

An abstract painting featuring bold, expressive brushstrokes. The composition is dominated by a large, vertical, orange-red shape on the left side, which appears to be a stylized figure or a large brushstroke. This shape is surrounded by white and dark, almost black, areas. The background is a mix of muted green, grey, and white tones. The overall style is gestural and dynamic, with a focus on color and form rather than realistic representation.

MALAYSIAN & SOUTHEAST ASIAN ART

29 APRIL 2018

HENRY BUTCHER
ART AUCTIONEERS



LOT 149 YUSOF GHANI - *Siri Tari Kabuki*, 1993



LOT 65 MOHD HOESSEIN ENAS, DATO', *Self Portrait*, 1970

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MALAYSIAN &
SOUTHEAST ASIAN ART

AUCTION DAY
29 APRIL 2018, 1 PM
GALERI PRIMA, BALAI BERITA BANGSAR

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10 am - 6 pm

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HENRY BUTCHER
ART AUCTIONEERS

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LOT 97 KHALIL IBRAHIM, *Portrait Of A Nude*, 1965

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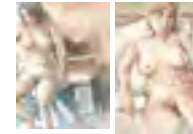


LOT 159 DZULKIFLI BUYONG, *Untitled*, 1994

LOT DIRECTORY



1
TEW NAI TONG
Market; Beach
undated



2
TEW NAI TONG
Nude
undated



3
CHANG FEE MING
Untitled: Pura Dalam Puri, Ubud
1995



4
KHALIL IBRAHIM
Untitled
1984



5
KHALIL IBRAHIM
Untitled
1964



6
TAN CHOON GHEE
Untitled
1987



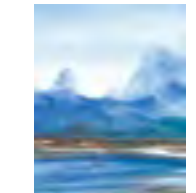
7
RAFIE ABDUL RAHMAN
Pet...Pot...Pet...Pot East Coast
1991



8
SHAFIE HASSAN
Spirit Kenangan Pesta Menuai III
1996



9
ONG CHOON HOO
Lime-stone Hillside
2009



10
RICHARD WONG
Landscape Of Guilin, China
1990



11
FUNG YOW CHORK
Fishing Village
1996



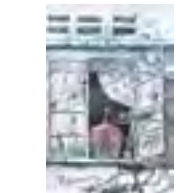
12
HO KHAY BENG
Temple Nine Emperors
1974



13
SUN YEE
Mansion
undated



14
KUO JUPING
My Neighbour
undated



15
LUI CHENG THAK
My Heart Is Open
2014



16
LUI CHENG THAK
Lorong Bandar, KL
2003



17
LEE WENG FATT
Old Shop KL
2015



18
LYE YAU FATT
Cats
1990



19
YAP CHIN HOE
Two Bowls
undated



20
CH'NG HUCK THENG
Relationship
2014



21

SYED SALLEH MUSTAFFA

Untitled
1995



22

SYED SALLEH MUSTAFFA

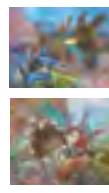
Untitled
1995



23

SULTAN ISMAIL NASIRUDDIN SHAH

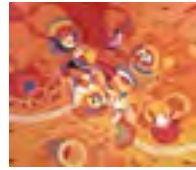
Sampan, Sungai Tersat; Bathers
1955; 1954



24

LUI CHENG THAK

Malay Culture Series: Rhythm-Kelantan; Culture Series: Expression-Sarawak
1996; 1995



25

NIK RAFIN

Earthscape Sunset Series
2009



46

SABRI SALLEH

When Nature Strike II
2005



47

SABRI SALLEH

Dialogue Series
2010



48

MAAMOR JANTAN

Irama Malaysia
2003



49

JACK TING

Father And Son
1999



50

ISMAIL LATIFF

Gunung Bayu Emas, Puteri Permata Delima
1990



26

ANTHONY SUM

Untitled
undated



27

NG FOO CHEONG

The Dream At Dawn...
1997



28

FATIMAH CHIK

Untitled
2000



29

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Sunshine Series
c. early 1980s



30

AHMAD KHALID YUSOF

Untitled
undated



51

AHMAD SHUKRI MOHAMED

Forbidden Garden
1997



52

YUSOF GHANI

Untitled
undated



53

RAFIEE GHANI

Untitled (A Still Life Study)
2004



54

RAPHAEL SCOTT AHBENG

Bukit Bintang
2014



55

NIZAR KAMAL ARIFFIN

Dalang Series: Deconstruct To Reconstruct #1
2016



31

ISMAIL MAT HUSSIN

Untitled
2009



32

CHUAH THEAN TENG, DATO'

Untitled
undated



33

LEE KIAN SENG

The Great Judge Of Chinese
undated



34

KENG SENG CHOO

Good Harvest
1970



35

M SUKRI DERAHMAN

Market Scene
2016



56

ZAINAL ABIDIN MUSA

Shadows At Pasir Tengkorak
2004



57

KHALIL IBRAHIM

Untitled
1999



58

KHALIL IBRAHIM

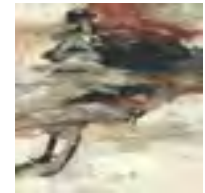
Untitled
2002



59

WONG PERNG FEY

Nature Study
1998



60

WONG PERNG FEY

Untitled
1999



36

ZHENG YUANDE

Opera (Corridor)
1998



37

TEW NAI TONG

Still Life
1958



38

LEE JOO FOR, JOHN

Heaven Or Flesh
1969



39

LEE CHENG YONG

Lady With Leaves
undated



40

RAFIE ABDUL RAHMAN

School Girl – Lena
1978



61

GAN CHIN LEE

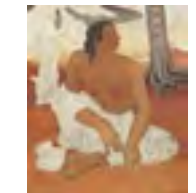
Lying Nude
2012



62

BAHARUDDIN MAT YUNOS

Nude
2001



63

LEE CHENG YONG

Woman With White Cloth
undated



64

KUO JUPING

Untitled (Self Portrait)
1952



65

MOHD HOESSEIN ENAS, DATO'

Self Portrait
1970



41

YUSOF GHANI

Tari
1987



42

HARRIS RIBUT

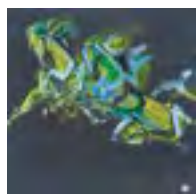
Dancing Couple
2002



43

SIVARAJAH NATARAJAN

Meeting With The Goddess
2006



44

LUM WENG KONG

Successful (马到功成)
2012



45

YUSOF GAJAH

Elephant Series
1996



66

AHMAD HASSAN

From Hand To Mouth
1960



67

LONG THIEN SHIH

Grinding Chillies
1962



68

T. SELVARATNAM

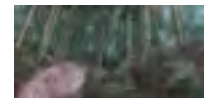
Untitled
2000



69

RAHMAT RAMLI

Untitled
1992



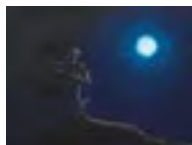
70

SYED FAKARUDDIN

The Red Waterfall
2015



71
CHONG SIEW YING
Motherland Jungle
2005



72
YUSOF MAJID
Closer To The Moon
2015



73
HAMIR SOIB
Mid-Life Crisis
2012-2013



74
CHAN KOK HOOI
*Masked Carnivore
With Mirror*
2009



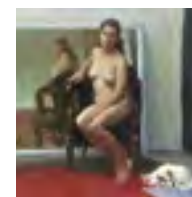
75
CHANG YOONG CHIA
*QUEEN E'S PRIVATE
MOMENT (WHEN WILL
THE BUBBLES BURST?)*
2011



96
SUZLEE IBRAHIM
*Sketch For Morning
Glory*
2013



97
KHALIL IBRAHIM
Portrait Of A Nude
1965



98
YEO ENG HIN
Nude
1983



99
KOW LEONG KIANG
Anggiy I
2013



100
AELY MANAF
Figure #Red
2016



76
KHAIRUDIN ZAINUDIN
Untitled
2014



77
AKHMAL ASYRAF
Robot And I
2009



78
AKHMAL ASYRAF
Yang Kamu Sanjung
2013



79
ANISA ABDULLAH
Coffee Break
2012



80
ANISA ABDULLAH
The Road Taken
2012



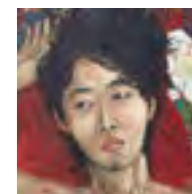
101
LATIF MAULAN
The Elixir Of Life
2016



102
RONNIE MOHAMAD
Bubble Boy 2
2012



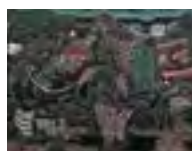
103
SIUND TAN
Ming's Instinct
2014



104
NG SWEE KEAT
Self Portrait
2003



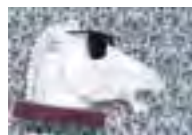
105
ANTHONIE CHONG
Untitled
c. 1990s



81
SHAFIQ NORDIN
Hidden Intruder
2014



82
TEY BENG TZE
Fleshes & Space
2011



83
FENDY ZAKRI
Ha!
2013



84
NAJIB AHMAD
BAMADHAJ
Innocent
2012



85
NAJIB AHMAD
BAMADHAJ
Study Of Figure
2009



106
ANTHONIE CHONG
Gathering III
1998



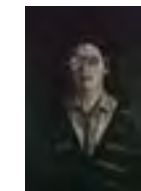
107
REYNOLD DELA CRUZ
Libreng Tubig
2008



108
JIMMY ONG
*Study, By The River II;
Study, Kissing*
1993



109
LIV VINLUAN
*All That Heaven
Permits*
2008



110
ERIK PAUHRIZI
Kodok
2009



86
RADUAN MAN
Cannonball
2010



87
KHAIRUL ARSHAD
The Apprentice
2013



88
KHAIRUL ARSHAD
Not Enough Happy Huh??
2013



89
ISMAIL AWI
Ready To Go!
2015



90
FADLY SABRAN
*The Experi-Mental
Reconstruction*
2011



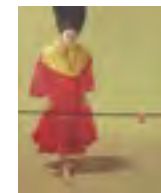
111
JOSEPHINE LINGGAR
Balinese Girl
2016



112
JOSEPHINE LINGGAR
The Mirror
2017



113
NOEL PAMA
Untitled
2008



114
JERRY MORADA
Untitled
2007



115
OTTO DJAYA
Janjian
1999



91
AZRIN MOHD
The Play
2012



92
MOHD SARIP ABD
RAHMAN
Playing With Inte'GELI'ty
2011



93
SABIHIS MD PANDI
Heartless
2015



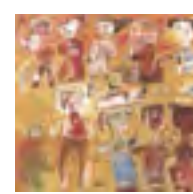
94
FAWWAZ SUKRI
Waiting For Him
2013



95
AZMAN HILMI
8 Dragonflies
2008



116
FAIZIN
Untitled
2008



117
WAYAN SUJA
I Am The Hero
2000



118
BOB YUDHITA AGUNG
Sahabat Abu
2016



119
BAMBANG 'TOKO'
WITJAKSONO
Forever And One
2010



120
HERI DONO
Batavia Express
2010



121
ANGKI PURBANDONO
One Hand
2009



122
ANGKI PURBANDONO
He Brings A Plastic Gun
2009



123
R SUMANTRI
Kesayangan
c. 1990s



124
ONG KIM SENG
Untitled
2008



125
ZULKIFLI YUSOFF
Ku Pinang Puteri
Gunung Ledang
1994



146
JOLLY KOH
Gunung Tempurong II
1997



147
KHOO SUI HOE
Heads Above Water
1971



148
KHOO SUI HOE
Image Hiding
1990



149
YUSOF GHANI
Siri Tari Kabuki
1993



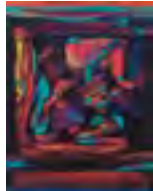
150
MOHD HOESSEIN
ENAS, DATO'
Kelantanese Dancer
1992



126
ZULKIFLI YUSOFF
Pinang Tak Jadi
1995



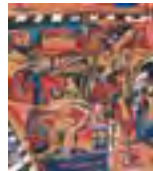
127
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Celebration 3
1997



128
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Night Dance 5
1997



129
ZULKIFLI YUSOFF
The Struggle
1997



130
ZULKIFLI YUSOFF
Untitled
1999



151
KHAW SIA
Joget Under Chinese
Lanterns
1972



152
NIK ZAINAL ABIDIN
Untitled
1981



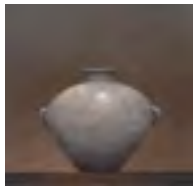
153
YEOH JIN LENG
Melawati Series
1982



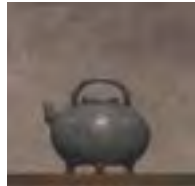
154
KHOO SUI HOE
Women By The Glass
Window
undated



155
IBRAHIM HUSSEIN,
DATO'
Blissful Union
1984



131
AHMAD ZAKII ANWAR
Untitled
1998



132
AHMAD ZAKII ANWAR
Untitled
1998



133
RAJA SHAHRIMAN BIN
RAJA AZIDDIN
Semangat Besi 33
2000



134
RAJA SHAHRIMAN BIN
RAJA AZIDDIN
Harimau Berantai
1997



135
SUHAIDI RAZI
Guard
2012



156
IBRAHIM HUSSEIN,
DATO'
Dreaming
1984



157
AWANG DAMIT
AHMAD
EOC
1993



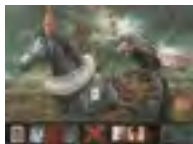
158
AWANG DAMIT
AHMAD
Iraga "Perjalanan Utara"
(Northern Journey)
2008



159
DZULKIFLI BUYONG
Untitled
1994



160
ALI NURAZMAL
YUSOFF
Mastermind
2012



136
SUHAIDI RAZI
Portrait Of A Fool
2015



137
TANG YEOK KHANG
Beyond Visibility II
2008



138
MOHD KHAIRUL
IZHAM
Home
2015



139
SAMSUDIN WAHAB
Self-Portrait
(Black Skull)
2013



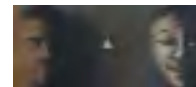
140
YUSRI SULAIMAN
After Dawn III
2013



161
JALAINI ABU HASSAN
Untitled
2012



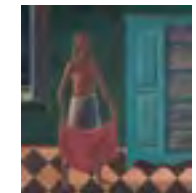
162
AHMAD ZAKII ANWAR
Cycle Of Thoughts
1997



163
AHMAD ZAKII ANWAR
Affirmation And
Denial
1999 - 2002



164
LIM AH CHENG
Light Of Life
(Between Ignorance And
Enlightenment 3)
2002



165
NOOR MAHNUN
MOHAMED
Am Abend
1993



141
SUZLEE IBRAHIM
Black Line Series:
No. 5
2013



142
KHALIL IBRAHIM
Untitled
1972



143
AHMAD KHALID
YUSOF
Surat Yang Hilang
1989



144
LIM KIM HAI
Untitled
2006



145
JOLLY KOH
Sibling Love
c. 1992



166
FADILAH KARIM
Light Inside These
Dreams
2012



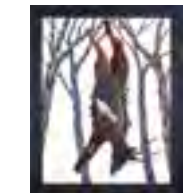
167
GAN TEE SHENG
Head Of Family
2011



168
GAN TEE SHENG
Woman With Fish
2016



169
NAJIB AHMAD
BAMADHAJ
Great Migration Series
2014



170
JUSTIN LIM
Antelope
2013



171
RAJINDER SINGH
*All Must Descend,
Not To An End*
2014



176
FAUZUL YUSRI
History
2014



181
TEOH TECK BOO
Lofty Apple
2010



172
AHMAD SHUKRI
MOHAMED
Golden Gate #27
2010-2011



177
HASLIN ISMAIL
Vomit
2014



173
AHMAD SHUKRI
MOHAMED
*Hello Sir, Please Release
The Butterfly*
2013-2014



178
LATIFF MOHIDIN
Serangga - 28
2012



174
NIK MOHD SHAZMIE
Setan Mini Naik Kepala
2014



179
LATIFF MOHIDIN
Rawang
1995



175
ZULKIFLI DAHLAN
Untitled
c. 1970s



180
NGO VAN SAC
Land Of Memory
2016



LOT 37 TEW NAI TONG, *Still Life*, 1958



1

TEW NAI TONG

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

MARKET; BEACH, undated

Signed 'NAITONG' (lower right)
Watercolour on paper
15cm x 15cm; 22cm x 29cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,200 – RM 2,200



This set of two watercolours by Tew Nai Tong with pale washes feature two different rural subjects, one a market scene where ladies are buying their groceries, and another a beach scene.

Nai Tong returned to Malaysia, and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2nd Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967–68). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969–1980), Central Academy of Art (1982–1985) and the Saito Academy of Art (1986–1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery, Kuala Lumpur, called *Odyssey*. In 2009, he won the Asia Art Award in Seoul, South Korea.

2

TEW NAI TONG

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

NUDE, undated

Signed 'NAITONG' (lower right); signed (lower left)
Watercolour on paper
29cm x 21cm; 31cm x 21cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,800



Here rendered in watercolours, is a pair of nudes in two seated poses. The work demonstrates the artist's ability to suggest volume, weight, and with deft brush strokes.

Nai Tong is known for his Nanyang Style figures with doleful eyes and elongated limbs. He followed the typical route of students trained at the Nanyang Academy of Fine Art (NAFA) in Singapore (1957–1958), and furthering his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967–68). On his return, he taught at several academies namely the Malaysian Institute of Art (1969–1980), Central Academy of Art (1982–1985), and the Saito Academy of Art (1986–1988), before he became a fulltime artist in 1992. His first exhibition was at the British Council in Kuala Lumpur in 1964. His career culminated in a survey exhibition called *Odyssey* at the National Art Gallery, Kuala Lumpur, in 2007. In 2009, he won the Asia Art Award in Seoul, South Korea.





This sketch was created in Pura Dalam Puri, a sacred temple landmark situated in Bali, Indonesia. The scene portrays the communal life of villagers as they gather together, immersed in busy activity.

3

CHANG FEE MING

b. Terengganu, 1959

UNTITLED: PURA DALAM PURI, UBUD, 1995

Inscribed 'Ubud 95 Pura dalam Puri' (lower left)
Ink on paper
14cm x 21cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,800

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of people, traditional societies and their cultures and the often exotic, remote places he visited in Indonesia, Nepal, Africa, the Indo-Chinese communities along the Mekong right up to its source in Tibet. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali. His array of awards includes the Malaysian Watercolour Society award (1984 and 1985), the Sime Darby Art Asia gold award (1985) and the PNB Malaysian art award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009, which resulted in his solo exhibition *Imprinted Thoughts*. Fee Ming was honoured with a solo at Bank Negara Malaysia Museum & Art Gallery, and at Christie's Hong Kong for 2 months in 2015, titled *Chang Fee Ming: Weaving The World In Watercolour*.



4

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1984

Signed and dated
'Khalil Ibrahim 84' (lower left)
Ink on paper
24cm x 36cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

Khalil Ibrahim's body of work includes illustrating groups of bodies interacting with one another, and this particular piece is part of said repertoire.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St Martin's School of Art and Design in London (1959-1964), for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to turn full time, and he has been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. An important show titled *Khalil Ibrahim: A Continued Dialogue* was held at Galeri Petronas in 2004.



5

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1964

Signed and dated 'Khalil Ibrahim 64' (lower right)
Charcoal on paper
31cm x 38cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,800

Here, rendered in charcoal, is a nude – we see a side profile of the model reclining, a relaxed pose with her face and chest showing. This was drawn at the tail end of his studies in London, as you will read from his biography.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St Martin's School of Art and Design in London (1959-1964), for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to turn full time, and he has been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. An important show titled *Khalil Ibrahim: A Continued Dialogue* was held at Galeri Petronas in 2004.

6

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

UNTITLED, 1987

Signed and dated
'CHOON GHEE 1987' (lower right)
Watercolour on paper
13cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,800



This piece by Penang's legendary watercolourist Tan Choon Ghee utilizes contrast to wonderful effect; his figures standing out. We see members of the community gathering after a long day, some resting, some chitchatting.

Choon Ghee was trained at the Nanyang Academy of Fine Art in Singapore, graduating in 1951, and continued his studies at the Slade School of Art in London, graduating in 1969. After receiving a German Government painting scholarship and an Australian Government TV set design scholarship, he worked for TV Singapore and TV Broadcasting Ltd in Hong Kong. But he gave up a cushy job to go full time into painting at the end of 1967, and never looked back. He was given a retrospective by The Art Gallery Penang in 1992, and a grander one chronicling his works from 1957 to 2000 by the Penang State Art Gallery in 2000.



7

RAFIE ABDUL RAHMAN

b. Negeri Sembilan, 1947

PET...POT...PET...POT
EAST COAST, 1991

Signed and dated (lower right)
Watercolour on paper
52cm x 76cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

A typical scene on the East Coast of Malaysia, where family members and friends spend their leisure time together, chitchatting, enjoying the sea breeze and the company of one another. A contrast to today's digitally-connected household, perhaps a little face-to-face is a remedy to today's lack of human connection.



8

SHAFIE HASSAN

b. Kedah, 1958

SPIRIT KENANGAN
PESTA MENUAI III, 1996

Signed and dated (lower left)
Watercolour on paper
54cm x 75cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

Hung upside-down to dry, these corn stalks are the building block for the next harvest, where they are then used as seeds. Should one expect adverse weather in the coming days, keeping corn upside down in a shelter is how they complete the drying process. This is, of course, before modern technology came into the picture. A good harvest is anticipated.

Shafie teaches art at the St John's Institution in Kuala Lumpur. He was trained at the Teachers Training College in Kota Bharu from 1978 to 1979 and the Specialist Teachers Training Institute in 1986. He obtained his BFA at Universiti Sains Malaysia, Penang in 1994. Recognised for being one of the finest watercolourists in Malaysia, his awards include First Prize in the Permodalan Nasional Berhad Competition in 1985, the Unity of Mankind Award (UNESCO) in 1986, and the Malaysian Watercolour Society Award in 1990.



9

ONG CHOON HOO

b. Penang, 1965

LIME-STONE HILLSIDE, 2009

Signed and dated
'C.H. ONG 2009' (lower right)
Watercolour on paper
37cm x 56cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing for this Lot.

RM 1,200 – RM 2,000

Ong Choon Hoo is a professional watercolourist who has been painting since 1983. He keeps to two main subjects in his paintings: namely riverside boats in fishing villages, and old towns, like this one, where a freight train has made a short stop.

Choon Hoo won the Gold Medal in the Imaginative Art competition organised by the Penang Normal Chinese Senior Teachers Association in 1983 and the Minor Painting Award in the Penang Pesta Young Talent competition in 1994. Apart from his hometown in Bukit Mertajam in Penang, he travels to Kelantan (Kemamam), Perak (Ipoh, like the pottery factory), Selangor (Pulau Ketam) and Malacca to paint. He was among the artists who painted the Kampung Buah Pala settlement before the houses were torn down in September 2009 and the Artists for Heritage: New Views of Old Penang at Intec College to mark the Unesco Conference-Workshop in 1999. Choon Hoo has had solos at the Galeri Seri Mutiara, Penang (*Survival Of Old Traditions*, 2012) and PINKGUY gallery, Kuala Lumpur (*Lancar*, 2017). His art has been exhibited in numerous international group shows in China, Taiwan, Hong Kong, Korea, Japan, Thailand, Singapore and Malaysia.

10

RICHARD WONG

b. Kuala Lumpur, 1955

LANDSCAPE OF GUILIN, CHINA, 1990

Signed 'CHIN · KIM' (lower left)
Watercolour on paper
47cm x 37cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,000 – RM 1,800



Richard Wong dubs himself “*Mountain Man*”, and it’s not hard to see why after looking at this piece. Using blue as the predominant colour, he managed to create a contrasting split between sky, mountain and sea, each giving off a different property – the sky is fleeting, the mountains are solid, and the waters flow freely.

Richard Wong pursued Western Art at the Kuala Lumpur College of Arts from 1975 to 1978. Between the years 2000 to 2001, he spent time at the Internationale Cite des Arts, Paris (ICDA) to study oil paintings, devoting his time mainly to French modern art. He had solo at Soka Gakkai Malaysia Exhibition Hall (*New Rock Series*, 2015). He is the Chairman of Malaysian Modern & Contemporary Art Academy. Recently, he was awarded by the Hadong government for his contribution in art exchanges between Malaysia and Korea.

FUNG YOW CHORK

b. China, 1918 - d. Selangor, 2013

FISHING VILLAGE, 1996

Signed and dated '友卓 Yow Chork 96' (lower left)
Oil on canvas
40cm x 50cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500

Depicting a day in a fishing village, this scene features docked boats and vessels – that the catch of the day has already been done, and now is a period of rest. Seeing as the painting is bright, one can assume that it is noon, with the sun bearing down, and that the villagers are resting in their own homes.

Though he stopped painting many years before his death at the age of 95, he was relatively fit because of his Daiji practices. Dubbed the 'Cezanne of the Melati Flats', he was a member of the Selangor Art Society and won several prizes notably the 2nd Prize in the Merdeka Independence Trade Fair's Art and Photography exhibition in 1957. This set the self-taught artist on a course of painting in between his jobs as salesman, shop-assistant, and when he retired

in 1977, newspaper typesetter. It was when he set on his dreams of being an artist and held his first solo in 1981, at the Chin Woo Art Gallery. His other solos were at the Australian High Commission, Kuala Lumpur (1982), Rupa Gallery, KL (1983), and the last at The Art Gallery, Penang (1998). Latched to the Impressionist style, he had only a little informal guidance from a China artist trained in Japan, and the Nanyang Academy of Fine Art teacher, Professor Zhong Bai-mu (Chung Pak-muk).

On his paintings, he intoned: "Every new piece of work is a learning experience, about the work and also myself. A work of art, like the spoken word, expresses Truth, mostly truth about oneself.





12

HO KHAY BENG

b. Penang 1934 - d. 1986

TEMPLE NINE EMPERORS, 1974

Signed and dated
'BENG '74' (center right)
Oil on canvas
60cm x 75cm

PROVENANCE
Private collection, Penang.

RM 6,000 – RM 10,000

The Nine Emperors Gods Festival is a nine-day Taoist celebration beginning on the eve of 9th lunar month of the Chinese calendar. The eponymous "Nine Emperors" (九皇大帝, Jiu Huang Da Di) are the nine sons manifested Father Emperor Zhou Yu Dou Fu Yuan Jun and Mother of the Big Dipper Dou Mu Yuan Jun. They are formed by the seven stars of the Big Dipper of the North Ursa Major and two assistant stars.

Trained at the Nanyang Academy of Fine Arts in Singapore (1956-58) and the Rome Academy of Fine Arts in 1965-68, Ho Khay Beng is an artist noted for his half-body portraits, having done portraits of dignitaries such as Malaysia's founding father and first prime minister Tunku Abdul Rahman; former prime minister Tun Dr. Mahathir and his wife, Tun Dr. Siti Hasmah; Sultan Ahmad Shah of Pahang; and China artist Qi Baishi (1864-1975).

Inspired to take up art by art pioneer Kuo Ju Ping, Khay Beng took up additional courses in mosaics and sculpture when in Rome, where he had solos at the Galleria Guilla Flavia (1966), Galleria Michelangelo (1967) and Galeria D' ArteVolschi (1967), and was also featured in an exhibition at the National Art Gallery in Rome in 1967. He was also awarded six gold and silver medals in competitions. Others who followed his Italian art education were Aza Osman and H.H. Lim. Ho Khay Beng taught art at Han Chiang High School in Penang. He was awarded the Overseas Chinese Arts Association Prize in 1968. In 1996, he was paid tribute via a Memorial exhibition held at The Art Gallery Penang.

13

SUN YEE

b. China, 1919 - d. 2009

MANSION, undated

Signed 'Sunyee' (lower left)
Oil on canvas laid on board
58cm x 46cm

PROVENANCE
Private collection, Penang.

RM 6,000 – RM 10,000



Sun Yee depicts not a mansion in and of itself, but the road leading to the mansion, with trees obscuring what is no doubt the full magnificence of the facade.

Sun Yee studied at the Xinhua Art Academy in Shanghai and the University of Japan in Tokyo before going to France where she studied with noted French modernist, Fernand Leger. Her works have been met with exhibition successes in France and Japan. A competent artist of Chinese brush and oil medium, she had exhibited at the Salon des Beaux Arts in Paris in 1953.

Having settled in Singapore since 1954, she established the Singapore Academy of Arts and was an active participant in the emerging Malayan art world. Her first exhibition in Singapore took place in 1954 after which she travelled extensively in Malaya, Thailand and Borneo, studying and painting local landscapes and subjects. In her art and writings, Sun Yee advocated the development of localised visual idiom based in and around local subject matters. In 1963, she held an exhibition in Singapore titled 'Flowers Of Nanyang' where the works depicted local and regional botanical species through the medium of Chinese ink.

KUO JUPING

b. China, 1908 – d. Penang, 1966

MY NEIGHBOUR, undated

Oil on canvas
69cm x 47cm

PROVENANCE

Private collection, Selangor.

LITERATURE

Kuo Juping Memorial Exhibition (Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 1997)

The Art of Khaw Sia and Kuo Juping (Dato' Dr. Tan Chee Khuan, The Art Gallery, Penang, 2014)

RM 16,000 – RM 30,000

This must have been Presgrave Street, the street where Kuo Juping lived in Penang. The houses then had a big front-yard or compound which could be partitioned to create smaller cubicles to rent out. This place which Kuo Juping said was his neighbour's looks cluttered although the high gateway, like that reserved for a temple precinct, was imposing for the time. On one side was stacked several long planks, indicating that the owner could have been in the sawn-wood business. Freely roving chicken were raised either to supplement the income or to help sustain a large family. On the left is shown the front marque of a parked Morris Minor, indicating that the house occupant was someone well-to-do. It's not known how Kuo Juping's own house looked like, although his import-export business, Sin Guan Thye Co. was located nearby, in Victoria Street.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Art (NAFA) in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint the ordinary people and places such as rubber estates, oil palms / cocoa plantations, padi-fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.





15

LUI CHENG THAK

b. Negeri Sembilan, 1967

MY HEART IS OPEN, 2014

Signed and dated
'Cheng Thak Lui 2014' (lower left)
Ink and watercolour on paper
45cm x 30cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing
for this Lot.

RM 2,000 – RM 3,500

Serenity and harmony in the midst of modernity. With a view overlooking the iconic skyscrapers of Kuala Lumpur, the occupant of this house seems to be taking it slow – a luxury for those who live in the city.

Lui Cheng Thak studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by consecutive solos with PINKGUY Gallery, the latest being, *Touched* (2018), and *Endless* (2017). He had a record of sort in his *Redeem* solo exhibition at PINKGUY Gallery in 2014 when all 12 works were sold within 18 minutes of opening.



16

LUI CHENG THAK

b. Negeri Sembilan, 1967

LORONG BANDAR, KL, 2003

Signed and dated
'L Cheng Thak 03' (lower right)
Oil on canvas
39cm x 32cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500

Better known for his works of quaint architectural facades, here Lui Cheng Thak paints the happenings and scenes typically found around old Chinese shophouses. Here we see workers busy handling their cargo, and bicycles as the de facto mode of transport. Meanwhile, the shophouses look well-worn and well-used, telling of their age.

Lui Cheng Thak studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by consecutive solos with PINKGUY Gallery, the latest being, *Touched* (2018), and *Endless* (2017). He had a record of sort in his *Redeem* solo exhibition at PINKGUY Gallery in 2014 when all 12 works were sold within 18 minutes of opening.



17

LEE WENG FATT

b. Kuala Lumpur, 1967

OLD SHOP KL, 2015

Signed and dated
'LEE WENG FATT 15' (lower left)
Oil on canvas
77cm x 77cm

PROVENANCE

Private collection, Selangor.

RM 4,500 – RM 7,500

It was a time of the traditional Chinaman-run sundry-shops with five-foot ways before being made obsolete by mini-markets and supermarkets. The artist, Lee Weng Fatt known for his works of heritage architectural facades, remembers the time he helped his shopkeeper father in his shop in Jalan Panggong (near Petaling Street). Two large baskets (what's the content inside?) are stacked on a tricycle, while another is left on the street-side. The tattered condition of the roller bamboo chicks blinds hints of a waning business, while a clump of rogue plants grows on top of the pediments on the left. But the memories, as shown by the blurry effects, are sweet.

Lee Weng Fatt graduated with a Diploma in Art & Design at the Kuala Lumpur College of Art in 1989. He started painting watercolours before switching to oil in 1995. His first solo was at the Art Salon, Kuala Lumpur, called *Harg Kai / Jalan Jalan* in 1994, then at other venues in Kuala Lumpur like Joshua Fine Art Gallery (2000), Art House (2004) and TJ Fine Art (2010).

18

LYE YAU FATT

b. Kedah, 1950

CATS, 1990

Signed (lower right)
Watercolour on paper
15cm x 15cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing for this Lot.

RM 1,000 – RM 2,500



Across cultures, cats are believed to bring good fortune, and are seen as a symbol of resurrection and rebirth. In this work, soft and poetic calligraphic lines are used to illustrate the physical form.

Lye Yau Fatt is one of the most inventive artists in printmaking, paint and sculpture, holding his first solo at the Sum Art Gallery in 1979. He won the 2nd Prize in Sculpture category in the PMAG Open Art Competition, the Permodalan Nasional Berhad Watercolour Landscape Award in 1985, and the Malaysian Watercolour Society Award in 1985.



19

YAP CHIN HOE

b. Selangor, 1970

TWO BOWLS, undated

Signed 'Chin Hoe' (lower left)
Oil on canvas
61cm x 76cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing for this Lot.

RM 3,000 – RM 5,500

Yap Chin Hoe's talent for painting and composition is on full display here. Here we can see the intricately detailed tablecloth and the patterns on the bowls; meanwhile the flutter of the dragonflies' wings give the illusion of motion and vitality. His use of a bright palette over a dark background provides a homely, comforting atmosphere to the piece.

Yap Chin Hoe demonstrated his talent at an early age – before he graduated from the Malaysian Institute of Art in 1991, his work has netted him awards, and was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. With a double major in oil painting and printmaking, Yap puts a spin on the Western still life, employing Oriental porcelain and creatures as his theme.

20

CH'NG HUCK THENG

b. Penang, 1972

RELATIONSHIP, 2014

Bronze (Edition 4 of 17)
31cm x 43cm x 23cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 – RM 14,000

Ch'ng Huck Theng uses the medium of bronze to illustrate a mentoring relationship between two figures. The older, taller figure has his face skyward, perhaps contemplating some universal truth; while the younger, smaller figure has his face towards the older gentleman, eager to glean from his wisdom.

With a Bachelor and Masters in Commerce from Wollongong University, Ch'ng Huck Theng is a man wearing many hats – businessman, publisher, painter, sculptor and founder of CHTNetwork. As an artist, Ch'ng is famous for his contemporary bronze sculptures and abstract paintings that are collected by important art institutions (Ecole Nationale Supérieure des Beaux-Arts in Paris, Singapore Art Museum, Hong Kong University Museum & Gallery, Shanghai Art Museum, and National Art Gallery Malaysia) around the world and presented as national gifts by the government of Malaysia. He was a recipient of the Asia Art Award 2010, presented by Korea Culture Art Research Institute in Seoul, Korea. He was a Member in the Board of Trustee of National Visual Art Gallery Malaysia (2009-2011), and has been leading the Penang Art Society (the oldest art society in Malaysia) in recent years. His first solo bronze sculpture exhibition (2016) in Melbourne, and the recent solo show in Australia exhibiting large size paintings achieved great success.





21

SYED SALLEH MUSTAFFA

b. Kedah, 1945

UNTITLED, 1995

Signed and dated 'SYED SALLEH MUSTAFFA 1995'
(lower right)
Mixed media on cardboard
152cm x 52cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 12,000

The 'Allah' appellation outlined and in Arabic and in white blooms divinely on top of a tree trunk and is framed by a broad rectangle beauty of Allah's creations, particularly manifested in Nature. Such divine beauty creates an awe and wonder and leads the believer closer to his or her Lord. "It is Allah who has made for you the earth as a resting place, and the sky as a canopy, and has given you shape – and made your shapes beautiful, and has provided for you Sustenance (Gafir 40:64). Thus, everything in the universe has been created beautiful, with purpose and in proportion and measure, both qualitatively and quantitatively (al-Qama 54:49). For the artist Syed Salleh Mustaffa, these 1990s works represent a distillation of his earlier more raw and tangled natural forms. They are more structured, using colours that are more subdued and reticent.

Syed Salleh Mustaffa graduated from the Universiti Sains Malaysia in 1988, after having been trained at the Specialist Teachers Training Institute (1973). He had his first two solos at Gallery Six, Kuala Lumpur, and Galeria Penang in 1982 and 1983 respectively. He started making an impact when he joined the Utara group and took part in its exhibitions in 1988, 2007 and the grand comeback in 2011 called *UTARA After Three Decades*.

22

SYED SALLEH MUSTAFFA

b. Kedah, 1945

UNTITLED, 1995

Signed and dated 'SYED SALLEH MUSTAFFA 1995'
(lower left)
Mixed media on cardboard
152cm x 52cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 12,000

Syed Salleh Mustaffa grew up amidst Nature, and is known for his organic works playing with rich vegetation and a reticulated network of branch-like protrusions. In this vertical diptych, Man's intervention is shown by the arch depicted twice, even a circle and a grid with facets of natural landscape angled at the bottom right. "I grew up in Kedah where green fields turn to gold against a backdrop of rich tropical foliage. And fish abound in streams and at the water's edge, root systems from fascinating trellises alongside straight reed and water-worn rocks," he had been quoted as saying.

Syed Salleh Mustaffa graduated from the Universiti Sains Malaysia in 1988, after having been trained at the Specialist Teachers Training Institute (1973). He had his first two solos at Gallery Six, Kuala Lumpur, and Galeria Penang in 1982 and 1983 respectively. He started making an impact when he joined the Utara group and took part in its exhibitions in 1988, 2007 and the grand comeback in 2011 called *UTARA After Three Decades*.



23

SULTAN ISMAIL NASIRUDDIN SHAH

b. Kuala Terengganu, 1907 – 1979

SAMPAN, SUNGAI TERSAT; BATHERS, 1955; 1954

Gelatin silver print, Edition of 3
27.5cm x 44.5cm; 25cm x 41cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

Sultan Ismail Nasiruddin Shah is one of the great pioneers of Malaysian photography like Wong Kou Fou, who brought the tribes people in the deep interiors of Sarawak to the world. Similarly, Sultan Ismail and his ethnographic photographs on the lives of the ordinary people in the rural areas including riverine settlements. According to his grandson, Raja Ihsan Shah, the custodian of the Sultan's rich photographic legacy: "The two prints were shot from a raft in Sungai Tersat. Sultan Ismail was a regular sight at Sungai Tersat, where he would travel slowly downriver on a raft to take pictures of the life on the bankside." That was in the 1950s. Being royalty, he could easily have taken a royal barge but he was always close to his subjects and when camera in hand, would shun the urban centre or even his royal court. His favourite hunting ground were Kuala Ibai, Pasar Tepoh, Chendering, Rusila and Pantai Batu Buruk. Later in the 1970s, the Sultan would take a speedboat to save time, and would stop occasionally to take pictures if he found anything interesting. Said Raja Ihsan: "He had a capacity of observing people and an unrelenting curiosity

besides a compositional sense, which was refreshing for his time." Wrote Tom Harrison and H. Spender in the Mass Observation research: "The observer or photographer must shed his preconceptions about what is good to observe and what is bad to observe; and shed all habitual frames of reference which may inhibit fresh observation and obscure the unexpected." A print of this image (edition of 3) was exhibited at the Galeri Petronas *Images Of Terengganu* exhibition in 1997, the Notices Gallery in Singapore in 1997, and the Terengganu State Museum exhibition in 1999.

Sultan Ismail Nasiruddin Shah was the fourth King of Malaysia, from 1965 to 1970, and the 14th Sultan of Terengganu from 1946 to 1979. He received his first camera, presumably a Kodak Brownie, when he was 16 in 1923. He was one of the few photographers listed in Photographer Webster's Timeline History 1880-1989. He became an associate of Britain's Royal Photographic Society in 1957 and won the prestigious Excellence Federation International d' Art Photographique (based in Switzerland) in 1966.



LUI CHENG THAK

b. Negeri Sembilan, 1967

MALAY CULTURE SERIES: RHYTHM-KELANTAN;
CULTURE SERIES: EXPRESSION-SARAWAK, 1996; 1995

Signed and dated 'L Cheng Thak 96' (lower right);
 signed and dated 'L Cheng Thak 95' (lower left)

Oil on canvas

56cm x 70cm; 60cm x 70cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 12,000

A versatile artist working on traditional heritage in architecture, clothes, culture, musical instruments, occupations and ecology. This set sees patterns commonly found in traditional Malay and Borneoan artefacts, motifs and costumes prominently displayed, a celebration of the foundation of what makes Malaysia unique.

Lui Cheng Thak studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by consecutive solos with PINKGUY Gallery, the latest being, *Touched* (2018), and *Endless* (2017). He had a record of sort in his *Redeem* solo exhibition at PINKGUY Gallery in 2014 when all 12 works were sold within 18 minutes of opening.





25

NIK RAFIN

b. Selangor, 1974

EARTHSCAPE SUNSET SERIES,
2009

Acrylic on canvas
130cm x 150cm

PROVENANCE

Private collection, Selangor.

RM 2,500 – RM 4,500

Nik Rafin's educational background presents itself in great detail here, with a sunset-themed piece rendered with precision and contrast. The concentric circles evoke the image of lens flares – common when an imaging device is pointed towards the sun, while the hints of blue and white offers coolness in the midst of the intense yellows, reds and oranges.

With a diverse education in photography, fine art and advertising in the USA, Nik Rafin's entry into the arts started as becoming an illustrator and editorial cartoonist for Marquette Tribune News Paper, Milwaukee, Wisconsin in 1997. Since then, he has had experience as a graphic artist, illustrator and photographer. In the 2000s, Nik Rafin had solo exhibitions back in Malaysia.



26

ANTHONY SUM

b. Kuala Lumpur, 1948

UNTITLED, undated

Signed 'Anthony Sum' (lower right)
Watercolour on cotton paper
70cm x 65cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500

Seemingly cluttered, the intertwined sharp strokes and points, elicit a sense of unease. However, the brush and colour work is impeccable, with highlights standing out from the rest of the palette without being muddled by the earthy tones.

Anthony Sum had his first exhibition in 1963 in the Chinese Drama Hall, Kuala Lumpur. Having learned both Chinese and Western brush paintings through art classes, he has since then organised multiple solo exhibitions throughout the years locally and internationally. In 2002, he had his 40-year retrospective solo exhibition in Melbourne, Australia.



27

NG FOO CHEONG

b. Kuala Lumpur, 1965

THE DREAM AT DAWN..., 1997

Signed and dated (lower right)
Mixed media on canvas
91cm x 122cm

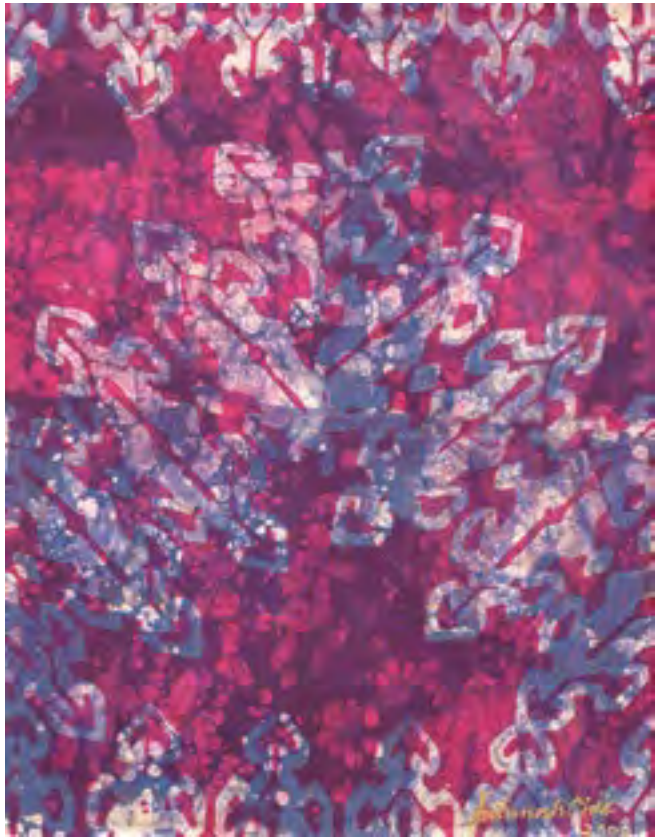
PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500

Ng Foo Cheong reproduces the intricacies and fluidity of watercolour and Chinese brush painting with acrylic on canvas. In fact, at a distance, you will find it hard to tell the difference. The aesthetic also bears some similarities to Japanese sumi-e, or Japanese brush painting. This highly textured and dynamic work contains multiple symbols which unite to create a distinctive quality.

Ng Foo Cheong graduated from Kuala Lumpur College of Art with a Diploma in Fine Art in 1985. His art, a metaphor for the persistent cultural significance of ancient civilisations throughout the ages, has been displayed in shows in London, Stockholm, Brussels, New York, West Indies, China, Korea, Japan, Thailand, Indonesia, Singapore, Australia, etc. His works can be seen hanging inside a prestigious gallery located at Pavilion Kuala Lumpur.



28

FATIMAH CHIK

b. Perak, 1947

UNTITLED, 2000

Signed and dated
'Fatimah Chik 2000' (lower right)
Batik
45.5cm x 35.5cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,800 – RM 3,200

This set is bold and symmetrical. The name Fatimah Chik is synonymous with contemporary and exceptional Batik textile. Graduating with a Bachelor's in Design in Textile from Mara Institute of Technology in 1971, the veteran artist is known for her unique "Shiboritik" technique (Shiboritik = Shibori + Batik), combining the Japanese craft with batik, using wax to block out areas of the fabric, followed by folding and tying the cloth in a specific manner. Her work has been displayed in many exhibitions throughout the years, locally as well as abroad. Aside from being an artist, she is also an educator. Last year, her solo held locally was well received.



29

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

SUNSHINE SERIES,
c. early 1980s

Acrylic on canvas
35cm x 25cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500

In this piece no colour dominates or overpowers the other; you will find no neon yellows and reds calling out for your attention. Rather, this piece is an exercise in harmony, that even the brightest and darkest colours of the spectrum (from red to dark blue) can co-exist, even with occasional overlapping.

Dato' Sharifah recently celebrated her 50th in art-making with her *Song Of Eucalyptus* solo exhibition at the Segaris Art Centre, Kuala Lumpur, from Sept 5 to Oct 31, 2017. She has come a long way since she graduated from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. Her biggest break came in 1979 when she won the coveted Major Award in the Salon Malaysia 1979. Her first solo at the Alpha Gallery in Singapore in 1972 dealt with organic shapes. Then, in 1983, there was her Nursiyah (Dark Light) phase, before the tactile *Touch The Earth* dual exhibitions and the textile-based *Garden Of The Heart*.

30

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 - d. Selangor, 1997

UNTITLED, undated

Signed 'Ahmad Khalid Yusof' (lower right)
Mixed media on paper
29cm x 21cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000



Known as the foremost Malaysian artist using khat calligraphy technique in his painting practice, Ahmad Khalid breaks away from the prevailing style of Abstract Expressionism of his time with his Alif Ba Ta series, skillfully developed from 1971. The two key elements in his works are the choice of khat motifs as pictorial forms and the dimensions of his pictorial method. Rhythmic optical images are transformed in his compositions which essentially originated from the art of khat. Upon viewing Ahmad Khalid's pictures, one's perceptual sense is instantaneously aroused as he transports the viewer into a meditative sensory experience.

Illustrated here is a tranquil piece with its focal point depicting a sky blue silhouette of a mihrab – an ornamental indentation in the wall of a mosque – which marks the direction of the qiblah. Mihrabs are usually shaped like a doorway and decorated with tiles and calligraphy to create prominence. In addition to marking the qiblah, the niche also amplifies the voice of the Imam during congregational prayer. The traditional mihrab is a common element of Islamic mosque architecture throughout the world. Ahmad Khalid Yusof conveys the beauty of Islamic architecture through this piece and its rectangular dimension is symbolic of a prayer rug. Ahmad Khalid Yusof was an art academician, an artist and an activist all rolled into one. After graduating from the Malayan Teachers College in Kirby, Liverpool in 1957, he joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He then studied at Winchester Art School (1966 to 1969) and continued his studies at Ohio University, obtaining his MFA in 1976. He taught at the Mara Institute of Technology between 1970 and 1989, retiring as Deputy Dean in Academic Affairs. He served as Shah Alam Art Gallery director from 1991 to 1997, and was the founder-president of the Malaysian Artists Association established in 1979. In 1994, he was appointed Dewan Bahasa dan Pustaka guest writer.

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

UNTITLED, 2009

Signed and dated 'ISMAIL MAT HUSSIN 2009' (lower right)

Batik

94cm x 73cm

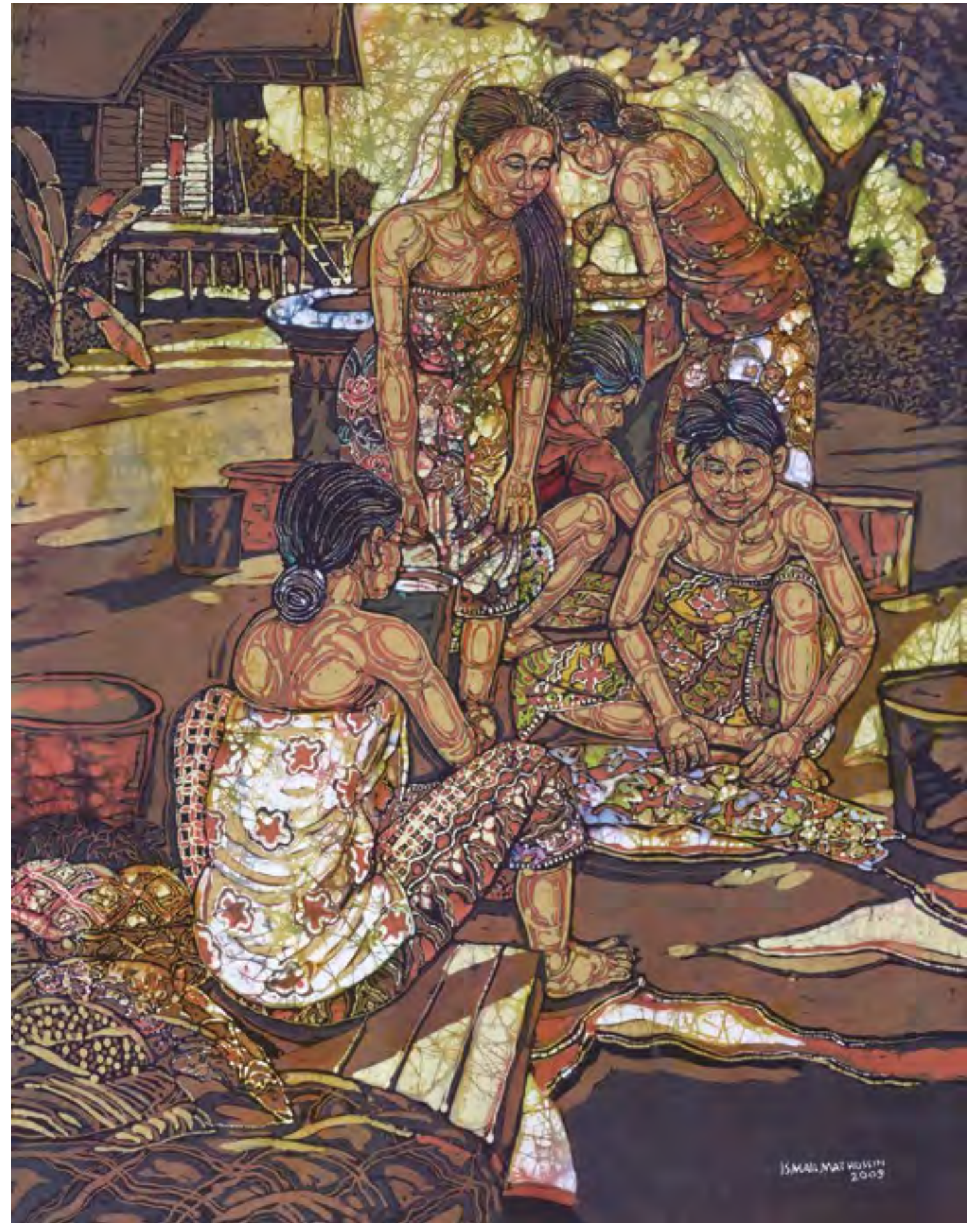
PROVENANCE

Private collection, Selangor.

RM 18,000 – RM 30,000

The self-taught Ismail Mat Hussin shows his deft hand with the medium of batik, combining the intricate patterns commonly associated with the medium with his detailed knowledge of human anatomy. The scene, depicting several ladies in the midst of housework, was a common scene in rural kampungs of the time.

Ismail was also adept with watercolours which he learnt from school-teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).



CHUAH THEAN TENG, DATO’

b. China, 1912 - d. Penang, 2008

UNTITLED, undated

Signed ‘Teng’ (lower left)
Batik
101cm x 60cm

PROVENANCE
Private collection, USA.

*PINKGUY Conservation Framing for this Lot.

RM 18,000 – RM 32,000

A common scene during the olden days, this artwork depicts two women in baju kurung – one a mother, carrying the child with her left hand, and another lady, in what is seemingly an exchange. The mother is looking at the basket of fruit before her, and her hand reaches out to pick the best of the bunch, while the other lady looks attentively, hoping to close the sale.

Teng, as the artist is more popularly known, is widely recognised as the ‘Father of Batik Painting’. “In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik – not just decorative designs, but large and frequently complex figure compositions,” Professor Sullivan once said. Teng developed the traditional craft into a fine-art construct in 1953 and unveiled the innovations to great fanfare in his first solo at the Arts Council Penang in 1955. He held another solo of his batik art in London in 1959. The images of his works, *Two Of A Kind*, and *Tell You A Secret*, were chosen for UNICEF’s greeting cards in 1968 and 1988. Teng was accorded a Retrospective in 1965 and a Tribute in 2008 by the National Art Gallery Malaysia, and was invited to showcase among the Commonwealth’s greatest artists in an exhibition in London to mark Queen Elizabeth II’s Silver Jubilee in 1977. The Penang State Government Awarded him the Dato’ title in 1998 and named him a Living Heritage in 2005.





33

LEE KIAN SENG

b. China, 1948

THE GREAT JUDGE OF CHINESE, undated

Batik
59cm x 59cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing
for this Lot.

RM 4,000 – RM 7,000

Lee Kian Seng is one of the most innovative artists working in batik, particularly in his *Soul & Form Series*, and in other media. His batik-art phase was for over nearly 20 years, and this partly led him to winning Japan's Creation Award (Overseas Prize) in 1993. He also won Honorable Mention for batik and 3rd Prize for Mixed Media in the 1968 Salon Malaysia. This rare early batik work of his delves into the story of the legendary Judge Dee, a semi-fictional character based on the Di Gong An of the historical figure Di Rentjie (c. 650 – c. 700), a statesman and a wise and brave country magistrate during the Tang Dynasty. Lee is more interested in the persona of Judge Dee as a seeker of truth, with courage of conviction and a sense of righteousness. Judge Dee was made famous by Robert van Gulik, who went on to create his own stories involving complicated cases with interesting twists. Judge Dee has been adapted into newspaper comics, TV series and even movies – Tsui Hak's

two movies in 2010 and 2013, starring Andy Lau and Mark Chao respectively.

Self-trained Lee Kian Seng represented Malaysia at the World Expo in Osaka, Japan, in 1970. He swept the Major Awards in the Malaysian Landscape competition (1972) and the Young Contemporary Artists competition (1975). He held his first solo in 1966 at the age of 18. He represented Malaysia in the 3rd Asean Square Sculpture Symposium in Jakarta in 1984 when he built the monumental *Peace, Harmony And One*, and which he translated into miniature art jewellery adornments. His other accolades include 1st Prize (oil) in the Young Artists competition in 1966, 3rd Prize in the Malaysian Art Competition in 1964 and Minor Award in the Man And His World competition in 1973. One can often spot his installation works / conceptual art in important exhibitions at National Art Gallery Malaysia.



34

KENG SENG CHOO

b. Kedah, 1945

GOOD HARVEST, 1970

Signed and dated 'Seng Choo 70' (lower left)
Batik
46cm x 72cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing for this Lot.

RM 4,000 – RM 7,000

Illustrated here is a trio of women in the act of harvesting rice, stylistically executed in batik medium by talented artist Keng Seng Choo. Dated 1970, this charming piece recounts the livelihood of the Malaysian rural life, which is still relevant today more than four decades later.

A graduate of the Nanyang Academy of Fine Arts, Singapore in 1965, Keng Seng Choo has exhibited his works locally and abroad since. His works have won numerous awards including a Silver Medal at the New York International Art Show (1970) and First Prize at Pastel In Malaysia competition organised by Micasa Hotel Apartments (1988). Among the group exhibitions he participated were 10 Friends Art Exhibition in Kuala Lumpur and Singapore (1966), Special Art Exhibition on Bali Scenery and Subjects at Shangri-La Hotel, Singapore (1971), the Taegu International Art Biennale (1991–1996), Open Show at the National Art Gallery, Kuala Lumpur (2001), Garis-Garis Penghayatan, Core Design Gallery (2010), Towards Serenity, G13 Gallery (2012) and Contemporary Nanyang Art Exhibition, Soka Exhibition Hall, Kuala Lumpur (2015).



35

M SUKRI DERAHMAN

b. Kelantan, 1975

MARKET SCENE, 2016

Signed and dated
'M Sukri Derahman 2016 15/12/16' (lower left)
Batik
102cm x 113cm

PROVENANCE

Private collection, Kelantan.

RM 4,500 – RM 8,000

A slice-of-life scene of a busy street, where a rickshaw is looking for passengers, and ladies exchange the village gossip. Meanwhile, sellers are seated on the roadside, peddling their harvest and merchandise.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* in 2015, and the *Gelora Timur Exhibition* at Dita Colour Gallery, Kuala Lumpur in 2016.

36

ZHENG YUANDE

b. Selangor, 1960

OPERA (CORRIDOR), 1998

Signed and dated 'Yuande 98' (lower left)
Oil on canvas
100cm x 45cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing for this Lot.

RM 6,000 – RM 10,000

A behind-the-scenes look at a Chinese opera performer, brows furrowed, and waiting in the dark, away from the stage lights. Pondering or waiting, our performer stands still, contemplating – that is, until the stage beckons.

Active since the 1980s, Zheng Yuande is known for his series of paintings on Chinese opera around the 1980s to 1990s. Through the years, his work has attracted a distinguished list of discerning private and corporate collectors, chief among them, Bank Utama (now RHB Bank) Kuala Lumpur, Chulalongkorn University Bangkok, Malaysian Institute of Arts, British Council Malaysia, NN Gallery, Shell Malaysia, Australian High Commission, and Galeri Petronas. Currently, Zheng's focus is on 3D molded metal artworks, with a unique focus on the fluidity and movement of the human body.



TEW NAI TONG

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

STILL LIFE, 1958

Signed and dated 'Nai Tong 58' (upper left)
Oil on board
53cm x 43cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

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

RM 8,000 – RM 13,000

This studio study 60 years ago when Tew Nai Tong was studying at the Nanyang Academy of Fine Art in Singapore bears witness to his early promise and his Nanyang leanings, after the founder Lim Hak Tai's dictum of incorporating local flavours and materials, and which in later years had also incorporated part of the School of Paris chic, particularly promoted by Georgette Chen.

Tew Nai Tong furthered his art studies at the Ecole Nationale Superieure des Beaux-Arts in Paris (1967-1968). On his return, he taught at several academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985), and the Saito Academy of Art (1986-1988), before turning fulltime in 1992. His first exhibition was at the British Council in Kuala Lumpur in 1964. His career culminated in a survey exhibition called *Odyssey* at the National Art Gallery, Kuala Lumpur, in 2007. In 2009, he won the Asia Art Award in Seoul, South Korea. Among his awards are 2nd Prize in the Chartered Bank Mural Design Competition 1964; Shell Watercolour Award 1981; Best Award, Esso 1982; and the Dunlop Watercolour Award 1983. He was the adviser to the Contemporary Malaysian Watercolourist Association.



LEE JOO FOR, JOHN

b. Penang, 1929 – d. Australia, 2017

HEAVEN OR FLESH, 1969

Signed and dated ‘LJFOR 69’ with one seal of the artist (lower right)
Mixed media on paper
65cm x 95cm

PROVENANCE

Private collection, Penang.

ILLUSTRATED

Lee Joo For Retrospective 1957 – 1995 (The Art Gallery Penang, 1995, page 47)

LITERATURE

Lee Joo For Retrospective (Ooi Kok Chuen, The Penang State Art Gallery, 2008)

My Name Is Fire: The Art Of Lee Joo For (The Art Gallery, 1999)

A Tribute To Lee Joo For (Art Salon @ SENI, 2009)

RM 6,000 – RM 10,000

A man and a woman – the perennial multi-layered theme in John Lee Joo For’s creative works in paint and in print. Two beings of different sex juxtaposed together fused in union as a consummation, and as the sacrosanct family unit in his Born-Again beliefs, or as a platonic friendship veering closely to romance, and as fornication for plain lust. They are about temptation and sins, fame and glory. In his heady day, John Lee Joo For, by his own outward confession, was a philanderer and his art and plays were filled with salacious overtones. Here, the female, obviously drop-dead gorgeous, has a legion of suitors, on her left and behind her, like smitten puppies ready to do her bidding. John Lee was the toast of the day, with his play, *Son Of Zen*, being shown at the Hatch-Billops Studio Players, off Broadway, in New York on Feb 2, 1969. He had some 30 staged plays and 30 Pop-Malayan radio plays, including *The Propitious Kidnapping Of The Cultured Daughter* (1978), which as staged in Penang as well as in Australia. John Lee single-handedly invented the first few chapters of Malaysian drama. He won the Best Playwright Award for three consecutive years. He wrote, performed, directed and produced them. The painting was at a time when he had a one-man show in Kansas University City

after another at the International Institute in New York. It came a year after his ground-breaking Oriento-Byzantine series of works in 1968, with its grandiose manifesto. The near life-and-death situation he experienced on May 13, 1969, eventually led to his migration to Australia in 1973 (*A Tumultuous Struggle: The Life And Art And Times Of John Lee Joo For, John Lee Joo For Retrospective*, by Ooi Kok Chuen). But there was another reason. “I got frightened by the curtailment of my freedom, not only the political but the creative expressions and my spiritual search,” he told writer Ooi Kok Chuen in an interview in Melbourne in 2008 for his retrospective.

John Lee graduated from the Brighton College of Art, England, 1959; Camberwell School of Art, London, 1962; and the Royal College of Art, London, 1963. He was given a Retrospective, first by The Art Gallery, Penang, in 1995, and then another by the Penang State Art Gallery in 2008. A consummate artist, John Lee’s biggest drama achievement was the staging of *The Call Of Guadalupe*. His first novel was called *Twenty-Seven Days Has February* followed by *Sara And Sanjiro*, a novel he co-wrote with his son-in-law Stephen Gray.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

LADY WITH LEAVES, undated

Oil on canvas laid on board
42cm x 33cm

PROVENANCE
Private collection, Penang.

ILLUSTRATED
Lee Cheng Yong Retrospective (Dato’ Dr. Tan Chee Khuan,
Penang State Art Gallery, 1996, page 23)

RM 13,000 – RM 23,000

It’s not known who’s the woman depicted amidst plants with large pendulous leaves, but the woman with shoulder-length hair and fair and smooth complexion looks like a village damsel with no jewellery on her, not even earrings. There’s something that looks like a sarong wrapped over her chest, but you could only guess from the small little triangle of red on the bottom right (of the painting) that passes for it. She looks lost in thought. Is it boyfriend / hubby tiff, or sheer boredom and drudgery of rural life? What is she contemplating?

Lee Cheng Yong is arguably the most versatile of the pioneer artist who also devoted his life to teaching Art, mostly at Han Chiang High School in Penang. He studied at the Sin Hwa Art Academy (later known as Shanghai Academy of Fine Art) in 1927 and taught Art at the Chung Ling High School in Penang. He was given a Retrospective by the Penang State Art Gallery in 1996 after solo exhibitions in 1934 (Philomatic Union, Penang) and 1960 (Chin Kang Association, Penang). He became first president of the Penang Chinese Art Club, which he formed in 1936.



RAFIE ABDUL RAHMAN

b. Negeri Sembilan, 1947

SCHOOL GIRL – LENA, 1978

Signed and dated ‘R. Rafie 78’ (lower right)
Oil on canvas
46cm x 41cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 4,500 – RM 8,000

Self-taught Rafie painted this portrait of his daughter, Lena, in the pinafore uniform when she was still schooling. The facial expression is well captured, and the bright big eyes are full of hope, probably hope for her own future, and the country. She seems poised to streak across the sky towards something bright and marvellous. She must be in her 50s now, and if working, what did she take up, and how has school prepared her in life? In the early years, the only schools were the *sekolah pondok* (‘hut’ schools), madrasahs and other Islamic religious schools. Education was a privilege denied for girls, especially those from poor families. But this changed when primary education was made compulsory, and Malay-medium national schools set up in the 1970s. And many women have excelled in their chosen fields like Tun Dr Siti Hasmah Mohd Ali, Tan Sri P.G. (Phaik Gan) Lim, Datuk Nicol David and Datuk Ambiga Sreenivasan. In the early years, pre-school was unheard of, but now it has become virtually a must. Today, Malaysia boasts of some 43 universities, 31 private university colleges, 9 foreign university branch canvases, and 414 private colleges in Malaysia. In Pakistan, there was the case of Malala Yousafzai who was shot by Taliban militants for campaigning for female education in 2012. She eventually won the Nobel Peace Prize.





41

YUSOF GHANI

b. Johor, 1950

TARI, 1987

Signed 'Yusof Ghani 87' (lower right)
Charcoal on paper
27cm x 37cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500

A sketch of bodies in motion, graceful and powerful. Yusof Ghani captures the essence of dance in this piece, and these figures are seemingly dancing in the air, their toes and feet off the ground.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. But he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. His Tapak Gallery and studio organised the *Shah Alam Biennale* involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received.



42

HARRIS RIBUT

b. Selangor, 1951

DANCING COUPLE, 2002

Signed and dated
'HARRIS RIBUT 02' (lower left)
Acrylic on canvas
91cm x 91cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000

Harris Ribut is known for his overly plump women doing household chores or dancing merrily, and in this piece, he depicts a Malay couple dancing gracefully. Though their forms are distinctly voluminous, but there's nimbleness and grace as these figures do not have elephant feet – on the contrary, their feet are small and pointed, to the point where they resemble a ballerina's poise, specifically the seventh position.

Harris started being a street artist and started learning painting at the Angkatan Pelukis SeMalaysia (APS) base. He worked as a paste-up artist in a publishing house. He then joined a Bahasa Malaysia daily as a graphic artist, then art director, and was even a reporter and a sub-editor. At one time, he had a pondok base at the artist's colony in Conlay, under the Malaysian Handicraft Centre, Kuala Lumpur. His wife, Fauziah Ismail, also paints, but of exaggeratedly thin women.



43

SIVARAJAH NATARAJAN

b. Kuala Lumpur, 1967

MEETING WITH THE GODDESS, 2006

Signed and dated
'Sivarajah Natarajan March 2006' (lower left)
Mixed media on canvas
159cm x 90cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

Sivarajah Natarajan's paintings are influenced by music and the performing arts encompassing "odissi, bharatanatyam, gotipua (boy-dancers of Odisha), Balinese and Javanese court dances, contemporary modern dances and the traditional Malaysian theatre forms of makyong, menora and main puteri".

Sivarajah Natarajan received his degree in Fine Art at Malaysian Institute of Art in 1992. He is the curator, technical director, lighting and set designer for Sutra performances. He held his solo exhibition *Dance Of Forever* at The Artist's Studio, Concorde Hotel, Shah Alam (2002). His awards include Best Set Design, BOH Cameronian Annual Award (2005), Best Lighting Design Award, BOH Cameronian Annual Award (2010), and a special award from Astro Vanaavil for his dedication, professionalism and vital contribution (2014).



44

LUM WENG KONG

b. Seremban, 1952

SUCCESSFUL (马到功成), 2012

Signed and dated 'W Kong 2012'
with one seal of the artist (lower right)
Mixed media on rice paper
54cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing for this Lot.

RM 2,000 – RM 3,500

A study in grace and power, Lum Weng Kong encapsulates the majesty of horses through his brush. With hints of Chinese brush painting and expressionism, the piece is a contemporary rendition on traditional Chinese depictions of horses.

Lum Weng Kong is a contemporary Chinese painter, and is Vice President of Malaysia Calligraphy and Chinese Painting Alliance. He mainly uses animal motifs, in particular the animals in the Chinese zodiac, as his inspiration, as well as themes commonly found in Chinese art, like warrior images, landscapes, and tea pots. He is also an educator, with stints as an academic advisor in Institute of Neo Art, Sabah Art Institute, and Chung Hua High School, Kluang, Johor.



45

YUSOF GAJAH

b. Negeri Sembilan, 1954

ELEPHANT SERIES, 1996

Signed and dated 'Yusof Gajah 96' (lower right)
Acrylic on canvas
91cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500

Living up to his name, here is a whimsical, fun take on an elephant. A pachyderm is decked out in red, and oddly enough, is wearing striped socks! The birds under its feet must be having a hard time supporting its weight.

Yusof Gajah is one of the nation's foremost naive artists. A writer and illustrator as well, Yusof has an affinity towards elephants (gajah means elephant in Malay), and has published several children's books with these gentle giants playing the lead role. Aside from his art, he is also an educator, conducting workshops on children's picture books, as well as being actively involved in storytelling and children's literature.



46

SABRI SALLEH

b. Penang, 1966

WHEN NATURE STRIKE II, 2005

Signed and dated 'Sabri Salleh 05' (lower right)
Oil on canvas
122cm x 183cm, diptych

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

In this piece, Sabri Salleh plays with geometric abstract forms, featuring two chaotic halves (each with harsh tones) meeting and merging at the center, creating a warm yellow glow.

Sabri Salleh was educated at the Sain Academy of Art, Penang, now defunct, graduating in 1986. He became a full-time artist in 1990, focusing on figures and Nature. He is one of the artists in the Conlay Art Colony commune. In the Henry Butcher November 2017 auction, his work *Untitled* (2005) sold for RM7,840.



47

SABRI SALLEH

b. Penang, 1966

DIALOGUE SERIES, 2010

Signed and dated
'Sabri Salleh 2010' (lower left)
Mixed media on canvas
74cm x 104cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

War, enmity and the Fall of Man come about when there is a breakdown in communications, and dialogue is the most underrated virtue. Whether it is a dialogue with one's self or others, or with Nature and by extension, the Almighty, there is always the search for resolution, closure or a certain truth. It is a spiritual journey in overcoming one's own ego, pride and the hypocrisies.

Sabri Salleh's *Dialogue Series* etches a human configuration as a living entity amidst the flux of life paint, with confetti of coloured paper as mood triggers, mostly of the happy kind. Sabri Salleh studied at the Sain Academy of Art, Penang, now defunct. He has been with the Conlay Art Colony in Kuala Lumpur for the last 20 years, but unfortunately the art commune had to make way for development this June. In 1996, he scored double success with the Major Award in the Penang Young Artists competition and also his first solo called *Expressi* at Corus Hotel, Kuala Lumpur, which was followed by another at the NST Gallery in 2010. He was given the title, Outstanding Artist, at the Tokyo Metropolitan Museum. In the Henry Butcher November 2017 auction, his work *Untitled* (2005) sold for RM7,840.



48

MAAMOR JANTAN

b. Kedah, 1961

IRAMA MALAYSIA, 2003

Signed and dated
'Maamor Jantan 2003' (lower right)
Oil on canvas
91cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,500 – RM 6,000

Maamor Jantan illustrates here what and who that make Malaysia great. On the right, the Petronas Twin Towers stand tall, alongside the bright sun. Meanwhile, many faces of different colours – a symbol of the various people groups that make the nation – are in display, as is the Jalur Gemilang smack in the middle.

In Malay art circles, he is known as Mr Cakcibor (The Dragonfly Man), although everyone knows his name, Maamor Jantan. A protégé of Khalil Ibrahim, Maamor Jantan has come of his own through sheer diligence and practices. He would go all around the country to paint, often with his group of friends and at one time with Khalil himself, when he was more mobile. He has set a palette of mauve hues from light to darker (nocturnal scenes) with delicate transparency. Whether it is a Malay kampung scene, kenduri, fishing village, the country landscapes, his Cakcibor will be there, large and small. Mentored by Khalil in 1984 when he was an apprentice machinist, it took him nearly 30 years before he had his first solo, titled *Figment Of Imagination* at Universiti Malaya Art Gallery, in April 2014, showing some 150 works. He was a resident artist there, and also had a stint at Belanda Gallery in Langkawi. He is also from the core Conlay group of artists. He is also a musician, leading a traditional keroncong (Malay orchestra) group which even performs in Indonesia.



49

JACK TING

b. Sarawak, 1968

FATHER AND SON, 1999

Signed and dated (lower right)
Oil on canvas
120cm x 146cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,500 – RM 13,000

The painting depicts a son departing from home (probably for furthering studies at another city / country), and captures the emotions of father and son during separation. Asian fathers are usually strict, and shy to express their feelings and love towards children. Their love is always there, always at the back hoping the best for the children, supporting them morally the best that they can.

Jack Ting graduated from Kuala Lumpur College of Art with a Diploma of Fine Art in 1992. Since then, he has won several awards in the 1990s, as well as multiple solo exhibitions which include *Ceremonies* at Art Salon, Kuala Lumpur in 1998, and *Drifted Glimpses* at The Gallery @ Star Hill, Kuala Lumpur in 2008. He is a member of the Malaysian Watercolour Organisation, Malaysian Artist Association and Federation of Malaysian Artist, Malaysia.

50

ISMAIL LATIFF

b. Malacca, 1955

*GUNUNG BAYU EMAS,
PUTERI PERMATA DELIMA, 1990*

Signed and dated (lower right)
Mixed media on paper
75cm x 54cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000



A common theme in Ismail Latiff's body of work is a small circle (a celestial body) shining in the midst of a pattern of his inspiration, usually against a landscape, skyscape or flora. In this piece, it's against a mountain, and the sky illustrated with a mix of red, orange and white.

Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute, MARA Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely *Nine Years* with Art Salon, Kuala Lumpur (1993), *Magic In The Sky*, Kuala Lumpur (2005) and *Come Fly With Me*, Kuala Lumpur (2008). He participated in a group exhibition titled *The Prayer* organised by NN Gallery in 2012 and his work was featured at the Affordable Art Fair, Singapore in 2014.

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

FORBIDDEN GARDEN, 1997

Signed ‘A. SHUKRI MOHD’ (lower right) and dated ‘01/1997’ (lower left)
Mixed media on canvas
45cm x 41cm; 43cm x 45cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

One of the founding members of the cult Matahati artist’s cooperative, Ahmad Shukri has been consistently creating awareness on the environment and the balance with other living entities like insects and animals through his inimitable works. This set is evident of that, with the dominant use of butterflies and flora as the core motif.

Ahmad Shukri graduated from the Mara Institute of Technology in 1991. He first tasted success when he won the 1st Prize in the one-off Malaysian Art Open at Galeri Petronas in 1994, with his work of chloroformed butterflies. In 1997, he won the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition and the Juror’s Choice Award in the Philip Morris Asean Art Awards finals in the Philippines. He was also in the top 5 Malaysian-level winners in the 1999 Asean Art Awards. He was chosen for the Asean Art Show at the Fukuoka Art Museum in 1994. Shukri took part in the Sharjah Biennale (2003), residencies like Rimbun Dahan (2003), the Echt in Amsterdam, the Netherland (2013), and workshops in Bangladesh and Denmark (2002). His solos include 92939495969798 and Ahmad Shukri (Art Salon, KL, 1998 and 2001), Boy And Girl (Taksu, KL, 2002), Virus (Art Seasons Singapore, 2003), Fitting Room (XOAS, KL, 2005), Golden Gate (Pace Gallery, 2012), Kaki Jual (Nadine Fine Art, 2016), and Made In Malaysia (The Edge Galerie, 2017). The exhibition, Warning: Tapir Crossing, marked the opening of the Patisatu gallery and studio in 2009.



YUSOF GHANI

b. Johor, 1950

UNTITLED, undated

Signed 'Yusof Ghani' (lower right)
Mixed media on paper
74cm x 54cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 10,000 – RM 18,000

This piece resembles the tribalistic grotesque masks that form his visual research. Nevertheless, masks, empowering some cultures, are also modes of deception and concealment of one's identity. They are also ritualistic with dark powers but can be talismanic, too. The danger is that if one wears a masks often and long enough, it becomes the skin, and no longer the second skin. We hide ourselves behind many masks, and in doing so, trapped ourselves in fear of being found out.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. But he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. His Tapak Gallery and studio organised the *Shah Alam Biennale* involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received.





53

RAFIEE GHANI

b. Kedah, 1962

UNTITLED (A STILL LIFE STUDY), 2004

Signed 'Rafiee Ghani' (lower left)
Mixed media on canvas
71cm x 99cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

Peering outside, everything seems muddled, chaotic and blur; but when in one's abode, clarity and structure is found once again. Within the confines of privacy and solitude, one can gain much-needed focus, which one can use to further his / her own goals. So take a while and be comfortable being in solitude. A still life study, first that caught attention would be the hanger with a towel hung on it.

Rafiee Ghani won the Minor Award in the coveted Young Contemporary Artists exhibition (BMS) and won the Minor Award in the 1991 Salon Malaysia. He was 2nd in the one-off Malaysia Art Open (MAO) in 1994 and among the five Juror's Choice Award winners in the Philip Morris Asean Art Award, Malaysia. He first studied at the De Vrije Academie Voor Bildeendie Kunst at the Hague, the Netherlands, in 1980, but did not complete. He finally obtained his Diploma of Fine Art at the Universiti ITM (1981-1985), and a Master's from the Manchester Metropolitan University (Manchester Polytechnic) in Britain (1986-1987). He had taught at the UiTM for few years, then had a teaching stint in Mahe, the Seychelles, in 1991-1993. His 2016 work titled *The Beginning Of The Red Sea* was sold for a record breaking HKD 325,000 in Sotheby's Hong Kong April 2017 auction sale, while another piece fetched more than HKD 200,000 in Sotheby's Hong Kong April 2018 auction sale.

54

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

BUKIT BINTANG, 2014

Signed and dated 'RSA '14' and
inscribed 'BUKIT BINTANG' (lower right)
Acrylic on canvas
114cm x 85cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000



An exercise in contrast, artist Raphael Scott Ahbeng (RSA) draws out hints of vibrance from cold and rigid branches of white and gray dominating the piece, with pockets of bright red, orange, yellow and green peeking out. Slowly making its way out, the bright colours can be expected to permeate and brighten the picture, if it was a moving picture.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng still paints on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he is sometimes known, is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition *Legend: A Borneo Artist* at PINKGUY Gallery, showcases the complete oeuvre of Raphael's 60 years of work.



55

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

DALANG SERIES: DECONSTRUCT TO RECONSTRUCT #1, 2016

Signed and dated 'NIZAR 2016' (lower right)
Acrylic on canvas
153cm x 153cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

The *Dalang Series* has proved to be Nizar Kamal Ariffin's more popular series, with one *Whispering World* fetching RM16,344.60 for a similar sized work at the KLAS auction on June 26, 2016. The same auction also holds his record, RM22,400, for a *Siri Dunia* work at its auction on March 22, 2015. Muted, pale colours serve as the backdrop, with an eclectic mix of sharp angles and curved lines whirling and crashing onto one another.

Nizar became active when he joined Senika (Pahang Art Society) in 1984 and became a resident artist at the Taman Seni Budaya in Pahang, and the next year, he had dual first solos in Kuantan (Hyatt Hotel) and Kuala Lumpur (City Hall). He graduated with a BFA at the Universiti Sains Malaysia in 1986 and moved to Kuala Lumpur in 1993. He joined the Conlay Art Colony commune in Kuala Lumpur in 1998. In 1999 and 2000, he received Honourable Mentions in the Philip Morris Asean Art Awards, Malaysia competitions.



56

ZAINAL ABIDIN MUSA

b. Perak, 1960

SHADOWS AT PASIR TENKORAK, 2004

Signed and dated 'Zainal 2004' (lower right)
Acrylic on canvas
103cm x 136cm

PROVENANCE

Private collection, Selangor.

RM 7,500 – RM 13,500

The beach – a peaceful getaway; a serene outpost, away from life's various troubles. Here, Zainal Abidin Musa (some call him Monet of Malaysia) transplants the viewer to Malaysia's great locales of interest, and with it, the various emotions associated with it. Just take your time, and soak it all in.

With a deep interest in art, Zainal Abidin Musa enrolled at Institut Teknologi MARA to pursue a degree in Fine Art. He graduated in 1983 with a promising career as an artist, having won an award from the Malaysian Young Contemporary Artist competition – one of Malaysia's more prestigious art competitions. Formerly working in advertising, he has now returned to his first love – painting, once again taking up the brush, with no signs of slowing down or stopping. He has been active since the 2000s, with entries in various group exhibitions, as well as having had solo exhibitions in Kuala Lumpur.



57

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1999

Signed and dated
'Khalil Ibrahim 99' (lower right)
Oil on canvas
20cm x 27cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Khalil Ibrahim, The Art Journey
(Mediate Communications Sdn Bhd, 2015)

RM 6,000 – RM 10,000

The heroic qualities of man can be seen in those doing menial labour on the fields, plantations or out at sea. They are all ordinary people going about their tasks without fanfare at dusk or at the crack of dawn and with a commitment, discipline and ethics that are second to none. One of Khalil Ibrahim's favourite topics is about fishermen at work on shore after their haul from the sea. It's tough work but many hands help to complete the tasks at hand faster, so that they can have a well-deserved rest with their families later in the evening.

Khalil Ibrahim is one of the best southpaws in Malaysian art although he could not paint now after suffering a stroke in 2012. He studied at the St Martin's School of Art and Design in London in 1959-64, for his National Diploma in Design, and followed up with a post-diploma in 1965. On his return from London, he had only a very brief stint teaching as he was on a Pahang government scholarship, but he was released from his bond, and decided to turn fulltime in 1966 and has never looked back since. He was also a co-founder of the Malaysian Watercolour Society. His first solo in 1970 at Samat Art Gallery, Kuala Lumpur, was of his batik and watercolours, and he followed it up with another solo in Indonesia.



58

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 2002

Signed and dated
'Khalil Ibrahim 002' (lower right)
Acrylic on canvas laid on board
17cm x 22cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Here, Khalil Ibrahim illustrates a behind-the-scenes look at nautical folk – fishermen tending to their nets. Their nets need to be properly maintained in order to maximise their catch.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St Martin's School of Art and Design in London in 1959-64, for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to turn full time, and he has been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. His two main exhibitions so far were *Khalil Ibrahim: The Art Journey* in Petaling Jaya (2015), and *Khalil Ibrahim: A Continued Dialogue* at Galeri Petronas in 2004.



59

WONG PERNG FEY

b. Kuala Lumpur, 1974

NATURE STUDY, 1998

Signed (lower center)
Acrylic on paper
53cm x 78cm; 52cm x 74cm (set of 2)

PROVENANCE

Private collection, Penang.

RM 2,500 – RM 4,500



Wong Perng Fey's highly personalised interpretations of the Malaysian landscape are full of tactility, ambience and emotions, expressing Perng Fey's own reaction to the depletion of nature. His dramatic gestures and abstract renditions are unconventional and give an unusual perspective in conceptualising landscape.

Wong Perng Fey graduated from the Malaysian Institute of Art, Kuala Lumpur in 1998. Having had solo exhibitions in Singapore, Indonesia and Australia, he has also participated in numerous group exhibitions such as *Aku – 99 Self Portraits* (1999) and *Landscape To Landscape* (2002) at Galeri Petronas, Kuala Lumpur. He also exhibited at Young Contemporaries (2002 & 2003) at National Art Gallery, Kuala Lumpur. In 2002 he was selected for the Rimbun Dahan Residency. His works have been shown in major galleries in Malaysia and are held in the collections of the National Art Gallery Malaysia and Galeri Petronas as well as many respected private collections locally and abroad.



60

WONG PERNG FEY

b. Kuala Lumpur, 1974

UNTITLED, 1999

Mixed media on plywood
52cm x 52cm

PROVENANCE

Private collection, Penang.

RM 2,000 – RM 3,000

Wong Perng Fey has been touted as a contemporary landscape artist, playing with atmospheric and chromatic hues and textural nuances, often in ambitious large-format works. His landscapes are not the picturesque types or filled with soaring paeans of rarefied peaks, but one full of character, though lolling between abstract and realism, and raw beauty. They are transient like the humans passage, and often, there is little suggestion even of human habitation, though there is of human intervention. Perng Fey is in Beijing for the past seven years, including a stint at the famous 798 Art Zone in Dashanzi and the now demolished Heiqiao art district.

Wong Perng Fey graduated with a Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1998, and was Rimbun Dahan's resident artist in 2002. His first solo was at Valentine Willie Fine Art in 2000 and had several solos at Richard Koh Fine Art including *Equilibrium* in 2014 and *Impetus* in January 2018. He took part in Art Stage Singapore 2015, Beirut Art Fair 2011 and Art Expo Malaysia 2011. Among his overseas shows were *Role Play* (Vivi Yip Art Room, Jakarta, 2009), *I'll Wait For You To Come Back* (Slot Gallery, Sydney, 2010), *The Other Shore* (798 Art Zone, Beijing, 2012), *Equilibrium* (Art Seasons, Beijing, 2014) and *Tonight The Light Is Almost Sweet* (Hong Kong, 2015).



61

GAN CHIN LEE

b. Kuala Lumpur, 1977

LYING NUDE, 2012

Signed and dated on the reverse
Oil on board
30cm x 60cm, diptych

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,800 – RM 6,000

Here, the lady lies on her back, against a mattress dispersed in a stream of vivid colours. Based on her pose and the layout of the furniture, it would seem that she is in her private space – no need for rigid or awkward poses, just her in a state of relaxation.

A finalist in the Saksi Competition in 2003, he got into the winning circle big-time when he was one of the five who won the Malaysian Emerging Artist Award (MEAA) in 2009, the others being Mohd Al-Khuzairie Ali, Poodien, Samsudin Wahab and Bakir Baharom. After his Diploma in Illustration at the One Academy of Communication Design, he went to China for his Advanced Studies in Mural Painting (2005) and Masters in Fine Art (2008, where he also won the Graduate Creation bronze prize) at the prestigious Central Academy of Fine Arts. In 2010, he won the Platinum Awards by the One Academy, where he lectures now. He is blessed with a beautiful baby girl recently. His works *No Place For Diaspora* and *Islamophobia Is A New Form Of Racism* were exhibited at Dhaka Art Summit's program *Bearing Points*, alongside works by Raqib Shaw, Liu Xiaodong etc.



62

BAHARUDDIN MAT YUNOS

NUDE, 2001

Signed and dated (lower right)
Oil on canvas
90cm x 60cm, diptych

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,000 – RM 1,800

This diptych of a standing female nude, from the front and back, presumably the same person, works on the build-up of staccato daubs of paint laid out with the palette knife, forming a textural faience of wavy relief. The accentuations of light trace the body forms and postures, while the luminous yellow is enhanced by the black backdrops. Both images betray a certain awkwardness, as the one glancing at something on her left, seems to be trying to cover her crotch instinctively with her right hand, while the one with the back turned lifts her left leg in akimbo setting the foot against the back of the right knee. Is she an artist's model and used to dramatize the time a woman is about to have her first sexual encounter, and why and how?

LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

WOMAN WITH WHITE CLOTH, undated

Oil on canvas laid on masonite board
51cm x 43cm

PROVENANCE

Private collection, Penang.

LITERATURE

Lee Cheng Yong Retrospective

(Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 1996, page 26)

RM 19,000 – RM 34,000

Like Renoir, Lee Cheng Yong seems to prefer more well-rounded women as can be seen in his paintings of women, including this one. *Woman With White Cloth* shows one who is half-naked, and with her tanned skin more reminiscent of Paul Gauguin's Tahitian damsels. Besides, she is too large sized for a local while draping herself with a white cloth to cover her lower half. She seems to be stubbing the sand in front of her with the forefinger of her left hand while waiting for somebody, a lover perhaps, or something. The landscape is sparse except for the sturdy tree trunk on the right with the root tentacles prominent.

Lee Cheng Yong is arguably the most versatile of the pioneer artist who also devoted his life to teaching Art, mostly at Han Chiang High School in Penang. He studied at the Sin Hwa Art Academy (later known as Shanghai Academy of Fine Art) in 1927 and taught Art at the Chung Ling High School in Penang. He was given a Retrospective by the Penang State Art Gallery in 1996 after solo exhibitions in 1934 (Philomatic Union, Penang) and 1960 (Chin Kang Association, Penang). He became first president of the Penang Chinese Art Club, which he formed in 1936.



KUO JUPING

b. China, 1908 – d. Penang, 1966

UNTITLED (SELF PORTRAIT), 1952

Signed and dated ‘若萍 一九五二’ (lower right)

Oil on canvas laid on board

60cm x 44cm

PROVENANCE

Private collection, Penang.

LITERATURE

Kuo Juping Memorial Exhibition

(Dato’ Dr. Tan Chee Khuan, Penang State Art Gallery, 1997)

The Art Of Khaw Sia And Kuo Juping

(Dato’ Dr. Tan Chee Khuan, The Art Gallery, Penang, 2014)

RM 16,000 – RM 30,000

Kuo Juping had done several self-portraits but this is perhaps one with more rough-hewn textures to show more tough character and colour. He looks studious, like a teacher, rather than the businessman he is in an import-export trade, or even an artist. Looking straight at the viewer, his simple white shirt reveals his humility and someone prim and conservative, rather than his status as one dealing with rattan, cloves and nutmeg. According to his main chronicler, Dato’ Dr. Tan Chee Khuan: “He never sold a single painting during his lifetime and signed his canvas only in Chinese, but someone later added a signature in English, probably to boost the value of the works. Sometimes, he would not sign and sometimes he would add a Chinese seal chop.”

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Art (NAFA) in Singapore but had to return a year before graduating to tend to his father’s import-export business, Sing Guan Thye & Co., in Victoria Street. He was a founding member of Thursday Art Group and the Penang Chinese Art Club in 1936. He was one of the first artists to paint the ordinary people and places such as rubber estates, oil palms / cocoa plantations, padi-fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930–2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



MOHD HOESSEIN ENAS, DATO'

b. Indonesia, 1924 – d. Kuala Lumpur, 1995

SELF PORTRAIT, 1970

Signed and dated 'Hoessein '70' (lower right)

Oil on canvas

60cm x 47cm

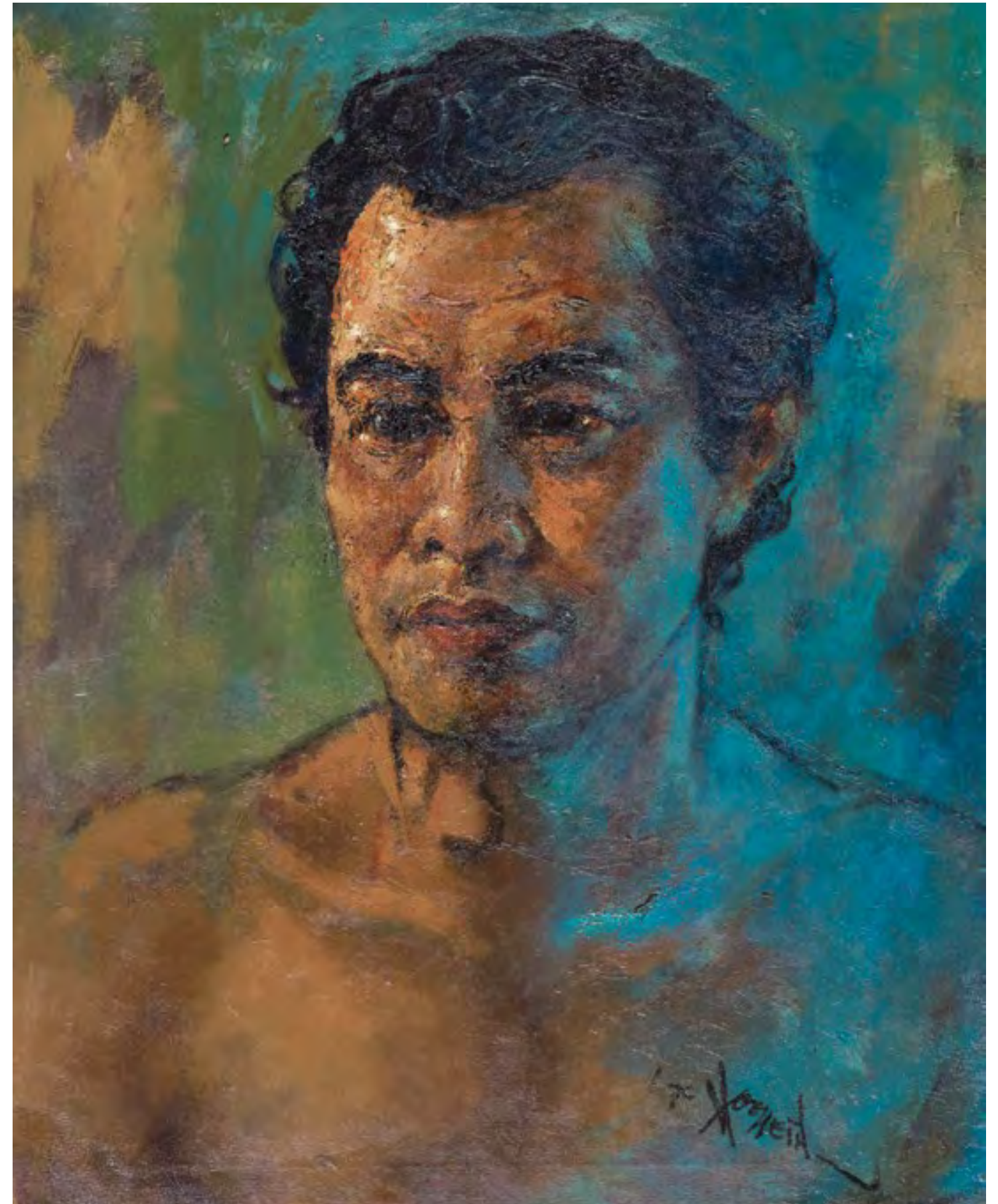
PROVENANCE

Private collection, Penang.

RM 25,000 – RM 45,000

Here we get a rare glimpse into the man behind the art. In this self-portrait, painted when the artist was forty six years of age, we see a man of intensity and steely determination, and in intense contemplation. The features are modelled carefully with fine brushstrokes, and a sense of mystery is evoked with shadows surrounding the face and neck.

Indonesian-born Hoessein Enas led a chequered life, braving the rough seas to escape from the Dutch in December 1947 from Java to Singapore, where he briefly worked as a rickshaw-rider before moving to Penang and finally to Selangor. He formed the Angkatan Pelukis Semenanjung (later SeMalaysia), based on a similar society he helped form in Indonesia. He was granted Malaysian citizenship in 1956. The then Sultan of Selangor made him a Royal portrait painter in May 1990 and awarded him the Dato' title in March 1991. He is also well remembered for his Shell commissioned paintings called *The Malaysians* in 1956. The National Art Gallery accorded him a Retrospective in 1966. His awards include fellowships from UNESCO (1960) and the United States (1968), an Asia Foundation grant (1960) and the Colombo Plan (1968).



AHMAD HASSAN

FROM HAND TO MOUTH, 1960

Signed 'Ahmad Hassan' (lower left)
Oil on canvas laid on board
90cm x 58cm

PROVENANCE

Private collection, Selangor.

LITERATURE

Meeting Modernity; 40 Years Of The APS
(Malaysian Artists Movement, 1956-1996)

RM 7,000 – RM 12,000

Ahmad Hassan painted mostly ordinary rural folk during the 1960s, at work and at play, as exemplified by his three works in the collection of the National Art Gallery Malaysia namely *Kasih Sayang* (1959), *Gadis-Gadis Nelayan* (1960) and *Menjirat Jaring* (1960). The coarse stumpy feet of the woman in the picture with slightly disheveled white hair match the sparse surroundings of wooden-panelled wall. Even her hands are large, suggesting one who eked an existence by doing laborious jobs. She seems to be sitting on the floorboard next to the steps of her raised atap-roofed house, sorting over something on the basket, although the title, *From Hand To Mouth*, may suggest that she is partaking food from the close-hatched oval basket, which doubles as a plate. Or probably, it refers to working hard (with hands) to earn a living to feed one's family.

Ahmad Hassan is one of the founding members of the Angkatan Pelukis SeMalaysia (APS), previously known as Majlis Kesenian Melayu, formed in 1956. APS, set up by Dato' Hoessein Enas based on a similar coterie he founded in Indonesia, started the figurative tradition among Malay artists before the Islamic Revivalism spurred by the rise of Iran's Ayatollah Khomeiny in the mid-1980s and the Islamisation of the education system. Islam prohibits images of sentient beings although the Qu'ran does not explicitly prohibit the depiction of human figures, only if it smacks of idolatry. The APS flourished at the time of outstanding figurative artists such as Hoessein Enas, Idris Salam, Mazeli Mat Som, Zakaria Noor, Yusof Abdullah, Mohd Salehuddin and Sabtu Mohd Yusof. Ahmad Hassan was a director of the Information Department in Jalan Tun Perak, Kuala Lumpur.



LONG THIEN SHIH

b. Selangor, 1946

GRINDING CHILLIES, 1962

Signed and dated (lower center)

Oil on masonite board

56cm x 74cm

PROVENANCE

Private collection, Selangor.

RM 12,000 – RM 20,000

This work by Long Thien Shih is interesting. 1) It was painted when he was only 16 and at that time, he was very much into art, having been with the Wednesday Art Group under the direct tutelage of its founder Peter Harris. 2) It was painted in the Nanyang Style, the only works Long was exposed to then. Note the sound composition and matured application of colours. 3) It is not easy to find an old work by Long in the market. 4) The traditional manual method of grinding chillies from the raw granite mortar and pestle (roll or pounding) is said by some to be tastier than those using modern electric conveniences. Even the process of pounding or rolling the chilli is said to be therapeutic. 5) The painting was one done on masonite board (not common in the early years) instead of canvas, but as Long intoned: “Masonite board was cheaper than imported canvas, if primed properly with zinc oxide and skin glue, as taught by Peter Harris.” Long recalled that the painting was done from memories of the life he witnessed at Kampung Kuantan in Klang. “I used to cycle to Kampung Kuantan from my father’s kopitiam in Jalan Batu Tiga during my schooldays.”

Painter-printmaker Long Thien Shih has impeccable credentials in art, and his long career path is well summed up in the exhibition, *Long Thien Shih: Man Of The Times*, at the National Art Gallery, in 2014. He showed early promise when he won 1st Prize in the Arts Council’s Young Artists Award in 1961, and was given his first one-man show at the Samat Art Gallery in 1965 and Gallery 11 in 1966 before he received a study award in France, at the Atelier 17, Atelier de Lithography and the Ecole Nationale Supérieure des Beaux Arts in Paris from 1966 to 1969, and an MFA (Printmaking) at the Royal College of Art in London (1972). In 1992, he won the Prints Prize in the Salon Malaysia. He had solos in Melbourne (Crossley Gallery) and Singapore (National Library). His works are in the collection of the Victoria and Albert Museum in London, the Fukuoka Art Museum in Japan, and the National Art Gallery Malaysia.



T. SELVARATNAM

b. Kuala Lumpur, 1920 – d. 2008

UNTITLED, 2000

Signed and dated 'T. Selvaratnam 1.5.2000' (lower left)

Oil on canvas

90cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

Mould it while hot in the fire and then on the anvil, when things could still be shaped at will and to the desired effect. What is the norm for a blacksmith is the same with moulding a child's character when still young, not when older when one is set on his ways and hardened. Here, T. Selvaratnam showed the blacksmith with back turned, indicating anonymity and a profession that was dying off. This little workshop was presumably around Brickfields where he stayed during his teens after coming back from Sri Lanka at the age of 16 after spending 10 years there. Blacksmithing is a tough job as can be seen by the man's sturdy body and strong arms despite looking advanced in years. Blacksmiths doing the old traditional way of forging and iron-mongering are a rarity nowadays because it's tough, dirty and laborious.

T. Selvaratnam did not have formal training in art but was fortunate to be apprenticed under India's N.N. Nambiar, who was stranded in Malaya during the Japanese Occupation from 1942 to 1945. He learnt from Nambiar mainly portraits in oil. His other sources were

Informal lessons in sculpture under Anthony Gray, and the odd evening classes at the Stanhope Institute and the Hammersmith College of Art, London, in 1966 when studying transport management in London.

Selvaratnam lectured at the Mara Institute of Technology from 1975 to 1986, after retiring from the Malayan Railway as chief administrative officer and secretary of the Railway Board (1946-1975). He had solos at the Creative Centre in 1991, Maybank Art Gallery in 1994 and 1996, as well as The Art Gallery, Penang in 1995. He became a fulltime artist in 1988. Before that, he took part in group shows of the Selangor Art Society and the Malayan Arts Council during the 1950s and 1960s. Writing in The New Straits Times (July 11, 1994) on his 1994 solo, Ooi Kok Chuen remarked: "His works are almost always clean, neat and compositionally and texturally balanced with an inclination for balance, harmony and symmetry – the smooth even layers of paint, the 'clinical' touch-ups, the cohesive lines and forms of his sculptures – a fount of symmetry and grace."





69

RAHMAT RAMLI

b. Thailand, 1964

UNTITLED, 1992

Signed and dated 'Rahmat 92' (lower right)
Oil on canvas
74cm x 94cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 9,000

Can pomegranates be grown in Malaysia? In Malay, the pomegranates are known as buah delima because its seeds look like ruby stones. Among the Hindus, they believe that it's one of Lord Ganesha's favourite fruits, while the Chinese believe that the planting of pomegranates in front of their house would bring in good luck. In recent years, the pomegranates have been said to have all kinds of curative properties, with the result that it has become expensive. To the two barefoot boys clad in only shorts (their pants are loose), they have gained access to the estate, and have used catapults to shoot down some of the fruits hanging in the higher branches which are out of their reach. Probably the catapults were also meant for shooting things playfully, or to protect themselves from danger.

Little is known about Rahmat Ramli. Rahmat's name was mentioned as the artist of the painting *How Much For One Bunch of Bananas?* (Page 42) in Professor Muliyadi's book, *Modern Malaysian Art From The Pioneering Era To The Pluralist Era (1930s-1990s)* (Utusan Publications).



70

SYED FAKARUDDIN

b. Terengganu, 1989

THE RED WATERFALL, 2015

Signed and dated
'Syed Fakaruddin 2015' (lower right)
Mixed media on canvas
122cm x 244cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000

It may just be artistic licence, as distraction, decoration or something symbolic, but a waterfall that is red is not something easily brushed off, even if it is done in Syed Fakaruddin's unmistakeable landscape style that suggests a certain mock pointillism. Does the 'red' come from some kind of alluvial sediment or is indicative of a polluted topsoil, not biological but human contaminated more likely. But the open surface of the drop shows a reticulated vein of foundational roots, exaggerated to emphasize its strength and hold. A waterfall in red, probably the optimist tends to see it as a 'Waterfall of Life', as some may treat red as something of energy and passionate. The forest with its thick cover of plants, trees and leaves has its secret but is fragile and vulnerable not only to inclement weather but also the destructive qualities of Man.

Syed Fakaruddin graduated with a BFA at UiTM Shah Alam in 2012, and Diploma at UiTM Lendu, Malacca, in 2010. He won a Consolation Award at the Nando's Peri-fy Your Art Competition in 2012. He was represented in the Art Expo Malaysia 2014 and 2015, and also in Affordable Art Fair Singapore in 2015. His latest solo, *Bumi Asing*, is held at Segaris Art Centre, Kuala Lumpur, in April 2018.



71

CHONG SIEW YING

b. Kuala Lumpur, 1969

MOTHERLAND JUNGLE,
2005

Signed and dated
'Siew Ying 05' (lower center)
Charcoal on paper
70cm x 107cm

PROVENANCE

Private collection, Selangor.

RM 5,000 – RM 8,000

In this work, the figures are arranged in a pyramidal composition, which recalls the drawings of Leonardo da Vinci. The figures are rendered with weight and solidity, perhaps also reminding one of nature personified as the source and guiding force of creation. Mother Nature needs to be preserved well. The jungle / forest / habitat of the natives shouldn't be threatened, affected by man made causes, in the name of development.

Chong Siew Ying first studied for her Diploma in Graphic Design at the Petaling College of Art and Design but impetuously decided to continue her studies in Paris in 1990, at the L' Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996), supporting herself by working part time as an au pair. Two artist's residences – Rim bun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship) proved timely in her taking stock as well as tiding over her financial struggles. In 2002, she won a Special Awards in the highly coveted Young Contemporary Artists (BMS) competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was featured in Art Stage Singapore in 2015 (*Being Human: Figuratism Of 16 Malaysian Artists*). Even before she held her first solo in Kuala Lumpur of her selected works 1996-1997 in 1998, she has had solos in Paris, namely at the Maison TCH'A , Atelier D' Maraval and Gallery Cafe Panique. Her solos in Malaysia include *Crying With Trees* (2014), *Infinity* (2011), *Idylle: New Paintings* (2008), *Many Splendoured Things* (2006), and *Going Away, Coming Home* (2002).



72

YUSOF MAJID

b. England, 1970

CLOSER TO THE MOON, 2015

Signed and dated
'Y.Majid 2015' (lower right)
Oil on canvas
77cm x 102cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Yusof Majid is known for his quirky almost-British humour of surreal, whimsical situations mostly involving people of Lilliputian size. Less is often more in Yusof Majid's mantra and the diminutive figures only attract attention because all other objects around them are amplified. Two figures, a lovey-dovey couple, are shown around a baobab-like tree on top of a hill, in what is presumably a secret tryst. That it is at night, only adds a sinister edge to the nocturnal tryst. The man, it seems, looks set to fly off to the moon holding a white balloon, holding the girl's hand tightly, bringing her for an unforgettable adventurous trip. Part fantasy, part romance, such love, such freedom.

Artist-gallerist Yusof Majid is a mid-career artist who has spent the first 27 years of his life in Britain, where he was born. He graduated with a BFA from The Chelsea School of Art in London in 1991, and a Master's in 1992. He moved back to Malaysia for good in 1995, and started exhibiting first at Valentine Willie Fine Art (*Quiet Concerns*, 2003) before starting his own gallery, Darling Muse, and then Pace Gallery, which has been changed to Nadine Fine Art. His first solo was held at the Municipal Hall in Bergerac, France. His recent two solos were *The Peninsular Series* (2013) and *Cherry Blossoms & The Rain Forest* (2016), at his gallery.

HAMIR SOIB

b. Johor, 1969

MID-LIFE CRISIS, 2012-2013

Signed and dated 'Hamir 2012/2013' on the reverse

Bitumen on canvas

30cm x 46cm, diptych

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

A reluctance to relinquish the past seems to be the theme of this piece, based on the page numbers on the lower left and right (40 and 41), and the figure's determined clinging onto the left page, refusing to budge and move on with life. As the page turns, we too can find ourselves in the position of the person in this artwork, refusing to say goodbye to the old us, and to live out the present.

Hamir Soib, a late bloomer among the founding members of the cult Matahati group, is known for his works with sharp socio-political commentary about issues and events at home. He founded The Gudang warehouse art space in 2002 and he held his first solo at The Gudang in 2005. He is also active in theatre and film productions, besides painting. He won the Best Art Director award with Zuraini Anuar in Erma Fatima's *Perempuan Melayu Terakhir* in the 14th Malaysia Film Festival. In 2005, he won the Incentive Award in the Shah Alam Gallery Open. Hamir was a finalist in the Sovereign Art Award Hong Kong in 2007. As a Matahati icon, he was from the same 'Class of '91' graduation from the Mara Institute of Technology. He won a Consolation Prize in the Dokumentasi Kemiskinan competition in 1990. In May 2017, Hamir held a successful solo called the self-explanatory *Small Works* at the Segaris Art Centre in Kuala Lumpur.



CHAN KOK HOOI

b. Penang, 1974

MASKED CARNIVORE WITH MIRROR, 2009

Signed and dated ‘KOK HOOI 2009’ (lower left)
Acrylic on paper
20cm x 15cm

PROVENANCE
Private collection, Selangor.

RM 5,000 – RM 8,000

‘Four legs good, two legs bad’ is Snowball’s mantra, part of the Seven Commandments of ‘Animalism’ in George Orwell’s political allegory, *Animal Farm* (1945). Chan Kok Hooi’s mechanical human autobot seems to support this dictum. Has man descended back to four-legged animals with the carapace of a leatherback turtle that passes off for the marque of a car. The strange creature with a mask, mammary indicating its sex is female (or maybe a mutant hermaphrodite) has four long limbs that replace wheels for mobility, with the hands and legs strapped in tacky Bay City Rollers gloves and socks. In the background is an oval mirror with a classic frame, like in *Snow White* and the Seven Dwarfs, where the evil witch-stepmother would ask the magic mirror, as a daily vanity salve, ‘Who is the Fairest of them all?’ All these quiet drama is played out against a closed curtain. The work *Masked Carnivore With Mirror* was part of 15 works shown in Kok Hooi’s New York exhibition, *You Are Carnivores*, at the Pierogi Gallery in 2010. They are all miniature works painted to resemble old photographs with sepia-toned nostalgia and some with burnt edges, as if being salvaged from the dump. Chan Kok Hooi’s menagerie of grotesque creatures have morphed from the

more biological to the techno-funk like the Messenger Man, the Tetek (Boobs) repertoire and now the Human AutoBots.

Penang-born Chan Kok Hooi has won two Minor Awards in 2004 and 2007 in Malaysia’s Young Contemporary Artists competition, and also the Juror’s Prize in the Philip Morris Asean Art Awards in 2003. A graduate of the Malaysian Institute of Art, he also won the Mayor of Beppu Prize in the Beppu Asia Biennale of Contemporary Art in Japan in 2005. His art residencies include the Freeman Fellowship at the Vermont Studio Centre (2006-2007), Arbroath, Scotland (Royal Overseas League, 2009), ABN Amro Malihom (2007 and 2008), Gwangju (2002), Red Gate Gallery, Beijing (2009). He was a finalist of the Sovereign Asian Art Prize (Hong Kong) from 2007-2009, and the Louis Vuitton Art Prize (Hong Kong) in 2007.

In his Henry Butcher Art Auction debut on Nov 3, 2013, Chan sold for RM14,300 premium in one of his two lots offered. But his auction record was set at the Masterpiece Oct 30, 2016 auction when his *Old Photo Series: MSN Messenger* fetched RM168,000 premium.



CHANG YOONG CHIA

b. Kuala Lumpur, 1975

QUEEN E'S PRIVATE MOMENT (WHEN WILL THE BUBBLES BURST?), 2011

Postage stamps and adhesive (collage)
30cm x 21.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 14,000 – RM 20,000

God Save the Queen! Queen Elizabeth II is a dignified monarch on her public appearances, but Chang poses the question – who is she behind it all, in her privacy? This work is one of the few works from his celebrated series *The World Is Flat*. In this series, Chang employed the use of stamps focusing his technique exclusively on the use of this unique medium to explore ideas of history, personal memory, as well as fading values associated with stamps.

Chang Yoong Chia graduated from the Malaysian Institute of Art in 1996 with a Diploma of Fine Art in painting. Chia's body of work, which range from Surrealist-inspired paintings, collages, paper sculptures to painted shells explore and provide a commentary on wide-ranging topics such as politics, religion and culture. His most recent 9th solo exhibition was titled *How Are You? I Am Well*, held at gallery A+ Works of Art in Kuala Lumpur.





76

KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

UNTITLED, 2014

Signed and dated
'Khairudin Zainudin 14' (lower right)
Acrylic and charcoal on paper
59cm x 42cm

PROVENANCE

Private collection, Kelantan.

RM 1,300 – RM 2,300

What looks like a mess of scribbles is in actuality life in motion – Khairudin's forte. What is seemingly ordinary is rendered in extraordinary detail, with energetic strokes fluidly blending with the various figures.

Khairudin Zainudin, born in 1987 in Kelantan, is an upcoming rising star in the Malaysian art scene. At a young age, he has had 3 solo exhibitions up to date. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His recent works are inspired by his exposure and experiences abroad.

77

AKHMAL ASYRAF

b. Negeri Sembilan, 1987

ROBOT AND I, 2009

Signed on the reverse
Mixed media on canvas
183cm x 122cm

PROVENANCE

Private collection, Selangor.

RM 1,800 – RM 3,200



This piece seems to be Akhmal stating his love for depictions of robots and war machines in pop culture, utilising popular characters from both sides of the hemisphere – the American Optimus Prime and the Japanese Gundam – and the helicopters bring to mind television shows “Blue Thunder” and “Airwolf”. Boyhood is celebrated, with the shows most boys grew to love.

After graduating from the UiTM with a BFA, Majoring in Painting in 2009-2010, Akhmal held his first solo, *Rebirth*, at RA Fine Arts, Kuala Lumpur, in March 2013. In 2013, his work was selected for the Arts Kuala Lumpur on the fringe of the Miami Art Basel, and he was also represented in Art Expo Malaysia. He was selected for the *Young Guns* exhibition at Chan Hampe Galleries, Singapore, in 2014.

AKHMAL ASYRAF

b. Negeri Sembilan, 1987

YANG KAMU SANJUNG, 2013

Signed and dated 'AKHMAL ASYRAF 2013' (lower right)

Mixed media on wood

214cm x 183cm

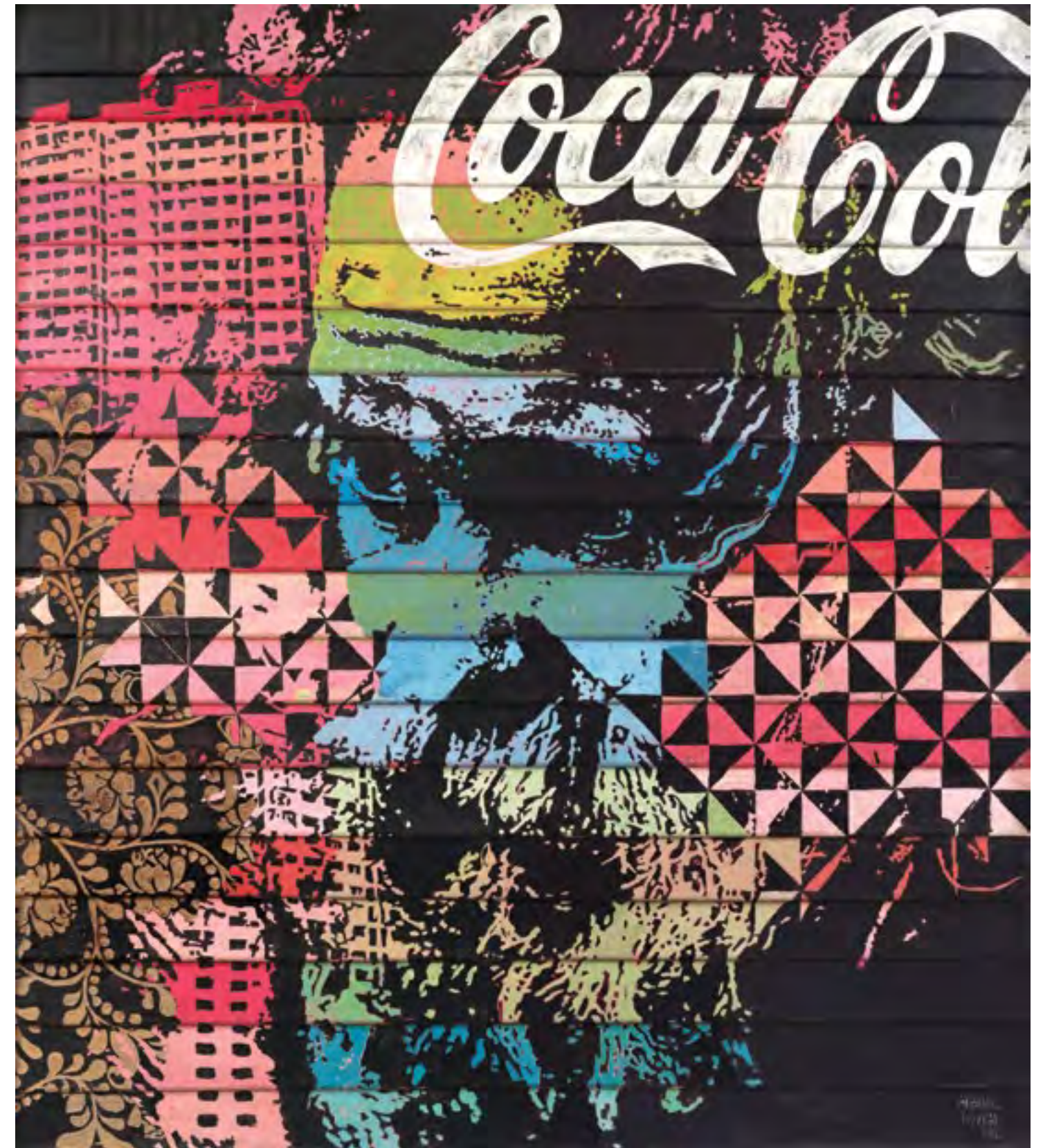
PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 11,000

Tradition and change, is it progress (development) or regression? Often, modernity is equated with things and values (Western), and this is more pronounced with globalisation, although it also kicks in a kind of reverse ethnic ghetto. So much of the world has been Coca-Cola-nised by contemporary American culture and entertainment, so much so that our own heroes like Hang Tuah have become a relic. Here, the bee-hive cubicles of high-rises are juxtaposed with the traditional quilt mat with its square cubes with diagonal binding. Once upon a time, the only abodes of the Malays were the raised Malay houses made of wood, with high ceiling and airy verandahs and where lit paraffin lamps made things visible in the darkness.

Akhmal Asyraf graduated with a BFA from Universiti ITM, majoring in Painting in 2009-2010. The year 2013 proved propitious for him, for he held his first solo, *Rebirth*, at RA Fine Arts, Kuala Lumpur; represented in Art Expo Malaysia; and his work was selected for the Arts Kuala Lumpur on the fringe of the Miami Art Basel. In 2014, he was selected for the *Young Guns* exhibition at Chan Hampe Galleries in Singapore.



ANISA ABDULLAH

b. Poland, 1985

COFFEE BREAK, 2012

Signed and dated 'Anisa 2012' (lower right)
Mixed media, acrylic and collage on canvas
122cm x 181cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 9,000

“Collage helps visualize an idea, producing different perceptions such as desire, experience and the journey,” says Anisa Abdullah.

“*Coffee Break* is inspired during my residency in Yogyakarta. While I was walking down the streets there, I saw people ‘ngopi’ and ‘ngobrol’, that is just having a good time and having conversations with friends and family at little food stalls down the street,” she added. In all these can be discerned the face-shape of a helmet-clad man. Words, in universe and century fonts and of all sizes, intersperse the painting. The play of the painterly and the collage also blurs the line between what is real and artificial.

Born in Warsaw in Poland, Anisa spent her early life following her diplomat father’s posting in Poland, Pakistan and Saudi Arabia but she was posted back to Malaysia to give her a Malaysian education. She graduated with a Diploma in Fine Art from IKIP College, Kuantan, Pahang, in 2005-2008, and a BFA from the Universiti Mara Institute of Technology, majoring in Painting, in 2008-2010. She was awarded a NAFA artist’s residency in Yogyakarta, Indonesia, in 2012. Her first solo *Cebis-Cebis* was held at Galeri Chandan, and was officiated by the Sultan of Selangor. In the November 2017 Henry Butcher Art Auction, her oil pastel on canvas of size 85cm x 206cm was sold for RM 11,200.





Anisa recalled, “Living in Ampang since young, I see people, cars, motorcycles passing by as I ride on bus. Love seeing the tall buildings, sometimes old ones, and signboards that are everywhere. I see the different colours in it, and the names of roads really inspire me...”

80

ANISA ABDULLAH

b. Poland, 1985

THE ROAD TAKEN, 2012

Signed and dated
‘Anisa 2012’ (lower right)
Oil pastel on boxboard
78cm x 137cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500

Jalan Tun HS Lee, formerly known as Jalan Bandar (and High Street before that), runs through Kuala Lumpur Chinatown, and remains a commercial hotspot to this day. The road spans 1.8km, and starts from Jalan Gereja to Jalan Syed Putra. Heritage buildings and landmarks are still present, though the wave of commercialisation has changed the locale, with commercial activity concentrated near the Masjid Jamek LRT station.

Born in Warsaw in Poland, Anisa spent her early life following her diplomat father’s posting in Poland, Pakistan and Saudi Arabia but she was posted back to Malaysia to give her a Malaysian education. She graduated with a Diploma in Fine Art from IKIP College, Kuantan, Pahang, in 2005–2008, and a BFA from the Universiti Mara Institute of Technology, majoring in Painting, in 2008–2010. She was awarded a NAFA artist’s residency in Yogyakarta, Indonesia, in 2012. Her first solo *Cebis-Cebis* was held at Galeri Chandan, and was officiated by the Sultan of Selangor. In the November 2017 Henry Butcher Art Auction, her oil pastel on canvas of size 85cm x 206 cm was sold for RM 11,200.



81

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

HIDDEN INTRUDER, 2014

Signed and dated
‘Shafiq Nordin 14’ (lower left)
Acrylic and lino ink on jute
183cm x 229cm

PROVENANCE

Private collection, Selangor.

RM 12,000 – RM 18,000

What chimerical creature is this, a grotesque mutant with a titled board for a head, having swallowed what looks like a shark so large that its head juts out from its behind, one with a tiny pair of horns and a wing? Around it are small creatures like rats and what looks like an opossum besides someone in astronaut garb. If you follow the title and what is written on the ‘face’ board, you may be left guessing who’s the ‘hidden intruder’ alluded. It’s like the Malay proverb, *Duri dalam daging*, or literally a ‘thorn in the flesh’ or it could be the Mr. Hyde within the Dr. Jekyll.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (He did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018.



82

TEY BENG TZE

b. Kuala Lumpur, 1983

FLESHES & SPACE, 2011

Signed 'tbt' (lower center)
Acrylic on canvas
150cm x 170cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate
of authenticity.

RM 5,500 – RM 9,500

A grotesque piece; a tragedy displayed for all. The creatures seemingly hound and torture the main character, and judging from his expression, it seems like he's at his limit. Tey Beng Tze creates dramatic works using provocative elements exposing the darker side of human nature. Current affairs, social injustices and local satire lie behind the symbolism in the image.

Tey Beng Tze graduated with a Diploma in Fine Art from the Malaysian Institute of Art, Kuala Lumpur in 2003. With experience running art spaces and working as a set designer, Tey has had his work shown in many art shows in Malaysia, his recent showings including *Dari Mata Turun Ke Hati*, Central Market Artist Showcase (2009); *Young Malaysian Artist – New Objec(tion)*, Galeri Petronas (2010); *Sama-Sama – Indonesia, Malaysia dan Philippines*, Bentara Budaya Bali, Indonesia (2015); and *Think Ink 01*, RAW Art Space, Jalan Panggong (2017). He has had two solo exhibitions, *Dirty Mary Crazy Mickey* at Findars Space (2009) and *From Little Things, Big Things Grow*, Lost Gens Contemporary Art Space, Kuala Lumpur (2015).



83

FENDY ZAKRI

b. Perak, 1982

HA!, 2013

Signed and dated
'Fendy Zakri 13' (lower right)
Acrylic on canvas
123cm x 184cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000

What's so 'Ha!' about a head of a white horse with shades? A chess piece of the Bishop (horse head) or Theodore Gericault's famous work, *Head Of A White Horse*? Lady Godiva famously sat (naked) on a white horse. But if you see the date of conception of this painting, 2013, by Fendy Zakri, you would have guessed it must have something to do with that monster YouTube hit, Oppa Gangnam Style, which took the world by storm when it was released mid-2012. Fendy is probably gobsmacked that this song with the catchy tune and some cheesy / horsey dance moves has become sensational, and made the South Korean performer, Psy (pronounced 'Sai' with the 'P' silent) into an instant superstar, appearing with Madonna, Britney Spears and on the Ellen DeGeneres and MC Hammer shows.

Fendy Zakri, a self-taught artist who's an engineer by training, won the Incentives Award in the Mekar Citra Gallery in Shah Alam in 2013 and was a resident artist at the Beranda Art Colony in Langkawi. He was given two solo exhibitions by Richard Koh Fine Art (Kuala Lumpur) namely *Seeing The Unseen* and *Hypen Jocund* in 2014 and 2016 respectively. He is a finalist in the Malaysia Emerging Artists Award in 2011. He graduated with a Diploma in Civil Engineering at the Engku Omar Polytechnic in Ipoh, in 2003. He believes that "the thought behind an artwork is more important than the skills in creating it."



84

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

INNOCENT, 2012

Signed and dated
'Najib Ahmad 12' (lower right)
Mixed media on canvas
92cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

In *Innocent*, the focus is on the white or albino tiger as a symbol of a rare and dying breed of animal species, a genetic mutation. The tiger has been hunted and killed in the wild for sheer lucre. Tigers are also a symbol of Malaya. Even among those few kept in captivity as conservation genetics show, one wonders if the act is noble or cruel, as it promotes inbreeding and blunts its killer instincts, as the 'white' fur already put it at a disadvantage because of camouflage problems. Only strict and empowering enforcement can challenge the rampant poaching that has depleted certain wildlife population to critical levels. The Tiger (虎) is the third of the 12 animals which appear in the shēng-xiāo (生肖) or the Chinese Zodiac. The 12 round circles of various colours have images from the different currency notes. It probably reflects the innocence of the Ringgit Malaysia currency fluctuation, sometimes due to the currency war between big countries, purposed invasion, or market manipulation.

Najib Ahmad Bamadhaj graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Great Migration* and *Survival* were held in Taksu in Kuala Lumpur (2012) and Singapore (2015) respectively. Najib was represented in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016).



85

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

STUDY OF FIGURE, 2009

Signed and dated (lower right)
Mixed media on canvas
61cm x 61cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing
for this Lot.

RM 2,800 – RM 4,500

While the title may direct attention to the left corner where an outline of a moustachioed face is discernible, the beauty comes from the textural faience while one may be puzzled somewhat by the slanted white truncated totem on black in the bottom half of the centre.

Najib Ahmad Bamadhaj graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Great Migration* and *Survival* were held in Taksu in Kuala Lumpur (2012) and Singapore (2015) respectively. Najib was represented in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016).

RADUAN MAN

b. Pahang, 1978

CANNONBALL, 2010

Signed and dated 'Raduan Man 2010' (lower left)

Oil on linen

153cm x 154cm

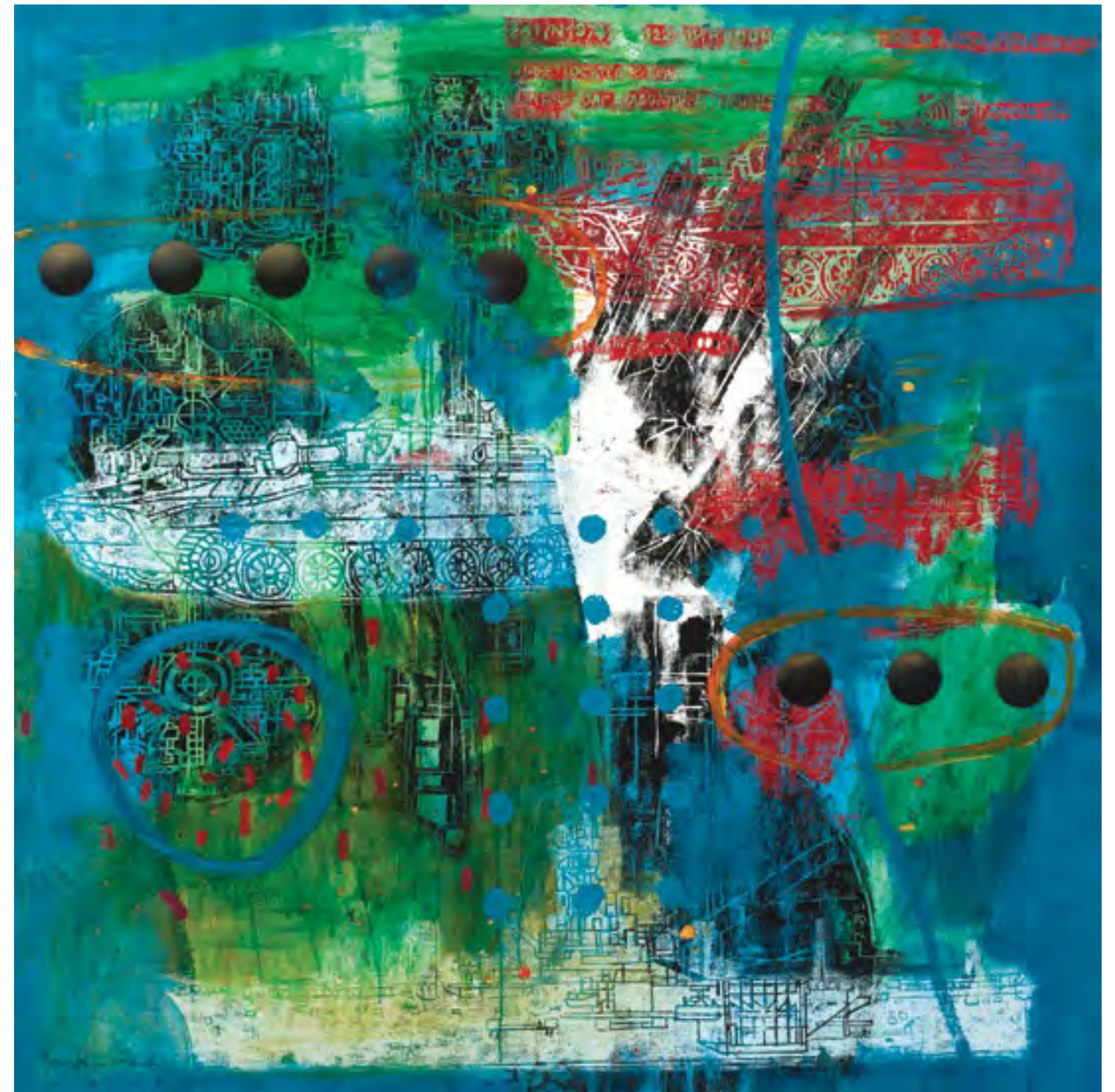
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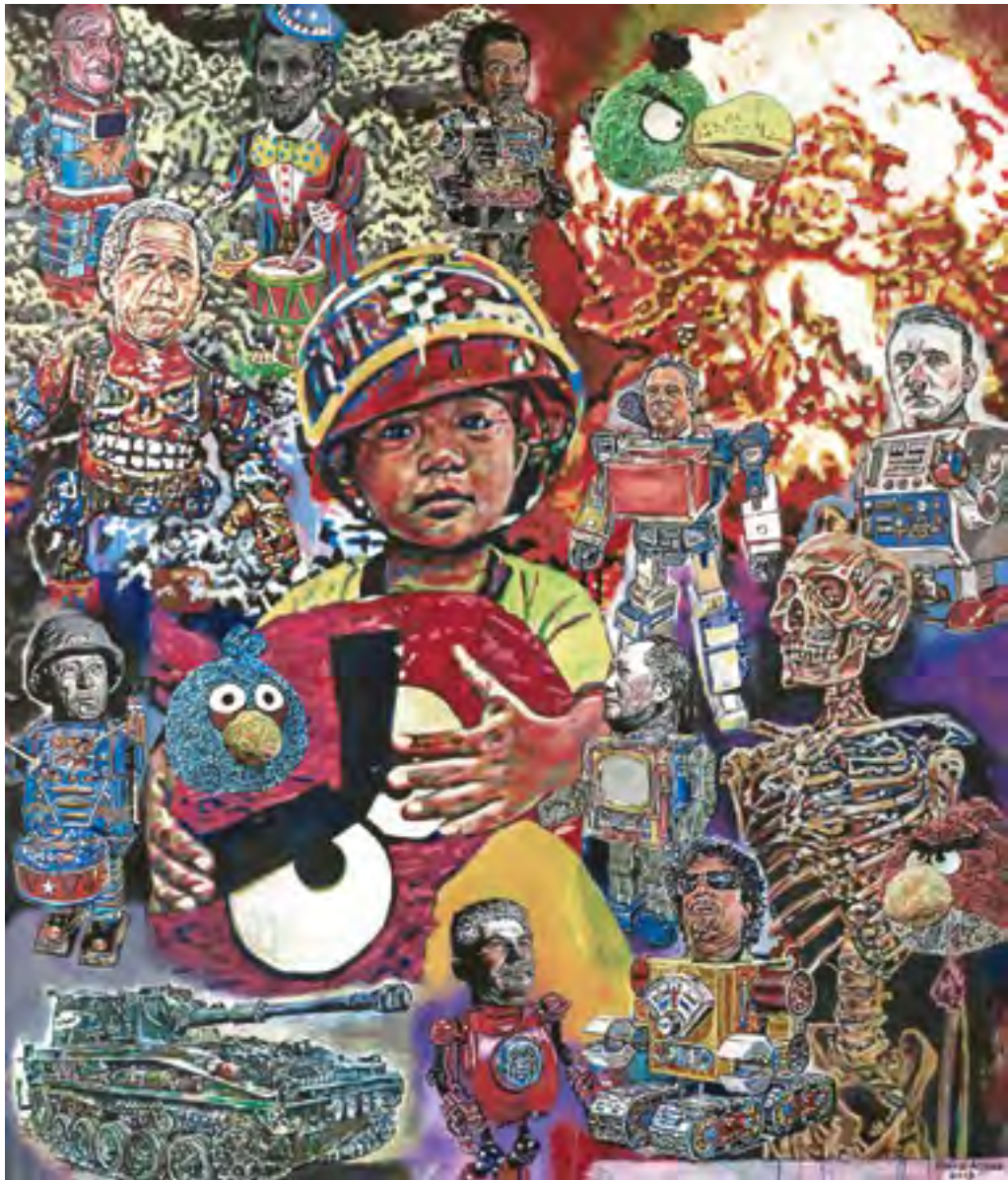
Private collection, Selangor.

RM 9,000 – RM 15,000

The armoured tanks were a marvel when unveiled during World War I, and the killer machines had a greater impact during World War II because of its firepower, protection and mobility over different terrain. But will they be still relevant in today's warfare using much more sophisticated and lethal machines, of Artificial Intelligence, press-button nuclear targets and futuristic Space-Age technology? Raduan Man is known for his fascination with weapons of cold destructions like the fighter aircraft and tanks in his works. The artist-inventor Leonardo da Vinci is said to be the one who conceptualised the armoured tanks. Cannonballs are round spherical objects, a symbol of perfection, but loaded onto a mobile power-driven receptacle, they become agents of death.

Raduan Man is one of the few artists with a double Masters: University of Wolverhampton (Painting, 2003) and Camberwell School of Art (Printmaking, 2006), another being Jalaini Abu Hassan. He graduated with a BFA from the Universiti ITM in 2000. His awards include the Juror's Award in the Tanjung Heritage competition in 2002. He has had several solos since his first at the NN Gallery called *Fresh Markings* in 2003. His artworks had been selected for Sotheby's Hong Kong auction sale for few times, and the pieces usually fetched good prices.





87

KHAIRUL ARSHAD

b. Johor, 1978

THE APPRENTICE, 2013

Signed and dated
'Khairul Arshad 2013' (lower right)
Acrylic on canvas
200cm x 171cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 6,000 – RM 9,000

What have Josef Stalin, Adolf Hitler, Gaddafi, Mao Zedong, Saddam Hussein, Tony Blair, George Bush Jnr and Abraham Lincoln got in common with Angry Bird? The juxtaposition is odd but you'll never know what will happen in the future with violence all around (top right corner) and with so many baddies around like the evil Western axis of George Bush Jnr and Tony Blair, who started a carnage based on a suspicion of some non-existent weapons of mass destruction. The little boy in the picture may look innocent and protected by a safety helmet, but armed with a kick-ass toy like Angry Bird, you'll never know. This Khairul Arshad work was shown in the *Neu4 Group* exhibition at Pace Gallery (now Nadine Fine Art) in 2013, together with buddies Azrin Mohd, Nasir Che Din and Hafidz Shabri. He was selected for the Art KL-Melbourne at space@collins in Melbourne, Australia, in 2014.

88

KHAIRUL ARSHAD

b. Johor, 1978

NOT ENOUGH HAPPY HUH??, 2013

Signed and dated
'Khairul Arshad 2013' (lower right)
Acrylic on canvas
171cm x 155cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 4,500 – RM 7,500



The title, *Not Enough Happy Huh??*, sets off debatable points about how 'happiness' can be measured, and the raft of yardstick used. It is subjective, no matter how much data the conclusion is relied upon. Only recently, datelined March 2018, the United Nations Sustainable Development Solutions Network ranks Finland as the world's happiest country. Is that so? Next are Norway, Denmark, Iceland and Switzerland. What about landlocked Bhutan, which is declared one with the best GNH (Gross National Happiness). Depending on who is doing the survey, what it is based on, to whom the data is collected, it is a moot point and can't be accurate. At best, it's just a fun thing. With changing demographics, you get different results too. A girl blessed with more toys than she cares to remember, cannot presumably be touted as 'happiest' as surfeit can be a bane sometimes. Here, the little girl on a tricycle has the luxury of playing with Mickey Mouse and Minnie Mouse, Pinocchio, SpongeBob Squarepants, Goofy, and some characters from Sesame Street, Jim Henson's Muppets sans Miss Piggy and Kermit The Frog.

Khairul Arshad was 2nd runner-up in the Tanjong Heritage art competition in 2007. He graduated with a BFA from Universiti ITM, Shah Alam, after a Diploma from the Alor Gajah campus. He was part of the trio from the Klang-based Paksi, the others being Arikwibowo Amril and Mohd Akhir Ahmad. Paksi had its debut exhibition titled *Berdiri* at HOM Art Trans in 2015 and then Jogja Journal based on their month-long residence in Perahu Art in Jogjakarta in February 2016. In 2013, he took part in the *Neu4 Group* exhibition at Pace Gallery (now Nadine Fine Art) together with Azrin Mohd, Nasir Che Din and Hafidz Shabri. He was selected for the Art KL-Melbourne at space@collins in Melbourne, Australia, in 2014.



89

ISMAIL AWI

b. Terengganu, 1987

READY TO GO!, 2015

Signed and dated
'Ismail Awi 2015' (lower right)
Acrylic on canvas
153cm x 122cm

PROVENANCE

Private collection, Selangor.

RM 4,500 – RM 7,000

It's up, up and away! Is it an aeroplane, is it a bird? No, it's one of Ismail Awi's zany characters on his Theatre of Absurd canvas. Here, a cigar-chomping man with a weather-beaten face like a mad professor persona of Stephen Hawkins ilk, what with the deranged sneer, blasting himself up the stratosphere above the clouds, and going, going, to where it is not known. But a money bag which presumably contains something like gold could help him get by wherever he lands, if he lands. You can never tell where and when, and how, it can come in useful even when dealing with aliens. "Nanoo, Nanoo!" as the Mork & Mindy television couple would say. To add to the bizarre scene, a crooked bird cage is placed over his head, and he's sitting on a funny chair while holding a cup filled with drink (coffee? water? Maybe teh-tarik), and his only worldly possessions seem to be something wrapped up in a scroll, and of course, his tongkat with the insignia

of a skull-head, his trademark. For good measure, there are some books, wrapped in a netting, in case he needs to refer to some facts.

Ismail Alwi is an up-and-coming artist who was among 12 artists featured in the *Tanah Air Ku* showcase at the Malaysian Embassy in Phnom Penh, Cambodia. It was organised by Galeri Chandan and all the works belong to the Embassy. In July-August 2016, his work also made it to the Curate Henry Butcher exhibition called *A Raya Celebration Of Generations In Art*, and in January 2018, *The Young Contempo Showcase II* (organised by Curate Henry Butcher) held at Galeri Prima. Just like the artwork title, and the painting itself, his first debut in Sotheby's Hong Kong auction sale in April 2018, saw his pricing skyrocketed. He seems poised, *Ready To Go!*

90

FADLY SABRAN

b. Perak, 1983

THE EXPERI-MENTAL RECONSTRUCTION, 2011

Oil and collage on canvas
121cm x 90cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000



The skull's a favourite with artists at home and abroad, and over the ages. Whether shown as sinister, macabre or humorous or something symbolic of death and mortality, the skull has been in use in art since the time of Fra Angelino in the 15th Century to Damien Hirst today, and even by fashion icon Alexander McQueen. With technology increasingly encroaching into our daily lives and even taking over social tasks and interactions, there is little left to do for humans. Like the wind-me-up walking Skull Doll, Fadly Sabran's *Experi-Mental Reconstruction* seems to suggest that we are all crudely concocted and controlled. The cranium area looks like a mechanical contraption of a mad professor bar throwing in a bicycle spoke. Fadly's works are connected with kinesis, technology, video light and installations.

Fadly, a lecturer at Universiti ITM Perak, is the founder and director of Kapallorok Art Space which he set up in 2014 and was a member of the SOsound Experimental Performance Art, from 2007 to 2012. He received his Masters of Visual Art and Design from Universiti Sains Malaysia, after a Bachelor (Hons) at the Universiti ITM, Shah Alam. He won the Minor Award in the Penang Open in 2013, and was a finalist of the Young Contemporary Artists competition (2017), Malaysia Emerging Artist Award (2011 and 2013). He was in the SAGER (Southeast Asia Group Exchange Residency) in Manila, the Philippines, and also the Cheritera exhibition presented by Galeri Chandan at the Start Art Fair at Saatchi Gallery in London in 2012. His other major international exhibitions include *Wrapping Unwrapping* in Bandung (Indonesia) and *Art Without Man* in Gwangju (South Korea).



91

AZRIN MOHD

b. Negeri Sembilan, 1969

THE PLAY, 2012

Signed and dated 'AZRIN 2012' (lower right)
Mixed media
122cm x 48cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,800 – RM 6,000

It's Showtime, and the puppet identifiable as Pinocchio, the inveterate liar (thus, his long elongating nose), is lowered down a parting curtain amidst a backdrop of 'flying pigs' probably referencing the adynaton, 'When Pigs Fly' about something impossible and preposterous. Whatever the interpretations of the 'action' or 'non-action' inherent in the painting, it's a play, a drama performance, after all. This brings to mind, William Shakespeare's immortal quote from the play, *Macbeth*, "Life's but a walking shadow, a poor player that struts and frets his hour upon the stage, and then is heard no more. It's a tale told by an idiot, full of sound and fury, signifying nothing." The work was first presented in the *Nue4* four-man show at the Pace Gallery (now called Nadine Fine Art) in 2013.

Azrin first gained notice when he won a Special Award in a painting exhibition organised at the National Art Gallery Malaysia in 2009. A member of Nizam Rahmat's Ara Damansara artists' enclave, he showed at Fergana's *Boundaries Of (Dis)beliefs*, START Art Fair (under Galeri Chandan's Cheriteria), and has been represented in Art Expo Malaysia since 2013. He received his MA (Fine Art) and BA (Hons, Graphic Design) from the Universiti ITM.

92

MOHD SARIP ABD RAHMAN

b. Sabah, 1981

PLAYING WITH INTE'GELI'TY, 2011

Signed and dated on the reverse
Mixed media on canvas
92cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500



Western pop culture has been a part of Mohd Sarip Abd Rahman's body of work, often, he combines them with Eastern renditions of heroes. In this case, however, the iconic Stormtrooper from Star Wars is bound and blinded, unable to come out from its cage – a dig at the fourth wall possibly. As non-fictional individuals, can we – or, are we able to – escape our cages, or are we blind and bound just as the Stormtrooper is doomed to be a faceless villain?

With a Diploma in Fine Art from UiTM Perak, followed by a Bachelor of Fine Art from UiTM Shah Alam and a Master of Art and Design from Universiti Sains Malaysia (USM), Mohd Sarip Abd Rahman is currently a lecturer in UiTM Perak, as part of the campus' Foundation Art Department.



93

SABIHIS MD PANDI

b. Pahang, 1988

HEARTLESS, 2015

Signed and dated
'SABIHIS 2015' (lower right)
Woodcut print on canvas
153cm x 122cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000

It's not an abnormality that some people don't have hearts. Not literally, of course. But given the fixated obsession of the Handphone Age, people have lost much of their sense of humanity. You see a lot of inhuman, cruel and insensitive happenings around us, driven by blind hatred, over-bloated egos and crazed jealousies. As Sabihis Pandi's X-ray shows, the skeletal anatomy comes without any sign of presence of a heart, and it may portend that we can't tell about a person because we can't see his or her heart. But then, what if the heart is physically missing? It reminds one of a Mandarin monster hit song during the 1960s, Fu Xin De Ren, literally meaning 'heartless person' or one that is unfaithful, ungrateful and untrustworthy. This type of person never regrets nor admits any wrongdoing although it is evidently clear. It is a lament of the loss of good human values and virtues. Aesthetically, Sabihis is known for finely chiselled woodblock cuts within the figure.

Sabihis has been a fulltime artist since he graduated from the Universiti ITM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition organised by HOM Art Trans and Galeri Chandan in 2013. In 2014, he won the Bronze Award for 'Established Artists' category of the UOB Painting of the Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah featured in the Attract Retract exhibition at G13 Gallery in November 2015. He was represented in Art Expo Malaysia Plus since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called *The Collective Young From Southeast Asia* at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the 'Award Collector'.

94

FAWWAZ SUKRI

b. Selangor, 1987

WAITING FOR HIM, 2013

Signed and dated
'FAWWAZ 13' (lower left)
Acrylic and collage on canvas
122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 7,500



Fawwaz Sukri references modern culture such as comics and old movies (posters), Western and Asian, to comment on human mores and foibles. His focus is usually on heartthrob romance and current events, but *Waiting For Him* delves into themes like perverse violence and sexual repression. The viewer becomes the voyeur of schopophilia, in this case from the controversial 1960 British psychological thriller, *Peeping Tom*, which stars Carl Boehm, Anna Massey and Moira Shearer. He uses speech balloons, like American Pop artist Roy Lichtenstein (1923-1997), but in Bahasa Malaysia. The Caucasian woman protagonist, in high anxiety, remarks: Hujan Sebegitu Lebat, Tapi Semuanya Kesilapan Saya Sebab Menolak Permintaan Dia (It's Raining Heavily, But It's All My Fault For Turning Down His Request). Although heavily criticised when released as it showed the killer's perverse thrill of watching his female victims' expressions of terror as he killed them, *Peeping Tom* was ranked 27th as the Best British Film by Time Out magazine in 2017.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called *Saturday Matinee*, and he followed up with a two-man show called *Narration* with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017.



Bursting with energy, Azman Hilmi expresses himself through his use of bright and vivid colours. Look closely and you will find 8 dragonflies in the midst of this.

95

AZMAN HILMI

b. Johor, 1968

8 DRAGONFLIES, 2008

Signed and dated
'Azman Hilmi 2008' (lower left)
Mixed media on canvas
45cm x 45cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,900 – RM 3,400

Azman Hilmi catapulted into the art scene with his Major Award triumph in the coveted Young Contemporary Artists (Bakat Muda Sezaman) competition. It was a mixed media collage of dangerously looking tools, sharp and heavy, and inspired by American Pop artist Jim Dine. But Azman's oeuvre is completely the opposite, very home-y scenes of still-life, interiors or gardens with lots of flowery plants, and reminiscent of the works of Henri Matisse, Vincent Van Gogh and in the streaks and splashes, Jackson Pollock. Azman received his BFA at the Mara Institute of Technology. He taught part-time at his alma mater from 1991-1993, before becoming an instructor in hand-drawn batik to less-abled people (OKU or orang kurang upaya) at the SM Pendidikan Vokasional Khas in Shah Alam. He has had three solos so far – at the now defunct Art Salon, Bangsar (2001), Artseni in Starhill, Kuala Lumpur (2006) and Gehrig Art Gallery (*Journey Of Colour*, 2015) in Penang. His other prizes include 1st Prize in an orchid painting competition at The Mines (2001) and incentive awards from Galeri Shah Alam's open show in 1996 and 2015, besides another at Pelita Hati Gallery of Art in 2010. He had also taken part in the Malaysia Eye exhibition in London in 2013, and the Asian International Artists Exhibition in Seoul, South Korea, in 2009 and 2010.

96

SUZLEE IBRAHIM

b. Terengganu, 1967

SKETCH FOR MORNING GLORY, 2013

Signed and dated (lower right)
Acrylic on paper
45cm x 36cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,900 – RM 3,400



Suzlee Ibrahim turns impressions of nature into poetic movements of gestures, lines and colour. His works can be read as a form of language made visible through the energetic overlapping of horizontal and vertical lines and strokes.

Suzlee Ibrahim works in series which are easily identifiable by the place or subject, in this case Pulau Pangkor, off Lumut. His other series in a 31-year painting career include *Belantara*, *Batik*, *Ombak*, *Sakura*, *Melody*, *Movement*, *Sahara*, *Space*, *Summer*, *Turquoise*, *Monsoon*, *Meditation*, *Waterfalls* and *Gestures*. He graduated from the Mara Institute of Technology in 1987, but started lecturing in his alma-mater from 1993-2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy

of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, *Suzlee Ibrahim: 30 Years Journey*, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). The recent Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.

KHALIL IBRAHIM

b. Kelantan, 1934

PORTRAIT OF A NUDE, 1965

Signed and dated 'Khalil Ibrahim 1965' (lower right)

Oil on canvas

82cm x 70cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

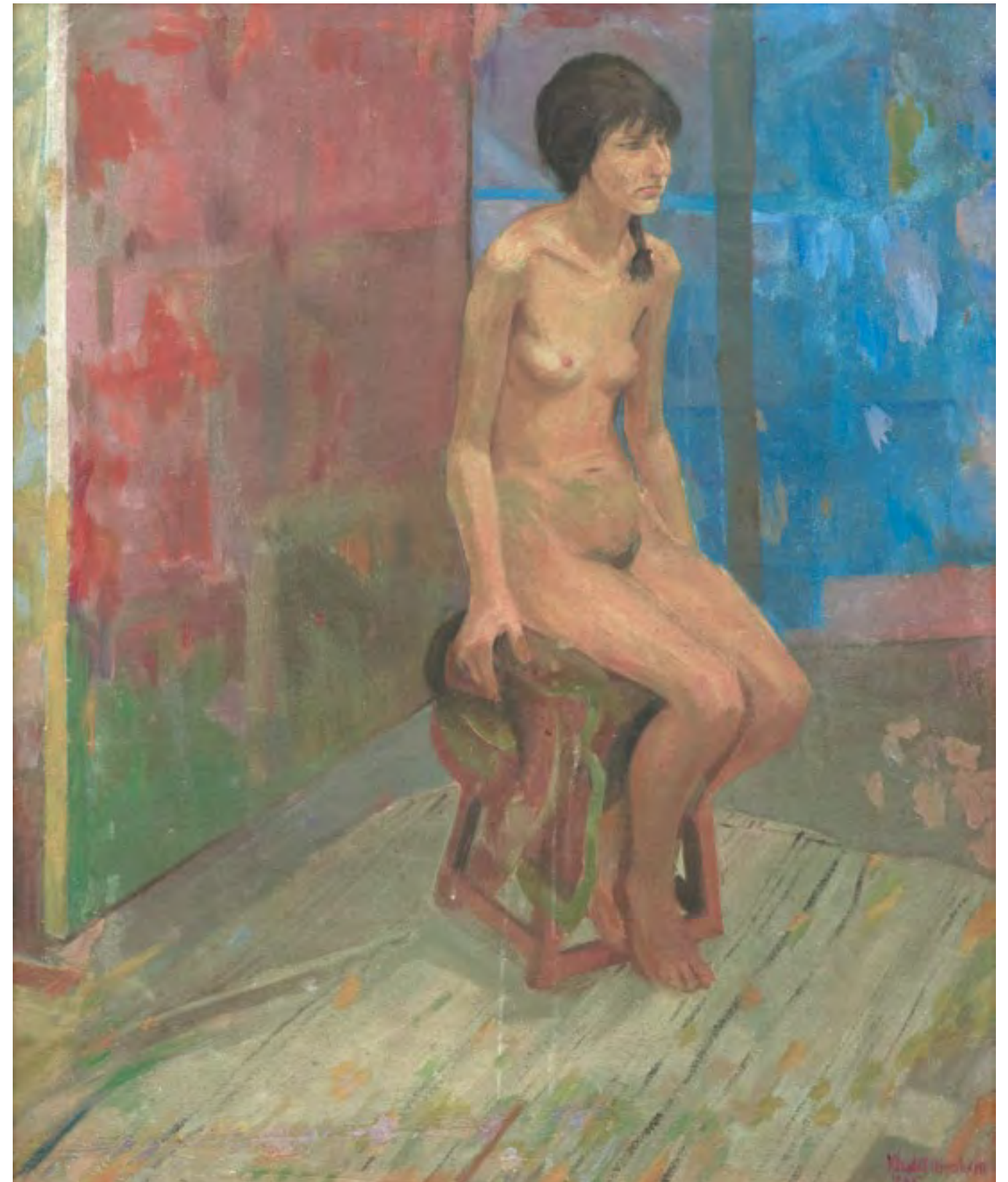
Khalil Ibrahim, The Art Journey

(Mediate Communications Sdn Bhd, 2015)

RM 35,000 – RM 60,000

This nude portrait was done during Khalil Ibrahim's last-gasp days of post-graduate studies in London in 1965. He had just graduated from the St Martin's School of Art and Design with a NDD (National Diploma in Design) in 1964. Khalil had done several nudes in his seven years there, but this is perhaps the most colourful, in terms of the 'painterly' studio backdrops he chose to project. Perhaps, the device was to contrast with the nervous and awkward pose of the nubile girl, probably a student earning extras to help out with her expenses. She has a short pony-tail and a side-profile angle is easier to handle. Perhaps, she felt self-conscious of her small breasts and her Barbra Streisand nose. Young, tall and a bit scrawny (clavicles showing), she was obviously feeling uneasy from the way she grabbed the edge of the stool seat (which had a cloth draped over it) and with her feet crossed at the ankles. The figure is also pushed more to the far right edge to create a tension. If alive, she's probably in her 70s now and may look back at how her life has turned since then.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St Martin's School of Art and Design in London in 1959-64, for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to turn full time, and he has been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. His two main exhibitions so far were *Khalil Ibrahim: The Art Journey* in Petaling Jaya (2015), and *Khalil Ibrahim: A Continued Dialogue* at Galeri Petronas in 2004.





98

YEO ENG HIN

b. Selangor, 1956

NUDE, 1983

Signed and dated
'E Hin 83' (lower left)
Oil on canvas
81cm x 81cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

Seemingly simple, the classic nude is the artist's foundation, testing the artist's observation skills just as much as his skills with the brush. Here, Yeo Eng Hin splendidly displays both skills, rendering both model and backdrop with the utmost care and detail, leaving nothing to chance.

Trained in Singapore and France, Yeo Eng Hin is an active presence in art education, having been the principal of Art Specialist Centre, Klang, Selangor since 1986, and the principal of Masean Art Academy in Kajang since 1998. Having been President of Nanyang Academy of Fine Art (NAFA) Malaysian Alumni Association, Yeo is also active in NAFA's various exhibitions, including 2013 *Nanyang Academy of Fine Art 75th Anniversary Art Exhibition*, and 2014 *Reflections In Nanyang: Recent Works By Alumni Artists*.

99

KOW LEONG KIANG

b. Selangor, 1970

ANGGIY I, 2013

Signed and dated
'Kow Leong Kiang Ubud 2013'
(lower right)
Acrylic on canvas
54cm x 39cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000



Kow Leong Kiang is well known for his depictions of market scenes, Malay girls, and beauties of the east coast. The sitter's face is treated in relaxed strokes, with a wide variety of subtle pinks and browns to build up the human form. This piece was on display at the Scent Of Bali exhibition (a project involving The F Klub).

Kow graduated from the Kuala Lumpur College of Art (founded by Cheah Yew Saik) in 1991. According to Cheah, he was one of the brightest students ever. He won the Minor Award in the Young Contemporary Artist competition in 1992, but it was his winning the Grand Prize of the Philip Morris Asean Art Awards in 1998, for his work, *Mr. Foreign Speculator, Stop Damaging Our Country*, that entrenched him as a significant figurative artist. In 2004, Kow won a two-month Freeman Foundation fellowship for the popular Vermont Studio Centre residency. His painting commission was used as illustration for the cover of the movie (movie-novel) titled, *Mahsuri: A Legend Reborn* (Ooi Peeps Publishing, 2016), written by Ooi Kok Chuen.



100

AELY MANAF

b. Perak, 1975

FIGURE #RED, 2016

Signed and dated
'aely manaf 16' (lower right)
Mixed media on canvas
153cm x 91cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,000

Faces and figures play a big role in Aely Manaf's art – thick impasto, splotchy, blurry and fuzzy, so as to disassemble forms, causing visual obstruction, making identity and identification difficult. In this piece, the seated lady has her face and torso obscured.

Aely Manaf is noted for his disfigured human faces. His colour play could be linked to his being a purveyor of painting colour products. He became noticed in 2013 when his work, *Exclamation Points*, won the US\$1,000 Bronze Medal in the UOB Painting of the Year under the 'Emerging Artist' category. Prior to that, he has taken part in group exhibitions like the *Young And New Part III* (2011) and *IV* (2012) at HOM Art Trans, and in other exhibitions in contemporary art spaces like Core Design Gallery (2012), G13 Gallery (2013), and Curate Henry Butcher (2016).



101

LATIF MAULAN

b. Pahang, 1974

THE ELIXIR OF LIFE, 2016

Signed and dated
'Latif Maulan 2016' (lower right)
Oil on canvas
61cm x 122cm

PROVENANCE

Private collection, Kelantan.

RM 3,300 – RM 6,000

A grim picture of modernisation – more specifically, what it robs us of. Pangolins, tigers and elephants have been hunted for their meat or various body parts, their numbers severely dwindling. Coupled with deforestation, leading to habitat destruction, these creatures have effectively been chased out from their homes, which in turn makes them more visible targets. In the midst of this, a lady lies, oblivious to the harm caused. In the name of development, Mother Nature is sacrificed, and the bottomline is Money, Money is the name of the game. Sooner or later, danger could be at our very doorstep, our actions coming back to haunt us.

Self-taught Latif Maulan's art career reads like a fairy-tale. Somewhat a drifter having worked as a dishwasher, waiter, advertising designer, shopping-complex display artist, he was given a resident's artist stint in Kuala Lumpur, and a fulltime artist in 1992. He decided to venture abroad. To the Big Apple where he sold two large works in the Soloat Collector's Party at Excel Gallery, New York (two weeks in 2000), Australia (2001), a year in East Sussex in Britain as a graphic designer (2002), and six months in Plymouth (2013), where he showed at the Barbican Gallery there. First solo, *Parallel Universe*, at the Art Case Galleries, Kuala Lumpur, 2006. In 2006, he had already moved into Photo-Realism figuratives from his Nature and still-life themes. A finalist in the 2009 MEAA competition, he won big in the Redbull ehwaubulan showcase in 2016. Latif made his Henry Butcher debut on his marbles painting on April 21, 2015, when his 2011 work sold for a premium of RM14,300, from a low estimate of only RM4,000.

RONNIE MOHAMAD

b. Johor, 1978

BUBBLE BOY 2, 2012

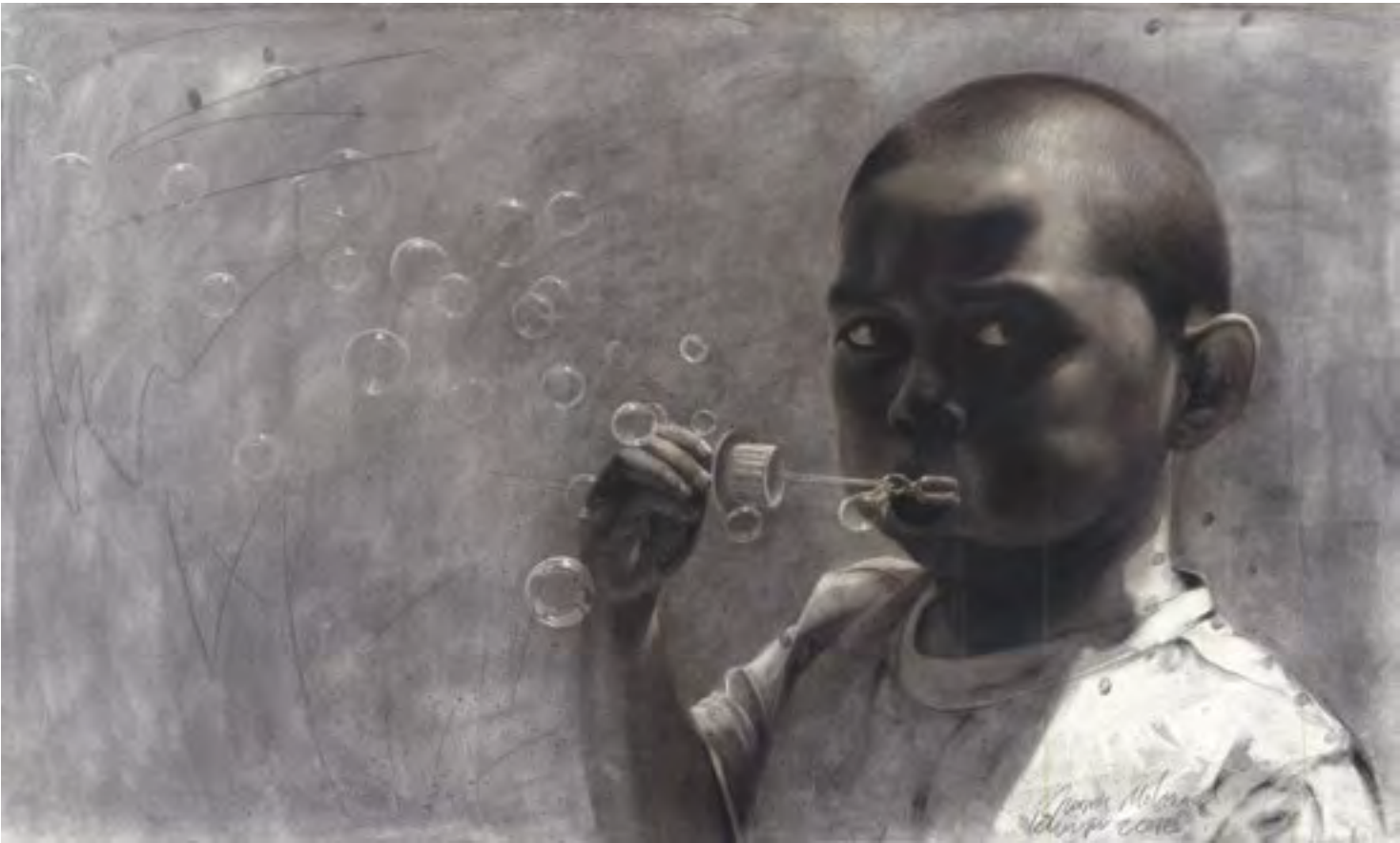
Signed and dated ‘Ronnie Mohamad 2012’ (lower right)
Charcoal on canvas
91cm x 153cm

PROVENANCE
Private collection, Selangor.

RM 9,000 – RM 15,000

Self-taught Ronnie Mohamad is known for his raw and raffish figuratives in charcoal, this in monochrome with a pale bluish-grey tint. With his son as a model, he captures the simpler times of childhood once upon a time not too long ago, even before the time of Tamagotchi and now with the games and cartoon-loaded mobile phones which have become virtual nannies to today’s children, while their parents, well, pore over their own handphones, too. What are we coming to? The old ways of a simple game of blowing bubbles in the village or park evoke fond memories, instead of the modern highly mechanized or digitized toy whatchamacallits.

Ronnie Mohamad has been painting since the age of 17. His career got a shot in the arm when he took part in the Hong Kong Art Fair in 2016, the same year Tourism Malaysia promoted him in Helsinki, Finland. He had his first solo, *An Exploration*, at the Purplehouz Gallery, Petaling Jaya, in 2013. His works sometimes are exhibited at Segaris Art Centre, National Art Gallery Malaysia (KL Biennale), and Galeri Z (in the prestigious collection of Zain Azahari, a staunch, strong supporter / patron of art).





103

SIUND TAN

b. Kedah, 1981

MING'S INSTINCT, 2014

Signed 'Siund' (lower left)
Oil on canvas
91cm x 122cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

An unusually large pearl is in the hands of a young girl, and she is displaying it in front of her friends. The girl on the left, dressed in blue, is all of us – astounded and amazed at such a sight, yet also envious, entertaining the thought of “if only I could have it...”

Siund Tan's paintings are based on childhood memories and dreams, but with the newly represented Present in a surrealistic twist. Siund Tan (Tan Hong Shiung) was one of the star winners of the biennial Malaysian Emerging Artists Award, hosted jointly by HOM Art Trans and Galeri Chandan, in 2011. The other winners were Chong Ai Lei, Ng Swee Keat, Muhammad Syahbandi Samat and Sun Kang Jye. In 2011, he was also a finalist in the Da Dun Fine Arts exhibition in Taichung, Taiwan. He had his first solo titled *SOMETIME* at the G13 Gallery in 2014. Siund Tan obtained his BFA in Graphic Design at the Curtin University of Technology in Australia in 2004.



104

NG SWEE KEAT

b. Kedah, 1979

SELF PORTRAIT, 2003

Signed with a seal of the artist
(lower right)
Oil on canvas
44cm x 41cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

Lost in thought, this self-portrait depicts the contemplative side of Ng Swee Keat, that he isn't distracted by what is in front of him, but rather, what it can be. He is known for painting blankets and quilts, bringing the texture of the patchwork to life. He is probably laying down relaxingly on the quilt. It's a bliss to be able to lay back and relax.

Ng Swee Keat is a graduate of the Malaysian Institute of Art, where he majored in oil painting and Chinese ink painting. His works are collected by museums and public institutions such as the National Art Gallery Malaysia, United Overseas Bank, Philip Morris, etc. Ng's achievements include being awarded the Best Student prize at his alma mater, and in 2011, he won the top prize at the UOB Painting of the Year competition and in 2011 was presented the Malaysian Emerging Artist Award. The artist has been exhibiting since 1999.

ANTHONIE CHONG

b. Perak, 1971

UNTITLED, c. 1990s

Oil on canvas
123cm x 91cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 16,000 – RM 26,000

Self-portraits often tell too much, or too little. The way the ‘sitter’, or ‘stander’, as the case may be, is rendered is sometimes beyond the artist’s control, given a full rein of how he or she wants to be portrayed. Autobiographical, there is the psychology element of the unconscious, for the artist cannot possible conceal that which is within as much as the intention is clear. Self-portraits have been a favourite of artists since the Renaissance, which is part vanity and partly to project the subject as a persona to be seen. Notable self-portraits include those of Vincent Van Gogh (*Self-Portrait With Bandaged Ear*), Courbet (*The Desperate Man*), Munch (*Self-Portrait With Skeleton Arm*) and Frida Kahlo (*Self-Portrait With Thorn Necklace And Hummingbird*). The colour palette (cheery or sombre), execution, demeanour and mood of the portrayed. Here, the one shown up to the chest to focus on the face, looks glum even piqued, troubled, and disgruntled, while the background is rendered in pale lemon yellow. It is a left-brain pigment that can evoke emotions veering between joy and anxiety.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



ANTHONIE CHONG

b. Perak, 1971

GATHERING III, 1998

Signed and dated 'a. Chong 98' on the reverse

Oil on canvas

127cm x 142cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 18,000 – RM 32,000

It's an innocuous image of three nubile girls apparently in stripe uniform playing in front of a building, a school? The one with the hair tied in a horsetail and in red fluttering skirt is skipping down the wide steps towards the two seated in front, both holding something in their hands, one raising it with both hands. Knowing Anthonie Chong with his habit of conveying underlying tensions in his figures, this is not a happy rendition of girls at play with all the innocence, but has some sexual and disturbing overtones, in the mind of the voyeur – the artist, you and I. Or could it be something more sobering, the 'Trinity' referred to in his first one-man show at Valentine Willie Fine Art, Kuala Lumpur, in July 1997.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



REYNOLD DELA CRUZ

b. The Philippines, 1974

LIBRENG TUBIG, 2008

Signed and dated (upper right)
Oil on canvas
122cm x 167cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Libreng Tubig in Tagalog means ‘free water’, and this was purportedly dispensed to the poor during the tenure of then mayor, Aldrin L. San Pedro, for the poor of Muntinlupa, which was upgraded to city status in 1995 – the Philippines’ 65th city.

Muntinlupa, which means ‘Emerald City’, comprises nine barangays (districts) and hugs the southern brace of Metro Manila, and is located in the Typhoon Belt. During its dry season from November to April, it rains an average of only four days a month! While the free water public service for the poor Muntinlupenos is laudable, it’s ironic that the city hosts some the most affluent conurbations and to its east is the Laguna de Bay, the largest lake in the country from which the water authorities, Maynilad Water Services, also sources its water. Most of the water comes from the Angata Dam. Such is the generosity that even the neighbourhood strays gets its fill. Zamboanga,

Cebu and Iloilo are believed to be the hardest hit regions when there is a drought. In a 2017 forum on Water Security and Climate Change, Senator Loren Learda cited a 2015 study that showed the Philippines will likely experience a severe water shortage by 2040, due to the combined impact of rapid population growth and climate change.

This work was purchased from Reynold Dela Cruz’s solo exhibition, his second, in Forth Gallery in Singapore in June, 2008. A self-taught artist, Reynold gained attention when he won the Juror’s Choice in the Philip Morris Asean Art Awards final held in Vietnam in 1998 (Malaysia’s Kow Leong Kiang won the Grand Prize). He was also a Juror’s Choice in the Letray Figuras organised by the Instituto Cervantes in 1999, and a finalist in the GSIS National competition in 2009.



108

JIMMY ONG

b. Singapore, 1964

STUDY, BY THE RIVER II;
STUDY, KISSING, 1993

Signed and dated (lower right)
Charcoal on paper
24cm x 32cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,600



One of Singapore's preeminent contemporary artists, Jimmy Ong has been noted for his large-scale, figurative charcoal works on paper since his first solo exhibitions in the 1980s. Part of his body of work – like this particular set – explores sexual identity, human relation and gender roles. Currently working from his studios in Yogyakarta, Indonesia and the USA, Jimmy has exhibited extensively in Singapore, and internationally in New York, Hong Kong and Sri Lanka, amongst other cities. Jimmy has exhibited in numerous local and international exhibitions including Gallery 456 in New York, USA, National Art Gallery Malaysia, Newhouse Center of Contemporary Art, Staten Island, New York, USA, FOST Gallery Singapore, Asian Civilisations Museum, Singapore, Plum Blossoms Gallery in Hong Kong and New York, USA, Lunguganga, Bentota, Sri Lanka and Tyler Rollins Fine Art, New York, USA. His works are also housed in the permanent collections of the National University of Singapore Museum and the National Gallery Singapore, Deutsche Bank AG, amongst other private and corporate collections.

109

LIV VINLUAN

b. The Philippines, 1987

ALL THAT HEAVEN PERMITS,
2008

Signed and dated (center)
Oil on canvas
183cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500



A thin veil attempts to obscure the man's eyes, but it's not doing much. However, to see things for what they truly are, the veil must be taken away; our prejudices and biases discarded in order to see the true picture. The question is, do you know what your veil is? From the artwork title, it seems to also suggest: Let go and let God take control of your life.

Liv Vinluan finished her Fine Arts degree with honours (cum laude) at the University of the Philippines College of Fine Arts. Her undergraduate triptych series, *Sin Verguenzas*, won the college's Dominador Castaneda Award for Most Outstanding Thesis in 2009. With her evolving yet distinct visual style, she has created images that merge both realism and fantasy: scapes and portraits that evoke intensity and movement.



110

ERIK PAUHRIZI

b. Indonesia, 1981

KODOK, 2009

Digital print and oil on canvas
217cm x 145cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

‘Kodok’ is an Indonesian word meaning ‘frog’, which is somehow associated with the portrait. Erik Pauhrizi is known as a new media artist using text, drawing, painting, photography, video / film, sound, lighting and installation. But he took a circuitous route to being an artist. He first took up mechanical engineering at the Institut Keguruan dan Ilmu Pendidikan (IKIP) and gave up after two years. But he used his time more with the traditional music and dance group called Kabumi (Keluarga Bumi Siliwangi). He also initiated the Buton Kultur experimental space in Bandung. He finally graduated from the Bandung Institute of Technology (ITB), majoring in Textile and Media Arts, and graduating with a BFA cum laude in 2015. He also received a Diploma in Multimedia Art at the Braunschweig University of Art. He was awarded the Asia Cultural Council visual art research programme, in co-operation with the New Museum, New York, in 2010. In 2011, he had his first solo in New York called *The Poison Of Our Sins*, at CATM Chelsea.



111

JOSEPHINE LINGGAR

b. Indonesia, 1943

BALINESE GIRL, 2016

Signed and dated
‘Josephine 2016’ (lower right)
Oil on canvas
100cm x 120cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 12,000 – RM 20,000

Josephine Linggar is best known for her elegant and enchanting portrayal of young Indonesian maidens set in serene and contemplative poses. Skilful brush play between colour and shadow bring light and life to facial expression, drapery and body contours. The mood is further enhanced when both figure and background are rendered in sepia or rich tones of reds.

Since 1994 when she participated in her first joined exhibition at the Mahakam Gallery and solo in Geneva, Josephine has participated in more than 50 exhibitions and charity events in Jakarta. She has collaborated with fellow artists and friends to grace the many numerous venues in Jakarta like the Financial Club, Hilton, Grand Hyatt, Marriot, Nikko, Holiday Inn, Intercontinental, and more than 600 pieces of her paintings have been collected by art lovers from within and outside Indonesia.



112

JOSEPHINE LINGGAR

b. Indonesia, 1943

THE MIRROR, 2017

Signed and dated 'Josephine 2017' (lower right)
Oil on canvas
140cm x 110cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 14,000 – RM 22,000

In this piece, the female form is wonderfully rendered, the lady brought to life by Josephine Linggar's masterful skills with oil. The lady is unafraid; serene and laid-back.

Josephine's body of work engages the viewer with her detailed attention to the textured richness typical of the Indonesian costumes and headdresses. Balinese and Javanese backdrops, backstage scenarios, cultural ceremonies give dynamic life to the canvas. Still sepia and brownish colours are seen in her latest paintings of Nyonya women in their "baju encim" full with detailed embroidery and exquisite Peranakan sarongs.

113

NOEL PAMA

b. The Philippines, 1961

UNTITLED, 2008

Signed and dated 'NPAMA 2008'
(lower right)
Oil on canvas
122cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000



There's much debauchery about, in a dimly-lit dingy joint with the men and women in various stages of undressed. Booze, Cigarettes and Karaoke – the prelude to sex at one of the closed rooms provided. The women are dressed in rags that leave little to the imagination while the men, because they are the paying and often paying generously, are treated like kings. The girls with their hair long and their skirts very short. As the two nearest viewer seem to get intimate, another hostess who's obviously not taken, saunters close for a bit of the action, hoping on a threesome perhaps. There's a lot of groping around while two others get vicarious thrills from watching the hostess sexy moves, never mind if she's not dancing to the beats or has two left legs. Yes, the scene seems familiar from the work in the previous Henry Butcher auction, with the same cheap plastic chairs and gaudy chequered floor tiles. Will the viewer get a ringside seat to a classier joint if and when the artist Noel Parma next feature such subjects?

Noel Parma becomes well known in Malaysia with his participation in the International Sasaran Art Festival in Selangor. Self-taught, he has shown a natural ability for painting figures. His specialty was Drafting Technology, from the Technological University of the Philippines. His art prizes include 3rd Prize for sculpture in the Art Association of the Philippines competition in 1998, and the Landbank Mural Design and the Commemorative Stamp Design competitions in 1997 and 1998 respectively. Noel Parma had a solo called *Nocturnal Labyrinth* in Singapore in 2008, and took part in the Malaysia-Vietnam-Philippines exhibition at Wisma Kebudayaan Soka Gakkai in 2005, and the Malaysia-Philippines exhibition at Galeri Seni Mutiara, Penang, in 2013 – the year he took part in Sasaran Art Festival.



114

JERRY MORADA

b. The Philippines, 1979

UNTITLED, 2007

Signed and dated (lower right)

Acrylic on canvas

153cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 12,000

Chris De Burgh's *Lady In Red* could be playing in the background as the elegant woman resplendent in satin red crinkled dress saunters barefoot towards viewer. But she probably has to cross the black-rope barrier first. Is she on the threshold of a momentous decision, getting married perhaps, or getting into something less propitious? Because of the colour of her dress, she might get typecast as the scarlet woman, but it's more likely that she has great fashion sense and will undoubtedly has many suitors flocking to her. A golden-hued neckerchief, panuelito, is draped over her top.

Jerry Morada is the founder of the Guevarra Group together with Edwin Tres Reyes, Gig de Pio and Dominic Rubio. Jerry won the GSIS Prize in Sculpture in 2014. He also took part in Art Expo Malaysia 2009 under Galerie Joaquin's booth. His wife, Jovan Benito, is also an artist. He had done a mural painting at the Church of Paete.

115

OTTO DJAYA

b. Indonesia, 1916 – d. 2002

JANJIAN, 1999

Signed and dated

'Otto Djaya 1999' (lower right)

Acrylic on canvas

94cm x 68cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate of authenticity.

RM 3,800 – RM 6,000



Otto Djaya depicts a laid-back neighbourhood scene, where neighbours casually greet each other in the street, taking their time to interact with one another – a far cry from the present. A path flanked by trees leads to a bungalow / mansion at the end; where kebaya-wearing ladies are heading back home. As the artwork title suggests, the lady is reminding the guys of the promises they have made.

Born in Rangkasbitung in West Java in 1916, Djaya learned Art at the Indonesian Painters Union (Persagi) atelier, headed by his elder brother Agus (1913-1994). A soldier with

the rank of 'Major', he was injured in the fight for Indonesian independence. Together with Agus, he studied at the Rijks Academy in Amsterdam in 1947-50, and his works were accepted at the Grand Prix de Peinture de Monaco in Monte Carlo. He also took part in the Sao Paulo Biennale in Brazil. His first solo was in 1978 in Jakarta but he was largely forgotten until the retrospective, *100 Years Of Otto Djaya*, at the Indonesian National Gallery in Jakarta in September-October 2016, culled from the collection of Hans Peter and Inge-Marie Holst, who are now based in Kuala Lumpur.



116

FAIZIN

b. Indonesia, 1973

UNTITLED, 2008

Signed and dated
'Faizin 2008' (lower left)
Oil on canvas
91cm x 145cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500

It's not easy to land a big prized catch with what looks like a child's fishing rod, but there you are, the Botero-like fat couple seems to be rejoicing in the whopper, although it's not known if the little girl, possibly the daughter, should take the credit. The big fish should be the main dish for dinner, although it might still not be enough for the fat couple, who are obviously big-eaters. The happiness (of them having good quality time together) is well captured.

The artist, Faizin, is known for his little humorous situations of ordinary people going about their simple jobs. He was a finalist in the Indonesian Art Award in Jakarta in 1999. He has taken part in exhibitions in Jakarta and Bandung in Indonesia, and in 2006, he took part in the Asian Art Mosaic exhibition in Singapore.



117

WAYAN SUJA

b. Indonesia, 1975

I AM THE HERO, 2000

Signed and dated
'Wayan Suja, Bali 2000'
(lower center)
Mixed media on canvas
140cm x 150cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

The puzzling search for a hero in deciphering the matrix of the Balinese Identity today may be have something to do with the Ubermensch (Superman), an equally puzzling persona touted by Friedrich Nietzsche, in *Thus Spoke Zarathustra*. In *I Am The Hero*, Wayan Suja shows two tiers of disfigured figures probably to hint at some kind of dysfunctional attributes. What makes a hero amongst the ordinary people and the ordinariness of a people known for their rituals and romance and Hindu-animist culture, that have attracted artist pilgrims to its shores, even today? The artist, the dancer in modern pants, the teacher / father figure with a cane, the mother / goddess with the 'S' (Superman) insignia emblazoned in her sarung, or the girl with Japanese anime hair and boots, among others?

Wayan Suja is noted for his depicting of faces behind crinkled plastic or paper, as a form of disfigurement of Man. He was educated at the Indonesia Art Institute, Denpasar, Bali in 1995-2001, and won the Best Sketch Prize in 1997. He was a finalist of the Philip Morris Asean Art Award (Indonesia) in 2000 and a top 30 finalist of the Sovereign Art Prize in Hong Kong in 2005. He was sponsored to a Bali-New York mural collaboration in 2006, and had solos called *Plush-Tick* at the Komaneka Fine Art, Bali in 2007, and *Mythical Beauty* at the National Gallery Jakarta in 2009. He is the chairman of the Klini Seni Taxu (community) Art Space.

BOB YUDHITA AGUNG

b. Indonesia, 1971

SAHABAT ABU, 2016

Signed and dated 'Bob Yudhita Agung 2016' (lower right)

Acrylic on canvas

179cm x 140cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

They look like strange bedfellows, the women whether shown full-figure or just with the faces or with tudung. Bob 'Sick' Yudhita Agung's work, *Sahabat Abu*, seems like an Indonesian take of Picasso's *Les Femmes d'Alger* (*O. K. R. 1907*, originally *The Prostitutes Of Avignon*). It has the same African mask-like faces, while the one standing on the right has dark skin and with her right hand bifurcating into legs. The one on top in the middle sports a tattoo face while two heads on the left look like busybody aunties. Is the one in a green cocoon the 'mamasan'? The small man below with his raised left hand probably is 'Abu'. Is Abu the paramour, a playboy perhaps, or worse, one making the women to offer sexual favours?

Bob Yudhita Agung, who calls himself 'Vincent van Bob', paints in the Primitive-Naïve vein with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, Eddie Hara and Malaysia's Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. "I believe I can fly, with paint I believe can fly. Don't worry be happy," is his favourite refrain.





119

BAMBANG 'TOKO' WITJAKSONO

b. Indonesia, 1973

FOREVER AND ONE, 2010

Signed and dated
'BB.TOKO 2010' (lower right)
Acrylic on canvas
80cm x 130cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,500 – RM 6,000

Love is the eternal potion that makes the world go round, ever since Man had progressed from clubbing whichever female kind they fancied and dragging them to their cave home like a prized animal catch. Then again, even everybody's favourite animation, *The Flintstones*, *Fred And Barney*, have their amorous flings. This work by Indonesian Bambang 'Toko' Witjaksono treads on the Pop Art oeuvre of Roy Lichtenstein, showing a young couple in an intimate embrace, with the man looking down and protectively hugging his belle's back. Like most insane love backdrops, a kind of formica floral prints, in pink no less, adds to the lovey-dovey theme. But untypically Lichtenstein, there are no speech balloons, then again, is there a need for one in this case? This work is from his two-man show called *Narration* with Malaysia's Fawwaz Sukri at the Nadine Fine Art in Petaling Jaya in March 2016.

Artist-activist Bambang is a founding member of Apotik Komik (Comics Apothecary) together with Popok Tri Wahyudi, Samuel Indratma and Ari Diyanto in 1995. He was the curator of ArtJog12 in 2015. He had taken part in the Yogyakarta Biennale in 2003 and the Asian Triennale in Manchester in 2011, and also artist's residency in Liechtenstein (2003), New Delhi, India (2006) and Darwin, Australia (2008). He graduated with a Masters at the Bandung Institute of Technology in 2005. He has had several solos since his first, *Pameran Kamar*, in Yogyakarta in 1996.



120

HERI DONO

b. Indonesia, 1960

BATAVIA EXPRESS, 2010

Signed and dated
'heri dono 2010' (lower right)
Acrylic and collage on canvas
70cm x 95cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate
of authenticity.

*PINKGUY Conservation Framing
for this Lot.

RM 18,000 – RM 32,000

One of Indonesia's leading contemporary artists, Heri Dono was the first Indonesian to break into the global art scene in the early 1990s. The artist has held over 50 solo exhibitions and participated in multiple group exhibitions at home and internationally. Based in Yogyakarta, he is well known for presenting paintings and installations influenced by his deep knowledge of Javanese puppet theater, folklores, underlined with sociopolitical commentary. In *Batavia Express*, the artist captures the belching steam emanating from a traditional locomotive and using it to suggest the speed and movement of the train.

Heri Dono, an artist-sculptor-installation artist, won the Prince Claus Award in 1998 and the UNESCO Prize in the Shanghai Biennale in 2000. He also took part in the Australian Print Workshop in Melbourne in 2003. He famously dropped out deliberately a few months before his final examinations when studying Painting at the Indonesian Institute of the Arts, Yogyakarta, in 1980. His solos since 1988 include *Unknown Dimensions* (Basel, Switzerland, 1991); *Blooming In Arms* (Museum of Modern Art, Oxford, 1996); *Dancing Demons And Drunken Deities* (Tokyo, 2000); *Fortress Of The Heart* (Singapore, 2001); *Interrogation* (Vancouver, 2002); *Upside Down Mind* (Washington DC, 2003); *Who's Afraid Of Donosaurus?* (Galeri Nasional Indonesia, 2004); *Broken Angels* (Melbourne, 2006); *Madman Butterfly* (London, 2011); *Trump And Political Islam* (Hong Kong, July 2017).



121

ANGKI PURBANDONO

b. Indonesia, 1971

ONE HAND, 2009

Print on canvas
100cm x 100cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

In this, the titular hand emerges from the bundle of cords, giving a sense of helplessness and struggling. Alternatively, one can also give it a positive spin – that one has finally made a breakthrough, rising from circumstances to triumph.

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the ‘*Space And Shadows*’ *Contemporary Art From Southeast Asia* exhibition at the Haus World Cultural House in Berlin in 2005. He had been jailed before for a minor offence, and collaborated with some 20 inmates to create a series of works.



122

ANGKI PURBANDONO

b. Indonesia, 1971

HE BRINGS A PLASTIC GUN, 2009

Signed ‘Angkipu’ (lower left)
Print on transparency paper
80cm x 150cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,600 – RM 2,800

Angki Purbandono, a member of the contemporary photography group Ruang MES56, is best known for his Alternative Conceptual Photography using scanographic images done without the use of cameras. This piece features the legs of a plastic action figure or toy soldier, details of a plastic gun and holster molded onto the right leg, and posed as if it were running towards something. One could very well construe a darker meaning from this piece, though considering the Angki’s reputation for positive messages behind his body of work, he could very well be for a lark.

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the ‘*Space And Shadows*’ *Contemporary Art From Southeast Asia* exhibition at the Haus World Cultural House in Berlin in 2005. He had been jailed before for a minor offence, and collaborated with some 20 inmates to create a series of works.



123

R SUMANTRI

b. Indonesia, 1968

KESAYANGAN, c. 1990s

Signed 'R Sumantri' (lower left)
Oil on canvas
150cm x 80cm

PROVENANCE

Private collection, Indonesia.

RM 3,000 – RM 5,000

Rendered in stunning photorealism, R. Sumantri demonstrates his mastery with this depiction of a dog. With a shoe in its mouth, the dog seems eager for a response from its master. From the fur of the dog, to the textures of the shoe and sofa just out of shot, everything is recreated in exquisite detail.

Born to a family of artists, R. Sumantri's gift for the arts was recognised since he was only four years old. He got his start as a movie poster designer – back in the days when printing technology was not available, artists were often commissioned to paint movie posters and banners for cinemas. Surprisingly, limitation in the materials given did not seem to bother the young man; instead it established R. Sumantri as an artist with absolute mastery of colours. In 1987, he won First Prize in the Solo Health Poster Competition. From 1991 to 1996, R. Sumantri worked as a Batik designer at the famous Batik Semar in Solo; in 1997, he won First Prize in the Batik Design Competition for all Solo.



124

ONG KIM SENG

b. Singapore, 1945

UNTITLED, 2008

Signed and dated (lower right)
Watercolour on paper
52cm x 72cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,000 – RM 15,000

Watercolourist Ong Kim Seng has an eye for detail, reflected in this detailed rendition of heritage shophouses. At a distance lies a modern, boxy architecture (skyscraper). One wonders how long these heritage buildings will last, before progress inevitably comes knocking...

A full-time artist since 1985, Ong Kim Seng has participated in group and solo exhibitions at Singapore and in the United States, China, United Kingdom, Japan, Australia, Belgium, Germany, France, Middle East, Taiwan, Hong Kong, and ASEAN. He is the first and only Singaporean (and incidentally, the only Asian) to have won six awards by the prestigious 138-year-old American Watercolour Society (AWS), of which he was conferred membership in 1992.

ZULKIFLI YUSOFF

b. Kedah, 1962

KU PINANG PUTERI GUNUNG LEDANG, 1994

Mixed media on paper
55cm x 74cm

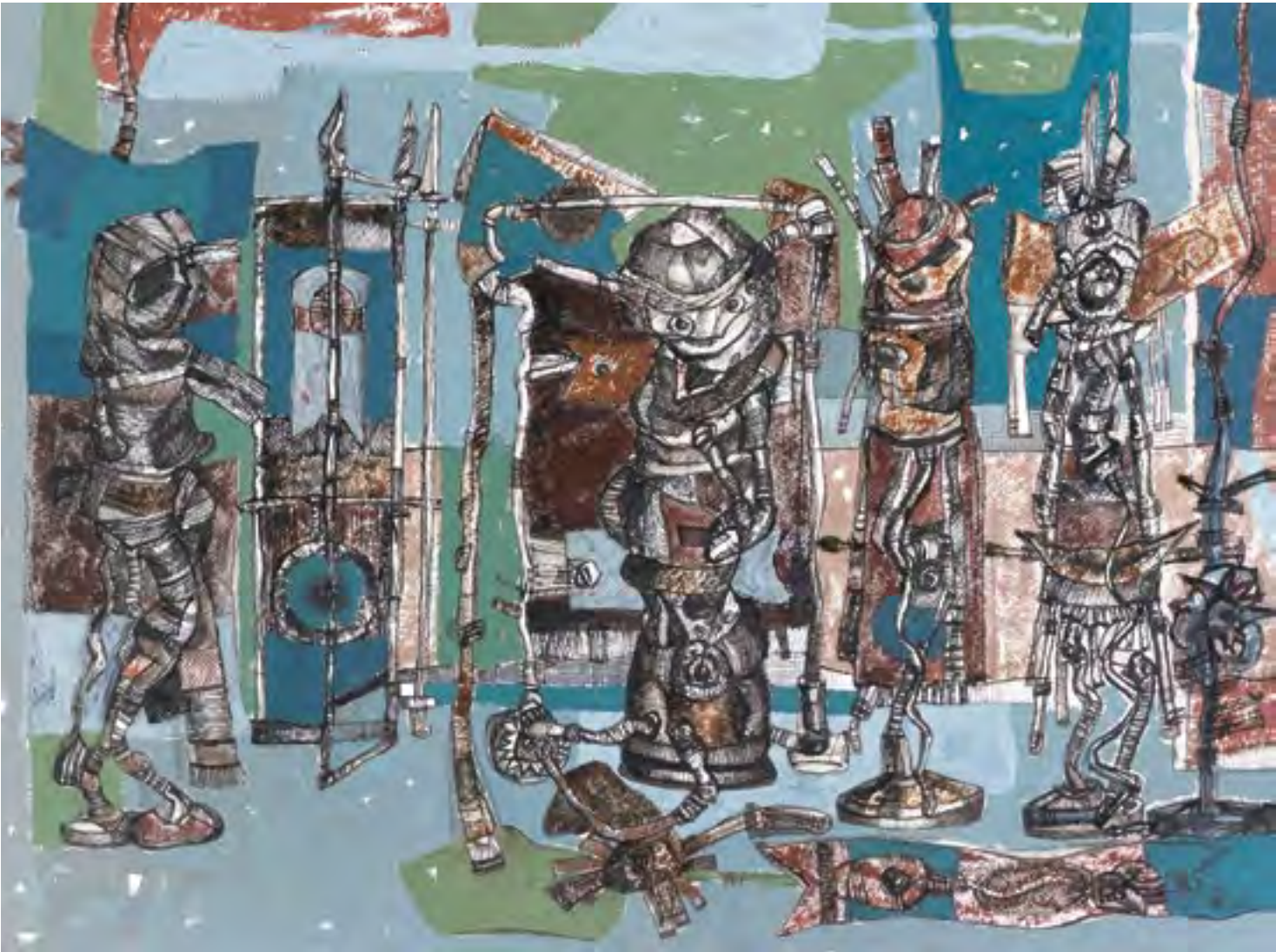
PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 8,000

The legend of Puteri Gunung Ledang, a beautiful celestial princess has provided artists with boundless inspiration. In *Ku Pinang Puteri Gunung Ledang*, Zulkifli exudes a dynamic nature though energetic and bold lines. The subjects are rendered with attention to detail in the artist’s distinctive style with blue and green as the base for the artwork.

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister’s Grand Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. For his contributions at Universiti Pendidikan Sultan Idris in Tanjung Malim, he was awarded the National Academy Award (Visual Art) in 2007. After his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology (1989), he studied at the Manchester Polytechnic in England for his Masters (1991). His major exhibitions include the 1997 Venice Biennale under the fringe ‘Modernities and Memories: Recent Works from the Islamic World’; the 1st Asia-Pacific Triennial of Art in Brisbane in 1993; the Singapore Biennale 2013; Art Stage Singapore 2013 (*Rukunegara 2: VOICE* Theo Art Projects); Seychelles Biennale 1992. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. His main solos at home include *The Power* (NN Gallery, Kuala Lumpur, 1996); *Brave New Art* (The Art Gallery Penang, 1996); *Powerful Dialogue* (The Art Gallery Penang, 2000); *Icons* (Wei-Ling Gallery, Kuala Lumpur, 2008); and *Negara Ku* (National Art Gallery, Kuala Lumpur, 2010).



ZULKIFLI YUSOFF

b. Kedah, 1962

PINANG TAK JADI, 1995

Signed and dated ‘Zulkifli Yusoff 1995’ (lower center)
Mixed media on canvas
92cm x 152cm

PROVENANCE

Private collection, Selangor.

ILLUSTRATED

Powerful Dialogue: The Art Of Zulkifli Yusoff
(The Art Gallery Penang, 2000, page 28)

LITERATURE

Zulkifli Yusoff: Icons (Wei-Ling Gallery, 2008)
Zulkifli Yusoff: A Historical Survey, 1996-2009
(Art Salon @ SENI, KL / The Art Gallery Penang, 2010)
South East Asian Art Today (Roeder Publications, 1992)

RM 21,000 – RM 30,000

Pinang Tak Jadi refers to the episode of 15th Century Malacca Sultanate that the Sultan Mahmud, smitten with the rumoured beauty of Puteri Gunung Ledang, Gusti Putri, sent Hang Tuah, her estranged lover of all people, to seek her hand in marriage to him (the Sultan). The princess spurned his courtship by imposing seven completely absurd conditions including one of seven trays of the hearts of mosquitoes and another, a bowl of blood from the Sultan's fondest son, Prince Ahmad! The legend was set into a big-budget film starring M. Nasir and Tiara Jacquelina, with Saw Teong Hin as director.

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister's Grand Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. For his contributions at Universiti Pendidikan Sultan Idris in Tanjung Malim, he was awarded the

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SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

CELEBRATION 3, 1997

Acrylic on canvas
84cm x 71cm

PROVENANCE

Private collection, Selangor.

RM 16,000 – RM 30,000

There's much to rejoice, whether the occasion is a solitary smirk of satisfaction or with family and friends. Or more likely, the lilting rhythms of one's surrounds, in the midst of Nature hopefully, where a sense of inner solace could be had. This work at the time of Dato' Sharifah Fatimah Syed Zubir's *Joy Is The Theme* exhibition at the NN Gallery, Kuala Lumpur, in 1997, certainly hints at some kind of emancipation, from a bad lull or attitude perhaps, but such is Nature that a combination of therapy and positivism opens up vistas of hope, industry and enterprise. The work comes at a time of the Second Coming of her more tactile *Touch The Earth*, and before reverting to the ecstasy of colours as in *Jingga* and *Pancawarna*. As she oft intoned: "Reality does not exist in material things. I'd rather paint the flying spirit of the bird than its feathers. I want the colours to pulsate with the spiritual rhythm of life."

Dato' Sharifah is a major second-generation artist alongside Latiff Mohidin, Datuk Ibrahim Hussein, Datuk Syed Ahmad Jamal and Dr. Choong Kam Kow. Her last major exhibition was *Song Of Eucalyptus* at the Segaris Art Centre, Kuala Lumpur, from Sept 5 to Oct 31, 2017. She was from the pioneering batch of fine art students from the Mara Institute of Technology (now a university), graduating in 1971. Next was a BFA at Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. Her major awards include the Minor Award in the Malaysian Landscape competition (1972), Major Award in the Young Contemporary Artists (1981), Major Award in the Salon Malaysia (1979), and 3rd Prize in the Islamic World Biennial in Tehran, Iran (2003). She was conferred a Dato'ship by the Sultan of Kedah in 2006.



SHARIFAH FATIMAH SYED ZUBIR, DATO’

b. Kedah, 1948

NIGHT DANCE 5, 1997

Acrylic on paper
46cm x 35cm

PROVENANCE
Private collection, Selangor.

RM 3,000 – RM 5,000

This emotive work comprises dark and muted colours, with hints of teal to break the dark palette, and even then, it is sparse, and in some cases, the teal is overlapped by a stroke of black, dampening its effect. It is a contrast and melding between hot-headed and fiery passion against level-headed coolness, evidenced by the use of dark purple.

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ZULKIFLI YUSOFF

b. Kedah, 1962

THE STRUGGLE, 1997

Signed and dated 'Zulkifli Yusoff 97' (lower right)

Oil on canvas

91cm x 76cm

PROVENANCE

Private collection, Selangor.

ILLUSTRATED

Powerful Dialogue: The Art Of Zulkifli Yusoff

(The Art Gallery Penang, 2000, page 47)

LITERATURE

Zulkifli Yusoff: Icons (Wei-Ling Gallery, 2008)

Zulkifli Yusoff: A Historical Survey, 1996-2009

(Art Salon @ SENI, KL / The Art Gallery Penang, 2010)

South East Asian Art Today (Roeder Publications, 1992)

RM 9,000 – RM 15,000

This is part of Zulkifli Yusoff's works from his *Power Series* around the time of the Reformasi movement led by Datuk Seri Anwar Ibrahim. In a *Brave New Art*, he uses caricatures to comment on the socio-political events of the day, provocatively highlighting about the use and abuse of power. In the book, *Icons* published by Wei-Ling Gallery in September 2008, artist-critic-academician Hasnul J. Saidon noted: "Zulkifli responded to the ironies, paradoxes, contradictions, probabilities, possibilities and potentials of rapid transformation and change that were taking place in Malaysia in the 1990s."

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister's Grand Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. For his contributions at Universiti Pendidikan

Sultan Idris in Tanjung Malim, he was awarded the National Academy Award (Visual Art) in 2007. After his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology (1989), he studied at the Manchester Polytechnic in England for his Masters (1991). His major exhibitions include the 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World'; the 1st Asia-Pacific Triennial of Art in Brisbane in 1993; the Singapore Biennale 2013; Art Stage Singapore 2013 (*Rukunegara 2: VOICE* Theo Art Projects); Seychelles Biennale 1992. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. His main solos at home include *The Power* (NN Gallery, Kuala Lumpur, 1996); *Brave New Art* (The Art Gallery Penang, 1996); *Powerful Dialogue* (The Art Gallery Penang, 2000); *Icons* (Wei-Ling Gallery, Kuala Lumpur, 2008); and *Negara Ku* (National Art Gallery, Kuala Lumpur, 2010).





130

ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, 1999

Signed and dated 'Zulkifli Yusoff 99' (lower right)
Oil on canvas
41cm x 35cm

PROVENANCE

Private collection, Selangor.

RM 5,000 – RM 8,000

This work is taken from the *Reformasi Series* of 1998 when Datuk Seri Anwar Ibrahim was sacked from the Malaysian Cabinet, a series which is one of Zulkifli Yusoff's best known. It was a time of the raw pathos of strife, political intra-fighting, intrigues, subterfuges and betrayal. The human forms are disfigured and distorted to convey dishonesty and an unscrupulous nature. It is filled with the vehemence, vitriol and disdain during one of the most unsettling episodes of Malaysian politics. As it directly involves the Malays, it has also been taken as part of the New Malay Dilemma.



131

AHMAD ZAKII ANWAR

b. Johor, 1955

UNTITLED, 1998

Signed and dated
'Ahmad Zakii Anwar 98' (lower right)
Oil on canvas
42cm x 42cm

PROVENANCE

Private collection, Selangor.

RM 13,000 – RM 23,000

Intimate in scale, modest in subject, yet a quiet strength is found beneath the surface. Household wares such as this ceramic pot is rendered in Zakii's iconic composition of minimal amount of objects and delicate painting techniques. The acclaimed still life series attests to Zakii's skill at rendering the basic forms and tactile qualities of simple objects and specific textures. Filled with sensual emotion, atmospheric effects of light and shadow, this work is a superior example from the artist's acclaimed oeuvre.

After graduating with Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii had a lucrative career in Advertising but decided to switch to Fine Art. He was an immediate hit with his cool *Smokers Series* (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called *Disclosure* at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include *Presence* (New York, 1999); *Shadowland* (Hong Kong, 2001); *Subliminal* (The Philippines and also Thailand, 2006); *Baik Art* (South Korea, 2013); in Indonesia – Borobudur, Amanjiwa, Arangbali (2004), *Kota Sunyi* (2007), *Nafsu* (2010); and in Singapore – Paintings Drawings and Prints 1991-2007 (2007), *Bones & Sinews* (2011), *Being* (2009), *Primordial Dream* (2005) and *Distant Gamelan* (1981). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Icons* (Richard Koh Fine Art, 2005) and *Interpreter Of Desires* (Taksu, 2003).



132

AHMAD ZAKII ANWAR

b. Johor, 1955

UNTITLED, 1998

Signed and dated
'Ahmad Zakii Anwar 98' (lower right)
Oil on canvas
42cm x 42cm

PROVENANCE

Private collection, Selangor.

RM 13,000 – RM 23,000

Intimate in scale, modest in subject, yet a quiet strength is found beneath the surface. Household wares such as this teapot is rendered in Zakii's iconic composition of minimal amount of objects and delicate painting techniques. The acclaimed still life series attests to Zakii's skill at rendering the basic forms and tactile qualities of simple objects and specific textures. Filled with sensual emotion, atmospheric effects of light and shadow, this work is a superior example from the artist's acclaimed oeuvre.

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133

RAJA SHAHRIMAN BIN RAJA AZIDDIN

b. Perak, 1967

SEMANGAT BESI 33, 2000

Forged and fabricated metal
90cm x 63cm x 31cm

PROVENANCE

Private collection, Kuala Lumpur.

ILLUSTRATED

Semangat Besi – Retrospeksi Sebuah Enigma
(Petronas, 2002, page 7)

RM 12,000 – RM 20,000



Semangat Besi series is structured upon the concept of Silat, The Malay martial art and captures their movement, steely determination, and resilient spirit. The sculpting process shows dynamic poses in the form of a warrior and exudes boundless energy with grace. In *Semangat Besi 33*, Raja Shahrman captures the ready for battle position by depicting a palm flattened and straight, while the other firmly grips on an iron weapon. Rich in motion and momentum, the subject's framework is balanced and anchored by a solid base structure.

Raja Shahrman graduated with a BFA, majoring in Sculpture, from the Universiti ITM in 1990. He taught briefly at the Malaysian Institute of Art, Kuala Lumpur. He won the Minor Award at the Salon Malaysia in 1991 and the Asia-Pacific Cultural Industry Award in 2009. He was chosen for the 2nd Asia-Pacific Triennial in Brisbane, Australia, in 1996. His monumental sculptures include *Growth With Equity*, Taman Wawasan, KL, *Bumi Penyatuan*, *Makmur Abadi*, *Wira Perkasa* (Perak), and several commissioned for the Sultan Abu Bakar Museum in Pekan. Pelita Hati Gallery of Art organised most of his solos. His solos include *Semangat Besi* which was held at Galeri Petronas in early 2000s, *Nafas* at National Art Gallery Malaysia and *Utterly Art* in Singapore, 2004 and 2005. Raja Shahrman is undoubtedly one of the best sculptors in Malaysia.



134

RAJA SHAHRIMAN BIN RAJA AZIDDIN

b. Perak, 1967

HARIMAU BERANTAI, 1997

Forged and fabricated metal
117cm x 88cm x 37cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 19,000 – RM 33,000

Raja Shahrman is among the few Malaysian artists who have risen to attain high-level mastery in the field of contemporary sculpture. Silat the Malay martial art became a symbol for the rise of strength, one that came instilled with spiritual traditions of knighthood and philosophical framework. This lot on offer, *Harimau Berantai*, depicts a warrior as courageous as tiger in standing position equipped with various weapons poised for battle, creating a visual dialogue between contemporary issues and traditional Malay beliefs.

Raja Shahrman graduated with a BFA, majoring in Sculpture, from the Universiti ITM in 1990. He taught briefly at the Malaysian Institute of Art, Kuala Lumpur. He won the Minor Award at the Salon Malaysia in 1991 and the Asia-Pacific Cultural Industry Award in 2009. He was chosen for the 2nd Asia-Pacific Triennial in Brisbane, Australia, in 1996. His monumental sculptures include *Growth With Equity*, Taman Wawasan, KL, *Bumi Penyatuan*, *Makmur Abadi*, *Wira Perkasa* (Perak), and several commissioned for the Sultan Abu Bakar Museum in Pekan. Pelita Hati Gallery of Art organised most of his solos. His solos include *Semangat Besi* which was held at Galeri Petronas in early 2000s, *Nafas* at National Art Gallery Malaysia and *Utterly Art* in Singapore, 2004 and 2005. Raja Shahrman is undoubtedly one of the best sculptors in Malaysia.





135

SUHAIDI RAZI

b. Sarawak, 1977

GUARD, 2012

Metal and fiber
223cm x 60cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 35,000 – RM 60,000

As the title *Guard* implies, this imposing statue morphs from the ancient protector of yore, a qilin (always in pair) perhaps or a Ganesha talisman, or more appropriately to the context and structure of this *Guard* here studded with armour of polished and reforged metal scraps, some kind of medieval knight, albeit with a more futuristic surrealistic touch. The metals are meticulously welded to create this gigantic guard, providing a sense of secure yet instilling fear (the clown mask on hand) at the same time. We hide behind many masks, and in doing so, trapped ourselves in fear of being found out.

How will our protector be, in this 21st Century, in an Era of the Disbelievers and the Internet Generation? Can the weaponry of spanner, axe and shield suffice in safeguarding our lives, our limbs? Or is this just a modern scarecrow, that serves little practical purpose, not even as decoration? We are living in restless times when the only certainty is uncertainty.

Suhaidi Razi graduated with a BFA in 1999 and MFA in 2005 at UiTM Shah Alam. He has won several prizes but the major one is the Nokia Art Award in 2002. He also won the Major Award in the Pahang painting competition (2003), Johor Historical Building (2004) and numerous Minor Awards, Grand Prize in Life-drawing (Pesta Anggerik, Galeri Shah Alam, 2004), Traditional Malay House Design (Malacca, 2006), Historical Painting Johor (2008), Nature Terengganu (2008), Historical Terengganu (2009). His first solos *Rainforest* and *A Sanctuary*, were held at the Batang Ai Longhouse Resort and KL Hilton respectively in 1997. Then came *Passage* at NN Gallery in 2011, *Dream Pipes* at Galeri Chandan in 2012, *Imagine The Imagination* at White Box Publika in 2013, and *Paradox* (organised by Curate Henry Butcher) at Galeri Prima in 2017. He was selected for a solo show booth in Art Expo Malaysia Plus (2017).

In November 2016 Henry Butcher Art Auction, his horse sculpture of size 74cm x 44cm x 18cm was sold for RM 9,520.





136

SUHAIDI RAZI

b. Sarawak, 1977

PORTRAIT OF A FOOL, 2015

Signed and dated 'Suhaidi Razi 2015'
(lower left & lower right)

Mixed media
111cm x 153cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 – RM 13,000

This piece depicts a machine-powered horse, and a vulture tearing off its flesh, scavenging a meal. Judging from the backdrop – a ferris wheel and a circus tent (reminiscent old memories) – and the mechanical horse's get-up, it would seem that the horse was built for entertainment purposes, dressed up as clown (like a fool), to please the crowd. The diary sketches (inside the wooden frame at the bottom) of skeleton and laughing face further enhanced the effect.

Suhaidi Razi graduated with a BFA in 1999 and MFA in 2005 at UiTM Shah Alam. He has won several prizes but the major one is the Nokia Art Award in 2002. He also won the Major Award in the Pahang painting competition (2003), Johor Historical Building (2004) and numerous Minor Awards, Grand Prize in Life-drawing (Pesta Anggerik, Galeri Shah Alam, 2004), Traditional Malay House Design (Malacca, 2006), Historical Painting Johor (2008), Nature Terengganu (2008), Historical Terengganu (2009). His first solos *Rainforest* and *A Sanctuary*, were held at the Batang Ai Longhouse Resort and KL Hilton respectively in 1997. Then came *Passage* at NN Gallery in 2011, *Dream Pipes* at Galeri Chandan in 2012, *Imagine The Imagination* at White Box Publika in 2013, and *Paradox* (organised by Curate Henry Butcher) at Galeri Prima in 2017. He was selected for a solo show booth in Art Expo Malaysia Plus (2017).



137

TANG YEOK KHANG

b. Penang, 1975

BEYOND VISIBILITY II, 2008

Signed, titled and dated on the reverse
Watercolour on paper
55cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,800 – RM 4,800

A beautiful piece that depicts a crowd looking out from a balcony, with storks flying overhead. Emphasis is given to the storks, rendered in full colour and in shades of pink, rather than the grey used on the people.

Instead of practicing as an interior designer after graduation, Tang Yeok Khang started his landscaping design business until 2006. After that, he became fully involved in his fine art career. Locally, he has exhibited at Art Accent, Galeri Seni Mutiara, Pelita Hati, etc. Recently, Tang began to exhibit, travel and paint in some of the Asia and Europe regions. In 2012, he won the Platinum Award in the 2nd UOB Painting of the Year Competition.



138

MOHD KHAIRUL IZHAM

b. Pahang, 1985

HOME, 2015

Signed and dated
'Izham 2015' (lower right)
Acrylic on canvas
122cm x 122cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000

Home sweet home – this piece comprises a collection of seemingly random household objects, with the house being the center of attention. Though looking random, these objects prompt one to remember objects and their significance in their own homes. Probably these objects are related to the artist's memories and growing-up experiences. The car plate 'AN154' seems to be in similar shape of his wife's name, 'ANISA'.

Mohd. Khairul Izham graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam. He has participated in shows like *Dis-chromatic* (2010), *Malaysian Emerging Artist Award* (2011), *Deceitful Truths* (2011) and shows held at Taksu, Whitebox Publika, Curate Henry Butcher, etc.

139

SAMSUDIN WAHAB

b. Perak, 1984

SELF-PORTRAIT (BLACK SKULL), 2013

Signed and dated
'Samsudin 2013' (lower right)
Oil on canvas
60cm x 42cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000



Death stares at us, the inevitability and certainty of it a constant in our daily lives, edging ever close to the end. Inspired by Memento Mori objects, Samsudin Wahab created this poignant self-portrait which speaks volumes about the transitory nature of life. This is an extraordinary self portrait, probably a reflection of the artist's mood at that time during the transition period of his life, battling huge pressure from collectors, galleries, and himself.

In 2009, he won the Malaysia Emerging Artists Award and was resident-artist at Rimbun Dahan. He was awarded Khazanah Nasional's residency in Mumbai, India, in 2010. In 2013, he won the Juror's Award in the Young Contemporary Artists competition (Bakat Muda Sezaman). He won 2nd Prize in the Goethe-Institute's Salon Meets Art in 2007 and a Consolation Prize in the Tanjung Heritage competition in 2005. Samsudin Wahab obtained his BFA, Majoring in Printmaking, from Universiti ITM in 2007, and his Fine Art Diploma in 2005. He co-founded the printmaking collective, Cetak Kolektif, and was a member of Sebiji Padi Studio and SO Sound. His solos include *Enough* (Taksu, 2008), *Not Enough* (Galeri Chandan, 2010), *Self-Parody* (Rimbun Dahan, 2010), etc. In recent years, he participated in shows at National Art Gallery Malaysia, G13 Gallery, Fergana Art, A+ Works Of Art, etc.



140

YUSRI SULAIMAN

b. Perak, 1977

AFTER DAWN III, 2013

Signed and dated (lower right)
Oil on canvas
174cm x 135cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

Those piercing eyes – they look into your deepest thoughts, asking for an answer. The furrowed brows don't help matters either. The image will linger long in your mind. Once you catch this figure staring at you, you can't help but be introspective – not to condemn, but as a reminder, that there are always eyes watching, judging.

Yusri Sulaiman graduated with a diploma from the Mara Institute of Technology in 1999. He held his *Jungle* solo at Wei-Ling Gallery detailing the plight of the indigenous Orang Asli children. He won 1st Prize in Maybank's *Expressions Of The Malayan Tiger* exhibition in 2010 and Honorable mention in the Malaysian Asean Art Award in 1997. He has participated in shows held at Taksu, Segaris Art Centre, G13 Gallery, etc.



141

SUZLEE IBRAHIM

b. Terengganu, 1967

BLACK LINE SERIES: NO. 5, 2013

Signed and dated on the reverse
Acrylic and oil on canvas
92cm x 92cm

PROVENANCE

Private collection, Selangor.

RM 15,000 – RM 25,000

Orange and black are colours commonly associated with the evening sunset and the eventual transition into night. Here, Suzlee Ibrahim gives prominence to black and red, with energetic blacks overpowering the orange and yellow portions of the piece.

Suzlee Ibrahim works in series which are easily identifiable by the place or subject, in this case Pulau Pangkor, off Lumut. His other series in a 31-year painting career include *Belantara*, *Batik*, *Ombak*, *Sakura*, *Melody*, *Movement*, *Sahara*, *Space*, *Summer*, *Turquoise*, *Monsoon*, *Meditation*, *Waterfalls* and *Gestures*. He graduated from the Mara Institute of Technology in 1987, but started lecturing in his alma-mater from 1993-2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, *Suzlee Ibrahim: 30 Years Journey*, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). The recent Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1972

Signed and dated ‘Khalil Ibrahim 72’ (lower right)
Batik
73cm x 86cm

PROVENANCE

Private collection, Selangor.

LITERATURE

Khalil Ibrahim, The Art Journey
(Mediate Communications Sdn Bhd, 2015)

RM 26,000 – RM 45,000

Khalil Ibrahim’s abstracts in his batik are different from the more elaborate and tangled-knot links or unions in oil on canvas in the 1960s after Opus. The batiks are more minimal, with a smaller and subdued palette and an uncanny dominance of orange. The geometry suggests some kind of Australian Dreaming metaphor but is more meditative. The sometimes rough scraggly lines on one or two sides are reminiscent of the Colour Field of Morris Louis. Khalil experimented with batik from the late 1968 until the early 1980s. His batik combines the traditional and the contemporary. Such was the popularity of batik art that he gave demonstrations all over the world including in Australia, Singapore, Paris (Maisons et Jardins) and Germany (Cologne) in the early years. It was something he picked up by himself in Kelantan and from helpful tips by a supplier of batik dyes. He was able to infuse figuratives into his repertoire. While he did play on the cracked and crinkled effects prevalent in batik paintings, he also dabbled with using cut newspapers to shape textures as collage. Although this collage technique was first developed by Seah Kim Joo, who is now in Singapore, Khalil was working independently and separately. He had

also done portraits on batik. The top three prices fetched for his batik work was achieved at the KLAS auction with a premium of RM132,000 for *East Coast Series* (1973) in the Jan 19, 2014 auction, RM123,200 for *Nude Movement* (1983) in the Sept 28, 2014 auction, and RM100,800 for *Movement In Red* (1971) in the March 22, 2015 auction.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St Martin’s School of Art and Design in London in 1959–64, for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to turn full time, and he has been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. His two main exhibitions so far were *Khalil Ibrahim: The Art Journey* in Petaling Jaya (2015), and *Khalil Ibrahim: A Continued Dialogue* at Galeri Petronas in 2004.



AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 - d. Selangor, 1997

SURAT YANG HILANG, 1989

Signed and dated on the reverse
Acrylic on canvas
89.5cm x 89cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 20,000 – RM 35,000

In Malaysia, Ahmad Khalid Yusof represents one of the most important painters influenced by Islamic calligraphy. Executed in 1989, this sophisticated work showcases the artist’s unique devise of ancient Jawi script as motif, consolidating an abstract expression imbued with Islamic principles and spirituality. He was not only known for his khat calligraphy paintings, but was also revered for his printmaking techniques having obtained his Masters degree in Printmaking and Art Education from the Ohio University in the United States of America.

Ahmad Khalid Yusof was an art academician, artist and activist. He graduated from the Malayan Teachers College in Kirby, Liverpool in 1957 and attended the Specialist Teachers Training Institute in Kuala Lumpur in 1963. After the Winchester Art School (1966-1969), he continued his studies at Ohio University, obtaining his MFA in 1976. He taught at MARA Institute of Technology from 1970 to 1989, retiring as Deputy Dean (Academic Affairs). He was Director of Shah Alam Art Gallery from 1991 to 1997. He served several terms as founder-president of the Malaysian Artists Association (PPM), which was established in 1979. He was appointed Dewan Bahasa dan Pustaka guest writer in 1994.



LIM KIM HAI

b. Selangor, 1950

UNTITLED, 2006

Signed and dated ‘K.H.Lim 2006’ (lower center)
Watercolour on paper
54cm x 74cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 14,500 – RM 24,500

Dubbed the ‘Apple King’, then Paris-based Lim Kim Hai made an impactful homecoming in the late 1980s with his large canvases of apples conveying homilies of life using apples with poetic empathy and symbolic qualities. But painting apples is not his only forte, as he can be equally adept at other western fruits besides painting Hyper-Realist satin sheets, indoor window-sill dressings and beautiful landscapes.

Lim Kim Hai had won several prizes when residing in France for 17 years. His awards: Silver and Gold Awards in the Salon des Artistes Francais in 1981 and 1982 respectively; Silver Award in the Salon Internationale du Val d’ Or in 1984; Prix Henri Lehmann Award from the Institut de France in 1986; Golden and Public awards from 52e Salon des Beaux Arts, Enghien-les-Bains in France in 1987. From 1989 to 1992, he had solos in Russia, Spain and France, including at the Valmay Art Gallery, Paris in 1988. In Singapore, he had solos at Singapore’s National Museum, Hotel Meridien and Gallery Art Forum in 1988. He had a major homecoming exhibition at Galeri Maybank, Kuala Lumpur, in October-November 1992. Kim Hai studied at the Nanyang Academy of Fine Art in Singapore in 1970-1972, and the Ecole Superieure des Beaux Arts in Paris in 1975-1980.



JOLLY KOH

b. Singapore, 1941

SIBLING LOVE, c. 1992

Signed 'Jolly Koh' (lower right)
Charcoal and acrylic wash on paper
76cm x 54cm

PROVENANCE
Private collection, Melaka.

RM 8,000 – RM 14,000

Painted in the year that Jolly Koh returned to Malaysia from Australia after a period of 15 to 16 years absence, this tender work captures the sibling love; the sister holding the younger brother on her arm, while the brother is enjoying the drink, quenching his thirst.

Jolly Koh is an 8th generation Baba, born in Singapore and grew up in Malacca. In 1962, he got his National Diploma in Design at the Hornsey College of Art in London, and the next year, the Art Teacher's certificate at the Institute of Education in London University. He taught briefly in Malaysia, at the Mara Institute of Technology in Shah Alam and Sabah's Gaya College. In 1973-1975, he got a Fulbright scholarship to do his Doctor of Education and Master of Science at the Indiana University in the United States. He returned to Malaysia in 1976 and left shortly after for Australia where he taught first in Melbourne, and ended up as senior lecturer at TAFE College in Adelaide. His most recent solo exhibition *Jolly Koh @ 76* (organised by Curate Henry Butcher) held at White Box, Publika in December 2017 received good response.



JOLLY KOH

b. Singapore, 1941

GUNUNG TEMPURONG II, 1997

Signed and dated 'Jolly Koh 1.1.97' (lower right)
Oil on canvas
61cm x 92cm

PROVENANCE

Private collection, Selangor.

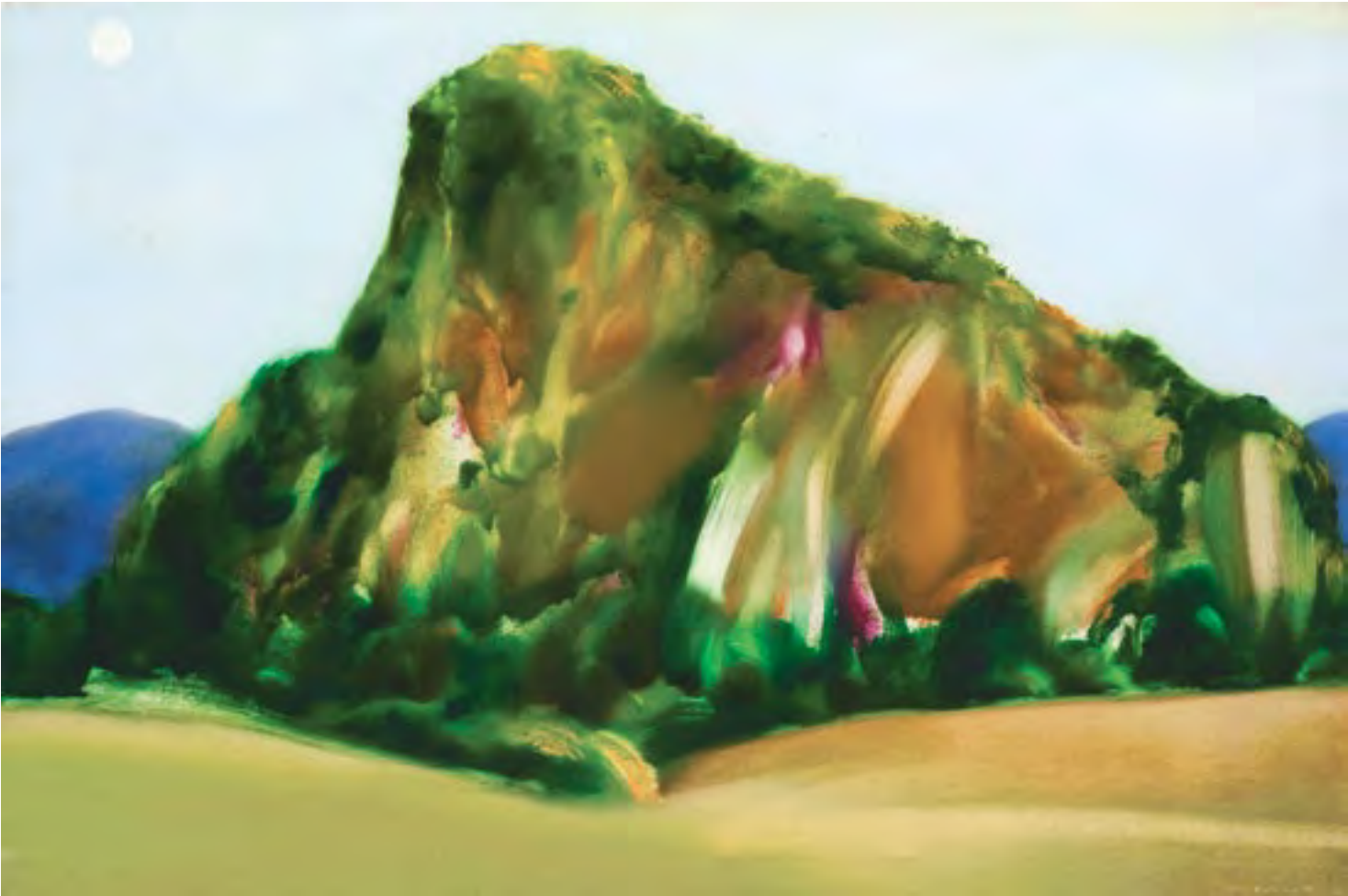
LITERATURE

Artistic Imperatives (Selected Writings And Paintings)
(Jolly Koh, Maya Press, 2004);
Jolly Koh (Maya Press, 2008);
Jolly Koh@76 (2017)

RM 26,000 – RM 45,000

Jolly Koh is an inveterate pilgrim of Beauty, and makes no apologies for it. A case in point is this depiction of Gunung Tempurung, which despite the attrition of quarrying, is shown here resplendent and majestic and with enough green cover to offset any physical denudation of its limestone surface. When it comes to playing with colours, Jolly Koh has few peers. After all, he had opined in *Artistic Imperatives* (1999) that in life, one should take the opportunity to enjoy art for its intrinsic beauty, and its celebration of human values. Writer-artist J. Anu had written that Dr. Jolly Koh’s “paintings retain the fidelity to the concrete as well as the emotional and the abstract.” It was his re-familiarisation with the Malaysian landscapes on his return after having lived for nearly two decades in Australia, where he was teaching in Adelaide. This work with the judicious chromatic hues is the smaller, nearly by half, of two on Gunung Tempurung, the larger being 136cm x 182cm titled *Road To Ipoh* (Page 22 of exhibition catalogue) in the exhibition, *A View Of The Mountains*, at NN Gallery, Kuala Lumpur, 1997. Jolly Koh has done several works referencing specific mountains like Kinabalu and Jerai, gestated from his nocturnal *Terang Bulan*.

Jolly Koh is an 8th generation Baba, born in Singapore, grew up in Malacca, educated on art in Britain and the United States, and taught in Kuala Lumpur, Sabah and Australia. He graduated with a NDD (national diploma in design) at the Hornsey College of Art in London in 1962, followed up with an art teacher’s certificate at the London University (Institute of Education) in 1993. He won a Fulbright scholarship to study at the Indian University in the United States, completing his Doctor of Education in 1975 and Master of Science in 1973 (he was also a teaching associate from 1973 to 1975. He taught briefly at the Mara Institute of Technology and Sabah’s Gaya College before teaching Art in Melbourne and Adelaide and then back to Malaysia at the MSC College (now SeGi College). His first solo was at the British Council in Kuala Lumpur in 1957, when he was only 16! He was one of the Magnificent 7 in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. In 2017, he published the 350-page retrospective book defining his career called *Jolly Koh @ 76*, which was also the title of the accompanying solo exhibition (organised by Curate Henry Butcher) at White Box, Publika.



KHOO SUI HOE

b. Kedah, 1939

HEADS ABOVE WATER, 1971

Signed and dated ‘SUI HOE 71’ (lower right)
Oil on canvas
46cm x 76cm

PROVENANCE

Private collection, Denmark.

*PINKGUY Conservation Framing for this Lot.

RM 15,000 – RM 27,000

Two heads are better than one, and in this piece, a duo of heads emerge from the water, and their eyes tell it all – one isn’t too pleased, while the other is more mellow and laissez faire. A similar work from Sui Hoe, *Coo-Coo On Top* (1977), was auctioned in Henry Butcher’s recent November 2017 art auction, and was sold for RM 47,040.

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of works from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim’s Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part *An Overview* exhibition, the second at the Private Museum, Singapore. *Recent Paintings* at the prestigious Shanghai Art Museum in July 5-14 add to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery.



KHOO SUI HOE

b. Kedah, 1939

IMAGE HIDING, 1990

Signed 'SUI HOE' (lower right)
Oil on canvas
89cm x 89cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity.

RM 25,000 – RM 45,000

Khoo Sui Hoe’s works are filled with imaginary figures, based on his own thoughts and experiences of life through his symbolic and richly imaginative worlds. In *Image Hiding*, two indigenous figures are seen prominently emerging from shrubbery in a tropical setting, pulsating with energy and life.

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YUSOF GHANI

b. Johor, 1950

SIRI TARI KABUKI, 1993

Oil on canvas
122cm x 122cm

PROVENANCE
Private collection, Selangor.

ILLUSTRATED
Yusof Ghani Siri Tari Topeng (Rusli Hashim Fine Art, KL, 1996, page 69)

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

RM 50,000 – RM 80,000

This must be one of the most interesting works of Yusof Ghani’s most touted *Siri Tari*, coming at the tailend of the reprise on 1991-1993. The influence or inspiration must have come soon and possibly subconsciously after an exhibition in Tokyo. *Siri Tari* started in 1985 culminating with a solo exhibition at Galeri Citra, Kuala Lumpur, in 1989. While Yusof Ghani may not have absorbed or understood the intricacies of the centuries-old dance-drama tradition of the Japanese, which was inscribed on the UNESCO Intangible Cultural Heritage Lists in 2005. Kabuki, one of the three great Japanese cultural treasures besides Noh and Bunraku, can be traced back to the Edo Period (also known as the Tokugawa period, from 1603 to 1868). While the accoutrements of the Kabuki costumes may not be evident in Yusof’s abstract forms, the dramatic gestures seem glossed over four segments. It is not the kind of dance one envisioned with vigorous movements or symbolic mudras but one simply about practised gestures. Neither is there any hint of what the particular Kabuki story is referred to, like the 48 Ronins or other stories. It is interesting to note that John Lee Joo For, Datuk Ibrahim Hussein, Latiff Mohidin also had done a Kabuki work, so it looks as if it’s something de rigueur.

Fresh from his *Segerak VI – Transcendent Figures* solo in London in April last year, Yusof Ghani is taking his *Segerak* works next to Madrid, Spain, in April-May, called *Bendera: Spirit Of Celebration*.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. But he is better known for his series of paintings – *Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah* and *Ombak*. His Tapak Gallery and studio organised the *Shah Alam Biennale* involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received.



MOHD HOESSEIN ENAS, DATO’

b. Indonesia, 1924 – d. Kuala Lumpur, 1995

KELANTANESE DANCER, 1992

Signed and dated ‘HOESSEIN ENAS 1992’ (lower right)
Oil on canvas
75.5cm x 100cm

PROVENANCE
Private collection, Selangor.

ILLUSTRATED
The Life And Art Of Dato’ M. Hoessein Enas (The Art Gallery Penang, 1999, page 70)

RM 50,000 – RM 90,000

Kelantanese Dancer first appeared at Sotheby’s Southeast Asian auction in Singapore on Oct 5, 1996. This was done before he went for his second bypass operation in the United States in 1992. It’s interesting to note that the costumes now are brightly coloured and more elaborate compared to this prim dull-coloured dress worn by this female dancer, with a dark selendang (sash) over her blouse and chequered sarong. Only an earring and flowers on her sanggul (bunched hair tied at the back of the head) adorn her head, there is no headdress or armllet. The dance is usually accompanied by music from the rebani ubi, kendang and rebab, but the full gamelan orchestra is absent here, signifying a more private event.

Indonesian-born Dato’ Hoessein Enas was the founder-president of the Angkatan Pelukis SeMalaysia (then Majlis Kesenian Melayu), which he formed in 1956. He headed it until 1964. He also co-founded the Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944. He was accorded a Retrospective by the National Art Gallery in 1966. He had the distinction of having his first solo exhibition abroad, at the Charniel Gallery, Chelsea, London, in 1960. It was at the time he won a UNESCO Fellowship and Asia Foundation grant. He also won the US Fellowship 1969 and the Colombo Plan award twice 1968 and 1976. He was conferred the Dato’ship by the Sultan of Selangor in March 1991, a year after being made ‘Royal Portrait Painter’ (May 1990). His *Silat* (1991) of size 76cm x 102cm was sold for RM 126,500 in Henry Butcher Art Auction sale in 2011.



KHAW SIA

b. China, 1913 - d. 1984

JOGET UNDER CHINESE LANTERNS, 1972

Signed and dated ‘许西亚 Khaw Sia 1972’ (lower right)
Oil on canvas mounted on board
122cm x 212cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 70,000 – RM 120,000

Its origin in Malacca, the joget is a traditional Malay dance, commonly accompanied by Malay instruments such as the rebana, gong and gendang – percussion instruments; and is usually performed in social functions. Here, the artist depicts a scene of early Malaysia, where the joget is performed under the illumination of Chinese lanterns, a sneak peek into the meeting of cultures. This work was commissioned for a hotel back in 1972. Five years earlier in 1967, Khaw Sia did a gouache on paper work *Untitled (Kampung Spirit)*, 21cm x 152cm, which also had joget dancers under Chinese lanterns. This is documented in a publication entitled *Artists Imagine A Nation* published by the Institute of Contemporary Arts, Lasalle College of Fine Arts, Singapore, on the occasion of the exhibition *Artists Imagine A Nation: SG50. Pictures Of People And Places* from the Collections of Khor Seow Chuan and Friends, February 13 to April 19, 2015.

Khaw Sia is perhaps the best trained among the pioneers, with tutelage at Liu Haisu’s Sin Hwa Art Academy in Shanghai (1925-32) and informal private lessons under British-Scottish watercolourist Sir William Russel Flint (1880-1969) in London (1933). Khaw Sia settled in Penang in 1937 and briefly in Hong Kong. He held his first solo in Penang in 1955 and was given a posthumous Retrospective by the Penang State Art Gallery in 1998. His standard was impeccable, as his works were accepted by reputable exhibitions such as the Le Salon Paris in 1956, the Royal Institute Galleries Summer Salon in London in 1957, and the 25th National Society Exhibition in London in 1958.



NIK ZAINAL ABIDIN

b. Kelantan 1933 – d. Kuala Lumpur 1993

UNTITLED, 1981

Signed and dated (lower right)
Watercolour on paper
56cm x 37cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 11,000 – RM 19,000

The epic battle between Good and Evil in the Ramayana serves as lessons in contemporary life even today, whether it is personal or on a more global scale. Greed, Jealousy, Power, Cruelty, Lust and Debauchery are some of the vices driving the baser instincts to create human conflict, chaos and sufferings. Nik Zainal Abidin is a pioneering artist who transformed the Ramayana and Mahabharata folklores of wayang kulit onto modern painting. His works incorporate figuratives, backdrop scene narration and colours on the travails of Sri Rama rescuing his wife Siti Dewi from the evil clutches of Rawana. His works were shown in Spain complete with wayang kulit performances in Barcelona, Madrid and Seville.

Self-taught Nik Zainal Abidin represented Malaysia in the World Expo in Osaka, Japan, in 1970, the same year he was sent on a German cultural tour. He was a member of the Wednesday Art Group. He won 1st Prize in the Merdeka Independence Art in 1967, and had his first two solos at the Samat Art Gallery in 1970 (June) and 1971 (October-November) respectively. He designed the Kunci Ibu Kota, cokmar (royal mace) and the royal throne of the Yang di-Pertuan Agong. He worked as a RTM set designer from 1960 to 1987. Wrote Dolores Wharton in *Contemporary Artists Of Malaysia: A Biographical Survey*: “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.”



YEOH JIN LENG

b. Ipoh, 1929

MELAWATI SERIES, 1982

Signed and dated ‘jinleng 82’ (lower left)
Acrylic on canvas
71cm x 89cm

PROVENANCE

Private collection, Selangor.

LITERATURE

Yeoh Jin Leng: Art And Thoughts 1952-1995 (National Art Gallery, 1996)
Imagining Identities: Narratives In Malaysian Art, Volume 1 (Rogue Art, 2012)

RM 30,000 – RM 55,000

The mood evoked is one of a pre-dawn haziness as the sun rays surreptitiously filter through, but it’s essentially a landscape that is dreamy in its soft applications, minimal, with cool muted colours and sense of spaciousness without demarcations of blocks of vegetative variants. The lyrical gestural play resonates of the Colour Field with the contemplative hold of Mark Rothko, but much more genteel. Yeoh Jin Leng, a pioneer abstractionist of the Malaysian landscapes starting with his iconic 1960s *Sawah Padi*, has again pushed the métiers of such representation to a new level, as he had when revisiting padi-fields with a new time-code during the mid-1990s. The *Melawati Series* is not tied to the time per se of its creation, but one that was inspired by the memories of the place during the 1960s, but which is a marker of sorts as the Melawati green lung and frontier land was then, on the cusp of massive development coming its way. Home of the 110-acre Zoo Negara site, the Bukit Tabur hiking trail and Taman Rimba Ampang, it has become a thriving self-contained more affluent township Postcode 53100 in the decades that followed, and accessible by many highway links such as MRR2, Duke and Ampang-Kuala Lumpur Elevated Highway (Akleh). The time of his painting was also propitious, for he was to start working at the new Malaysian Institute of Art (MIA) campus there, as Dean of Studies and also head of the newly created

Ceramics Department (1983-1993), as well as setting up home later amidst the verdant greens. Jin Leng is working on a new series of acrylic works on the *Dance Of The Gopis*.

Yeoh Jin Leng is one of the few Malaysian artists left trained in the rigours of the classical British tradition, Chelsea no less from 1957 to 1961. He was also educated at the Malaysian Teachers College in Kirby, Liverpool, in 1952, and the London Ministry of Education, London University. Apart from the MIA, he had also lectured on Art Education at the Specialist Teachers Training Institute, Kuala Lumpur (1963-1968). He was in the pioneer abstract group called GRUP, after his first solo at the British Council, Kuala Lumpur, in 1965. He took part in the Sao Paulo Biennale in Brazil in 1969, and was in the Malaysian art travelling exhibition to Hamburg, Rome, St Etienne and Paris in 1967. He was honoured by the National Art Gallery with a Retrospective of his paintings, ceramics and installations in 1996. He held a mini Post-Retros *Ten Years On* in Kuala Lumpur of his 1997-2007 works. He was a two-term member of the Board of Trustees of the National Art Gallery in 1989-1991 and 1992-1997, president of the Society for Art Education from 1974-1983, and founder-member and vice-president of the Malaysian Artists Society 1982-1984.



KHOO SUI HOE

b. Kedah, 1939

WOMEN BY THE GLASS WINDOW, undated

Signed 'SUI HOE' (lower right)
Oil on canvas
97cm x 97cm

PROVENANCE
Private collection, Denmark.

RM 28,000 – RM 50,000

This piece features two women, laying on their backs side-by-side, the pale blue sky peeking in from the windows. Judging from the eyes of these ladies, they seem to be in a restful mood, enjoying each other's presence. It's a bliss to be able to lay back and relax.

Khoo won many admirers when he boldly and immediately went full time into art in 1961 after completing his studies at the Nanyang Academy of Fine Art in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo is a rare artist with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui-hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim's Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part *An Overview* exhibition, the second at the Private Museum, Singapore. *Recent Paintings* at the prestigious Shanghai Art Museum in July 5-14 add to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery.



IBRAHIM HUSSEIN, DATUK

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

BLISSFUL UNION, 1984

Signed and dated ‘ibrahim hussein ’84’ (lower right)
Acrylic on paper
19.5cm x 19.7cm

PROVENANCE
Private collection, Selangor.

LITERATURE
Ibrahim Hussein: A Retrospective
(National Art Gallery, Kuala Lumpur, 1986)

RM 20,000 – RM 35,000

With a few quick squiggles, this erotic drawing of the ecstasy of love, celebrates an intimate moment. Even his trademark curvilinear parallel lines are used short and sparingly.

Datuk Ibrahim Hussein took part in the 1970 Venice Biennale through the Smithsonian Institute workshop. In 1977, he was featured in the tripartite simultaneous exhibition in Kuwait, which also featured works of Andy Warhol and Salvador Dali. In 1984, he won the Monte Carlo 18th International Exhibition of Contemporary Art. He was accorded a Retrospective by the National Art Gallery Malaysia in 1986. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966), after studying at the Nanyang Academy of Fine Art in Singapore in 1956 (less than a year only). His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Order of Andres Bello of Venezuela (1993). He set up the Ibrahim Museum and Cultural Foundation in Langkawi in 2000 and celebrated it with the Langkawi International Festival of Arts. He also organised the Club Med Asian Arts Festival in Cherating (Pahang) and Bali.



IBRAHIM HUSSEIN, DATUK

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

DREAMING, 1984

Signed and dated ‘ibrahim hussein ’84’ (lower left)
Acrylic on paper
12.5cm x 19cm

PROVENANCE
Private collection, Selangor.

RM 17,000 – RM 30,000

There is no controlling or choreographing what we dream or can dream, although the word itself can be a misnomer, which can refer to something hankered for or a target. This drawing, *Dreaming*, with Datuk Ibrahim Hussein’s tangled parallel lines, is probably one suggesting some erotic dreams, with or without the nocturnal emission. The Freudians will tell you that such dreams portent some deeply suppressed frustrations or inhibitions or some ideal imagined scenario with whoever it is that is dreamed about, but really, we’ll never know, in the absence of scientific truths.

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AWANG DAMIT AHMAD

b. Sabah, 1956

ESSENCE OF CULTURE (EOC), 1993

Signed and dated (lower left)

Mixed media on paper

77cm x 57cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 30,000 – RM 50,000

Without doubt, one of the oddest *Essence Of Culture (EOC)* works, sans the dreary dark hues of the 1980s (from 1985), with an understated beauty even, and with a much more structured veneer, this one stands out. It is as if a swathe of divine light, couched in silver and gold, has given Awang Damit Ahmad's encrusted skein a precious quality. What inspires this ecstasy, to stray from his usual duller palette of red, blue, yellow, brown and black?

What makes this piece more precious: there is a scarecrow in this *EOC*. An extremely rare and good work. It shows that scarecrow subject / concept has been creeping in Awang Damit's mind subconsciously, until he releases it freely in his latest *Garis Mega* series.

His *EOC* tells about Man's struggles against, and affinity for, Nature, and the imperative of striking a balance, and in doing so, experiencing a new spiritual understanding about life. The *EOC* alludes to the plants, fishes, implements and the fertile black soil of Kuala Penyu, an impoverished community of farmers and fishermen where Awang Damit

hailed from. Clearly, more sophisticated, it stems from the new knowledge and exposures gained from his Masters studies at the Catholic University in Washington DC in 1990.

After studying at the Mara Institute of Technology, Awang Damit followed up with his Masters at the Catholic University, Washington, USA, in 1990. He won the Minor Award in the Young Contemporary Artists competition in 1984. In 1988, he was selected among the Malaysian art icons for the *Contemporary Paintings Of Malaysia* exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles. He won the Major Award (Painting) with his work, *Nyanyian Petani Gunung*, in the Salon Malaysia 1991-92, and also clinched the Consolation Prize in the same category. He also won the Gold Awards in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London (both in 2012). He has been a fulltime artist since he retired from teaching in May 2011.

He was awarded the McMillan Woods Global Awards in March 2017, and given a Tribute Showcase in Art Expo Malaysia Plus (2017) by the organiser.



AWANG DAMIT AHMAD

b. Sabah, 1956

IRAGA “PERJALANAN UTARA” (NORTHERN JOURNEY), 2008

Signed and dated on the reverse
Mixed media on canvas
173cm x 173cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Essence Of Culture (Shenn’s Fine Art)
Awang Damat Ahmad 1985-2015: BioRETRO (Pantau IRAGA, 2015)

RM 110,000 – RM 180,000

There is so much of Nature in and about the paintings of Awang Damit Ahmad. The sea, the sky, the mountains, the padi fields, the wind... His works centre around the lot of impoverished fishermen and farmers in his birthplace Kuala Penyu, Sabah. *Iraga* (North-Easterly) refers to the wind blowing from mainland China to Sabah, raising the hot temperature, while the series of works are done between 2003 to 2011. “*Iraga* is during the monsoon season, where the fish catch is very little, sometimes even zilch. The fishermen could not use their implement such as bubu (fish trap),” says Awang Damit. Living from hand to mouth, the fishermen have to desperately look for other sources of income to put food on the table. This work is part of a series under the *Perjalanan Utara* over a three-year period from 2007 to 2009. The *Iraga* series comes after the *Alun-Alun Ke Marista* series and precedes *Payarama*, about the rainy season.

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DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

UNTITLED, 1994

Signed and dated ‘DB 1994’ (lower right)
Oil on board
30cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

*PINKGUY Conservation Framing for this Lot.

RM 20,000 – RM 35,000

Dzulkifli Buyong’s cats are one of the most expensive cats in the world, and what’s strange, they can’t even ‘meow’. His Masterpiece Auction’s cat, *Manja*, sold for RM84,000 premium on Oct 30, 2016, and Henry Butcher achieved a premium RM78,400, upwards of its RM60,000 high estimate, for *Tiga Kucing* (oil on plywood, 1994) in its Nov 9, 2014 auction. Also, Dzulkifli seemed to like black cats, but this one is not, so it’s different from his usual. But the Dzulkifli Buyong auction record, not anything to do with cats, is still held by Henry Butcher, for *Tidurlah Anakku* (1967) at its May 2012 auction, for a premium of RM93,500. The domestic cat is a revered animal in Islam, because it was loved by the Prophet Muhammad. Cats are a Malay’s best friend, although such felines are known to have inexplicably disappeared one fine day, leaving their owners totally distraught.

Dzulkifli Buyong is regarded as a child art prodigy when he won the 1st, 2nd and 3rd Prizes, for pastels, in the Young Friends art competition at the age of 14 in 1962. He repeated his feat the next year by winning the 1st and 2nd Prizes. In 1964, he won 2nd Prize in the Joy Of Living competition, again for a pastel work. He was a leading member of the Wednesday Art Group, together with his mentor Patrick Ng Kah Onn when studying under him at the Victoria Institution in Kuala Lumpur in 1961-1965. He was sent to Japan for art training for three years in the late 1960s. Dzulkifli had 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.”



ALI NURAZMAL YUSOFF

b. Penang, 1978

MASTERMIND, 2012

Signed and dated (lower right)
Oil on canvas
122cm x 153cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 10,000 – RM 18,000

Ali Nurazmal Yusoff is a talented figurative painter whose paradoxical subject matter contains Social Realism inclinations. In this work, a young boy is illustrated holding a hand puppet in each hand, one is sad faced, the other one smiling. His enthusiastic expressions depict a child's innocent and genuine emotions when at play but upon closer examination, the satirical image insinuates a court jester – as suggested by the boy's white and black striped attire – the architect of a malicious plot played by the puppets. Ali Nurazmal's painterly technique is described as the classic chiaroscuro style. The Italian word for light dark is used to portray a painting with strong contrast of light and dark as seen in most of Ali Nurazmal's paintings particularly his epic *Imitation Master – After Caravaggio II*, homage for the great Old Master Michelangelo Merisi da Caravaggio's (1571-1610) masterpiece *The Calling Of Saint Matthew*.

Ali Nurazmal Yusoff obtained a Degree in Fine Art from Universiti Teknologi MARA, Selangor (1996-2001). His solo exhibitions include *Satire In Paint*, *Telltale* held at Pace Gallery (2010), *Alism* held at Core Design Gallery (2012), and *Beyond Painting* held at Core Design Gallery (2018). He has participated in numerous group exhibitions since 1993. He has won a number of awards namely Grand prize for the Malaysia & Japan art competition (1995); Third prize at the Kenyir Landscapes competition (1999); Fifth place for a Life drawing – Landscape competition in Shah Alam (2004), etc.



JALAINI ABU HASSAN

b. Selangor, 1963

UNTITLED, 2012

Signed and dated on the reverse

Acrylic on paper

83cm x 59cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 – RM 13,000

Jalaini Abu Hassan or “Jai” once again demonstrates his mastery of the human form, with a lady looking towards the audience with contempt, with a leather sofa in the background. Based on her laid-back get-up, she could possibly be looking for the occupant of the chair; wondering where he/she has gone off to.

Jai has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. His first solos were abroad, Malaysia Hall in London (1987), and for drawing, New Gallery in New York (1994), before his home solo at ITM in 1996. Although it was his Lifeform solo at Taksu Kuala Lumpur in 1996 that saw a “repackaged” Jai, he was already making waves when he won the Major Award in the Young Contemporary Artist (BMS) competition in 1985 and followed this up with the Gold Award in the Hong Kong and Shanghai Bank art competition in 1991. His other accolades include the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland commission in 2005.



AHMAD ZAKII ANWAR

b. Johor, 1955

CYCLE OF THOUGHTS, 1997

Acrylic on canvas
42cm x 42cm each (set of 6)

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Ahmad Zakii Anwar: Presence
(Barbara Greene Fine Art, New York, Sept 17-Nov 15, 1999)
Disclosure (Galeri Petronas, Kuala Lumpur, 2008)

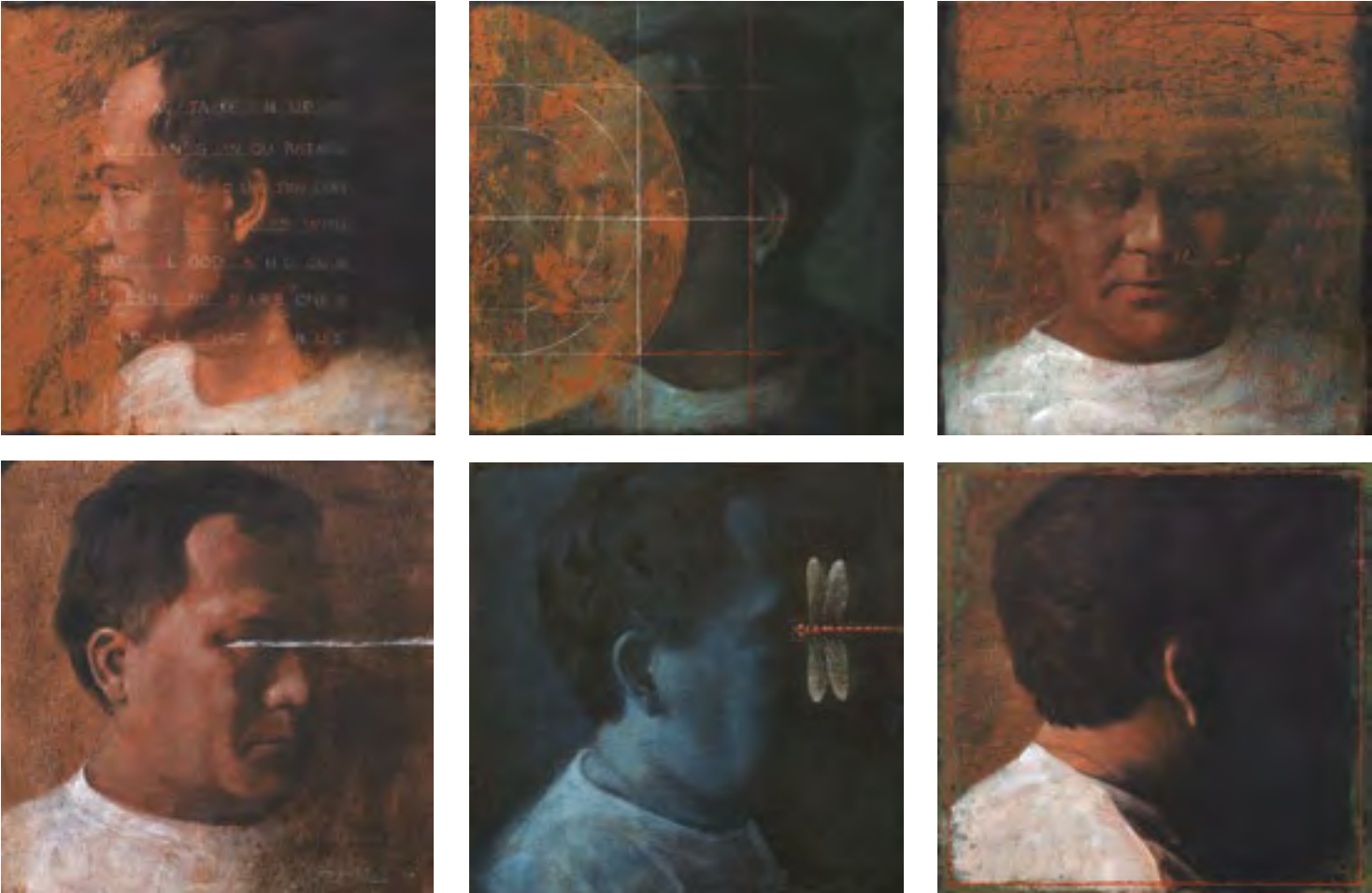
RM 75,000 – RM 120,000

“I believe in an artform that represents the physical and spiritual nature of Man, the journey that he undertakes in search of himself and the endless permutations of that journey.”
– Ahmad Zakii Anwar (Presence, 1999)

This portfolio of six works focuses on the face of a man in a round-collar white t-shirt, from various angles including full frontal gazing straight at viewer. Each clip has different interventions such as words ‘printed’ in orderly lines, cursive or in regimented coloured uppercase texts, and with smudges of paints. There is play of light, with obfuscations of image and layerings, and highlights such as around the ear shape. It’s a deeply psychological ‘portrait,’ serious at once, and contemplative too, with obviously darker nuances, typical of Ahmad Zakii’s innate brand of dark Urban Realism often juxtaposing with something of the traditional.

Ahmad Zakii composes works that delve into the darker fringes of society and one’s inner psyche and the mystical aura. He has created his own brand of New Urban Realism of Figures, and is also adept at creating layers of meaning in

his still-life, interiors and large animal depictions. A graduate in Graphic Design from the Mara Institute of Technology in 1977, he gave up a lucrative career in Advertising to become a fulltime painter and was an instant hit with his Smokers Series in 1997. His solo, Disclosure, at Galeri Petronas, Kuala Lumpur, in 2008, established him as a major figurative artist. His notable foreign solos include Presence (New York, 1999); Shadowland (Hong Kong, 2001); Subliminal (The Philippines and also Thailand, 2006); Batik Art (South Korea, 2013); in Indonesia – Borobudur, Amanjiwa, Arangbali (2004), Kota Sunyi (2007), Nafsu (2010); and in Singapore – Paintings Drawings and Prints 1991-2007 (Singapore Tyler, 2007), Bones & Sinews (2011), Being (2009), Primordial Dream (2005) and Distant Gamelan (1981). His Kuala Lumpur solos include Kota Sepi (VWFA, 2012), Interpreter of Desires (Taksu, 2003) and Icons (Richard Koh FA, 2005).





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AHMAD ZAKII ANWAR

b. Johor, 1955

AFFIRMATION AND DENIAL, 1999-2002

Signed and dated on the reverse
Acrylic on canvas
68cm x 160cm

PROVENANCE

Private collection, Selangor.

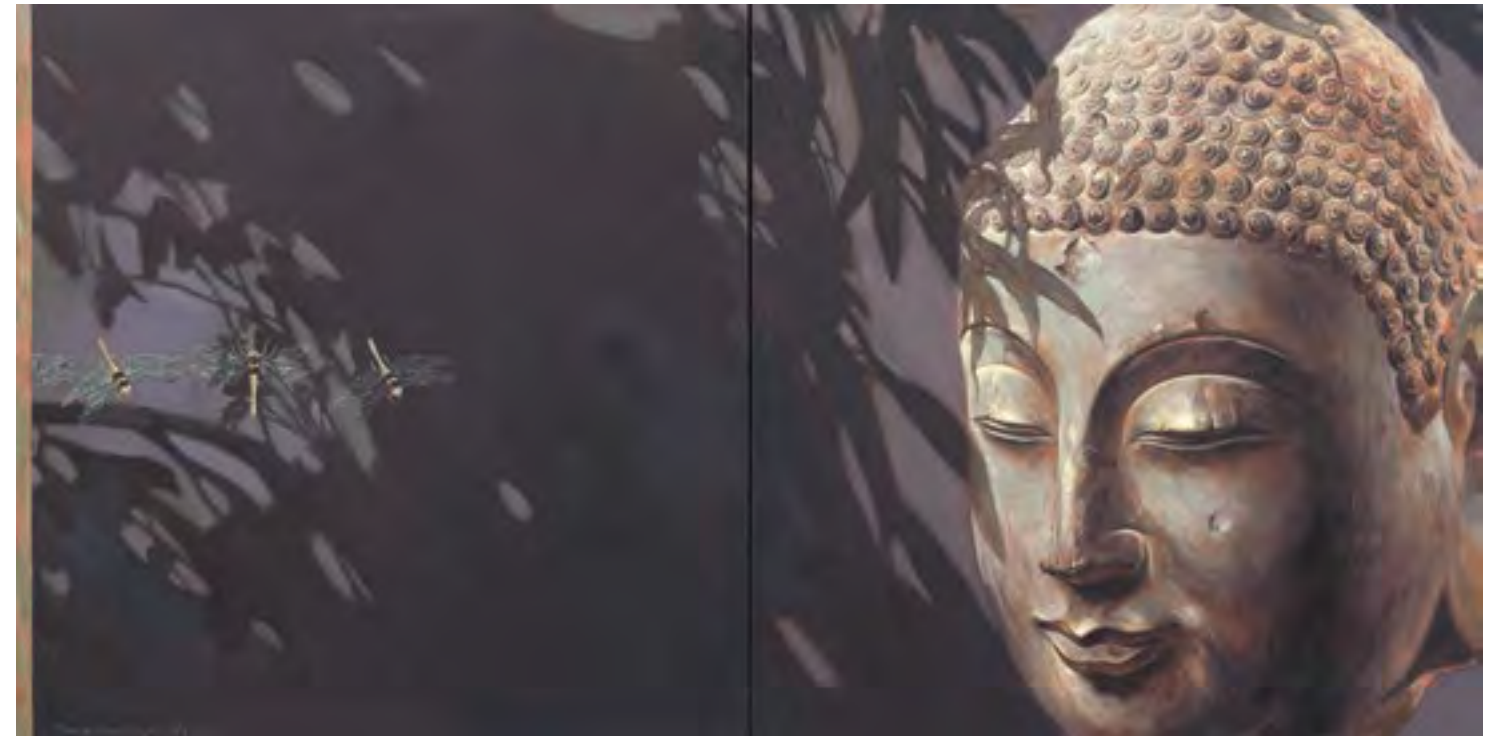
RM 25,000 – RM 45,000

Executed on canvas, *Affirmation and Denial* displays Zakii's strong command of representing the human form. Zakii's portraits are reflections of the human condition as much as they are extensive explorations of the artist's spiritual and cosmological inquiries of the mind and body.

After graduating with Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii had a lucrative career in Advertising but decided to switch to Fine Art. He was an immediate hit with his cool Smokers Series (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called Disclosure at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include Presence (New York, 1999); Shadowland (Hong Kong, 2001); Subliminal (The Philippines and also Thailand, 2006); Baik Art (South Korea, 2013); in Indonesia – Borobudur, Amanjiwa, Arangbali (2004), Kota Sunyi (2007), Nafsu (2010); and in Singapore – Paintings Drawings and Prints 1991-2007 (2007), Bones & Sinews (2011), Being (2009), Primordial Dream (2005) and Distant Gamelan (1981). His Kuala Lumpur solos include Kota Sepi (VWFA, 2012), Interpreter of Desires (Taksu, 2003) and Icons (Richard Koh FA, 2005).

REFERENCE

<http://18thstreet.org/artists/ahmad-zakii-anwar/>



164

LIM AH CHENG

b. Selangor, 1968

LIGHT OF LIFE (BETWEEN IGNORANCE AND ENLIGHTENMENT 3), 2002

Signed and dated (lower left)
Oil on canvas
69cm x 139cm, diptych

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

Based on its title and its close-up depiction of Buddha's head, this is an artwork embodying Buddhist principles, and the muted light shades give off a sense of serenity and calm. The bamboo tree's shadow and the dragonflies further enhance the atmosphere of the piece.

Lim Ah Cheng received his Diploma in Malaysia Institute of Art, Kuala Lumpur (1988-1992) and studied under the tutelage of Mr Chong Chen Chuan, Chairman of Calligraphy (1995-1999). His solo exhibitions include Enigma of Movements -05, XOAS, Art Salon (2005), Melody in Harmony, Dynasties Antique & Art Gallery, Singapore (2004), and Challenging Horses 1996- 2002, Elle Six Art Gallery, Malaysia (2002). His selected exhibitions include Tsunami Charity Art Show, National Art Gallery, Kuala Lumpur (2005). International New- Salon Exhibition, Korea New Art Festival, Korea, Mia Hua 7th Anniversary Grand Art Exhibition, Singapore (2004). Asean-Japan Art Exhibition 2004, Amarin Plaza, Echo Gallery, Bangkok, Thailand, Light Of Asia, All Season Place, Echo Gallery, Bangkok, Thailand (2003), The Asean Contemporary Art Show, Jakarta, Indonesia (2001), Open Show 2001, National Art Gallery, Kuala Lumpur and Philip Morris Group Of Com 'Asean Art Award 98', National Art Gallery (1998). His latest solo exhibition titled Encore was held at PINKGUY Gallery in Kuala Lumpur, 2018.

165

NOOR MAHNUN MOHAMED

b. Kelantan, 1964

AM ABEND, 1993

Oil on canvas
200cm x 180cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 35,000 – RM 60,000

Enigmatic and visually captivating, this work is one of the most superior exemplars of Noor Mahnun's early period. Painted while the artist was completing her fine art studies in Germany, a lady is seen half dressed, and stands isolated in front of a large blue wardrobe. In a silent moment, she holds a red fabric with lowered eyes in deep contemplation. The interior is softly illuminated by a gentle light which passes through the windows, with floors rendered intricately using flat perspective. Using pictorial elements such as the composition of the human form and still life, the artist succeeds in conveying a meditative stillness which arrests the audience.

Noor Mahnun Mohamed also known as Anum participated in a yearlong Malaysia-Australia Visual Arts Residency in 2000 and produced works which were then exhibited at Rimbun Dahan the following year. Besides making art, she held the position of Visual Arts Residency Manager at Rimbun Dahan for a few years. The artist returned to Malaysia at the end of 1997 having spent seven years studying for her Bachelor's and Master's degrees in Fine Arts at the Hochschule für Bildende Künste, Braunschweig, Germany (1989 – 1996), and exhibiting broadly in Europe. She was also awarded the Italian Government Scholarship to study printmaking at the International School of Print and Graphic Il Bisonte, Florence in 2003. The artist's latest solo exhibition titled *Disco Lombok Still Life* was held at The Edge Galerie in 2017. Her works transcend the conventions of still life, figurative and landscape painting, inspired by the Old Masters of the European tradition.



FADILAH KARIM

b. Johor, 1987

LIGHT INSIDE THESE DREAMS, 2012

Signed and dated ‘Fadilah Karim 12’ (lower right)
Oil on canvas
198cm x 229cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 28,000 – RM 45,000

Studying lying down on a hard surface is hardly the best recipe to prepare for examinations, as one tends to doze off into ‘dreamland.’ All I Have to Do Is Dream, the song by the Everly Brothers, will probably play in the head like some kind of opiated lullaby. There is the sense of abandon, and even sensuality, in Fadilah Karim’s image of a girl in a satin nightie, but the sequential tilt – either way – is not that of her subject suffering from the usual vertigo effects of high anxiety and physical discomfort. The feminine touches in the dress, pillow and skin tones contrast with the hard facts which the girl has to digest from the stack of opened hard-cover books probably for cross-referencing. There seems to be some kind of ritual coquetry, from the pose of being lost in thought while lying down, to arching the body to look behind and sitting up with knees to chest, and transfixing the viewer with her gaze as she tilts her face, as if challenging...

Fadilah Karim graduated with a Masters in Fine Art, Majoring in Painting, at the UiTM (University Mara Institute of Technology), Jalan Othman, Petaling Jaya, in 2013, a Bachelor’s in 2010, and a diploma from the UiTM Malacca in 2008. She was a winner in the Portrait of the Governor of Malacca competition and a runner-up in the Tanjung Heritage competition. In 2008, she won the Incentive Award in the Shah Alam Open Show. She was among 16 top Malaysian figurative artists featured in a special exhibition in Art Stage Singapore 2015. She had her first solo, Vague, at the Pace Gallery (now Nadine Fine Arts) in 2012, followed by Secret Lies at Taksu Gallery, KL, in 2016. In 2014, she had a two-women show with the Philippines’ Guenivere Decena at HOM Art Trans, KL.





167

GAN TEE SHENG

b. Johor, 1984

HEAD OF FAMILY, 2011

Signed and dated
'Gan Tee Sheng 2011' (lower right)
Oil on canvas
120cm x 200cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity.

RM 19,000 – RM 30,000

A dark depiction of a dysfunctional family, but what is even more tragic is the seemingly indifferent glances from each member – perhaps, as the title suggests – it is the doing of the head of this household, seated at the center. Coupled with the use of dark grey, green and blue, the artwork unravels hidden desires and emotions prevalent in human nature.

Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the HOM's Adopted Artist-In- Residence (A-Res). He had taken part in prestigious events like Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia from 2013 to 2016. He held his first solo, Withdrawn, in Taksu Kuala Lumpur in 2014, and his second, Delusions, at Taksu Singapore, in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.

168

GAN TEE SHENG

b. Johor, 1984

WOMAN WITH FISH, 2016

Signed and dated
'Gan Tee Sheng 2016' (lower right)
Oil on canvas
170cm x 130cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity.

RM 8,500 – RM 14,500



A lifelike rendition of a woman, with a fish. The woman is frustrated and seemingly trapped, unable to escape her confines, while the fish is nonchalant about the ordeal, and is just minding its own business.

Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the HOM's Adopted Artist-In- Residence (A-Res). He had taken part in prestigious events like Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia from 2013 to 2016. He held his first solo, Withdrawn, in Taksu Kuala Lumpur in 2014, and his second, Delusions, at Taksu Singapore, in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

GREAT MIGRATION SERIES, 2014

Signed and dated on the reverse

Mixed media on jute

213.5cm x 122.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 10,000 – RM 17,000

In 2012, Najib Ahmad Bamadhaj held his first solo exhibition titled *Great Migration* at Taksu Gallery, Kuala Lumpur. Thoughtful and provocative, the series is a reflection on the prevalent commodification and depletion of natural resources. The unprecedented growth of economic expansion has resulted in the re-ordering of spatial territory and industrial development, which leads to the extinction of animal species due to illegal poaching, climate and pollution. Fauna is Najib's forte, and this piece is just another example of his familiarity with the subject matter.

Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled 'Great Migration' and 'Survival' were held in Taksu Galleries in Kuala Lumpur (2012) and Singapore (2015) respectively. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013–2017) and the Gwangju Biennale (2016).



170

JUSTIN LIM

b. Kuala Lumpur, 1983

ANTELOPE, 2013

Signed and dated (lower center)

Acrylic on canvas

183cm x 145cm

PROVENANCE

Private collection, Singapore.

RM 14,000 – RM 22,000

There is a celebratory quality about the notion of death in Justin Lim's art (*Arcane Fantasies For The Flesh And The Sublime* at Richard Koh Fine Art in Kuala Lumpur, 2013). The antelope is trapped on its hind legs and hoisted up high like a trophy, before it is claimed by the hunters. Flower bouquets adorn its body like the Haight-Ashbury hippies in the Summer of Love in San Francisco. The crow gracefully incorporated into the creature's head.

Justin Lim took part in the Asian Art Biennale in Taipei in 2008. His artist's residencies include Vermont Studio Centre in the United States (2011), Rimbun Dahan (2008) and Red Gate Gallery in Beijing (under Khazanah's sponsorship, 2012). His solos include *Momentum* (Taksu KL, 2006), *Agents, Actions & Consequences* (Taksu KL, 2007), *Gods, Heroes & Myths* (Rimbun Dahan, 2009), *Secret Identities* (Taksu KL, 2010), *Modern Absurdity And The Superficial Abyss* (Richard Koh Fine Art, 2015). He received his MFA from the Open University conducted at Lasalle-SIA College of the Arts in Singapore, and a BFA majoring in Painting. He graduated with a diploma in Visual and Digital Art at the Limkokwing Institute of Creative Technology (2003). A similar work titled *Boar* (2013) was sold for RM 24,640 in Henry Butcher Art Auction November 2017 sale.



RAJINDER SINGH

b. Perak, 1964

ALL MUST DESCEND, NOT TO AN END, 2014

Signed and dated on the reverse
Acrylic on acetate
122cm x 244cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 22,000 – RM 38,000

Rajinder Singh constructs his art with features of a painting and sculpture, raising questions about space, form and matter, and about the perceptions from the built environment or infrastructure in the real world. It is based on images using acrylic paint, sculptured, onto a surface based on acetate, which is described by Wikipedia as “a salt formed by the combination of acetic acid with an alkaline, earth or metallic base. It is part of the series called The Ceiling Floats Away With A Sigh.

Rajinder Singh, who lives and works between London and Dublin, has been getting a lot of traction in recent years, being represented by Chan Hampe Gallery (Singapore) and Malaysia’s Wei-Ling Fine Art. His works, Undiscovered Country and WoundBloom were featured in Art Stage Singapore 2017 and 2018 respectively. He graduated with a MFA at the La Salle College of Arts, Singapore in 2010, and a PhD in Engineering, QUB (UK) in 1993. His recent performances/ exhibitions include Ex-Voto Galway Arts Centre, Ireland (January 2018); Cage of Deliverance (2016) and The Ceiling Floats Away With A Sigh (2014), Wei Ling Gallery, Kuala Lumpur; Common Ground (2015) and MOLC (2012), Chan Hampe Gallery, Singapore (2015); Muestra Colectiva de Verano, Isabel Anchorena Gallery, Buenos Aires (2014); Fold (2012) and Ya-ad (2011), Institute of Contemporary Arts, Singapore; Ellaline, Stephanie Hoppen Gallery, London (2011). He was among the 400 selected in the Thames&Hudson-Kurt Beers ‘100 Painters of Tomorrow’ and a second-round finalist in the BP Portrait Award in London in 2013.



AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

GOLDEN GATE #27, 2010-2011

Signed and dated
'Ahmad Shukri 2010/11' (lower right)
Mixed media on canvas
91cm x 206cm

PROVENANCE
Private collection, Selangor.

EXHIBITED
Ahmad Shukri Mohamed: Golden Gate (Pace Gallery, 2012)

RM 22,000 – RM 38,000

Nature has its own ways of self-destructing, healing and renewal that any human intervention in re-engineering the disparate equations is counter productive. Vast tracts of land, especially verdant acres, have been cleared, for human habitation, a veritable human jungle filled with the daily detritus of sewage and refuse. Areas demarcated as green sanctuaries should be preserved and not degazetted for development for the sheer lucre of a few. Here in Ahmad Shukri Mohamed's *Golden Gate #27*, the misty-hued forest thick with vegetation of varying greens, and with a sliver of light filtering through somewhat near the middle, is like a paradise portal hiding and protecting the floral and fauna within. Stencilled images of 'chloroformed' butterflies, some with torn and tattered wings all over it suggests a fragile ecosystem. This work on wildlife conservation and the environment was shown at the *Golden Gate* exhibition held at Pace Gallery (now Nadine Fine Art) in Petaling Jaya.

Ahmad Shukri was a founding member of the Matahati art collective, which achieved cult status with the *Matahati Ke Mata Dunia* exhibition in Los Angeles, the United States, in 2009.

Ahmad Shukri graduated from the Mara Institute of Technology in 1991. He first tasted success when he won the 1st Prize in the one-off Malaysian Art Open at Galeri Petronas in 1994, with his work of chloroformed butterflies. In 1997, he won the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition and the Juror's Choice Award in the Philip Morris Asean Art Awards finals in the Philippines. He was also in the top 5 Malaysian-level winners in the 1999 Asean Art Awards. He was chosen for the Asean Art Show at the Fukuoka Art Museum in 1994. Shukri took part in the Sharjah Biennale (2003), residencies like Rimbun Dahan (2003), the Echt in Amsterdam, the Netherland (2013), and workshops in Bangladesh and Denmark (2002). His solos include *92939495969798* and *Ahmad Shukri* (Art Salon, KL, 1998 and 2001), *Boy And Girl* (Taksu, KL, 2002), *Virus* (Art Seasons Singapore, 2003), *Fitting Room* (XOAS, KL, 2005), *Golden Gate* (Pace Gallery, 2012), *Kaki Jual* (Nadine Fine Art, 2016), and *Made In Malaysia* (The Edge Galerie, 2017). The exhibition, *Warning: Tapir Crossing*, marked the opening of the Patisatu gallery and studio in 2009.



AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

HELLO SIR, PLEASE RELEASE THE BUTTERFLY,
2013-2014

Signed and dated on the reverse
Mixed media on canvas
175cm x 183cm

PROVENANCE

Private collection, Selangor.

RM 30,000 – RM 45,000

A butterfly is perched on an unmoving man’s fingertips. He receives a call, presumably a request to release the butterfly. He could release it by just moving his finger, and the butterfly could move by itself without provocation. However, both parties do not interested in changing the status quo.

Ahmad Shukri graduated from the Mara Institute of Technology in 1991. He first tasted success when he won the 1st Prize in the one-off Malaysian Art Open at Galeri Petronas in 1994, with his work of chloroformed butterflies. In 1997, he won the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition and the Juror’s Choice Award in the Philip Morris Asean Art Awards finals in the Philippines. He was also in the top 5 Malaysian-level winners in the 1999 Asean Art Awards. He was chosen for the Asean Art Show at the Fukuoka Art Museum in 1994. Shukri took part in the Sharjah Biennale (2003), residencies like Rimbun Dahan (2003), the Echt in Amsterdam, the Netherland (2013), and workshops in Bangladesh and Denmark (2002). His solos include 92939495969798 and Ahmad Shukri (Art Salon, KL, 1998 and 2001), Boy And Girl (Taksu, KL, 2002), Virus (Art Seasons Singapore, 2003), Fitting Room (XOAS, KL, 2005), Golden Gate (Pace Gallery, 2012), Kaki Jual (Nadine Fine Art, 2016), and Made In Malaysia (The Edge Galerie, 2017). The exhibition, Warning: Tapir Crossing, marked the opening of the Patisatu gallery and studio in 2009.





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NIK MOHD SHAZMIE

b. Kelantan, 1991

SETAN MINI NAIK KEPALA, 2014

Signed and dated
'Nik Shazmie 2014' (lower right)
Acrylic on canvas
183cm x 152cm

PROVENANCE

Private collection, Selangor.

RM 5,000 – RM 8,000

Roughly translated as “Mini Satan Ascends The Head”, the art piece is exactly what the title is implying – that the character is giving in to his darker impulses. That said, the fact the character is alone could suggest that he is just entertaining his mischievous thoughts, and has yet to put it into action.

Nik Mohd Shazmie has a Diploma in Fine Art from the Faculty of Art & Design of Universiti Teknologi MARA, Kelantan. In 2014, he received a Bachelor (Hons) in Fine Art from the same university. He has held a solo exhibition titled *Home Sweet Home* (2015) at Nando's Chinatown, Kuala Lumpur and participated in group exhibitions in Malaysia and abroad. In 2015, he won the Gold Award (Established Category) in the prestigious UOB Painting of the Year competition held at Curate Henry Butcher. In 2014, he was also the grand prize winner of Nando's Art Initiative.

175

ZULKIFLI DAHLAN

b. Kuala Lumpur, 1952 – d. 1977

UNTITLED, c. 1970s

Ink on paper
27cm x 20cm

PROVENANCE

Private collection, Kuala Lumpur.

EXHIBITED

Bumi Larangan Zulkifli Dahlan,
National Art Gallery Malaysia, 2017

ILLUSTRATED

Bumi Larangan Zulkifli Dahlan
(Zulkifli Dahlan Gallery, 2017, page 140)

RM 2,100 – RM 3,700



These four caricatures are like an ‘Empat SeKawan’. The appellations of the same moustachioed person, are said by Datuk A. Samad Said to resemble the Indonesian art icon Affandi, Zulkifli Dahalan’s idol. If so, then it is a monologue, as Zulkifli’s figures are shown either in a dialogue or monologue. What is it that is ‘logue-ed’, however, will never be known. They are like the ‘bare-forked-animal’ characters straight out of Zulkifli’s magnum opus, *Separate Reality: One Day In A Forbidden Land* (*Realiti Berasingan: Satu Hari Di Bumi Larangan*, 244cm x 366cm), only in a small microcosm and a more intimate space. But if it can be called any consolation at all, they are all wearing shorts, to hide their aurat (private parts). Witty and playful, the legendary Zulkifli Dahalan, who died young, rails against materialism and hypocrisy in his works, which is against the trend of works of the Nanyang and the Post-May 13 1969 disorientation. Yusoff ‘Volkswagen’ Osman presented helpful insights into Zulkifli’s oeuvre by throwing two names: 1) Carlos Castaneda, who wrote a lot about hallucinations and 2) the Flemish artist Peter Bruegel the Elder, not his son. Zulkifli was given a major posthumous show organised by the National Art Gallery Malaysia from May 9 to July 2, 2017.

Zulkifli Dahalan is without doubt one of the most phenomenal artists to have made a big impact in his short 25 years of existence. He is self-taught and one of the founding members of Anak Alam. His works have been variously described as “naïve, Neo-expressionist and surrealist”. It was in the 1970s that ‘Jo’, as Zulkifli is known to his friends, started making a huge impact. In 1973, he won a Special Award in the *Man And His World* exhibition, and in 1974, he was the Best Artist in the inaugural Young Contemporary Artists (Bakat Muda Sezaman) competition. In April 1974, he had an unusual two-man show with Yusoff in the open Taman Jaya in Petaling Jaya. He had a stint as “resident artist” together with fellow Anak Alamist Mustapa Ibrahim under the Indonesian artist Mozes Misdry, in Medan, Sumatra. During the 1970s, he started travelling to Europe, Jakarta and Bangkok. He was resident artist of the Angkatan Pelukis SeMalaysia in 1973-1974.

FAUZUL YUSRI

b. Kedah, 1974

HISTORY, 2014

Signed 'Fauzul yusri' (lower left) and dated '2014' (lower right)
Oil on jute
153cm x 153cm

PROVENANCE
Private collection, Selangor.

ILLUSTRATED
Tentang - Fauzulyusri 2000-2015, (Studio Tepilaut, 2015, page 191)

RM 9,000 – RM 15,000

Fauzul Yusri's painted drawings are filled with lots of graffiti-like adventure of animate and inanimate objects, sometimes whole and sometimes in fragments, meaningless and raw like coming from the subconscious mind. However, look closer, and you might find method behind the (seeming) madness: history is marked by development and progress, and Faizul uses common imagery (the Golden Arches and the automobile, to name two) to state his case.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include *Works On Canvas*, *Cages*, *Pop Primitive*, *Neolithic*, *Ground*, *Raw*, *Coreng* and *Guris* at such as Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. His last solo was called *Whiteground* at Taksu in September 2017. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively.



HASLIN ISMAIL

b. Johor, 1984

VOMIT, 2014

Signed and dated 'HI 2014' (lower left)

Acrylic and oil pastel on canvas

160cm x 400cm

PROVENANCE

Private collection, Selangor.

RM 15,000 – RM 27,000



Haslin Ismail's works mix sci-fi with surrealism, and this is no exception, a projection of cyborgs, half human and half machines. In this case, the subjects are more machine than man, with green sludge replacing blood, and a pale grey replacing normal skin tones. Is it horrified at its predicament, or is it just the body rejecting its new innards?

Haslin obtained his BFA at the Universiti Mara Institute of Technology in 2005-2007. In 2006, he won the Grand Prize in the In-print competition and received a sponsored two-week trip to study printmaking at Gray's School of Art and Design. His two major awards are the Young Guns (HOM Art Trans, 2013) and the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 2011, the year he was selected for the Rimbun Dahan art residency. He won 1st Prize in the Manga Artists competition (2008), Visual Art Pitch (MyCreative Ventures), the Visual Art Award

at Starhill Gallery, Kuala Lumpur (2010). After his first solo, *Exorcismus Persona – Windows Into The Fantasy Worlds Of Haslin Ismail*, at RA Fine Arts, Kuala Lumpur, in 2012, he hooked up with G13 gallery, Selangor, for three solos namely *Transfiguration* (2013), *Mindmix* (2014); *Book Land* (under G13 Gallery) in the 2014 Art Stage Singapore. The *Merdeka! Exhibition* at Galeri Petronas featured him and Samsudin Wahab, two of the most exciting young artists, in 2014. Among the notable group exhibitions he was featured in include *Un-cut Malaysian Arts Festival* in Gallery Shambala in Copenhagen, *Absurd(c)ity* at the National Art Gallery Malaysia in 2013, the *Kembara Jiwa* exhibitions in Yogyakarta and Bandung in Indonesia in 2012, few editions of Art Expo Malaysia, and *The Young Contempo Showcase I & II* (organised by Curate Henry Butcher).

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

SERANGGA - 28, 2012

Signed and dated 'Latiff 2012' (lower right)
Mixed media on Tibetan paper
76cm x 50cm

PROVENANCE

Private collection, Selangor.

RM 120,000 – RM 180,000

The *Serangga* series, as the name suggests, explores the world of insects. The exhibition was held at Bank Negara Malaysia Museum & Art Gallery in 2012. It featured Latiff Mohidin's 33 mixed media works. 12 of the 22 works on paper in the exhibition catalogue are taken from a pioneering Malay translation of Faust, the 19th century tragic play Johann Wolfgang von Goethe. As well providing the pictures, Latiff Mohidin is also the translator of Faust. He was inspired to make these drawings while working on the Malay translation. As Latiff's oeuvre consists of non-representational and abstract art, the latest series is no easier to explain. The drawings are rendered in an expressive manner, full of marks and scribbles. There is a sense of spontaneity and rawness to the composition. The new series represents an evolution. The pieces are different from anything that has come before from Latiff. Like many scientists and philosophers of the past, the artist has a passion for poetry. The *Serangga* pieces are often depicted as though they are seen through a microscope. Others are more like distant prospects. Mountain peaks that have horns. Tendrils and shapes that look like the 'totems' of his early works. Colours are mostly sombre. When a dash of blue is added, it is like a glimpse of cloudless sky at the end of a dim tunnel. The artist doesn't dwell on the outstanding details that make some insects worthy of creative attention, to the extent of being turned into jewellery. Latiff has never been absorbed in the superficial. It is a rare observer who would say his work is skin deep. These are dismembered forms, magnified. The physical format of these works is related to books, including the *Serangga* drawings that were used. Latiff has used a variety of formats. The vertical book appearance of the entire *Serangga* series is consistent, although in two different sizes. The legacy of the book, especially early printed books, can be seen in the quality of the paper and its close relationship with the artist's hand. The irregular edges call

to mind a time when readers would need to cut the pages of a book as they worked their way through it. The paper itself is of special note. Similar to the fibrous writing material of alchemists and philosophers in days of old, Latiff executes his work on handmade Tibetan paper. It gives a textural dimension and lends a nostalgic feel to the works. It takes on the same importance that it has with his other recent works on paper. Words used to describe an insect's wings, such as papery, are part of the tactile appearance of some of his subjects. It is a type of paper that takes us back to Nature. But the reaction to insects is often out of proportion to the menace that is presented. In the case of Latiff's *Serangga*, the scale is unsettling. It is the interplay of light and dark that creates a mood with a prevailing sense of menace. It is a thought-provoking and innovative step in the development of Malaysian art. The new series goes beyond that, entering the realm of the metaphysical and the unexplainable. Latiff provides a reminder of the absurdity of humans who scuttle around helplessly while thinking themselves divine. He does this through the medium of drawing. For all the acclaim that this artist has won with his paintings, his works on paper are equally important. Drawing has been essential to him for decades. His hope has always been for this medium to be seen as much more than a mere preparation for paintings. It is employed as a serious medium in its own right. In the case of the *Serangga* series, these are unquestionably an artistic breakthrough that is rare to find in any medium, as well as being created in limited numbers. Works on paper have a life for Latiff that is more apparent than ever. It is especially so when the subjects of his attention are not only alive but also in the old tradition of the 'memento mori' or a reminder of our own mortality. This *Serangga* series reaffirms yet again Latiff Mohidin's position as one of Malaysia's great artists.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

RAWANG, 1995

Signed and dated 'Latiff 95' (lower right)
Mixed media on paper
19cm x 22cm

PROVENANCE

Private collection, Selangor.

RM 28,000 – RM 43,000

Between 1995 and 1997 Latiff began to observe nature from a different perspective, striving to portray notions of forests that symbolise growth and revival processes. Capturing the splendour of nature and exuding a meditative quality, the series is comprised of approximately 90 paintings and an equal amount of drawings. Another driving force in Latiff’s shift in style was his exploration of new technical features consisting of varying brushstrokes and glazing methods, weaving together a sense of vigour.

Producing some of his most forceful work during this period, Latiff sought to express states of transformative processes in nature, and created works in an expressive and artistic style. Drawing is an important developmental process in Latiff’s practice, and can be viewed as ‘crystallising first thoughts in which an idea is set down by graphic means and which stands as a unity’.

This works demonstrates Latiff’s skilful use of ink tones and lines to express key elements of nature, producing symbols that represent its components. There is here a refined

balance of elements, delicate black strokes and curved forms run horizontally at the bottom of the work, creating a rhythmic structure, underlying regeneration and continuity as a key essential in nature.

One of Southeast Asia’s leading modernists, Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Berlin, Germany, studied printmaking at Atelier La Courriere in Paris, France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia’s National Literary Prize and the Southeast Asian’s Writer’s Award in 1984. Latiff was gifted in art from a young age, and was hailed as a ‘boy wonder’ by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten. His latest exhibition *Pago Pago: Latiff Mohidin (1960-1969)* is held at the internationally renowned Centre Pompidou in Paris, jointly organised by Centre Pompidou and National Gallery Singapore. The pride of the nation!

REFERENCE

Latiff Mohidin, Rimba Series, T.K. Sabapathy, Petronas, 1998





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NGO VAN SAC

b. Vietnam, 1980

LAND OF MEMORY, 2016

Signed (lower left)
Burnt wood and acrylic on wood
120cm x 80cm

PROVENANCE

Private collection, Singapore.

RM 8,000 – RM 14,000

Ngo Van Sac is a Vietnamese contemporary artist who creates works of art that are made from complex techniques such as wood cut combined with newspaper collage, acrylic, and wood burn. Constructed by wood burn methods and incorporation of various faces of the local people, this work represents Ngo Van Sac's tribute to Vietnamese memories, culture and society.

Ngo Van Sac has gained recognition in Vietnam and internationally for his unique artworks. In 2008, the artist completed his Master of Fine Arts at Vietnam Fine Arts University and is a member of the Vietnam Fine Arts Association. He has held solo exhibitions in Canada, Japan, Hungary, South Korea, Vietnam, Malaysia and Singapore. Notable solo exhibitions include *Slices*, Craig Thomas Gallery, Ho Chi Minh City (2017), *In The Midst Of Life 2*, A Gallery, Ho Chi Minh City (2016), *In Opposite*, Work Room 4, Hanoi (2015), *Between Two Generations*, The East Gallery, Toronto, Canada (2013). His recent group exhibitions include *Vietnam-Thailand Contemporary Exhibition*, Contemporary Art Central, Bangkok, Thailand (2017), *Octonary Carousal*, CTG 8th Anniversary Exhibition, Craig Thomas Gallery, Ho Chi Minh City (2017). His works are also collected by institutions such as the Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur. The artist won the First Prize of Dogma Self-Portrait Award in 2012. He has been represented few times in Art Expo Malaysia.

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TEOH TECK BOO

b. Perak, 1961

LOFTY APPLE, 2010

Signed 'teckboo' (lower right)
Acrylic on canvas
127cm x 101.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500



Executed with great attention to detail, *Lofty Apple* depicts a man squatting above a drain to wash apples. Teoh Teck Boo is best known for paintings which illustrate the harsh working realities of immigrants in Malaysia. The washing tub is highlighted in orange, directing the viewers gaze toward the main subject. Despite all hardships, the migrant worker is willing to endure all challenges with determination in search of a better life.

Teoh Teck Boo worked at The Star as an artist in the art department and was enrolled to the Malaysian Institute of Arts (MIA) at the same time in 1979. The following year he received a full scholarship to attend MIA and concentrated on his studies and attained a Diploma in Commercial Art in 1982. He received an Honorable Mention, Pameran Bakat Muda Sezaman, National Art Gallery (1982). From 1983 onwards he worked at various international advertising agencies beginning as a Visualiser and later as Art Director. He has travelled extensively namely to Kazakhstan, South India, Sri Lanka, Japan, Cambodia, London and Australia. One of his artistry fabrication works is the Energizer icons found on KL Monorail pillars in the city.

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 12% 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 and services tax or any other applicable taxes as may be set and revised by the Malaysian government from time to time. If any such tax applies, the buyer shall pay the tax at the rate and time as required by the relevant law.

PRE-AUCTION VIEWING

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

condition reports from HBAA.

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

CATALOGUE

A catalogue shall be prepared by HBAA describing and illustrating all lots for sale at the auction, and will be made available to prospective buyers prior to the sale and before they register as bidders. References in the catalogue entry are for guidance only and prospective bidders are encouraged to evaluate and verify the information provided by personally inspecting any lots they are interested in or by employing a knowledgeable representative to do so before placing a bid. Prospective bidders may order an auction catalogue from HBAA by contacting the office at +603-2691 3089 / +6016-273 3628 or email info@hbart.com.my or download a copy of the catalogue from www.hbart.com.my.

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

CONDITION REPORTS

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

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

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with HBAA should bring along the

following documents when registering in person at the sale room:

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

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

REGISTERING TO BID ON BEHALF

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

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

BIDDING

The auctioneer will accept bids from registered bidders present in the saleroom, from telephone bidders or by written bids left with HBAA in advance of the auction. The auctioneer may

also execute bids on behalf of 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 / +6016-273 3628, email info@hbart.com.my or download the form from www.hbart.com.my. Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their absentee bids.

TELEPHONE BIDS

Prospective buyers may bid by telephone during the sale although prior arrangements must be made with HBAA no later than twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-273 3628. Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

SUCCESSFUL BIDS

The fall of the auctioneer’s hammer indicates the final and highest bid, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by fax one (1) day after the auction. Successful bidders will be required to sign a buyer’s acknowledgement form upon the fall of hammer and to make payment

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

AUCTION RESULTS

The auction results will be published online at www.hbart.com.my or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6016-273 3628, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

PAYMENT

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

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

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

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

Please quote invoice number and client number with all transactions.

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

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

All mailed payments should be sent to: No. 25, Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Malaysia. Please direct all inquiries to the administration office at (tel.) +603-2691 3089 / +6016-273 3628 and (fax) +603-2602 1523

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 12% 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 one (1) year after the date of the sale, the buyer:

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

no refund shall be available if either:

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

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

HBAA'S LIABILITY TO BUYERS

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

- (a) HBAA gives no guarantee or warranties to the

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

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

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

6. Seller's Liability To Buyers

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

AT THE SALE

7. Refusal of admission

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

8. Registration before bidding

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

9. Bidding as principal

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

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

10. Absentee bids

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

11. Currency converter

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

12. Video or digital images

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

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

13. Conduct of the auction

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

14. Sale of a lot

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

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

for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

15. Auctioneer's discretion

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

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

16. Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven (7) calendar days from the date of the sale or upon collection by the buyer, whichever is earlier.

While invoices are sent out by mail after the auction, HBAA does not accept responsibility for notifying the buyer of the result of his bids. Buyers are requested to contact HBAA by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the full amount due plus any applicable taxes and costs.

AFTER THE SALE

17. Payment

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

"Guide to Buying at Henry Butcher Art Auction".

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

19. Passing of title

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

20. Transfer of risk

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

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

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

21. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances,

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

22. Export license

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

23. Remedies for non payment or failure to collect purchases

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

a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
c) to forfeit the buyer's earnest deposit as required under Condition 14;
d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
e) cancel the sale of the lot;

f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the

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

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

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

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

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

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

l) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any costs or expenses incurred in connection with the sale of the lot;
m) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any other debts owed by the buyer to HBAA or to any other HBAA affiliated company in respect of any other transaction;
n) to take such other action as HBAA deems necessary or appropriate.

24. Remedies for failure to collect purchases

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

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

C. CONDITIONS CONCERNING SELLERS

25. Seller's warranties

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

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

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

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

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

BEFORE THE SALE

26. Preparation for sale

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

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

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

27. Estimates

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

28. Exclusion of liability

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

director thereof shall be liable for any errors or omissions in any such representations.

29. Limitations on claims by seller

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

30. Withdrawal of lots by the seller

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

31. Withdrawal of lots by HBAA

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

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

32. Withdrawal fee

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

33. Loss or damage

HBAA is unable to accept responsibility for any damages caused by the following:

- (a) normal wear and tear;
- (b) gradual deterioration;
- (c) inherent vice or defect including woodworm,

mildew and other inherent defects not mentioned herein;

- (d) errors in processing;
- (e) changes in atmospheric conditions;
- (f) handling or storage; or
- (g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

34. Risk of loss or damage by the seller

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

AT THE SALE

35. Reserve price

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

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.

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

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ADDRESS		I.C. / PASSPORT NO.	
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OFFICE PHONE NO.		MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	29 APRIL 2018

IDENTIFICATION / FINANCIAL REFERENCE

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

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

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

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

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

I hereby confirm that I am registering to bid at the auction as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, which is the hammer price plus the buyer's premium (12% 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.

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SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	29 APRIL 2018

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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) _____

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