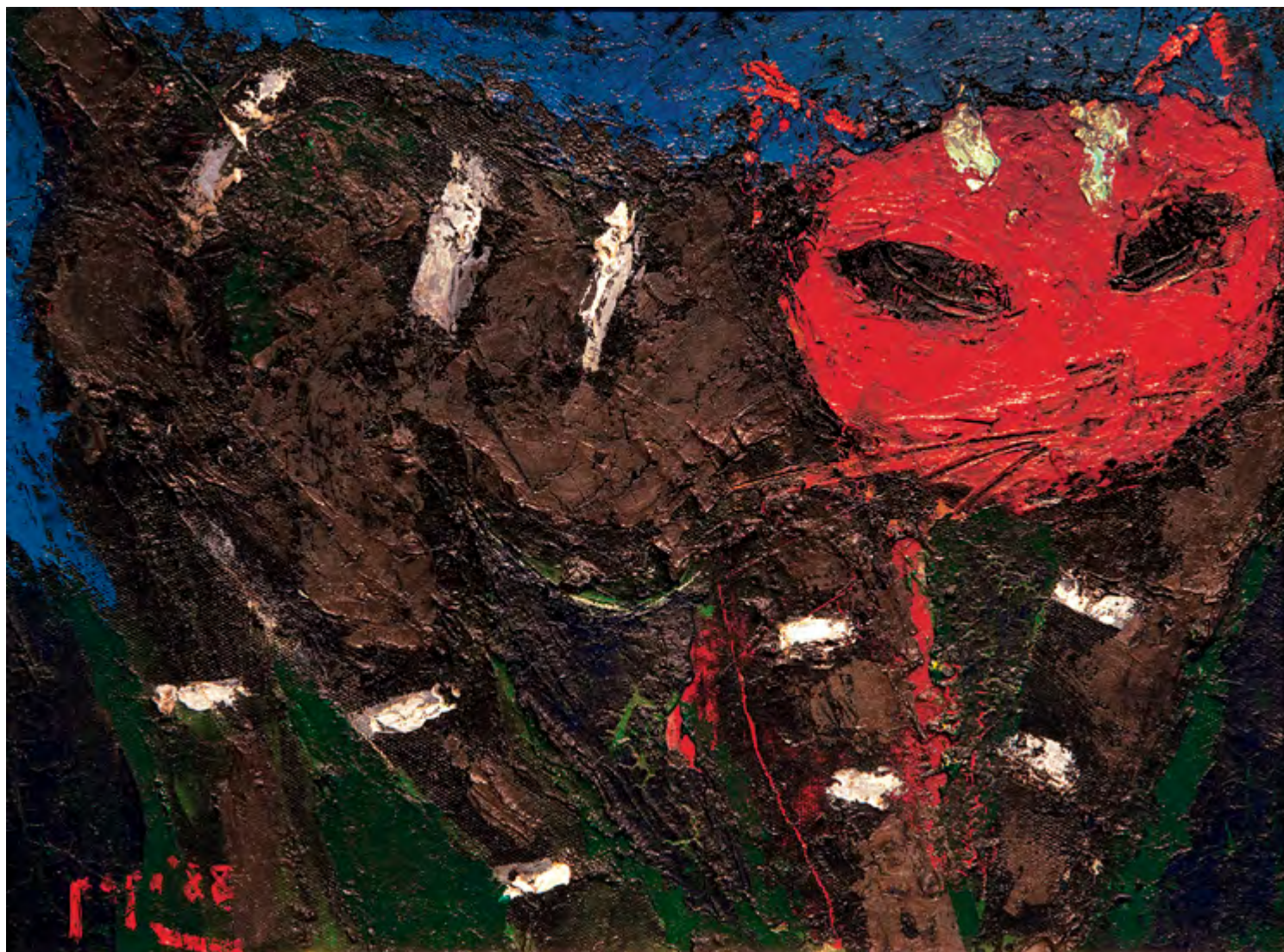


HIB NEWS

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Malaysian & Southeast Asian Art Auction April 2014

by Sarah Abu Bakar



KUALA LUMPUR: On 13 April 2014, Henry Butcher's Malaysian & Southeast Asian Art Auction realised a strong total in excess of RM3 million, well above the pre-sale estimates of RM1.9 to RM2.7 million. A staggering success rate of 97% by lot was achieved and 60% soared beyond their higher estimates. More excitingly, auction debuts for 26 new names saw most artists performed exceedingly well.

Highly sought-after Indonesian painters with global recognition, Affandi and I Nyoman Masriadi, have both achieved outstanding results in an all-time auction debut at Henry Butcher. The highlight pieces *Bamboo Bridge* dated 1989 by Affandi obtained an exceptional offer of RM123,200 while an early and untitled piece dated 1998 by I Nyoman Masriadi was competed fiercely by room and telephone bidders and was successfully sold to the latter at RM125,440. Among the Indonesian names who achieved sales beyond the higher estimates were Erica Hestu Wahyuni's *Parade of Harvesting Party* achieving RM31,360 (estimate RM12,000 - RM18,000); Dullah's alluring depiction of *Dayu Ade* dated 1976 achieved RM22,400 surpassing its higher estimate of RM18,000; and a profoundly animated piece by Heri

Dono titled *Acrobat* realising RM13,440 (estimate RM6,000 - RM10,000).

Under the limelight was a collection of Nanyang masterpieces matched by exceptional provenance. Top four lots by two important artists in this section included Yong Mun Sen's rare oil painting dated 1948 titled *Hilly Coastal Scene with Fisherman in Rowing Boat* was realised at RM95,200 (estimate RM35,000 - RM50,000) while another watercolour piece titled *Junks Sailing In* dated 1955 was sold for RM32,480, a whopping increase against its lower estimate of RM12,000. *Girl at Study* by versatile artist Lee Cheng Yong achieved an all-time auction record with an astounding RM64,960 against its lower estimate of RM18,000 and the abstract expressionist piece titled *Group of Women* executed circa 1950s estimated at RM16,000 to RM25,000 achieved a buoyant RM35,840.

All three pieces by Khoo Sui Hoe performed well, most remarkably with a 1970 piece titled *Three with Crescent Moon* which was sold for RM53,760. A unique piece by accomplished artist Lee Joo For titled *Swirling Haze Over Jalan Ah Fook, Johore Bahru* dated 1972 achieved

HENRY BUTCHER ART AUCTION



An early and untitled piece dated 1998 by I Nyoman Masriadi was competed fiercely by room and telephone bidders and was successfully sold to the latter at RM125,440.

RM20,160, a two-fold increase against its lower estimate of RM10,000. Tan Choon Ghee's tranquil oil painting *Kapitan Keling Mosque* executed in 1992 soared above the higher estimate obtaining RM33,600 (estimate RM20,000 - RM28,000). Kuo Ju Ping's illustration of *Chew Jetty* (c.1950s) was sold for RM26,880, topping its higher estimate of RM25,000.

The Chinese ink segment also saw tremendous interest by both seasoned and new collectors locally and abroad. Chuk Mor's *Bird with Flowers* executed in ink and colour on silk was a favourite among literati painting enthusiasts. Intense bidding across the saleroom for this attractive ink work resulted in a striking total of RM26,880 (estimate RM5,000 - RM7,000). *Two Herons* by Singaporean pioneer Chen Wen Hsi raking in RM47,040 against a lower estimate of RM25,000. Huang Yao performed extraordinarily well with *Boating*, an idyllic ink work deriving from his *Nanyang* series dated 1979 achieving RM24,640; all five pieces from his *Children* series surpassed the higher estimates particularly *Children with Lion Dance* hitting RM13,440 against the lower estimate of RM2,000, accomplishing a six-fold increase in value; and *Lucky Catch* from his *Folklore* series was sold for RM24,640 against the higher estimate of RM15,000.

Abstract maestros achieved staggering prices with Abdul Latiff Mohidin's two sketches from his seminal *Pago-Pago* series: *Angkor Wat* (1966) obtaining a cool RM33,600 and *Pangkor* (1965) which realised slightly more at RM38,080 (both estimated at RM15,000 - RM20,000); Awang Damit Ahmad's *Sinuman Dak Essence of Culture* (1988) fetched a whopping RM44,240, a three-fold increase against its higher estimate of RM15,000; *Energy (Monsoon Series)* dated 2009 by Suzlee Ibrahim was sold for RM22,400 (estimate RM8,000 - RM12,000) and Jolly Koh's *Red Landscape* (2001) raked

97% SOLD AT HENRY BUTCHER
MALAYSIAN & SOUTHEAST ASIAN
ART AUCTION APRIL 2014



in RM29,120 against its lower estimate of RM15,000. A special section featuring internationally established Filipino artists which included the Ventura brothers Ronald and Rolando 'Olan', Winner Jumalon, Juanito Torres and Ranelle Dial was 100% sold.

Fresh-to-the-market names such as Choo Beng Teong, Mazli Mat Som and Samsuddin Wahab performed exceptionally well with prices soaring beyond higher estimates. The monumental pentptych piece which graces the front cover of the sale's catalogue titled *Warning! Tapir Crossing* by one of the Matahati founding members Ahmad Shukri Mohamed broke an all-time record price for the artist achieving RM110,000. Contemporary artists Mastura Abdul Rahman, Chong Siew Ying, Kow Leong Kiang and Wong Hoy Cheong gained competitive interest among bidders as the prices ascended above higher estimates.

"We are delighted to witness great appetite for *Nanyang* works from collectors at home and abroad in this sale. New interest in Southeast Asian art has also flourished resulting in progressive growth in cross-cultural acquisitions. There is an ever-growing participation by international bidders such as Singapore, the Philippines, Vietnam, Israel and the Netherlands", comments Mr. Lim Eng Chong, Director of Henry Butcher Art Auctioneers.

Henry Butcher Art Auctioneers continue to pursue its objectives of fostering sustainable growth for the Malaysian art industry as well as to encourage art collection and investment in Malaysia while providing a transparent and competitive platform for collectors to buy and sell artworks. There are more representations of Malaysian art in the regional and international auction houses which marks the beginning of a new journey to build a global platform for Asian art.

For full results please visit our website www.hbart.com.my

We are now accepting consignment for our next sale in October/November 2014.

For more information, kindly contact Mr. Chris Tay at +6016 298 0852 or email chris@hbart.com.my

Prudential Malaysian Eye

by Sarah Abu Bakar



An inaugural exhibition showcasing “local emerging artists to Malaysia and then the world”, the *Prudential Malaysian Eye* is the third country-specific ‘Eye’ instigated and sponsored by Prudential Corporation Asia, established by Parallel Contemporary Art and in collaboration with Saatchi Gallery. Held at MapKL, Publika in Kuala Lumpur, the internationally supported exhibition presented a selection of artworks in an array of medium and theme by 21 Malaysian artists.

Accompanying the exhibition is a comprehensive publication titled *Malaysian Eye: Contemporary Malaysian Art* featuring 75 Malaysian artists edited by Serenella Ciclitira, published by Skira and distributed worldwide by Thames & Hudson. The exhibition will travel to London between 26 and 29 June 2014 as part of the START Art Fair, a contemporary art fair which will be held at the Saatchi Gallery.

SHOWCASING CONTEMPORARY MALAYSIAN ART

Produced and curated by Serenella Ciclitira alongside curators Nigel Hurst and Chang Tsong-Zung, the exhibition gathered selected local artists working in an array of mediums offering diversity that resonates with the cultures of Malaysia.

Having an external panel of curators working alongside local advisers for this show provided a fresh outlook on the contemporary Malaysian art landscape. The exhibition presented some of the best installation art and sculpture, a non-painting medium well received in the international art market. Though not entirely dismissing the traditional form of art, paintings of figurative and abstract in various mediums were also featured in the show.

Studying the long list of artists’ credentials at the back of the

exhibition catalogue, most of the selected artists have been in practice for over a decade, participated in international exhibitions and their works are in public collection of prestigious institutions locally and abroad.

The work by Andrew Chong Boon Pok titled *Circumrotation* (2009) gained immense public attention with his installation of used men's, women's and children's shoes floating above the ceiling of Black Box where it was displayed. The artist has widely participated in group shows in London since 2001 and has held 3 solo exhibitions in the United Kingdom between 2004 and 2011.

Chong Kim Chiew's *Unreadable Wall* (2013) - an installation of bricks piled up at one of the entrance of White Box - is a thought-provoking work that challenges the relationship between space and architecture. His work titled *The Stamp of Misreading* (2005) from his *Stamps of Misreading* series is in the collection of Singapore Art Museum.

Ramlan Abdullah has been producing sculptures since the late 1980s, won numerous local and international prestigious awards and produced a commissioned public sculpture two decades ago. On display was *Monumenta* (2013), a stainless steel sculpture that represents a monument which, to the artist "is understood to be any construction or place of historic importance resulting from human activity, whose study can facilitate awareness, enjoyment or knowledge of the historic environment and our cultural heritage."

Chang Fee Ming has etched his brand of watercolour wonders in local and regional auction houses, exhibited globally and is coincidentally the eldest artist being featured. His works, *Chanting in Red* (2008) and *Banjarmasin* (2011) - a suite of six watercolour paintings - epitomise the intricacy of his creative oeuvre.

Other participating compatriots in this show were Chong Siew Ying, Kow Leong Kiang, Hasnul Jamal A. Saidon and Ahmad Shukri Mohamed, whose artwork titled *Miracle* (2012) graces the cover of the important reference publication, *Malaysian Eye: Contemporary Malaysian Art*.

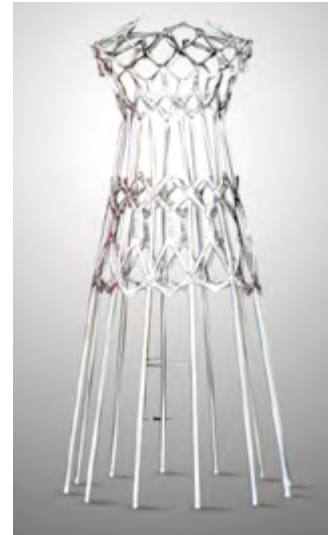
Also on display were works by Sabri Idrus, Phuan Thai Meng, Eiffel Chong, Chong Ai Lei who have gained an exceptional amount of exposure of late. Other participating artists included Ali Wahid, Azrin Mohd, Chee Eng Hong, Hasanul Isyraf Idris, Kim Ng, Anne Samat, Zelin Seah, Sun Kang Jye and Khairudin Zainudin.

The exhibition offered an eclectic mix of works by established and emerging artists and indeed, *Prudential Malaysian Eye* is a great addition to the development of Malaysian art. The upcoming show in London is an exciting event to look forward to for the Malaysian art community. Will contemporary Malaysian art be able to break into the international art market sooner than we anticipate with help of Malaysian Eye?

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- 1 Chong Ai Lei
- 2 Ramlan Abdullah
- 3 Zelin Seah
- 4 Eiffel Chong
- 5 Hasanul Isyraf Idris

Popo Iskandar's Expressions by Curate@SENI

by Sarah Abu Bakar



Curate, the newly established art space by Henry Butcher Art Auctioneers (HBArt), is pleased to announce an exhibition of over 50 artworks by Indonesia's foremost expressionist painter, cultural thinker, art critic and educator, Popo Iskandar, in collaboration with Griya Seni Popo Iskandar, Bandung, Indonesia which runs from 31 May 2014 until 29 June 2014.

This is the first time an exhibition showcasing scores of Popo Iskandar's works on paper is organised, providing rare glimpses into the artist's experimentation in composition, subject matter, colour and technique. The oldest work on paper on display dated 1978 demonstrates Popo Iskandar's abstract calligraphic influence.

The collection also consists of a comprehensive oeuvre spanning decades of the artist's creative years showcasing Popo Iskandar's distinctive themes of cat, leopard, rooster and other explorations namely horse, dove, barong, landscape, figurative and abstract works to encapsulate his expressionist journey. It is indeed a rare opportunity for local art enthusiasts to immerse themselves in the world of cats and other themes by this important Indonesian old master.

Appropriating the thematic exhibition, the ambience on the opening night paid tribute to the rich culture of Indonesia. Guests indulged in Indonesian delicacy and the soothing sound of traditional Sundanese *Kecapi Suling* music was heard.

In conjunction with the opening of the exhibition on 31 May 2014, an art talk by Harry Nugraha, Hawe Setiawan, Soni Farid Maulana and Anton Susanto titled *Popo Iskandar and Modernism in Indonesian Visual Art* was held from 4pm to 6pm. The objective of the Public Art Programme was to discuss the works of Popo Iskandar, his contribution towards Modernism in Indonesian visual art and his roles as a painter, a cultural thinker, an art critic and an art educator.

Officiated by Minister-Counselor of Information, Social and Culture, Mr. Akhmad Irfan from the Embassy of the Republic of Indonesia in Kuala Lumpur and Guest of Honour, Mr. Harry Nugraha, son of Popo Iskandar and Director of Griya Seni Popo Iskandar in Bandung, Indonesia, the occasion was graced by enthusiasts of the great expressionist.

The launch of an exclusive 448-page monograph titled *Rupakata: Art and Thoughts of Popo Iskandar* written by Hawe Setiawan, Soni Farid Maulana and Anton Susanto took place during the opening reception. The unveiling and signing of book ceremony was held to commemorate the presence of Minister Counsellor Mr. Akhmad Irfan, Mr. Harry Nugraha and Mr. Lim Eng Chong, Director of Henry Butcher Art Auctioneers.

"When I was first approached to hold a show for Popo Iskandar, I immediately agreed because never before has a solo exhibition by the great expressionist been organised in Malaysia in collaboration with Griya Seni Popo Iskandar. This show also offers a large collection of paper works which is integral in the process of creating art", says Mr. Lim during his opening speech.

Popo Iskandar's Expressions is a first solo show for the artist albeit posthumously in Kuala Lumpur. His last presence in our shores was more than five decades ago when he participated in a group exhibition in the 1960s. Popo Iskandar was also invited as an external examiner in the field of Fine Arts at one of the universities in Malaysia in 1971.

Immerse in the realm of an expressionist painter and explore the world of cats, leopards and more through the eyes of Popo Iskandar at Curate from 31 May until 29 June 2014.

Opens 11am - 7pm daily, free admission.
www.curate.com.my



Popo Iskandar's Expression Opening Reception

Public Art Programme by Henry Butcher Art Auctioneers

by Sarah Abu Bakar



Henry Butcher Art Auctioneers (HBArt) presented a series of public art programmes in conjunction with the newly established art space by HBArt, Curate on 17 and 31 May 2014. The seminars, covering the topics of art collecting and investing, and art critique and analysis were presented as part of an educational initiative to create awareness and educate the public on art knowledge.

DISCUSSING ART COLLECTING IN EUROPE THROUGH THE COLLECTION OF CALOUSTE GULBENKIAN

Titled *Collecting Art in Europe: An Overview of Western Art through the Collection of Calouste Gulbenkian*, the seminar was presented by Sandra Peixoto Krich, an art historian and educator from Lisbon, Portugal and was moderated by John Krich, a prolific writer from New York, United States of America on the 17th of May. Attended by over 50 attendees, the objective of the first installment of art programme by HBArt for 2014 was to discuss art collecting in Europe and learn about one of the most significant collectors of Western and Asian Art of the 20th century and one of the wealthiest men of his time, Calouste Sarkis Gulbenkian (1869 - 1955). In his own words, Gulbenkian collected "only the best" and nowadays the Calouste Gulbenkian Museum reflects his eclectic taste for some of the most representative art pieces produced by Western and Asian societies.

As a consultant to the prestigious Museu Calouste Gulbenkian (Calouste Gulbenkian Museum) in Lisbon, Portugal which houses over 6000 pieces comprising of ancient and modern

art by the renowned collector Calouste Gulbenkian, Sandra shared with the audience some of the eclectic pieces being preserved in the collection of the museum. Her presentation was carried out in a museum guided tour-like manner, explaining selected pieces from the museum's collection to give the audience an opportunity to understand not only artworks by renowned artists but more importantly for the audience to comprehend why Gulbenkian had carefully selected and acquired the masterpieces.

One of the significant suites in the collection of Gulbenkian is the works of Western art particularly paintings. Among the masterpieces by important artists collected by Gulbenkian are *Portrait of a Young Woman* circa 1490 by Italian Renaissance painter Domenico Ghirlandaio; *Portrait of Helena Fourment* by Peter Paul Rubens circa 1630-32; a landscape painting titled *View from the Coast of Norway or A Stormy Sea Near the Coast* circa 1660 by Jacob van Ruisdael; Edouard Manet's 1867 piece *Boy Blowing Bubbles*; a magnificent piece dated 1874 by Jean-Baptiste Camille Corot titled *A Road at Ville D'Avray*; an 1886 still life painting by Henri Fantin Latour titled *La Table Garnie* and many more. His magnificent collection also houses sculptures from the Middle Ages to neoclassical era until the 19th century.

Gulbenkian possessed a keen eye for aesthetics and comprehensively gathered significant pieces from important periods namely Egyptian, Greco-Roman and Mesopotamian antiquity items; Eastern Islamic Art from the 12th to



The Collector's residence – 51, avenue d'Iéna, Paris (source: *Museu Calouste Gulbenkian webpage*)

18th century that include carpets, fabrics, illuminated manuscripts, book bindings, mosque lamps, painted tiles and ceramics from Iznik, a town and an administrative district in the Province of Bursa, Turkey; Armenian Art comprising of illuminated parchments from the 16th to 17th century, manuscripts with the liturgical gospels; Far Eastern Art consisting of "Coromandel" screens from the late 17th century Kangxi period of China, cylindrical jar from the Qing dynasty of Qianlong period and more; 16th century European decorative arts which comprise of tapestries from Flanders and Italy; Flemish, French, Dutch, English, Italian and German illuminated manuscripts, printed books and bindings dating from the 13th to the 16th century; and glassware and jewellerys by René Lalique.

The seminar concluded with valuable collecting insights relating to Gulbenkian's methods of collecting as points of reference. Firstly, knowledge is crucial in selecting works to acquire - besides being attracted to a work of art - one must always conduct research before purchasing, as Gulbenkian had done in collecting "only the best". He had travelled and attended auctions and exhibitions to expand his knowledge in the world of art, read books and catalogues as well as written down notes throughout his research process.

Secondly, acquiring artworks that correspond to the present time may achieve historical value in the future for instance a

contemporary work today will be history in years to come. As a response to one of the questions posed during the seminar, Sandra explained that a museum-worthy collection for private collectors constitutes works that embody a certain culture, period, event or place.

Thirdly, building a collection for Gulbenkian had been a lifetime endeavour. Although he did not formally appoint a consultant for guidance on his purchases, he was known to acquire the finest and most supreme quality works through his few trusted art dealers and by seeking the opinions of experts such as Sir Kenneth Clark, at the time Director of National Gallery in London.

Aspiring collectors not only require the commitment of a lifetime in order to assemble a refined collection but also to plan the future of the collection. In the case of Gulbenkian, Lord Radcliffe, his British lawyer, became his chief discussion partner and confidante with regards to finding a home for his collection in 1943. At the time of his death Gulbenkian did not appear to have decided where he wanted his collection to be housed and left it to Radcliffe to decide. It was clear that Gulbenkian wanted his collection brought together under one roof where the public could appreciate what one man could achieve in his lifetime hence the conception of the Calouste Gulbenkian Museum was realised and inaugurated in 1969.



About Calouste Sarkis Gulbenkian (1869 – 1955)

Gulbenkian was an Armenian businessman and philanthropist. He played a major role in making the petroleum reserves of the Middle East available to Western development. Born in Üsküdar, in Constantinople (now Istanbul), Ottoman Empire, he was the son of an Armenian oil importer/exporter. Educated at King's College London, he studied petroleum engineering and then worked to examine the Russian oil industry at Baku. In 1896 Gulbenkian fled the Ottoman Empire along with his family and ended up in Egypt, where he met Alexander Mantashev, a prominent Armenian oil magnate and philanthropist. Mantashev introduced Gulbenkian to influential contacts in Cairo

whose new acquaintances included Sir Evelyn Baring, British Controller-General in Egypt. Still in his twenties, Gulbenkian moved to London where he arranged deals in the oil business. He became a naturalised British citizen in 1902. In 1907, he was involved in the merger of Royal Dutch Petroleum Company with "Shell" Transport and Trading Company Ltd. Gulbenkian emerged as a major shareholder of the newly formed company, Royal Dutch/Shell. His habit of retaining five percent of the shares of the oil companies he developed earned him the nickname "Mr. Five Percent". He died at the age of 86 in Lisbon, Portugal where he had settled since 1942. He was buried at St. Sarkis Armenian Church in London, a church built by Gulbenkian in 1922 as a memorial to his parents.



A DISCUSSION ON THE LIFE AND ART OF POPO ISKANDAR

A seminar titled *Popo Iskandar and Modernism in Indonesian Visual Art* was held to discuss the life and work of one of Indonesia's most celebrated modern expressionists, Popo Iskandar, in conjunction with the opening ceremony of *Popo Iskandar's Expressions* exhibition on the 31st of May 2014.

The exhibition, in collaboration with Griya Seni Popo Iskandar (GSPI), Bandung, Indonesia which runs at Curate until 29 June 2014 displays over 50 magnum opuses consisting of works on paper and canvas illustrating decades of Popo Iskandar's creative oeuvre depicting signature subject matters of cats, leopards, roosters and a myriad of other themes in his distinctive manner.

Presented by Harry Nugraha, son of Popo Iskandar and Director of GSPI; Anton Susanto, grandson of Popo Iskandar and Curator of GSPI; Hawe Setiawan, an educator, writer, cultural observer and author of *Rupakata: Art and Thoughts of Popo Iskandar*; and Soni Farid Maulana, a prolific poet, journalist and author of *Rupakata: Art and Thoughts of Popo Iskandar*, the seminar unveiled fascinating facts about the great modern expressionist and his works in dual language (Bahasa Indonesia and English).

Hawe Setiawan began the discussion by presenting slides that inform the audience of the life of Popo Iskandar. The artist was mentored by Hendra Gunawan and often painted outdoors to capture the daily lives of his surroundings. Soni Farid Maulana then performed a poignant poem recital of *Kucing dan Bulan* (Cat and Moon) which he wrote as homage to the great expressionist painter.

The discussion was developed further by Soni who elaborated that one of the most prominent literary figures in Indonesia, Putu Wijaya, has once asked Popo Iskandar why the cat was a recurring theme in his paintings. In response, Popo Iskandar explained that it is not about the cats per se but the act of painting cats as a process of patience. Soni described that there are also elements of idiosyncrasy in his way of portraying the cats as a collective memory of

the cat population in Indonesia. By repetitively illustrating the theme, Popo Iskandar demonstrated values of patience, expressions and disciplined endeavours. He captured the characteristics of a cat through its gentleness. He was also inspired by traditional Sundanese Cianjuran music and the rhythm of his paint gestures display romantic values. Soni demonstrated two types of Cianjuran melodies - Mupu Kembang and Penambah - to exhibit the different tones in Cianjuran music, the latter exudes mystical quality if listened to at night.

Soni made an assessment between Popo Iskandar's works and Hendra Gunawan's mythical figurative and landscape paintings and elucidated that both artists wanted to break away from realism and Popo Iskandar's way of achieving it is through capturing little details in life. The adoption of animals as subject matter is merely a visual metaphor or a symbolism that represent the condition of his social and cultural milieu. The artist needed a simple imagery to express himself in a plethora of ways hence embracing his favourite animal, the cat, as his predilection. Soni also noted that taking into account the history and political condition of Indonesia from Dutch colonialism to the Japanese Occupation and independence under the Sukarno regime, Popo Iskandar was not interested in painting 'big themes' such as social and political issues.

At the end of the seminar, the audience posed important questions to the speakers such as how does one tell a genuine Popo Iskandar work to a piece of forgery and what are the criteria of an original work of Popo Iskandar. Harry Nugraha explained that one can examine the true characteristics of Popo Iskandar's works through referencing books and monographs namely *55 Tahun Seni Lukis Popo Iskandar: Citra dan Pemikiran* (Mamannoor, 1998), *Perspektif Karya-Karya Popo Iskandar / Popo Iskandar: Perspective of His Works* (Jim Supangkat, Dr. I Bambang Sugiharto, 2000) and *Rupakata: Seni dan Pemikiran Popo Iskandar / Rupakata: Art and Thoughts of Popo Iskandar* (Hawe Setiawan, Soni Farid Maulana, Anton Susanto, 2013). He also mentioned that to anticipate forgeries, GSPI preserve only genuine artworks by Popo Iskandar.

Another method recommended by Harry is to visit and consult experts at GSPI in Bandung, Indonesia for physical inspection of artwork and to request for certificate of authenticity detailing the condition of artwork, endorsed by the art house. GSPI's way of examining a work of art by Popo Iskandar entails various stages namely emphasising on physical inspection and identifying the materials used. Generally, collectors are able to examine on their own by studying Popo Iskandar's artistic inclination in various periods.

Anton Susanto elaborated that most modern artists did not provide certification upon creation of an artwork and although Popo Iskandar too did not furnish certificates during his time, he had documented many of his paintings by photographing them since the 1960s which is an advantage for GSPI in terms of archival purposes. Soni added that in the case of figurative painter Jeihan Sukmantoro, it has been made known that he never painted flowers on the attire of his female figures which is one way of distinguishing a counterfeit Jeihan painting. But as for Popo Iskandar's, the

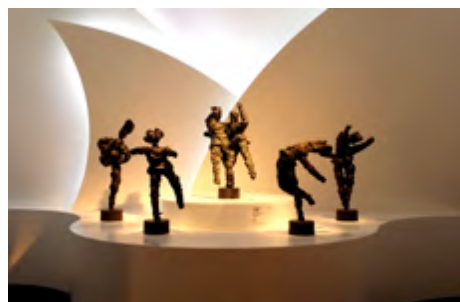
criteria are only known to his family members to protect the authenticity of every painting.

A final question posed to the speakers was with regard to the writings of Popo Iskandar. He was not only a painter but also a prolific poet, writer and critic of the arts and culture of Indonesia who wrote broadly in a myriad of topics from architecture to social matters in Bahasa Indonesia and Sundanese language. Could this be the reason why he chose a simple subject matter such as cats in his paintings? Harry responded by agreeing to the observation and added that by expressing himself through simple themes, he displayed his unique identity as an artist. As a writer who expressed critical analysis on social and cultural issues, Popo Iskandar was perhaps shattered with political trauma and turned into painting the animal he loved most, cats as a means to withdraw himself from the apathy of politics and immerse himself in a world of serenity. Anton stated that Popo Iskandar is a true Modernist whose spirit is represented in his works.



Exhibitions at Hong Kong Museum of Art





Ju Ming - Sculpting the Living World

General guidelines for the care and display of paintings

by Bettina Ebert & Rosario Marcelino | www.conservasianart.com

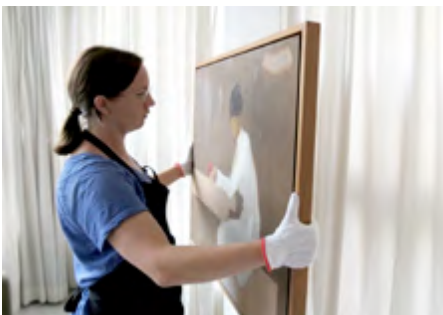
Paintings are very delicate and fragile because they are composite objects made up of a variety of materials. Many factors contribute to their deterioration, for instance fluctuating temperatures and humidity, pests such as insects or vermin, contaminants in the form of air pollution or dust, as well as exposure to ultraviolet and visible light. A painting's rate of deterioration slows significantly with proper preventive care and suitable handling, storage and display.

The basic principle of storing and displaying paintings is to keep them in a secure and stable environment. Care should be taken to avoid large and rapid fluctuations in temperature and humidity. For instance, by attaching a backing board to the back of a painting, the effect of environmental fluctuations on the painting is greatly reduced. It also helps to eliminate dust from the back, while protecting the painting from accidental impact damages from the back.

HANDLING

When carrying a painting, hold the frame with one hand on each side, and the painting facing towards you. Do not carry more than one painting at the same time. Large paintings should be carried by two people. A painting should never be carried just from the top edge. Avoid touching the paint surface as much as possible, as oil from the skin may leave marks in future. This is particularly a risk when carrying unframed modern paintings - in this case, gloves may be helpful.

Plan the transport path, clearing the route and ensuring that the painting fits through doors and passageways.



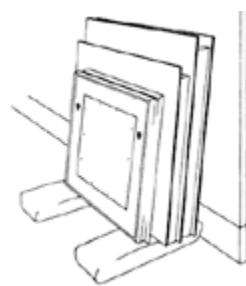
STORAGE

Keep your paintings in a dry and airy environment. It may be necessary to resort

to the use of dehumidifiers if based in a particularly humid location. Check for infiltration of rainwater or leaking pipes. Do not leave foodstuff or dirt in storage places, since this attracts insects and favours the development of mould. Windows should remain closed to prevent the ingress of rainwater, insects and pollutants. Ensure that the space is cleaned and dusted regularly, though try and limit wet cleaning around paintings.

If a painting has to be stored temporarily, do not place it directly on the floor, but have it raised off the floor with blocks of Styrofoam or a similar non-skid material. Thus, if there is water spillage or a leak, the painting will not be affected. Vermin and pests are also less likely to attack the painting if it is not in direct contact with the floor.

Where space is limited, an option could be to stack the paintings vertically against a wall. Sheets of cardboard bigger than the paintings should be used as separators to avoid paintings leaning against one another. The paintings should be placed face-inward to avoid accidental damage to the painting surface. Arrange the paintings in the storage room to allow for easy access and regular inspection.



DISPLAY

When deciding on a place to hang your painting, avoid direct sunlight as this may cause colours to fade and other degradation processes to proceed more rapidly.

Exterior walls should be avoided as much as possible. These often have dampness issues from rainfall outside, which may lead to mould growth on the painting. Exterior walls are also more subject to temperature and humidity fluctuations, which will also negatively impact the painting. If you must hang your painting on an exterior wall, add spacers in the form of rubber or felt pads on the back of the frame

to increase the space between the painting and the wall. This allows greater air movement behind the back of the painting, and reduces the risk of mould growth.

Do not hang paintings in the bathroom or kitchen, as high amounts of moisture and cooking fumes will damage the artwork. Water is a risk to paintings, and leaking pipes or air conditioners can seriously damage your painting. Therefore, avoid hanging a painting below an indoor air-conditioning unit. Similarly, do not place a painting near heat sources or drafts.

Narrow corridors or stairwells are areas to be avoided for the display of paintings since the paintings might be brushed against or touched by passers-by.

TRANSPORTATION

Wrapping a painting provides it with some physical protection while helping to isolate it from short-term humidity fluctuations. As much as possible, avoid having anything in direct contact with the paint layer as it may stick to the surface in some cases.

Keep the paintings framed, and protect the surface with glassine or tissue paper if required. Be aware that in some cases though, such paper may stick to the paint layer and cause extensive damage. Avoid using newsprint, coloured paper, and polyurethane foams for wrapping. Bubble wrap with the bubbles facing outward should be used as a second layer large enough to wrap the entire painting. Provide extra padding or make cardboard corners to fit over the corners of the frame/painting. Unstretched or very large paintings can, if their condition permits, be transported rolled, with the paint layer outward, though this should be undertaken by professionals.

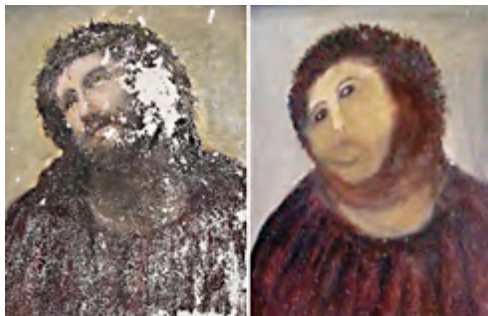
When shipping a painting, ensure that the package is properly identified with origin and destination, fragility, and orientation of the box. Mark the side where the painting's front is located. Do not attach labels directly onto paintings, especially on the paint layer or back of the canvas.

Most importantly, perform routine inspections to determine whether the painting has changed in any manner.

5 Biggest Art World Fails

1 Failed Restoration Attempt of 19th Century Fresco in Borja, Spain

A fresco work by 19th century Spanish artist Elias Garcia Martinez received horribly awry repair work by an elderly woman, Cecilia Gimenez.



2 Art Heist Gone Wrong

Carl Larsson's work *Clair-Obscur* was stolen, criminal masterminds could not fit painting in their small getaway red Ford car and threw the \$500,000 painting by the roadside.



3 Yellowism

Alternative artist Vladimir Umanets scrawled the message "a potential piece of Yellowism" onto a Mark Rothko painting worth \$8 million.



4 Damien Hirst's Painting Attempt

Rated one star by art critic Jonathan Jones for *The Guardian*, *Two Weeks One Summer* was an exhibition by Damien Hirst at White Cube, London in 2012. The review of the show was comparable to Saif al-Islam Gaddafi's - son of Libya's late dictator Muammar Gaddafi - exhibition titled *The Dessert is not Silent* (2002) and Jones was seeking for "some kind of parallel to the arrogance and stupidity of Hirst's still life paintings" and described Hirst as "an artist so wealthy and powerful that he can kid himself he is an Old Master and have the art world go along with the fantasy".

5 Botched Restoration of Qing Dynasty Fresco

A \$161,000 restoration project left an ancient Qing dynasty fresco looking like a Disney billboard.



(source taken from Huffington Post)

INVITATION TO CONSIGN

We are now accepting consignments for our forthcoming auctions. Please contact us to receive a confidential appraisal, and we are more than happy to assist you with any further queries.

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