

An abstract painting featuring a complex composition of bold, expressive brushstrokes. The color palette is dominated by vibrant blues, reds, yellows, and whites, set against a dark, charcoal background. The forms are geometric and fragmented, creating a sense of dynamic movement and depth. The overall effect is one of intense energy and visual complexity.

MALAYSIAN & SOUTHEAST ASIAN ART

12 NOVEMBER 2017

HENRY BUTCHER
ART AUCTIONEERS



LOT 129 KHALIL IBRAHIM, *Reclining Nude*, 1964

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LOT 141 KHOO SUI HOE, *Coo-Coo On Top*, 1977

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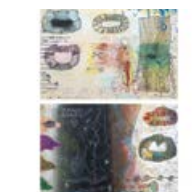
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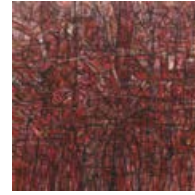
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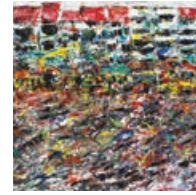
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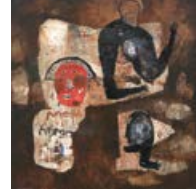
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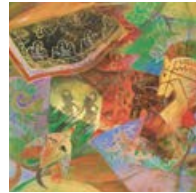
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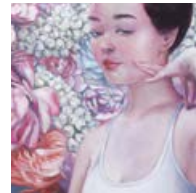
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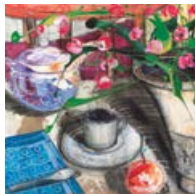
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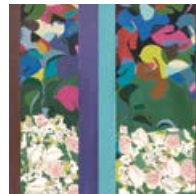
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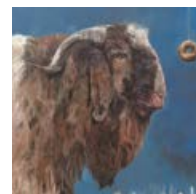
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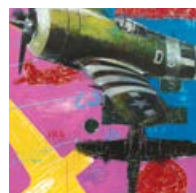
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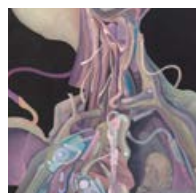
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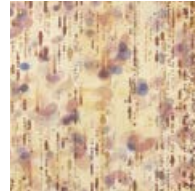
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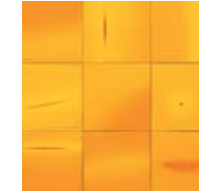
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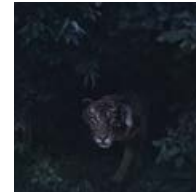
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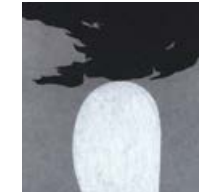
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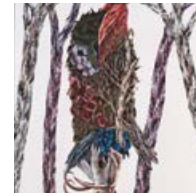
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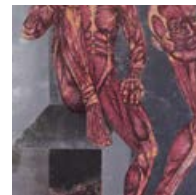
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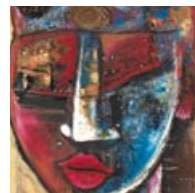
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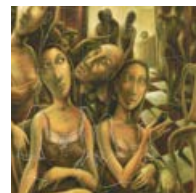
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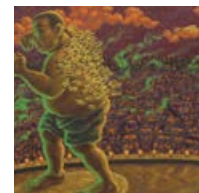
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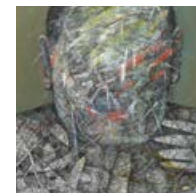
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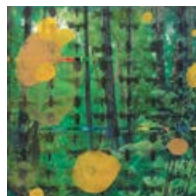
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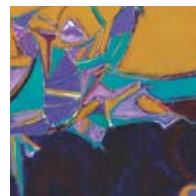
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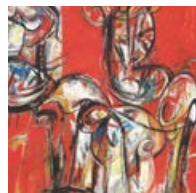
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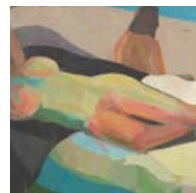
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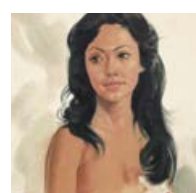
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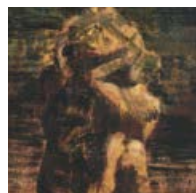
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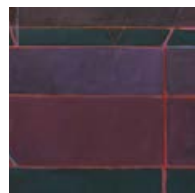
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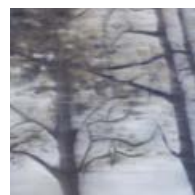
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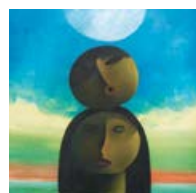
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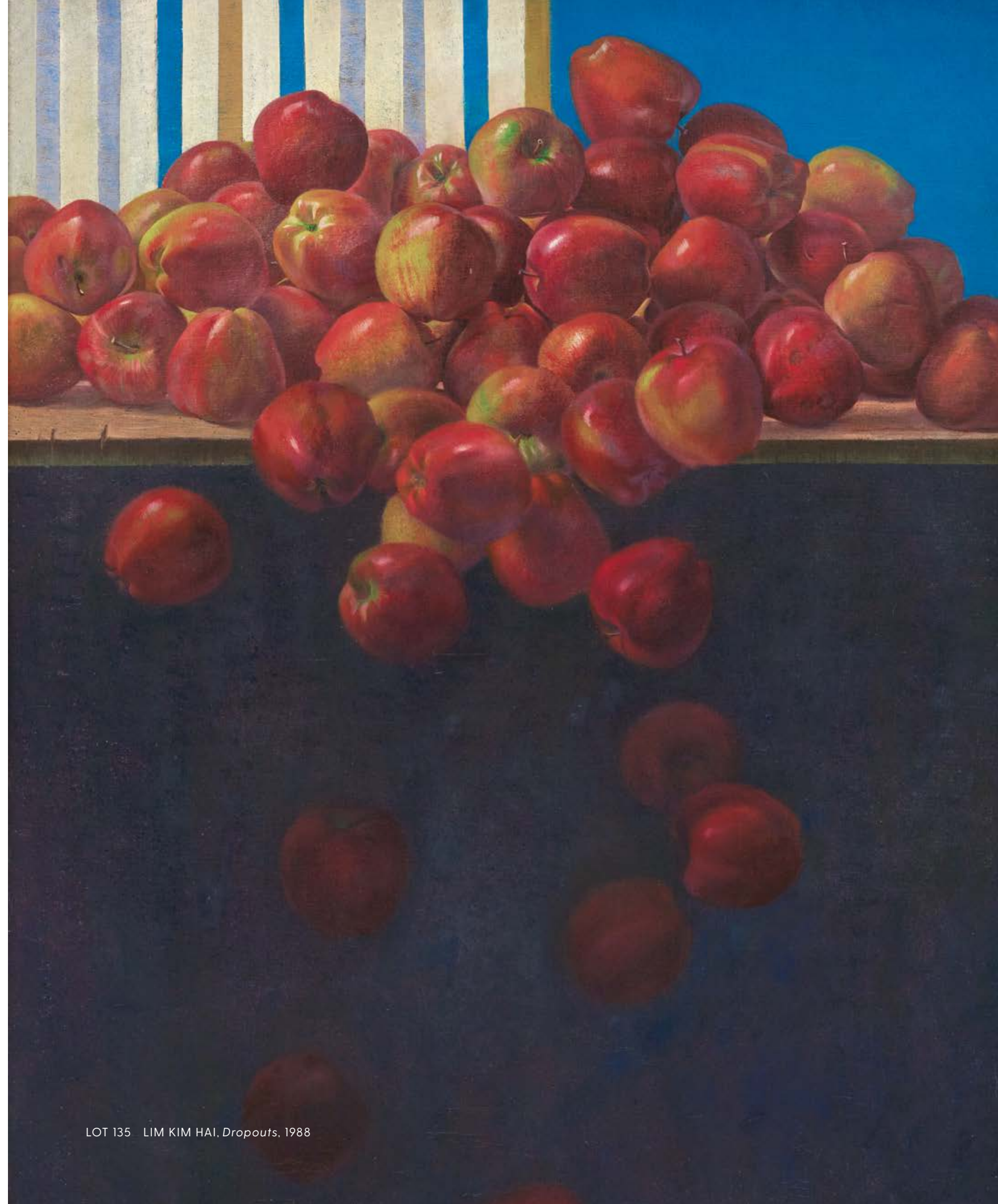
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140 PANGROK SULAP
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2015



141 KHOO SUI HOE
Coo-Coo On Top
1977



LOT 135 LIM KIM HAI, *Dropouts*, 1988



1

TEW NAI TONG

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

UNTITLED, undated

Signed 'NAITONG' (lower left)
Watercolour on paper
15.5cm x 17cm; 16cm x 16cm (set of two)

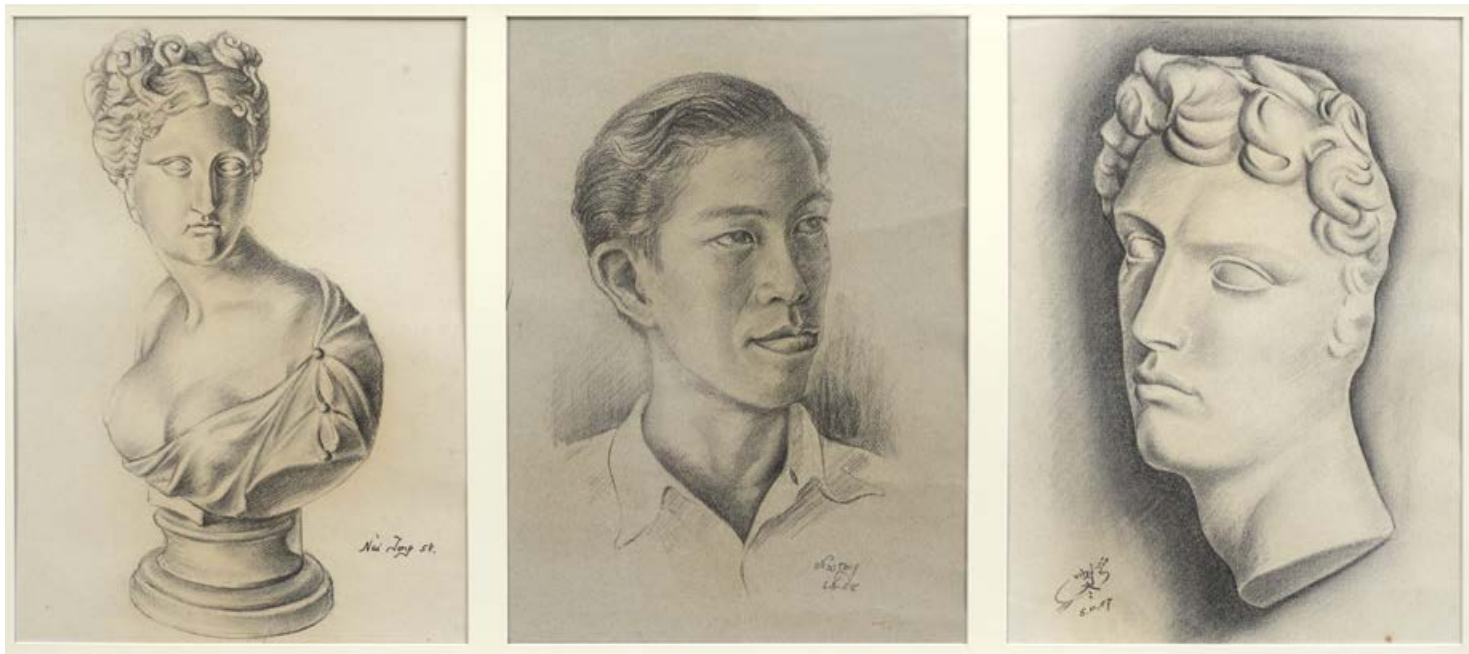
PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,500

This set of two watercolours by Tew Nai Tong with pale washes feature two different rural subjects, one on fishermen working together with their onshore female helpers after an outing at sea, and the other in a market scene under canopies to shield from the sun. The fishermen scene is more reminiscent of the style and composition of Khalil Ibrahim with both the men and women working in tandem on the beach, rain or shine. The market scene with stacks of empty crates in the background seems to suggest a time of packing up, with a thinning crowd and a few tudung-clad women around hoping to pick up some bargains from the unsold leftover vegetables and seafood.

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), in 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.



2

TEW NAI TONG

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

UNTITLED, 1958; 1958; 1957

Signed and dated
'Nai Tong 58' (lower right),
signed and dated
'Nai Tong 6-3-58' (lower right),
signed in Chinese characters
and dated '5.11.57' (lower left)
Drawing on paper
38cm x 28cm each (set of three)

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,000 – RM 1,800

Klang-born Tew Nai Tong had already shown early promise, as can be attested by these three early drawings of classical statues and one from life, a portrait, probably of a classmate who bore a little resemblance to him on the top half, done when studying at the Nanyang Academy of Fine Art in Singapore in 1957-1958. These drawings are 60 years old!

Nai Tong returned to Malaya, 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 then decided to further 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). In 2009, he won the Asia Art Award in Seoul, South Korea. 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.

PETER HARRIS

b. Bristol, England, 1923 - d. Malmesbury, England, 2009

IN DEEP THOUGHTS, 1961; *UNTITLED*, 1960

Signed and dated 'P'61' (lower right);
signed and dated 'P'60' (lower right)
Pastel on paper
36cm x 23cm each (set of two)

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Peter Harris: Founder Of The Wednesday Art Group
(The Art Gallery, 2001, Page 36, in conjunction with
its exhibition from Jan 7-31, 2001)

RM 4,500 – RM 7,500

Peter Harris had done copious sketches of the local people when he was art superintendent in the Federation of Malaya from 1951 to December 1960. He scoured the rural areas and towns and found the ordinary people, whether at work and at rest, exotic and a fascinating study. His preferred medium was pastels, as it suited his spontaneity while brighter colours were used for the clothes or backdrops. It was a habit he repeated when teaching at the Sabah Teachers Training College (later Gaya College) from 1962-1967, in the then Jesselton (now Kota Kinabalu), though works from this phase were less available. While concentrating on the flesh tones of the faces, he usually set the headdress/shawl or clothes in brighter colours for contrast and to convey a mood of alacrity opposed to the usually laborious jobs of his subject. Here, an elderly woman in shawl with sunken cheeks and droopy eyebrows, is bedecked in a head shawl with pinkish stripes. The other is of a pug-nosed man who looks darker, despite the conical straw hat to shield himself from the sun. He has a wide grin, and is probably a farmer.

In these portrait vignettes, Peter Harris strove to convey the contentment and simplicity of the rural people.

Dubbed the 'White Tiger', Peter Harris had helped send several talented artists to study in England. But he was better known for his setting up the art coterie, Wednesday Art Group (WAG), which was active between 1952 to 1960. In 1996, Galeri Wan organised a WAG – Then and Now reunion exhibition. He was given a retrospective in October-November 1997 – his second after his 1960 Retrospective given by the National Art Gallery. In 2001, The Art Gallery Penang organised a large Tribute exhibition for him. Peter Harris studied at the West of England College of Art in 1939, and taught at the Arts and Crafts Faculty in the College Art School in Swindon in 1947. Back in England, he was head of the Creative Arts Faculty at the Sheldon School in Chippenham until 1976, and was awarded a MBE by Queen Elizabeth II. He recovered from cancer in 1993 after a three-month treatment.





4

TEW NAI TONG

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

UNTITLED, undated

Signed 'NAITONG' (lower center)
Watercolour on paper
28cm x 21cm; 27cm x 21cm (set of two)

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,500

There is nothing like painting from life, even if one has mastered the technique and could do it blindfolded. Such was the case when Tew Nai Tong revisited Paris, the City of Lovers, several times from 1999 to 2002. There, besides visiting all the old haunts – the pont, the landmark buildings, the parks and cobbled streets, he retrained his hand-eye coordination on painting nudes indoor, undisturbed by the autumnal breeze. Also, it is difficult to get live nude models in Malaysia, with the changing values and increasingly religious strictures in public. Here rendered in watercolours, is a pair of nudes in two basic poses, one standing with boobs and full genitalia shown and the other seated with a leg slightly crossed and the face shown.

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), in 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.

5

KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN EAST COAST SERIES, 2007

Signed and dated
'Khalil Ibrahim 2007' (lower left)
Watercolour on paper
29cm x 21cm

PROVENANCE

Private collection, Kuala Lumpur.

ILLUSTRATED

Khalil Ibrahim: The Art Journey
(KL Lifestyle Art Space, 2015, page 234)

RM 4,500 – RM 7,000



This watercolour of fishermen is noted for the lighter, softer tones used and an almost spartan whitish beach backdrop. Six figures, two partly hidden, clad only in shorts and with the heads wrapped in cloth to shield from the hot sun, doing the shore chores as when the fishermen set out to sea or return from it. Note the leg stances to help leverage of the hands. These are the small-time fishermen eking a tough and dangerous living, not the trawler-boat taikoh (bosses) raking in a tidy sum from the economies of scale. For these fishermen and shore workers, the tough life is not known to the customers blithely picking up the fishes from the market, wet or dry. They are all Khalil Ibrahim's unsung heroes, their faces anonymous and generations after generations, harvesting the bounty of the seas.

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. But a stroke in 2012 had put a brake to his career. 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*' at the KL Art Space, Petaling Jaya (2015), and '*Khalil Ibrahim: A Continued Dialogue*', at Galeri Petronas in 2004.



6

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 2004

Signed and dated
'Khalil Ibrahim 004' (lower right)
Acrylic on board
18cm x 23cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 9,000

Compare this rural landscape done in 2004 by Khalil Ibrahim and the few surviving works of his kampung scenes done in the 1950s, you'll find that nothing much has changed. Changes there are, but subtle. There's a sense of desolation now, with the elderly probably packing up to live with their children in the cities or have passed on. Or the artist's perceptions and interpretations have also changed, more confident in techniques but yearning for the good ole days of climbing trees and catching fishes in the sawah padi. More shady trees and fruit trees have replaced the once prevalent coconut trees; even the coconut-plucking monkeys have retired. Even with the flooded plains, the more clustered trees and with the mountains in the distant, the village landscape is still very much a sentimental picture.



7

MOHAMMED ZAKI

b. Terengganu, 1963

UNTITLED, 2003

Signed and dated
'mohammedzaki 2003' (lower center)
Watercolour on paper
52cm x 73cm

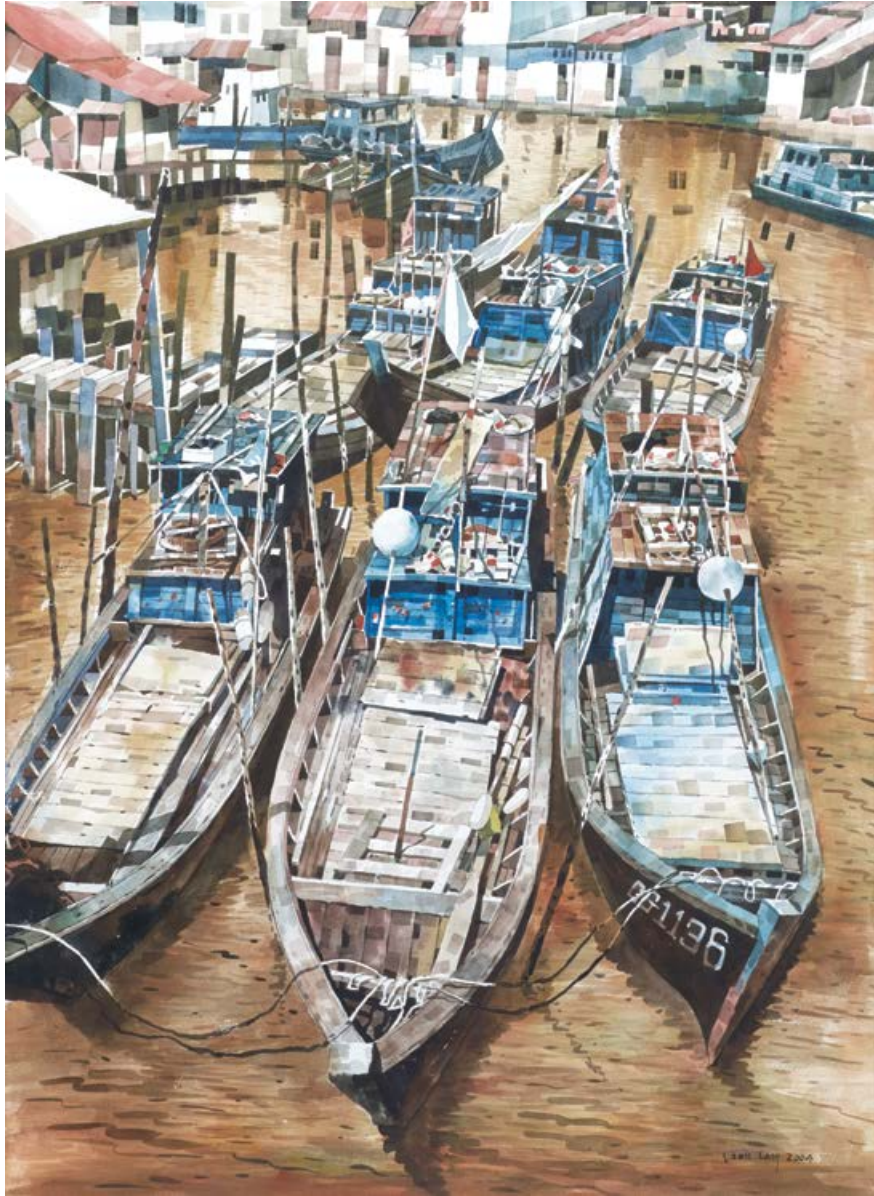
PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

The boat with the bow facing the horizon is tilted towards viewer. Wedged in a triangle, the main activity of unloading and sorting the fishes is left to the 10 men busy in the foreground, while three others at the far end, obviously the fishermen just returned from sea, take a respite. There is a sense of urgency among those working with the darkening skies, but none seems complaining for the bounty is good. Such is the hardwork and teamwork that is almost a daily ritual except during the monsoon season when the waves are treacherous.

Self-taught Mohammed Zaki was initially trained in Architecture at a local polytechnic but left Architecture to pursue painting full time in 1993. He started painting in watercolours but switched to painting in oil and acrylic in mid-2007. His subjects cover a wide spectrum – portraits, architecture, Malay cultural heritage, historical buildings, flora and fauna.



8

YONG LOOK LAM

b. Selangor, 1962

REST, 2004

Signed and dated
'LOOK LAM 2004' (lower right)
Watercolour on paper
75cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 8,000

Fishing's out! There's still much light about but all the boats are moored near the makeshift jetty. Maybe, they have returned early from sea due to a good harvest or they might be having a bad day with no catch at all. Or the seas may be too rough for these small boats. Whatever, for the fishermen, it is something to be thankful for, to be back or at home safely. The waters are murky tea-coloured because of accumulated sediments, either natural or from irresponsible residents of the colony of stilt-houses.

Yong Look Lam obtained a double Diploma from the Kuala Lumpur College of Art (Painting, 1982; and Watercolours, 1983). He was adjudged 2nd runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2nd Prize in the Malaysian Landscape art competition organised jointly by the National Art Gallery and Public Finance in 1984. He was also one of the three major winners of the Malaysian Watercolour Society (MWS) Awards in 1987. He was a founding member of the MWS and is vice-president of the Negeri Sembilan Art Society and manager of the Willow Art Centre in Seremban, where he is based.



9

WONG JONG NONG

b. Singapore, 1944 - d. Selangor, 2010

PULAU KETAM, 1997

Signed 'NONG' (lower left)
Oil on canvas
36cm x 59cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,500

Wong Jong Nong shunned the urban and the man-made, relishing more in painting about Nature and the rustic landscapes. Not a loner, he often went for alfresco painting with Fung Yow Chork and Peter Liew and lesser-known artists like Wong Chung Hee and Cheng Yew Ting. His favourite haunts were the fishing villages, disused tin-mines, hilly regions, coastal areas and riverine scenes. The places were always Pulau Ketam, Port Kelang, Selangor, Puchong, Seremban, Terengganu, Kelantan, Malacca and Perak (Cameron Highlands). On this *Pulau Ketam* composition, he opted for a drier brush to show the tough life of the fishing villagers staying in stilt wooden houses. Since graduating from the Nanyang Academy of Fine Art (NAFA) in Singapore in 1964, he had been painting fulltime, especially in oil.

Born in Singapore, Wong spent his early childhood in Hainan, China. After his studies in NAFA, he opted to become a Malaysian and based himself in Kuala Lumpur, when Singapore split from Malaysia. He had only two solos, in Kuala Lumpur – at the LC Yat Antique and Gallery (1994) and the Yan Fine Art Gallery (2008). When he was diagnosed with colon cancer, a fund-raising exhibition was held at Han's Art Gallery at Amcorp Mall in Kuala Lumpur in April 2009, but as his cancer was already in the third stage, he succumbed to the disease in 2010.



10

ONG CHOON HOO

b. Penang, 1965

RESTING BOAT, 2009

Signed and dated
'C.H.ONG 2009' (lower right)
Watercolour on paper
56cm x 76cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

Ong Choon Hoo, a professional watercolorist who has been painting since 1983. He keeps to two main subjects in his paintings, namely old towns and riverside boats in fishing villages like this one being moored to a makeshift platform jetty. Choon Hoo had 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*, April-May, 2012) and PINKGUY gallery, Kuala Lumpur (*Lancar*, September-October, 2017). His art has been exhibited in numerous International group shows in China, Taiwan, Hong Kong, Korea, Japan, Thailand, Singapore and Malaysia.

11

LEE WENG FATT

b. Kuala Lumpur, 1967

PUDU LAMA, KUALA LUMPUR, 2012; JALAN PETALING, KUALA LUMPUR, 2012

Signed and dated 'Lee Weng Fatt 12'
(lower left);
signed and dated 'Lee Weng Fatt 12'
(lower left)
Drawing on paper
29.5cm x 29.5cm each (set of two)

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,500

This set of drawings by Lee Weng Fatt shows two different architectural styles of Pre-War Straits Eclectic buildings modified for commercial purposes. One in Petaling Street is three stories, with a balustrade on the second-floor frontage, while the two-storey Jalan Pudu Lama buildings, has the Art Deco style preferred by businesses at one time. Some of these buildings have been torn down because of redevelopment or safety reasons, while for those that survived, the interiors are cannibalized for modern business convenience, leaving only the old facades.

Lee Weng Fatt is a Kuala Lumpur kid, graduating with a Diploma in Art & Design at the Kuala Lumpur College of Art in 1989. He started painting in 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).



SULAIMAN ESA

b. Johor, 1941

IN SEARCH OF THE PRIMORDIAL I, 2006;
IN SEARCH OF THE PRIMORDIAL II, 1990

Signed and dated 'HE Sulaiman 2006' (lower right);
signed and dated 'HE Sulaiman 1990' (lower right)
Mixed media on paper
29cm x 40.5cm each (set of two)

PROVENANCE

Private collection, Johor.

LITERATURE

Paper, *From The Periphery To The Centre: The Social
Significance Of Sulaiman Esa's Work From 1950s To 2007*
(Prof. Madya Dr. Khatijah Sanusi, Ahmad Farid Raihan)

RM 6,000 – RM 10,000

It would be difficult to pinpoint, much less pin down, what Sulaiman Esa meant by the 'Primordial.' Primitive, aboriginal, indigenous or even further back to the creation of the world, perhaps as 'late' as post-colonial? One is left to speculate in his 'Search of the Primordial' from the little of graffiti of ideograms, khat calligraphy, cryptic symbols, 'spiral of life' motif, mock DNA sequencing, with visages of a man and a woman and a figure of undetermined sex thrown in for good measure. Clear is, from his Islamic-centrism and monotheism, Sulaiman Esa is after his 2001 *Insyirah*, exploring a 'primordial' state of religious mainsprings in various communities and the changes therein in each, apart from the anthropological fragmentations into different breakaway branches. His approach will be two-pronged, from the existing diversities and multiplicity of the religious groups, and the Western centric art discourse unattuned to Asian values and belief systems of time and space. But according to Sulaiman, the symbols are mytho-poetic

visions that are non-objective, non-tangible, non-mimetic art operating in a non-Euclidean, non-perspectival space.

Sulaiman Esa is known for his Islamic Art phase and his 1974 'Towards A Mystical Reality' (with Redza Piyadasa) Conceptual Art phase. Sulaiman had a Diploma in Art and Design at the Hornsey College of Art, London (1962-1966). He did post-graduate Printmaking at Sir William Hayter's Atelier 17, Paris (1968). He achieved his MFA at the Maryland Institute College of Art, Baltimore (1979-1981) and his PhD Islamic Studies at the Temple University, Philadelphia (1986-1996). He had lectured at the Universiti ITM since 1969 and was made Associate Professor in 1995. He won the Major Award in the 'Man and his World' competition organised by the National Art Gallery in 1973. His major exhibitions are '*Insyirah: Works from 1980-2000*' (Galeri Petronas, KL, 2001); and '*Rajah: Art, Idea and Creativity*' (1950-2011) retrospective at the NAG in 2011.





13

ABDUL SAMAD SAID

b. Malacca, 1935

PUSAR MASA 04, 2009

Signed and dated on the reverse
Ink on paper
30cm x 42cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

The wheels of life go round and round in the whirligig of time (Pusar Masa) as all living beings and natural things are mere flotsams carried in a cyclonic cycle in this lyrical flourish by poet-novelist-artist Datuk A. Samad Said, a literary paragon but not so recognized in art. Yet, Samad was into art before many others of his more illustrious artist friends, having been trained by the Singaporean watercolourist, T. Mahat, during the 1950s, while befriending great artists like the Indonesian portrait icon Basuki Abdullah. In stark monochrome, the frittered forms more in a diagonal trajectory tell of the vulnerability of man, and an almost insurmountable struggle. Whereas in the past, he used ink to pen his thoughts on issues of life and literature, now the monochrome takes new visual imagery and forms. As Samad is well versed with the Qu'ran, at times, they resemble frittered Qu'ranic calligraphy too.

The reluctant artist first made his debut in a solo at Galeri Petronas in June-July 2007 before staging two other solos at the Selangor-Federal Territory Chinese Assembly Hall and Xin Art Space (Black and Red), both in Kuala Lumpur, in October 2014 and March 2015 respectively. His novel, *Salina* (1961), is a literary classic, while he has also written great poems and plays like *Lantai T. Pinkie*. Samad was also a journalist and now, a prominent social activist. He was a winner of the prestigious Southeast Asia Write Award in 1979, and was given the title of Sasterawan Negara (1986) and Sasterawan Nusantara (1999) besides *Pejuang Sastera* (1976). He was the first non-Chinese to be awarded the Lim Lian Geok Spirit Award. For his great contributions, he was awarded a 'Dato' title by the Malacca Governor in 1997.

14

TAN CHOON GHEE

b. Penang, 1930 – d. 2010

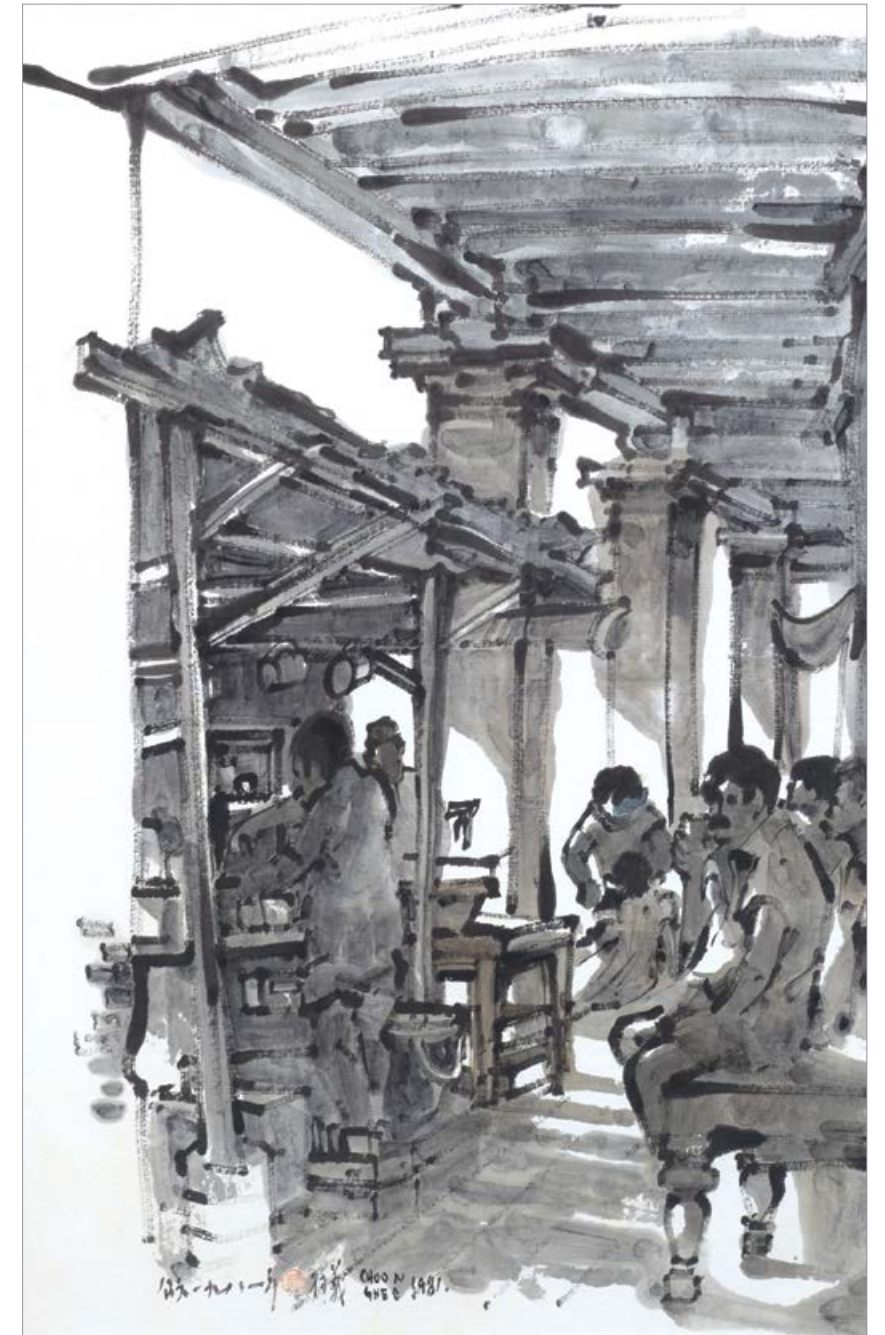
UNTITLED, 1981

Signed and dated in Chinese characters with one seal of the artist, and 'Choon Ghee 1981' (lower left)
Ink on paper
68cm x 44cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000



This monochrome by Penang's legendary watercolourist Tan Choon Ghee utilizes white space and the play of shadows afforded by the narrow cover of the five-foot ways of Straits Eclectic colonial buildings in the Penang 'old town' conurbations. Regulations of hygiene and obstructions have seen the removal of many makeshift food stalls sprouting on the edge or outside on the immediate road front. Here, the customers are provided unusually comfortable benches as they wait for their favourite teh-tarik (pulled tea, a Malaysian specialty) or a hot bowl of noodles. From the semi-permanent stall contraption, the hawker is likely operating from his own house front. In 1981, the year he did this ink on paper, he held a solo exhibition at the Chin Woo Stadium Gallery in Kuala Lumpur.

Choon Ghee 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.

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

UNTITLED, 1953

Signed and dated
'曼生 1953' (lower right)
Watercolour on paper
55cm x 74cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Yong Mun Sen, Retrospective
(Dr. Tan Chong Guan, The Penang State Art Gallery, 1999)
Social Responsibility In Art Criticism
(Dr. Tan Chee Khuan, The Art Gallery, 1998)

RM 20,000 – RM 35,000

This 1953 watercolour of the Kek Lok Si Temple complex truly strikes Yong Mun Sen, dubbed the Father of Malaysian Painting, for his immaculate composition, deft attention to details and superb control of the medium, especially in the rendition of the clouds to exude the spirituality and good feng shui and which takes up nearly half of the work. The panoramic sweep was obviously painted from a vantage point on a higher elevation. Centrepiece is the seven-tier pagoda of a thousand buddhas (built 1930) surrounded by lush vegetation on Crane Hill. The first phase of the temple complex was completed in 1904, and the prime-mover behind the construction, Venerable Beow Lean, made its first chief abbot. The year 1953, the chief abbot, the third, Ven. Yuan Ying, died, leaving no successor, until it was filled by Ven. Pai Sheng of Taiwan, in 1968. It was not until 2002 that the chief abbot, the 6th, was a Malaysian, Ven. Jit Heng, who was

instrumental in building the bronze Guan Yin statue. It was in 1953 that Mun Sen formed the Penang Art Society, together with philanthropist Loh Cheng Chuan, who assumed the presidency with Mun Sen as vice-president. The next year, Mun Sen suffered a mild stroke, but he suffered a full stroke in 1956. The great Xu Beihong lavished praise on Mun Sen as one of the few top artists in the tropics.

Mun Sen was a Taipu Hakka, a fourth-generation Malayan. Born Yen Lang, he changed his name to Mun Sen in 1922. He only started painting in watercolours in 1930. He died of stomach cancer in 1962, and was given a Memorial exhibition in Singapore in 1966 and by Gallery 11 in Kuala Lumpur in 1966, followed by two in 1972 by the National Art Gallery and the Penang State Art Gallery (PSAG). A more complete retrospective was given by the PSAG in 1999.





16

KHAW SIA

b. China, 1913 - d. Penang, 1984

UNTITLED, undated

Signed 'K.SIA', signed in Chinese characters with one seal of the artist (lower right)
Watercolour on paper
67cm x 23.5cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

The Art Of Khaw Sia And Kuo Ju-ping, Pioneer Artists
(Dato' Dr. Tan Chee Khuan, The Art Gallery Penang, 2014)
Eight Pioneers Of Malaysian Art
(Dato' Dr. Tan Chee Khuan, The Art Gallery Penang, 2014)

RM 6,000 – RM 10,000

It is said that Khaw Sia captured orchids in his paintings like no other. An avid orchid lover, Khaw Sia would travel to Taiwan, Japan and Thailand to take part in orchid exhibitions and symposiums. He even held solo exhibitions in watercolours dedicated just to orchids. Despite Khaw Sia being one of the most versatile among the pioneer artists, it is for the orchids that he is dubbed the Orchid King of Malaysian Art. Here, one gets a 3-in-1 package of the widely hybridized cattleya, the dendrobium and the vanda, all complete with Khaw Sia's trademark dewdrops on the long curling leaves.

Khaw Sia is perhaps the best trained among the pioneers, with tutelage at Liu Hai-su'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.

17

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

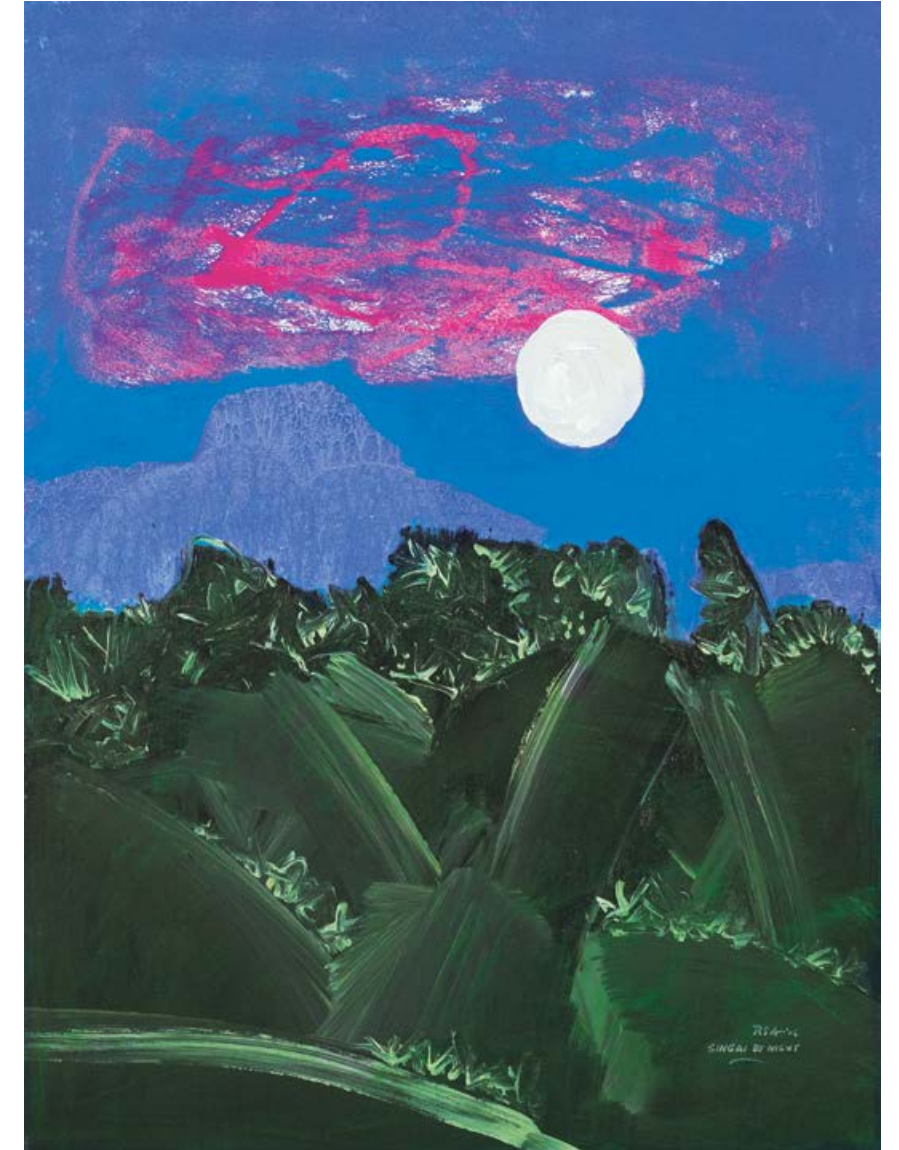
SINGAI BY NIGHT, 2014

Signed and dated 'RSA 14' (lower right)
Acrylic on canvas
120cm x 89cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000



Of all the places around the world that inspired Raphael Scott Ahbeng's colourful abstractions, his intimations of his hometown Bau, where he still lives, that's most heartfelt and joyous. It's a natural paradise: Surrounded by a mountain and greenery, there are caves, a lake, a hot-spring, and the Serikin weekend market. Under the light of the silvery moon, the darkened hill with patches of vegetation separates the sky with a patch of pinkish hues and a river, summarily drawn with a thin swishing stroke. A former gold-mining enclave which is just an hour's drive from Kuching city, Bau is also where the Bidayuh, of whom Raphael is one, hold court. Bukit Singai (Singai Hill), some 550 metres above sea level, hosts the landmark Singai Catholic Church and Pilgrimage Retreat Centre. It was formerly settled by the Bisingai who worshipped the ancestral spirit, Ieng Sumuk Ieng Babai. Here, one can find a rare corpse plant with a nauseating smell, known locally as titan arum.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng still paints on in 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 in 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.



18

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

BEAUTY AFTER THREE, c. 1994

Signed 'RSA' (lower right)
Acrylic on masonite board
76cm x 46cm

PROVENANCE
Private collection, Sarawak.

RM 2,500 – RM 4,500

Moments like this, the epiphany of a glimpsed ecstasy. Meaningless mélange of colours and forms. From Nature, from amidst the trees and vegetation, couched in a time, with light fading so gently. Something wondrous, felt in one's consciousness or relaxed in a state of utter dereliction. It's a gulp of exhilaration, but one ensuring the sensation passes slowly down the throat for a memorable savour. Moments like this, the artist Raphael Scott Ahbeng, Sarawak's Grand Old Man of Art at 78, is able to capture sometimes, and this time with a certain elan, sensitivity and spontaneity. Just soft pastel colour adumbrations, with graceful lines and snazzy short strokes. Ole!

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng still paints on in 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 in 1964-1967. He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include the 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.



19

LEE LONG LOOI

b. Kedah, 1942

UNTITLED, 1988

Signed and dated 'Lee 88' (center left)
Mixed media on canvas
50cm x 61cm

PROVENANCE
Private collection, Selangor.

LITERATURE
Voices From My Art Spirit: The Art Of Lee Long Looi (The Art Gallery, Penang, 2010)

RM 4,000 – RM 7,000

Lee Long Looi is known for his simplified portraits of damsels doing domestic chores or resting or involved in crafts in a rural setting. The figures, often clad in head scarves or headdresses, are usually rendered in half-body. In the quartet of women featured in this work, the main one with hair tied neatly at the back is marked with red lipstick.

Lee Long Looi graduated from the Nanyang Academy of Fine Art, Singapore, in 1964. He studied at the Art Student League and the Pratt Institute, both in New York, in 1970. That year, he held his first solo at the Jarvis Art Gallery in New York. He won a batik prize in the United States for three consecutive years. He was given two Retrospectives by The Art Gallery Penang, first in 1997 and the other in 2010.



"There is no art to find the mind's construction in the face."

Act I, Scene IV. Macbeth, by William Shakespeare. (King Duncan was speaking to his son, Malcolm, about the Thane of Cawdor and his treason. Ironically, as he spoke this, Macbeth, strode in).

John Lee Joo For's faces, blown up Easter Island-like, are more about relationships, although the meanings are ambiguous. Outlines form a kind of detachment despite the kissing-range proximity: there is a white space, even, from the inside 'rouge.' To John Lee, love is only between a man and a woman, but trust is something between the loved couple and is left to circumstances.

John Lee Joo For was an outstanding creative genius. He was an artist-printmaker, a novelist and playwright, a drama director and producer, an academician and activist (he co-founded the Malayan Art Circle in London in 1961, the Thursday Art Group in Penang and the Penang Teachers Art Circle). Joo For obtained his National Diploma of Design certificate at the Camberwell College of Art in London in 1959-62, and studied Graphic Art at the Royal College of Art, from 1962-1964. He taught at the St Xavier's Institution and Penang Free School in Penang, the Specialist Teachers Training Institute in Kuala Lumpur, and Art and Media Studies in Australia. He had won the Best Playwright Award from 1969 to 1971, and was known for his plays like *The Propitious Kidnapping of the Cultured Daughter* and *Son of Zen*. After migrating to Australia in 1973, he saw major success in his Broadway-style Christian musical, *Call of Guadalupe*. He was working on another, *Mary Magdalene: Wanton Saint*, but died of thyroid cancer on June 11, 2017.

20

LEE JOO FOR, JOHN

b. Penang, 1929 - d. Melbourne, 2017

FACES-FACES NO. 1, undated

Signed 'LJFOR' (lower right)
Oil on canvas
29cm x 44cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500



21

LEE JOO FOR, JOHN

b. Penang, 1929 - d. Melbourne, 2017

MOVEMENT AND RELATIVITY, undated

Signed 'LJFOR' (lower right)
Oil on canvas
62.5cm x 100.5cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Lee Joo-for, Retrospective [Penang State Art Gallery, November 2008 (Writer: Ooi Kok Chuen. Curator: Dato' Dr. Tan Chee Khuan)]

RM 3,500 – RM 6,000

The composition, by John Lee Joo-for's oeuvre, is so sparing that it's almost Zen. Horses is one of the favourite themes of this multi-pronged Malaysian-born Australian artist, and a woman (in passionate red, some more) astride a horse always convey sexual connotations. Yet, the woman in purity white, with legs crossed, seems rapt in meditation. Is she (white) meditating in a celestial realm, or has she given way to her baser instincts of a frivolous lark, presumably turning naked on an energetic horse in full gallop. The contrasting woman, one calm and sedate and the other feisty and adventurous, could reside in one same person or be two different individuals, siblings perhaps. The spirit and virility of the horse are most evident in Joo-for's most "horsey" work, *The Spirit That Cannot Be Contained* (1980, 114cm x 201cm). In an interview in his Melbourne home for his monograph months ahead of his November 2008 Retrospective at the Penang State Art Gallery, he told Ooi Kok Chuen: "Mine (my horse) is rough jagged incisive, vested with human feelings of angst and anguish, of hope and frustration. My horse is more spiritual than realistic, more symbolic than photogenic..." "My horse is humanity. I try to transcend the horse as a symbol."

CHUAH THEAN TENG, DATO’

b. China, 1912 – d. Penang, 2008

BOY AND BUFFALO, c. 1980s

Signed ‘Teng’ (lower left)
Batik
54.5cm x 42cm

PROVENANCE

Private collection, Australia.

LITERATURE

Chuah Thean Teng Retrospective (Penang Museum and Art Gallery, 1994)
Teng Batik (Yahong Gallery, Penang, 1968)
Teng: An Appreciation (National Art Gallery, 2009)

RM 12,000 – RM 20,000

The theme of the herd boy and the water buffalo is popular in Chinese folklore and art since the Song-Yuan period of China. During Malayan Independence days before the onset of automaton, the buffaloes diligently worked with Man to plough the padi-fields, and the trinity of Man-Animal-Land is like a pastoral song. Artists from China like Ren Bonian, Li Keran, Indonesian Lee Man Fong and the more contemporary Li Zijian besides our own Huang Yao had visited this theme in their own inimitable style. The theme also abounds in the batik-art of Dato’ Chuah Thean Teng, who was one most attuned to the rural community and Nature, and had lived during the time of the bullock carts. When he built his Yahong Gallery in Batu Ferringhi in 1974 with the mountain behind and facing the sea, there were only a few hotel resorts around. As buffaloes go, nothing could be more regaling than the love fable of the herd boy and the celestial princess, who meet only once a year over a bridge of magpies. But it’s the nostalgia evoked, of a world gone by, that is most endearing.

Teng, as the artist is more popularly known, was hailed by Professor Michael Sullivan as the ‘Father of Batik Painting’ (Chinese Art in the 20th Century, 1959). “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 gushed. 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 also had a 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, 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.





23

CHUAH SIEW TENG

b. Penang, 1944

UNTITLED, c. 1970s

Signed and dated 'S.Teng' (lower right)
Batik
44cm x 56.5cm

PROVENANCE

Private collection, Kuala Lumpur.

PINKGUY Conservation Framing for this Lot.

RM 4,000 – RM 7,000

Was the sage Chuang Tzu (Zhuangzi) dreaming of the butterfly, or vice versa. The Zen poser could be expressed if this was a batik (art) dreaming that it was a Chinese ink painting. Beautifully simulated as a shan-sui (mountain and water) vista, the Malaysian element is insinuated through decals of coconut trees and attap huts. The conventional cracked lines of the batik dovetail the hemp strokes in Chinese brush painting, while the image is a mixture of nuanced darkened colour splotches with the resonance of watercolours.

Chuah Siew Teng, the eldest scion from the House of Teng, that is batik-art founder and doyen Dato Chuah Thean Teng, is well-rounded in Western aesthetics, Chinese art and above all, batik painting. Trained at the Ravensbourne College of Art (1965-1966) and the City and Arts Guild (1966-1969) in London, he had sound foundation. His prizes in the North Malaya Open and national art competitions in the early 1960s attested to his talent. In 1992, Unicef used his image from his work entitled, *The Monkey*, for its greeting card. It was a symbolic tribute to S. Teng, as he is known, for he was born in 1944, the Chinese lunar Year of the Monkey. Despite being low-key in his early career, he had had solo exhibitions in London (1969), United States (1971), Australia (1972) and Japan (1975).



24

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

PERMAINAN GASING, 2009

Signed and dated
'Ismail Mat Hussin 2009' (lower right)
Batik
90cm x 123cm

PROVENANCE

Private collection, Selangor.

RM 16,000 – RM 28,000

Ismail Mat Hussin, although self-taught, was adept with the human anatomy – the postures, gestures, action and the cultural pastimes and occupations of the ordinary people, especially in his home State in Kelantan. Top-spinning contests are still popular in Kelantan with the contestants using over-sized tops that can weigh up to 5kg! The tops are made of wood or hard fruit, iron and lead. Although the younger generation does not have the patience to master the skills of top-spinning, the Kelantan Gasing Uri Association has been trying hard to preserve this tradition even beyond Malaysian shores.

Ismail was also adept with watercolours which he learnt from school-teacher Nik Mahmood in 1954-1955 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 Baru. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Baru, from 1979-91. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).

CHIA YU CHIAN

b. Johor, 1936 - d. Kuala Lumpur, 1991

‘THE BAN PO THAR PAGODA’ AT
‘KEH LOK SEE TEMPLE, PENANG’, 1967

Signed and dated ‘Yu Chian 67’ (lower right)
Oil on masonite board
81cm x 45cm

PROVENANCE

Private collection, Kuala Lumpur.

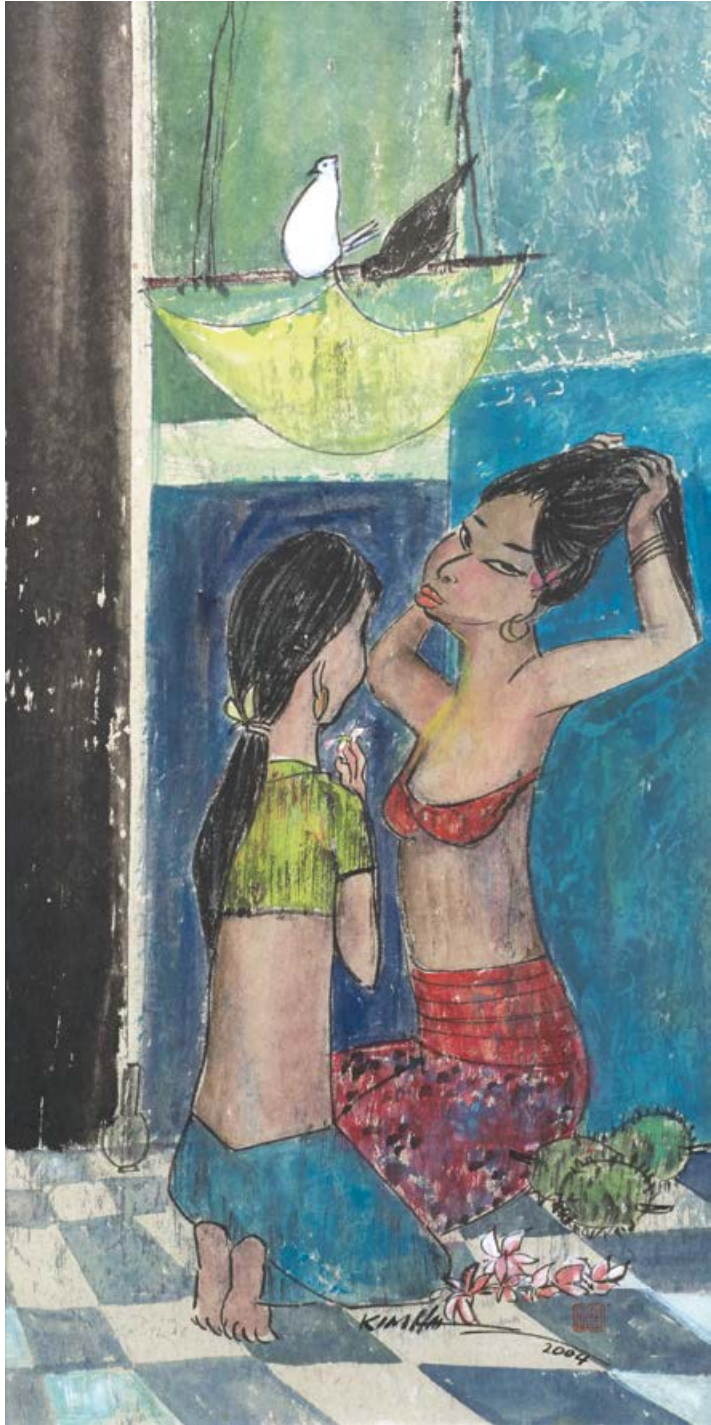
PINKGUY Conservation Framing for this Lot.

RM 15,000 – RM 25,000

The Kek Lok Si Temple, founded by Abbot Beow Lean, was an early landmark of Penang and has since its opening in 1905 become a major tourist attraction, especially since its seven-tiered pagoda of 10,000 Buddhas called Ban Po Thar opened in 1930. Standing some 30 metres high on Crane Mountain in Air Itam, the pagoda has a Chinese octagonal base with a Thai mid-section and a Burmese spiral dome. It was called King Rama IV Pagoda because the Thai king laid the foundation stone, while Thai King Bhumibol donated a large Buddha statue. Kek Lok Si literally means the ‘Temple of Ultimate Happiness.’ Every first 30 days of the Chinese lunar year, the whole temple complex is turned into a fairyland of lights and opened late at night for shutterbugs and selfies. Chia’s 1967 record shows a simple structure without later attractions. In 2002, visitors get to view an awesome 30.2metre bronze statue of the Guanyin complete with a massive 60.9 metre roof pavilion. Besides Chia, other early artists who have put it on their canvas are Yong Mun Sen, Tan Choon Ghee and Lee Joo For.

Yu Chian was the first to receive a French Government grant for studies at the Ecole Nationale Supérieure des Beaux Arts in Paris in 1959 (he graduated in 1962) despite not having any formal art education. The confidence was not misplaced, for he got accepted an unprecedented 15 times in exhibitions in Paris, including a few honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris (Galerie de Villiers and the Salon de Paris), he also exhibited in London (Britain), Bonn and Hanover (West Germany). He had a grand mural commission entitled, *Life in Malaysia*, at the Malaysian Embassy in Paris in 1962. He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the Malaysian National Art Gallery (September to November, 2002). In 2009, the Nanyang Academy of Fine Art (NAFA) in Singapore hosted an exhibition called ‘Chia Yu-Chian In Nanyang,’ although he is not a NAFA alumni.





26

PUAH KIM HAI

b. Kuala Lumpur, 1950

SISTERS; 姐妹情深, 2004

Signed and dated 'Kim Hai 2004'
with one seal of the artist (lower right)
Ink on rice paper
73cm x 33cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500

Kampung life is so simple in the early days, without all the modern distractions and not even a mirror. The chequered floor tiles, however, seems the only concession to modernity. While the girl in a red bikini top and sarong preens her hair, the other in midriff and obviously younger and back to viewer, just kneels by the side and watch. An overhanging cloth on top loaded with bird's seeds sees two birds sharing the food despite one being white and the other black.

Puah Kim Hai was one of the early batches of students studying at the Malaysian Institute of Art, graduating in 1972. His forte was in Chinese ink painting although he had done batik painting for a spell. In Chinese art, Kim Hai is trained under the Lingnan master Yang Sheng-shan in Hong Kong in 1980. He had won the Silver Prize in the International Shui-Mo Art Competition in 1992. He is president of the Malaysian Lingnan Art Society, treasurer of the Selangor/Kuala Lumpur Shui-Mo Art Society, and adviser to the New York International Chinese Art Association.



27

SYED THAJUDEEN

b. India, 1943

WAITING FOR THE LOVER IN BAJU KEBAYA, 2013

Signed and dated
'Syed Thajudeen 13' (lower left)
Oil on canvas
30.5cm x 30.5cm

PROVENANCE

Private collection, Kuala Lumpur.

PINKGUY Conservation Framing
for this Lot.

RM 3,000 – RM 5,500

'Waiting For The Lover' is a recurrent theme in Syed Thajudeen Shaik Abu Talib's repertoire. It's a modern-day replay of the deity-cowherd Krishna's pastoral romance in Hindu folklore, with a local setting of the lovelorn female love, his consort Radha, clad in baju kebaya, accentuating the body curves. Sensuality is one of the two major strands in Syed Thajudeen's themes, the other related to historical epics. Here, the female protagonist in a low-cut blouse strikes a sexy pose with the anticipation of the return of her lover. The soft pastel pink-yellowish hues of the background enhances the mood.

Born in Alagam Kulamvillage near Madurai, South India, Syed Thajudeen rejoined her Malaysian-born parents in Penang when he was 11. After his lower secondary education, he returned to Madras to study at the Government College of Arts and Crafts (1967-1974), graduating with a Diploma in Painting in 1973 and a Post-Diploma in painting in 1974. His first solo was at the Penang State Art Gallery (PSAG) in 1975. His other notable solos include Seroja (2002), Love and its Many Splendoured Things (2004), Cinta Tercipta, There Is Love (2006, 2007), Women in Kebaya (2007), Paintings On Love (2010). In 2015, the PSAG honoured Syed Thajudeen with a retrospective. He was selected for the Bangladesh Biennale in 1983; the Contemporary Paintings of Malaysia in Pasadena, the United States, in 1988; and the Olympic Games art show in London in 2012.



28

HARRIS RIBUT

b. Selangor, 1951

TARIAN KITA, 2006

Signed and dated
'Harris Ribut 06' (lower right)
Oil on canvas
45cm x 60cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,000

This painting depicts three women of different races (Malay, Chinese, Indian) dancing gracefully. 'Fat' is not ugly, 'Fat' is not heavy. Self-taught Harris Ribut is known for his overly plump women doing household chores or dancing merrily. When they move, it's like loaded musical notes in motion, with its own rhythm and rhyme. And the curves are well accented. The forms are distinctly voluminous but there's nimbleness and grace as these gargantuan women do not have elephant feet. Just like the Chinese kung fu superstar Samo Hung, who only looks obese but packs nifty punches and kicks and can outrun a lot of 'normal' sized people. Harris, who just decided to go into painting one day, based his 'heroine' through watching his mother, who is big sized, but could accomplish so many chores with ease and in good time. He himself is a 'little' on the plus-size.

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.

29

LUI CHENG THAK

b. Negeri Sembilan, 1967

HAIRDRESSER, 2008

Signed and dated
'Cheng Thak Lui 08' (lower right)
Oil on canvas
49cm x 38.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500



In tandem with his better known works of quaint architectural facades, Lui Cheng Thak has earnestly pursued a suit of portraits of traditional dying occupations. Which could be why he was commissioned to do this, an amah (an olden-day domestic help or maidservant, who was usually made to wear a white starched uniform), giving another amah a haircut near the entrance to a staircase. Lui painted this with a whiff of nostalgia as it was from an old photograph on the five-foot-way of a Singapore Chinatown building. The one cutting, with the hair bunched in a sanggul (bun), is standing back to viewer, while the one with the hair cut, with one leg crossed and side to viewer, is seated on a tall tin as a chair.

Lui studied at the Kuala Lumpur College of Art from 1987-1989. 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), *Cicles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by seven consecutive solos with PINKGUY Gallery, the last being *Endless* in 2017. His recent solo exhibition *Day & Night* featured his first series of work painted in black and white at 28 BLVD Gallery. He had a record of sort in his *Redeem* solo exhibition at PINKGUY in 2014 when all 12 works were sold within 18 minutes of opening!



30

LUI CHENG THAK

b. Negeri Sembilan, 1967

MALAY CULTURE SERIES, 1996

Signed and dated
'Cheng Thak 96' (lower right)
Oil on canvas
50cm x 66cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

Lui Cheng Thak is a versatile artist working on traditional heritage in architecture, clothes, culture, musical instruments, occupations and ecology. An early 1996 work from his *Malaysian Cultural Series*, patterns from sarung and the kenyalang (hornbill) motifs provide a lyrical ambience. With the Sarawak tribal shield as a bedrock, he arrays the sejadah, wayang kulit (shadow puppet), wau (kite) in the shape of a giant leatherback sea turtle and kuda kepang, which is also popular in the Johor zapin dance.

Lui studied at the Kuala Lumpur College of Art from 1987-1989. 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), *Cicles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by seven consecutive solos with PINKGUY Gallery, the last being *Endless* in 2017. His recent solo exhibition *Day & Night* featured his first series of work painted in black and white at 28 BLVD Gallery. He had a record of sort in his *Redeem* solo exhibition at PINKGUY in 2014 when all 12 works were sold within 18 minutes of opening!



31

ESTON TAN

b. Penang, 1972

THE PRAYERS, 2004

Signed (lower right)
Oil on jute
27cm x 37.5cm

PROVENANCE

Private collection, Kuala Lumpur.

PINKGUY Conservation Framing
for this Lot.

RM 1,500 – RM 2,500

This 2004 painting of the 289-year-old Guan Im Teng Temple (Goddess of Mercy Temple) in Jalan Masjid Kapitan Keling (Pitt Street) in Penang is telling for the 'busy-ness' in the front courtyard complete with feeding pigeons, and with a large wheel-based incense urn on the left. The courtyard is less cluttered now after major renovations which included repairs to the intricate roof tiles chien nien (broken pottery) ornamentation. Devotees are no longer allowed to take joss-sticks into the interiors, probably as a fire safety precaution. For Eston Tan, a Penang boy, his rendition of the temple with the palette knife is unusually rough-textured and crustily pigmented. Many do not know, however, that the original sitting pantheon of the temple was Mazu (Mah Chor Poh), the patron saint of the seafarers, but it was changed to Guan Im (Avalokitesvara) after the 1824 renovations, with several other deities added.

Eston Tan, now based in Taiwan because of the better art market and the more sophisticated scene, had his art tutelage at the Malaysian Institute of Art, Kuala Lumpur, graduating with a diploma in 1991, and a stint from 1992-1993 at the One Academy, Petaling Jaya. He had a brief teaching stint before deciding to go full-time into art in 2000, and held his first of five solos, called *Thoughts On Life*, at the NN Gallery, Kuala Lumpur, in 2004 – until 2012. Though raised with five other siblings by a single mother, he had been painting since the age of 10 and showed early promise when he won the Minor Award in the Penang Young Talent competition in 1999, and clinching the Major Award the next year. His first overseas solo called *City of Lights* was held at the Affinity for Art in Hong Kong in 2014. A vastly improved and serious artist, Eston Tan saw an oil on jute sold for the highest premium of RM45,089 at the Christie's Asian Contemporary Art auction in Hong Kong in November 2013.

PETER LIEW

b. Perak, 1955

UNTITLED, 2007

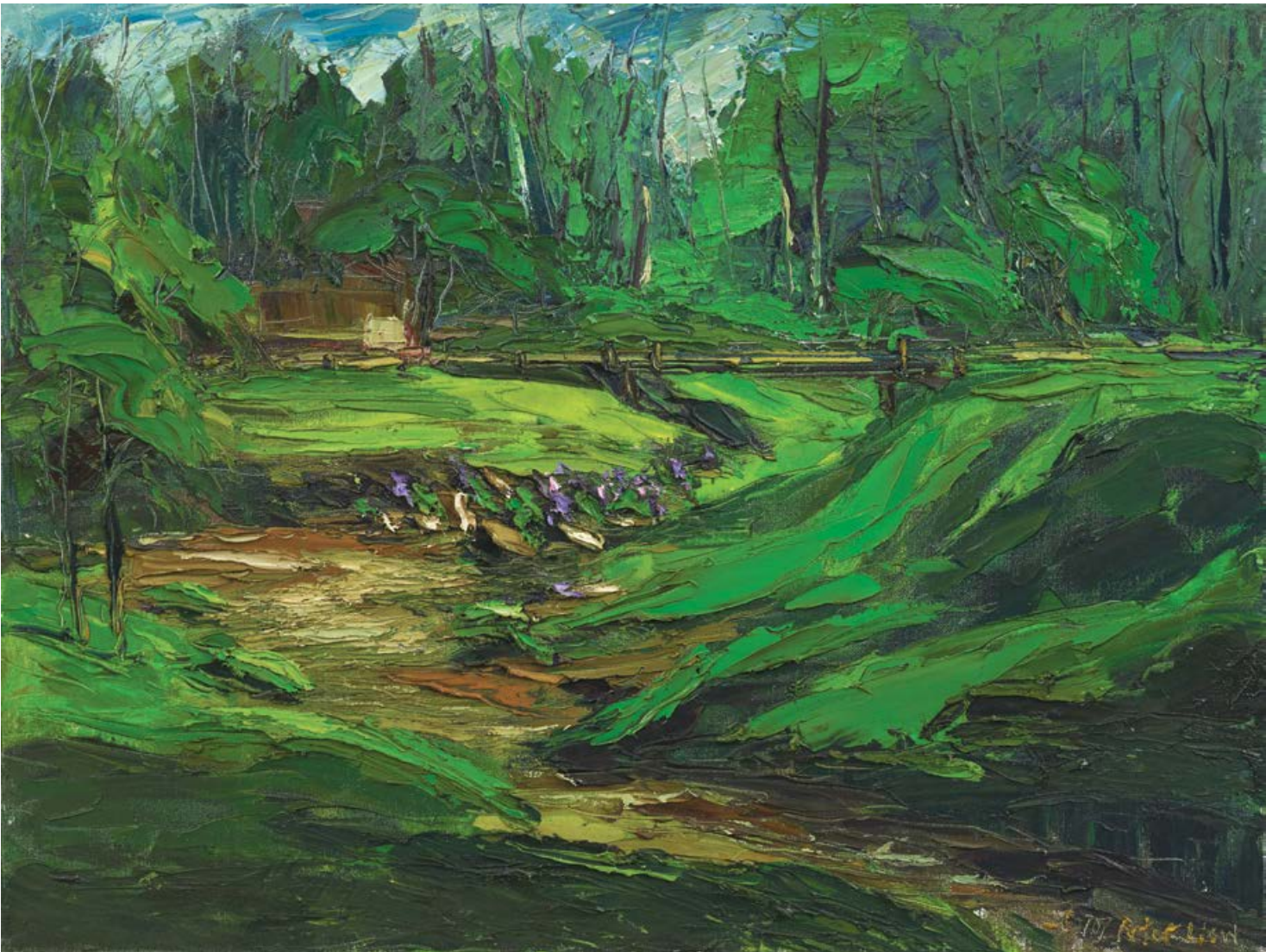
Signed 'Peter Liew' (lower right)
Oil on canvas
91cm x 122cm

PROVENANCE
Private collection, Selangor.

RM 13,000 – RM 20,000

The Bukit Kiara Valley Park where the privately-owned Bukit Kiara Equestrian & Country Resort (BKECR) is located is one of the largest green lungs in Kuala Lumpur. The BKECR boasts of its equestrian and polo facilities suited for international showjumping and dressage competitions, apart from the clubhouse dining and recreational convenience. It has a 12-lane bowling alley, a two-tiered 32-bay driving range and a putting green, a tennis court, a basketball badminton courts and swimming pools, but there is also the Bukit Kiara Sports Complex nearby. It is surrounded by verdant greens with a reverse 'S' river meandering across it. Its precincts are out of bounds to non-members like the adjacent Kuala Lumpur Golf Club. But there are lots of hiking, jogging and walking tracks free for the general public, not only for the residents of the affluent Taman Tun Dr Ismail neighbourhood. It's also popular with mountain-bikers.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urbanscapes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the International Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997.



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

INDONESIAN HOUSES, c. 1980s

Signed 'Teng' (lower left)

Batik

58cm x 43cm

PROVENANCE

Private collection, Australia.

LITERATURE

Chuah Thean Teng Retrospective (Penang Museum and Art Gallery, 1994)

Teng Batik (Yahong Gallery, Penang, 1968)

Teng: An Appreciation (National Art Gallery, 2009)

RM 12,000 – RM 20,000

As this work is done around the 1980s and Malaysian fishing villages are not dissimilar to Indonesians, it is unclear if Dato' Chuah Thean Teng based this impression on his time in Indonesia in the early days, or from an original Indonesian community in Malaysia. The ubiquitous cracked lines would date this work to his early batiks. Simplicity is the key, with a solitary sampan in the waters in the middle, swampland represented by sparse branches in the foreground, and stilt-houses on the beach front in the distance amidst towering coconut trees. The composition guides the eye in meandering diagonals and framed by the tropical sun on the top left.

Teng, as the artist is more popularly known, was hailed by Professor Michael Sullivan as the 'Father of Batik Painting'

(Chinese Art in the 20th Century, 1959). He 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 also had a 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, 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.



ZULKIFLI YUSOFF

b. Kedah, 1962

THE POWER SERIES #15,
1994

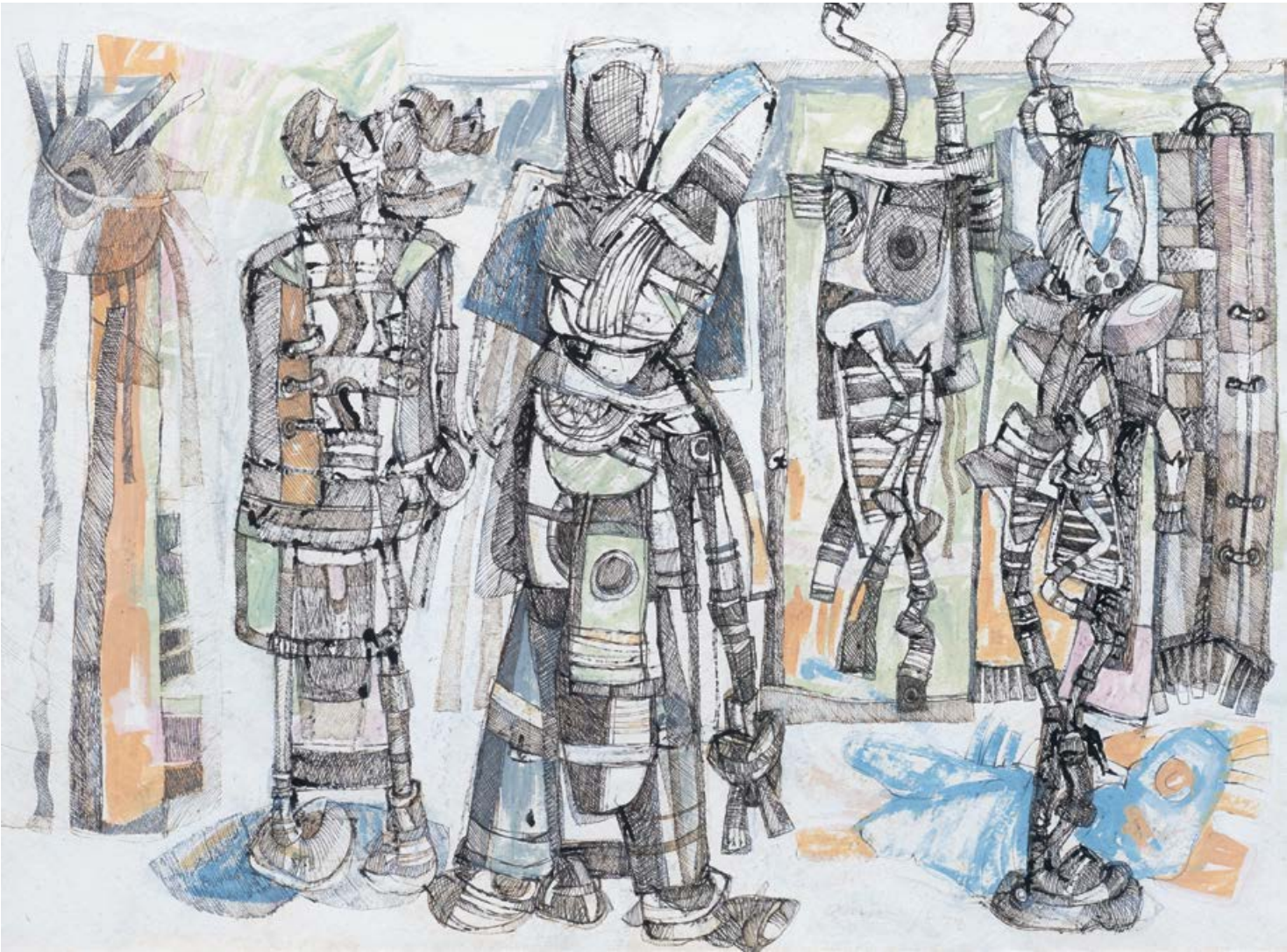
Mixed media on paper
54cm x 73cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 5,000 – RM 9,000

These figures from Zulkifli Yusoff’s popular *Power Series* have more mechanistic features than the primitive constructs in most of his works, making it seem like a page from the Marvel superhero comics. They look like hybrids between humans and animals / insects, but that is more to create an ‘identity’, as well as to take away from it. The one obviously calling the shots is placed centre, with his underlings surrounding him. What he is planning or speaking about, is open to conjecture.

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 Venice Biennale; 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 are *The Power* (NN Gallery, Kuala Lumpur, 1996); *Powerful Dialogue* (The Art Gallery Penang, 2000); *Icons* (Wei-Ling Gallery, Kuala Lumpur, 2008); *Brave New Art* (The Art Gallery, Penang, 1996); and *Negara Ku* (National Art Gallery, Kuala Lumpur, 2010).





35

SIVARAJAH NATARAJAN

b. Kuala Lumpur, 1967

UNTITLED, 1998

Signed and dated
 'Sivarajah Natarajan FEB 98' (lower left)
 Mixed media on paper
 107cm x 75cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Ahimsa (Dec 7, 2013 - Jan 7, 2014,
 Sutra Gallery, Kuala Lumpur)

RM 3,000 – RM 5,000

The sexual mores of ancient times is more liberal than most people can imagine. Vatsyayana's Kamasutra, considered India's best known love manual of sexual positions sanctioned by the Chandella rulers in AD900-1300, is replete in manifestations in paintings, murals and sculptures in the temples of Khajarahu in Madhya Pradesh. This was where Sivarajah Natarajan made serious studies of the intriguing love-making when travelling with Datuk Ramli Ibrahim's Sutra Dance Theatre in performances in India. Ditto the alankaras, or erotic sculptures, of the the Konark Sun Temple or 'Black Pagoda' in Orissa, and in Kathmandu in Nepal, the erotic woodcraft on the roof struts of Jaganath (Krishna) in Durbar Square, and the sacred Pashupatinah complex in Bhaktapur. These batch of works were shown in the exhibition, Divine Art of Indolence, at Artist Space, Concorde Hotel, Shah Alam, in October 2009.

Sivarajah graduated with a Diploma in Fine Art from the Malaysian Institute of Art in 1992. He made a name for himself as a painter of dances such as odissi, bharatanatyam, makyong, main petri, menora, gotipua and chhau, and made the progression to set design and lighting in stage dance for which he won the prestigious BOH Cameroonian Awards in 2005 and 2010 respectively. He is a member of the board of trustees of the Sutra Foundation. In September 2000, he attended an artist's residency in Paris.



36

SABRI SALLEH

b. Penang, 1966

UNTITLED, 2002

Signed and dated 'Sabri Salleh 2002' (lower left)
 Acrylic on canvas
 122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,200 – RM 5,000

Sabri Salleh plays with abstract forms in two modes, geometric and organic. This 2002 work in a sea of blue hinges on a centrifugal flow with the glacial downward spill following gravity, but the top part on the wing of a surf. Small mixtures of colours at the core provide a contrast of ambiguous forms.

Sabri Salleh was educated at the Sain Academy of Art, Penang, now defunct, graduating in 1986. He became a fulltime artist in 1990, focusing on figures and Nature. He is one of the artists in the Conlay Art Colony commune. In the Henry Butcher Nov 6, 2016 auction, his work, *Untitled* (2005), was sold for a RM7,840 premium.

AZMAN HILMI

b. Johor, 1968

INK & SPLASH EMOTION SERIES 3, 2008

Signed and dated 'Azman Hilmi 2008' (lower center)
Mixed media on canvas
76cm x 76cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,500

There is nothing like a simple healthy breakfast to start the day. What is perhaps more important is the ambience, a nice quiet table with a large pot of red flowers to exude a soothing fragrance to go with the aroma of hot coffee. And a fruit to be eaten direct. No messy peeling or cutting. It tells about a test when a person is offered between an apple and a Sunkist orange. If the person chooses the apple, then he is a practical guy who takes things as they are. The orange guy will need to cut the orange before he can partake of what's inside. It is this kind of mood exuded in the painting: relaxed, carefree and soaking in the atmosphere. Just the tonic to set one about on a hectic day as opposed to hurrying with the breakfast and probably getting indigestion and eventually getting nothing accomplished. Using brush, palette knife and digital card, Azman employs a variety of techniques like scraping, splashing with work placed on the floor. The mantra of the artist, Azman Hilmi, is: "Home is the paradise." So sit down and as Bugs Bunny would say, 'Unlax,' and be appeased by the soothing warm colours of the painting, with the nice reflection of the silvery teapot affording light in the interior with curtains and carpet.

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 House 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.





38

ISMADI SALLEHUDIN

b. Pahang, 1971

MANJALARA SERIES 118, 2002

Signed and dated
'ISMADI 02' (lower left)
Acrylic on canvas
91cm x 77cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,500

'*Manjalara*' is a series that Ismadi Sallehudin is most associated with although he has moved on to others like *Rimba*, *Catatan*, and now, *Barangan Larangan*. *Manjalara*, an old Malay term which comes from 'manja' (love/doting) and 'lara' (symphony) is about a mother's love, and the series was most prevalent during 1994-1998 despite the odd later recurrences. It is also reflected in Nature, especially since the Ulu Dong, Raub, abode that Ismadi is staying in is amidst vegetation, trees and a waterfall. The mother's love is translated into a process of growing, relationships and tribulations through a play of colours and forms, using a multiplicity of techniques including splashing and scraping. "When I work, there is a meditation that brings a balance to my mind, a sense of peace and quiet focus," said Ismadi, who is also a talented musician playing the saxophone and violin.

Ismadi graduated from the Mara Institute of Technology (now UiTM) in 1994, and received his Master's in Art and Design from the de Montfort University, Leicester, UK, in 1999. He had lectured at Universiti ITM (1994-97) and Kolej Bandar Utama (1995-97). He was the head of programme in Shahputra College, UiTM, in 2008, and deputy dean of the University College, Shahputra, Pahang, 2011 and dean of Faculty of Fine Art at the Akademi Seni Budaya dan Warisan Kebangsaan (Aswara). He left teaching to concentrate on art full time in 2012. He is represented by Artisan Fine Art (Kuala Lumpur) and Ong Art Gallery (Penang).



39

YUSRI SULAIMAN

b. Perak, 1977

KEMELUT MUARA 9(A), 2002

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

PROVENANCE

Private collection, Selangor.

RM 2,000 – RM 3,500

The literal translation of 'Kemelut Muara' is about an estuary that is at a critical stage. But what springs to mind and more fetching to the imagination is Ziana Zain's song, *Kemelut di Muara Kasih*, about love's sacrifices, from her album, *Keunggulan*. The metaphor of the estuaries as the 'nurseries of the seas' is where everything converges in a flooded river valley and the fresh water and sediments of the river make its way out into the salt waters of the ocean. Doubtfully, the artist Yusri Sulaiman, is driven by such lovey-dovey sentiments. It relates to an episodal experience at some crucial point of his life that saw him triumphal and this is a bitter-sweet memory of his recollection. You could virtually feel the 'gelora' (tension) in the dripping lines, the odd shapes knocking against one another, the splotchy lines in the central composition, but an oasis of calm subdued colours without, on top and below.

Apart from an exhibition at the now defunct XOAS Gallery, Yusri Sulaiman 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. Yusri graduated with a diploma from the Mara Institute of Technology in 1999.



40

UMIBAIZURAH MAHIR

@ ISMAIL

b. Johor, 1975

UNTITLED, 2000

Signed and dated
'Umibaizurah 2000' (lower right)
Mixed media on canvas
79cm x 79cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

This scroll mixed media painting of flora and fauna is a departure from Umibaizurah Mahir @ Ismail's quirky ceramic concoctions. The top part is reduced to a jigsaw of what looks like a horse head silhouette in different flat colours, some overlapping, and the bottom half is reserved to an image of a bouquet of faint pink roses with white showers. While this is a fine distraction for her, it enables her to explore painterly forms and colours on a flat surface apart from some personal issues.

It's been some time since ceramists like Ham Rabeah Kamarun broke into the scene with her raku firing, and Umibaizurah Mahir @ Ismail represents a new breed of contemporary ceramists affording fresh vigour to the medium. Her first solo, *Hybrid*, of whimsical wheelie ceramics, was held at the Wei-Ling Gallery in Brickfields, Kuala Lumpur, in 2009, followed by *Tag*, at Wei-Ling's The Gardens Mall Contemporary Gallery, Kuala Lumpur, in 2012. In 2016, she came up with

a hugely impressive exhibition of ceramics and paintings, including mixed media collage, at The Edge Galerie, Kuala Lumpur. She had represented Malaysia in the 2000 Jakarta Ceramic Biennale, the 2011 Cheongju Craft Biennale and the 2009 Asia Ceramics Network, the last two in South Korea. She also took part in the Namyi Seom Ceramics Festival in Korea in 2002, and the Five and Tanah Timur exhibitions in Japan in 2010. She graduated with a Diploma in Education at the Universiti ITM in 1999, followed by a BFA in Ceramics in 2000. Her awards include 1st Prize in the Yayasan Warisan Johor art competition in 1999. She was the top 10 winners in the Young Contemporary Artists (Bakat Muda Sezaman) competition at the National Art Gallery in 2007, and the top 5 winners in the Yokoname City Sculpture competition in Japan in 2004 and she received the Singapore National Arts Council grant in 2005. Her ceramic, *Untouchable VII* (2009), was sold for a RM6,050 premium at the May 2012 Henry Butcher art auction.

41

UMIBAIZURAH MAHIR

@ ISMAIL

b. Johor, 1975

SITTING WITH THE GENII #18, 2009

Porcelain, decal, bell, timber block
and wooden stool
145cm x 33cm x 33cm

PROVENANCE

Private collection, Selangor.

RM 3,500 – RM 6,000



This work, *Sitting With The Genii #18*, represents a slew of breakout works in Umibaizurah Mahir @ Ismail's first solo, *Hybrid*, at Wei-Ling Art Gallery, Kuala Lumpur from Oct 19 - Nov 11, 2009 (image featured on Page 26 of the *Hybrid* catalogue). The works using toys as metaphors of everyday objects are arrayed under several series namely *Sitting With The Genii*, *Road Runner*, *Hands Up!* And *Delivery*. They touch on issues like globalization, consumer culture, spiritual beauty, transformations, politics, cultural values and desires. "I want to alter people's perception of ceramics. Modern times are bringing big changes to the making of ceramics, as it transforms from a functional form to modern artistic and sculptural forms." With some five to six firings each object, the technical processes also include layering the colours, glazes and oxides, stains and adding images, layering and subtracting and reapplication of the images.

42

SUHAIMI FADZIR

b. Perak, 1963

310857 PEOPLE BANANA + 2, 2012

Signed and dated
'Suhaimi' 12' (lower right)
Mixed media on board
61cm x 44cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 7,000



Suhaimi Fadzir revisits the Merdeka Independence 'shout' with a cacophony of cynical images with that of a bunch of unripe bananas just below a wayang kulit figure looking out, and above a crowd of red toy people, with a green toy car outside under the parameters. Two wooden sticks painted in black and white are crossed in an 'X' and placed on the top left. What it portends is not immediately clear. From his Merdeka Series, it was first exhibited with other works at the GZ Art Basel in the Dublin Biennial in 2012.

Suhaimi lives and works in Kuala Lumpur and St Louis (the United States). He graduated with a Master's and Bachelor's of Architecture from the Washington University, St Louis, in 1989 and 1986 respectively. He won an Award of Excellence in the Dublin Biennale in 2012, and also took part in the Florence Biennale in 2011, the Berlin Biennale and the Effetto Biennale in Merida, Mexico, both in 2012. He took part twice in the Venice Architecture Biennale, in 2012 and 2014. He was also selected for the Arts KL-Miami on the fringe of Art Basel Miami Week in 2013. He was an artist-in-residence in Art St Louis in 2008 and 2009. His earliest solo was Earth/Us at Componere Gallery, St Louis, Missouri, United States, in 1991 and the last, Art With Heart, at the National Art Gallery, Kuala Lumpur, in 2016. He took part in the International Art Expo Malaysia in 2009 and 2012 under Espi and G13 respectively.

43

NAJIB AHMAD

BAMADHAJ

b. Johor, 1987

KORBAN, 2009

Signed and dated
'najib ahmad 09' (lower right)
Mixed media on canvas
61.5cm x 61.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500



The advent of automaton in the padi-fields has made the water buffaloes (*Bubalus bubalis*) obsolete. Suddenly, these heroic creatures pulling the ploughs and turning the soil to prepare for the planting of wet rice fields are no longer needed. Though water buffaloes are being reared for their meat (though tougher) and milk, the numbers are dwindling. In some countries, they have been trained for fighting locking their crescentic horns against each other, or racing pulling a chariot with a 'mahout' in it, like the celluloid chariot race in Ben Hur. But there's a Buffalo Park in Padang Matsirat in Langkawi, where one can taste the famous mozzarella cheese freshly made from buffalo milk. Using Pop Art aesthetics, Najib Ahmad Bamadhaj looks at the possible extinction of these animals.

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).



44

RADUAN MAN

b. Pahang, 1978

LF, 2013

Signed and dated
'Raduan Man 2013' (lower right)
Oil on canvas
138cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

It would seem that Raduan Man is an avid follower of military aircraft from his clutch of paintings depicting the aerial death machines, with titles bearing initials like D3 and LF. But the paintings seem more about anti-war despite the Pop-sy bright colours which hide a dark reality. Such aerial war rhetoric is also glorified in movies of spectacular aerial dog-fights like Battle of Britain (1969), Tora! Tora! Tora (1970) and Memphis Belle (1990). But these killing machines from the last two world wars would be no match for their modern variants with stealth radar-jamming devices, homing pin-point accuracy, cluster bombing and breathless speeds. In marine aviation, the functions include assault support, military transport, anti-air warfare, offensive air support, electronic warfare, control of aircraft and missiles, and aerial reconnaissance.



45

RADUAN MAN

b. Pahang, 1978

D3, 2013

Signed and dated
'Raduan Man 2013' (lower right)
Oil on canvas
138cm x 122cm

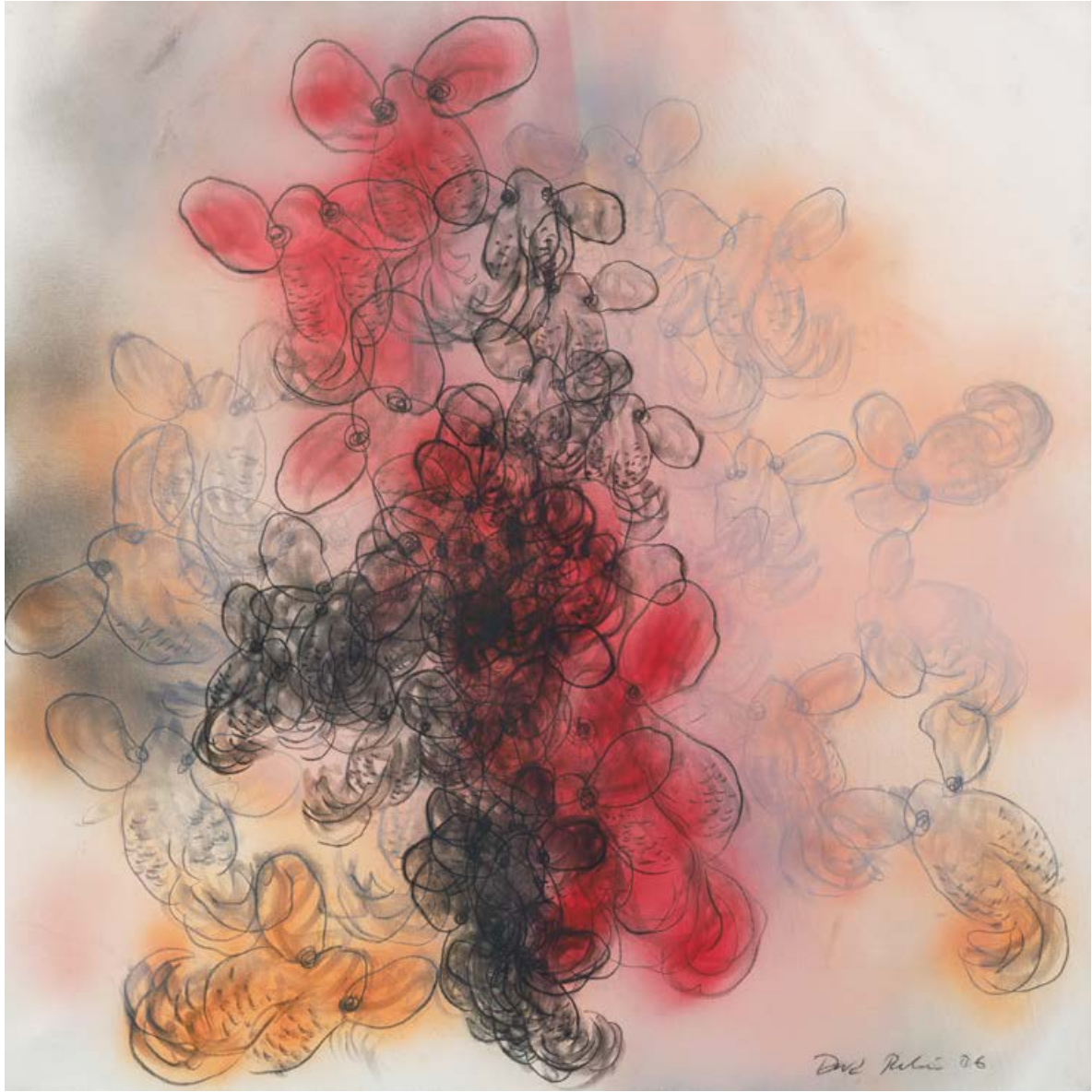
PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Images of destructive steel birds of the world wars can evoke a perverse sense of nostalgia instead of lessons to be learnt from the inevitable loss of limbs, lives and property during such conflicts. In Germany's Weimar Republic (1919-1933) and the Third Reich (1933-1945), the Reichsadler (Imperial Eagle) suffered from its ambition of world subjugation and domination in their ambition to annex other countries. In World War II, the invincible Germans Luftstreikrafte was no match for the Spitfires and Hurricanes in the aerial excursions of Battle of Britain over Kent.

Raduan Man belongs to a rare breed of artist as an animal breeder. With a double Masters – from the University of Wolverhampton (Painting) in 2003 and the Camberwell School of Art (Printmaking) in 2006, he could have served the academic institutions in guiding the minds and hands of the young artist wannabes. 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 highest auction price was set in The Edge Auction in March 2017, when his 2002 oil on canvas, Manusia, fetched a premium of RM30,968.



46

DAUD RAHIM

b. Perak, 1973

UNTITLED, 2006

Signed and dated
'Daud Rahim 06' (lower right)
Acrylic and charcoal on canvas
132cm x 132cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500

There's a kind of hybridized creation in Daud Rahim's painting that's disturbing, as if commenting on bio-engineering and cloning that has given us Dolly the Sheep, and God knows what else. There's the image of a mouse or is it a deer, a mousedeer perhaps, and then mutations of some kind of insect and even fish. It may have been a rainy Sunday doodle when the work was created and the pastel orangey-pink backdrop sets the mood. Daud's take on life is that things that exist around us have become a part of ourselves.

Daud Rahim was formally trained as a sculptor. He held his first solo called Ruang at Darling Muse Gallery (now Nadine Fine Art) in 2007 followed up by Jiwa Hidup, using 600 pencils in 200 colours, at the Segaris Art Centre in September 2016. He graduated with a BFA (Hons) at the Universiti ITM and studied for his MFA at the Manchester Metropolitan University (2002). He is a senior lecturer at the UiTM in Perak.



47

HUSIN HOURMAIN

b. Perak, 1963

ZERO TO SOMETHING, ZERO TO NOTHING NO: 2, 2007

Signed and dated
'Husin Hourmain 07' (lower right)
Acrylic on canvas
110cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Ruminating about existence, about life and death, and writing it down cogently is tough enough, but artist Husin Hourmain puts such sentiments and spirituality onto canvas, using only the tricolor of white, brown and black. This work from its eponymous solo exhibition, his second, at the Pace Gallery in Petaling Jaya in 2008, is a precursor to his khat-calligraphy painting phase, which has become his métier. Indeed, as Islamic calligraphic art goes, Husin has taken the Alif Ba Ta's oeuvre of Ahmad Khalid Yusof to a new 'Alif To Ya' level, as exemplified in Husin's third exhibition, Awal Hurouf, Asal Hurouf, at WhiteBox, MAP Publika, Kuala Lumpur, in 2012. "Art is a unique adventure into an unknown world, including of self-discovery," he had intoned.

Husin studied Graphic Design at the Malaysian Institute of Art, graduating in 1982, and followed up with Photographic Studies at the National Youth Skills Institute in 1983. He was set on a career as an artist when he sold his first work for RM1,000 in 1998. But he worked as a graphic designer in the advertising industry for 18 years from 1985-2003 before deciding to go fulltime into art. His first solo exhibition, Energy, was at Galleriizu, Kuala Lumpur, in 2004.



48

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

DALANG SERIES DECONSTRUCT TO RECONSTRUCT #3, 2016

Signed and dated
'NIZAR 2016' (lower right)
Acrylic on canvas
122.5cm x 122.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

It's a monochromatic maze of earthy colours out there, and life's a tangled web of love and deceit, hope and disappointments. 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. Man-made and man-built seem to be the theme in this mechanistic work, with a giant turbine whirling amidst a thickets covering what looks like a building and a tunnel.

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 a 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.



49

CHOY WENG YANG

b. Singapore, 1930

RIVER SERIES, 2006

Signed and dated
'CHOY 2006' (lower right)
Acrylic on canvas
101cm x 127cm

PROVENANCE

Private collection, Singapore.

RM 7,500 – RM 13,000

Choy Weng Yang is articulate with words as well as with paint. He is an art critic, curator and artist. He was doing a fair bit of critical writing when he was a curator with the Singapore National Museum from 1978-1985, when he decided to concentrate on painting full time. He was influenced by Monet, Cezanne and Mondrian, and in the 1990s, by the Chinese ink painters. His abstracts in post-Independence Singapore are actualisations of colour relationships and experimentations. Short, staccato strokes in mesmerizing mix of colours. He said: "The whole context of the painting changes drastically when certain colours or tones are replaced or rearranged. Then colours will take on a new vitality or a new meaning when composition is altered." Constance Sheares wrote about him in 1995: "He has always been fascinated by colours and what they do to one another, not only when mixed but also when juxtaposed one against the other."

Choy Weng Yang is a brilliant colourist, just like Malaysia's Singapore-born Dr Jolly Koh. Both of them studied together at the Hornsey College of Art in London in 1959-1962, and even have a memorable duet exhibition in Singapore in July 2010. In 1963, Weng Yang followed up with an Art Teacher's Certificate from the University of London's Institute of Education. He was awarded a cultural tour of India in 1979 and of France in 1985. Under the Unesco Creative Arts Fellowship, he got to meet Josef Albers (1888-1976) and Jules Olkisi (1922-2007) in their studios. Strangely, the only recorded solo he had, Ambience, was at the DP Space in Singapore in 2000.



50

FAUZUL YUSRI

b. Kedah, 1974

TUAN, 2012

Signed 'Fauzul Yusri' (lower left)
and dated '2012' (lower right)
Acrylic and mixed media on canvas
120cm x 120cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate
of authenticity

RM 6,000 – RM 10,000

'Tuan,' meaning 'Boss (Master),' is a term that can conjure two diametrically opposed emotions; one something out of reverence, and the other a cynical reaction against any exertion of control, force or bullying. 'Tuan' can be a Chinese surname or given name, and Vietnamese have 'Tuan' in their names too. There was also a 1979 Malay film called Tuan Badul, starring comedian A.R. Badul, of course. Of course, the last thing artist Fauzul Yusri is interested in, is the honorifics form of address. During colonial times, the servants or underlings of the British overlords and their wives would be addressed as 'tuan' and 'memsahib' respectively. So, this type of class hierarchy often gets stereotyped by one's skin colour. But with the new affluence of Bumiputras via the New Economic Policy, a New Bumi upper class may have emerged in a phenomenon dubbed by activist Hishamuddin Rais as "arriviste culture." "Yes, Tuan!"

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.



51

AKHMAL ASYRAF

b. Negeri Sembilan, 1987

COMPOSE, 2012

Signed 'ASYRAF' (lower left)
Mixed media on wood
98cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500

Akhmal Asyraf is intrigued by the Nurture vs Nature dichotomy of existence. Using mixed media on sawn wooden planks, he questions the reality we are living in, how fragile things are and how we are shaped by the historical and social environment we are in. The face of a little boy looms large over the work imprinted with high-rises with myriad pigeonhole showing people living inside. But he believes we could take hold of our destiny, if we strip away the extraneous layers of present conditions bogging us down. The act of destroying such 'encumbrances' could free us from all kinds of inhibitions foiling one's growth.

After graduating from the Universiti ITM 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 also took part in the International Art Expo Malaysia. He was selected for the Young Guns exhibition at Chan Hampe Galleries in 2014.



52

KOW LEONG KIANG

b. Selangor, 1970

TEARS III, 2006

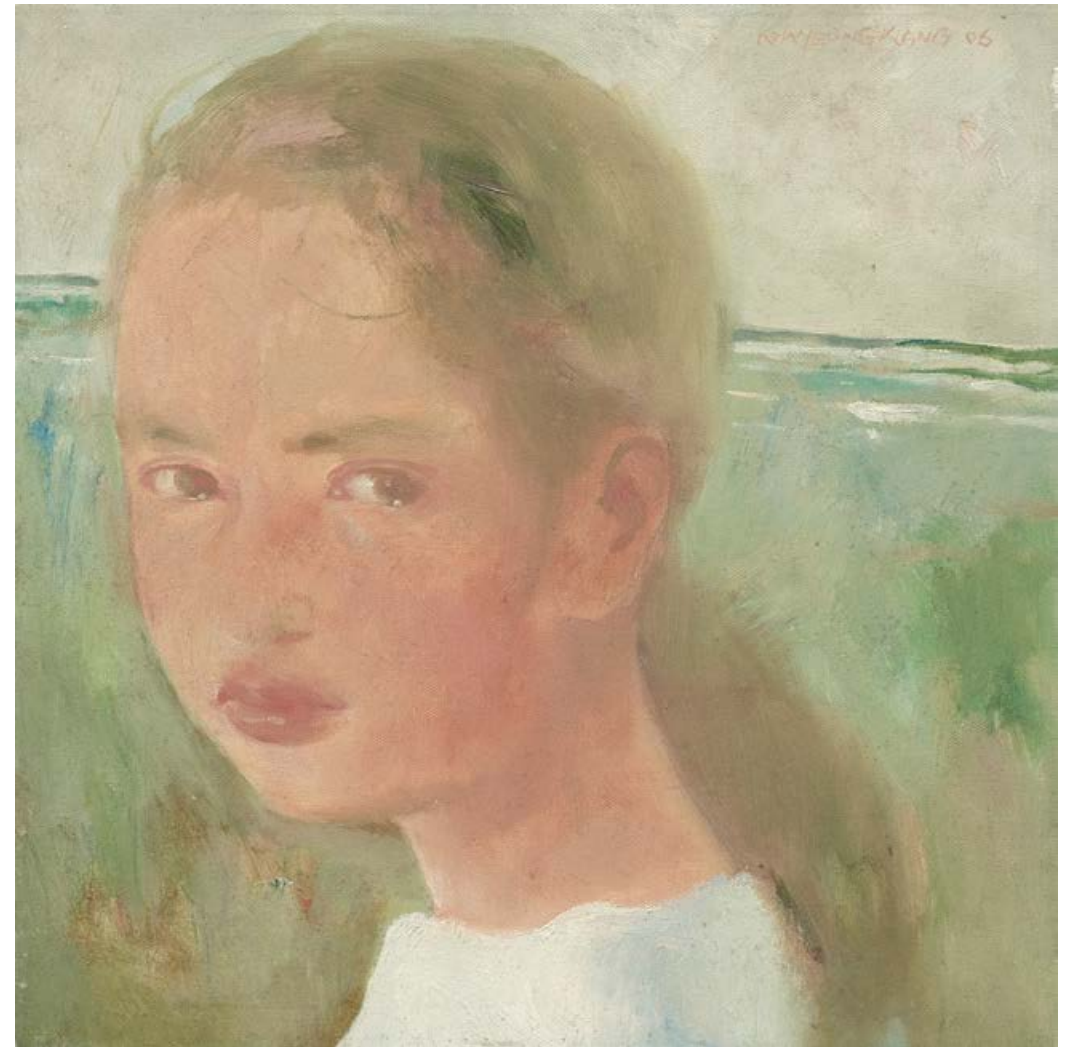
Signed and dated
'KOW LEONG KIANG 06' (top left)
Oil on canvas
35.8cm x 35.8cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 7,500

Kow Leong Kiang is known for his portrait studies of pre-adolescent girls in the kampung and beaches of Terengganu and Kelantan between 1999 to 2003. This latter work is filled with dollops of sentimentality as tears are shown welling out of the eyes of the girl in white baju Melayu amidst a whitish backdrop of water. Did she have a fall, is it impish tantrums or is she reflecting on something sad? She is too young to have a broken heart, maybe a broken toy. Crying ain't that bad a thing. It can be cathartic. Meanwhile, listen to The Everly Brothers' *Crying In The Rain*; Marianne Faithful's *As Tears Go By*; Julie Covington's *Don't Cry For Me, Argentina*; and saddest of all, Eric Clapton's *Tears In Heaven*, recalling the tragic death of his four-year-old son Conor. And do you know, as some say, that a mermaid has no tears?



53

KOW LEONG KIANG

b. Selangor, 1970

MALAY GIRL SERIES, 2006

Signed and dated
'KOW LEONG KIANG 06'
(top right)
Oil on canvas
35.8cm x 35.8cm

PROVENANCE

Private collection,
Kuala Lumpur.

RM 4,500 – RM 7,500

This is the same teary-eyed girl in the other 2006 picture in this auction, *Tears III*, or vice versa. Clad in the same white baju Melayu, she is 'transplanted' into a padi-field milieu this time, but looking straight at viewer as compared to the other picture's with the profile facing right. There is a slight reddish glow in her face. Would a change of scenario between a seaside and a padi-field affect the degree of empathy? As both the crying pictures are in the open, there can be discerned a wistful melancholy about it. So get your handkerchief ready, girls!

Kow Leong Kiang won Southeast Asia's highest art accolade with the Grand Prize of the Philip Morris Asean Art Awards in 1998, for his work, *Mr Foreign Speculator, Stop Damaging Our Country*. On the national level, he won the Minor Award of the Young Contemporary Artist (Bakat Muda Sezaman) competition in 1992. He was also awarded a two-month Freeman Foundation fellowship in Vermont in 2004 apart from residences at Tembi Contemporary in Yogyakarta. Under G13 gallery, he had taken part in Art Busan (2016) and Art Formosa (2017). His solos include *Silent Conversation* (VWFA, 2005), *Other People* (VWFA, 2007), *Intimate Collisions* (VWFA, 2010), *Soft* (Yoyja Contemporary and Sangkring Art Space, 2011), *Yogya Constellation* (Tembi Contemporary, Yogyakarta, 2009), *Floating World* (VWFA, 2003), *Human* (Red Mill Gallery, Vermont, USA, 2003), *Inner Line* (Metro Fine Art, KL, 2004), *To The Sea* (Ernst & Young, Singapore, 2012) and *Blue Sarong* (Whiteways, Penang, 2013). He was commissioned for the cover of the movie (movie-novel) titled, *Mahsuri: A Legend Reborn* (Ooi Peeps Publishing, July 2016), written by Ooi Kok Chuen. Leong Kiang graduated from the now-defunct Kuala Lumpur College of Art in 1991.



54

ANTHONIE CHONG

b. Perak, 1971

UNTITLED, 1993

Signed and dated
'anthonie 93' (lower center)
Oil on canvas laid on board
60cm x 45cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 7,000

In full flush of Baconesque splatters, Anthonie Chong creates solitary avuncular forms in garish chrome or peachy reddish-brown hues that meld walls, objects and subject in a squishy lather. The play of pigments is more than just a camouflage of the original intent, but an expressionist splurge, with a certain aggro if not anger. Yet, the figure is not moving or in action, but sedated like in a Xanadu state, raising a toast to himself perhaps, to the whole ludricity of the situation. It's a personal mirror, within four walls, and a lark and a laugh.

These gestural splurges were done after Anthonie Chong graduated from the Perak Institute of Art with a Diploma in Graphic Design in Ipoh in 1990, and before he staged his first solo, at the X Pub and Gallery in Penang in 1994. When he

won the Malaysian level award in the Philip Morris Asean Art Awards in 1998, it was a time of awkward figures in bland, ordinary situations. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, and celebrating it with his third solo titled 'e-monk Art In Town' at RAP, Kuala Lumpur. Called e-monk which later morphed into @-monk in 2010, and inspired by the ancient Ne-Zha Chinese legend, it has four components e-gen, Community, Gaia and Mechanism. Three more solos followed, namely one at Town-house Gallery, Kuala Lumpur (2002), *Naked Perfection* at the Singapore Art Museum (2002), and 'Anthony Chong + e.monk' at Artfolio in Kuala Lumpur (2009). He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator, otherwise helping out in a relative's business.



55

ANTHONIE CHONG

b. Perak, 1971

UNTITLED, c. 1990s

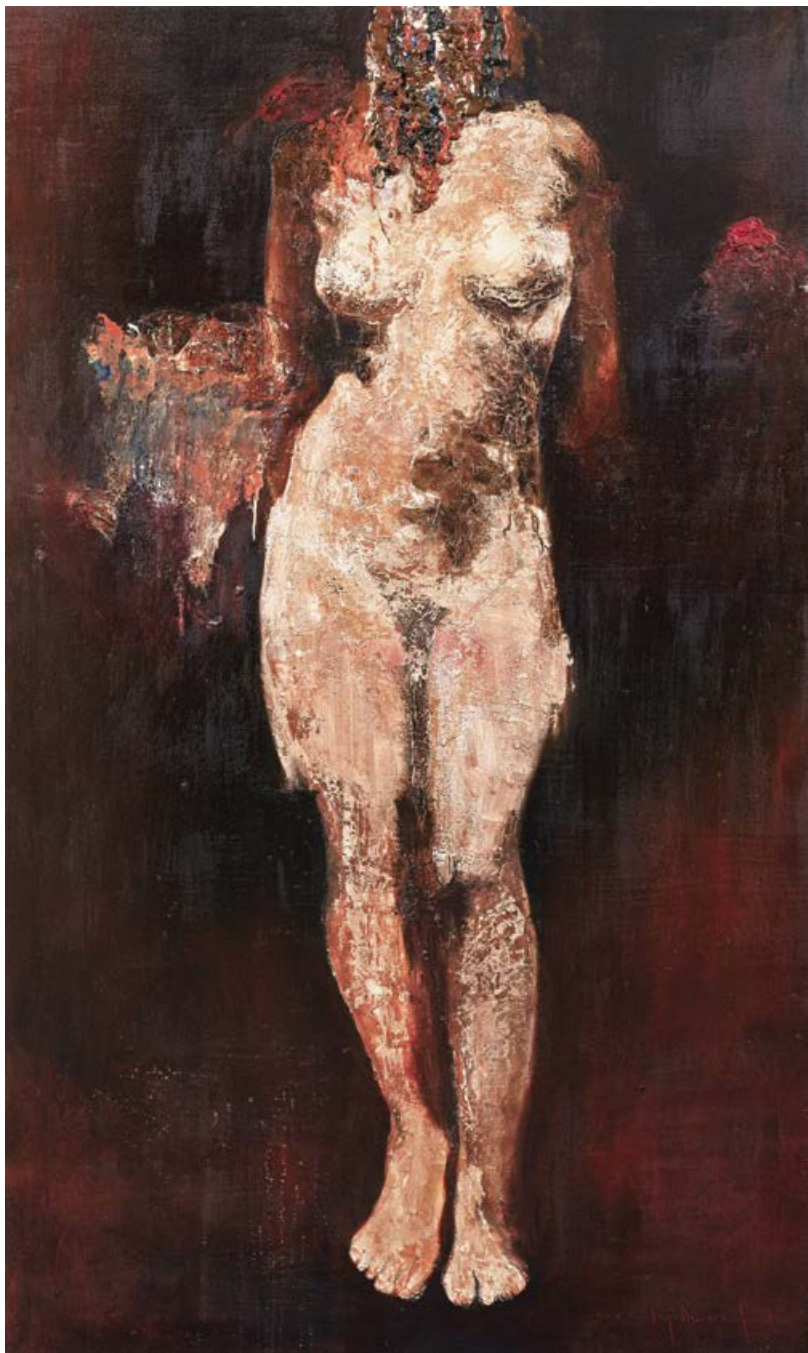
Oil on canvas
124cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 16,500 – RM 25,000

The mere ordinariness of a moment of an ordinary enough 'action' as sitting down half-naked and flipping through a book or a magazine, can pose multiple meanings in an Anthonie Chong post-PIA (Perak Institute of Art) canvas. There is the ennui, or a feeling of curiosity or jadedness. There's a slouchy gesture with one hand behind the chair's back as the evidently tall chap, even when seated down, peruse the content of the pages, which looks like images. Are they something arty, a Life magazine spread perhaps, or maybe something more salacious. But the whole painting is about the mood evoked, the action is just a distraction. It is undoubtedly one of the best pieces painted by the artist in 1990s.



56

AELY MANAF

b. Perak, 1975

FIGURE# RESPONSIBILITY, 2016

Signed and dated on the reverse
Oil and ink on canvas
152cm x 90cm

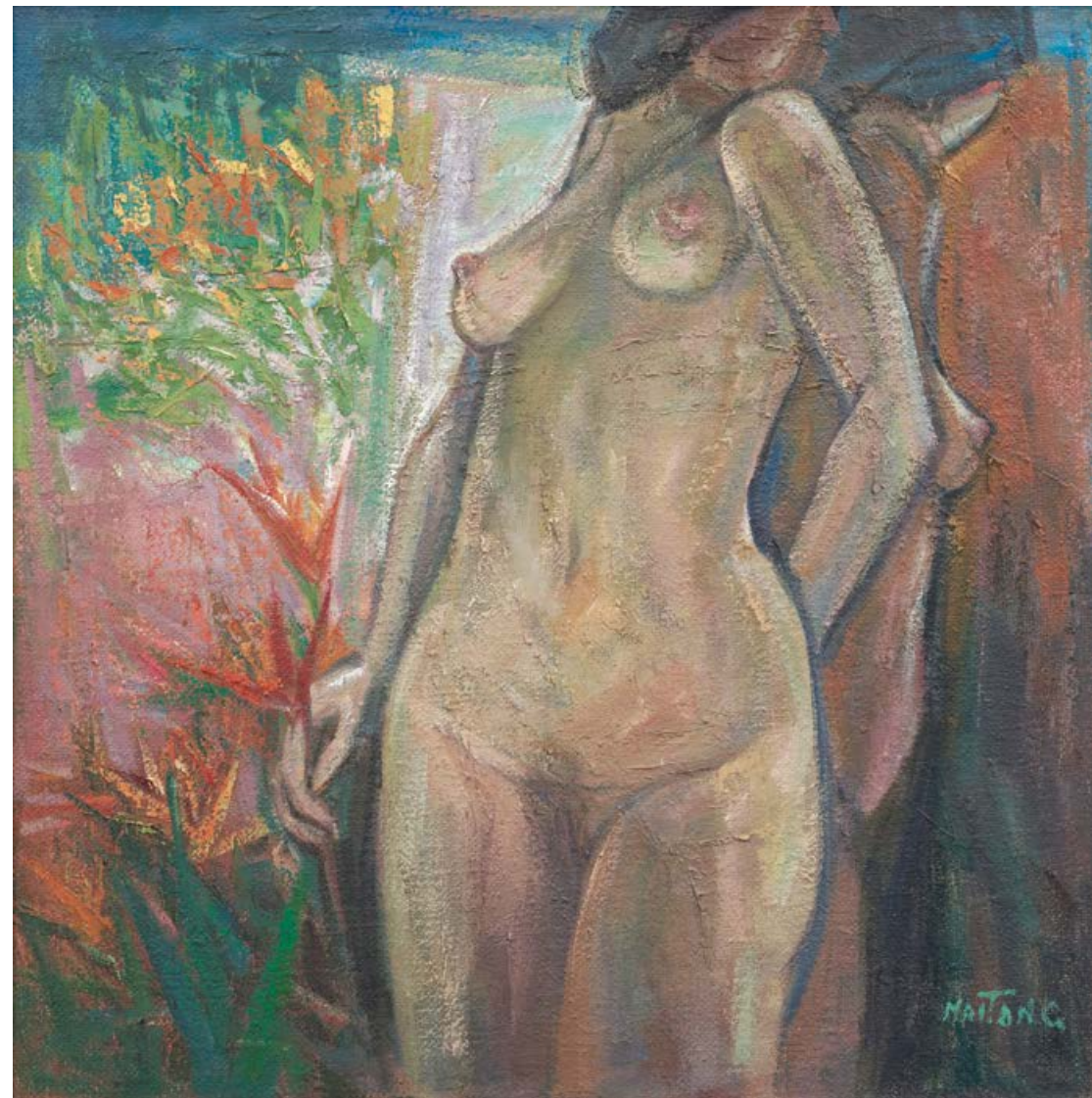
PROVENANCE

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 dissemble forms and make identity and identification difficult. One can say he deliberately makes the subject look ugly, but it is also to create emotional states about the human condition rather than something about say, nafsu (desire), or about human idolatry, which is discouraged in Islam. Sometimes, one is tempted to ask, Does 'camouflage' or 'cover-up' make something more 'desirable' because of the piqued curiosity or the showing of a thing in all its natural state end all the mystery and questioning nature? Whose 'responsibility' is it, the one revealing or the one perceiving what it was is being revealed, and how?

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) and G13 (20@G13, 2013).



57

TEW NAI TONG

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

GIRL AND FLOWERS 8, 2005

Signed 'NAITONG' (lower right)
Oil on canvas
55cm x 55cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

The standing female nude, with an odd reflection, is set full frontal in the centre with genitalia and breasts thrust to the foreground against vibrant blooms of red and yellow heliconias. The bird-of-paradise herbaceous plants are taken to symbolize fertility. This work from Tew Nai Tong's post-Paris period of between 1999 to 2002 reveals a refreshing ardour of live painting of nudes. The woman is shown with a slender, elongated body, smooth flowing hair but with her face obscured so as to make the body the focal point.

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), in 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.

CHAN KOK HOOI

b. Penang, 1974

SUSU SULIT, 2014

Signed, titled and dated on the reverse
Acrylic on canvas
46cm x 60cm

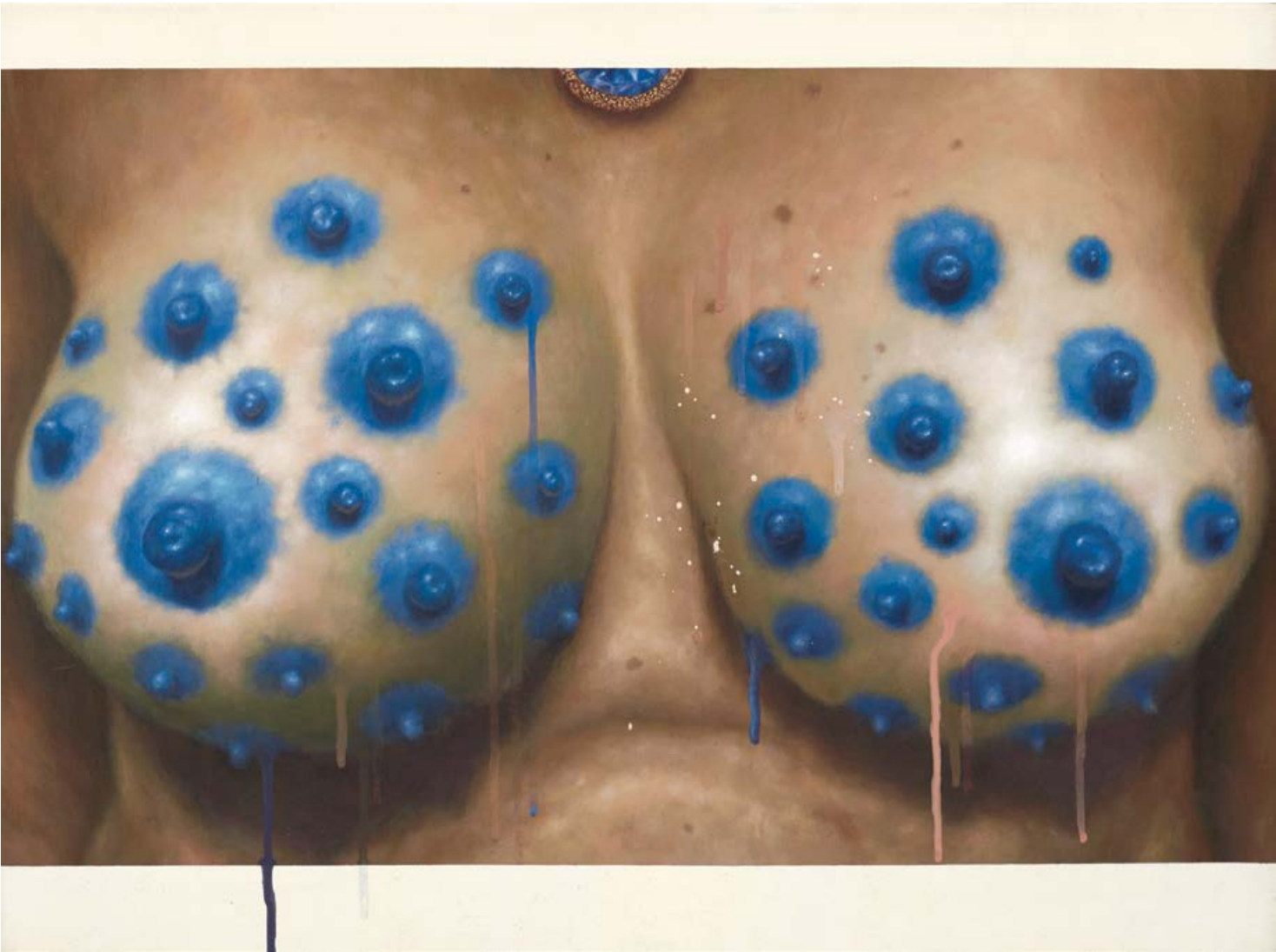
PROVENANCE
Private collection, Selangor.

RM 13,000 – RM 20,000

Thanks for the mammaries, no pun intended. Chan Kok Hooi’s art obsession with this prominent part of a woman’s anatomy with blue aureoles is nothing sexual, but more a turn-off and a comment on current events, with a blue-star sapphire (or is it a blue diamond?) pendant in view. The breasts are taken as a metaphor of Mother Nature or a country being nurtured but here, the aureole studs look like rashes of pustular wounds, dripping revulsive liquid. There’s the phrase ‘milk of human kindness’ in Shakespeare, and another work in the series mentioned ‘milk of melancholy,’ but what does ‘secret milk’ portend?

Kok Hooi won the Mayor of Beppu Prize in the Beppu Art Biennale in Oita, Japan, in 2005 and a winner of the Malaysian award of the Asean Art Award in 2003. He also won a prize in the Taichung Print and Drawing Biennial in Taiwan in 2006. He was a finalist of the Sovereign Asian Art

Prize (Hong Kong) from 2007 to 2009, and the Louis Vuitton Art Prize (Hong Kong) in 2007. He won the Juror’s Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition in 2006-2007 and was placed among the Top 3 (2D category) in the 2004 competition. He was awarded a Royal Overseas League scholarship for residency in Arbroath, Scotland, in 2009. His other residencies were at Galeri Petronas (2008), ABN Amro Malihom (2007 and 2008), Gwangju (2012), Red Gate Gallery, Beijing (2009), and Vermont Studio Centre in the United States in 2007. His solos were *Imitating* (Red Mill Gallery, Vermont Studio Centre, USA, 2007); *Photo Store* (Feijacun Village, under Red Gate Gallery, Beijing, in 2008); *I See(k) You: Recent Works* (Galeri Petronas, Kuala Lumpur, 2010); *You Are Carnivores* (Pierogi Gallery, New York, 2010); and *Sell Out* (Art Seasons Gallery, Singapore, 2012).





59

JANIZ CHAN

b. Perak, 1966

ODE TO SPRING, 2016

Signed and dated 'Janiz 16' (lower left)
Oil on canvas
50cm x 88cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

Janiz Chan is drawn to dance and sports and his female protagonists would figure in a surreal feminine ambience of flowers and fruits. Often, the faces would be obscured by a butterfly motif, not only to hide identity but also a sign of coyness. It's a hunky-dory world, a fresh-faced girl amidst Nature in her sleeveless camisole, looking on with hope and positivity. She incorporated dance in her works after watching an Indian dance performance in Rimbun Dahan in Kuang two years ago. This work was meant for the Tokyo Art Fair last year. Apart from being attuned to the environs, Janiz also shows in her works an affinity with animals.

Janiz graduated with a Diploma in Graphic Design from the Malaysian Institute of Art in 1988, and spent the next 15 years in advertising in firms like Dandridge, JW Thompson and DYR. She decided to go fulltime into art in 2007 and is represented by, among others, Galerie Waterton in Chicago, Illinois, in the United States. The gallery was formerly based in Singapore. Her first solo, *AdLib*, was at the Lookiss Gallery, Kuala Lumpur, in 2008. She took part in the Singapore Affordable Art Fair in 2011 and had a solo, *Tease*, at the Artesan Gallery, Singapore, in 2012. She had a self-funded Le 100 three-week divan (sofa) residency in Paris in September 2017. In 2014, she held a solo, *Rhythm*, at PINKGUY gallery in Kuala Lumpur, and in 2016, she had a solo called *Blossoms* at the Galeri Waterton in Chicago.

60

ADEPUTRA MASRI

b. Johor, 1970

FEASTING MONTH AT KL, 2003

Signed 'adeputra' and dated 'NOV 03' (lower right)
Acrylic on canvas
76cm x 66cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,500



There is nothing like treating oneself to a good meal, especially for a Muslim during the holy month of Ramadan, with the obligatory beginning of fast from fajar. The fasting ranges between 10 hours (Chile) and 22 hours (Greenland), depending on the locations. As indicated by a clock tower behind, those fasting has to follow strictly by a time given to break fast (buka puasa). As the moon (lunar calendar) plays an integral role in the lives of Muslims and Ramadan begins with the sighting of the new moon, here the woman (looks more like a girl probably experiencing her first fasting), half of her face is depicted like a crescent. This is typical of the humour in the works of Adeputra Masri, who worked as a cartoonist-illustrator before breaking into fine art with his first solo at the Legend Hotel in Kuala Lumpur in 1999. Her meal, considered a 'feast,' looks simple enough with the main

course of rice, fish and a piece of meat. And all the customary sweet stuff of cendol (sweet green flour jelly dessert), cakes (with tako), and a piece of cake with dates, besides a bottle of Kayel (KayEl, meaning Kuala Lumpur) Coke.

Adeputra, a self-taught artist, started drawing for humour magazines Gelihati (under Adi Putere) and Ujang (1990-1992) before doing social commentaries and editorial cartoons for Utusan Malaysia (until 1995). He had written two books, *Misnan dan Sarip* and *Dari Poket Seorang Kutu Lepak*, in 1997. A member of the Titikmerah collective, he held a two-man show with Latif Maulan in May 2017 and was featured in a group exhibition at Artemis Art in August 2017. A Johor-born of Javanese descent, he drew on characteristics of the wayang purwa, the Javanese version of the wayang kulit.



61 DONALD ABRAHAM

b. Sabah, 1981

UNTITLED, 2013

Signed and dated
'Donald Abraham 2013' (lower right)
Acrylic on canvas
91cm x 130cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

A first-born of every expectant parent is one of happy anxiety. For the father-to-be, it's frivolous questions like, 'Will it be a boy or a girl (it's a girl), will I be around to help and witness during delivery, How suitable is the residence and baby-room preparations (worse, if a place or single-room accommodation is rented), Will the child look more like the father or the mother?' For Sabahan Donald Abraham, he was working at his Yak yak Studio in Art Row of MAPS Publika, Kuala Lumpur, and his thoughts invariably wandered into the expectations about his wife expecting their first-born, and so you get baby-talk words like 'Daddy' and 'My Baby,' which actually are something not altogether different from his graffiti kind of work which looks caricaturish, unreal and about a distorted reality.

A Labuan-born self-taught artist, Donald Abraham was mentored by the naïve artist cum children's book illustrator Yusof Gajah. He claims to have been doodling since five, still very much is, although he pegged the start of his painting career at 2007. Before, he was working in the construction industry as a welder and fitter. His works can be found on various sections of walls of the MAPS Publika shopping complex in Kuala Lumpur. He is even represented by the reputable Singapore gallery Chan Hampe Galleries. He was also involved in a music video featuring Singapore's The Sam Willows and Malaysia's own Son of a Policeman, called Euphoria.



62 KHAIRUL ARSHAD

b. Johor, 1987

STILL SEARCHING, 2012

Signed and dated
'Khairul Arshad 2012' (lower right)
Acrylic on canvas
152cm x 152cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

It's one of those irrelevant things you get with artists assembling a few fictional cartoon detectives in a mock canvas convention, but hey, is the little girl with the top hat and the nice shiny mauve dress their boss? There's the Pink Panther, Inspector Clouseau, the Powerpuff Girls and for good measure, the bumbling Inspector Gadget. But what are they still searching for, and unraveling? The answer to the conspiracy theories abounding Marilyn Monroe?

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.



63

EDROGER ROSILI

b. Sarawak, 1985

THE SENSE OF HUMOR OF THE MIGHTY CAPTAIN HASSAN, 2012

Signed and dated
'edroger rosili 2012' (lower right)
Acrylic on canvas
90cm x 150cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,500

Edroger Rosli revisits the country's history focusing on Kapten Hassan Osman (1927-1991), who was awarded the Military Star of Courage by British Queen Elizabeth II, for his courage during the Emergency (1948-1960). Kapt Hassan retired from the Armed Forces in 1967. P. Ramlee played him in the eponymous movie, Sarjan Hassan. Edroger graduated from the Universiti iTM in 2010. Edroger uses aids like snapshot photography and inkjet printing in his works. One work, *The Greatest View of the Similarities in Features between the Pinnacles of Two Different Nations*, was featured in the Young & New exhibition at HOM Art Trans, Kuala Lumpur, in 2012. Edroger graduated with a BFA from the Universiti ITM in 2009.

64

SUHAIDI RAZI

b. Sarawak, 1977

GOAT IN BLUE, 2013

Signed and dated
'Suhaidi Razi 2013' (lower center)
Acrylic on canvas
122cm x 122cm

PROVENANCE

Private collection, Kelantan.

LITERATURE

Imagine The Imagination, Suhaidi Razi
(NN Gallery, MAP Publika, Nov 2013)

RM 7,000 – RM 11,000



If you see a proliferation of goats in Suhaidi Razi's oeuvre, it's probably not because it's his favourite animal subject, but that they happen to be there – in his goat farm, some 3 acres of it, in Kelantan, which also happens to be his home studio and his mother's homestead. Like Raduan Man, with a farmstead studio. He also rears kampung chicken and his farm also has horses. And the term, blue goat, may refer to the mountain ram in the Himalayas called bharal or naur native to India, Bhutan, Nepal and Tibet. Whether Suhaidi's goat is actually blue (a Smurf goat?), it doesn't seem so from the work, though the background is positively blue. But blue or otherwise, a doughnut is not something anyone would want to tempt a goat with, that's why the nonchalant look, and it could well have snarled: "Sheesh!" (*Goat In Blue* is illustrated in the catalogue of Suhaidi Razi's exhibition, *Imagine The Imagination*, 2013)

Suhaidi graduated with a BFA in 1999 and MFA in 2005 at the Universiti ITM in Shah Alam. He has won several prizes but the major one is the Nokia Art Award in 2002. Others include the Grand Prize in Life-drawing (Pesta Anggerik, Galeri Shah Alam, 2004), Historical Painting Johor (2008), Nature Terengganu (2008), Historical Terengganu (2009), Traditional Malay House design (Malacca, 2006). He also won the Major Award in the Pahang painting competition (2003), Johor Historical Building (2004) and numerous Minor Awards. 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, Kuala Lumpur in 2012, *Imagine The Imagination* at White Box Publika, Kuala Lumpur, in 2013, and *Paradox* organised by Curate Henry Butcher at Galeri Prima in March-April 2017. In the Nov 6, 2016 Henry Butcher auction, a horse sculpture by him sold for RM9,520.



65

MEOR SAIFULAH LULAED

b. Perak, 1984

THE PORTRAIT OF COW, 2009

Signed and dated
'MEOR SAIFULAH 09' (lower left)
Mixed media on canvas
152cm x 125cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,200 – RM 4,000

To be called a 'cow,' is something derogatory as in also like 'cow sense,' and this is sexist, usually directed at a woman, implying stupidity or stubbornness. Even in Malay proverbs, 'lembu' or cow doesn't seem to have a good press: Lembu kenyang (well-fed cow), for instance, refers to one who is callous and bullying. To be called 'lembu' has the same insulting tones as when spoken in English. Here, the ostentatiously affected pipe-smoking male with a large 'lembu' head and a stars-and-stripes tie, exudes power and wealth. There is a smugness about him that inflates his sense of status with a disdain for those lacking money and intellect.

Meor Saifulah obtained his diploma at the Universiti ITM Sri Iskandar campus in 2005, followed by his BFA (Printing

Technology) in Shah Alam in 2007. He won Consolation Prize in the Mekar Citra exhibition at Galeri Shah Alam and was a finalist in both the Maybank and Starhill art competitions in 2010. He took part in a two-men exhibition with Mahadi Ayob (b. 1984) under the tag, Tales of Two Cities, at the Three Sixty Art Development Studio, Kuala Lumpur, in June 2010. He was also finalist in the Malaysian Emerging Artists Award in 2009 and 2011 besides winning the Young Gun award in 2016 – all at HOM Art Trans. He won the NAFA (Yogyakarta, Indonesia) and Royal Overseas League (London) art residencies in 2013 and 2012 respectively. He was featured in the UNCUT Malaysian art exhibition at Gallery Shambala in Copenhagen, Denmark, in 2009.

66

HASLIN ISMAIL

b. Johor, 1984

ENIGMA, 2012

Signed and dated 'HI 2012' (lower left)
Oil on canvas
120cm x 100cm

PROVENANCE

Private collection, Selangor.

RM 3,800 – RM 7,000



Enigma is defined in the Chambers 20th Century Dictionary as "anything very obscure; a mysterious person or situation; a riddle. In Haslin Ismail's context in art, it can be a complex being or machination that mixes sci-fi with surrealism. Haslin's projection of cyborgs, half human and half machines, is a literal manifestation of Friedrich Nietzsche's 'Übermensch' (Superman/Beyond Man), as in his Thus Spoke Zarathustra (1883). The day of grown (cultured) human organ transplants is very near, while the broken body is increasingly replenished with parts like pace-makers, titanium rods, false teeth (braces), and scientific self-healing. The predicted proliferation of maid-robots or sex robots (sexbots) with A.I. (artificial intelligence) will change the basis of human relationships.

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 (My Creative Ventures and Chandan Gallery, 2006), 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) 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 in 2013, the Kembara Jiwa exhibitions in Yogyakarta and Bandung in Indonesia in 2012, and the Art Expo Malaysia in 2009, 2010, 2012 and 2015.

ILHAM FADHLI SHAIMY A.K.A KOJEK

b. Kelantan, 1980

THE LATE GREAT (NOT TOO LATE, NOT THAT GREAT), 2010

Signed and dated 'Ilham 2010' (lower right)

Mixed media on paper

143cm x 158cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 – RM 13,000

This work by Ilham Fadhli Shaimy, or better known as Kojek, was put up at the Henry Butcher Nov 9, 2014, auction but did not sell. It is now taking a second bite of the cherry. In contrast, another work, *Sabotaj*, sold for RM16,800 at the April 23, 2017 Henry Butcher auction. Dark and surreal, the bleak scenario captures an end industrial collapse of broken structures spewing dense smoke into the air. Connected by ramps or narrow ledges, it is sparsely dotted with people in inaction and bored animals. Yet, you find what looks like a ballerina in the midst of it all. Kojek takes after his surrealist bent from his artist father, Shaimy Hashim, the president of GAP (Gabungan Persatuan Pelukis Malaysia).

Kojek graduated with a BFA from the Universiti ITM in 2003, and was artist-in-residence of Rimbun Dahan, from 2010-2011. His only solo called To Lie In Ruins was held at the Pace Gallery, Petaling Jaya, in 2010, and he also featured in a two-man show with Haslin Ismail titled Friction at Kebun Mimpi, Kuala Lumpur, in 2008. He won the Grand Prize in the Arts & Earth competition in 2006, and 3rd Prize in the Mekar Citra competition at Galeri Shah Alam in 2009. He was selected for the Jejak group exhibition at Indonesia's National Gallery in Indonesia in 2007 and the M_kng Sp_c_: We Are Where We Aren't exhibition at Sekeping Sin Chew Kee in Kuala Lumpur in 2015.



CHEONG KIET CHENG

b. Kuala Lumpur, 1981

ONCE UPON A TIME, 2015

Signed 'Kiet Cheng' (lower right)
Acrylic on canvas
174cm x 124cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity

RM 6,000 – RM 10,000

It's like Alice in Wonderland, a dream world where the girl with hair neatly tied in a ponytail and all dressed up for a party is celebrating alfresco with a bunch of hare and a fierce-looking lion which obviously wants to join in the fun too. Not the hare on her right which instinctively scampers away. Though hare does not enjoy a good press with all the unsavoury connotations, animals should not be discriminated because of size, looks or (bad) habits. Nature is to be enjoyed in all its glory and with all the living things around, and Cheong Kiet Cheng means this as a reminder of happy coexistence and affinity to Nature.

Kiet Cheng's follow-up solo was also at the same gallery, called '*Between Two Hills – The Chorus of Life* (2017).' Her breakout exhibition was in a double billing with her husband, Hoo Kiew Hang, at White Box, MAP Publika, called *Jojo In The Wonderland* (2013), vis a vis her husband's '*Paradise of Gods*.' Cheong graduated with a Fine Art Diploma from the Dasein Academy of Art in Kuala Lumpur in 2006. Then came a diverse exposure in 2012, when she got a Certificate in Journalism (Hang Xing Academy of Journalism, Kuala Lumpur), a Certificate in Basic Photography (PCP Art of Photography, KL) and a Certificate in Drama Acting (Pin Stage). She also had an artist's residency in Sasaran in 2012. Kiet Cheng was a finalist in the Malaysian Young Contemporary Artist (Bakat Muda Sezaman) competition in 2013, the Nokia Creative Art Awards in 2004 and 2005, and the Starhill Visual Art Award in 2011. She won 2nd Prize in the Watercolour category of the Tanjong Heritage Award in 2006 and the Bronze Prize in the Nanjing Art Festival in China. In 2016, she was awarded the Creative M50 in Shanghai, China.





69

HAMIR SOIB

b. Johor, 1969

MIND BLOWER, 2012

Signed and dated on the reverse
Oil on canvas
20cm x 82cm, diptych

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,500 – RM 13,000

There is a Malay proverb, *Kalau Tak Ada Angin, Masakan Pokok Bergoyang* (If there is no wind, the trees won't sway). Knowing Hamir Soib@Mohamad's socio-political bent in his works, *Mind Blower* may be about the 'kabar angin' (rumours) fabricated to deceptively sway people's mind towards supporting or opposing certain issue or person. It's something prevalent previously with the Malay 'surat layang' and now 'false news', the trial balloons and slanted news. It could also be taken to mean that 'there is no fire, without smoke,' that there is some justification to certain things happening. However, the classical mock-mythological veneer of the composition might also conjure a scene of a magic fantasy movie, perhaps Ray Harryhausen's 1963 flick, *Jason and the Argonauts*, which set new standards in filmmaking with his revolutionary 'Dynamation' of 'split-screen' and 'stop-motion' techniques. Going by this same interpretation, the (Greek) god-like face blowing away what looks like ancient ships is the 'Talos' giant creature guarding the Golden Fleece, with the beach becoming a graveyard of shipwrecks and skeletons. The phrase, 'mind-blower,' is also known to be a hallucinogenic drug.

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.



70

ANISA ABDULLAH

b. Poland, 1985

A WALK TO REMEMBER, 2011

Signed and dated 'anisa 2011' (lower right)
Oil pastel on canvas
85cm x 206cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

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

Jalan Petaling Poskod 50000 is undergoing massive infrastructural transformations that the Kuala Lumpur Chinatown will be cowering under the shadow of the 118-storey Merdeka PNB tower. At 644 metres high, it will be the tallest in the country, even outstripping the Petronas Twin Towers (452 metres high). Coming up near the Merdeka Stadium, the tower is scheduled for completion in the year 2019. Coupled with the 106-storey Signature Tower on the 70-acre Tun Razak Exchange, the Petaling Street tourist precincts could get dwarfed. New MRT network will also cut through the area. Even as the artist Anisa Abdullah, with a Hitchcockian cameo, takes a 'walk' in the area, it will become 'nostalgic' because of the heavy developments. Some of the buildings on the left with a forest of signs with Chinese letterings had to make way for the MRT while even the hardy Volkswagen 'Beetle' seems destined to be driven out. Anisa uses cut paper, snippets, newspapers and magazines for her wide-angle composition.

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 at the Galeri Chandan on April 8-May 8, 2013. In her debut in the Henry Butcher Auction on Oct 4, 2015, her work *Suatu Ketika* (2012) sold for a premium of RM5,900.

FAUZUL YUSRI

b. Kedah, 1974

BERCORENG, 2013

Signed and dated 'fauzulyusri 2013' (lower left)
Mixed media on canvas
153cm x 153cm

PROVENANCE

Private collection, Selangor.

RM 9,000 – RM 15,000

'Bercoreng' means squiggles and scrawlings of thick, long lines. 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. In his Primitive Pop departures of smears, scrawlings and stains, he explained: "I first try to deform or disfigure my canvas by colour, line, space or drawing and then try to solve the mess I created. The solution lies in resolving the rhythm, proportion, forms and balance." This work, Bercoreng, travelled to Fukuoka under the *Kembara Jiwa* (Travelling Soul) exhibition organised by Galeri Chandan@Publika in 2013, with the Expanded Passion homecoming in January-February 2014. Fauzul was among 17 selected artists featured in the exhibition.

Ever since Fauzul graduated from Universiti ITM in 1999, majoring in Drawing, Fauzul has been consistently exposed in solos like *Works on Canvas*, *Cages*, *Pop Primitive*, *Neolithic*, *Ground*, *Raw*, *Coreng* and *Guris* at several galleries like Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. His latest was *Whiteground* at Taksu in September. 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.





73

HAMIDI HADI

b. Selangor, 1971

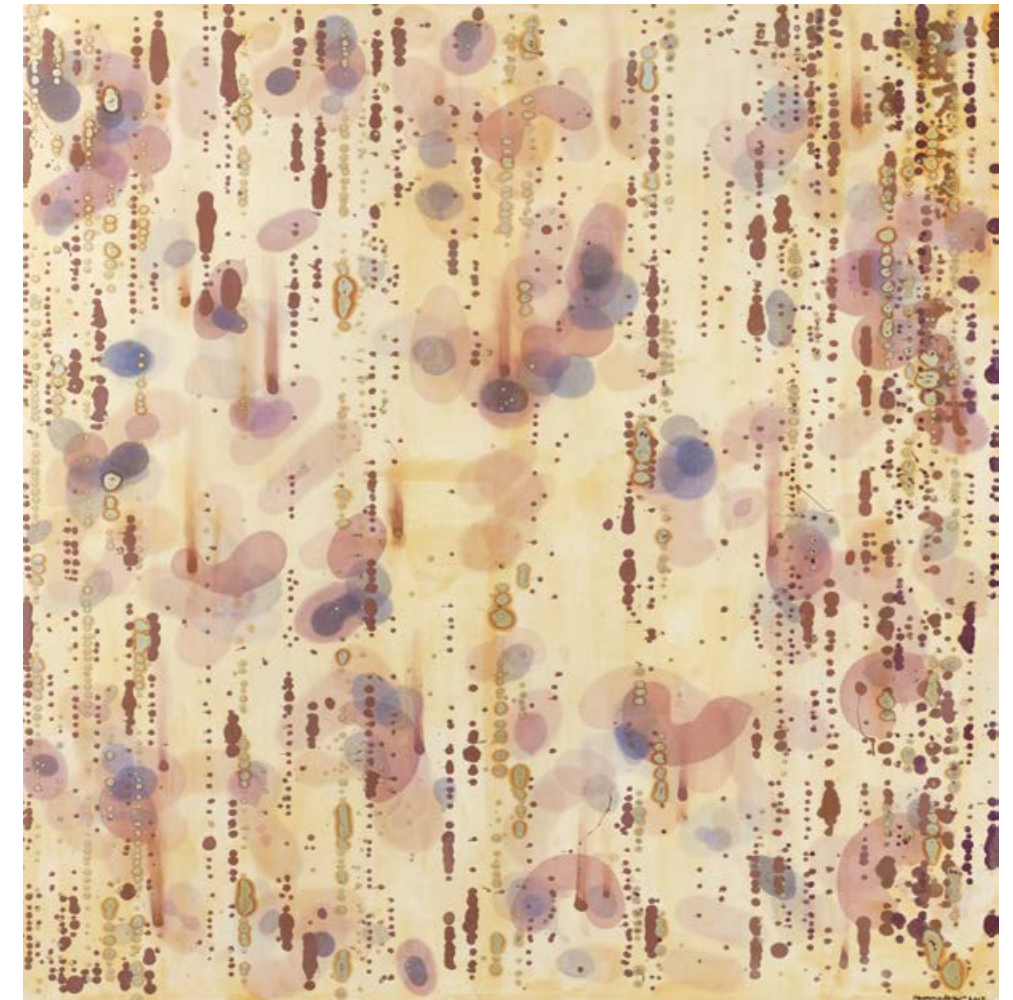
IN THE EYE OF THE BEHOLDER NO 3#, 2007

Signed and dated
'Hamidi Hadi 2007' (lower right)
Industrial paint on unprimed canvas
170cm x 170cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 12,000



72

FENDY ZAKRI

b. Perak, 1982

COVER BLUE, 2015

Signed 'fendy zakri' (lower right)
Oil on jute
152cm x 183cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

Fendy Zakri's *Cover Blue* of some imaginary landscape is decidedly chilly despite the reddish line like sunrise in a broken horizon strip. Blue introspection is enhanced by dark accentuations. Streaks, drips and flicks and scraped dried areas intersperse a broad greyish horizontal areas of irregular shapes.

Self-taught Fendy Zakri is not art-college-trained. 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." His first solo exhibition, *Seeing The Unseen*, was held at Richard Koh Fine Art, Kuala Lumpur, in May 2014. He uses a photo-editing software on a smart phone, PicsArt, to reveal the hidden. Fendy is a finalist in the Malaysia Emerging Artists Award in 2011, and won an Incentives Award in the Mekar Citra Gallery in Shah Alam in 2013.

Hamidi Hadi is one of the more exciting abstract artists to have emerged in the last decade. Using a multiplicity of media and with different techniques, he has created his own repertoire of contemplative Minimalist works about and from Nature and couched in spirituality. Moving his studio to a more salubrious surroundings of Seri Iskandar in Perak has aided more the kind of works he is doing. In this work, he plays with a curtain of tiny droplets of rain, 'coloured' and dew-like against soft overlapping stains with a depth of field on a creamy backdrop. The raindrop veneer in straight parallel drips provide an orderly grid as the stains of different hues bob out and back of one's consciousness, like breaths of Nature. The title, 'In the eye of the beholder,' posits a claim of 'aesthetic relativism' while the associative word, beauty, is dropped.

Hamidi's talents were spotted earlier on by Weiling Gallery which gave him his first solo, *Indelible Markings*, at its gallery then called Townhouse Gallery in 2005. It hosted his next five solos namely *Alun* (2007), *Timang-Timang* (2009), *Antara* (2012), *BALAM* (2014) and *Dari Langit dan Bumi* (2016). But Hamidi already showed his potential when he won the Malaysian Juror's Award of the Asean Art Award in 2000. He was selected for the *Kembara Jiwa* (Journey of Soul) exhibition, organised by Galeri Chandan, at Bandung and Jakarta in 2012. He also took part in Art Stage Jakarta in 2017. He was also involved in the Asean Biennale Art Award in 1996 and 2000. He obtained his Masters in Art & Design at the University of Wolverhampton, Britain in 2002, after his BFA at the Universiti Mara Institute of Technology (UiTM) in 2000. Hamidi teaches at UiTM Perak.

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

SERI JINGGA SERIES, 2014

Acrylic on canvas
91cm x 76cm

PROVENANCE

Private collection, Selangor.

RM 12,000 – RM 20,000

There is a paradox of the two spectrums of colour play: one, the overpowering orangey-red scarlet and the other, a receding blue, green and yellow flotsams in a black vortex. One, you get a feeling that they are two separate planes enmeshed together, and the other with a scarlet drawn inside centrifugally, a semblance of linkage. Dato Sharifah Fatimah Zubir reprises her *Jingga (Orange) Series* partly for an exhibition at the Pipal Canton Place in Guangzhou in her solo exhibition in 2014. The 2014 work takes off with ease from the Jingga works in the late 1990s, which are slightly smaller.

This is an auspicious 50th year of Dato Sharifah's art-making and she celebrated 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*.



JERI AZHARI

b. Perak, 1955 - d. 2006

HOLE X, 1999

Signed with artist's monogram and dated '1999'
(lower right)

Acrylic and silkscreen ink on canvas
91cm x 76cm

PROVENANCE

Private collection, Selangor.

RM 8,500 – RM 15,000

Ahmad Azahari Mohd Noor, better known as Jeri, made Retro-Pop on canvas, assemblages or as objects, Found or otherwise, often very colourful, hung on walls or from ceilings. He was a regular Kilroy, splattering paint all over, even on his second-hand car parked on the porch. Pop Art to him was what popped out of his head, something spontaneous. He would do outrageous things, like fasting for 14 days in his 'In Search of Ahmad' 'non-performance.' In *Hole X*, drawn from his solo, *The Hole Story*, at the Stonor Centre in Kuala Lumpur in 1999, Jeri explored all kinds of holes as something concrete and vacuous. He silkscreened 48 grid images of 'holes' matrimonial ring et al, and painted a trellis of irregular geometric phalanx over it. It was tragic that in his hour of greatest triumph, while preparing for his exhibition at the National Art Gallery, he fell gravely ill and into coma for three days before he died on July 19, 2006 – three months short of his 51st birthday. Many believe he caught something when he was in Dacca, representing Malaysia with three other artists in the 12th Bangladesh Biennale that March.

Jeri studied at the Mara Institute of Technology in 1973-1974, but being a rebel, he opted out. He worked as a graphic artist at the Dewan Bahasa dan Pustaka for two years, and continued his work at the New Straits Times group of companies but quit in 1987. His solos include *Pop Art* (ParkRoyal Hotel, Kuala Lumpur (1996), Goethe-Institut director Gerhard Engelking's Space 2323, Kuala Lumpur (1997), 'Pop Goes The Culture at Galeri Maybank (1997), *Celebration* (Regent Hotel, Kuala Lumpur (1998), *Relations* at Galeri Petronas (2001, when he was a resident artist there) and *Revolution* at Balai Berita (2004).



IBRAHIM HUSSEIN, DATUK

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

UNTITLED, 1995

Signed 'ibrahim hussein' (lower right) and dated '95' (lower left)
Acrylic on paper
12cm x 7cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.

RM 8,000 – RM 14,000

An erotic drawing by Datuk Ibrahim Hussein of nude women done spontaneously and quickly with rough scraggly clump of lines for hair and ribbed accentuations as highlights.

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. He graduated from the Byam Shaw School of Drawing and Painting in (1959-1963, and the Royal Academy in London in 1963-1966. In 1970, he took part in the Venice Biennale through the Smithsonian Institute workshop and in 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986.His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), 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 Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



IBRAHIM HUSSEIN, DATUK

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

UNTITLED, 1999

Signed and dated 'ibrahim hussein, 99' (lower right)
Ink on black slate
30cm x 30cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Ibrahim Hussein: A Retrospective, National Art Gallery,
Kuala Lumpur, 1986.

RM 12,000 – RM 20,000

This is an unusual one of few works done with ink on black slate by Datuk Ibrahim Hussein. Discernible are two female nudes in a unusual broad cross-hatches and parallel-line markings done unhesitantly and spontaneously.

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. He graduated from the Byam Shaw School of Drawing and Painting in (1959-1963, and the Royal Academy in London in 1963-1966. In 1970, he took part in the Venice Biennale through the Smithsonian Institute workshop and in 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), 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 Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



AWANG DAMIT AHMAD

b. Sabah, 1956

IRAGA, 2006

Signed and dated on the reverse
Mixed media on canvas
100cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 26,000 – RM 45,000

The winds blowing from China and Japan to the northern part of Borneo are neither cold nor chilly. They are hot, sweltering and even the sea surface water is hot. What fish would brave to swim in the upper regions this February and March, the cruellest months?

"Over the South China Sea, the monsoons are generated by the low-pressure troughs in the intertropical convergence one which moves North or South following the sun through the seas." Reference: www.travelcentre.com

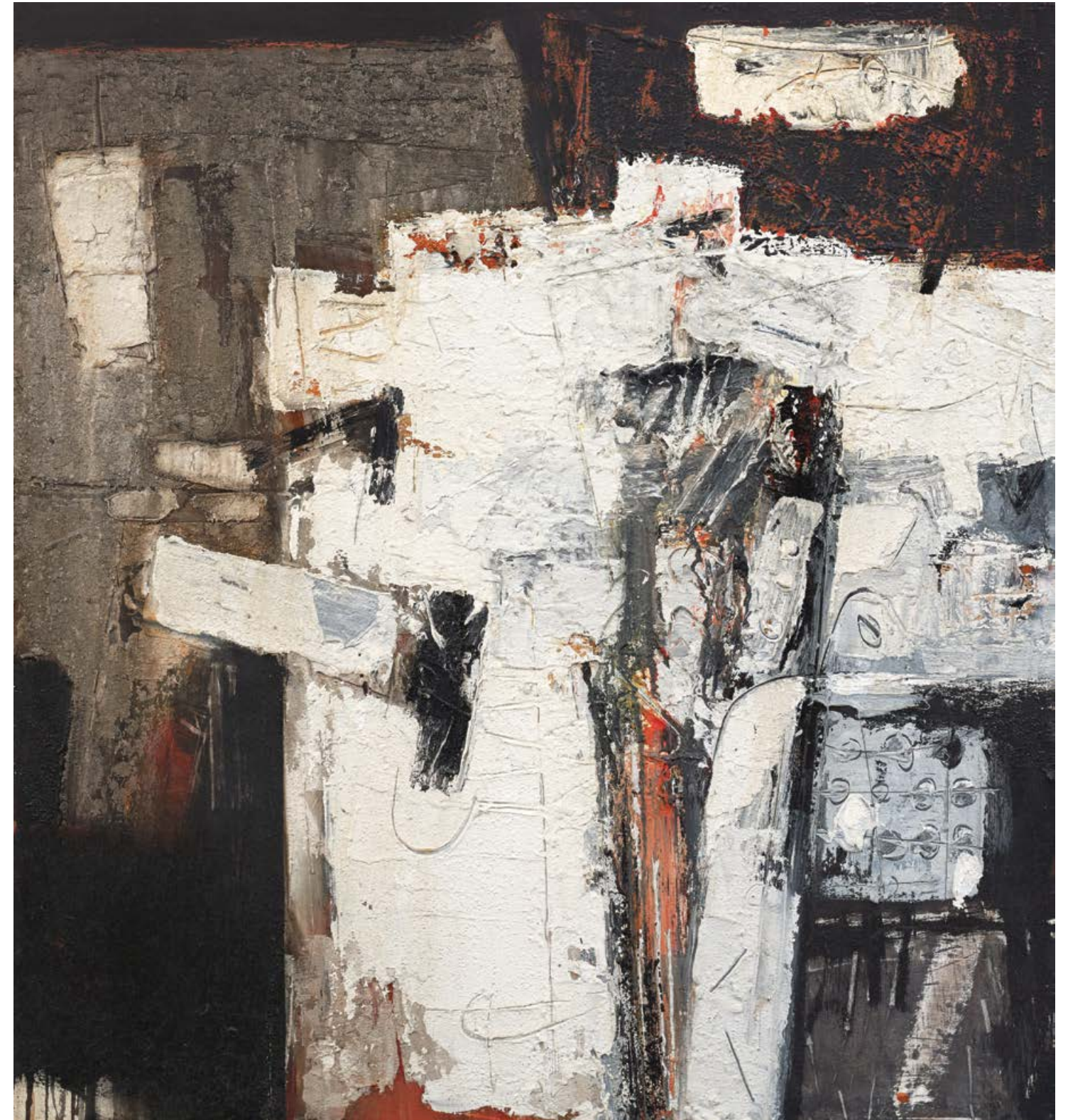
Awang Damit Ahmad, who grew up experiencing all the hardships of an inclement weather in Kuala Penyu in Sabah before he becomes a famous artist, captures this episode of life of farmer and fisherman in his series, *Iraga*, roughly from 2003 to 2011. *Iraga*, in the Bruneian Malay language, means 'North Easterly.' Dry, desiccated land, starved of water and parched from the hot winds. Great expanse of white like blisters on farmland. The fishermen, out at sea, sweating

profusely from the coarse long-sleeved clothings he have to keep on, to shield from the 'chill' and yet to prevent sun-burnt.

A relatively late starter in art, at the age of 27, Awang Damit studied for his BFA at the Universiti ITM, winning the Best Student Award in 1983. He was selected for the major Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988, with all the Who's Who in Malaysian Art. In 1988, he won the 2nd Prize in the Malaysian Bank Association art competition. He obtained his Master's in Fine Art at the Catholic University in Washington DC, United States, 1989-1990. He won Malaysia's biggest art prize, the 1st Prize in the Salon Malaysia III organised by the National Art Gallery, Kuala Lumpur, for his work, *Nyanyian Petani Gunung* (now in Petronas Collection).

REFERENCE

Awang Damit Ahmad 1985-2015: bioRETRO (Pantau IRAGA, 2015)



KUO JU PING

b. China, 1908 – d. Penang, 1966

MY DAUGHTER PLAYING PIANO, undated

Oil on canvas laid on masonite board
60cm x 45cm

PROVENANCE

Private collection, Kuala Lumpur.

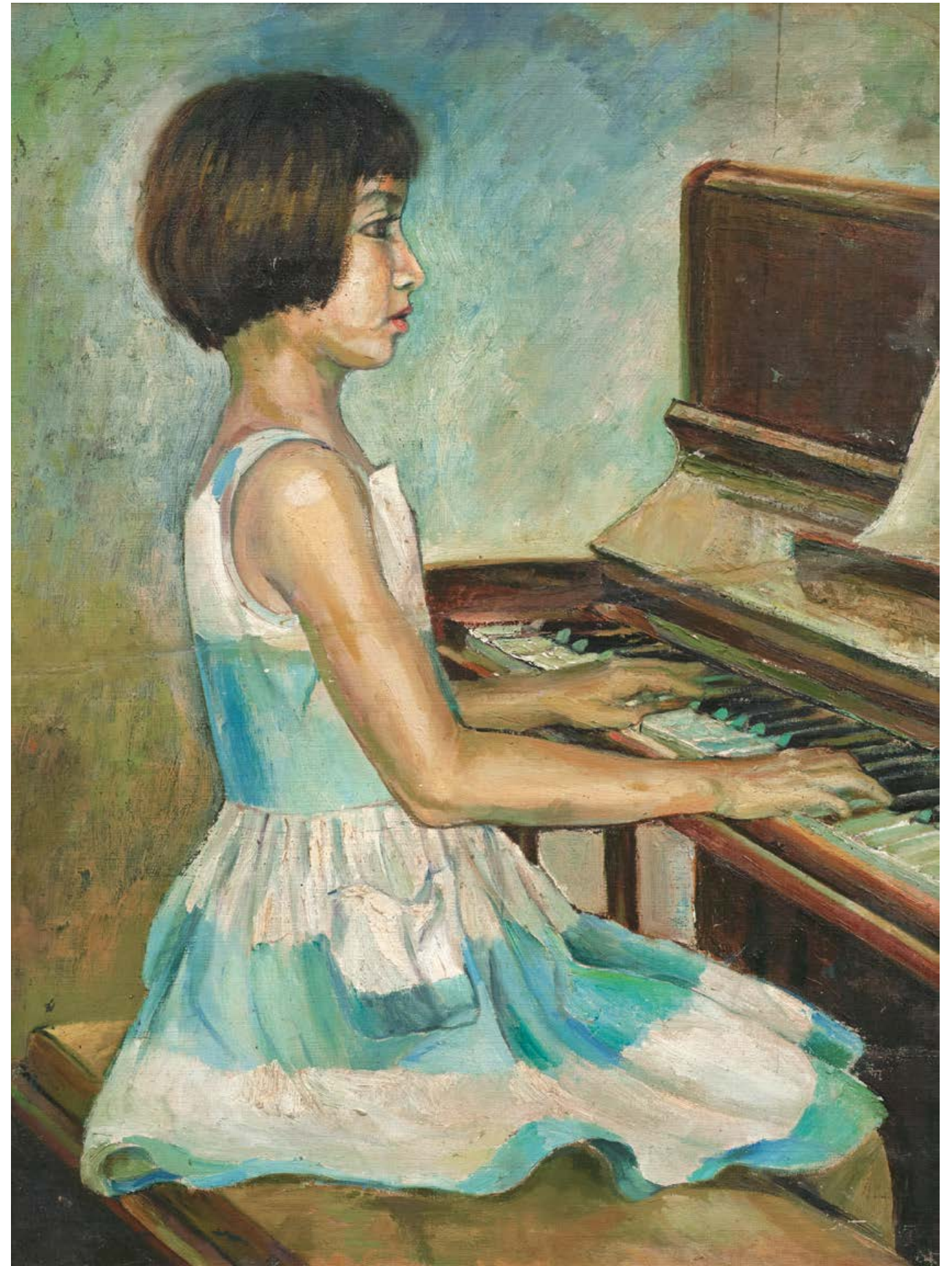
ILLUSTRATED

Eight Pioneers Of Malaysian Art

(Penang State Museum & Art Gallery, 2013, page 85)

RM 30,000 – RM 45,000

The name of the girl in a white frock with broad bluish bands playing the piano is Serene Koay Chooi Hoong. She is Kuo Ju-Ping's (nee Koay Seng Chye) daughter from his second marriage to May Fong Sien, who was an art teacher and who died in an accident in 1995. (Kuo had another daughter, born 1944, from his first marriage; his second marriage was around the early 1950s). For a girl to be able to take piano lessons during the 1960s, it must have been a luxury. Because of prejudices still prevalent those days, some girls don't even get to be sent to school. The local music scene in Penang at that time was ruled by Jimmy Boyle and Paul Augustin. But Kuo, who took over his father's import-export (rattan, cloves and nutmegs) business, Sin Guan Thye and Company, in Victoria Street, was fairly well-to-do, although he had to abruptly stop his studies as a pioneering batch of the Nanyang Academy of Fine Art (NAFA) in Singapore, to return to tend to the business. Kuo died of a stroke in March 1966 at the age of 58, but Serene Koay remembered him fondly: "He used to bring along a sketch-book wherever he went. While waiting to fetch me after school, or at the seaside or on a business trip to Balik Pulau, he would doodle on his sketchbook. I always admired his concentration in painting." (Kuo Ju Ping Memorial Exhibition, the Penang State Art Gallery, Aug 5-30, 1997, by Dato Dr Tan Chee Khuan). Even though he left NAFA a year ahead of graduation, Kuo was already sound in all departments of the art field. He was a founding member of the Penang Chinese Art Club and was a mentor of Tan Choon Ghee (1930-2010), who became a legendary watercolorist.





80

NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

DANCER & VIOLIN, 2006

Oil on canvas
95cm x 95cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

The Play Of Line And Colors Of Nyoman Gunarsa (1993),
Nyoman Gunarsa (1995),
Nyoman Gunarsa MOKSA (2004)

RM 10,000 – RM 18,000

Nyoman Gunarsa, who died on Sept 10, 2017, was an important personage in Hindu-Balinese society, being a pemangku (lay priest), a puppet-master and a celebrated artist with his own museum set up in the kabupaten Klungkung in 1994. He has his own distinctive painting style of sinuous and sonorous lines of Balinese dancers, often kebaya-clad damsels of delicate beauty, and of gamelan musicians. As he famously intoned: "I'm drawn towards lines like singing, and placing colours like dancing." Often couched in soft hues of colours, the figures, almost always feminine and against a whitish body, are a lilting fount of grace in the postures and gestures. Here, the dancer-musician with a nice sanggul (bun of hair tied at the back of the head) and a violin is etched against a soft-hued pink backdrop. The long bow virtually cuts the composition diagonally into half.

Nyoman Gunarsa was given Bali's Dharma Kusuma Cultural Award in 1994, and the President of Indonesia's Satyalan Cana Cultural Award in 2003. His other awards include the Pratisara Affandi Adi Karya Art Award (1976) and the Lempad Prize (1980). He also won the Jakarta Biennale II and IV award in 1978 and 1980 respectively. Nyoman studied at the Indonesian Academy of Fine Arts (Asri) in Yogyakarta in 1976. He was a founding member of the Sanggar Dewata (Superior Artist Studio) in Bali in 1970, which is dedicated to helping Indonesian artists.



81

JEIHAN SUKMANTORO

b. Indonesia, 1938

TARI JAWA #1, 2009

Signed and dated 'jeihan 09'
(upper left & upper right)
Acrylic on canvas
139cm x 139cm

PROVENANCE

Private collection, Selangor.

RM 20,000 – RM 35,000

Jeihan Sukmantoro, the Grand Old Man of Indonesian Modernism Art, is known for his painting of hollow black eyes since his 1965 *Gadis*. The black eyes are not restricted to his human portraits but animals as well. Art-writer Ooi Kok Chuen dubbed Jeihan a "soul catcher" and in his interview with Jeihan in his (Jeihan's) three-and-a-half-storey studio in Kota Bandung, Jeihan explained the 'Black Eyes': "We are all walking and working in darkness and mystery. We don't know where we are going, what will happen tomorrow. (The Star, Oct 23, 2011). Jeihan had a major exhibition celebrating '50 Years of Black Eyes' at his studio in September-October, 2015. His portrait of six Indonesian president's measuring 300cm x 800cm is now in the Presidential Palace Museum in Bogor. Jeihan does portraits of dignitaries and the common people, especially women. He also likes to paint dancers. "I want to capture the aura of a person," he had told Ooi in the same interview.

Jeihan also does sculptures and ceramics and is also a published poet. A rebel, he studied at the Bandung Institute of Art (ITB) but did not complete as he did not believe in an academic certificate. His career got a shot in the arm when he had a duet exhibition with Sudjojono, dubbed the Father of Indonesian Modernism, in Jakarta in 1985. Jeihan has had solos not only in Indonesia but in Rome (Italy), Rotterdam (Netherlands), New Jersey (United States), Paris (France) and Zurich (Switzerland).



82

BAGONG KUSSUDIARDJA

b. Indonesia, 1928 - d. 2004

THREE DANCERS, 1987

Signed and dated 'Bagong. K 87' (lower left)
Oil on canvas
47cm x 47cm

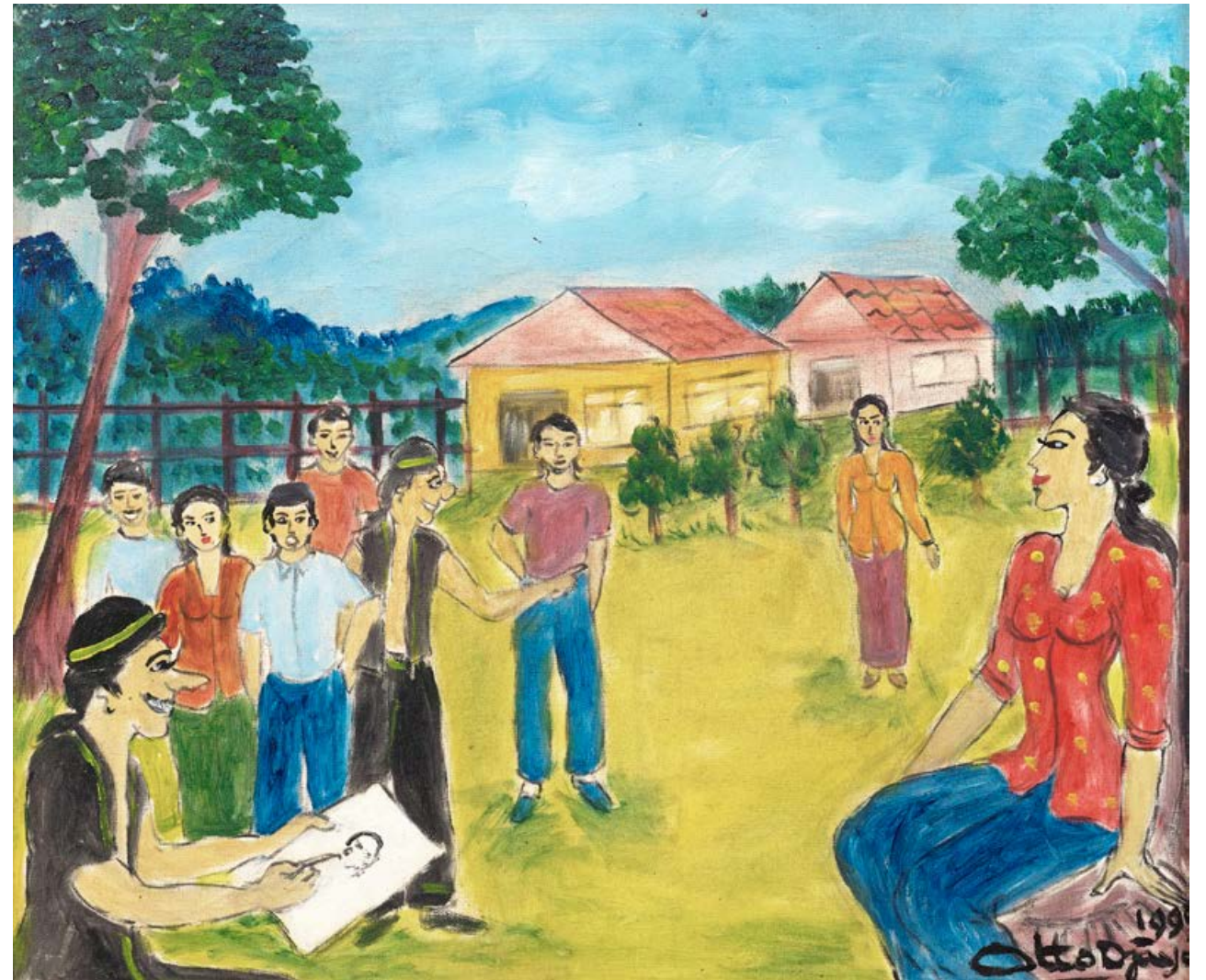
PROVENANCE

Private collection, Indonesia.

RM 3,000 – RM 5,000

Dancer-choreographer-artist Bagong Kussudiardja painted what he liked best: traditional dancers. He placed the silhouetted trio in a whirligig form to suggest the dance motion with the firm-footed one on the right half-naked. More of the movements can be guided by the hand movements and the awkward poses. It was a performance with muted light at night as the general colour veneer is dull.

Bagong was himself a classical Javanese dancer with the Bekso Wiromo Kredo Dance School led by Prince Tedjokusumo in 1954. His father was a puppet-painter and a Javanese script-writer. In 1957, Bagong received a Rockefeller Foundation Award. He founded the Dance Training Centre on March 5, 1958, and the Padepokan Seni Bagong Kussudiardja on Oct 2, 1978. In 1985, the Indonesian Government awarded him the Art Prize, but he is better known for the award he received from the Catholic Pope Paul VI on his painting of a fragment of the Journey of Jesus Christ. In 1980, he received the Gold Medal from the Bangladesh Government. With a troupe of 15, he performed the Gema Nusantara dance in Malaysia in 1985. Apart from oil on canvas, he also did batik painting.



83

OTTO DJAYA

b. Indonesia, 1916 - d. 2002

NONTON ORANG MELUKIS, 1999

Signed and dated
'Otto Djaya 1999' (lower right)
Acrylic on canvas
45cm x 54cm

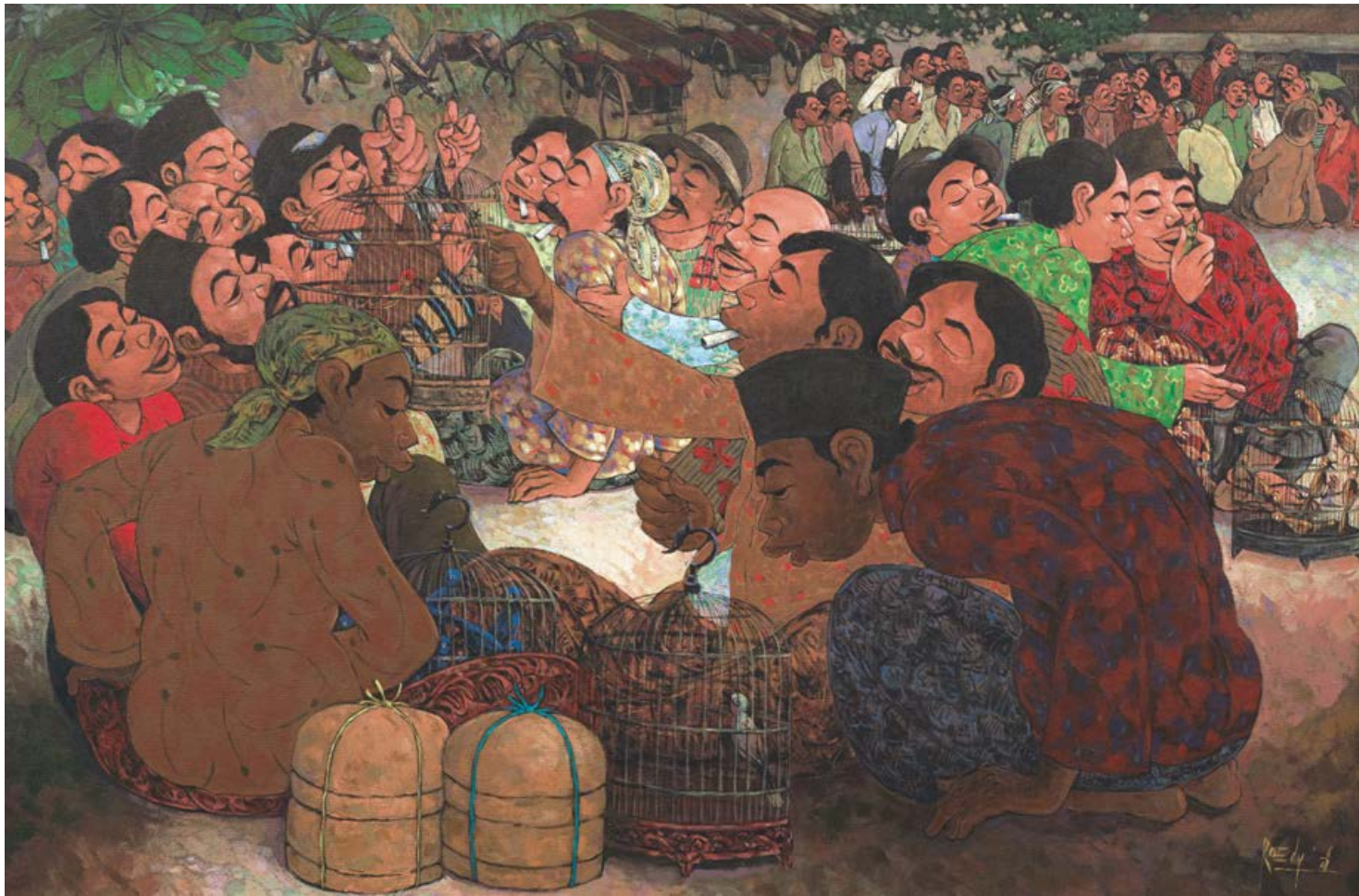
PROVENANCE

Private collection, Indonesia.

RM 2,500 – RM 4,500

Add sketching the village damsel to small-town 'entertainment' as the gaggle of curious admirers obviously attests. It's also an opportunity for the testosterone-charged male to ogle at the pretty sitter, which they otherwise wouldn't even dare glance at. There is an obvious sneering look of jealousy in the maiden near the tree looking on, while another is walking nearer to see what the fuss is all about. Otto Djaya (nee Otto Djajasuntara), in his simplistic renditions, had always injected a dose of humour into his paintings of everyday situations, particularly in the villages.

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.



84

RUDY MARDIJANTO

b. Indonesia, 1967

HAGGLING AT THE MARKET, 2008

Signed and dated
'Roedy 08' (lower right)
Acrylic on canvas
97cm x 147cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

In Java, it is said that to be a real man, one has to have a house, a wife, a horse, a keris and yes, a bird! Songbird contests are the rave in Indonesia with one in every five households said to be keeping birds as pets and for competition. A 2005 survey estimated that there are 2.6 million birds in captivity in Indonesia's five biggest cities. Some are kept as good-luck charms and others as status symbols. Which is why you find almost all the people haggling in the market in Rudy Mardijanto's painting to be men. They are all huddled in groups attentively looking at the birds on offer, as if examining some precious gems. To city-slickers, keeping birds remind them of life in the village. There are birdclub congregations with specialized jockeys to train these birds. The more popular songbirds are the orange-headed thrush, chestnut-headed thrush, long-tailed shrike and the white-rumped shama. Indeed, the demand is so great that some 131 species in Indonesia are 'red-listed' as threatened by the International Union for Conservation of Nature (IUCN), and even an Asian Songbird Crisis Summit was held in Singapore (September 2015).

Rudy Mardijanto is a familiar face in Malaysia, having been featured by the H Gallery of Jakarta in the International Art Expo Malaysia eight times and given a solo by interpr8 gallery in Kuala Lumpur called *Indonesia's Rural Society in Transition* in December 2013-January 2014. He was educated at the Indonesian Institute of Art (ISI) in Yogyakarta. He was a finalist in the Indonesian-level Asean Art Award in 2001. In the Henry Butcher April 2016 auction, his work hit a record RM7,840 and in the April 23 auction, a work sold for RM7,280.



85

FAIZIN

b. Indonesia, 1973

UNTITLED, 2008

Signed and dated 'Faizin 2008' (lower left)
Oil on canvas
88cm x 123cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,500

Most noteworthy about this Faizin's work on a neighbourhood barber shop is that all four men sport a thin sideburn, not the thicker Engelbert Humperdinck type. So that would set their ages upwards in the 40s. Using clippers and comb, the barber, who himself has receding hairline, is chatting with the two waiting customers, one holding a little girl. The barber is obviously an inveterate smoker as he has an unlit cigarette wedged between his lips as he talks and guides the razor across the seated man's curly hair. Through the window, a motorcyclist can be seen outside riding straight in the direction of the barber shop. A self-taught artist, Faizin, shows the camaraderie still existing in small towns, where life is still unhurried and the people can go and sembang (loiter and chit-chat) during their free time.

Faizin 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.



86

KRIJONO

b. Indonesia, 1951 - d. 2011

UBUD BALI, 2000

Signed and dated '2000 Krijono' (lower left)
Acrylic on canvas
67cm x 67cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,000

Krijono grew up with art around him. His father was a collector and gallerist of Harris Art Gallery, while his mother owned a batik factory. He is known for his figures, especially Balinese women, but reserves abstract for places and landscapes. Using a bold format of what looks like an umbrella top, he cuts off half the composition horizontally marking a festival processing on the arc. Krijono studied at the Indonesia College of Fine Arts, Yogyakarta, and had his first solo, of batik, in 1982. He liked to use pure colours in his works. As he intoned: "I am a painter, not a paint mixer."



87

S. DWI STYA @ ACONG

b. Indonesia, 1977

LOOK UP ABOVE, 2012

Signed and dated (lower left)
Acrylic on canvas
120cm x 190cm

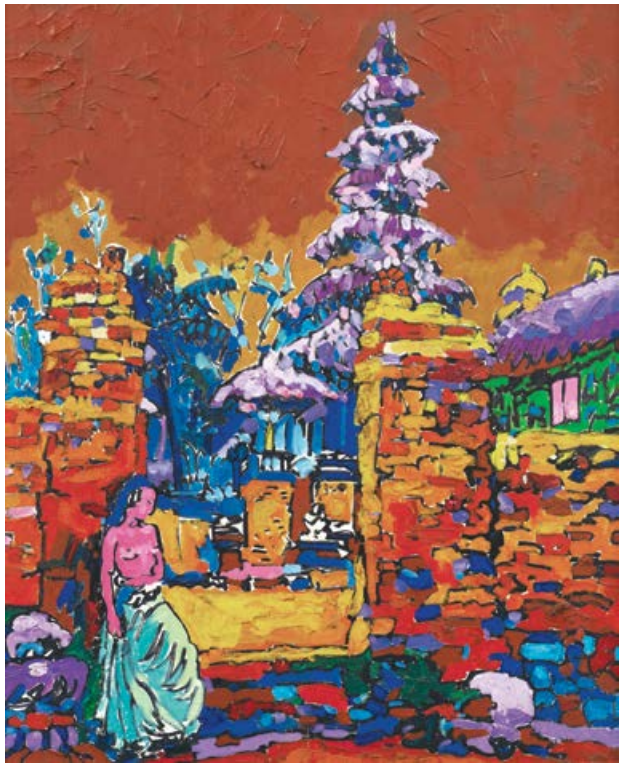
PROVENANCE

Private collection, Kuala Lumpur.

RM 6,500 – RM 11,000

S. Dwi 'Acong' Styha has roused up some curiosity about his Standing Man plonked in odd situations and places. With a mesh of bramble around him, The Standing Man looks up to the sky, at the constellation as if for salvation or at least clues out of his predicament. In his Standing Man solo exhibition held at G13, Kuala Lumpur, from Dec 20, 2014-Jan 3, 2015, writer Tan Sei Hon wrote: "His signature lone figure, blue skin and clad only in black pants standing in a fixed pose, immovable, impervious to the surrounding natural splendour and horror, unnatural squalor or on flimsy man-made structures and constructions, is a powerful and foolhardy display of individual willfulness against subjugation of the mind, body and the instincts." He made his Kuala Lumpur debut with Koong Gallery in the International Art Expo Malaysia (AEM) 2010.

Graduated from the Indonesian Institute of Art, Yogyakarta, Acong was a finalist in the Indonesian Art Awards in 2000 and won Best Painting in 2012. He was selected for the Gwanju residency in South Korea in 2013. He had had three solos in Indonesia: *Interlude* (Pendapa Budaya Asdrafi, Yogyakarta, 2002), *Waktu Gong* (Koong Gallery, Jakarta, 2006), and *Seeds of Light* (Affandi Museum, Yogyakarta, 2008).



88

DANDUNG

B. KAHONO

b. Indonesia, 1949

*RIRA BALI;
CANDI BOROBUDUR 2, 1997*

Signed and dated on the reverse
Oil on canvas
60cm x 49cm; 46cm x 60cm (set of two)

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,500 – RM 2,500



The candi bentar (split gateway) at the entrance of some religious compounds in Bali has obviously seen better days. The candis are also a standard feature at Kraton palaces or cemeteries in Java. The bright contrast of colours especially shimmers and plays tricks with the years. Even the old stuccoed bulwarks of the candis seem coated with a new gloss. A half nude damsel tarries at the gate, waiting for her amour perhaps or deigning to go inside out of respect because it is sacred grounds. The pagoda, in mauve tones, towers off-centre inside the compound. "Colours are my breath, the unity and peace on the colours are reflections of my inner self," the artist Dandung Kahono had intoned.

In Dandung Kahono's second work featured in the same lot, the Borobudur enveloping the whole breadth of the work, is shown as dark, mysterious but beckoning the faithfuls as well as the curious tourists to explore the ancient 9th century Mahayana Buddhist temple, the biggest in the world, in Magelang. It is listed as a Unesco Heritage site with 504 Buddha statues and 2,672 relief panels. The three tiers of the Javanese-Gupta Buddhist structure symbolizes Buddhist cosmology with the Kamadhatu (world of desire), Rupadhatu (world of forms) and the Arupadhatu (world of formlessness).

Dandung Kahono studied at the Indonesian Arts Institute (Asri) in Yogyakarta in 1971, and studied graphic design at the ITB Bandung in 1972-1978. He has had three solos since 1997 at the Gallery Rio Brazil in Jakarta, *Color In Concerto* at Elcanna Fine Art in Jakarta in 2006, and *The Colours of the World* at The Peak in Bandung in 2007.



89

KARTIKA AFFANDI

b. Indonesia, 1934

UNTITLED, undated

Signed 'Kartika' (lower right)
Oil on canvas
89cm x 120cm

PROVENANCE

Private collection, Indonesia.

RM 6,000 – RM 10,000

Ibu Kartika Affandi paints just like her famous father, Affandi (1907-1990). She was always beside her father when he painted, giving him the right coloured tubes when he asked for it. She knew every pressed-tube action directly on canvas, every finger pressure, every stroke and emotion when her father painted. Her mother, Maryati, Affandi's first wife, was also an artist. She was already playing with paint since the age of 7. But she has her own mind as an artist, and is not averse to taboo or conservatism, despite a woman artist not being a common and popularly accepted thing in patriarchal Indonesia then when she started exhibiting in 1957. Affandi had told her: "It is a shame that you were born a female and my daughter, because as a woman you will never be able to be accepted as an artist in this country. And if somehow you are, then you will always be cursed as my offspring to live in my shadow." (extract from the writings of Prof. Astri Wright, who authored the seminal, *Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters*, OUP, 1994).

Kartika has been curator of the Affandi Museum since 1977. She has good foundations in art albeit informal. She studied the mechanical preservation and restoration of art objects in the Austrian Academy of Fine Arts in Vienna (1980), and also the International Centre of the Preservation and Restoration of Cultural Property in Rome, Italy (1984). She had a stint at the University of Tagore, Shantiniketan, India (1950); and sculpting from the Politechnic School of Art in London (1952). She has taken part in solo exhibitions all over America, Asia, Australia, Algeria since her first in Jakarta in 1969. She took part in an exhibition at the Samat Art Gallery in Kuala Lumpur in 1971. She was first married to artist Saptahoedjo and then an Austrian, Koberl, both of whom she had since divorced.

HERI DONO

b. Indonesia, 1960

THE DIALOG BETWEEN PRINCE
DIPONEGORO AND GOVERNOR
GENERAL DAENDELS, 2010

Signed and dated 'heri dono 2010' (lower left)
Acrylic and collage on canvas
70cm x 75cm

PROVENANCE
Private collection, Indonesia.

Accompanied with certificate of authenticity

PINKGUY Conservation Framing for this Lot.

RM 20,000 – RM 32,000

It's a one-way dialogue if one is looking at the barrel of a gun when talking about or negotiating something. That is the case of Prince Diponegoro, who virtually had to go on all fours with the tail between the legs some more, when talking to the supercilious Dutch plenipotentiary Gen. Herman Willem Daendels. Diponegoro, the oldest son of Hamengkubuwono III, started the Java War in 1825-1830 but was tricked and exiled to Manado and then Makassar. This episode was also taken up on canvas by Raden Saleh. The caricature style akin to wayang kulit used by Heri Dono is dubbed "language without any text."

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 were *Unknown Dimensions* (Basel, Switzerland, 1991); *Canberra Contemporary Art Space*, 1993; *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); and *Trump and Political Islam* (Hong Kong, July 2017).





91

FARHAD HUSSAIN

b. India, 1975

UNTITLED, 2010

Signed and dated
'Farhad Hussain 2010' (lower right)
Acrylic on canvas
46cm x 46cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,200 – RM 2,000

Three's a crowd but while the female pillion on the left has a shoulder to grab, what is the other holding on to? If the hand on the right belongs to the woman on the ride, it must have been an awkward way of riding pillion. Those following Farhan Hussain about sexual deceit in his works would suspect something more salacious to this goody-goody threesome picture. Farhan likes to paint human figures in deceptively bright colours with the suggestive interactions about them or defined by one another. Others might just see this as a 'happy, happy' picture of a biker giving two female companions a spin. On a more speciously erudite note, a tree in Indian folklore symbolizes erotic desire, fertility and disorder.

Farhad Hussain, who also does sculpture, graduated from Shantiniketan in 2003 and obtained his post-graduate diploma from the Faculty of Fine Arts, Baroda, in 2005. In 2005, he held a solo exhibition at the Sarjan Art Gallery in Baroda. He was a recipient of the Nasreen Mohamedi scholarship in 2004 and won the Best Watercolour award in the Indian Art College exhibition in 1998.



92

ERICA HESTU WAHYUNI

b. Indonesia, 1971

MY APPLE WORLD, 2013

Signed and dated
'Erica 2013' (lower center)
Acrylic on canvas
70cm x 80cm

PROVENANCE

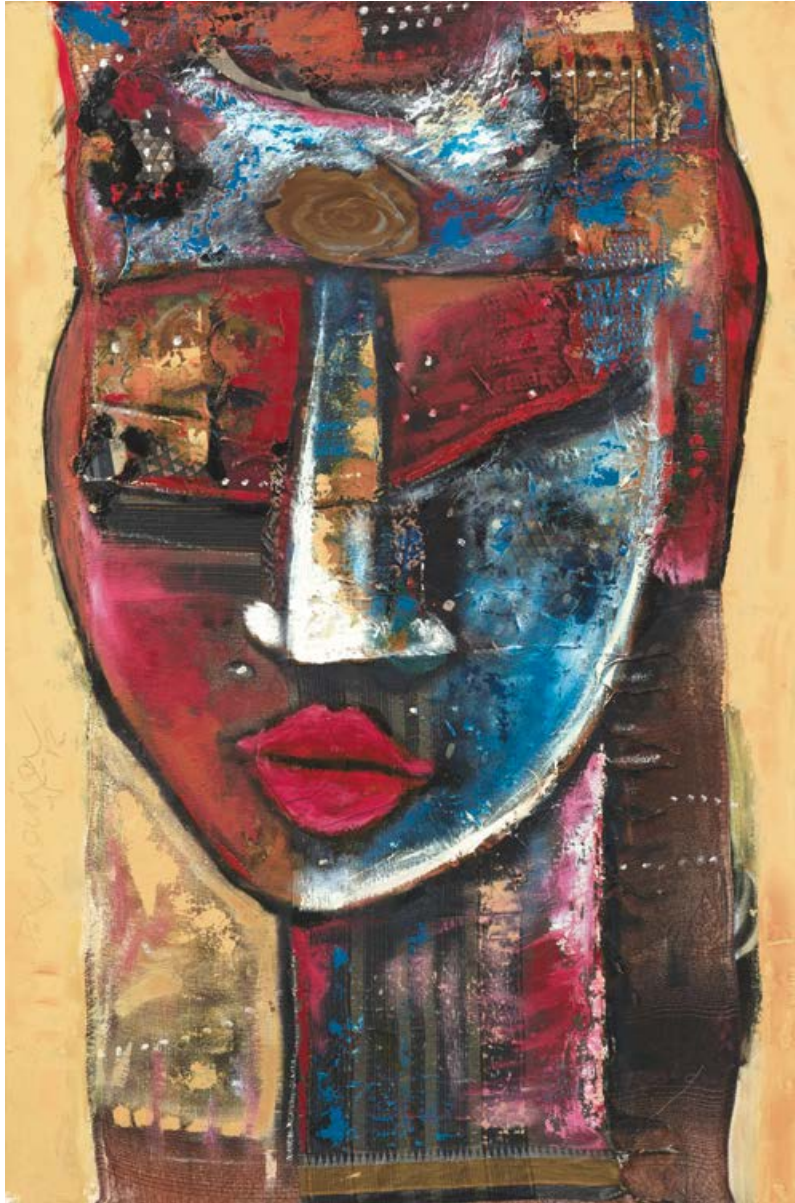
Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity

RM 3,000 – RM 5,000

Works of Erica Hestu Wahyuni are infectious. They brighten up walls and the surrounding space, generating a positive, happy feeling all round. Naïve-like, they best epitomize the stirring strains of Louis Armstrong's *What A Wonderful World*. *My Apple World* tells of the freedom of spirit and celebration, with the symbolic Statue of Liberty in New York, or what is dubbed The Big Apple. For good measure, there are the landmarks like the Dutch windmills and the London Bridge, fishes and birds and animals (giraffe) all in a roller-coaster spin of the joie de vivre. Underlying all the tapestry of Man, flora and fauna is the quality of Love – of living, of things all around us, whether man-made or natural.

Born in Yogyakarta, Erica started painting from young before enrolling at the Indonesian Fine Art Institute, Yogyakarta, where her teachers included Nyoman Gunarsa, Agus Burhan and Wardoyo. She also had a learning stint at the Surikov Art Institute in Moscow, Russia. Her early mentors were Suharto PR and Herry Wibowo. She had her first solo at Purna Budaya in Yogyakarta in 1995, and had taken part in the Osaka Triennale (1993) and the Museum of Contemporary Art exhibition in Moscow in 2000.



93

P. GNANA

b. India, 1970

CHERISHED FANTASY - 04, 2012

Signed and dated 'P. Gnana 12' (lower left)
Fabric collage on canvas
120cm x 80cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,500

P. Gnana, or Ponnusamy Gnanadickam in full, is a mechanical engineer-turned sculptor-artist. Eight months into arriving in Singapore to work in Shell, he quit to take up art at the La Salle School of the Arts, and was given a scholarship in 2002. With his Singapore-born wife Vidhya Gnana Gouresan, he set up The Gallery of Gnani Arts based in Singapore and the gallery is a regular participant of the International Art Expo Malaysia Plus. Figures and cows are replete in P. Gnana's canvases and sculptures. This mask-like female face embellished with gold leaf strikes a regality of a dewi (goddess), like a female version of Lord Siva. Sacred cows also abound in his works, reminding him of the happy bovine in his hometown in Neyveli, Tamil Nadu. P. Gnana's works are in the collection of the Singapore Art Museum and former Singapore president S.R. Nathan.

94

NOEL PAMA

b. the Philippines, 1961

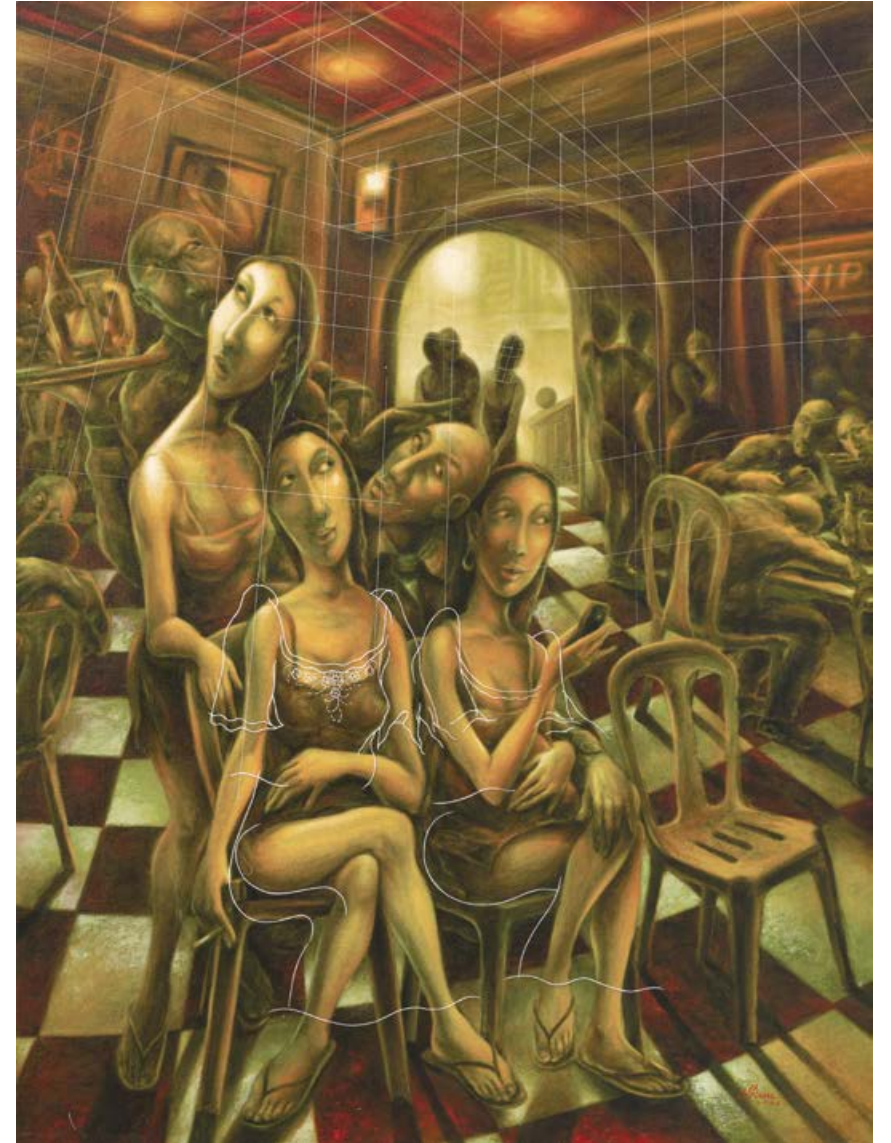
UNTITLED, 2008

Signed and dated
'NPAMA 2008' (lower right)
Oil on canvas
122cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000



Maybe it's just a coincidence. The men in the dingy bar are all bald, including the waiter and the one man in the foreground sharing three women scantily-clad in nighties. The waiter seems to be whispering something in one of the hostesses' ear. The picture funnels towards three shadowy figures in the lighted arched doorway. On the right, a seated man is slumped drunk with face and upper body over the table, while two men, yes bald, look on. Despite the VIP sign, one can gauge the classiness of a place from the cheap plastic chairs and the gaudy chequered floor tiles, and the hostesses are shod in string slippers. Randomly, the artist Noel Parma, better known for his figures with sharp pointed hairdos, pencil-white-lined some 'cover' for the two girls in front, one of whom is smoking and the other fiddling with her mobile phone. This bar could just be a pit stop where the action is probably somewhere more discreet nearby or even upstairs.

Noel Pama, a familiar face in Malaysia through his association with the Sasaran International Festival, has shown natural ability in painting figures despite being self-taught. He graduated from the Technological University of the Philippines in Drafting Technology. Guess, that technically-inclined mind helps in a better understanding of anatomy. He has also tried his hands at sculpture, and won 3rd Prize for sculpture in the annual Art Association of the Philippines competition, which is of a high standard, in 1998. He had also won 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-the Philippines exhibition at Wisma Soka-Gakkai in 2005, and the Malaysia-Philippines exhibition at Galeri Seni Mutiara, Penang, in 2013 – the year he took part in Sasaran.



95

NEIL ARRIOLA MANALO

b. the Philippines, 1965

UNTITLED, 2008

Signed and dated
'Neil Arriola Manalo 2008' (lower right)
Acrylic on canvas
92cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,800 – RM 3,300

Is it a stunt or one gone awry, as an obese man with clenched fists and clad only in shorts saunters off what looked like a stage under the watchful eyes of a multitude of spectators. The man has Neil Arriola Manalo's trademark 'radioactive-like' glow. A swarm of insect-like creatures seems attracted to his back while wisps of green smoke hovers above the crowd.

Manalo graduated from the Far Eastern University Institute of Architecture and Fine Arts, Manila, in 1990. He was one of the reputed '13 Artists Award' given by the Cultural Centre of the Philippines in 2000, and won the Grand Prize in the Art Association of the Philippines competition in 1992 and 1st Prize in the Marian Year award in 1998. He also won 2nd Prize (Watercolours) in the Metrobank Foundation national painting competition from 1988 to 1990. He was the Juror's Choice in the 1995 Asean Arts Awards and a finalist in the 1998 finals in Hanoi which was won by Malaysia's Kow Leong Kiang.

96

JEHO BITANCOR

b. the Philippines, 1967

CAREER CHANGE, 2010

Signed and dated
'Jeho Bitancor 2010' (lower right)
Oil on canvas
124cm x 124cm

PROVENANCE

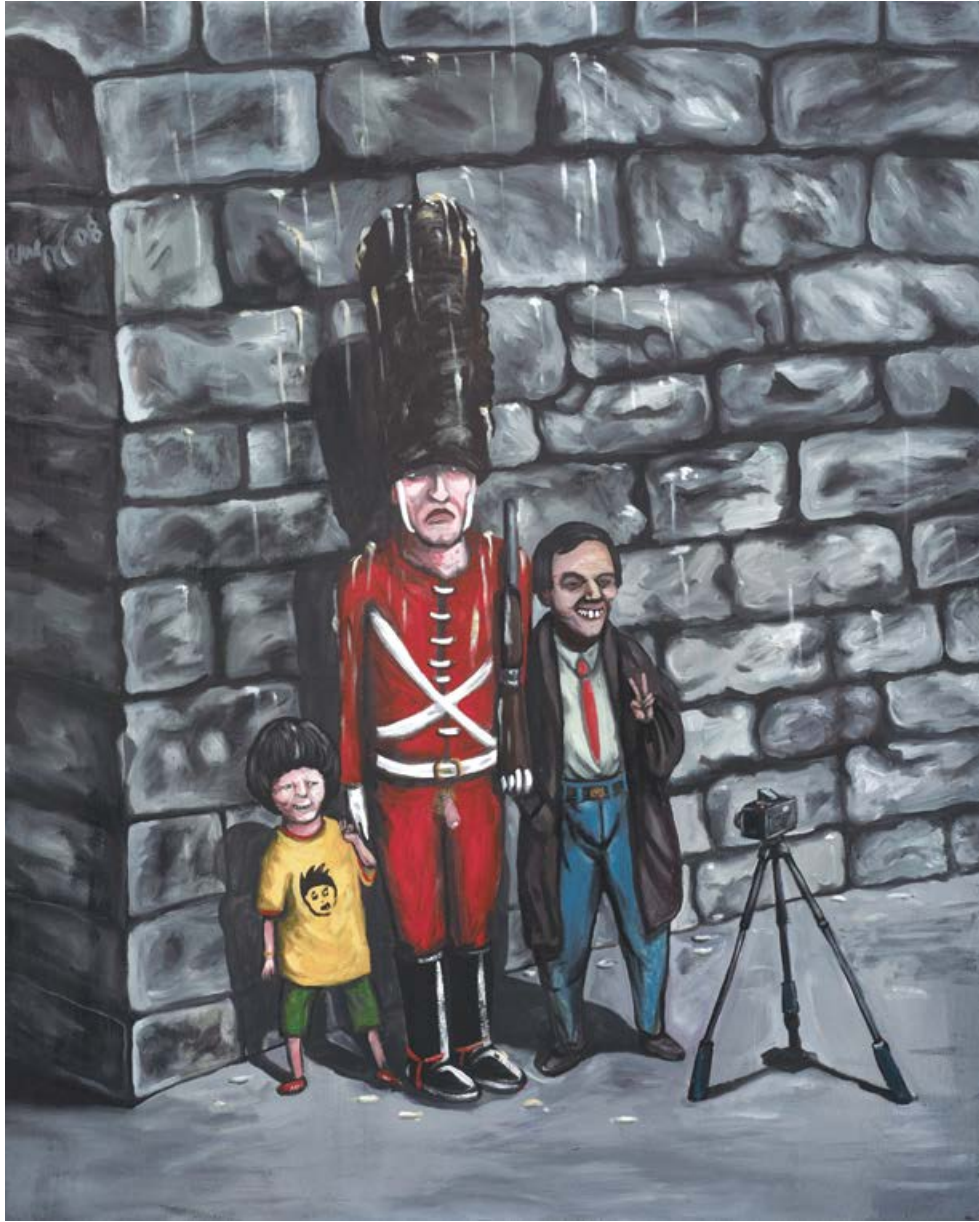
Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000



This would have made a good poster advertisement for a job recruitment agency, covering a wide spectrum of occupations, with dual destinies. No wonder for the artist, Jeho Bitancor, who has advertising background, having worked for the reputable McCann Erikson before. In Career Change, one can either change jobs or have dual jobs. For instances, the cashier needs her work to supplement her fees to be a ballerina, the high-riding executive with tie looking at his handphone probably for power-lunch appointments could become a menial office sweeper, and so on and so forth. Whatever one does, it helps to drive the wheels of the economy although in human terms, it is left for the individuals making a career change to experience. Thing is, unless you are born with a stash of obscene wealth to your name, you need to move your butt and work – going through the rigmarole of education, specific courses, universities... to get through in life. Yet, all those in the job market are hostage to the tentacles of the late capitalist system.

Based in the United States, Jeho Bitancor studied at the University of the Philippines over a long period from 1984-1992, followed by the Art Students League in New York in 1997. He is one of the '13 Artist Awardees' of the Cultural Centre of the Philippines in 2006. He took part in the Vermont Studio Centre residency under the Freeman Foundation in 1997. He has done three solos with the Liongoren Gallery. He is the founding president of the Baler Art Group based in Aurora province, and is now involved in the Bliss Art Projects, an independent artist-run space dedicated to transcultural exchanges in New York. His works are collected by the Singapore Art Museum, the Ateneo Art Gallery, the National Commission for Culture and the Arts, the Cojuangco Museum, and the University of the Philippines.



97

ROBERT LANGENEGGER

b. Switzerland, 1983

EAST EAT WEST, 2008

Signed and dated (upper left)
Oil on canvas
152cm x 122cm

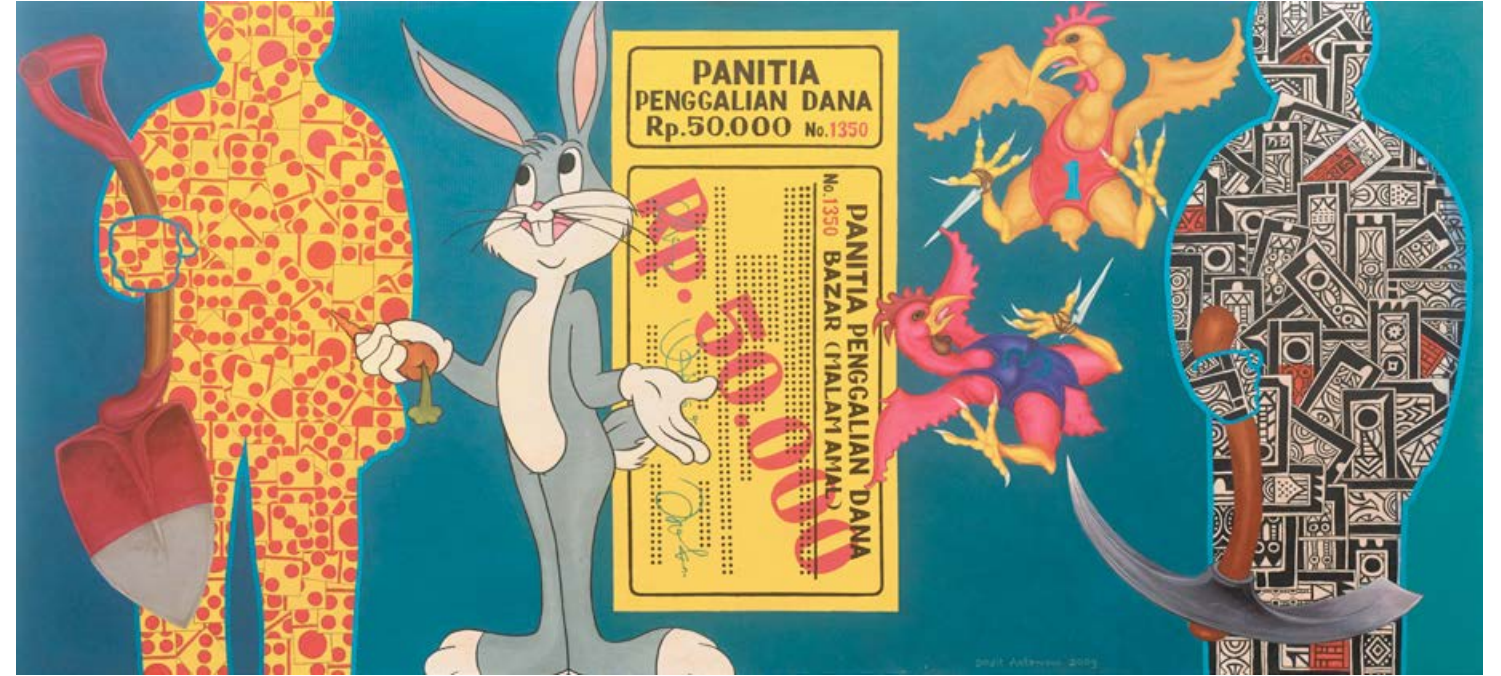
PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

Robert Langenegger likes his works scatological, and that may be reason for his popularity. After all, he is represented by the international outfit Arndt. So in this we-fie taken from a timed tripod camera with a Buckingham Palace guard in London, the guard is somehow unaware that his fly is unzipped, and exposed to a 'fly-fie.' Any wonder that his first solo held in Graz, Austria, in 2010, is called 'Can You See My Balls?'

Born in St Gallen, Switzerland, Langenegger lives and works in Manila. He was educated at the University of the Philippines Diliman 2004-2005 and the Kalayaan College in 2003-2004 and 2005-2006. He was a finalist of the Sovereign Art Prize in 2008. In 2010, he had a solo at the Freies Museum in Berlin.



98

DODIT ARTAWAN

b. Indonesia, 1978

DIGGER, 2003

Signed and dated
'Dodit Artawan 2003' (lower right)
Acrylic on canvas
120cm x 260cm

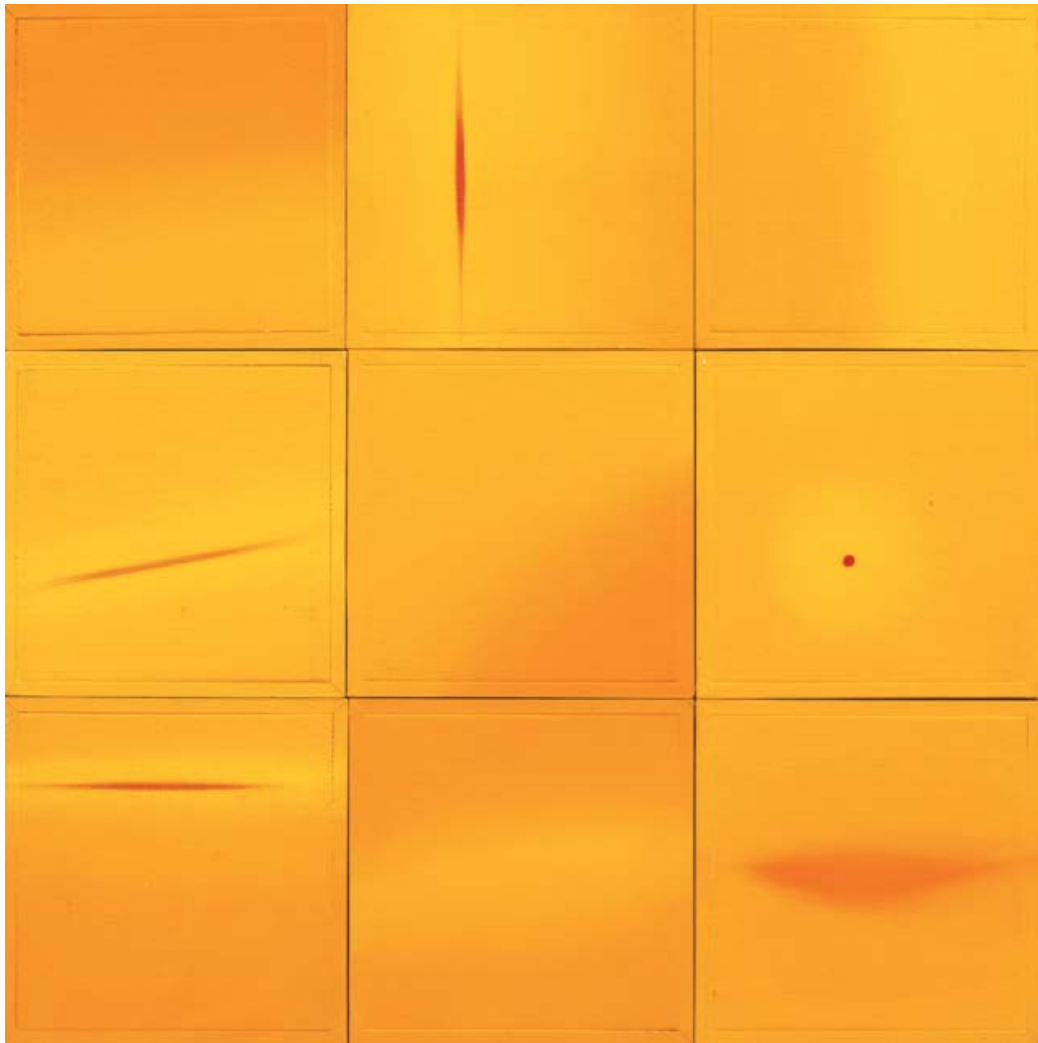
PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

'What's Up, Doc?' as the carrot-chewing animated cartoon character Bugs Bunny would say. LIFE is a pack of ciki (cherki) cards of a deck of dominoes as the two protagonists, Mr Dominoes with a spade and Mr Ciki with a pickaxe square off in an undisclosed duel, while their fighting cockerel proxies join the fray. Is the paltry amount of 50,000 rupiahs stated in the Panitia Penggalan Dana (fund-raising committee) the prize? The ciki game, a Peranakan pastime, uses two packs of a deck of 60 cards (30 different patterns, each one repeated twice, each measuring approximately 60mm x 24mm in size).

Indonesian Dodit Artawan is part of an artist's collective, TAXU Art Clinic who graduated with a BFA from the Indonesian Art Institute in Denpasar in 1997. Based in Batubulan in Bali, his solos include *Larger Than Life* (Art Projects Gallery, Hong Kong, October 2014); *Pool Party* (Taksu Gallery, Kuala Lumpur, 2012); and *The Pleasure of the Eye* (Langgeng Icon Gallery, Jakarta, 2008).



99

KUMARI NAHAPPAN

b. Selangor, 1953

HOMAGE TO SURYA, 2000

Signed and dated
'Kumari 2000' on the reverse
Oil on canvas on wood
23cm x 23cm each (set of 9 works)

PROVENANCE

Private collection, Singapore.

RM 9,500 – RM 16,000

Surya is the sun, the light and wisdom, a Hindu solar deity and one of the nine heavenly houses in Hindu astrology. In the Mahabharata epic, surya is described as the "eye of the universe, soul of all existence, origin of all life, goal of the Samkhyas and Yogis, and symbolism for freedom and spiritual emancipation." The nine panels of Malaysian-born Singapore conceptual artist Kumari Nahappan's work are suffused with saffron adumbrations of delicate hues. Shanti!

Klang-born Kumari Nahappan was the Shell's Discovery of the Year in 1992. She won Bali's Kesatria Seni Award in 2004 and the Artist of the Year award in the Shanghai Art Fair in 2011. She was selected for the Singapore Biennale in 2013. Her grandparents migrated to Malaysia from India around 1910. She studied Interior Design (I.D.) at the Willesden College of Technology in London in the mid-1970s and taught I.D. at a local university for seven years. She moved to Singapore in 1989 and decided to become a full-time artist. She studied at the La Salle College of Arts in Singapore and obtained her MFA from the Royal Melbourne Institute of Technology. She has done several public sculptures all over Asia. In Singapore: *Nutmeg and Mace* (Ion Orchard, 2009), *Saga* (Changi Airport Terminal 3, 2007), Development for Que Bayfront (2011; at 45m, the largest bronze mural in Singapore); In Malaysia, G. Tower in Kuala Lumpur; In the Philippines, J.Y. Campos Centre in Manila; and in China, the Chengdu International Finance Square.

100

NILO ILARDE

b. the Philippines, 1960

UNTITLED, undated

Mixed media
21cm x 15cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000



With everything and anything that can be passed off as 'art' nowadays, the vexing question pops up when a quirky contraption in non-conventional medium either by itself or in eclectic or awkward collusion with other materials is foisted onto an unsuspecting arty public. Nilo Ilarde does works and presents them as he would have curated them – assemblages, installations and murals. In this case, it looks nothing more than some scroll or paper wrapped up in scroll form with strings and put inside a picture frame reminiscent of Joseph Cornell (1903-1972).

It is not difficult to see where Ilarde comes from, having been inspired by Roberto Chabet, dubbed the Father of Philippines Conceptual Art. Ilarde obtained his BFA from the University of the Philippines' College of Fine Art, majoring in Painting. He was exhibition director of the Pinaglabanan Galleries in Manila from 1984-1985. He won Commendations in the Young Arts in Asia Now, Hong Kong Art Centre, in 1980, and a winner for the Painting category in the Art Association of the Philippines competition in 1981.

ROBERT ZHAO RENHUI

b. Singapore, 1983

PRIVATE TIGER, UBIN, 2008

C-print on diasec
160cm x 107cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 10,000 – RM 18,000

*Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?
The Tyger by William Blake*

Award-Winning multimedia artist Robert Zhao Ren Hui blurs the line between fact and fiction with his concept photography in expounding new meanings, interpretations and context to known parameters. Much of his work is gleaned from feedback from his conservation biologist friend Yong Dingli. Since 2008, his pseudo museological research with a 'Nature Museum' has advanced new findings in his fictive Institute of Critical Zoologists (ICZ), which is touted as "an interdisciplinary centre dedicated to promoting critical zoological dialogue and research." When mischief or irony ends, the sad truth of conservation, the lack or abuse of it, sets off undue concern. In this work, he used cameras placed at strategic spots over a period of time at the Penang Tiger Park, and using intervening in lighting or camouflaging

to project the desired message. His pet themes are about rewilding and curbing of invasive species. He said: "Today, more tigers exist in captivity than in the wild. Conservationists have to work hard to keep invasive species from disturbing a 'natural' state."

His solos include: *A Guide to the Flora and Fauna of the World*, Centre of Contemporary Photography, Melbourne, 2015, and Primo Marella Gallery, Milan, 2014; *The Nature Collector*, ShangART, Shanghai, 2015; *Flies Prefer Yellow*, Kadist Art Foundation, San Francisco, 2014; and *Some Kind of Expedition* (Art Stage Singapore, 2012). He had also taken part in the 20th Sydney Biennale in 2016. Robert Zhao won the UOB Painting of the Year Award in 2009, apart from the National Arts Council's Young Artist Award (2010), Deutsch Bank Award in Photography (University of the Arts, London, 2011), the Sony World Photography Awards in 2010 and 2011. He received his BFA and MFA in Photography from the Camberwell College of Arts and the London College of Communication.





102

ANGKI PURBANDONO

b. Indonesia, 1971

FUNGI BABY COME!, 2009

Signed and dated
'Angki Purbandono, 2009' (lower right)
C-print on paper, unique edition
100cm x 100cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

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. Basically they are objects, sometimes Found Objects, created from a flat-bed image scanner and presented in lightboxes. In this, a naked baby doll kneels in prayer on a dirigible of filamentous fungus seemingly floating in a dark background. The incongruity of the new reality may allude to something sinister, but seeing that Angki is known for projecting more positive messages, this could be for a lark, though the aftertaste could be disturbing. An interesting fact is that fungi are more closely related to animals in their molecular phylogenetic process, than either group is to plants!

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 has 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. His work, *Miss Gorilla*, fetched RM3,068 at the Henry Butcher Oct 4, 2015 auction. He had been jailed before for a minor offence, and collaborated with some 20 inmates to create a series of works.

103

ERIK PAUHRIZI

b. Indonesia, 1981

KODOK, 2009

Oil on canvas
217cm x 145cm

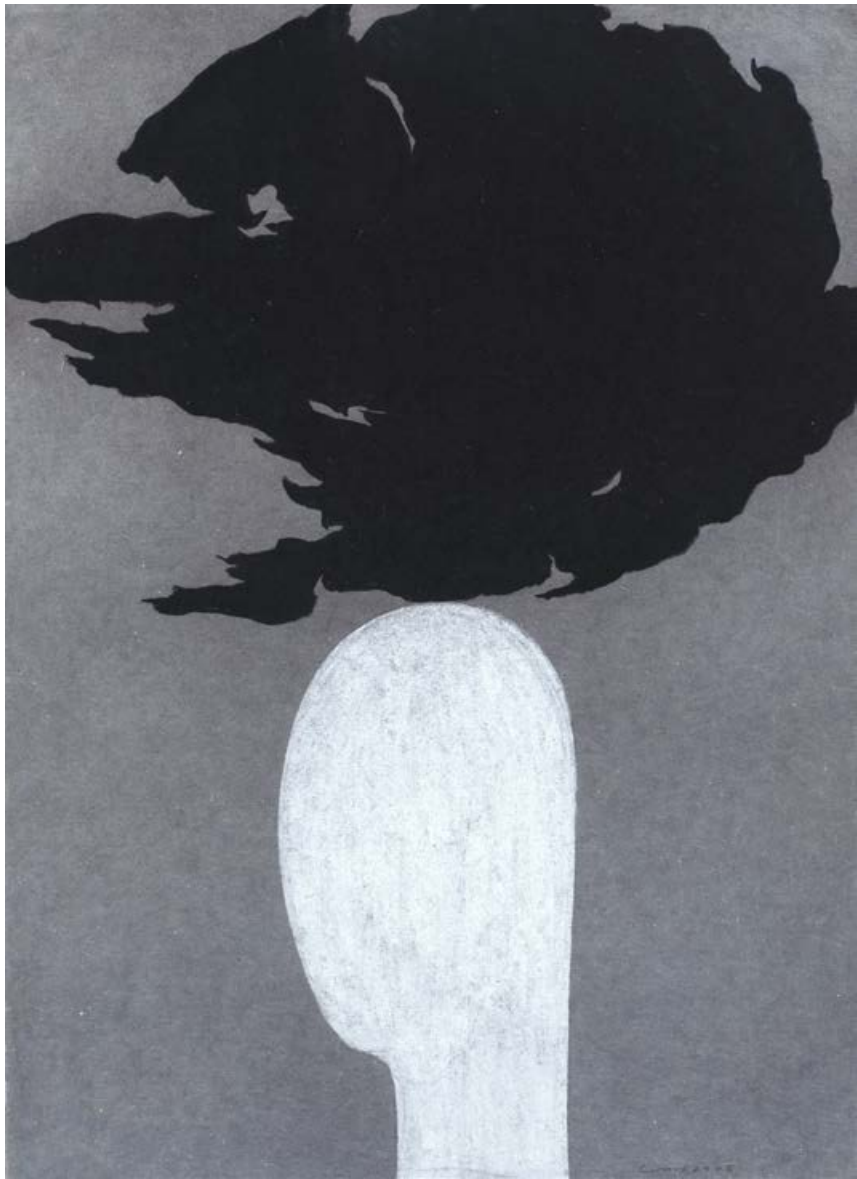
PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000



'*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*, in Chelsea.



104

NATTHAWUT SINGTHONG

b. Thailand, 1978

UNTITLED, 2005

Signed and dated (lower right)
Acrylic on paper
42cm x 30cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 600 – RM 1,000

Natthawut Singthong returns to basics playing with black, white and grey. In his Henry Butcher debut on the April 13, 2014, auction, his work, *My Love 3* (2008) sold for a RM9,520 premium. Two other works from the same series, *No. 2* (2008) sold for RM12,320 (HB November 2014) and *No. 8* (2009) for RM4,480 (HB Nov 6, 2016).

Born in Ubonratchatane in Thailand, Natthawut graduated with a Bachelor's of Fine Art (Painting) from the Chiang Mai University in Thailand in 2003, followed up with his Masters. His solos include the *Bang-Kra Thing to the Spiritual Forest and Places In Between* (Singapore, 2006), *A Black Horse in the New Moon Night* (Thailand, 2005) and *Recent Works by Natthawut Singthong* (Thailand, 2004). He was also featured in Valentine Willie Fine Art's *3 Young Contemporaries*, together with Eko Nugroho and Vincent Leong.

105

FX HARSONO

b. Indonesia, 1949

PIG OR ANGEL? SO WHAT? #2, 2002

Signed and dated
'FX Harsono 2002' (lower right)
Photo-etching on paper
35cm x 40cm; edition 7 of 20

PROVENANCE

Private collection, Indonesia.

RM 1,500 – RM 2,500



FX Harsono is a child of Indonesian Independence, being born in 1949, the year Indonesia broke free from the shackles of Dutch rule and after five years of bloody struggle. As a Chinese-Javanese, he had lived through the turmoil of Indonesia's violent past including the New Order 1996-1998, and the suppression and genocide of ethnic Chinese like the 1947-1949 massacre, and more recently the May 1998 'riots' that took the lives of more than 1,100 ethnic Chinese and led to a massive flight of people and capital. Harsono's brand of 'protest art' or Konfrontasi is in the form of paintings, prints, installations and performances. They are high on risk factor, but his message is not about retaliation or even condemnation, but a search of truth, of revelations, of setting free a suppressed memory, so that there is awareness and lessons can be taken. Like Ai Wei Wei after him, his art is one of activism.

At 68, Harsono is truly an Indonesian art legend. It comes as no surprise that he was given the Prince Claues Award and the Joseph Balestier Award (for the Freedom of Art) in Art

Stage Singapore, both in 2015. In 2014, he was honoured with the Anugerah Adhikarya Rupa. Harsono studied painting at Asri, Yogyakarta, in 1969-1974, and at the Jakarta Art Institute from 1987-1991. He lectured at the Faculty of Art and Design, Pelita Harapan University, in Tangerang, West Jaya, from 2005-2013. He had taken part in the Sydney Biennale in 2016, the 4th Moscow Biennale in 2011. He was artist in residence at the Grafisch Atelier, Amsterdam, 2002-2003, and the South Australian University in Adelaide in 1992. Some of his notable solos include *Suara (Voice)* (first solo, National Gallery Indonesia, Jakarta, 1994), *Surviving Memories* (first outside Indonesia, Vanessa Art Link in Beijing, China, 2009), *Fx Harsono: Testimonies* (Singapore Art Museum, 2010), *Writing In The Rain* (2012) and *The Chronicles of Resilience* (2016) in Tyler Rollins, New York, *Beyond Identity* (Nexus Art Gallery, Adelaide, Australia), *Gazing on Identity* (2015), ARNDT Fine Art (Gillman Barracks, Singapore, 2016). In Sept 15-Oct 7, 2017, he presented 'Memorandum of Inhumane Act No. 3' at A+ Works of Art space in Kuala Lumpur, in a double billing with Chong Kim Chiew.

JUSTIN LIM

b. Kuala Lumpur, 1983

BOAR, 2013

Signed and dated
'Justin 2013' (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 (from the exhibition, *Arcane Fantasies for the Flesh and The Sublime* at Richard Koh Fine Art in Kuala Lumpur in April-May 2013). The boar, a maligned animal in some society, 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. Justin Lim’s works touch on politics, culture and religion.

“...There is a sense of decay throughout this body of works. A lot of them (show) dead flowers, dead trees, dying birds...; an accumulation of things that used to be alive.” – Justin Lim
Life After Decay: New Start, New Works, from Justin Lim
(By Suraya Warden)

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) and *Modern Absurdity and the Superficial Abyss* (Richard Koh FA, 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). At the Henry Butcher April 2013 auction, an *Untitled* (acrylic on canvas and silkscreen print on Perspex box) sold for RM4,950.



GAN TEE SHENG

b. Johor, 1984

AUNTY AND BOY, 2010

Signed and dated 'GANTEESHENG 2010' (lower left)
Oil on canvas
120cm x 120cm

PROVENANCE
Private collection, Selangor.

Accompanied with certificate of authenticity

RM 17,000 – RM 22,000

What lies behind closed doors in houses or cramped high-rise cubicles are dark secrets locked up. For a dysfunctional family, the psychological scars can lead to something tragic later in life. The deeds of sex, desires and abuse are so dire that even the eyes of the hanging mask popped out, while the one on the floor had the eye area covered by a bra. The puddle of urine on the floor may suggest some kind of handicap in the boy cowering behind the door. The place is just unkempt and filthy with a rat running on a protruding side table.

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.



SAMSUDIN WAHAB

b. Perak, 1984

DONO'S ANGELS FALLEN FROM THE SKY
(OPERATION CAST LEAD), 2009

Signed and dated 'Samsudin 09' (lower right)
Mixed media on canvas
153cm x 183cm

PROVENANCE

Private collection, Selangor.

RM 18,000 – RM 32,000

Samsudin Wahab, or Budin, is known for his socio-political parodies of local and international events. In 'Dono's Angels Fallen From The Sky', he appropriates Indonesian Heri Dono's sculptural caricatures in his comment on the three-week armed conflict called *Operation Cast Lead* that broke out in the Gaza Strip between the Israelis and Palestinians in 2008-2009. More than a thousand people lost their lives and limbs. The aggressors were shown like a pack of wolves, the winged apocalypse reminiscent of Albrecht Durer's *Four Horsemen*. The drama of the creatures flying and abusing innovative technology is to heighten the tension.

In 2009, he won the Malaysia Emerging Artists Award and was resident-artist in 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) and took part in Art Stage Singapore. 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. Budin obtained his BFA, Majoring in Printmaking, from the Universiti ITM in 2007, and his Fine Art Diploma in 2005. He co-founded the printmaking collective, Cetak Kolektif, and is a member of Sebiji Padi Studio and SO Sound. His solos include *Enough* (Taksu Gallery, KL, 2008), *Not Enough* (Galeri Chandan, KL, 2010) and *Self-Parody* (Rimbun Dahan, 2010).





109

ISMAIL ALWI

b. Terengganu, 1987

INSIDE OUT, 2015

Signed, titled and dated on the reverse
Oil & acrylic on canvas
130cm x 163cm, diptych

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

Ismail Alwi is the master of the mock-Gothic, horror-surreal. If you have stomach, no pun intended, you'll find it a disturbing to see all the guts spilling out, apparently from a brick cell that looks like an abattoir. Central in the diptych is a horned (horny) horse snorting out the word, 'OUT.' The bull-horse seems to have taken over the role of the Skull Man, an Ismail Alwi staple. What's in, what's out, you are not keen to find out, but it's an intriguing narrative, with the only redemption, if at all, being the release of birds from the cage. Then again, it's not your tweety-pretty canary, but ugly-looking black crows. Is the artist a killjoy, or what?

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, that is the Culture and Tourism Ministry. 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 May 2017, Segaris Art Centre's *Sketchbook*.



110

ISMAIL ALWI

b. Terengganu, 1987

THE SEPARATOR, 2014

Signed and dated
'Ismail Alwi 2014' (lower right)
Acrylic on canvas
82cm x 143cm, diptych

PROVENANCE

Private collection, Selangor.

RM 7,000 – RM 10,000

You wouldn't want to mess with the demonic Skull Man, not one but two this time. Ismail Alwi's favourite scare-monger is not your ordinary joe; they have the powers to decide on the fate of humans, invariably those who are up to no good, like destroying the environment. One skull man with top hat, showing he's a cool cat and sleek trickster, has a dinosaur lower half, while the other who looks like a decrepit king with a staff scepter and a crazy castle contraption for a crown, sprouts an oak roots for his lower body. What are they deciding about and is it a dangerous game they are playing? Have a green apple, you can choose from the tray of either Skull Man. Like the refrain from Roger Miller's song, Little Green Apples, 'God didn't make little green apples. And it don't rain in Indianapolis in the summertime. And there's no such thing as Doctor Seuss. And Disneyland and Mother Goose is no nursery rhyme.' Indeed, Ismail Alwi's Skull Man is no nursery rhyme.

SABIHIS MD PANDI

b. Pahang, 1988

HOARDING, 2015

Signed and dated 'Sabihis 2015' (lower right)
Woodcut print on canvas
183cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 8,000

The finely chiselled woodblock cuts within the figures, whether he be Nature Man or the antithesis Skull Man, has become Sabihis Pandi's early trademark. A reticulated network of parallel vein-like lines flows through the figure within an anatomical framework. Into the narrative are also some mutant creatures. The Nature Man is obviously at home au naturel, but boxed within a human confine, looks awkward. There is a sense of destiny about Sabihis's works, where the characters are all placed within a pack of cards, after his own set of Tarot cards, after T.S. Eliot's 'sorceress' Madame Sosostriis, perhaps, and whose cards are used to determine the fate of a person.

Sabihis Pandi broke into the art scene in 2013 when he won the Malaysian Emerging Artists Award (MEAA) in the competition co-organised between HOM Art Trans and Galeri Chandan. In 2014, he won the Bronze Award in the

Established Artists category of the prestigious UOB Painting of the Year. He is identified with the three-man group Studio Pisang, the others being Shafiq Nordin and Hisyamuddin Abdullah and the trio were featured in an exhibition called *Attract Retract* in G13 in November 2015. His other notable group exhibitions were *Carbon Copy* (G13), *Block by Block* (Galeri Chandan), *Young Guns* (HOM Art Trans, 2017). He had taken part in the International Art Expo Malaysia Plus under G13's banner in 2014, 2016 and 2017. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called *'The Collective Young from South-east Asia'* at Mizuma Gallery, Gillman Barracks, Singapore in 2015. Sabihis graduated with a BFA, majoring in Printmaking from the Universiti ITM in 2011, after receiving his diploma at UiTM Machang, Kelantan, in 2009.



LIM KEH SOON

b. Selangor, 1980

YOU EAT ME, I EAT YOU, 2013

Signed and dated 'K. Soon 13' (lower right)
Acrylic on canvas
120cm x 100cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity

RM 6,500 – RM 10,000

There's a new game in town. It's called, '*You Eat Me, I Eat You*'. Far from being a gourmet delight, this is a battle of eating to the finish, with the eaten being finished, like a tit for tat, except that there will not be any tit to tat. But eating is not to be taken in the literal sense, but as a metaphor of greed, no matter how much 'food' the miscreant is given, he or she will want more and more. This will be more to Lim Keh Soon's type of absurd social situations with caricaturist figures.

Lim Keh Soon is one of the prime-movers behind the Findars experimental and multimedia art space, which first had its base in the Central Market annexe. He was featured in the *AbsurdCity* exhibition organised by the National Art Gallery. He graduated with a Diploma in Illustration from the Malaysian Institute of Art, Kuala Lumpur, in 2003. His works have been exhibited at Phillip Wong's gallery, ArtSeni, then at Lot 10.



KOW LEONG KIANG

b. Selangor, 1970

FACESCAPE OF BALI 12, 2015

Signed and dated
'KOW LEONG KIANG 2015' (lower left)
Oil on canvas
150cm x 120cm

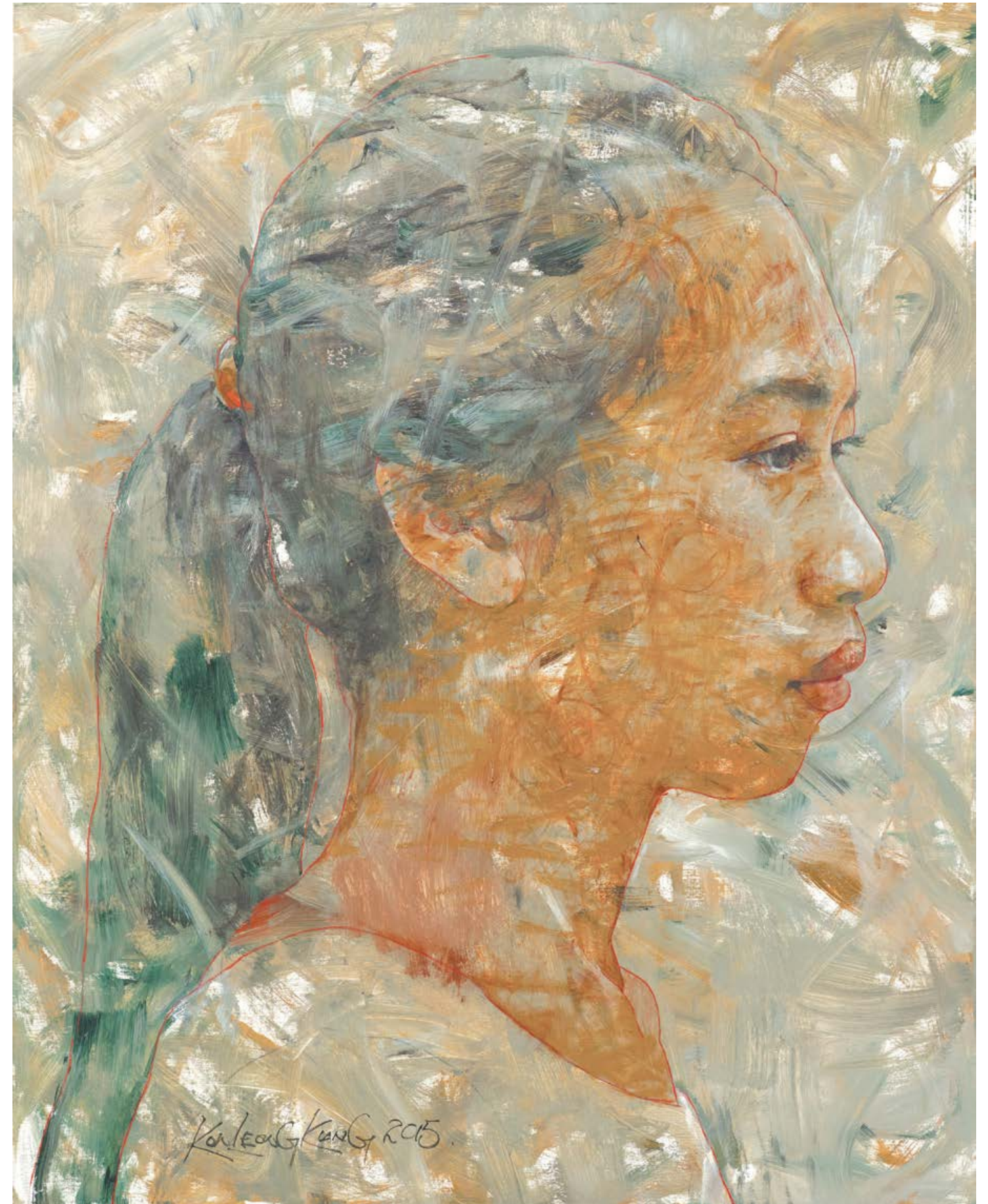
PROVENANCE

Private collection, Kuala Lumpur.

RM 32,000 – RM 45,000

A new ideal of the Balinese Girl, of modern times, must be found. Not like those with the portraiture classicism and cultural novelty circumscribed by the great Indonesian masters like Basuki Abdullah, Lee Man Fong and Trubus Sudarsono or through the foreign 'lens' of Adrien Jean Le Mayeur de Merpres, Willem Gerard Hofker, Rudolf Bonnet and Antonio Blanco. A face as a landscape of a place and as a metaphor of time and timeless. Not the dancers, heavily rouged up and looking matured beyond their years and where one can't even tell the age. Kow Leong Kiang, with the seasoned brushes of having painted portraits of little nubile girls of the East Coast of Malaysia, has captured the Balinese Girl with "bare and powerful lyricism" (in the words of curator and fellow artist, Noor Mahnun Mohamed, in her article, '*Floating World Revisited*'), "to suggest a gentler way of living" and with "each painting suffused with a warm light." With only a hairband 'accessory' for her ponytail, the Balinese Girl reveals a rustic innocence still unravaged by globalization and commercialization all around. At Bazaar Art Jakarta in 2015, he staged *Facescape of Bali II* with Sayang Artspace, Indonesia. Some more of his Balinese girls were shown in The F Klub's *Scent of Bali* exhibition at G13 Gallery, Kelana Jaya, in 2013. In Sept 27-Oct 18, 2004, he had a dual exhibition with Lui Cheng Thak called *Sojourn of Bali* at the Townhouse Gallery, Kuala Lumpur.

Kow Leong Kiang won South-east Asia's highest art accolade with the Grand Prize of the Philip Morris Asean Art Awards in 1998, for his work, *Mr Foreign Speculator, Stop Damaging Our Country*. On the national level, he won the Minor Award of the Young Contemporary Artist (Bakat Muda Sezaman) competition in 1992. He was also awarded a two-month Freeman Foundation fellowship in Vermont in 2004 apart from residences at Tembi Contemporary in Yogyakarta. Under G13 gallery, he had taken part in Art Busan (2016) and Art Formosa (June 30-July 2, 2017). His solos include *Silent Conversation* (VWFA, 2005), *Other People* (VWFA, 2007), *Intimate Collisions* (VWFA, 2010), *Soft* (Jogja Contemporary and Sangkring Art Space, 2011), *Yogya Constellation* (Tembi Contemporary, Yogyakarta, 2009), *Floating World* (VWFA, 2003), *Human* (Red Mill Gallery, Vermont, USA, 2003), *Inner Line* (Metro Fine Art, KL, 2004), *To The Sea* (Ernst & Young, Singapore, 2012) and *Blue Sarong* (Whiteways, Penang, 2013). He was commissioned for the cover of the novel (movie-novel) titled, *Mahsuri: A Legend Reborn* (Ooi Peeps Publishing, July 2016), written by Ooi Kok Chuen. Leong Kiang graduated from the now-defunct Kuala Lumpur College of Art in 1991.



TAN WEI KHENG

b. Sarawak, 1970

BERAOK LIMUN, 2011

Signed and dated
 'TAN WEI KHENG 2011' (lower right)
 Oil on canvas
 121cm x 91cm

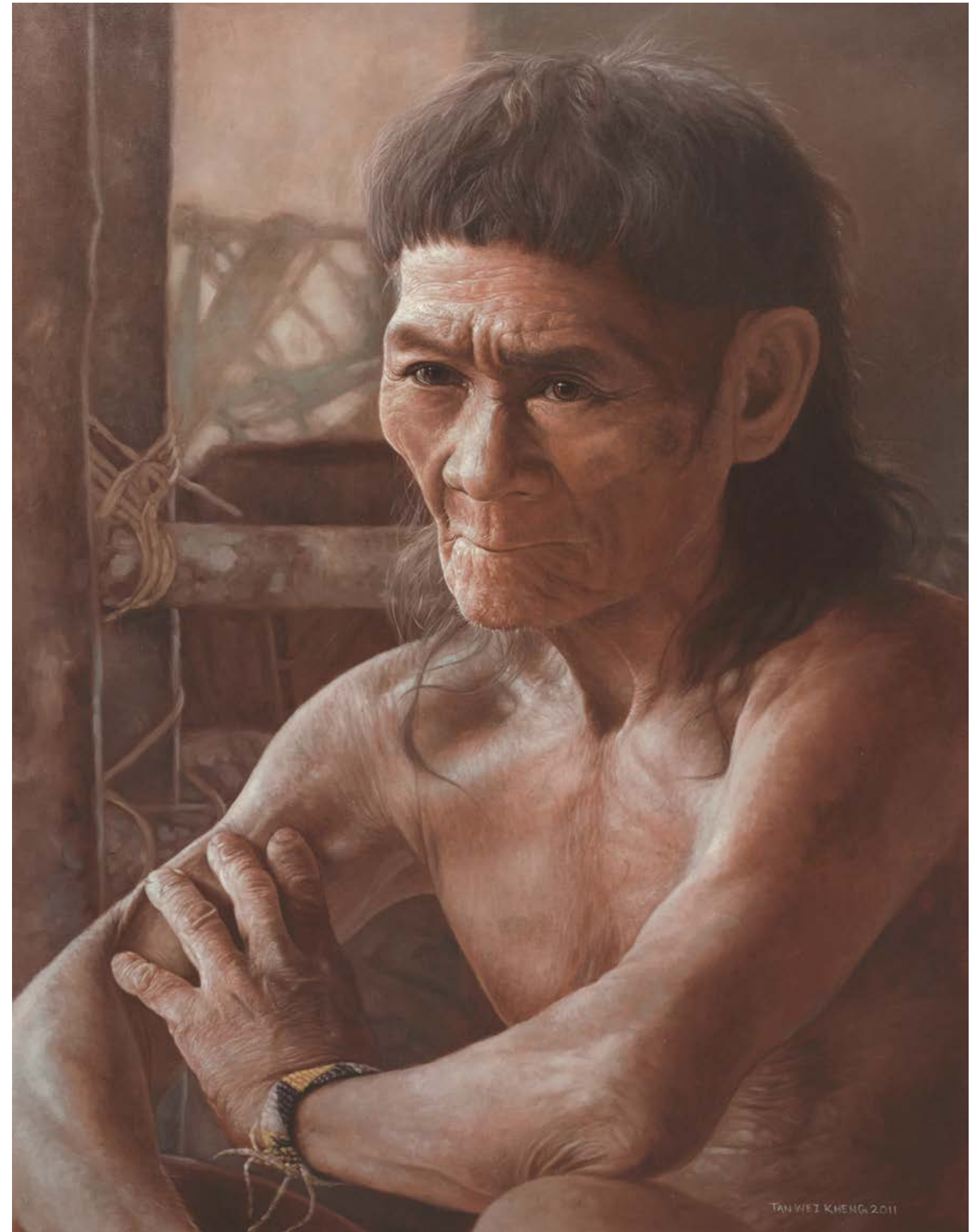
PROVENANCE

Private collection, Selangor.

RM 11,000 – RM 20,000

Tan Wei Kheng is a true modern-day Penan warrior. It is through his portfolio of portraits that one gets to know about the itinerant Penan tribes living in the jungle interiors of Sarawak. Wei Kheng makes regular visits not only to paint individual portraits – whether they be ordinary members or chiefs, men or women, adult or children – but also to take clothes, medicine, food provisions, reading and writing materials for them. Sometimes, they also help out with small infrastructural jobs. The portraits are realistic, compassion and even affectionate. The Penans are nomadic hunters who live off the natural resources of the rainforests and mountainous areas. Wei Kheng brings up the nobility of character and dignity in his detailed renditions with dramatic poses. Here, a hunter by the name of Berok Limun from Long Balau in Ulu Limbang, is caught in pensive mood as he rests in his spartan home. He first met this Penan in 2009 but painted him only in 2011.

Wei Kheng, 47, a self-taught artist from Marudi in Sarawak, originally worked as a ceramist for a commercial enterprise. When he took up painting, he found he had an aptitude for portrait-painting, and the Orang Ulu like the Kayan, Kenyah, Penan, Kelabit and Iban have been immortalised on canvas. In 2009, Wei Kheng had a sold-out exhibition called *Nostalgia of Tribal Borneo* in his first international solo foray at the Gallery Avanthay Contemporary in Zurich, Switzerland. His first solo was at the Miri Boat Club (1991), followed by Hilton Hotel Kuching (1992), Holiday Inn Miri (1993), Rihga Royal Hotel Miri (1994), Hornbill House Miri (2001), Art House Gallery Kuala Lumpur (2003), Penanga Club, Brunei (2009), Metro Fine Art, Kuala Lumpur ('Tong Tana,' 2012). In 2014, he was given a solo by Richard Koh Fine Arts in Kuala Lumpur in an exhibition called, *Art Language of the Jungle*.





115

GOH LYE HOCK

b. Kedah, 1963

MANGOSTEENS ON TABLE, 2003

Signed and dated
'LYE HOCK 03' (lower right)
Acrylic on canvas
40cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

The mangosteens (*Garcinia Mangostana*) spilling out from the bag on the table look deliciously tempting, but if the purplish rind is too hard, the tropical fruit cannot be squeezed open yet. Maybe a day more, and the edible exocarp could be heavenly: the taste is described as a sweet combination of strawberry, peach and vanilla. While some show purplish rinds, a few near the opened paper bag look overly ripe with the rind in jaded grey-brown. The artist Goh Lye Hock has contrasted the rinds well against the dull green sepals, highlighted with striated streaks of reddish brown. The mangosteen is said to be rich in antioxidants and is able to reduce cholesterol. Many might not know that this fruit originated in Indonesia. The fruits are put on top of an oblong wooden table set against a wall with cracking sepia-toned textures.

Lye Hock, who is now based in Johor, graduated from the Kuala Lumpur College of Art. He has won several awards in competitions such as *Saksi* at the National Art Gallery in 2003, and *Pemandangan Malaysia* in 1994. His first four of six solos were held at the City Art Gallery in 2005 (Kuala Lumpur and Malacca) and 2008 and 2011 in Kuala Lumpur. The others were at the New Straits Times' Balai Berita in 2002 and the Sentosa Department Store in 2000. Goh was included in the Malaysian art exhibition in Beijing in 1996, and took part in the International Art Expo Malaysia from 2012 to 2016, besides the Asian International Art Exhibition all over Asia from 1997 to 2013.



116

AHMAD ZAKII

ANWAR

b. Johor, 1955

UNTITLED, 2000

Oil on canvas
69cm x 69cm

PROVENANCE

Private collection, Singapore.

LITERATURE

Disclosure, Galeri Petronas, 2008

PINKGUY Conservation Framing
for this Lot.

RM 16,000 – RM 30,000

The vase near the edge of a classic-looking display table looks antique, but is it? How can one tell? By its material, faience, manufacturer's markings or other provenance? Are they Etruscan, Chinese, Japanese, Khmer or Dutch, or a Wedgwood? Interestingly, Ai Weiwei performed the act of '*Dropping A Han Dynasty Urn*' with some doubting if it was indeed what it was said to be, especially after Ai Weiwei had desecrating it by painting over it. But Ahmad Zakii Anwar is no iconoclast. His still-life painting is aimed at a polished finish with a harmony of the objet de vertu and the table against a smooth ash-grey wall. There were his textured sofa still-lifes and his more saucy fruit-and-object still-lifes.

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).

NG BEE

b. Selangor, 1952

IDEALIST, 2014

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

PROVENANCE
Private collection, Kuala Lumpur.

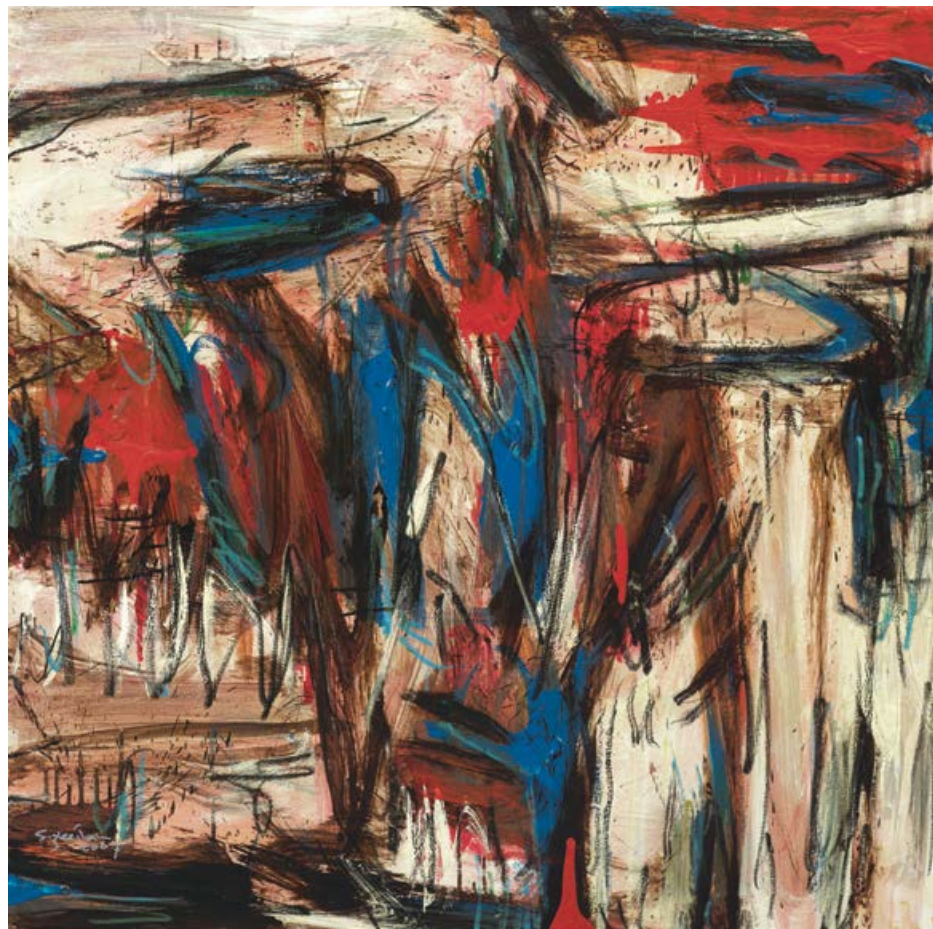
RM 8,000 – RM 14,000

Large stout head (s) looms over Ng Bee’s canvas in caricature form to hint little homilies about life, mostly about human foibles. The comment could be an ugly social trait or on political events. Instead of prominent facial features like pockmarks or pores, you get Ng Bee’s trademark of intricate network of oil-based cross-hatches, spirals and odd oval shapes within the configurations. Ng Bee must have been in a pensive mood, for this one has a positive take, about a dreamer with a positive outlook, who always moves on and goes forward despite the obstacles. Follow the heart, beat the obstacles, forget the naysayers – as it were. When tired of painting figures or figure-heads, he opts for human-like abstractions of hippopotamus and rhinoceros.

Ng Bee is better known as Mr Sasaran for the Sasaran International Art Festival that he founded in 2008 with 35 artists from nine countries taking part. Believing in the mantra,

‘Art Belongs to Everyone,’ he has put Sasaran, a sleepy fishing village in Selangor on the world map, but its unique quality is that it has the support of the whole village – fishermen, farmers, traders, schools... It now boasts of its own museum and a sculpture park besides murals and artworks all over town. Ng Bee’s early education was in the Pik Hwa School in Klang, known for producing artists. Good in art but not in studies, he enrolled at the Nanyang Academy of Fine Art in Singapore, graduating in 1976. He pursued further education at the Ecole Nationale Superieure des Beaux Arts in Paris, graduating after five years in 1979. Since his first solo at the New Straits Times’ Balai Berita called ‘Intensity, Emotion and Enigma’ in 2001, he has had several other solos including one at the Blue Space Art Centre in Ho Chi Minh City, Vietnam, in 2006.





118

SUZLEE IBRAHIM

b. Terengganu, 1967

SIRI PANGKOR – PANGKOR II, 2007

Signed and dated
'Suzlee Ibrahim 2007' (lower left)
Acrylic and oil on canvas
91cm x 91cm

PROVENANCE

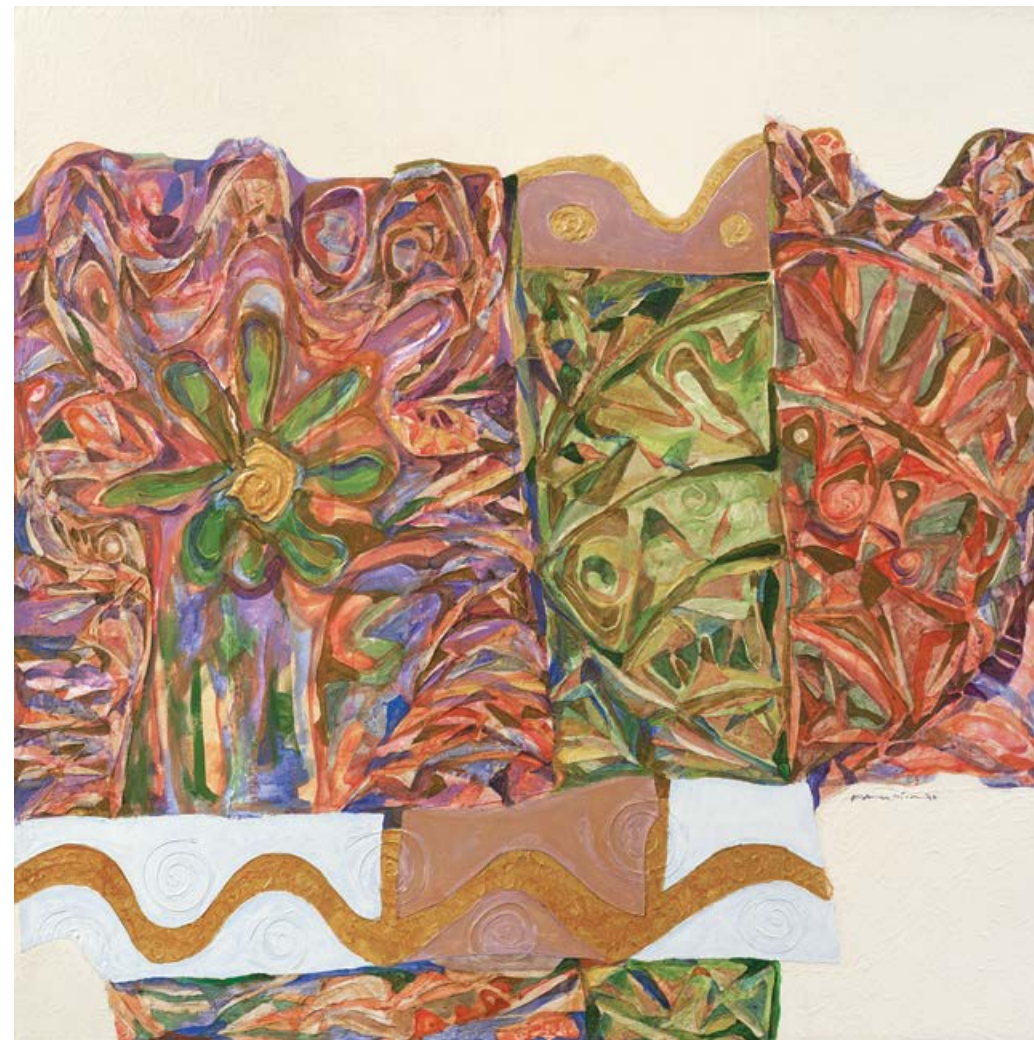
Private collection, Kelantan.

RM 9,000 – RM 16,000

All "the hurly-burly's done, the battle lost and won." (William Shakespeare, Macbeth). There's a relaxing calm about Pangkor island as the sun inexorably sets. A pall of lethargy seeps through as waning light throws shadows over trees making them look like silhouette sentinels. Even the blue seas seem to be getting murkier while the clouds are soaked in darkening orangey-reddish hues. Everything looks like the Coleridgean ode, "as idle as a painted ship upon a painted ocean." A breeze gently blows some life into the inanimate objects and trees, as it lulls the people to go to bed...For a sunset scene, this work takes an unusual vertical format, hinting at a restricted view instead of a panorama. A finishing of oil helps 'dull' the predominant acrylics.

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 a senior lecturer 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).



119

FAUZIN MUSTAFA

b. Perak, 1966

SEMANGAT BUMI SERIES XI, 1994

Signed and dated (lower right)
Mixed media on canvas
152cm x 152cm

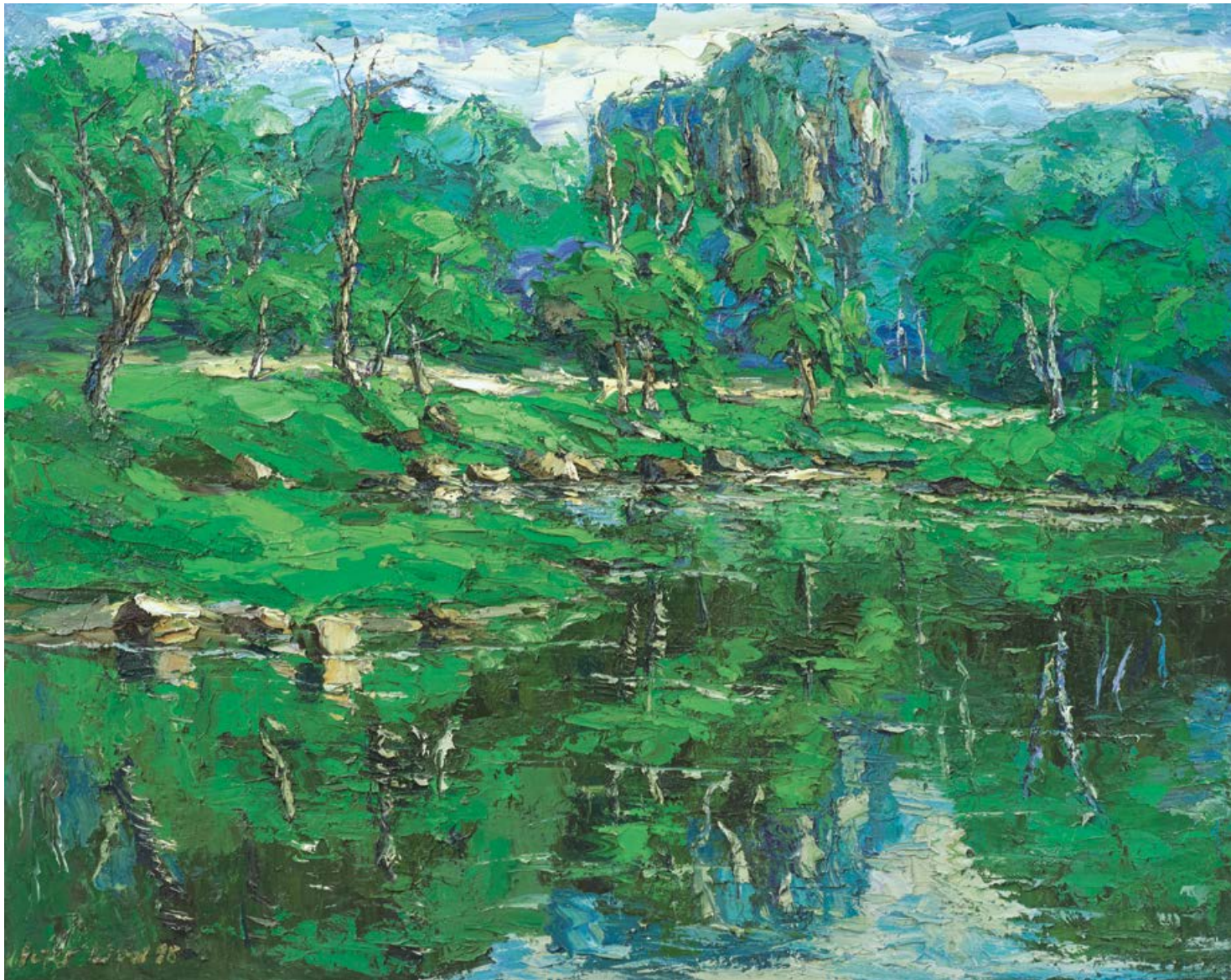
PROVENANCE

Private collection, Selangor.

RM 17,000 – RM 30,000

Thick impastoed configurations characterize Fauzin Mustafa's works at this time. *Semangat Bumi Series*, coming just before the *Lost Horizon Series*, treads the same path about the beauty of Nature which could turn ferociously ugly in seconds if steps are not taken to preserve the natural environment. Fauzin plays with Shaped Canvas ala Frank Stella and surface tensions, usually monochromatic or with floral designs. A work from the *Lost Horizon Series* (1996) measuring 183cm x 183cm sold at the Henry Butcher April 23, 2017, auction for a premium of RM39,200. This work was featured in Fauzin's first solo, *Dari Bumi Ke Bumi*, at the National Art Gallery's Creative Centre, Kuala Lumpur.

Fauzin won the Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition in 1988. He picked up the Minor Award (Painting) in the Salon Malaysia in 1991, 3rd Prize in the Philip Morris Asean Art Award – Malaysia (1994), 2nd Prize for the Mekarcitra competition at Galeri Shah Alam (2007), and the Major Award in the IMC mural painting at National Art Gallery (2010). He took part in the Asian Art Biennale in Bangladesh (2001) and the New Art from Southeast Asia in Fukuoka Art Museum in Japan (1992). A full time artist since 2008, Fauzin was Media Prima's head of Set Design, Make-up and Wardrobe (2000-2008), senior art director (1998-2000), and art director for TV3 (1990-1998). In 1996, he won Best Set Design for TV3 Screen Awards. He graduated with a MFA (2010) and a BFA (1988) from the University ITM. His latest solo, *Life Between The Dots*, at Core Design Gallery, Selangor, this year.



120

PETER LIEW

b. Perak, 1955

UNTITLED, 1998

Signed and dated
'Peter Liew 98' (lower left)
Oil on canvas
120cm x 150cm

PROVENANCE

Private collection, Selangor.

RM 15,000 – RM 25,000

Templer Park is a favourite landscape subject for Peter Liew in his early days. Just 30 minutes' drive out of the Kuala Lumpur city centre, park is surrounded by jungle and the Templer's Golf Course. Bukit Takun, a limestone outcrop sitting on a granite base (Pussey Key) with a cliff standing 300m tall, is used for abseiling and rock-climbing, while the area is a spot for jungle trekking and bird-watching. Nearby are the Kanching Waterfalls and the Rainforest Retreat sanctuary. Under azure-blue skies, the light exudes crisp reflection on the water's edge with just the right shadows in areas of the trees and grass ledge.

Peter Liew has been called the '*Poet of the Panorama*' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urbanscapes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the International Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997.



121

YUSOF MAJID

b. London, 1970

SAND CASTLES FOR GEORGE, 2013

Signed and dated 'Y. Majid 2013' (lower right)
Oil on canvas
76cm x 153cm

PROVENANCE

Private collection, Selangor.

RM 7,000 – RM 12,000

'It's a strange, strange world we live in, Master Jack,' so goes the refrain of a 1968 song, Master Jack, by Four Jacks And A Jill. It's definitely a strange world to be on a beach studded with three furnace-like sand castles spewing smoke with the one on the right blasting out something to the sky. But the Lilliputian figures just saunter around oblivious to these monstrous structures on the wide expanse of the beach with the tiny strip of sea looking like a horizon. Maybe, the structures represent something fearsome, a bogeyman, lodged in his childhood memories. The sky is also getting cloudy, but whether it is meant to be ominous or just a sudden change of the weather, one never knows. Yes, it's a strange, strange world we live in, Master Yusof Majid, the artist who is known for his wry humour and quirky situations in his paintings. This work is around the time of his Peninsular Series, his ninth solo exhibition, which was actually inspired by specific places in Malaysia.

For the first 27 years of his life, the British-born Yusof Majid had been domiciled in Britain. He graduated with a BFA from The Chelsea School of Art in London in 1991, and a Master's in 1993. He moved back to Malaysia for good in 1995, and started exhibiting first at Valentine Willie Fine Art before starting his own gallery, Darling Muse, and then Pace, which has been changed to Nadine Fine Art. But his first solo was held at the Municipal Hall in Bergerac in France.

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

THE GREAT WALLPAPER SERIES, 2009

Signed and dated 'ahmad shukri 2009' (lower right)
Mixed media on canvas
170cm x 196cm

PROVENANCE

Private collection, Selangor.

LITERATURE

Golden Gate (Ahmad Shukri Mohamed)
(Pace Gallery, Petaling Jaya, 2012)

RM 38,000 – RM 60,000

In the catalogue of Ahmad Shukri Mohamed’s *Golden Gate* exhibition at Pace Gallery (now Nadine Fine Art), gallerist Yusof Majid, himself an artist of note, wrote: “Shukri is without doubt one of the most interesting and relevant contemporary artists in Malaysia today.” One of the founding members of the cult Matahati artist’s cooperative, Shukri has been consistently creating awareness of the environment and the balance with other living entities like insects and animals through his inimitable works. *The Great Wallpaper Series*, like a magical fantasy forests of James Cameron’s 2009 movie, *Avatar*, is part of the *Golden Gate* works, and it is interesting how Haji Ayman Ahwal (1940-2011) in his article, ‘Pilgrimage to the Garden’ posits Shukri’s ‘landscapist’ works in the nomenclature of the Islamic hierarchy of revelation, how man relates “his own destiny to the cosmos from the beginning of creation...” Ayman mentions that Man’s spiritual salvation lies at the conservation of Nature, and how “continued insouciance of this awareness will result in the destruction not only of man’s environment, but also of man himself.” And he quoted Sayyed Hossain Nasr: “It is nature as Allah’s primordial creation that will have the final say.”

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, Sept 27 to Oct 13, 2017). The exhibition, *Warning: Tapir Crossing*, marked the opening of the Patisatu gallery and studio in 2009.



AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

UNTITLED, 2008

Signed and dated 'ahmad shukri 2008' (lower left)

Mixed media on canvas

122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 18,000 – RM 30,000

The division between Man and Nature will only get more acute with globalization and more advanced technology. Man, as the super species in the hierarchy of life, the *Urbemensch* as it were, holds the key towards keeping the fragile ecological balance, where all the stakeholders are interdependent on one another. Division between man and nature, big or small, shown here by the symbolic printed images of strong men and horses. How things would play out is not an equation of '1+1=2' but a play of variables. There is also the pertinent question of letting Nature take its course, or human intervention apparently to forestall natural calamities. Still, Man has much to do by curbing the excesses of deforestation, development encroachment, pollution, waste disposal including nuclear.

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,

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CHEONG LAITONG

b. China, 1932

UNTITLED, 1969

Signed and dated 'Laitong 69' (lower right)
Acrylic on board
80cm x 121cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

Imagining Identities: Narratives In Malaysian Art, Volume 1
(Rogue Art, 2012)
Modern Artists Of Malaysia (Dewan Bahasa dan Pustaka,
1983, T.K. Sabapathy and Redza Piyadasa)
Cheong Lai-tong: 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70
(NN Gallery, 2006)

RM 34,000 – RM 60,000

The significance of this *Untitled* work by Cheong Laitong, one of the precocious stars of the Wednesday Art Group, was that it was shown in a solo exhibition held at architect-gallerist Chen Voon Fee's Gallery 11, now defunct, in Kuala Lumpur. "The exhibition opened at Gallery 11 on May 13, 1969, at 3pm. At 7pm, the racial riot started," recalled Cheong, who had two previous solos, in 1966 and 1968. A solo exhibition by Latiff Mohidin immediately followed after this group show. But unlike the internecine racial strife that followed, Cheong's work of an imaginary landscape is one of phlegmatic calm with a centrifugal bloc of interest demarcated by two coloured spheres, the darker one in the bottom half. Streaky lines protruding from it signals a transgression of space. In *Modern Artists of Malaysia* (Dewan Bahasa dan Pustaka, 1983), Redza Piyadasa commented on the "transference of calligraphic techniques into the medium of oil painting" in a 1965 work, *Life, Public and Private*.

Cheong Laitong emerged from the Wednesday Art Group founded by Peter Harris in 1952, and was made its president. He took part in the USIS Exchange scholarship at the Skowhegan School of Art in the United States in 1960, which was followed by a stint at the LCC Central Art School in London in 1961. But his work at Rothmans of Pall Mall (Malaysia) first as creative director (1963-1992) and then regional creative director of its Asia-Pacific region (1992-1995) saw a hiatus until his 1981 comeback solo at Universiti Malaya. It was another decade before he became active again – Galeri Wan (1991 and 1995), and NN Gallery (1998). His biggest achievements were his winning 1st Prize in oil and acrylic in the Salon Malaysia in 1969 and 1979. He won a major award in the Hong Kong & Shanghai Bank mural competition in 1962. He was included in major Malaysian exhibitions abroad including the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st Triennial of Contemporary World Art, New Delhi (1968); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970).



AWANG DAMIT AHMAD

b. Sabah, 1956

EOC SERIES, 1988

Signed and dated 'Damit 88' (lower right)
Acrylic on canvas
137cm x 114cm

PROVENANCE

Private collection, Selangor.

RM 75,000 – RM 130,000

It can be an ill wind that blows no good with the *Northerly Winds (Iraga)* sweeping China towards Sabah. This must have been one of the more colourful *Essence of Culture (EOC, or Intipati Budaya)* series, and light, with a distinctly triangular core and bifurcating protrusions. Blue, red with dried green and a grey backdrop in the right half, the bottom left half whitish. If you don't know the artist Awang Damit Ahmad's oeuvre better, you would say, it's happy. Which it is. Of course, happiness is relative, couched with all the unknown sometimes dark sentiments that could have clouded it earlier. But if you were sadomachistically looking for the tinge of sadness in the work, you won't be disappointed. Therein lies the rub.

The *EOC* is the works that launches Awang Damit's career, yet it took some time and a few more series for the public to latch on to it. It represents the artist's world-view about Man and Nature and life, about the need to strike a balance between the survival and sustenance, between beliefs and obstacles. This was about the struggles of the farmers and

the fishermen in the Kuala Penyu community in poverty-stricken part of Sabah which he grew up in. The *EOC* series lies between 1985-1995 (some said 1996). A relatively late starter in art, at the age of 27, Awang Damit studied for his BFA at the Universiti ITM, winning the Best Student Award in 1983. He was selected for the major Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988, with all the Who's Who in Malaysian Art. In 1988, he won the 2nd Prize in the Malaysian Bank Association art competition. He obtained his Master's in Fine Art at the Catholic University in Washington DC, United States, 1989-1990. He won Malaysia's biggest art prize, the 1st Prize in the Salon Malaysia III organised by the National Art Gallery, Kuala Lumpur, for his work, *Nyanyian Petani Gunung* (now in Petronas Collection).

REFERENCE

Awang Damit Ahmad 1985-2015: bioRETRO (Pantau IRAGA, 2015)



YUSOF GHANI

b. Johor, 1950

TOPENG SERI SUKANDI II, 1998

Signed 'Yusof Ghani' (lower right)
Mixed media on canvas mounted on board
122cm x 94cm

PROVENANCE

Private collection, Selangor.

RM 26,000 – RM 40,000

There is something familiar about Yusof Ghani's Topeng, whether first or second. This 1998 Siri Sukandi II is from the first. The nose is often large and elongated, reminiscent of Pablo Picasso's Boisgeloup sculptures. Otherwise, it's plain primitive, raw and mystical from the tribal masks Yusof Ghani saw in museums, longhouses and antique shops in his two different trips to Sarawak in 1988 and 1991, and was fascinated by the Kenyah and Kayan mask (hudoq) ritual. A trip to South Africa with her repertoire of more grotesque masks adds to his visual research. There is also those aboriginal masks of Mahmeri (Carey Island) and the Jah Hut (Pahang). Masks are 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. The highest price fetched for a Topeng Series in the Henry Butcher auction is RM90,176 premium for his Untang Anting (192cm x 155cm, 1995) in the October 2015 auction.

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 on Sept 21-Oct 1, 2016. In April 3-7, 2017, Yusof Ghani made his London debut with an exhibition, Segerak VI – Transcendent Figures, at the Asia House.



NIK ZAINAL ABIDIN

b. Kelantan, 1933 – d. Kuala Lumpur, 1993

UNTITLED, 1969

Signed and dated (top right)
Watercolour on paper
67cm x 30cm

PROVENANCE

Private collection, Australia.

RM 14,000 – RM 24,000

The war drums have sounded, and all seem girded up for war: the forces of good led by Rama against the evil demon, Rawana, after Rama's wife, Sita, was rescued, in the Hindu epic Ramayana. Whereas a spear or a bow-and-arrow is used in the Indian mythical saga, the adapted Malay version with generous doses of Thai influence, is a long keris. A pugree (conical headgear) with a sharp totem worn by the warriors is a badge of honour and stature. The figures with large bracelets in their arms are wedged against a large pohon hayat or tree of life.

Nik Zainal Abidin, who followed his dalang (puppeteer) father across Kelantan in wayang kulit performances when he was young, was arguably the first to adapt the wayang kulit myths and folklore into fine art. It's interesting that fellow artist Patrick Ng Kah Onn (1932-1989), in his thesis for the Hammersmith College of Art & Design in London, had classified Nik Zainal Abidin in the "primitive mould" together with Australia's Albert Namatjira and France's La Dounier Rousseau. His repertoire also included tales from the Mahabharata and the Hikayat Panji. He worked as a set designer for RTM in the 1960s until his retirement in 1988. He is known for his design of the Kunci Ibu Kota, the cokmar (royal mace) and the royal throne for the Yang di-Pertuan Agong in 1960. And who could forget his mosaic glass mural done in 1962 for the West Wing of Muzium Negara. He was a member of the Wednesday Art Group and showed promise when he won the 1st Prize in the Joy of Living exhibition in 1964. In 1970, he was selected for a German cultural tour and took part in the World Expo in Osaka, Japan.



KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1987

Signed and dated 'Khalil Ibrahim 87' (lower right)
Acrylic on canvas
90cm x 120cm

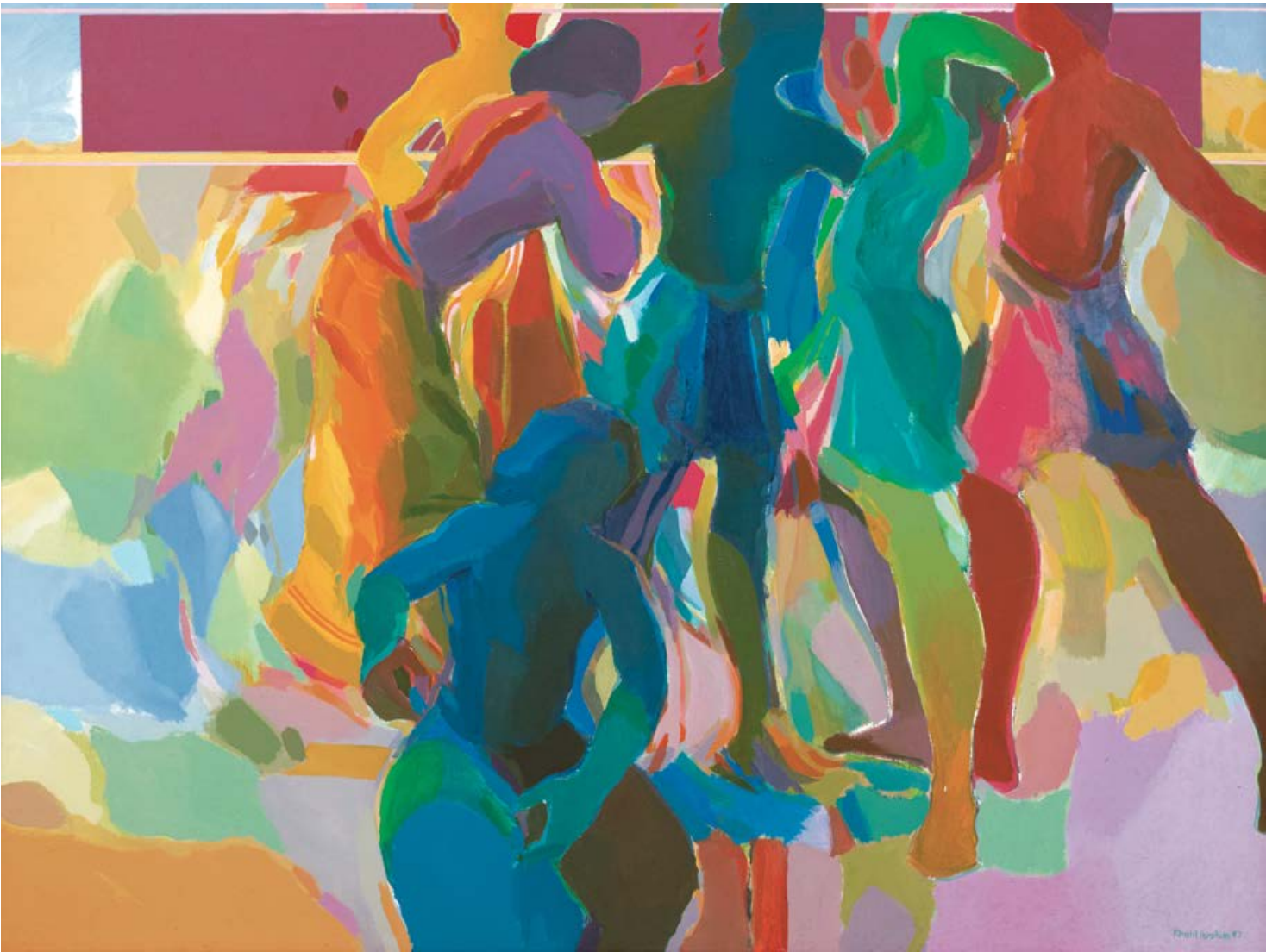
PROVENANCE
Private collection, United States.

Accompanied with certificate of authenticity

RM 45,000 – RM 75,000

Is what looks like a girl preening her hair facing left in the picture, actually and unusually, fully clothed, and in a dress some more? In this genre using varied colour tones and shades with or without geometric backdrops, Khalil Ibrahim often paints half-naked or even conceivably 'naked' figures of men and women working in tandem on the beach front, especially after the fishermen have come back from sea. Apart from the more prominent standing figures, others are nebulously shown sitting around.

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. But a stroke in 2012 had put a brake to his career. 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' at the KL Art Space, Petaling Jaya (2015), and 'Khalil Ibrahim: A Continued Dialogue,' at Galeri Petronas in 2004.



KHALIL IBRAHIM

b. Kelantan, 1934

RECLINING NUDE, 1964

Signed and dated 'Khalil Ibrahim 64' (lower right)
Oil on canvas
84cm x 88cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity

RM 30,000 – RM 50,000

It may well be the Malay version of the 'Reclining Maya' but for Khalil Ibrahim, this work is significant on many counts. For an accidental artist in backwaters Temerloh, Pahang, more used to watercolours – the only affordable medium to him then to be transplanted into England, where he was studying at the St Martin's School of Art (on Pahang Government scholarship), Khalil had experimented and explored the nude (Culture Shock?) in a new 'Pop' and contemporary treatment and setting. This could have to do with the Malay-Muslim 'kehalusan' (grace/refinement) but at this time, 1964, Khalil was experimenting with abstract in a novel way (See his Deconstruction), he was well trained and his technique had shown maturity since he set foot in London in September 1959. The female nude, face just a brushstroke and half-covered and with ample breasts, takes up the central space right across, and is rendered with subdued tonal qualities. She seems placed on a 'divan' of beach rock. A lone slightly slouching long-haired figure of indeterminant sex is looking out, apparently at the sea with the small triangular blue strip on the top right.

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. But a stroke in 2012 had put a brake to his career. 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' at the KL Art Space, Petaling Jaya (2015), and 'Khalil Ibrahim: A Continued Dialogue,' at Galeri Petronas in 2004.



MOHD HOESSEIN ENAS, DATO'

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

PORTRAIT OF A NUDE, 1977

Signed and dated 'HOESSEIN 77' (lower right)
Oil on canvas
60cm x 49cm

PROVENANCE

Private collection, Kuala Lumpur.

ILLUSTRATED

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

RM 30,000 – RM 55,000

Dato Hoessein Enas rarely used the titillating word, nude, except maybe in this one. Still, he practised discretion when painting women in provocative poses, unlike his Indonesian mentor Basuki Abdullah (1915-1993). There were two nude drawing, both dated from 1954, which were shown in a dedicated exhibition at Ilham Gallery in Kuala Lumpur in December 2015, but they were fairly tame. In this work, the subject is shown half-naked but when it comes to the crucial part, it is camouflaged with a cotton-wool mist of white and by the long black tresses streaking down her left shoulder. The woman, with well-penciled eyebrows, looks away in a flush of modesty, and it is her melancholy beady eyes that rivets the viewer's attention rather than to look for signs of immodesty. Indeed, Hoessein had done more racy works like Memory – 24 Years and Now (1990), Oh, Yes (1986), Never More (1992) and of course, his Morning Mist series of bathers, of which No. 4 (1991-1992) still holds his auction record of RM198,000, set in the Henry Butcher auction in 2011.

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 of 56 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).



PATRICK NG KAH ONN

b. Kuala Lumpur, 1932 – d. London, 1989

THE DANCER, 1964

Signed and dated (top right)
Oil on masonite board
90cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

LITERATURE

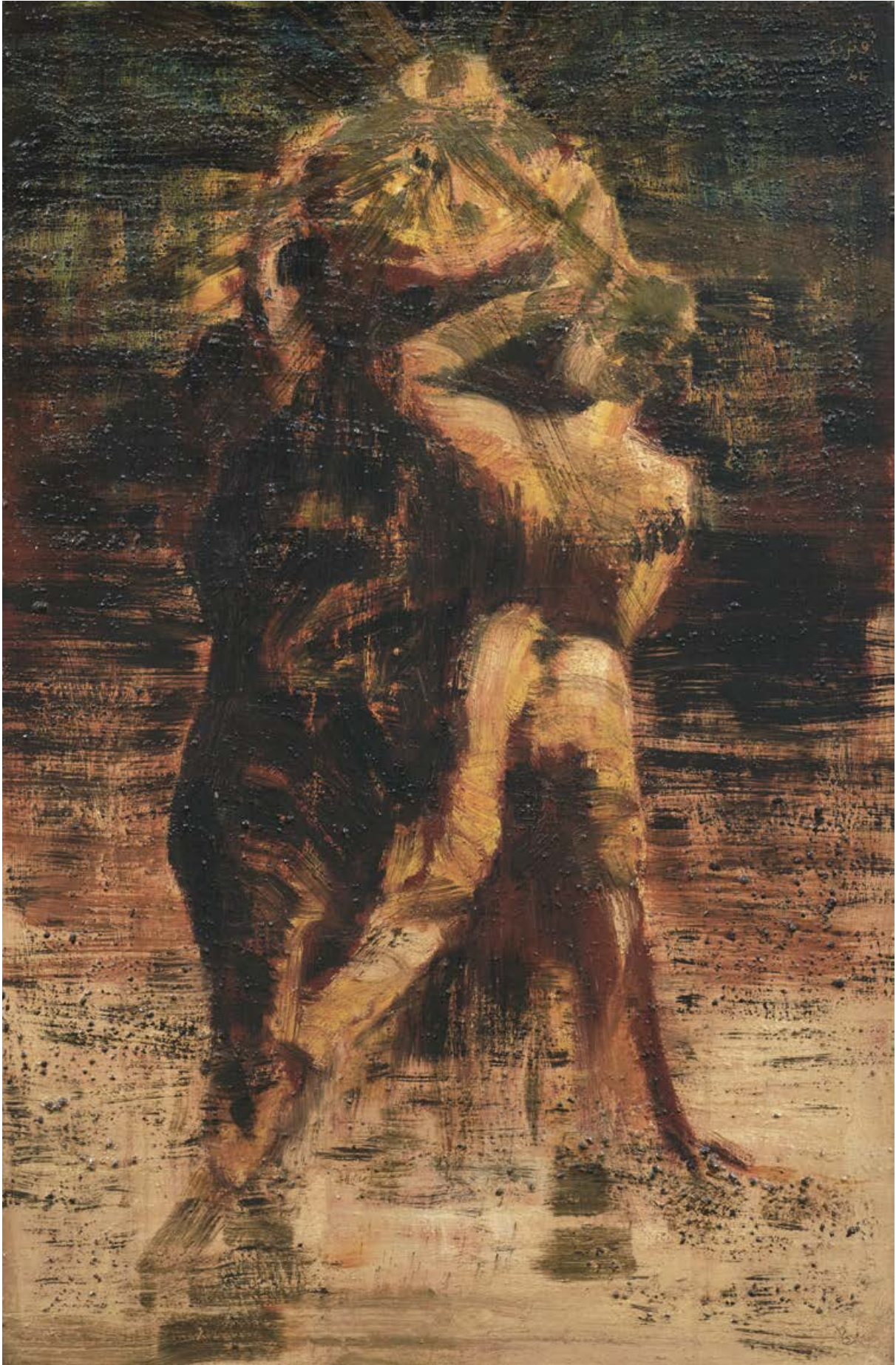
Fabric And The Fabrication Of A Queer Narrative (The Batik Paintings Of Patrick Ng Kah Onn) Dr. Simon Soon (*Intersections: Gender And Sexuality In Asia And The Pacific*, Issue 38, August 2015)
Modern Artists Of Malaysia (Dewan Bahasa dan Pustaka, 1983)

RM 70,000 – RM 120,000

An unusual work for the artist and for the time it was painted in 1964, and for its semi-abstract approach, it was probably done for decorum and with camouflage. A lithe figure, back to viewer, in the forefront, is wedged against a dark ambiguous blob which could represent one or two figures, presumably larger, or even one in animal costume in some kind of ritual dance. Under a faint light emanating from top, the figures could be dancing in unison or involved in some kind of ritualistic gestures. Sparing broken smudges from the horizontal sweep of black in the lower background offer a fascinating contrast to the denser dark hues in the top half. Patrick Ng Kah Onn is best remembered for the 1959 oil on board, *Spirit Of The Earth, Sky And Water*, an iconic masterpiece in Malaysian art. This seemingly matured composition suggests it might have been done when Patrick Ng had already enrolled at the Hammersmith College in London in 1964, under a Sino-British scholarship. Patrick Ng was one of the superstars in the informal art coterie, Wednesday Art Group, founded in 1952 by his mentor Peter Harris (1923-2009). He furthered his studies at Wimbledon and Southlands College of Art (1966-1968), majoring in Fine Art and Textiles. After his studies, he stayed put in England

and taught at his alma mater until 1972. Noteworthy is Dr Simon Soon’s comments on Patrick Ng’s nudes of “brown bodies” (Frank Sullivan, a.k.a. Chermin’s words) albeit in batik paintings in his paper, *Fabric and the Fabrication of a Queer Narrative (The Batik Paintings of Patrick Ng Kah Onn)*: The nude bodies of Patrick Ng’s paintings are shaded to suggest volumetric space, perhaps drawing on the conventions of European figuration.”

In Patrick Ng’s first solo at the Kuala Lumpur British Council in March 1963, he showed 50 watercolours, pastels, wax, charcoal and Indian ink, works. They were influenced by Indian masters M.F. Hussain and Jamini Roy from his visit to India in January the same year. He won the top prize of RM3,000 in an art competition in Manila, the Philippines, with his work, *Batik Malaysia*. Patrick Ng, who died of liver cancer in London in 1989, is believed to have returned for a short visit to Malaysia only once, in 1970. In an interview with Ooi Kok Chuen, Peter Cocquerel said that Patrick Ng later developed a passion for music, opera and films. He said: “He changed from painting towards music and the moving image.”



MOHD HOESSEIN ENAS, DATO'

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

DEATH OF TIN MINING (PUCHONG TRAGEDY), 1985

Signed and dated (lower left)

Mixed media on canvas

116cm x 75cm

PROVENANCE

Private collection, Selangor.

ILLUSTRATED

Eight Pioneers Of Malaysian Art

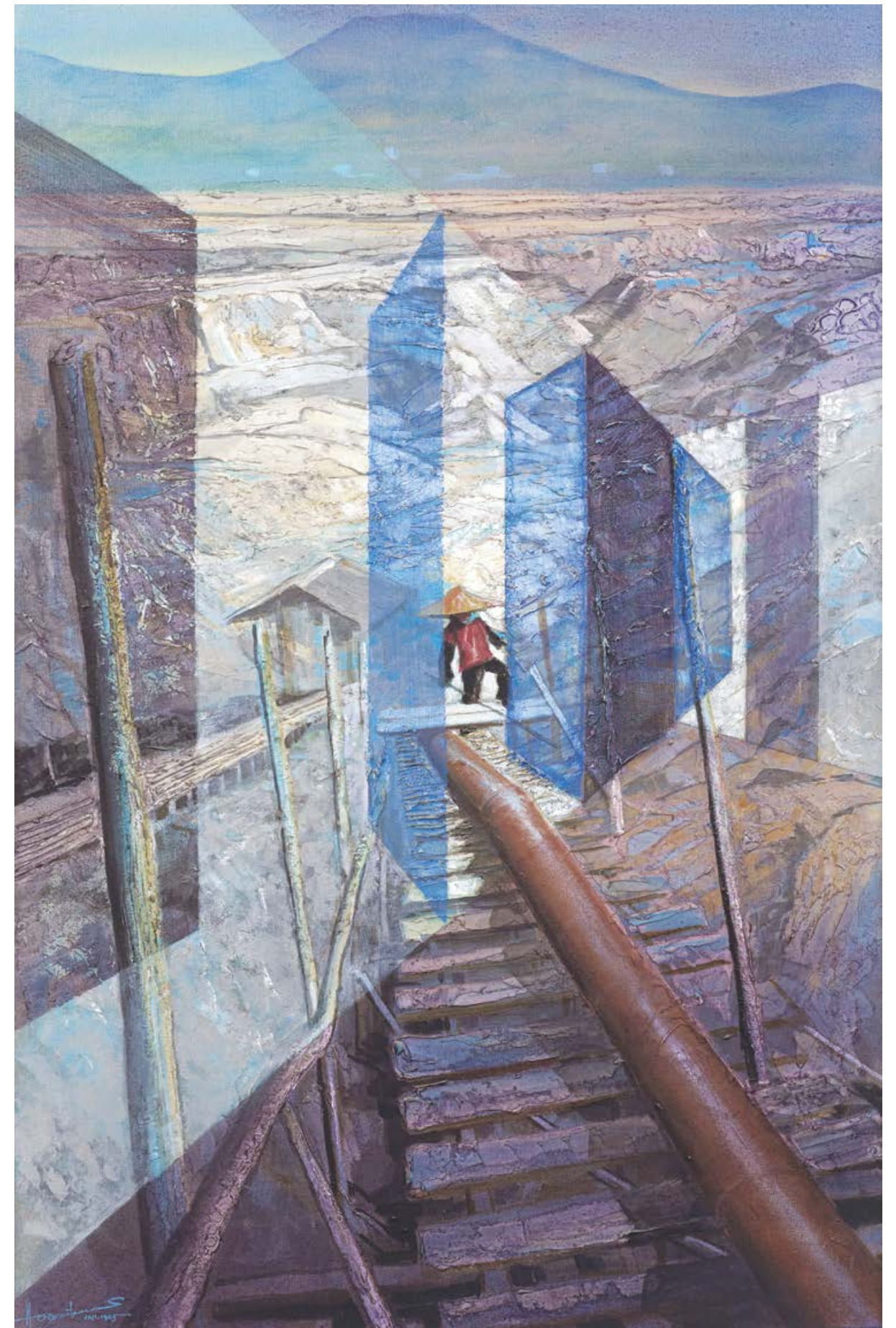
(Penang State Museum & Art Gallery, 2013, page 211)

RM 50,000 – RM 90,000

The Bee Gees song, New York Mining Disaster 1941, would have been an apt dirge to go with this painting by Dato' Hoessein Enas. What was it about the Puchong tin-mining tragedy in 1984 that moved Hoessein, injured to portraiture and a royal artist at that, to paint about the landslide that caused the open-cast tin-mining Dredge No. 5 to collapse and took 13 lives? When the tin-mining licences expired in 1985, the Selangor State Government started embarking on a massive commercial and residential development. Hoessein had done a much earlier painting of a Samsui woman balancing construction materials up a rickety plank. The Hakka Samsui woman, now no more, were used to the dangers of their tough job. They had sworn to celibacy and lived frugally but often saved a tidy sum for their 'retirement'. But Hoessein had given this work a contemporary treatment with a prismatic

filter, showing a worker on the wobbly walking plank with a massive pipe alongside all set at a precarious height.

Indonesian-born Hoessein Enas founded the Angkatan Pelukis Semenanjung (later SeMalaysia), based on a similar society he formed in Indonesia. He was granted Malaysian citizenship in 1956. The then Sultan of Selangor made him 'royal' portrait painter in May 1990 and awarded him the Dato' title in March 1991. Hoessein is noted for his Shell commissioned paintings of 56 called The Malaysians in 1956, and was given a Retrospective by the National Art Gallery in 1966. His awards include fellowships from Unesco (1960) and the United States (1968), an Asia Foundation grant (1960) and the Colombo Plan (1968).



TAJUDDIN ISMAIL, DATO’

b. Negeri Sembilan, 1949

GRIDSCAPE III, 1988

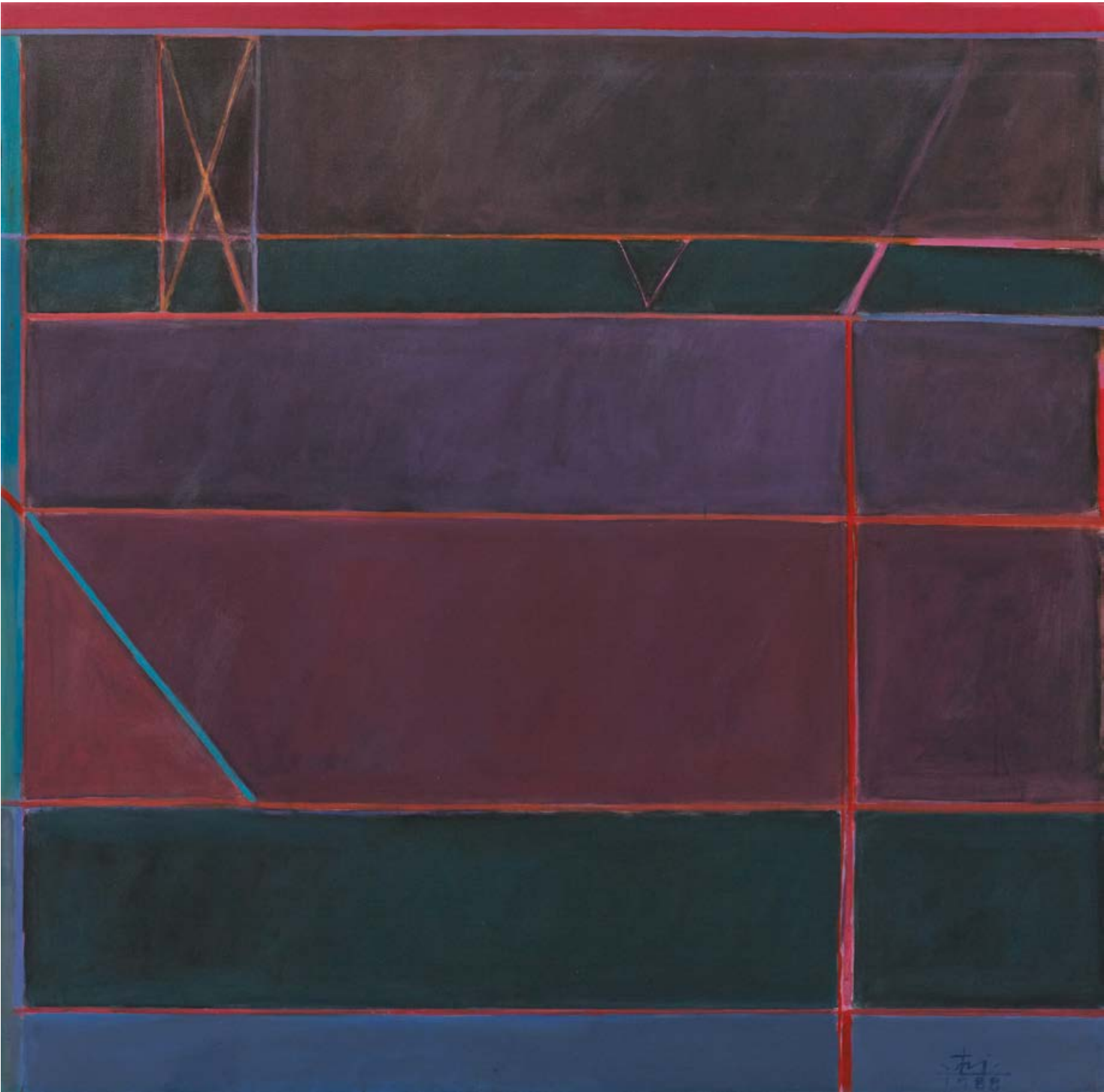
Signed and dated ‘Taj 1988’ (lower right)
Oil on canvas
122cm x 122cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 30,000 – RM 50,000

Dato Tajuddin Ismail's Gridscapes III, in sleep-inducing sombre colour bands, has demarcating thin strips horizontally, vertically and diagonally. The lines traverse seven unequal tiers, constricting the vision and making the space ambiguous, and fostering a sense of contemplation. This work is from Tajuddin’s Innerspace solo exhibition held at the Australian High Commission in Kuala Lumpur in 1991. The series is inspired by grid-like structural composition with dark muted hues in subtle shades and values. As he explained: “The saturated coloured lines and stripes contrasted strongly with the planar horizontal bands creating spatial tension and depth without the use of conventional perspectives.”

Tajuddin’s firm sense of graphic design and Architecture was latent, which is unsurprising as he was trained in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and did post-graduate Interior Architecture at the Pratt Institute in New York (1979-1981). This was after his studies at the Mara Institute of Technology in Shah Alam in 1969-1973. A Fulbright research fellow in 1987, he won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994. After retiring as associate professor of Fine Art and Interior Architecture at Universiti ITM, he became associate professor and academic adviser in the Fine Art Department in Sunway University, Petaling Jaya.



ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, 1995

Signed and dated 'Zulkifli Yusoff 95' (lower right)
Acrylic on canvas
145cm x 145cm

PROVENANCE

Private collection, Selangor.

RM 40,000 – RM 60,000

POWER, whether it be in the hands of the Executive or in feudal times, the royalty, is all about might and coercion. Therefore, in this work by Zulkifli Yusoff, showing menacing standing figures with all the accoutrements and with the military weaponry. In defence or in attack, it is something ingrained in man's animalist nature of opportunity and subjugation since ancient times. The stump wooden stumps caricaturised as warriors recall somewhat Tengku Sabri Ibrahim's primitive totem sculptures, only with more explicit anatomical extensions. The Power Series and Reformasi Series are two of Zulkifli Yusoff's more memorable in Malaysian art.

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 Venice Biennale; 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 are The Power (NN Gallery, Kuala Lumpur, 1996); Powerful Dialogue (The Art Gallery Penang, 2000); Icons (Wei-Ling Gallery, Kuala Lumpur, 2008); Brave New Art (The Art Gallery, Penang, 1996); and Negara Ku (National Art Gallery, Kuala Lumpur, 2010).



LIM KIM HAI

b. Selangor, 1950

DROPOUTS, 1988

Signed and dated 'K. H. Lim 88' (lower right)
Oil on canvas
91cm x 72cm

PROVENANCE

Private collection, Selangor.

ILLUSTRATED

Kim Hai Lim, Kosnet Press, page 54.

RM 40,000 – RM 70,000

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. There are several interpretations of Dropouts: Unity is strength with a strong foundation of those stacked together and those going alone run the peril of falling off the precipice, and yet the latter can be applauded for their adventurous spirit despite the fall. The dropoff edge is rendered dark, mysterious and dangerous. As always, the backdrop is crucial to the overall composition, in this case, the vertical lines on the left being the Venetian blinds. It could also imply greed for power or the uncertainty of human relationships, or about love and sexuality.

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.





136

CHOW CHIN CHUAN

b. Selangor, 1961

SUNSHINE DAY 1, 2011

Signed and dated
'chin chuan 2011' (middle right)
Oil on canvas
60cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

PINKGUY Conservation Framing
for this Lot.

RM 3,000 – RM 5,500

The old-type bicycle, which is three or four times faster than walking, was a practical machine to get one from Point A to Point B, or to carry small items on the metal back carrier, sans modern gadgetry such as multi-speeds and fitness trackers. They were also effectively used by the Japanese during World War II in their invasion of Malaya through Kota Baru in 1941, and had been a staple of postal delivery until the advent of motor-cycles. Despite a revival of interest in cycling, but with new fangled contraptions more for the yuppie crowd, the road infrastructure is still not bicycle-friendly. For good cycling routes in Kuala Lumpur, there is the Kuala Lumpur Cycling Map, created in September 2014. Artist Chow Chin Chuan, dubbed the Bicycle Man in Malaysian Art, is known for his depiction of the bicycles of various types and in different angles, against all kinds of surroundings and for all purposes.

Chow has done nine solos since his Tribute to the Bicycle at the New Straits Times Balai Berita Gallery in 2002, although he has since switched from watercolours to oil. His last was at the Galeri Seni Mutiara in April 2017 called 'Captivating Wheel of Time and Place.' He is a double diploma-holder from the Kuala Lumpur College of Art, first in Fine Art in 1982 and then Figure Design in 1983. He has won the Outstanding Award in the Kelantan Watercolour Show in 2006 and the Galeri Shah Alam Open Incentive Award in 2009, but his biggest accolade was the Minor Award in the Young Contemporary Artists competition in 1990. He is active with the Malaysian Watercolour Society and the Sasaran International Art Festival.



137

CHOW CHIN CHUAN

b. Selangor, 1961

SUNSHINE DAY 2, 2011

Signed and dated
'chin chuan 2011' (lower left)
Oil on canvas
60cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

PINKGUY Conservation Framing
for this Lot.

RM 3,000 – RM 5,500

The bicycle is fast disappearing from an increasingly motorized and urbanized world, although it has made a comeback of sorts among the better heeled as a status symbol with canggih (sophisticated) materials, fittings and accessories. Artist Chow Chin Chuan, dubbed the Bicycle Man in Malaysian Art, continues with his street saga of the old workhorse albeit now it is only found in smaller towns where it is still useful for short distances, to go places or run errands. The old bicycles came with a saddle at the back for the pillion or for putting a basket (small metal or large rattan) for putting goods or belongings. But its demise is hastened by the dearth of bicycle shops in the cities and big towns, for spare parts and repairs. Chow's fondness for bicycles is from the memory of his father, who ran a retail shop, using it to transport goods from house to house and to nip over to the neighbourhood kopitiam (coffee-shop) to chit-chat.



138

ERIC CHAN

b. Kuala Lumpur, 1977

UNTITLED, 2002

Signed and dated
'Eric Chan Nov 2002' on the reverse
Oil on canvas
80cm x 80cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 10,000 – RM 18,000

Singapore-based Eric Chan questions the sanctity of images in his monochromatic and minimalist paintings reminiscent somewhat of Gerhard Richter, pushing the boundaries between Photography and Painting. In this, with all the emotional nuances of ambiguity in his diffused imagery, he tries to find a connection with the poetry of timelessness and the Tao of absence.

Eric Chan graduated with a MFA at the Royal Melbourne Institute of Technology in 2000 after his BFA and studies at the Lasalle-SIA College of the Arts, Singapore in 1996. He won the Juror's Choice award in the Asean Art Awards in 2002, and a Highly Commended mention in the UOB Painting of the Year 2003. He inaugurated the BMW corporate art series with the Singapore Tyler Print Institute in 2007. His auction record was set in The Edge 2013 auction for a work, *Ingres*, which sold for a premium of RM33,000, while another work, *It's There, It's Still There*, sold at the Henry Butcher November 2013 auction for a premium of RM25,300. His solos include *Flaunting* (2000), *Out-Sight* (Hong Kong, 2002), *Balik Kampung* (Kuala Lumpur, 2012), *Nightfalls* (2006), *Another Place Another Time* (2007), *Fine Displacement* (Hong Kong, 2008), *The romantics of Betrayal* (2010), *Wanted: Possession and Rejection* (2011). In *Nightfalls*, there were 12 large-scale paintings in pink, aubergine, aqua, violet umber, grey umber, warm grey, powder blue, black grey, warm umber, umber shadow, warm black and cool grey.

139

AHMAD ZAKII ANWAR

b. Johor, 1955

UNTITLED, 2002

Signed and dated (lower right)
Mixed media on paper
81cm x 55cm

PROVENANCE
Private collection, Kuala Lumpur.

LITERATURE
Disclosure, Galeri Petronas, 2008

RM 6,000 – RM 10,000



Getting a six-pack abs is an ideal for men, what with a well-sculpted Michelangelo form, the veritable modern-day Adonis. With a bronzed well-honed body in sepia tones, the male model in side profile looking left is shown with the delicate lines front and back of the dorsum. His left arm is outstretched with the fingers slightly curled towards viewer. Ahmad Zakii Anwar's understanding of the male anatomy, with the muscular and skeletal system, is superb and when he graduated from the Mara Institute of Technology in 1977, the strictures of the Islamic Revolution of the Ayatollah Khomeiny of the 1980s were yet to take rein, forbidding any deification of face and the sensual 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). His auction record was achieved at The Edge June 2013 auction, where his work fetched a premium of RM115,500.

PANGROK SULAP

founded in 2010, Sabah

TAGAL LUANTI, 2015

Signed 'Pangrok Sulap' (lower right)
Print carved on mazonite fibre board,
printed on cotton, edition 3 of 10
121cm x 162cm

PROVENANCE
Private collection, Selangor.

RM 3,000 – RM 5,500

The Tagal system in this case at Kampung Lanti Baru is unique to the Sabah rural community. The word, 'tagal,' means 'do not' or 'no need' in the Kadazandusun lingo. It is a system to prevent 'over-harvesting' of fishes in the rivers, especially in the lotung (deep areas) where fishes are plentiful. The system forbids fishing at certain times and also in specified restricted zones apart from certain areas declared 'off-limits.' After all, the rivers are a great source of food, water and irrigation, and this is where most of the great civilisations started. This strict system of letting Nature self-regenerate is to ensure a steady supply of fish. Even the Tourism and Culture Minister YB Dato' Seri Nazri Aziz, who is from the peninsular, was surprised to discover the tagal when he led an entourage on a river adventure in February 2016. Pangrok Sulap catapulted into the scene when one of their artworks in the 'Escape from the SEA' exhibition at the National Art Gallery was taken down based on a complaint by an unrelated individual. It was organised by Japan Foundation, KL

Pangrok Sulap is a Ranau-based (on the foothills of Mount Kinabalu) collective of some 15 artists-activists using woodcut prints to voice out the people's life and struggles. 'Pangrok' is a homophone of 'punk rock,' while 'Sulap' in Dusun means 'hut.' It has 15 or so members from diverse backgrounds. Formed in 2010, it has among its members civil engineer Rizo Leong, digital animator Jerome Manjat, management executive Kim Auri and psychologist Mohd Hizal Rusinin. Their main form of artwork is woodcuts, which they learnt from the Indonesian woodcut collective Marjinal but they are inspired more by the Indonesian political group, Taring Padi. Based in the late Tina Rimmer's Tamparuli Living Arts Centre, they visit impoverished villages to find out their problems so that they can make social statements and protest in their woodcuts. Because of their nature of work, they sometimes show in tamu (market) to create immediate awareness, rather than art galleries.



KHOO SUI HOE

b. Kedah, 1939

COO-COO ON TOP, 1977

Signed (lower right)
Oil on canvas
76cm x 66cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 30,000 – RM 45,000

Two heads are better than one, but this head (baby face) stacked above another head called *Coo-Coo On Top* (1977) is just Khoo Sui-hoe's playful lark amidst Nature, with glimpses of a land far far away and the changing light of the sky. A segment of an otherwise perfect spherical moon sits on the top edge of the canvas like a hung chandelier. This head-on-top-of-head, sometimes overlapping, is one of the favourite imageries of Sui-hoe since the 1960s. The bottom head is shown partly submerged in water or with the water's edge at neck or half-body level. Isolated by itself, it suggests a nocturnal play-time of a water nymph and her young offspring. A 1978 work from the same series, there is a self-explanatory *Flying Coo-Coo* (1973), so it's not able head stackings. *Coo Coo Riverside*, sold for HK\$125,000 (RM59,374) at Christie's Hong Kong in May 2015. Sui-hoe's record was set at the Henry Butcher November 2013 auction, with a premium of RM93,500. During this period, Sui-hoe was flitting between Cameron Highlands and his artist's residency in art-collector / architect Datuk Seri Lim Chong Keat's Macalister Road mansion, from 1975-1981.

Khoo Sui-hoe 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 1967-2013; and at Wisma 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 1963-1973. 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. Sui-hoe 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.

REFERENCE

The Painting World Of Khoo Sui-Hoe: A Retrospective, Penang State Art Gallery (2007)



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.

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

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



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Bidder Registration Form

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

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY		POSTAL CODE	
OFFICE PHONE NO.		MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	12 NOVEMBER 2017

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.

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

Telephone / Absentee Bid Form

Please complete the absentee bid form below and fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2602 1523.

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	12 NOVEMBER 2017

I request that Henry Butcher Art Auctioneers Sdn Bhd (HBAA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (12% of hammer price) and any other applicable taxes. I further understand that I may be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the maximum bid amount indicated herein, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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

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

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

Telephone number during Sale (for telephone bids only) _____

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

To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s).

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• PINKGUY •



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