

MALAYSIAN & SOUTHEAST ASIAN ART AUCTION

+17 APRIL 2016



HENRY BUTCHER
ART AUCTIONEERS



LOT 98 KHALIL IBRAHIM *Graceful Manners I* 1994



LOT 52 CHUAH THEAN TENG, DATO' *Mother And Child* undated



LOT 68 TEW NAI TONG *Peaceful Life* 2002

NAITONG

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 17 APRIL 2016

AUCTION DAY

SUNDAY 17 APRIL 2016, 1PM
Registration & Brunch start at 11am

SIME DARBY CONVENTION CENTRE
1A, Jalan Bukit Kiara 1, 60000
Kuala Lumpur, Malaysia.

 **HENRY BUTCHER**
ART AUCTIONEERS

LIVE ONLINE BIDDING

SINGAPORE PREVIEW

31 MARCH - 3 APRIL 2016
Thursday - Sunday
11am - 7pm

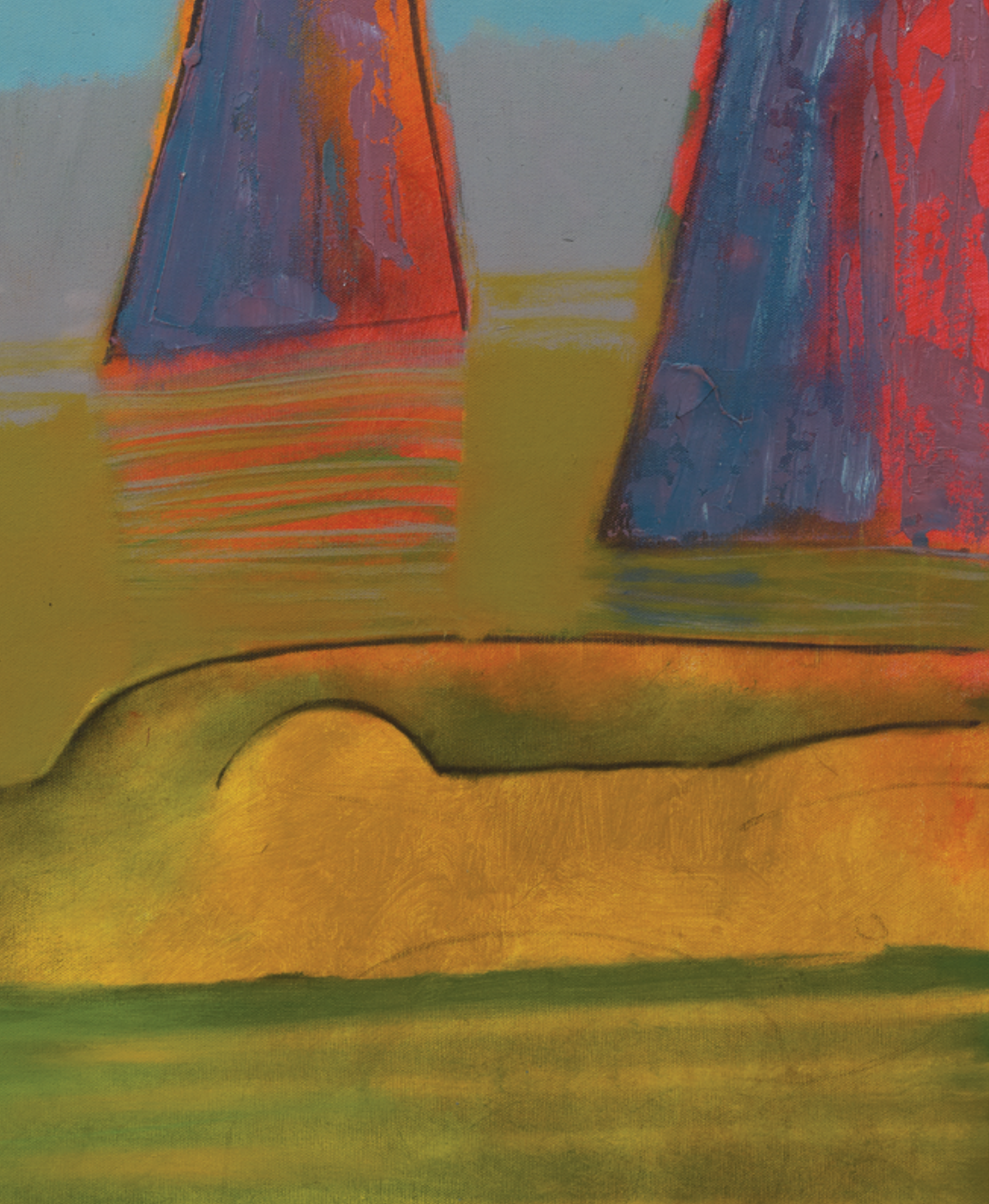
Artspace@222
222, Queen Street #02-03
Singapore 188550.

KUALA LUMPUR FULL VIEWING

7 APRIL - 16 APRIL 2016
Mondays - Sundays
11am - 7pm

Curate
LG1-1, SENI Mont' Kiara
2a Changkat Duta Kiara, Mont' Kiara
50480 Kuala Lumpur, Malaysia.











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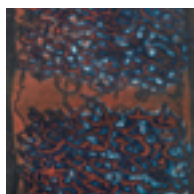
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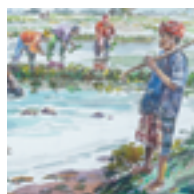
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Untitled
1995



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A Daily Practice II
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Untitled
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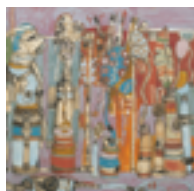
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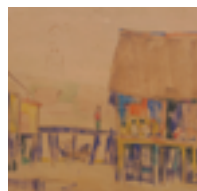
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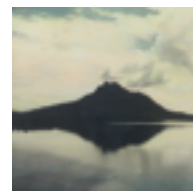
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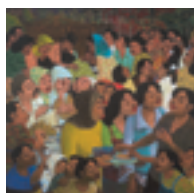
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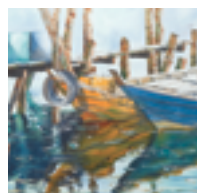
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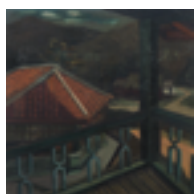
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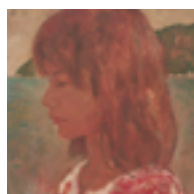
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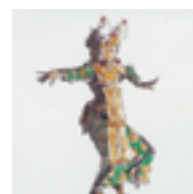
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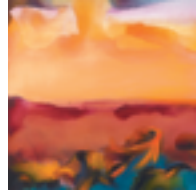


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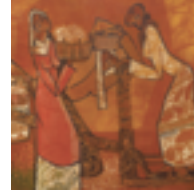
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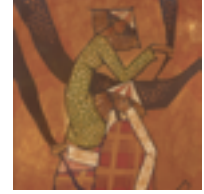
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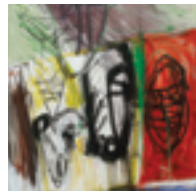
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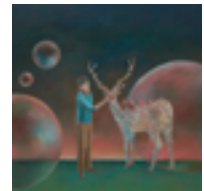
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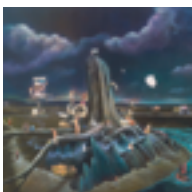
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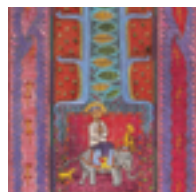
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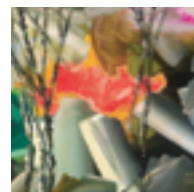
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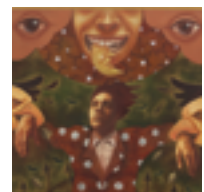
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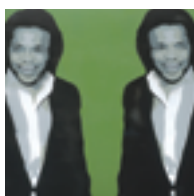
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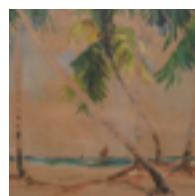
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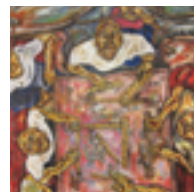
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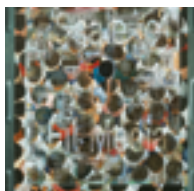
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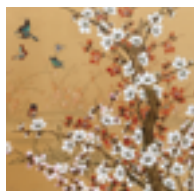
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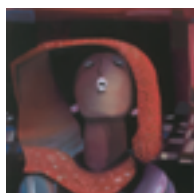
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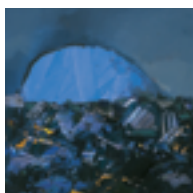
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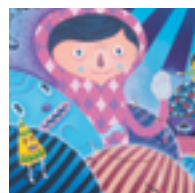
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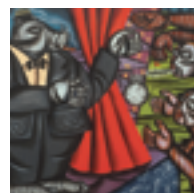
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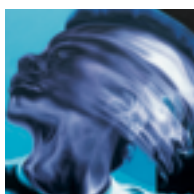
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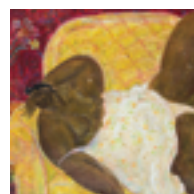
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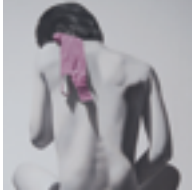
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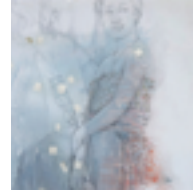
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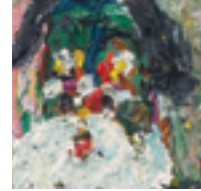
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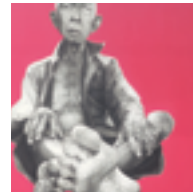
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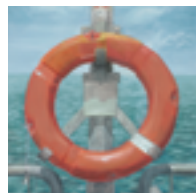
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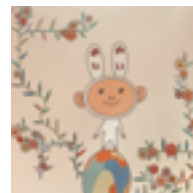
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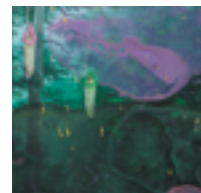
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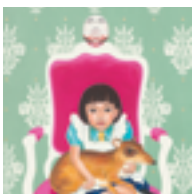
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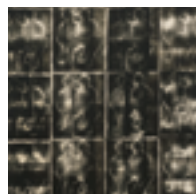
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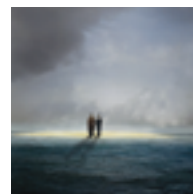
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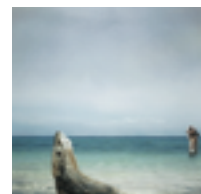
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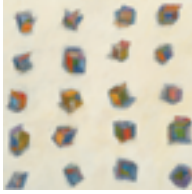
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2005



95 YEE I-LANN
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2005



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DATO'
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1986



97 KHALIL IBRAHIM
Fishermen Series
1989



98 KHALIL IBRAHIM
Graceful Manners I
1994



99 ZULKIFLI YUSOFF
Untitled
1995



100 ZULKIFLI YUSOFF
Tuan Yang Berani
1995



101 KHOO SUI HOE
Little Couple
1965-1999



102 ZULKIFLI YUSOFF
Untitled
1995



LOT 40 NOOR MAHNUN MOHAMED *Deer* 2013





1

AHMAD KHALID YUSOF

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

UNTITLED, 1995

Signed 'Ahmad Khalid Yusof' (lower right)

Inscribed 'Artist's Proof 1/30 31/8/95' (lower left)

Print on paper, Artist's Proof edition 1 of 30

24.5cm x 16cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

Ahmad Khalid Yusof developed his tranquil khat calligraphy technique in 1971. This work reveals his rediscovery of traditional Malay patterns and iconography with the infusion of abstract art and ancient Arabic scriptures of Jawi in the form of etching. He was not only known for his khat calligraphy paintings, but was also revered for his printmaking techniques having obtained his Masters degree in Printmaking and Art Education from the Ohio University in the United States of America.

Ahmad Khalid Yusof was an art academician, artist and activist. He graduated from the Malayan Teachers' College in Kirby, Liverpool in 1957 and attended the Specialist

Teachers' Training Institute in Kuala Lumpur in 1963. After the Winchester Art School (1966 - 1969), he continued his studies at Ohio University, obtaining his MFA in 1976. He taught at MARA Institute of Technology from 1970 to 1989, retiring as Deputy Dean (Academic Affairs). He was Director of Shah Alam Art Gallery from 1991 to 1997. He served several terms as founder-president of the Malaysian Artists Association (PPM), which was established in 1979. He was appointed Dewan Bahasa dan Pustaka guest writer in 1994.

REFERENCE

55 Years & Beyond, Banker's Club, Kuala Lumpur, 1991.

Alif Ba Ta: Riwayat Hidup Ahmad Khalid Yusof, Zakaria Ali, National Art Gallery, Kuala Lumpur, 2004.



2

CHANG FEE MING

b. Terengganu, 1959

A DAILY PRACTICE II, 2005

Inscribed and dated 'TIBET 05' (lower left)
Ink and watercolour on paper
9cm x 14cm

PROVENANCE

Private collection, Penang.

ILLUSTRATED

Chang Fee Ming: Mekong - Exploring the Source,
Beverly Yong, Valentine Willie Fine Art,
Kuala Lumpur 2008, illustrated on page 68.

RM 2,000 – RM 5,000

Chang Fee Ming attains artistic inspirations from traveling and has produced a number of sketches, drawings and paintings from the places he visits. He has been researching and working on the source of the Mekong, in Yunnan, Tibet and Qinghai between 2005 and 2007 and has produced a body of work titled *Mekong* a series based on seven years of earlier research and travel. In his works, he tackles a variety of topics from the places he visits such as the market and meeting place; culture and tradition; work and livelihood; rest and leisure, garden and landscape. *A Daily Practice II* was created during his sojourn in Tibet, illustrating a figure resting on a bed of rocks.

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

REFERENCE

Sketching Through Southeast Asia, Valentine Willie Fine Art, Kuala Lumpur, 2010.



3

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

UNTITLED, 2013

Signed and dated
'ISMAIL MAT HUSSIN 2013' (lower right)
Watercolour on paper
28cm x 76cm

PROVENANCE
Private collection, Selangor.

RM 3,000 – RM 4,500



Ismail Mat Hussin is celebrated for his depiction of traditional activities and themes that revolve around the rural community namely fishing, moon-kite flying, market scenes and pounding rice. A protégé of Khalil Ibrahim, who also excels in watercolour and batik painting, Ismail captures the agricultural life of rice cultivation with watercolour on paper here. His works pay homage to the rustic life, elements of evident in his choice of colours and subject matter.

Ismail Mat Hussin was an artist who kept true to batik painting until his untimely demise in July 2015. His interest was kindled during weekly art painting classes under Nik Mahmood at Padang Garong Malay School in Kota Bharu

from 1954 to 1955, and as a protégé of Khalil Ibrahim. He became a full time artist in 1968 until he started work as a graphic designer and illustrator with Syarikat Percetakan Dian in Kota Bharu from 1979 to 1991. With a Grade V in the playing of violin, he also worked as a part-time musician with Radio-Televisyen Malaysia in Kota Bharu from 1965 to 1967. He was also a member of Angkatan Pelukis Semenanjung Kelantan and Persatuan Senilukis Kelantan. His works are in the collection of Galeri Petronas, National Visual Arts Gallery, esteemed corporations and private collections locally and abroad.

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

*AMSTERDAM CANAL; AMSTERDAM HOLLAND
(SET OF TWO), 1999; 1992*

Signed, dated and titled 'CHOON GHEE 1999 AMSTERDAM'
(lower right); 'CHOON GHEE 1992 Amsterdam' (lower right)

Ink and watercolour on paper

15cm x 16cm; 12.5cm x 28.5cm

PROVENANCE

Private collection, Selangor.

RM 1,200 – RM 3,000

In the 1990s, Tan Choon Ghee was commissioned by KLM Royal Dutch Airlines to paint sceneries of Amsterdam, receiving all expense-paid trip to Holland. This set of watercolour paintings was conceived during this excursion, illustrating the beauty of boats and buildings along possibly one of the three main canals, Herengracht, Prinsengracht, and Keizersgrach.

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He received a German government painting scholarship and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast

Ltd in Hong Kong prior to becoming a full time artist. He had held numerous one man shows with his first in 1956 at the Hooi Ann Association, Penang followed by solo exhibition at British Council, Penang (1958, 1962, 1963); National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan was also honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a recent posthumous solo exhibition titled *A Lifetime of Drawings* showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).

REFERENCE

Tan Choon Ghee Retrospective (1957 - 1992), Penang State Art Gallery, 2000.





5

CHANG FEE MING

b. Terengganu, 1959

WATERLILIES, 2000

Signed and dated 'F.M. CHANG 00' (lower centre)

Ink on paper

12.5cm x 9cm

PROVENANCE

Private collection, Penang.

RM 3,000 – RM 5,000

On offer is a preparatory study in ink on paper depicting a water lily flower and lotus pods by prominent watercolour painter, Chang Fee Ming. Known for illustrating coastal scenes of Terengganu and cultures of Southeast Asia, the artist has perhaps created this drawing during one of his inspirational travels.

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and their cultures and the often exotic, remote places he visited in Indonesia, Nepal, Africa and the Indo-Chinese communities along the Mekong right up to its source in Tibet. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in

Bali. His array of awards includes the Malaysian Watercolour Society award (1984 and 1985), the Sime Darby Art Asia gold award (1985) and the PNB Malaysian art award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Pérignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009, which resulted in his solo exhibition *Imprinted Thoughts*. His most recent exhibition titled *A Travel's Diary* was held at The Royal Opera Arcade Gallery, London in 2014.



Illustrated here is a group of abstract figures that resemble totemic forms - densely marked in black outlines - filled with an array of pastel colours and hints of dark red, orange against a lilac background.

6

ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, 1994

Signed and dated
'Zulkifli Yusoff 94' (lower right)
Mixed media on paper
49cm x 71.5cm

PROVENANCE
Private collection, Kedah.

RM 3,000 – RM 5,000

Zulkifli Yusoff is an Associate Professor at the Faculty of Art in Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak. He was conferred the National Academic Award (Visual Arts) in 2007. He pursued his Masters at Manchester Polytechnic, England in 1991, after his Diploma at the Mara Institute of Technology in 1989. He became a local art superstar when he won the coveted Grand Minister's Prize and the Major Award for Sculpture at the Third Salon Malaysia in 1992. In 1988 and 1989, he won the Major Award in the Young Contemporary Artists competition. He was selected for the First Asia Pacific Triennial of Contemporary Art exhibition in Brisbane, Australia in 1993 and exhibited at the Venice Biennale fringe in 1997. He also took part in the Seychelles Biennale in 1992 and was in the Malaysian team that won Second Prize in the Sand Sculpture Hong Kong competition in 1988. He has represented Malaysia at Art Stage Singapore 2013 with his compelling installation pieces *Rukunegara 2 "The Voice 1"* and *Rukunegara 2 "The Voice 4"*. Another installation piece entitled *Pendita* was displayed at *The Collectors Show – Weight of History* at the Singapore Art Museum in 2013. He has also participated in Singapore Biennale 2013, themed *If the World Changed*, with a six-piece installation titled *Rukunegara 1 Belief in God*, occupying a space on the ground floor of the Singapore Art Museum.



7

KUO JU PING

b. China, 1913 - d. Penang, 1966

FISHING VILLAGE, Undated

One seal of the artist (lower right)
Mixed media on paper
37cm x 55cm

PROVENANCE

Private collection, Penang.

RM 6,000 – RM 8,000

Kuo Ju Ping is known for mastering the art of sketching from life and would often organize sketching trips with artists and students to observe nature and people. This work appeals in the simplicity of composition and solid grounding in academic art.

Receiving his education at the Nanyang Academy of Fine Art, Kuo Ju Ping was influenced by Western art movements from artists who were educated at the Ecole Nationale des Beaux- Arts in Paris. He returned to Penang after graduation in 1940, to manage his family's import-export business, Sin Guan Thye Company. He was a founder member of the Penang Chinese Art Society in 1936 and a dedicated teacher who regularly conducted classes at Chung Ling High School, Union High School, Li Tek School and Han Chiang High School. He was honoured with a memorial exhibition by Penang State Art Gallery in 1997. His works are found in the collection of the Penang State Art Gallery, National Art Gallery, Kuala Lumpur, Singapore Art Museum and the Fukuoka Museum, Japan.

REFERENCE

Pioneers of Malaysian Art, Dato' Dr. Tan Chee Khuan, Penang State Museum & Art Gallery, 2013.



8

FUNG YOW CHORK

b. Selangor, 1918 - d. 2013

ST. PAUL'S HILL, 1990

Signed and dated 'Yow Chork 90' (lower left)
Oil on canvas
50cm x 50cm

PROVENANCE

Private collection, Penang.

RM 3,000 – RM 6,000

This piece depicts St. Paul's Church, a historic building in Malacca that was originally built in 1521, making it the oldest church in Malaysia and Southeast Asia. Located at the summit of St. Paul's Hill, it is today part of the Malacca Museum Complex, comprising of the A Famosa ruins, the Stadthuys and other historical buildings. Fung Yow Chork captured the ruined walls of the church with his trademark Impressionist style, swiftly applying paint to depict light and contrast.

Fung Yow Chork was only 13 years old when he picked up the finer points in art from an artist in China who had studied Impressionism in Japan. In 1933, his family migrated to Singapore and there, he forged a friendship with Professor Zhong Bai-mu (Chong Pai Mu), a lecturer of the Nanyang Academy of Fine Arts. After moving to Kuala Lumpur in 1934, he worked as a salesman, shop assistant and typesetter with a Chinese newspaper, painting only on Sundays and during holidays and more so after he retired in 1977. He held his first solo exhibition at Chin Woo Art Gallery in 1981. On landscape, he told Halinah Todd in an interview published in The New Straits Times in 1981: "The landscape thinks itself in me and I am its consciousness."

REFERENCE

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



Early Spring depicts two of female figures adorning colourful dresses immersed in a musical act. A typical subject for Eng Tay, the seated figure in yellow and blue dress is playing a bowed string instrument, while the other figure in a red floral dress is singing. This early piece is executed in a representational manner with minimal use of colour, a variation to the artist's otherwise dense and rich palette.

9

ENG TAY

b. Kedah, 1947

EARLY SPRING, 1988

Signed and dated (lower right)
Inscribed 'A/P' (lower left),
'Early Spring' (lower centre)
Lithograph on paper, Artist's Proof
36cm x 51cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 4,000

New York-based artist Eng Tay has built an international reputation of 45 years with his endearing figurative works, showcased in nearly 100 solo exhibitions throughout Asia, Europe and the United States. He made his way to New York in 1968 to study at the Art Students League (1969 - 1972) followed by the School of Visual Arts (1972 -1978) and was a participating artist at the Pratt Graphics Centre while working as a graphic designer for the Red Book Magazine. A versatile artist, he has distinguished himself in paintings, prints and sculptures. The Galeri Petronas, Kuala Lumpur hosted a major retrospective for Eng Tay, simply titled *Eng Tay: The Exhibition* in 2009, to celebrate his fourth decade as an artist. In the exhibition, Eng Tay also unveiled a series of large masterpieces in homage to the great masters of art. His works are in the collection of the Fukuyama Museum of Art, Hiroshima in Japan; the Frankie Valli Estate and the Merv Griffin Estate in the United States; the New York University (Department of Anthropology) and the Taipei Fine Arts Museum. His monumental bronze sculptures adorn the Kiaraville and SENI condominiums in Mont Kiara and Zehn Bukit Pantai in Bangsar, Kuala Lumpur. His latest exhibition titled *Eng Tay: Works From 2005-2015* - a summation of the artist's works over the last 10 years featuring 27 oil paintings, 7 sculptures and a selection of hand-carved jewellery as well as beautifully crafted elm cigar and watch boxes – was held at Art Accent gallery, Kuala Lumpur in October 2015.



Eric Peris is a prolific fine-art photographer capturing nature and landscape in the most profound and poetic way. On offer here is a picturesque monochromatic view of Mount Santubong, a mountain in the Malaysian state of Sarawak. Eric Peris has made mention that a photographer's strongest tool is his eye. Evidently in this piece, he captures a sense of the delicate and timeless tranquillity that nature has to offer.

10

ERIC PERIS

b. Johor, 1939

SUNRISE - SANTUBONG SARAWAK, 2002

Signed and dated 'Eric Peris 2002' (lower right)
Hand-coloured photograph
40cm x 49cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 5,500

Besides being a full-time photographer, Eric Peris also holds several prominent positions such as Chairman of the Press Awards for Photography, Malaysia, consultant for photojournalist training programs and Judge for regional and local photography contests. He won the National Art and Visual Gallery Award for contribution to Photography, Malaysia in 2013. In May 2015, Eric Peris presented his 36th exhibition at the Sutra Gallery, Kuala Lumpur titled *NAMO* - or 'homage' in the Pali language - a retrospective body of work he created between 1975 and 1980, the years that marked a pivotal point in his life and photography. Some of his solo exhibitions include *Tin Mine Landscapes*, Shalini Ganendra Fine Art (2013), *Images of George Town 70s, 80s*, Alpha Gallery, Penang (2011), and *Stirring Odissi*, Gallery Petronas, Kuala Lumpur (2008). He was co-curator for the Photography as Art exhibition held at National Art Gallery, Kuala Lumpur in 1996.

RUDY MARDIJANTO

b. Indonesia, 1967

SELAMAT HARI LEBARAN, 2008

Signed and dated 'ROEDY 08' (lower left)

Oil on canvas

140cm x 140cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 8,000

Rudy Mardijanto features at Henry Butcher Art Auction Auctioneers for the first time with a majestic illustration of an Eid celebration. The artist seeks inspiration from provincial lives in rural Java and creates stylistic figures engrossed in daily rituals or activities. His voluminous figures are always abundant with life, as exemplified in this communal and spirited piece.

Born in Blora, Central Java, Rudy Mardijanto graduated from the Art Academy ISI (Institute Seni Indonesia), Yogyakarta.

Since 1986, Rudy has actively participated in various art exhibitions within Indonesia namely in Jakarta, Yogyakarta, Solo, Malang, Surabaya and Bali. He received an award from ISI Yogyakarta in 1987 and was a finalist in the Philip Morris Indonesian Art Award in 2001. He has had solo exhibitions in Singapore since 2007. H Gallery in Jakarta represented Rudy at Art Expo Malaysia from 2008 to 2013. He held his first solo exhibition in Malaysia titled *Indonesian Rural Society In Transition*, was held at Interpr8 Art Space, Kuala Lumpur in 2014.



LOK KERK HWANG

b. Johor, 1973

SEKINCHAN IMPRESSION NO. 2, 2013

Signed and dated

'Hwang 2013 CSPWC AFCA' (lower right)

Watercolour on paper

38cm x 56cm

PROVENANCE

Private collection, Penang.

ILLUSTRATED

310 (*Three-Ten*) *Malaysian Artists*, Dato' Dr. Tan Chee Khuan, The Art Gallery Penang, 2015, illustrated on page 172.

RM 6,000 – RM 7,500

Making his first appearance at Henry Butcher Art Auctioneers, Lok Kerk Hwang is a watercolour painter who seeks beauty in the mundane. Among his favoured subject matters are rusty and abandoned objects, arrangements of random items found in his hometown in Batu Pahat, and dragon sculptures on temples which capture the Asian spirit. On offer here is a tranquil jetty scene titled *Sekinchan Impression No. 2*. With a couple of fishing boats are moored at the dock. Lok skilfully depicts the reflection on the water to display his masterful understanding of light and contrast.

Lok Kerk Hwang gained a Diploma in Graphic Design from Nanyang Academy of Fine Arts (NAFA), Singapore (1993 – 1995) and obtained Bachelor of Arts in Advertising (Creative) from RMIT University, Melbourne, Australia (1995 – 1996). He is an active member of various art societies namely the Federation of Canadian Artists (AFCA), the Canadian Society of Painters in Watercolour, the Malaysian Watercolour Society, Pennsylvania Watercolour Society, The Penang Art Society, Penang Water Colour Society, The Singapore Art Society, and the Singapore Watercolour Society, for which he held the position of Vice Secretary General from 2001 to 2002. He held his first solo exhibition titled *The Magic of Light* at Utterly Art, Singapore in 2014 followed by *The Watercolor World of Lok Kerk Hwang* at the Penang State Art Gallery, Penang.

REFERENCE

<http://www.lokkerkhwang.com/home/biography.php>





13

RADUAN MAN

b. Pahang, 1978

THE CAPTAIN, 2010

Signed and dated 'Raduan Man 2010' (lower left)
Oil on linen
74cm x 74cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,800 – RM 5,000

On offer here is a vibrant piece by Raduan Man, which depicts the silhouette of three figures – the centre is illustrated in white while the other two on each side are in green – placed against a spherical shape in the background and stencilled in red. Below reads the red banner "WAR IS ON".

Raduan Man attained an MA (Printmaking) from the Camberwell School of Art University of the Arts, London in 2006, MA (Painting) from the University of Wolverhampton in 2003, Bachelor of Fine Arts (Printmaking) with Honours from University Teknologi MARA in 2001 and Bachelor of Design (Fine Arts) from University Teknologi MARA in 2000. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. His first solo exhibition titled *Fresh Markings* was held at NN Gallery in 2003 where he displayed works of oil, acrylic and woodprints. Another six solo shows closely followed, namely *Growing Desires In The Science Of Art*, Tangsi Gallery (2006), *Beyond Print – Raduan Man*, Galeri Chandan (2009) and *Living Metals*, Purple Houz (2012), among others.

HARON MOKHTAR

b. Selangor, 1963

SEMANGAT ANAK-ANAK DIDIK, 2014

Signed and dated
'HARON MOKHTAR 14' (lower right)
Acrylic on canvas
122cm x 92cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 8,000 – RM 9,000



As an educator, Haron Mokhtar has been active in various teaching roles and at the same time contributing his knowledge in Visual Arts as an examiner and syllabus drafter for the Sijil Tinggi Persekolahan Malaysia examinations (STPM, Malaysian Higher School Certificate). It is unsurprising that *Semangat Anak-Anak Didik* (The Enthusiasm of Students) resonates with the life of Haron Mokhtar as an educator. It depicts young pupils from remote areas pursuing a canopy walkway to get to school and home everyday. The bluish-green palette that dominates the picture denotes the environment, while the void between the traditional native dwelling above and the figures below allows some room for introspection for the artist and the observer.

Haron Mokhtar attained BA Fine Art in Painting and Printmaking from UiTM (1983 – 1987). He won the Major Award in the Young Contemporary Artists (Bakat Muda

Sezaman) competition organised by National Art Gallery in 1987 with his 'Malay Pop' mix of traditional architecture and culture. In 1988, he obtained his Art Teacher's Diploma. He has taught in schools in Selangor and Sarawak and since 1989 and was a senior teacher on humanities at the SMK Ungku Aziz in Sabak Bernam in 1998. His awards include Second Prize in Landscape Selangor competition (Shah Alam Art Gallery, 2002), Consolation Prize, Historical Incidents competition (National Art Gallery, Kuala Lumpur, 2005), Second Prize, Merdeka competition in 2010. In 2011, he held a solo exhibition titled *Warisan* at Pelita Hati Gallery of Art, Kuala Lumpur. His most recent show *Yesteryear By Haron Mokhtar*, showcasing 26 new paintings was held at Interpr8 gallery, Kuala Lumpur in 2015.

REFERENCE

<http://norakmary.blogspot.my/2011/12/haron-mokhtar-tokoh-seni-tanah-air.html>

YEOH KEAN THAI

b. Penang, 1966

UNTITLED, 1997

Signed and dated 'THAI 97' (lower centre)
Oil on canvas
41cm x 54cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

The unique aesthetics of corroded and oxidized metal is seen as a hallmark feature in Yeoh Kean Thai's work. The portrayal of rust calls to attention for the conservation of the global environment, where natural landscape is corrupted by human development and intervention. Here, the artist depicts an old pressing iron with great detail and precision, executed with treatment of layers to enhance the texture of rust.

A graduate of Kuala Lumpur College of Art (1989 – 1992), Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award in 1997, the Freeman Fellowship in 2008, the same year he exhibited at the Beijing Olympics and the Commonwealth Award - International Art Residency. He has been creating works in relation to metal and rust ever since he won the Phillip Morris award in 1997. The award-winning piece was industriously completed in less than a year. Having

to research on the oxidation process and progression of rust, he patiently experimented and monitored the decomposition while cutting, sculpting and composing the metal pieces with only regular pliers and his own bare hands. He was also the first artist from Malaysia to have work featured during New York's Asian Art Week in 2008. His solo exhibitions included *Code Red*, *Action to Neutralise* (2011), *Crossing* (2008) and *Links* (2007). He has participated in a number of group exhibitions namely *Truth & Fiction Are Not Strangers*, Tribes Gallery, New York, United States of America (2011); *Asian Overview Roma*, Villa De Santis, Rome, Italy (2009); *Paths of Thought*, Gallery Il Ramo d'oro, Naples, Italy (2008) and Tashkent Biennale International Exhibition, Uzbekistan (2005).

REFERENCE

Profile: Yeoh Kean Thai, Asian Art Newspaper (UK), December 2008.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

FROM A BALCONY, undated

Signed 'CY' (lower right)
Oil on canvas laid on board
42cm x 42cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,000 – RM 12,000

This poetic composition by versatile artist Lee Cheng Yong is rendered with technical sophistication, capturing a kampong neighbourhood scene from the veranda overlooking the hills. The juxtaposition between modern home and kampong dwelling – typified by the clay roof tiles and nipah roof – indicate the socioeconomic status of the residents, presumably in Penang, where the artist lived and worked. His palette is rich and dense, emphasising on light and contrast.

Lee Cheng Yong studied at Xin Hua Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was elected its first president. The Penang State Art Gallery posthumously

honoured him with the *Lee Cheng Yong* memorial exhibition in 1996. Although Lee Cheng Yong produced numerous works on various subjects in various media, indicating his versatility, he was also known as a dedicated art teacher at Chung Ling High School in Penang. He fostered generations of students who would become renowned artists, such as Chong Hon Fatt and Chai Chuan Jin. He was masteful mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he also produced sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

REFERENCE

Lee Cheng Yong Retrospective Exhibition, The Art Gallery, 1996.

Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.





Throughout his lifetime, Tan Choon Ghee sought inspiration from the streets of Penang, creating a body of work that captures the livelihood and daily activities of life on the island. His captivating streetscapes display diversity in a multicultural society, distinguished by the figures' attire, occupation and dwelling. Illustrated here is a nostalgic scene of a row of shophouses with a group of trishaw riders resting beneath a tree, skilfully rendered in watercolour.

17

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

UNTITLED, 1978

Signed and dated
'CHOON GHEE 1978' (lower right)
Watercolour on paper
43.5cm x 56cm

PROVENANCE
Private collection, Penang.

RM 6,000 – RM 8,000

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. In his lifetime, he received a painting scholarship from the German government and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full time artist. He had held numerous one-man shows, with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan had also been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a recent posthumous solo exhibition titled *A Lifetime of Drawings* showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).

REFERENCE

Tan Choon Ghee Retrospective (1957 - 1992), Penang State Art Gallery, 2000.



Illustrations of rural girls of Malay descent are Kow Leong Kiang's primary subject of interest, portraying female values based on Malay culture - the ideals of modesty, innocence and naiveté ingrained from childhood. Deriving from the *Innocence* series, this painting is presented in two panels, executed in a rustic colour palette and raw brush strokes to display a distant nostalgic past.

Kow Leong Kiang stamped won the highly coveted Grand Prize in the Philip Morris Asean Art Award (1998), the only Malaysian to have done so, with his work titled *Mr Foreign Speculator, Stop Damaging Our Country*, which established him as a major figurative artist. He graduated from the Kuala Lumpur College of Art in 1991 and showed early promise when he won the Minor Award in the Young Contemporary Artists competition in 1992 and the National Day Art Competition in Kuala Lumpur. He was awarded the Freeman Foundation Asian Artist fellowship for a two-month artist's residency at the Vermont Studio Centre in the United States in 2004. He held his solo exhibition *To The Sea* at Ernst & Young Gallery in Singapore in August 2012 under the Asia Outreach Programme. A member of the provocative *FKlub*, Kow Leong Kiang continued to create sensuous figurative images alongside his peers Bayu Utomo Radjikin, Shia Yih-Yiing, Marvin Chan, Chong Ai Lei, Gan Chin Lee and Chin Kong Yee with an exhibition titled *Scent of Bali*, upon returning from an inspirational trip to Bali in 2013. He also participated in the group show *Art@Whiteaways*, a special project exhibition in conjunction with the Georgetown Festival in Penang the same year. The ever-talented artist has explored various nuances of figurative style drawings and paintings including nudes from his *Intimate Collisions* series and most recently his interest in examining the male figure.

18

KOW LEONG KIANG

b. Selangor, 1970

ISLAND, 2003

Signed and dated
'KOW LEONG KIANG 2003' (lower right)
Oil on canvas
34cm x 70cm (diptych)

PROVENANCE

Private collection, Kuala Lumpur.

RM 10,000 – RM 15,000



19

AHMAD ZAKII ANWAR

b. Johor, 1955

LEGONG, 1997

Signed (lower right)

Inscribed 'Legong 10.11.97' (lower left)

Ink on paper

21cm x 14cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 4,000

The Island of Gods is notorious for attracting artists to paint its rich culture over the centuries and Ahmad Zakii Anwar is one of the contemporary artists who excels in capturing the alluring dances of Bali, from *Kebyar* to *Barong* and *Legong*. On offer here is a preparatory study of a dancer perhaps executed on the spot while observing the dancer in motion.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism.

His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. He has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.

20

AHMAD ZAKII ANWAR

b. Johor, 1955

LEGONG, 2004

Signed and dated

'Legong 29.3.2004 Ahmad Zakii Anwar (lower centre)

Inscribed 'To Param, Regards Ahmad Zakii Anwar

J.B. 21/7/04' (lower centre)

Watercolour and ink on paper

30cm x 23cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000



Illustrated here is a sketch of a Balinese Legong dancer swiftly and precisely captured by Ahmad Zakii Anwar. Traditional Balinese dancers learn the craft as children from their mothers in their early years, in the womb they are played the Balinese music and are taught to dance with their hands before they can walk.

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ANURENDRA JEGADEV

b. Perak, 1965

MENORA DANCER, 1996

Signed and dated 'JAnurendra'96' (lower right)
Oil on canvas
71cm x 100cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,500 – RM 12,000

Anurendra Jegadeva, or popularly known as J. Anu, has upped the ante since his first solo at the Civic Centre, Petaling Jaya in 1992. What followed was a series of provocative narratives of 'painted stories' in his solo exhibitions about the Indian condition and culture, liberation theology in Sri Lanka, women and migrant issues. His recent exhibition, *Finding Graceland, New Landscapes from the Great State of Perak* (2011) saw him tackling huge canvases with the play of history and memory. This early 1996 work captures a *Menora* dancer from Kelantan bedecked in full traditional costumes complete with long sharp fingernail stubs. The dance is a male preserve with even the female roles played by males. A basic feature of *Menora* dancing involves an enactment of slow rhythmic movements of legs, arms and fingers. In this oil painting, a dancer is reproduced in the midst of executing a motion. With loose expressive strokes of the brush, J. Anu manages to convey a sense of steady movement, while his use of bold and striking colour makes the figure come alive. Painted for the exhibition *Dance, Rhythm & Motion*, Anu visited Kelantan to experience this particular style of dance. The artwork demonstrates Anu's interest in illustrating his observations on tradition and culture through his own unique perspective.

J. Anu is a multi-talented artist with 20 years experience as an art journalist who also holds law degree. He is also known as an art-critic and curator, with a stint at Galeri Petronas. Starting with a Foundation in Art and Design at the Oxford Polytechnic (1986), he followed up his Doctoral studies in Art Theory and Practice in London, and a Masters of Fine Art at Monash University in Melbourne, where he spent seven years. Anu has participated in art exhibitions since 1996, his paintings having graced the walls of the National Art Gallery, Galeri Petronas, Rimbun Dahan, Valentine Willie Fine Art and Wei-Ling Gallery. He has taken part in group shows abroad such as *Experiences* at Hill-Smith Fine Art in Adelaide, Australia (1999), *18@8: Contemporary Artists from Malaysia & Beyond*, a collaborative exhibition between Wei-Ling Gallery and Amin Gulgee Gallery in Karachi, Pakistan (2006), as well as participating in China International Gallery Exposition at the China World Trade Centre in 2008. He is a sought after and prolific artist. His solo exhibitions include *Strange Paradise - Meditations on Empire, the Gods and Mulligatawny Soup* (2011), *Finding Graceland* (2011) and *My God is My Truck* (2010). In 2014, his works were presented in the form of a solo show titled *MA-NA-VA-REH – Love and Loss in the Time of the Great Debate* at Art Stage Singapore.



JOLLY KOH, DR.

b. Singapore, 1941

BIRDS IN TITIWANGSA, 2013

Signed and dated 'Jolly Koh 2013' (lower left)

Acrylic and oil on canvas

57cm x 50cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 12,000 – RM 15,000

Established abstract painter Dr. Jolly Koh is represented here with a vibrant expressionist piece characterised by calligraphic gestures and fluid translucency. Illustrated in effervescent red, orange and yellow with a tinge of blue and white hues, this golden and vibrant piece titled *Birds in Titiwangsa* emanates a soothing tone distinctive of the artist's style.

Artist-educator Dr. Jolly Koh is one of the finest colourists in Malaysian art. He was given his first solo exhibition at the British Council, Kuala Lumpur at the age of 17 in 1958. An eighth generation Peranakan Baba, Dr. Jolly Koh grew up in Malacca. He excelled in art studies obtaining his National Diploma in Design at the Hornsey College of Art, London

(1959 - 1962) and the Art Teacher's Certificate at the London University (1962 - 1963). He then obtained his MSc (Fulbright scholarship, 1970 - 1972) and Ed.D (1972 - 1975) at the Indiana University in the United States, while holding as a teaching associate there from 1973 to 1975. He also taught art in Melbourne and Adelaide from 1976 to 1988. He was a senior lecturer at the MSC College (now SeGi) from 2000 until 2004. His solo show in 2013 entitled *Towards The Nebula* represents a darker phase in his palette.

REFERENCE

Artistic Imperatives (Selected Writings and Paintings) by Dr Jolly Koh, Maya Press, 2004.

Jolly Koh, Maya Press, 2008.



KHOO SUI HOE

b. Kedah, 1939

NUDE BATHING, 2005

Signed 'SUI HOE' (lower right)
Oil on canvas
61cm x 81cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 28,500 – RM 30,000

A female figure portrayed in Khoo Sui Hoe's stylistic dreamy manner is depicted floating against tangerine orange and yellow ochre waters with three triangular shapes in the background. A highly emotive work, *Nude Bathing* is imbued with mysterious qualities portraying his profound interest in primitivism treated with great consciousness.

Khoo Sui Hoe received his education at Nanyang Academy of Fine Arts, Singapore (1959) and continued his studies at Pratt Graphic Center, New York (1974). His numerous awards include Certificate of Merits, Asian Art Now, Las Vegas Art Museum (2004); John D. Rockefeller 3rd (JDR 3rd) Fund Grant (1974); Honourable Mention, Salon Malaysia Art Competition (1969); and First Prize in Oil, Malaysian Art & Craft Competition (1965). His recent solo exhibitions include *Faces and Landscapes by Sui Hoe Khoo*, Butler Center, Arkansas Studies Institute, United States (2015); *Khoo Sui Hoe – Recent Paintings*, Bellevue Hotel, Penang,

Malaysia (2015); *Khoo Sui Hoe: An Overview Part II – The Patron, Datuk Seri Lim Chong Keat's Collection from 1960s to 1980s* (2015) and *Khoo Sui Hoe: An Overview Part I – The Artist Collection from 1980s to Present* (2014) at The Private Museum, Singapore (2015). Public collections include National Art Gallery, Kuala Lumpur, Penang State Art Gallery, United Overseas Bank, Singapore, Singapore Art Museum, First National City Bank of Chicago, Singapore, Bangkok Bank and Lee Nordness Gallery, New York.

REFERENCE

Khoo Sui Hoe, Landscapes through the Years, Pipal Fine Art, 2011.
Khoo Sui Hoe, Mini Retrospective 1967-2013, The Art Gallery, Penang, 2013.
<http://www.nafa.edu.sg/docs/default-source/press-releases/2015/20150715annex2.pdf?sfvrsn=2>





24

KENG SENG CHOO

b. Kedah, 1945

UNTITLED, 1970

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

PROVENANCE
Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

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

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

25

KENG SENG CHOO

b. Kedah, 1945

UNTITLED, 1970

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

PROVENANCE
Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000



One of two batik pieces by Keng Seng Choo on offer, this vertical orientation is also dated 1970, featuring a couple of women adorning conical hats perhaps in the act of fixing fishing nets. The artist relishes in depicting the romantic life of rural Malaysia in his works.

A graduate of the Nanyang Academy of Fine Arts, Singapore in 1965, Keng Seng Choo has been exhibiting his works locally and abroad since. His works have won numerous awards including a Silver Medal at the New York International Art Show in 1970 and First Prize at Pastel in Malaysia competition organised by Micasa Hotel Apartments in 1988.

Among the group exhibitions he participated were *10 Friends Art Exhibition* in Kuala Lumpur and Singapore (1966), *Special Art Exhibition* on Bali Scenery and *Subjects* at Shangri-La Hotel, Singapore (1971), the Taegu International Art Biennale (1991 – 1996), Open Show at the National Art Gallery, Kuala Lumpur (2001), *Garis-Garis Penghayatan*, Core Design Gallery (2010), *Towards Serenity*, G13 Gallery (2012) and Contemporary Nanyang Art Exhibition, Soka Exhibition Hall, Kuala Lumpur (2015).

KWAN CHIN

b. Kuala Lumpur, 1946

UNTITLED, 2011

Signed 'Kwan Chin' (lower left)

Batik

76cm x 76cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 4,000

Batik painter Kwan Chin makes his debut at Henry Butcher Art Auctioneers with a charming piece depicting five female figures in a rural setting suggested by the clay vessels and attire – perhaps in the midst of communal cooking - gazing nonchalantly at the viewer.

Kwan Chin attended the Nanyang Academy of Fine Art in Singapore where he joined the his foundation in art making. He held a stint as a commercial artist in an advertising firm and later quickly turned to batik art after a brief introduction

to the medium. He has been recognised as a batik artist ever since, specialising in vibrantly coloured batik paintings. His signature subject matter is everyday life, depicting market and village scenes. His works can be found in the permanent collection of Bank Negara, the Penang Batik Painting Museum, private institutions and private collections. He has been invited to exhibit his works at the *Malaysia Art Exhibition: Arts Kuala Lumpur* in London and in Miami, Florida.





Ahmad Shukri Mohamed's signature work lies in his meticulous technique of collage, assemblage and printmaking. On offer here is a canvas piece illustrating the upper part of the Statue of Liberty accomplished through the process of haphazard layering, creating texture and visual dimension in green, black and red. Located at the lower part of the canvas is a repetitive mirrored image of the word 'YEAH'.

27

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

UNTITLED, 2002-2005

Mixed media on canvas
122cm x 122cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 20,000 – RM 23,000

Ahmad Shukri Mohamed is one of the founding members of the art collective Matahati which held a major exhibition titled *Matahati Ke Matadunia* in Los Angeles, United States of America (2009). One of his iconic works of 'chloroformed' butterflies won him First Prize in the Malaysian Art Open at Galeri Petronas in 1994. He was trained at the Universiti Teknologi MARA graduating with a BFA in 1991, the year he won the Minor Award in the Young Contemporary Artists exhibition at the National Art Gallery. He also won the national-level Philip Morris Asean Art Awards in 1999. He has been invited for prestigious exhibitions such as the Sharjah Biennial, United Arab Emirates in 2003, the Asian Art Biennale in Bangladesh in 2001 and the Asean Art Show at Fukuoka Art Museum, Japan in 1994. In 2003, he was selected for the Rimbun Dahan artist's residency. He had his first two solo shows titled *939495969798* and *Ahmad Shukri* at Art Salon, Kuala Lumpur in 1998 and 2001 respectively and in 2005 when the gallery was renamed XOAS Gallery in an exhibition called *Fitting Room*. His other solo shows include *Boy & Girl* (2002), *Virus* (2003), *Warning: Tapir Crossing* (2007) and *Golden Gate* (2012).

ISMAIL LATIFF

b. Malacca, 1955

PURPLE MOON DANCING IN THE SKY, 1995

Signed and dated 'Ismail Latiff '95' (lower right)
Mixed media on paper
38cm x 28cm

PROVENANCE

Private collection, Penang.

RM 3,000 – RM 5,000



Ismail Latiff's distinctive abstract paintings feature delicate brush marks that create harmonious movement representing the galaxy. It is known that the artist repetitively uses the spherical shape in most of his paintings to symbolise perfection and balance, which embodies his search for wholeness and solidarity with the cosmos. Although making an appearance at Henry Butcher Art Auctioneers for the first time, the artist has been actively producing artworks and exhibiting abroad for almost four decades now.

Ismail Latiff graduated with a Diploma in Art and Design from the prominent Malaysia Institute, MARA Institute

of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by five others namely *Nine Years with Art Salon*, Kuala Lumpur (1993), *Magic in the Sky*, Kuala Lumpur (2005) and *Come Fly with Me*, Kuala Lumpur (2008). He participated in a group exhibition titled *The Prayer* organised by NN Gallery in 2012 and his work was featured at the Affordable Art Fair, Singapore in 2014. Ismail's collectors include individuals, corporations, galleries and national as well as international museums.

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

MINDSCAPE - PHENOMENA NO.3, 2010

Signed and dated 'Taj 2010' (lower right)

Mixed media on canvas

77cm x 77cm

PROVENANCE

Private collection, Selangor.

RM 15,000 – RM 18,000

Executed in 2010, *Mindscape - Phenomena No.3* contains the characteristics of *Rentak Alam* (Rhythm of Nature) - a series of work that propelled Dato' Tajuddin Ismail to explore lyrical abstraction – and the markings of recent developments present in *Mind Matter & Metaphor* exhibition in 2012. Multiple layers of paint – blue, red, yellow, white, black - are applied followed by textural treatment to unravel a precise state of mind expressed through conscious gestures.

Tajuddin Ismail, Dato' studied Fine Art at the Faculty of Art & Design, UiTM (1969 – 1973) where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include *Seni Lukis, Malaysian Art* in Germany,

Munich, Hamburg, Dusseldorf and Frankfurt (1990), *Getaran Jiwa, Five Contemporary Malaysian Artists*, National Museum of Anthropology Madrid, Spain (1994), *10/2000, Ten Artists for Year 2000*, Art Salon, Kuala Lumpur (2000) and *EX02 Five Contemporary Malaysian Artists*, Galeri Taksu, Kuala Lumpur (2002). In 2012, he held a solo exhibition titled *Mind Matter & Metaphor* at Segaris Art Center. He was Associate Professor in Fine Art (Faculty of Art & Design) and Interior Architecture (Faculty of Architecture, Survey and Planning) at University Teknologi MARA (UiTM). He co-founded TJ Fine Art, a contemporary fine art gallery in 2004. His works are included in private and corporate collections internationally such as The Estate of J.C. Handerson, Glasgow, National Visual Art Gallery, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University Malaya and Jenkins Johnson Gallery San Francisco.

REFERENCE

Tajuddin Ismail, Mind Matter & Metaphor, Segaris Art Center, 2012.

Tajuddin Ismail, All is Well, A Conversation with Tajuddin and Khaliah Ismail, Taazim H, Art Malaysia Issue 18, 2011.



MARVIN CHAN

b. Kuala Lumpur, 1972

OPHELIE #2, 2012

Titled 'Ophelie' (lower left)
Mixed media on linen
80cm x 62cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 7,000

Ophelie #2 depicts the upper part of a nude female figure painted in Cubist manner – triangular shapes in different shades to indicate contrast – placed against a silkscreened purple rectangle and leaf-motif woodblock/engraving technique in the background. These layers of images and technique create dimension and intervene between the subject & the viewer.

A self-taught artist, Marvin Chan has made the transition from an advertising practitioner to a visual artist in his first solo called *First Harvest* at a2 Gallery, Penang in 2007. He was twice a recipient of the Freeman Fellowship in Vermont in the United States, first with a partial grant in 2007, and then as an alternate artist in 2008 to 2010. He was also

selected for the Commonwealth Connections art residency in 2009, the year in which he also won the BP Portrait Award. He has exhibited in numerous group shows namely *Skin* at House of Matahati in 2012, *MASIF 2011* at Galeri Petronas and a solo show at Wei-Ling Gallery in 2010 titled *Inconsequential Consequences of Hope* in 2010. Besides exhibiting in Malaysia, his artworks have been shown in London and South Korea and held in private collections in Singapore, Hong Kong, Dubai, the United States and Italy. His works were recently displayed in a group exhibition titled *Stepping Out*, in collaboration with Galeri Chandan Kuala Lumpur and Jada Art Singapore at Art Stage Singapore in 2015 alongside Chong Ai Lei, Chong Siew Ying and Kow Leong Kiang.



LEO ABAYA

b. Philippines, 1960

JUNTO A LAS FLORES ; JUNTO A LA MUJER (SET OF TWO), 2008

Signed and dated 'leoabaya 2008' on reverse; inscribed,
signed and dated 'Junto a la mujer leoabaya 2008' on the side
Acrylic and collage on canvas and silk-pina cloth blend
(traditional fabric made from pineapple plant fibers)
70cm x 70cm, each

PROVENANCE

Private collection, Singapore.

RM 6,000 – RM 7,500

"I cannot imagine myself not being
involved in the arts, or at the very least
in artistic endeavours." – **Leo Abaya**

All-encompassing artist Leo Abaya makes his debut at Henry Butcher Art Auctioneers with a diptych piece depicting a nude female on the left panel seated on a chair, while holding an opium pipe on one hand and gazing intently at the viewer. The right panel illustrates a fully dressed bespectacled woman, also seated on a chair with a pipe resting between her lips looking attentively towards the viewer as well. The background is filled with colourful floral collage with sections of plain rigid shapes to create space.

Leo Abaya lives and works in Quezon City, Philippines. He is a multi-disciplinary artist who works in a variety of medium. His explorations in painting, small sculptures, installations, and video inquire about history, memory, and the body.

He teaches studio art at the University of the Philippines Diliman. His qualifications include BS Economics, HNU, BFA (Painting), UP College of Fine Arts Diliman; MA Fine Art (Painting), Winchester School of Art, University of Southampton, United Kingdom. He complements art making with curation, set design, and filmmaking. In 2013, he wrote and directed a drama-comedy titled *Instant Mommy*, which was nominated for the New Breed segment at the Cinemalaya Film Festival award that same year.

REFERENCE

<http://cargocollective.com/leoabaya/LEO-ABAYA>





32

WIRE ROMMEL G. TUAZON

b. Philippines, 1973

SHELL, 2006

Signed and dated 'Tuazon 2006' (lower left)
Oil on canvas
64cm x 49cm

PROVENANCE
Private collection, Singapore.

RM 800 – RM 1,200

Wire Tuazon is a visual artist whose practice combines the hyperrealist, semiotic and the performative. Graduating with a degree in Fine Arts from the University of the Philippines Diliman in 1999, he became a founding member of the art collective Surrounded By Water, which set up independent artist-run spaces in Angono and later on in Manila in 2000. In 2001, Tuazon received a residency grant at the Ashiya City Museum of Art and History from the Japan Foundation Asia Center. In 2003, Tuazon was chosen as one of the Cultural Center of the Philippines' annual Thirteen Artist Awardees. He served as President of the Rizal-based Neo-Angono Artists Collective in addition to participating in numerous group exhibitions and public art performance festivals across the Philippines, Australia, Singapore, Japan, and Korea. He has held over 20 solo exhibitions namely *Cave to Canvas* (2012, Manila); *A Poem of Fire* (2011, Manila); *Alleged Legend* (2010, Beijing); *Chance Imagery* (2009, Kuala Lumpur); *Authentic*

Hacienda (2006, Manila); *Re-surface: The Damned Collages* (2000, Manila); and *When Everything Becomes Silent...I Jump, Dirty Room* (1996, Manila) among others. He has participated in numerous group exhibitions and art fairs internationally namely *Multiple Languages*, Curated by Leslie de Chavez & Louise Marcelino, Silverlens, Manila (2014); *Summa Art Fair, Finale Art File Booth, Madrid* (2013); Artriangle 3, National Gallery of Malaysia, Kuala Lumpur (2010) and more. He has recently participated in Art Stage Singapore 2015 showcasing a body of works consisting of large-scale oil paintings of photographic quality with arrows strewn across the floor of the booth and on the artworks.

REFERENCE

Wire Tuazon Performance Art vs Performance Art, Hunting and Gathering, Patrick D. Flores, Finale Art File, 2015.
<http://www.wiretuazon.com/>

NATEE UTARIT

b. Thailand, 1970

SOLDIER, 2008

Signed (lower right), inscribed 'ED 1/10' (lower left)
Etching on paper, edition 1 of 10
19.5cm x 16cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Natee Utarit: Dreams, Hope and Perfection, Valentine Willie Fine Art, 2008.

RM 2,000 – RM 5,000



The toy soldiers are often depicted in Natee Utarit's creative oeuvre to symbolise the political landscape in his native country, Thailand. On offer here is an etching on paper illustrating four toy soldiers in random configuration.

As one of the leading contemporary artists in Southeast Asia, Natee Utarit places great emphasis in his understanding of painting, particularly in the tradition of classical Western art, as his interest lies in assimilating his cultural roots into his works which cover a myriad of themes. He makes no apology for unabashedly using European art as entry points into his investigations and comparisons. He seeks to investigate "the truth of painting and explore some hypothesis of western aesthetics in a Thai cultural context" in most of his works from 1999 to 2006. An accomplished painter, Natee Utarit graduated with a BFA from Silpakorn University in 1992 majoring in painting, sculpture and graphic art. He has exhibited extensively around the world holding regular

solo exhibitions in Bangkok, Kuala Lumpur and Singapore. Natee has participated in the Third Asia-Pacific Triennial of Contemporary Art in Queensland Art Gallery, Australia in 1999 and ARS 01 in Helsinki, Finland (2001). The Singapore Art Museum hosted a major mid-career survey exhibition for Natee called *Natee Utarit: After Painting* in October 2010. His work was also included in the fringe component of the 2011 Venice Biennale called *Future Pass-From Asia to the World*. Public collections include Queensland Art Gallery Australia, Singapore Art Museum, LaSalle SIA College of the Arts Singapore, Fine Art Museum of Ho Chi Minh City, Vietnam and Canvas Foundation in Amsterdam. He has also worked on public commissions, such as the Metropolitan Hotel in Bangkok.

REFERENCE

Natee Utarit: Dreams, Hope and Perfection, Interview with Natee Utarit by Beverly Yong, Valentine Willie Fine Art, Kuala Lumpur, 2008.

CHONG SIEW YING

b. Kuala Lumpur, 1969

UNTITLED, 1997

Signed 'Siew Ying 97' (lower right)
Oil on canvas
120cm x 120cm

PROVENANCE

Private collection, Selangor.

RM 15,000 – RM 25,000

An exploration of the abstract style, this piece illustrates the silhouette of five anonymous figures, formed with loose brushstrokes and in a liberal manner. Her murky colour palette suggests that perhaps this is an experimental work, a variation of her other known paintings depicting enchanting female portraits.

Chong Siew Ying's bold figures have opened new vistas into the art, psychology and physiology of painting the body, what with her latest body of work where Chinese philosophy and ink and brush starkness are infused in a solo exhibition titled *Crying with Trees* (2014). Her figures were transformed after studying at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then the L'Atelier 63 (1994 - 1996). Her early tutelage was at the Petaling Jaya College of Art and Design (Graphic Design, Diploma, 1990). Upon her return from Paris, she was selected for Rimbun Dahan

artists' residency from 1999 to 2000, which was followed by another at the Vermont Studio Centre in the United States of America in 2001. In 2002, she clinched a Special Award in the Young Contemporary Artists competition and she was a finalist for the Sovereign Asian Art Prize in 2005. Her solo exhibitions included *Idylle: New Paintings* by Chong Siew Ying (2008), *Many Splendoured Things* (2006), *Going Away, Coming Home* (2002) and *Chong Siew Ying: Selected Works 1996-1997* in Kuala Lumpur, 1998. In Paris, she has held solo exhibitions at the Maison Tch'A, Atelier D.Maravel and Gallery Café Panique. Her works are collected by the National Visual Arts Gallery in Kuala Lumpur as well as respected private collections in Malaysia, Singapore, France and the USA. She now lives and works as a full time artist in Malaysia. Her works were recently exhibited in two group exhibitions at Art Stage Singapore 2015 titled *Being Human: Figuratism of 16 Malaysian Artists* and *Stepping Out*.



ALI NURAZMAL YUSOFF

b. Penang, 1978

UNTITLED, 2013

Signed and dated (lower right)

Oil on canvas

138cm x 122cm

PROVENANCE

Private collection, Singapore.

RM 13,000 – RM 15,000

Ali Nurazmal Yusoff is a talented figurative painter whose paradoxical subject matter contains social realism inclinations. His painterly technique is described as the classic chiaroscuro style. Here, the artist illustrates an image of a young child sitting on a sofa with a red cushion. She wears the facemask of a wild jaguar accentuated in colour to convey the security of children, whether they are truly safe even when they are at home. The painting is primarily depicted in monochromatic palette with hints of colour on specified areas of the canvas.

Ali Nurazmal Yusoff obtained a Degree in Fine Art from University Institut Technology MARA, Selangor (1996 - 2001). His solo exhibitions included *Satire in Paint and Telltale* held in Petaling Jaya (2010) and *Alism* held in Subang Jaya (2012). He has participated in numerous group exhibitions since 1993. He has won a number of awards namely Grand prize for the Malaysia & Japan Art Competition (1995); Third prize at the Kenyir Landscapes competition (1999); Fifth place for a life drawing – landscape competition in Shah Alam (2004) to name a few.



TEOH TECK BOO

b. Perak, 1961

IMMIGRANT AND SUPERBIKE, 2010

Signed 'ttboo' (lower left)

Acrylic on canvas

101.5cm x 127cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Teoh Teck Boo is featured at Henry Butcher Art Auctioneers for the first time with a Photorealist painting titled *Immigrant and Superbike* deriving from his *Thoughts of Thousand Miles* series. This large-scale piece is meticulously and realistically rendered in minimal colour palette illustrating a neatly dressed man wearing a cap seated on a curb at a public parking space overlooking a row of shops, one of which has its shutters closed. The composition comprises of the seated figure positioned in between a parked touring motorcycle and a car. The solidarity of the scene evokes a sense of loneliness and silence. The artist has painted the anonymous migrant figure, with his backs turned to the viewer, unaware of being observed, as a reminder of the subject's hardship and adversity away from home.

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





37

YUSOF GHANI

b. Johor, 1950

TOPENG SERIES, 1996

Inscribed 'Topeng' (lower left);
signed 'yusof ghani' (lower right)
Mixed media on canvas
75cm x 60cm

PROVENANCE

Private collection, Penang.

RM 10,000 – RM 12,000

Topeng (Mask) series by Yusof Ghani was conceived after an inspirational trip to Sarawak in 1988 and 1991 where the artist was captivated by the mask rituals of ethnic Kenyah and Kayan peoples, whose villages are located two hours outside the city of Kuching. The idea to explore deeper into the mystical and mysterious world of masks first transpired upon his frequent visits to the National Museum in Kuala Lumpur.

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti MARA Institute of Technology. In 2014, he unveiled a new body of work named *Ombak*, which was showcased alongside previous series at Sasana Kijang, Kuala Lumpur. Most recently, his artworks were displayed at an exhibition titled *Shared Passion* (2015) showcasing old and new works from his personal collection, alongside Datuk Seri Kalimullah Hassan's collection.

HARON MOKHTAR

b. Selangor, 1963

HERITAGE HOUSE WITH TWO MAIDENS, 1998

Signed and dated 'HARON MOKHTAR '98' (lower right)
Acrylic on canvas
102cm x 76cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 8,000



Known for his distinctive use of space, the composition in Haron Mokhtar's works often portrays detailed illustration of heritage architecture at the top part of the canvas and the people associated to the building at the lower end of the canvas leaving vast negative space in between. *Heritage House With Two Maidens* however, depicts a traditional kampong house and two Caucasian women instead of native dwellers. The artist has used the colour green in various tones for the background and the colour brown to illustrate the heritage dwelling in this piece.

Haron Mokhtar attained BA Fine Art in Painting and Printmaking from UiTM (1983 – 1987). He won the Major Award in the Young Contemporary Artists (Bakat Muda

Sezaman) competition organised by National Art Gallery in 1987 with his 'Malay Pop' mix of traditional architecture and culture. In 1988, he obtained his Art Teacher's Diploma. He has taught in schools in Selangor and Sarawak and since 1989 and was a senior teacher on humanities at the SMK Ungku Aziz in Sabak Bernam in 1998. His awards include Second Prize in Landscape Selangor competition (Shah Alam Art Gallery, 2002), Consolation Prize, Historical Incidents competition (National Art Gallery, Kuala Lumpur, 2005), Second Prize, Merdeka competition in 2010. In 2011, he held a solo exhibition titled *Warisan* at Pelita Hati Gallery of Art, Kuala Lumpur. His most recent show *Yesteryear By Haron Mohkta*, showcasing 26 new paintings, was held at Interpr8t gallery Kuala Lumpur in 2015.

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

IMAGE 4, 1995

Acrylic on canvas
100cm x 95cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 15,000 – RM 18,000

Masterfully structured, *Image 4* illustrates segments of vibrant prismatic colours, pulsating in isolated entities. The artist has intended to use colours to depict music, its rhythm determined by vibrant tones. Blue, green, red and yellow harmoniously compose a soothing picture.

Dato' Sharifah Fatimah Zubir is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours. She was the Best Student when she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. Her works have been showcased all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious

awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artist in 1981. A curator with the National Art Gallery from 1982 to 1989, she has been a full time artist since 1990. In 2006, she was bestowed the 'Dato' title by the Sultan of Kedah – the first female artist to have been honoured for her artistic merit. She held a solo exhibition titled *Recent Works By Datuk Sharifah Fatimah Zubir* at The Edge Galerie, Kuala Lumpur in 2015.

REFERENCE

Sharifah Fatimah Syed Zubir Barakbah – Touch the Earth, Maybank Art Gallery, Kuala Lumpur, 1992.

Sharifah Fatimah Syed Zubir: Notes of a Journey 40@60, Artfolio, Kuala Lumpur, 2008.



NOOR MAHNUN MOHAMED

b. Kelantan, 1964

DEER, 2013

Inscribed and signed

'noor mahnun mohamed @KL' on reverse

Oil on linen

76cm x 120cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 14,000 – RM 18,000

Possessing a quiet charm and a powerful sense of intrigue, this piece illustrates a dreamy scene with a male figure and a deer composed of little bubbles. Spherical shapes highlighting the focal point gently frame the composition, adding a sense of depth and harmony.

Noor Mahnun Mohamed also known as Anum participated in a yearlong Malaysia-Australia Visual Arts Residency in 2000 and produced works which were then exhibited at Rimbun Dahan the following year. Besides making art, she held the position of Visual Arts Residency Manager at Rimbun Dahan

for a few years. The artist returned to Malaysia at the end of 1997 having spent seven years studying for her Bachelor's and Master's degrees in Fine Arts at the Hochschule Fur Kunst in Braunschweig, Germany (1989 – 1996), and exhibiting broadly in Europe. She was also awarded the Italian Government Scholarship to study printmaking at the International School of Print and Graphic Il Bisonte, Florence in 2003. Her works transcend the conventions of still life, figurative and landscape painting, inspired by the Old Masters of the European tradition.



ILHAM FADHLI SHAIMY

A.K.A KOJEK

b. Kelantan, 1980

UNTITLED, 2012

Signed and dated 'Ilham 2012' (lower right)
Oil and collage on canvas
122cm x 183cm

PROVENANCE

Private collection, Singapore.

RM 6,000 – RM 8,000

Described by his wife, installation artist Azliza Ayob, as "fascinating, promising and uncertain", Ilham Fadhli's characters aptly define his work too. Also known as Kojek, he is a multi-dimensional artist with an inexorable imagination, taking his viewers on an edgy yet arresting adventure to an unfamiliar land beyond earth, with his dark and surreal landscapes. On offer here is a vast and obscure landscape with clouds, hills, mountains and sea surrounding a solitary old tree depicted in Kojek's signature palette. His trademark miniature human figures going about their activities ignites the energy of this dreamlike composition.

Ilham Fadhli graduated with a Degree in Fine Arts from Universiti Institut Teknologi MARA, Shah Alam in 2003. Subsequently, he has frequently exhibited in galleries across Kuala Lumpur and had spent a term as the 16th Artist in Residence at Rimbun Dahan from 2010 to 2011. Ilham's work addresses contemporary issues through an absurdist or surrealist narrative. He has held a two-man show with fellow artist Haslin Ismail titled *Friction* in Kuala Lumpur (2008) and a solo exhibition titled *To Lie in Ruins* held at

Pace Gallery (2010). His collages often incorporate delicate figures, dramatic colours and the use of scale to create these narratives and invite the viewer to discuss the issues raised. Ilham's works have been featured at the *Rimbun Dahan* Artist in Residence Show (2011), *Spice!* at Pace Gallery, Petaling Jaya (2010) and the *MATAHATI Art Triangle* held at National Visual Art Gallery, Kuala Lumpur (2010). He has participated in a group exhibition in Singapore (2011), curated by the artist and curatorial collective called Flying Karpel Company, founded by contemporary artists Aswad Ameir, Saiful Razman and Shahrul Jamili. His work was also featured in a group exhibition titled *Kembara Jiwa Fukuoka: Expanded Passion* organised by Galeri Chandan that was presented in Fukuoka, Japan in 2013. He collaborated with Saiful Razman in *Making Space: We Are Where We Aren't*, an exhibition curated by Ong Jo-Lene that explores the current urban condition, focusing on privacy (or the absence of), held in an unconventional space at Sekeping Sin Chew Kee, Kuala Lumpur in 2015.

REFERENCE

<http://rimbundahan.org/ilham-fadhli/>



LEONARDO AGUINALDO

b. Philippines, 1967

PASALAMAT, 2005

Hand Painted carved on rubber
197cm x 91cm

PROVENANCE

Private collection, Singapore.

RM 4,000 – RM 5,500

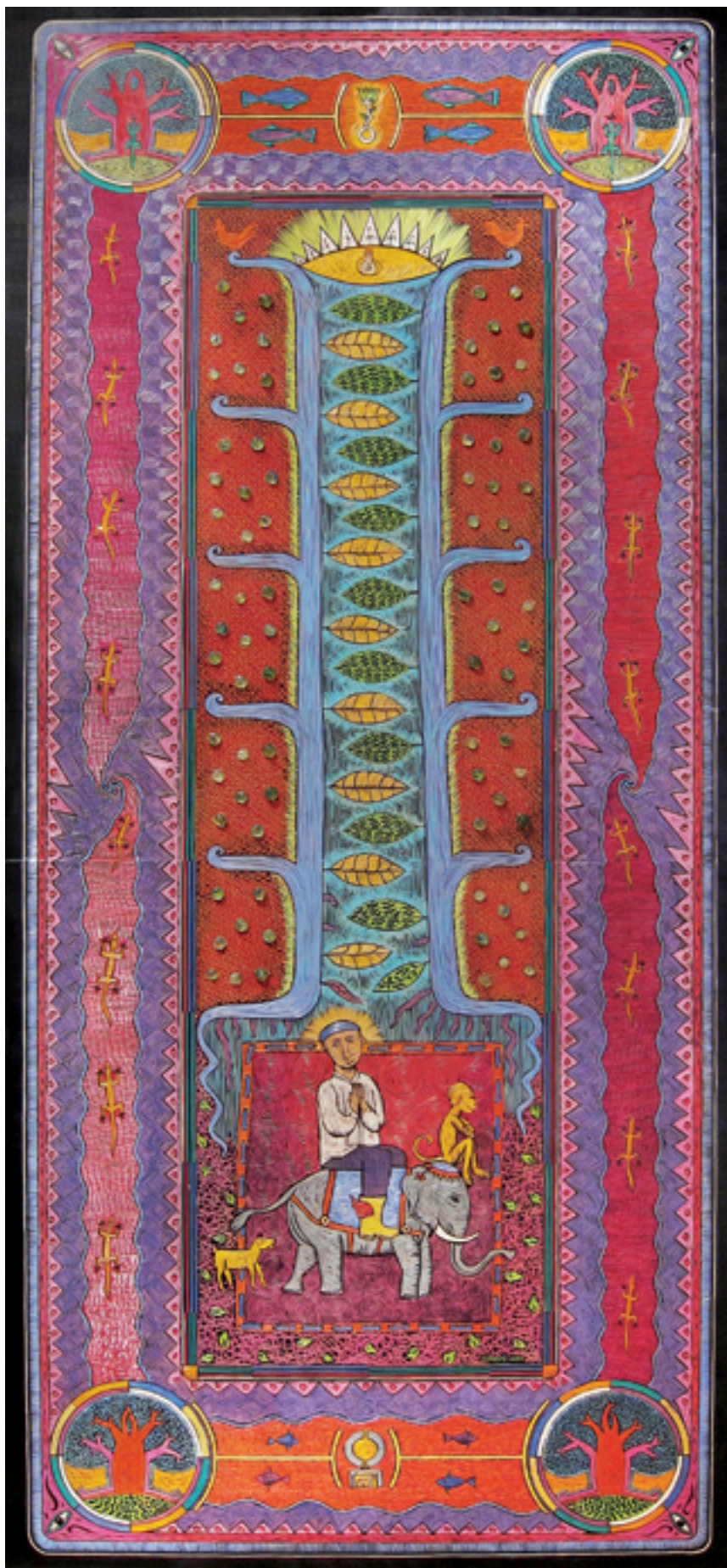
A self-taught artist, Leonardo Aguinaldo's works boldly express his thoughts, while employing a deeply ingrained ethnic compass that is firmly established in his northern domain. *Pasalamat* or Thanksgiving is a vibrant hand painted piece carved on rubber, an unconventional method that the artist is known for. This technique gives a unique richness in the form, texture, and colours.

Leonardo Aguinaldo's education includes Architectural Drafting at the Baguio College Foundation, Baguio City, and Production Workshop for Poster Design under Professor Wolfgang Sprang at the College of Fine Arts, University of the Philippines, Diliman, Quezon City. He was awarded Top Five Juror's Choice Award, Philippine ASEAN Art, sponsored by

Philip Morris Philippines Manufacturing Inc.; and Winner of the Thirteen Artists Award, Cultural Centre of the Philippines in 2003. The following year he won Best Emerging ASEAN Artist at the ASEAN Art Awards, Bangkok, Thailand. He has held over 13 solo exhibitions since 1994 namely *Northern Exposure*, Utterly Art, Singapore (2007), *Cultural Crossing Via Vermont*, Vermont Studio Center, USA (2009), and *State Side*, The Philippines (2011). He has also been involved with various art workshops and teaching positions relating to printmaking, silkscreen printing, and even paper crafts.

REFERENCE

<http://fineartmanila.com/artists/biography/aguinaldo>





Featuring at Henry Butcher Art Auctioneers for the first time, Jon Jaylo is an accomplished Filipino artist whose works are created in the manner of Surrealism. *The Traveller* illustrates a tortoise with a home as its shell, making its way across a bed of rocks. The artist has employed the Pointillism technique to painstakingly depict the creature, a symbol of wisdom and knowledge. Jon's artistic inspiration comes from dreams, daily occurrences, direct experiences and sometimes the stories of his close friends.

Also known as Enigma, Jon Jaylo attained his grade-school education in the Philippines. His family moved to Chicago, Illinois where he finished grade school and high school. Later he moved back to his home country where he attended college studying fine arts. He participated in a number of international shows namely the *Uiwang International Placard Art Festival* in Kyunggi-do, Korea, *Beyond Borders III*, Singapore in 2008. In 2009, his work was displayed in *Magistrates* in Berlin, Germany and was part of KunstArt 2009, the sixth International Art Fair in Bolzano, Italy. He also showed *Tabi Tabi Po* in San Francisco, California. In 2010, he exhibited at *Unlocking an Enigma* in Berlin, and Art Fair 21 Strychnin Bloom in Cologne. In 2012, Jaylo showed at The Distinction Gallery in Escondido, California and thereafter showed *Metamorphosis* at Copro Gallery in Santa Monica, California. Jaylo participated in *Painted Sound* at Flower Pepper Gallery in Rome, Italy in early 2013. His recent exhibition titled *Cabinet of Curiosities* was held at EY Gallery, Singapore in 2014.

43

JON JAYLO

b. Philippines, 1975

THE TRAVELLER, 2012

Signed and dated
'JON JAYLO 2012' (lower right)
Pen and ink on paper
35.5cm x 45.6cm

PROVENANCE

Private collection, Singapore.

RM 8,000 – RM 10,000

REFERENCE

<http://www.ey.com/SG/en/Newsroom/News-releases/News-EY-asean-art-outreach-filipino-surrealist-artist-jon-jaylo>



44

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

GOLD, 2013

Signed, dated and titled
'RSA '13 GOLD' (lower right)
Acrylic on canvas
59cm x 99cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,200 – RM 6,000

A classic abstract piece Raphael Scott Ahbeng, *Gold* portrays the natural environment in luminous splendour. The artist's dynamic strokes and intense colour schemes are evident in this piece, exhibiting his unique ability to depict the spirit of his environment and inject his own personality into his works in a variety of ways.

Raphael Scott Ahbeng is one of the most established Borneo artists. He attended an Art and Photography course at Bath Academy of Art, United Kingdom from 1964 to 1967 and a drama course in London in 1973. He won first prize at the Sarawak Shell Open Art Competition in 1959, 1982 and 1983, and third prize in the Natural Malaysia Art Competition in Kuala Lumpur in 1991. He served as an advisor in the Sarawak Artist's Society from 1999 to 2000. His paintings are held in the permanent collections of public institutions and private collectors in Malaysia and the surrounding region. His most recent solo exhibition titled *Raphael Scott AhBeng: On Board* was held at PinkGuy gallery, Kuala Lumpur in 2015.

EDRICK DANIEL

b. Philippines, 1983

PILLORY OF THE SLEEPLESS, 2008

Signed and dated
'Daniel 2008' (lower right)
Oil on canvas
153cm x 122cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 7,500 – RM 10,000

Inspired by the works of Egon Schiele and Gustav Klimt, Filipino artist Edrick Daniel creates surreal scenes stimulated by the idyllic yet urban city he grew up in, Antipolo. Known for his figurative paintings, Edrick Daniel incorporates metaphors and symbolic elements to express fantasy narratives. *Pillory Of The Sleepless* illustrates a floating figure whose hands are symbolically placed in the pillory by a pair of eagles. Suspended above are a set of eyes and a grinning figure biting on a crescent moon face.

Edrick Daniel attended the University of the Philippines in 2000 and is a member of the art collective from Antipolo called Sangviaje consisting of John Paul Antido, Dennis

Fortoza, Guerrero Habulan, Joven Mansit and Jaypee Samson. The group has presented shows in Singapore, The Philippines and Malaysia. In 2014, Sangviaje completed a 12-foot mural in one day at their alma mater as part of a public art initiative called Project Bakawan (mangrove) to promote environmental awareness. He was a finalist in the Philip Morris Philippine Art Awards (2003) and the Metrobank Young Painter's Annual Show (2003, 2004).

REFERENCE

<http://www.artesdelasfilipinas.com/archives/138/edrick-daniel-s-chimerical-pursuits>
<http://opinion.inquirer.net/81137/young-artists-quest-to-make-art-public>





46

NAZMI ISMAIL

b. Kuala Lumpur, 1987

EXTRAORDINAIRE DESIGN, 2011

Signed and dated 'Nazmi 11' (lower right)

Mixed media on canvas

91cm x 121cm

PROVENANCE

Private collection, Kuala Lumpur.

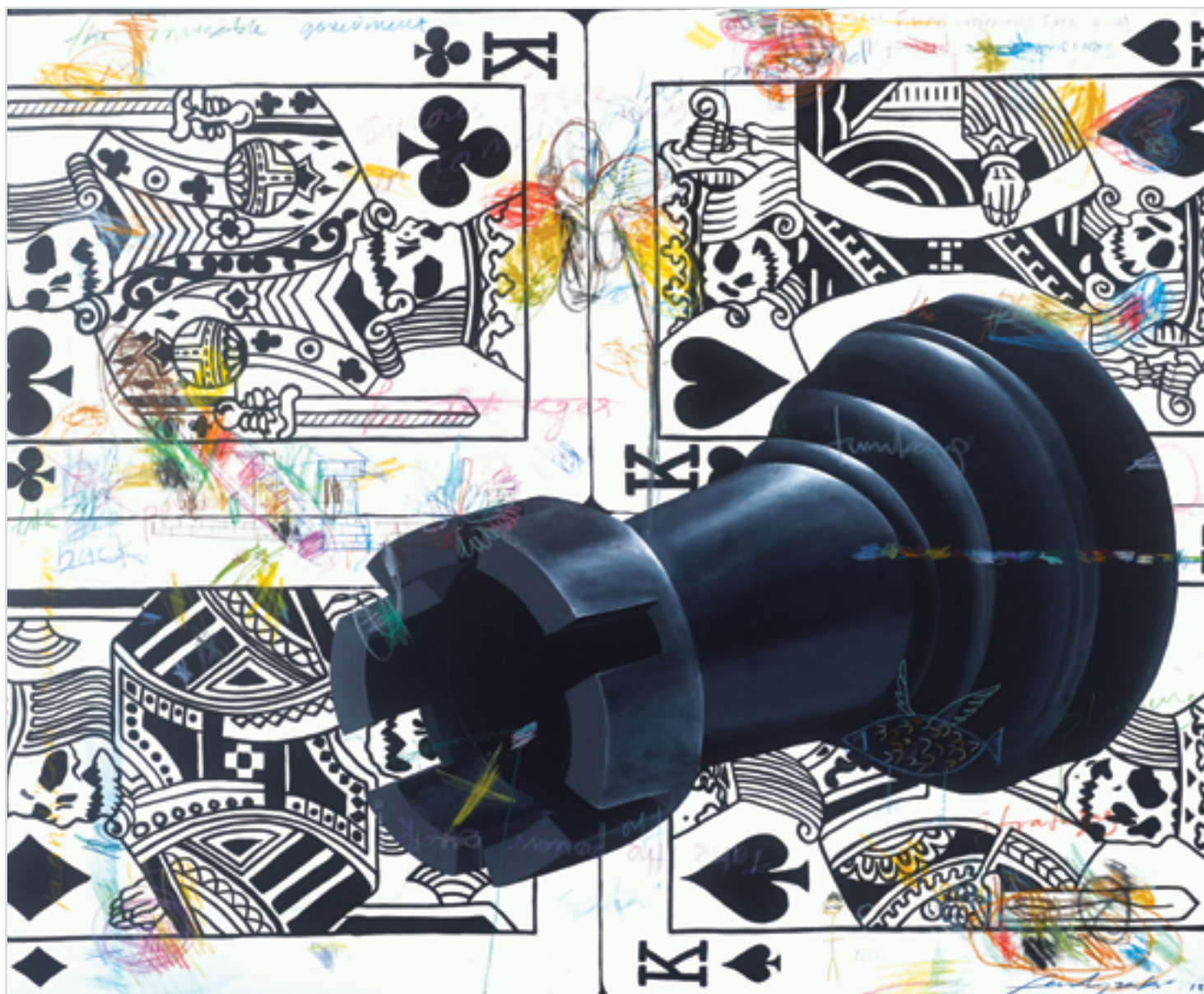
EXHIBITED

Smiles, PINKGUY Malaysia Art & Frame,
Kuala Lumpur, 2011

RM 2,000 – RM 3,000

Appearing at Henry Butcher Art Auctioneers for the first time is young artist Nazmi Ismail with a mirror image of a man, who appears to be renowned fashion designer Zang Toi, dressed in a suit of monochromatic hues against a green background. He has painted images of legendary Malaysian celebrities such as P. Ramlee, and Sudirman in stencil technique.

Nazmi Ismail graduated with a Diploma in Animation, University Kuala Lumpur Malaysia (2008) and a Diploma in Fine Art, National Art Academy (ASWARA) in 2011. He was the recipient for several awards namely Third prize for *Contemporary Art - The Futurists Art Competition* (2013), Consolation prizes for Nando's art competition *Peri-fy Your Art* and Goethe Institute art competition *Cool Art, Climate Change* (2011), Second year Best Student of Fine Art faculty 2009/2010 (ASWARA) and Consolation prize in Maybank art competition *Expression of the Malayan Tiger* (2010). He held two solo exhibitions in 2011 titled *Ikon* at ASWARA gallery and *Smile* at PinkGuy gallery, Kuala Lumpur. He has also participated in *Young & New* group exhibition organised by HOM Art Trans, which was held in Penang in 2012.



47

FENDY ZAKRI

b. Perak, 1982

THE INVISIBLE GOVERNMENTS, 2013

Signed and dated 'Fendy Zakri 13' (lower right)
Mixed media on canvas
152cm x 183cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

The Invisible Governments illustrates a toppled, large-sized black rook against the backdrop of a set of Kings represented with skull faces. On the foreground, childlike scrawls are scattered across the canvas setting a playful tone on the politically inclined subject matter.

Fendy Zakri held his first solo exhibition *Seeing The Unseen* at Richard Koh Fine Art, Kuala Lumpur in 2014 showcasing a series of abstract paintings. He has participated in group exhibitions namely *Buka*, Artelier Gallery, Kuala Lumpur (2013), *Inventing Abstraction*, Tapak, Shah Alam (2013), *Anniversary Show*, Pace Gallery, Kuala Lumpur (2012), *Malaysian Emerging Artist Award*, Soka Gakkai, Kuala Lumpur (2011), *Locals Only!*, Taksu, Kuala Lumpur (2010) and *Young Art*, Richard Koh Fine Art, Kuala Lumpur (2009). His awards include Incentive Award, Mekar Citra Gallery, Shah Alam (2012), and Finalist MEAA (Malaysian Emerging Artist Award), Kuala Lumpur (2011).

AWANG DAMIT AHMAD

b. Sabah, 1956

PAYARAMA "KEMARAU INI", 2014

Inscribed, signed and dated on reverse
Mixed media on canvas
51cm x 51cm

PROVENANCE

Private collection, Selangor.

RM 17,000 – RM 20,000

Titled *Kemarau Ini* (This Drought), this piece by abstract painter Awang Damit Ahmad is derived from his recent series *Payarama*, which the artist describes as drawing a connection between creating works of art and horticulture. The application of paint is simplified using dry and wet technique to emulate the dry spell and season's heat.

Awang Damit Ahmad gained national limelight when his work was selected for the travelling Malaysian Paintings exhibition in Pasadena, USA in 1988. He showed early promise when his work won Minor Award in the Young Contemporary Artists competition in 1984. A graduate

with a Diploma in Art and Design at the Mara Institute of Technology in 1979, he obtained his Masters from Catholic University, Washington, USA in 1990. He won Second Prize in the Malaysia Bank Association art competition in 1988. In 1992, a work from his iconic Essence Of Culture series titled *Farmer's Song* clinched the Painting Prize at the coveted Third Salon Malaysia. He also received Honourable Mention at the 1994 and 1995 Philip Morris Malaysia Art Awards. His most recent solo exhibition titled *Dari Iraga ke Payarama* was held at Segaris Art Centre, Kuala Lumpur in December 2014.



YONG MUN SEN

b. Sarawak 1896 – d. Penang, 1962

UNTITLED, 1952

Signed and dated 'MUN SEN 1952' (lower left)
Watercolour on paper
44cm x 58cm

PROVENANCE

Private collection, Penang.

RM 12,000 – RM 15,000

Yong Mun Sen's most creative and productive years were between 1946 and 1955, when he brilliantly captured the everyday heroes of farmers, fishermen, blacksmiths and rubber tappers in their glorious and honest beauty. This piece dated 1952 depicts the tranquil seascape with his quick brushstrokes exemplified in the coconut palm leaves by the beach. His swift and confident brushwork is a result of his understanding of both Chinese ink painting and Western Impressionism.

After witnessing a Japanese artist painting in his family's coconut and pepper plantation, Yong Mun Sen (born Yong Yen Lang) became inspired to become a painter. He changed his name to Yong Mun Sen in 1922, two years after settling in Penang. He had established a photography studio named Tai Woon / Wei Guan Art Studio in 1922 and renamed it Mun Sen studio in 1930 which then became a favourite meeting place for fellow artist friends namely Tay

Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. He co-founded the Penang Chinese Art Club in 1935 and was elected vice president. He initiated the formation of Singapore Chinese Art Club the same year. Posthumous memorial exhibitions were honoured to him in Singapore (1966), Galeri 11, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). Dubbed 'The Father of Malaysian Art' by many, Yong Mun Sen has left behind a remnant of history for the present and future art enthusiasts to remember him by. The great Xu Bei-hong (1895 - 1953) described Mun Sen as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics."

REFERENCE

Yong Mun Sen Retrospective, Dr. Tan Chee Khuan, The Penang State Art Gallery, 1999.

Social Responsibility in Art Criticism, Dr. Tan Chee Khuan, 1998.



TAY MO LEONG, DATO'

b. Penang, 1938

FORT CORNWALLIS PENANG AND FISHERMEN WITH BOATS (SET OF TWO), Undated

Signed 'T. MO LEONG' (lower left) and
'T. MO LEONG' (lower right)

Watercolour on paper
51cm x 38cm, each

PROVENANCE

Private collection, Penang.

RM 10,000 – RM 15,000

Dato' Tay Mo Leong is renowned for his batik works and 'crackling lines' technique. On offer here is a set of two watercolour paintings, which demonstrate the artist's adeptness in the delicate medium by casually rendering the historical monument of Fort Cornwallis, a trishaw, a fishing boat and some figures.

Dato' Tay Mo Leong learnt about batik art when he was in Taiwan, where he graduated from the Taipei Normal College in 1960. On his return from Taiwan, he mastered the medium itself through visits to Kelantan and through various experimentations. In 1965, he was confident enough to stage his first batik-art exhibition at the British Council in Kuala

Lumpur featuring 64 works. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003. He travelled all over to study the batik techniques and materials there and he has invented a new technique which he termed 'double-resist.' He was conferred a Datoship title, by the Penang State Government in 2009 – the year the Penang State Museum Art Gallery honoured him with a Retrospective.

REFERENCE

Tay Mo Leong Retrospective, Penang State Museum Art Gallery, 2009.



TEW NAI TONG

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

SELF PORTRAIT – 3, 2010

Signed 'NAI TONG' (lower right)
Oil on canvas
91cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 19,000 – RM 25,000

With an artistic career spanning a lifetime, Tew Nai Tong was a revered figurative painter who developed his art in the style of Nanyang and at the same time distinctively developed his own visual language. A Nai Tong picture is greatly admired for the artist's rendition of his hallmark themes - the female form in rural settings, depictions of bird cages and kite-flying, scenes from agricultural and trade activities, illustrations of life in Bali, and the like – executed in his signature technique. Here is a rare subject illustrated in the very manner he is revered for, a self-portrait captured in the sacred act of painting.

Tew Nai Tong received his early art education at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958. He worked for a while to raise funds for his studies at the Ecole Nationale Supérieure des Beaux Arts, Paris (1967 - 1968). In the early years, he signed his work as

'Chang Nai Tong.' His first solo was at the British Council, Kuala Lumpur in 1964 and he had his Retrospective at the National Art Gallery in 2007. He taught at the Malaysian Institute of Art from 1969 to 1980, the Central Academy of Art from 1982 to 1985, and the Saito Academy of Art (head of department, 1986 - 1988). He concentrated full time in art in 1992. His awards included Second Prize, Chartered Bank Mural Design Competition (1964); Shell Watercolour Award (1981); Best Award, Esso (1982); Dunlop Watercolour Award (1983); and Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He was the co-founder of the Malaysian Watercolour Society (1982 - 1983) and the Contemporary Malaysian Watercolourist Association (1994) and the now defunct Le Beaux Art Gallery.

REFERENCE

Odyssey, Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007.



CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

MOTHER AND CHILD, Undated

Signed 'Teng' (lower right)

Batik

61cm x 45cm

PROVENANCE

Private collection, USA.

RM 35,000 – RM 45,000

An illustrious batik painter, Dato' Chuah Thean Teng's most celebrated theme is the mother and child. On offer here is a common scene in a rural domestic household perhaps between the 1950s and 1980s depicting a mother resting on the floor while her child is asleep on a makeshift baby hammock. Presented in a quirky manner, the mother figure is composed in a spherical shape – one of the artist's stylistic trademarks – and the hammock is constructed in a triangular form above against a green and brown palette.

Dato' Chuah Thean Teng is undisputedly a recognised artist internationally after his successful first exhibition abroad at the Commonwealth Institute in England in 1959. His paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on iconic status when they were selected for UNICEF greeting cards. Teng first studied at Xiamen (Amoy) Art Institute in China but could not complete because of ill health. He was the first Malaysian to be honoured with a Retrospective by

the National Art Gallery (NAG) in 1965, and his next was by the Penang State Art Gallery in 1994. The Penang State Government awarded him 'Dataship' in 1998 and the 'Live Heritage Award' in 2005. In 2008, the NAG again offered recognition to Teng, this time billing it a "tribute" exhibition. His major works are on show at his Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum of his art. Yahong also showcases the works of Teng's three sons and two grandsons who have all followed his creative footsteps. His works can be viewed at The Batik Painting Museum Penang and a thematic exhibition titled *Love Me in My Batik* at Ilham Gallery, Kuala Lumpur until June 2016.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

Teng: An Appreciation, National Art Gallery, 2009.





53

RADUAN MAN

b. Pahang, 1978

MEMORIES III, 2010

Signed and dated
'Raduan Man 2010' (lower left)
Mixed media on canvas
142cm x 204cm

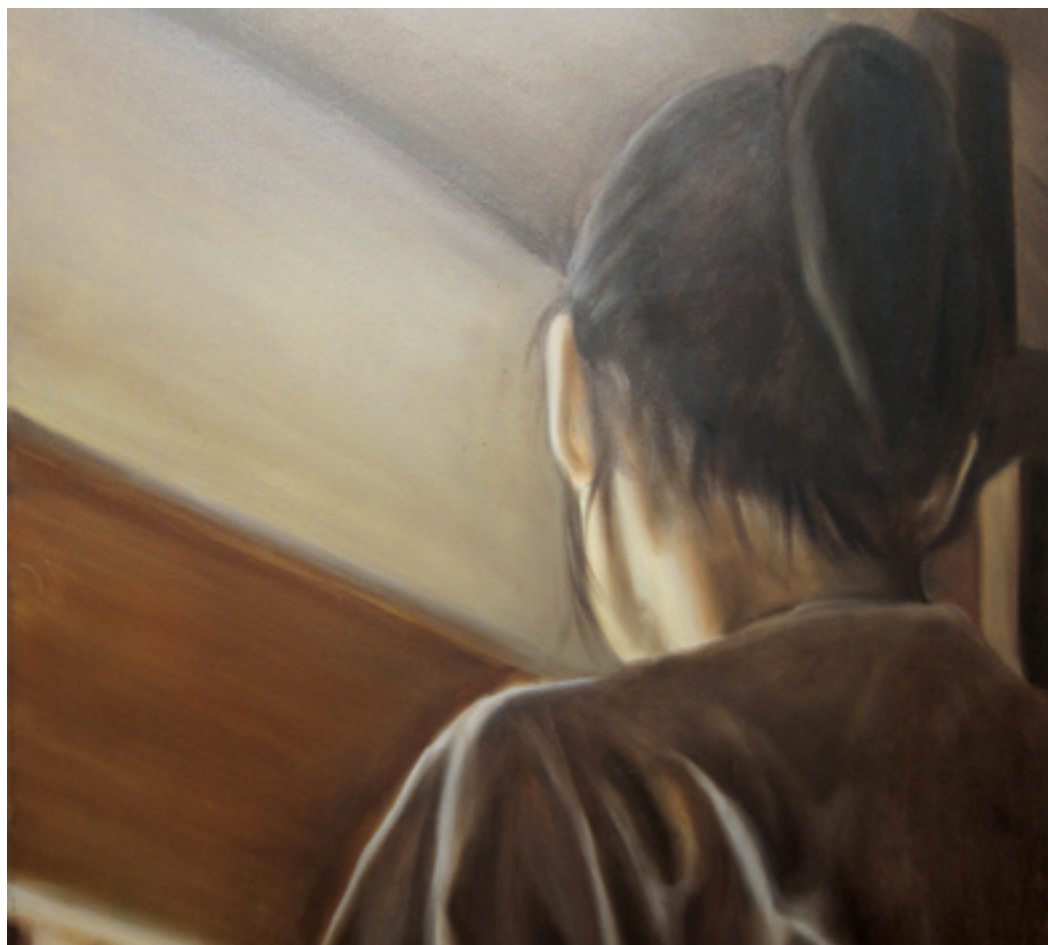
PROVENANCE

Private collection, Kuala Lumpur.

RM 13,000 – RM 18,000

Memories III illustrates a sepia-toned canvas embellished with screen print images of classic cars and sporadic placements of numeric and alphabets. Raduan Man favours a combination of media to project his imaginative approach in making art - printmaking and painting using a multitude of materials such as wood, aluminium and canvas - adapting skilful printmaking techniques onto canvas.

Raduan Man attained an MA (Printmaking) from the Camberwell School of Art University of the Arts, London in 2006, MA (Painting) from the University of Wolverhampton in 2003, Bachelor of Fine Arts (Printmaking) with Honours from University Teknologi MARA in 2001 and Bachelor of Design (Fine Arts) from University Teknologi MARA in 2000. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. His first solo exhibition titled *Fresh Markings* was held at NN Gallery in 2003 where he displayed works of oil, acrylic and woodprints. Another six solo shows followed namely *Growing Desires In The Science Of Art*, Tangsi Gallery (2006), *Beyond Print – Raduan Man*, Galeri Chandan (2009), *Living Metals*, Purple Houz (2012), among others.



54

DAVID CHAN

b. Singapore, 1979

AWAKE, 2001

Oil on canvas
110cm x 110cm

PROVENANCE
Private collection, Singapore.

RM 8,000 – RM 10,000

Introducing at Henry Butcher Art Auctioneers for the first time, David Chan is a figurative painter from Singapore who explores the unpredictable nature of human behaviour by juxtaposing animal figures with human bodies. On offer here is an early piece by the artist titled *Awake*, executed when the artist was only 22 years of age while he was attending LASALLE-SIA College of the Arts. It depicts an image of an anonymous girl – her back turned towards the viewer – executed in a simplistic manner.

A Bachelor of Arts (Fine Art, First Class Honours) graduate of Royal Melbourne Institute of Technology, David Chan held his first solo exhibition titled *Genetic Wonderland* in 2004 gaining much critical and public acclaim. He was also winner of the 23rd UOB Painting of the Year – Representational Medium Category Award in that same year. Among his solo exhibitions are *Every Trick Only Needs one Truth*, Art Seasons Gallery, Singapore (2013), *Ego States*, Richard Koh Fine Arts, Kuala Lumpur (2011), and *Hybrid Society -Chapter 1: The Infant Cycle*, Art Seasons Gallery, Beijing (2008).

DANIEL "DANSOY" COQUILLA

b. Philippines, 1970

MAHJONG, 2007

Oil on canvas
152cm x 122cm

PROVENANCE

Private collection, Singapore.

RM 3,500 – RM 5,000

Featuring at Henry Butcher Art Auctioneers for the first time, Daniel Coquilla is a Filipino figurative artist whose interest in comics has influenced his artistic style greatly. One of his trademarks is a group of figures illustrated in a midst of activity while gazing upwards, evident in this piece titled *Mahjong*.

Daniel "Dansoy" Coquilla attended the University of the Philippines (UP), College of Fine Arts in 1990 and received the UP Gawad Chanselor para sa Sining Biswal in 1996. He received two Juror's Choice awards in the 1997 Philip Morris Philippine and ASEAN Art Awards, and has also won Grand Prize and

Juror's Choice in the Art Association of the Philippines Annual Painting Competitions, as well as a finalist in the Metrobank and Shell National Painting Competitions. He was a Finalist to the Windsor & Newton World-Wide Millennium Painting Competition. In 2006, the Cultural Centre of the Philippines made him a Thirteen Artists Awardee. He has held 18 solo exhibitions in the Philippines and Singapore and participated in over 10 group shows. His works are in private and public collections, namely the Singapore Art Museum.



NORMAN DREO

b. Philippines, 1970

UNTITLED, 2008

Signed 'DREO2008' (lower right)

Oil on canvas

122cm x 91.5cm

PROVENANCE

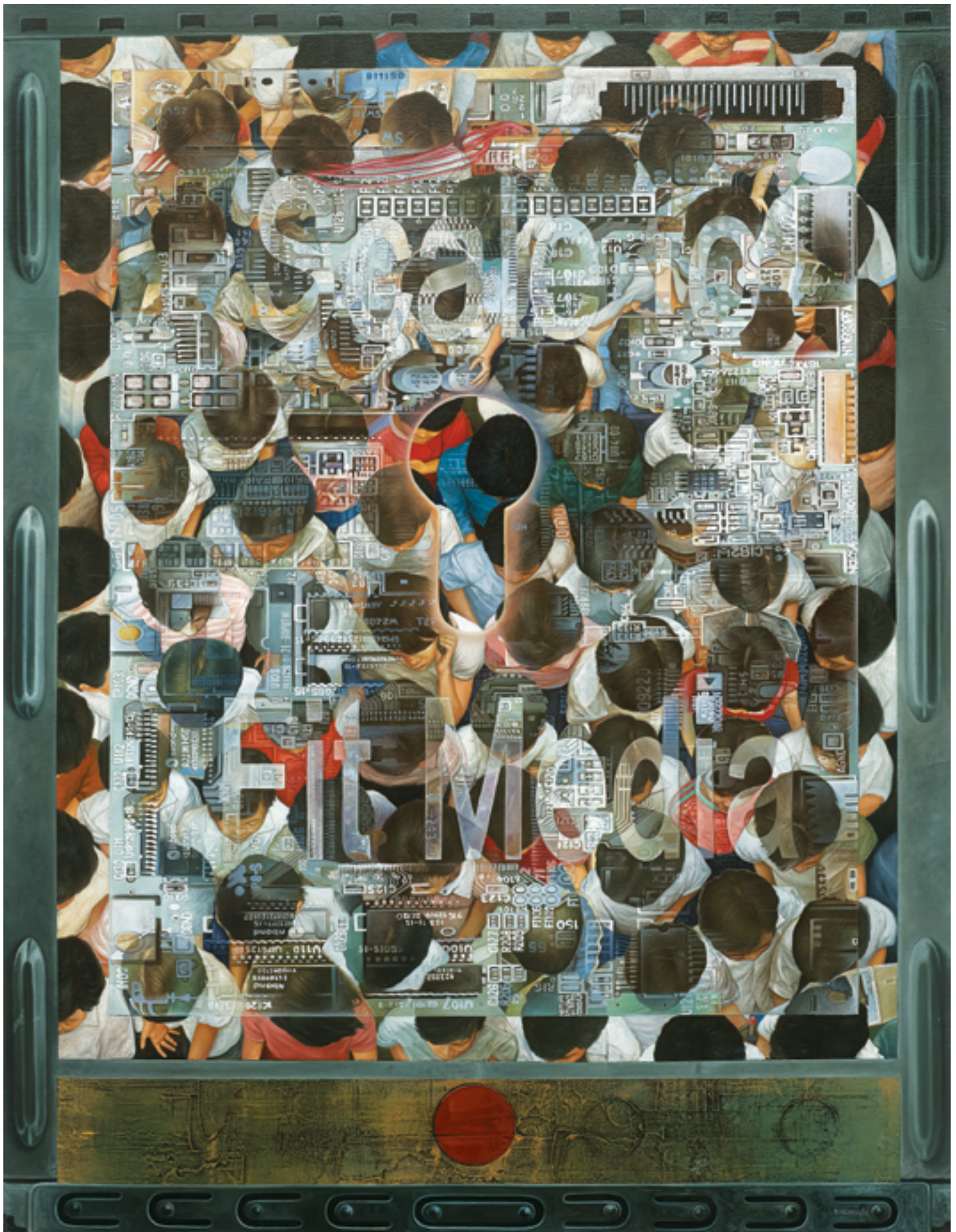
Private collection, Singapore.

RM 4,500 – RM 6,000

Making his debut at Henry Butcher Art Auctioneers, Norman Dreo is a Filipino artist and a pioneer in the use of computer motherboards in paintings of technological cities, incorporating computer chips and circuitry in the frantic daily activity of a group of people. Illustrated here is an eagle-eye view of people swarmed in a computer RAM with a motto on the foreground, which faintly reads "Scale To Fit Media", a print setting option in Adobe Photoshop software.

Norman Dreo attended the University of the Philippines, College of Fine Arts. He was the recipient of several awards namely Juror's choice, Asean Art Awards Singapore and Juror's choice, Asean Art Awards Philippines "Technological Society" for the Philip Morris Art Competition (2011), Finalist

"Ipinako sa Krus" at the Philip Morris Art Competition (1999), First Place at the Metrobank National Art Competition "Taginting ng Barya: Sa Ipon Ko Kinita" (1995), among others. In 2001, he received a Full Grant Studio Residency at the Vermont Studio Center, USA. He has participated in numerous group exhibitions internationally namely *Sasaran International Arts Workshop*, Kuala Lumpur (2008), Europe Exhibits in Germany, Austria, Belgium, The Netherlands and France (2004), and more. He has held more than 10 solo exhibitions namely Street Bytes, Utterly Art Gallery, Singapore (2013), *Kapit-Kapitbahay*, Red Dot Café Gallery, Manila (2002) and *Male Figures*, Red Mill Gallery, Vermont Studio Center, USA (2002).



WAN WING SUM

b. China, 1922 – d. 1995

UNTITLED, 1984

Signed, dated, inscribed, and with five seals of the artist
Ink and colour on paper
60cm x 98cm

PROVENANCE

Private collection, Penang.

RM 3,000 – RM 5,000

On offer here is a remarkable plum blossom with butterflies painting of the great calligrapher. The demeanour and character of the plum tree serves as a metaphor for inner beauty and humble display under adverse conditions. The plum blossom is a member of the "Three Friends of Winter" alongside the pine and the bamboo. Symbolizing nobility, it is also one of the "Four Gentlemen" in Chinese art (the others being orchid, bamboo, and chrysanthemum).

Popularly known as "The Lynx-Eyed Calligraphist", Wan Wing Sum held his first solo exhibition in Hong Kong in 1938 followed by over 100 others internationally throughout his lifetime. Some of the countries he had exhibited in include China, India, Japan, Malaysia, Thailand, Vietnam, Singapore, Brunei, United States of America, Canada, Brazil, Turkey, Israel, Spain, The Netherlands and more. He was revered for his micro-calligraphy – a technique that involves inscribing

no lesser than 3000 characters within a limited space of one square of an inch without any optical aid – which was developed since the age of 12. At age 19, he was acclaimed as the youngest genius in the Lingnan school of art by one of the leading newspaper in China after his exhibition in Shanghai in 1941. Wherever he went to present his masterpieces, his work was greatly admired by government officials and local dignitaries as well as the public. The production company Warner Brothers produced educational films and newsreels to record the artist's remarkable achievements in Chinese calligraphy when he visited Hollywood in the 1950s.

REFERENCE

Mr. Wan Wing Sum: An Unique Chinese Calligrapher and Painter of Our Times, Singapore, 1982

<http://www.chinesesinseh.com/moretopic/topics/Profwan/calligraphist.htm>



WAN WING SUM

b. China, 1922 – d. 1995

FOUR SEASONS - SPRING, SUMMER, AUTUMN AND WINTER (SET OF FOUR), 1980

Signed, dated, inscribed, and with a total of twelve seals of the artist
Ink and colour on paper
102cm x 32cm, each

PROVENANCE

Private collection, Selangor.

RM 13,000 – RM 18,000

A commissioned work by the masterful calligrapher Wan Wing Sum, this set of four floral paintings contain pastel colours to display the European style of painting. Each painting includes the artist's signature microscopic calligraphy barely visible to the naked eye on the antennae of the butterflies, grasshopper, and spider web. In the winter piece, the microscopic words inscribed on the wings of the bees is a poem by Tang dynasty poet Wang Wei, which reads:

*"You who have come from my old country,
Tell me what has happened there ! --
Was the plum, when you passed my silken window,
Opening its first cold blossom?"*

Popularly known as "The Lynx-Eyed Calligraphist", Wan Wing Sum held his first solo exhibition in Hong Kong in 1938 followed by over 100 others internationally throughout his lifetime. Some of the countries he had exhibited in include China, India, Japan, Malaysia, Thailand, Vietnam, Singapore, Brunei, United States of America, Canada, Brazil, Turkey, Israel, Spain, The Netherlands and more. He was revered for his micro-calligraphy – a technique that involves inscribing no lesser than 3000 characters within a limited space of one square of an inch without any optical aid – which was developed since the age of 12. At age 19, he was acclaimed as the youngest genius in the Lingnan school of art by one of the leading newspaper in China after his exhibition in Shanghai

in 1941. Wherever he went to present his masterpieces, his work was greatly admired by government officials and local dignitaries as well as the public. The production company Warner Brothers produced educational films and newsreels to record the artist's remarkable achievements in Chinese calligraphy when he visited Hollywood in the 1950s.

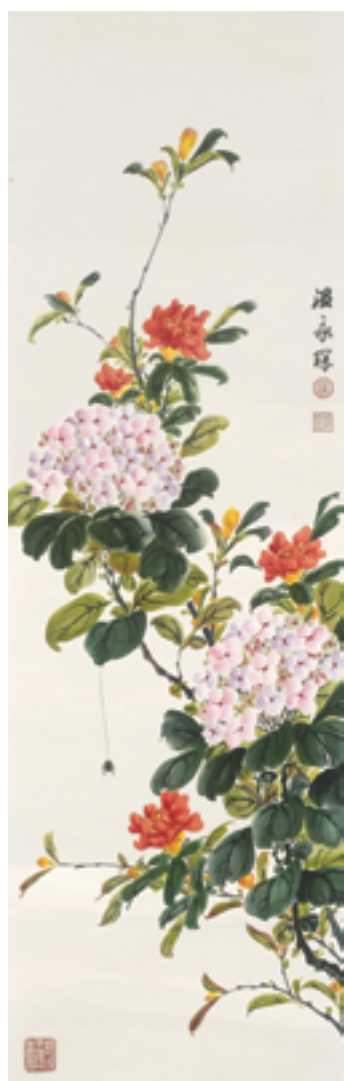


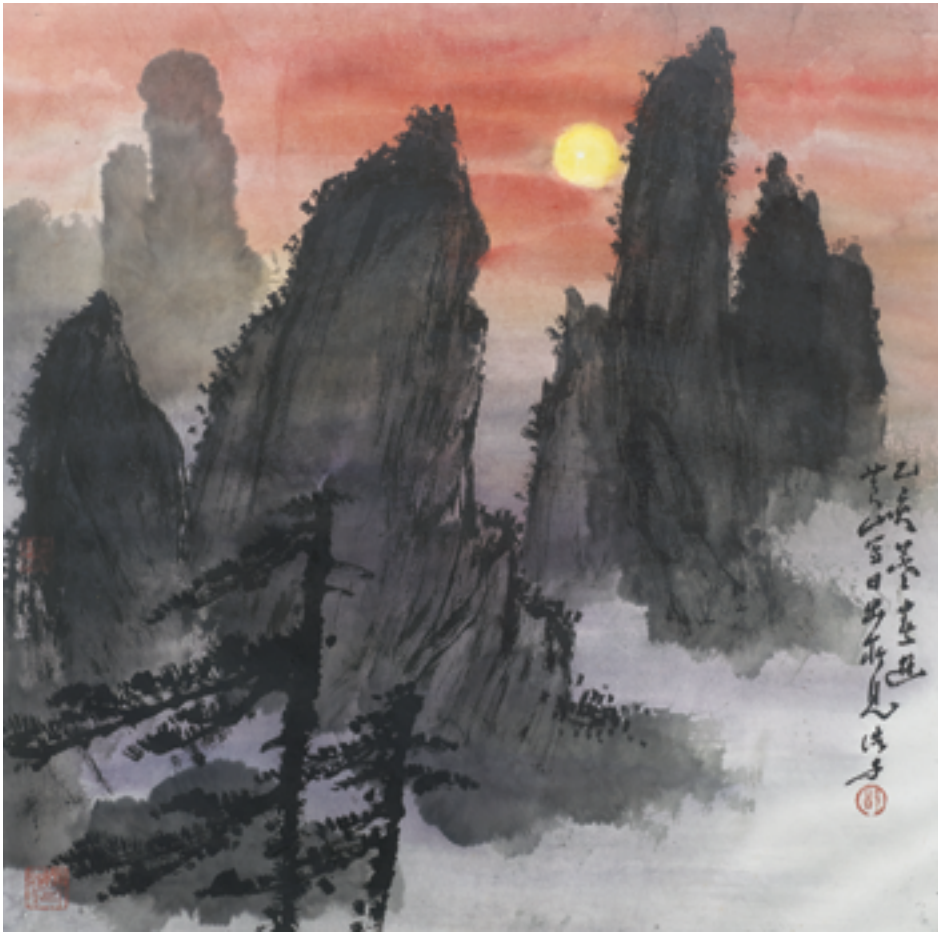
Photo of the artist.

REFERENCE

Mr. Wan Wing Sum: An Unique Chinese Calligrapher and Painter of Our Times, Singapore, 1982

<http://www.chinesesinseh.com/moretopic/topics/Profwan/calligraphist.htm>





Poet, artist and calligrapher Cheng Haw Chien illustrates an idyllic scene of Huang San, a mountain range in southern Anhui province in eastern China known for its scenery, sunrise and sunsets, peculiarly shaped granite peaks, pine trees, hot springs, winter snow, and views of the clouds from above.

59

CHENG HAW CHIEN, DR.

b. Penang, 1948

THE RISING SUN IN HUANG SAN, 1995

Signed, dated, inscribed, and with three seals of the artist
Ink and colour on rice paper
91cm x 91cm

PROVENANCE

Private collection, Selangor.

RM 9,000 – RM 12,000

In 1981, the artist embarked on a tour around the globe - Australia, New Zealand, the Pacific island nations, central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna. A master of the Lingnan school in Malaysia where he was under personal tutelage of Professor Chao Shao-an, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued degree in Diplomacy and studied calligraphy in Taiwan.

REFERENCE

The Art World of Cheng Haw Chien, National Art Gallery, Kuala Lumpur, 2010.



This scene illustrates a trishaw parked in front of a row of shophouses while street hawkers are going about their daily activity. The trishaw rider is perhaps taking a break from the heat of the sun, sitting by a five-foot way.

60

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

UNTITLED (HAWKER STALL 1), 1989

Signed and dated
'CHOON GHEE 1989' (lower left)
Watercolour on paper
24cm x 35cm

PROVENANCE
Private collection, Penang.

RM 1,500 – RM 3,000

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He received a German government painting scholarship and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a fulltime artist. He held numerous one man shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan has been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a recent posthumous solo exhibition titled *A Lifetime of Drawings* showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).

REFERENCE

Tan Choon Ghee Retrospective (1957 - 1992), Penang State Art Gallery, 2000.



61

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

UNTITLED (HAWKER STALL 2), 1989

Signed and dated 'CHOON GHEE 1989' (lower right)

Watercolour on paper

13cm x 56cm

PROVENANCE

Private collection, Penang.

RM 1,500 – RM 3,000



Depicted here is a panoramic view of a row of hawker stalls crowded with people. The natural treatment of light and shadow is masterfully rendered in translucent washes of colours. The artist effectively captures the lively spirit of communal life, daily rituals and recordings of local architectural heritage and in this case, the street vendors.

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He received a German government painting scholarship and an Australian government television set design scholarship. He worked for TV Singapore and TV Broadcast

Ltd in Hong Kong prior to becoming a fulltime artist. He held numerous one man shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan has been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a recent posthumous solo exhibition titled *A Lifetime of Drawings* showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).

REFERENCE

Tan Choon Ghee Retrospective (1957 - 1992), Penang State Art Gallery, 2000.



62

LEE LONG LOOI

b. Kedah, 1942

UNTITLED, 1985

Signed and dated
'Long Looi Lee 1985' (centre right)
Oil on canvas
60cm x 49.5cm

PROVENANCE
Private collection, Penang.

RM 8,000 – RM 10,000

Lee Long Looi illustrates a female figure with her eyes closed immersed in the act of singing a lullaby. The rhythmic pattern on her scarf and in the background creates a pulsating visual contrast, distinctive of the artist's stylistic approach.

Lee Long Looi graduated from Nanyang Academy of Fine Arts in 1964, and enrolled at the Arts Student League, New York, United States of America in 1969. He furthered his studies in graphics at Pratt Institute, NYC, where he was awarded a scholarship and was appointed as teaching assistant. His solo exhibitions were held at Art Salon @ SENI, Kuala Lumpur (2010), The Gallery @ Starhill, Kuala Lumpur (2009), Schacknow Art Museum, Plantation, USA (2002-2003), Catalina Art Gallery, Miami, USA (2000), Pamil Art Gallery, Puerto Rico (1999), and Art Focus, Singapore (1997). The artist currently resides in the USA. His awards include First prize in watercolour, WSOAE award, USA (1981), best in show (mixed media), Fort Lauderdale Art Guild, USA (1987), best in show (mixed media), Chicago Tribune Art Exhibition, USA (1992) and First prize (mixed media), South Miami Hospital art exhibition, USA (1994).



63

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

MOUNT SINGAI, 2010

Signed, dated and titled
'RSA '10 MOUNT SINGAI' (lower right)
Oil on canvas
50cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,500 – RM 5,000

Gloriously illustrated in Prussian blue with hints of yellow ochre – applied with a combination of paintbrush and palette knife in a gestural manner – is Mount Singai, located in Bau district in Sarawak where the artist was born. Raphael Scott Ahbeng celebrates the enchanting beauty of Borneo rainforest through his paintings, creating distinctive bold linear strokes and vivid hues that is bound to set him apart from other landscape artists.

Raphael Scott Ahbeng is one of the most established Borneo artists. He attended an Art and Photography course at Bath Academy of Art, United Kingdom from 1964 to 1967 and a drama course in London in 1973. He won first prize at the Sarawak Shell Open Art Competition in 1959, 1982 and 1983, and third prize in the Natural Malaysia Art Competition in Kuala Lumpur in 1991. He served as an advisor in the Sarawak Artist's Society from 1999 to 2000. His paintings are held in the permanent collections of public institutions and private collectors in Malaysia and the surrounding region. His most recent solo exhibition titled *Raphael Scott AhBeng: On Board* was held at PinkGuy gallery, Kuala Lumpur in 2015.



64

HENDRA "HEHE" HARSONO

b. Indonesia, 1983

SAY HELLO TO NEXT WAVE, 2011

Signed and dated
'HeHe '11' (lower right)
Acrylic on canvas
70cm x 160cm

PROVENANCE
Private collection, Singapore.

RM 3,500 – RM 5,000

Drawing inspirations from comics and graphic illustrations, Hendra "HeHe" Harsono creates dreamlike works entailing friendly animated characters in a vibrant and attractively unfamiliar setting.

Hendra "HeHe" Harsono lives and works in Jogjakarta, creating cheerful and childlike paintings that transport his viewers to an imaginary land. He studied at ISI Yogyakarta majoring in Graphic Arts. His solo exhibitions include *Goodness*, Vivi Yip Art Room, Jakarta (2013), *Silent Crowd*, Element Art Space, Singapore (2012), *Little House And The Prayer*, Richard Koh Fine Art, Kuala Lumpur (2010), among others. HeHe is one of the founding members of Ace House Collective, an artist collective active contemporary Pop culture.



65

DIDIK NURHADI

b. Indonesia, 1972

UNTITLED, 1999

Signed and dated 'Nurhadi 1999' (lower right)
Acrylic on canvas
120cm x 144cm

PROVENANCE

Private collection, Singapore.

RM 3,000 – RM 5,000

Didik Nurhadi's artistic style resembles stylistic references to the Columbian artist Fernando Botero - his people and figures are portrayed in large, exaggerated volume, which of them represent political criticism or humour – a trait that is present in this piece. A wild boar sharply dressed in a tuxedo suit is depicted handing out a bag of coins to a group of figures that mimic monkeys. Notice the boar's pocketful of coins to suggest the stark contrast between the wealthy and the poor.



66

ABDUL FATTAH

b. Indonesia, 1982

BERPALING, 2007

Signed 'f.a.t.t.a.h' (lower right)

Oil on canvas

150cm x 180cm

PROVENANCE

Private collection, Singapore.

RM 3,000 – RM 4,000

This debut piece by Abdul Fattah at Henry Butcher Art Auctioneers illustrates a male figure's side profile captured in motion. Executed when the artist was 25 years of age, the artwork demonstrates his acute observation on movement with minimal choice of palette to depict transience. In this piece, Abdul Fattah uses blue, black and white with delicate and careful brushstrokes to portray his subject.

Abdul Fattah received his fine art training from the Institut Seni Indonesia (ISI) Yogyakarta. Since 2005, he has been an active participant in numerous group exhibitions at galleries in Yogyakarta, Solo, and Jakarta. Some of the exhibitions include Biennale Indonesian Art Award: Contemporaneity at Galeri Nasional Indonesia (2010), The Indonesian Heritage Society (2009), *THE HIGHLIGHT: From Medium to Transmedium* at Jogja National Museum (2008). Abdul Fattah lives and works in Yogyakarta, Indonesia.



67

DODIT ARTAWAN

b. Indonesia, 1978

DIGGER, 2003

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

PROVENANCE
Private collection, Singapore.

RM 8,000 – RM 10,000

Digger illustrates the nonchalant fictional character Bugs Bunny positioned next to a large-sized token, which reads "Panitia Penggalan Dana RP.50.000" that translates as "Fundraising Committee" with the Indonesian Rupiah amount equivalent to MYR15.60. A pair of fighting cockerels is seen on the right. On each side of the canvas depicts a silhouette figure imbedded with domino patterns holding a shovel on the left and to the right, money-suited cards motif and a pickaxe – a miner's essentials to represent the gold rush.

Dodit Artawan lives and works in Batubulan, Bali. Upon graduation from Indonesian Art Institute, Denpasar, Bali with a Bachelor of Fine Art in 1997, he started his practice as part of TAXU Art Clinic - an artist collective that created an upheaval in Balinese art scene for breaking the established hegemony of dominant value in the form of local identity by using traditional elements. Dodit has held 6 solo exhibitions regionally namely *Larger than Life* (非一般的尺度), Art Projects Gallery, Hong Kong (2014), *Pool Party*, TAKSU Gallery, Kuala Lumpur (2012), and *The Pleasure of the Eye*, Langgeng Icon Gallery, Jakarta (2008). He has also participated in numerous group exhibitions in various galleries and art spaces in Indonesia, Singapore, Thailand, China and Italy.

TEW NAI TONG

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

PEACEFUL LIFE, 2002

Signed 'NAI TONG' (lower left)

Oil on canvas

121cm x 121cm

PROVENANCE

Private collection, Selangor.

RM 32,000 – RM 38,000

A Nai Tong picture is greatly admired for the artist's rendition of his hallmark themes – the female form in rural settings, depictions of bird cages and kite flying, scenes from agricultural and trade activities, illustrations of life in Bali, and the like – executed in his signature technique. *Peaceful Life* illustrates six figures, male and female in the act of freeing caged birds. Animal release has long been a component of Buddhist practice as an act of compassion and to gain merits. This piece could perhaps symbolise the feeling of attaining serenity through acts of kindness.

Tew Nai Tong received his early art education at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958. He worked for a while to raise funds for his studies at the Ecole Nationale Supérieure des Beaux Arts, Paris (1967 – 1968). In the early years, he signed his work as 'Chang Nai Tong.' His first solo was at the British Council,

Kuala Lumpur in 1964 and he had his Retrospective at the National Art Gallery in 2007. He taught at the Malaysian Institute of Art from 1969 to 1980, the Central Academy of Art from 1982 to 1985, and the Saito Academy of Art (head of department, 1986 – 1988). He concentrated fulltime in art in 1992. His awards included Second Prize, Chartered Bank Mural Design Competition (1964); Shell Watercolour Award (1981); Best Award, Esso (1982); Dunlop Watercolour Award (1983); and Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He was the co-founder of the Malaysian Watercolour Society (1982 – 1983) and the Contemporary Malaysian Watercolourist Association (1994) and the now defunct Le Beaux Art Gallery.

REFERENCE

Odyssey, Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007.





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Lot 69 - 77

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69

ARIE SMIT

b. Zaandam, The Netherlands, 1916

TEMPLE AT SUNSET, 2007

Signed and dated (lower right)

Acrylic on canvas

30cm x 40cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate from the artist.

RM 18,000 – RM 20,000

Arie Smit was born in Zaandam, The Netherlands, in 1916. He was trained at the Academy of Arts in Rotterdam and arrived in Indonesia in 1938 as a soldier in the Dutch Colonial Army. He obtained his Indonesian citizenship in 1951. From 1950-1956 he taught painting at ITB / Bandung Institute of Technology. In 1956 he moved to Bali, and has lived and painted there ever since. He has had solo exhibitions in Bandung, Jakarta, Palembang, Balikpapan, Jakarta, Singapore and Honolulu, USA. In 1992 he received a Gold Medal Dharma Kusuma award from the Balinese provincial government for his contribution to the development of Balinese painting.



70

ARIFIEN NEIF

b. Surabaya, E. Java, Indonesia, 1955

RECLINING FIGURE, 1991

Signed and dated (lower right)
Oil on canvas
29cm x 35cm

PROVENANCE

Private collection, Indonesia.

RM 6,000 – RM 8,000

Arifien was born in Surabaya, East Java, Indonesia in 1955 as the eldest son of 11 siblings. Since early age he was attracted to art and aimed to become an artist someday. His talent in art was inherited from his grandmother who loved making handicrafts. After finishing high school in Surabaya, Arifien could not afford to continue his study in art faculty. But as a self-taught artist, he regularly took part and won many art competitions.

Arifien moved to Jakarta in the 1970s. After more than 6 years of hardship from one odd job to another, he finally joined an advertising company, a perfect venue for his passion in art. It was in 1980 that Arifien finally decided to become a full time artist.

Inspired by the works of artists such as Sudjojono, Matisse, Chagall and Bosch, Arifien has participated in numerous exhibitions in Indonesia, Singapore, Italy, and USA. His solo exhibitions were held in Jakarta in 1989, 1990, 1997 and in Singapore in 1999. His great effort, discipline, integrity and passion had made him find his very own special style of painting. Arifien's painting is rich of characters and style. Significantly, his experience in interior design sensitized him to his interior angle in his paintings, how he arranged the properties of space in his paintings, and how he carved space with objects. In 2008, he was given an opportunity to again present his second solo show in Singapore, titled *Fine Romance* held at National Museum of Singapore.

F. SIGIT SANTOSA

b. Ngawi, E. Java, Indonesia, 1964

IDENTITY, 2009

Signed and dated (lower right)

Oil on canvas

180cm x 140cm

PROVENANCE

Private collection, Indonesia.

RM 8,000 – RM 12,000

F. Sigit Santosa was born in Ngawi, Central Java, on 11 March 2016. He graduated from the Faculty of Fine Arts and Design at Institut Seni Indonesia Yogyakarta (Indonesia Institute of the Arts Yogyakarta) in 1993. His paintings received awards from ISI in 1987, 1990, and 1992. One of his works was among the ten best in the Philip Morris Indonesia Art Awards in 1994. He held his solo exhibition at Edwin's Gallery in Jakarta in 2003. Sigit now lives and works in Yogyakarta.

The artist is one of few who chose realism as the primary way to express the accuracy of form in this difficult time consuming technique. Sigit not only paints the actual world around him, but even more so uses this reality as a starting

point for his imagination to build upon, to construct strong narratives. He is skilled at composing precise metaphors to express his ideas. His paintings are rather surrealistic and imply his comprehension of complex values in life through identity, origins, ironies and contradictions. Sigit has a critical perspective when he judges, accuses, or ridicules something. He traces paths to find the main essence of the subject, so that the forms in his works are open to wide interpretation.

REFERENCE

Excerpt from a text by Suwarno Wisetrotomo in the book by Koes Karnadi *Modern Indonesian Art – from Raden Saleh to the Present Day*, published by Koes Artbooks, in 2006, in Bali, Indonesia, p. 249



F.X. HARSONO

b. Blitar, E. Java, Indonesia, 1949

CRUCIFIX, 2006

Signed and dated (lower right)
Oil on canvas (diptych)
150cm x 150cm, each

PROVENANCE

Private Collection, Indonesia.

RM 40,000 – RM 60,000

The idea of the needle came up after the bombing of Hotel Marriot (2003). People didn't feel secure living in Jakarta. I tried to look at myself and asked: "am I feeling insecure with all those terrorists' bombs"? The answer was "it's been a long time since I began to feel insecure, not because of terrorists' bombs but because of the discrimination I have to go through". Discriminative actions are not always spectacular, they often take forms as seemingly trivial, daily issues, but they are disquieting, whether in small or large scales. It is as if discrimination had become part of the daily life, and even part of our dreams. Such phenomena have invoked my idea of the needle.

A single needle is small but imagine one thousand of them piercing you and going with your blood, flowing inside you. In a work of mine that features the needle, shown in my exhibition at CP Biennale (2003), I wrote:

"One morning as I woke up I found a needle on my wrist. It seemed to be the remained of my dreams in the night. In my dream human beings with the faces of angels came to me, and in the name of their Creator they gave sermons, performed prayers, deliver speeches, then their mouths were sending out thousands of needles traveling through the air the needles then pierced my pores, my veins, my brain, my nerves, terrorizing my daily life. Needles are terrors hidden in prayers, in sermons, in speeches, in laws."

(Quoted in Hendro Wiyanto, From Opposition to Pain, f. x. harsono: titik nyeri | point of pain, solo exhibition catalogue, Langgeng Icon Gallery, Indonesia, 2007, p. 51)



TRUBUS SOEDARSONO

b. Yogyakarta, Indonesia, 1926 – d. Jakarta, Indonesia, 1965

BALINESE DANCER, 1962

Signed and dated (lower right)

Oil on canvas

110cm x 73cm

PROVENANCE

Private collection, Indonesia.

RM 20,000 – RM 28,000

Born in Wates, Yogyakarta in April 1926, Trubus was essentially a self-taught painter. During the Japanese Occupation (1942-1945), Trubus studied painting with Sudjojono and Affandi in Jakarta. He was a member of the *Seniman Indonesia Moeda* (SIM, Young Indonesian Artists) led by S. Sudjojono, and decided to leave the organization in 1947 when the new art association *Pelukis Rakyat / People's Painters* was established, led by Hendra Gunawan. In 1948 he was captured and imprisoned by the Dutch for his revolutionary activities.

After his release he became a lecturer at ASRI / Indonesian Academy of Fine Arts in Yogyakarta from 1950 to 1960. In 1954 he was invited to visit Czechoslovakia on a cultural mission. He was appointed as a member of Yogyakarta's regional government in 1958. His strong involvement in politics, as he was suspected of being a member of Lembaga Kebudayaan Rakyat (LEKRA, Institute for People's Culture), led to his disappearance from public view in Yogyakarta in 1966. He was presumed to have been killed or died following the aborted communist coup in September 1965.





74

JEAN-PHILIPPE HAURE

b. Orleans, France, 1969

UNTITLED, 2006

Signed and dated (lower right)
Gouache, mixed-media,
and gold leaf on paper laid on canvas
76cm x 50cm

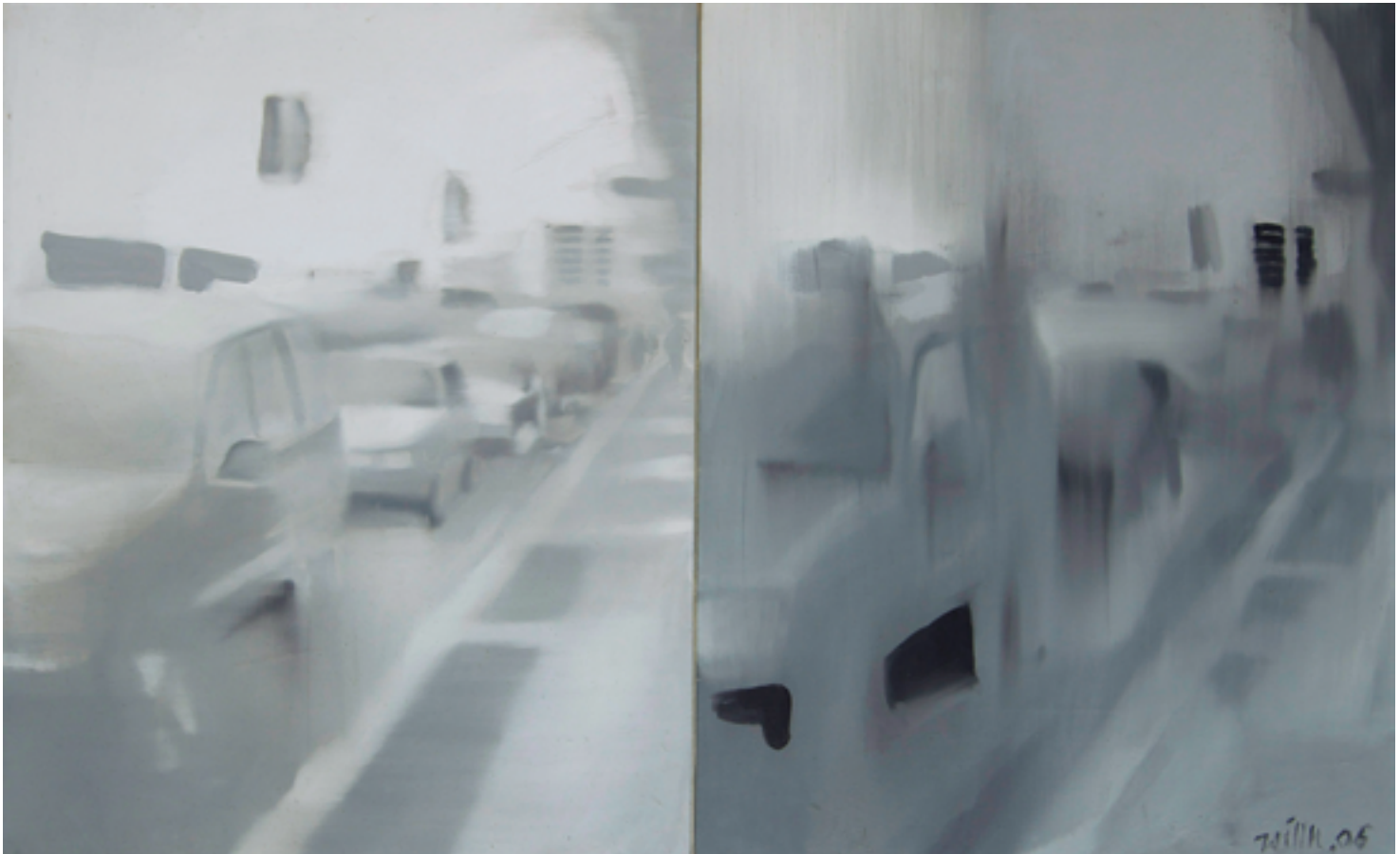
PROVENANCE

Private collection, Indonesia.

RM 5,000 – RM 7,000

Jean-Philippe Haure did not come from France to Indonesia through tourism, as so many of his predecessors did; nor he come for economic opportunities. He came instead propelled by faith. Born to a Catholic family and a graduate of École Boulle, the famous art and craft school owned by the City of Paris, he came to Bali in 1991 as a faithful young Catholic lay brother, eager to develop a craft school set up in Gianyar by the Catholic community at the initiative of the French priest, Father Le Coutour. Unlike others, he came to serve, not to look for adventure or to make a fortune.

After working for 20 years at the Gianyar school, and training dozens of technicians and crafts people, Jean-Philippe Haure eventually found a new calling, as a meditative artist, in the avoidance of "reality" and emphasis on the sublime that are the main characteristics of his works. His works are in the collections of two prominent museums in Bali, the Neka Museum in Ubud and Museum Pasifika in Nusa Dua.



75

WILLY HIMAWAN

b. Denpasar, Bali, Indonesia, 1983

SCENE NO.3, 2006

Signed and dated (lower right)

Oil on canvas

100cm x 160cm (diptych)

PROVENANCE

Private collection, Indonesia.

RM 3,000 – RM 5,000

Willy Himawan finished his Bachelor of Fine Art from the Faculty of Art and Designs at Bandung Institute of Technology (ITB), Indonesia in 2005 and his Master degree at the same institute in 2007. He has had his solo exhibitions, "Vague" at Klinik Seni TAXU, Denpasar, Bali in 2005; "Layer Separation", ARTsphere Gallery, Jakarta on January 2008. He has participated in numerous group exhibitions since 1998, among which are "Petisi Bandung #2", Langgeng Galery, Magelang, Indonesia (2007); "Reading images", Puri Gallery, Surabaya, Indonesia (2007); "The 2006 Sovereign Asian Art Prize", Lane Crawford IFC Mall Hong Kong (2006); "ASEAN Youth Camp Exhibition", Orchid Hotel & ICC, Brunei Darussalam (2006).

Among the awards received are Top 30 Finalist Asian Art Prize Sovereign Art Foundation, Hong Kong (2006); Pra Bali Biennale Nominator (2005); Best Student of Fine Art, Institut Teknologi Bandung (2004); Best ten Painting Competition Jawa, Bali & NTB in Dies Natalis V STKIP Singaraja (1998); 2nd Prize Pesta Kesenian Bali (PKB) XX painting competition (1998); 1st Prize AIDS Poster Competition, Bali (1997).

RISTYO EKO HARTANTO

b. Indonesia, 1973

SELF-PORTRAIT AT PYONGYANG "THERE IS NO FACT, ONLY INTERPRETATION", 2009

Signed and dated 'R.E. HARTANTO 2009' (lower right)

Oil on canvas

200cm x 200cm

PROVENANCE

Private collection, Indonesia.

RM 18,000 – RM 25,000

Post North Korea Nuclear Test (series)

R. E. Hartanto

"An intelligence rumor has spread during 2005 and early of 2006 that the Democratic People's Republic of Korea (North Korea) was about to conduct a nuclear test. Despite international skepticism, North Korea announced its intention to conduct the test six days prior. On October 9, the government of the People's Republic of China was given a 20-minute advance warning that the test was about to occur. China made an emergency alert to Washington D. C. through the United States' Embassy in Beijing and President George Bush was told by the National Security Advisor shortly after 10 p.m. that a nuclear test was imminent.

A small earthquake of 3.5 to 4.2 Richter scale was detected by various seismic control post around the world on a remote location on the mountainous area in North Hamgyong province of North Korea. Several hours later, the Korean Central News Agency issued the following statements: "The field of scientific research in the DPRK successfully conducted an underground nuclear test under secure conditions on October 9, Juche 95 (2006), at a stirring time when all the people of the country are making a great leap forward in building of a great, prosperous, powerful socialist nation..."

International reactions to the test were nearly unanimous in their condemnation and denunciation of the test. President Bush in his statement condemned it as 'a provocative act and USA will reserve all options to defend itself against

aggression'. Former UK Prime Minister, Tony Blair, called it 'a completely irresponsible and highly provocative act, which would raise tensions in an already tense region'. Within the same day, the Japanese Cabinet passed a resolution banning almost all trade with North Korea. Military activities raised along the borders between North and South Korea as reported by US military station. The United Nation Security Council unanimously approved limited military and economic sanctions against North Korea. Stock exchanges in Japan and Taiwan were closed for a market holiday on the day of the test. Asian stock markets have traded lower and the Dow Jones fell down on the next day's opening though rebounded a day later.

I passionately followed the news day by day after the event and was amazed by the political turmoil caused by a single blast of an underground nuclear test on a remote place. The political statements, scientific analysis, military movements, economic impact, and continuous elite meetings occurred were so overwhelming, to some extent I found it was funny, as if it was a circus show. Yet the particular event also reminds me that fear, anger, and hatred is a language beyond border of any nation. The whole thing has been dwelling on my mind up until a year later when I had the opportunity to develop this issue into a series of painting showing figures of various identities. We are but a human being in the face of tragedy despite our race, ethnicity, religion, and nationality. Perhaps it is our only true identity. My works in this series aim to reflect that idea."

- R. E. Hartanto



UGY SUGIARTO

b. Wonosobo, C. Java, Indonesia, 1969

SUPERBOY, 2008

Signed and dated (lower right)

Oil on canvas

185cm x 125cm

PROVENANCE

Private collection, Indonesia.

RM 12,000 – RM 17,000

Ugy Sugiarto was born in Wonosobo, C. Java, Indonesia, in 1969. He is a self-taught artist. He started his artistic career in 1999. Ugy Sugiarto has participated in several group exhibitions in Yogyakarta, Surabaya and Jakarta. Among the exhibitions are "100 Tahun Affandi" (100 years of Affandi), in Yogyakarta in 2007. He received award from UNESCO as nominee in "the Thousand Mysteries of Borobudur" Fine Art Competition, in 2007. "Tanda-Tanda Zaman" at Mon Décor Gallery, Jakarta in 2008, Daegu Art Fair, Korea in 2009. His solo exhibition was held at MD Art Space, Jakarta, Indonesia in 2009 titled "Bodyscape".

With humour and introspection, Ugy Sugiarto explores varied states of mind through mise en scène. Specific props are used as metaphors. The present lot, titled "*Superboy*"

seemingly speaks of a man of power, arrogance, and, ironically, fragility. Created in 2008, the work probably speaks about the ruling party of the executive position back then, represented by the blue wooden chair. The metaphor finely built in the composition, such as the presence of termites gnawing the wooden chair, reflects the uncertainty that threatens the establishment with the presidential election looming in the following year. One would recall that global economic turmoil in 2008 caused terrible damage to not only the world's economy, but also to the art industry across the globe. However, Indonesia's economy was among the less badly affected then. This painting undeniably conveys the artist's technical virtuosity and strong political message.



NASIRUN

b. Indonesia, 1965

WORLD AT THE TIME OF REBIRTH, 1997

Oil on canvas
145cm x 200cm

PROVENANCE

Private collection, Singapore.

RM 16,000 – RM 17,500

Nasirun has created paintings, sculptures and installations that examine the application and reinterpretation of tradition in contemporary Indonesian art. As a child, he was fond of the traditional Javanese wayang kulit (shadow puppet) and incorporates stylistic and cultural aspects of the craft in his own work. Nasirun's paintings can be understood as caricatures or fables grounded upon traditional values, to remember one's origins and to be aware of one's own future. His stylistic approach contains complexity in palette and sophisticated composition to express the intrinsic culture of the Javanese tradition.

A graduate of the Indonesia Institute of the Arts (ISI), Yogyakarta (1994), Nasirun is known for creating large-format paintings based on his extensive knowledge of Javanese wayang. He was a recipient of several awards

namely the Philip Morris Award (1997), McDonald Award, The 10th Lustrum of Indonesian Institute of the Arts, Yogyakarta, Indonesia (1994), and Best Sketch and Painting, Indonesia (1988). His solo exhibitions include *The Breath of Nasirun: Metamorphosis of Tradition*, Mizuma Art Gallery, Tokyo (2014), *Uwuh Seni*, Galeri Salihara, Jakarta (2012), *Salam Bakti*, Sangkring Art Space, Yogyakarta (2009), *Magical Journey*, Nadi Gallery, Jakarta (2002) and *Ojo Ngono*, National Gallery, Jakarta (2000). His works have been featured in a number of international art fairs since 2008 namely ArtJog 14, Taman Budaya Yogyakarta (2014), Art Stage Singapore (2013), Indonesian Art, London (2011) and more.

REFERENCE

<http://www.eqproj.com/nasirun.html>

<http://www.mizuma.sg/artists/nasirun/>



WIDAYAT

b. Indonesia 1919 – d. 2002

BEBAN BERAT, 1992

Signed and dated 'h. Widajat 92' (lower right)

Acrylic on canvas

50cm x 60cm

PROVENANCE

Private collection, Selangor.

RM 12,000 – RM 14,000

Beban Berat (*Heavy Load*) illustrates a woman carrying a heavy load on her head, common in many parts of the world. Dedicated to the artist's child, on the reverse of the canvas, a message reads: "Untuk Anak Saya Wardiningsih" (For My Child Wardiningsih), as encouragement and motivation. He conveys that there will be challenges and obstacles in life and to face them strongly and to overcome them bravely.

Executed in the manner of Primitivism, the artist employs various shapes and colours – predominantly red and black with white background – to depict the ancient practice of carrying. This tradition is commonly seen in Bali where the ladies would carry offerings in this manner. On the lower left of the canvas, the artist has inscribed the title in a primeval manner.

Widayat was one of the influential Javanese painters of the 20th century, creating artworks that illustrate dense jungles, exotic animals and primitive life forms infused with myths and fantasy. His works evoke deep spirituality and meaning, in which his fantasy world is drawn from Javanese legends and Judeo-Islamic narrative of human genesis and creation he had heard as a child.

Having first developed a naturalism style closer to the Bandung School, Widayat also took stylistic cues from the Yogyakarta School before developing his own style, mixing indigenous primitive art and decorative elements of batik. In the 1940s, he abandoned his love of painting to seek a career first as a surveyor in the rubber plantations in the dense Sumatran jungles, then as a mapmaker for a railway company. Later, many of his paintings, full of plants, exotic birds and wild animals, would draw on these jungle memories. After independence in 1949, he decided to study art seriously, joining the first cohort of the newly created Indonesian Academy of Fine Arts (ASRI) in Yogyakarta at age 31. There, under the tutelage of celebrated painters like Hendra Gunawan, Sudjojono, Kusnadi and Kartono Yudhokusumo, he was encouraged to explore the idea of national identity. In 2007, Singapore Art Museum presented a major retrospective exhibition of the artist titled *Widayat Between Worlds: A Retrospective curated by Joanna Lee*.

REFERENCE

Haji Widayat: Weaving Javanese Life Into A Fantasy World, Sonia Kolesnikov-Jessop, The New York Times, Oct. 5, 2007.

http://www.nytimes.com/2007/10/05/arts/05iht-jessop.1.7765850.html?_r=0





80

POW MARTINEZ

b. Philippines, 1983

PHILOSOPHER, 2009

Oil on canvas
26cm x 20cm

PROVENANCE
Private collection, Singapore.

RM 1,500 – RM 2,000

Appearing at Henry Butcher Art Auctioneers for the first time is contemporary artist Pow Martinez from Manila. On offer here is an abstract piece illustrating a portrait in polychromatic palette. Extensively drawing from the tradition of grotesque, pop imagery and genre music, Martinez offers eclectic and humorous take on Filipino history, culture, art scene and market as well as phenomena like Pinoy pop culture.

An interdisciplinary artist, Pow Martinez studied Painting at the Kalayaan College (2004 - 2006) and Visual Communication at the University of the Philippines (2002 - 2004), holding degrees in both subjects. His practice ranges from traditional media such as painting to sound and sculptural installations. Martinez's works have been exhibited in the Philippines and internationally (in Germany, France, Thailand, United States and others). Being one of the most promising and prolific young artists in the Philippines, he has received the prestigious Ataneo Art Award in 2010. He has held over 15 solo exhibitions since 2007.

REFERENCE

<http://www.silverlensgalleries.com/artist.php?pow-martinez=33&index=artists>



81

GUERRERO Z. HABULAN

b. Philippines, 1980

BORDER / BOARDER, 2008

Signed 'Guerrero Z. Habulan "08"' (lower right)
Oil on canvas
122cm x 122cm

PROVENANCE
Private collection, Singapore.

RM 3,000 – RM 5,000

Also known as "RG", Guerrero Habulan is a figurative painter who is stimulated by the idea of the union of the unlikely things. He describes his works as satirical realism, juxtaposing figures and elements to achieve a socially relevant work that contains societal context. *Border / Boarder* is the first piece by this artist to be offered at Henry Butcher Art Auctioneers, illustrating three military officers in various uniforms sitting with a young boy - one of the officers is holding an Imperial Japan war flag, which indicates the Pacific War. The male figures are looking over a barrier where a group of local female street vendors are trying to sell them their goods.

Guerrero Z. Habulan received his Bachelor in Fine Arts Major in Visual Communication from the University of the Philippines College of Fine Arts, Diliman, Quezon City. In June 2013, he exhibited *The Vicissitudes of Victoria*, his second solo exhibition in Singapore, a culmination of his residency at Artesan Singapore in early 2012. His past solo exhibitions include *Alien-Nation*, The Philippines (2011), *Reality Bites*, The Philippines (2010), *Juan Their Friends*, Singapore (2009), among others.

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

ECLIPSE OVER ECHO PARK, 1994

Signed and dated 'Taj 1994' (lower right)

Acrylic on canvas

122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 30,000 – RM 35,000

Eclipse over Echo Park was perhaps created while the artist was in Los Angeles during his studies. Located approximately 16 kilometres from the Art Center College of Design in Pasadena, Echo Park is a densely populated neighbourhood in Central Los Angeles. On May 11, 1994, it was recorded in a Los Angeles news publication that "about four-fifths of the sun was covered at the height of the eclipse at 9 a.m." This was perhaps Dato' Tajuddin Ismail's rendition of the rare celestial event.

Dato' Tajuddin Ismail studied Fine Art at the Faculty of Art & Design, UiTM (1969 – 1973) where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include *Seni Lukis, Malaysian Art* in Germany, Munich, Hamburg, Dusseldorf and Frankfurt (1990), *Getaran*

Jiwa, Five Contemporary Malaysian Artists, National Museum of Anthropology Madrid, Spain (1994), *'10/2000', Ten Artists for Year 2000*, Art Salon, Kuala Lumpur (2000) and *'EX02' Five Contemporary Malaysian Artists*, Galeri Taksu, Kuala Lumpur (2002). In 2012, he held a solo exhibition titled *Mind Matter & Metaphor* at Segaris Art Center. He was Associate Professor in Fine Art (Faculty of Art & Design) and Interior Architecture (Faculty of Architecture, Survey and Planning) at University Teknologi MARA (UiTM). He co-founded TJ Fine Art, a contemporary fine art gallery in 2004. His works are included in private and corporate collections such as The Estate of J.C. Handerson, Glassgow, National Visual Art Gallery, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University Malaya and Jenkins Johnson Gallery San Francisco.

REFERENCE

Solar Eclipse Clouded by Disappointment: Astronomy: Some catch quick glimpses as the gloom clears. But mostly the event is one big celestial letdown, May 11, 1994, Bob Pool, Los Angeles Times Staff Writer, http://articles.latimes.com/1994-05-11/news/mn-56349_1_solar-eclipse
Tajuddin Ismail, Mind Matter & Metaphor, Segaris Art Center, 2012.
Tajuddin Ismail, All is Well, A Conversation with Tajuddin and Khaliah Ismail, Taazim H, Art Malaysia Issue 18, 2011.



KHALIL IBRAHIM

b. Kelantan, 1934

SAWAH PADI, 1957

Signed 'Khalil Ibrahim' (lower left)

Oil on canvas

31cm x 43cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 40,000 – RM 45,000

Versatile artist Khalil Ibrahim has produced a diverse range of subject matters in various mediums in his creative oeuvre namely abstract and figurative on canvas, paper and batik. True to his all-rounder nature, on offer here is an early oil painting dated 1957 depicting a beautiful landscape overlooking a paddy field and a rocky hill and mountainous silhouette in the distance.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (post-graduate in 1965). He turned into a full-time artist in 1966. Khalil was a co-founder of

the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. His works are in the collection of the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney and the Royal National Art Gallery of Jordan. In August 2015, he held a retrospective exhibition titled *Khalil Ibrahim: The Art Journey* in Petaling Jaya, Selangor.



DEWA GEDE RATAYOGA

b. Indonesia, 1979

BATAS MEMANDANG, 2006

Signed and dated 'Ratayoga 06' (lower right)

Acrylic and pencil on canvas

200cm x 145cm

PROVENANCE

Private collection, Singapore.

RM 4,000 – RM 6,000

Personal stories deriving from society and contemporary lives inspire the work of Dewa Gede Ratayoga. The artist shows technical virtuosity in drawing and composition having furthered his training in realist painting at the Art Academy, Beijing, China. In *Batas Memandang*, the artist portrays a highly detailed rendition of an elderly figure in a seated position, emphasizing on anatomical features of the subject's feet and wrinkled skin through delicate shading in graphite, capturing the posture viewed from a foreshortened perspective sitting in isolation amidst a red void.

Dewa Gede Ratayoga received his education at Indonesia Art Institute (ISI), Denpasar, Bali. His solo exhibitions include *Their Eyes, Their Views*, Emmitan CA Gallery, Surabaya (2013)

and *Living Beyond The Pale*, Akili Museum, Jakarta (2009). His selected group exhibitions include *The Artists' Camp*, 24HR Art, Darwin-Australia (2012), *Sea Drawing*, Ark Gallery Jakarta (2010), *Reality Effects*, National Gallery Jakarta (2010), *Percakapan Masa*, National Gallery Jakarta (2010), *Indonesian Contemporary Drawing*, National Gallery Jakarta (2009), *Manifesto Exhibition*, National Gallery, Jakarta (2008), and *Texture of The Real*, Ark Gallerie, Jakarta (2007).

REFERENCE

http://emmitancagallery.blogspot.com/2013/07/their-eyes-their-views-solo-exhibition_23.html



RUSSEL WONG

b. Singapore, 1961

JACKIE DECONSTRUCTED, 2004

Signed (lower right)

Inscribed 'P.P 1/2' (lower left)

6 colour silkscreen and lithograph on
Aquarelle Arches Satinee & plexi glass
98cm × 85cm × 6cm

PROVENANCE

Private collection, Penang.

RM 4,200 – RM 6,000

Making his debut appearance at Henry Butcher Art Auctioneers, Russel Wong is represented with a striking portrait of illustrious celebrity Jackie Chan, executed in silkscreen technique and presented in a grid-like format. He was the first and only photographer to be invited for the art residency at the renowned Singapore Tyler Print Institute (STPI) in 2005 where this piece was conceived.

One of the most celebrated photographers in Singapore and Asia, Russel Wong was the first Singaporean to break into the challenging Hollywood movie industry and has worked with famous celebrities, including Joan Chen, Isabella Rossellini, Oliver Stone, Paloma Picasso, Michael Jackson, Andrew Lloyd Weber, Glenn Close, David Lynch, Bruce Willis

and Jackie Chan. He is also among the elite photographers commissioned to photograph covers for Time magazine. He held a solo exhibition at the Singapore Art Museum titled Russel Wong: 1980 – 2005. He has worked on movie sets namely publicity shoots for Lee Ang's *Crouching Tiger, Hidden Dragon* and Zhang Yimou's *Hero* and *House of Flying Daggers*. He has captured portraits of popular Asian movie stars such as Jackie Chan, Chow Yun Fatt, Michelle Yeoh and Zhang Ziyi.

REFERENCE

<http://asianartplatform.com/artists/russel-wong/>





86

WINNER JUMALON

b. Philippines, 1984

THE BEST SELLER, 1999

Signed 'WINNER' (top left)

Mixed media on canvas

64cm x 51cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,000

Internationally acclaimed Filipino contemporary artist, Winner Jumalon produces intriguing portraits in his string of creative pursuits. Illustrated here is a portrait of an anonymous face concealed by a large 'X' resulting in an effort of taking portraiture to another level by infusing abstract elements into this poetic piece.

Winner Jumalon graduated with a Painting Major from the College of Fine Arts, University of the Philippines, Diliman, Quezon City, the Philippines in 2005. Prior to his tertiary education, he attended the Philippine High School for the Arts at Mt. Makiling, Los Baños, Laguna, the Philippines and graduated with a Visual Arts Major (1997 – 2001). To date, he has six solo exhibitions under his belt which included One in Mind at Ayala Museum, the Philippines (2012); A Part at Pinto Art Gallery, the Philippines (2010); an untitled show

at Eslite Gallery in Taipei, Taiwan (2008), Destroyed Images at Ark Galerie in Jakarta, Indonesia (2007), Face Values at Richard Koh Fine Art, Kuala Lumpur (2006) and About Face at The Drawing Room, Makati, the Philippines (2005). He has participated in over 20 group exhibitions in the Philippines and abroad since 2000 namely Hong Kong International Art Fair, Hong Kong (2008); Bridge Art Fair New York, New York, United States of America (2008); Scope Miami, The Drawing Room, Miami, Florida, United States of America (2007); Dubai Art Fair, The Drawing Room, United Arab Emirates (2006); Art Taipei, Taiwan (2005), to name a few. He was represented by Yavuz Gallery with a solo presentation titled *Chispa* (Spark) at Art Fair Philippines in February 2016. His recent work titled *Encuentro* (2016) was displayed at Art Basel Hong Kong in March 2016.

VERTICAL SUBMARINE

Founded. Singapore, 2003

LIFE SAVER, 2009

Oil on canvas
65cm x 54cm

PROVENANCE

Private collection, Singapore.

EXHIBITED

Analogic for 'Singapore Art Show 2009', Post-Museum, Singapore.

RM 2,500 – RM 3,500



On offer at Henry Butcher Art Auctioneers for the first time is a painting by art collective Vertical Submarine illustrating a lifebuoy on a ship overlooking the vast ocean. Conceived for an antithetical exhibition titled *Analogic* in 2009, its title with prefix ANA- means "against", suggests a frivolity, nonsensical exercise of wit. To fully understand the work, the exhibition text reads:

"Vertical Submarine's ANALOGIC features a series of paintings inspired by the concept of analogy and its proximity to the past as expounded in Umberto Eco's novel, Foucault's Pendulum. In the exhibition, the paintings are presented as image sequences of related words, concepts and objects. Based on Eco's concept of tying things up and linking seemingly diverse and unrelated concepts into one work, Vertical Submarine delves into an exploration of 'analogy' and 'analogue', creating in the process a nostalgic act of journeying back to the analogue era."

Formed in 2003, Vertical Submarine has made a name by pushing boundaries to create compelling new artistic narratives. Their creations often involve not just painting,

but also drawing and performance art. Their installation works are infused with their trademark textual wit. The art collective is described on their website as "an independent art collective based in Singapore with three members - Joshua Yang, Justin Loke and Fiona Koh (in the order of seniority) who paint a bit, write a bit, draw a bit, but eat, drink and sleep a lot." Their projects include *Flirting Point* at Singapore Art Museum, Singapore (2010), *A View with a Room* for 'President's Young Talents 2009', 8Q SAM, Singapore (2009), *Decomposition II: Publications is Prostitution* (Vertical Submarine's inaugural solo show) part of 'Substation's Open Call', Substation Gallery, Singapore (2008), *Shut for 'Autobiobliophiles'* (co-organized by the Department of Fine Arts, Chinese University of Hong Kong), Studio Bibliothèque, Hong Kong (2007), and *Non_Sands*, Nanyang Academy of Fine Arts, Singapore (2003) among others. The group won the Singapore President's Young Talents Award in 2009 and the Celeste Prize for installation in 2011.

REFERENCE

<http://www.verticalsubmarine.org/crew.html>

https://en.wikipedia.org/wiki/Vertical_Submarine

ALI NURAZMAL YUSOFF

FLIGHT OF FANCY, 2010

Acrylic on canvas
140cm x 246cm

PROVENANCE
Private collection, Kuala Lumpur.

EXHIBITED
Telltale, Pace Gallery, Selangor, 2010.

RM 25,000 – RM 27,000



Flight of Fancy illustrates a young boy – who is coincidentally the artist's first son – holding a palette on one hand and a paintbrush on the other gazing towards the viewer amidst the panorama of an ideal wonderland for children. Executed in two panels, the scene transports the observer to an imaginary vibrant landscape evoking a sense of innocent delight.

Ali Nurazmal Yusoff obtained a Degree in Fine Art from University Institut Technology MARA, Selangor (1996 – 2001). His solo exhibitions included *Satire in Paint* and *Telltale* held in Petaling Jaya (2010) and *Alism* held in Subang Jaya (2012). He has participated in numerous group exhibitions since 1993. He has won a number of awards namely Grand prize for the Malaysia & Japan art competition (1995); Third prize at the Kenyir Landscapes competition (1999); Fifth place for a Life drawing – Landscape competition in Shah Alam (2004) to name a few.





89

TAKASHI MURAKAMI

b. Japan, 1962

KAIKAI WITH MOSS, 2004

Offset lithograph, edition 89 of 300
60cm x 60cm

PROVENANCE

Private collection, Singapore.

RM 3,800 – RM 4,500

A special appearance at Henry Butcher Art Auctioneers is the internationally prolific contemporary Japanese artist, Takashi Murakami, whose works in diverse fine arts media from painting and sculpture to commercial media such as fashion, merchandise, and animation. Known for blurring the line between high and low arts, he coined the term 'superflat', which describes both the aesthetic characteristics of the Japanese artistic tradition and the nature of post-war Japanese culture and society. Superflat is also used as a moniker to describe Murakami's own artistic style and that of other Japanese artists he has influenced. He founded Kaikai Kiki Co in 2001 - an enterprise that invests in the production and promotion of artwork, the management and support of select young artists, general management of events and projects, and the production and promotion of merchandise - based in Tokyo Long and New York. Kaikai Kiki is the first Japanese company looking to the future to develop and promote state-of-the-art contemporary artworks.

His educational background includes a B.F.A. (1986), M.F.A. (1988) and Ph.D. (1993) from Tokyo National University of Fine Arts and Music.

REFERENCE

http://english.kaikaikiki.co.jp/artists/profile_murakami

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

UNTITLED, 2013

Signed and dated
'AHMAD SHUKRI 2013' (lower right)
Mixed media on canvas
122cm x 122cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 20,000 – RM 23,000



This piece depicts the qualities of Ahmad Shukri Mohamed's *Wallpaper* series - complex layers of images are projected onto canvas creating depth - a herd of elephants in the thick of the jungle with several *Nepenthes* plants hanging above the upper part of the canvas. The scoop-shaped plant is known as "monkey cups", as little baby rainforest monkeys drink from them occasionally. They survive in the wild as death traps for large insects and even small birds, which drown in its pool of rainwater.

Ahmad Shukri Mohamed is one of the founding members of the art collective Matahati which had a major exhibition *Matahati Ke Matadunia* in Los Angeles, United States of America in 2009. One of his iconic works of 'chloroformed' butterflies won him First Prize in the Malaysian Art Open at Galeri Petronas in 1994. He was trained at the Universiti

Teknologi MARA graduating with a BFA in 1991, the year he won the Minor Award in the Young Contemporary Artists exhibition at the National Art Gallery. He also won the national-level Philip Morris Asean Art Awards in 1999. He was invited for prestigious exhibitions such as the Sharjah Biennial, United Arab Emirates in 2003, the Asian Art Biennale in Bangladesh in 2001 and the Asean Art Show at Fukuoka Art Museum, Japan in 1994. In 2003, he was selected for the Rimbun Dahan artist's residency. He had his first two solo shows titled *939495969798* and *Ahmad Shukri* at Art Salon, Kuala Lumpur in 1998 and 2001 respectively and in 2005 when the gallery was renamed XOAS Gallery in an exhibition called *Fitting Room*. His other one-man shows include *Boy & Girl* (2002), *Virus* (2003), *Warning: Tapir Crossing* (2007) and *Golden Gate* (2012).

SHIA YIH YIING

b. Sarawak, 1966

AN AN IN WAITING, 2008-2013

Signed and dated 'SHIA 08-13' (lower center)
Mixed media on canvas
185cm x 132cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 – RM 9,500

An An In Waiting illustrates a young girl immaculately dressed, seated on a pink and white Renaissance-style armchair with her legs folded to one side while holding a mousedeer on her lap. A miniature portrait of a man is depicted on the head of the armchair above her. The room she is in is decorated with white and pastel blue-green base Damask themed wallpaper depicting the hibiscus flower, a nationalist emblem and black and gold diamond-tiled floor with a crocodile beneath the armchair. Based on *Hikayat Sang Kancil dan Buaya*, an animation released by Filem Negara Malaysia in 1983, this piece is represented by metaphors linking the traditional folklore with contemporary socio-political context.

In an essay accompanying Shia Yih Yiing's solo exhibition *The Weaver* (2014), Simon Soon reveals the significance of the mousedeer, which is a recurring character that complements An An, the artist's middle child in most of her paintings:

"If we think of Sang Kancil as a totem, the mousedeer's re-emergence in popular television resonates with Yih Yiing's interest in choosing the mousedeer as a protective figure to accompany her daughter in a number of her paintings. Yih Yiing in personal interviews have expressed her regret that she was not able to tell these stories to her children when they were younger, and felt that her paintings would be able to recover the experience of transmitting this oral tradition to the next generation."

Shia Yih Yiing was educated at the Malaysian Institute of Art and holds a Masters in Fine Art from the University of Western Sydney. She held her first solo *Homage to Ordinary Life* at the Creative Centre, Kuala Lumpur in 1998. She won the Kontena Nasional's *Rural Malaysia Award* in 1993 and a Minor Award in the Young Contemporary Artists exhibition in 1994. She was selected for the ASEAN Visual Art Education Workshop in Mandalayong, the Philippines in 1994, and the Commonwealth Fellowship in Arts And Crafts in New South Wales, Australia in 1999. She was an Alternate Artist in the Vermont Studio Center Fremont Fellowship in 2007. Since 1989, her works have also been included in a number of group exhibitions. Among her solo exhibitions are *wOm(b)* at Galeri Petronas (2004), *The Weaver*, White Box, Publika, Kuala Lumpur (2013), *Shia Yih Yiing: Telling Tales*, Chan Hampe Gallery, Singapore (2014), and more. She is a member of the figurative art collective *The F Klub* whose works were featured in an exhibition titled *Being Human – Figuratism of Sixteen Malaysian Painters* at Art Stage Singapore in 2015. Her works form part of major collections that include Galeri Petronas, HSBC Bank Berhad and the National Visual Arts Gallery, Kuala Lumpur.

REFERENCE

A Room Of One's Own. In Jinjang, Simon Soon, Shia Yih Yiing: The Weaver exhibition catalogue, 2013.

<http://www.ourartprojects.com/exhibitions-essay.php?id=5>



CHONG SIEW YING

b. Kuala Lumpur, 1969

ECLIPSE II, 1997

Signed and dated 'Siew Ying 1997' (lower right)

Inscribed '1/15 eclipse II' (lower left)

Mixed media on paper laid on canvas

148cm x 100cm

PROVENANCE

Private collection, Selangor.

RM 10,000 – RM 15,000

This early piece illustrates repetitive mosaics of two silhouette figures rendered in the manner of Pop art and silkscreen technique resembling Andy Warhol's much-famed *Car Crash* silkscreen works. The monochromatic colour palette conveys timelessness, elegance and mystery. This work was perhaps completed during her transition phase upon graduating from the etching school L'Atelier 63 prior to returning home.

Chong Siew Ying's bold figures have opened new vistas into the art, psychology and physiology of painting the body, what with her latest body of work where Chinese philosophy and ink and brush starkness are infused in a solo exhibition titled *Crying with Trees* (2014). Her figures were transformed after studying at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then the L'Atelier 63 (1994 - 1996). Her early tutelage was at the Petaling Jaya College of Art and Design (Graphic Design, Diploma, 1990). Upon

her return from Paris, she was selected for Rimbun Dahan artists' residency from 1999 to 2000, which was followed by another at the Vermont Studio Centre in the United States of America in 2001. In 2002, she clinched a Special Award in the Young Contemporary Artists competition and she was a finalist for the Sovereign Asian Art Prize in 2005. Her solo exhibitions included *Idylle: New Paintings by Chong Siew Ying* (2008), *Many Splendoured Things* (2006), *Going Away, Coming Home* (2002) and *Chong Siew Ying: Selected Works 1996-1997* in Kuala Lumpur, 1998. In Paris, she has held solo exhibitions at the Maison Tch'A, Atelier D.Maravel and Gallery Café Panique. Her works are collected by the National Visual Arts Gallery in Kuala Lumpur as well as respected private collections in Malaysia, Singapore, France and the USA. She now lives and works as a full time artist in Malaysia. Her works was recently exhibited in two group exhibitions at Art Stage Singapore 2015 titled *Being Human: Figuratism of 16 Malaysian Artists and Stepping Out*.



AHMAD ZAKII ANWAR

b. Johor, 1955

UNTITLED, 1999

Signed and dated 'Ahmad Zakii Anwar 99' (lower right)

Mixed media on paper

75cm x 55cm

PROVENANCE

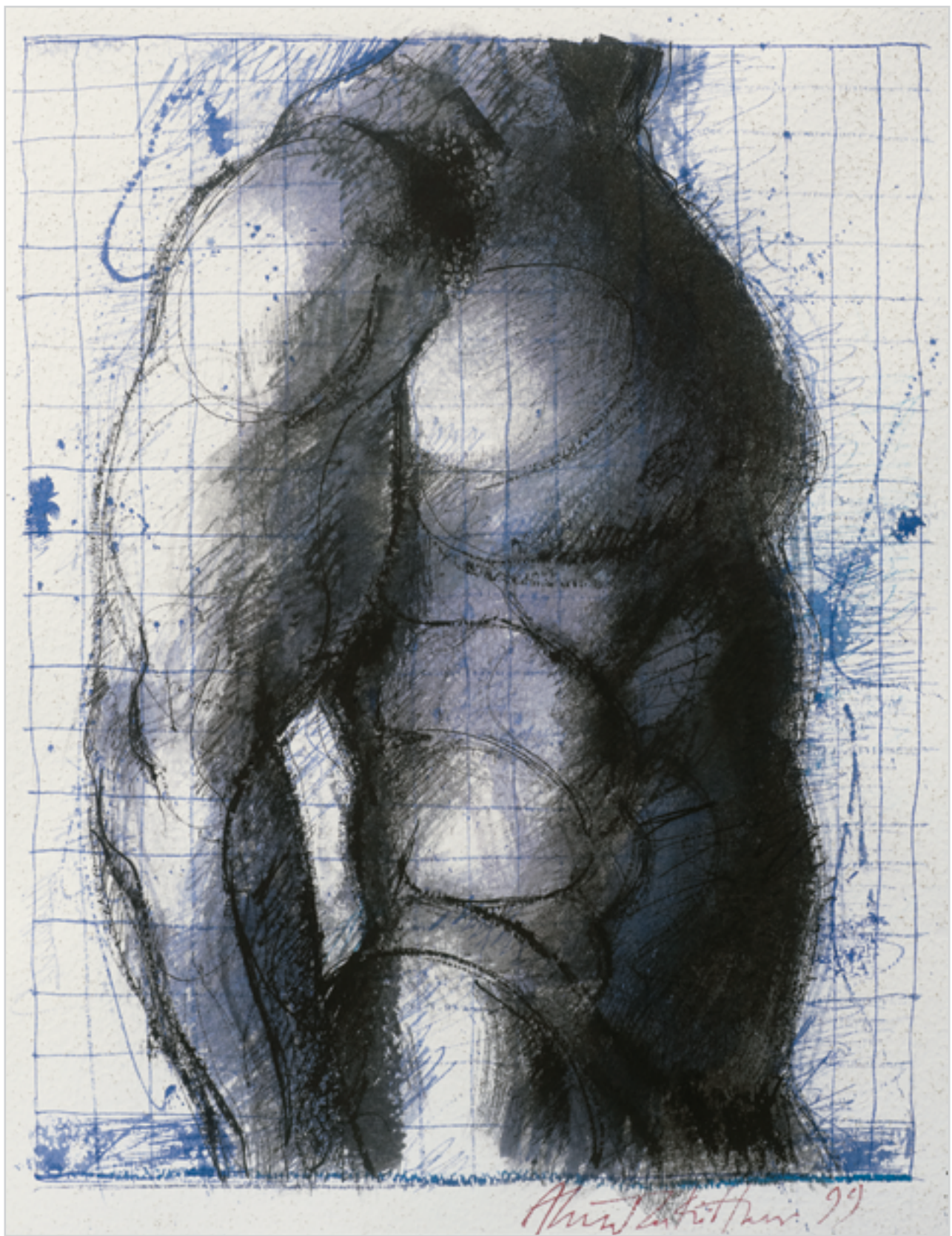
Private collection, Selangor.

RM 8,000 – RM 12,000

On offer here is an observant study of a male torso in side profile – executed within the space of a freehand-drawn box of grids – by Ahmad Zakii Anwar. In his creative oeuvre, the artist has been preoccupied with the male anatomy as a main theme creating large-scale oil paintings, charcoal drawings, and etchings of the subject.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined

the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. He has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013. In November 2015, his large-scale painting titled *Blue Rhino* was presented at Contemporary Istanbul art fair. His new series of digital manipulation work titled *Tales from the Primordial Garden* were displayed at Art Basel Hong Kong in March 2016.



YEE I-LANN

b. Sabah, 1971

BROTHERS IN ARMS, 2005

Digital photography on Kodak Professional paper,
edition 8 of 8
61cm x 61cm

PROVENANCE

Private collection, Singapore.

EXHIBITED

Universes in Universe, Singapore Biennale,
Singapore, 2006.

RM 10,500 – RM 12,000

Brothers in Arms was conceived as part of the *Sulu Stories* series, which was displayed at the first Singapore Biennale in 2006 that address issues about Yee I-Lann's multi-cultural identities (she was born to a New Zealander mother and Sino-Kadazan father) in relation to the globalised world. The Sulu land and seascapes represent a unified backdrop with legends of dragons and giant pearls that unite the peoples of the archipelago stretching all the way to the Philippines. Historically, the British, Spanish and Dutch colonists challenged local cultures for trade supremacy and religious dominance and its borders remain volatile until this day.

Yee I-Lann has earned her way of becoming a successful photo media-based artist exploring social, power, historical and cultural issues by speculating an image with its context. Besides creating art, she is also a production designer for feature films locally and abroad. Her solo exhibitions include *Picturing Power and Tabled*, a body of work made for Museum Van Loon's Suspended Histories exhibition in 2013, formed part of two solo exhibitions in 2014 - at Tyler Rollins Fine Art in New York and Silverlens Gallery at Gilman Barracks, Singapore; *Fluid World* which travelled to Australia and

Taiwan in 2011; *Boogeyman* (Kuala Lumpur) in 2010; *Horizon* (Kuala Lumpur) in 2003; *BUY by labDNA* (Singapore) in 2001 among others. Her digital print with batik on silk work titled *Empires of Privateers and Their Glorious Ventures from the Orang Besar* series was included in *Curators' Series #7. A Special Arrow Was Shot In The Neck...*, at David Roberts Art Foundation, London, curated by Natasha Ginwala and Vivian Zihel. The three "*Kain Panjang*" batik works from the series travelled to Daegu Photo Biennale 2014: *Origins, Memories & Parodies*, curated by Alejandro Castellote. *Picturing Power*, together with *YB from the Orang Besar* series was included in *The Roving Eye: Contemporary Art from Southeast Asia*, at ARTER in Istanbul, curated by Iola Lenzi (2015). In 2014, works from *Picturing Power* were also brought to Art Basel Hong Kong, the Milan Image Fair and Paris Photo by Silverlens Gallery. Her batik works can be viewed at the *Love Me in My Batik: Modern Batik Art from Malaysia and Beyond* exhibition at Ilham gallery, Kuala Lumpur until June 2016.

REFERENCE

http://universes-in-universe.org/eng/nafas/articles/2006/yee_i_lann
https://www.singaporeartmuseum.sg/the_collection/sulu.html



YEE I-LANN

b. Sabah, 1971

SARANG, 2005

Digital photography on Kodak Professional paper,
edition 8 of 8
61cm x 61cm

PROVENANCE

Private collection, Singapore.

EXHIBITED

Universes in Universe, Singapore Biennale, Singapore, 2006.

RM 10,500 – RM 12,000

One of thirteen digitally manipulated photographs from the *Sulu Stories* series, *Sarang* (nest, spider web or den) illustrates the tranquil and vast seascape of Sulu with a monitor lizard on the foreground and a native figure placed further back to the right carrying a vessel on his shoulder, his legs immersed in the seawater. In an interview with Gina Fairley in 2006, Yee I-Lann explains how landscape has shaped who she is:

"With 'Sulu Stories', each picture is a beginning point. By exploring the past we fabricate our understanding of the present. Sabah and the Sulu zone is an archipelago. The horizon is dominant. Borders are watery. Coastlines such as the Bahala Cliffs in Sandakan seen in 'The Archipelago', or Mount Tumatangis in 'Awn Hambuuk Sultan' have for millennia been physical markers for its peoples and traders. I have always been aware of Sulu as an intrinsic part of Sabah history. I am also attracted to the region's history as the sovereignty of Sabah (complicated by British colonial rule), which is currently under contention at The Hague and was a major part of the Konfrontasi with Indonesia and the Philippines in the 60s."

Yee I-Lann has earned her way of becoming a successful photo media-based artist exploring social, power, historical and cultural issues by speculating an image with its context. Besides creating art, she is also a production designer for feature films locally and abroad. Her solo exhibitions include

Picturing Power and Tabled, a body of work made for Museum Van Loon's Suspended Histories exhibition in 2013, formed part of two solo exhibitions in 2014 - at Tyler Rollins Fine Art in New York and Silverlens Gallery at Gilman Barracks, Singapore; *Fluid World* which travelled to Australia and Taiwan in 2011; *Boogeyman* (Kuala Lumpur) in 2010; *Horizon* (Kuala Lumpur) in 2003; *BUY by labDNA* (Singapore) in 2001 among others. Her digital print with batik on silk work titled *Empires of Privateers and Their Glorious Ventures from the Orang Besar* series was included in *Curators' Series #7. A Special Arrow Was Shot In The Neck...*, at David Roberts Art Foundation, London, curated by Natasha Ginwala and Vivian Zihlerl. The three "*Kain Panjang*" batik works from the series travelled to Daegu Photo Biennale 2014: *Origins, Memories & Parodies*, curated by Alejandro Castellote. *Picturing Power*, together with *YB from the Orang Besar* series was included in *The Roving Eye: Contemporary Art from Southeast Asia*, at ARTER in Istanbul, curated by Iola Lenzi (2015). In 2014, works from *Picturing Power* were also brought to Art Basel Hong Kong, the Milan Image Fair and Paris Photo by Silverlens Gallery. Her batik works can be viewed at the *Love Me in My Batik: Modern Batik Art from Malaysia and Beyond* exhibition at Ilham gallery, Kuala Lumpur until June 2016.

REFERENCE

http://universes-in-universe.org/eng/nafas/articles/2006/yee_i_lann
Yee I-Lann, *Fluid World*, Beverly Yong and Adeline Ooi, Valentine Willie Fine Art, 2010.



TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

BOXSCAPE REVISITED II, 1986

Signed and dated "Taj' '86 t.i. 86" (lower right)

Acrylic on canvas

122cm x 122cm

PROVENANCE

Private collection, Selangor.

RM 30,000 – RM 35,000

One of three paintings by reputable abstract painter Dato' Tajuddin Ismail on offer, *Boxscape Revisited II* is also the earliest, having created three decades ago. An array of multi-coloured open boxes is depicted in various configurations set amidst a light background consisting of several layers of paint.

Dato' Tajuddin Ismail studied Fine Art at the Faculty of Art & Design, UiTM (1969 – 1973) where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include *Seni Lukis, Malaysian Art* in Germany, Munich, Hamburg, Dusseldorf and Frankfurt

(1990), *Getaran Jiwa, Five Contemporary Malaysian Artists*, National Museum of Anthropology Madrid, Spain (1994), *'10/2000', Ten Artists for Year 2000*, Art Salon, Kuala Lumpur (2000) and *'EX02' Five Contemporary Malaysian Artists*, Galeri Taksu, Kuala Lumpur (2002). In 2012, he held a solo exhibition titled *Mind Matter & Metaphor* at Segaris Art Center. He was Associate Professor in Fine Art (Faculty of Art & Design) and Interior Architecture (Faculty of Architecture, Survey and Planning) at University Teknologi MARA (UiTM). He co-founded TJ Fine Art, a contemporary fine art gallery in 2004. His works are included in private collections and corporate collections such as The Estate of J.C. Handerson, Glassgow, National Visual Art Gallery, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University Malaya and Jenkins Johnson Gallery San Francisco.

REFERENCE

Tajuddin Ismail, Mind Matter & Metaphor, Segaris Art Center, 2012.

Tajuddin Ismail, All is Well, A Conversation with Tajuddin and Khaliah Ismail, Taazim H, Art Malaysia Issue 18, 2011.



KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN SERIES, 1989

Signed and dated 'Khalil Ibrahim 89' (lower right)

Watercolour on paper

12cm x 16.5cm

PROVENANCE

Private collection, Penang.

RM 1,000 – RM 2,000

Khalil Ibrahim's iconic *Fishermen* series dated 1989 is on offer featuring a group of figures in colourful sarong at work by the beach. His liberal brush strokes are swiftly marked on paper using mainly wet technique to emphasise on the vastness of the beach, the sea and the sky.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (post-graduate in 1965). He turned into a full-time artist in 1966. Khalil was a co-founder of

the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland and his works are in the public collections of the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney and the Royal National Art Gallery of Jordan.



KHALIL IBRAHIM

b. Kelantan, 1934

GRACEFUL MANNERS I, 1994

Signed and dated
'Khalil Ibrahim 94' (lower right)
Acrylic on canvas
96.5cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 45,000 – RM 65,000

Graceful Manners I features a kaleidoscope of colours - one of Khalil Ibrahim's signature techniques used in his *Fishermen* series - to illustrate a group of figures in various poses. An explosion of colour play with the overlapping and delineations of tonal patches, this graceful piece highlights rhythm and motions of the abstract figures.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (post-graduate in 1965). He turned into a full-time artist in 1966. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double

solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. His works are in the collection of the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney and the Royal National Art Gallery of Jordan. In August 2015, he held a retrospective exhibition titled *Khalil Ibrahim: The Art Journey* in Petaling Jaya, Selangor.



ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, 1995

Signed and dated 'Zulkifli Yusoff 95' (lower right)

Mixed media on canvas

90cm x 90cm

PROVENANCE

Private collection, Kedah.

RM 6,000 – RM 9,000

Known for his cutting-edge installations and visually stimulating and provocative paintings, Zulkifli Yusoff's works have been described as socio-political in nature with strong references to Malay folklore and myths. This hand-drawn work on canvas dated 1995 showcases chess pieces, perhaps derived from his *Siri Catur* (Chess Series). Using charcoal and graphite, the artist outlines forceful grids and lines as demonstrated by the intensity of the medium creating a circular shape at the centre of the canvas and three knights on the foreground. Lines resembling railway tracks and stepladders are illustrated throughout the picture plane.

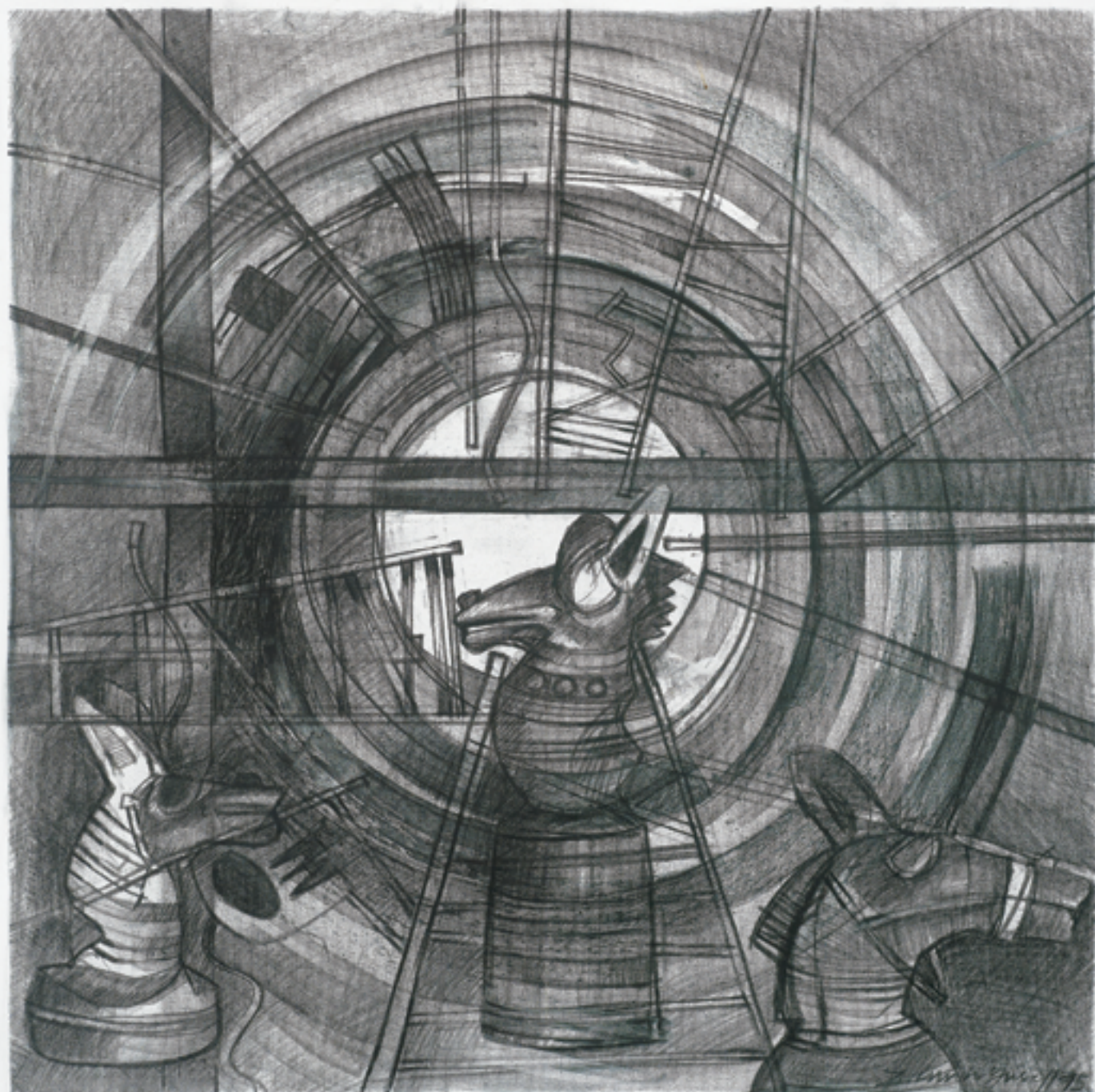
Zulkifli Yusoff is an Associate Professor at the Faculty of Art in Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak. He was conferred the National Academic Award (Visual Arts) in 2007. He pursued his Masters at Manchester Polytechnic, England in 1991, after his Diploma at the Mara Institute of Technology in 1989. He became a local art superstar when he won the coveted Grand Minister's Prize and the Major Award for Sculpture at the Third Salon Malaysia in 1992. In 1988 and 1989, he won the Major

Award in the Young Contemporary Artists competition. He was selected for the First Asia Pacific Triennial of Contemporary Art exhibition in Brisbane, Australia in 1993 and exhibited at the Venice Biennale fringe in 1997. He also took part in the Seychelles Biennale in 1992 and was in the Malaysian team that won Second Prize in the Sand Sculpture Hong Kong competition in 1988. He has represented Malaysia at Art Stage Singapore 2013 with his compelling installation pieces *Rukunegara 2 "The Voice 1"* and *Rukunegara 2 "The Voice 4"*. Another installation piece entitled *Pendita* was displayed at *The Collectors Show – Weight of History* at the Singapore Art Museum in 2013. He has also participated in Singapore Biennale 2013, themed *If the World Changed*, with a six-piece installation titled *Rukunegara 1 Belief in God*, occupying a space on the ground floor of the Singapore Art Museum.

REFERENCE

http://www.singaporebiennale.org/downloads/folios/Zulkifli_Yusoff.pdf

<http://www.zulkifliyusoff.com/zulkifli-yusoff/biography/>



ZULKIFLI YUSOFF

b. Kedah, 1962

TUAN YANG BERANI (SET OF EIGHT), 1995

Mixed media on canvas
30cm x 30cm, each

PROVENANCE

Private collection, Kedah.

RM 9,000 – RM 12,000

Executed in the format of a comic strip, this sequence of drawings by Zulkifli Yusoff form a folklore narrative as illustrated by the characters' attire. Accomplished in ink, the monochromatic effect displays a timeless quality to the work, which was created more than two decades ago.

Zulkifli Yusoff's oeuvre of work encompasses drawings, paintings and installations, which aims to reveal contemporary issues of power and identity. He describes his work a "dialogue on nation building and the making of a people". He received his Diploma in Art & Design (Fine Art) at MARA Institute of Technology Shah Alam, Malaysia. (1989), and completed his Master of Arts at Manchester Polytechnic, United Kingdom (1991). He became the second artist to represent Malaysia in an exhibition titled *Modernities and Memories: Recent Works from the Islamic World* at the prestigious Venice Biennale, Italy (1997). He also exhibited at the First Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (1993). *Rukunegara 1*, an installation made up of six pieces consisting of fibreglass organic

shapes was displayed at *If The World Changed*, Singapore Biennale (2013). Another installation piece entitled *Pendita* was displayed at the Singapore Art Museum's *The Collectors Show – Weight of History* in 2013. His major solo exhibitions include *The Power*, NN Gallery, Kuala Lumpur (1996), *Brave New Art*, The Art Gallery, Penang (1996), *Powerful Dialogue*, The Art Gallery, Penang (2000), *Icons*, Wei Ling Gallery, Kuala Lumpur (2008), *Negara Ku*, National Gallery, Kuala Lumpur (2010), *Writing Power*, NUS Museum, Singapore (2011), and *Rukunegara 2: Voice*, THEO Art Projects, Art Stage Singapore (2013). His works are in the collection of international institutions and corporations such as Bank Negara Malaysia, Singapore Art Museum, National Art Gallery, Malaysia, Fukuoka Asian Art Museum, Hiroshima Prefectural Art Museum, Penang Art Gallery, Kedah State Art Gallery, and esteemed private collections.

REFERENCE

http://www.singaporebiennale.org/downloads/folios/Zukifli_Yusoff.pdf
<http://www.zulkifliyusoff.com/zulkifli-yusoff/biography/>



KHOO SUI HOE

b. Kedah, 1939

LITTLE COUPLE, 1965-1999

Signed 'SUI-HOE' (lower right)
Oil on board
60cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 28,000 – RM 32,000

Recognised as one of Malaysia's leading artists, Khoo Sui Hoe has been active in the international exhibition circuits since the 1960s. *Little Couple* features elements that are highly distinctive of the artist and original in style imbued with surrealistic elements, folk naïve traditions and iconic imagery. The figures and tree trunk are illustrated in seaweed green and ochre with hints of amber and red against the pastel blue background.

Khoo Sui Hoe received his education at Nanyang Academy of Fine Arts, Singapore (1959) and continued his studies at Pratt Graphic Center, New York (1974). His numerous awards include Certificate of Merits, Asian Art Now, Las Vegas Art Museum (2004), John D. Rockefeller 3rd (JDR 3rd) Fund Grant (1974), Honourable Mention, Salon Malaysia Art Competition (1969), and First Prize in Oil, Malaysian Art & Craft Competition (1965). His recent solo exhibitions include *Faces and Landscapes by Sui Hoe Khoo*, Butler Center, Arkansas Studies Institute, United States (2015), *Khoo Sui Hoe – Recent Paintings*, Bellevue Hotel, Penang, Malaysia (2015), *Khoo Sui Hoe: An Overview Part II – The Patron, Datuk Seri Lim Chong Keat's Collection from 1960s to 1980s* (2015) and *Khoo Sui Hoe: An Overview Part I – The Artist Collection from 1980s to Present* (2014), The Private Museum, Singapore (2015). He has exhibited with

The Art Gallery, Penang (2013), Pipal Fine Art, Kuala Lumpur (2012), Qingdao Art Museum, Qingdao, China (2010), Little Rock, AR (2009), Shanghai Art Museum, China (2005), The National Gallery, Bangkok (1997), Centre Culturel Francais, Bandung, Indonesia (1994), Lynn Kottler Galleries, New York (1981), The Art Society of International Monetary Fund, Washington, DC (1981), Alpha Gallery, Singapore (1980), Newton Gallery, Adelaide (1978), and Leland Art Gallery, Taipei (1969). His group exhibitions include *Asian Art Exhibition*, Tainan Cultural Centre, Taiwan (2012), *Lantern of the East*, Los Angeles, CA (2002), *Art Expo Guangzhou*, China (1996), *Malaysian Art Exhibition*, London (1978), *X Sao Paulo Biennial*, Brazil (1969), and *Commonwealth Art Festival*, London (1966). Khoo Sui Hoe's works can be found in public corporations such as National Art Gallery, Kuala Lumpur, Penang State Art Gallery, United Overseas Bank, Singapore, Singapore Art Museum, First National City Bank of Chicago, Singapore, Bangkok Bank, Bangkok, and Lee Nordness Gallery, New York.

REFERENCE

Khoo Sui Hoe, Landscapes through the Years, Pipal Fine Art, 2011.
Khoo Sui Hoe, Mini Retrospective 1967-2013, The Art Gallery, Penang, 2013.
<http://www.nafa.edu.sg/docs/default-source/press-releases/2015/20150715annex2.pdf?sfvrsn=2>



ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, 1995

Signed and dated 'Zulkifli Yusoff 95' (lower right)

Acrylic on canvas

145cm x 145cm

PROVENANCE

Private collection, Kedah.

RM 18,000 – RM 20,000

This sequence of sixteen polychromatic images on a large canvas is illustrated in a comic strip manner and in the abstract style of primitivism – its totem-like figures are the main characters of a mythical narrative - a subject matter often explored by Zulkifli Yusoff, as evident in this bold and vibrant composition.

An Associate Professor at the Faculty of Art in Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak, Zulkifli Yusoff was conferred the National Academic Award (Visual Arts) in 2007. He pursued his Masters at Manchester Polytechnic, England in 1991, after his Diploma at the Mara Institute of Technology in 1989. He became a local art superstar when he won the coveted Grand Minister's Prize and the Major Award for Sculpture at the Third Salon Malaysia in 1992. In 1988 and 1989, he won the Major Award in the

Young Contemporary Artists competition. He was selected for the First Asia Pacific Triennial of Contemporary Art exhibition in Brisbane, Australia in 1993 and exhibited at the Venice Biennale fringe in 1997. He also took part in the Seychelles Biennale in 1992 and was in the Malaysian team that won Second Prize in the Sand Sculpture Hong Kong competition in 1988. He has represented Malaysia at Art Stage Singapore 2013 with his compelling installation pieces *Rukunegara 2 "The Voice 1"* and *Rukunegara 2 "The Voice 4"*. Another installation piece entitled *Pendita* was displayed at the Singapore Art Museum's *The Collectors Show – Weight of History* in 2013. He has also participated in Singapore Biennale 2013 themed *If the World Changed* with a suite of six-piece installation titled *Rukunegara 1 Belief in God* occupying a space on the ground floor of the Singapore Art Museum.



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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 auction date, HBAA shall have the right to, in its sole discretion, set the reserve price of the lot.

36. Bidding at the sale

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

AFTER THE SALE

37. Payment

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

38. Payment of net sales proceeds to the seller

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

39. Rescission

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

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

40. Non-payment by the buyer

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

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

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

41. Post-auction sales

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

42. Unsold lots

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

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

offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement).

Without prejudice to the above, HBAA shall be entitled to keep possession of any unsold lot until the seller has paid all amounts owing to HBAA under the Consignment Agreement, and HBAA shall have the right to sell the lot on such terms as HBAA considers appropriate, to use or deal with it in order to recover any outstanding sums from the seller, and HBAA shall then account to the seller for the proceeds of sale after having deducted from the proceeds all amounts due to HBAA from the seller.

D. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

43. Governing law

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

44. Jurisdiction

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

45. Service of process

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

46. Photographs and illustrations

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

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

47. Copyright

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

48. Export/Import and embargoes

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

49. Notices

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

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

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

Any notice sent to HBAA shall be sent to:

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

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

50. Severability

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

51. Personal details

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

52. Introductory fees

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

53. Miscellaneous

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

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

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

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

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



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page 27 - DIAMONDS *are* FOREVER

• PINKGUY® •



CHANG FEE MING | Life Line | 2014 | watercolour on paper | 76 x 56 cm {107 x 87 cm} | Private Collection

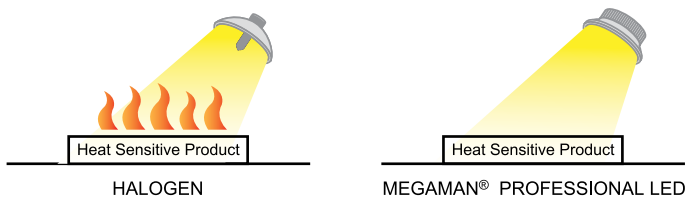


Empire Classic Copper
Champagne Velvet
Forward Champagne

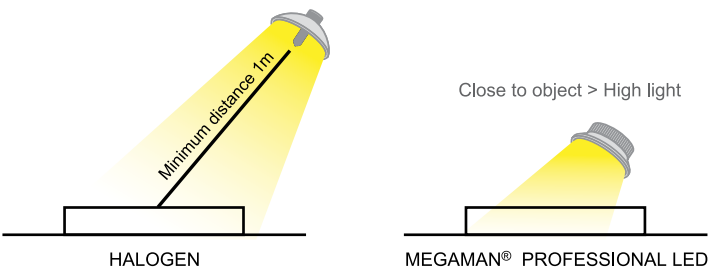
Mounted using conservation method, with museum board as a spacer and backing



Light in Art



Heat from Halogen Lamp versus LED in relation to Heat Sensitive Products



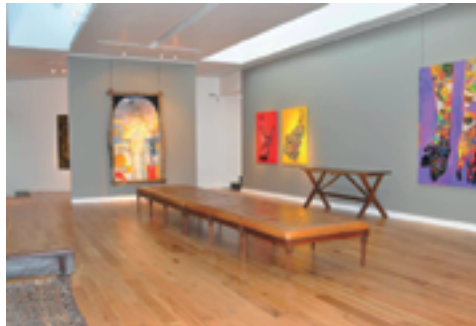
Heat from Halogen Lamp versus LED in relation to distance from lit product



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Location: KL, Malaysia



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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	SALE DATE
MALAYSIAN & SOUTHEAST ASIAN ART	17 APRIL 2016

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) ☐ (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

17 APRIL 2016

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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