EOC) series from 1985 to 1995. The works depict abstract forms based on raw man-made utensils, wild vegetation and surface marine life-forms - mostly drawn from memories of his childhood at Kuala Penyu, Sabah.

Here, the triple boat shapes also double as symbolic appellations of the *pohon hayat* (tree of life), juxtaposed with fish and shield-patterned forms. The *Marista* works are more refined and elegiac from the rougher, coarser and even sharper edged EOC.

## REFERENCE

*Alun-Alun Ke Marista* (Path To Marista, 1996-2002), Exhibition catalogue, National Art Gallery, Kuala Lumpur, 2002.

*Essence of Culture, 1985-95*, Exhibition catalogue, National Art Gallery, Kuala Lumpur, 1995.



14

## M. ZAIN IDRIS

b. Terengganu, 1939-2000

### *DRYING FISH, 1972*

Signed and dated 'MZAIN 72'  
(bottom left)  
Oil on canvas  
51 cm x 71.5 cm

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 Menteri 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.

Appointed State Artist by the Terengganu Menteri Besar. Joint exhibition with Kasim Abas at Equatorial Hotel, Kuala Lumpur in 1984, and at the Shangri-La Hotel, Kuala Lumpur in 1987.



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## CHEAH YEW SAIK

b. Kedah, 1939

### *GLORIOUS MORNING II, 2009*

Signed and dated 'Yew Saik 2009'  
(bottom left)  
Oil on canvas  
100 cm x 100 cm

PROVENANCE  
Private collection, Kuala Lumpur.

**RM 23,000 - RM 25,000**

Educated at Nanyang Academy of Fine Art, Singapore, 1959-61; Diploma in Art and Design, Stoke-on-Trent College of Art, England, 1963-65. Founder-principal, Kuala Lumpur College of Art, 1968-2002; President, Malaysian Watercolour Society, 1983-87; President, Nanyang Academy of Fine Art Alumni Association of Malaysia, 1984-85. Held solo exhibition, *A Touch of Nature*, NIN Gallery, Selangor, 2004.

## 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**

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*) and *A Girl on A Bamboo Raft* (c. 1970).

## REFERENCE

Dato' Dr. Tan Chee Khuan, *Penang Artists 1920s - 1990s*, The Art Gallery, Penang, editions: 1990, 1992.  
*The Painted World of Khoo Sui-Hoe, Khoo Sui-Hoe Retrospective*, Penang State Art Gallery, Penang, 2007.



Graduated from Nanyang Academy of Fine Arts, Singapore, 1961; Pratt Graphic Centre, U.S.A., 1977. Held first solo, British Council, Kuala Lumpur, 1965; Subsequently held solo numerous exhibitions in U.S.A., Australia, China, Taiwan, Indonesia, Thailand, Singapore and Malaysia. Awarded 1st Prize (oil category), Malaysian Art & Craft Competition, 1965; Honourable Mention, Salon Malaysia Art Competition, 1969; Certificate of Merits, Asian Art Now, Las Vegas Art Museum, U.S.A., 2002 and 2004. Founder, Utara Group, 1977; Founded Alpha Singapore Gallery, 1972 and Alpha Utara Gallery, Penang, 2004.

## JALAINI ABU HASSAN

b. Selangor, 1963

### PAPER BOAT AND SPHERE AFTER N. YORK, 1998

Signed and dated 'Jai-98' (bottom left), titled 'Paper Boat and Sphere After N.York' (bottom right)

Mixed media on paper

126cm x 110.5cm

#### PROVENANCE

Private collection, Kuala Lumpur.

**RM 18,000 - RM 25,000**

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.





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## JALAINI ABU HASSAN

b. Selangor, 1963

### MENJERANG MANGKOK TEMBAGA, 2000

Signed and dated 'Jai-2000 K. Lumpur' (bottom right)  
Mixed media on canvas  
64cm x 64cm

PROVENANCE  
Private collection, Kuala Lumpur.

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

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

Jai: *Drawing With The Mind's Eye*, Rusli Hashim Fine Arts, 1997.

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## JALAINI ABU HASSAN

b. Selangor, 1963



### KUKUR, 1998

Signed and dated 'Jai-1998' (bottom right) and titled 'Kukur' (bottom centre)  
Acrylic and charcoal on paper  
76cm x 56cm

PROVENANCE  
Private collection, Singapore; acquired through Rusli Hashim Fine Art.

LITERATURE  
*Jai: Drawing with the Mind's Eye*, Rusli Hashim Fine Arts, 1997, illustrated p. 24.

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

Jai went into wall presentation of traditional kitchen utensils upon returning from his second Masters studies in New York. The bench coconut scraper, or *kukur*, takes centre stage in this work, juxtaposed with other common household objects such as a glass, a cup and even a banana. The *kukur*, which was popular among all the races once upon a time, is straddled like a horse, while the kernel of the coconut shell is scraped against a jagged sharp-edged metal.

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

Graduated BA (Fine Art), MARA Institute of Technology (ITM), Selangor, 1985; MA, Slade School of Fine Art, England, 1988; MFA, Pratt Institute, U.S.A. 1994. Awarded Major Award, Young Contemporaries, National Art Gallery, Kuala Lumpur, 1985; 1st Prize, Hong Kong and Shanghai Bank Art Competition, Malaysia, 1991; 1st Prize, Drawing, Murray Hill Art Competition, U.S.A., 1994.

## AHMAD ZAKII ANWAR

b. Johor, 1955

**TALES FROM THE PERFUMED GARDEN 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

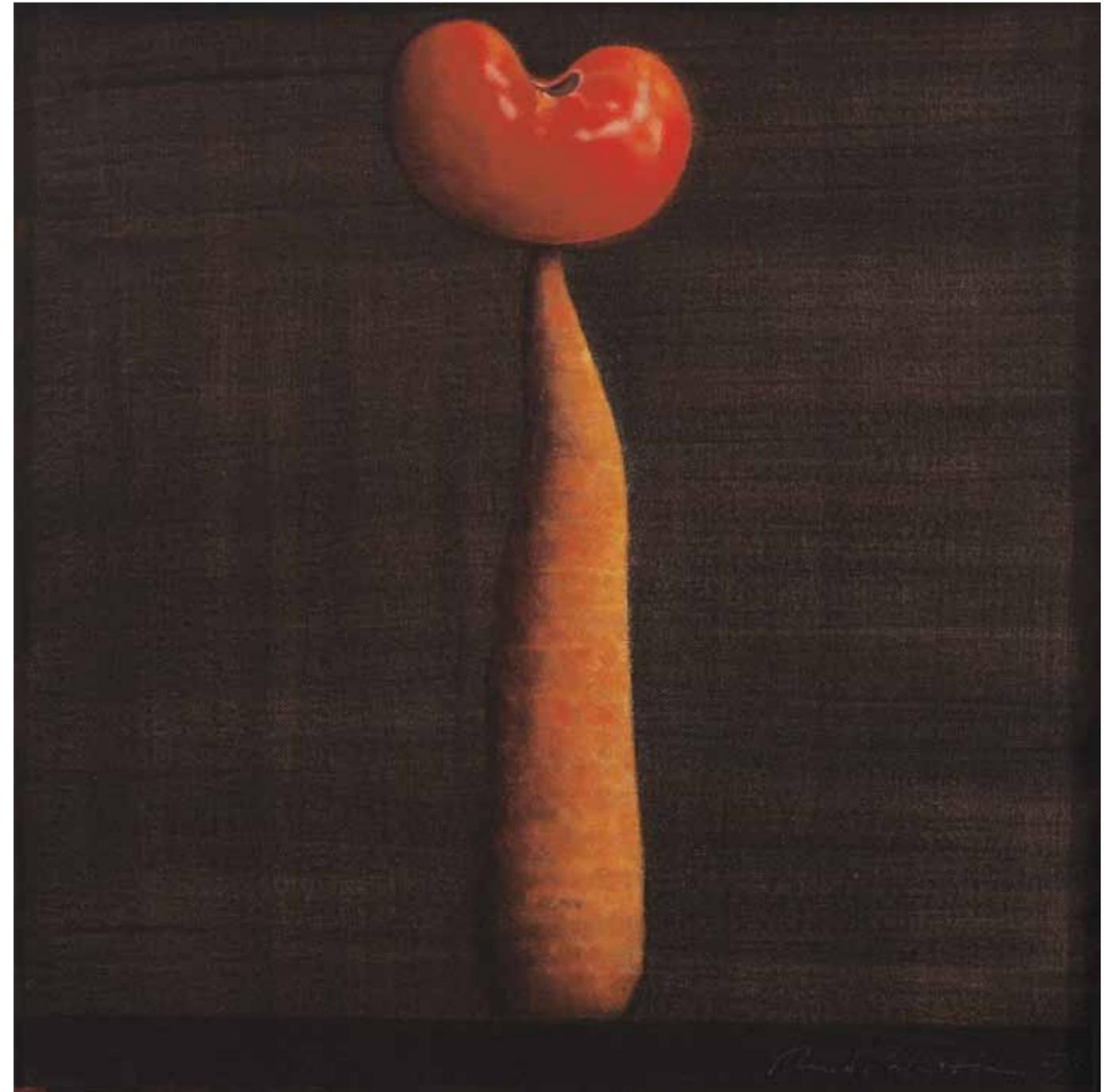
Selangor, NN Gallery, *Art for Nature*, 1997.

**RM 8,000 - RM 11,000**

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.

## REFERENCE

*Disclosure*, Galeri Petronas, Kuala Lumpur, 2008.  
John Krich, *Media highlights: Ahmad Zakii Anwar*, Asian Wall Street Journal, January 28, 2010.  
Sonia Kolesnikov-Jessop, *Ahmad Zakii Anwar: A Malaysian Artist Shuns A Taboo to Distill A Truth*, International Herald Tribune, July 25, 2008.



## 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.

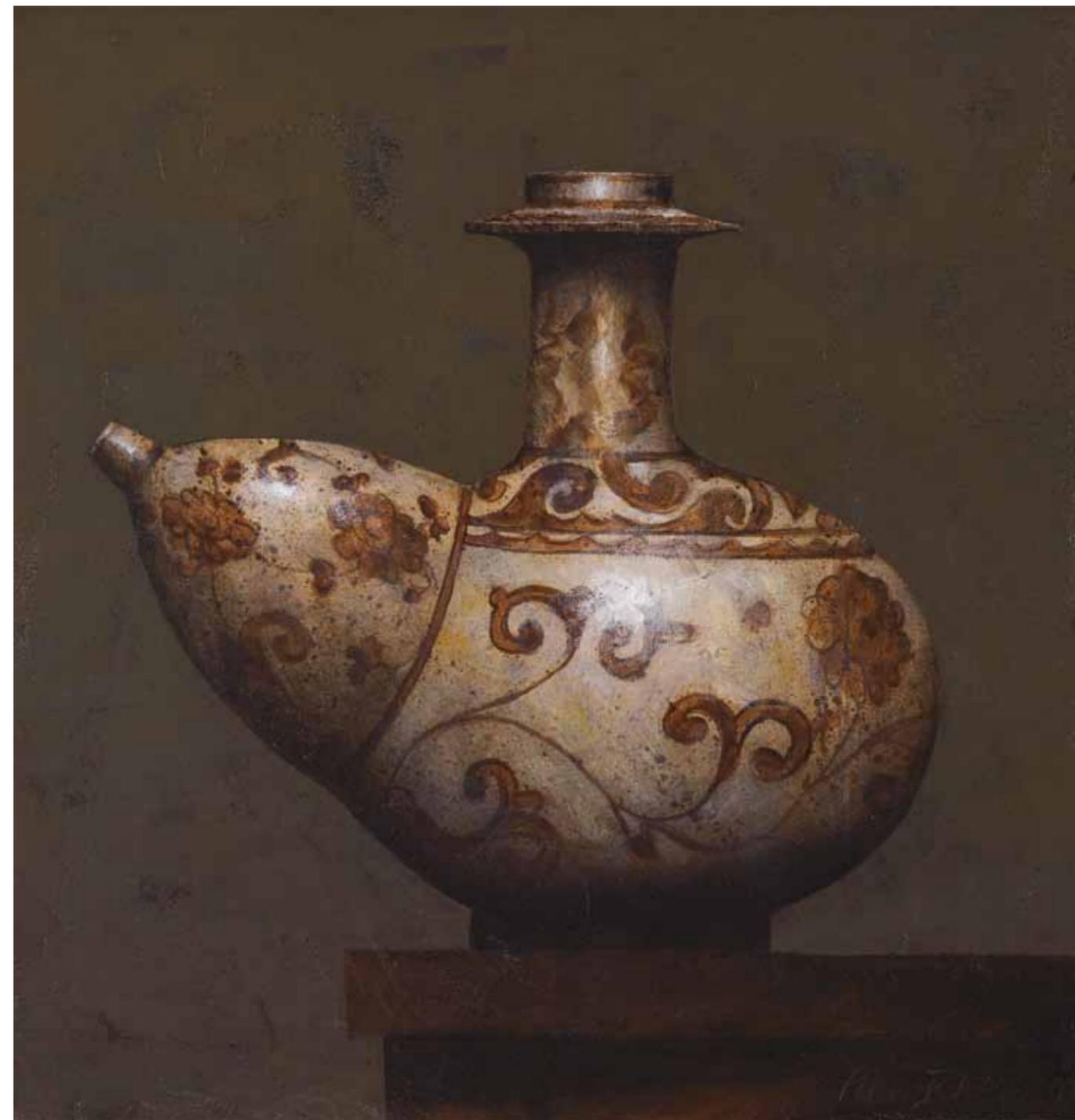
## EXHIBITED

Selangor, NN Gallery, *Art for Nature*, 1997.**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

*Disclosure*, Galeri Petronas, Kuala Lumpur, 2008.Dr Dawn F. Rooney, *Kendi in the Cultural Context of Southeast Asia, A Commentary*, SPAFA Journal, SEAMEO Regional Centre for Archaeology and Fine Arts, Thailand, Vol. 13, No. 2, May-August 2003, p. 5-16.

## CHONG SIEW YING

b. Kuala Lumpur, 1969

**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

Anurendra Jegadava, *Many Splendoured Things*, Exhibition catalogue, Valentine Willie Fine Art, Kuala Lumpur, 2006.

Gary Proctor, *Chong Siew Ying*, Exhibition catalogue, Rimbun Dahan, Selangor, 2000.



## JUHARI MOHAMMAD SAID

b. Perak, 1961

### *BAJU KURUNG DAN SECAWAN KOPI, 1991*

Signed, dated and titled (bottom)

Linocut on paper, ed. 7/11

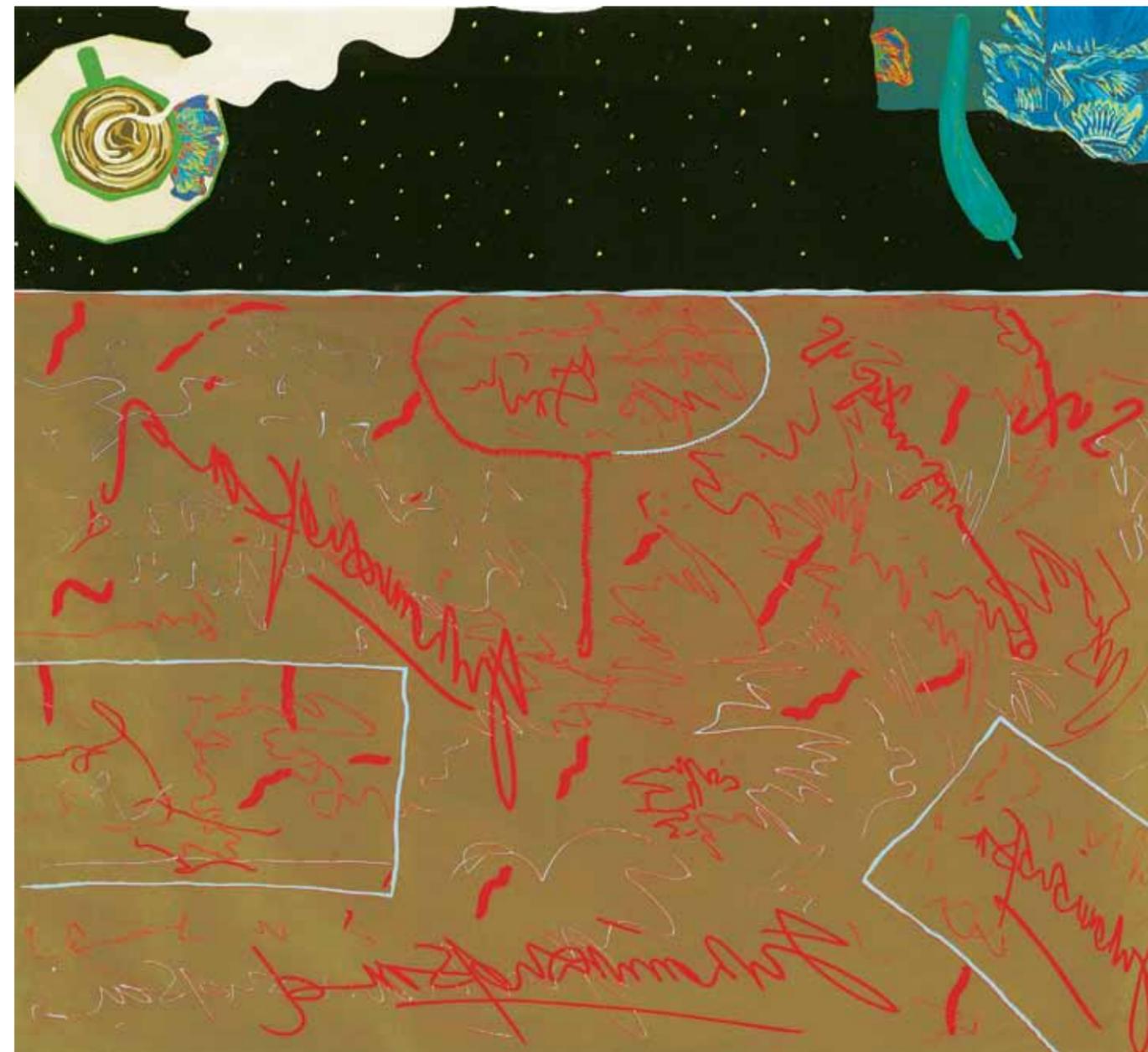
54.5cm x 56.5cm

#### 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.



Graduated from MARA Institute of Technology (ITM), 1983. Awarded Permodalan Nasional Berhad Award, Kuala Lumpur, 1990; Major Prize (printmaking category), Salon Malaysia, Kuala Lumpur, 1991; Printmaking Research Grant, French Government, 1993; Fellowship Programme, Japan Foundation, 1994 (studied under woodblock artist Yoshisuke Funasaka in Tokyo); Creative Fellow, Universiti Sains Malaysia, Penang, 2008; *Anugerah Karyawan Seni*, Ministry of Unity, Culture, Arts and Heritage, Kuala Lumpur, 2009.

## 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 local conglomerate.



Artist with artwork



## REDZA PIYADASA

b. Pahang, 1939-2007

**TWO MALAY WOMEN, 1987**

Signed and dated 'Piyadasa 87' (bottom left)  
Collage on board  
62cm x 50cm

## PROVENANCE

Private collection, Penang; acquired directly from artist.

**RM 15,000 - RM 25,000**

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*.

## REFERENCE

T.K. Sabapathy, *Piyadasa: An Overview, 1962-2000*, National Art Gallery, Kuala Lumpur, 2001.



Graduated from Malayan Teachers College, Brinsford Lodge, Wolverhampton, England, 1959; Specialist Teachers Training College, Kuala Lumpur, 1962; Hornsey College of Arts London, England, 1967; MFA, University of Hawaii, Honolulu, U.S.A., 1977. Awarded Major Prize, Malaysian Landscape, 1974; Minor Award (jointly with Lee Kian Seng), Salon Malaysia, Kuala Lumpur, 1979; Australian Cultural Award, 1987; Prince Claus Award, 1998; Japan Foundation Travel Award, 1992. Artist-in-residence, Canberra Institute of the Arts, Australia, 1991; Co-founder, Five Arts Centre, 1983. Retrospective, National Art Gallery, Kuala Lumpur, 2001.

## NORMA ABBAS, PUAN SRI

b. Kuala Lumpur, 1951

### *FLOWERS FOR HARI RAYA, 1995*

Signed and dated 'Norma Abbas 8.1.95' (bottom right)

Collage  
92cm x 62cm

PROVENANCE  
Private collection, Kuala Lumpur.

**RM 16,000 - RM 25,000**

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.





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## ERIC QUAH

b. Perak, 1946

### WELCOMING THE SPRING, 1997

Signed 'Eric Quah' (bottom right)  
Mixed media on paper  
53cm x 73.7cm

#### PROVENANCE

Private collection, Kuala Lumpur;  
acquired from The Art Gallery, Penang.

**RM 9,000 - RM 15,000**

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

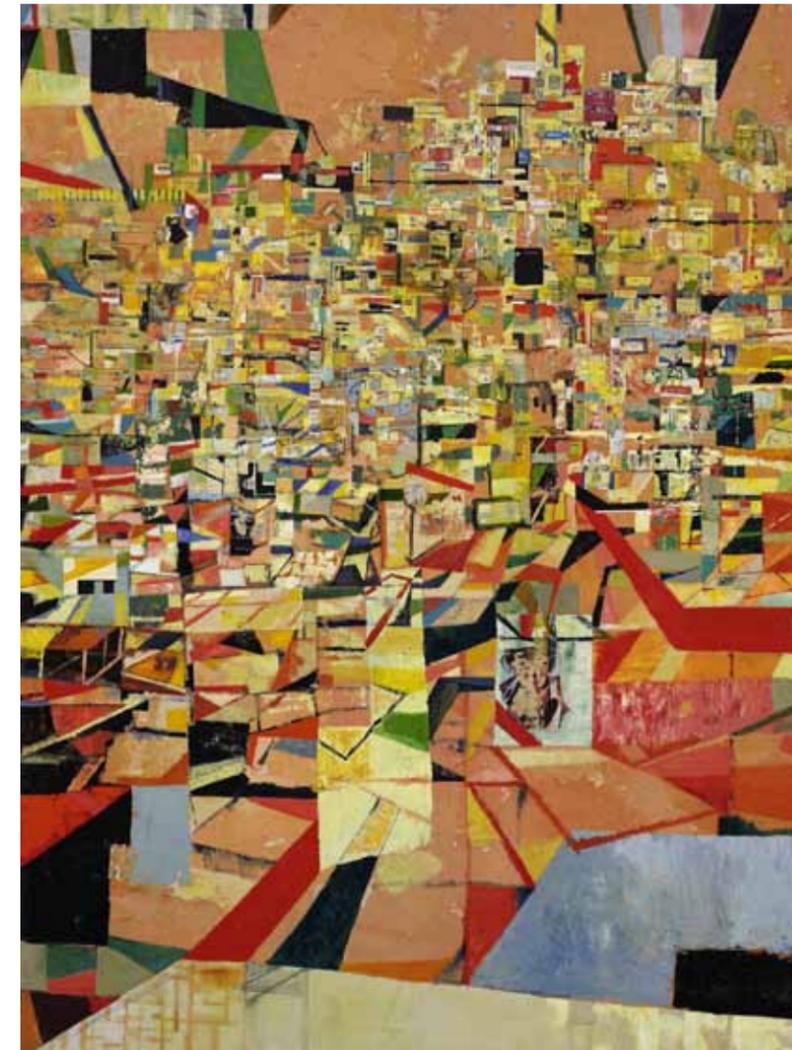
John and Joan Digby, *The Collage Handbook*, Thames & Hudson, 1985.  
Ooi Kok Chuen and Ian Findlay Brown, *Eric Quah*, East & West Art, Australia and Art Salon, Malaysia, 2001.

Graduated BFA, Monash University, Australia, 1976; New York Studio School, U.S.A., 1982. Awarded 1st Prize, Arches Rives, Paris, France, 1976; 1st Prize, Contemporary Arts Society, Australia, 1977; 1st Prize, Royal Overseas League, Australia, 1978; International Teaching Fellowship, Normal University, Nanjing, China, 1984; 1st Prize, Swiss Omega Acquisitive Art, 1985 and 1990; Australia China Council Project Grant, 1993. Member of Australia's cult artist's group Young Originals, 1977-91.

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## CHOY CHUN WEI

b. Kedah, 1973



### PASSAGES, 2007

Signed (reverse)  
Mixed media on canvas  
183cm x 153cm

#### PROVENANCE

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

#### EXHIBITED

Kuala Lumpur, Wei-Ling Gallery,  
*Kaleidoscopic Landscapes*, December  
2007, illustrated in catalogue p. 8.

**RM 10,000 - RM 18,000**

This series by ChunWei 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 skillful reconstruction of deconstructed minute images, texts and intervening colour splotches 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."

Graduated BA (Graphic Design), Central Saint Martins College of Art and Design, London, England, 1998; Awarded Juror's Choice, Young Contemporaries, National Art Gallery, Kuala Lumpur, 2004; Awarded Rimbun Dahan Residency, Selangor, 2005; Freeman Asian Artist Fellowship, Vermont Studio Center, U.S.A., 2007-08.



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## AHMAD AZHARI (JERI) MOHD NOR

b. Perak, 1955-2006

### DALI'S MOUSTACHE, 1997

Signed 'Azhari' (bottom right)  
Mixed media on paper  
44.5cm x 60cm

#### PROVENANCE

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

#### EXHIBITED

Kuala Lumpur, Galeri Maybank, *Pop Goes The Culture*, 1997.

**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 Dali'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

*POP*, Exhibition catalogue, KL ParkRoyal, Kuala Lumpur, 1996.

*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).

'*Integrity*' installation art exhibition, National Art Gallery, Kuala Lumpur, 2006.

Studied at MARA Institute of Technology (ITM), 1974 (uncompleted). Illustrator at Dewan Bahasa & Pustaka, 1975-77; graphic artist at New Straits Times, 1977-87 and fulltime artist ever since.



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## HAMIR SOIB @ MOHAMED & YAKSA AGUS WIDODO

b. Johor, 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 *Pendet* 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 '*I + I = I*' (Galeri Shah Alam), *NotThatBalai* (Lost Generation Space), *Takung* (National Art Gallery, KL), *KopiKretekKraton* (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.

HAMIR SOIB @ MOHAMED: Graduated BFA, MARA Institute of Technology (ITM), 1991. Awarded Best Art Director (for *Perempuan Melayu Terakhir*), 14th Malaysia Film Festival, 1999; Young Artist Incentive Award, Galeri Shah Alam, Selangor, 2005; Finalist (painting category), Sovereign Art Award, Hong Kong, 2007; Malihom Art Residency, Penang, 2007.

YAKSA AGUS WIDODO: Graduated from Indonesian Institute of Art, Indonesia, 1996. Awarded Affandi Prize, Gallery ISI, Indonesia, 1999; Yogyakarta Mayor Trophy, Indonesia, 1991; AIAA Awards, Byron Bay, Australia, 2005; Rimbun Dahan Residency, Selangor, 2007. Held first solo *Seni Untuk Kemanusiaan*, Yogyakarta, Indonesia 2000; *Prima Donna*, Yogyakarta, Indonesia, 2002.

## HAMIR SOIB @ MOHAMED

b. Johor, 1969

**BREATHING HOLE**, 2008

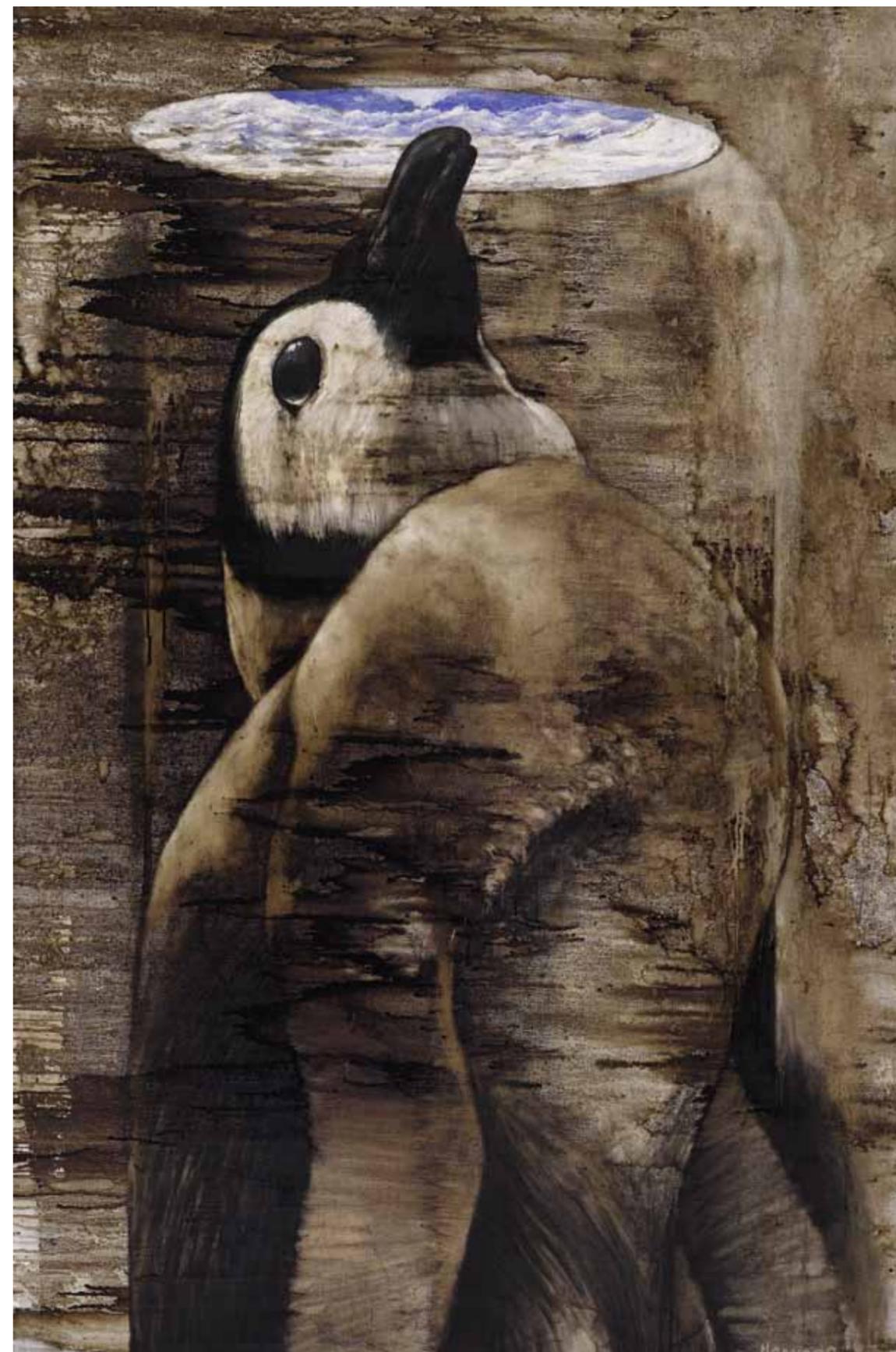
Signed and dated 'Hamir 08' (bottom right)  
Oil and bitumen on linen  
183cm x 122cm

PROVENANCE  
Private collection, Kuala Lumpur.

EXHIBITED  
Selangor, Rimbun Dahan, 'Art for Nature: Shifting Boundaries' Charity Exhibition for Worldwide Fund Malaysia, May 2008.

**RM 18,000 - RM 22,000**

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.



Graduated BFA, MARA Institute of Technology (ITM), 1991. Awarded Best Art Director (for *Perempuan Melayu Terakhir*), 14th Malaysia Film Festival, 1999; Young Artist Incentive Award, Galeri Shah Alam, Selangor, 2005; Finalist (painting category), Sovereign Art Award, Hong Kong, 2007; Malihom Art Residency, Penang, 2007.

## AHMAD FUAD OSMAN

b. Kedah, 1969

**HOPE (HIJRAH), 1996**

Signed and dated 'A. FUAD OSMAN 1996' (bottom right)

Oil on canvas

123cm x 127cm

## PROVENANCE

Private collection, Singapore; acquired through NN Gallery, Kuala Lumpur in 1998.

## EXHIBITED

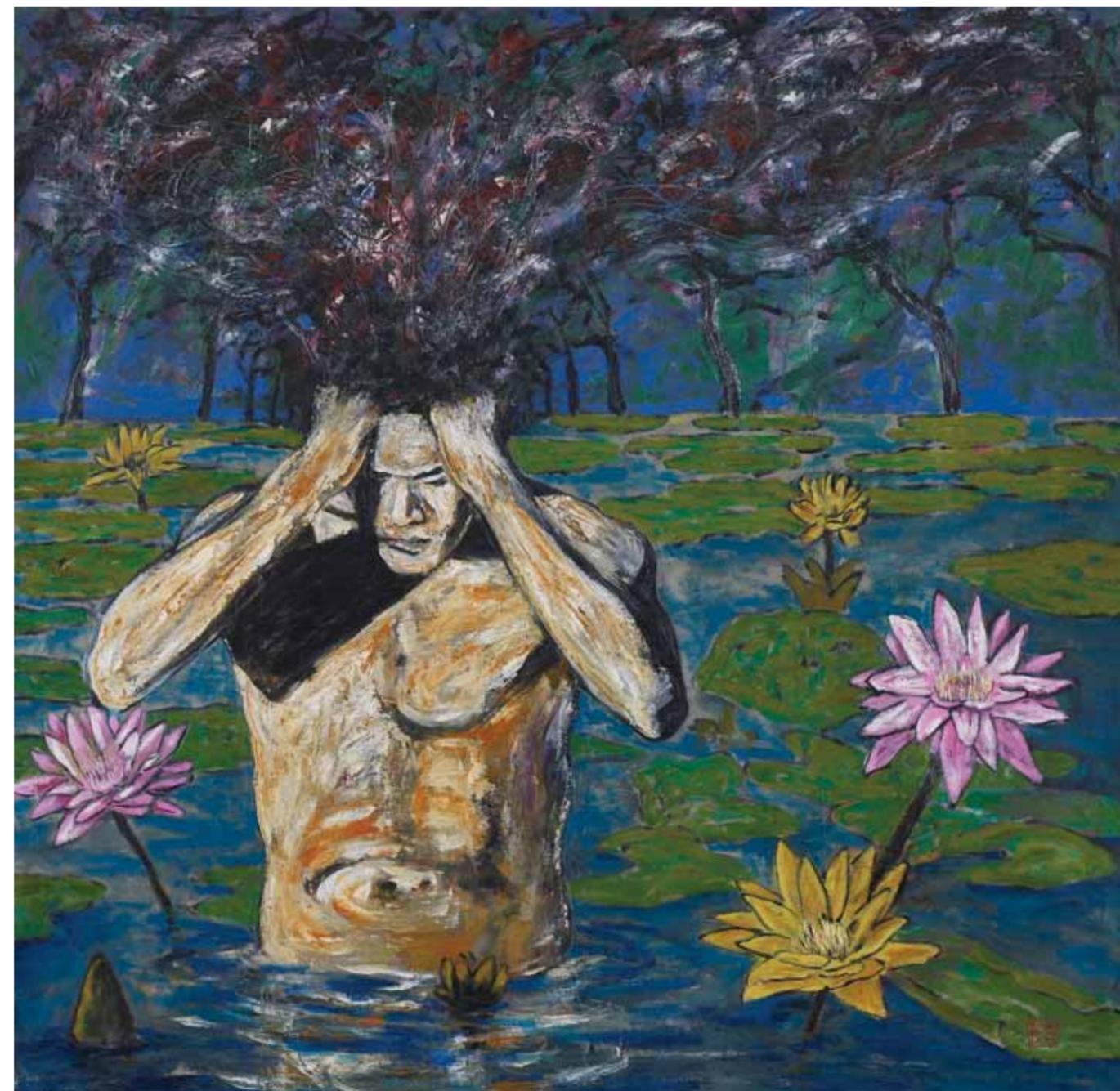
Selangor, NN Gallery, *Experiments in Truth*, July-August 1998.

**RM 20,000 - RM 27,000**

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.

## REFERENCE

*Imaging The Contemporary Body*, Galeri Petronas, Kuala Lumpur, 1996.



## 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, *Stirring 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**

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.



## MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924-1995

**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

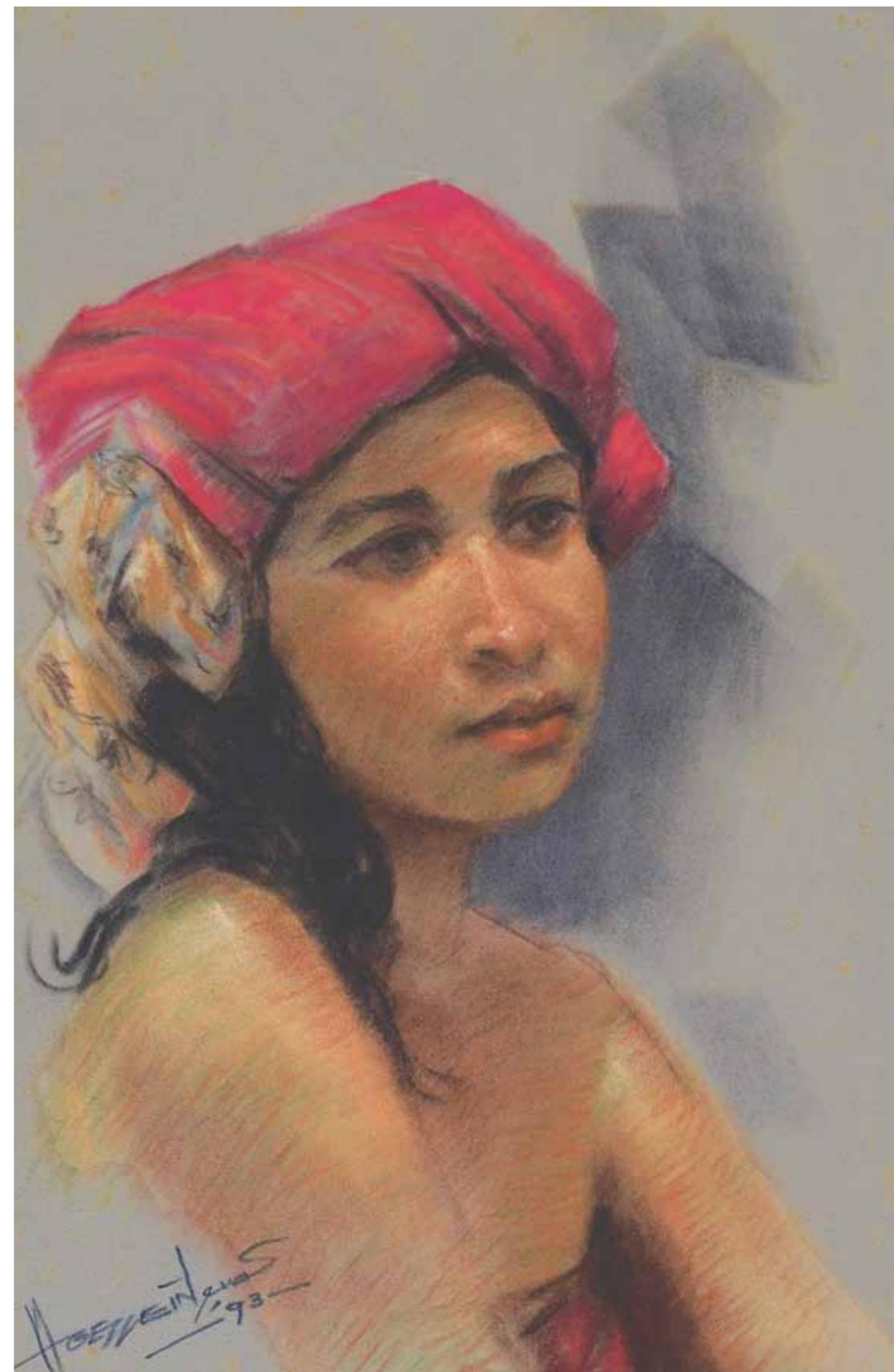
Dr. Tan Chee Khuan, *The Life and Art of Dato' M. Hoessein Enas*, The Art Gallery, Penang, 1999, illustrated p. 88.

**RM 20,000 - RM 28,000**

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.

## REFERENCE

Dr. Tan Chee Khuan, *Pioneers of Malaysian Art*, The Art Gallery, Penang, 1994.



Co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944; Founded Angkatan Pelukis Semenanjung (later SeMalaysia) in 1956, which he headed until 1964. Citizen of Federation of Malaya, 1956. Awarded UNESCO Fellowship and Asia Foundation Grant, 1960; US Fellowship, 1969; Colombo Plan, 1968 and 1976. Conferred Royal Portrait Painter title by Sultan of Selangor, 1990; Datoship by Sultan of Selangor, 1991. Held first solo at Charniel Gallery, Chelsea, England, 1960; Retrospective exhibition, National Art Gallery, Kuala Lumpur, 1966.

## PETER HARRIS

b. England, 1923-2009

### **RELAXING, c. 1970s-1980s**

Signed 'PH' (bottom right)  
Oil on canvas  
45cm x 29cm

#### PROVENANCE

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

#### EXHIBITED

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

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

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' 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)

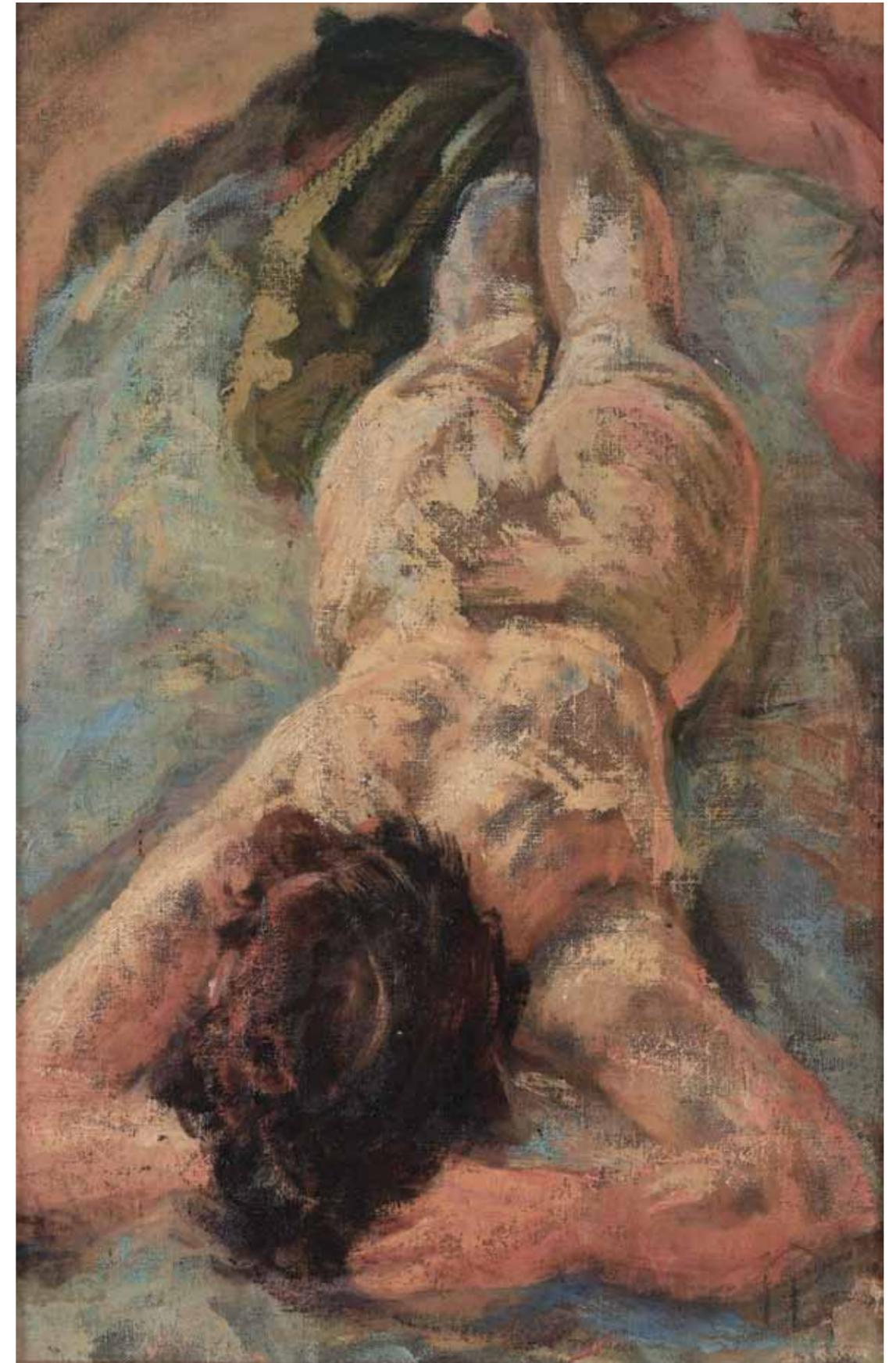
#### REFERENCE

*Peter Harris - Founder of the Wednesday Art Group*, The Art Gallery, Penang, 2009.

*Peter Harris Memorial Exhibition 1923-2009*, Exhibition catalogue, The Art Gallery, Penang, 2009.



Fig. 1 Sketch on the reverse of painting



Studied at West of England College of Art, 1939. Art superintendent, Federation of Malaya, 1951-1960; Founder, Wednesday Art Group, Kuala Lumpur, 1952; Art superintendent, Gaya College, Sabah, 1962-67. Awarded MBE (Member, Order of the British Empire) by Queen Elizabeth II of England, 1963. Retrospective, National Art Gallery, Kuala Lumpur, 1960; Retrospective, GaleriWan, Kuala Lumpur, 1997; *Peter Harris - Founder of The Wednesday Art Group*, The Art Gallery Penang, 2001.



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## PETER HARRIS

b. England, 1923-2009

### 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

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

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

*Peter Harris - Founder of the Wednesday Art Group*, The Art Gallery, Penang, 2009.  
*Peter Harris Memorial Exhibition 1923-2009*, Exhibition catalogue, The Art Gallery, Penang, 2009.

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

Studied at West of England College of Art, 1939. Art superintendent, Federation of Malaya, 1951-1960; Founder, Wednesday Art Group, Kuala Lumpur, 1952; Art superintendent, Gaya College, Sabah, 1962-67. Awarded MBE (Member, Order of the British Empire) by Queen Elizabeth II of England, 1963. Retrospective, National Art Gallery, Kuala Lumpur, 1960; Retrospective, Galeri Wan, Kuala Lumpur, 1997; *Peter Harris - Founder of The Wednesday Art Group*, The Art Gallery Penang, 2001.



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**

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.

Educated at St. Martins School of Art and Design, England, 1960-65. Turned fulltime artist upon his return from England in September 1966. Held first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur, 1970. First Malaysian to have a solo exhibition in Indonesia, 1970. Co-founder of the Malaysian Watercolour Society, 1982.

## 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 collector, 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

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

Kuala Lumpur; Wei-Ling Gallery, *3 New Voices*, January 2008.

**RM 7,000 - RM 10,000**

Award-winning advertising practitioner turned fulltime artist, 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.

REFERENCE

*Inconsequential Consequence of Hope*, Exhibition catalogue, Wei-Ling Gallery, Kuala Lumpur, 2010.

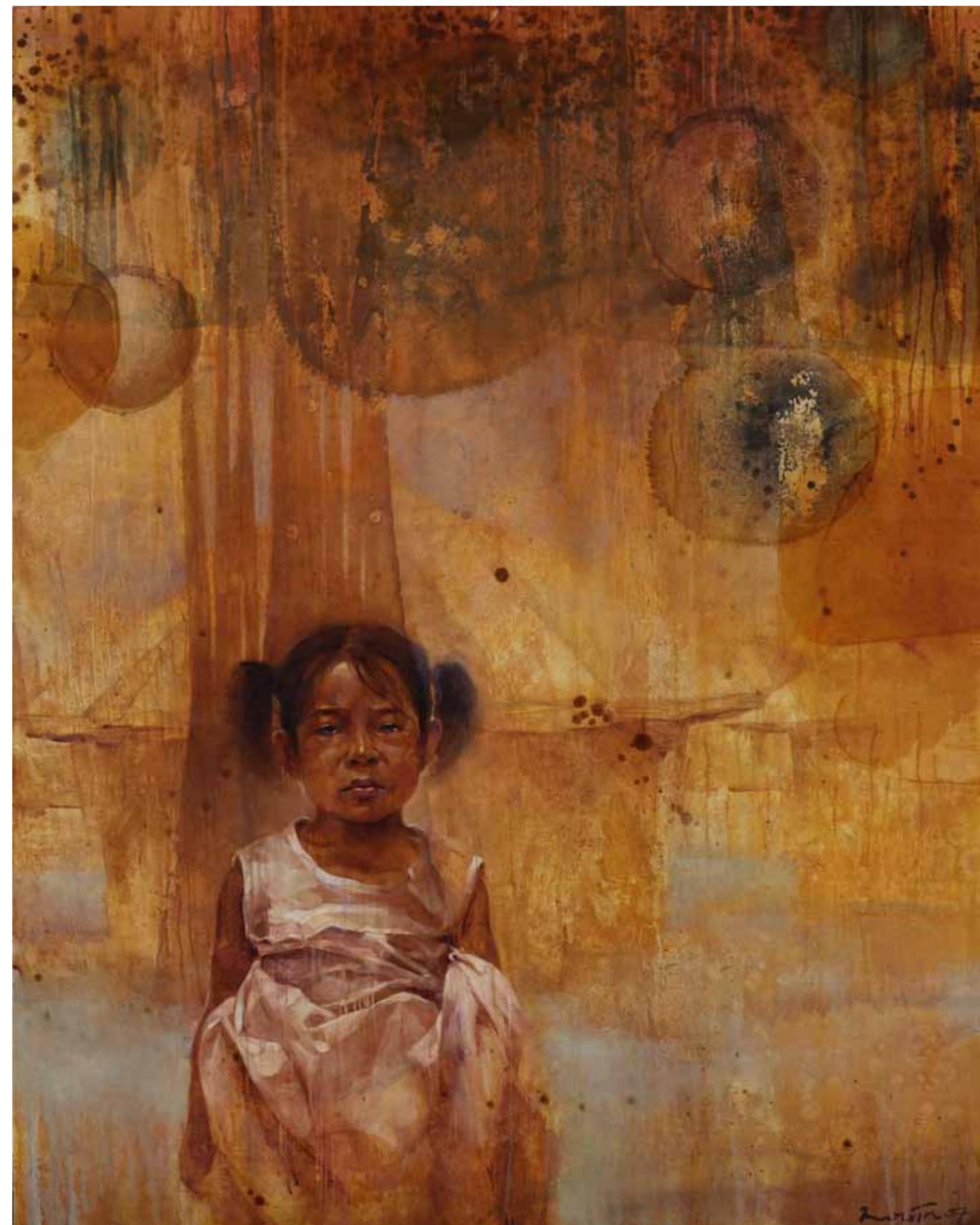




Fig. 2  
Lee Joo For's *Man's State* (1963), sold at Henry Butcher's Malaysian Modern and Contemporary Art Sale, Lot 22, August 2010.



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## LEE JOO FOR, JOHN

b. Penang, 1929

### *THE FALLEN CHRIST*, c. 1960s

Signed 'JOHN L.' (top right)  
Oil on canvas  
69cm x 164cm

#### PROVENANCE

Collection of St. Xavier Institution, Penang.  
Private collection, Penang.

**RM 16,000 - RM 20,000**

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.  
*My Name Is Fire: The Art of Lee Joo For*, Exhibition catalogue, The Art Gallery, Penang, 1999.  
*A Tribute to Lee Joo For*, Exhibition catalogue, The Art Gallery, Penang, 2009.

Graduated from Brighton College of Art, England, 1959; Camberwell School of Art, England, 1962; Royal College of Art, England, 1963. Taught at St. Xavier's Institution, Penang, 1948. Migrated to Australia, 1973. Retrospective, The Art Gallery, Penang, 1995; Retrospective, Penang State Art Gallery, 2008; A Tribute to Lee Joo For, Art Salon @ SENI, Kuala Lumpur, 2009. Has written several acclaimed plays including *Son of Zen* and *Call of Guadalupe*.

## NIRMALA DUTT SHANMUGHALINGAM, DATIN

b. Penang, 1941

**BEIRUT IX, 1984**

Signed and dated 'Nirmala Shanmughalingham '84' (bottom left)  
Mixed media on paper  
53.5cm x 78cm

PROVENANCE  
Private collection, Penang.

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

*"I am an artist first and foremost - not necessarily just a woman artist  
or feminist artist or political artist."*

- Extracted from *The Making of An Artist As Social Commentator*

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

*The Making of An Artist As Social Commentator*, Valentine Willie Fine Art, Kuala Lumpur, 1998.

*Breaking the Veils: Woman Artists from the Islamic World*, Royal Society of Fine Arts, Jordan National Gallery of Fine Arts, Jordan, 2002.



## JALAINI ABU HASSAN

b. Selangor, 1963

### *HI, THERE'S A BOMB IN MY BACKYARD, 2008*

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**

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

*Jai: Drawing With The Mind's Eye*, Rusli Hashim Fine Arts, 1997.



## JALAINI ABU HASSAN

b. Selangor, 1963

**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

*Jalaini Abu Hassan: Berlacu Berdepa, Berlagu Berupa*, Valentine Willie Fine Art, Kuala Lumpur, 2006.

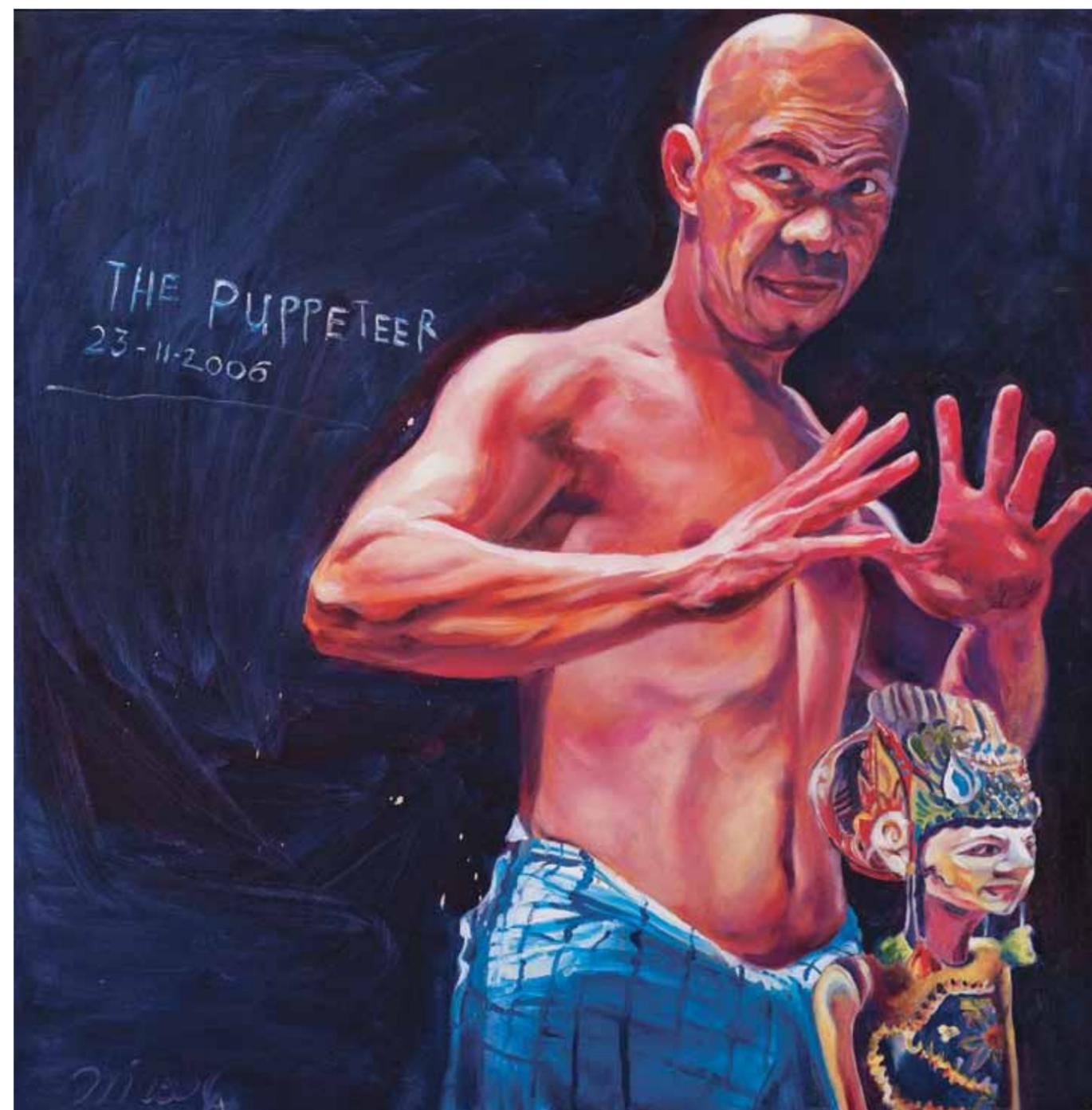
**RM 26,000 - RM 28,000**

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.

## REFERENCE

*Jalak*, Exhibition catalogue, Valentine Willie Fine Art, Kuala Lumpur, 2006.



## AMRON OMAR

b. Kedah, 1957

**PERTARUNGAN, 1998**

Signed, dated and titled 'AMRON 98 'Pertarungan'' (bottom centre)  
Charcoal on paper  
46cm x 37.5cm

PROVENANCE  
Private collection, Kuala Lumpur.

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

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.



Graduated from MARA Institute of Technology (ITM), 1980. Awarded Minor Award for his work *Self-Portrait*, Young Contemporary Artists, National Art Gallery, Kuala Lumpur, 1982. Worked for the Kobena Ad Company before going fulltime as an artist in 1983. Did portrait commissions for royalty, corporate heads and politicians of the day.

## MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924-1995

**SILAT, 1991**

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

Dr. Tan Chee Khuan, *The Life and Art of Dato' M. Hoessein Enas*, The Art Gallery, Penang, 1999, illustrated p. 80.  
Dr. Tan Chee Khuan, *The Pioneers of Malaysian Art*, The Art Gallery, Penang, 1994, illustrated p.334.

**RM 90,000 - RM 110,000**

*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).



Co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944; Founded Angkatan Pelukis Semenanjung (later SeMalaysia) in 1956, which he headed until 1964. Citizen of Federation of Malaya, 1956. Awarded UNESCO Fellowship and Asia Foundation Grant, 1960; US Fellowship, 1969; Colombo Plan, 1968 and 1976. Conferred Royal Portrait Painter title by Sultan of Selangor, 1990; Dato'ship by Sultan of Selangor, 1991. Held first solo at Charniel Gallery, Chelsea, England, 1960; Retrospective exhibition, National Art Gallery, Kuala Lumpur, 1966.

## BAYU UTOMO RADJIKIN

b. Sabah, 1969

**INFINITY X, 2009**

Signed and dated 'BAYU UTOMO RADJIKIN 2009' (bottom centre)  
Acrylic on canvas  
152cm x 118cm

## PROVENANCE

Private collection, Kuala Lumpur; acquired directly from artist.

## EXHIBITED

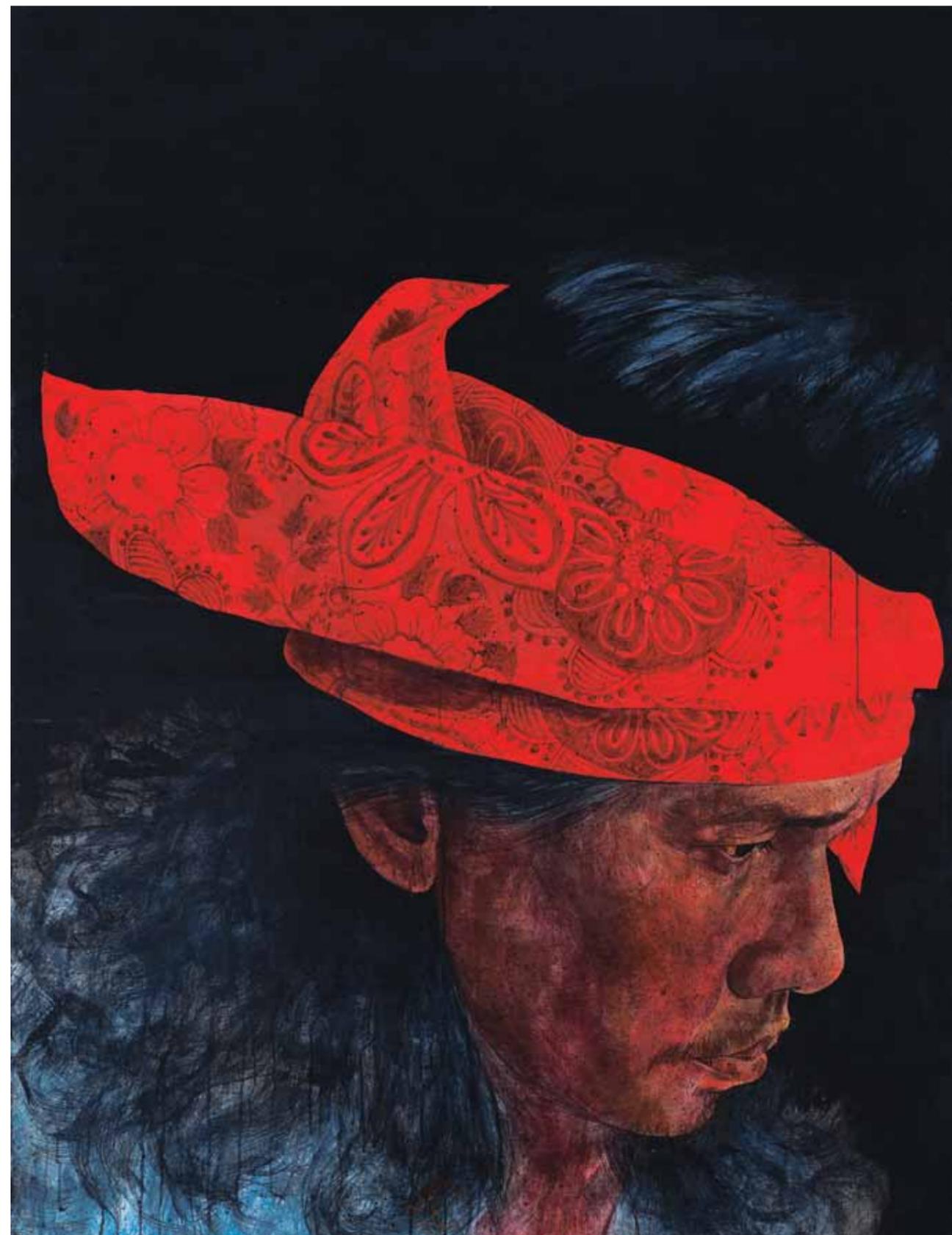
Kuala Lumpur; National Art Gallery, *24th Asian International Artists Exhibition*, November 2009.  
Kuala Lumpur; KLCC, *Marketplace of Creative Arts Exhibition* in conjunction with the *6th World Islamic Economic Forum (WIEF)*, May 2010.

**RM 26,000 - RM 30,000**

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.

## REFERENCE

*MIND THE GAP – From KL to London and back*, Wei-Ling Gallery, Kuala Lumpur, 2007.  
*Asian International Art Exhibition 2009*, Malaysia Catalogue, National Art Gallery, Kuala Lumpur.



Graduated BA (Sculpture Major), MARA Institute of Technology (ITM), 1991. Awarded Major Award, Young Contemporary Artists, National Art Gallery, Kuala Lumpur 1991; Minor Award, Salon Malaysia, National Art Gallery, Kuala Lumpur, 1991/92; Founding member Matahati group and manager of their artist-run space, House of Matahati (HOM).

## CHANG FEE MING

b. Terengganu, 1959

### REZEKI, 1996

Signed 'FM.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 2-16, 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.



A self-taught artist who began his career in the early 1980s. Since then he has become one of Asia's most highly regarded artists working in watercolour. Awarded Malaysian Watercolour Society Award, 1984 and 1985; 1st Prize, PNB Malaysian Art Competition, 1985; Gold and Overall ASEAN Prize, Sime Darby Art Asia Competition, Kuala Lumpur, 1985; Minor Awards, Malaysian Young Contemporaries Award, National Art Gallery, Kuala Lumpur, 1986 and 1987; Two awards of Distinction, Rockport Publishers, U.S.A., 1997; Dom Perignon Portrait of A Perfectionist Award, Malaysia, 1999; Co-Winner (Malaysian Category), Winsor & Newton World Millennium Painting Competition, England, 1999. Collaborated with Singapore Tyler Print Institute 2009 (*Imprinted Thoughts*). Publications include *The World of Chang Fee Ming* (1995), *The Visible Trail of Chang Fee Ming* (2000), *Mekong* (2004), *Mekong Exploring the Source* (2008), *Imprinted Thoughts* (2009), *Sketching Through Southeast Asia* (2010) and *Visage* (2010). Currently based in Kuala Terengganu, though travels frequently to Bali, his second home.

## IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936-2009

**RISE ABOVE IT (CHINA COLLECTION), 2008**

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

## PROVENANCE

Private collection, Kuala Lumpur; acquired directly from artist.

**RM 150,000 - RM 250,000**

*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.

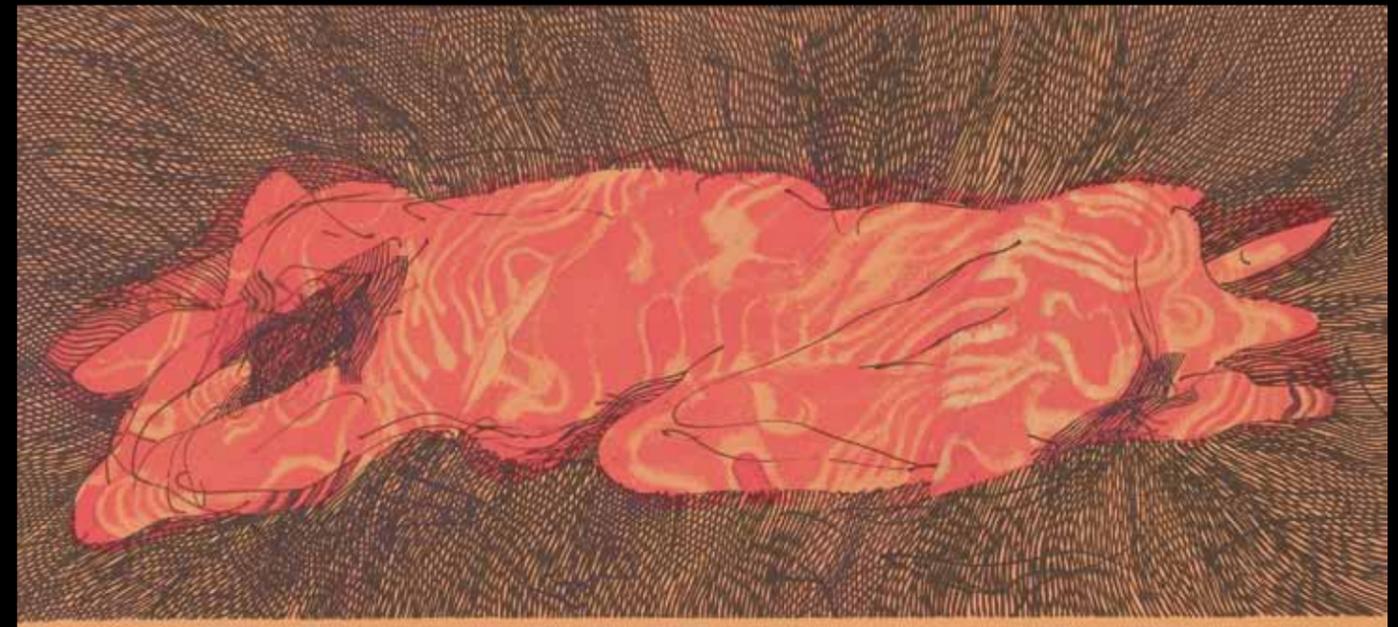
This previously unreleased work was not featured in the capsule posthumous exhibition held in Bangsar, Kuala Lumpur in conjunction with the launch of the late artist's autobiography, *Ib: A Life*, in March 2010.

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.

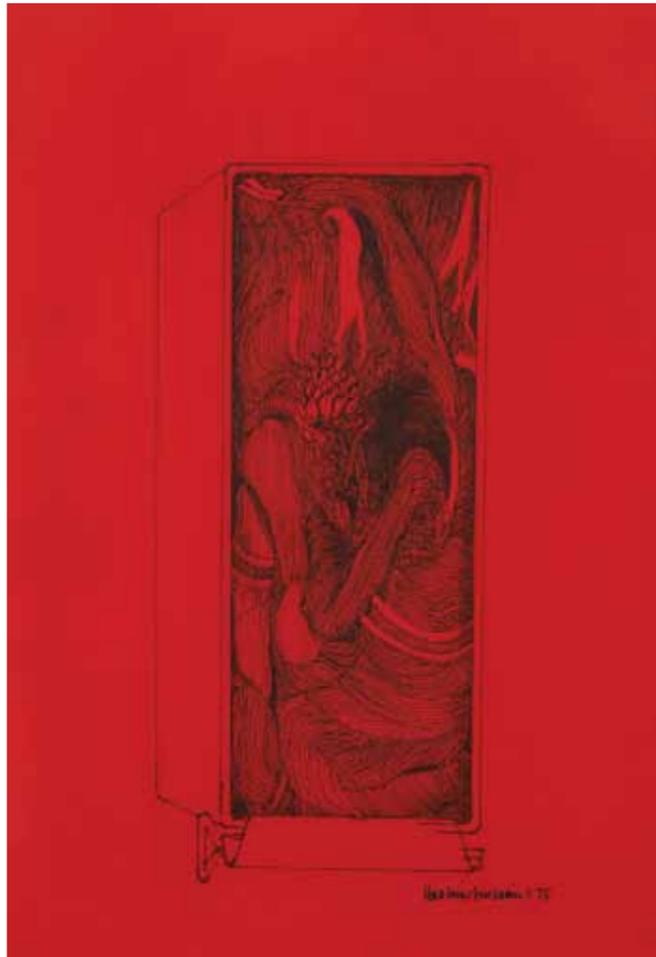
*Rise Above It* depicts a group of Chinese looking up at a 'cocooned form', which represents the 'New China' - a result of recent drastic change in China.



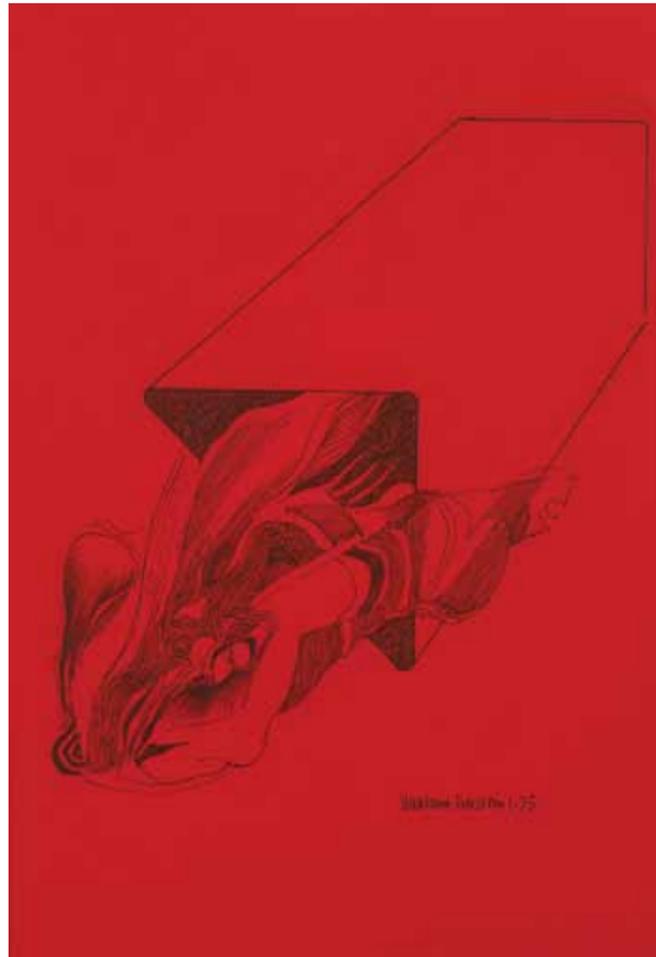
Artist with artwork



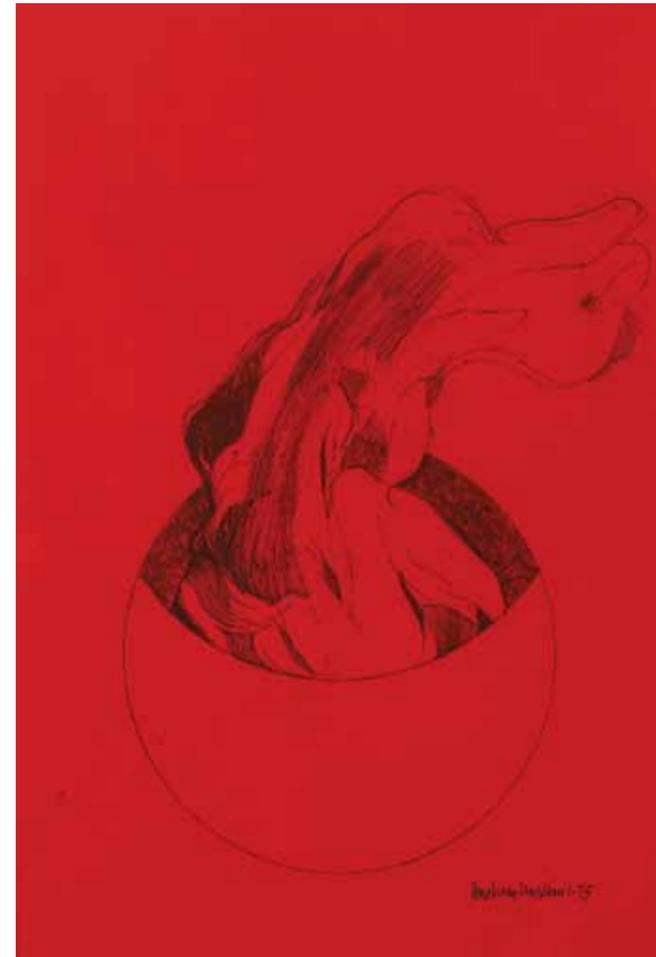
Educated at Nanyang Academy of Fine Arts, Singapore, 1956 (uncompleted), Byam Shaw School of Drawing and Painting, England, 1959-63; Royal Academy, England, 1963-66. Exhibited with Andy Warhol and Salvador Dali in Kuwait, 1977; *Ibrahim Hussein: A Retrospective*, National Art Gallery, Kuala Lumpur, 1986. Awarded Japan Foundation Cultural Award, 1981; Order of Andres Bello, Venezuela, 1993; Order of Bernardo O' Higgins, Chile, 1996; Crystal Award, World Economic Forum, Switzerland, 1977; Triple awards of 'Datuk' titles; Anugerah Tokoh Melayu Terbilang 2007. Founded the Ibrahim Hussein Museum and Cultural Foundation in Langkawi, 2000.



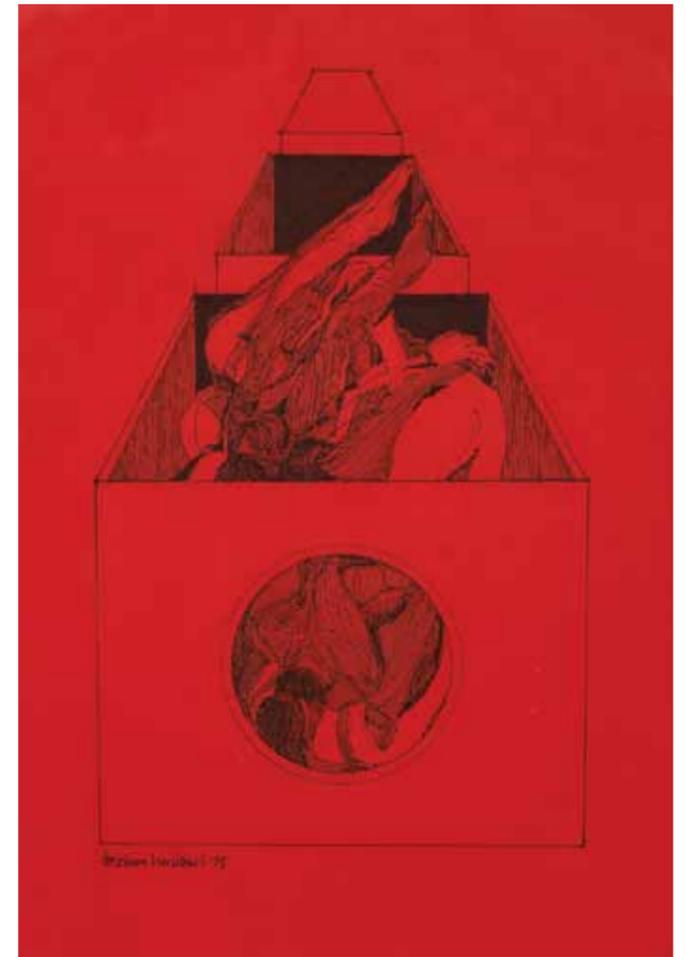
49



50



51



52

49-52

## IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936-2009

### 49. DRAWINGS I, 1975

Signed and dated 'ibrahim hussein 1.75' (bottom right)  
Ink on paper  
31.5cm x 22.3cm

### 50. DRAWINGS II, 1975

Signed and dated 'ibrahim hussein 1.75' (bottom right)  
Ink on paper  
31.5cm x 22.3cm

### 51. DRAWINGS III, 1975

Signed and dated 'ibrahim hussein 1.75' (bottom right)  
Ink on paper  
31.5cm x 22.3cm

### 52. DRAWINGS IV, 1975

Signed and dated 'ibrahim hussein 1.75' (bottom left)  
Ink on paper  
31.5cm x 22.3cm

#### PROVENANCE

Private collection, Kuala Lumpur.

#### LITERATURE

*Ibrahim Hussein: A Retrospective*, 1986,  
*Spaces and Forms II & IV* illustrated p. 118.

**RM 11,000 - RM 15,000 each**

Famed for his spontaneity to create art at any time regardless 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.

#### REFERENCE

*Ibrahim Hussein: A Retrospective* (1986).

Educated at Nanyang Academy of Fine Arts, Singapore, 1956 (uncompleted), Byam Shaw School of Drawing and Painting, England, 1959-63; Royal Academy, England, 1963-66. Exhibited with Andy Warhol and Salvador Dali in Kuwait, 1977; *Ibrahim Hussein: A Retrospective*, National Art Gallery, Kuala Lumpur, 1986. Awarded Japan Foundation Cultural Award, 1981; Order of Andres Bello, Venezuela, 1993; Order of Bernardo O' Higgins, Chile, 1996; Crystal Award, World Economic Forum, Switzerland, 1977; Triple awards of 'Datuk' titles; Anugerah Tokoh Melayu Terbilang 2007. Founded the Ibrahim Hussein Museum and Cultural Foundation in Langkawi, 2000.

## FATIMAH CHIK

b. Johor, 1947

### NUSANTARA 2, 2002

Signed and dated 'Fatimah Chik 02' (bottom right)

Batik

122cm x 122cm

#### PROVENANCE

Private collection, Selangor; acquired directly from artist.

#### EXHIBITED

Kuala Lumpur; Soka Gakkai Malaysia Cultural Centre, *3 Vibrations - Form, Colour, Line*, 2002.

**RM 18,000 - RM 20,000**

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.

#### REFERENCE

*The Batik Art of Fatimah Chik*, Redspot Design Centre.

T.K. Sabapathy, *Modernity & Beyond: Themes in South-East Asian Art*, Singapore Art Museum, Singapore, 1996.



## RAFIEE ABDUL GHANI

b. Kedah, 1962

*COME WITH THE WIND, 1996*

Signed (reverse)  
Oil and oil pastel on canvas  
170cm x 159cm

PROVENANCE  
Private collection, Kuala Lumpur.

**RM 27,000 - RM 35,000**

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  
*The Painted Garden* – Rafiee Ghani, 1996.



## RAFIEE ABDUL GHANI

b. Kedah, 1962

**BREEZY STUDIO, 1999**

Signed 'Rafiee Ghani' (bottom left)  
Oil on canvas  
122cm x 143.5cm

PROVENANCE  
Private collection, Kuala Lumpur.

**RM 12,000 - RM 15,000**

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."

REFERENCE  
*The Painted Garden* – Rafiee Ghani, 1996.



56 & 57

## NOOR MAHNUN MOHAMED

b. Kelantan, 1964

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.

### 56. GLACÉ, 1996

Signed 'Anum' (reverse)  
Oil on linen, in artist-made  
acrylic frame  
32cm x 88cm

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

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.

RM 4,000 - RM 6,000

### 57. GLASSES, 1996

Signed 'Anum' (reverse)  
Oil on linen, in artist-made  
acrylic frame  
32cm x 88cm

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

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.

RM 4,000 - RM 6,000

#### REFERENCE

*Noor Mahnun Mohamed: Solo Exhibition*, essay by Adeline Ooi, Exhibition catalogue, Valentine Willie Fine Art, Kuala Lumpur, 2002.

*Noor Mahnun Mohamed: Rimbun Dahan Residency Exhibition*, interview with Laura Fan, Exhibition leaflet, Rimbun Dahan, Selangor, 2001.

*Noor Mahnun Mohamed: Paintings 1991-1998*, essay by Shahnaz Said, Exhibition leaflet, Galeri Tangsi, Kuala Lumpur, 1998.



56



57

## 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

*Best Beloved*, Exhibition catalogue, Valentine Willie Fine Art, Kuala Lumpur, 2004.

Graduated with Masters (Painting), Chelsea School of Art (Herbert Read Scholarship), England, 1992. Set up Darling Muse Gallery with Dax Lee, and later PACE Gallery specialising in contemporary works. Held several solos - *Bergerac* (1993), *Home Work* (1997), *Panorama* (2002), *Home Work II* (2003), *Best Beloved* (2004), *Best of All Possible Worlds* (2006).

## 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.

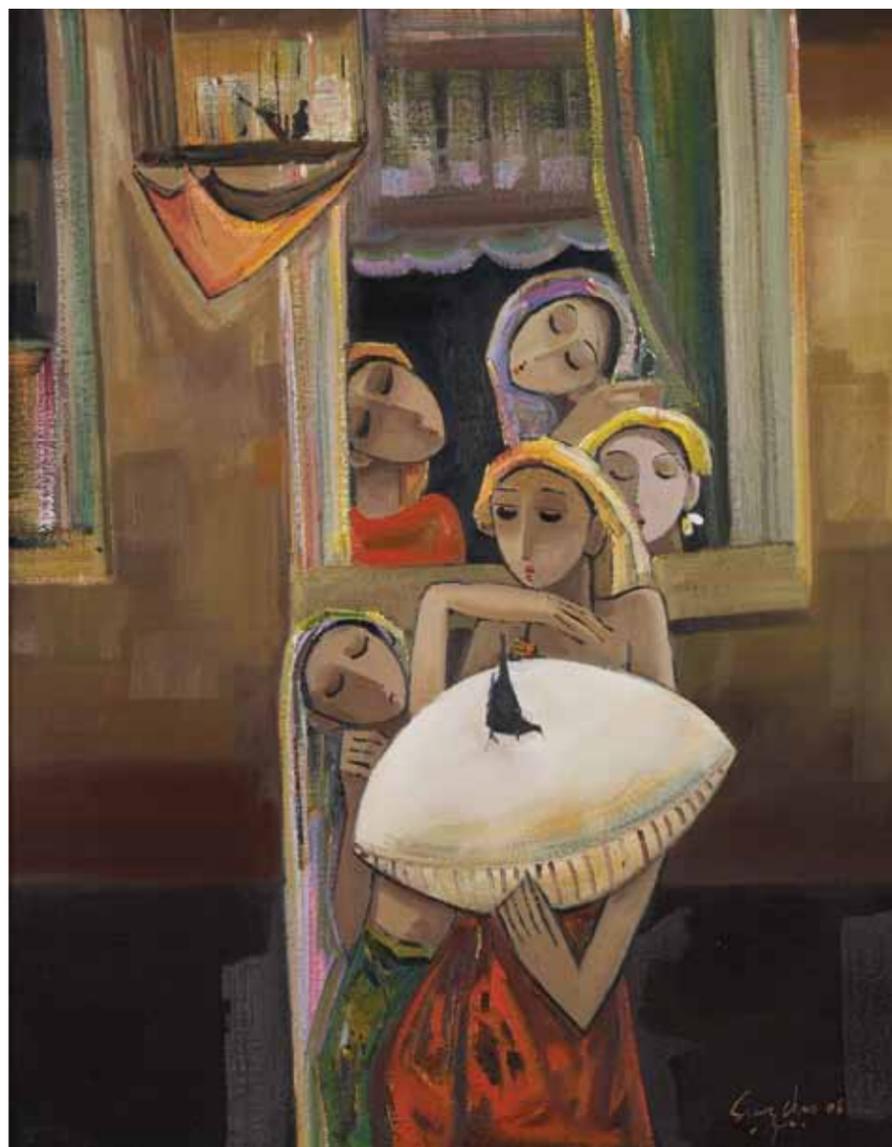
## REFERENCE

Hijjas Kasturi, *Siri Tari* by Yusof Ghani (*Paintings Drawings and Installation Works*), GaleriCitra, Kuala Lumpur, 1989.

Graduated BFA (Graphic Art), George Mason University, U.S.A., 1981; MFA, Catholic University, U.S.A., 1983. Artist-illustrator; Ministry of Agriculture, Kuala Lumpur, 1967; Instructor; Fisheries Institute, Penang, 1971; Graphic artist, RTM, Kuala Lumpur, 1977; Lecturer, Universiti MARA Institute of Technology. Held first solo at Slavia Regina Gallery, U.S.A., 1983, has exhibited widely in U.S.A., England, Spain, United Arab Emirates, Iraq, Japan, India, Singapore and Malaysia.

## 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**

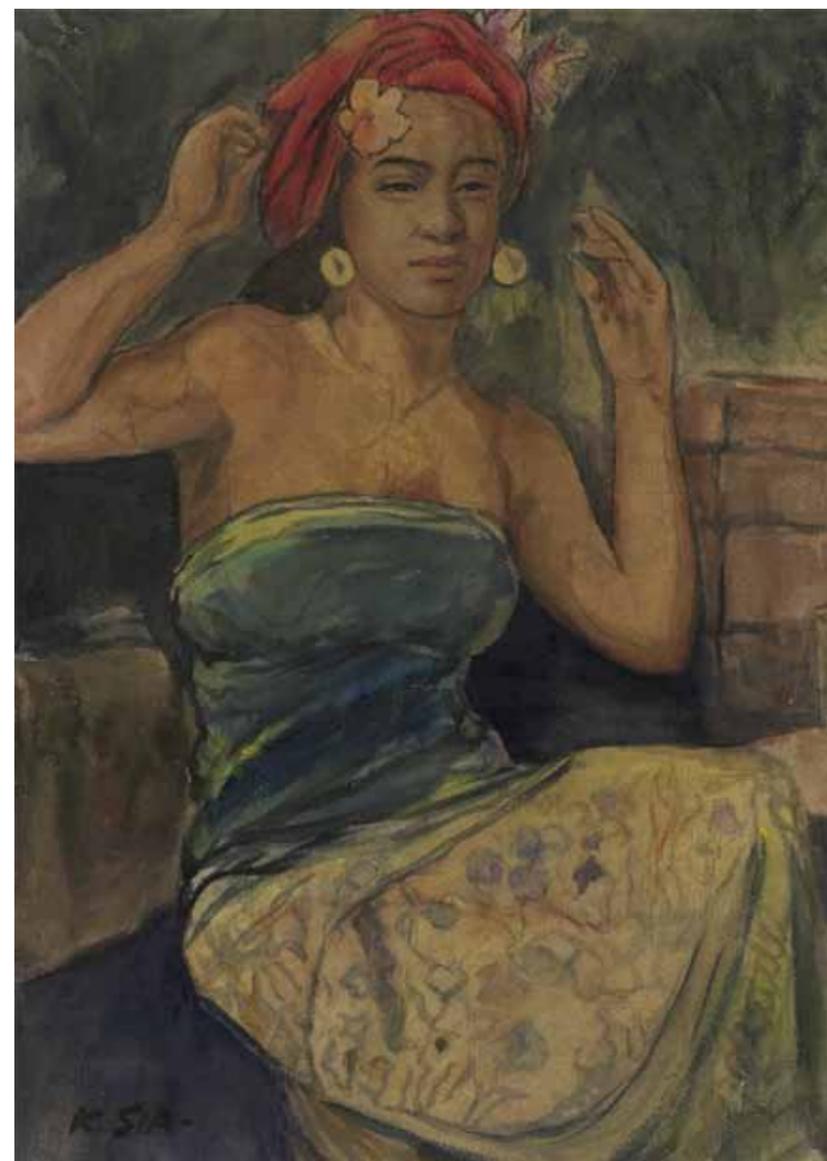
Seng Choo concentrated on batik and watercolours in the early years before moving onto oil, which gives his work greater textural and tactile ground besides a longer life-span. His figurations have also become better defined and refined, with more elongated extensions of the limbs ala Cheong Soo Pieng.

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.

Graduated from Nanyang Academy of Fine Arts, Singapore, 1965. Awarded in Malaysian Open, 1965; Silver Medal, New York International Art Show, 1970; Kedah Oil Painting Competition, 1982; MiCasa Art Competition, 1988. Vice-president, North Kedah Art Society.

## 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

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

Graduated from Sin Hwa Academy, China, 1932; Private tuition under Sir Russell Flint of England, 1933. Migrated to Penang, 1937. Held first solo in Penang, 1955; Works accepted in Le Salon Paris, 1956; 14th Summer Salon at Royal Institute Galleries, England, 1957; 25th National Society Exhibition, England, 1958; Retrospective, Penang State Art Gallery, 1998.



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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

Dr. Tan Chee Khuan, *Penang Artists 1920's-1990's*, The Art Gallery, Penang, editions: 1990 and 1992.

Dr. Tan Chee Khuan, *Pioneers of Malaysian Art*, The Art Gallery, Penang, 1994.

Graduated from Sin Hwa Academy, China, 1932; Private tuition under Sir Russell Flint of England, 1933. Migrated to Penang, 1937. Held first solo in Penang, 1955; Works accepted in Le Salon Paris, 1956; 14th Summer Salon at Royal Institute Galleries, England, 1957; 25th National Society Exhibition, England, 1958; Retrospective, Penang State Art Gallery, 1998.



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## KHAW SIA

b. China, 1913-1984

### 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

Dr. Tan Chee Khuan, *Penang Artists 1920's-1990's*, The Art Gallery Penang, editions: 1990 and 1992.

Dr. Tan Chee Khuan, *Pioneers of Malaysian Art*, The Art Gallery, Penang, 1994.



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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

Woo Seng Non, *Shimmering Charms: The Art of Woo Seng Non*, Penang, 2010, illustrated p. 117.

**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.

Graduated from Hong Kong Academy of Fine Arts, Hong Kong, 1968. Worked in New York Art Gallery, 1971-1980. Founder and Principal, Hung Yang Academy of Art, Bukit Mertajam, Penang, since 1989; Founder and President, Penang Oil Painting Society (POPS), since 2002. Held first solo in Kampar, 1969; *Shimmering Charms: The Art of Woo Seng Non*, Galeri Seri Mutiara, Penang, 2010.

*A Special Tribute To*

TAN CHOON GHEE

# TAN CHOON GHEE

1930-2010



Graduated from Nanyang Academy of Fine Art, Singapore, 1951; Slade School of Art, England, 1959. Awarded German Government painting scholarship; Australian Government TV set design scholarship. Worked at TV Singapore and TV Broadcast Ltd in Hong Kong before becoming a fulltime artist. *Tan Choon Ghee Retrospective 1957-1992*, The Art Gallery, Penang, 1992; *Tan Choon Ghee Retrospective 1957-2000*, Penang State Art Gallery, 2000; ; *A Tribute to Tan Choon Ghee*, The Art Gallery, Penang, 2001.

## REMEMBERING TAN CHOON GHEE

by Ooi Kok Chuen

It was always like a cloak-and-dagger stuff, getting to meet Tan Choon Ghee once in a long while, for newspaper interviews or just for a chit-chat. As he was reticent and naturally secretive, it was mostly small talk and a monologue, with me updating him on the Kuala Lumpur art scene. He would get animated when talking about art, and boy, did he love cruises - reminiscing on his only experience on the Queen E.

The meeting place would be the alfresco hawker area around the Penang Chinese Anti-War Memorial obelisk near the Air Itam roundabout, the kopitiam opposite or the cafeteria at the Penang Hill railway station - all just a walking distance from his house, which very few friends are privy of.

Although he knew at the back of his mind, all the nooks and crannies and alleyways of Penang's old quarters, he would still soldier back to the narrow rambling streets, for the atmosphere and smell - filled with pungent hawker fare, clogged drains and the detritus of back lanes.

He was fascinated by the Straits Eclectic Baroque architecture with its louvered windows, Palladian pilasters, 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!

## A TRIBUTE TO TAN CHOON GHEE

by Dato' Dr. Tan Chee Khuan

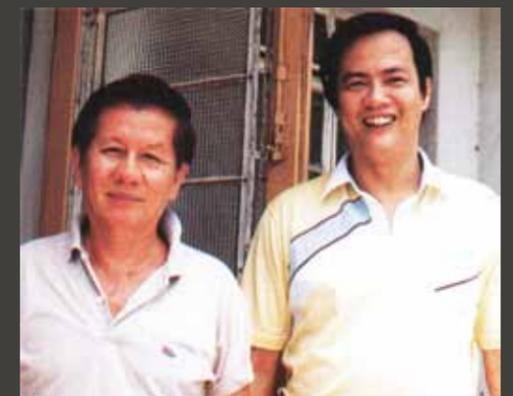
When I started my gallery, *The Art Gallery, Penang* in 1989, one of the first artists I contacted was Tan Choon Ghee as I was fascinated with his beautiful watercolour renditions of streetscenes of Penang. At that time, he was well established as an artist, but he told me that until a few years earlier, 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 invited Choon Ghee and his wife to fly to Amsterdam, and was given VIP treatment with all expenses paid. In return, he was requested to paint some sceneries 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 bought 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.



Tan Choon Ghee (left) with Dato' Dr. Tan Chee Khuan (right)

## TAN CHOON GHEE – A MALAYSIAN ARTIST EXTRAORDINAIRE

by Ambassador Dato' N. Parameswaran | CEO of Iskandar Investment, Singapore

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 (1930 – 2010), was one of the 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 Chiang Kai Shek Airport in Taipei. I had all the time to browse through a magazine of the Malaysian Association of Hotels (*Salam*, if I recall) which showcased a lovely watercolour by Choon Ghee on its front cover and many more equally delightful works inside.

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 Chin, the owner of Rupa. That day, I ended up buying my first ever Malaysian art work, a lithograph by Victor Chin himself. That day, I also began a very warm and close friendship with Victor which has endured till today.

It was from Victor that I obtained Choon Ghee's address in Penang. Before long, I was on a flight to Penang to meet this quiet and elusive artist called Tan Choon Ghee at his Burmah Road rented home. That was at the end of 1985. I immediately took a liking to Choon Ghee and so did he to my lady friend who was with me. I bought two woks from him, *Love Lane* and *Khoo Kongs* but did not have the money to pay for them fully. He insisted that I take them back and send him a cheque later, which I did once I returned to Kuala Lumpur. This visit marked the beginning of yet another very close friendship with a very great artist who, at least to me, is indisputably the topmost Malaysian watercolour artist. My relationship with Choon Ghee lasted

till the very end, though regrettably my meetings with him became less frequent in the last years because of the time I spent living abroad.

Since the first encounter with Choon Ghee, my lady friend and I sustained a very close relationship with the man. We met him every time we visited Penang. Invariably, we ended up eating at all the *ang moh* (Western) restaurants in Penang. Little it is known that Choon Ghee loved his bread and butter, sausages and other food Western since it reminded him so much of the days that he had spent in London (at the Slade School of Art where he studied art and graduated in 1957) and also his travels to Venice, Paris and elsewhere in Europe; not forgetting the many occasions he travelled on European cruise ships both to destinations in Europe as well as in Asia (Saigon, Hong Kong etc). Choon Ghee in fact carefully treasured the Menus of the food served on these cruise ships and he used to show them to us. While Choon Ghee was Chinese in all his ways, he secretly nurtured deep inside him a fascination for the ways of the West, confined not just to food.

Interest in Choon Ghee's watercolour renditions of old architectural facades and everyday Malaysian and foreign street scenes captured 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*. There he sat on 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. The end result was a gorgeous replication on paper in beautiful Windsor & Newton watercolour pigments (Choon Ghee's favorite) of a building that I am sure must have made the British terribly nostalgic. Choon Ghee's work must be hanging in some

place of pride today, probably in the new Residence of the British High Commissioner in Kuala Lumpur.

My attraction to Choon Ghee's works resulted in my organization of three solo exhibitions for this Malaysian master of watercolours, all of which I was able to do with the close support of my lady friend. In 1986 we organized a Choon Ghee show at On-Tai Gallery (now defunct) at Jalan Ampang. She looked after the show as I had to leave on my posting to Geneva. In 1988, she obtained the sponsorship of Chase Manhattan Bank and we were able to hold our second Choon Ghee solo at Komplek Antatarabangsa, next to Hotel Equatorial along Jalan Sultan Ismail in Kuala Lumpur. I remember that most of the paintings were snapped up even before we could put them up for the exhibition. Finally, in 1994 (9-18 December) we held the third solo for Choon Ghee, *Different Times, Different Places*, at the Australian High Commission at Jalan Yap Kwan Seng, Kuala Lumpur. It was a great exhibition which showed works done by Choon Ghee at different times of his life in different places in the world.

For many years, Choon Ghee had remained very much a "provincial" artist, known best mainly in Penang, the 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 credit 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 Khuan, his late wife Siau Bian, his daughter Ee

Lene and son Chien Li through The Art Gallery, Penang, contributing much to propelling 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 Khuan has had a hand in it. Chee Khuan 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).

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 all 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, offices and private homes in Malaysia and around the world. Many have no doubt tried hard to imitate him. Some have even faked him. But for those who knew Choon Ghee the master, the intrinsic essence of Choon Ghee's works will always strike happy and pleasant chords in their hearts and minds, recalling to them memories of a great man now gone.

## TAN CHOON GHEE

b. Penang, 1930-2010

**AUSTRIA, 1995**

Signed and dated 'CHOON GHEE 1995'  
(bottom right)  
Watercolour on paper  
38cm x 28cm

**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. 27.

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

Tan Choon Ghee (right) with Dato' Dr.  
Tan Chee Khuan (left) holding artwork

**REFERENCE**

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.

*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.

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.



Tan Choon Ghee (left) with Dato' Dr.  
Tan Chee Khuan (right) holding artwork



## TAN CHOON GHEE

b. Penang, 1930-2010

**AMSTERDAM, WALKING TO WORK, 1999**

Signed and dated 'CHOON GHEE 1999 Amsterdam'  
(bottom right)  
Watercolour on paper  
30.5cm x 34cm

**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**

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.

**REFERENCE**

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.

*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.



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## 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**



Tan Choon Ghee (right) with Dato' Dr. Tan Chee Khuan (left) holding artworks

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, Penang, 1997.  
*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.



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## 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, Penang, 1997.  
*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.



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## TAN CHOON GHEE

b. Penang, 1930-2010

### SEASIDE, 1962

Signed and dated 'TAN, 1962'  
(bottom right)  
Watercolour on paper  
29cm x 39cm

PROVENANCE  
Private collection, Penang.

**RM 4,000 - RM 7,000**

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.  
*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.

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## TAN CHOON GHEE

b. Penang, 1930-2010



### SINGAPORE RIVER, 1977

Signed, dated and titled in Chinese with seal (bottom left)  
Ink and wash on rice paper  
60cm x 41cm

PROVENANCE  
Private collection, Penang; acquired directly from artist.

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

The Singapore River is *de rigueur* for artists - whether resident or passer-by - in their repertoire and it was one of Choon Ghee's favourite subjects, especially when he was studying at Nanyang Academy of Fine Arts (1949-51) and later working at Singapore Broadcasting Service (1962-66) though this Chinese-style work is done on a re-visit much later. The work is dominated by the Bank of China building with a bumboat on the river heading inland, and it is Choon Ghee's virtuosity with ink and wash that gives dignity and charm to it.

#### REFERENCE

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.  
*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.

## TAN CHOON GHEE

b. Penang, 1930-2010

**KEK LOK SI TEMPLE, 1974**

Signed and dated 'CHOON GHEE 1974' (bottom left)  
 Oil on board  
 44.5cm x 60cm

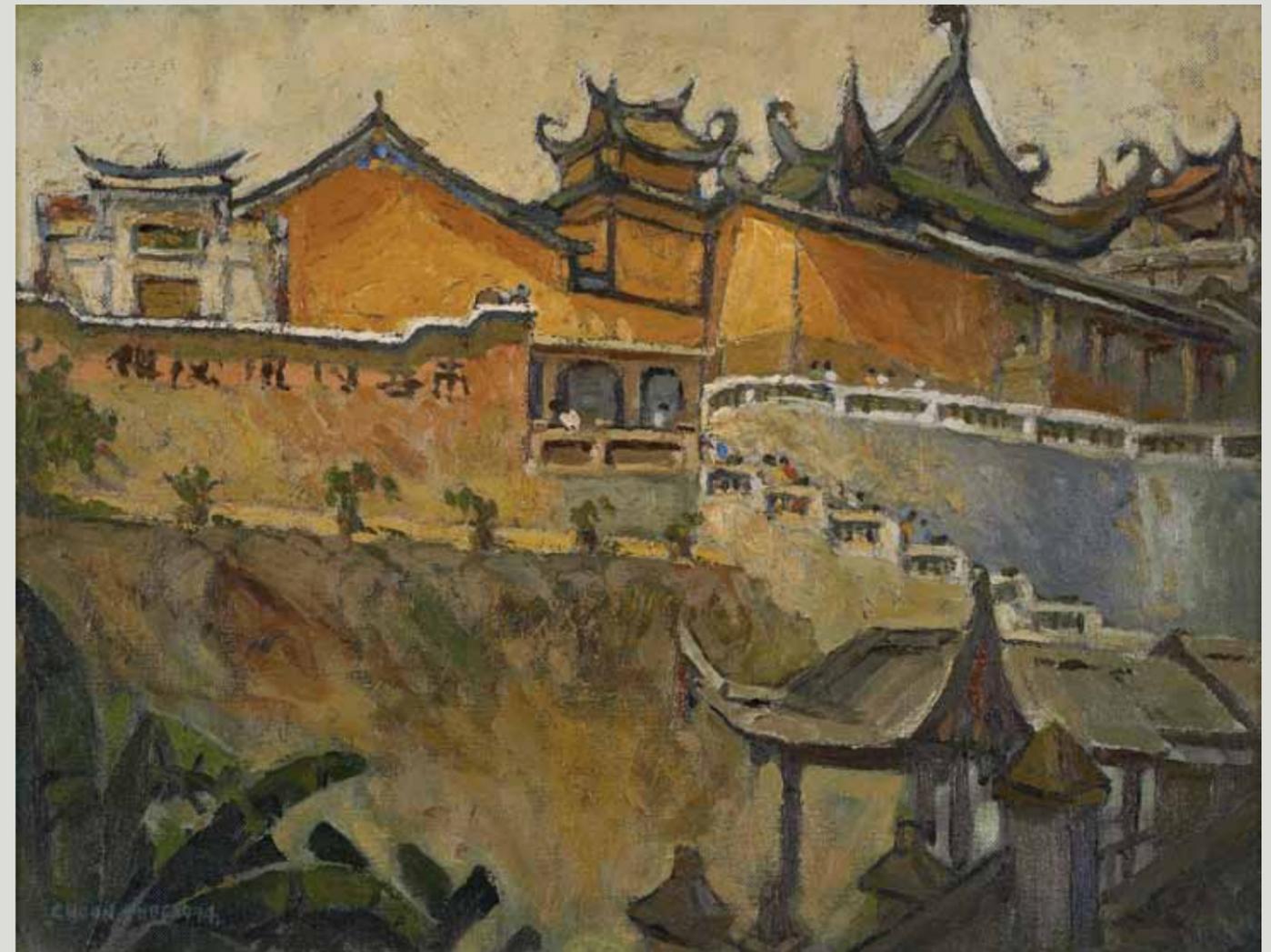
PROVENANCE  
 Private collection, Kuala Lumpur.

**RM 10,000 - RM 15,000**

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.

## REFERENCE

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.  
*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.



## TAN CHOON GHEE

b. Penang, 1930-2010

***KHOO KONGSI AT CANNON SQUARE, 1985***

Signed and dated 'CHOON GHEE 1985' (bottom left)

Watercolour on paper

53.5cm x 63.5cm

## PROVENANCE

Private collection, Kuala Lumpur; acquired directly from artist.

Private collection, Kuala Lumpur.

## LITERATURE

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997, illustrated p. 55.

*1986 Desk Calendar*, Malaysia Smelting Corp Bhd, illustrated in section December '85 - February '86.

Ooi Kok Chuen, *Being A Part of What You Paint*, Penang Economic Monthly, Issue 03-11, March 2011, illustrated p. 49.

**RM 8,000 - RM 15,000**

The *Leong San Tong* (Dragon Mountain Hall), better known as *Khoong Kongs*, is one of Choon Ghee's favourite subjects, and this piece done in 1985 is outstanding. *Khoong Kongs*, 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.

## REFERENCE

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.

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

*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.

*Age Old Call of the Clans*, The Star, Malaysia, May 11, 1988.





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## TAN CHOON GHEE

b. Penang, 1930-2010

### NEW YEAR HAIR CUT, 1991

Signed and dated 'CHOON GHEE 1991'  
(bottom left)  
Watercolour on paper  
52cm x 62cm

#### PROVENANCE

Private collection, Penang;  
acquired directly from artist.

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

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').

#### REFERENCE

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.  
*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.



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## TAN CHOON GHEE

b. Penang, 1930-2010

### LOVE LANE, 1991

Signed and dated 'CHOON GHEE 1991'  
(bottom right)  
Watercolour on paper  
46cm x 56cm

#### PROVENANCE

Private collection, Penang.

**RM 7,000 - RM 10,000**

Love Lane, or *Ai Chieng Hang* in the local Hokkien dialect, is a former red-light district of brothels and gambling dens. The short lane, bounded by Chulia Street, Stewart Lane and Muntri Street, is now known for its guesthouses. In the old days, the rich staying in the mansions at nearby Muntri Street were said to have kept their mistresses at Love Lane. However, the Love Lane that Choon Ghee knew and came to adore as a painting subject, was remembered for its old Straits Eclectic buildings with louvred windows on top, and the ground floor shaded by bamboo blinds. There will always be a push-cart hawker stall or two outside, and of course, the idle trishaw (the artist's favourite).

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.

#### REFERENCE

*The Art of Tan Choon Ghee*, cover essay by Ooi Kok Chuen, Georgetown Printers, Penang, 1997.  
*Tan Choon Ghee Retrospective (1957-1992)*, The Art Gallery, Penang.  
*A Tribute to Tan Choon Ghee*, Exhibition catalogue, The Art Gallery, Penang, 2009.

## YONG MUN SEN

b. Sarawak, 1896-1962

**KAMPONG HOUSE, 1947**

Signed and dated 'M.S. 1947' (bottom left)  
Watercolour on paper  
24cm x 34.5cm

PROVENANCE  
Private collection, Penang.

**RM 13,000 - RM 18,000**

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.

## REFERENCE

- Dr Tan Chee Khuan, *Pioneers of Malaysian Art* by, The Art Gallery, Penang, 1994.  
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.



Co-founder, Penang Chinese Art Club, 1936 (president, 1937); Vice-president, Singapore Society of Chinese Artists, 1936. Memorial exhibition, Singapore Art Gallery, 1966; Memorial exhibition, Galeri 11, 1966; *Yong Mun Sen Memorial Exhibition*, National Art Gallery, Kuala Lumpur, 1972; *Mun Sen Memorial Art Exhibition*, Penang State Art Gallery, 1972; *Yong Mun Sen - Father of Malaysian Paintings' Exhibition*, The Art Gallery, Penang, 1998; *Retrospective*, Penang State Art Gallery, 1999.

## CHEN WEN HSI

b. China, 1906-1991

## BIRDS AND FLOWERS

Signed in Chinese '文希指墨' (Wen Hsi finger ink painting) with seal (top left and lower right)

Ink and colour on rice paper, mounted on scroll

46cm x 30cm

Undated

## PROVENANCE

Private collection, Penang; acquired from The Art Gallery, Penang in 1990.

**RM 15,000 - RM 18,000**

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.

## REFERENCE

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

*Chen Wen-Hsi – Master of Tradition and Innovation*, Exhibition catalogue, Nanyang Academy of Fine Arts, Singapore, July 2006.



Graduated from Shanghai College of Art, Shanghai, China, 1928; Xinhua College of Art, Shanghai, China, 1929. Taught at South China College, Shantou, China, and founded Chung Yang Painting Society, 1946-47. Settled in Singapore, 1948. Taught at The Chinese High School, Singapore, 1949-68; Nanyang Academy of Fine Art, Singapore, 1951-59. Awarded Public Service Star, Singapore, 1964; Honorary doctorate, National University of Singapore, 1975; Golden Chapter, Taiwan National Museum, 1980; ASEAN Cultural and Communication Award, 1987; Meritorious Service Medal (Posthumous), Singapore, 1992.

## CHEONG SOO PIENG

b. China, 1917-1983

**RUBBISH DUMP, 1952**

Signed and dated 'SOOPIENG 52' (bottom right)  
Watercolour and gauze on paper  
50cm x 60.5cm

## PROVENANCE

Private collection, Kuala Lumpur.

## LITERATURE

*Cheong Soo-Pieng Catalogue*, Universiti Malaya's Art Museum, Kuala Lumpur, 1956, featuring three articles by Ma Ke, J.A.H. Flak and Professor Michael Sullivan, illustrated.

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

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."



Graduated from Xiamen Academy of Fine Arts, China, 1935; Xinhua Academy of Fine Arts, China, 1936. Migrated to Singapore, 1946. Lectured at Nanyang Academy of Fine Arts, Singapore, 1947-61. A seminal influence of the Nanyang Style. Awarded Meritorious Service Award, Singapore, 1962. Held first solo exhibitions in Singapore, Penang and Kuala Lumpur, 1956; Retrospective exhibition, National Museum Art Gallery, Singapore, 1983; *Cheong Soo Pieng: Bridging Worlds*, Singapore Art Museum, 2010.

## CHIA YU CHIAN

b. Johor, 1936-1991

**HAWKER, 1957**

Signed and dated 'Yu Chian 1957' (bottom left)  
Oil on masonite board  
49cm x 59cm

PROVENANCE  
Private collection, Kuala Lumpur.

LITERATURE  
人文杂志 (The Chinese Cultural Magazine), November 2001 issue, illustrated.

**RM 16,000 - RM 22,000**

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.

REFERENCE  
*Chia Yu Chian Memorial Exhibition*, National Art Gallery, Kuala Lumpur, September - November 2002.



## CHIA YU CHIAN

b. Johor, 1936-1991

**CLAN HOUSE, 1958**

Signed and dated 'Yu Chian 1958 Penang' (top right)  
Oil on masonite board  
75cm x 60cm

PROVENANCE  
Private collection, Penang.

EXHIBITED  
Penang, The Art Gallery, *Chia Yu Chian Memorial Exhibition*, March 1997, illustrated in catalogue.

**RM 18,000 - RM 25,000**

This work of the *Cheah Si Sek Tek Tong*, otherwise known as the *Cheah Kongs*, is noted for its vibrant mix of colours. *Cheah Kongs* 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.



Privately tutored by Nanyang Academy of Fine Art lecturers Chen Wen Hsi and Cheong Soo Pieng. Awarded French Government scholarship to Ecole Nationale des Beaux Arts, Paris, 1959-62; Honourable Mention, Salon des Independents and Societe des Artistes Francaise, Paris, 1959. Comissioned mural *Life In Malaysia*, Malaysian High Commission, Paris. Sold-out first solo of 110 paintings at British Council, Penang, 1962. *Chia Yu Chian Memorial Exhibition*, National Art Gallery, Kuala Lumpur, 2002.

## YONG MUN SEN

b. Sarawak, 1896-1962

**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**

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.

## REFERENCE

Dr. Tan Chee Khuan, *Pioneers of Malaysian Art*, The Art Gallery, Penang, 1994.

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.



## 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.



Studied printmaking in New York, U.S.A., 1986. Awarded 2nd Prize (sculpture category), Open Art Competition, Penang Museum Art Gallery, 1983; Watercolour Award (landscape category), Permodalan Nasional Berhad Art Competition, Kuala Lumpur, 1985; Malaysian Watercolour Society Award, 1985; Malihom Art Residency, Penang, 2002. Held solos at Sum Art Gallery in 1979 and 1980; Exhibited with Eng Tay and Lee Long Looi (his secondary school art teacher) in a three-man show, On-Tai Gallery, Kuala Lumpur, 1986.

## ESTON TAN EOK SIM

b. Penang, 1972

**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**

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.



## LEE LONG LOOI

b. Kedah, 1942

**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

Kuala Lumpur; Art Salon @ SENI, *The Art of Lee Long Looi*, 23 October - 3 December 2010, illustrated in catalogue p. 10.

## LITERATURE

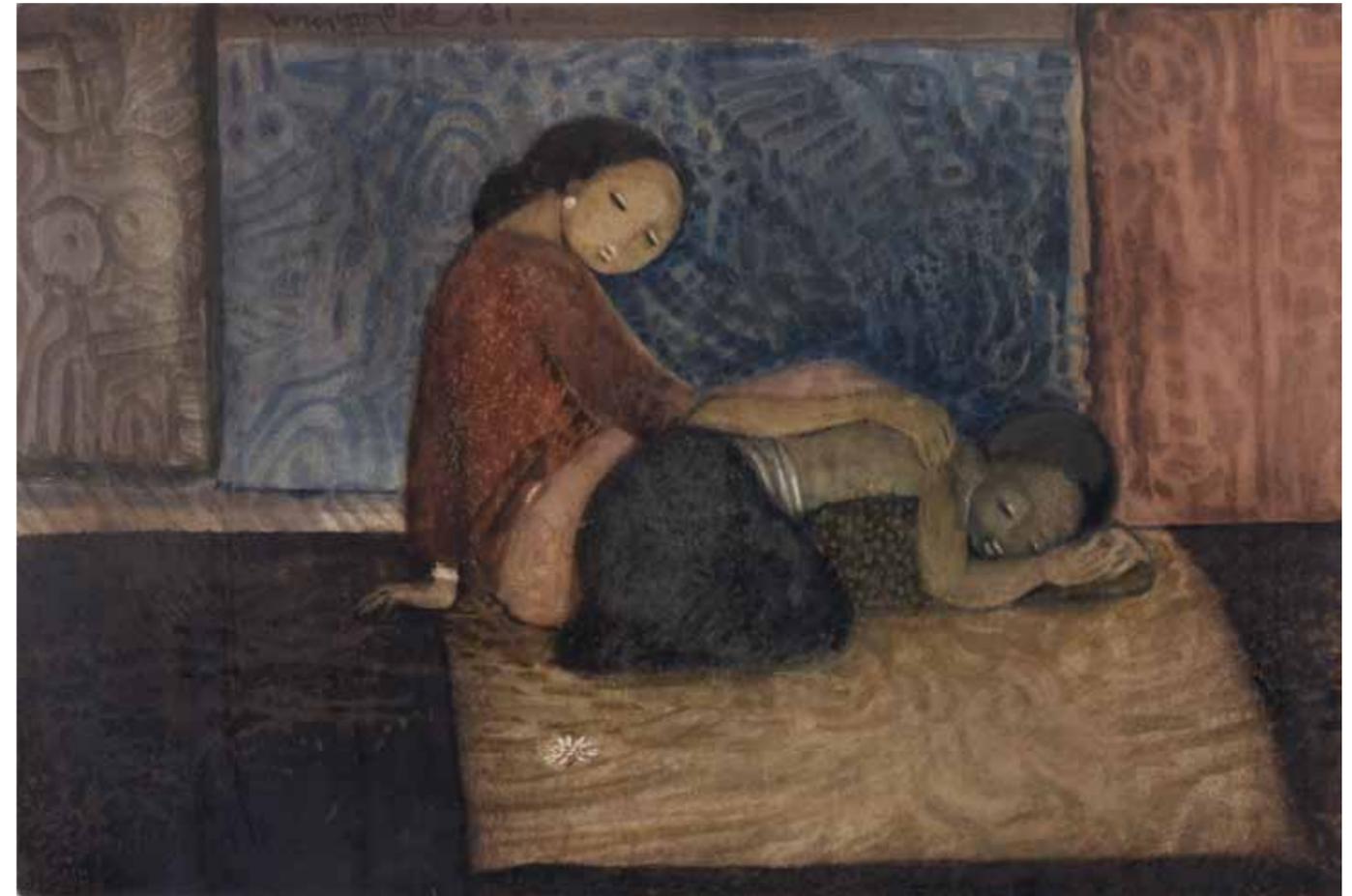
Dato' Dr Tan Chee Khuan, *Voices From My Art Spirit: The Art of Lee Long Looi*, The Art Gallery, Penang, 2010, illustrated p. 170.

**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.

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.



Graduated from Nanyang Academy of Fine Art, Singapore, 1964; Art Students League, U.S.A., 1970; Pratt Institute, U.S.A., 1973. Awarded 1st Prize (watercolour category), Washington Square Outdoor Art Exhibition, U.S.A., 1981 and 1986; Best Mixed Media, Fort Lauderdale Art Guild, U.S.A., 1987; Best Mixed Media, Discovery - 3 Artists Exhibition, Canada, 1987; Best Mixed Media, Chicago Tribune Art Exhibition, U.S.A., 1992; 1st Prize (mixed media category), South Miami Hospital Art Exhibition, U.S.A., 1994. Retrospective, The Art Gallery, Penang, 1997; *The Art of Lee Long Looi*, Art Salon @ SENI, Kuala Lumpur, 2010.

## CHUAH THEAN TENG, DATO'

b. China, 1912-2008

**MOTHER AND CHILD, c. 1980s**

Signed 'Teng' (bottom right)

Batik

57cm x 40.5cm

## PROVENANCE

Private collection, Singapore.

**RM 35,000 - RM 40,000**

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.

## REFERENCE

Prof. Michael Sullivan, *Art and Artists of 20th Century China*.*Chuah Thean Teng Retrospective*, Penang State Museum and Art Gallery, Penang, 1994.

World-acknowledged founder of batik painting. Educated at Amoy Art Institute, China (uncompleted). Settled in Malaya in 1932. Set up batik factory in Penang, 1946-47. Established Yahong Art Gallery, first at Leith Street, Penang, in 1953 and then at the present base in Batu Ferringhi in 1974. First solo at Penang Library, 1955; Subsequently held numerous exhibitions around the world, including U.S.A., Canada, England, Holland, Switzerland, Germany, Australia, New Zealand, Brazil, Japan, Singapore, Taiwan, Vietnam and Malaysia. Commissioned work, *Malaysian Life*, by the Federal Government for the Malaysian High Commission in Canberra, Australia, 1959; batik mural, *Malayan Products*, Malayan Tobacco Company, Kuala Lumpur, 1960. Batik paintings *Two Of A Kind* and *Tell You A Secret* selected for UNICEF greeting cards, 1968 and 1987 respectively. Awarded Datoship by Penang State Government 1998. *Chuah Thean Teng: Retrospective*, Penang State Art Gallery, 1994; *Teng: An Appreciation*, National Art Gallery, Kuala Lumpur, 2008.

## CHUAH THEAN TENG, DATO'

b. China, 1912-2008

**FEEDING DURIAN, 1988**

Signed 'Teng' (bottom right)

Batik

90cm 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.**RM 80,000 - RM 120,000**

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.

## REFERENCE

*Teng Batik*, Yahong Art Gallery, Penang, 1968.*Teng: An Appreciation*, National Art Gallery, Kuala Lumpur, 2008.

World-acknowledged founder of batik painting. Educated at Amoy Art Institute, China (uncompleted). Settled in Malaya in 1932. Set up batik factory in Penang, 1946-47. Established Yahong Art Gallery, first at Leith Street, Penang, in 1953 and then at the present base in Batu Ferringhi in 1974. First solo at Penang Library, 1955; Subsequently held numerous exhibitions around the world, including U.S.A., Canada, England, Holland, Switzerland, Germany, Australia, New Zealand, Brazil, Japan, Singapore, Taiwan, Vietnam and Malaysia. Commissioned work, *Malaysian Life*, by the Federal Government for the Malaysian High Commission in Canberra, Australia, 1959; batik mural, *Malayan Products*, Malayan Tobacco Company, Kuala Lumpur, 1960. Batik paintings *Two Of A Kind* and *Tell You A Secret* selected for UNICEF greeting cards, 1968 and 1987 respectively. Awarded Datoship by Penang State Government 1998. *Chuah Thean Teng: Retrospective*, Penang State Art Gallery, 1994; *Teng: An Appreciation*, National Art Gallery, Kuala Lumpur, 2008.

## 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**

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.

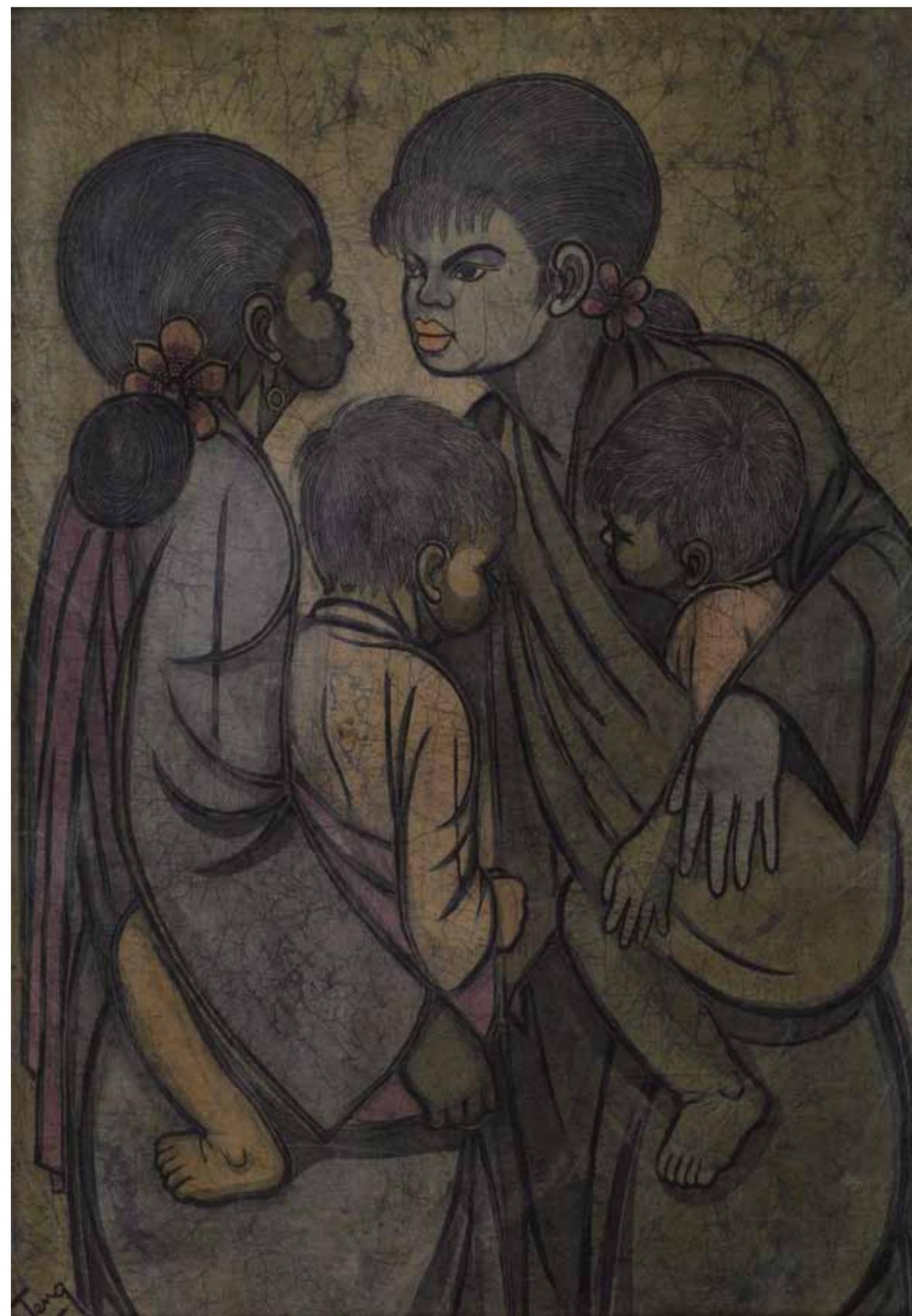
Here, as the mothers chat in close proximity, the children seemed to be interacting too. The child on the right is supported by a child-carrier wrap sling predominantly used at the time, while the other is cradled on the hip of the mother, who bears a darker complexion – signifying inter-racial harmony.

## REFERENCE

Prof. Michael Sullivan, *Art and Artists of 20th Century China*.  
*Chuah Thean Teng Retrospective*, Penang State Museum and Art Gallery, Penang, 1994.  
*Teng: An Appreciation*, National Art Gallery, Kuala Lumpur, 2008.



Fig. 3 *Two Of A Kind* on UNICEF greeting card, 1968



World-acknowledged founder of batik painting. Educated at Amoy Art Institute, China (uncompleted). Settled in Malaya in 1932. Set up batik factory in Penang, 1946-47. Established Yahong Art Gallery, first at Leith Street, Penang, in 1953 and then at the present base in Batu Ferringhi in 1974. First solo at Penang Library, 1955; Subsequently held numerous exhibitions around the world, including U.S.A., Canada, England, Holland, Switzerland, Germany, Australia, New Zealand, Brazil, Japan, Singapore, Taiwan, Vietnam and Malaysia. Commissioned work, *Malaysian Life*, by the Federal Government for the Malaysian High Commission in Canberra, Australia, 1959; batik mural, *Malayan Products*, Malayan Tobacco Company, Kuala Lumpur, 1960. Batik paintings *Two Of A Kind* and *Tell You A Secret* selected for UNICEF greeting cards, 1968 and 1987 respectively. Awarded Datoship by Penang State Government 1998. *Chuah Thean Teng: Retrospective*, Penang State Art Gallery, 1994; *Teng: An Appreciation*, National Art Gallery, Kuala Lumpur, 2008.

## LIU KANG

b. China, 1911-2004

**CHINESE LADY, 1976**

Signed and dated in Chinese (bottom right)  
Pastel on paper  
60cm x 47cm

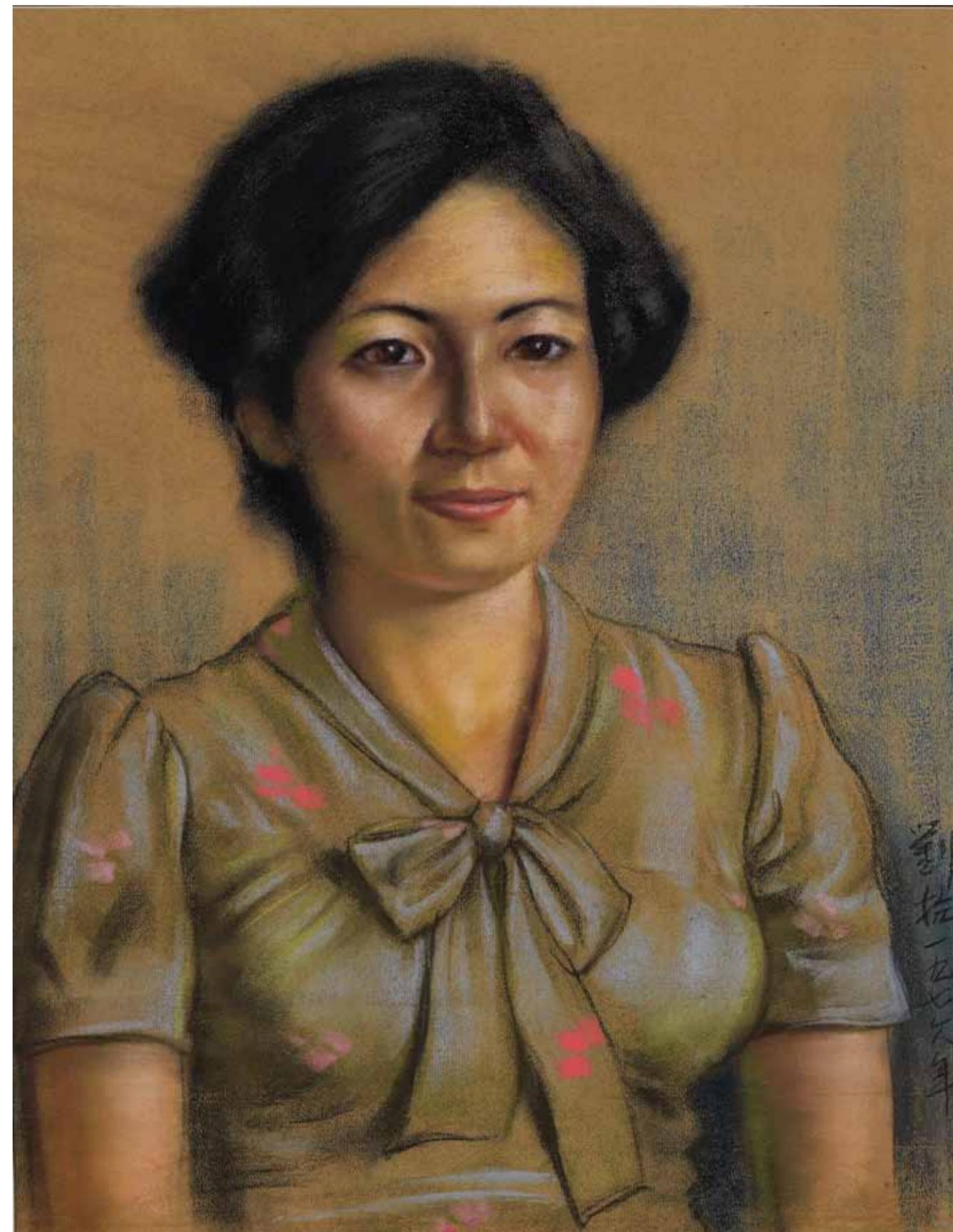
## PROVENANCE

Private collection, Sarawak; commissioned work.  
Private collection, Selangor.

**RM 15,000 - RM 18,000**

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 the 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.



Studied (under Liu Hai-su) at Xinhua Art Academy, China, graduated in 1928, and later taught there; Graduated Academie de Grande Chaumiere, France, 1933. Taught in China (1933-37) before moving back to Muar, Malaya in 1937; Settled in Singapore, 1942. President, Singapore Art Society, 1968-79. Awarded Public Service Star, Singapore, 1970; Meritorious Service Award, Singapore, 1996; ASEAN Creative Award, Brunei, 1993. *Liu Kang Retrospective*, National Museum, Singapore, 1981.

## MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924-1995

**MORNING MIST 5, 1992**

Signed and dated 'Hoessein enas '92' (bottom right)  
Oil on canvas  
121cm x 90cm

## PROVENANCE

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

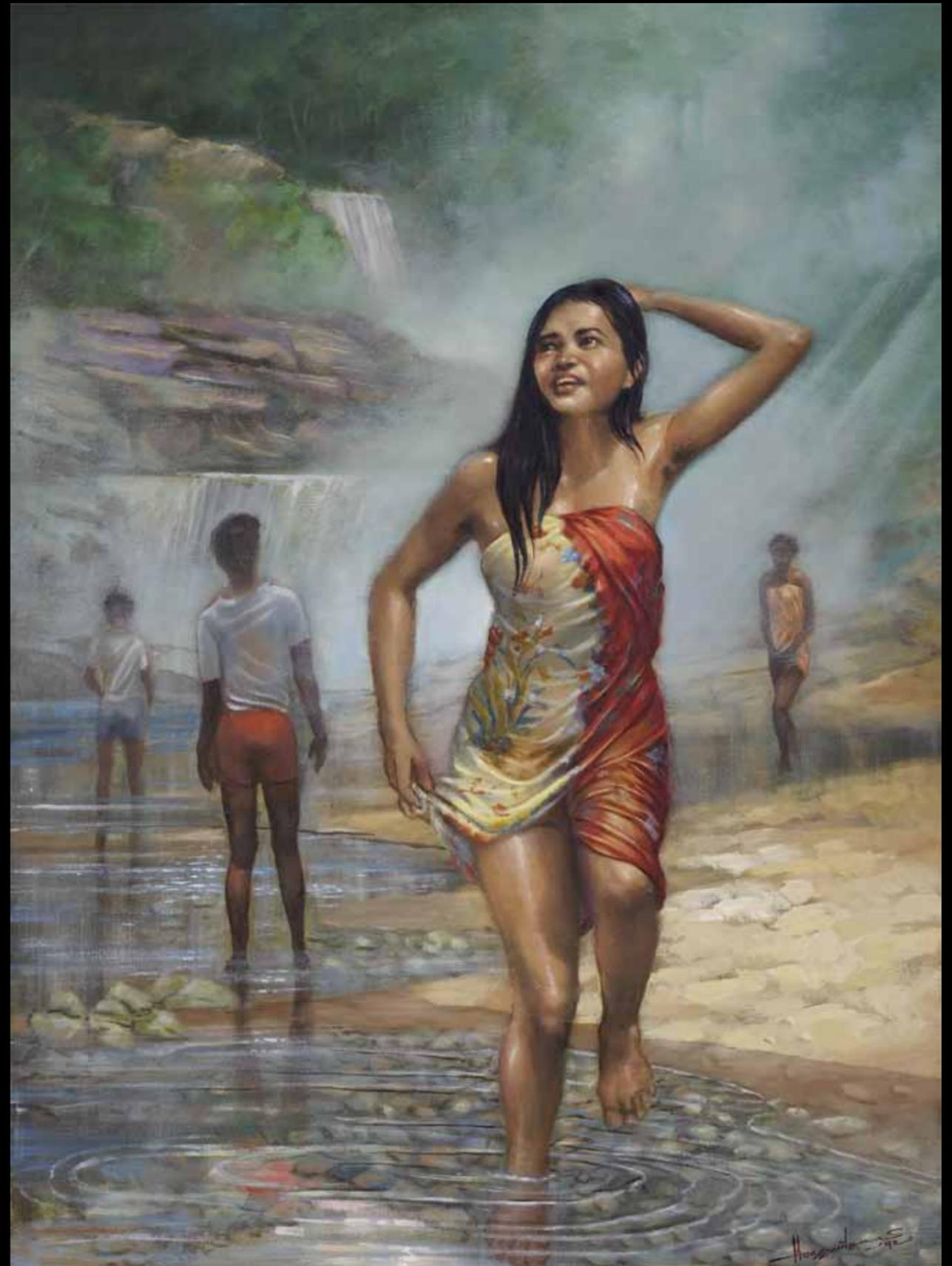
## LITERATURE

Dr. Tan Chee Khuan, *The Life and Art of Dato' M. Hoessein Enas*, The Art Gallery, Penang, 1999, illustrated p. 83.

**RM 90,000 - RM 130,000**

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.



Co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944; Founded Angkatan Pelukis Semenanjung (later SeMalaysia) in 1956, which he headed until 1964. Citizen of Federation of Malaya, 1956. Awarded UNESCO Fellowship and Asia Foundation Grant, 1960; US Fellowship, 1969; Colombo Plan, 1968 and 1976. Conferred Royal Portrait Painter title by Sultan of Selangor, 1990; Dato'ship by Sultan of Selangor, 1991. Held first solo at Charniel Gallery, Chelsea, England, 1960; Retrospective exhibition, National Art Gallery, Kuala Lumpur, 1966.

## NIK ZAINAL ABIDIN NIK SALLEH

b. Kelantan, 1933-1993

### *DUA BERSAUDARA*, 1964

Signed (bottom)  
Mixed media on paper  
56cm x 15.5cm

PROVENANCE  
Private collection, Penang.

**RM 13,000 - RM 20,000**

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."



Fig. 4 Sketch on the reverse of artwork



A member of the Wednesday Art Group in 1955. Awarded 1st Prize, Merdeka Independence Art and Photography Exhibition, 1967. RTM set designer, 1960-1987. Designed the *Kunci Ibu Kota, cokmar* (royal mace) and the royal throne for the Yang di-Pertuan Agong. Held first and second solos at Samat Art Gallery, Kuala Lumpur, 1970 and 1971; German Cultural Tour, 1970; Expo '70, Osaka, Japan, 1970; *A Tribute to the Late Nik Zainal Abidin*, National Art Gallery, Kuala Lumpur, 1993; Nik Zainal Abidin Memorial Exhibition, Pekan Seni, Ipoh, 1999.

## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948-2004

## 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."*

- Dzulkipli Buyong

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, Dzulkipli 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."

## REFERENCE

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



Studied art at Victoria Institution under Patrick Ng, member of Wednesday Art Group which Dzulkipli also joined from 1962-66. Awarded 1st, 2nd and 3rd Prizes (pastels), Young Friends' Art Competition, Kuala Lumpur, 1962; 1st and 2nd Prizes (pastels), Young Friends' Art Competition, Kuala Lumpur, 1963; 3rd Prize, Bahasa Kebangsaan Month Poster Competition, Kuala Lumpur, 1964; 2nd Prize (pastel), "Joy of Living" Competition, Kuala Lumpur, 1964.

## KHOO SUI HOE

b. Kedah, 1939

**TO CATCH A BIRD, 1980**

Signed 'Sui Hoe' (bottom left)  
Oil on canvas  
90cm x 66cm

PROVENANCE  
Private collection, Penang.

**RM 12,000 - RM 25,000**

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

Dato' Dr. Tan Chee Khuan, *Penang Artists 1920s – 1990s*, The Art Gallery, Penang, editions: 1990, 1992.  
*The Painted World of Khoo Sui-Hoe, Khoo Sui-Hoe Retrospective*, Penang State Art Gallery, Penang, 2007.



Graduated from Nanyang Academy of Fine Arts, Singapore, 1961; Pratt Graphic Centre, U.S.A., 1977. Held first solo, British Council, Kuala Lumpur, 1965; Subsequently held solo numerous exhibitions in U.S.A., Australia, China, Taiwan, Indonesia, Thailand, Singapore and Malaysia. Awarded 1st Prize (oil category), Malaysian Art & Craft Competition, 1965; Honourable Mention, Salon Malaysia Art Competition, 1969; Certificate of Merits, Asian Art Now, Las Vegas Art Museum, U.S.A., 2002 and 2004. Founder, Utara Group, 1977; Founded Alpha Singapore Gallery, 1972 and Alpha Utara Gallery, Penang, 2004.



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## ZULKIFLI YUSOFF

b. Kedah, 1962

### WHEN THE LIGHT IS ON (NO. 5), 1997

Signed, dated and titled 'Zulkifli Yusoff 97  
When the light is on (NO5)' (reverse)  
Mixed media on canvas  
91.5cm x 91.5cm

#### PROVENANCE

Private collection, Kuala Lumpur;  
acquired directly from artist.

**RM 7,000 - RM 10,000**

This work peppered with numerous little caricatures is reminiscent of *Separate Realities* - 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

*East Asian Art Today*, Roeder Publications, 1992.  
*Powerful Dialogue: The Art of Zulkifli Yusoff*, The Art Gallery, Penang, 2000.  
*Zulkifli Yusoff: Icons*, Wei-Ling Gallery, Kuala Lumpur, 2008.  
*Zulkifli Yusoff: A Historical Survey, 1996-2009*, The Art Gallery Penang, 2010.

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## ZULKIFLI YUSOFF

b. Kedah, 1962

### UNTITLED, 1995

Signed and dated 'Zulkifli Yusoff 95' (bottom right)  
Mixed media on canvas  
13.5cm x 13.5cm  
Set of 4

#### PROVENANCE

Private collection, Singapore; acquired through NN  
Gallery, Kuala Lumpur.

**RM 3,500 - RM 4,000**



This set of four drawings under the *New Power* series revolve around the *Puteri Gunung Ledang* legend and the lecherous Sultan Mahmud of Malacca who was willing to pawn the future of his Sultanate on the frivolous marriage conditions set by the princess. Zulkifli also draws satirical references from the film, *Musang Berjanggut* (1959), in which the whole court and even the King were smitten by the woman whom the prince ventured out to bring back as a bride. Hence the scene of the King crawling on the floor; the wooing delegation in a dilemma and debating among themselves what to do with the princess' bizarre conditions, and the planned grand welcoming reception in anticipation of good news from the returning delegation.

#### REFERENCE

*East Asian Art Today*, Roeder Publications, 1992.  
*Powerful Dialogue: The Art of Zulkifli Yusoff*, The Art Gallery, Penang, 2000.  
*Zulkifli Yusoff: Icons*, Wei-Ling Gallery, Kuala Lumpur, 2008.  
*Zulkifli Yusoff: A Historical Survey, 1996-2009*, The Art Gallery Penang, 2010.

Graduated with Diploma, MARA Institute of Technology (ITM), 1989; MA, Manchester Polytechnic, England, 1991. Awarded Major Award, Young Contemporaries, National Art Gallery, Kuala Lumpur, 1988 and 1989; Grand Minister's Prize and Major Award (sculpture category), 3rd Salon Malaysia, Kuala Lumpur, 1992; National Academic Award (Visual Arts), Kuala Lumpur, 2007. Represented Malaysia at Seychelles Biennale, 1992; 1st Asia Pacific Triennial of Contemporary Art, Brisbane, 1993; Venice Biennale Fringe, 1997. Associate Professor, Universiti Pendidikan Sultan Idris, Perak.

## 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

*Garis: Latiff Mohidin – Dari Titik Ke Titik*, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1988.

*Latiff Mohidin: Journey to Wetlands and Beyond*, Singapore Art Museum, Singapore, 2000.

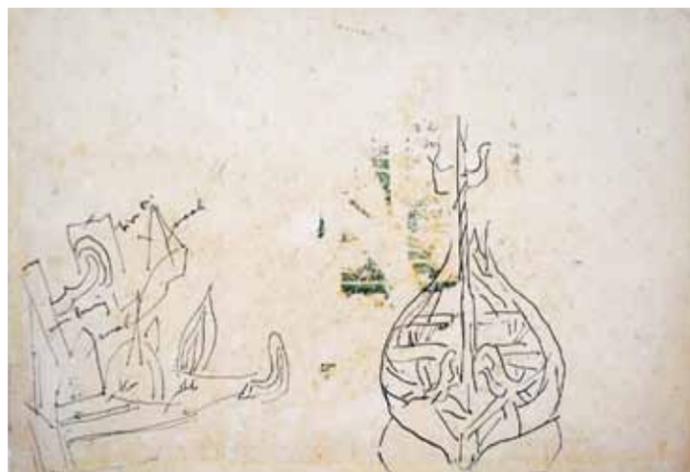
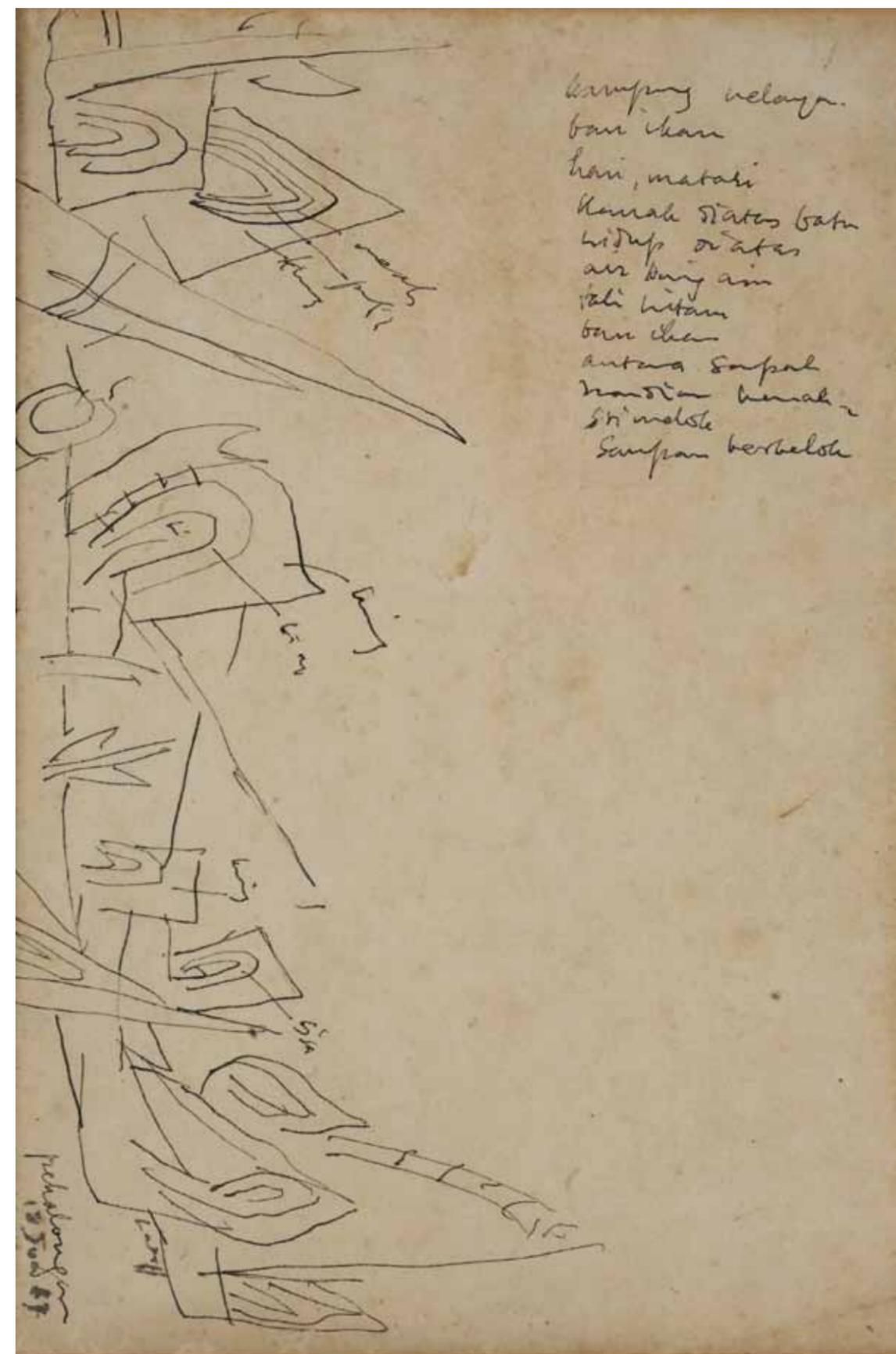


Fig. 5 Sketch on the reverse of artwork



Graduated from DAAD German Academy (student exchange) in Bonn, 1960. Awarded 2nd Prize (Graphic) Salon Malaysia, 1968; French Ministry of Culture scholarship to study printmaking at Atelier La Courrier in Paris, 1969; John D. Rockefeller III Fellowship, 1965; Malaysian Government Literary Awards, 1972-1976; Creative Fellow Universiti Sains Malaysia, 1997; SEA Write Award, Bangkok, 1984; Literary Award, 1984 and 1986. Guest writer, Dewan Bahasa dan Pustaka, 1988.

## 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, U.S.A.  
Collection of Abby M. Taylor Fine Art, U.S.A.  
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."*

- Extracted from *Latiff Mohidin: Journey to Wetlands and Beyond*



Graduated from Hochschule für Bildende Künste, Germany, 1960. Awarded 2nd Prize (Graphic) Salon Malaysia, 1968; French Ministry of Culture scholarship to study printmaking at Atelier La Courrier in Paris, 1969; John D. Rockefeller III Fellowship, 1965; Malaysian Government Literary Awards, 1972-1976; Creative Fellow Universiti Sains Malaysia, 1997; SEA Write Award, Bangkok, 1984; Literary Award, 1984 and 1986. Guest writer, Dewan Bahasa dan Pustaka, 1988.

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 corp 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.

#### REFERENCE

*Pago-Pago to Gelombang: 40 Years of Latiff Mohidin*, Exhibition catalogue, Singapore Art Museum, Singapore, 1994.  
*L.I.N.E. Latiff Mohidin: From Point To Point* by Latiff Mohidin, translated by Adibah Amin, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993.

# In our humble opinion

'BANGKOK POST' SEPT. 8/68

## ART

### PEGGY CRAWFORD SINGHALAKA

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 relaxing experience when we can let our guard down and humbly appreciate what is humbly offered.

The artist, Abdul Latiff is a young man who showed his artistic talents at the tender age of twelve being honoured by a one-man exhibition in his school in Singapore. In 1960 he went to study at the University of Fine Arts, Berlin, under a scholarship awarded by the Federal Republic of Germany, who seem to keep an eye to 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.



Pago-Pago forms

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 outride his indecisive 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 plan a painting in minute detail before rendering it. It is as if every experience is another link in the life-long 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 fingers 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 experiences. It is more than automatic or physical action. It is art in every sense.

This exhibition is a relief from all the pretentious 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 the phoney and gaudy displays put on for them. Hurray for the humble artist!

## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

### **KATHMANDU RAGA (PAGO-PAGO SERIES), 1966**

Signed with the artist's initials and dated 'AL 66' (bottom centre)

Mixed media on paper

17.5cm x 25.5cm

#### PROVENANCE

Private collection, Kuala Lumpur.

#### LITERATURE

*Pago-Pago to Gelombang: 40 Years of Latiff Mohidin*, Singapore Art Museum, 1994, illustrated p. 225.

**RM 15,000 - RM 20,000**

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.



Graduated from DAAD German Academy (student exchange) in Bonn, 1960. Awarded 2nd Prize (Graphic) Salon Malaysia, 1968; French Ministry of Culture scholarship to study printmaking at Atelier La Courrier in Paris, 1969; John D. Rockefeller III Fellowship, 1965; Malaysian Government Literary Awards, 1972-1976; Creative Fellow Universiti Sains Malaysia, 1997; SEA Write Award, Bangkok, 1984; Literary Award, 1984 and 1986. Guest writer, Dewan Bahasa dan Pustaka, 1988.

## KHALIL IBRAHIM

b. Kelantan, 1934

*DESTRUCTION*, c. 1960-65

Signed 'Khalil Ibrahim' (bottom right)  
Acrylic on canvas  
119cm x 112cm

## PROVENANCE

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

**RM 38,000 - RM 50,000**

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.



Artist with artwork



## KHALIL IBRAHIM

b. Kelantan, 1934

**ABSTRACT IN BLUE, 1982**

Signed and dated 'Khalil Ibrahim 82' (bottom right)

Oil on canvas

92.8cm x 86cm

## PROVENANCE

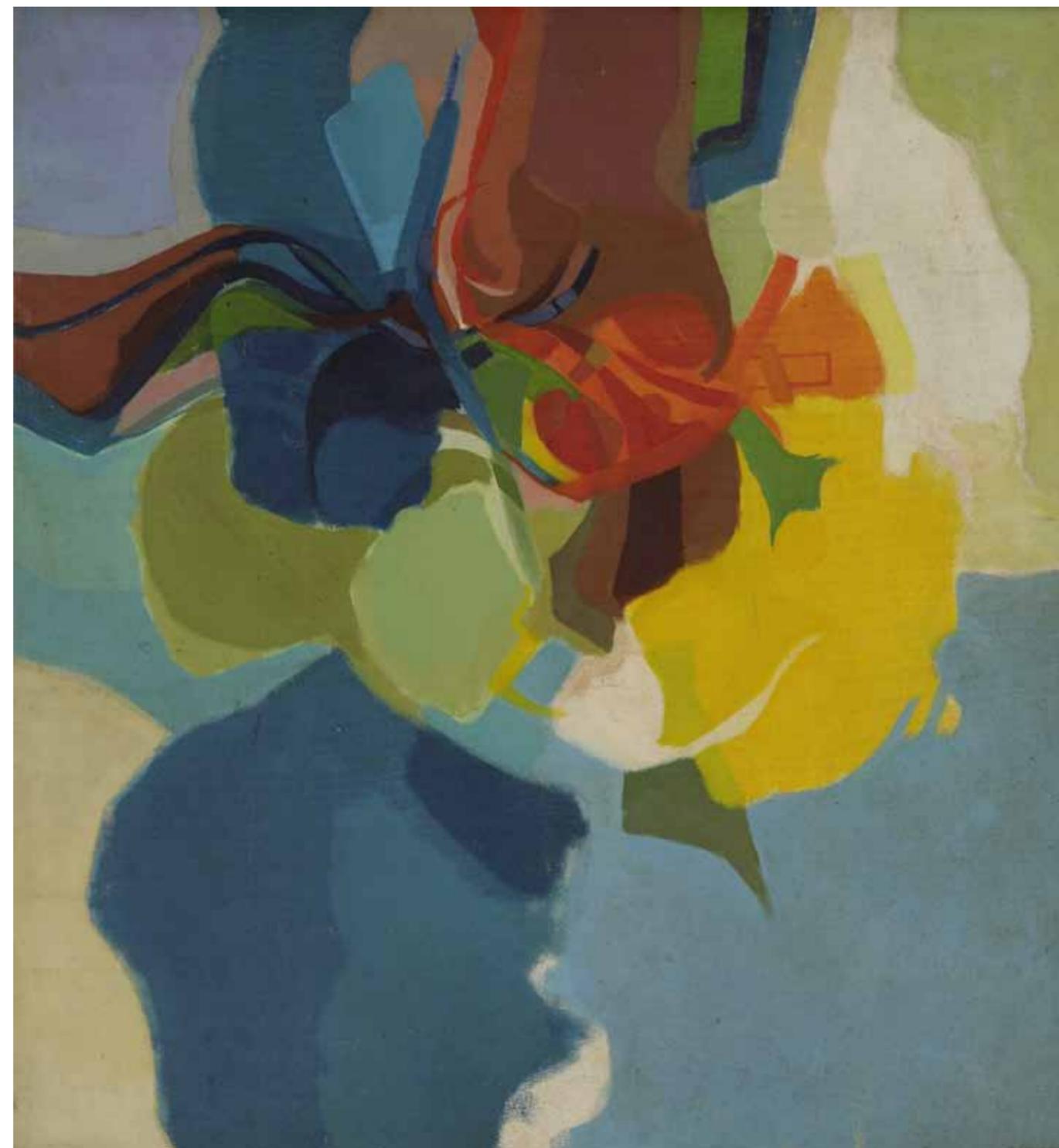
Private collection, Kuala Lumpur; acquired directly from the artist.

**RM 12,000 - RM 15,000**

This is a jigsaw of petal-like forms reminiscent of the Balinese ritual offerings of *canangsari* (essence of the gods) with slivers of colours and forms of human torsos in Khalil's *Canangsari* series. The *canangsari* comprises a tiny square tray of woven coconut leaves decorated with flowers, fruits, palm leaves and shredded pandan leaves.

*Canangsari*

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 *canangsari*. The work is currently under the the collection of the National Heritage Board, Singapore.



## 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.



Educated at St. Martins School of Art and Design, England, 1960-65. Turned fulltime artist upon his return from England in September 1966. Held first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur, 1970. First Malaysian to have a solo exhibition in Indonesia, 1970. Co-founder of the Malaysian Watercolour Society, 1982.

## IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936-2009

**SWEET DREAM, 1973**

Signed and dated 'ibrahim hussein '73' (bottom right)

Acrylic on canvas

62cm x 100cm

## PROVENANCE

Private collection, Penang; acquired directly from artist.

**RM 200,000 - RM 350,000**

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.



Educated at Nanyang Academy of Fine Arts, Singapore, 1956 (uncompleted), Byam Shaw School of Drawing and Painting, England, 1959-63; Royal Academy, England, 1963-66. Exhibited with Andy Warhol and Salvador Dali in Kuwait, 1977; *Ibrahim Hussein: A Retrospective*, National Art Gallery, Kuala Lumpur, 1986. Awarded Japan Foundation Cultural Award, 1981; Order of Andres Bello, Venezuela, 1993; Order of Bernardo O' Higgins, Chile, 1996; Crystal Award, World Economic Forum, Switzerland, 1977; Triple awards of 'Datuk' titles; Anugerah Tokoh Melayu Terbilang 2007. Founded the Ibrahim Hussein Museum and Cultural Foundation in Langkawi, 2000.



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  
Kuala Lumpur, Art Salon, *Touch The Earth II*, 1996.

**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*, Exhibition catalogue, Galeri Maybank, Kuala Lumpur, 1992.  
*Touch The Earth II*, Exhibition catalogue, GaleriCitra, Kuala Lumpur, 1996.

Graduated with Diploma, MARA Institute of Technology (ITM), 1971; BFA, Reading University, England, 1976; MFA, Pratt Institute, U.S.A., 1978. Curator, National Art Gallery, Kuala Lumpur, 1982-89. Awarded Minor Award, Malaysian Landscapes Exhibition, National Art Gallery, Kuala Lumpur, 1972; Major Award, Salon Malaysia, National Art Gallery, Kuala Lumpur, 1979; Minor Award, Young Contemporaries, National Art Gallery, Kuala Lumpur, 1981. Conferred Datoship by Sultan of Kedah, 2007. Held first solo at Alpha Gallery, Singapore, 1972.



102

SHARIFAH FATIMAH SYED  
ZUBIR BARAKBAH, DATO'

b. Kedah, 1948

**POEME, 1997**

Signed (reverse)  
Acrylic on canvas  
71 cm 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 sprouts from the top right as it engages with other colours in a sea of blue.

## AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934-1997

**UNTITLED, 1987**

Acrylic on canvas  
122cm x 122cm

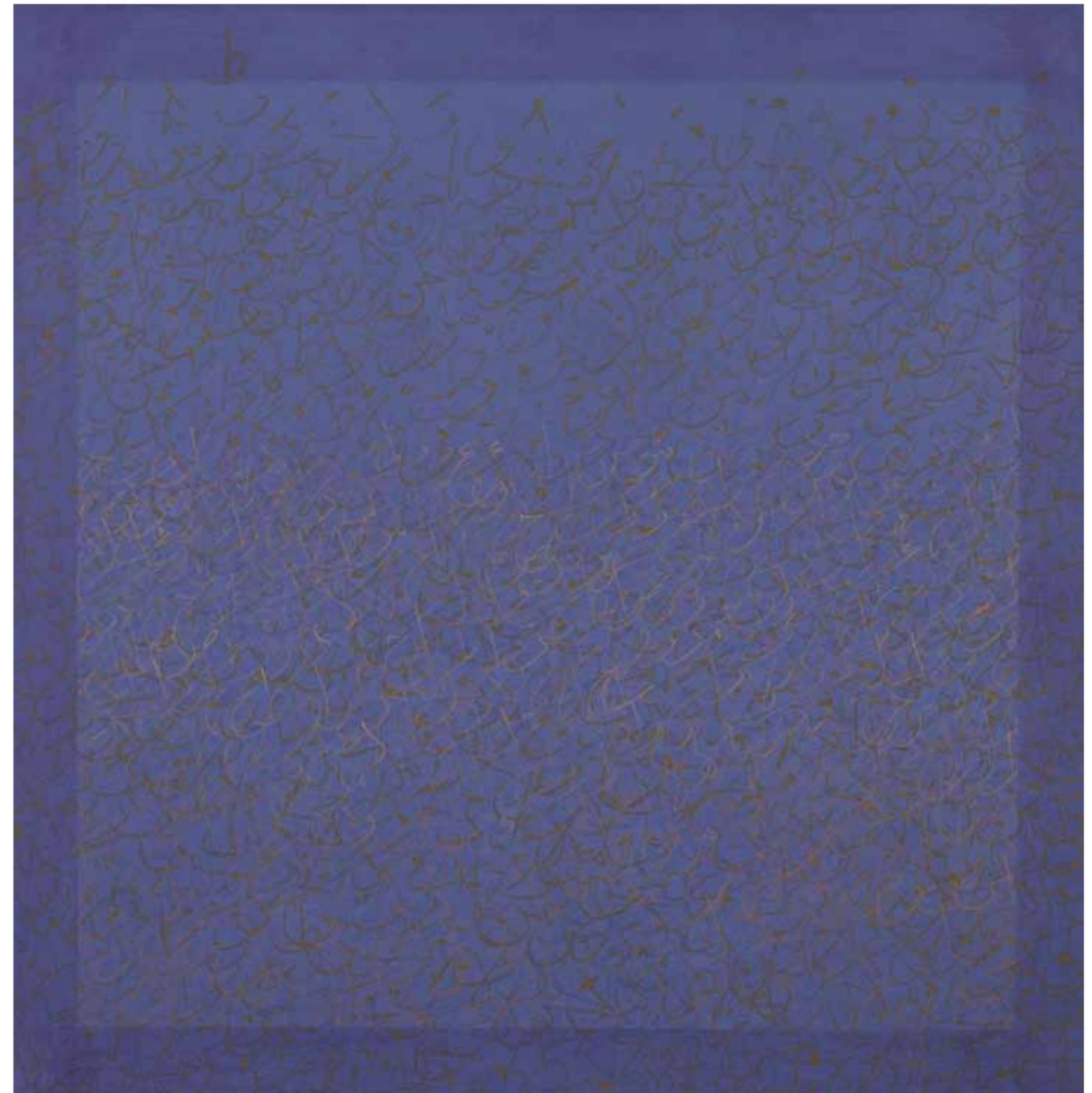
PROVENANCE  
Private collection, Kuala Lumpur.

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

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.

## REFERENCE

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



## SYED AHMAD JAMAL, DATUK

b. Johor, 1929

### GUNUNG LEDANG SERIES (CHERRYVALE), 1985

Signed, dated and titled 'A 85 Siri Gunung Ledang (Cherryvale)' (reverse)  
Oil on canvas  
91cm x 91cm

#### PROVENANCE

Private collection, Penang; acquired directly from artist.

**RM 150,000 - RM 250,000**

*"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."*

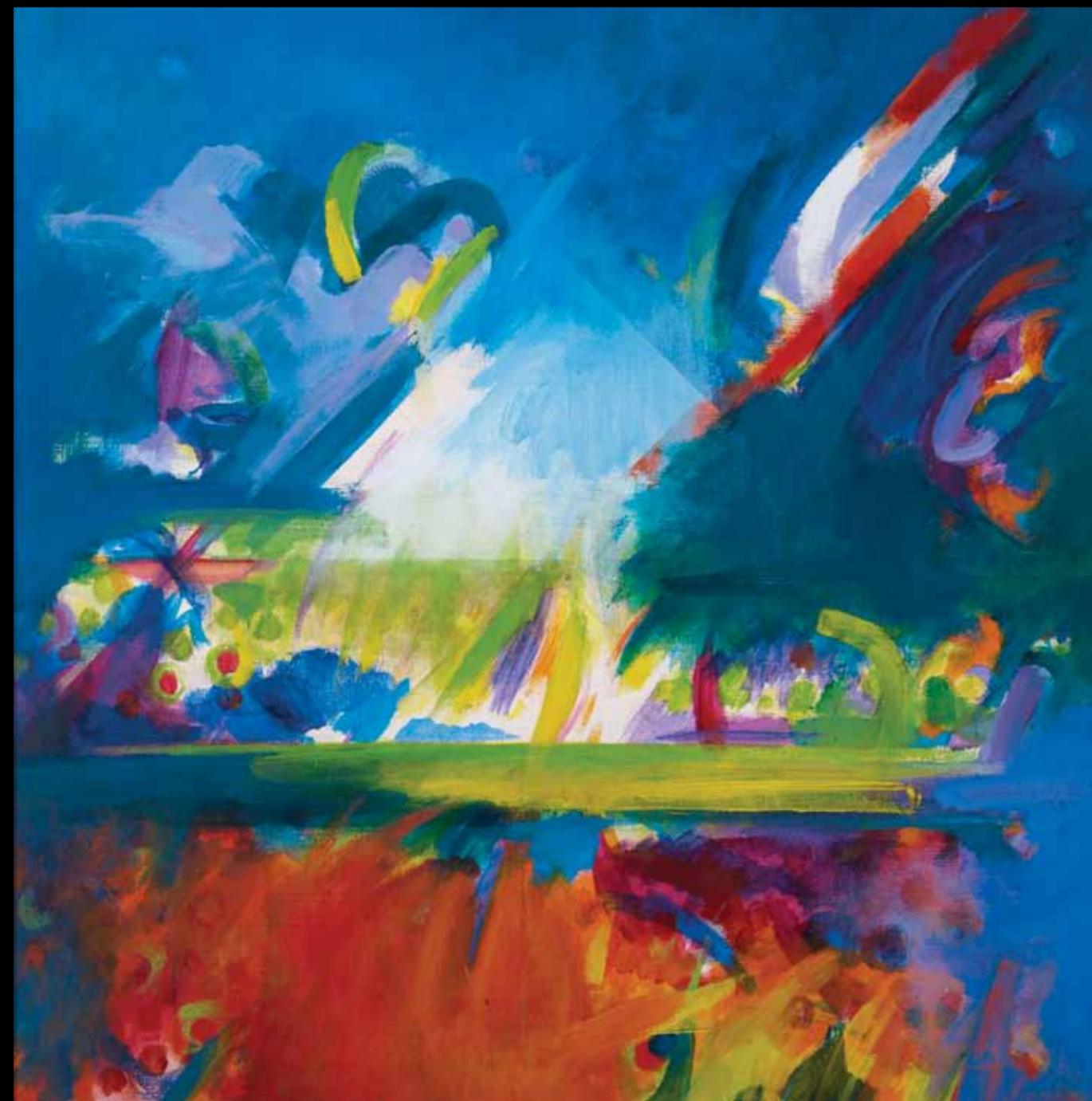
- Datuk Syed Ahmad Jamal

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."



# BUYING AT HBART

## CONDITIONS OF BUSINESS

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

## ESTIMATES

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

## RESERVES

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

## BUYER'S PREMIUM

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

## TAX

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

## PRE-AUCTION VIEWING

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

examine the lots thoroughly and to request for condition reports from HBAA.

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

## CATALOGUE

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

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

## CONDITION REPORTS

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

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

## BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with HBAA should bring along the following documents when registering in person at the sale room:

- Individuals: government-issued photo identification (such as national identity card, driving license or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement will be required.
- Companies/corporations/institutions: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnership, please contact HBAA for advice on the information which should be supplied by the prospective buyer.
- A financial reference in the form of a recent bank statement, a reference from the prospective buyer's bank, and/or the prospective buyer's banker's contact information.
- Persons registering to bid on behalf of a third party who has not previously bid or consigned with HBAA should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from the party.

To allow sufficient time for processing, new clients are encouraged to register at least three (3) working days in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least one (1) hour before the sale is scheduled to begin.

## REGISTERING TO BID ON BEHALF

Person bidding on behalf of a prospective buyer should bring a signed letter from the prospective buyer authorizing the bidder to act on the prospective buyer's behalf. Please note that HBAA does not accept payment from third parties. HBAA can only accept payment from the buyer, and not from the person bidding on their behalf. Official receipts and any acknowledgement of sale will be issued in the name of the buyer (not the person bidding on behalf of the buyer).

In the event a person who is bidding does not inform HBAA that he is acting as agent on behalf of an identified third party acceptable to HBAA, it will be deemed as though the person is bidding as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges.

## BIDDING

The auctioneer will accept bids from registered bidders present in the saleroom, from telephone

bidders or by written bids left with HBAA in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by entering bids in response to bids from the saleroom, telephone and/or written bids. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve.

## ABSENTEE BIDS

Prospective buyers who cannot be present at the saleroom may give written instructions directing HBAA to bid on their behalf up to a maximum amount specified for each lot. The auctioneer will use reasonable efforts to carry out written bids at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. To allow time for processing, bids must be received no later than one (1) day in advance of the sale.

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6012-227 5325, email [info@hbart.com.my](mailto:info@hbart.com.my) or download the form from [www.hbart.com.my](http://www.hbart.com.my). Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their absentee bids.

## TELEPHONE BIDS

Prospective buyers may bid by telephone during the sale although prior arrangements must be made with HBAA no later than twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6012-227 5325. Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

## SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final and highest bid, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by fax one (1) day after the auction. Successful bidders will be

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

## AUCTION RESULTS

The auction results will be published online at [www.hbart.com.my](http://www.hbart.com.my) or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6012-227 5325, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

## PAYMENT

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

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

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

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

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

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

All mailed payments should be sent to:  
No. 25, Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Malaysia.  
Please direct all inquiries to the administration office at (tel.) +603-2691 3089 / +6012-227 5325 and (fax) +603-2691 3127

## COLLECTION OF PURCHASES

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

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

Delivery and shipping of the purchased lot(s) can be arranged as a convenience to buyers who are unable to collect in person, although written instruction must first be given to HBAA and arrangements made no later than three (3) working days prior to the expiry of the seven (7) days after the auction. The packing, handling and delivery/shipping of lot(s) is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall not accept responsibility or liability for their acts or omissions.

## INSURANCE

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

# CONDITIONS OF BUSINESS

## NOTICE TO BUYERS AND SELLERS

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

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

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

## A. DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

"purchase price" shall mean the hammer price and buyer's premium;

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

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

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

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

## B. CONDITIONS FOR BUYERS

### 2. Company Property

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

### BEFORE THE SALE

### 3. Examination of property

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

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

### Estimated price range

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

### Buyer's responsibility

All property is sold "as is" without any representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA. Any illustrations in the catalogue are solely for identification and the guidance of buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot.

The prospective buyer undertakes:

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

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

### LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

4. In the event the sale of a lot subsequently proves to be a counterfeit and:

- a) if the buyer at the time has not yet paid the full amount due, HBAA shall have the right to terminate the sale; or
- b) if HBAA has at that time paid the seller the whole or part of the full amount due to him, then the seller undertakes to refund to HBAA, on demand, the full amount paid. HBAA shall be entitled to exercise a lien over any properties of the seller in its possession pending settlement of all outstanding sums due from the seller to HBAA,

Provided that, no later than three (3) years after the date of the sale, the buyer:

- (i) notifies HBAA in writing of the number of the lot, the date of the auction at which it was purchased and the reasons why the buyer considers the lot to be counterfeit, within three (3) months of any information causing the buyer to question the authenticity or attribution of the lot coming to the buyer's attention;
- (ii) is able to transfer good title to HBAA free from any third party claims arising after the date of the sale to the buyer; and
- (iii) return the lot to HBAA in the same condition

as at the date of sale, provided that, in any event, no refund shall be available if either:

- (a) the catalogue description at the date of the sale was in accordance with the generally accepted opinions of scholars and experts at that time or the catalogue description indicated that there was a conflict of such opinions; or
- (b) the only method of establishing that the lot was a counterfeit at the date of publication of the catalogue was by means of processes which either were not generally accepted for use until after the publication of the catalogue or else were unreasonably expensive or impractical or likely to have caused damage to the lot or likely, in HBAA's reasonable opinion, to have caused loss of value to the lot. An item shall be considered counterfeit where, in HBAA's reasonable opinion, it is a deliberate modern forgery i.e. an imitation created since 1970 with the intention of deceiving as to authorship, origin, date, age, period, culture or source (where the correct description of such matters is not reflected by the description in the catalogue) and which, at the date of sale, had a value materially less than it would have had if the item had been in accordance with the description in the catalogue. No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting).

It is HBAA's general policy, and HBAA shall have the right to request the buyer to obtain at the buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to the buyer and to HBAA, setting out the reasons why the lot in question is considered to be counterfeit and HBAA agrees that it will give due consideration to any such expert reports. However, HBAA reserves the right to seek additional independent advice itself in making its final determination as to whether the lot is a counterfeit and HBAA shall not be bound by any expert report produced by the buyer. If HBAA agrees with the buyer that the lot is a counterfeit, HBAA shall refund to the buyer the costs of obtaining two independent expert reports incurred by the buyer provided that (i) such costs were approved by HBAA in advance of obtaining such reports; and (ii) the buyer could not reasonably have obtained independent opinions prior to the sale. The benefit of this guarantee is not capable of being transferred and is solely for the benefit of the buyer.

### HBAA'S LIABILITY TO BUYERS

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

- (a) HBAA gives no guarantee or warranties

to the buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);

- (b) In particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (i) are statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and
- (c) None of HBAA, any HBAA's affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

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

### 6. Seller's Liability To Buyers

The seller's obligations to the buyer are limited to the same extent as HBAA's obligations to the buyer: Any express or implied conditions or warranties are excluded save in so far as it is not possible to exclude obligations implied by statute.

### AT THE SALE

### 7. Refusal of admission

HBAA has the right, at its absolute discretion, to refuse admission to any person to the premises or participation of any person in any auction and to reject any bid.

### 8. Registration before bidding

Prospective buyers who wish to bid in the saleroom can register in advance of the sale, or can come to the saleroom on the day of the sale at least one (1) hour before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. HBAA may require the production of bank or other financial references. Further information on the registration process can be found in HBAA's "Guide to Buying at Henry Butcher Art Auction".

### 9. Bidding as principal

In making a bid at auction, a bidder is doing so as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with HBAA before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to

HBAA. In such circumstances, both the bidder and the third party will be jointly and severally liable for all obligations arising from the bid and the third party shall be bound by the Conditions of Business by the bidder's bid as his agent in the same way as if he were bidding personally.

#### 10. Absentee bids

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

#### 11. Currency converter

Auctions are conducted in Ringgit Malaysia (RM), but HBAA may provide a currency converter in the sale room for the convenience of bidders. The figures shown in foreign currencies are only approximates and do not represent the exact exchange rates. HBAA does not accept liability to bidders who follow the currency converter rather than the actual bidding in the sale room.

#### 12. Video or digital images

At some auctions there may be a video or

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

#### 13. Conduct of the auction

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

#### 14. Sale of a lot

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

The buyer will be asked to sign a Buyer's Acknowledgement Form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the

sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

#### 15. Auctioneer's discretion

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

- (a) refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct,
- (b) to advance the bidding in such a manner as he may decide,
- (c) to withdraw or divide any lot,
- (d) to combine any two or more lots and, in the case of errors or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. If any dispute arises after the sale, the sale record of HBAA is conclusive.

#### 16. Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven (7) calendar days from the date of the sale or upon collection by the buyer, whichever is earlier. While invoices are sent out by mail after the auction, HBAA does not accept responsibility for notifying the buyer of the result of his bids. Buyers are requested to contact HBAA by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the full amount due plus any applicable taxes and costs.

#### AFTER THE SALE

##### 17. Payment

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

on the payment method can be found in HBAA's "Guide to Buying at Henry Butcher Art Auction".

##### 18. Collection of purchases

Upon payment of the full amount due, the buyer shall collect the purchased lot in person (or by an authorised person with a letter of authorisation from the buyer), at his own expense, from HBAA's sale room no later than seven (7) calendar days after the date of the sale unless otherwise agreed between HBAA and the buyer. Unless HBAA exercise their discretion to do so, and without prejudice to Condition 23(g) below, HBAA shall be entitled to retain the purchased lot until the full amount due to HBAA has been received in full by HBAA either in cash or good cleared funds.

##### 19. Passing of title

The buyer shall always remain liable for the full amount due and shall not acquire title to the lot sold until payment of the full amount due has been made in full in respect of that lot and HBAA has applied such payment to the lot (even if, without prejudice to Condition 18, HBAA exercise their discretion to release it to the buyer). Other than where HBAA has agreed with the buyer to the contrary, and subject to Condition 23(m) below, any monies received from the buyer shall be applied in order of the oldest debt owed by the buyer to HBAA or the oldest purchase made by the buyer at HBAA or any HBAA affiliated company having regard to the date of sale and the number of the lot.

##### 20. Transfer of risk

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

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

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

##### 21. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which

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

##### 22. Export license

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

##### 23. Remedies for non payment or failure to collect purchases

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

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

##### 24. Remedies for failure to collect purchases

If the buyer does not collect a purchased lot within seven (7) calendar days after the sale, HBAA may arrange for storage of the lot at the buyer's risk and expense. This shall apply whether or not the buyer has made payment of the full amount due. HBAA shall release the purchased lot only upon full payment by the buyer of all storage, removal, insurance and any other costs incurred, together with payment of all other amount due to HBAA

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

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

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

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

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

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

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

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

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

##### 24. Remedies for failure to collect purchases

If the buyer does not collect a purchased lot within seven (7) calendar days after the sale, HBAA may arrange for storage of the lot at the buyer's risk and expense. This shall apply whether or not the buyer has made payment of the full amount due. HBAA shall release the purchased lot only upon full payment by the buyer of all storage, removal, insurance and any other costs incurred, together with payment of all other amount due to HBAA

including, if applicable, the full amount due. HBAA shall, in their absolute discretion, also be entitled to exercise any of the rights or remedies listed in Condition 23(a), (c), (d), (f), (g), (h) and (l) above, provided that HBAA shall not exercise their right under Condition 23(f) above for a period of ninety (90) days following the relevant sale. In the event that HBAA exercise their rights under Condition 23(f) above, HBAA undertakes to hold to the buyer's order the net sales proceeds received by HBAA in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

### C. CONDITIONS CONCERNING SELLERS

#### 25. Seller's warranties

This Condition governs the seller's relationship with both the buyer and HBAA. If HBAA or the buyer considers any of the warranties listed below to be breached in any way, either HBAA or the buyer may take legal action against the seller. The seller agrees to indemnify HBAA and any HBAA's affiliated company, their respective servants, directors, officers and employees and the buyer against any loss or damage resulting from any breach or alleged breach of any of the seller's representations or warranties, or other terms set forth in these Conditions of Business. Where HBAA reasonably believes that any breach of such representation or warranty has occurred, the seller hereby authorise HBAA in its sole discretion to rescind the sale.

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

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

laws of any country in which it was located; required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;

(f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;

(g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

#### BEFORE THE SALE

#### 26. Preparation for sale

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

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

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

#### 27. Estimates

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

#### 28. Exclusion of liability

Any representations, written or oral and including those in any catalogue, report, commentary or valuation in relation to any aspect or quality of any lot, including price or value (a) are statements of opinion only and (b) may be revised prior to the lot being offered for sale (including whilst the lot is on public view). Neither HBAA, any HBAA's

affiliated company, nor any agent employee or director thereof shall be liable for any errors or omissions in any such representations.

#### 29. Limitations on claims by seller

Any claim by the seller (excluding any claim covered by Condition 34) shall in any event, be limited to the net sales proceeds in respect of that lot.

#### 30. Withdrawal of lots by the seller

If the seller choose to withdraw a lot from the sale, provided that consent from HBAA must have first been obtained, after the earlier of (i) written agreement to sell the lot between the seller and HBAA and (ii) twelve (12) weeks before the date of the auction of the lot, the seller will be liable to pay to HBAA a withdrawal fee calculated in accordance with Condition 32 below. If the seller withdraws a lot before that time, no withdrawal fee shall be payable.

#### 31. Withdrawal of lots by HBAA

HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) the seller breached any provisions of this Conditions of Business in any material respect or (iv) HBAA believes it would be improper to include the lot in the sale.

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

#### 32. Withdrawal fee

If the lot is withdrawn because the circumstances described in any of (i) to (iv) of Condition 31 above occurs, HBAA reserves the right to charge an administrative fee equivalent to 0.5% of reserve price or RM500, whichever is greater) and the lot shall be returned to the seller at the seller's expense provided that there is no adverse title claim on the lot. If however the lot is withdrawn for any other reason, the seller shall pay HBAA a withdrawal fee equivalent to 10% of the reserve price, together with insurance and expenses. HBAA shall not be obliged to withdraw any lot from sale or to return it to the seller unless the seller has paid HBAA the withdrawal fee.

#### 33. Loss or damage

HBAA is unable to accept responsibility for any damages caused by the following:  
(a) normal wear and tear;

- (b) gradual deterioration;
- (c) inherent vice or defect including woodworm, mildew and other inherent defects not mentioned herein;
- (d) errors in processing;
- (e) changes in atmospheric conditions;
- (f) handling or storage; or
- (g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

#### 34. Risk of loss or damage by the seller

If the seller has specifically instructed HBAA not to insure the lot, it will remain at the seller's risk at all times until the buyer has made payment in full or until the lot is returned to the seller in the event it is not sold. The seller hereby undertakes to indemnify HBAA, its employees and agents, and the buyer (where applicable) against any claim made against them in respect of the lot, however those claims may arise even if HBAA, its employees and agents were found to be negligent.

#### AT THE SALE

#### 35. Reserve price

Unless otherwise agreed in writing, each lot will be offered for sale subject to a reserve price as agreed between the seller and HBAA. HBAA shall in no circumstances be liable if bids are not received at the level of or below the reserve price. HBAA shall however be entitled to sell the lot below the reserve price. In such circumstance, HBAA shall be obliged to account to the seller as if the hammer price was equal to the reserve price, and the seller will pay HBAA the sales commission as if the lot has been sold at a hammer price equal to the reserve price. In the event the reserve price has not been mutually agreed between the parties and confirmed by the seller in writing prior to the auction date, HBAA shall have the right to, in its sole discretion, set the reserve price of the lot.

#### 36. Bidding at the sale

The seller may not bid for his own property. Although HBAA shall be entitled to bid on behalf of the seller up to the amount of the reserve price, the seller shall not instruct or permit any other person to bid for the property on behalf of the seller. If the seller should bid on his own behalf (or instruct someone else to do so), HBAA may treat the seller as the successful bidder. In those circumstances, the seller shall not be entitled to the benefits of Conditions 4 and 35 above and the seller shall pay to HBAA a sum representing the total of the sales commission, the buyer's premium and all expenses which was incurred by HBAA in connection with the sale of the lot. HBAA shall be entitled to exercise a lien over the lot until payment of that sum has been made by the seller in full.

#### AFTER THE SALE

#### 37. Payment

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

#### 38. Payment of net sales proceeds to the seller

Unless HBAA has been notified by the buyer of his intention to rescind the sale on the basis that the lot is a counterfeit, HBAA shall send to the seller within six (6) weeks from the date of the sale of the lot, the net sales proceeds received from the buyer in cleared funds, less any other amount owing by the seller to HBAA or any HBAA's affiliated company. The seller should note that the net sales proceeds payable to the seller is derived from the actual proceeds of sale received by HBAA from the buyer. In the event of late payment by the buyer, HBAA shall, within two (2) weeks of receipt of such payment in cleared funds from the buyer, make such remittance to the seller. HBAA reserves the right to release a lot to the buyer before receipt of the full amount due for the lot.

#### 39. Rescission

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

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

#### 40. Non-payment by the buyer

In the event the buyer fails to pay the full amount due within four (4) weeks from the date of the sale, HBAA shall be entitled to agree to special terms on behalf of the seller for payment, storage and insurance, and to take any necessary steps to collect the amount due from the buyer. However, HBAA shall not be obliged to remit the payment due to the seller, nor to take any legal proceedings on behalf of the seller. HBAA shall discuss with

the seller and agree on the appropriate course of action to be taken to recover the payment due from the buyer. In addition, HBAA shall have absolute discretion to take and enforce any of the remedies set out in Condition 23 above including the right to cancel the sale and return the property to the seller. HBAA shall be entitled to charge the buyer interest for late payment in accordance with Condition 23(b) above and the seller hereby authorises HBAA to retain such interest for HBAA's own account.

If the buyer fails to pay the full amount due but HBAA agrees to remit to the seller an amount equal to the net sale proceeds, ownership of the relevant lot shall pass to HBAA. For the avoidance of doubt, HBAA shall have the benefit of all of the seller's representations, warranties and indemnities set out in these Conditions of Business.

#### 41. Post-auction sales

In the event the lot is bought in or otherwise remains unsold by auction, HBAA shall be authorised as the exclusive agent of the seller for a period of seven (7) days following the auction date to sell such lot privately for a price that will result in a payment to the seller of no less than the amount (after deducting all charges due from the seller) to which he would have been entitled had the lot been sold at a price equivalent to the reserve price, or for any lesser amount which HBAA and the seller may agree and set out in writing. In such case, the seller's obligations to HBAA and the buyer with respect to the lot are the same as if such lot had been sold during the auction. Any reference in the Conditions of Business to the date of the auction shall be treated as being a reference to the date of the post-auction sale.

#### 42. Unsold lots

In the event the lot remains unsold and are not re-consigned to HBAA for sale or has been withdrawn from sale for whatever reason, it must be collected from the premises of HBAA (or its storage solution provider) within seven (7) days after the auction date or within thirty (30) days after HBAA sends the seller a notice requiring the seller to collect the lot (whichever occurs first). If the lot remains uncollected at the end of such period, HBAA shall arrange for storage of the lot at the seller's expense, which may involve removal of the lot to a third party storage facility. The lot shall only be released upon full payment of all storage, transportation, insurance and any other costs incurred, together with payment of all other monies due to HBAA.

If the lot remains uncollected in ninety (90) days after the auction date, HBAA shall have the right to dispose of it as they see fit, which may involve

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

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

##### 43. Governing law

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

##### 44. Jurisdiction

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

##### 45. Service of process

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

##### 46. Photographs and illustrations

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

the right to use all such materials in whatever manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

##### 47. Copyright

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

##### 48. Export/Import and embargoes

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

##### 49. Notices

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

(b) if despatched by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of despatch (notwithstanding that it is returned through the post undelivered); or

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

Any notice sent to HBAA shall be sent to:

Wisma Henry Butcher, No. 25 Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Wilayah Persekutuan.

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

##### 50. Severability

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

##### 51. Personal details

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

##### 52. Introductory fees

HBAA reserves the right to claim for the payment of an introductory fee or selling commission for the lot from any party.

##### 53. Miscellaneous

(a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.

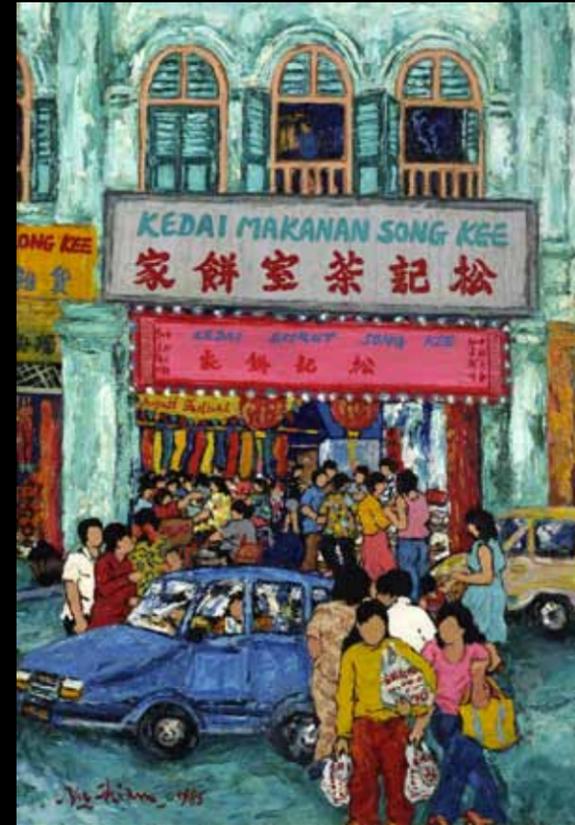
(b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.

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

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

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

## AN INVITATION TO CONSIGN



We are now inviting consignments for our forthcoming auction.

Register with us today for more details and updates.

**For Enquiries and Registration:**

+603 2691 3089

+6012 227 5325

info@hbart.com.my

[www.hbart.com.my](http://www.hbart.com.my)

**CHIA YU CHIAN**

Song Kee, 1985

77cm x 54.5cm

Oil on board

ESTIMATE ON REQUEST

**HENRY BUTCHER**  
ART AUCTIONEERS

will also be participating in

**art**  
**expo**  
**MALAYSIA**  
**2011**

**28 OCT - 1 NOV**  
[www.artexpomalaysia.com](http://www.artexpomalaysia.com)

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**MATRADE Exhibition and Convention Centre (MECC), Kuala Lumpur**

28-31 OCT: 10.30am - 7.30pm

1 NOV: 10.30am - 5.00pm

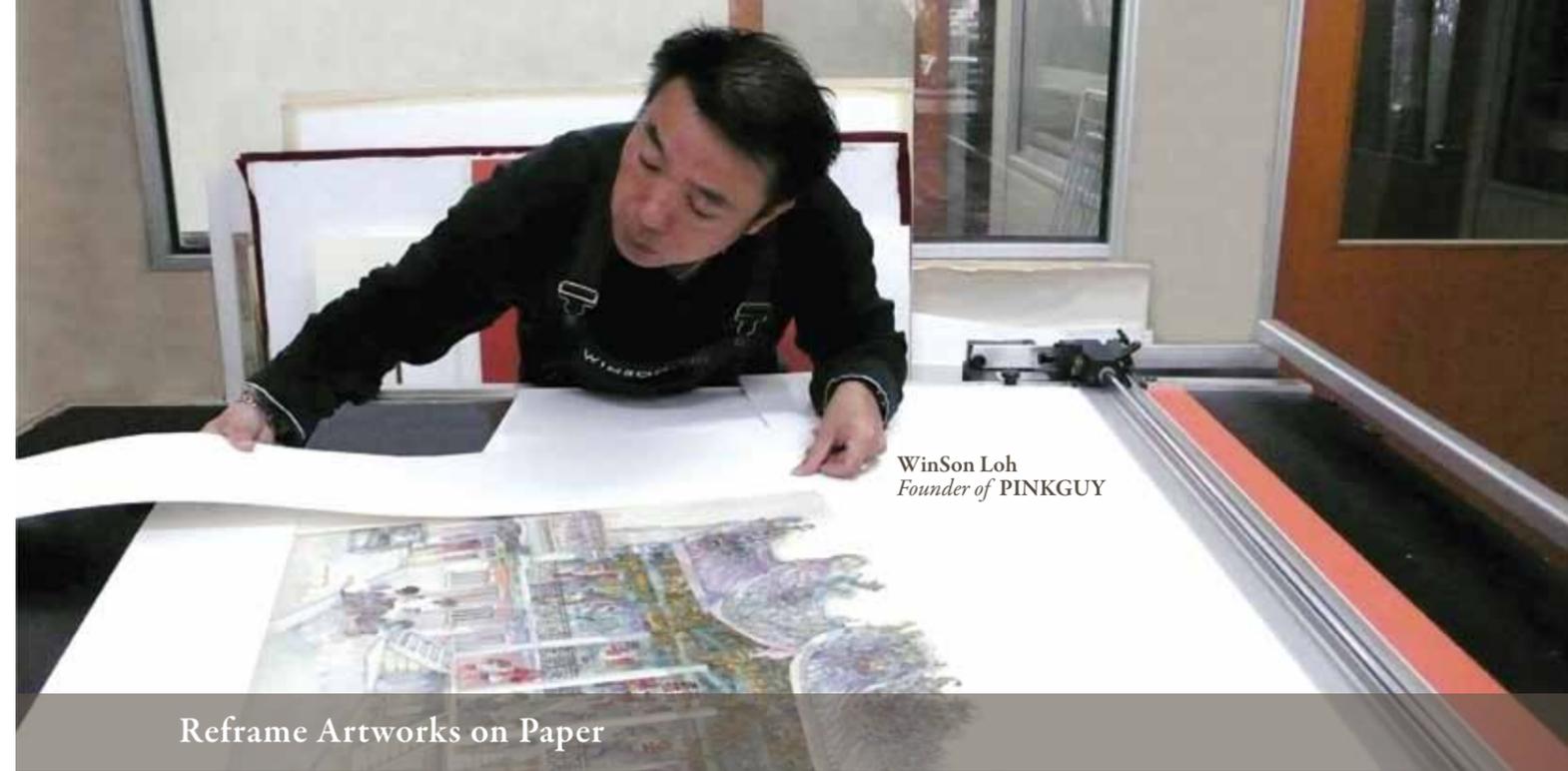
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Elegant Diamond Signature



**Ibrahim Hussein, Datuk**  
Sweet Dream, 1973  
Acrylic on canvas, 62cm x 100cm

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



Reframed by PINKGUY



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



Placed 3M Bump-on Stoppers at corner edges of the frame to prevent direct contact to wall surface allowing air circulation



Additional spacer in the frame rebate to prevent the matted work from coming into contact with glazing material



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

**PINKGUY Malaysia Art & Frame**

A-G-02, MARC Service Residence, Jalan Pinang, 50450 Kuala Lumpur, Malaysia. | T/F +603 2166 2166 | E pinkguymalaysia@yahoo.com | www.pinkguy.com.my  
WinSon Loh Framing since 1983, by appointment only

## Bidder Registration Form

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

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN ART	SALE DATE	19 JUNE 2011

### IDENTIFICATION / FINANCIAL REFERENCE

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

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

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

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

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

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

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

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

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

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

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

SIGNATURE	DATE
_____	_____
PRINT NAME (IN BLOCK LETTERS)	
_____	

## Telephone / Absentee Bid Form

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

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN 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 I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (10% of hammer price) and any other applicable taxes. I further understand that I may be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the maximum bid amount indicated herein, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

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

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

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

SIGNATURE	DATE
_____	_____
PRINT NAME (IN BLOCK LETTERS)	
_____	

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

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

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

**Telephone number during Sale (for telephone bids only)** \_\_\_\_\_

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

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

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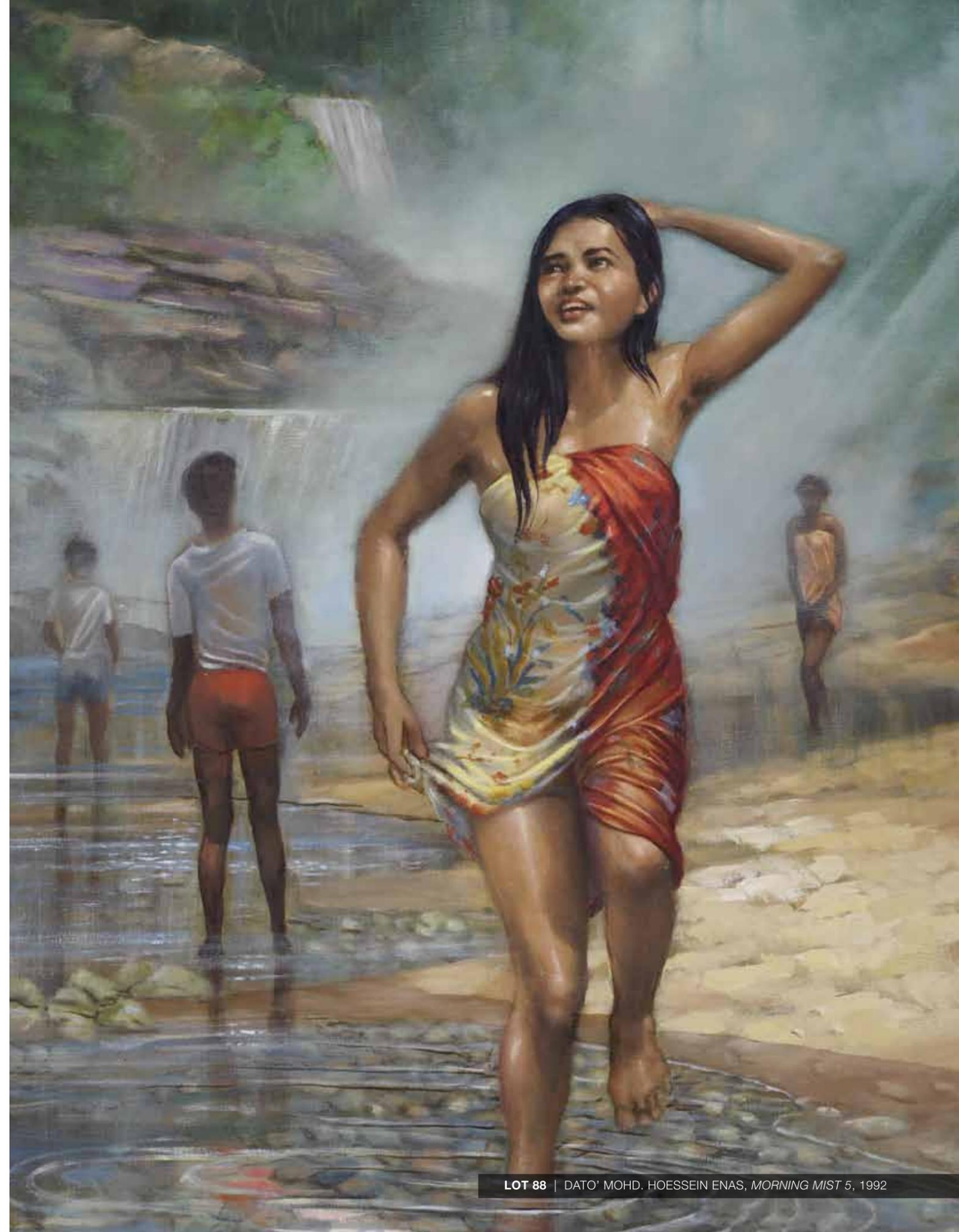
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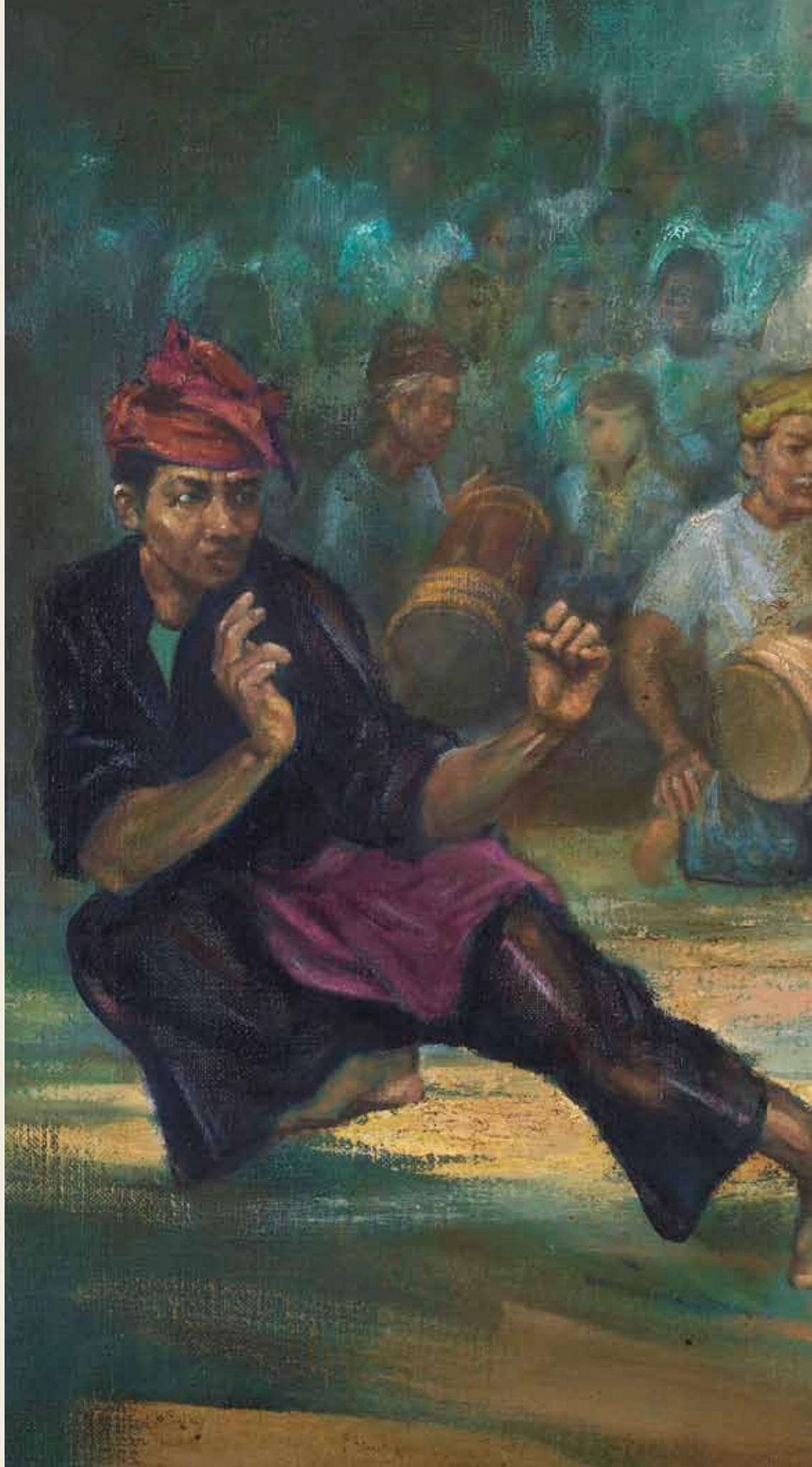
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