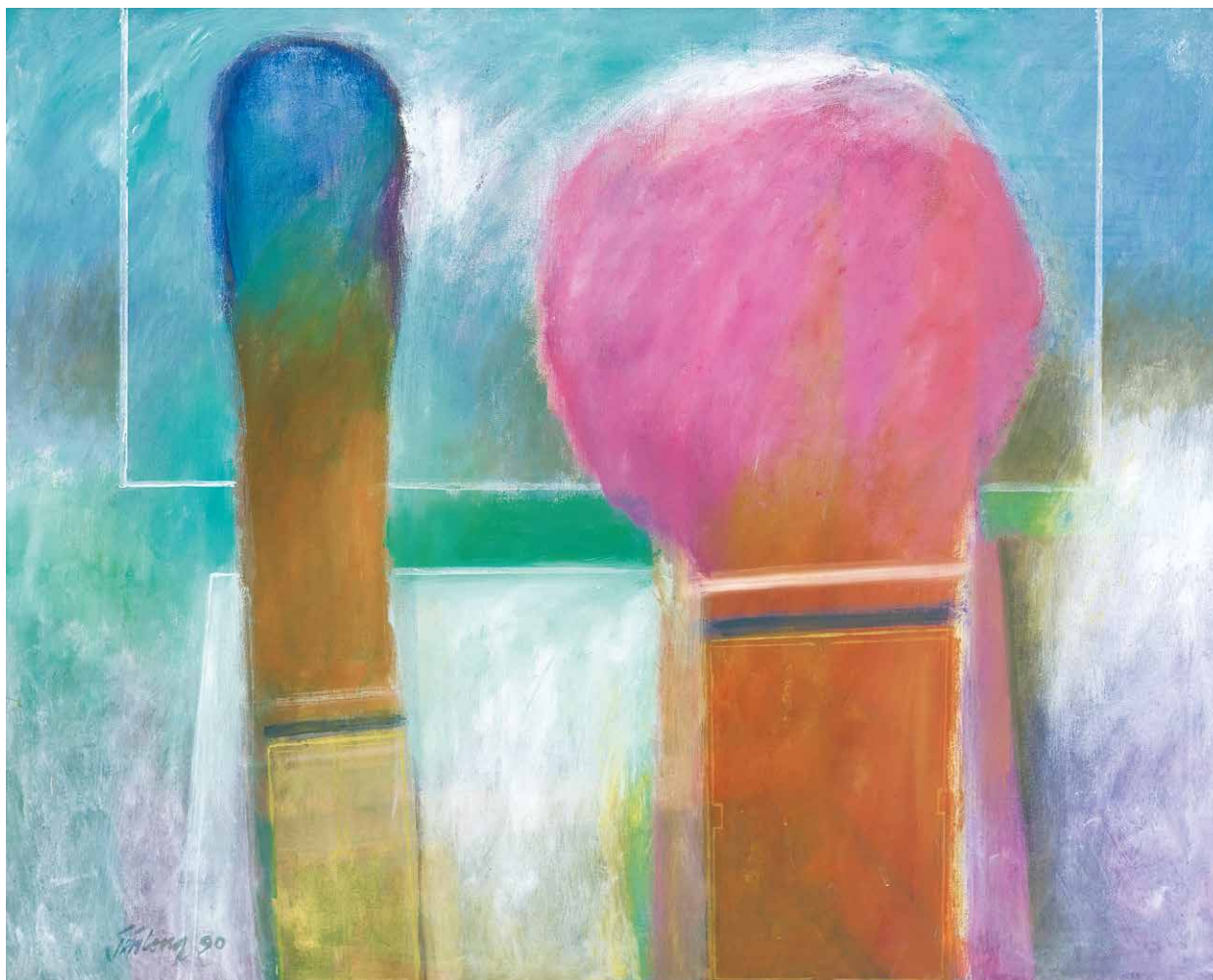


MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 29 MARCH 2015



HENRY BUTCHER
ART AUCTIONEERS



**MALAYSIAN
& SOUTHEAST ASIAN ART**

SUNDAY 29 MARCH 2015

HENRY BUTCHER
ART AUCTIONEERS







LOT 28 LEE CHENG YONG *Waiting* Undated



LOT 14 IVAN LAM *Untitled (Beige)* Undated



AUCTION DAY

SUNDAY 29 MARCH 2015, 1PM
Registration & Brunch start at 11am

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

LIVE
HENRY BUTCHER
ART AUCTIONEERS
LIVE ONLINE BIDDING



PENANG PREVIEW

5 - 8 MARCH 2015
Thursday - Sunday
11am - 7pm

a2 GALLERY
27 Bangkok Lane,
10250 Penang,
Malaysia.

SINGAPORE PREVIEW

12 - 15 MARCH 2015
Thursday - Sunday
11am - 7pm

artspace @ 222
222 Queen Street
#02-03
Singapore 188550.

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19 MARCH - 28 MARCH 2015
Mondays - Sundays
11am - 7pm

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



LOT 37 MOHD. HOESSEIN ENAS, DATO' Asnah 1969



LOT 39 CHUAH THEAN TENG, DATO' Mother And Children c.1980s





LOT 87 KHOO SUI HOE *Two Divers II* 2000



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All lots are sold subject to our Conditions of Business printed at the back of this catalogue which apply to both buyers and sellers. Prospective buyers should also read our Buying at HBART guide.

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

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

The buyer's premium shall be 12% of hammer price plus any applicable taxes.

All lots from this sale not collected from HBAA seven days after the auction will incur storage and insurance charges, which will be payable by the buyer.

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LOT 54 KHALIL IBRAHIM *Reclining Nude* 1965





LOT 55 ABDUL LATIFF MOHIDIN *Siri Gelombang* 1985



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LOT DIRECTORY



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Hawker Stall
1981



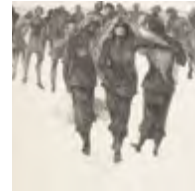
2 TEW NAI TONG

Untitled
1986



3 ZULKIFLI YUSOFF

*Ku Pinang Puteri Gunung
Ledang*
1994



4 KHALIL IBRAHIM

Fishermen Series
1994



5 CHANG FEE MING

Dalem Puri Perliatan VII
2002



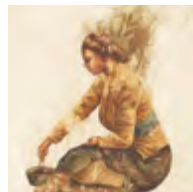
6 MD SANI MD DOM

Untitled
1984



7 OTTO DJAYA

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1998



8 HASIM

Balinese Lady
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9 BUI XUAN PHAI

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Undated



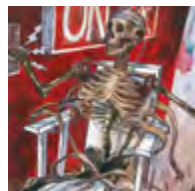
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Bali
2002



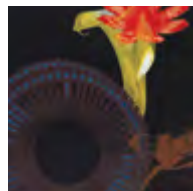
11 FRANCISCO PACO GOROSPE

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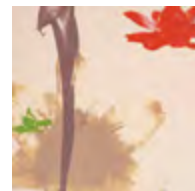
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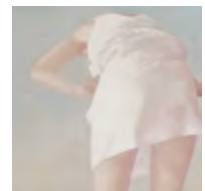
13 IVAN LAM

Untitled (Black)
Undated



14 IVAN LAM

Untitled (Beige)
Undated



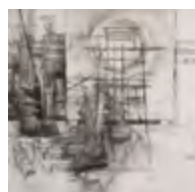
15 CHONG AI LEI

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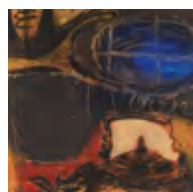
16 FAUZUL YUSRI

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17 ZULKIFLI YUSOFF

Untitled
c. 1980s



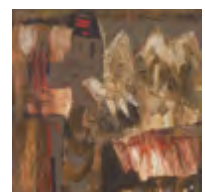
18 JALAINI ABU HASSAN

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1997



19 YUSOF GHANI

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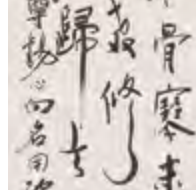
20 AWANG DAMIT AHMAD

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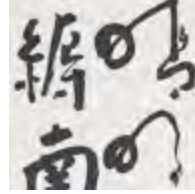
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27 TEW NAI TONG

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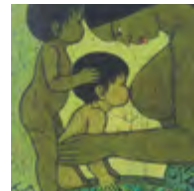
37 MOHD. HOESSEIN ENAS, DATO'

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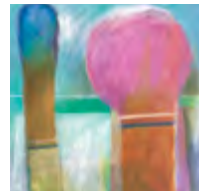
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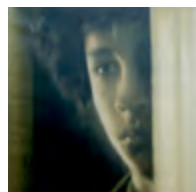
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44 BAMBANG 'TOKO' WITJAKSONO

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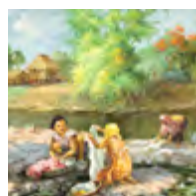
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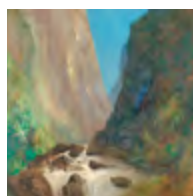
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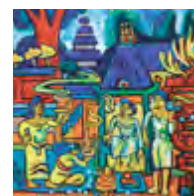
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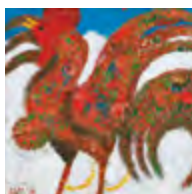
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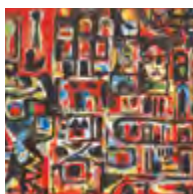
51 POPO ISKANDAR

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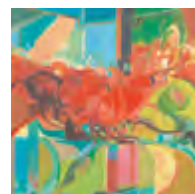
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Undated



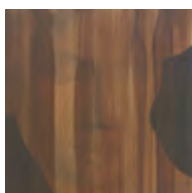
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Reclining Nude
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55 ABDUL LATIFF
MOHIDIN

Siri Gelombang
1985



56 NATEE UTARIT

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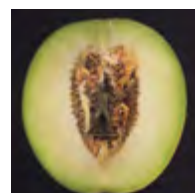
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60 JUANITO TORRES

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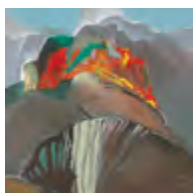
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62 PETER HARRIS

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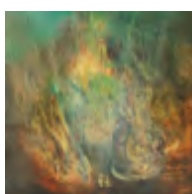
64 ABDUL LATIFF
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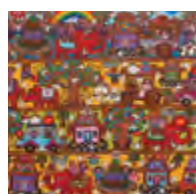
65 YEE I-LANN

Kerbau
2007



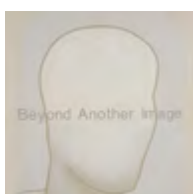
66 RUBEN PANG

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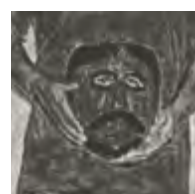
67 ERICA HESTU
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2013



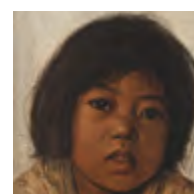
68 WIRE ROMMEL G.
TUAZON

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2006



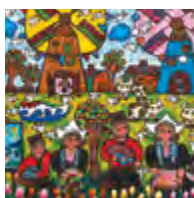
69 NATTHAWUT
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2008



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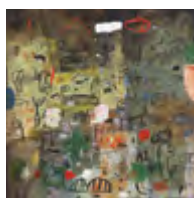
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71 ERICA HESTU
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De Netherlandse*
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77 CHIA YU CHIAN
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78 FUNG YOW CHORK
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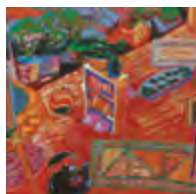
79 JOLLY KOH
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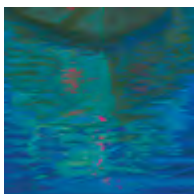
80 ABDUL LATIFF
MOHIDIN
*Green Landscape
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81 ISMAIL MAT HUSSIN
Wayang Kulit
2009



82 RAFIEE GHANI
*Red Room, Black Kettle And
A Tired Man*
1996



83 HOE SAY YONG
Untitled
Undated



84 SUZLEE IBRAHIM
Fire Inside Me
2006



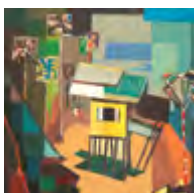
85 YUSOF GHANI
Liat (Siri Protes)
1989



86 CHIA YU CHIAN
Temple
1964



87 KHOO SUI HOE
Two Divers II
2000



88 LEE CHENG YONG
Rubber Collection
Undated







1 TAN CHOON GHEE

b. Penang, 1930 - d. 2010

HAWKER STALL, 1981

Signed and dated
'CHOONGHEE 1981'
(lower left)
Watercolour on paper
30cm x 40cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 4,000 - RM 6,000

Throughout his lifetime, Tan Choon Ghee had sought inspirations 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 charming scene of a *Hawker Stall* skilfully rendered in watercolour by the maestro. Executed in hallmark Choon Ghee brush stroke, this piece is illustrated in bright warm yellow and orange emanating the heat of the day.

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 had received a German government painting scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full-time artist. He had held numerous oneman 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.



2

TEW NAI TONG

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

UNTITLED, 1986

Signed and dated
'NAI-TONG 86'
(lower left)
Watercolour on paper
35cm x 39cm

PROVENANCE
Private Collection,
Negeri Sembilan.

RM 3,000 - RM 5,000

Presented here is a rare watercolour painting by Tew Nai Tong, illustrating two female figures and perhaps a male figure painted in blue - in between the two - in the act of swimming. The style in which this early piece is executed is almost dreamlike - a style that the artist would sometimes explore - experimenting with space, time and action.

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.

ZULKIFLI YUSOFF

b. Kedah, 1962

*KU PINANG PUTERI GUNUNG
LEDANG, 1994*

Signed and dated 'Zulkifli Yusoff 94'
(lower right)
Mixed media on paper
55cm x 75cm

PROVENANCE

Private Collection, Selangor.

RM 3,000 - RM 5,000

Ku Pinang Puteri Gunung Ledang depicts a group of abstract figures that resemble totemic forms - densely illustrated in fine black lines - sparingly tinted in orange and brown ink against a fragmented background of white, blue-grey and beige. Zulkifli Yusoff has produced an installation by the same title that was displayed at an exhibition named *Asian Heart and Form, Asian Arts and Crafts - its Origin to the Present Day* in Hiroshima, Japan in 1994, and is in the collection of Hiroshima Art Museum, Japan.

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 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.





4

KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN SERIES, 1994

Signed and dated 'Khalil Ibrahim 94'
(lower right)

Ink on paper
32cm x 38cm

PROVENANCE

Private Collection, Selangor.

RM 6,000 - RM 9,000

A classic theme by Khalil Ibrahim, *Fishermen Series* illustrates a group of women and men from the fishing community of West coast Malaysia. Three female figures in the foreground with one of them face the opposite direction where a group of men are working indistinctly. Their visible figures demonstrate the artist's adeptness in managing the ink medium.

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 have been collected by 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.



5

CHANG FEE MING

b. Terengganu, 1959

DALEM PURI PERLIATAN VII,
2002

Ink on paper
13cm x 20cm

PROVENANCE

Private Collection,
Pahang.

EXHIBITED

Chang Fee Ming: From South China Sea... To Mount Agung, Komaneka Fine Art Gallery, Bali, Indonesia, 2012; illustrated on exhibition catalogue, page 29.

RM 4,000 - RM 6,000

Dalem Puri Perliatan VII is a sketch created by Chang Fee Ming for the exhibition in Bali titled *From South China Sea... To Mount Agung*, a solo show which works was displayed almost concurrently in Kuala Lumpur and Bali in 2012. Wayan Juniarta wrote in the exhibition catalogue that the show is "a celebration of journeys, of changes, and, most importantly, of the ephemeral nature of our (physical) existence. We are all on the journey to the mountain, to find our last moment and to rejoice on one realization that when one journey ends, another one will begin."

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, 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 include the Malaysian Watercolour Society award (1984 and 1985), the Sime Darby Art Asia gold award (1985) and the PNB Malaysian art award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009 which resulted in his solo exhibition *Imprinted Thoughts*.

REFERENCE

The World of Chang Fee Ming, Essay: Ooi Kok Chuen, Edited by Garrett Kam, 1995.

The Visible Trail of Chang Fee Ming, Christine Rohani Longuet, 2000.

Chang Fee Ming: From South China Sea... To Mount Agung, Pipal Fine Art, Kuala Lumpur, Komaneka Fine Art Gallery, Bali, Indonesia, 2012.

MOHD SANI MOHD DOM

b. Malacca, 1944

UNTITLED, 1984

Signed and dated (lower left)
Oil on board
24.5cm x 36cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000

"I want my paintings to speak"

- Mohd Sani Mohd Dom

Mohd Ali Mohd Dom affectionately known as Pak Sani is a veteran painter whose works capture the nation's landscape in the manner of Realism. He held an exhibition at the National Visual Arts Gallery, Kuala Lumpur in 2012 aimed to showcase an all-encompassing observation of a career that spans over 50 years. A member of Angkatan Pelukis Semenanjung (APS), Pak Sani is a self-taught artist who has perfected his techniques in both oil and watercolour medium. Fond of depicting natural surroundings, human activities and social-cultural elements in his paintings, the artist illustrates here a lone goat wandering on a land littered with tree branches and trunks. An earthy colour palette consisting of warm tones of brown, ochre and ivory are applied throughout the picture plane creating a rustic texture.

A native of Kampung Melaka Pindah, Alor Gajah, Malacca, Pak Sani was enrolled in Telok Mas Primary School then transferred to Alor Gajah Primary English School. He then continued his Secondary education at Alor Gajah Secondary English School and obtained excellent command in English language. In school, he was a keen sportsman but dropped out at the age of 16 in 1962 due to family issues. He left for Kuala Lumpur to seek for work opportunities and soon landed a job as a brew master at a Malayan Breweries at Jalan Sungai Besi followed by a job at the Kuala Lumpur General Hospital where he worked until the 1980s.

Pak Sani did not receive formal art training however he participated in an art group such as Angkatan Pelukis Semenanjung (APS) led by Dato' Mohd Hoessein Enas (between 1963 and 1964). In the early 1990s, he became a member of the Malaysian Watercolour Organisation and was elected as chairman (1992 - 1995) followed by President (1996 - 1997). He delivered a speech at the Conference by Watercolour Artist of Asia Pacific Region in Taiwan. His first exhibition was with APS in Kuala Lumpur in 1963 followed by an exhibition at the Malaysian Art Council, Kuala Lumpur in 1964 and at the National Art Gallery in 1968. Throughout the 1970s he participated in many exhibitions initiated by APS and in the 1980s he displayed his works with Persatuan Pelukis Malaysia in Singapore and Kuala Lumpur and exhibited abroad namely in Thailand, Indonesia, Taiwan, Hong Kong, Sweden, India and Jordan. His watercolour piece titled Hutan Bakau (1991) which expresses the idea of recognising nature as an element of national heritage won the Hong Kong and Shanghai Bank award in 1994. Among his other awards include Dunlop Industries, Kuala Lumpur (1982); Minor Award (Heritage), Public Bank, Kuala Lumpur (1995); and Second Prize Mosques Drawing Competition in Selangor, Muzium Seni Lukis Shah Alam, Selangor (1996).

REFERENCE

Md Sani Md Dom, National Visual Arts Gallery, Kuala Lumpur, 2012.





Appearing at HBart auction for the first time, Otto Djaya - one of Indonesia's most accomplished modern masters - depicts the traditional dance in a vibrant and energetic manner capturing the enthusiasm of the performers and the musicians. The artist was known for his depictions of traditional dances and ordinary lives in Indonesia.

Tari Pencak (Pencak Dance) is a form of martial arts performance deriving from pencak silat, performed in addition to instrumental music. Although the word *silat* is widely known throughout Southeast Asia, the term *pencak silat* is specifically used in Indonesia. *Pencak silat* was selected in 1948 as a unifying term for the Indonesian fighting styles. It was a compound of the two most commonly used words for martial arts in Indonesia. *Pencak* is a term used in central and east Java, while *silat* is used in Sumatra and Borneo. In modern usage, *pencak* and *silat* are seen as being two aspects of the same practice. *Pencak* is the performance aspects of the martial art, while *silat* is the essence of the fighting and self-defence. It is often said by practitioners that there can be no *silat* without *pencak*, on the other hand *pencak* without *silat* skills is purposeless.

7

OTTO DJAYA

b. Indonesia, 1916 - d. 2002

TARI PENCAK, 1998

Signed and dated
'Otto Djaya 1998'
(lower right)
Oil on canvas
50cm x 70cm

PROVENANCE
Private Collection, Indonesia.

RM 3,000 - RM 5,000

Otto Djajasuntara is the brother of Indonesian accomplished painter Agus Djaya (1913-1994). The siblings were members of Persatuan Ahli-Ahli Gambar Indonesia (Persagi) in 1937. During the Japanese Occupation, Otto worked at Pusat Kebudayaan (Keimin Bunka Shidoso). Upon the proclamation of independence in 1947, both siblings entered Rijks Akademie van Beeldende Kunsten Amsterdam and were enrolled in a course at Fakulteit Letteren en Wijsbegeerte Universiteit van Amsterdam and returned to Indonesia 3 years later. He held his first solo exhibition in 1978 at Taman Ismail Marzuki (TIM) Jakarta.

REFERENCE
http://en.wikipedia.org/wiki/Pencak_Silat



8

HASIM

b. Indonesia, 1921 - d. 1982

BALINESE LADY, Undated

Signed 'HASIM' (lower left)

Oil on canvas

70cm x 50cm

PROVENANCE

Private Collection, Indonesia.

RM 2,000 - RM 3,000

One of Indonesia's celebrated artists, Hasim is renowned for his figurative and landscape paintings of native Indonesia. Illustrated here is a painting of a Balinese lady preparing the daily profusion of sacred offerings to the gods and the demons. It is believed in the Hindu religion that these offerings provide good karma to those involved in their preparation which in itself is an element of worship.



9

BUI XUAN PHAI

b. Vietnam, 1921 - d. 1988

LADY WITH FLOWERS, Undated

Signed 'Phai' (lower right)
Ink and gouache on paper
13.5cm x 9cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired from artist's family.

RM 4,000 - RM 6,000

Illustrated here is a rich and vibrant drawing of a Vietnamese woman identified by her distinctive áo dài attire in the design of pink tunic with red floral prints worn over plain white trousers. She stands gracefully holding a bouquet of yellow flowers arranged amidst green leaves on one arm while the other hand is placed comfortably on her thigh. A unique depiction of figure, this energetically hued drawing by Vietnamese national treasure Bui Xuan Phai is another charming variation to his cityscape paintings.

Bui Xuan Phai was enrolled at the Ecole des Beaux Arts d'Indochine, Hanoi in 1941 and graduated from the resistance school when it was moved to Viet Bac in 1945. He opened a studio in his parents' house in Hanoi in 1952 where he sketched portraits of his family, still-lives and the streets

of Hanoi instead of producing Propaganda Art, which was meant for national cause at the time. His depictions of Hanoi reflect the spirit and freedom of the people. A celebrated Vietnamese artist, Phai experimented with different materials such as canvas, paper, cardboard, wooden plates and newsprint. He also used various mediums like oil, watercolor, pastel, charcoal and crayon. Phai's first solo exhibition was held in 1984 where 108 of his works were displayed. He was posthumously awarded the Ho Chi Minh Prize by the government of Vietnam for his contribution to national culture in 1996.

REFERENCE

Painters in Hanoi: An Ethnography of Vietnamese Art, Nora Annesley Taylor, University of Hawaii Press, 2004.

Vietnamese Painting From Tradition to Modernity, Les Editions d'Art et d'Histoire, ARHIS, 2003.

10

LUI CHENG THAK

b. Negeri Sembilan, 1967

BALI, 2002

Signed 'LChengThak' (lower left);
Inscribed and dated ' Bali 2002'
(lower right)
Oil on canvas
50cm x 40cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 5,000 - RM 8,000



Lui Cheng Thak produced his first *Bali* series upon returning from an inspirational trip to Bali in 2001. Featuring the daily ritual of prayers and offerings to Hindu Gods performed by locals, this series captures the mesmerising ceremony of the rituals, the beauty of the Balinese women as well as the captivating ambience of the surroundings and architecture. Illustrated here is a beautifully painted scene of a Balinese woman dressed in pink kebaya and batik sarong placing burning incense onto the Canang Sari, daily Balinese offerings. The phrase Canang Sari is derived from the Balinese words sari means essence and canang means a small palm-leaf basket as the tray. Canang Sari is the symbol of gratitude to the Hindu god, Ida Sang Hyang Widhi Wasa. It is offered every day as a form of appreciation. The Canang Sari is normally filled with colourful flowers namely white, red, yellow, blue or green that is symbolic and is placed in specific directions.

Lui Cheng Thak graduated from the Kuala Lumpur College of Art in 1989. Known as one of Malaysia's foremost painters of heritage buildings, his greatest muse is old buildings and street scenes in Kuala Lumpur, Malacca and Penang and is renowned for his iconic paintings of windows and birdcages that pay homage to Malaysia's heritage, history and culture. It is through exquisite technique and continual development that this artist manages to keep the art of painting alive and relevant in modern times. To date, Cheng Thak has participated in numerous exhibitions and has found much recognition for his creative expressions. Among his solo exhibitions are *As I Was Passing* held in Kuala Lumpur (1997), *Reborn* (2012), *Circles: Cheng Thak, Lui Nostalgia and Collective Memory* (2014), and most recently *Bayang* (2015), a series of new body of work focusing on the theme shadow breaking away from his signature heritage building. His paintings can be found in several prestigious collections public and private including the National Visual Arts Gallery in Kuala Lumpur.



11

FRANCISCO PACO GOROSPE

b. The Philippines, 1939 - d. 2002

TWO WOMEN, 1966

Signed and dated 'Paco Gorospe 1966'
(upper right)
Oil on board
89.5cm x 59cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000

Executed in 1966, this historical piece by one of Filipino's accomplished painters, Francisco "Paco" Gorospe depicts two female figures in the act of caressing their long black hair. Illustrated in a representational manner, the figures - one seated and the other standing behind the other - are dressed in pale green and beige blouses and dark long skirts. Their expressionless faces are interpreted by their round black eyes and a short vertical line to indicate their noses. *Two Women* has been in private collection for almost five decades and will be introduced to the Malaysian public for the very first time.

Born in Binondo, Manila, Francisco "Paco" Gorospe was inspired by the simple and colourful lifestyle of native tribes from the south of the Philippines such as the Yakans, the Bogobos and the Tausugs. He was one of the great Filipino artists from the original Mabini Art Scene of Metro Manila. Often he was dubbed the "Picasso of the Philippines",

although he had developed his own style during his lifetime and one of his identification topics was his own development from Impressionism via Primitivism and Expressionism towards Cubism and Futurism. Today he is regarded as one of the famous artists from Mabini Art of the Philippines. He later opened his gallery in Mabini and sold his paintings locally, gradually gaining recognition. Paco started with crayons, later using watercolours and finally shifted to oil paintings. Paco's first major exhibition took place in 1962 at the Washington State Fair. In 1964 his works were chosen to represent the Philippines at the New York World Fair. Other foreign exhibitions followed namely in Okinawa, Japan (1972); Baden-Baden, Germany (1989); Switzerland and Denmark. In 1990, his work *Sabungeros* (Cockfighting) was chosen by the Philippine Airlines for the cover of their playing cards.

REFERENCE

http://www.kunstgallery.eu/kg_neu/Transwing_KunstGallery/Ausstellungen/Eintrage/2012/11/24_Exhibition_Francisco_%22Paco%22_Gorospe.html

SAMSUDIN WAHAB

b. Perak, 1984

MANDATORY-ON-AIR, 2010

Signed and dated 'Samsudin 10' MERU'
(lower left)

Mixed media on paper

29cm x 20cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

The Malaysian Emerging Artist Award
Winners Showcase, NOT ENOUGH By
Samsudin Wahab, Galeri Chandan, Kuala
Lumpur, 2010.

RM 800 - RM 1,200



Mandatory-On-Air is one of ten paintings which were displayed in Samsuddin Wahab's solo exhibition titled *Not Enough* after winning the Malaysian Emerging Artist Award in 2010. Illustrated here is a skeletal figure sitting on a white electric chair - depicted pushing the switch down to 'ON' - triggering an electric shock as represented by the shock hazard signs.

The show *Not Enough* represents the artist's "dreams of an unwritten future." It marks "a new beginning of subject matter his work transcends mere graphic illustration through poetic metaphors and visual strategies that emphasise a new phase of self questioning and realisation. Fluctuating between the real world and the dream world his contradictions, hopes and desires emerge in a confessional moment that represents a new chapter for yet more epic takes on reality and illusion."

One of Malaysia's most exciting contemporary artists, Samsudin Wahab creates large scale works in a surreal manner conveying his concerns over "issues of conspiracy,

social power, and governmental control over the masses". His subject matter of politics and social commentary is depicted with high intellect and wit, displaying a concoction of digital iconography, comic book and tattoo-styled imagery to form and to derive from an elusive fantasy. A graduate from UiTM Seri Iskandar Perak in 2005, he then obtained his degree in Printmaking with a Bachelor (Hons) in Fine Art from UiTM, Shah Alam in 2007. He held his first solo exhibition titled *Enough!* in 2008 where this piece was displayed. He was the recipient of the Malaysian Emerging Artist Award in 2008 which granted him a solo show titled *Not Enough* in Kuala Lumpur in 2010. He participated in an artist residency programme at Rimbun Dahan from 2009 to 2010. He belongs to the experimental sound and performance group *SO sound*. He has participated in numerous group exhibitions in Malaysia, Denmark and Korea since 2003 with his participation at Art Stage Singapore in 2013 that displayed his epic piece titled *Spectacular* (2012).

REFERENCE

<http://galerichandan.com/mea-winners-showcase/>



13

IVAN LAM

b. Kuala Lumpur, 1975

UNTITLED (BLACK), Undated

Acrylic on canvas
51cm x 51cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Initially started as a printmaker in 1998, Ivan Lam uses the silkscreen technique "as a means to create works that dealt with colour fields and reflected international issues". In 2005, having mastered the silkscreen technique, he produced a new body of work titled *CMYK* series consisting of 10 pieces resulting in the artist being regarded as the country's most relevant contemporary printmaker. Illustrated here is an example of his mastery in screen print technique on black canvas depicting an abstract circular blue and brown shape with floral motifs in red, yellow and brown.

14

IVAN LAM

b. Kuala Lumpur, 1975

UNTITLED (BEIGE), Undated

Signed (lower right of frame)
Acrylic on canvas
51cm x 51cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000



On offer here is another example of his mastery in silkscreen printing technique on canvas illustrating an abstract floral motif in a minimal palette of red and green. A large and subdued floral motif dominates the beige-coloured canvas with a single plant placed vertically over it while a small green flower-patterned is located on the left centre edge of the canvas and a larger-sized floral shape in red is positioned at the upper right corner of the canvas.

"An innovator, a fearless explorer and obsessive perfectionist-all qualities of a great artist in the making", Ivan Lam is one of the most popular contemporary Malaysian artists. He received his art education in University of East London, Maine College of Art, USA and Limkokwing Institute of Technology, Malaysia. Since returning from the United States, Lam has been establishing and inventing himself to become the epitome of Malaysian pop art where his work has been exhibited in various private and public galleries in

Malaysia and abroad. Lam is one of the few artists who are sponsored by a paint company, Nippon for his paintings. An award-winning artist who has garnered numerous art awards both locally and internationally, he was the grand prize-winner for the sought-after Phillip Morris Art prize in 2003, and was most recently amongst the top 10 finalists in the Sovereign Art competition, in Hong Kong. He has been collected by both the National Art Gallery of Malaysia and Galeri Petronas and was the first and only Malaysian artist to be given a solo exhibition at Art Basel Hong Kong's inaugural fair in 2013. He is also the first and only Malaysian artist to have been commissioned by luxury designer Louis Vuitton to create an artwork for their collection. He has recently showcased a solo exhibition titled *Ivan Lam: Twenty* (December 2014 - March 2015) an important survey exhibition which documents 20 years of his career and artistic journey at Wei-Ling Gallery, The Gardens Mall, Kuala Lumpur.

CHONG AI LEI

b. Johor, 1985

UNTITLED, 2008

Signed and dated 'AILEI 2008' (lower left)
Oil on canvas
90cm x 67.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 5,000 - RM 7,000

Chong Ai Lei attained earnest attention from the art circuit with her award-winning artworks submitted for the Malaysia Emerging Artist Award competition in 2011. Technically refined with her sophisticated choice of colour palette, the three awarded paintings are decorated with domesticated and familial objects - the subject, a youthful female figure dressed in batik sarong captured in various poses around the comfort of home - at the piano in the living hall, on a bed in her bedroom and in the kitchen. She creates "fine and fastidious painting of female muses engrossed in the privacy of their thoughts and preoccupations be it an indoor or outdoor setting, give glimpses into a world from a feminine view."

This piece on offer, executed three years prior, is an early indication of Ai Lei's curiosity in capturing not just the female figure, but also to permeate emotions of seduction and innocence in her painting, letting one's imaginations wander sultrily and/or lustfully into a fantasy. Devoid of material distractions, this imagery focuses on the figure's curious posture of bending forward in an act of wilful submission. The subdued colour palette of neutral white applied on the figure's white cotton dress against a light background contributes to the dreamy quality of this guiltless piece.

Chong Ai Lei obtained a Diploma in Fine Art from Dasein Academy of Art, Kuala Lumpur in 2005. She has participated

in numerous group exhibitions namely *Art Below 1000* held at Valentine Willie Fine Art, Kuala Lumpur (2005, 2006 & 2007); *Palette* at The Gallery@Starhill, Kuala Lumpur (2008); *Self Conflict, Self Cohesion*, Malaysia Tourism Centre, Kuala Lumpur (2010); *Local Only* at Taksu, Kuala Lumpur (2011); and *Seated* at HOM Art Trans (2013) among others. Her first solo exhibition titled *P!NK* was held at Sangkring Art Space in Yogyakarta, Indonesia in 2013. She was one of the finalists for the Malaysia Emerging Artist Award in 2009 and 2011. She also received Honourable Mentions from the Freeman Foundation Asian Artists Program, Vermont Studio Centre, United States of America. A member of The F Klub - an art group focusing on figures as subject matter - Chong Ai Lei has recently participated at Art Stage Singapore 2015 in a group show titled *Being Human: Figuratism of 16 Malaysian Artists* alongside Ahmad Zakii Anwar, Jalaini Abu Hassan, Bayu Utomo Radjikin, Kow Leong Kiang, Chong Siew Ying, Phuan Thai Meng, Shia Yih Yiing, Chin Kong Yee, Chan Kok Hooi, Marvin Chan, Gan Chin Lee, Cheong Tuck Wai, Arif Fauzan, Fadilah Karim and Hisyamuddin Abdullah which was also displayed in White Box, Publika. Her works were also featured in a group show titled *Stepping Out*, collaboration between Galeri Chandan, Kuala Lumpur and Jada Art Gallery, Singapore at Art Stage Singapore 2015.



FAUZUL YUSRI

b. Kedah, 1974

BLOTCH, 2007

Signed and dated 'FAUZUL YUSRI 2007'
(lower right)

Mixed media on canvas
135cm x 117cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 8,000 - RM 10,000

Known for his distinctively naïve stylistic manner of painting, Fauzul Yusri captures his audience with the sophistication of his mark-makings. Presented here is *Blotch*, a large-scale abstract work on a white background painted over in patches of ivory, grey and brown. His intuitive gestures of brushworks, juxtaposition of colours and scrawls of lines and dots create a construction of harmonious composition. At the top left edge of the painting sees the silhouette of a couple of bison - resembling the shapes in the Cave of Altamira in Spain famous for its Upper Paleolithic cave paintings featuring drawings and polychrome rock paintings of wild mammals and human hands - while in the right corner of the middle section sees a brown hued splotch with an engraving that resembles a house.

Fauzul Yusri graduated from Universiti Institut Teknologi MARA in Shah Alam in 1999 and since then has been exhibiting in various galleries in Malaysia, Indonesia, Hong

Kong, Singapore and the UK. He was granted his first solo by Elm Quay Fine Arts in 2001 which was simply titled Works on Canvas followed by Cages in 2003. His other solo exhibitions included Pop Primitive (2004), Neolithic (2006), Ground (2007), Raw (2009), Play (2009), Guris (2011) and more recently, Coreng (2013) at Taksu Gallery, Kuala Lumpur. He has also participated in numerous group shows since 1996 with leading art galleries namely Pace Gallery, National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN Gallery and more. Fauzul Yusri also received special Mentions in the Young Contemporary Artists in 2002 and Bank Negara's Kijang Awards in 2004. His work has been collected by numerous private collectors, corporates and institutions such as Bank Negara Malaysia, EQ Fine Arts Gallery Kuala Lumpur, HSBC Bank Malaysia Berhad, National Art Gallery Malaysia and Seksan Design to name but a few.



ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, c.1980s

Mixed media on canvas
142cm x 178cm

PROVENANCE

Private Collection, Selangor.

RM 8,000 - RM 12,000

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 showcases fragments of chess pieces that perhaps derived from his *Siri Catur* (Chess Series). Using charcoal and graphite, the artist sketches forceful grids and lines as demonstrated by the intensity of the medium creating compartments of what would be the basis of a refined masterpiece. A circular shape in the middle of the canvas draws the attention away from the concentrated drawing on the left. In an article titled *An Unfinished Quality: Fairfield's Porter's Creative Process* by Klaus Ottman, he wrote about instances when Great Renaissance Old Masters leave their works incomplete - in a similar quality such as this piece:

"Some of the world's greatest works of art were never finished by the artist: Michelangelo's *Pietà* Rondanini, Ingres's *Odalisque in Grisaille*, Balzac's *Comédie humaine*, and Mozart's *Requiem*, among many others. Usually, a work of art remains incomplete when its creator dies. Occasionally, works are abandoned, and more rarely, they are meant to remain in an "unfinished" state. James Ensor's painting *The Oyster Eater*, today considered one of his most accomplished works, was rejected from the Antwerp Salon of 1882 and dismissed by critics as unfinished because of its sketchlike bottom right-hand corner. The Renaissance sculptor Donatello carved works in which the figure appears to be stuck within the block of marble. He called this technique "non finito" -- a method also adopted by Michelangelo."

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 in 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.

REFERENCE

<http://www.tfaoi.com/aa/9aa/9aa336.htm>



JALAINI ABU HASSAN

b. Selangor, 1963

KENDI II, 1997

Signed and dated 'Jai 97' (lower left)
Mixed media on paper
69.5cm x 51cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 13,000 - RM 18,000

Created almost two decades ago, *Kendi II* depicts a traditional stove top kettle spontaneously hand-drawn in charcoal alongside a hand catapult and other abstract shapes. Executed with dark palette, this work on paper exudes a nostalgic memory of a past, reminding the artist and the viewer of a simple life through the use of domestic objects.

Having spent his childhood in Perak and raised in an orthodox Malay household, Jalaini Abu Hassan's exposure in the West has shaped not just his artistic ideas and techniques but also his world and cultural viewpoint. By incorporating an amalgamation of domestic objects, local plants and other items such as a stool, birdcage, Indian mulberry fruit, lotus seed pod, bird's nest and a fish into his work in a stylistic manner, he brings himself closer to his personal childhood memory. Jai, as the artist is affectionately known sees himself as a shaman who heals through his art. He has since produced figurative works that represent current social, political and cultural affairs.

Jalaini Abu Hassan graduated with a BA (Fine Art) at the Mara Institute of Technology in 1985. He obtained his first MFA at the Slade School of Fine Art, London in 1988. Upon his

return from New York after receiving his second MFA (Pratt Institute, 1994), he unveiled his signature Tradisi Melayu still life at the exhibition Lifeform at Taksu Gallery, Kuala Lumpur in 1996. His awards include the Major Award in the highly coveted Young Contemporary Artists competition in 1985, the Hong Kong and Shanghai Bank Gold Award in 1991, First Prize (Drawing) in the Murray Hill Art Competition (New York) in 1994, and the Rado Switzerland Commission Award in 2005. He has participated in exhibitions such as 12 ASEAN Artists (2002) and Malaysian Art Now (2004) at National Art Gallery, Kuala Lumpur and international art fairs such as Art Singapore and Melbourne Art Fair 2006. Jai is currently undergoing his PhD in Studio Practice Research in Painting from the UiTM Shah Alam where he is an Associate Professor in the Faculty of Art and Design. He has recently held an exclusive one-night-only solo exhibition titled *Dato' Rock* (2014) held in Bangsar, Kuala Lumpur. He has recently participated in a group exhibition by The F Klub titled *Being Human: Figuratism of 16 Malaysian Artists* which was showcased at Art Stage Singapore 2015 and White Box, Publika, Kuala Lumpur (2015) alongside Ahmad Zakii Anwar, Bayu Utomo Radjikin, Kow Leong Kiang, Chong Siew Ying and 12 others.



YUSOF GHANI

b. Johor, 1950

RAINFOREST (TOPENG SERIES), 1996

Inscribed 'Topeng' (lower left),
Signed and dated 'yusof ghani 96' (lower right)
Acrylic on paper
76cm x 56cm

PROVENANCE

Private Collection, Selangor.

RM 8,000 - RM 12,000

Rainforest is a painting on paper which derives from *Topeng* series - its motif has been simplified into gestural lines contained in a powerful composition - the surface is densely wrought in red, blue, yellow and white. Each forceful stroke binds the interlocking shades together, preventing the vibrant colours from exploding.

Topeng (Mask) series by Yusof Ghani was conceived after an inspirational trip to Sarawak in 1988 and 1991 where he was captivated by the mask rituals of ethnic Kenyah and Kayan 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.

In an interview with Rusli Hashim, Yusof Ghani has responded to a question pertaining the use of *Topeng* as a representation of the search for a Malaysian identity:

"I used masks for my comments on we human tend to wear masks to portray to people a desirable us and hide our true selves behind them. Hypocrisy of sort but not necessarily for evil reasons. Maybe a question of identity. Maybe we wear different masks for different reasons. Like being the live-wire among friends, no-nonsense type to our spouses, and perhaps for some, the great-romantics to their secret lovers, and so on.

Touching on the issue of Malaysian identity, that's the least of the reason on my developing the series Topeng paintings even though I thought the motif was also interesting in making a cultural statement. Whilst formalistically I'm an abstract expressionist painter influenced greatly by the works of de Kooning, my professor Tom Nakashima at Catholic University in Washington DC kept reminding me that I cannot run away from the fact that I'm still Asian. It's painted all over - the choice of colours, the brush works and whatever."

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 was displayed at an exhibition titled *Shared Passion* (2015) showcasing his old and new works from his personal collection alongside Datuk Seri Kalimullah Hassan's collection.

REFERENCE

Yusof Ghani Drawings, Rusli Hashim Fine Arts, Kuala Lumpur, 1997.



AWANG DAMIT AHMAD

b. Sabah, 1956

MARISTA SKETSA SERIES, 1997

Signed and dated on reverse
Mixed media on canvas
51cm x 46cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 15,000 - RM 20,000

Awang Damit Ahmad's works in the *Marista* phase (*Alun-Alun Ke Marista*, 1996-2002) takes on a refined vein with decisive streaks of symbolic shapes and forms. The earthy tones define assimilation with landscape of nature. The theme of Awang's works is based on Brunei's Malay language words *Alun-Alun* which translates as "a small winding path" and *Marista* that means "to talk about the past". The artist encapsulates *Alun-Alun Ke Marista* as a recollection of his life experience: "Contextually the *Marista* series is a journey of the self, searching for an active, constructive, and progressive aspect of culture. It reveals a complex and ambiguous yet controlled painting within the duality of figuration and abstraction, being both intimate and expressionistic. Imagery from everyday life and essence of childhood experiences become integral and determine the potential visual structures." A major *Marista* exhibition of 70 works was held at the National Art Gallery, Kuala Lumpur in 2002.

Awang Damit Ahmad came into the national limelight when his work was selected for the travelling Malaysian Paintings exhibition in Pasadena, USA in 1988. He had shown 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 *Essence Of Culture* series entitled *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.



LUI CHENG THAK

b. Negeri Sembilan, 1967

K.L. CHINATOWN, JALAN PETALING, 2001

Signed and dated 'LChengThak 2001'
(lower right)
Oil on canvas
76cm x 91cm

PROVENANCE

Private Collection, Selangor.

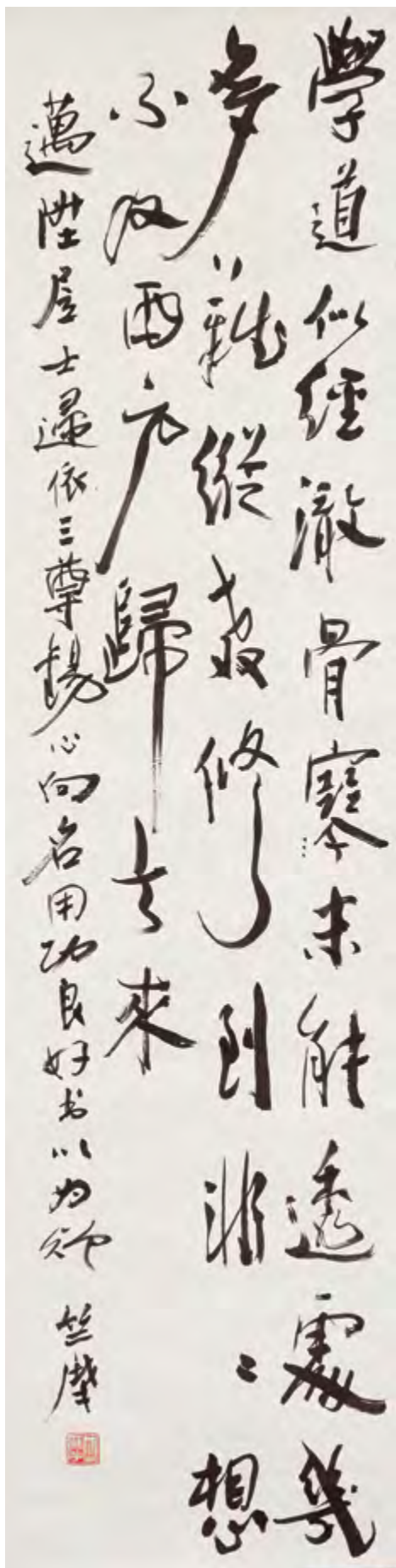
RM 6,000 - RM 10,000

China Town in Kuala Lumpur is located on Petaling Street which is also known as 'Chee Cheong Kai' in Cantonese which means Starch Factory Street. A bustling trading centre since the early 20th century, the area continues to thrive today with street peddlers and local shops operating their businesses. Lui Cheng Thak illustrates a section of the area with shoppers browsing around the enterprising street. A sight still common today, the artist captures a site that has stood the test of time.

Lui Cheng Thak graduated from the Kuala Lumpur College of Art in 1989. Known as one of Malaysia's foremost painters of heritage buildings, his greatest muse is old buildings and street scenes in Kuala Lumpur, Malacca and Penang and is renowned for his iconic paintings of windows and

birdcages that pay homage to Malaysia's heritage, history and culture. It is through exquisite technique and continual development that this artist manages to keep the art of painting alive and relevant in modern times. To date, Cheng Thak has participated in numerous exhibitions and has found much recognition for his creative expressions. Among his solo exhibitions are *As I Was Passing* held in Kuala Lumpur (1997), *Reborn* (2012), *Circles: Cheng Thak, Lui Nostalgia and Collective Memory* (2014), and most recently *Bayang* (2015), a series of new body of work focusing on the theme shadow breaking away from his signature heritage building. His paintings can be found in several prestigious collections public and private including the National Visual Arts Gallery in Kuala Lumpur.





22

CHUK MOR, DATO'

b. China, 1913 - d. Penang, 2002

CALLIGRAPHY, Undated

Signed with seal (lower left)
Ink on rice paper
136cm x 35.5cm

PROVENANCE
Private Collection, Pahang.

RM 4,000 - RM 6,000

On offer here is a calligraphy expressing words of wisdom by Dharma Master Dato' Chuk Mor.

Dato' Chuk Mor was an accomplished and learned calligrapher and painter of the Chinese brush genre. He enhanced his gift in calligraphy when he studied briefly under the legendary Lingnan master Gao Jian-fu (1879 - 1951) when based in Macau. He was regarded as a great reformer of Mahayana Buddhism in Malaysia, infusing it with greater substance, meaning and clarity with his creativity and cultured background. He was best known as the abbot of the Triple Wisdom sanctuary in Penang that he set up in 1965. He also founded the Malayan (now Malaysian) Buddhist Association (1959), which he served as president for 12 years. For his tremendous contributions in the world of Buddhism and Chinese art, he was conferred a 'Dato-ship' by the Penang State Government in 1998. He became a novice monk at the Huangtang Souchang Temple at the age of 12 and was initiated as a full-fledged monk four years later. He then came under the tutelage of the great Buddhist reformist, Reverend Tai Zu. He helped cleanse the religion of confusion with Taoist practices in his devotional work in Hong Kong, Macau, Hawaii and Thailand before settling in Penang in 1954.

REFERENCE

Autobiographical Notes of Dharma Master Zhu Mo, Edited by Ven. Chi Chern, 1984

23

BO YUAN

b. China, 1914 - d. 2009

CALLIGRAPHY, 1988

Inscribed in Chinese and signed
with two seals (lower left)

Ink on rice paper

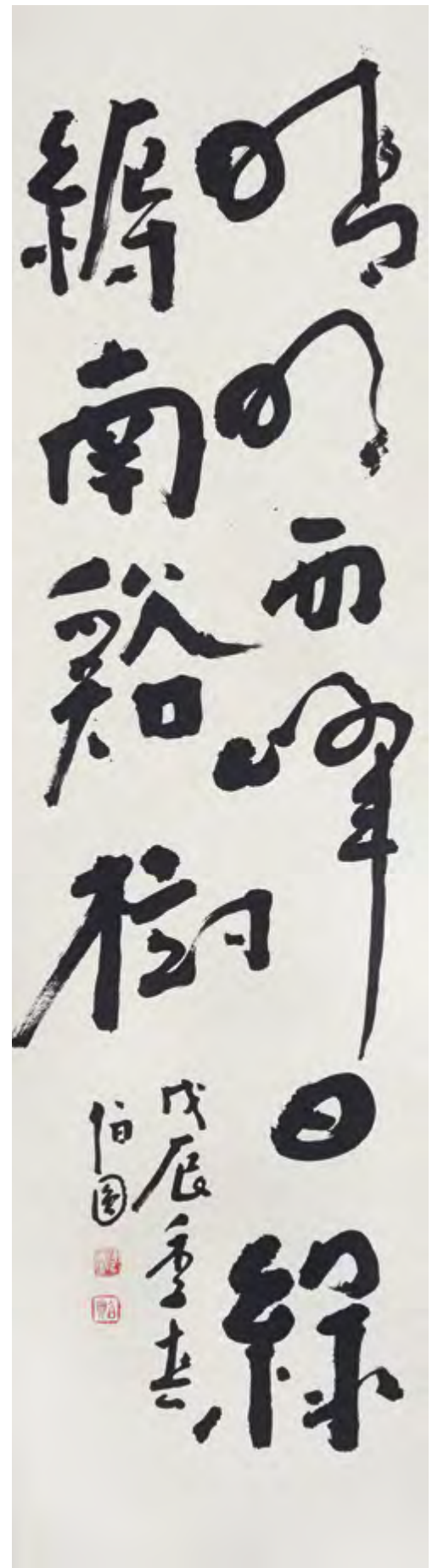
140cm x 38cm

PROVENANCE

Private Collection, Pahang.

RM 3,000 - RM 5,000

Venerable Master Bo Yuan is an important figure in Buddhism in Malaysia. Not only is he one of the major contributors, he is also a celebrated poet and an accomplished calligrapher. Bo Yuan entered monkhood at the age of 19 and came to Malaysia in 1961. Apart from propagating the Dharma by preaching and literary works, the late Venerable was also noted in the Arts Circle for his calligraphy and Chinese brush paintings. His creative works earned him the "Spiritual Ink" 神墨碑林 and "Poetic Sage" 詩聖碑林 award of China.



TAN CHOON GHEE

b. Penang, 1930 - d. 2010

MASJID KAPITAN KELING, 1993

Signed and dated 'CHOON GHEE 1993'
(lower left)

Watercolour on paper
28cm x 29.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Built in the 19th century by Indian Muslim traders in Penang, the *Masjid Kapitan Keling* is situated at Jalan Masjid Kapitan Keling (formerly Pitt Street). Here, Tan Choon Ghee illustrates the exterior of the mosque with worshippers seen leaving the mosque perhaps after prayers. Executed in hallmark Tan Choon Ghee brush stroke, this piece is illustrated in muted grey depicting the shaded area where the crowd of people are positioned and the exterior of the mosque in white and bright orange and brown.

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 had received a German government painting scholarship and an Australian government television set

design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full-time artist. He had held numerous oneman 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.



YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

PORTRAIT OF A NYONYA LADY, c. 1930s

Signed (lower right)
Hand painted photograph
26cm x 19cm

PROVENANCE
Private Collection, Selangor.

RM 6,000 - RM 8,000

Featuring at HBArt auction for the very first time is a medium rarely seen in public by the watercolour and oil maestro Yong Mun Sen. *Portrait of a Nyonya Lady* is a hand painted photograph captured at the artist's photography studio which was established in 1922. More than 7 decades later, Penang Museum and Art Gallery honoured the 'Father of Malaysian Art' with a posthumous Retrospective exhibition in 1999. Its guest curator, Dr. Tan Chong Guan wrote in the exhibition catalogue about Yong Mun Sen's profession not only as a painter but also as a photographer in an essay titled *The Life of Yong Mun Sen*:

"Photography was relatively new in Penang at the time. Mun Sen picked up the art of photography and saw its commercial potential. In 1922, he invested in expensive photographic equipment and set up Tai Koon Art Studio in Chulia Street, probably the first photographic studio in Penang. The studio was popularly patronised for studio photographs. In those days, enlarged photographs needed a lot of delicate touching up and Mun Sen's artistic skills aided him greatly. More importantly the studio served to display Mun Sen's paintings for public viewing. There was no doubt that Mun Sen's true love was in painting. The photo studio merely served as an income earner so that he could be free to paint."

Based on this account, the portrait on offer is a historical testament to Yong Mun Sen's profession as an accomplished

commercial photographer, capturing images of wealthy Peranakan clients such as this lady as shown by her jewelries.

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 1999, Penang Museum and Art Gallery, 1999.





26

TEW NAI TONG

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

IN THE MORNING, 2010

Signed 'NAITONG' (lower right)

Oil on canvas

58cm x 59cm

PROVENANCE

Private Collection, Selangor.

RM 8,000 - RM 10,000

With an artistic career spanning a lifetime, Tew Nai Tong was a revered figurative painter who devoured 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. His stylistic approach entailed female figures and portraits illustrated in the manners influenced by Cubism with women wearing 'phoenix eyes' to suggest the beauty and allurement

of Asian women, wild brushstrokes echoing Fauvism and a romantic colour palette reflecting the South Seas finished with a coarse texture imbuing the elegance of rusticity.

In the Morning illustrates a fisherman on a jetty - identified by his conical hat - selling his daily catch to a fishwife who is depicted pulling the fishnet. Across the picture plane, a row of fish is seen hanging perhaps to dry and to be sold as dried salted fish while in the background, a figure on a boat is illustrated to complete a captivating composition.

27

TEW NAI TONG

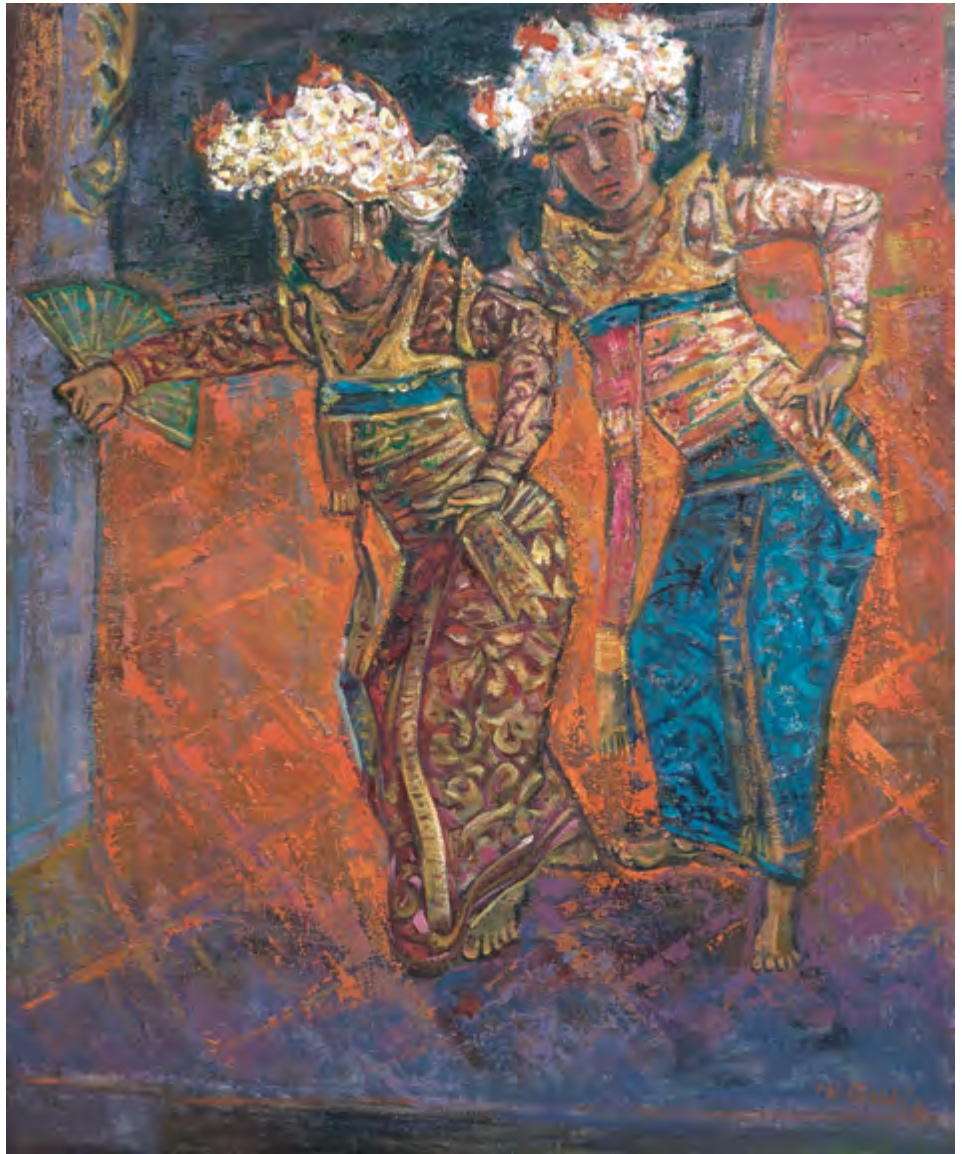
b. Selangor, 1936 - d. Kuala Lumpur, 2013

DANCING ALL DAY LONG,
2002

Signed 'NAITONG' (lower right)
Oil on canvas
70cm x 56cm

PROVENANCE
Private Collection, Selangor.

RM 9,000 - RM 12,000



Dancing All Day Long is a classic example of Tew Nai Tong's mastery in assimilating Western art sentiment and Oriental centricity, significantly attributable to his formal art education. Upon returning from his academic venture in Paris, he was known to voyage across distant lands in search of inspiration. Through his broadened perception of simple living, one is able to observe an enriched visualisation of the villages he visited, expressed in a profound manner. His portraits reveal a veracious affection and admiration for women, nature and life in the countryside. Captured here is traditional Balinese dance in its splendour.

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.

LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

WAITING, Undated

Signed 'CY' (lower right)
Oil on board
54cm x 42cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996;
illustrated on exhibition catalogue page 26.

RM 20,000 - RM 30,000

Waiting depicts a bare-chested woman wearing a blue sarong with floral motif seated patiently in anticipation. In the background, there are two other women, one is seen breastfeeding a child clad in a green sarong while another woman on the left - dressed in a purple and brown striped sarong - has her back facing the viewer.

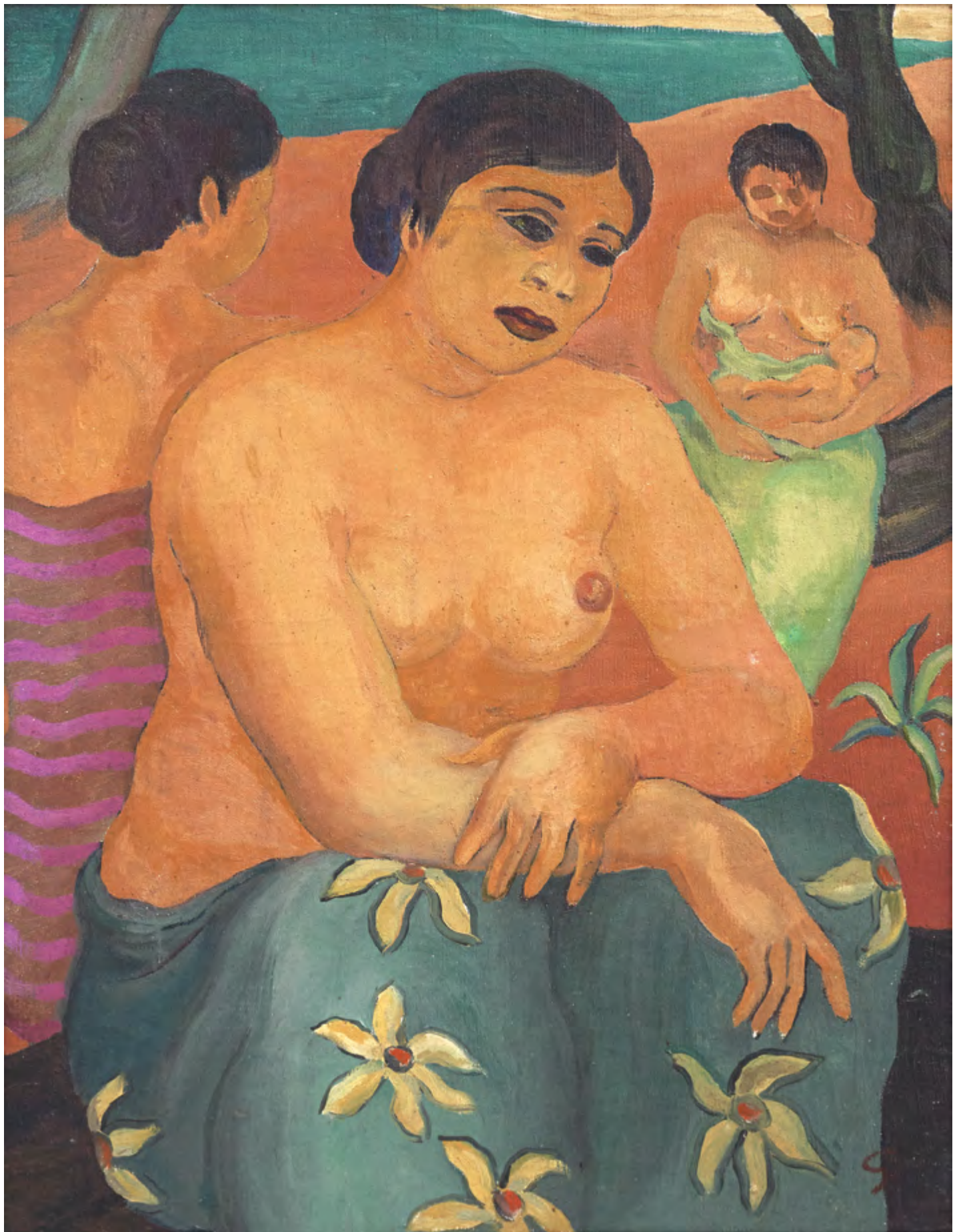
Lee Cheng Yong's *Primitivism*-inspired paintings have set him apart from the other painters of his time. The following excerpt is an anonymous review for his solo exhibition at Chin Kang Association, Macalister Road, Penang from a local Chinese newspaper clipping dated 29 December 1960:

"Today Lee Cheng Yong has stood up and given confidence to our people. His art is full of natural beauty. That is his strength. In his works there is no fixed style... His lines are natural. He shows things in depth. They are alive, and that is what makes him different from the others. Lee Cheng Yong has achieved masterpieces not only in his figurative paintings, but also in his more imaginative works. Yet he is still humble and willing to learn more. He hopes to be able to achieve one day a synthesis of all his styles."

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. He was honoured with the Lee Cheng Yong Memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done 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.



MOHD HOESSEIN ENAS, DATO'

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

KELANTANESE DANCER, 1992

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

PROVENANCE

Private Collection, Selangor; acquired through a collector. Sold at Sotheby's Southeast Asian Paintings, Singapore, Lot 72, 1996.

ILLUSTRATED

The Life and Art of Dato' M. Hoessein Enas (23 June 1924 - 14 July 1995), The Art Gallery, 1999, page 57.

RM 80,000 - RM 100,000

Known as 'The Man with the Golden Arm', Mohd Hoessein Enas, Dato' was a masterful portrait painter who not only portrayed the beautiful faces of the people but also captured their soul and emotion. He had gained recognition as an accomplished portrait painter in 1954, six years after migrating to Kuala Lumpur attracting the attention of Frank Sullivan, the former press secretary to Tunku Abdul Rahman Putra Al-Haj. He had also been commissioned to paint portraits of prominent figures such as former Prime Minister Tun Dr. Mahathir Mohamad, and members of the royal family.

Kelantanese Dancer is perhaps a depiction of the traditional Malay dance called Mak Yong, a performing art that incorporates ritual, dance, drama, song and traditional instrumental music in a captivating form of folk theatre. A woman is illustrated seated on the floor while performing the dance with grace and enthusiasm. A pair of musicians is seen on the far right playing the gendang (drum) and gamelan.

Dato' Mohd. Hoessein Enas co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944. He moved to Penang in 1948 and later to Kuala Lumpur when

Frank Sullivan spotted him painting at Ayer Itam Temple. He received citizenship by the Federation of Malaya in 1956 and in the same year, he became the founder of Angkatan Pelukis Semenanjung (later SeMalaysia) in 1956 that he led until 1964. He was granted a UNESCO Fellowship and an Asia Foundation Grant in 1960, which allowed him a year of worldwide study tour to observe various countries' development in art. Other grants included United States Fellowship (1968) and Colombo Plan Award (1968, 1976). He held his first solo exhibition at Charniel Gallery in Chelsea, London in 1960 and was honoured with a retrospective exhibition by National Art Gallery, Kuala Lumpur in 1966. He became a member of board for the National Art Gallery in Kuala Lumpur from 1980 to 1989 and was conferred with the title of Royal Portrait Painter by His Majesty, the Sultan of Selangor in 1990. He received the title 'Dato' by the Sultan of Selangor the following year.

REFERENCE

Pioneer Artists of Malaysia: Paintings of Pioneer Artists from Private Collections, Dr. Tan Chee Khuan, 1992.



NYOMAN GUNARSA

b. Indonesia, 1944

TWO BALINESE DANCERS, 2009

Signed and dated (lower right)

Oil on canvas

95cm x 95cm

PROVENANCE

Private Collection, Indonesia.

Accompanied with certificate from artist.

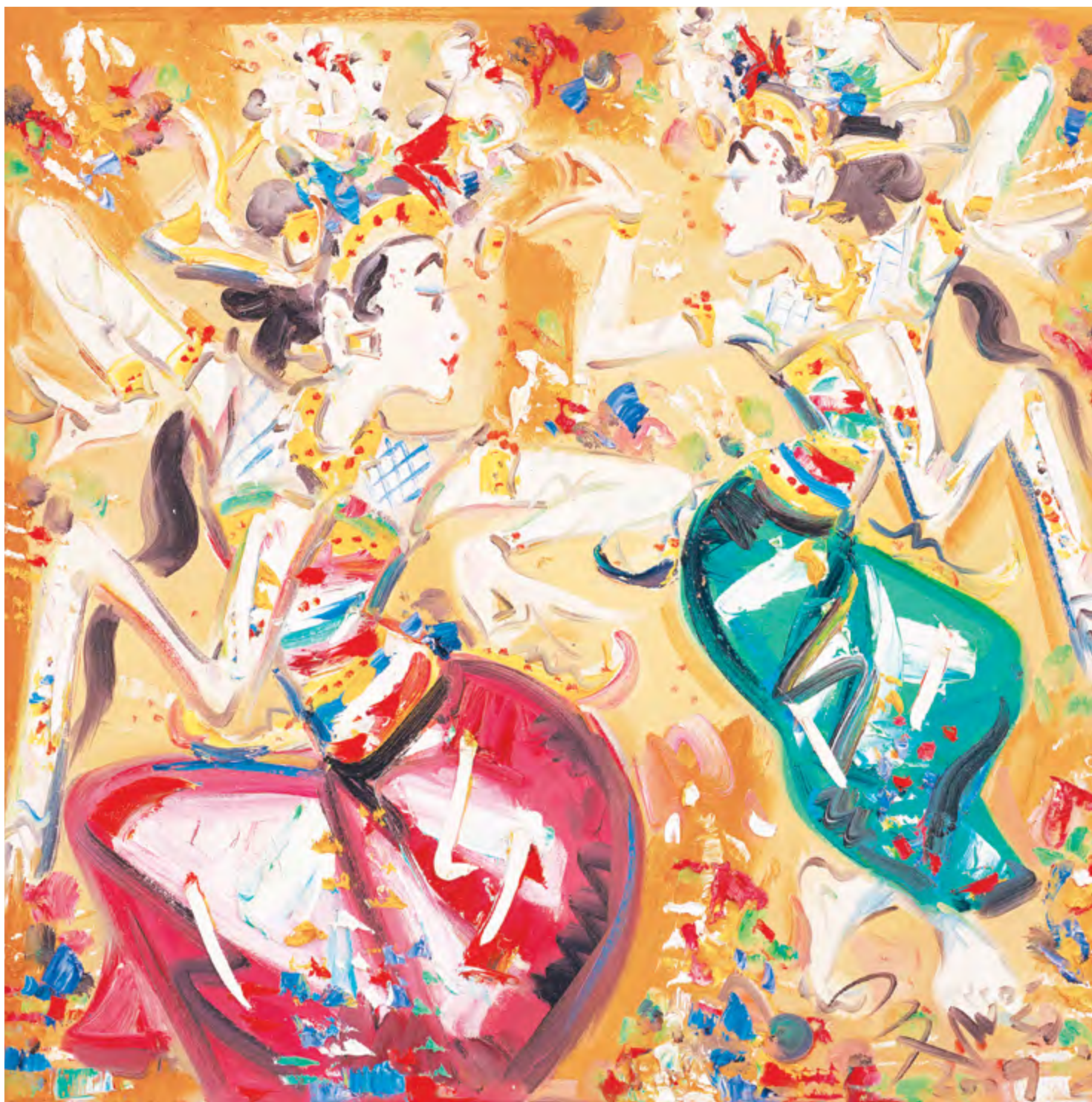
RM 10,000 - RM 15,000



Nyoman Gunarsa's expressionistic style of works feature offerings, dancers, and wayang (shadow play). Aside from being a great painter, he is also deeply connected to his Balinese culture and is a well-known puppet-master and a priest. His paintings are based on the traditional Balinese gamelan music as well as dance and shadow puppet performances. Depicted here is a pair of traditional Balinese dancers expressively and rhythmically illustrated in white and orange wearing red and teal green sarong with hints of red, yellow and green. The painting reveals the nature of Balinese dance, which is dynamic, angular and intensely expressive.

Nyoman Gunarsa graduated from Akademi Seni Rupa Indonesia (ASRI, Indonesia Academy of Fine Arts), Yogyakarta in 1976. He is founder member of the Sanggar Dewata

Indonesia artists group there in 1970. Gunarsa has opened his own art museums in Yogyakarta and Klungkung. He has held solo exhibitions in Indonesia, Malaysia, Australia, the Netherlands, Japan, Singapore, France, Monaco, and the USA. He won the Pratisara Affandi Adi Karya Art Award in 1976, prizes in the Biennale - III Jakarta in 1978 and Biennale - IV Jakarta 1980, and the Lempad Prize for art in 1980. In 1994 he received the Dharma Kusuma Award from the government of Bali, and the Satyalancana Kebudayaan art award from the President of Indonesia in 2003. Gunarsa participated in the Art of Bali exhibition at the East-West Center in Honolulu Hawaii in 1998. He established the Museum Seni Lukis Kontemporer Indonesia (Museum of Contemporary Indonesian Painting) in Yogyakarta in 1989, and the Museum Seni Lukis Klasik Bali (Museum of Classical Balinese Painting) in Klungkung in 1994.



KOEMPOEL SOEJATNO

b. Indonesia, 1912 - d. 1987

LEGONG DANCE, Undated

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

PROVENANCE
Private Collection, Indonesia.

RM 5,000 - RM 8,000

One of the many classical dances hailing from the Island of Gods, Legong is a sophisticated form of art that is defined by the intricacy of finger movements, complex footwork and expressive gestures as well as facial expressions that pay particular attention to the motions of the eyes. Classical Legong enacts several traditional stories. The most common is the tale of the King of Lasem from the *Malat*, a collection of heroic romances. He is at war with another king, the father (or brother) of Princess Ranjasari. Lasem wants to marry the girl, but she detests him and tries to flee. Becoming lost in the forest, she is captured by Lasem, who imprisons her and goes out for a final assault against her family. He is attacked by a monstrous raven, which foretells his death. The dramatics are enacted in elaborate and stylized pantomime. The two actresses are accompanied by a third dancer called a *tjondong* / *condong* or attendant. She sets the scene, presents the dancers with their fans and later plays the part of the raven.

Here, Koempoel Soejatno captures a pair of female dancers dressed in traditional Balinese attire adorned with a headdress poised in a still from the Legong choreography. Elegant and graceful, their stretched arms holding a fan in one hand. The mythical yet sensuous dance has been

highly developed since its origination in the 19th century as royal entertainment and now maintains its cultural form as a ceremonial performance.

Koempoel Soejatno was the son of Suroamidjojo and R.R Samilah, whose paternal lineage was traced to the Javanese patriot R.A. Prawirodirdjo. He attended the Hollandsch Inlandsche School in Surabaya where the headmaster Van Staal discovered his flair as a painter. Koempoel had the privilege of being introduced to the Dutch painter Gerard Pieter Adolfs through Van Staal. The encounter fostered a friendship between Koempoel and Adolfs who had taught Koempoel the technical factors of painting. Koempoel attended the Burgelijk Ambacht School to study architecture. In 1932, Koempoel moved to Malang, East Java and met another Dutch painter Willem van der Does who accepted Koempoel as an apprentice. Koempoel's first solo exhibition was held in 1935. His subject matters vary from ox-carts, paddy rice landscapes, fish, bird and flower markets, food stalls to cockfights and traditional processions.

REFERENCE

Koempoel Sujatno the Maestro: Tracing the Old Historical City of Soerabaia 1912-1987, G & G Art Foundation, 2003.
<http://en.wikipedia.org/wiki/Legong>



CHONG SIEW YING

b. Kuala Lumpur, 1969

IDYLLE II, 2008

Signed and dated 'Siew Ying 2008' (lower right)
Oil on canvas
173cm x 190cm

PROVENANCE

Private Collection, Selangor; acquired through Christie's Asian Contemporary Art (Day Sale), Sale 3257, Lot 619, Hong Kong, 24 November 2013.

EXHIBITED

Idylle, Valentine Willie Fine Art, Kuala Lumpur, 2008; illustrated on exhibition catalogue, page 85.

RM 35,000 - RM 50,000

The elegant and lyrical painter Chong Siew Ying illustrates a pair of male and female figures, each enthralled in their emotions of awe and excitement in this alluring piece titled *Idylle II*. Featured in the artist's first major exhibition in Malaysia, this piece demonstrates her ability to infuse Western and Eastern techniques on canvas.

Distinctly Chinese in each portrait's features, Siew Ying is interested in exploring the notion of beauty and harmony in classical Chinese painting and portray it in a contemporary context. The deliberate use of flowers in Siew Ying's paintings is symbolic of nature introduced as an element of freedom and fragility in its ambience. At ease with painting in large dimensions, Siew Ying's monochromatic subject dominates the canvas set amidst pastoral and romantic setting embellished with beautiful blooms.

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*.

REFERENCE

Chong Siew Ying, Valentine Willie Fine Art, Kuala Lumpur, 2008.



ANTHONIE CHONG

b. Perak, 1971

GATHERING II - MAY EASTERN MEMORY SERIES, 1998

Inscribed, signed and dated on reverse
Oil on canvas
127cm x 142cm

PROVENANCE

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

RM 12,000 - RM 15,000

Gathering II - May Eastern Memory Series illustrates a pair of girls in an empty room - one is seated on the floor holding a piece of paper, her red skirt sits in a perfect circle on the ground while the other girl, dressed similarly in white blouse, red skirt and shoes is practicing a dance which imitates the moves of the classical Khmer dance. Anthonie Chong pays great attention to his brushworks and colour palette in this large-sized painting. The room is illustrated in bluish-grey with a hint of green that resembles the quality of cement and the edges of two ivory walls framing the figures mid-way with another horizontal wall stretched across the picture plane. A round pillar draped in white cloth with red bow is seen at the rear of the seated girl.

Anthonie has since progressed in visual experimentation by infusing ancient Oriental art form with 'cyber-generation related theme' to create new works of art. The conception of the iconic 'e-monk' in 2000 portrays a modern child-like figure in a traditional setting, resonating Yoshitomo Nara's

character set in a Chinese ink painting. In 2008, he produced the *Gaia* series which drew its inspirations from nature. The theme is divided into five elements that consist of fire, water, earth, metal and wood. The child-like figures are portrayed in surreal settings incorporated with the natural elements. The drastic transformation in style is further enhanced with the change of name from e-monk to @-monk in 2010 which is represented in three major series: *Community*; *Gaia*; and *Mechanism*. Anthonie's artworks pre-2000 possess a certain quaint charm unparalleled with his recent take on innocence and naivety. Anthonie Chong gained his early education in an independent Chinese school where he was taught Han cultural studies and calligraphy. A Graphic Design graduate of Perak Institute of Art in 1990, he was greatly influenced by social realism from his tutor who exposed him to Western art history. He later chose to explore his individual style which led him to the 'possibility of experimenting with Eastern Surrealism in Asian paintings'.



IDA BAGUS PUTU PURWA

b. Indonesia, 1976

SPIRIT OF FREEDOM, 2013

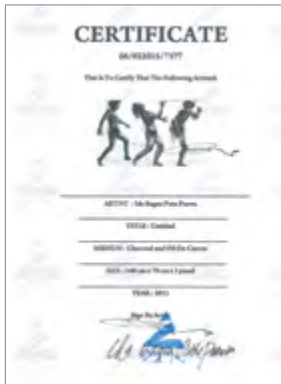
Signed and dated and inscribed
Charcoal and oil on canvas
139cm x 210cm; triptych, 139cm x 70cm each

PROVENANCE

Private Collection, Indonesia.

Accompanied with certificate from the artist.

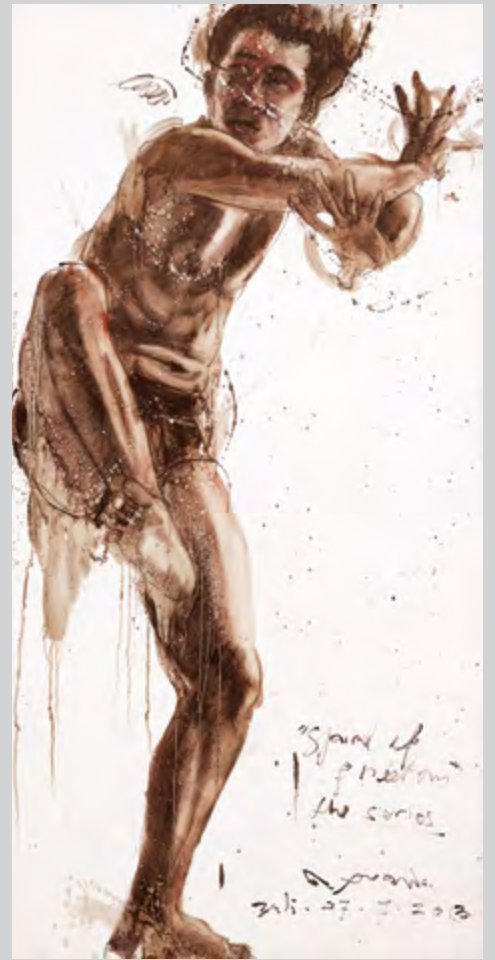
RM 6,000 - RM 8,000



A dynamic three panels featuring masculine male figures in energetic bodily movements painted in translucent gestural brush marks, this painting is executed swiftly accentuating muscular tones in darker hue by Indonesian figurative painter, Ida Bagus Putu Purwa. In a trance-like state of mind, the figures are depicted based on the ritual and spiritual being of the Hindu culture in Bali.

Native Balinese Ida Bagus Putu Purwa graduated from Indonesian High School of Art (STSI) Denpasar (1996 -1998). His solo exhibitions included Break Out held in Jakarta (2008) and Sign Session in Bali (2009). He has participated

in numerous group shows since 1996 regionally and abroad namely *Exhibition of Sanur Painters Association* in Jimbaran, Bali (2001); *Trouble in Krobokan*, Bali (2002); *TAI Black Dies Natalis STSI XXXVI* in Denpasar, Bali (2003); *Ten Fine Art* at Hogart Collect Gallery, Australia (2005); *Melbourne Affordable Art Show 2005* in Melbourne, Australia (2005); *Intuitive Reflection* in Singapore (2006); *Rising Sons from the Archipelago* in Dublin, Ireland (2009); *Tease* at Taksu Gallery, Bali (2013) and *Legacy of Power* at ARTJOG 14, Taman Budaya Yogyakarta (2014) among others. He won the Best Artwork of Painting Competition in Denpasar, Bali in 1989.





35

RUSTAMADJI SURABAYA

b. Indonesia, 1932 - d. 1990

BAKAR JAGUNG, 1979

Signed and dated 'Rustamadji 1979'
(lower right)

Oil on canvas
70cm x 50.5cm

PROVENANCE

Private collection, Indonesia.

RM 12,000 - RM 18,000

Illustrated here is an Indonesian street scene depicting a couple of Indonesian women peeling and roasting corn on a makeshift stove. Roasted corn is one of Indonesia's popular street snacks besides satay and rojak. Rustamadji Surabaya demonstrates his observant nature by portraying a typical vendor stall on canvas executed in a Realist mode of painting. His warm colour palette of brown and sepia tones exudes a nostalgic and romantic sentiment to this eloquently painted piece.

Rustamadji Surabaya painted in the manner of Realism and naturalistic style from the 1940s to the 1960s focusing on

themes of daily life and experiences familiar to the people of Indonesia, a subject that reflected feelings of nationalism. His works are egalitarian conveying messages of social, economic and political equality for the people. He often depicts figures, landscapes, and market scenes and dancers. His proficiency in presenting detailed forms, treatment of light and shadow, and setting the mood of a subject is based on his acute observation on the realities of life. In 1946 Rustamadji began painting under the painter S. Sudjojono in Sanggar Indonesia Muda (Young Indonesian Artists Association), Madiun.

AMRON OMAR

b. Kedah, 1957

FARAH, 2013

Signed and dated (upper left)
Pastel on paper
73cm x 53cm

PROVENANCE
Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000



On offer here is a figurative pastel drawing of a young woman dressed in contemporary white blouse and blue jeans named *Farah* as the title suggests. Seated demurely, this elegant drawing is a shift from the masculinity of *silat* warriors, a testament to his flair in painting the human figure.

The late Datuk Syed Ahmad Jamal once remarked on Amron's ability to capture the human anatomy when viewing his first work from his iconic *Pertarungan* (The Duel) series in 1980: "From the world of advanced arrangement of forms that is distinguished from other painters of human figures in other countries, making him significant among other anatomical painters in this country. His paintings represent his good training."

Amron Omar was among the earliest result of Institut Teknologi Mara (ITM). The Art and Design Faculty students in the 1970s were greatly influenced by western style painting as their lecturers were trained in the West. There were two events that changed the course of Malaysian art during

this period: the 'Kongres Kebudayaan Kebangsaan' in 1971 (National Culture Congress) and 'Seminar Akar-Akar Pribumi' (Seminar on Roots of the Native) in 1979 which increased the interest among local artists towards the aesthetics of Islamic and traditional arts, particularly Amron's interest in projecting a narrative through the glorious movements of *silat* since 1980 as a celebration of Malay culture and heroism.

More than 150 works from Amron Omar's *Pertarungan* series over three decades were displayed at the National Visual Arts Gallery, Kuala Lumpur in 2012. He worked briefly for an advertising company upon graduation but decided to paint full-time in 1983, specialising in portraits for royalty, dignitaries, corporate captains of industry and also the commoner. He won the Minor Award in the Young Contemporary Artists competition in 1982 with a self-portrait.

REFERENCE

Pertarungan - Amron Omar, National Visual Arts Gallery, Kuala Lumpur, 2012.

MOHD HOESSEIN ENAS, DATO'

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

ASNAH, 1969

Signed and dated 'Hoessein Enas 69' (lower right)
Oil on canvas
59cm x 48cm

PROVENANCE

Private Collection, Australia.

RM 45,000 - RM 65,000

Painted in 1969, *Asnah* as this charming piece is titled, illustrates the portrait of a beautiful young woman, her shoulders exposed and she is wrapped in a sarong cloth. Her hair is tied in a high bun and her left hand is placed against the knot of her sarong over her chest. In the background, a hilly landscape is loosely outlined with trees and a blue automobile in a distant. Sourced from a private collection in Australia, this alluring painting has been kept in an immaculate condition and has returned home to viewed by the public for the very first time.

Dato' Mohd. Hoessein Enas co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944. He moved to Penang in 1948 and later to Kuala Lumpur when Frank Sullivan spotted him painting at Ayer Itam Temple. He received citizenship by the Federation of Malaya in 1956 and in the same year, he became the founder of Angkatan

Pelukis Semenanjung (later SeMalaysia) in 1956 that he led until 1964. He was granted a UNESCO Fellowship and an Asia Foundation Grant in 1960, which allowed him a year of worldwide study tour to observe various countries' development in art. Other grants included United States Fellowship (1968) and Colombo Plan Award (1968, 1976). He held his first solo exhibition at Charniel Gallery in Chelsea, London in 1960 and was honoured with a retrospective exhibition by National Art Gallery, Kuala Lumpur in 1966. He became a member of board for the National Art Gallery in Kuala Lumpur from 1980 to 1989 and was conferred with the title of Royal Portrait Painter by His Majesty, the Sultan of Selangor in 1990. He received the title 'Dato' by the Sultan of Selangor the following year.

REFERENCE

Pioneer Artists of Malaysia: Paintings of Pioneer Artists from Private Collections, Dr. Tan Chee Khuan, 1992.



CHANG FEE MING

b. Terengganu, 1959

MARKET, 1996

Signed and dated 'F.M. CHANG' (lower right)
Watercolour on paper
53cm x 72.5cm

PROVENANCE

Private Collection, Selangor.

RM 100,000 - RM 150,000

Chang Fee Ming seeks solace by painting his surroundings in the East coast and during his travels around the Southeast Asia region, producing captivating scenes of fishermen at the beach in his hometown Terengganu; detailed illustrations of vibrant tangerine fabric worn by monks in Myanmar; and bountiful offerings in Bali.

Focusing on the solid hips, strong arm and feet of perhaps a consumer and a trader at a local farmer's market, this compositionally sound piece captures the rear of the former bending forward to reach for the fresh produce on offer while the latter crouches on the ground front facing the viewer - in the act of perhaps preparing to display some chillies over a white cloth - which doubles as a mat and is later used to store leftovers from the day's sale. Suggested by the abundance of fruits and vegetables laid on the ground, this piece illustrates the economic activity still prevalent till this day. It also depicts the postures of the mature women conveying steadfastness, endurance and hard work.

The artist employs batik in most of his Terengganu series to celebrate the simple way of living. Intense hues of black, brown and red on the batik floral motif are applied in harmony with the multicoloured fruits and vegetables creating a wealth of visual experience for both the artist and the audience.

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, 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 include the Malaysian Watercolour Society award (1984 and 1985), the Sime Darby Art Asia gold award (1985) and the PNB Malaysian art award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009 which resulted in his solo exhibition *Imprinted Thoughts*.

REFERENCE

The World of Chang Fee Ming, Essay: Ooi Kok Chuen, Edited by Garrett Kam, 1995.

The Visible Trail of Chang Fee Ming, Christine Rohani Longuet, 2000.



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

MOTHER AND CHILDREN, c. 1980s

Signed 'Teng' lower left
Batik
61cm x 45cm

PROVENANCE

Private collection, United States of America.

RM 35,000 - RM 50,000

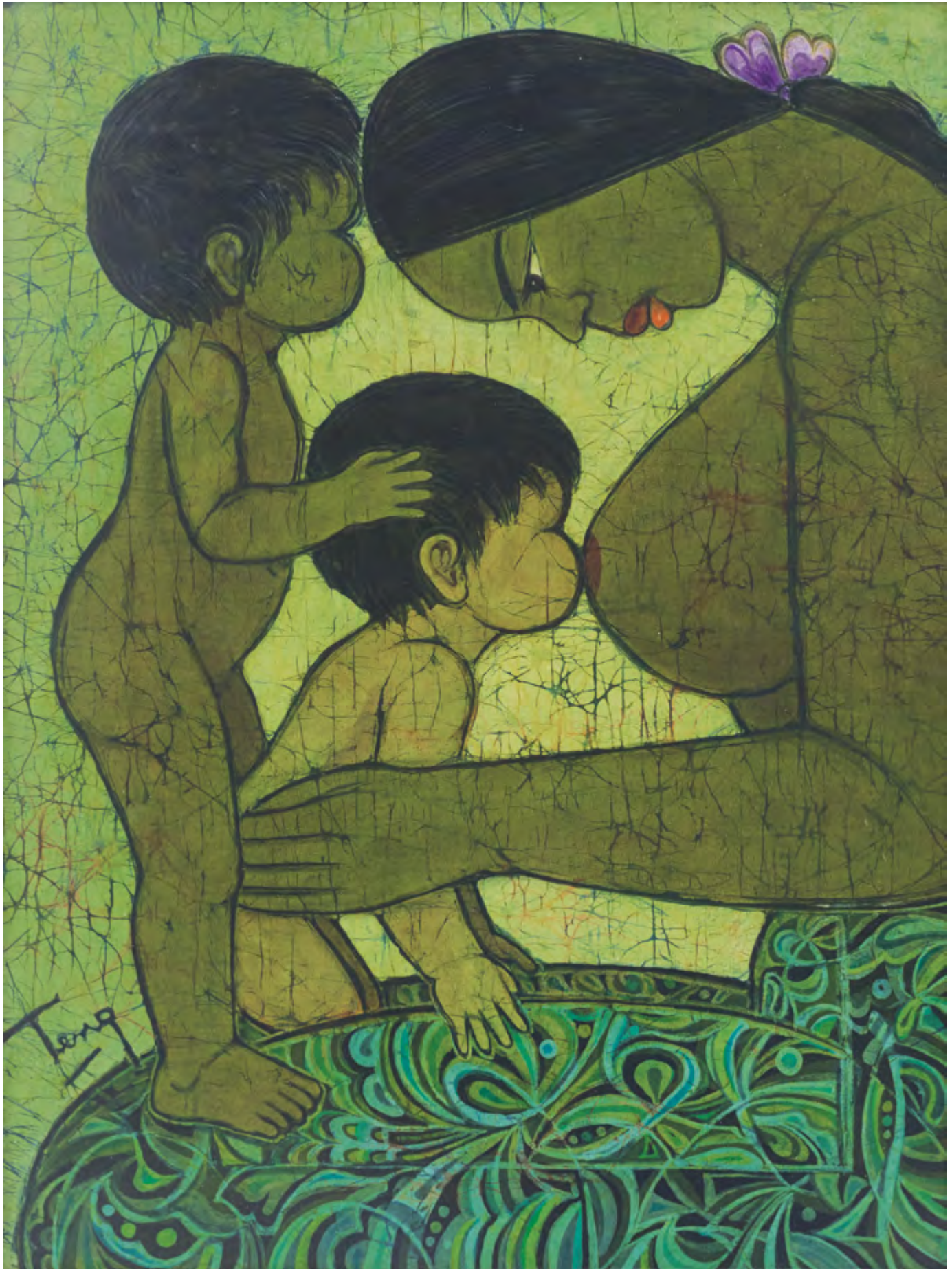
An iconic piece by Dato' Chuah Thean Teng, the world-acknowledged Father of Batik Painting, *Mother and Children* illustrates a seated female figure in side profile baring her left breast suckling her young child while his brother waits in line. This pacifying imagery is a standard artistic symbol of maternal love and nurturing often depicted in the artist's work. A classic subject matter executed in Teng's signature green, brown and black dye adorned with beautiful crackles in the background, this fine work of art is truly a collector's prize. Sourced from the United States, this piece has been kept in pristine condition framed in an out of the ordinary manner. After over three decades, this precious gem will appear on public viewing for the first time in its homeland.

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 'Datoship' 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.

REFERENCE

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



YEOH JIN LENG

b. Ipoh, 1929

ICON III, 1990

Signed and dated 'JinLeng 90' (lower left)

Acrylic on canvas

92cm x 116cm

PROVENANCE

Private Collection, Selangor.

RM 50,000 - RM 80,000

Yeoh Jin Leng is a pivotal figure in the realm of Malaysian art - a painter, academician, potter, writer, administrator, and thinker - a sophisticated Malaysian abstract expressionist pioneer. Deriving from "the moving and complex" *Icon* series as described by the late Tan Sri Zain Azraai, *Icon III* depicts a pair of symbolic shapes that emulate the silhouette of totemic figures - a simplified and progressive version of his earlier *Ecology* series inspired by the environment and Iban tribe in Sarawak - applied in pastel palette with swift successive brushstrokes. The *Icon* series was then developed into a body of work titled *Earthscapes* - the display consisted of slabs of clay in which its surface is densely articulated and was intended to be viewed as pictures. An exemplary of the artist's visionary thinking, *Icon III* was conceived based on "nature, the human figure and forms which symbolise world-views of traditional communities in Southeast Asia".

Yeoh Jin Leng attended the Malaysian Teachers' College, Kirkby, Liverpool in 1952 and was enrolled to the Chelsea School of Art from 1957 to 1961 as the First Malaysian Federal Scholar for Art. Upon graduation, he attended the London Ministry of Education at London University until 1963. As one of the key drivers in the development of art in Malaysia, he has held various positions in art education and organisations

such as Lecturer in Art Education at the Specialist Teachers' Training Institute, Kuala Lumpur (1963 - 1968); President of Society for Art Education (1974 - 1983); Founder-Member and Vice-President of the Malaysian Artists' Association (1982 - 1984); Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur (1984 - 1994); and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur (1989 - 1991, 1992 - 1997). He held his first solo exhibition at the British Council, Kuala Lumpur in 1965 and was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1996. He held a mini post-retrospective exhibition titled *Ten Years On* - a review of Jin Leng's achievements from 1997 to 2007 in Kuala Lumpur. He has participated in a number of group shows locally and abroad namely the Malaysian Traveling Art Exhibition to Hamburg, Rome, St. Etienne, Paris in 1967, the Young Contemporaries Biennale in Tokyo, the Malaysian Art Exhibition at the Sao Paulo Biennale in 1969 and Transformations 6 Malaysian Artists in Singapore (2000).

REFERENCE

Yeoh Jin Leng: Art and Thoughts 1952 - 1995, T.K. Sabapathy, National Art Gallery, Kuala Lumpur, 1996.

Imagining Identities: Narratives in Malaysian Art Volume 1, RogueArt, 2012.





ONE EAST
LARASATI
Lot 41 - 50

AHMAD ZAKII ANWAR

b. Johor, 1955

SMOKER SERIES, 2004

Signed and dated 'Ahmad Zakii Anwar 2004' (lower right)
Charcoal on paper
78.5cm x 114.5cm

PROVENANCE

Private Collection, Singapore.

RM 24,000 - RM 30,000

"I would say that I am inspired by life. But specifically, as a realist I am interested in forms and most importantly in its essence. The relationship between various forms provides the basis for my work. I often see the painting in my mind before I start. It is this vision that I trust rather than the idea behind it."

- Ahmad Zakii Anwar

Better known as Zakii, the artist has emerged as one of the most exciting, engaging and eloquent "urban realist" artists in the region. Trained as a graphic designer at the School of Art and Design MARA Institute of Technology, Zakii then entered the advertising industry, creating some iconic graphics of his time before turning to fine art practice.

His creative advertising images then led him on to fine art, where he now enjoys much prominence as one of Malaysia's most promising contemporary artists. Since 1975, Zakii has exhibited extensively throughout Asia and USA.



ERIC CHAN

b. Kuala Lumpur, 1975

INNOCENT, 2000

Oil on canvas
130cm x 240cm

PROVENANCE
Private Collection, Singapore.

RM 22,000 - RM 28,000

Born in Kuala Lumpur in 1975, Eric Chan studied at Lasalle-SIA College of the Arts, Singapore from 1993 - 1996, majoring in Fine Art (Painting). In 1997, he obtained his Bachelor of Arts in Fine Art from Royal Melbourne Institute of Technology (RMIT). He gained his Master of Fine Art from RMIT in 2000. Since 1998, he has participated in some selected exhibitions

in Singapore, Australia, Malaysia, and Indonesia. He has held some solo exhibitions in Singapore and Malaysia. In 1997 he was awarded Outstanding Achievement Award, Bachelor of Arts in Fine Art (Painting), Royal Melbourne Institute of Technology (RMIT), LASALLE-SIA College of Arts.





43

SUTJIPTO ADI TJITROSAMPURNO

b. Indonesia 1957

DREAM OF LOVE II, 1999

Signed and dated (lower right);
inscribed, signed and dated
on the reverse
Oil on canvas
25cm x 30cm

PROVENANCE

Private collection, Indonesia.

RM 4,000 - RM 5,000

Sutjipto Adi was born in Jember, East Java, Indonesia in 1957. He studied art at Indonesian Fine Art High School and pursued further study at the Indonesian Fine Art Academy (ASRI) Yogyakarta from 1977 to 1981. He has been actively participating in national and international group exhibitions in Jakarta, Bali, Hong Kong, and Japan (Fukuoka Museum). Adi held 2 very well received and memorable solo shows so far. One was held in Surabaya Art Council, East Java in 1985 and then in 2001 Artfolio Singapore housed his second solo show. As a prominent figure in the development of photo-realism in Indonesia, his works are in the collections of many important private collectors, including OHD Museum in Magelang, Central Java.

Adi creates his works using photographs which he restructures in geometric shapes as to construct a cosmic impression. Almost all of his works take the themes from children, spiritual figures or religious symbols. While many of his paintings reflect concern about contemporary situation that constantly threaten humanity, they also voice optimism and hope for a better life. His works can be instantly recognized as they depict figurative images done in a precise photographic-realist style, along with accurate geometric constructions. His composition is avant-garde and the smooth surfaces with extremely fine textures create futuristic and mysterious tone.



44

BAMBANG “TOKO” WITJAKSONO

b. Indonesia, 1973

SHE WILL BE BORN, 2009

Signed and dated (lower right)
Acrylic on canvas
150cm x 200cm

PROVENANCE
Private Collection, Singapore.

RM 9,000 - RM 11,000

Born 1973 in Yogyakarta, Bambang Toko - as he is famously known - studied at the Faculty of Fine Arts, Indonesia Art Institute (ISI) Yogyakarta from 1991 - 1997. In 2002 he continued his study at the Faculty of Fine Art, Bandung Institute of Technology (ITB), and graduated in 2005. He participated in artist residency programmes in Liechtenstein (2003), New Delhi (2006) and Darwin (2008). He is one of the founding members of Apotik Komik (Comic Apothecary), a collective whose distinctive murals are immediately recognized on the streets of Yogyakarta and until today he continues to play an active role in the Indonesian art scene. His most recent role as curator of ArtJog12 (Art Jogja 2012) is testament to this.

He has been actively participated in solo and joint exhibitions both nationally and internationally. Selected solo shows are Jakarta Art District (2010); Valentine Willie Fine Art, Kuala Lumpur (2009); Darwin Visual Art Association, Darwin (2008); Toimoi Art + Design Gallery, Jakarta (2007); Cemeti Art House, Yogyakarta (2001) and the French Indonesian Society, Yogyakarta (2001). He has participated in a plethora of group exhibitions at Piccadily Place, Manchester (2011); Korea Art Fair, Seoul (2010); Abu Dhabi Art Fair (2009); Art Taipei (2009); Art HK (2009); CIGE, Beijing, China (2008); Singapore Art Fair (2008), Langgeng Gallery, Magelang (2008); Valentine Willie Gallery, Singapore (2008); Shanghai Art Fair (2007); KHOJ Studio, New Delhi (2006) and LOFT Gallery, Paris (2005).

YUNIZAR

b. Indonesia, 1971

COMPOSITION OF EMPTY BOTTLES, 2007

Signed (lower left), dated (lower right), inscribed, signed, and dated on the reverse

Acrylic on canvas

200cm x 150cm

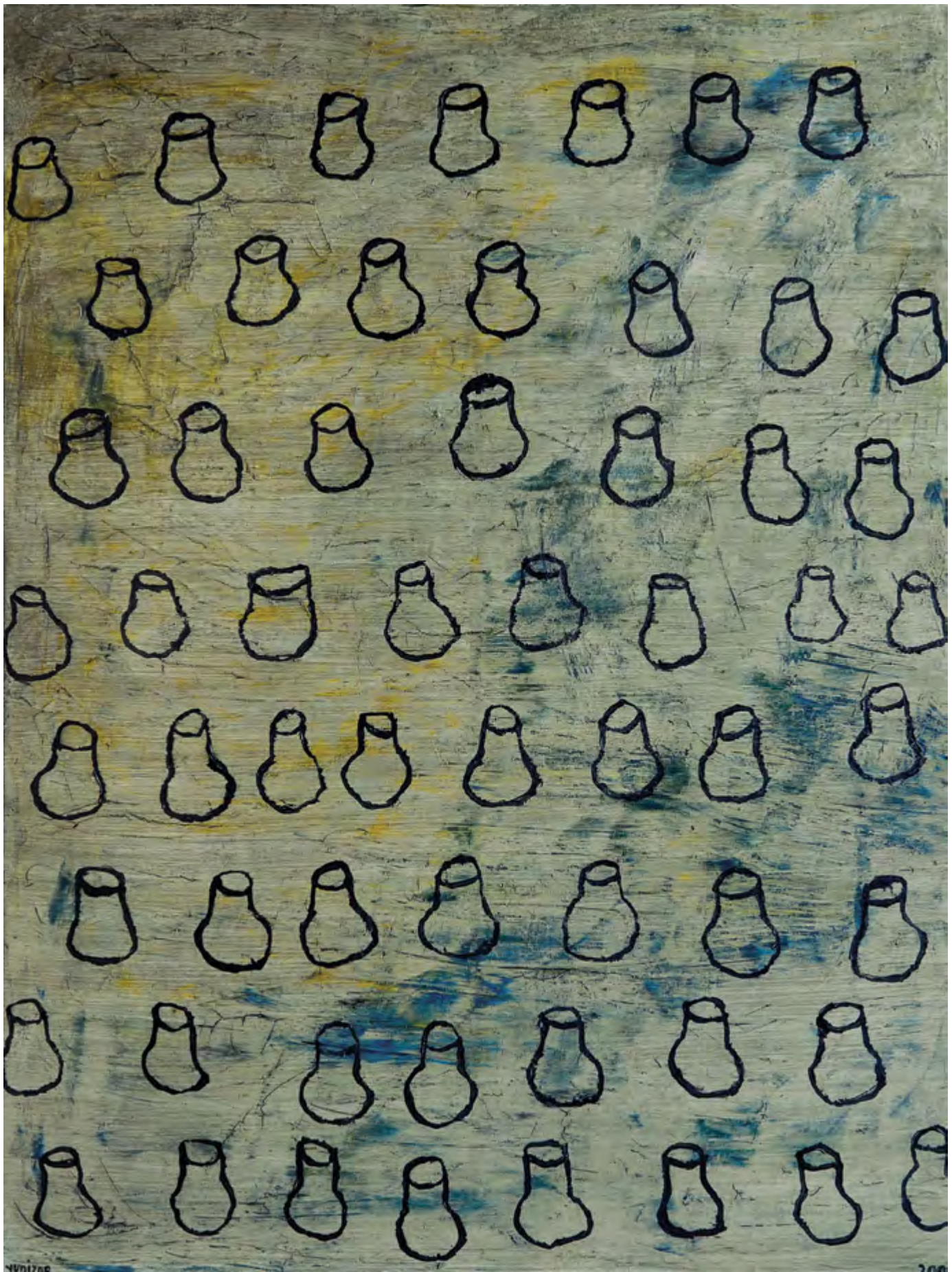
PROVENANCE

Private Collection, Indonesia.

RM 23,000 - RM 27,000

Born in Talawi, West Sumatra in 1971, Yunizar graduated from Indonesia's Institute of Arts Yogyakarta in 1993. He co-founded Jendela Art Group with his Minang peers Handiwirman, Jumaldi Alfi, Yusra Martunus and Rudi Mantofani. He has had solo exhibitions in Indonesia, Singapore, Hong Kong. Among his selected solo shows are held in NUS Singapore (2007), Gajah Gallery, Singapore (2006), Sin Sin Fine Art Hong Kong (2005 & 2006). He has participated in numerous group exhibitions in Indonesia, Brunei, Singapore, Malaysia, Beijing and Hong Kong. In 1995 he won the Best Painting Award at Pekisminas III, Jakarta, and he was one of the ten finalists in the Indonesian Art Awards competition in 1998.

Yunizar's works are often simple and easily recognizable. For the artist, beauty in art comes through complex compositions that introduce different ways of perceiving things. The present lot titled *Composition of Empty Bottles* displays rows of empty bottles painted with very simple outlines on a vast canvas, and apparently it produces a crammed two-dimensional landscape that soars a ruthless simplicity and echoes multiple tides of silence.



PINTOR SIRAIT

b. Germany, 1962

PLAYBOY, 2009

Signed
Stainless steel, edition 7 of 25
64cm x 29cm x 17cm

PROVENANCE
Private Collection, Singapore.

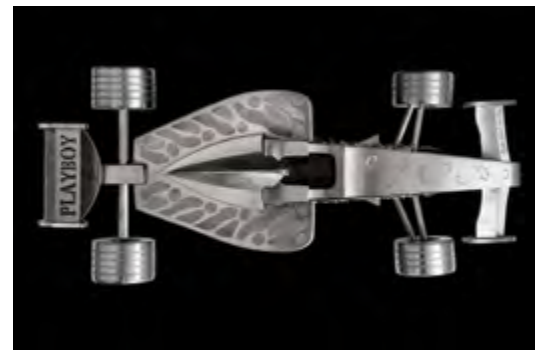
RM 6,500 - RM 8,000

Known for his steel sculptures that provoke conversations around thought-provoking social issues, this German-born artist Pintor Sirait has held exhibitions internationally, including Amsterdam, China, France, Korea, Malaysia, and the United States.

On why he turned to the heart-pumping race track action for inspiration, Pintor said: *"People are hooked to the adrenaline rush of high-tech, gravity-defying cars at bullet speed, and the excitement of the intense F1 racing competition. In recent years, F1 has become a global phenomenon. Contemporary*

art often mirror the developments in pop culture. I was inspired to make sculptures of the popular F1 cars to first capture attention, then use these works as platforms to highlight the cultural tensions and universal human values we all face today."

The present lot *Playboy* is among the series of Pintor's F1 car sculptures. The work portrays the macho side of the F1 race and a playful take on the conventional ideal that "fast cars and fancy women" tend to go together.





47

OSCAR T. NAVARRO

b. The Philippines 1921 – d. 1973

WASHING DAY, 1953

Signed and dated (lower left)
Oil on canvas
45cm x 61cm

PROVENANCE
Private Collection, Singapore.

RM 4,000 - RM 6,000

Oscar Navarro's works belong to the school of Amorsolo. Idealized agricultural Philippine scenes are the essence in his works. They present a lifestyle that was disappearing quickly. Many of the rice fields are now the sites of new communities; traditional nipa huts are replaced by new buildings. Oscar Navarro was trying to preserve the past by portraying the traditional rural life in the Philippines. And his works reflect the spirit of the Filipino soul.



48

WIHELMINUS JEAN FREDERIC IMANDT

b. The Netherlands, 1882 - d. 1967

RIVER VALLEY, Undated

Signed (lower left)
Oil on canvas
60cm x 80cm

PROVENANCE

Private Collection, Indonesia.

RM 2,500 - RM 4,000

Wihelminus Jean Frederic Imandt was born in St. Jansteen, The Netherlands in 1882 and passed away in The Hague, The Netherlands, in 1967. The artist went to Indonesia in 1908, where he lived and worked as a painter and drawing teacher at secondary schools. He traveled all over the archipelago, and participated in several exhibitions organized by the Bataviasche Kunstkring in Jakarta from 1920 to 1925. After a stay in The Netherlands from 1928 to 1935 he returned to Indonesia. During World War II he was interned and put in a camp by the Japanese. Around 1946 he returned to The Netherlands, where he settled in The Hague.

ARIE SMIT

b. The Netherlands, 1916

A GIRL LEAVING THE TEMPLE, 2008

Signed and dated (lower left), signed and dated on the reverse
Acrylic on canvas
42cm x 49cm

PROVENANCE

Private Collection, Indonesia.

RM 20,000 - RM 26,000

Born in Zaandam, Holland, in 1916, Arie's love and great admiration for tropical places has brought him far away from his homeland to Bali where he has now lived since 1956. Bali provides perfect setting for his artistic creation. It is Bali with its extraordinary landscape and exotic culture that Arie found what was always missing in his home country: light. His works from the 1960s up to the present testify to his never ending passion and obsession with light and colours. Thus this depiction of various outdoor scenes is a result of his continuous search in capturing and reflecting all kinds of colours on to his canvases.

Characterized by the strong, bold lines, and expressionist tones, Arie's work is spontaneous in nature and subjective

in the choice of colours. To create the overall mood of the scene, details are diminished, objects are simplified, and figures are scaled down. Through his work, Arie shares with us his artistic vision and feelings.

Award: Dharma Kusuma (Bali, 1992). Collections: Museum Bali (Denpasar, Bali), Penang Museum (Malaysia). Exhibitions: East-West Center (Honolulu, Hawaii, 1988), Centre for Strategic and International Studies (Jakarta, 1990, 1996), Neka Art Museum (Ubud, Bali, 1992, 1994 - 1995), Singapore Art Museum (1994), Museum Nasional (Jakarta, 1995), Indonesia-Japan Friendship Festival (Morioka, Tokyo, 1997).



PAUL HUSNER

b. Switzerland, 1942

VILLAGE LIFE IN BALI, 2005

Signed (lower left), inscribed on the reverse
Oil on canvas
70cm x 85cm

PROVENANCE

Private Collection, Indonesia.

RM 13,000 - RM 17,000

Paul Husner was born in Basel, Switzerland, in 1942, and has been living in the Netherlands since 1964. He first visited Bali in 1984, and after several subsequent visits to the island, he decided to set up a studio in Ubud in 1996. In Amsterdam he studied graphic art and painting at the Gerrit Rietveld Academy and painting at the National Academy of Arts. He has received several art awards including the Urio Prijs in 1969, the Willink van Collen Prize in 1971, the Jeanne Bieruma Oosting Prize in 1974, and the Arti Medaille in 1987. From 1980 to 1988 he was Professor at the National Academy of Arts in Amsterdam where he taught drawing and painting. Husner has held numerous solo exhibitions all over the world, and has exhibited regularly in Indonesia, Singapore, and The Netherlands since 1996.

After years of personal exploration, Husner manages to create his own distinctive style that expresses both his inner self and the beauty of the Balinese people through the magic of his colours.

Husner's works can be found in the collections of the Stedelijk Museum (Amsterdam), City Council (Amsterdam), Duta Fine Art Museum (Jakarta), Widayat Museum (Magelang), Neka Museum (Bali) and the Rudana Museum (Bali). His work is in private collections in The Netherlands, Switzerland, Italy, USA, Indonesia, Singapore and Hong Kong.



POPO ISKANDAR

b. Indonesia, 1927 - d. 2000

ROOSTER, 1995

Signed and dated 'popo'95' (lower left)
Oil on canvas
50cm x 60cm

PROVENANCE

Private Collection, Indonesia.

Accompanied with certificate from Griya Seni Popo Iskandar, Bandung, Indonesia.

RM 12,000 - RM 18,000



The rooster is another distinctive theme by Popo Iskandar conceived in 1974 as an object study and the theme was continuously repeated in the following decades. Popo Iskandar relates the rooster to the weathervane, a wind direction indicator commonly found in Europe particularly in the Netherlands to indicate the country's variable ocean conditions although the stimulation of Popo Iskandar's roosters is beyond the weathercock. In a meticulous decision to implement uniformity in his roosters, Popo Iskandar explains: "Although my roosters can be painted with just one or two colours, their combs must be red." Presented here is an all red rooster with yellow beak and speckles of green and blue are expressively painted on its body.

Popo Iskandar's interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawinata and Hendra Gunawan in 1943. His artistic career began as a poster painter for the Information Service of Indonesian Students Armed Force (TRIP) in 1945. He was then enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in

1958. Aside from his role as a lecturer at the State Teachers Training College in Bandung, Popo was also a highly regarded scholar and art critic. His bold, graphic works usually feature stylised animal forms with vivid colours. In the 1960s, he created his signature collection of artworks on topic of cats that reflect on not only the physical attributes but the spiritual understanding of the animal. Popo received numerous accolades during his lifetime and was awarded life membership by the Jakarta Academy for shows held outside of Indonesia, namely in China, Japan, the Netherlands, United Kingdom and United States of America. An exhibition titled *Popo Iskandar's Expressions* in collaboration with Griya Seni Popo Iskandar was held at Curate, Seni Mont Kiara, Kuala Lumpur in 2014 to celebrate the artist's decades of creative oeuvre.

REFERENCE

- 55 Tahun Seni Lukis Popo Iskandar*, Citra dan Pemikiran, Mamannoor, Yayasan Matra Media Bandung, 1998.
Rupakata: Art and Thoughts of Popo Iskandar, Hawe Setiawan, M.Sn., Soni Farid Maulana, Anton Susanto, S.Sn., Studio Titian Seni, Griya Seni Popo Iskandar, 2013.
Popo Iskandar's Expressions, The Expressions of Popo Iskandar by Sarah Abu Bakar, Curate@SENI, Kuala Lumpur, 2014.



ISMADI SALLEHUDIN

b. Pahang, 1971

HINGGAP, 2003

Signed and dated 'ISMADI 2003' (lower left)

Oil on canvas

147cm x 129.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

Hinggap (Perch) is an expressive piece by abstract extraordinaire, Ismadi Sallehudin combining the neutral palette of black, white and a subtle hint of grey-green and grey-blue with gestural brush marks that create a muted speediness and movement across the canvas.

Ismadi Sallehudin explores the relationship of nature and life in his works. A fine art graduate of Universiti Teknologi MARA (UiTM) in 1994, he attained his Masters Degree in Art and Design from De Montfort University, Leicester, United

Kingdom in 1999. Besides painting, Ismadi is also adept in etching, drawing and monotype print. His works have been exhibited extensively at home and abroad. His roles as an art educator included lecturing at UiTM (1994 to 1997) and Kolej Bandar Utama (1995 to 1997). He has also held numerous academic positions such as Head of Programme, Kolej Shahputra-UiTM (2008), Deputy Dean, University College Shahputra, Pahang (2011) and he currently serves as Dean of Faculty of Fine Art, Akademi Seni Budaya & Warisan Kebangsaan (ASWARA), Kuala Lumpur.



LEE JOO FOR, JOHN

b. Penang, 1929

OLD AND NEW INTERLOCKED, Undated

Signed 'LJFOR' (lower centre)
Oil and enamel on canvas
70cm x 148cm

PROVENANCE
Private Collection, Penang.

RM 15,000 - RM 25,000



A vibrant piece, *Old and New Interlocked* features mosaics of symbolic shapes and human faces outlined in broad black strokes against a bold red background. Executed on a panorama landscape, this energetic work is reminiscent of a hieroglyph (Greek for “sacred writing”), a character of the ancient Egyptian writing system in which during the Renaissance era, the hieroglyph was an artistic representation of an esoteric idea.

In his monograph titled *My Name is Fire (The Art of Lee Joo For)*, published in conjunction of his 70th birthday in 1999, the artist has written an essay entitled *Symbolism in My Art*

which explains the many symbols he uses in his paintings and one of them is the human face apparent in this piece. The below excerpt is the artist's account:

“My next favourite image is the human face, male and female. My eyes draw, register and record every face and profile. I look at the ordinary, the plain, the pretty, the beautiful, the handsome, the ugly, the stressed, the relaxed, the angst-ridden, the inspired, the hairy, the bald, the angry, the ferocious, the meek, the urgent. I paint them frontal, with soft or staring eyes, or in profile with high or low noses, humble or aggressive jaws or chins... In multi-face paintings I have



the compelling habit of making them confront each other in given scenarios or simply in space. Or else, the faces stare at you, each one caught in his or her own thoughts. I also love to interlock and fuse adjacent faces in a kind of Picassoic way letting them share eyes, noses or mouths. It is my visual avenue to suggesting that all men and women are interlocked in one common emotion or fate."

Lee Joo For was awarded a Malayan Government scholarship to study at the Brighton College of Art, England in 1959. He furthered his studies at the Camberwell School of Art, London in 1962, and at the Royal College of Art, London in

1963 where his fellow students included David Hockney. On his return, he taught at the St Xavier's Institution in 1948. He is famous for original plays such as *The Flood*, *Son of Zen*, and his best-known play in Australia is *The Call of Guadalupe*. He was given a Retrospective by The Art Gallery, Penang in 1995. In 2008, the Penang State Art Gallery honoured him with a major Retrospective. He also won the Best Playwright of the Year (Malaysian Drama Festival) titles from 1969 to 1971, and Best Radio Playwright (Singapore) in 1969.

REFERENCE

My Name is Fire (The Art of Lee Joo For), The Art Gallery, Penang, 1999.

KHALIL IBRAHIM

b. Kelantan, 1934

RECLINING NUDE, 1965

Signed and dated 'Khalil Ibrahim 1965' (lower right)
Oil on canvas
100.5cm x 75.5cm

PROVENANCE

Private Collection, Selangor.

RM 40,000 - RM 60,000

An early abstract piece dated 1965 by one of Malaysia's celebrated artists Khalil Ibrahim, *Recycling Nude* was conceived perhaps upon his return from United Kingdom. Inspired by the glorious Swinging London scene of the sixties, this jovial abstract piece illustrates organic swirling shapes in a cheerful palette of yellow, red, blue and green signifying a sense of liberation. Intense swirls in tangerine and red dominate the upper part of the canvas while the lower section is loosely painted in various shapes and colours to achieve a soothing effect, complementing the entire composition in harmony.

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 have been collected by 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.



55

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

SIRI GELOMBANG, 1985

Signed and dated 'Latiff 85' (lower left)

Oil on canvas

80cm x 80cm

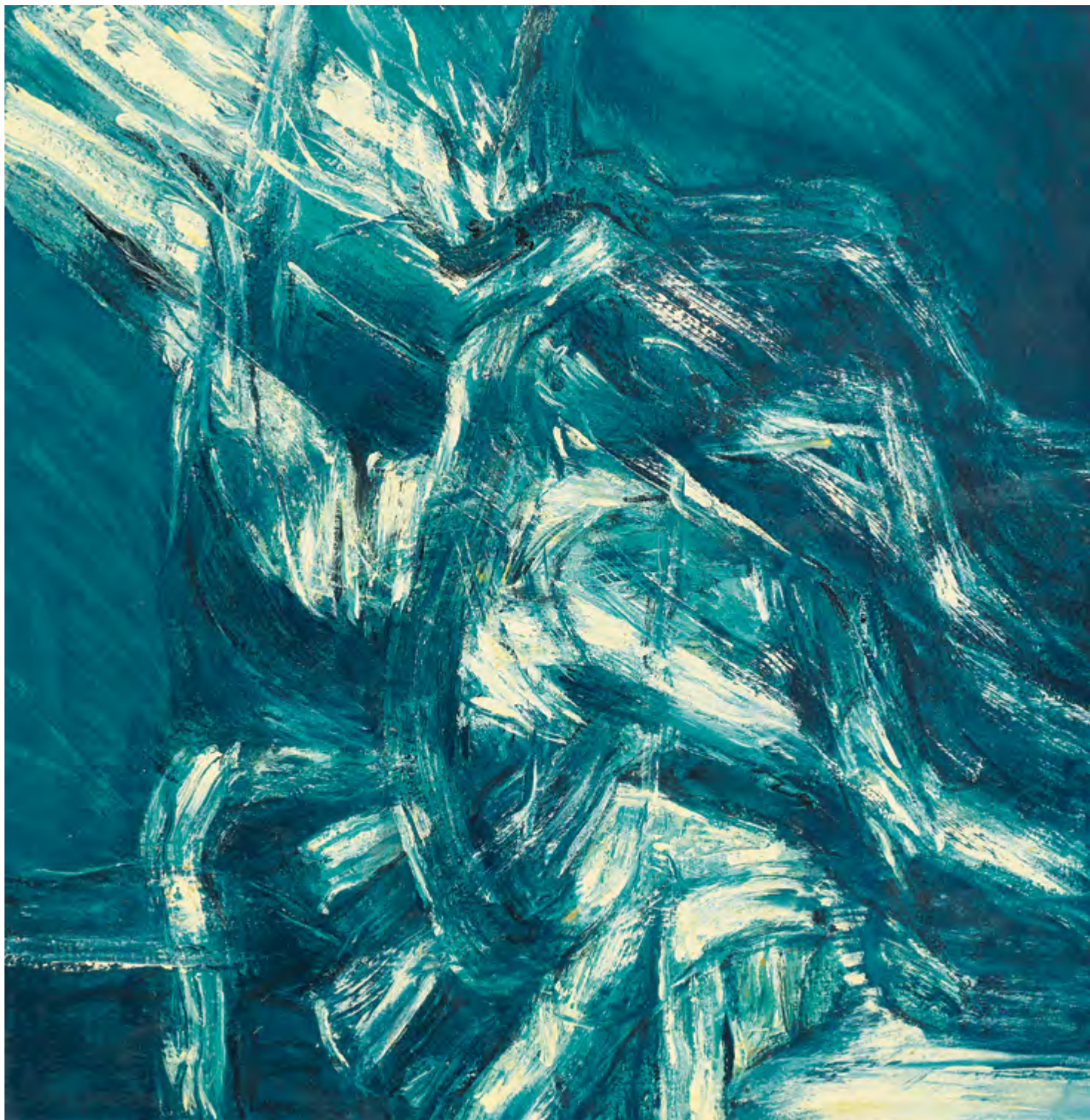
PROVENANCE

Private Collection, Penang; acquired directly from artist.

RM 250,000 - RM 350,000

"The way I produce my series is by going against the last"

- Abdul Latiff Mohidin



Deriving from Abdul Latiff Mohidin's gestural period *Gelombang* - a series that depicts powerful notions of pure expressions and explosions of movements painted in nature's palette. A mixture of generous amount of blue and a dollop of yellow paint creates a pacifying dark teal green applied liberally across the canvas with broad brush strokes. This combination encompasses the mental clarity and optimism of yellow hue with the emotional calm and insight of blue, inspiring hope and a generosity of spirit not available from other colours. The palette of nature symbolises life, renewal, energy and is associated with meanings of growth, harmony, freshness, security, fertility, and the environment.

The manner in which this piece was executed owes to the artist's exposure to Abstract Expressionism during his years of art education in Berlin as well as a brief stint later in New York. The *Gelombang* series or "waves of energy" was conceived after the carefully composed *Mindscape*, offering an invigorating pulse. The series greeted the Malaysian art scene by surprise with the artist's broad brushwork, swathes of earthy colour and layer upon layer of oil paint, which was absent in the immaculate and hard outline of the earlier series. Latiff takes us to view nature and his world through the microscopic lens to analyse natural form "like magnified fragments blown up to new dimensions."

The artist maintained a photographic memory of the idyllic East while his mind was occupied with the compelling discourses of the West, particularly of the German aesthetic tradition. Expressionism had shaped his thinking-process as well as his paint application method. He was trained to express himself in a way that rejects the immediate perception and instead build on more complex, clairvoyant structures. These first impressions and mental images are filtered through his emotions until what appears on canvas is ultimately the clear essence of his thoughts and feelings.

In an essay titled *Pago - Pago to Mindscape*, revered art historian T. K. Sabapathy had written: "Latiff's preference for the 'world of green', his insistence on seeking direct connection with it are known enough, and he has documented it in detail; his preference also signals his appreciation of the quality of light in the tropics, and the perception of form under these conditions. There may well be an additional factor underlying his decision to abandon still life, one impinging on broader cultural values..."

A work of infinite beauty and power, this piece is typical of Latiff's *Gelombang* series with purposeful strokes and spatial ambiguity. Invoking memories of certain landscape, the artwork is a conception originated from the artist's inner psyche. Breaking away from the meditative period of *Mindscape* and *Langkawi*, Abdul Latiff Mohidin had transformed his style tremendously as seen in the *Gelombang* series. Every series lends a new perspective to his work as he makes a conscious effort not to repeat the images of a series in the next. "The way I produce my

series is by going against the last," the artist explains. Susie Koay, the former Curator for Art at Singapore's National Museum commented: "His *Gelombang* works are dynamic and full of movement. They possess a kind of energy that is immediate. The paintings are textural and it is exciting to see someone still working in oil, a medium which younger artists have avoided." Koay added, "We see his motifs as being drawn from the whole Southeast Asia. The diversity of that background and the wealth of these motifs mean that Singaporeans, too, can appreciate the work."

This pièce de résistance is set to generate strong interest among collectors. Acquired directly from the artist and has been kept in pristine condition, this precious gem will finally come to the public's eye for the very first time.

Abdul Latiff Mohidin casts a giant shadow in the world of art and literature. In 1973, he was the youngest Malaysian artist to be accorded a Retrospective by the National Art Gallery and was granted an incredible second Retrospective from 2012 to 2013 showcasing more than 300 works in various media produced over six decades. He received his art training at the Hochschule fur Bildende Kunst in Berlin (1960 - 1964). On his return, he made his famous expedition around Southeast Asia including Thailand, Laos, Cambodia and Indonesia. He won Second Prize (Graphic) in the 1968 Salon Malaysia. He advanced his studies in printmaking at the Atelier La Courrier in Paris (French Ministry scholarship, 1969) and the Pratt Institute in New York (John D. Rockefeller III scholarship, 1969). He is also a published poet with books including *Sungai Mekong* (1971), *Kembara Malam* (1974), *Serpihan Dari Pendalaman* (1979), *Pesisir Waktu* (1981), and *Sajak-Sajak Dinihari* (1996). He won the Malaysian Literary Awards consecutively from 1972 to 1976 and again in 1984 and 1986, and the coveted Southeast Asian Writers Award in Bangkok (1984). He was Guest Writer of the Dewan Bahasa dan Pustaka in 1988, a Creative Fellow at Universiti Sains Malaysia in 1977, and a guest artist at Universiti Kebangsaan Malaysia in 1980. He has translated Johann Wolfgang von Goethe's classical German play *Faust* into Bahasa in 2013. He was also the founder and guiding spirit of the artist's co-operative, Anak Alam (Children of Nature). His past major series of exhibitions included *Rimba* (1998), *Voyage* (2007) and *Serangga* (2013). In 2014, he held two exhibitions in celebration of his 73rd birthday entitled *Latiff Mohidin - Seascape, Recent Paintings (2010 - 2014)* held in Singapore and Kuala Lumpur.

REFERENCE

- Pago-Pago to Gelombang: 40 Years of Latiff Mohidin*, Singapore Art Museum, 1994.
L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993, (translated by Adibah Amin).
Karim Raslan, *Journeys through Southeast Asia, Ceritalah*, Times Books International, 2002.





56

NATEE UTARIT

b. Thailand, 1970

PORTRAIT OF DAVID II, 2003

Inscribed, signed and dated on reverse
Oil, wood stain and enamel on canvas
60cm x 40cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 18,000 - RM 25,000

Natee Utarit continually investigates and experiments with painting in its traditionally purest forms and in contemporary permutations. As such, he is one of the very few Thai artists of his generation whose works exhibit technical expertise as well as intellectual curiosity. *Portrait of David II* explores the concept of beauty using Greek busts as the central motif, giving a strange new life to these appropriated classical compositions. By visually quoting the great masters of the Western artistic tradition in his paintings, the artist forces the viewer to question the very nature of artistic creation and originality, especially when his creativity takes the form of apparent destruction through deliberate application of enamel and wood stains.

As one of the leading contemporary artists in Southeast Asia, Natee Utarit places great emphasis in his understanding of painting, particularly Western classical art as his interest lies in assimilating his cultural roots into his works that covers a myriad of themes. He makes no apology for unabashedly using European art as entry points into his investigations and comparisons, with a sense of irony and depth. He investigates "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*. Natee's work is in public collections namely Queensland Art Gallery Australia, Singapore Art Museum, La Salle SIA College of the Arts Singapore, Fine Art Museum of Ho Chi Minh City, Vietnam and Canvas Foundation in Amsterdam. He has recently participated in Art Stage Singapore 2015. 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.



57

NATEE UTARIT

b. Thailand, 1970

UNTITLED, 2007

Inscribed '15/15' (lower left); Signed (lower right)
Etching on STPI paper, edition 15 of 15
60cm x 48cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000

One of the five participating artists in the first installation of the BMW Young Asian Artists Series in 2007, Natee Utarit's paintings have evoked various genres, from abstraction and figurative art to romanticism, as in *The Fragment* and the *Sublime* series. Natee Utarit wanted to approach his favourite motif of flowers from a different perspective for this residency at Singapore Tyler Print Institute - thus their deliberately enhanced graphic quality. As exemplified here, the flower created by the artist is perfectly shaped, yet the touches of colour given to the print both distort and emphasise the artificiality of his subjects.

NONA GARCIA

b. Philippines, 1978

PINK HEART, 2011

Signed and inscribed 'PINK HEART 2011' on reverse
Photo assemblage
30cm x 25cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Sit - Nona Garcia & MM Yu, Richard Koh Fine Art, Kuala Lumpur, 2011.

RM 4,000 - RM 6,000

Nona Garcia claims her ground as one of Philippines' exquisite painters depicting desolated spaces and ambiguous absence. A sense of abandonment prevails amidst the illusionary reality that she attempts to capture. In the context of *Pink Heart*, an image of a discarded single seater neon pink and electric blue sofa is captured in its solidarity by the streets. The photo assemblage appropriates the technique of paper tole, a method consists of a picture built by cutting out certain parts of different prints of an identical image, then by shaping, layering, and gluing the pieces to the base print using neutral cure silicone, a three dimensional effect is created. The artwork title is appropriated by the heart shape from the tear on the sofa's backrest. *Pink Heart* was displayed in a collaborative exhibition of photography-based works between Nona Garcia and contemporary Filipino artist MM Yu in Kuala Lumpur (2011).

Nona Garcia obtained a Bachelor of Fine Arts in Painting at the University of the Philippines. She has held numerous solo exhibitions in the Philippines namely *Points of Departure* (2007); *Planted Landscapes* (2008); *Synonyms* (2010); *Fractures* (2010) and *Somewhere Else* (2012). She has also participated in various group exhibitions in China, Italy, Philippines, Malaysia, Thailand, Singapore, Korea and Japan. She was the grand prize winner of the Philip Morris Group of Companies ASEAN (Association of Southeast Asian Nations) Art Award in Singapore (2000). She was a recipient of the *13 Artists Award* in 2003.





ANGKI PURBANDONO

b. Indonesia, 1971

MELON TERRITORY, 2009

Signed 'Angkipu' (lower centre)
Scanography
99cm x 99cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Kissing The Methods, Angki Purbandonorbandono, Richard Koh Fine Art, Kuala Lumpur, 2009; illustrated on exhibition catalogue, page 17.

RM 2,000 - RM 3,000

Angki Purbandono, Indonesia's most prominent artist specialising in scanography - the process of producing artistic digital images by means of an ordinary flat-bed image scanner - creates stimulating digital images of ordinary objects and is featured at HBArt auction for the first very time.

Melon Territory depicts a half-cut melon, revealing the wonderful shape and colour of melon innards and a surprising plastic toy soldier wedged in the seeds. Calvin Tan, curator of *Kissing the Method*, in which this work was exhibited writes in the catalogue:

"Angki's scanner images therefore allow the viewer to comprehend the expressiveness and tactile qualities of these everyday objects that one often takes for granted. The even sharpness which the scanner makes possible has resulted in a heightened perception of detail and vividness of colour. [...]"

"Collectively, the scans invite a level of intimacy into the artist's life and a chance for the viewer to pick out things we would find familiar. The sheer aesthetic pleasure that these scans manage to extract from their prosaic objects are also found in Angki's images. Angki's work has been an artistic response to a situation where photography is available to

everyone with a digital camera. His work shifts the locus of photographic art towards the context of meaning creation and the person behind the creation as a way to extend the possibilities of this medium."

Angki Purbandono attended the Modern School of Design Yogyakarta, Indonesia (1993 -1994) and was enrolled at the Indonesia Institute of Art, Yogyakarta, Indonesia (1994 -1999). His solo exhibitions include *TOP POP* at S. Bin. Art Plus Gallery, Singapore (2011); *Noodle Theory* at Garis Art, Jakarta, Indonesia (2010); *Happy Scan* at Biasa Art Space, Seminyak, Bali, Indonesia (2008); *Industrial Fiesta* at Changdong Art Studio, Seoul, South Korea (2006); *My Brain Packages* at Centre Culturel Francais, Jakarta, Indonesia (2000) among others. He has also participated in a number of group exhibitions internationally namely *Insight* at Kunstraum Engländerbau Vaduz, Liechtenstein (2012); *Jakarta Biennale Maximum City: Survive or Escape?*, Galeri Cipta II Jakarta, Indonesia (2011); *ART JOG 11* at Taman Budaya Yogyakarta, Indonesia (2011); *TV Lovers* - ART HK 2011 represented by Vivi Yip Art Room, Hong Kong (2011); *Rainbow Asia* at Hangaram Art Museum of Seoul Arts Center, Seoul, South Korea (2010); *Live and Let Live: Creators of Tomorrow: The 4th Fukuoka Asian Triennial 2009*, at Fukuoka Asian Art Museum, Fukuoka, Japan (2009) and many more.



JUANITO TORRES

b. The Philippines, 1977

ARTIFICIAL DREAMS 4, 2007

Signed and dated 'JTORRES'2007' (lower right)

Oil on canvas

122cm x 91cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Boston Gallery, The Philippines.

RM 5,000 - RM 7,000

Known for his colossal paintings of human figures in the context of Filipino history, Juanito Torres is a contemporary social realist painter who works in realism. *Artificial Dreams 4* illustrates the merriment of a social dance gathering with couples performing the ballroom dance to the accordion melody played by a man standing on the right. The odd presence of a mixed breed white dog with brown spots adds to the surreal atmosphere of the scene.

Juanito Torres attended Philippine High School for the Arts in Los Banos, Laguna, where he was awarded for Outstanding

Visual Arts in 1994 and was later enrolled as a Fine Art student at the University of the Philippines, Diliman. He was a finalist at the Metrobank Foundation National Painting Competition in 2005. He was also selected as a Fellow and is the designated artist for CANVAS Romeo Forbes Children's Literature Initiative from 2009 to 2010. His critically acclaimed solo show titled *Eksena* (Scenes) was exhibited at Galerie Joaquin Main, Manila, Philippines.



MAT ALI MAT SOM

b. Selangor, 1975

LANGKAH RAHSIA NAMPAK BERPUNCA (VISIBLE ORIGIN OF SECRET STEPS), 2008

Metal and natural stone
42cm x 46cm x 26cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Dendam Tak Sudah, Metro Fine Art Gallery, 2009; illustrated on exhibition catalogue pages 13 and 29.

RM 12,000 - RM 16,000

In Mat Ali Mat Som's *Dendam Tak Sudah* exhibition catalogue, Professor Dr. Zakaria Ali wrote in an essay titled *The Sculptures of Mat Ali Mat Som*:

"The fighter in Langkah Rahsia Nampak Berpunca (Visible Origin of Secret Steps), finds most congenial to develop the crouching style, one that lets him cling to the earth, unflinching and formidable like the roots of ancient trees, like the rocks of volcanic eruptions. Every fighter strives to have a secret set of steps his enemy least anticipates. In friendly silat exhibition or performances these steps are seldom displayed, if ever. Only when one is cornered, would they be employed; even then, most sparingly. They are dear to the fighter who has practiced long and hard to acquire them."

Mat Ali obtained a BA (HONS) in Fine Art at Universiti Teknologi MARA in 1997. His recognition includes winning Third Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Phillip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali has had a number of shows at prominent galleries in Malaysia. He participated in *Young and New* at House of Matahati in 2009 and later that year had his solo show *Dendam Tak Sudah* at Metro Fine Art Gallery. Other exhibitions included *Artriangle* at National Art Gallery, Kuala Lumpur in 2010, while 2012 has been Ali's busiest, showing his works at *A Meter Diameter* at House of Matahati, *Lineage* at Art Accent Gallery, *Pameran Pelukis Selangor* at Galeri Shah Alam as well as at the grand opening of Rosella Gallery in Singapore.







62

PETER HARRIS

b. England, 1923 - d. 2009

SABAH ETHNICITY, 1958

Signed and dated
'P' 58' (lower right)
Pastel and ink on paper
34cm x 24cm

PROVENANCE
Private Collection, Selangor.

RM 4,000 - RM 6,000

Sabah Ethnicity illustrates a group of Sabah women - as the title suggests - in a remarkable composition, an elderly woman adorning a chilli red fabric headdress and lemon yellow blouse stares at the viewer while three ladies are spotted in the background. Peter Harris' swift ink strokes create a balanced intensity in applying shadow and contrast. The employment of pastel softens the crudeness of lines producing an immaculate picture.

Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951 - 1960) and then at Gaya College in Sabah (1962 - 1967). He was accorded the National Art

Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001.

REFERENCE

Peter Harris - Founder of Wednesday Art Group, The Art Gallery, Penang, 2001.
Peter Harris Memorial Exhibition, Art Salon@SENI and The Art Gallery, Penang, 2009.

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

FROM A DISTANCE, 2007

Signed and dated 'RSA' 07 From A
Distance' (lower right)

Acrylic on board
89cm x 59.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 - RM 9,000



From A Distance illustrates Raphael Scott Ahbeng's signature composition exhibiting his unique ability to depict the spirit of his environs and inject his own personality into his works in a variety of ways. The scallop shaped mountains are positioned in an ascending manner to create perspective and the focus is at the middle section of the picture plane where an explosion of colours decorates the mountaintop.

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 have been held in the permanent collections of public institutions and private collectors in Malaysia and the surrounding region.

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

PAGO - PAGO SERIES, 1967

Signed and dated 'AL 67' (lower right)
Ink and watercolour on paper
15cm x 10cm

PROVENANCE

Private Collection, Selangor.

RM 13,000 - RM 18,000

Dated 1967, this drawing derives from Abdul Latiff Mohidin's iconic *Pago - Pago* series, the etymology of the term is explained by the artist as: "I merely coined the word from an amalgam of 'pagoda' and the slang 'pagar' which isn't 'fence' but the wooden beams across old Malay houses. Pago is also the name of an exotic island though I have never been there." Marked by various shapes and forms that represent bamboo shoot, pandanus leaf, rumbia palm and hill, the nature-themed drawing is executed in warm and earthy palette.

Abdul Latiff Mohidin casts a giant shadow in the world of art and literature. In 1973, he was the youngest Malaysian artist to be accorded a Retrospective by the National Art Gallery and was granted an incredible second Retrospective from 2012 to 2013 showcasing more than 300 works in various media produced over six decades. He received his art training at the Hochschule fur Bildende Kunst in Berlin (1960 - 1964). On his return, he made his famous expedition around Southeast Asia including Thailand, Laos, Cambodia and Indonesia. He won Second Prize (Graphic) in the 1968 Salon Malaysia. He advanced his studies in printmaking at the Atelier La Courrier in Paris (French Ministry scholarship, 1969) and the Pratt Institute in New York (John D. Rockefeller

III scholarship, 1969). He is also a published poet with books including *Sungai Mekong* (1971), *Kembara Malam* (1974), *Serpihan Dari Pendalaman* (1979), *Pesisir Waktu* (1981), and *Sajak-Sajak Dinihari* (1996). He won the Malaysian Literary Awards consecutively from 1972 to 1976 and again in 1984 and 1986, and the coveted Southeast Asian Writers Award in Bangkok (1984). He was Guest Writer of the Dewan Bahasa dan Pustaka in 1988, a Creative Fellow at Universiti Sains Malaysia in 1977, and a guest artist at Universiti Kebangsaan Malaysia in 1980. He has translated Johann Wolfgang von Goethe's classical German play *Faust* into Bahasa in 2013. He was also the founder and guiding spirit of the artist's co-operative, Anak Alam (Children of Nature). His past major series of exhibitions included *Rimba* (1998), *Voyage* (2007) and *Serangga* (2013). In 2014, he held two exhibitions in celebration of his 73rd birthday entitled *Latiff Mohidin - Seascape, Recent Paintings* (2010 - 2014) held in Singapore and Kuala Lumpur.

REFERENCE

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

L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).

Garis Latiff Mohidin: Works on Paper - From Berlin to Samarkand, 2004.





65

YEE I-LANN

b. Sabah, 1971

KERBAU, 2007

Digital print, edition 6 of 8
60cm x 279cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Valentine Willie Fine Art, Kuala Lumpur, 2007.

ILLUSTRATED

Yee I-Lann, *Fluid World*, Beverly Yong and Adeline Ooi,
Valentine Willie Fine Art, 2010, page 110.

RM 13,000 - RM 18,000

In Yee I-Lann's monograph titled *Fluid World* published 5 years ago to celebrate her impressive achievements for "the past 17 years", the artist has written her thoughts on the conception of *Kerbau*:

"Kerbau began as a tribute piece to the Southeast Asian water buffalo. As I was producing the work, the current affairs of Malaysia, the street demonstrations that were occurring at the time, influenced what the image became.

I had recently been on a drive in search of the common water buffalo in Terengganu on Malaysia's peninsular east coast. I was shocked that finding the taken-for-granted buffalo wasn't as easy as I had assumed. It was made apparent to me that the iconic water buffalo was becoming obsolete and was being replaced by the cow and tractor.

This struck me not just as a signifier of current socio-economic times and a collective shift in a historically shared regional identity but also illustrated deeply embedded "grass-roots" change. Beyond the immediate sentimentality and romance of this beast of burden associated to idyllic kampong scenes and working the land, lie parallel stories and metaphors of our collective landscape in both its physical and sociological



form. It feels to me that the buffalo is linked with our place in the globalized world. Our kampong are changing, therefore we are changing.

Kerbau celebrates the water buffalo and attempts to obstinately claim a place - perhaps no longer to measure a man's wealth or the value of a bride but as a measure and value of transformation. As an extension of this, when our ruling government condemned street demonstrations with a retort of this is "not our culture" ("bukan budaya kita"), Kerbau took on the added recalcitrant protest of a collective heartland whole to mulishly reclaim our street as ours and very much part of our budaya.

In rhythm with the street and its culture, Kerbau is printed on PVC tarpaulin in the form of a billboard (275cm x 925cm)."

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 Ziherl. 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.

REFERENCE

Yee I-Lann, *Fluid World*, Beverly Yong and Adeline Ooi, Valentine Willie Fine Art, 2010.

RUBEN PANG

b. Singapore, 1990

FIRE IN THE HIVE, 2013

Signed, dated and inscribed on reverse
Oil and alkyd on aluminium
75cm x 60cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Featuring at HBArt auction for the first time, Ruben Pang is a visionary contemporary abstract artist from across the causeway whose works are described as “ghostly and organic”. *Fire in the Hive* depicts an ethereal and atmospheric painting that is complex in its execution consisting of layers of oil paint and alkyd intuitively applied forming an intense imagery of combustion spiraling into flames. The warmth of brown, orange and yellow is balanced by a cool dash of green on the upper section of the composition.

According to his artist statement:

“Chance is an important part of my process, which alternates between layering and sanding until a spontaneous motif is found. I need time to break-in to the paintings. It helps when there are no longer any clean surfaces. If I commit to a composition prematurely, the final composition lacks vitality.

The ghost marks left behind after layers of application and removal reveal the insides of a painting. I use these opened wounds as part of the composition, they create compound marks, micro compositions. These scenarios feel like divination as they tap on the energy of memory and the subconscious to open up composition options.

In my explorations, the figures are crudely—if at all—planned. It may be an iconic character, a photograph I took of a friend or a newspaper cut-out which suddenly reminds me of a certain framework that might work as a motif. Composition is slippery. Sometimes I have an idea, but I am always prepared to let it go if something more interesting comes along. To me, any resonance beneath the surface

of a painting that is developed over a series of choices is naturally autobiographical. In this sense, I believe that if the painter finds the process exciting and decides to hide some messages in the dirt, the viewer will experience some of that in their own way. It is a two-way theater, where both the artist and viewer are projecting onto one another, finding a point of sync—a melody in white noise.”

Ruben Pang is a full time practicing artist and a graduate of the Lasalle College of the Arts, Faculty of Fine Art (2010). Pang explores an intuitive method of painting that is “projections of his psyche, reflecting on notions of prospect, arrival, and transformation. With no preconceived notion of how the painting should look like at its inception, Pang’s process of creation evolves with each mark added or subtracted from the painting surface.” His most recent solo exhibition titled *Ataraxy* was held at Chan Hampe Galleries in Singapore early this year. He has also exhibited internationally with a solo show titled *Aetheric Portraiture* with Primae Noctis Art Gallery in Lugano, Switzerland (2010) and a group exhibition, *Deep SEA* with Primo Marella Gallery in Milan, Italy (2012). He has exhibited and performed in the Singapore Art Museum, Lasalle College of the Art’s Praxis and Project Space, The Substation and Chan Hampe Galleries. He received the Winston Oh Travelogue Award (2010), the Georgette Chen Arts Scholarship (2009 - 2010), the Lasalle Award for Academic Excellence and was a finalist in the Sovereign Asian Art Prize in 2010 and 2011.

REFERENCE

<http://www.rubenpang.com/#!a-b-o-u-t/cwps>



ERICA HESTU WAHYUNI

b. Indonesia, 1971

PARADE GUNUNGAN PARTY, 2013

Signed and dated 'ERICA 2012' (lower centre); Signed and inscribed on reverse
Acrylic on canvas
150cm x 200cm

PROVENANCE

Private Collection, Indonesia.

Accompanied with certificate from artist.

RM 12,000 - RM 18,000



Executed horizontally in rows of four, this presentation is unique of the artist who typically composes her entire canvas freely. Hallmark characteristics of Erica Hestu Wahyuni consisting of human figures, animals, mandarin orange fruits and trees, offerings, vehicles and houses are depicted here vibrantly. The monogram of luxury designer Louis Vuitton is also depicted on suitcases on tow. The compartmentalised rows create movement and direction for her characters that progress the opposite way alternately. The tower made up of an abundance of food and harvest is depicted in the centre as the focal point, anchoring the entire parade of a party.

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures

one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenons, dreams and also everyday imaginations".

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including *32nd Year of the Sanggar Bambu* at Widya Manggala, Yogyakarta (1991), *Women Imaging Women* at the Cultural Centre in the Philippines (1999) and *To Russia with Art* at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her most recent solo exhibition was held at Monddecor Museum and Art Gallery, Jakarta in conjunction with *Chap Goh Meh* festival in 2013.



WIRE ROMMEL G. TUAZON

b. The Philippines, 1973

BEYOND ANOTHER IMAGE, 2006

Signed and dated 'TUAZON 2006' (lower right)

Oil on canvas

244cm x 183cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Works from Southeast Asia, Richard Koh Fine Art, Singapore, 2011.

RM 5,000 - RM 7,000

Wire Tuazon is one of Philippines most accomplished contemporary artists who seeks inspiration from pictures and texts, is featured at HBArt auction for the first time. Images are not merely visual cues but powerful signifiers that implicate history itself while his trademark text transcends its linguistic properties to become, inevitably, an image, generative of associations as well as collisions. Patrick D. Flores, curator, writer and an academician has described accurately on the practice of Wire Tuazon in an article titled *Hunting and Gathering*:

"Wire Tuazon has always been drawn to the found image as a basis for the condition in which an imagination of reality plays out. The found image is an index of the activity of reading, and therefore implicates the labor and the desire to figure and to figure out. When he overlays words or phrases on this found image, another layer of labor and desire emerges, this time partaking of the work of language, or more to the point, of text. The artist disrupts the notion of language as merely referential. He argues that writing is formative and that it shapes knowledge in the context of, again, figuring and figuring out. Text and image, therefore generate painting. The latter is not only an optical apprehension; it is also not just pigment on ground. Painting is procedure."

Beyond Another Image austere illustrates an outline of an avatar symbolising the human head with the title as text. The ambiguity leaves the viewer to imagine a familiar face in place of the unknown.

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/>



Beyond Another Image

2018

NATTHAWUT SINGTHONG

b. Thailand, 1978

HUMAN 5, 2008

Signed, dated and inscribed on reverse
Mixed media on canvas
135cm x 155cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Natthawut Singthong: Recent Works, Richard Koh Fine Art, Kuala Lumpur, 2009.

RM 4,000 - RM 6,000

Celebrated Thai contemporary artist Natthawut Singthong created six paintings which was exhibited in Kuala Lumpur alongside his famous bridal images in 2009 illustrating cropped images of faceless men holding different masks in each work. Depicted in black and white, Natthawut's style of painting in charcoal generates a mysterious quality that is fuzzy in appearance and is almost dreamlike.

Natthawut Singthong graduated with a B.F.A. (Painting) from Chiang Mai University, Thailand in 2003. His solo

exhibitions included *From Bang-Kra Thing to the Spiritual Forest and Places in Between*, Singapore (2006), *A Black Horse in the New Moon Night*, Thailand (2005), and *Recent Works by Natthawut Singthong*, Thailand (2004). He has also participated in several group shows such as *Signed and Dated: Our 10th Anniversary* at Valentine Willie Fine Art, Kuala Lumpur (2006), *3 Young Contemporaries (Gray Thought)*, Kuala Lumpur (2005), and *Motel Project*, Thailand (2003).



70

DULLAH

b. Indonesia, 1919 - d. 1996

PORTRAIT OF A GIRL, 1995

Signed and dated (lower left)
Oil on canvas
34cm x 29cm

PROVENANCE

Private Collection, Indonesia.

RM 13,000 - RM 15,000

Dullah was well known as a master portrait artist with no equal in Indonesia. This self-taught artist admitted that Affandi and S. Sudjojono were his great teachers, but in fact his creations which evidently followed the school of realism were quite divergent to the works of the above two great masters. Since the early days of the independence, Dullah formed a close friendship with Soekarno, the first President of the Republic of Indonesia. In 1949, Dullah led a group of young artists to exhibit live battle scenes during the war of Indonesia's independence against the Dutch. The works were displayed at the Legermuseum in Holland and had gained great interests and the works were documented in the book *Karya dalam Peperangan dan Revolusi* (1978).

Dullah was also appointed by Soekarno to care for all of the President's art collections and was mandated to be curator

of the state painting collections. He often accompanied the president on his trips here at home as well as abroad. Consequently, Dullah moved to his hometown Solo and settled there with his family, but spent most of his creative time in Bali together with a group of his pupils. The group settled in Ubud and then moved to Pejeng. Dullah also ran an art gallery in Mas where most of his good works were on display for sale. The present lot depicts the artist's mastery in combining proportion and feeling to give a narrative element in his work.

At the age of 70, Dullah built his museum in Solo without any financial support from the government or other private institutions. This museum was dedicated to his everlasting love and passion for the art.



ERICA HESTU WAHYUNI

b. Indonesia, 1971

VERF DE SCHOONHEID VAN DE NETHERLANDSE, 2014

Signed and dated 'ERICA 2014' (lower centre)
Acrylic on canvas
80cm x 110cm

PROVENANCE

Private Collection, Indonesia.

Accompanied with certificate from artist.

RM 4,000 - RM 6,000



Celebrating the splendour of the land of The Netherlands, Erica Hestu Wahyuni illustrates her naïve characters dressed in Dutch traditional costume amidst a recognisable landscape complete with tulips, windmills, cattles and citrus trees with an added reference to the infamous artwork by post-Impressionist Dutch painter Vincent van Gogh *The Starry Night* on an easel.

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenons, dreams and also everyday imaginations".

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including *32nd Year of the Sanggar Bambu* at Widya Manggala, Yogyakarta (1991), *Women Imaging Women* at the Cultural Centre in the Philippines (1999) and *To Russia with Art* at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her most recent solo exhibition was held at Monddecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013.



GAN CHIN LEE

b. Kuala Lumpur, 1977

STANDING LADY WITH FLOWER, 2012

Signed and dated 'Gan Chin Lee 2012' (lower centre)
Oil on plywood
60.5cm x 30cm

PROVENANCE

Private Collection, Pahang.

RM 1,500 - RM 2,000

Graduating with a Master of Fine Art from the Central Academy of Fine Arts, Beijing in 2008 and a Diploma in Illustration from the One Academy of Communication Design in 1998, Gan Chin Lee is a figurative artist who is known to have excellent craftsmanship and follows a time consuming process of creating images by first hand sketching in his studio. Experimentation with perspective and composition are a few of Chin Lee's tools for creating thought provoking works which are remarkable for their depth and relevance, reflecting contemporary Malaysian society today. It has been written that "his highly skilled painterly style of desaturated colours and disciplined technique capture ethos and pathos. His personal take and observations within local settings are sublimations, "at best I feel that they carry in them a kind of beauty of the melancholic."

Gan Chin Lee's solo exhibitions include *Fragment Defragmentation* at Galeri Chandan, Kuala Lumpur (2010) and *Soliloquy* at Valentine Willie Fine Art, Kuala Lumpur (2011).

He has also exhibited widely in Malaysia, China and Taiwan with group exhibitions in 2010 such as *Tempo* at Starhill Gallery, *Art Triangle: The Gray Zone Project* at National Art Gallery Malaysia and *The Energy Trap* at Valentine Willie Fine Art. In 2009, Chin Lee exhibited at the 14th Da Dun Fine Arts Exhibition in Tai Chung City, Taiwan and gained an Honourable Mention Award for his work in this show. While at the One Academy of Communication Design, Chin Lee won the Top Ten Award in 1998 and later in his career he was winner of the 2009 Malaysian Emerging Artist Award (MEAA) and a finalist in the 2010 Starhill Gallery Visual Artist Award. His works can be seen in publications such as *Gold Mountain Blues* published by Zhang Ling and *Oil Painting Course: The First Studio* published by Yue Wen Yi in Beijing. He is now leading the newly established Fine Art department at his alma mater.

REFERENCE

Being Human: Figuratism of 16 Malaysian Artists, The F Klub, 2015.



FAUZUL YUSRI

b. Kedah, 1974

DI DINDING, 2014

Signed and dated 'Fauzulyusri 2014' (lower right)
Mixed media on jute
153cm x 153cm

PROVENANCE

Private Collection, Selangor.

RM 10,000 - RM 15,000

Di Dinding (On the Wall) depicts an epically witty illustration of haphazard doodles and words hand-drawn over a murky shade of green with hints of white, beige, yellow and red. Fauzul Yusri's sporadic childlike drawings of sunflower, dinosaur, stickwoman, human faces, elephant, sailboat, among other instinctive scrawls with words such as 'bentuk' (shape), 'don't', 'keras', and a Jawi writing 'نرڤس غي كيب' which reads 'lakaran yang baik' (a good sketch) on the left side of the artwork are humorous and visually engaging.

Fauzul Yusri graduated from Universiti Institut Teknologi MARA in Shah Alam in 1999 and since then has been exhibiting in various galleries in Malaysia, Indonesia, Hong Kong, Singapore and the UK. He was granted his first solo by Elm Quay Fine Arts in 2001 which was simply titled

Works on Canvas followed by Cages in 2003. His other solo exhibitions included *Pop Primitive* (2004), *Neolithic* (2006), *Ground* (2007), *Raw* (2009), *Play* (2009), *Guris* (2011) and more recently, *Coreng* (2013) at Taksu Gallery, Kuala Lumpur. He has also participated in numerous group shows since 1996 with leading art galleries namely Pace Gallery, National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN Gallery and more. Fauzul Yusri also received special Mentions in the Young Contemporary Artists in 2002 and Bank Negara's Kijang Awards in 2004. His work has been collected by numerous private collectors, corporates and institutions such as Bank Negara Malaysia, EQ Fine Arts Gallery Kuala Lumpur, HSBC Bank Malaysia Berhad, National Art Gallery Malaysia and Seksan Design to name but a few.



RADUAN MAN

b. Pahang, 1978

WARRIOR I, 2010

Signed and dated 'Raduan man 2010' (lower left), Inscribed, signed and dated on reverse

Mixed media on canvas

101.5cm x 101.5cm

PROVENANCE

Private Collection, Selangor.

RM 5,000 - RM 8,000

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. A fine example of his printmaking-inspired piece is illustrated here in *Warrior I*, an abstract work that combines stencilled imagery of war apparatus such as hand grenade, helicopter, and aircrafts as well as words and random shapes with layers of green paint painted over.

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called *Fresh Markings* at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows namely *Living Metal* in 2012.



YEOH KEAN THAI

b. Penang, 1966

UNTITLED, 1996

Signed and dated 'THAI 96' (lower right)
Oil on canvas
91.5cm x 116.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

A message on decay, discardment, separation, global amalgamation and search for identity laid out in one canvas. Having sparked interest in addressing environmental issues in 1992 when it was not the 'trend' then, Thai finds that metal is the perfect symbol for him to call for worldwide attention to environmental issues as it is "nature's response to mankind's habit and culture", as quoted from an interview with the artist. The subject matter allows him to look beyond the materialism and consider how one should live, to avoid the rusting and corroding of personal, social and environmental lives. Thai foresees the consequences of a consumerist society, often consuming at random and accumulating a deceptive numerical net worth and seeks to use his works as a sign of warning of what is to come.

Presented here is an amalgamation of various corroded metal such as kettle, water pipe, car wheel, gas cylinder, chain, interweaved among other items. Painted in a dexterous manner, Yeoh Kean Thai captures the colours and porous surface texture of red and green rust against a white background.

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 tediously 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.



YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

LANDSCAPE, 1952

Signed and dated '1952 MUNSEN' (lower right)
Watercolour on paper
54cm x 75cm

PROVENANCE

Private Collection, Selangor.

RM 18,000 - RM 25,000

A calming landscape illustrating the lushness of nature from a hilltop, this remarkable view is illustrated in soothing colours of green and blue. Yong Mun Sen selects a stunning composition depicting a small town situated amidst the jagged hills and a U-shaped valley in a distance. The artist is able to capture the freshness of the air with this breathtaking view.

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). In 1999, the PSAG organised a retrospective exhibition where *Boats through the Nets* was displayed. 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."



CHIA YU CHIAN

b. Johor, 1936 - d. Kuala Lumpur, 1990

JETTY VIEW, 1981

Signed and dated 'Yu Chian 1981' (lower left)
Oil on canvas
47cm x 58cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 18,000 - RM 30,000

Executed in post-Impressionist manner, this vivid and multihued landscape illustrates a view of a clan jetty in Penang. A master in perspective, Chia Yu Chian treats his subject matter with boundless charisma through his standpoint. The otherwise mundane panorama is brought to life with rows of wooden stilt houses painted in blue, yellow, ivory and green; the colour of the sea as fresh as icy cool mountain water and the sky buttery yellow, creating an attractive vista. Two figures on a boat are seen at the corner of the canvas. The viewer is lured into one of the settlements built in the late 19th century expressed as a magical landscape made possible by the artist's brilliant choice of colours.

Chia Yu Chian attended Pei Wah Primary School in Johor followed by secondary education at Singapore Chinese High School. He was then enrolled to Christ Church English School in Singapore and later learnt French language at the Alliance Francaise de Singapour in Singapore before attending art school in Paris. He obtained an Academic Certificate in February 1959 certified by Jean Aurillac, the French Consular General to Singapore since May 1958. The certificate which was written by then Director of the Nanyang Academy of Fine Arts (NAFA) attested that the student Chia Yu Chian had even while studying painting

over the course of two years, held exhibitions of critical acclaim. The recommendation enabled him to enroll in the second year of Western painting at NAFA where he studied under Chen Wen Hsi and Cheong Soo Pieng, both pioneer masters in the Singapore art scene. Chia received a French government scholarship with this certificate to study in the Ecole Nationale des Beaux Arts de Paris from where he graduated in 1962. He was the first artist from the Straits Settlements to have been granted such prestige. In the following years, such scholarships had only been given to some of the more renowned artists from the Indian subcontinent and also China. During the span of his illustrious career, he had held a significant number of solo exhibitions in Malaysia, Singapore, Thailand, India and in Europe namely in France, Germany, United Kingdom, Spain. He had also participated in many regional and international group shows. His works are in the collection of private individuals and institutions around the world. He had produced a grand mural titled Life in Malaysia for the Malaysian Embassy in Paris and portraits for various Malaysian government and political luminaries.

REFERENCE

<http://www.artinasia.com/galleryDetail.php?view=7&galleryID=831&eventID=2101>



FUNG YOW CHORK

b. Selangor, 1918 - d. 2013

STILT JETTY, 1989

Signed and dated 'Yow Chork 89' (lower right)
Oil on board
40cm x 49.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Illustrated here is an alluring scene at an unknown port jetty on wooden stilts, perhaps at Pulau Ketam, a small island located off the coast of Klang known for long wooden stilts dwellings suspended between one and ten meters above sea level. Fung Yow Chork has skilfully captured a busy jetty depot filled with crates, and boats moored at the dockside and two figures seen on the wooden planks. His use of vibrant palette - consisting of light blue for the sky, ochre for the crates, shades of brown for the wooden stilt depot and bright red and murky green for the boats with hints of red and green across the picture plane - create a picturesque view of an otherwise monotonous setting, a testament to his artistic flair.

During his lifetime, he artist would go on alfresco painting excursions with his artist friends, favouring the out-of-the way places of disused tin mines, barren open land, and fringe of forested areas - generally any landscapes with a painterly view and all the prerequisite elements of light, contrast, colour, character and peculiarities. A self-taught artist, he

used to be dubbed the Cezanne of the Melati Flats in the Pudu area in Kuala Lumpur.

Fung Yow Chork was only 13 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 (Chung Pak Mook), 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.



79

JOLLY KOH

b. Singapore, 1941

BUKIT EMAS II, 1997

Signed and dated 'Jolly Koh 97' (lower left)
Oil on canvas
56.5cm x 101.5cm

PROVENANCE

Private Collection, Selangor.

RM 20,000 - RM 35,000



Established abstract painter Jolly Koh is represented here with a vibrant expressionist piece characterised by calligraphic gestures and powerful linear forces. Effervescently illustrated in red, orange and yellow with a tinge of blue and white hues, this golden and vibrant landscape emanates an energetic tone distinctive of the artist's hallmark style.

Artist-educator 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, 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 being 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.

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

GREEN LANDSCAPE (RIMBA SERIES), 2000

Signed and dated 'Latiff 2000' (lower right);

inscribed, signed and dated on reverse

Oil on canvas

91cm x 91cm

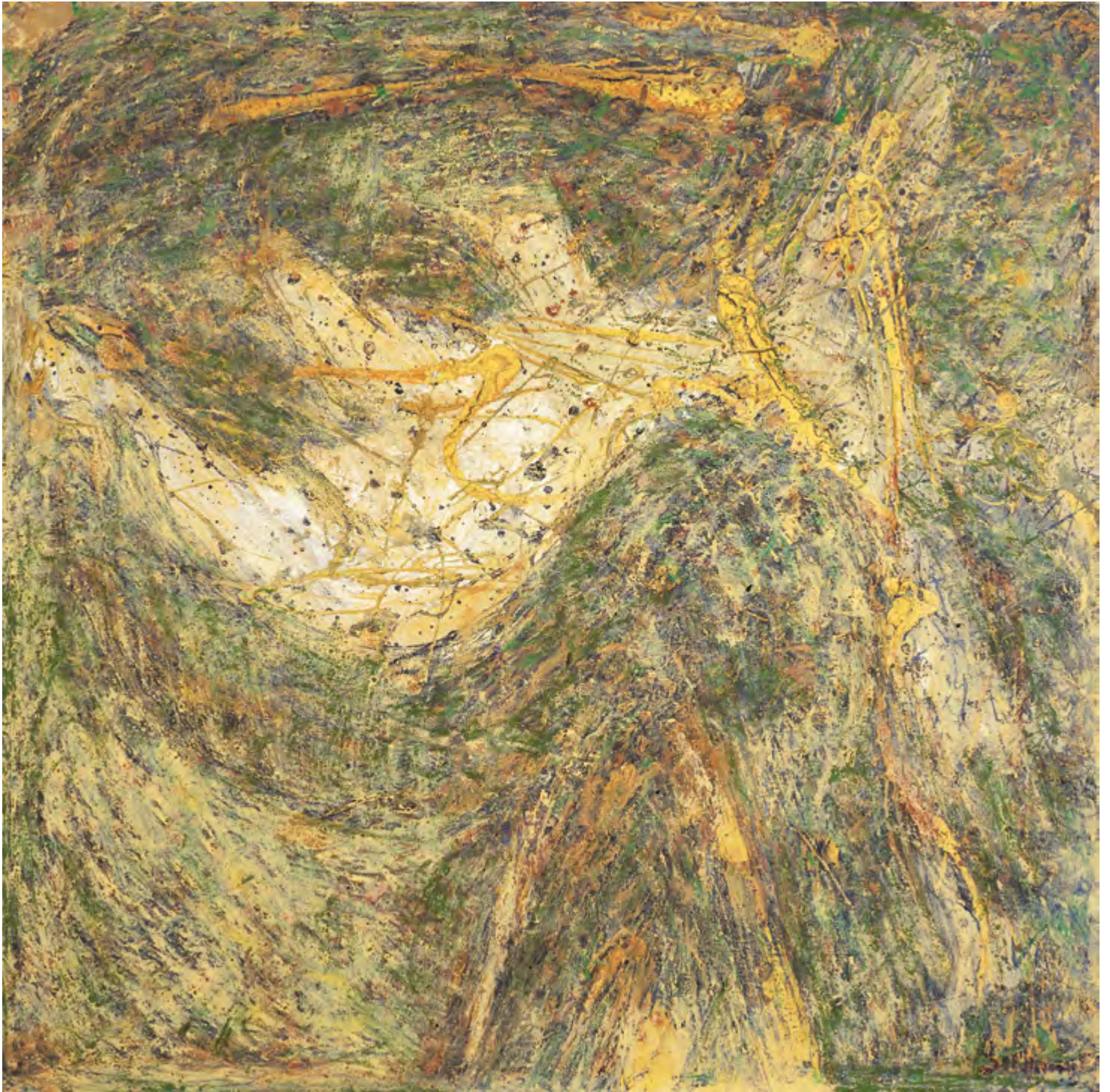
PROVENANCE

Private Collection, Kuala Lumpur.

RM 200,000 - RM 300,000

"Let us say I begin from intuition.. Something that does not yet have logic or a rational basis... A shadow in the mind or a motion in the heart, a pulse of contemplation as yet unnamed... Only a deep and natural heartbeat..."

- Abdul Latiff Mohidin



Abdul Latiff Mohidin's core values are evident in his resolute approach to delve into nature and escape the moral stain of politics. He is able to pursue his direction with such immense confidence due to the fact that he is fully aware of his roots. He understands his inspirations and most importantly, he recognises and accepts his personal being, just as we are all the children of nature. "You have to come back to nature. There's a magnificence and glory in the whole experience and nature is a very strong factor of enabling my work. I think about it in a way where the many memories and experiences of life are reduced to a lump of mud, a single leaf or one drop of water. And that drop of something is where the secrets are kept, to the spectacle of life," the artist explains.

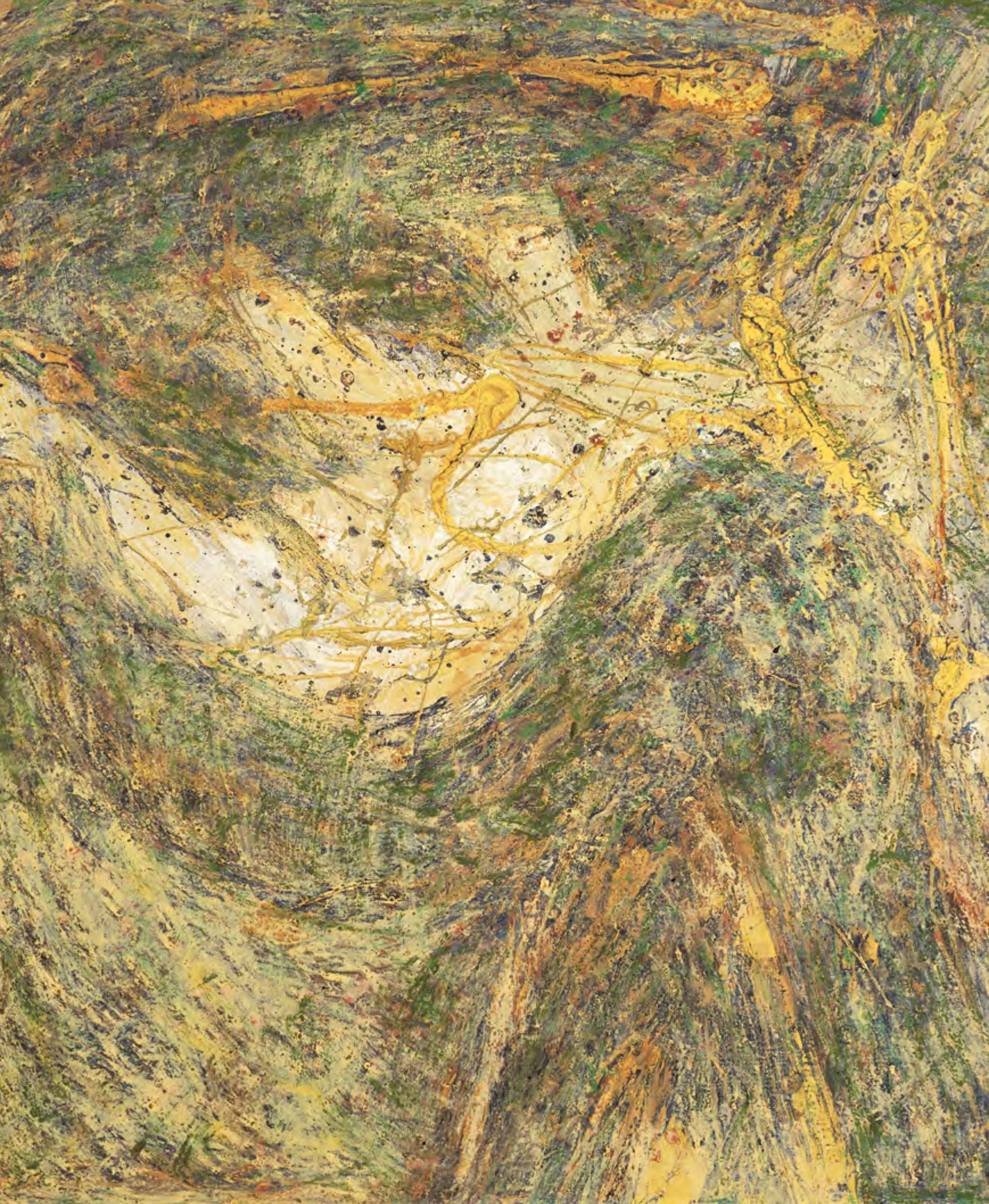
Green Landscape is a magnificent visual outcome of this belief, a tangible visualisation of the artist's mind aimed to create an eternal representation of life on canvas. Broad brush marks of bright buttery yellow form the solid base of multilayer, powerful gestural brush strokes in green and ochre - clashing its dominance with the employment of drip technique made famous by American abstract expressionist Jackson Pollock - resulting in harmonious chaos. A yellow image resembling the alphabet 'W' in the background perhaps representing a tree trunk is the central motif that captures the viewer's eyes. Swirled in a dizzying yet soothing motion, the viewer is lost in the lushness of conceptual foliage while the creator seeks solace in the making. The positive traits of the palette include balance and harmony; it is the great balancer of the heart and the emotions, creating equilibrium between the head and the heart.

Abdul Latiff Mohidin casts a giant shadow in the world of art and literature. In 1973, he was the youngest Malaysian

artist to be accorded a Retrospective by the National Art Gallery and was granted an incredible second Retrospective from 2012 to 2013 showcasing more than 300 works in various media produced over six decades. He received his art training at the Hochschule fur Bildende Kunst in Berlin (1960 - 1964). On his return, he made his famous expedition around Southeast Asia including Thailand, Laos, Cambodia and Indonesia. He won Second Prize (Graphic) in the 1968 Salon Malaysia. He advanced his studies in printmaking at the Atelier La Courrier in Paris (French Ministry scholarship, 1969) and the Pratt Institute in New York (John D. Rockefeller III scholarship, 1969). He is also a published poet with books including *Sungai Mekong* (1971), *Kembara Malam* (1974), *Serpihan Dari Pendalaman* (1979), *Pesisir Waktu* (1981), and *Sajak-Sajak Dinihari* (1996). He won the Malaysian Literary Awards consecutively from 1972 to 1976 and again in 1984 and 1986, and the coveted Southeast Asian Writers Award in Bangkok (1984). He was Guest Writer of the Dewan Bahasa dan Pustaka in 1988, a Creative Fellow at Universiti Sains Malaysia in 1977, and a guest artist at Universiti Kebangsaan Malaysia in 1980. He has translated Johann Wolfgang von Goethe's classical German play Faust into Bahasa in 2013. He was also the founder and guiding spirit of the artist's co-operative, Anak Alam (Children of Nature). His past major series of exhibitions included *Rimba* (1998), *Voyage* (2007) and *Serangga* (2013). In 2014, he held two exhibitions in celebration of his 73rd birthday entitled *Latiff Mohidin - Seascape, Recent Paintings* (2010 - 2014) held in Singapore and Kuala Lumpur.

REFERENCE

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



ISMAIL MAT HUSSIN

b. Kelantan, 1938

WAYANG KULIT, 2009

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

Batik

73cm x 80cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 13,000 - RM 18,000

Ismail Mat Hussin is known for his musculoskeletal renditions of fishermen and dazzling versions of traditional Malay life focusing on the arts and crafts rendered in mosaic-like compositions. Illustrated here is a backstage scene of a *wayang kulit* (shadow puppet) performance, depicting three musicians and a *dalang* (puppeteer) in action. Executed in batik medium, the artist uses deep blue and purple hues to signify the time of day and in this instance, at night.

Wayang kulit is a unique form of theatre employing light and shadow. The puppets are crafted from buffalo hide and mounted on bamboo sticks. When held up behind a piece of white cloth, with an electric bulb or an oil lamp as the light source, shadows are cast on the screen. The plays are invariably based on romantic tales, especially adaptations of the classic Indian epics, the Mahabharata and the Ramayana. Some of the plays are also based on local affairs or other secular stories directed by the *dalang*.

Ismail Mat Hussin is one artist who kept true to batik painting until today. 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 he was also a protégé of Khalil Ibrahim. He is the only remaining batik painter in Kelantan who uses this technique. He became a fulltime artist in 1968 until he started work as a graphic designer cum 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 (APS) Kelantan Chapter and Persatuan Senilukis Kelantan (PESENI). His works are in the collection of Galeri Petronas, National Visual Arts Gallery, esteemed corporates and private collections locally and abroad.



RAFIEE GHANI

b. Kedah, 1962

RED ROOM, BLACK KETTLE AND A TIRED MAN, 1996

Signed 'Rafiee Ghani' (lower right)

Oil on canvas

100cm x 150cm

PROVENANCE

Private Collection, Kuala Lumpur.

ILLUSTRATED

The Painted Garden, Rafiee Ghani, Rusli Hashim Fine Art, Kuala Lumpur, 1996, page 66.

RM 12,000 - RM 18,000

Rafiee Ghani creates stylised lyrical paintings that are visually stimulating. His interiorscapes contain an intoxicating mix of colours illustrating plants, coffee tables, chairs and other bric-a-brac - symbolic of the intimacy that surrounds the artist's everyday life - an intimacy of personal effects that comforts him and yet are often taken for granted. Bold, straight-forward and spontaneous are the three terms that describe his rich paintings. *Red Room, Black Kettle and a Tired Man* depicts a dynamic composition of vividly hued red room with familiar contents such as plants, tables, rugs and traditional and essential objects such as *congkak* and a black kettle which its significance is reiterated through the work's title.

In his monograph titled *The Painted Garden*, academician Professor Dr. Mulyadi Mahamood wrote that: "Rafiee Ghani's genre can be associated with French paintings of the 19th and early 20th centuries Post-Impressionists, the Nabis and the Fauves..". In his essay titled *A Stylistic Analysis of Rafiee's Intimisme*, he explained that "the relationship between Rafiee's works and those of the early groups of modern artists can be seen especially in terms of subject matters and style. Rafiee's interest in depicting still life and domestic interior scenes can be associated with the works of Pierre Bonnard (1867 - 1947) and Edouard Vuillard (1868 - 1940), two important figures in the Nabis group who

developed a type of intimate domestic interior scenes known as 'Intimiste' (Ian Chilvers et al., 1994: 254). In addition to capturing domestic still life objects such as furniture, fruits and various home utensils, human figures were also included in some of their paintings.."

Rafiee Ghani attended a printmaking workshop at De Vrije Akademie Voor Bildeende Kunsten at The Hague in 1980. He obtained a Diploma in Art and Design (Fine Arts) from MARA Institute of Technology (ITM) in 1985 followed by Master in Fine Prints (MFA) from Manchester Polytechnic, England in 1987. Between 1986 and 1988, Rafiee became a lecturer in Fine Arts (Painting and Printmaking) at MARA University in Shah Alam and continued teaching from 1989 and 1990 to Major students. Between 1991 and 1993, he taught painting and printmaking for the National Youth Service in Mehe, Seychelles. He has been exploring still-life themes since 1993. He was awarded Minor Award, Young Contemporaries, National Art Gallery, Kuala Lumpur (1984 and 1985); Minor Award, Salon Malaysia, National Art Gallery, Kuala Lumpur (1991); and Second Prize, Malaysian Art Open, Kuala Lumpur (1994). His solo exhibitions in Kuala Lumpur included *Room of Flowers* (1993), *The Painted Garden* (1996), *Kebun Sultan* (2002), *Rainbow Warrior* (2009), *Freedom* (2011), *The Perfumed Gardens* (2012) among others.



"I want my paintings to be like folk songs, sung by everybody, either of joy or sorrow but definitely beautiful."

- Rafiee Ghani

HOE SAY YONG

b. Johor, 1956

UNTITLED, Undated

Signed 'Say Yong' (lower right)
Acrylic on canvas
148cm x 153

PROVENANCE
Private Collection, Kuala Lumpur.

RM 20,000 - RM 30,000

A master in capturing the fluid dynamics of water and its ability to reflect light, Hoe Say Yong studies the ripples of moving water with zeal, producing soothing paintings of the most abundant compound on Earth's surface. Illustrated here is such example, executed in calming blue and green with a hint of red, a reflection of a floating boat represented by its bow.

Hoe Say Yong obtained his Diploma at the Kuala Lumpur College of Art (1975 to 1977) and in 1982, he had his first solo in Johor. From still life of fishes wrapped in vernacular newspapers, he developed his trademark *Reflection* series in 1986 and held his first solo on this series in 2009, first

at Alpha Utara Gallery (Penang) and then Artfolio (Kuala Lumpur) and Artfolio (Singapore, 2010). He won the Asia Art 2011 award organised by the Korea Culture Art Research Institute and followed it up with an exhibition *24 Solar Terms* at the Seoul Metro Art Centre in South Korea. He takes part regularly in several international exhibitions like the Langkawi International Arts Festival in 2000, the Asian Watercolours, the Asian Invitational Art Exhibition and the Korean Nam Song Art Fair.

REFERENCE

Hoe Say Yong: Reflections, Artfolio, Kuala Lumpur.

Imagery: Works by Hoe Say Yong, Pipal Fine Art Kuala Lumpur, 2011.



SUZLEE IBRAHIM

b. Terengganu, 1967

FIRE INSIDE ME, 2006

Signed and dated 'Suzleeibrahim 2006' (lower left)
Mixed media on canvas
87cm x 87cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 10,000 - RM 13,000

Layers upon layers of blue, red, yellow and hints of black paint are applied with great force in broad and narrow brush strokes, employing drip technique championed by Abstract Expressionist maestro, Jackson Pollock, and finished off with bold charcoal outlines are the methods used by Suzlee Ibrahim to compose *Fire Inside Me*. The outcome is a symphonic work of art balanced in its spirits. The rhythmic balance of colour splatters and splashes resemble his influence as Suzlee has stated: "I love the spontaneity of Jackson Pollock, the brushstrokes of de Kooning and Franz Kline's composition. I've always referred to these artists, but now I've already established my own style."

The prolific expressive painter has created a number of series over the years namely the *Movement* series (1998 - 2004), *Belantara* series (2003), *Space* series (2005 - 2006), *Foundation* series (2006), *Ombak* series (2007), *Batik* series (2007 - 2008), *Root* series (2008), *Sakura* series (2008 - 2009), *Wall* series (2008 - 2009), *Melody* series (2009), *Monsoon* series (2009 - 2010), *Sahara* series (2010), *Kingdom* series (2012) and *Dialogue* series (2013).

Suzlee Ibrahim graduated from the University Mara Institute of Technology (UiTM) campus in Shah Alam in 1987. He worked in advertising and publishing companies before starting to teach for a total of 16 years at UiTM, Universiti Kebangsaan Malaysia and Intan, and teaching fulltime in 2009 at the National Academy of Arts Culture and Heritage (Aswara). He received the Anugerah Citra Kencana by UKM in 2011. He has been actively involved in the art scene with his participation in numerous associations such as Persatuan Pelukis Malaysia (1990), Angkatan Pelukis Semenanjung (1997) and most recently The International society of Assemblage and Collage Artists, Colorado, United States of America (2012). He has a number of awards such as In Recognition of Outstanding Creative Excellence, Emaar International Art Symposium, Dubai (2005) and the International Honorary Artistic Committee Award in Greece (2007). He has participated in more than 500 group exhibitions across the UK, USA, Europe and Asia. He has held more than 22 solo shows in 26 years at home and abroad including his first solo titled *Movement Series I* which was held at Shah Alam Gallery in 1998 and *Movement Series III* in Leicester, England in 2000.



YUSOF GHANI

b. Johor, 1950

LIAT (SIRI PROTES), 1989

Inscribed, signed and dated on reverse
 Oil on canvas
 121cm x 121cm

PROVENANCE

Private Collection, Selangor.

ILLUSTRATED

Yusof Ghani Drawings, Rusli Hashim Fine Arts, Kuala Lumpur, 1997, page 22.

RM 80,000 - RM 100,000

"The paintings were very uneasy, dark and all the descriptions you would associate with the word 'protest'. The paintings served as protests against a lot of things - inequality, poverty, abuse of power and corruption. The Protest paintings were an expression of anger. The process of paintings was also done with that feeling of anger against all the injustice. Looking back, I find the work to be brutal to an extent. But that's what it was supposed to be."

- Yusof Ghani (Interview with Rusli Hashim)

Liat - Siri Protes (Protest series) derived from the artist's participation with a radical group of artists in Washington D.C. during his student days in 1983. The group protested against American interference in the internal affairs of Nicaragua and El Salvador. Appalled by these overt political maneuvers, the young artist signaled his reactions by creating pictures for an exhibition titled *American Intervention in Nicaragua and El Salvador* alongside a number of artists registering their protest against America's involvement.

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 was displayed at an exhibition titled *Shared Passion* (2015) showcasing his old and new works from his personal collection alongside Datuk Seri Kalimullah Hassan's collection.



CHIA YU CHIAN

b. Johor, 1936 - d. Kuala Lumpur, 1990

TEMPLE, 1964

Signed and dated 'Yu Chian 1964' (lower right)
Oil on board
60cm x 50cm

PROVENANCE

Private Collection, Australia.

RM 18,000 - RM 30,000

A remarkable painter, Chia Yu Chian specialised in both Eastern and Western techniques. With the integration of knowledge in both painting methods, he transformed local landscapes into picturesque works of art. Depicted here is a scene at entrance of a Buddhist temple with a group of people congregating at the gate. His excellent spatial arrangement portrays two temple complexes behind a wall with iron grills; lush foliages on the left side of the compound in the middle ground of the picture plane; and the vast skies in the background with spacious driveway in the foreground. His controlled brushworks merge both neutral and vivid palettes on canvas.

Chia Yu Chian attended Pei Wah Primary School in Johor followed by secondary education at Singapore Chinese High School. He was then enrolled to Christ Church English School in Singapore and later learnt French language at the Alliance Francaise de Singapour in Singapore before attending art school in Paris. He obtained an Academic Certificate in February 1959 certified by Jean Aurillac, the French Consular General to Singapore since May 1958. The certificate which was written by then Director of the Nanyang Academy of Fine Arts (NAFA) attested that the student Chia Yu Chian had even while studying painting

over the course of two years, held exhibitions of critical acclaim. The recommendation enabled him to enroll in the second year of Western painting at NAFA where he studied under Chen Wen Hsi and Cheong Soo Pieng, both pioneer masters in the Singapore art scene. Chia received a French government scholarship with this certificate to study in the Ecole Nationale des Beaux Arts de Paris from where he graduated in 1962. He was the first artist from the Straits Settlements to have been granted such prestige. In the following years, such scholarships had only been given to some of the more renowned artists from the Indian subcontinent and also China. During the span of his illustrious career, he had held a significant number of solo exhibitions in Malaysia, Singapore, Thailand, India and in Europe namely in France, Germany, United Kingdom, Spain. He had also participated in many regional and international group shows. His works are in the collection of private individuals and institutions around the world. He had produced a grand mural titled Life in Malaysia for the Malaysian Embassy in Paris and portraits for various Malaysian government and political luminaries.

REFERENCE

<http://www.artinasia.com/galleryDetail.php?view=7&galleryID=831&eventID=2101>



KHOO SUI HOE

b. Kedah, 1939

TWO DIVERS II, 2000

Signed and dated 'SUI HOE 2000' (lower right)

Oil on canvas

68cm x 114cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 25,000 - RM 35,000

A pair of polychromatic male figures swimming in cool blue and green striped waters is portrayed in Khoo Sui Hoe's stylistic dreamy manner. Layers of blue are applied throughout the canvas before coats of yellow producing slight hints of green as a result of the combination of two primary colours. Dated 2000, *Two Divers II* is a highly emotive work imbued with mysterious qualities portraying his profound interest in primitivism, illustrated in a surreal manner. His simplistic rendition of "archaic and primitivistic figurations" is treated with great consciousness.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a full-time artist during a nascent time of new nationhood. He has also helped promote art and other artists first through his Alpha

Singapore Gallery, which he set up with a group of artists in 1972, and then individually, the Alpha Utara Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute in New York in 1977. He won First Prize (Oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum in the United States in 2002 and 2004. He divides his time between the United States and Malaysia mainly in Penang. He recently held a 'mini retrospective' exhibition in Penang showcasing works from 1967 till 2013.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

RUBBER COLLECTION, Undated

Signed 'CY' (lower right)
Oil on canvas
60cm x 50cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996; illustrated on exhibition catalogue page 36.

RM 25,000 - RM 40,000

Lee Cheng Yong employs a variety of shape, form, colour and line to convey a visual language "to create a composition which may exist with a degree of independence from visual references in the world." A departure from reality in depiction of imagery in art, Lee Cheng Yong chooses to illustrate an abstract rendition of a rubber plantation in a multitude of colours ranging from yellow, orange, red, blue, green, brown to black. The result is visually appealing celebrating the process of rubber tapping, which normally takes place early in the morning, when the internal pressure of the tree is highest.

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. He was honoured with the Lee Cheng Yong Memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done 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.
http://en.wikipedia.org/wiki/Abstract_art



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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 three (3) years after the date of the sale, the buyer:

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

no refund shall be available if either:

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

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

HBAA'S LIABILITY TO BUYERS

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

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

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

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

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

6. Seller's Liability To Buyers

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

AT THE SALE

7. Refusal of admission

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

8. Registration before bidding

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

9. Bidding as principal

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

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

10. Absentee bids

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

11. Currency converter

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

12. Video or digital images

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

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

13. Conduct of the auction

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

14. Sale of a lot

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

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

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

15. Auctioneer's discretion

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

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

16. Successful bid and passing of risk

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

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

AFTER THE SALE

17. Payment

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

“Guide to Buying at Henry Butcher Art Auction”.

18. Collection of purchases

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

19. Passing of title

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

20. Transfer of risk

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

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

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

21. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped

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

22. Export license

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

23. Remedies for non payment or failure to collect purchases

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

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

The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in 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



TEW NAI TONG .

牧羊, 1968

Oil on Canvas

20" x 23.5"

{31" x 35"}

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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	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	29 MARCH 2015

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)2691 3127.

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

FAX NO.

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

29 MARCH 2015

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)

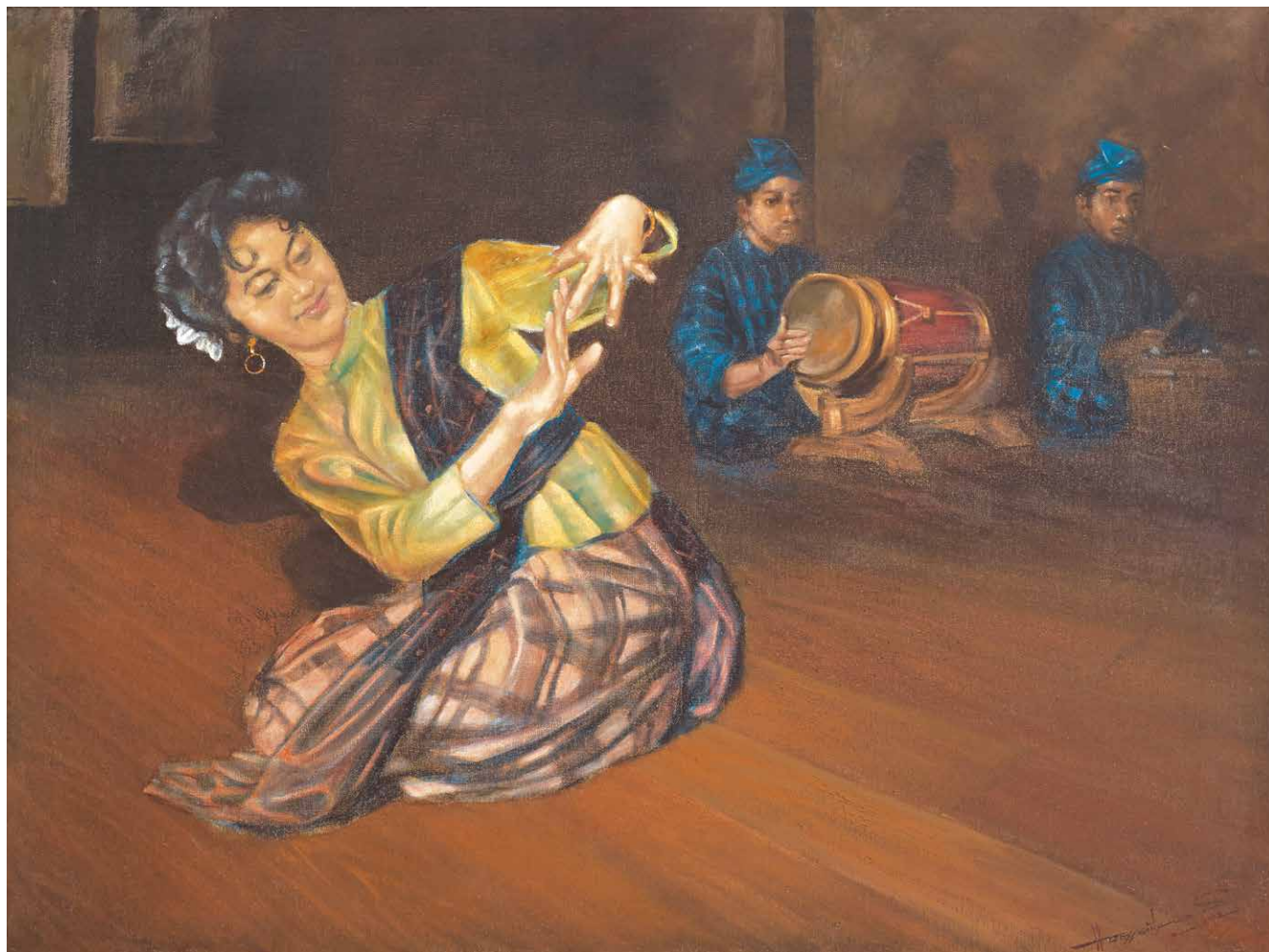
To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +(603) 2691 3089 or re-submit your bid(s).

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