

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 23 APRIL 2017



HENRY BUTCHER
ART AUCTIONEERS





LOT 129 CHUAH THEAN TENG, DATO', *Fruit Season*, c.1970s

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

23 APRIL 2017, 1PM

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LOT 134 ENG TAY, *Untitled*, undated

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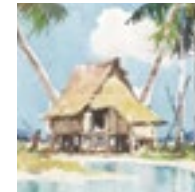
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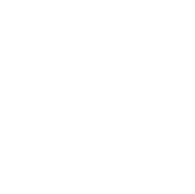
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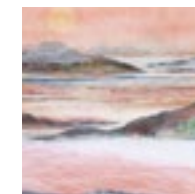
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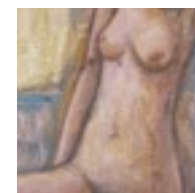
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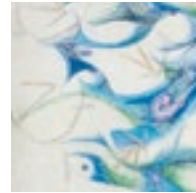
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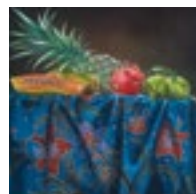
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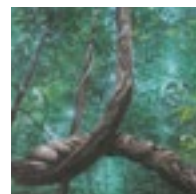
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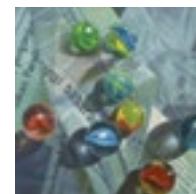
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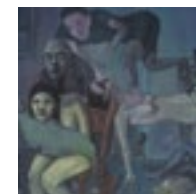
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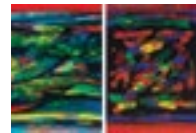
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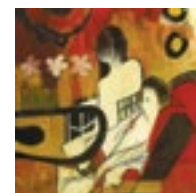
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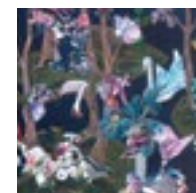
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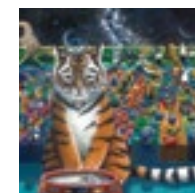
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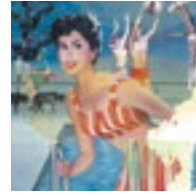
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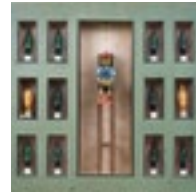
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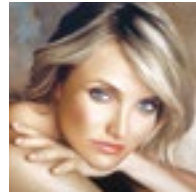
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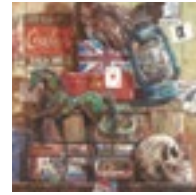
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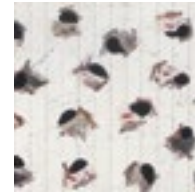
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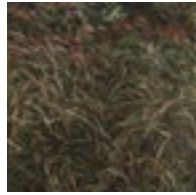
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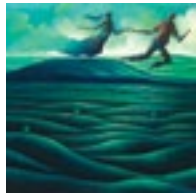
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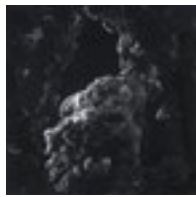
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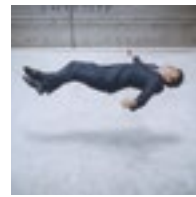
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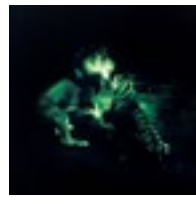
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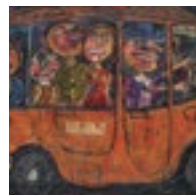
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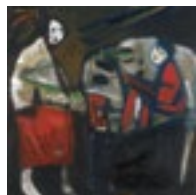
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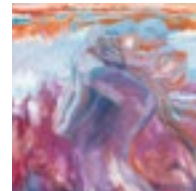
129 CHUAH THEAN TENG, DATO'

Fruit Season
c. 1970s



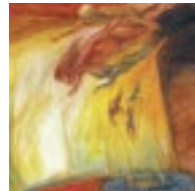
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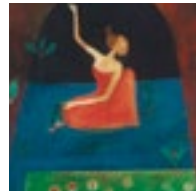
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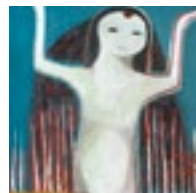
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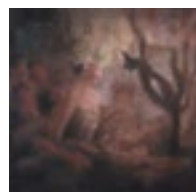
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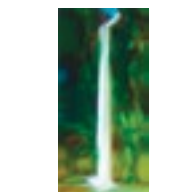
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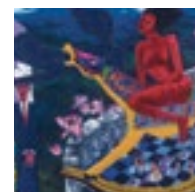
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144 ENG HWEE CHU

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1992



LOT 99 RAJA SHAHRIMAN B. RAJA AZIDDIN, Takhta Perebutan, 1997



1

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

OLD PENANG STREET SCENES, 1982

Watercolour on paper
Signed and dated
'Choon Ghee 1982' (lower left)
50cm x 62cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,500 – RM 12,500

There can be found at least three versions of different activities in front of this façade of three century-old terraced Straits-Eclectic colonial buildings in Penang, with minor artistic feature changes on the top louvred-window casements, although all were painted in the same year. The image of one of these works adorned the desk calendar of the Malaysia Smelting Corp Bhd. This work was shown at his solo in the Australian High Commission in 1983. The main 'attraction' is the Chinese barber-shop with a canvas canopy instead of the old bamboo-chick blinds, and with inscriptions of the shop name on the stone pillars. On top, a flag is propped up but it looks strangely bearing the Thai emblem. The neighbouring lot seems busy with three seated figures in front, the ones outside enjoying a smoke. In the pillar separating the next house, there is a glaring hole in the drain footing next to the familiar column. A hawker tricycle, shown partly, on the left, adds another talking point. Choon Ghee liked to paint on the spot. In an interview, he confided to art-writer Ooi Kok Chuen (*New Sunday Times*, Style, May 29, 1988): "One has to work quick, with instinctive colour sense and colour feeling. It's like frying 'koay teow', just the right amount of sauce. How much, can't tell, just enough! Mood is important, so is peace of mind. An artist has to be free from worries."



2

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

OLD PENANG STREET SCENES, 1983

Watercolour on paper
Signed and dated
'Choon Ghee 1983' (lower left)
50cm x 62cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,500 – RM 12,500

A typical Penang street scene in Tan Choon Ghee's painting repertoire has ramshackled windows, century-old colonial buildings, hawkers sometimes on their tricycles, activities like children prayer, trishaws, alleyways, balconies, archways, five footways, clothesline...The narrow temple on the right in a recess from the road jostles for space with the row of three tall residential colonial buildings with differing front footings over a shallow drain. It's unofficial siesta time as children are busily engrossed in a game, while a rider in the foreground is taking a short respite in the trishaw. The work of an old Penang street scene was shown in Choon Ghee's solo at the Australian High Commission in Kuala Lumpur in 1983.

Unlike most who graduated from the Nanyang Academy of Fine Art in Singapore who made a bee-line to Paris to further their studies, Tan Choon Ghee opted for Britain, the Slade School of Fine Art in London, in 1957-1959. He had his first solo exhibition at the Hooi Ann Association makeshift gallery in Penang in 1956, but his prospective art career was put on hold when he was given a German and an Australian government scholarship to study television set design. TV was only introduced then, terrestrial and in black-and-white. He worked for TV Singapore and TVB Hong Kong, but was unhappy and decided to go fulltime into art instead. Choon Ghee, already a legend watercolourist in his lifetime, was given two Retrospectives in his honour, by the Penang State Art Gallery (PSAG) in 1996 and 2000, a tribute show in Kuala Lumpur in 2009, and a posthumous show of his sketchbooks and paper works organised by the PSAG in 2014 titled *A Lifetime Of Drawings*.

3

TEW NAI TONG

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

FISHING VILLAGE, c. 1970-1972;
UNTITLED, 1983;
UNTITLED (ABSTRACT), c. 1974-1976

Watercolour on paper
15cm x 15cm; 13cm x 14cm; 13cm x 13cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity.

RM 1,000 – RM 1,600

This suit of three watercolours measuring not more than 15cm x 15cm each reveal Tew Nai Tong's different approaches to subjects, the first of a fishing village with light summary touches and faint reflections in the foreground; the next of an open land with distant mountains dominated by the sparse but towering vegetation on the right; and the last imbued with tonal washes with a suggestion of a windswept condition. Although in later years, Nai Tong preferred the "stronger" textural complexion of oils, his earlier works were mostly in watercolours as it was quick and challenging. After all, he had helped set up two main watercolour societies, first the Malaysian Watercolour Society, and then the Contemporary Malaysian Watercolour Association. He also co-founded the now-defunct Le Beaux Art Gallery in Kuala Lumpur.

Tew Nai Tong studied at the Nanyang Academy of Fine Art in Singapore from 1957-1958 and furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-68). He had several solo exhibitions since his first at the British Council in Kuala Lumpur in 1964 culminating in his major survey given by the National Art Gallery titled *Odyssey* in 2007. Hugely versatile, Nai Tong could paint in watercolours and oil on a variety of subjects and also sculpt. His awards included the 2nd Prize in the Chartered Bank mural design competition in 1964, the Shell Best Award (watercolour, 1981), Esso Best Award (1982), Dunlop Best Award (watercolour, 1983), and the Asia Art Award in Seoul, South Korea (2009). For 23 years, he had taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime as artist in 1992.



4

A. KASIM ABAS

b. Negeri Sembilan, 1948

MALAY MUSICIANS OF THE EAST COAST MALAYSIA, 1983

Dry brush watercolour on paper
Signed and dated
'A. Kasim Abas 1983' (lower right)
31cm x 45cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,200 – RM 2,000

Self-taught Kasim Abas is known for his draughtsmanship and his neat watercolours and drawings. Whether using brush, pen or pencils, he is adept with sceneries, architecture, figuratives, flora and fauna, he knows his subjects well, like in this work of musicians with traditional Malay instruments like the rebab, serunai and drums. Some will remember him for the book, *Landmarks Of Perak* (RNS Publications Sdn Bhd, 2006), which also features images of works by Chin Kon Yit and Chang Huai Yan. Chen Yoon Fee penned the text. He did the illustrations of architectural landscapes and material culture, for *Sarawak Sketchbook* (Didier Millet). He had also exhibited in Washington DC and New York. He was a member of the Angkatan Pelukis SeMalaysia and the Art Guild of Kuala Lumpur.



5

KHALIL IBRAHIM

b. Kelantan, 1934

NUDE I, 1998;
NUDE II, 2000

Ink on paper; watercolour on paper
Signed and dated (lower right)
29cm x 20cm; 24cm x 24cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

In a career spanning 50 years, Khalil Ibrahim has done many nudes in watercolours and drawings and semi-nudes, also in acrylic, but arguably has not had one dedicated solo. In this nude portfolio, always in the 'open' than as boudoir-like 'stills', he plays on the delicacy of lines and the tonal washes in the watercolours and the busy cross-hatchings in his drawings with his fat pen. Khalil has not been able to paint decently for sometime since a stroke which affected his painting left-hand.

Khalil Ibrahim was educated at the St Martin's School of Art and Design in London 1964 (National Diploma of Design, post-graduate, 1965) and turned fulltime on his return to Malaysia in 1966 when he was surprisingly relieved of his contract commitments. He never worked in any other job other than painting ever since. His first solo, of his batik and watercolours, was held at the Samat Art Gallery, Kuala Lumpur, in 1970. He was also the first Malaysian artist to have exhibited in Indonesia, in 1970. His major exhibitions include *Khalil Ibrahim: The Art Journey* in Petaling Jaya (2015), and *Khalil Ibrahim: A Continued Dialogue* at Galeri Petronas in 2004. He is also the co-founder of Malaysian Watercolour Society.

6

KHALIL IBRAHIM

b. Kelantan, 1934

UNTITLED, 1996

Watercolour on paper
Signed and dated
'Khalil Ibrahim '96' (lower right)
25cm x 25cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000



Kelantan women folk are known for their industry, especially those in the Kota Baru market squatting for hours selling vegetables, fruits and all kinds of wares. To Khalil, there is another set just as diligent helping their fishing-trade men on the beach, but under Khalil's dexterous hands, invested with a romance and even some sensuous quality. Often half-naked or only with a bra on top and often drapings over the heat to shield from the sun, these women are often decked in gaily-coloured sarung. But it's their work, carrying stuff on their head or arms, and their posture and strut that interest Khalil more.

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

UNTITLED, 1948

Watercolour on paper
Signed and dated 'MUNSEN 48' (lower left)
27cm x 37cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 – RM 12,000

It's to be expected that a 1940s watercolour work by Yong Mun Sen invariably deals with the Malay kampung topography of attap huts and towering coconut trees. Here, the solitary hut in the middle of what looks like a padi-field seems guarded by the towering trees, and a sense of equilibrium or peace is achieved by the bright azure skies with a cotton wool of clouds against the water reflection in the foreground.

Yong Mun Sen is often referred to as the Father of Malaysian Painting, which also forms the core argument of publisher-writer-dealer-artist Dato' Dr. Tan Chee Khuan's book. Born Yong Yen Lang, Mun Sen returned to China briefly (1914) before picking up art on his return to his hometown Sarawak. He had stints in Singapore before settling in Penang (1922), where he set up a photography studio cum gallery. He was also an activist, co-founding the Penang Chinese Art Club (1935) among others. His struggles as an artist are one of the most colourful in art folklore. He was accorded posthumous memorials by the National Art Gallery (Kuala Lumpur) and the Penang State Art Gallery (PSAG) in 1972, and the PSAG followed it up with a Retrospective in 1999.

REFERENCE

Yong Mun Sen (Father Joseph McNally)

Yong Mun Sen Retrospective (Penang State Art Gallery, 1999)

Pioneers of Malaysian Art (The Art Gallery Penang, 1994)





8

YONG LOOK LAM

b. Selangor, 1962

HARBOUR, TERENGGANU, 2005

Watercolour on paper

Signed and dated 'Look Lam 2005' (lower left)
55cm x 76cm

PROVENANCE

Private collection, Selangor.

RM 4,500 – RM 8,000

It's a lazy day with four sampan boats idling by, three parked just near the jetty where they can be seen a small group of people taking shelter under what looks like a shed with a corrugated-zinc roof. The topography of vertical bakau poles of uneven height standing abutting the jetty platform like makeshift railings contrasts with the horizontal platform of serrated planks cutting the composition nearly into half.



9

YONG LOOK LAM

b. Selangor, 1962

MORNING LIGHT, ORANG ASLI HOUSE, 2005

Watercolour on paper

Signed and dated

'Look Lam 2005' (lower right)
55cm x 76cm

PROVENANCE

Private collection, Selangor.

RM 4,500 – RM 8,000

The obscure figures seated at the open doorway of the stilt attap house reflect the contentment and simple pleasures of kampung folk despite their sparing living conditions. The house with the thatched slope tilting to the right has what look like prop poles on the left. In the sultry weather, the trees around it provide some kind of palliation, while a pet seems none the worse on the sand in the open.

Yong Look Lam explores traditional work culture around fishing boats and stilt-house villages apart from the architectural heritage of pre-War buildings. His watercolour strokes and colours have vastly improved in the past decade, and it was not surprising when he was adjudged 2nd runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2nd Prize in the Malaysian Landscape art competition organised jointly by the National Art Gallery and Public Finance in 1984. He was also one of the three major winners of the Malaysian Watercolour Society Awards in 1987. He was a founding member of the MWS and is vice-president of the Negeri Sembilan Art Society and manager of the Willow Art Centre in Seremban where he is based. He received a double Diploma from the Kuala Lumpur College of Art, of Painting in 1982 and Watercolours in 1983.



10

MAAMOR JANTAN

b. Kedah, 1961

CAKCIBOR SERIES: THE POND, 1999

Watercolour on paper
Signed and dated (lower right)
55cm x 75cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

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

REFERENCE

Figment Of Imagination (Universiti Malaya, 2014)

11

KHAW SIA

b. China, 1913 - d. Penang, 1984

UNTITLED, undated

Watercolour on paper
Signed 'K.SIA' (lower left) with one seal of the artist
69cm x 26cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 10,000

For one trained in art in China, at the great Sin Hwa Art Academy in Shanghai (1925-32), no less and informal private lessons by the great British-Scottish watercolourist Sir William Russel Flint (1880-1969) in London (1933), Khaw Sia was indeed hugely versatile. But such was his proficiency with painting orchids, which he knew every bud and stamen, he had become synonymous with the flowers, so much so that he had been dubbed the *Orchid King*. He took it up after orchid-themed trips to Thailand, Taiwan and Japan in 1961. He also began cultivating, with great success, the longer-lasting flowers. He even had solos dedicated to orchids alone, in 1966, 1976 and 1977. Among the species painted here are the *Cattleya* and *Vanda*.

The standard of his watercolours was high, as his works were accepted by Le Salon Paris in 1956, the Royal Institute Galleries Summer Salon in London in 1957, and for the 25th National Society Exhibition in London in 1958. He was honoured with a posthumous Retrospective in 1998 by the Penang State Art Gallery. In 1937, he settled in Penang where he held his first solo in 1955.

REFERENCE

The Art of Khaw Sia and Kuo Ju-Ping, Pioneer Artists by Dato' Dr. Tan Chee Khuan (The Art Gallery Penang, 2014)
Eight Pioneers of Malaysian Art by Dato' Dr. Tan Chee Khuan (Michael Cavendish, Singapore, 2014)



12

This lot has been withdrawn.



13

JEHAN CHAN

b. Malacca, 1937 - d. 2011

UNTITLED, 1998

Mixed media on rice paper
Signed and dated 'Jehan Chan 98'
with one seal of the artist (lower left)
57cm x 78cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 7,000

Jehan Chan had found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). A brilliant watercolourist, he reflected the best of his tutelage in the Nanyang Academy of Fine Art (NAFA, Singapore), under the personal supervision of the great Cheong Soo Pieng. His other early mentors were his father, Chan Wee Sim, and Chung Chen Sun, the founder of the Malaysian Institute of Art – both excelling in Chinese brush paintings.

Born Chan Yee Hing, Jehan was given his first two solos at the Samat Art Gallery, in 1968 and 1970, by the most fastidious Frank Sullivan. In 1991, he had another solo at The Art Gallery Penang before he held his solos everyday at his host of galleries in Malacca. His early promise can be seen in his 1st Prize (D Category) award in the prestigious Salon Malaysia in 1969. He was also given Certificate of Merit in the Joy of Living competition in Kuala Lumpur in 1964, and the 1961 Contemporary Art Exhibition in India.



14

LUI CHENG THAK

b. Negeri Sembilan, 1967

ROADSIDE BARBER, 2008

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

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

It's a dying breed, the roadside barber, or they might have disappeared completely. Also because the municipal and town authorities are much more stringent now. The lang-ting-tang man, the roti (bread) man cheap Benggali Bread dangling by the sides of the tricycle, the roadside cobbler, the sweet treacle hawker, the barefoot kacang-putih seller, the kueh-mueh man with baskets of food on two sides of the pole slung over his shoulder... The artist Lui Cheng Thak has recorded some of them, as part of his pet themes of cultural and architectural heritage. This itinerant barber looks more settled in his spot as he has a barber chair handy, not just a chair or a stool.



15

LUI CHENG THAK

b. Negeri Sembilan, 1967

JONKER STREET, MELAKA, 2002

Oil on canvas
Signed and dated
'L Cheng Thak 02' (lower left)
76cm x 106cm

PROVENANCE

Private collection, Selangor.

RM 7,500 – RM 12,000

Jonker Street is often bustling and crowded, and with the buildings already spruced up and up-market. In this painting, Jonker Street is unusually "not busy" even with a '2002' time-tag. The people were mostly doing morning marketing. It could be the artist Lui Cheng Thak's nostalgia take or it could have been painted from impressions of the street years earlier, a decade earlier? The facades are given an antique finish with the short sloping zinc shades in front like a ballerina's skirt or a poorly tugged blind. In the corner-lot building, another floor is created with its open left-side adorned with a jutting wall strip. Except for the rightmost louvred window, which is open and showing curtain and a bird cage in miniature, the rest were just closed up.

Lui has not looked back in expanding and improving the quality of his oil-canvas repertoire since he graduated with a Diploma in Art & Design from the Kuala Lumpur College of Art (1987-89). His solos include *As I Was Passing* (Hotel Istana, KL, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, KL, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia And Collective Memory*, White Box, Publika, 2014) and seven solos at PinkGuy Gallery, KL, ending the collaboration with *Endless* (2017), where the prospective collector got to title he/she bought. *Redeem* in 2014 was PinkGuy's most memorable with Lui where 12 of the paintings were sold within 18 minutes of the opening!



16

TEW NAI TONG

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

GIRL AND FLOWER, undated

Oil on canvas
Signed 'NAITONG' (lower left)
55cm x 44.5cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity.

RM 3,000 – RM 5,000

The work, *Girl And Flower*, represents one of Tew Nai Tong's recurrent themes in pairing the village damsels with flowers and birds, with an air of innocence never mind that the visage is coined partly on his own face. The flowers exude sweet scent, colours, mood and in case of the heliconia, an unusual rhythmic ascension alternating left and right. It's an idealized world. Sometimes, Nai Tong's girls will be shown at work in the rubber plantations and padi-fields, but with an unerringly happy spirit. Sometimes, Nai Tong's girls will just relax and chit-chat among themselves.

17

TEW NAI TONG

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

NUDE 2, 2003

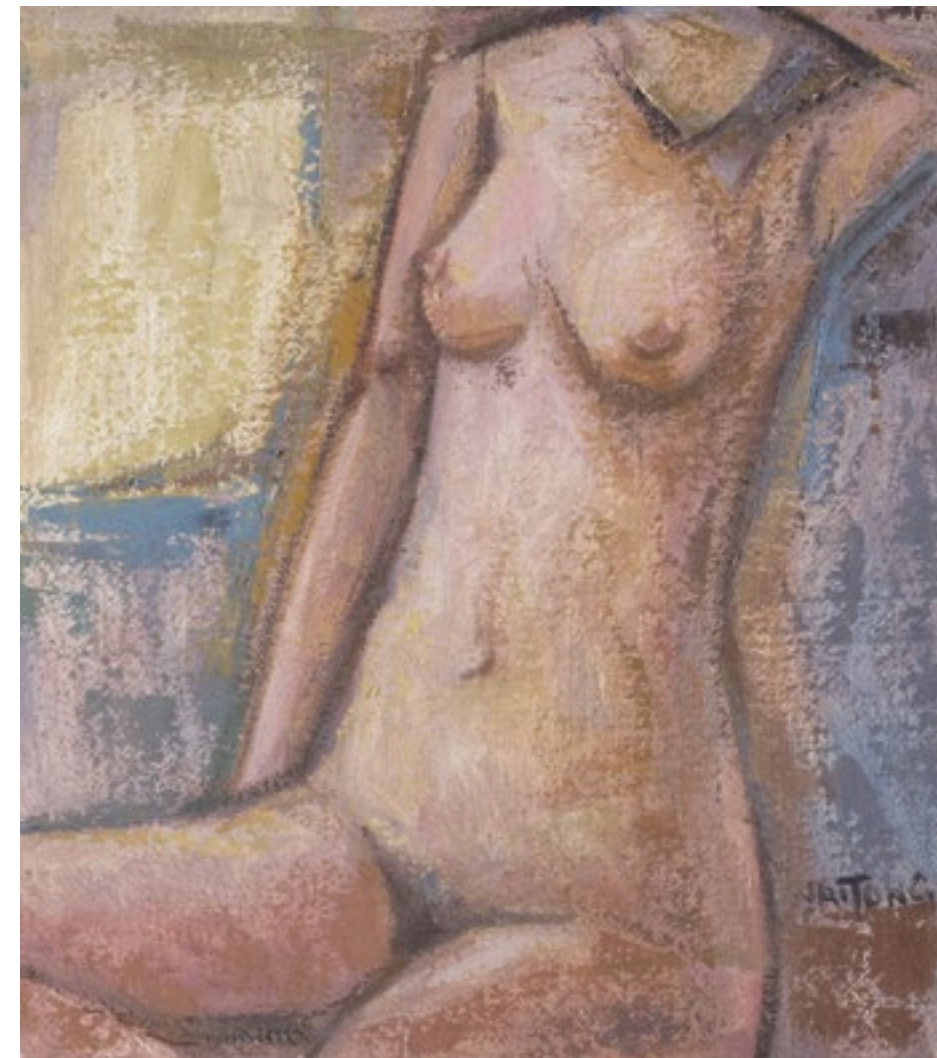
Oil on canvas
Signed 'NAITONG' (lower right)
41.5cm x 37cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with
certificate of authenticity.

RM 2,500 – RM 4,000



From 1999 to 2002, Tew Nai Tong revisited Paris several times and he brought back with him a fresh perspective of his student days at the Ecole Nationale Supérieure des Beaux-Arts (1967-68). The thoroughfares and sidewalks, the elegiac autumnal scenes of people in the open, the streets and pont, and of course, the nudes, where he got to paint 'live' models again after a very long time. It was just the tonic for a rejuvenation of spirit, purpose and drive. This 2003 canvas is typical of the crop which includes in-your-face nudes reminiscent of Gustave Courbet (1819-1877). He was on an adrenaline shot which also saw him embarking on large canvases delving into Malaysian festivals and cultural practices, and it was timely when the National Art Gallery presented his major survey exhibition in

2007, tracing his struggles as an artist since his first one-man show at the British Council in Kuala Lumpur 1964 and his going full time since 1992. After his studies at the Nanyang Academy of Fine Art, from 1957-58, he won 2nd Prize in the Chartered Bank mural design competition in 1964. It was not until the 1980s that he took part in and won several awards namely Shell Best Award (watercolour, 1981), Esso Best Award (1982), and Dunlop Best Award (watercolour, 1983). In 2009, he won the Asia Art Award in Seoul, South Korea. For 23 years, he had taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985), and the Saito Academy of Art (1986-1988).

FUNG YOW CHORK

b. China, 1918 – d. Selangor, 2013

UNTITLED, 1999

Oil on canvas
Signed and dated 'Yow Chork '99' (lower left)
71cm x 81cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

In 1999, Fung Yow Chork was already 81 and it was moot if he could climb lofty mountains, and so this work with an unusual topography of sharp peaks is probably from imagination or a composite culled from others of his favourite haunts from around Melawati, Gasing, Saga/Apeh, Broga, Tagar, Jugra, Monkey Hills, Gunung Kutu (Kuala Kubu Baru), the Tabor quartz hills and even Cameron Highlands. Though he stopped painting many years before his death at the age of 95, he was relatively fit because of his Daiji practices. Dubbed the 'Cezanne of the Melati Flats', he was a member of the Selangor Art Society and won several prizes notably the 2nd Prize in the Merdeka Independence Trade Fair's Art and Photography exhibition in 1957. This set the self-taught artist on a course of painting in between his jobs as salesman, shop-assistant, and when he retired in 1977, newspaper typesetter. It was when he set on his dreams of being an artist and held his first solo in 1981, at the Chin Woo Art Gallery. His other solos were at the Australian High Commission, Kuala Lumpur (1982), Rupa Gallery, KL (1983), and the last at The Art Gallery, Penang (1998). Latched to the Impressionist style, he had only a little informal guidance from a China artist trained in Japan, and the Nanyang Academy of Fine Art teacher, Professor Zhong Bai Mu (Chung Pak Muk).

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





19

LOO FOH SANG

b. Pahang, 1944

CASCADE, 1981

Etching on paper, edition 4 of 35
Signed and dated
'Foh Sang 81' (lower right)
60cm x 50cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,500

The bright veneer of blue all over with a floating temple-like monument set in stripes are set against the undulating designs of various geometric shapes as ground. Loo Foh Sang had learnt well, and more, from the intricate techniques innovated by Atelier 17 when he studied there in Paris and was an apprentice to its founder, Sir Stanley William Hayter. After Hayter's death in 1988, his main disciples, Hector Saunier and Juan Valladares, moved the experimental print workshop to another place under a new name, Atelier Centrepont, but with all the original ideals intact. In recent years, Loo has also incorporated local themes like the *wayang-kulit* (shadow play) into his print repertoire. Like most graduates from the Nanyang Academy of Fine Art in Singapore (1963-1965), Loo continued his studies at the Ecole Nationale Supérieure des Beaux Arts and Atelier 17 in Paris, joining his girlfriend turned wife there. He was instrumental in setting up printmaking workshops at the Malaysian Institute of Art and later the Central Academy of Art. One of the more outstanding printmaking exponents, Loo had also organised three international contemporary printmaking exhibitions since 1996. Since 1963, he had 29 solos including those held at his gallery in Wisma Pauson, Puchong, Selangor. He has also taken part in more than 50 print exhibitions all over the world. He had been awarded the Asia-Pacific Art Golden Award 2009 and the Golden Brand Award 2010.



20

AHMAD ZAKII ANWAR

b. Johor, 1955

ACTOR THREE, 2005

Etching on paper, edition 1 of 1
Signed (lower right)
37.5cm x 52.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

This is the only print series of Ahmad Zakii Anwar, from his invited print residency with the Singapore Tyler Print Institute that resulted in the *Primordial Dream* exhibition at its premises in Singapore in 2005. The suite of works was based on his sketches on Mak Yong performances in a clandestine invitation somewhere inside a jungle in Kelantan, because of the Kelantan PAS hardlined Islamic government's ban on such cultural heritage as "*UnIslamic*". Here, one of the dancers is shown in close pensive profile when not performing the sacred dance, with his beak nose and chin and large ear and with his sparse straggly short hair dominant.

Ahmad Zakii made a huge impact with his artistic debut of his *Smokers* series at Valentine Willie Fine Art, Kuala Lumpur, in 1997. A graduate in Graphic Design at the Mara Institute of Technology in 1977, he decided to quit a successful Advertising career to go fulltime into Art. In two decades, he proved his huge versatility and individuality in handling figures, animals, still-life and his brand of Urban Realism. The full range of his genius in so short a time can be gleaned by his *Disclosure* exhibition at Galeri Petronas, Kuala Lumpur, in 2008 – a timely mid-career survey show.

ENG TAY

b. Kedah, 1947

SERENITY, 1996;
FISHERMAN'S FAMILY, 1986

Lithograph on paper, edition 16 of 175;
Lithograph on paper, edition 65 of 150
Signed and dated (lower right)
44cm x 50cm; 55cm x 69cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000

These two limited-edition lithography prints, done 10 years apart, marks Eng Tay's preoccupation with larger family issues couched in the Malaycentric vernacular in the 1980s and with pencil-thin outlines; and in the later decades, the focusing on intimacy, primarily of paramours. In *Serenity*, the couple is locked in an embrace in a slow dance, the woman's left hand resting on her beau's right shoulder, and with the two faces angled to viewer, in a loving mood. For the coup de grace, there is a musician taking up the right diagonal, setting the mood. In the other, of the *Fisherman's Family*, four roly-poly figures, two big and two small, are enmeshed together as if in a cocoon. If you miss the title's shout, the little urchin on the right next to the patriarch, dangles a fish, for good measure. Of course, the ubiquitous cat by the small urn is kept at a safe distance.

There is a kind of fairy-tale romance in the story of a strapping lad, only 22, beating his way to the United States, the Big Apple no less, to study Art of all things. It was 1969, but those Malaysians venturing abroad mostly headed to Paris and London, and occasionally Rome and Berlin. To Eng Tay, nee Tay Eng Chye, who first found fame as a printmaker, before

launching into canvases, huge canvases and sculptures including monumental ones, it was a struggle that led to his being awarded a Retrospective called *Eng Tay: The Exhibition*, by Galeri Petronas in 2009. Having survived the Sept 11, 2001 attacks on the New York Twin Towers, from his studio in White Street, he spooled some large cathartic works, to reinforce the bond of human relationships. After his early studies at the Art Students League, New York School of Visual Arts and the Pratt Graphics Centre, he worked as a graphic designer before deciding to become a fulltime artist travelling all over the world for visual research and to hold exhibitions – he boasts of nearly 100 solos now. Apart from well-known personalities who collect his works, the institutions are the Fukuyama Museum of Art, Hiroshima in Japan; the Frankie Valli Estate (United States); the Merv Griffin Estate (United States); the New York University; and the Taipei Fine Arts Museum. His commissioned monumental sculptures in Kuala Lumpur adorn the Kiaraville SENI Condominiums in Mont Kiara and the Zehn condominium in Pantai Hills.

REFERENCE

Eng Tay: The Exhibition (Galeri Petronas, 2009) by Ooi Kok Chuen



22

ENG TAY

b. Kedah, 1947

STILLNESS, 2002

Bronze, edition 18 of 25
41cm x 28cm x 22cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 26,000 – RM 38,000



This marble-sized sculpture, *Stillness*, has a lilting nonchalance about it, with the half-naked damsel snug in her favourite sitting posture on a rock pedestal, her right leg raised akimbo with both hands clasped over it, and the other leg allowed to stretch down. Her head is slightly tilted in a carefree attitude, exuding a lightness and freedom of space and person. The work, cast in bronze in editions of 25, is masterfully tweaked and touched with a sensuality of its own.

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23

YUEN CHEE LING, DR.

b. Penang, 1950 - d. 2015

MY FAIR LADY, 2000

Oil on canvas
Signed and dated 'Yuen 00' (upper left)
60cm x 50cm

PROVENANCE

Private collection, Kuala Lumpur.

PinkGuy Conservation Framing for this Lot.

RM 8,000 – RM 13,000

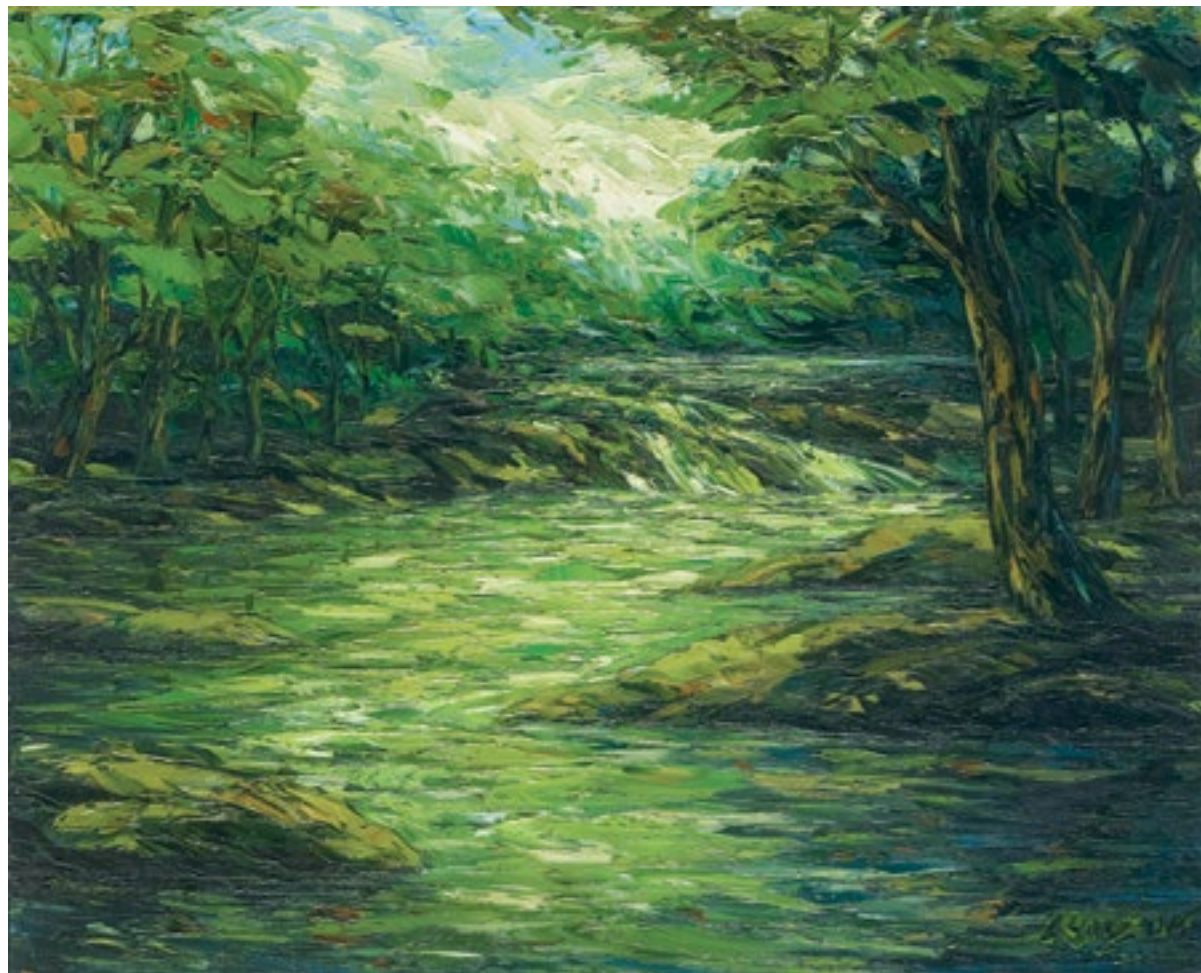


In the nomenclature of figure-types in Southeast Asian art, Yuen Chee Ling had etched her own from the various models: Cheong Soo Pieng, Dato Chuah Thean Teng, Eng Tay, Khoo Sui Hoe, Anita Magsaysay-Ho, Le Pho. And if music be the food of love, play on! As president and co-founder of the Conservatory of Fine Arts (CFA, from 1987 until her death in 2015), music was integral in her work repertoire. And there is nothing like placing charming, rustic-looking women in the open natural scene, what more with musical instruments in hand, like a private blissful cavort, and even reminiscent of Chen Yi-Fei's orchestra performed porcelain-faced beauties, but much much more sophisticated. Yuen's Figures – men don't exist in her painted world – have these recognizable attributed: Pan-Asian looks, well-rendered eyes Bosomy, oval faces with prominent nose ridges, long stick arms like crab's, long figure-hugging dresses, colourful cloth head scarfs: in this featured work, the bright orangey-yellow scarf of the one in the middle shines like the sun. However rotten the world around her was, she only looked for the beautiful in her characters' projection – in appearance, spirit and soul. She had said: "Art is a passage to infinity. My paintings move along with the rhythm of life, the

people and the places that change with the evolution of time and space. The continuing exploration into the unknown future remains the most exciting and rewarding experience." If you look at Yuen's unwavering artistic development, she was the Real McCoy, having done non-figurative works, batik, nudes, sculptures (synthetic marble) besides all kinds of painting. In Education, her credentials were: A Creative Art Certificate from Universiti Sains Malaysia (1985), and later a PhD, BFA (1983) and MFA (1985) from the University of the Philippines, and her years there mentored by the great Professor Virginia Flor Agbayani. As an activist, she was the International Women Artist Council president, Galeri Art Point director, Her Presence In Colours founding president, and she was listed in the Dictionary of the Achievements of World Chinese Artists (Great World Publishing, Hong Kong, 1995).

REFERENCE

Yuen Chee Ling – *Paintings, Portraiture and Sketches 1966-1999* (Galeri Art Point, 2000)
Yuen Chee Ling – *In Deep Thoughts: The Silent World* (Art Salon, 1995)
Yuen Chee Ling (Art Salon, 2001)



24

YAP KIM BOON

b. Kuala Lumpur, 1961

NATURE'S SECRET GLORY, 2003

Oil on canvas
Signed and dated
'Kim Boon 2003' (lower right)
66cm x 81cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Yap Kim Boon, better known as the Helicornia Man, is adept at the vast landscapes and architectural heritage, with his thick impastos with his palette knife. Of main concern to him is the sense of movement with an almost 3D textures, and the light. In recent years, he has also tackled the bougainvillea, the paper flowers. He has been a fulltime artist for some 18 years now.



25

PETER LIEW

b. Perak, 1955

PENANG CLOCK TOWER, 1994

Oil on canvas
Signed and dated
'P. Liew 94' (lower left)
55cm x 82.5cm

PROVENANCE

Private collection, Johor.

RM 6,000 – RM 10,000

From early on in his career, Peter Liew paints in two bifurcating strands of Panoramic Landscapes and Architectural Heritage, first using the brushes and later the palette knife. Basically an al fresco painter, his process evolves and matured in concept, philosophy, style, colours, technique and treatment. For artists painting the landmark Moorish-design Penang Clock Tower or Victoria Memorial Tower at the junction of Light Street and Beach Street, it's normal for them to take the whole totem standing by itself in resplendent glory. Peter Liew prefers to show its height towering over all the adjacent buildings in the financial hub of Penang, the only contender to it being the ghostly-white Komtar in the distant, near the left side of the painting. What can be seen of the 30-metre high structure built between 1987 and 1902, is the domed cupola with roman pillars, the second four-sided tier of the four working clocks, from her working station on the Beach Street front. But had Peter Liew painted the clock tower today, he might want to take it with its whole structure because of the addition of the fountain with the 4.8-metre high metal Betel Nut sculpture. Betel nut is Buah Pinang in Malay, and it is from here that Penang, Pulau Pinang, derived its name. But he has done one close-up in 1995, but by then he had started working on the mean palette knife. It was the same year he painted one at least on the Malacca Clock Tower.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes in Asia, Europe, the United States and Oceania. He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He has come a long, long way since his first solo at Art House Gallery, Kuala Lumpur in 1981, but he started making an impact in his solo at Galeri Seni Maybank in 1997.



26

WONG JONG NONG

b. Singapore, 1944 - d. Selangor, 2010

TOWN BY THE RIVER (MELAKA), 2002

Oil on canvas
Signed and dated
'NONG02' (lower left)
60cm x 50cm

PROVENANCE

Private collection, Selangor.

RM 3,000 – RM 5,000

Wong Jong Nong relished in the alfresco painting of rural and hilly landscapes, coastal areas and riverine scenes, often in a small group. His painting buddies included Fung Yow Chork, Peter Liew, Wong Chung Hee and Cheng Yaw Ting and the favourite painting grounds are Malacca, Pulau Ketam, Port Klang, Kuala Selangor, Puchong, Seremban, Terengganu, Perak (Cameron Highlands) and Kelantan. Once he selected his "angle" to anchor his composition, he would paint the scene according to part-reportage and part-interpretation, with an eye to the aesthetic elements as his Fine Art training at the Nanyang Academy of Fine Art in Singapore (graduating in 1964) had prepared him to do. He painted primarily in oil and often he would spend three to four hours on each canvas, keeping an eye on the changing light. This work of tiered Malacca houses haphazardly dotting the river tells about the shanty living conditions and filth in the waters. Wong was born in Singapore but grew up in the early years in Hainan, China, where his relatives were mainly farmers and fishermen. After NAFA, he moved to Kuala Lumpur where he stayed on until he died from colon cancer in 2010. His first solo was at the LC Yat Antique and Gallery in Kuala Lumpur in 1994. He had a solo at the Yan Fine Art Gallery in Kuala Lumpur in 2008 before a fund-raising exhibition for his cancer treatment at Khor Seang Cheng's Han's Art Gallery at Amcorp Mall in April 2009. Then his cancer were already in its third-stage.



27

ESTON TAN

b. Penang, 1972

FACETS OF LIFE II, 2010

Oil on linen
Signed and dated
'Eston 2010' (lower right)
76cm x 76cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

A shanty-like abode, one whole community, on stilts probably near some housing development project or even established estate of better-heeled people. Such is the reality of life and the new globalized world where mostly immigrant communities are hired to do the menial jobs the "locals" shun. Yet, it presents great socio-economic-political challenges. A shelter or roof-over-the-head is the same for an immigrant or a middle-class condo dweller or a rich towkay-politician in a posh bungalow. The difference is only the space and the creature comforts. In such temporary shanty abodes, one is also left to think about the sanitation and the safety. Still, in the artist's Eston Tan's romanticized impression, the dilapidated-looking wooden stilt houses do look like some movie props, with the artist's signature flourishes of daubs, strokes and dots. Eston Tan has established himself for his large canvases of landscapes, aerial perspective of cityscapes and building facades with activities, with his often nocturnal veneer and dots.

The artist himself is faced with uncertainties, and the dilemma of mobility, where Man, like a bird, moves on especially to greener pastures with better climes and opportunities. He will be uprooting his family to Taiwan to stay for some time, soon enough. Eston Tan obtained his Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1991, and The One Academy, Petaling Jaya (1992-93). He showed his promise when he won the Minor Award in the Penang Young Talent competition in 1999, and clinched the Major Award the next year.



It is doubly blessed to be blessed by a man in robes, in this case a Daoist monk, and especially within the propitious perfect circle where the 'Om' resonates within the circumference. The greeting, 'Longevity' and 'Eternity,' which amounts to the same unless you want to quibble over semantics, is mentioned as the beads mark the incremental blessings.

28

WAN WING SUM

b. China, 1922 - d. 1995

Longevity (无量寿), undated

Chinese ink on paper
Signed (lower right)
with three seals of the artist
39cm (diameter)

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

Painter-calligrapher Professor Wan Wing Sum is dubbed the Lynx-Eyed Calligrapher. He is said to have "God's Eye". He was skilled in micro-calligraphy, cramming some 3,000 characters into a square-inch of space of square, on a tiny postage stamp – a feat he had honed since the age of 12. He created a sensation when 19 after his exhibition in Shanghai when he was considered to have mastered the Lingnan Style. He could do his micro-calligraphy on turtle shells, bones, bronze ceremonial bronze bells and vessels. China's Ministry of Education awarded him the Gold Medal of the Arts. Born in Ngohan Hsien county in Guangdong province in China, he fled to Thailand and then Vietnam when war broke out, before settling in Hong Kong. Since 1938 when he held his first solo in Hong Kong, he had taken part in more than 100 exhibitions all over the world, including Malaysia. His demonstration of his micro-calligraphy was recorded on films by Warner Brothers when he visited Hollywood in the 1950s.

REFERENCE

Mr. Wan Wing Sum: An Unique Chinese Calligrapher and Painter of Our Times, Singapore, 1982
<http://www.chinesesinseh.com/moretopic/topics/Profwan/calligraphist.htm>

29

RAMSAY ONG

b. Sarawak, 1943

WILD FLOWERS OF SARAWAK, 1997

Mixed media on hand-made paper
Signed and dated
'Ramsay Ong 1997' with one seal of the artist
54cm x 37cm

PROVENANCE

Private collection, Selangor.

RM 1,500 – RM 2,500



Borneo (Sarawak and Sabah) is home to some of the most fascinating biodiversity. As botany goes, there is a book by Josie Smith, *Wild Flowers of Sabah and Sarawak*. It's quite a detour for self-taught Ramsay Ong to be doing a work connected with the "wild flowers of Sarawak." Still, his father was the renowned agriculturalist Ong Kee Chong. Is this Amorphophallus or is Ramsay Ong being just polite in using an euphemism for a decidedly erotic work. For if at all he wants to do wild flowers, which are abundance all over Malaysia, there are thousands of much more colourful "varieties" for his canvas, in this case, paper. But then again, Ramsay Ong, who is a fifth generation from the clan of the Kapitan Cina Ong Tiang Swee (he's his great grandson) always works close to nature in his art. When he went to live in Sri Lanka

for two years, he was based in the Hantane Hills and drew his inspirations from there, and was awarded the Rathna Deepa Award by the Sri Lanka Hill Country Cultural and Arts Association. In the late 1970s, he used the processed bark of the Tekalong (wild breadfruit tree) his bark-cloth canvas. Another popular medium he works on is batik, for which he had won an Outstanding Prize. He was also awarded the Ahli Bintang Sarawak in the 1970s. He set up a gallery in Kuala Lumpur, Artrageously Ramsay Ong Gallery, which he later moved to his home base in Kuching. He first worked as a draughtsman at the Postal and Telecommunications Department and later a teacher. His first solo was held at the British Council in Kuching in 1965.



30

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

UNTITLED, 1962

Ink on paper
Signed and dated
'Tan 1962' with one seal of the artist (top right)
64cm x 36cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

Tan Choon Ghee was already well-schooled in the intricacies of painting in 1962. He had graduated in Fine Art from the Nanyang Academy in Singapore (1951) and the Slade School in London in 1959. So when he did this attap stilt-house village in monochrome, unusual for his colourful oeuvre, it revealed tonal delicacy and a tight composition. Certainly not like the spontaneity of quick strokes in his Chinese ink sketches. Then, he simply signed off his work with 'Tan.' In 1962, he had had solo exhibitions at the British Council in Penang and the National Library in Singapore. He had sacrificed a lot of material comforts to pursue a career as a fulltime artist

despite more lucrative prospects elsewhere, and giving up his well-paying jobs in television broadcasting for TV Singapore and TVB Hong Kong.

From a humble first solo at the Hooi Ann Association makeshift gallery in Penang in 1956, he capped his career with two Retrospectives in his honour, by the Penang State Art Gallery (PSAG) in 1996 and 2000, a tribute show in Kuala Lumpur in 2009, and a posthumous show of his sketchbooks and paper works organised by the PSAG in 2014 titled 'A Lifetime of Drawings'.



31

CHOONG KAM KOW, DR.

b. Perak, 1934

VILLAGE SCENE, 1965

Chinese ink and colour on paper
Signed 'CHOONG KAM KOW' (lower right)
46cm x 61cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

In recent years, more works from Dr Choong Kam Kow's earlier series have surfaced, ditto his *Kinta Series*, especially after his major Retrospective accorded by the National Art Gallery in 2014-2015, which tremendously raised his profile in the public sphere as well as detailing his life achievements as art administrator and educationist, artist and activist, sculptor and printmaker, international art organizer and art-seminar evangelist. Time was when his Chinese roots took greater hold with his flexing of mixed Chinese ink works with Western theoretical norms, singing praises of places around his hometown Ipoh, although after that he had an Expressionist Ink Painting Series. This work, though blotted with thickets of trees and other vegetation, exudes of transparent washes and sparing defing outlines. It was done just before his departure to New York City, where he completed his Masters in Fine Art at the Pratt Institute in 1968, and where his works rank with the best of American AbEx at that time.

His curriculum vitae is of encyclopedic proportions. In twin 'time-capsule' – Academia: CEO of Malaysian Institute of Art, head of La Salle-SIA College of Art, head (Art Dept) of UN International School in New York, and longest non-Malay lecturer at Mara Institute of Technology (20 Years); Art: If American, would have been an Ab-Ex icon; Invention of Shaped Canvas, then Multi-thematic Forms; Structural like SEA Thru Series; Fabrications – Festival with paper-pulp concoctions, Rhythm of Growth, Rockscape and Earthscape, all these representing some of the most extraordinarily inventive works.



32

**SULTAN ISMAIL
NASIRUDDIN SHAH**

b. Kuala Terengganu, 1907 - d. 1979

MAY '69 - KL BERKURONG, 1969

Gelatin silver print
50cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

These two pictures of deserted Kuala Lumpur streets in May 1969 after the outbreak of internecine racial strife brings back searing memories of the blackest mark in Malaysian history, yet they are timely reminders not to raise the May 13 spectre again.

The photographs were taken at two spots, namely, 1) Jalan Bukit Bintang with the Cathay Cinema (showing a Mandarin film, Young Love), the Malayan Hotel and the Seagull Chinese medicine shop opposite; and 2) the Jalan Tun Perak (previously Jalan Mountbatten) intersection.

The photographs were taken by Sultan Ismail Nasiruddin Shah, who was the 4th Yang diPertuan Agong (Sept 21, 1965-Sept 21, 1970). He was installed the 14th Sultan of Terengganu on Dec 16, 1945. Sultan Ismail, who was an avid photographer since the 1930s, died on Sept 20, 1979. There are more to the "bleak" pictures as Tuanku Ismail's grandson, Raja Mohd Zainol Ihsan Shah, a prominent art-dealer and custodian of Tuanku Ismail's photography archive, found out fairly recently, from a former butler, who is now in his 70s.



33

**SULTAN ISMAIL
NASIRUDDIN SHAH**

b. Kuala Terengganu, 1907 - d. 1979

MAY '69 - KL BERKURONG, 1969

Gelatin silver print
50cm x 60cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

"My grandfather originally titled the works, Kuala Lumpur Masa Berkurong (after the old spelling). He went around taking photographs of the city, with only a small escort. When the prime minister Tunku Abdul Rahman came to know about this, he insisted my grandfather stay inside the Istana Negara precincts, for better security.

"My grandfather had erstwhile chose to stay in the kampung-like setting of Istana Terengganu at 34 Jalan Kia Peng and commute to Istana Negara on a daily basis," said Raja Ihsan.

He recalled that he was nine then, and May 14 was to be his birthday party at Istana Negara, but his grandfather had used up all the films in the camera shooting an 'empty' Kuala Lumpur instead. The original photographs in gelatin silver prints on fibre-based photographic paper were in limited editions of 5 each.

KOK YEW PUAH

b. Selangor, 1947 - d. 1999

TAOS ORBAT SERIES 3, 1971

Silkscreen on paper, edition 8 of 14
Signed and dated (lower right)
86cm x 86cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,000

Puah Kok Yew, better known as Kok Yew Puah after the Westerners habit of putting one's surname last, started his art career with a slew of hard-edged Pop graphic works in abstract using silkscreen. In his art studies at the Victorian College of the Arts, Melbourne, Australia, from 1966 to 1972, he got a diploma for Painting and a Masters-diploma for Printmaking. Orbat is an acronym for "order of battle" but it's moot if Puah was referring to any Sun Tze strategic military manual. After a short spell, Puah disappeared completely from the art scene end-1970s to concentrate on setting up the family food business in Klang, especially in ketchup. But business commitments were not the only reason for his withdrawal from art-making. Fellow Australian art-trained buddy Joseph Tan (1941-2001) had confided that it was also a chronic lack of printmaking facilities then, although he was teaching part-time at the Mara Institute of Technology, where Joseph was a full-time staff member. He had a solo to show, at the Samat Art Gallery, in 1973. After a decade and a half, with his business virtually on auto, Puah decided to make a comeback. It was a completely different "artist" for Puah, inspired by David Hockney (who is having a major retrospective at the Tate Modern, London, now) had opted for representational art with concerns about the immediate changing environment and identity. Ditto, his comeback solo titled *Kok Yew Puah: 1985-1993*, which was followed by *Klang and Beyond* in 1997. In 1994, he divested of his business in acrimonious circumstances, but the good news was that he was adjudged 2nd in the Philip Morris Asean Art Awards – Malaysia. He again was one of the five Malaysian winners the next year.



SULAIMAN ESA

b. Johor, 1941

UNHOLY PRINT II, 1977

Etching on paper, edition 2 of 10
Signed (lower right)
65cm x 36cm

PROVENANCE

Private collection, Johor.

RM 20,000 – RM 35,000

When Sulaiman Esa was embarking on his iconic *Waiting for Godot* series in 1977, he was warned by the school's head of art and design, that it would be sacrilegious to juxtapose a nude image next to Quranic calligraphic writings. That was before the onset of a more stringent Islamic mores in the wake of the Ayatollah Khomeiny's hardline Islamisation in the early 1980s.

Sulaiman took a chance and submitted the work for the national printmaking competition organised by the National Art Gallery (NAG) in 1977, and it won the Minor Award.

More than audacity of the sacred and the profane, Sulaiman was torn between the "Inner conflict in resisting Western art paradigms" (*From The Periphery to the Centre: The Social Significance of Sulaiman Esa's Work from 1950s to 2007*, by Prof Madya Dr Khatijah Sanusi, Ahmad Farid Raihan) and the presaging of Islamic aesthetic values and symbols. It was a time between his ground-breaking *Mystical Reality* (1974) and his 'Tauhid' of Islamic Art phase. tuk Syed Ahmad presciently called it his (Sulaiman's) "self-portrait."

In the series, Sulaiman superimposed an image of Islamic architecture with that of a nude woman from a fashion magazine he bought in Rome while taking a costume and stage design certificate course at the Academia de Rome (1974-75). It was not really planned.

He had variations of the theme in various printmaking techniques, and apart from the National Art Gallery, the National Gallery Singapore (NGS) and the Singapore Art Museum have a number of the works. In 2015, T.K. Sabapathy

revisited the *Godot* series in the *Re-Invented* commission by the NGS, and wrote: "The *Waiting for Godot* series exemplifies lives and practices of artists in worlds that are driven by competing histories, contending cultural traditions and distinctive individual aspirations. Even as it emerged from a personal predicament, its compass is worldly." Sulaiman recalled that when he was studying in London in the 1960s, he was drawn by the Existentialism theories of Sartre, Camus and Beckett, and that on his return to Kuala Lumpur, he attended a performance of *Waiting for Godot* in Kuala Lumpur. The rest were more wit and poetics.

Sulaiman Esa broke into the Malaysian art scene big time when he and Redza Piyadasa launched their controversial and cerebral Conceptual Art paintings and installations in 1974. His *Waiting for Godot* works were fortified by Printmaking training at Hornsey College of Art, London (1967) after his Diploma in Art and Design (1962-1966), and post-graduate Printmaking at Atelier 17, Paris (1968). His Islamic Art phase came with the credentials of his Master in Fine Art, Maryland Institute College of Art, Baltimore (1979-1981) and his PhD Islamic Studies at the Temple University, Philadelphia (1986-1996). In 1973, he won the Major Award in the Man and his World competition organised by the NAG. He had lectured at the Universiti ITM since 1969 and was made Associate Professor in 1995. His tremendous contributions can be seen in two career-defining exhibitions: *Insyirah: Works from 1980-2000* (Galeri Petronas, KL, 2001); and the stunning *Rajah: Art, Idea and Creativity* (1950-2011) retrospective at the NAG in 2011.





36

TONY NG

b. Kuala Lumpur, 1980

MATCH WITH BATIK 6#, 2016

Acrylic on canvas
Signed and dated (lower right)
76.5cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity.

RM 3,500 – RM 5,000

Tony Ng Chit Keong keeps a comparatively low profile, with his works seldom found in the main gallery circuit. Yet, in recent years, this artist trained at the Kuala Lumpur College of Art, now defunct, has caught the attention with his still-life works of fruits and batik. Of the fruits depicted here – pineapple, papaya, guava and dragonfruit – all the skin has to be peeled off. Some, however, eat the guava skin. The batik tablecloth with the sky-blue backdrop has big floral designs with the pointillist dots of the type found in a Hashim Hassan painting.

37

LOH EK SEM

b. Johor, 1956

QUIET MOMENTS, 1996

Acrylic on canvas
Signed and dated
'Loh Ek Sem 96' (lower right)
126cm x 98cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 12,000



Loh Ek Sem is known for his kampung denizens with tiny heads and disproportionately huge body frames and elongated limbs with everything crooked like the Crooked House nursery rhyme. He is especially active in solos during the 1990s, at Art Salon Kuala Lumpur in 1994 and 1996. There are two strands to his oeuvre, namely one in acrylic on canvas and the other more uniquely, on carved handmade cast-paper. This 1996 work is obviously from his *Kampung Idyll* exhibition in 1997. The work is dominated by two women, one framed by the window casement fascinated by two birds on a fish trap put out to dry, and the other outside tending to a pot of plant, watching over a kid playing with a cat. In the Henry Butcher Nov 6 auction, a work, *Back From the Sea* (1996) by Sem, as he is more popularly known as, scored RM10,976.

Sem seems to have diversified. He holds the Guinness World Record for the Largest Pin Art incorporating 3.7 million map pins with 22 different colours. The work measures 9.35m x 6.7m. He has also done larger works, like one titled *Peranakan Tea Ceremony*, measuring 880cm x 675cm! Sem graduated with a Diploma in Fine Art at the now-defunct Kuala Lumpur College of Art. His first solo was at Galeri Maybank in 1994. From 1995 to 2000, he was with the Singapore-based Opera Gallery, and later his works are shown in the Artique Fine Art in Mont Kiara, Kuala Lumpur.



38

HAMDAN SHAARANI

b. Perak, 1967

WATER REFLECTION, 1996

Oil on canvas
Signed and dated
'hamdan shaarani 96' (lower right)
127cm x 127cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

Hamdan Shaarani paints on Nature usually from an aerial view and with some water element, so that he could play on the water reflection. The natural vegetation or fallen leaves with the water movement, reflecting life and changes. This work was shown in the G13 Gallery's booth in the Art Expo Malaysia 2013. Hamdan's most memorable triumph in a competition was 1st Prize in the Kenyir Eco-Fest 99 (Consolation in 1994) in Terengganu in 1999. He also won 1st Prize for Drawing in the Shah Alam Landscape competition in 1995 (Consolation for Watercolours in 1996), besides 2nd Prize for Shah Alam Cactus Drawing (1993), and Consolation Prize in the Formula Malaysia (2000) contest. A lecturer of Universiti Perak, he graduated with BFA at UiTM in 1995 and 2000 (Hons).

39

JOHAN MARJONID

b. Johor, 1968

ARCA ALAM LEMBAH BELUM IX, 2007

Acrylic on canvas
Signed and dated (lower right)
160cm x 100cm

PROVENANCE

Private collection, Selangor.

RM 12,000 – RM 20,000



Johan Marjonid is regarded as one of the Raja Rimba (Forest King) for his large close-up and panoramic realistic depiction of forest landscapes. His paintings are not from touristy picture postcards but own experience of spending time inside the main forest reserves in the country. He has been painting about rainforests since 1994 and had gone fulltime into art in 2000. He has been to Royal Belum some eight times, the first two with the Perak Artists Association and more recently with his well-known artist 'kakis' Jaafar Taib, Abdul Rasid Yusof, Zaharuddin Sarbini, Shaparel Salleh and Kasbi Sarbini. This is the second of his Belum paintings to have come up for the Henry Butcher auction, the first smaller than this for the Oct 4, 2015 edition, which sold for a premium of RM8,260. His

other HB successes were in Nov 2013, where his work fetched RM16,500; and in the Oct 2015 auction, RM7,890.

Johan received his BFA from the Universiti ITM in 1992. He was chosen for the 2000 World Expo in Hannover, Germany, where he gave demonstrations. He won 1st Prize in the Malaysian Landscape competition organised by the National Art Gallery (NAG), and Consolation in the International category. He also had Consolation Prizes in the NAG's Street-banner competition in 1992 and the Mekar Citra in Shah Alam Gallery in 2007. His first solo was at the New Straits Times' Balai Berita, titled, *Melebu Alas*, in 2005. The Pontian-born artist had also taken part in the International Art Expo Malaysia in 2013 and 2015.

FAUZIN MUSTAFA

b. Perak, 1966

UNTITLED (THE LOST HORIZON SERIES),
1996

Mixed media on canvas
Signed 'Fauzin Mustafa 96' (lower left)
183cm x 183cm

PROVENANCE

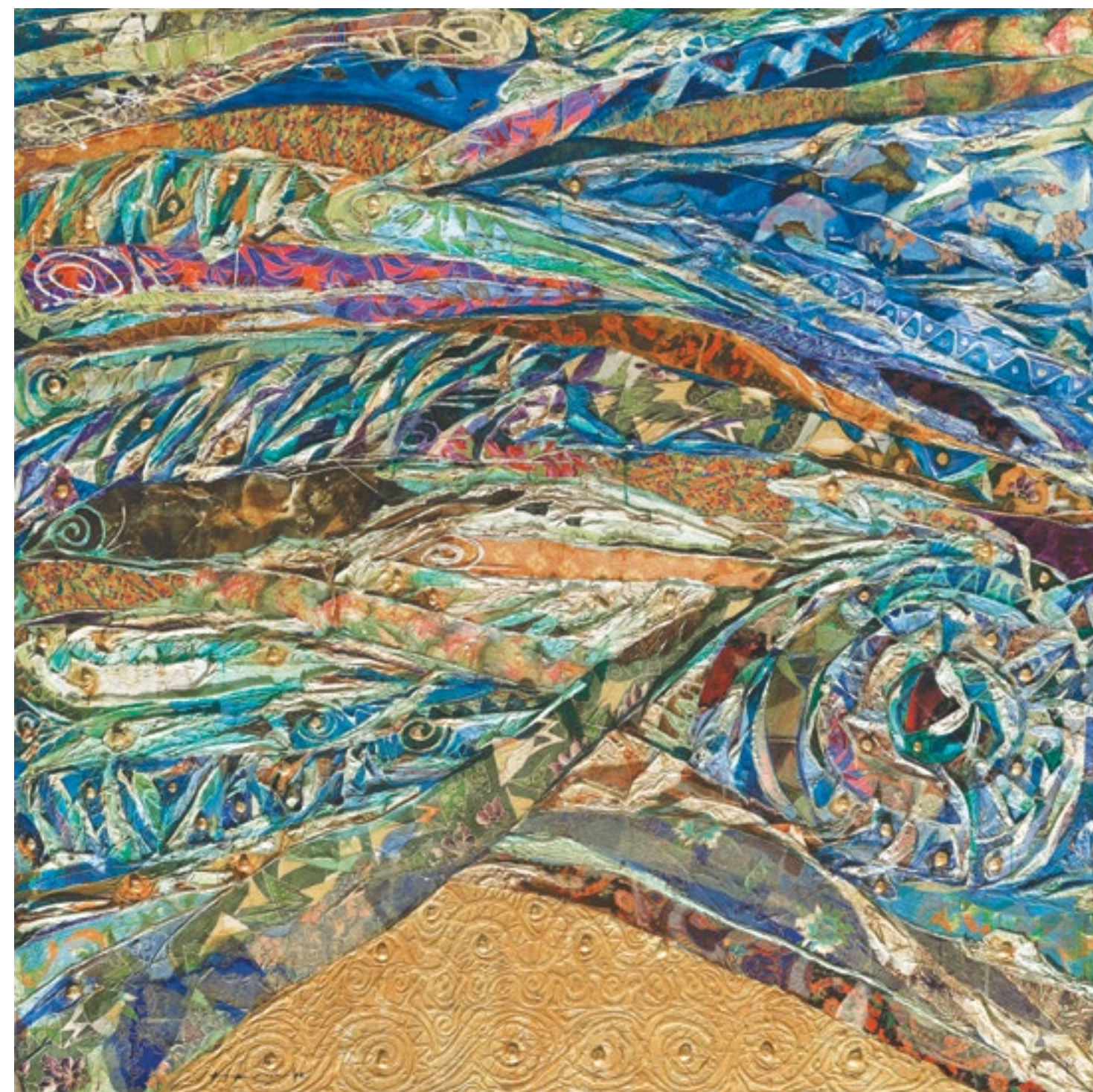
Private collection, Kuala Lumpur.

RM 35,000 – RM 55,000

When Fauzin Mustafa unleashed his *Lost Horizon Series* in 1994, it generated great interest over his slab-like painting with Malay symbolic patterns and designs studded with dots all over. It was in his first solo exhibition, *Dari Bumi Ke Bumi*, at the National Art Gallery's Creative Centre, Kuala Lumpur. Several others like Akif Emir Teruki had also started using symbols such as the Spiral and the Tree of Life, especially after the 1971 National Cultural Congress. One work from the series that caught the eye was *Misteri Alam: Lubok Mandi* (1989), about the April 29, 1989, gold-panning tragedy when nine panners were killed in a tunnel landslide from tunneling and deforestation. The mining area spread over a 180-hectare pit site in Lubuk Mandi in Marang. The first gold, however, came only in 2015 and it was found to be of '90 to 99' quality grade. The panners then were using hoes, pan buckets and even their bare hands. Fauzin took the incident as a cautionary tale of Man's greed for money and despoiling the natural environment. He was winning prestigious awards with his own style: Minor Award in the Young Contemporary Artist (BMS) competition (1988);

Minor Award (Painting) in the Salon Malaysia in 1991; 3rd Prize in the Philip Morris Asean Art Award – Malaysia (1994), and an Honourable Mention in the finals in Singapore.

He continued his winning streak with 2nd Prize for the Mekarcitra Visual Arts competition at the Shah Alam Gallery (2007); and Major Award, IMC mural painting, National Art Gallery (2010). He took part in the Asian Art Biennale in Bangladesh (2001), New Art from South-east Asia in Fukuoka Art Museum in Japan (1992), Art Triangle (2007 and 2008), and the Art Expo Malaysia in 2009 (Malaysian Art Idols) and 2014 (Great Malaysian Contemporary Art). He has gone fulltime since 2008. His latest solo, *Life Between The Dots*, at Core Design Gallery, Selangor, this year. He worked in television and was Media Prima's head of Set Design, Make-up and Wardrobe (2000-2008), senior art director (1998-2000), and art director for TV3 (1990-1998). In 1996, he won Best Set Design for TV3 Screen Awards. He graduated with a MFA (2010) and a BFA (1988) from the University ITM.





41

RAPHAEL SCOTT

AHBENG

b. Sarawak, 1939

SUGAR MOUNTAIN II, 2014

Acrylic on canvas
Signed and dated 'RSA 14' (lower right)
114.5cm x 85cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

It is hugely remarkable that Raphael Scott Ahbeng still keeps painting at his secluded studio in Bau after all these years, at the age of 78 and with a host of ailments, more recently gout. It is as if painting is a great therapy although it is his passion that keeps the white canvas filled. Form, composition and colours – the tripod structure behind his art, whatever the subject or medium. He has been practically painting since the age of 9, and professionally from 1990. It's standard to peg his art career from 1964, when he took up an Art and Photography course at the Bath Academy of Fine Art in Britain, until 1967. But in 1954, he already had his first solo. Raphael is truly a legend, who is adept in painting in oil, acrylic and watercolours, besides drawings and doing cartoons for newspapers, which show up his humorous side. He had also been a teacher and

radio producer, from a Sarawak Government grant to do a Drama course in London in 1973. In 1959 he won 1st Prize in the Shell Open art competition and was 3rd in the Natural Malaysia competition in Kuala Lumpur in 1991. In this work titled *Sugar Mountain*, which is not about any real mountain like the one in South Carolina in the United States, he turns it into a great abstract play of patterns, drips, trellis, blobs and with a large frontal part negativised to bring out the silhouette of its vegetative surface.

"*Sugar Mountain* is an imaginary art piece that I so intensely took up, as humour. There are salt hills but this is a figment of joy, just playing around with shapes and colours," he replied in an email when asked about it.

42

ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, 1995

Mixed media on canvas
Signed and dated
'Zulkifli Yusoff 95' (lower right)
26.5cm x 26.5cm

PROVENANCE

Private collection, Kuala Lumpur.

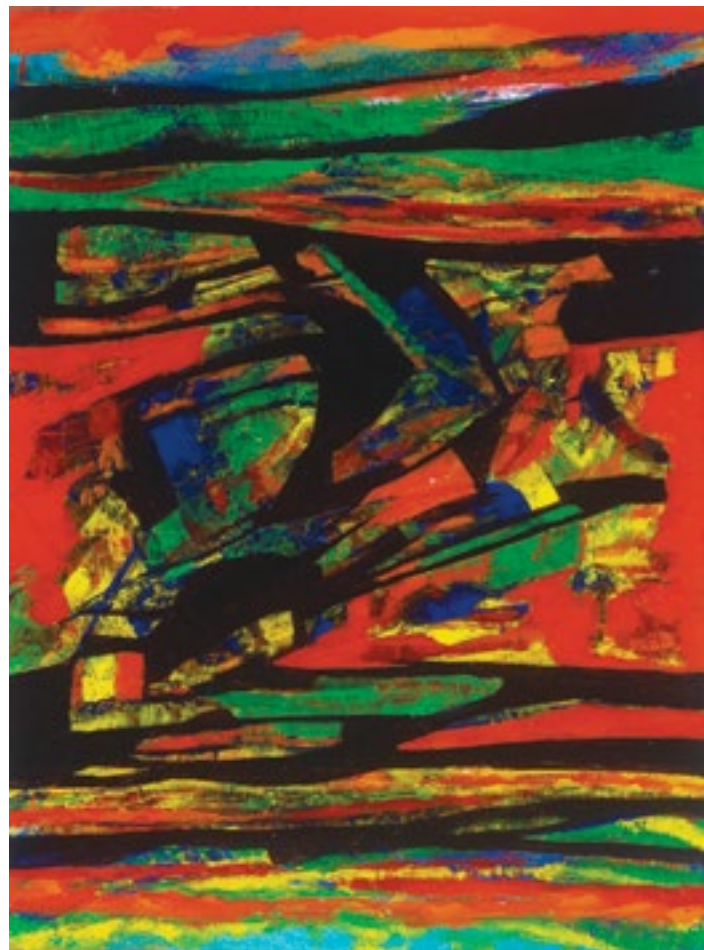
RM 3,500 – RM 6,000



They look like odd contraptions but they personify the warlords scheming to get one another out of the way in their ascension to Power. Zulkifli Yusoff prefers to use the 'kehalusan' and grace of bangsawan to convey his message. Works in the 1990s show Zulkifli with harder-hitting messages from when he debuted with his chessboard-piece in his installations of the latter half of the 1980s.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when won the Grand Minister's Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educating credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his

Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam, (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991). It is his selection for prestigious international events that raises his profile. 1) The 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World Venice Biennale'; 2) 1st Asia-Pacific Triennial of Art in Brisbane in 1993; 3) Singapore Biennale 2013; 4) *Rukunegara 2: VOICE Theo Art Projects*, Art Stage Singapore, 2013; 5) Seychelles Biennale 1992; apart from solos: 6) *Writing Power*, National University of Singapore, 2011. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. At home, eye-catching solos – *The Power*, NN Gallery, Kuala Lumpur, 1996; *Powerful Dialogue*, The Art Gallery Penang, 2000; *Icons*, Wei-Ling Gallery, Kuala Lumpur, 2008; *Brave New Art*, The Art Gallery, Penang, 1996; and *Negara Ku*, National Art Gallery Kuala Lumpur, 2010, advance his cause further.



43

SHARIFAH FATIMAH SYED
ZUBIR, DATO'

b. Kedah, 1948

IMAGE 12-3, 2012

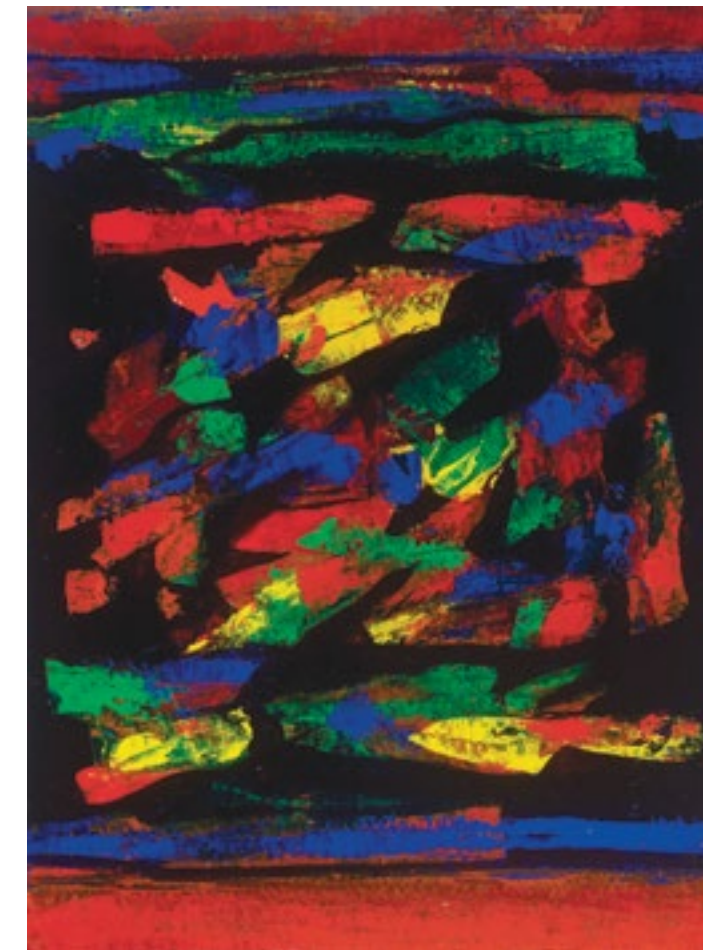
Acrylic on paper
38cm x 28cm each

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 7,500

Small is Big in this set of Sharifah Fatimah Syed Zubir, Dato's *Mindscapes*. It seems to take on a new significance in pairs, with a noticeably sharper edge geometrics or at least with sharper points. The judicious overlap of colours is a Sharifah forte, for therein the emotional moods get more ambiguous through the mist of shifting colours. Not that it works in a pair, though, as the two works are independent entities, because of the different colour schemes and shapes in composition in each work. But the more staccato cuts of what is perceived as a diagonal slant upwards to the right but with a gradual gradient are carried by the more dominant yellow hues and strips throughout.



44

SHARIFAH FATIMAH SYED
ZUBIR, DATO'

b. Kedah, 1948

MINDSCAPE, 2011

Acrylic on paper
39cm x 29cm each

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,500 – RM 7,500

When Sharifah Fatimah Syed Zubir, Dato' projected her *Mindscapes* in the first half of the 1990s, it set another benchmark in her absorption of nebulous landscapes deconstructed or defragmented into emotive realms. While the ruminative quality is talked about, the complex play of shapes and colours of various tonality and overlaps is also in turn, dictated by the viewer's own state of mind or emotional state. In one work, the cluster of shapes in the centre bounded by horizontal bands on the top and bottom shows a busier and crowded activity, while the other with large horizontal shoals of moss and luminescent greens separated by streaks of black. Some early *Mindscapes* that have surfaced in the Henry Butcher art auction include those on May 6 and Oct 28, both in 2012, apart from one more in the April 2016 auction.

This year, 2017, is Sharifah Fatimah Syed Zubir, Dato's 50th anniversary as an artist, having studied at Mara Institute of Technology for her Fine Art Diploma in 1967-1971. She obtained her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She clinched the Major Award in the Art Salon Malaysia in 1979, and the Minor Award in the 1981 Young Contemporary Artist (BMS) competition and the Malaysian Landscape competition in 1972. She has had solos all over the world since her first at the Alpha Gallery in Singapore in 1972, and is featured in numerous major Malaysian exhibitions overseas.



45

YUSOF GHANI

b. Johor, 1950

OMBAK SERIES, 2014

Oil on canvas
Signed 'Yusof Ghani' (lower right)
31cm x 41cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,500 – RM 5,500

Ombak (Waves), the series, thrusts Yusof Ghani back to painting with greater fluidity and movements, in greater spurts and more sudden. While it drew its spark from the great Indian Ocean tsunami that hit many parts of the world, including Malaysia, in December 2004, it is more that Yusof Ghani, as an artist, was experiencing an emotional tsunami within the deepest depths of his soul. In what could otherwise be a more complementary tug-and-pull of blue and red in a leftwards diagonal, the effusion of muddy browns in a centric stream does cloud things up a bit. His solo, *Ombak: Breath of Life*, was shown at Bank Negara's Kijang Gallery, Kuala Lumpur, from Nov 11, 2014 to March 31, 2015.

46

YUSOF GHANI

b. Johor, 1950

TOPENG SERIES, 1993

Mixed media on paper
52cm x 37cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,500 – RM 11,000



It's virtually heart-wrenching for Yusof Ghani to get out from his hugely popular *Tari Series* to launch into *Topeng (Masks)*, which conventionally suggests an object and something static. This piece is built on a sharp dualism which dramatically cuts the face or shield-like shape right down the centre, with one side heavy with envious darkened green. It's naïve, however, to read a face as a face in art, and so the variables could be frontal, aerial or just mark-makings within a circumscribed form. While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (*hudoq*), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries on Sept 21-Oct 1, 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, on April 3-7, 2017.



47

LIM AH CHENG

b. Selangor, 1968

POWERFUL HORSES, 1998

Oil on canvas
Signed and dated
'Lim Ah Cheng 1998' (lower right)
122cm x 200cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 13,000 – RM 18,000

In painting horses, for which Lim Ah Cheng has been happily typecast, there is nothing more adrenalin-charged than its sheer power: the thundering of the hooves, the speed and strength, the determined and persistent stamina. This is one equestrian work which Lim Ah Cheng prefers the abstract capturing the movement and playing with the swirl of colours scrambled from green, blue, yellow and white, creating an imaginary horse dance of sorts. Incidentally, his other pet subject is that of orchestral interlude, of music and dance.

Lim Ah Cheng had his early informal, irregular art training under Chinese ink calligrapher Chung Chen Chuan from 1995-1999. He received his Diploma from the Malaysian Institute of Art in 1988-92, and Certificate in Communications (Storyboard Design and Illustration) from the Tatsun Studio in 1990-1991. He won an Incentive Award in the Shah Alam Art Gallery Open in 1997, and 3rd Prize in the National Day Open in 1998. But it took a long time before he was confident enough to stage his first solo, of his 1996-2002 works of his horses, in an exhibition titled, *Challenging Horses*, at the now-defunct art gallery, Elle Six. Another notable all-horse exhibition was at Art Accent, called *Metamorphosis* in 2009. Two solos in Singapore followed, namely, *Melody in Harmony* (Dynasties Antique and Art Gallery, 2004) and *The Passage* (Momentous Art Gallery, 2008).

48

BAYU UTOMO RADJIKIN

b. Sabah, 1969

ABSTRACT NO. 51, 1997

Oil on canvas
Signed and dated
'Bayu Utomo Radjikin 1997' (upper right)
122cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 – RM 12,000



In January this year, Bayu Utomo Radjikin, the creative force and spokesman of the cult Matahati group, stunned the local art scene with some 17 highly matured and structured works (although they appear formless and ephemeral) in two monochromes, red and white, hosted by the G13 Gallery. It recalled his first and only dedicated-abstract exhibition simply titled '*Bayu Utomo Radjikin*' at the now defunct GaleriWan, then at its Bangsar outlet in Kuala Lumpur. It's like a 20-year itch. The works then were more spontaneous, wild and unrestrained colour palette. And as can be seen in this particular work, a mesh of calligraphic strokes that could amount to some kind of form, a face or landscape perhaps. Bayu virtually stormed into mainstream art when he captured the Major Award in the Young Contemporary Artists competition with his Bujang Berani sculpture bust in

1991, which bucked the trend of Islamic Art brought about by the Ayatollah Khomeiny fundamental messianic strictures of the mid-1980s. That year he also won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. In 1992, he again made a big impact with his Minor Award win in the prestigious Salon Malaysia 1991-1992. In the Malaysian level of the Philip Morris Asean Art Awards, Bayu won Honourable Mention twice, in 1994 and 1995. What is most dynamic about the artist is that he went on to establish the Malaysian Emerging Artist Award as a collaboration between his gallery, HOM Art Trend and Galeri Chandan, apart from regional art initiatives in art residencies and the Art Triangle bringing together outstanding young artists from Malaysia, Indonesia and the Philippines. Bayu graduated with a BFA in Universiti ITM in 1991.



49

SYED FAKARUDDIN

b. Terengganu, 1989

FOREST SECRET, 2015

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

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

The forest is a world by itself. It nourishes itself as well as the numerous life forms depending and regenerating the whole eco-system. Animals, insects, birds, trees, flowers, plants, water areas... It is a spiritual space, too, unknown, mysterious, full of secrets, sacred even. Syed Fakaruddin's painting theme so far revolves unerringly around the natural landscape, which can heal itself through regeneration. The textural play in this work is so dense and delicate to extol its beauty. Even in other works which sing of the open terrain, there is no visible life-forms like Man or animals. Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by the Big Four Galleries of Malaysian Contemporary Art namely HOM Art Trans, G13, Taksu and Segaris. He was also featured in the International Art Expo Malaysia from 2014 to 2016, and this year, in the Singapore Contemporary. His only award so far is the Consolation Prize in the Nando's Peri-fy Your Art completion in 2012 after trying since 2009. Terengganu-born Syed Fakaruddin is now based in Kuala Lumpur. He obtained his BFA from the University ITM in Shah Alam (2010-2012) after his Diploma at its Lendu, Malacca, campus in 2007-2010.

50

YUSRI SULAIMAN

b. Perak, 1977

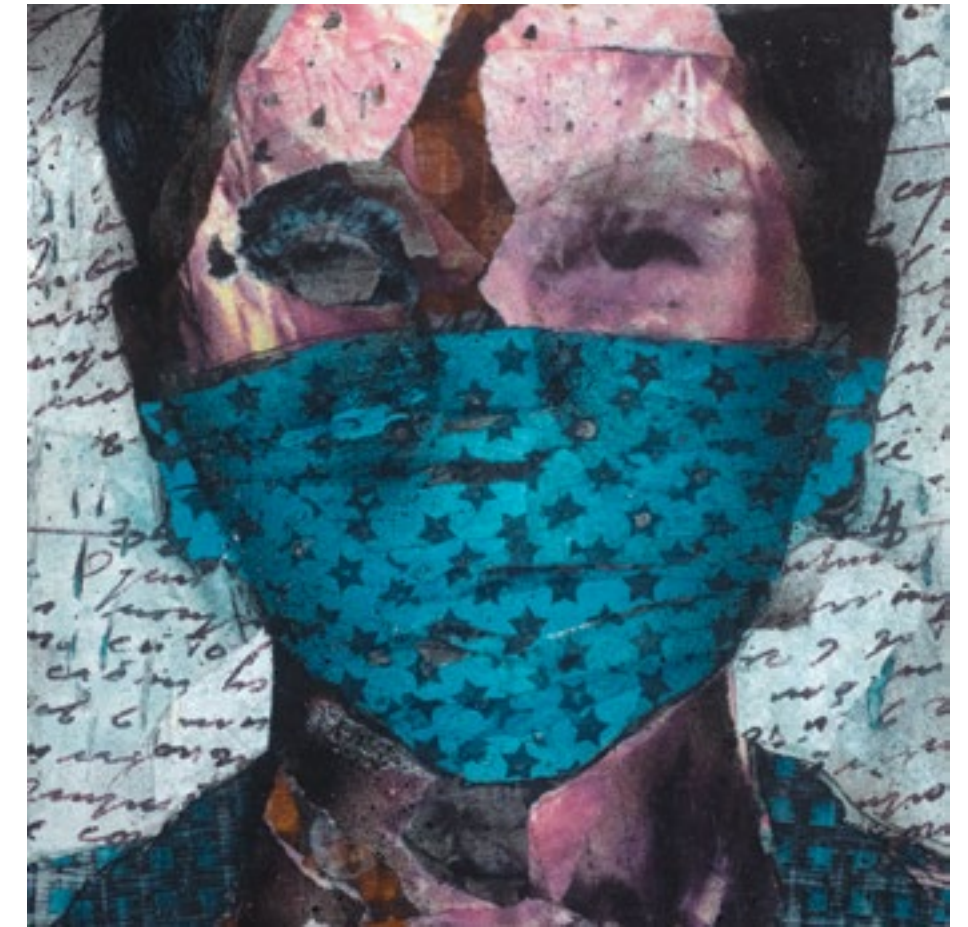
LAST WORD, 2012

Collage and acrylic on canvas
Signed and dated
'Yusri Sulaiman 12' on the reverse
31cm x 31cm

PROVENANCE

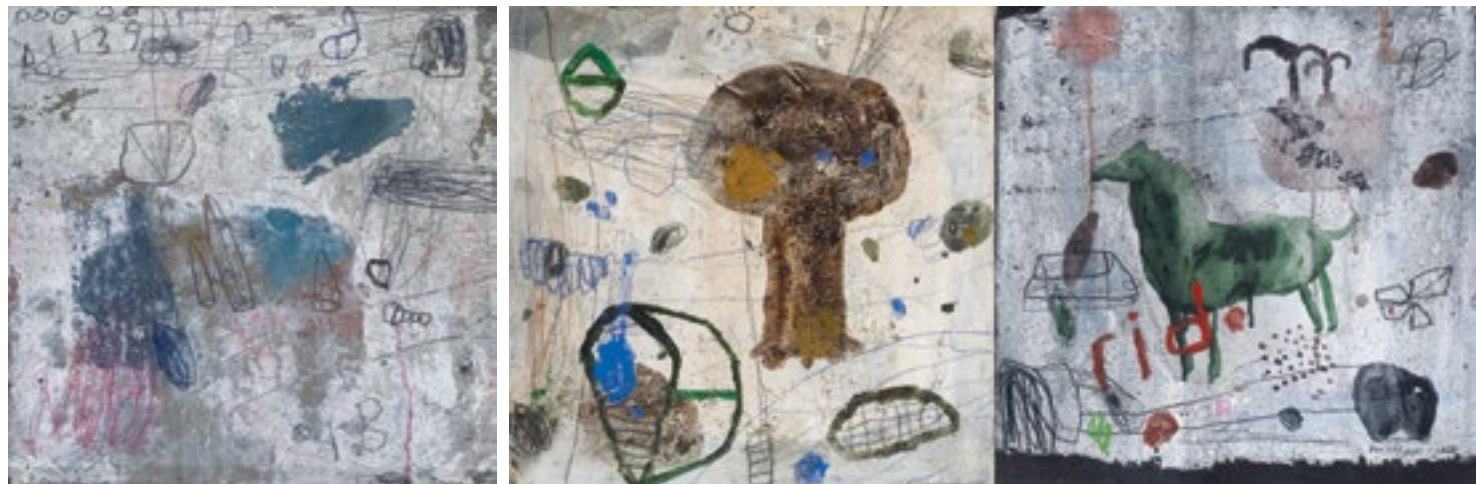
Private collection, Selangor.

RM 1,200 – RM 1,800



It is not uncommon to use an image of a face covered from the eyes down to suggest 'omerta' or the snuffing of free speech. With the title, *Last Word*, the viewer is curious to zero in on the identity or the circumstances. Is this somebody in the news recently, and are the cursive handwritten script shed any clue to person or event, or is it just something random? Just like the collage in the works, Yusri Sulaiman builds up the layers to camouflage as well as for aesthetic purpose. It could just be a metaphor of self-reflection known only to the artist himself or it could be just a 'portrait' exercise with a mischievous added value. Dr Suzanne Standkard wrote: "The work of Yusri Sulaiman is a self-reflection; he expresses his thoughts, beliefs, emotions, and motivations through the

medium of fabric collage portraiture... The concept of collage, layer upon layer, has symbolic meaning for the layers of his life; finding, keeping, selecting, altering, rearranging and patching fabrics to interpret his inner feelings to reflect himself through his artworks." Gallery shoppers would remember Yusri, from his odd paintings at the XOAS Gallery and his "Jungle" solo at Wei-Ling Gallery, how Yusri brought up the plight of the indigenous Orang Asli, especially the children onto his canvases for public focus. At the Henry Butcher April 2013 auction, his aboriginal child portrait, *Kalee* (2015) sold for RM4,950. He has since moved on to other subjects and mixed media using discarded domestic fabric, aerosol spray, polyvinyl chloride glue, nylon cords and graphite on canvas.



51

FAUZUL YUSRI

b. Kedah, 1974

RAW SERIES, 2010

Mixed media on canvas
Signed and dated
'fauzlyusri 2010' (lower right)
46cm x 138cm, set of 3 works

PROVENANCE

Private collection, Selangor.

RM 3,500 – RM 5,500

Like your favourite packet beverage, this 'Fauzul Yusri' comes in a 3-In-1 offer albeit comprising three different entities. However, the three works come under an umbrella title, *Raw*. (He had a solo titled *Raw* at Taksu Gallery, Kuala Lumpur, in 2009). Even though comparatively small, it's nice to get three times the 'FuYoh' especially when framed creatively as one. So what's the three about? No. 1 has something of a body on a floor, No. 2 a sunny day in the park dominated by a well-formed tree and with a five-digit '01139' proposal for Sports Toto punters, and No. 3 a horse with the word, *ride*, the 'e' looking more like horse-shit. But alas, in a 'fauzlyusri' is all scrawlings, scratching marks and stains that resemble a back-lane graffiti wall, and that might or might not amount to anything. Only a chancy-looking meeting of the aesthetic and the non-aesthetic.

Fauzul Yusri graduated from the University Mara Institute of Technology with a degree in Fine Art (Drawing) in 1999. He won the Juror's Prize in the National Visual Art Gallery's Young Contemporary Artist Award in 2014. Other awards include Incentive Award, Shah Alam Art Gallery Open, 2000; Special Mentions in the Young Contemporary Artists competition in 2002 and Bank Negara's Kijang Award in 2014. He has had several solos since his first at Elm Quay Fine Arts, Kuala Lumpur, in 2001, featuring later in Galeriizu and Taksu Galleries in Kuala Lumpur and Singapore.



52

FAUZUL YUSRI

b. Kedah, 1974

RAWAK, 2015

Acrylic and mixed media on jute
Signed and dated
'Fauzlyusri 2015' (lower right)
92cm x 92cm

PROVENANCE

Private collection, Selangor.

RM 4,500 – RM 7,500

This disparate and confusing arrangements of objects, things and non-things with some circumscribed. The title '*Rawak*,' meaning '*Random*,' pretty sums up most of Fauzul Yusri's works, though when you look deeper, it's anything but. Fauzul Yusri has that edgy bent in him in his Pop Primitive departures that codify and modify his thoughts and emotions, into an ordered clutter of seemingly unrelated and senseless images. He conceded as much: "I first try to deform or disfigure my canvas by colour, line, space or drawing and then try to solve the mess I created. The solution lies in resolving the rhythm, proportion, forms and balance."



From big cat to domestic cat, but don't let that contented proud-looking feline fool you of its tame, timid nature. The cat, fat and furry at that, is set large against the backdrop of a mock Chinese-ink painting landscape, reversing the Chinese aesthetic of the living thing as a mere insignificant speck in the greater cosmos of things. For the ornamentation and sense of movement, three butterflies are shown hovering around and yes, there is that inconspicuous stalk of flowers.

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

REFERENCE

Chong Siew Ying (Valentine Willie Fine Art, Kuala Lumpur, 2008)

53

CHONG SIEW YING

b. Kuala Lumpur, 1969

UNTITLED, 2010

Oil on canvas
Signed and dated
'SiewYing 2010' (lower center)
82cm x 100cm

PROVENANCE

Private collection, Selangor.

RM 9,000 – RM 14,000



54

CHONG SIEW YING

b. Kuala Lumpur, 1969

THE CRY, 2009

Oil on linen
Signed and dated
'SiewYing 09' (lower right)
150cm x 150cm

PROVENANCE

Private collection, Selangor.

RM 23,000 – RM 33,000

Chong Siew Ying, the farmer's daughter who dared to dream, to take up Art in the great Paris citadel with her notion of the hua qia (The Artist), has eked a reputation as one of the finest contemporary artists in Southeast Asia. Here, the roar of the she-lion represents a cry of celebration of her independent spirit and artistic expressions as well as a warning that she would guard her private space and territory. Only the lion head is most visible, practically dominating the whole canvas, and with the aggressively opened mouth baring its fangs. The lion is a morass of raffish staccato strokes, with not even the eyes detailed. The whole aggro charge is tempered by the stunningly azure sky and the dainty flower or two shown. These two animal works were done during the time of her *Infinity* exhibition at the Valentine Willie Fine Art, now defunct, in 2011. Much attention is drawn to her subliminal landscapes and her irrationally Yue Min Jun-like laughing faces that one other aspect of her animal menagerie is overshadowed.

REFERENCE

Chong Siew Ying (Valentine Willie Fine Art, Kuala Lumpur, 2008)



55

SIUND TAN

b. Kedah, 1981

BIOMIN, 2013

Oil on canvas
Signed 'SIUND' (lower left)
73cm x 89cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,500 – RM 4,500

The things girls keep as pets could be a subject for some thesis study. The little duckling (or is it a chick? If so, Chick, Chick, if you get the drift) prised from its mother and siblings thoroughly out of place, if not miffed, in a human living-room what more in the palm of a girl. Is the girl asking permission to keep it as a pet? Small as it is, it is certainly what every one's attention is drawn to, unless you find the girl unusually fascinating.

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

56

SIUND TAN

b. Kedah, 1981

BLUE CLOWN, 2013

Oil on canvas
Signed 'SIUND' (lower left)
73cm x 46cm

PROVENANCE

Private collection, Selangor.

RM 2,000 – RM 3,500



Does one, especially a girl, wearing a polka-dot dress with really big, big (white) dots make one a clown. The implication is there, from the scene of circus clowns donning all kinds of colourful jumper suits with big polka dots. In the past, the 'uniform' of the clown, then known as harlequin is mostly checked, you can find several in Picasso's works. This nubile girl with long plaited 'horse-tails' is anything but clownish, but before the time of 'selfies' she has her handy accessory of reassurance that her hair is neat, face cleared of blemishes and her dress having no wardrobe malfunction. Indeed, Woman, Vanity is thy Name.

HISYAMUDDIN ABDULLAH

b. Terengganu, 1989

BERGAYUT, 2014

Charcoal and acrylic on canvas
Signed and dated
'Abdullah Hisyamuddin 14' (lower left)
153cm x 153cm

PROVENANCE

Private collection, Kuala Lumpur.

PinkGuy Conservation Framing for this Lot.

RM 9,000 – RM 15,000

Bergayut follows the favourite artist's theme of a figure suspended in space as if falling but gloating with a sense of freedom. His has a figure, obviously male and back turned and dipping with both hands lightly tied up and with slings and arrows all around. He is shown naked from the waist up before the right edge lops off the view. Obviously, the archetypal "Victim" in society tough struggles.

Hisyamuddin Abdullah was, together with Najib Ahmad Bamadhaj, chosen for a Bali residency sponsored by G13 Gallery, and on their return, staged a two-month show titled *NAH! Bali* on Dec 2-22 2013. His other residency was with the Morne Art Gallery, Kuala Lumpur, the same year. He had a solo

at Taksu Gallery, Kuala Lumpur, called *SArKAs*. His latest triumph was his winning the 2016 Young Guns Award. He first showed promise with his triple wins of 1st Prize (Mixed Media), 1st Prize (Oil/Acrylic) and Consolation Prize (Charcoal/Pencil/Ink) in the Tanjong Heritage art competition in 2011. That year, he also won the Incentives Award in the Shah Alam Art Gallery Open Show and a Consolation Prize in the Pesta Open. His higher profile was also boosted by his participating in prestigious international events such as the Art Stage Singapore (2015, 2016), Art Expo Malaysia (2014, 2016) and Art Kaoshiung (2015, 2016). He graduated with a BFA (Hons) at the Universiti Mara ITM, Shah Alam in 2012 after a diploma at its Machang, Kelantan, campus in 2010.





58

FADILAH KARIM

b. Johor, 1987

IN VAGUE II, 2012

Oil on canvas
Signed and dated
'Fadilah Karim'12' (lower right)
183cm x 152cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 20,000 – RM 30,000

As the title suggests, there is something anxious, even hallucinated about the female figure in double image looking towards right. It is from Fadilah Karim's first solo titled *Vague* at the Pace Gallery (now Nadine Fine Art) in Petaling Jaya in 2012. She was accorded another solo, *Secret Lies*, by Taksu Kuala Lumpur, in 2016. In the Henry Butcher Oct 4, 2015 auction, her work, *Motion II* (2010), sold for a premium of RM8,260. Much has been said about her techniques transformation after a two-month intensive mentorship by the Silat Painting sifu Amron Omar in 2010. Her mostly female figures are imbued with an enigmatic and inscrutable quality and often placed in a somewhat mysterious setting. The art-critic blogger, Art KL-itique, writing on '*Fadilah Karim, VII@Segaris*' (gallery) in March 2013, noted: "The figures in Fadilah Karim's works are stuck in a perpetual state of anguish, the characters readily questioning their personal values," and the writer Liz Anne Bautista, writing for her '*Secret Lies*' solo, singles out her "raw intensity."

59

FADILAH KARIM

b. Johor, 1987

UNCERTAINTY #6, 2013

Mixed media (decorated fabric on wood; oil on canvas, 50cm diameter)
Signed and dated
'Fadilah Karim'13' (lower right)
81cm x 81cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 12,000



Whether it was Amron Omar who mentored Nurfadila Abd Karim, better known as Fadilah Karim, for two months in 2010 into a figurative trail-blazer today, is moot. She was already winning prizes before in the Portrait of the Governor of Malacca competition and was runner-up in the Tanjung Heritage competition. But the tutelage certainly helps. A Lot. For Fadilah, a lot changes: she held her first solo, *Vague*, at the Pace Gallery (now Nadine Fine Arts) in 2012, and *Secret Lies* at Taksu Gallery, KL, in 2016. She featured in a double header with the Philippines' Guenivere Decena in the Mystery exhibition at HOM Art Trans in 2014, and was among 16 top Malaysian figurative artists featured in a special exhibition at Art Stage Singapore 2015.

Usually noted for her portraits which are enigmatic, inscrutable and even melancholic, this circle portrait is imbued with greater clarity and light tones, although the figure seems to be fixated on something.

Fadilah graduated with a Masters in Fine Art, Majoring in Painting, at the UiTM (University Mara Institute of Technology), Jalan Othman, Petaling Jaya, in 2013, Bachelor's in 2010, and a diploma from the UiTM Malacca in 2008. She was a winner in the Portrait of the Governor of Malacca competition and runner-up in the Tanjung Heritage competition. In 2008, she won the Incentive Award in the Shah Alam Open Show. She was among 16 top Malaysian figurative artists featured in a special exhibition at Art Stage Singapore 2015.



60

LATIF MAULAN

b. Pahang, 1974

WORLD WITHOUT LIMITS, 2016

Oil on canvas
Signed and dated
'Latif Maulan 2016' (lower right)
92cm x 92cm

PROVENANCE

Private collection, Kelantan.

RM 4,000 – RM 6,000

The world of the Internet is truly without limits, with its information overload and world-wide-web access to anything under the sun, or sea. Here, a young-looking woman in white T-shirt and jeans seems lost in the cyber dreamworld, where various icons and apps pop up and *Google-ing*, and several *Windows* panels reveal on-going processes such as *Download*, *Transferring*, *Progress*. It is a world where all other worlds meet.

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



61

LATIF MAULAN

b. Pahang, 1974

SASARAN, 2013

Acrylic on canvas
Signed and dated
'Latif Maulan 2013' (lower left)
91cm x 95cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

Marbles are a game of chance. It was a favourite children's pastime before the advent of computers and the Internet. Now you can still play marbles, but digitally. Without the physical touch of the component of glass, clay, plastic/agate and even steel. Self-taught Latif Maulan is drawn to marbles because it presents a challenge to reproduce on paper, with the play of light, reflection, transparent quality and patterns with his own Photo-Realism techniques. This with some eight marbles, he composed on a random spread of newspapers, with different headlines unrelated to the painting's theme. There are several games connected with marbles, including Ringer, where competing players take turns to knock out other players' marbles placed inside a circle (usually on the sand) with their own marbles. Latif made his Henry Butcher debut on his marbles painting on April 21, 2015, when his 2011 work sold for a premium of RM14,300, from a low estimate of only RM4,000.



62

GAN TEE SHENG

b. Johor, 1984

CRAZY BOY, 2010

Oil on canvas
Signed 'GANTEESHENG' (lower right)
130cm x 163cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity.

RM 6,000 – RM 10,000

Boys will be boys, and this little 'devil' seems to run riot in the house, but that is all part of bringing up children, and also reflects on the economic status of the family (the richer ones will have maids fussing over their kids, who will be showered with the latest electronic toys). This Dark Domestic Drama (DDD) is part of Gan Tee Sheng's twin trajectories into Figuratives, the other more sober, dealing with issues of the ageing and such. The artist was struggling to find his way, identity, the purpose of life etc, it was the darker hours during this period of his life. From a lost soul, he is now a very positive person, after surrendering himself to God.

Gan Tee Sheng's stature is unique: He is the only double Malaysian winner of the highly coveted UOB Painting of the Year Award, first the Major Award (Established Artist category) in 2013 and the Gold Award in 2016. He made a breakthrough when he was selected as one of the five winners of the Malaysian Emerging Artists Award in 2011.



63

GAN TEE SHENG

b. Johor, 1984

FAMILY, 2010

Oil on canvas
Signed and dated
'Gan Tee Sheng 10' (lower right)
120cm x 120cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000

Titled *Family*, this Gan Tee Sheng work is obviously not classified G (General Audiences), not even PG-13, in the movie rating system. Probably 'Adults Only'. But that is the reality in what sometimes happen within the four walls of a family or families, and the nagging feeling is not helped by the lecherous-looking botak (bald) man in a tie. This is a work from Tee Sheng's Dark Domestic Drama (DDD), one of the two trajectories of his figuratives, the other dealing on more sober depicting of the forlorn elderly.

He had taken part in the Art Expo Malaysia from 2013 to 2016. His international (participation) "cap" is impressive: Fukuoka Asian Museum residency (2014), Art Gwangju 2015, Art Kaoshiung (2015, 2016), Art Stage Singapore and Art Busan (both 2016). And he's only 33. He made a huge impact in his first solo, *Withdrawn*, at Taksu Kuala Lumpur, in 2014, on forlorn old people, and his first artist's residency was the six-month HOM's Adopted Artist-in-Residence (A-Res). Tee Sheng was educated at the Dasein Academy of Art, Kuala Lumpur.



64

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

WORTHLESS III, 2010

Mixed media on canvas
Signed 'NAJIB BAMADHAJ' (lower right)
122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

In Duchampish cheek-in-jowl, Najib Ahmad Bamadhaj created this "worthless" art work as an exercise during his last year at the Universiti ITM, Shah Alam, in 2010, when he graduated with a BFA (Hons), Majoring in Painting. The work is just a notice with typeset words: 'This box contains documents of no value' put in place by a set of rusty door hinges on the right, and with a small look over a hook on the right edge, apparently to prevent theft. Indirectly, it also questions 1) What is it that makes a work to be construed as art, and who decides? Can a found object or something mediated by an artist be deemed 'art'?; 2) How does one value an artwork?; 3) Does an artwork have to be "beautiful," or at least clean and without blemishes? The year 2010 proved eventful for he won 1st Prize (Mixed Media) in both the Tanjung Heritage and Nandos competitions, a Consolation Prize in the Maybank competition, and the UiTM Vice-Chancellor's Award. His other awards include 2nd Prize in Johor Open (2009) and Malacca TYT Action Portrait (2007) and Consolation Prize in Nando's Art (2007), and a finalist in the MRCB Award (2008) and the Visual Arts Award (2011), both in the National Art Gallery. He had had solos titled 'Great Migration' and 'Survival' in Taksu Galleries in Kuala Lumpur (2012) and Singapore (2015) respectively. He's also one of the busiest, taking part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2016) and Gwangju Biennale (2016). His Diploma in Fine Art was secured from UiTM campus in Lendu, Malacca, in 2008.



65

RADUAN MAN

b. Pahang, 1978

T6, 2011

Oil on linen
Signed and dated
'Raduan Man 2011' (lower right)
74cm x 182cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

The fleet of T6 planes in the German Luftwaffe during the Third Reich were deadly killing machines in World War II. The planes were modeled different for various functions like transport, bomber, ground attack, trainer, transport or reconnaissance. You get glimpses of these German warplanes in staged action in Hollywood movies such as Battle of Britain, Where Eagles Dare and The Red Baron (on WWI fighter pilot Manfred von Richthofen alias the 'Red Baron,' although he was piloting the Fokker triplane).

Raduan Man, the self-proclaimed farmer, achieved a double Masters – first, the University of Wolverhampton (Painting), United Kingdom, in 2003, and then the Camberwell School of Art, UK (Printmaking), UK, in 2006. He obtained his BFA at the Universiti ITM in 2000. In his works, he combines painting and woodcut printmaking techniques. He won the Juror's Award in the Tanjung Heritage competition in 2002. His first of seven solos, all at different venues, was *Fresh Markings*, at NN Gallery, Kuala Lumpur. Others were at Artspace Gallery, KL (*I Printed the Blue Frog*, 2004), Galeri Tangsi, KL (*Growing Desires in the Science of Art*, 2006), Galeri Chandan, KL (*Beyond Print*, 2009), The Gallery Starhill, KL (*Signature*, 2011), Galeri Tangsi & BarItalia, KL (*Posh Art*, 2011) and PurpleHouz Fine Arts, Petaling Jaya (*Living Metal*).



66

RADUAN MAN

b. Pahang, 1978

TWO GIRLS AND THEIR CAT, 2003

Mixed media on canvas
Signed and dated 'Raduan 03' (lower right)
231cm x 109cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

This painting appears like a departure from Raduan Man's more robust and masculine-orientated themes. The title, *Two Girls and their Cat*, at once sets a domestic interior setting and narrows the scope for interpretations although meanings can be slippery. The two girls are shown in ghostly white with faint outlines surrounded by a backcloth of red-and-orange palette.

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67

AZLIZA AYOB

b. Kuala Lumpur, 1975

THE ENCHANTED RIVER (OF TEMPTATION), 2013

Acrylic, collage & glitter on canvas
Signed and dated 'Liza 2013' (lower right)
183cm x 76cm

EXHIBITED

18@8 Mirror, Mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, 2013.

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,500 – RM 8,000

Azliza Ayob spools an imaginative arcadian world using photo cut-outs, ornamentative glitter dust and acrylic paint. It's like something from Hieronymus Bosch's *The Garden of Earthly Delights* but with a decidedly feminine touch and not so weird. It's a woman's secret garden, her space, amidst the verdant and friendly butterflies and untainted by the pesky human world, and where women can bathe or be in rhapsody and turned into beautiful swans. It's an olden day narcissism not so like today's selfie, bathing in the clear river like some mythical water nymphs away from the prying eyes of intruders. She always fancies herself as a bird. This work was part of her solo, *All That Glitters*, at Wei-Ling Gallery, Kuala Lumpur, then at its MidValley outlet in 2014. Azliza was an artist-in-residence at the Fukuoka Art Museum in Japan in 2012.

Her other international engagements include the Asian Art Triennial in Fukuoka (2005), *Kembara Jiwa* in Fukuoka and the curator-organisers-host Galeri Chandan, Kuala Lumpur (2013), and the Malaysian travelling exhibition, *Of Shadows and Images*, in Sweden and Spain (Barcelona and Madrid) in 2003. She also took part in the *Living Room: Artist Couple Project* at Jendela KL and Annexe Gallery, KL, in 2009 together with her artist-husband Ilham Fadhli Shaimy a.k.a Kojek. She won the Anugerah Bina at the Young Contemporary Artists (SMS) competition in 2006 and a Special Mention Award in 2002. She had also been a facilitator, judge, educator, writer and set designer for various events. Azliza received her BFA at Universiti ITM, Shah Alam, in 2002, and a Diploma in Fashion Merchandising, ICS, Singapore-Scranton, United States in 1996.





68

ILHAM FADHLI SHAIMY
A.K.A KOJEK

b. Kelantan, 1980

SABOTAJ, 2009

Acrylic and collage on linen
 Signed and dated 'Ilham 2009' (lower right)
 122cm x 183cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 6,000

'Kojek' is another male artist dealing with the Theatre of the Absurd, like Chan Kok Hooi and Lim Keh Soon. His is set in an industrial apocalyptic scenario, often nocturnal, and with little Lillipudian characters doing things that you have to strain close to his canvas to make out. The title, *Sabotaj*, here is self-explanatory, so you look at what or who is being sabotaged, and maybe, why. It's like in one of those computer games. 'Kojek' is, of course, the glam name of Ilham Fadhl Shaimy, whose father is also a well-known artist, Mohamad Shaimy, the president of SENIKA (Pahang) and GAP (the national umbrella body).

Kojek's inherited part of his surrealism bent from his father. He graduated with a BFA from the Universiti ITM in 2003, and was selected for the Rimbun Dahan artist's residency in 2010-2011. He held his first solo titled, *To Lie in Ruins*, at Pace Gallery, Petaling Jaya, in 2010, and had a two-man show with the award-winning artist Haslin Ismail titled, *Friction*, in KebunMimpi, Kuala Lumpur, in 2008.



69

ONG XIN RU

b. Kuala Lumpur, 1991

SHH....., 2013

Acrylic on canvas
 Signed and dated
 'Xing Ru 2013' (lower right)
 53cm x 97cm

PROVENANCE

Private collection, Selangor.

RM 2,200 – RM 3,500

Ong Xin Ru is a dreamer, a spinner of young children's fairy tales of animals lording over a colourful upraised flat playground. It's a simple futuristic world littered with stone-like contraptions of various shapes – round, oval, high conicals, dice – with rainbow-coloured coatings of various designs. The place looks like a fantasy village of candy houses. The animals, shown bigger in size, roam this fantasy land which is very regimented and level. There are rabbits, an elephant, rabbits, koala bear, giraffes, a swan, a donkey and cats. It's not all hunky-dory where it's playtime all the time. In a slightly lower tier below animalland, a tiger cat with a locket around its neck seems to tease the viewer as it guards over a bowl with a large uneaten fish. What's most unusual is that the animals on the upraised centrepad are standing one two legs, like humans, a scene reminiscent of George Orwell's allegorical novel, *Animal Farm* (1945). Despite the humanized quality, there is no hint of any tension, struggle or crisis in this animalland, save perhaps for the part when the tiger cat eats the fish. The work is from Ong's first solo, aptly called *Dream World*, at Galeri Chandan (one of the two main organisers, the other being HOM Art Trans) from Dec 5, 2015 to Feb 3, 2016 – part of her prize-reward for winning the MEAA (Malaysian Emerging Artists Award) in 2013. In 2012, Ong won 1st Prize in the Issey Miyake Essence of Life art competition.



70

KHAIRUL ARSHAD

b. Johor, 1987

LOVE AND AFFECTION, 2013

Acrylic on canvas
Signed and dated
'Khairul Arshad 2013' (lower right)
152cm x 152cm

PROVENANCE

Private collection, Kuala Lumpur.

PinkGuy Conservation Framing for this Lot.

RM 4,000 – RM 6,000

The new fangled toys, with hardsell branding and electronic/computerized innovations could not compensate for the simplicity, appeal and love of a little girl's pet cat. For one, it is able to respond more intimately and strike up a bond not possible with basically inanimate objects. Not even the adorable Muppets.

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

71

ANTHONIE CHONG

b. Perak, 1971

UNTITLED, 1993

Oil on canvas
60cm x 45cm

PROVENANCE

Private collection, Penang.

RM 4,000 – RM 7,000



Anthonie Chong has become a byword for figures with an unsettling dark, psychology edge at least in the earlier years of his career. A naked woman, rendered in yellow ochres and with busy staccato impasto on the top half, as if to suggest depth and posture nuances, makes for an interesting reading. Two crimson dots represent the nipple aureoles and although the breasts appear slightly sagging, the face suggests someone fairly young. What is uncanny is a stick-like object where her left arm is propped on, while a plate of unfinished meal lies on the side-table/stool by her bedside. The main figure is slouched diagonally, with furniture stands and the thick body outlines in places complementing as if to keep the slanting figure from tilting. This work is from the same batch from the 1993 work in the Nov 6, 2016 Henry Butcher auction.

Anthonie Chong received his Diploma, majoring in Graphic Design, at the Perak Institute of Art in Ipoh in 1990. He held

his first solo at the X Pub and Gallery in Penang in 1994. He won the Malaysian level award in the Philip Morris Asean Art Awards in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, and celebrating it with his third solo titled 'e-monk Art In Town' at RAP, Kuala Lumpur. Called e-monk which later morphed into @-monk in 2010, and inspired by the ancient Ne-Zha Chinese legend, it has four components e-gen, Community, Gaia and Mechanism. He was to have three more solos after that, one at Town-house Gallery, Kuala Lumpur in 2002, before *Naked Perfection* at the Singapore Art Museum in 2002, and 'Anthonie Chong + e.monk' at Artfolio Gallery in Kuala Lumpur in 2009. He did not hold down any job for long, having worked as an art teacher (Art Design, Kuala Lumpur), graphic designer and illustrator.

ANTHONIE CHONG

b. Perak, 1971

UNTITLED, 2000

Oil on canvas
90cm x 92cm

PROVENANCE

Private collection, Penang.

RM 7,000 – RM 12,000

Neat and natty and with evenly rendered and clean brushstrokes! Was this a "new" portrait of Anthonie Chong with a calm and serious demeanour, done in his career-changing e-monk phase, as opposed to earlier darker, heavily textured and even disfigured portraits of himself? The hair is well-combed, the face with youngish features, and the eyes looking ahead determinedly. What it represents and why the portrait is best known to the temperamental artist.

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HAMIR SOIB

b. Johor, 1969

NO(N) SENSE, 2008

Oil on canvas
Signed and dated 'Hamir 08' (lower left)
183cm x 152cm

PROVENANCE

Private collection, Selangor.

RM 40,000 – RM 60,000

So, that was Hamir Soib@Mohamad's take on *The Year That Was*, a poser and challenge by Lim Wei-ling of the eponymous Wei-Ling Gallery to six artists on what they thought about the year (2008), that was just about to end. Their works were showcased at Wei-Ling Gallery in December 2008. The year, a leap year and the year of the Summer Olympics in China, is best remembered as the year of the 13th general election where (Tun) Abdullah Badawi Ahmad's ruling Barisan National incumbent government barely scraped through, with a slim majority, and the handover of the Prime Ministership to Datuk Seri Najib Tun Razak was set in motion. In Hamir's work set against a dense series of dark spirals, a hard mould without a face and dismembered into three parts, dominated. While the head mould, made up either of wood or ceramic, does portend something bad – one is left to ponder if it refers to any individual – it is non-committal and detached, like someone broken looking out, to nowhere in particular. Thus, *No(n) Sense*, the title.

Hamir Soib, a late bloomer among the founding members of the cult Matahati group, has shown a very sharp edge in his socio-political commentaries, related mostly to home. As the founder of The Gudang warehouse art space in 2002, he achieved much in visual art as well as theatre and film productions, where he concentrated his efforts on earlier. Such was that he won Best Art Director with Zuraini Anuar in *Perempuan Melayu Terakhir* in the 14th Malaysia Film Festival. Not surprising, it was at The Gudang that Hamir Soib made his first solo exhibition in 2005. That year, he also won the Incentive Award in the Shah Alam Gallery Open. Hamir was a finalist in the Sovereign Art Award Hong Kong in 2007. As a Matahati icon, he was from the same 'Class of '91' graduation from the Universiti ITM. But he had already won a Consolation Prize in the Dokumentasi Kemiskinan competition in 1990.



AHMAD SHUKRI MOHAMED

b. Johor, 1969

JIRAN BARU III, 2013

Mixed media on canvas

Signed and dated 'Ahmad Shukri 2013' (lower right)

153cm x 153cm

PROVENANCE

Private collection, Selangor.

RM 19,000 – RM 28,000

Ahmad Shukri Mohamed, a co-founder of the cult Matahati artist's loose cooperative, has found early success since graduating with a BFA at the Universiti ITM in 1991. Still, it was not until 1998 that he struck up his first solo titled 939495969798 at Art Salon, Kuala Lumpur, showcasing his output from 1993 to 1998. Working on various media involving painting and printmaking on crates, he had his phase of chloroformed butterflies that won him the 1st Prize in the Malaysian Artist Open at Galeri Petronas in 1994, the year he was chosen for the Asean Art Show at the Fukuoka Art Museum. Before the end of the millennium, he became the vanguard of young artists again. In 1997, he clinched the Major Award in the Malaysian Young Contemporary Artists (BMS) competition and the Jurors Choice Award in the Philip Morris Asean Art Awards in the finals in the Philippines. He was back in the winners circle among the top 5 national winners in the Asean Art Awards in 1999.

This pseudo Pop work is from his *Pop Kaki Jual* phase between 2003-2006 which culminated in his solo exhibition at the Nadine Fine Art, Petaling Jaya. Nadine was also the venue of his two other major solos on wildlife conservation and the environment – *Warning: Tapir Crossing* (2007) and *Golden Gate* (2012). The Pop-sy work takes up the old Boy Meets Girl ritual of testosterone-pumped youth of the 1960s Pop

Yeah-Yeah days but curiously from a Western perspective. A giraffe with its height advantage looks over two couples, one in swimwear and with the girl topless playing with a beach ball and the other of a well-dressed man in dark blue blazer chatting up a seated lady with hat and dress in blue, which is also the background colour. The girl in the foreground getting out of the pool with makeup in place, glances at the swimwear couple, probably reminiscing or longing to meet her own beau. In the new Millennium 3, Shukri keeps up his winning ways amidst tougher competition among the newer crops. In 2003, he was selected for the Rimbun Dahan artist's residency and in 2013, the Echt The Netherland's international exchange residency. The years 2003 and 2004 were his Arab sojourns, first at the Sharjah Biennial and then the Emaar art symposium in Dubai in the United Arab Emirates. There were also the Asian Biennale in Bangladesh in 2001 and the Asian contemporary workshop in Gazipur, Bangladesh, in 2002 besides the Brande International Workshop in Denmark in 2002. In 2005, he had his third and last solo with Art Salon, renamed XOAS Gallery, called *Fitting Room*. The decade was capped with the momentous major Matahati Ke Matadunia exhibition in Los Angeles with his Matahati core group in 2009. In 2014, he won the Minor Award Mural Satu Malaysia at the National Art Gallery.



AJIS MOHAMAD

b. Selangor, 1964

MARINE PARADISE SERIES (TWO SEA TURTLES), 2013

Oil on canvas
Signed and dated 'Ajis Mohamad 2013' (lower left)
122cm x 182cm

PROVENANCE

Private collection, Selangor.

RM 35,000 – RM 55,000

Painting marine creatures is one of the most challenging, what more, in a record of sorts doing it 'life' as Zainurin Mohd, better known as Ajis, has mastered. To him, it's a great sensation to dive to see upclose creatures like the giant Leatherback Turtle (*Dermochelys Coriacea*) or a barracuda. The studio/living room drawing artist referencing pictures has no idea of the intricacies of diving, sometimes up to 100 feet below sea level not only to physically see and sometimes even touch the creatures, but to feel the depths of cold and see the subtle underwater colour fields which he replicates with studious glazing and the alternating tonal hues of blue and red. For 30 years now since taking up diving and applying his meticulous techniques, Ajis has done a corpus of work that is like a giant canvas aquarium of exotic and common marine life, complete with its habitat rocks and plants. To him, turtles are the sentinels having been in existence since time immemorial and evolved for over 110 million years since the Cretaceous period. They are to be revered for its grandeur of

size, shape and beauty. Thanks to his real-life 'research' and experience, the beauty of the marine ecosystem is brought to life before us.

Ajis, a self-taught artist, started out painting portraits and other subjects at the Conlay art colony in the Kuala Lumpur cultural complex. Although he had had his scuba-diving certificate by PADI (Professional Association of Diving Instructors), he started painting underwater in 2000, devising his own *modus operandi*. He had been in the forefront of conservation campaigns and awareness campaigns on sea corals. Among others, he was involved in the Inspirational Science Camp in Pulau Tiga in Sabah, Shell World Coral-Transplant Project, the Pulau Perhentian Earth Day beach clean-up (all 2005), and the Pulau Sibuan Darwin Project (with the Bajaus, on dangers of explosive fishing) (2010). In 2004, he was awarded the Youth Ambassador Award by the Sports Ministry.



JALAINI ABU HASSAN

b. Selangor, 1963

AH POON THE CONTRACTOR, 2013

Oil on canvas
243cm x 182cm

PROVENANCE

Private collection, Selangor.

RM 40,000 – RM 60,000

The obvious question on everybody's mind on seeing the title emblazoned in Jawi script on top would be: "Who's Ah Poon?" And then, "Why Ah Poon?" What's him to the major figurative artist, Jalaini Abu Hassan, did he short-change or cheat him or is this an off-handed tribute, what with the garish red backdrop. Yes, we are only told that he is a contractor, but why is he featured in Jalaini Abu Hassan's painting, and in a "loaded" and later controversial exhibition, *M50*, at Whitebox Publika in 2013. Why is a set of plier placed close to Ah Poon's ear on the right? Ah Poon, by the looks of it, doesn't cut a figure as your neighbourhood uncle or a good Samaritan. He is scruffy, has uneven teeth, his chin bristles and he's smirking while pointing a finger back at him. Maybe, the consignor knows the real story, as the artist would have whispered the secret to his ear.

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





77

RONNIE MOHAMAD

b. Johor, 1978

LANGKAH PENDEKAR, 2013

Charcoal on canvas
Signed and dated (lower right)
183cm x 145cm

PROVENANCE

Private collection, Selangor.

RM 18,000 – RM 28,000

Ronnie Mohamad, nee Hairani Mohamad, has been painting since he was 17, specializing in figures using charcoal, which he finds more natural and better to express anatomy, poses and gestures, and movement. It also gives the work a raw finish. In this work of a silat exponent, based on someone in his 70s whom he met in Terengganu, he recalled being impressed by the old man's shape and nimbleness, which could only come through the discipline of practice after practice. This is also the spirit of how he sees a nation and its people should chart the course, with purposeful and determined structured plans. He shows the silat exponent, keris at the waist-folds of his sarong, strike a pose that is defensive, but poised to attack with a spring. Although self-taught, Ronnie exudes the same kind of discipline in achieving a standard that is satisfactory but keeps improving. He first emerged in the solo exhibition, *An Exploration*, at Purplehouz Gallery, Petaling Jaya, in 2013. The year, 2016, proved a high point for him, for he got to take part in the Hong Kong Art Fair and Tourism Malaysia's promotion in Helsinki, Finland.



78

AMRON OMAR

b. Kedah, 1957

SILAT, 1974

Watercolour on paper
35cm x 26cm each, (set of three)

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity.

RM 18,000 – RM 30,000

Amron Omar is known for his numerous works in various media of his silat exponents, either singly or two, often in classic pose forms or ponderous thought. He has been painting using silat analogy since 1980. His silat exponents often imbue aspects of heroism, discipline and culture. In this suit of three watercolour studies, you see a lot of aggression with multiple fighters comic-book strip style. More than 150 selected works from his copious *Pertarungan* series over three decades were shown in his major solo exhibition at the National Art Gallery in 2012. He has had many major portrait commissions for royalties including reputedly the Sultan of Brunei, dignitaries and corporate captains of industry besides others like the one on his Mara Institute of Technology (ITM) art and design lecturer Dr Choong Kam Kow.

Upon graduated from ITM, Amron briefly worked for an advertising company in 1983 before deciding to go fulltime into art. In 1982, he won the Minor Award in the coveted Young Contemporary Artists (BMS) exhibition with a self-portrait.

REFERENCE

Amron Omar: Pertarungan (National Art Gallery, Kuala Lumpur), 2012



The shifting power dynamics racked by political deceit is explored in Azrin Mohamad's wallpapered multi-panelled assemblage work, *The Chair* (2015), which references Malaysia's 13th general elections where the ruling Barisan Nasional Government won by a simple majority.

Here, the popular bad boy, Pinocchio, known for his elongated long nose on account of his persistent lies, is prominently featured in a full-panel in the centre, flanked by an array of nine terracotta warriors each in their respective orderly recesses. The famous marionette created by Italian Carlo Collodi is seated on a very high chair, which shows power, loneliness as well as a precarious stand. The terracotta toy soldiers from which were astonishingly uncovered from a Qin Dynasty tomb in China, were given labels in Bahasa Malaysia such as Benci (Hate), Hasut (enflame), Kuasa (Power), Janji (Promise), Wang (Money), Dengki (Jealousy), Gila (Crazy) and with one, unusually of faded-crystal orange, even with the head lopped off. The warning is clear, but unlike the Pinocchio fable, there doesn't seem to be a happy ending here. The work was first presented in the nue4 four-man show at the Pace Gallery in Petaling Jaya in 2013.

Azrin is reputed to be the first from the 20-odd Ara Damansara artists' enclave under the guidance of Nizam Rahman, to be shown in a 'Fergana Show,' namely *Boundaries of (Dis)beliefs* at Whitebox Publika, Kuala Lumpur. He had taken part in the Art Expo Malaysia since 2013, and was Galeri Chandan's *Cheritera* exhibition at the START Art Fair in London in 2014. He first gained notice when he won a Special Award in the National Art Gallery's painting exhibition in 2009. He received his MA (Fine Art) and BA (Hons, Graphic Design) from the Universiti ITM.

79

AZRIN MOHAMAD

b. Negeri Sembilan, 1969

THE CHAIR, 2015

Mixed media
Signed and dated
'azrin mohd 2015' on the reverse
123cm x 173cm

PROVENANCE

Private collection, Selangor.

RM 6,000 – RM 10,000



80

SABRI

b. Indonesia, 1955

CAMERON DIAZ, 2010

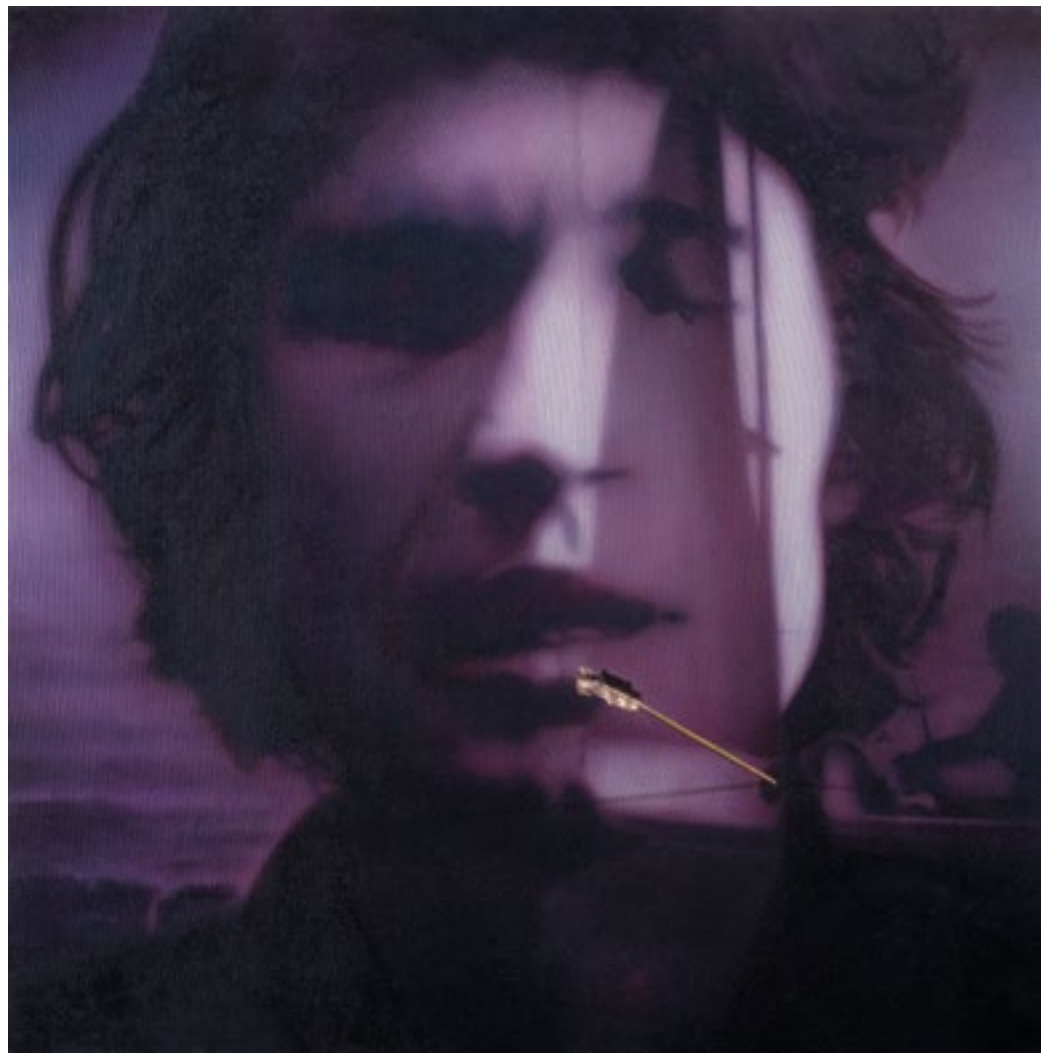
Oil on canvas
Signed and dated
'Sabri 2010' (lower left)
140cm x 140cm

PROVENANCE

Private collection, Indonesia.

RM 2,000 – RM 3,500

Sabri has a fetish for painting celebrities, especially pretty women, mainly actresses – very much like the way Andy Warhol exploits celebrities. A painting that looks like a mean photograph. Zhang Ziyi, Marilyn Monroe, Elizabeth Taylor, Grace Kelly, Julia Roberts, and Pretty Lady (Vicki Zhao alias Zhao Wei), or as in in Cameron Diaz. Just a pretty face with stardom glitter, not commenting about physical attributes or personal life or any controversy they are involved in. Like posters or picture cards that fans like to keep. Let's take Cameron Diaz, the painting in question. What does Sabri's image try to say? That she is recognizable from her films, *Something About Mary*; *My Best Friend's Wedding*; and *The Mask*, even to those who haven't seen the movies? Her screen and off-screen persona. Her personal life, her ex 'Justin Timberlake and present beau, Good Charlotte rocker Benji Madden, and that she falls for singers? Is Sabri a fan, too, of the ones he painted, and who does he choose to paint, and why? Is it just to show off that he can paint a photograph? But it (the painting) does elicit comment about how the painted image makes one think it is a mechanically produced photograph. So is this all there is to it, a clever trick? It does show that many things are all gloss, and yes, poses the question: What is Reality? Sabri has another painting theme, something more dark psychologically, and presumably of a blown-up face "cut" into horizontal pieces and rearranged haphazardly out of shape.



81

WIRE ROMMEL G. TUAZON

b. The Philippines, 1973

SPIRITUAL PILGRIMAGE AND THE ROMANCE OF SURVIVAL (MAN OF SORROWS) AFTER BAS JAN ARDER, 2014

Oil on canvas panel pierced with arrow
123cm x 123cm

EXHIBITED

Wire Tuazon: Performance Art vs Performance Art, Final Art File, Art Stage Singapore, 2015.

PROVENANCE

Private collection, Singapore.

RM 3,000 – RM 5,000

Wire Tuazon revisited the bizarre disappearance in the North Indian Ocean of Dutch Conceptual-performance artist Bastiaan Johan Christiaan 'Bas Jan' Ader (1942-1975) as a reverse tribute in this work with his portrait emblazoned over the whole canvas and the shadow of his small sailing craft, Guppy 13, cast over it. Some speculated that his last act, *In Search of the Miraculous*, was a staged suicide and not a sailing misadventure. The 'Man of Sorrow' epithet refers to another work of his with the message to friends, 'I'm Too Sad To Tell You.' Notice the arrow rending the work.



82

WIRE ROMMEL G. TUAZON

b. The Philippines, 1973

IN DEFIANCE OF PAINTING (QUADROPHENIA), 2007

Oil on canvas
121cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 4,000

Quadrophenia is the sixth studio album by the British rock band The Who and which was entirely composed by Pete Townshend. It follows the self-quest of a disturbed young mod Jimmy. The reference is suggested in the word being emblazoned over the image of two figures looking over a blank canvas and one daubing the first touch on it.

Wire Tuazon works on a bandwidth between the hyperrealist and the performative with recourse to semiotics. He graduated from the Fine Arts University of the Philippines in 1999, majoring in Painting, and in 2003 was one of 13 young artists awarded by the Cultural Centre of the Philippines. He has an independently run space in Angono and later in Quezon city. He is married to Keiye Miranda, the artist-daughter of famous Angono folk painter and sculptor Nemiranda. He is also the founding member of the art collective, *Surrounded by Water*, which was active from 1998 to 2004.



83

JANURI

b. Indonesia, 1977

MENABUR HARAPAN, 2005

Acrylic on canvas
Signed and dated
'Januri 2005' (lower right)
90cm x 140cm

PROVENANCE

Private collection, Indonesia.

RM 3,000 – RM 5,000

Just the two of us. Practically the whole world to the two lovers, hand in hand, and virtually on top of the world, as they glide, like Marc Chagall's players over a hill-like denuded terrain of interlapping bands. The nocturnal ambience suggests an elopement, something practiced sometimes in Bali among Hindu couples about to be betrothed. They seem to be following the waft of floral fragrance. The man is barefooted and the woman in pig-tail sporting a slightly billowing dress. In the Nov 6, 2016 Henry Butcher auction, his work sold for a premium of RM7,840.

Born in Tuban and now based in Yogyakarta, Januri has taken part in art events in Malaysia and Indonesia. He was selected for the Project MA-GER Art Exchange first held in Kuala Lumpur in 2002 before the Indonesian component in 2002. In 2008, he was selected for the RBS-Malihom artist residency and he was given a solo exhibition, his career fourth, called *The Land of Tragedy* at Galeri Chandan, Kuala Lumpur, after his first three were held in Indonesia, the first in 2003 at Edwin Gallery in Jakarta. He studied at the Indonesian Institute of Art (ISI) in Yogyakarta (1996). He had taken part in art workshops in Thailand and Vietnam and was a finalist in the UOB Art Awards, the Indonesian Asean Art Awards and was among the top 3 in the Nokia Award in 2000.



84

JANURI

b. Indonesia, 1977

PENANG 3, 2008

Acrylic on canvas
Signed and dated
'Januri 2008 Penang' (lower right)
92cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

This work done in Penang during his RBS-Malihom artist's residency in 2008 referred to the massive development and hill-cutting where he was based in Balik Pulau. Trees were chopped down and hillsides lopped off to make the land flat and botak (bare and barren).

Born in Tuban and now based in Yogyakarta, Januri has taken part in art events in Malaysia, Vietnam and Indonesia. He studied at the Indonesian Institute of Art (ISI) in Yogyakarta (1996). He was a finalist in the UOB Art Awards, the Indonesian Asean Art Awards and was among the top 3 in the Nokia Award in 2000.



85

ERIK PAUHRIZI

b. Indonesia, 1978

UNTITLED, 2008

Oil on canvas
Signed and dated
'erik pauhrizi, 2008' (lower left)
100cm x 180cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Erik Pauhrizi's works may look ordinary with photographic-like/mediated images about ordinary things, like here which looks like a badly taken picture. However, one look at his credentials and versatility, you will be left amazed. He uses the Conceptual approach to a vast range of post-colonial issues including immigration and East-West relationships, using text, drawing, painting, photography, video/film, and installation. He got his Diploma in Multimedia Art at the Braunschweig University of Art from 2009-2012, finished his masterclasses studies under Professor Michael Bryntrup there in 2016 and also won the master school prize. In 2015, he received his BFA cum laude at the Bandung Institute of Technology. Earlier he was also involved with his troupe, Kabumi (Keluarga Bumi Siliwangi), specializing in traditional arts and crafts of Indonesia and which had performed music and dance at the Indonesian Presidential Palace six times. He also initiated the Buton Kultur experimental space in Bandung.



86

NATTHAWUT SINGTHONG

b. Thailand, 1978

PORTRAIT 2, 2008

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

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,500 – RM 6,000

Deception cannot always be detected in one's face. So as Macbeth uttered in the last line of the First Act in William Shakespeare's *Macbeth*, "False face must hide what the false heart doth know," Thai artist Natthawut Singthong shows his subject from below the shoulder holding a face that says much, whether it is his face or if it is real or false, is not certain. Natthawut made his debut in the April 12, 2014 Henry Butcher auction when his *My Love 3* (2008) sold for a premium of RM9,520. *Other My Love* works followed: *My Love II* (2008), Nov 2014 for RM12,320; *My Love 9* (2009), Oct 4, 2015, RM4,720; and *My Love 8* (2009), Nov 6, 2016, for RM4,480. His other works, *Human 5* (2008) and *Bang-Kra-Thing Series No. 1* (2006) were also sold, for RM3,920 and RM2,912, respectively. He became noticed here when he was featured in the *3 Young Contemporaries* (Gray Thought), at Valentine Willie Fine Art in 2005, together with Vincent Leong and Eko Nugroho. Born in Ubonratchatane in Thailand, Natthawut graduated with a BFA (Painting) from the Chiangmai University in Thailand in 2003. His solos include the *Bang-Kra Thing to the Spiritual Forest and Places In Between*, Singapore (2006); *A Black Horse in the New Moon Night*, Thailand (2005); and *Recent Works* (2004).

KIRBY ROXAS

b. The Philippines, 1977

TERMINAL, 2015

Acrylic on canvas
Signed and dated (lower right)
143cm x 200cm

PROVENANCE

Private collection, Selangor.

RM 8,000 – RM 13,000

The metaphor of travellers with suitcases as a journey in life is latent in Kirby Roxas's *Terminal*, which was shown in *Tales From The City* in G13 Gallery in August 2015. It was a collaboration with the Tin-Aw Gallery in Manila. The exhibition featured Kirby Roxas, Francis Commeyne and Kurt Lluch (who got married back home after the exhibition), and on the Malaysian side, Gan Tee Sheng, Gan Sze Hooi and Khairuddin Zainudin. The two figures are shown stopping (the one with face to viewer) and the other walking away. A mock cartography of crossing lines with dots simulating destinations form something like a digital record.

Kirby had then just earlier on in the year (May-June) taken part in the solo with Tin-Aw in an exhibition called *The Rattling of Shutters*, his second with the gallery in Makati City after *Transcendentia* (2010). His first solo exhibition titled *Rehistorika* was at the Boston Gallery in Quezon City in 2008. Kirby won a Jurors Choice Award in the Philippines Art Awards in 2008 and a finalist in 2007. In 2006, he won 2nd Prize (Oil Painting) in the Metrobank Art and Design Excellence competition. He graduated with a BFA from the Far Eastern University, Manila, in 2002.





88

JOEL YUEN

b. Singapore, 1983

SYMBIOSIS: BONE-CEMENT-TECHNOLOGY SERIES 04, 2009

Photograph, edition 1 of 5
Signed and dated (lower right)
154cm x 152cm

PROVENANCE

Private collection, Singapore.

RM 2,000 – RM 3,500

This manipulated and light-mediated 'photograph' of a surreal landscape best represents what Contemporary Photography is all about. Indeed, it's photography's ascendancy and dominance in art competitions that UOB (United Overseas Bank, known for the regional art competition under its name), scrapped photographs from the entries in 2013 – mainly because of Yuen and Zhao Ren Hui. Yuen won the UOB Painting of the Year (Singapore) in 2008. This fantasy work comes from his Symbiosis solo exhibition at the Jendela Gallery, Singapore, in August 2009. His innovative approach and concept had also seen him featured in the *Nouvelles Vages: File Not Found*, at Palais de Tokyo, in Paris. He had a special Singapore show titled, *Future Proof*, at the Singapore Art Museum at 8Q. The other awards of this 'hot' multidisciplinary artist include 3rd Prize in the United States International Photography Awards (2008), the Crowbar Awards Best of Photography (2008), and Merit Prize in the first Ngee Ann Distinguished Sculpture Awards in 2010. Yuen studied Interactive Media design at the Temasek Polytechnic, and obtained his BFA in Photography and Digital Imaging from the Nanyang Technological University, and MFA from the Chelsea College of Art and Design.



89

JOHN CLANG

b. Singapore, 1973

MYTH OF THE FLAT EARTH, 2013

Giclée fine art-print, edition 2 of 5,
has accompanying video
105cm x 148.75cm

PROVENANCE

Private collection, Singapore.

Accompanied with certificate of authenticity.

RM 9,000 – RM 15,000

New York-based John Clang challenges with his contemporary photography looking at time, existence, displacement and space. Harper's Bazaar dubbed him Singapore's best export. In November 2010, he became the first photographer to win the prestigious Designer of the Year at the President's Design Award. His real name is Ang Choon Leng but the moniker in the National Service uses the tag, C.L. Ang. He was invited to show at the Singapore National Museum in January 2013, featuring 90 family portraits taken all over the world. He studied at the La Salle-College of the Arts but quit after six months to become Cultural Medallion Chua Soo Bin's apprentice.

He is contracted to take photography campaigns for Hermès, Nike, and Heineken, and his works exhibited worldwide. He was once neighbours with Kanye West and is represented by the same agency that with icons like Patrick Demarchelier and Steven Meisel. His 2015 works were compiled into a book, *The Land of My Heart*. His father was just a hawker centre helper in the Bedok HDB flats. At 15, his mother bought him a camera, a Pratika that cost S\$120. At age 20, he had a duo-show with the Singapore art group, 5th Passage Artists, an artist-run initiative that was later blacklisted by the Singapore High Court, and 5th Passage was forced to close. His Malaysian debut was in the 2010 exhibition, *Through The Looking Glass*, at Annexe Gallery, Kuala Lumpur.

ROBERT ZHAO REN HUI

b. Singapore, 1983

THE CATS OF MALAYA SERIES: A MEETING BETWEEN TWO CATS, 2011

Archival piezographic canvas print,
edition 3 of 3 plus 1 artist's proof
123cm x 190cm

PROVENANCE

Private collection, Singapore.

Accompanied with certificate of authenticity.

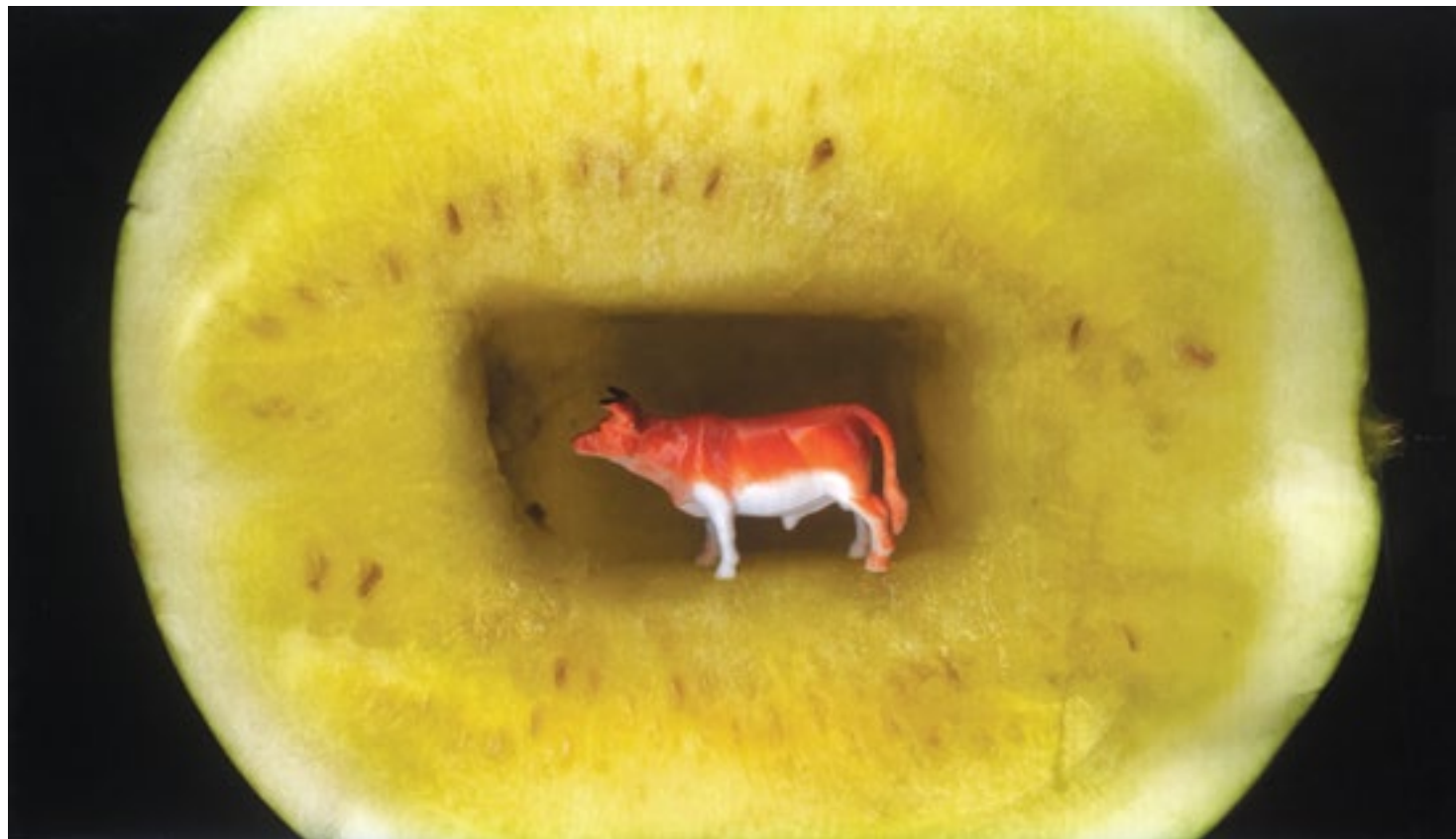
RM 19,000 – RM 32,000

It's interesting to note how the title of this work by Singapore multidisciplinary artist Robert Zhao Ren Hui is diplomatically worded, not to give either of the cat, the lion and the tiger, or the tiger and the lion, higher billing which could be misconstrued. The analogy refers to the Malayan tiger and the Singapore lion, later morphed into merlion – a mermaid and lion hybrid. Interesting, too, is the body language of the two cats: somewhat diffident but open to guarded negotiations. Relations between Singapore and Malaysia has never been cordial, even in the best of times, although the new leaders, Datuk Seri Najib Tun Razak and Lee Hsien Loong, have had made more headway, for example, the Kuala Lumpur-Singapore High-Speed Rail (HSR) Project, which is scheduled to be completed by 2026. Also the Indonesia-Singapore-Malaysia Growth Triangle; the Five-Power Defence Arrangements (The Commonwealth axis of Singapore, Malaysia, Britain, New Zealand and Australia); and the Iskandar Malaysia project luring Singapore investments. Even the Pedra Branca ('White Rock' of guano or bird deposits) or what is called Pulau Batu Puteh was to be resolved by the International Court of Justice, which found in Singapore's favour, but which Malaysian is appealing on new-found evidence. Other problems like water is too protracted to be discussed here, while steps are being taken to alleviate vehicle and people congestion at the Causeway and the Second Link, unlike former prime minister Tun Mahathir Mohamed's "half bridge to nowhere." The

Tunku Abdul Rahman/Mahathir-Lee Kuan Yew intransigence festered with the growth pangs of independence that led to Singapore being expelled from the federation in 1964. This was especially so after the race riots in Singapore in July and September 1964, triggered partly by the PAP winning only the Bangsar seat in the peninsular foray while (Singapore) Umno lost bids in all three constituencies contested, although part of the blame was put squarely on the Confrontation, Sukarno's Hapuskan Malaysia.

History lessons aside, Robert Zhao's works are filled with mischief and irony. He spent a month on a tree in Orchard Road to photograph the myna, using blank exposures against lowly exposed images of the common myna, and which resulted in a 100-page photobook. In his art, he established the fictive Institute of Critical Zoologists in 2008. He comes with strong credentials: UOB Painting of the Year 2009, Singapore; Deutsche Bank Award in Photography in University of the Arts, London, 2011; Sony World Photography Awards, 2010 and 2011; Singapore National Arts Council's Young Artist Award, 2010; and the London Association of Photographer's student award (2007). He received his Bachelors' and Master's degree in Photography from the Camberwell College of Arts and the London College of Communication respectively. He took part in the 20th Biennale of Sydney (2016) and the 2017 Singapore Art State.





91

ANGKI PURBANDONO

b. Indonesia, 1971

THE LAST ONE, 2009

Colour photo print on paper, unique edition
Signed and dated
'Angki Purbandono, 2009' (lower right)
75cm x 127cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,800 – RM 2,500

What is the relationship with the cow inside the core of a yellow seed-studded fruit? That is for the viewer to ponder, although the artist Angki Purbandono may have more specific intention rather than a lark. The clue may have something to do with the presumptive title, *The Last One*.

Angki, no stranger to Henry Butcher, is known for his photograph-mediated art, particularly his scanographics, simply photographic images created from scanning objects using a flat-bed image scanner. The scanographics first made its impact in his exhibition, *Space and Shadows – Contemporary Art from South-east Asia* at the World Cultural House in Germany in 2005. He studied Photography at the Indonesian Institute of Arts in 1994-1999 and was the co-founder of the Ruang MES 56 Alternative Space in Yogyakarta, to advance contemporary photography. He was awarded the Asian Artist Fellowship at the Changdong Art Studio, South Korea, in 2006.



92

HERI DONO

b. Indonesia, 1960

RADEN SALEH DREAMS ABOUT THE FUTURE, 2010

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

PROVENANCE

Private collection, Indonesia.

PinkGuy Conservation Framing
for this Lot.

Accompanied with certificate
of authenticity.

RM 19,000 – RM 28,000

Trust Heri Dono to use the Indonesian pioneer artist Raden Saleh Sjarif Boestaman (1811-1880) as his entry point in some of his socio-political works like in *Raden Saleh With Badman*, *Raden Saleh With Flying Angel* apart from appropriating Raden's much touted Diponegoro, with a Raden cameo in the canvas. Here, the moustachioed Raden in profile with a pipe in mouth and a Moroccan fez as headgear, ruminates about the future, creatures shown in floating ghostly manifestations and apparently looking to him for approval. His caricatures are derived from comics, animation and Javanese puppet theatre (he was mentored by the legendary Sukasman), and the excesses of the Suharto regime (1967-1998) give him a lot of fodder for criticisms in his art. Heri Dono is unquestionably one of Indonesia's most sought-after artist-sculptor (also installations) with his brand of Heri-donology and with invitations to more than two-dozen art biennales, including the Venice Biennale (Zone of Urgency curatorial show) in 2003. He made his Henry Butcher debut in the April 13, 2014 auction.

Heri Dono famously studied at the Indonesian Institute of Art in Yogyakarta for seven years (1980-1987), even winning the Best Painting Prize in 1981, but deliberately dropping out just before graduation on principle. He said: "No institution can guarantee that with a certificate, you can be an artist. So I did an experiment for myself to see if I did not get a certificate – could I still be an artist?" His won the Unesco Prize at the Shanghai Biennale in 2000, but his biggest accolade was Belgium's Prince Claus Award in 1998. He has had solos in the United States, Singapore, Australia, Canada, Japan, Britain and Switzerland.



93

HASIM

b. Indonesia, 1921 - d. 1982

UNTITLED, 1974

Oil on canvas
Signed and dated 'Hasim 74' (lower left)
45cm x 64cm

PROVENANCE

Private collection, Denmark.

PinkGuy Conservation Framing for this Lot.

RM 2,000 – RM 3,000

Indonesian artist Hasim is known for two things: his landscapes and his portraits of Balinese life, the women and the performance of various rituals and working in the padi-fields or fringes (pounding padi). The women, and a girl, in this painting look set for some event as all are dressed in their kebaya near the threshing huts with their hair neatly coiffeured. Hasim first made his Henry Butcher auction debut on Nov 9, 2014, when his large *Harvest* work (140cm x 283cm) went for a premium of RM12,320. His next two works under the HB gavel in 2015 were *Balinese Lady* (March 29) which went for RM3,360, and *Balinese Women With Offering* (Oct 4), for a premium of RM5,900.



94

OTTO DJAYA

b. Indonesia, 1916 - d. 2002

KUDA KEPANG, 1997

Acrylic on canvas
Signed and dated
'Otto Djaya 1997' (lower right)
67cm x 91cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate of authenticity.

RM 3,000 – RM 5,000

The Kuda Kepang dance ritual is obviously a favourite among Indonesian artists. In this Henry Butcher Art auction, two selections by Otto Djaya and Rudy Mardijanto deal with the theme. It uses a horse made up of wooden-bamboo decorated with cloth, paint, beads and sequins while others are of hide or pleated rattan. Originating in Java and later popular in Johor, it was formerly a trance dance like the Sanghyang dance. When possessed, the dancers could perform feats like eating glass. Although Otto Djaya, full-name Otto Djajasuntara, was known in Indonesian art circles, the full scale of his contributions became known in his belated Retrospective titled, *100 Years of Otto Djaya*, at the Indonesian National Gallery in Jakarta in September-October 2016. Some 172 works displayed were loaned from the niche collection of Hans Peter and Inge-Marie Holst, who are now based in Kuala Lumpur. Born in Rangkasbitung in West Java in 1916, Djaya learned Art at the Persagi atelier, headed by his elder brother Agus (1913-1994). A soldier with the rank of 'Major,' he was injured in the fight for Indonesian independence. Together with Agus, he studied at the Rijks Academy in Amsterdam in 1947-50, and his works were accepted at the Grand Prix de Peinture de Monaco in Monte Carlo. He also took part in the Sao Paulo Biennale in Brazil. He had not looked back since his first solo in Jakarta in 1978. He made his debut in the Henry Butcher May 29, 2015 auction.



95

BONNY SETIAWAN

b. Indonesia, 1968

JAKARTA DRIFT, 2012

Oil on canvas
Signed and dated
'Bonny 2012' (lower right)
80cm x 110cm

PROVENANCE

Private collection, Indonesia.

RM 1,200 – RM 2,000

To commuters in Jakarta and in other highly densely populated cities and towns in Indonesia, the bajaj (motorized auto rickshaw) is part of the daily grind, although it is being phased out. The passengers often crowded like sardines in the three-wheeler can expect a terrible ride – hot, noisy, smelly and bumpy. With more affluence such inconvenient mode of transport like the notorious pink minibuses of Kuala Lumpur, is being replaced by more efficient people movers. For Bonny Setiawan, the discomfort of these old jalopies does have its amusing side, as seen in this work of his. He likes to paint on the traditional Indonesian lifestyle as observed in village gotong-royong weddings and festivals like wayang kulit, as more modern practices such as hotel wedding receptions complete with wedding planners and the modern cinema and high-definition Blu-ray DVDs take over. Not surprisingly, he is a favourite with auctions such as Sidharta, Larasati and Masterpiece Indonesia. Setiawan is no stranger to Malaysia, having taken part in the Sasaran Art Festival in 2014. Although inspired by his artist mother, he has set his sights on becoming artist after selling his drawings and illustrations to magazines and newspapers. He had his first of many solos called the *Heart of Java* at the Duta Fine Art in Jakarta in 1996, and even had a foreign solo at the Darga Gallery in Chicago, the United States, in 2001. He also took part in the Yogya Biennale in 2009. He studied at the National Art Academy in Yogyakarta.



96

RUDY MARDIJANTO

b. Indonesia, 1967

KUDA KEPANG, 2007

Acrylic on canvas
Signed and dated
'Roedy'07' (lower left)
100cm x 150cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 – RM 10,000

Rudy Mardijanto is no stranger to Malaysia, having taken part in the prestigious International Art Expo Malaysia under Jakarta's H Gallery eight times, and was even present a few times to give demonstration of his art, and to mingle with his growing number of collectors. He was given a solo, *Indonesia Rural Society in Transition*, by Interpr8 Art Space in Solaris Dutamas, Kuala Lumpur, in December 2013-January 2014. His work, *Selamat Hari Lebaran* (2008), fetched a premium of RM7,840 at the Henry Butcher April 17, 2016 auction. He had also two solo exhibitions in Singapore. What is touching about Mardijanto's oeuvre is that he paints about a slowly vanishing rural life in Indonesia, where the camaraderie and communal spirit are alien to city folk. Mardijanto also touches on the festivals like Hari Debaran and cultural heritage like kuda kepang, congkak and wayang kulit, something also much similar in Malaysia. The kuda kepang originated in Java, Indonesia, with a brood of nine dancers "riding" on flat woven-bamboo horses with paints and cloth. The Malaysian version is different. He was a finalist of the Indonesian component of the Asean Art Award in 2001. Mardijanto was educated at the Indonesian Institute of Art (ISI) in Yogyakarta.



97

RILANTONO

b. Indonesia, 1960

MAGIC MIRROR 2, 2001

Oil on canvas
Signed and dated 'Rilantono 01' (lower right)
119cm x 98cm

PROVENANCE

Private collection, Indonesia.

RM 4,000 – RM 6,000

Rilantono employs several styles and themes in his painting repertoire. The three most recognizable are 1) complex religious issues related to Hindu cosmic ideology and stone deities; 2) Comicdom's Western superheroes like Batman, but laughing like infected with Yue Min Jun's laughter; 3) Oily black men with big musculature resembling somewhat the high-profiled artist Nyoman Masriadi's male characters, often set in socio-political parody. Here, the gigantic chef has built a barricade of culinary items and with the tiny proletarians keeping a safe distance in the foreground, with some even looking back as if to make off after the obvious futility of matching the black giant with six hands. It is uncertain if Black Chef is washing dishes, gorging himself to food and drinks, or using the forms and spoons as weapons against the little people closing in on him. Rilantono had taken part in the Bali Biennale (2005), the New York Arts Festival (ACAF, 2007) and in the Indonesia Gate exhibition in Huang Zhou and Beijing, China, in 2006. He was educated at the Indonesian Institute of Art (ISI) in Yogyakarta.



98

VICTOR BALANON

b. The Philippines, 1972

ANTE BELLUM I - ALTERCATION, 2011

Acrylic, pen and ink on canvas
160cm x 189cm

EXHIBITED

Ante Bellum, Artesan Gallery + Studio Singapore, 2011.

PROVENANCE

Private collection, Singapore.

RM 7,000 – RM 10,000

The operative word, altercation, marks the tenor of Victor Balanon's work, often in monochrome, and with the speech in the balloons shown censored, in a mock deference to decency. For someone who drew his references from films and comics – he studied films and animation at the Mowelfund Film Institute, the protagonists are often some humanoids with some animal features. This work is sourced from the Filipino's artist solo titled *Ante Bellum* at the Artesan Gallery in Singapore in 2011. A similar-type work at the Nov 6, 2016 Henry Butcher auction sold for a premium of RM6,720.

Balanon famously switched to Art a year before graduating from the University of the East in the Philippines in Dental Medicine. Graduating in 1997, he majored in Advertising. He had worked as an illustrator for films, comics and indie music labels and has self-published a comic-book anthology.

RAJA SHAHRIMAN B.
RAJA AZIDDIN

b. Perak, 1967

TAKHTA PEREBUTAN, 1997

Forged & fabricated metal
126cm x 72cm x 146cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 50,000 – RM 75,000

This 1997 installation work is a precursor to Raja Shahrman Raja Aziddin's much later Gembala foray that looks into the perpetual strife for power as symbolized by the mean-looking throne (complete with spikes and horns) by Man. Pure greed and selfishness and brutality in the execution of the ambition. This is a far cry from his silat introspection in *Self*. A different side-excursion after his *Killing Tools* and *Gerak Tempur* (his first solo, 1996), Raja Shahrman takes a hard look into the symbols of power. He showcased his *Gembala* series in his eighth solo and ninth sculpture series titled *Gembala Mana O' Gembala* at the Pelita Hati Gallery of Art in Kuala Lumpur in 2014. Raja Shahrman made his first installation art in his Diploma show in 1990, and his second entitled *Bamboo and Glass* was in a two-men show with Kungyu Liew at the MIA Gallery in Kuala Lumpur in 1991. *Gembala*, which means a shepherd has in the wider context, is a khalifah, a leader, and the thrust is about a crisis of leadership.

Raja Shahrman graduated with a BFA, majoring in Sculpture, from the Universiti ITM in 1990. He taught briefly at the Malaysian Institute of Art, Kuala Lumpur. He won the Minor Award at the Salon Malaysia in 1991 and the Asia-Pacific Cultural Industry Award in 2009. He was chosen for the 2nd Asia-Pacific Triennial in Brisbane, Australia, in 1996. His monumental sculptures include 'Growth With Equity', Taman Wawasan, KL, 'Bumi Penyatuan and Makmur Abadi,' 'Wira Perkasa,' (Perak), and several commissioned for the Sultan Abu Bakar Museum in Pekan. Pelita Hati Gallery organised most of his solos except for *Semangat Besi* (Galeri Petronas, 2001), and *Nafas* (National Art Gallery KL and Utterly Art in Singapore, 2004 and 2005).



100

SUHAIIDI RAZI

b. Sarawak, 1977

IRON HORSE 1, 2015

Metal
72cm x 18cm x 47cm

PROVENANCE

Private collection, Kelantan.

RM 6,000 – RM 9,000



Suhaidi Razi, whose home-studio is his mother's 3-acre farm homestead in Kelantan, has a special fascination for horses, like Marino Marini (1901-1980). In Henry Butcher's Nov 6, 2016 auction, his horse sculpture sold for RM9,520, some three times over its low estimate! He had also constructed a large installation of a metal horse carriage which was shown in his *Imagine The Imagination* exhibition, organised by NN Gallery, at the White Box Publika, Kuala Lumpur, in 2013. This iron horse sculpture was shown in the *Paradox* exhibition at Galeri Prima, Kuala Lumpur, in March 2017.

Suhaidi is a champion of art awards. Apart from the Major Prize in the Nokia Art Awards in 2002, he also had Grand/Major Prizes in the Pesta Anggerik, Shah Alam (Life Drawing, 2004); Traditional Malay House (Malacca, 2008); Historical Painting in Pahang (2002), Malacca (2005), Johor (2004, 2008) and Terengganu (2009); Terengganu Nature (2006) and Craft Design (2008). He has also won more than a dozen Minor Awards in various competitions. He obtained his MFA from the Universiti ITM in 2003-2005, and BFA in 1995-1999. He has come a long way since his first solo, *Rainforest*, held at the Batang Ai Longhouse resort in Sarawak in 1997.



101

SUHAIIDI RAZI

b. Sarawak, 1977

THE TRAVELLER, 2015

Oil on canvas
Signed and dated
'Suhaidi Razi 2015' (lower right)
102cm x 87cm

PROVENANCE

Private collection, Kelantan.

RM 4,500 – RM 7,000

What price memories? A jumble of inconsequential images that might or might not mean anything to anyone else, and littered with objects possessed or hankered for? *The Traveller* is a hodge-podge of things, mostly old dating to a time of paraffin lamps. The Union Jack box and the Coca Cola advertisement hints at the traveller's Western leaning. The YOW tag, in airport code, in the handle of the old-fashioned suitcase refers to Ottawa, and what in blazes is the person or persons in the painted story doing in Ottawa? Whatever the clues or secrets, the skull looking out, facing right seems to be sniggering, or is it gritting its teeth? "A work of art must be able to entice its viewers to think, not only to acquire a higher understanding of its visible form but also of its deeper meaning," the artist had averred. This work was shown in the *Paradox* exhibition at Galeri Prima, Kuala Lumpur, in March 2017.



102

GAN CHIN LEE

b. Kuala Lumpur, 1977

STUDY OF A LONELY FRIEND, 2011

Oil on canvas
Signed and dated 'Gan Chin Lee 2011' (lower left)
59cm x 18cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 – RM 3,000

Gan Chin Lee, a member of the 'f Klub,' has emerged in recent years as a major figurative artist focusing on anxieties of urban living, the quiet women, common people in food outlets outside and the migrant community. This 2010 work of a woman seated on a stool looking a mite anxious was in his first solo, *Soliloquy*, at the now defunct Valentine Willie Fine Art, Kuala Lumpur, in 2011. In November-December 2015, he had a solo at the Richard Koh Fine Arts titled *in-between*, on the lives of migrant workers on the fringes like in the Selayang wholesale market.

A finalist in the Saksi competition in 2003, he got into the winning circle big-time when he was one of the five who won the Malaysian Emerging Artist Award (MEAA) in 2009, the others being Mohd Al-Khuzairie Ali, Shaifuddin Mamat a.k.a. Poodien, Samsudin Wahab and Bakir Baharom. After his Diploma in Illustration at the One Academy of Communication Design, he went to China for his Advanced Studies in Mural Painting (2005) and Masters in Fine Art (2008, where he also won the Graduate Creation bronze prize) at the Central Academy of Fine Arts. In 2010, he won the Platinum Award by the One Academy, where he lectures now. In the Henry Butcher (Young Contempo) auction, Chin Lee's work, *Status Anxiety VI* (2010), from the *Soliloquy* exhibition, sold for a premium of RM7,150 and in the March 2015 auction, *Standing Lady With Flower*, RM2,688.

103

KIM NG

b. Johor, 1965

UNTITLED (89), 2012

Mixed media on paper
Signed and dated 'Ng Kim Peow'12' (lower left)
29cm x 20cm

EXHIBITED

Midterm: Five Exceptional Malaysian Artists,
Shalini Ganendra Fine Art, 2013.

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,000 – RM 2,000



Kim Ng, the glam name of Ng Kim Peow, has impeccable art-training credentials and creative production, but all these seem to be overshadowed by his work at the Dasein Academy of Fine Art, which has produced several generations of hugely bankable award-winning artists. This work is from his *Floated Land Series* which touches on the intimate bond Man has with Nature. The work may be small but it involves several medium – watercolour, pencil, bitumen, collage and graphite powder with varnish.

He received an MA (Design and Media Art) at the University of Westminster, London (1996-97) and MA By Project at the London Metropolitan University (2000-2002). He also did his

teacher training at the Kensington and Chelsea College in London in 2000. This was after his BA (1st Hons) Fine Art, London Guildhall University (1992-1996) and Diploma, Fine Art, Kuala Lumpur College of Art (1986-1989). In London, he won 1st Prize in the Owen Rowley Award (1996) and the John Purcell Paper Award (1997). His first solo was at The Clay House in Malacca in 2000 titled *Thought: A Process of Thinking*; which was followed by *Printing with Fire-prints on Ceramics, Glass and Paper* (London Guildhall University, 2001), *1/1* (Wei-Ling's Townhouse Gallery, Bangsar, 2004), *Fact or Fiction* (2006), *An Idyllic Space* (2009) and *In A Place of Wonder* (Wei-Ling Gallery, Brickfields, 2014).



104

WONG PERNG FEY

b. Kuala Lumpur, 1974

PALM OIL ESTATE, 1998

Oil on canvas
187cm x 200cm

PROVENANCE

Private collection, Penang.

RM 9,000 – RM 16,000

The windswept vast vistas of an oil palm plantation with the purplish dark hues of dusk and with visibility reduced is a piece of Wong Perng Fey's contemporary landscape. What is contemporary or so 'contemporary' about this new landscape is difficult to defined, for it is certainly not so much the style and more an adjective, with the accent on the approach, design and construction with new sensibilities, but it is something ever open to change. As opposed to simple plein air exercise, it is more structured maybe but with an eye for the atmospherics. The serrated ranks of the closely planted oil plant trees form an interesting play of light which offers some forms as well as contrast, taking up a third of the whole work, while the top is the sky with a large expanse of heavy clouds virtually snoozing on the tree-tops.



105

WONG PERNG FEY

b. Kuala Lumpur, 1974

GRASSLAND, 1999

Oil on canvas
188cm x 220cm

PROVENANCE

Private collection, Penang.

RM 9,000 – RM 16,000

It's truly a bold move by Wong Perng Fey to tackle this subject of a grassy patch in nocturnal ambience with glimpses from a dim light from the lower left. With the tall stalks genuflecting left and right and some bowing slightly and extremely, it looks like a dance out of the Shakespearean *Midsummer's Night Dream*. Playing on pattern and design and light, tones and perspective, the work comes off as nearly abstract. It's a kaleidoscopic of Nature within Nature, offering a magical moment often missed by someone taking it for another of an ordinary scene in Nature.

Perng Fey has relocated to China but keeps the art crowd here informed about his artistic developments and preoccupations through exhibitions at Richard Koh Fine Arts in Kuala Lumpur (*Examples New Life* in 2008, *Recent Works* in 2010, *Transitions* in 2011 and *Equilibrium* in 2014). In the interim, he managed to slip in exhibitions outside Malaysia: Jakarta, at the Vivi Yip Art Room in 2009 in an exhibition called *Role Play*; in Sydney, in Slot Gallery in a show titled, *I'll Wait for You To Come Back* in 2010; and in Beijing, China, namely at 798 Art Zone (*The Other Shore*) in 2012 and Art Seasons (*Equilibrium*, 2014); and in Hong Kong, titled *Tonight The Light Is Almost Sweet*, 2015. His first solos were at Valentine Willie Fine Art (Kuala Lumpur), now defunct: 2000; *New Landscape*, 2002; *Works 2003-2004*, 2004; *Still View*, 2005; and *New Life*, 2008. In 2011, he took part in the Beirut Art Fair and the Art Expo Malaysia, and in 2013, Art Stage Singapore. He graduated with a Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1998, and was given the Rimbun Dahan residency in 2002.



106

FENDY ZAKRI

b. Perak, 1982

THE DOMINANT RED, 2015

Oil on jute
Signed and dated
'Fendy Zakri 15' (lower right)
153cm x 183cm

PROVENANCE

Private collection, Selangor.

RM 4,000 – RM 6,000

There are two big blotches of red on the top left/bottom right diagonal, but while they are dominant, they operate as a surface veneer over somewhat abstract forms of parallel vertical lines. The red, like some kind of controlled smoke movement, can be seen as streaked over by the black in a push-and-pull manoeuvre. The aim is just to create a mood than to tell any story. Not all areas are taken up, making the tiny and faint strips of black as a backgrounder. Self-taught Fendy Zakri likes to play with lines, colours, composition, space and form. His Diploma was in Civil Engineering at the Engku Omar Polytechnic in Ipoh, in 2003. His mantra is: "The thought behind an artwork is more important than the skills in creating it." His first solo exhibition, *Seeing The Unseen*, was held at Richard Koh Fine Art, Kuala Lumpur, in May 2014. The underlying meanings of the 13 works on show can be revealed using PicsArt, a photo-editing software on a smartphone to reveal what is hidden. Fendy is a finalist in the Malaysia Emerging Artists Award in 2011, and won an Incentives Award in the Mekar Citra Gallery in Shah Alam in 2013.



107

LIM KEH SOON

b. Selangor, 1980

DAYDREAM NATION, 2011

Acrylic on canvas
180cm x 150cm

ILLUSTRATED

Absurd(C)ity, published by National Visual Art Gallery Malaysia, 2013.

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity.

RM 6,000 – RM 10,000

This is more than a daydream despite the artist Lim Keh Soon titling it so. It is a nightmare where humans, mutants and strange creatures interact in bizarre situations, reminiscent of Chan Kok Hooi's *Theatre Of The Absurd*, such as Chan's *Raksaksa* (2004) and *Boleh!* (2003). Lim is no newcomer to the Kuala Lumpur art scene, having touted his works in Central Market and ArtSeni Gallery in Lot 10 previously. While Lim's denizens go about their lives without creating chaos or disturbing others, the debauchery and the tension of genetic mutation among Man, animals and insects suggests a topsy-turvy world. What is the Slug Man, the largest by scale, doing with its balloon of rocks? Is it related to the man's head showing the top half popping up from the ground? Funny effluents, man in Superman costume ravaging a woman (or is it a sex dolls?), the head with wings, barren trees, the man with intestinal tentacles... Lim is one of the prime-movers behind the Findars experimental and multimedia art space, which first had its base in the Central Market annexe. He was featured in the *Absurd(C)ity* exhibition organised by the National Art Gallery. He graduated with a Diploma in Illustration from the Malaysian Institute of Art, Kuala Lumpur, in 2003.



108

AELY MANAF

b. Perak, 1975

IMPRESSION I, 2011

Printing ink and oil on canvas
173cm x 147cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate
of authenticity.

RM 4,500 – RM 7,500

Aely Manaf likes to disfigure the human face into a complex colour shape to make them ambiguous and to give off different emotional states. Whether impressions or imagination or expressions, the combination of colours and how, can make one ornamentative, pathetic (by layerings) or psychological. One such work, *Exclamation Points*, won him US\$1,000 for the Bronze Medal in the Emerging Artist category of the UOB Painting of the Year in 2013. Playing on raw sensibilities and the balance of positive and negative planes, he expands his repertoire with creative flair. No wonder, this 42-year-old has been included in main group exhibitions in Kuala Lumpur's contemporary art spaces such as HOM Art Trans (*Young & New Part III and IV*) in 2011 and 2012 respectively, Core Design Gallery (2012), and G13 Gallery (*20@G13*, 2013).

109

LATIF MAULAN

b. Pahang, 1974

TENGGELAM, 2011

Oil on canvas
Signed and dated
'Latif Maulan 2011' (lower right)
180cm x 180cm

PROVENANCE

Private collection, Kelantan.

RM 7,000 – RM 12,000



There is an unspoken thrill of keeping one's head and whole body under water for a spell. Just the soft sonic and aquatic numbness that seems to keep one in a different realm, without all the aid and encumbrances of scuba-diving paraphernalia. Here, the woman clad in a light black dress is curled up like a baby in the womb, legs crossed slightly at an angle, in a séance-like meditation, eyes closed. A large marine creature, a giant turtle, glides by from the top left, as if to make sure that she's OK, while another larger creature, a whale perhaps, looms in the backdrop. Yes, like in life, the immediate living environment is fraught with many dangers, real and imagined. The woman, while ostensibly 'falling' does not fit his earlier renditions of the falling figure, which takes on a different trajectory.

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

CHEONG KIET CHENG

b. Kuala Lumpur, 1981

ENCOUNTER 2, 2015

Acrylic on canvas
Signed 'Kiet Cheng' (lower right)
186cm x 156cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity.

RM 7,000 – RM 12,000

Welcome to the whimsical world of Cheong Kiet Cheng where humans and animals, and mutants of the two, exist in apparent harmony. There are big and small animals, the leopard and the hippopotamus sprouting wings, and with little naked creatures with human forms. The winged leopard with a uncannily human face is wooing a girl with cat-like lips, and yes, sprouting wings, too, looking away. It's not sure if it/she is a girl with the upper part of the body not so formed. Probably she has some affection for the winged man on flying hippo looking her way. The aerial scene looks like one drawn from the Oscar Best-Picture-winning film, *Avatar* (2009). Many other creatures except for the koala bear, who seems to be put there hugging a tree for no other purpose than its adorable nature, are just hanging in midair, which makes one think why the others need wings at all! It's just a fun, fantasy thing, so don't look too deep. Wei-Ling Gallery had featured her in group shows, *Precious Little Pieces* (2012) and *Measuring Love* (2013), before giving her a solo. She had

had her first solo in 2013, in an exhibition called *Jojo In the Wonderland*, but sharing the White Box, MAP Publika, space with her husband, Hoo Kiew Hang, whose solo was titled '*Paradise of Gods*.' Cheong obtained her Fine Art Diploma from the Dasein Academy of Art in Kuala Lumpur in 2006. She went on a learning binge in 2012, obtaining a Certificate in Journalism (Hang Xing Academy of Journalism, Kuala Lumpur), a Certificate in Basic Photography (PCP Art of Photography, KL) and a Certificate in Drama Acting (Pin Stage). In 2012, the Sasaran Art Foundation gave her an artist's residency. She was a finalist in the Malaysian Young Contemporary Artist (BMS) competition in 2013, the Nokia Creative Art Awards in 2004 and 2005, and the Starhill Visual Art Award in 2011. She won 2nd Prize in the Watercolour category of the Tanjong Heritage Award in 2006 and the Bronze Prize in the Nanjing Art Festival in China. In 2016, she was awarded the Creative M50 in Shanghai, China.





111

RAJA LOPE RASYDI RAJA ROZLAN

b. Perak, 1972

BAROH, 2012

Acrylic and airbrush on canvas
Signed and dated 'LOPE 2012' (lower right)
122cm x 92cm each, triptych

PROVENANCE

Private collection, Selangor.

RM 9,000 – RM 16,000

If there is membership for the Theatre of the Absurd Art Club, Raja Lope Rasydi Raja Rozlan would be an honorary life member. His, however, is not as far-out as Chan Kok Hooi's or Lim Keh Soon's. Raja Lope is more strapped to the good old-fashioned fairytales and comicdom heroes such as Tarzan, Sinbad, Tin Tin and Mowgli although a robot-like creature managed to slip in on this triptych canvas. The canvas titled *Baroh* has a bird with insect wings and frog legs, a sharp-eyed insect Tinkerbell and a bat in human form. And a prehistoric buzzard, Tinkerbell's pet and killer lackey. *Baroh* is a term used to refer to the Malays as "lowlanders" or "downcountry." The connection, however, is ambiguous. The whole landscape is bleak and fraught with perils, but as a whole wondrous. It's like an animal-world fantasy with nary a true human in sight.

Raja Lope started with a Diploma in Fine Art at the Malaysian Institute of Art, Kuala Lumpur, in 1992, but followed up with a Graphic Design degree at Universiti ITM, Shah Alam in 1996. He was roped into Core Design's stable of young contemporary Malay artists and featured in a solo at Core Design Gallery in 2013, and its grand show at the Art Expo Malaysia 2014 and 2015 under the Great Malaysian Contemporary Art side-event.



112

LEEROY NEW

b. The Philippines, 1986

SACRED HEART, 2010

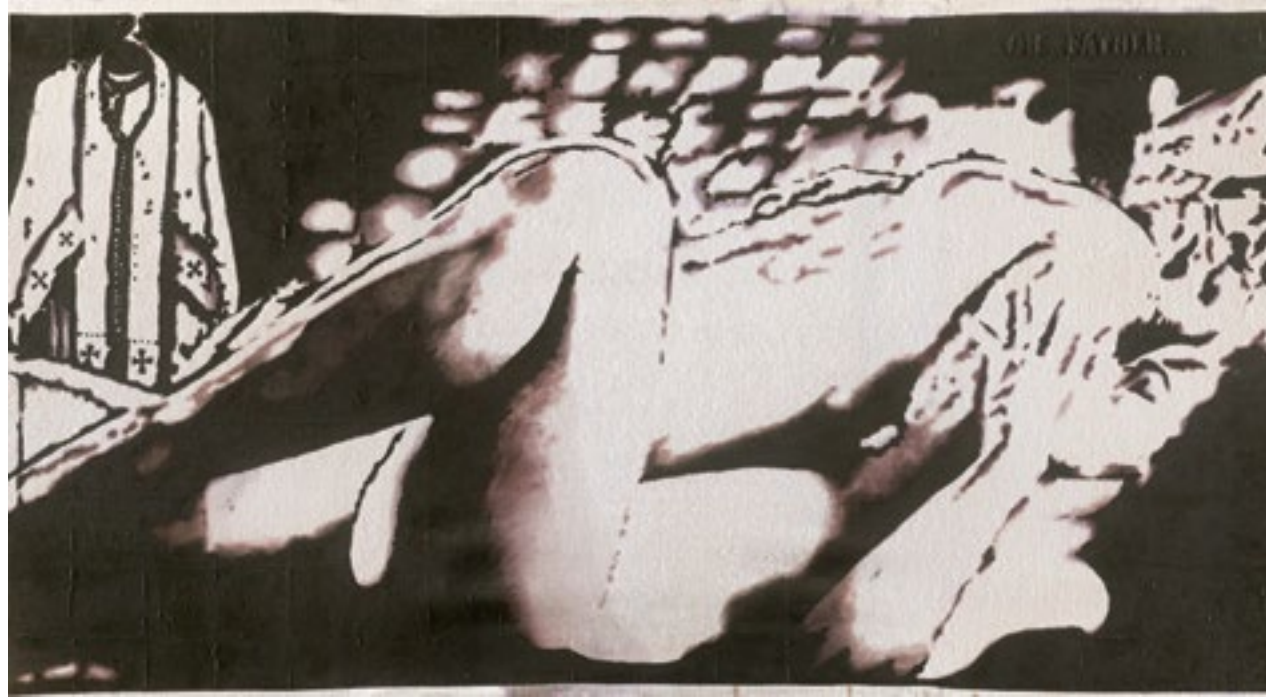
Ink and fiberglass
22.5cm x 9.5cm x 43cm;
22.5cm x 9.5cm x 43cm (set of 2 works)

PROVENANCE

Private collection, Singapore.

RM 2,000 – RM 3,500

Two hearts for the price of one, and not just any hearts! One seems to be a host of liquid faces, and the other seems like one whole alien body. Leeroy New is one of the Philippines' most exciting young new multimedia, multidisciplinary, multiplatformed (Art, Design, Films, Fashion, Theatre) Artist, with a capital 'A.' For world acclaim, he, together with others like Kermit Tesoro, designed the muscle dress for singing-performing sensation Lady Gaga for her music video, *Marry The Night*, in 2011 (A mould of Lady Gaga's body was made with silicon from a clay cast). His 2010 work, *Balete*, was inspired by Buddhist monks' saffron robes and native balete strangler vines. In 2005, he won the Grand Prize for Sculptor in the Metrobank Art Awards. He was selected for the Fukuoka Asian Art Triennial in 2009 and his *Terratoma II* (War of the Worlds) was shown at the Singapore Biennale in 2008. He was one of three who won the Ateneo Art Award in 2009, together with Kiri Dalena and Patricia Eustaquio. He graduated from the University of the Philippines College of Fine Arts.



113

LEO ABAYA

b. Manila, The Philippines, 1960

HUMAN SHROUD, 2007

Acrylic on canvas
Signed and dated 'leo abaya 2007' with one seal
of the artist (top right side)
76cm x 137cm

PROVENANCE

Private collection, Singapore.

RM 4,000 – RM 6,000

The monochrome work captures a sultry lovemaking in what looks like a secret rendezvous with the naked woman on her back below raising her bent left leg in ecstasy. Expected from someone who is an artist-filmmaker, Leo Abaya. What it comments on is open to interpretations – the Philippines social mores, perhaps, a stolen romp in the bed or a timely respect or even a snippet from a scene in one of the films he is involved in. Muro-Ami, perhaps, for which he won Best Production Design in the Metro Manila Film Festival; or Gred de Guzman's film, Jose Rizal, for which he won the Gawad Urian award. Both were in 1999. The same year, he also won the FAMAS Awards and the Movie Production Designer of the Year Star Awards. In Art, he won the Juror's Prize in the Artists Association of the Philippines competition in 1993. To cap a busy 1990s, he held his first solo, *Bliss*, at the West Gallery in 1997. Leo Abaya first graduated with a BSc in Commerce (Economics) at the Holy Name University in 1981. In 1995, he obtained his BA in Fine Arts, magnum cum laude, from the University Philippines in Diliman, and followed up with a Masters in Painting from the Winchester School of Art at the University of Southampton in Britain in 2004. For his film-making credentials, he had a Certificate in Short Filmmaking from the Universiti Philippines Film Centre Cinema, as part of his art programme.

114

RANELLE DIAL

b. The Philippines, 1977

PAST REVISITED, 2008

Oil on canvas
152cm x 121cm

EXHIBITED

XII: Filipino, Contemporary Artists,
Artesan Gallery, Finale Art File, Singapore, 2008.

PROVENANCE

Private collection, Singapore.

RM 4,000 – RM 6,000

Ranelle Dial pays a wistful tribute to the post man, or mailman as they are called in the Philippines, a dying breed that seems destined to go the way of the amah (lived-in servants) with communications, even real-time and video-conferencing across continents, in cyberspace. It was like the epitaph to the telegram. Technology is fast changing the way we communicate, do business and live. Even the court of law has allowed videod deposition (testimony) while online medical consultation, diagnosis and treatment are acceptable, and especially so in a life-and-death situation. And so, once when a signature, seal, emblem or some kind of imprimatur can be made unreproducible, the Poslaju and DHL could find their business shrinking. Here, Dial captures the mailman garbed in uniform (not certain of the nationality, as Dial's images of mailman are drawn from all over the world) taking



a respite by the street mailbox, quenching his thirst from the thermos flask. Thermos flask? It sure looks like yesterday, with all the sophisticated range today. The work, rendered with the nostalgia of old photographs and airbrushed, is from Dial's solo, *Withering*, her fourth in 2008. A busy artist, she has at least some 15 solos since her first, *Cube Uncubed*, in 2006 at the Maginet Gallery in the Philippines. She also took part in the artist's residency at the Project Space Pilipinas in Manila in 2011 and the Liverpool Hope University in 2012. She had also featured with Leonardo Aguinaldo and Leo Abaya in the *Without Walls* exhibition. Dial made her Henry Butcher art auction debut on April 13, 2014 when her work, *The 1900s* (2008) sold for RM6,160. Dial graduated with a BFA in Visual Communications at the University of the Philippines' College of Fine Art in 2003.



115

RAUL RODRIGUEZ

b. The Philippines

VERTICAL MIGRATOR; HIDDEN ARTIST SERIES, 2007

Oil pastel on paper
30cm x 22cm; 30cm x 22cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 1,800 – RM 3,000



What's with an ugly large disorientated grouper in the deep blue with snippets of Motherwell splotches on top, and in the next picture a set of bottles, boxes and containers set against a technicolour checked backdrop? Nothing and everything. Philip Guston would have you know that "Every one can make picture" (1966), an expansion of Joseph Beuy's dictum: "Every man is an artist." As Filipino artist Raul Rodriguez would have you know, it's a visual diary and in his works, he "articulates all sorts of indeterminate realities, raw experiences that are not fixed, stable, or even understandable...the odd, the indeterminate, the irreconcilable ... Rodriguez harnesses and preserves the immediacy of such experiences." (Mikey Atienza, writing in www.musicalplayphilippines.com dated July 24, 2012). He added that Rodriguez is angling after a kind of "contrapuntal images" that Rodriguez acquiesced as "the imbalance, the lopsidedness, the slant, the oddness..." Not surprisingly, his works were said to be inspired by the natural lines found in plant life during a short stint in hilly Baguio. Yes, why clutter up the world with pictures? Rodriguez was one of the four Filipino artists selected in the Selected Memory exhibition at Richard Koh Fine Art in collaboration with Finale Art Life (Manila) in November 2009. The other three were Pow Martinez, Annie Cabigting and Lara de los Reyes.

116

LEONARDO AGUINALDO

b. The Philippines, 1967

AY APO! (OH MY GOD), 2005

Hand coloured carved rubber
122cm x 114cm

PROVENANCE

Private collection, Singapore.

RM 4,000 – RM 5,500



The hand-coloured, handcarved rubber of some kind of ancestral spirit morphed into Christ in *Ay Apo!* is like a piece of Filipino folk 'thanka.' The work references questions of religion, ethnicity and religion. Baguio-born-and-based artist Leonardo Aguinaldo, who specialises in Filipino folk art combining Pinoy and Igorot (northern Luzon hilly Cordilleras) cultures, is the author of the book, *Ap-Apo niTuo (Ancestors of the People)* in 1996, chronicling folk practices and oral tradition. The work was shown at the *Ay Apo! Christ Is Good* solo exhibition at Galleria Duemila SM Mega Mall, Mnaduluyog City in 2005. In a review for *Asian Art News* (November-December 2005), Alice G. Guillermo describes *Ay Apo!* as "an expression of despair and supplication or sheer exasperation, but in his (Aguinaldo) bright and colourful work, it achieves a level of insight and discovery, ironic, critical and comic by turns." Aguinaldo is

sometimes seen as a reincarnation of Santiago Bose for his artistic persuasions. He is best remembered as the Grand Prize winner of the Philip Morris Asean Art Award at its regional Bangkok finals in 2004. In 2003, he was one of the 13 artists honoured by the Cultural Centre of the Philippines. He also won a Special Prize in the Sea Art Festival installation contest at the Busan Biennale in 2002. He also took part in the 2013 Singapore Biennale. He was artist-in-residence at the Brent International School, Baguio City (2000) and the Vermont Studio Centre in Johnson, United States (2009). His first solos were in 1994 titled *Ap-Aponituo* and another, *Inroads: Chronicles of a Traveller. Abroad*, he took part in Vermont, Kongju City in South Korea (*Songs of the People*, 1996) and Utterly Art, Singapore (*Northern Exposure*, 2007).



117

MADE SUARIMBAWA DALBO

b. Indonesia, 1977

*JUBAH DAN AKSESORIS;
DOA' AKU 160, 2003*

Mixed media on canvas
Signed and dated (lower left)
145cm x 120cm; 199cm x 145cm (set of 2 works)

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 – RM 7,000



118

CHENG SHUI

b. Indonesia, 1981

GEMBALA KERBAU, 2016

Oil on board
Signed with one seal of the artist (lower right)
122cm x 61cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate of authenticity.

RM 3,000 – RM 4,500



Made Suarimbawa Dalbo belongs to the new breed of Bali artists who are breaking free from what is somewhat derogatorily dubbed 'Baliseeing' – the touristy genre of Balinese dances and cultural performances and Hindu-centric rituals. Existing loosely as a group called Sanggar Dewata or under the umbrella Denpasar-supported project, Skizofriends Art Movement, the artists are trying to break free from the rituals and romance that had influenced the direction of Balinese art since the arrival of expatriates such as Miguel Covarrubias, Walter Spies and Arie Smit. Eleven major artists from this stream from Bali even took part in a group exhibition at the Forty-Five Downstairs Gallery in Melbourne, Australia, in December 2016, and Dalbo was one of them. Dalbo graduated from the Indonesian Institute of Art (ISI), Yogyakarta, majoring in Painting, in 2004. Dalbo is also part of the Lempuyang visual arts community originally in Karangasem. He was a finalist of the Indonesian component of the Asean Art Awards in 1998.

Much comparison has been made between Cheng Shui and the great Indonesian-Singaporean artist (1913-1988) especially when the style, substance and subjects are not altogether dissimilar. Indeed, Cheng Shui, a self-taught artist, was so smitten and inspired when he came to know about Man Fong's works from a book he found. Musicians, satay-seller, clothes traders, village women at work, the animals – doves, horses, gold-fishes, rabbits, even the light-touch veneer washes for the works and the soft combination of yellow ochre and pale orange. Cheng Shui's surname is Ong, but he has dropped all references to it in his art, as a form of branding. The boy playing the flute sitting on a buffalo is not only one of Man Fong's favourite themes, but that of artists in the Chinese brush genre.

DANG XUAN HOA

b. Vietnam, 1959

STILL LIFE WITH PURPLE SPOTTED CAT, 1999

Gouache on paper
Signed 'HOA' (lower right)
53cm x 74cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

Dang Xuan Hoa is one of the most high profiled Vietnamese artist in the Post-Doi Moi ('Renovation; or 'Renewal'), doing mostly still-lives and self-portraits in semi-abstract style. He is one of the members of the Gang of 5, the others being . As in this work of a sectioned domestic interior, there will be the pet cat, plants, a lantern, a Vietnamese fan, a liquor bottle and fish in the kitchen. All these signify an affordable life of sufficiency in the post-Doi Moi period, as opposed to its frugal communism days. He is a member of the promising Gang of 5, the others being Ha Tri Hieu, Tran Luong, Viet Dung and Pham Quang Vinh. In his book on Hoa, the critic Phan Can Thong wrote: "Hoa's paintings are a process of spiritual development in which love and respect of life help him better understand himself."

Hoa's emergence started since he graduated from the Hanoi College of Fine Art in 1983. His first solo was held overseas, in Massachusetts in the United States, at the Berkshire Community College, in 1994, under the Asian Cultural Centre's Indo-China art programme. His first home solo was at the Mai Gallery in Hanoi in 1997, followed by another in Singapore (2007) and Ho Chi Minh City (2011). He was selected for the Havana Biennale, Cuba, in 1989, the Art Miami from 2005-2007, and took part in such exhibitions as Poetic Reflections and Ascending Dragons, both in New York, in 1999 and 2000 respectively. He also took part in the 2009 exhibition in San Francisco, USA, titled Tradition and Change: Vietnamese Art Today.

REFERENCE

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

Vietnamese Painting From Tradition to Modernity, Arhis, 2003;

Post Doi Moi Vietnamese Art After 1990, Singapore Art Museum, 2008





120

HA TRI HIEU

b. Vietnam, 1959

FEEDING OUR COW, 2000

Oil on canvas
Signed and dated (top right)
38cm x 38cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 – RM 5,000

Ha Tri Hieu, a member of the Doi Moi 'Gang of 5' artist's group, celebrates the beauty and simplicity of rural life in his works, using simplified representational forms against a flattened pictorial space. The Gang of 5 also lists Tran Luong, Viet Dung, Dang Xuan Hoa and Pham Quang Vinh.

He graduated from the Hanoi Industrial Fine Arts College in 1983 and staged his first three solos in Hanoi – Red River Gallery (1996), Mai Gallery (1998) and Art Vietnam Gallery (2008) before the 2012 solo titled *Flower* at the Eight Gallery in Ho Chi Minh City in 2012. His major international group exhibitions include *Vietnam Express* (Norway, 1998), *Vietnamese Identity* (Melbourne, Australia, 2000 and 2001).



121

DOAN THUY HANH

b. Vietnam, 1974

WINTER 2, 2007

Lacquer, pigments,
eggshell and goldleaf on board
Signed and dated 'HANH 2007' (upper right)
50cm x 50cm

PROVENANCE

Private collection, Selangor.

Accompanied with certificate of authenticity.

RM 1,500 – RM 3,000

As in her works, the life of Doan Thuy Hanh revolves around her family where she dotes on her young son and daughter. Invariably, her subject is mostly female, sometimes referring to her daughter, with "pink cheeks, angel eyes and young bird lips" and imbued with the innocence and curiosity and often garbed in clothes that are Vietnamese in patterns and form. The seasons are often reflected in the clothes worn, or the activities, although mostly it is nothing more than familial bonding. Even in the single subject, the background often gets as much attention. She likes to work in lacquer, pigments eggshell and goldleaf on board although it is more difficult to deal with the heavier and harder lacquer.

Doan Thuy Hanh graduated from the Hanoi Fine Arts University in Hanoi in 1998. Since 2006, she has taken part in group exhibitions in Japan and Paris. Her works are also regularly traded in art auctions in Vietnam since 2007.



122

JALAINI ABU HASSAN

b. Selangor, 1963

AYAM DEN LAPEH DI MEGA MENDUNG MEGA JINGGA UFUK UTARA, 2012

Mixed media on canvas
Signed and dated 'Jai 2012 KL' (top right)
92cm x 92cm

PROVENANCE

Private collection, Selangor.

RM 13,000 – RM 20,000

Roosters strut into the canvas of Jalaini Abu Hassan's narrative repertoire, for reasons sometimes unrelated to the Chanticleer fowl, and not for the stock signifiers. For instance, *Hulu Balang Kuala Sepetang* (2005) is a tribute to fellow artist Latiff Mohidin. Jai, as the artist is popularly known, hinted in the *Bingkai Berankai* exhibition at the Valentine Willie Fine Art in 2012: "My concern is not so much of what the images show, but rather how they are seen." The textual scrawlings are replete in Jai's repertoire and here, the clue is in the Sumatran song, *Ayam Den Lapeh*, which is also a popular standard among Malaysian singers such as Anita Sarawak and Dato' Siti Nurhaliza.

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



123

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

BISIK BISIK #2, 2016

Acrylic on canvas
Signed and dated 'NIZAR 2016' (lower right)
122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 – RM 8,000

A cavalcade of 121 miniature faces with randomly cut features decked in an 11-panel by 11-panel frame, is like as the title suggests, an echo of whispers. In his *Topeng Series* mostly set in square format, Nizar Kamal Ariffin seeks some kind of resolution from the faces of humans and their humanity, besides self-introspection. The year he started his *Topeng*, in 1998, he also became a fulltime artist and joined the Conlay artist's colony in Kuala Lumpur. In 1999 and 2000, he received Honourable Mentions in the Philip Morris Asean Art Awards – Malaysia competitions. Nizar became active when he joined Senika (Pahang Art Society) in 1984 and became a resident artist at the Taman Seni Budaya in Pahang, and the next year, he had a dual first solos in Kuantan (Hyatt Hotel) and Kuala Lumpur (City Hall). He graduated with a BFA at the Universiti Sains Malaysia in 1986, and moved to Kuala Lumpur in 1993.

SUZLEE IBRAHIM

b. Terengganu, 1967

MOVEMENT SERIES: WAVE FESTIVAL I, 2005

Acrylic on canvas
Signed and dated 'Suzlee Ibrahim 2005' (lower right)
122cm x 152cm

PROVENANCE

Private collection, Selangor.

RM 30,000 – RM 45,000

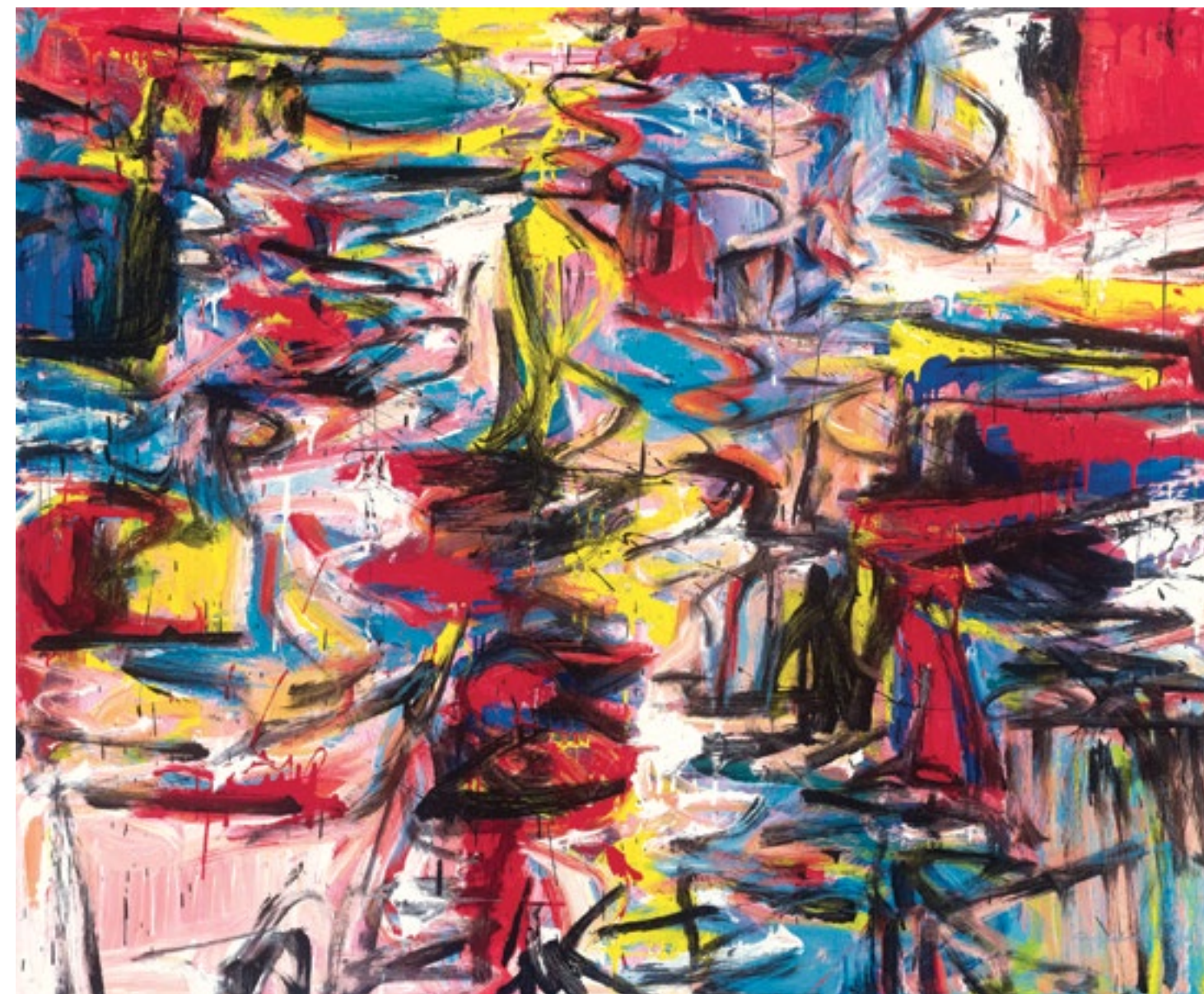
It's distractedly fragmented with little parcels of different colours hitting one another mapped by the whitest areas and black tipsyly descending lines. It has a dizzying array of colours – yellow, turquoise, blue, red, pink, green, black and white. This *Movement Series* work by Suzlee Ibrahim playing on rhythm and energy is believed to be at the tailend, though remnants have surfaced as late as 2009. The series titles are often give-aways, like *Sahara*, *Turquoise*, *Monsoon*, *Meditation*, *Waterfalls* and *Gestures*. Even then, Suzlee is not bound by constricted time bars, as his series often merrily overlaps, like this one with the *Space Series* (2005-2006). In his 30-year painting career, Suzlee has more than a dozen series of works, and counting. His *Movement Series* works can be traced back to as early as 1998, when he held a solo launching the Series at the Shah Alam Gallery. Some of his solos are outside the country like in Denmark (Remise Academy, Brande) and Macedonia (Kicevo Art Colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir.

It's remarkable that Suzlee can keep up such a hectic painting repertoire and pace despite his devotion as an academician for 24 years since he taught foundation course at the UiTM

in 1993 and in recent years at the National Academy of Arts, Culture and Heritage, a.k.a Aswara). The full range of his works was evident in the *Suzlee Ibrahim: 30 Years Journey* mini-retrospective of sorts at The Art People Gallery in Klang, from July to September 2016. Showing mostly works in recent years, it marked his 30th solo over a 30-year period. He was awarded the Tokoh Seni Anugerah Citra Kencana UKM in 2011, the year he staged his *Road To Sahara* solo at the Asian Arts Museum in Universiti Malaya. His other awards include the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005).

He also painted the longest painting titled *The Poem*, recognised by Malaysia Book of Records. With a charitable heart, he had also donated artworks to raise fund for the underprivileged through events like the Petronas Malaysia Grand Prix F1 Gala 2015 and the McMillan Woods Global Awards 2016.

The Sotheby's Hong Kong April 2017 auction sale saw his work from the *TTC Series* sold for HKD 81,250.



125

RAFIEE GHANI

b. Kedah, 1962

DERU LAUT CINA, 2014

Oil on canvas
Signed 'Rafiee Ghani' (lower left)
Dated '2014' (lower right)
122cm x 123cm

ILLUSTRATED

Homeland By Rafiee Ghani, 2016.

PROVENANCE

Private collection, Selangor.

RM 14,500 – RM 22,500

World (and world-class) traveller Rafiee Ghani may be drawn to the Matissean sense of beauty, but *Deru Laut Cina* (Roar of the China Sea) spells trouble among at least seven countries locked in territorial (island and maritime) disputes over islands like the Spratly and Paracel. It basically pits regional power China against the rest of the claimants. But Rafiee Ghani the Artist never allows himself to be too strayed from what he does best: Colourscopia! His works are often intriguing, whether still-life, landscapes or figuratives, for he has been to the most inhospitable and remote of places, in places and countries that few ever heard of, and his basic Arabic, French, Swahili, Thai and Urdu coupled by his friendly humility have seen him through all over the world. He also takes terror photographs.

Rafiee Ghani struck a brilliant double when he won the Minor Award in the coveted Young Contemporary Artists exhibition

(BMS) in 1984, and to show that it was no fluke shot, he also won the Minor Award in the 1991 Salon Malaysia. He was 2nd in the one-off Malaysia Art Open (MAO) in 1994 and among the five Juror's Choice Award winners in the Philip Morris Asean Art Award – Malaysia. He first studied at the De Vrije Academie Voor Bildeendie Kunst at the Hague, the Netherlands, in 1980, but did not complete. He finally obtained his Diploma of Fine Art at the UiTM (1981-1985), and a Master's from the Manchester Metropolitan University (Manchester Polytechnic) in Britain (1986-1987). He had taught at the UiTM from 1986-1988 and 1989-1990, and had a teaching stint in Mahe, the Seychelles, in 1991-1993.

His 2016 work titled *The Beginning Of The Red Sea* was sold for a record breaking HKD 325,000 in Sotheby's Hong Kong April 2017 auction sale.



126

AWANG DAMIT AHMAD

b. Sabah, 1956

IRAGA SERIES, 2003

Acrylic on canvas
Signed and dated on the reverse
147cm x 122cm

PROVENANCE

Private collection, Selangor.

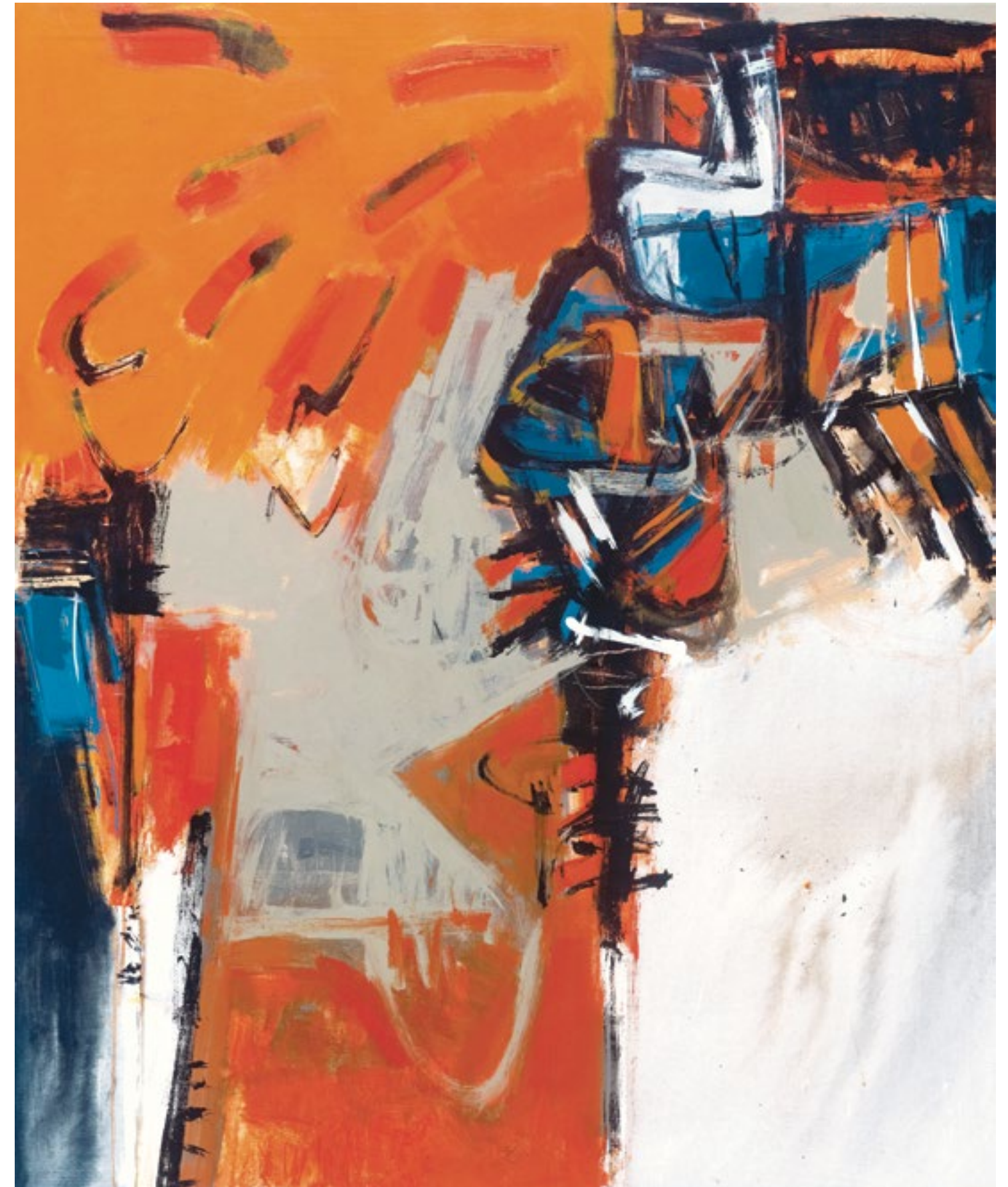
RM 45,000 – RM 65,000

It can be an ill wind that blows no good with the Northerly Winds (*Iraga*) sweeping China towards Sabah. Crops are destroyed and the fishermen have to stay inshore, resulting in a great loss of income and productivity. This, partly, is the gist of *Iraga*. Awang Damit Ahmad's field of works from 2003-2011. It somewhat echoes the concept of Predestination in Islam, and a Malay Muslim's relationship with Allah. But *Iraga* is not about whining, it's a doa of thanks for all the small mercies and protection from the vagaries of the weather, of which Man has absolutely no control of despite measures like 'cloud-seeding'.

A relative late-starter in Art, Awang Damit Ahmad took up late when he was already 27, though he was chosen Best Student when he studied for his BFA at the UiTM. He furthered his studies by obtaining his Masters at the Catholic University in Washington DC in 1989-1990. He was selected for the major Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He won the biggest Malaysian art prize in a decade, the 1st Prize (and also a Consolation Prize) in the Salon Malaysia III organised by the National Art Gallery, Kuala Lumpur, for his work, *Nyanyian Petani Gunung* (now in Petronas Collection). In 1988, he also won 2nd Prize in the Malaysian Bank Association art competition. He taught Art from 1985-1988, and 1990 to May 2011, when he retired to go fulltime into Art, during which time he headed the Fine Art Department (Sept 1977-Sept 1998) and was made Associate Professor (Jan 2000 to May 2011).

REFERENCE

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



YUSOF GHANI

b. Johor, 1950

TOPENG SERIES, 1994

Oil on canvas
Signed and dated on the reverse
95cm x 69cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 22,000 – RM 37,000

This is the most unusual of Yusof Ghani's *Topeng Series*, coming at the tailend of the first phase, or on the cusp of the second phase, in which the works get invariably larger. Though the mask is a common metaphor of hypocrisy, concealment and deception, Yusof Ghani's masks also draw inferences from its talismanic and curative properties. The unusual part of this is that the image is constricted into the odd tree trunk shape in the centre as it tapers a little towards the left. All around is a black expanse, which is not to propel the image forward. A scowling face can be made out lodged at the bottom half. Yusof Ghani's two-phase *Topeng* is inspired and influenced by two different trips, the first to Sarawak, in 1988 and 1991, especially of the Kenyah and Kayan mask (*hudoq*) ritual; while the other is after his South African trip with the more aggressive visage from the numerous mythical tribes.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the UiTM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries on Sept 21-Oct 1, 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017.



MASTURA ABDUL RAHMAN

b. Singapore, 1963

GUBAHAN SELERAK, 1998

Mixed media on canvas
Signed and dated 'mastura '98' (lower left)
92cm x 183cm

PROVENANCE

Private collection, Selangor.

RM 14,000 – RM 24,000

Gubahan Selera, translated loosely from Malay, means a composed or arranged clutter. A most apt description by the artist Mastura Abdul Rahman using a typical Malay house interior as a metaphor of traditional Malay life and value system. The rooms are simple with urns, floral wallpaper, the *sejadah*, carpets with arabesque designs and crafts of everyday life. Although the room cubicle system looks constricted, it has an open concept, and the waist-high banisters in rooms and verandahs allow for communication and view while providing privacy. She recalled: "In the series, I recalled my younger days with the traditional upbringing of the elders who watched over us and took care of us, advised and taught us (about what is proper and right). We spent time indoors and in the compound with our friends." This is an extension of the more flat perspective of Mastura's *Interiorscape Series* (1985-1999), a work of which won her the coveted Major Award in the Young Contemporary Artists (BMS) competition in 1985. She also won the Consolation Prize in a Johor competition in 1987. Mastura was much influenced by the National Congress (1971) and Akar-akar Pribumi seminar (1979). She studied for her Diploma in Art and Design, Majoring in Painting and Printmaking at the Mara Institute of Technology, Shah Alam, from 1982-1986. She received her BSc in Creative Media from the Multimedia University in Cyberjaya in 2009.

REFERENCE

The Life of Traditional Malay Art Images in the Paintings of Mastura A. Rahman
(Tengku Sabri, 1981/1999)



129

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

FRUIT SEASON, c. 1970s

Batik
Signed 'Teng' (lower left)
85cm x 58.5cm

PROVENANCE

Private collection, Denmark.

PinkGuy Conservation Framing for this Lot.

RM 30,000 – RM 55,000

When the old Malaya depended on an agrarian economy in the flush of Independence, the women folk were industriously helping out in driving the nation, the Malays working in the markets, padi fields and beaches when the fishermen took back their catch from the sea, the Chinese in the tin mines and sundry shops, and the Indians in the rubber estates and cattle industry. Dato Chuah Thean Teng's oeuvre in batik, which he was credited to have innovated as a bona-fide world movement (by Professor Michael Sullivan), captures the zeitgeist of a new nation, Malaysia, in transition towards a modern society. By showing the local women then at play and at work, and doing what they do best, raising children (showing cute, cherubic babies, symbolising the new generation), Teng, as Dato' Chuah is more fondly known as, has shifted the gaze to women, as no other artists before and after have done. Whether picking fruits, tending to the cows, threshing padi, tapping rubber, the women are always, always shown doing it with ease and without whining.

Teng is a legend, the only Malaysian artist credited not only as a pioneer but the progenitor, of a world art genre, Batik Painting. He developed it in 1953, and held the first solo of his batik art at the Arts Council in Penang in 1955. He was arguably the first Malaysian to have an exhibition abroad,

at the Commonwealth Institute, London, in 1959, and the only Malaysian among great world artists to be invited, to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. The images of his paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), became iconic when used as UNICEF greeting cards. He was the first Malaysian artist (after British-born Peter Harris) to be given a Retrospective by the National Art Gallery (NAG), and his next Retrospective was in 1994 by the Penang State Government, which also honoured him with its highest award, a 'Datoship' in 1998 and the 'Live Heritage Award' in 2005. The NAG honoured Teng again in 2008 with a Tribute exhibition – the only two artists to get a national 'Retrospective' and 'Tribute', the other being Datuk Syed Ahmad Jamal. His Yahong Art Gallery in Batu Ferringhi, Penang, is a veritable museum of his finest works in various forms, and it also showcases the works of his three sons and two grandchildren.

REFERENCE

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





130

TAN THEAN SONG

b. Kedah, 1946

UNTITLED, 1971

Batik

Signed and dated

'Thean Song 71' (lower right)

73cm x 48.5cm

PROVENANCE

Private collection, Denmark.

PinkGuy Conservation Framing for this Lot.

RM 5,000 – RM 9,000

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. His batiks follow the usual themes of Mother-and-Child and rural life, and this 1971 work has a muted backdrop with the typical cracking-line technique and a small bottom part given to pointillism. It shows three women, clad in only a sarong, fussing over their babies. One standing is cradling the baby to sleep or maybe suckling the baby, with the other on the left is rocking hers in a cloth swing cradle. Tan studied at the Nanyang Academy of Fine Art in Singapore and won the 2nd Prize (Batik) in the 1969 Salon Malaysia with *Flying Kite*, which is now in the collection of the National Art Gallery. Tan also won 1st Prize in the Malayan Young Artists competition in 1964. He took part in the Adelaide Expo when Georgetown and Adelaide sealed their 'sister cities' relationship in 1974.

131

HENG EOW LIN

b. Kedah, 1946

MOTHER'S LOVE (011), 2003

Oil on canvas

Signed and dated (lower right)

75cm x 75cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,500 – RM 8,500



Heng Eow Lin, one of the early stalwarts of Nanyang Art, invariably goes back to his endearing Mother and Child theme every now and then in his sculptures, big and small, and also in his paintings, which he varies in execution in Realism and also in abstract, or combining both. To him, there is no love more pure and overpowering than a mother's love, and he often creates the babies and children, for his amusement and sense of fatherly love and concern that eludes him in real life. His rendition of the mother and the baby, and of children in general, often naked to show the purity, freedom and uninhibited nature. In this work, the bond is shown in a semi-abstract way with the background a different artistic point and to enhance the emotional rapport. In 2015 (June 27-July 12), Lin, as the Kedah-born artist is popularly known, was given a major Retrospective by Soka Gakkai Malaysia. It was called

A Journey Of 47 Years. In all these years, he keeps on painting and sculpting and taking part in exhibitions, workshops and art camps all over the world, particularly in Thailand. Lin is a full-time artist all his life. When he graduated from the Nanyang Academy of Fine Art in Singapore in 1970, he was given a solo in 1977 by the Singapore Art Museum. His first home solos were at the Malaysian Institute of Art, Kuala Lumpur, and Dewan Sri Pinang, Penang in 1992. He had done a major sculpture commission for the Malacca Museum, monumental sculpture work at Karpal Drive, and for other institutions.

REFERENCE

A Journey of 47 Years (major exhibition at Soka Gakkai, Kuala Lumpur, June 27-July 12, 2015)

TEW NAI TONG

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

BEIJING OLYMPIC GAMES 2008, 2008

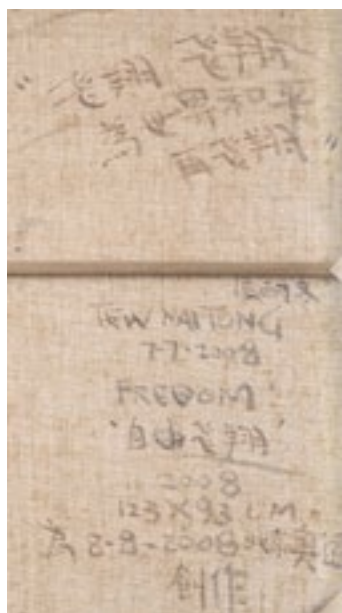
Oil on canvas
Signed 'NAITONG' (lower left)
122cm x 92cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity.

RM 18,000 – RM 32,000



This is a kind of Rah-Rah-Rah celebratory work on China's success in organising the 2008 Olympic Games and the triumph of the human spirit among the 10,942 athletes from 204 participating nations in 28 sports in the pursuit of the Olympic ideals of Citius, Altius and Fortius, which is Latin for 'Faster, Higher and Stronger'. China topped the medals tally for the first time with a record medal haul of 51 golds, 21 silvers and 28 bronzes.

Tew Nai Tong, who was among the 250 artists who took part in the marathon painting of the 888-foot banner tribute to the China Olympic organisers, was among those selected in the large Malaysian delegation prior to

the Olympic Games to present the banner to the Chinese Olympic Committee honorary president, H.E. He Zhenliang, in July. It was the brainchild of Datuk Vincent Sim, the art impresario of the International Art Expo Malaysia, which celebrated its 10th anniversary last year. Perfect sponsored the delegation there as rewards and also to paint their impressions of the preparations and places they visited in China. The 91,000-capacity China Olympic Stadium, dubbed the Bird's Nest, is the focal point with a selection of national flag emblems as floorboards, and with Nai Tong's floating figures on top – some flying to greater heights while others diving (descending) into the whirl of competitions. Nai Tong's floating figures, often naked, are one of his favourites to represent freedom to act and from encumbrances.

Tew Nai Tong studied at the Nanyang Academy of Fine Art in Singapore from 1957-1958 and furthered his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-68). He had several solo exhibitions since his first at the British Council in Kuala Lumpur in 1964 culminating in his major survey given by the National Art Gallery titled *Odyssey* in 2007. Hugely versatile, Nai Tong could paint in watercolours and oil on a variety of subjects and also sculpt. His awards included the 2nd Prize in the Chartered Bank mural design competition in 1964, the Shell Best Award (watercolour, 1981), Esso Best Award (1982), Dunlop Best Award (watercolour, 1983), and the Asia Art Award in Seoul, South Korea (2009). For 23 years, he had taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992.



SYED THAJUDEEN

b. India, 1943

WAITING FOR THE LOVER, 1986

Oil on canvas laid on board
85cm x 85cm

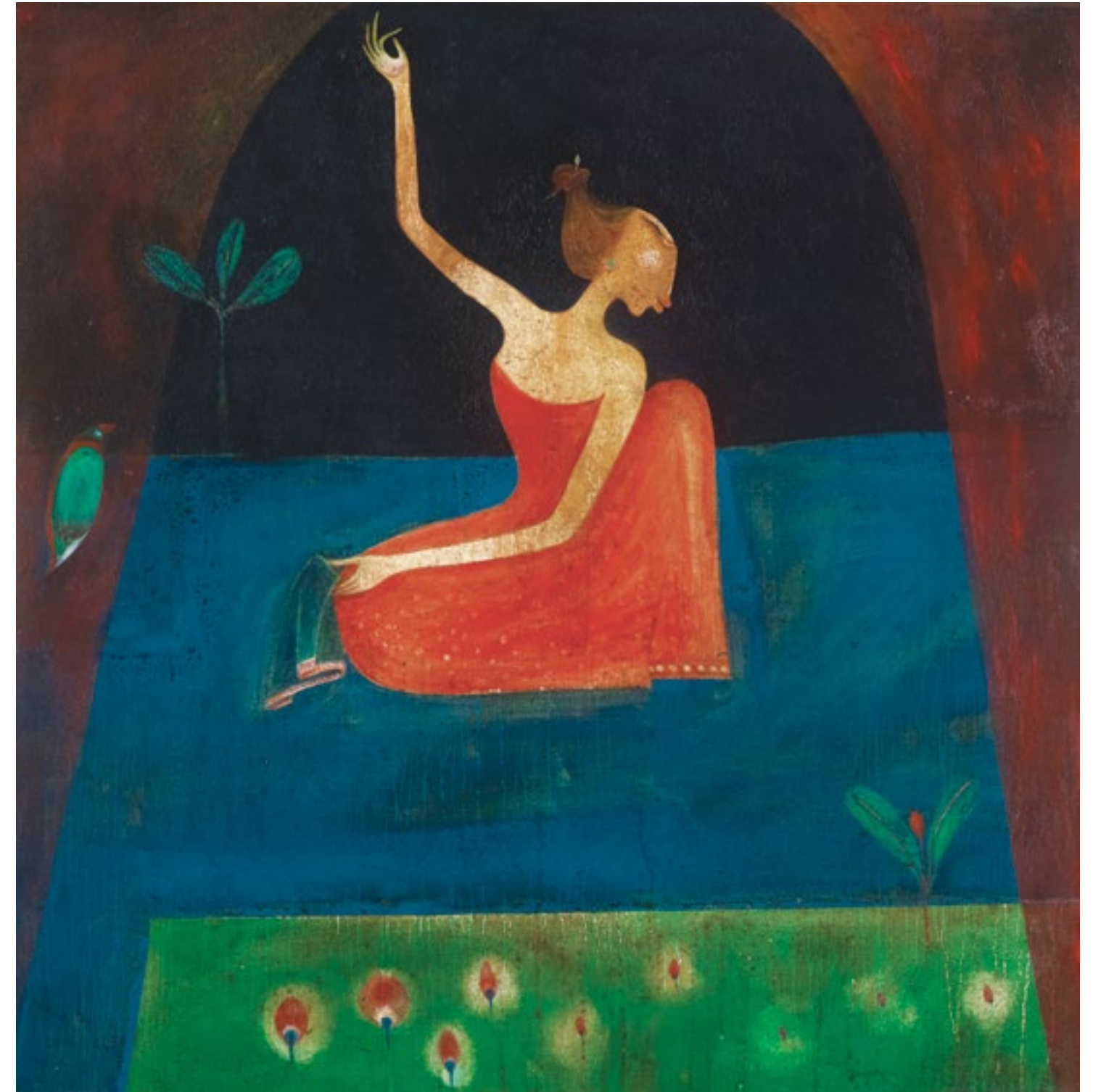
PROVENANCE

Private collection, Penang.

RM 12,000 – RM 20,000

Waiting For The Lover is a recurring theme in Syed Thajudeen's Lovers repertoire. To him, the love between two humans of the opposite sex, is the most enthralling and eternal. The picture is dominated by a solitary woman in a bright off-shoulder dress in the natural open at night. Something sensual is suggested in the erotic bud-like blooms in the bottom green rectangle and the three-fig clover, with the pun on lover perhaps. A bird stands guard on the left while the woman raises her right hand, apparently guiding her unseen lover to where she is, in what looks like a secret rendezvous.

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



134

ENG TAY

b. Kedah, 1947

UNTITLED, undated

Oil on canvas
Signed (lower left)
61cm x 77cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 28,000 – RM 46,000

Nostalgia is one of the most enduring human feelings, replete with feel-good memories of a cherished moment often shared together, and of love. For Eng Tay, the master of orchestrating such fine moments, this living-room scene captures a respite of the three women from their daily chores in the kitchen. Two of them strike up a melodious note with the harp and the violin, while the one on the right is enjoying but seemingly oblivious to the duet, all rapt in the contents of the opened book in hand, her flower-adorned head slightly tilted as if in another world. Moments like these also exude a sense of calm on the viewer.

There is a kind of fairy-tale romance in the story of a strapping lad, only 22, beating his way to the United States, the Big Apple no less, to study Art of all things. It was 1969, but those Malaysians venturing abroad mostly headed to Paris and London, and occasionally Rome and Berlin. To Eng Tay, nee Tay Eng Chye, who first found fame as a printmaker, before launching into canvases, huge canvases

and sculptures including monumental ones, it was a struggle that led to his being awarded a Retrospective called *Eng Tay: The Exhibition*, by Galeri Petronas in 2009. From his studio in White Street, he spooled some large cathartic works, to reinforce the bond of human relationships. After his early studies at the Art Students League, New York School of Visual Arts and the Pratt Graphics Centre, he worked as a graphic designer before deciding to become a fulltime artist travelling all over the world for visual research and to hold exhibitions – he boasts of nearly 100 solos now. Apart from well-known personalities who collect his works, the institutions are the Fukuyama Museum of Art, Hiroshima in Japan; the Frankie Valli Estate (United States); the Merv Griffin Estate (United States); the New York University; and the Taipei Fine Arts Museum. His commissioned monumental sculptures in Kuala Lumpur adorn the Kiaraville SENI Condominiums in Mont Kiara, the Marc Residence Kuala Lumpur, and the Zehn condominium in Pantai Hills.



135

AWANG DAMIT AHMAD

b. Sabah, 1956

E.O.C, 1993

Mixed media on canvas
Signed and dated on the reverse
96cm x 82cm

PROVENANCE

Private collection, Selangor.

PinkGuy Conservation Framing for this Lot.

RM 45,000 – RM 75,000

Essence Of Culture (EOC, or Intipati Budaya), Awang Damit Ahmad's maiden series of artworks, represents his world-view about Man and Nature, about striking a balance between the strange interdependence and perpetual battles. From his own symbolic language of the implements of the farmers and the fishermen, the mainstays of his Kuala Penyu community, it is nostalgia personified, but more importantly so, it sings about a spirit of resilience, determination and eventually, triumph. With a life span of a decade from 1985-1995 (some said 1996), the EOC already presaged the superstar Awang Damit Ahmad is going to be although he is a relatively late-starter in art, starting when he was 27. After non-Art jobs, he studied for his BFA at UiTM, winning the Best Student Award in 1983. During this phase, Awang had been selected for the major Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, Los Angeles; obtained his

Master in Fine Art at the Catholic University in Washington DC, United States, 1989-1990; and, won the biggest art prize on offer in Malaysia in a decade, the 1st Prize (and also Consolation Prize) in the Salon Malaysia III organised by the National Art Gallery, Kuala Lumpur, for his work, *Nyanyian Petani Gunung* (now in Petronas Collection). In 1988, he also won 2nd Prize in the Malaysian Bank Association art competition. He taught Art from 1985-1988, and 1990 to May 2011, when he retired to go fulltime into Art, during which time he headed the Fine Art Department and was made Associate Professor (Jan 2000 to May 2011). His art prices in auction houses skyrocketed since four years ago, and have been constantly achieving amazing results in recent years.

REFERENCE

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



KHOO SUI HOE

b. Kedah, 1939

PRAISE OF THE DAY, 1966

Oil on masonite board
Signed and dated 'SUI HOE 66' (lower left)
80cm x 80cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 22,500 – RM 38,000

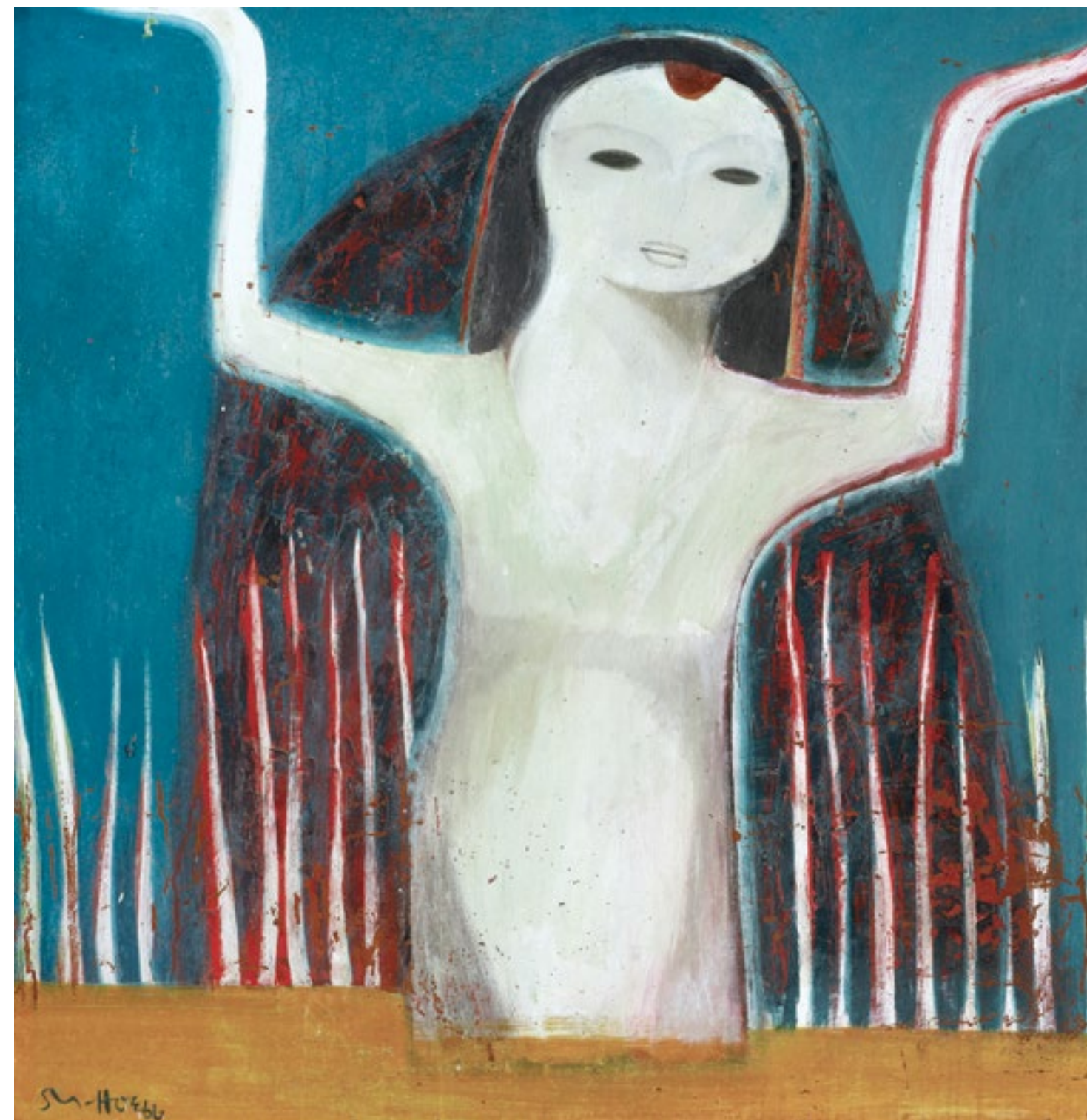
A major 1960s Khoo Sui Hoe with the pedigree of *Children Of The Sun* (1965), *Praise Of The Day* is also one of the last works in the period done on masonite board. A typical scene with evocative figures including a custodian spirit (Earth goddess) with strange postures in a surreal landscapes but with Sky, Land (Mountain) and Water pagan ritual. Here, the sole female apparition looms like a protector spirit in white, with hands upraised as if evoking some supernatural powers. The cachet of parallel lines is also another trademark of the period, of which *Children Of The Sun* stands arguably as Khoo Sui Hoe's greatest in an unerring artist's career spanning five decades. The stirring exhortations of T.S. Eliot's poem spring to me: "Come in under the shadow of this red rock, and I will show you fear in a grain of dust." Painted in Sungai Petani where the Kedah-born Khoo was then based in Bujang, it heralded Khoo's painting ritual of placing the figure in a natural landscape of rocks, plants and water. No wonder the great art-ivist Frank Sullivan dubbed Khoo a "poet in paint". Khoo, who was honoured with a Retrospective *The Painted World Of Khoo Sui Hoe* by the Penang State Art Gallery in 2007, will be having another Retrospective, at Wisma Soka Gakkai, Kuala Lumpur, this August. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963-1973. The Art Gallery Penang then mounted a mini

Retrospective of his works from 1967-2013 in 2013. In 2015, Khoo held a two-part *An Overview* exhibition, the second at the Private Museum, Singapore, based on works still with him and those in the collection of Datuk Seri Lim Chong Keat. Chong Keat was at one time, the largest single collector of Khoo's art since he bought two of his works in Khoo's first solo at British Council in 1965. "The artist (Sui Hoe) often expresses a subtle humour within the plastic game of merging forms, and more obviously with postures and situations," said Datuk Seri Lim Chong Keat.

Khoo graduated from the Nanyang Academy of Fine Art in Singapore in 1961. In 1974, he received the John D Rockefeller III Fund award to study at the Pratt Graphic Centre in New York. He won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. Khoo is also the spiritual leader of the Utara Group, formed in 1977. He was in charge of the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery.

REFERENCE

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



CHIA YU CHIAN

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

UNTITLED, 1959

Oil on canvas
Signed and dated 'Yu Chian 1959' (lower right)
60cm x 46cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 10,000 – RM 18,000

This Chia Yu Chian work pays obvious homage to Henri Matisse (1869-1954), especially with the overpowering bright blue as in from Matisse's *Blue Nudes* and cutouts. Yu Chian's use of blue, however, had the temperate nature of the Mediterranean rather than the tropics. It was 1959, pre-Paris, before Yu Chian developed his own brand combining School of Paris chic with his Nanyang flavours – the same as Georgette Chen (1906-1993). The only other SinMa (Singapore-Malaysia) artist so influenced by Matisse was Liu Kang (1911-2004), for example the top half of his (Liu Kang's) painting, *Artist And The Model* (1954). Yu Chian's pre-Paris works mostly delved into local sceneries, landscapes, kampung life and activities. His works after he returned to Malaya nearly a decade later in 1963 were truly Fauvist but with elegance, and a composition and subject that were intrinsically local. Such was that his first solo, at the British Council in Kuala Lumpur, upon his return was nearly sold out, with a sales total of RM12,000 – a princely sum those days.

The Singaporean curator cum writer Bridget Tracy Tan, however put Yu Chian's art in the Nanyang mould "with a

gentle distillation of established idioms to articulate a persistently catalytic Modernity, one that was shaping and would continue to shape, the communities of Nanyang and their interests over many more decades."

Yu Chian was the first in the Straits Settlement to receive a French Government grant to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in 1959. He then had only informal art tutelage under Chen Wen-Hsi. In Paris, he was accepted for exhibitions 15 times, a few with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris, at the Galerie de Villiers and the Salon de Paris, he also exhibited in London (Britain) and Hanover (West Germany) in 1960. He was also commissioned to do a grand mural titled *Life In Malaysia* for the Malaysian Embassy in Paris (France), as well as portraits for various Malaysian government and political luminaries. He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery Malaysia (2002), and a 2009 exhibition hosted by Nanyang Academy of Fine Art called *Chia Yu Chian In Nanyang*.



SYED AHMAD JAMAL, DATUK

b. Johor, 1929 - d. Kuala Lumpur, 2011

UNTITLED, 1958

Oil on board
Signed and dated 'AJ '58' (lower left)
107cm x 60cm

PROVENANCE

Private collection, travelled from Kirkby (England) to Selangor.

RM 75,000 – RM 135,000

National Laureate Datuk Syed Ahmad Jamal (SAJ) returned to England for his second art stint from 1958 to 1959. SAJ painted this Malay woman with the coiffeured sanggul hair, and the baju kurung showing off an hour-glass figure, at the Malay Teacher's Training College in Kirkby, Lancashire, near Liverpool. He painted this mysterious Malay woman looking out from the verandah, her right hand tightly holding the curtain, probably in anger, while holding a gossamer scarf over her body. It ranks with the best by SAJ during this halcyon period: *Pemudi Dalam Hujan*; *Ronggeng*; *Pohon Nipah*; *Mandi Laut*; *Sungai Batu Pahat*; *Joget* (all 1957); and the standouts in 1958 – *Hujan Panas*, *Chairil Anwar*, *Sawah Padi*. Like *Untitled*, all the three other 1958 works were oil on board. It was a time when SAJ was doing more human figures, from 1955-1958, but sans the Dutch East Indies formalism propagated by Dato' Hoessein Enas, who headed the Angkatan Pelukis Semananjung (later SeMalaysia). His first stint in England was longer, some seven years: Birmingham School of Architecture (1950-1951), Chelsea School of Art (1951-1955) and the Institute of Education at the London University (1955-1956). His next art studies were in the USA, starting with the School of the Art Institute Chicago (1963-1964), University of Hawaii, Honolulu (1973-1974), and a summer course at the Harvard University, Cambridge, Massachusetts, United States (1974). His works sold into the six-digits for many times at Henry Butcher art auctions, e.g. RM187,000 (June 2011), RM170,500 (May 2012), RM179,200 (November 2014).

SAJ taught at the Specialist Teachers Training Institute in Kuala Lumpur from 1961 to 1972, becoming its principal in 1964. He was a director of the Asian Cultural Centre in Universiti Malaya, KL (1979-1982), and the National Art Gallery (NAG, 1983-1991). The NAG honoured him with a Retrospective in 1975, and another major Retrospective titled *Syed Ahmad Jamal: Pelukis* (2009). His other notable survey exhibition titled *Syed Ahmad Jamal:*

Historical Overview 1954-1994, was held at the Nanyang Gallery of Art, KL, from 1994-1995. He was the only visual artist so far to be awarded the National Artist Award, in 1995, and in 1996, he was conferred the Panglima Jasa Negara, which carries the title 'Datuk.' He was also honoured with country awards from India (1962), the USA (1963-1964), France (1970), and Australia (1984). His talents were so multi-faceted that he was known also for his writing (books and catalogues), and had been a logo/costume designer, cartoonist, administrator, educator and curator. He was also in the Arts Council from 1960 to 1972 serving as deputy chairman from 1968; chairman of the Wednesday Art Group and the Angkatan Pelukis SeMalaysia in 1969, and president of the Malaysian Artists Association.

He was guest artist of the Dewan Bahasa dan Pustaka (1991-1992), Ministry of Culture, Arts and Tourism (1995-1996) and the NAG (2008-2009). He wrote two major books namely *Rupa Dan Jiwa* (1992) and the autobiographical *Kunang-Kunang* (1999). He did two monumental public sculptures, one in Laman Asean in the Lake Gardens, KL, and the other, *Lunar Peaks*, which was torn down last year. He did the décor and costumes design for the stage plays *Desaria* (1981), *zoo-m* (1984), *Tok Perak* (1992), *Puteri Gunung Ledang* (1995) and *Keris* (2007). His notable solos included: *Chromastic Passage* (Singapore, 1994), *Kunang-Kunang* (Dewan Bahasa dan Pustaka, KL, 2000), *Antara Langit Dan Bumi* (Galeri Petronas, KL, 2000), *On And Off King's Road* (Galeri Petronas, 2006). His first solo was at the British Council, Kuala Lumpur, in 1960. He won 1st Prize for a mural for Bank Negara (1970), 2nd Prize the Mother & Child competition, 1st Prize in the Federation Art Competition (1962) and 1st Prize ink drawing in the Johor Open in 1950.

REFERENCE

Syed Ahmad Jamal: Pelukis (National Art Gallery, 2009)



139

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

MOTHER AND CHILD, 2005

Acrylic on board
Signed and dated 'RSA'05' (lower right)
122cm x 244cm

PROVENANCE

Private collection, Kuala Lumpur.

PinkGuy Conservation Framing for this Lot.

RM 16,000 – RM 28,000

Mother and Child is a recurrent theme in art in a variety of media. The child gets the first bonding and touches with the mother who sings lullaby to, breast-feeds, cradles, cuddles, smooches, plays and talks with the new-born. The child is lavished all the attention of the mother night and day despite her condition being still naturally weak. Raphael Scott Ahbeng pays tribute to the mother for her love and care, with the newborn snugly in her body and laps which act like a natural cradle while the moon outside suggests it might be late at night. Her large breasts show the fecundity of natural milk to nourish the child. The technique in the front half of the picture looks like a batik rendition, but it is acrylic.

RSA, as he is sometimes known, is a Bidayuh who resides in Bau. He took up an Art and Photography course at the Bath Academy of Art in Britain from 1964-67 and was given a Sarawak Government grant for a Drama course in London in 1973. He had worked as an artist (professional since 1990), a radio producer, a newspaper cartoonist and a teacher. He had his first solo in 1954, and won 1st Prize at the Sarawak Shell Open competition in 1959, 1982 and 1983; and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.



ZULKIFLI YUSOFF

b. Kedah, 1962

UNTITLED, 1998

Mixed media on canvas
Signed and dated (lower right)
144cm x 142cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 25,000 – RM 38,000

Zulkifli Yusoff's caricature in-your-eye works of the 1990s made him somewhat into a pahlawan 'Daumier', with the *Power Series* and *Reformasi Series* taking rein. While his characters are like the individual chessboard play stands, they have all taken own features of their own, some with suave dressings and some with subhuman looks and demeanour. Starting with digs against the pedantic academic Professor Kangkong and the lecherous Ahmad, the jabs become harder in the wake of Reformasi over the sacking and later jailing of Datuk Seri Anwar Ibrahim as deputy prime minister. While the artist does not necessarily make a stand on the 'issues' he project in his works, the statement can cut in strong.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when won the Grand Minister's Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris

in Tanjung Malim, and his educating credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam (1989) and then studied at the Manchester Polytechnic in England for his Masters (1991). It is his selection for prestigious international events that raises his profile. 1) The 1997 Venice Biennale under the fringe Modernities and Memories: Recent Works from the Islamic World Venice Biennale; 2) 1st Asia Pacific Triennial of Art in Brisbane in 1993; 3) Singapore Biennale 2013; 4) Rukunegara 2: VOICE Theo Art Projects, Art Stage Singapore, 2013; 5) Seychelles Biennale 1992; apart from solos: 6) Writing Power, National University of Singapore, 2011. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. At home, eye-catching solos – *The Power*, NN Gallery, Kuala Lumpur, 1996; *Brave New Art*, The Art Gallery Penang, 1996; *Powerful Dialogue*, The Art Gallery Penang, 2000; *Icons*, Wei-Ling Gallery, Kuala Lumpur, 2008; and *Negara Ku*, National Art Gallery Kuala Lumpur, 2010, advance his cause further.



141

AHMAD ZAKII ANWAR

b. Johor, 1955

KECAK UNDER A DARK MOON, 1994

Oil on canvas

Signed and dated 'AHMAD ZAKII ANWAR' (lower right)

88cm x 118cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 36,000 – RM 60,000

For Ahmad Zakii Anwar dealing with Realism in the later 1990s, this 1994 work of a kecak dance under the self-explanatory "dark moon" registers a clandestine ritual by a fireplace or places as a nocturnal open event. Those not following Zakii may be perplexed at first at the hazy atmosphere with off-focus figures huddled around, especially with his brand of Urban Realism (later Urban Dark Realism) from his *Smokers* series in 1997 onwards. After he graduated with Graphic Design at the Mara Institute of Technology in 1977, he went into advertising and was hugely successful. But he decided to quit to go fulltime into Art, and his mid-career survey exhibition (at Galeri Petronas) titled *Disclosure* in 2008 showed what a genius he is, and vindicated his decision to switch job. All his solos are well followed. His solos abroad included *Presence* (1999) and *Bones And Sinews* (2011) in the United States, *Kota Sunyi* (Indonesia, 2007), *Shadowland* (Hong Kong, 2001) and *Baik Art* (South Korea, 2013), apart from his Singapore Tyler Print Institute stint in 2007.



142

JOLLY KOH

b. Singapore, 1941

SURPRISE FALLS, 1996

Oil on canvas
Signed and dated 'Jolly Koh 96' (lower left)
106cm x 40cm

PROVENANCE

Private collection, Kuala Lumpur.

PinkGuy Conservation Framing for this Lot.

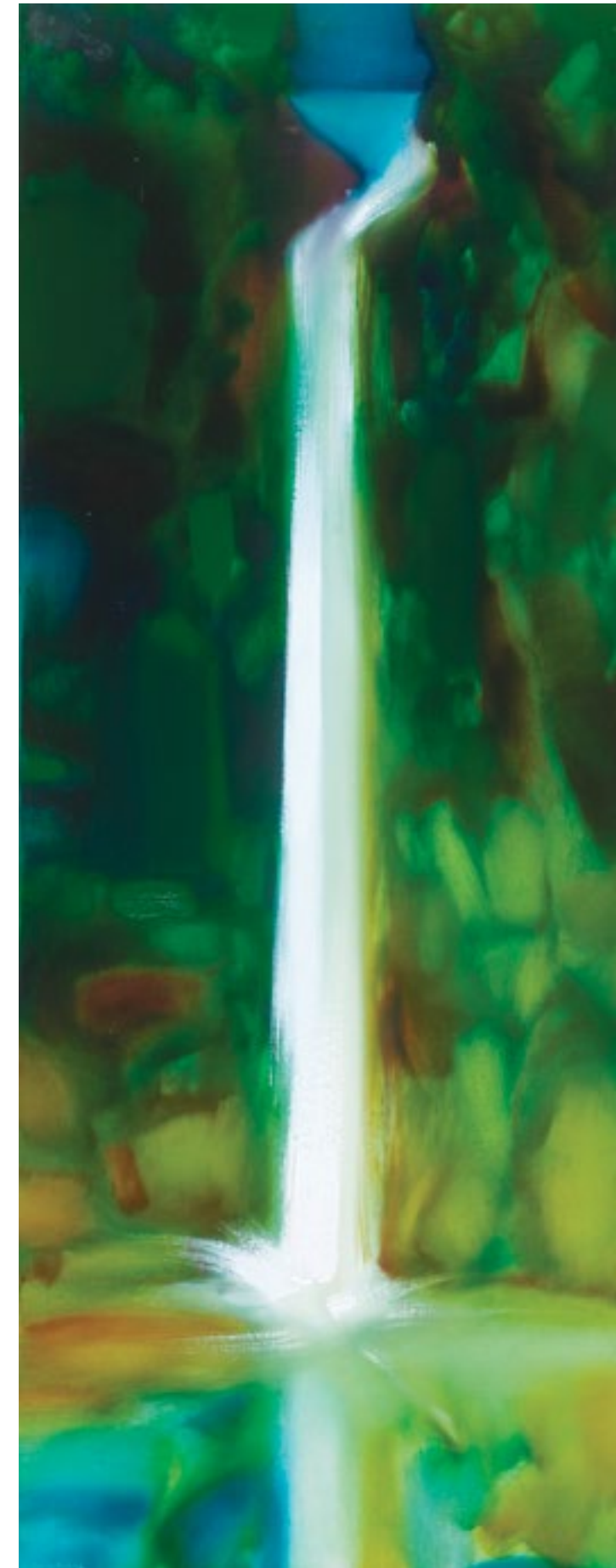
RM 18,000 – RM 30,000

Jolly Koh's painting, *Surprise Falls*, unfurls vertically like a Chinese scroll, some 91cm in length. The spectacular plunge of the water from its high source hits the bottom pool, virtually cutting the canvas into half. The waterfall, in Chinese brush paintings and old culture, ranks as an ideal source for awe, contemplation and ideas. All around, the vegetation, cliffside and rocks add to the majesty while the reflection on the immediate water's edge adds a refreshing vigour. Jolly Koh produces achingly beautiful and moving landscapes for eye and mind. In his book, *Artistic Imperatives* (1999), he opined that in life, one should take the opportunity to enjoy art for its intrinsic beauty, and its celebration of human values.

Jolly Koh is an 8th generation Baba, born in Singapore and grew up in Malacca. In 1962, he got his National Diploma in Design at the Hornsey College of Art in London, and the next year, the Art Teacher's certificate at the Institute of Education in London University. He taught briefly in Malaysia, at the Mara Institute of Technology in Shah Alam and Sabah's Gaya College. In 1973-75, he got a Fulbright scholarship to do his Doctor of Education and Master of Science at the Indiana University in the United States. He returned to Malaysia in 1976 and left shortly after for Australia where he taught first in Melbourne, and ended up as senior lecturer at TAFE College in Adelaide.

REFERENCE

Koh's Luscious Cadences of Colours (New Straits Times, Sept 23, 1997, Page 3 of Arts Page, by Ooi Kok Chuen) with a picture of Dr Jolly Koh posing with the painting



TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

INNERSPACE - MINDSCAPE NO. 8, 1992

Acrylic on board
Signed and dated 'Taj 1992' (lower right)
122cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

Accompanied with certificate of authenticity.

RM 28,000 – RM 38,000

A place in time, or a time in place... vistas of open natural landscape, real and/or unreal or abstracted, mediated or composite. A contemplative journey as well as a contemplated arrival, not necessarily an idealized world but one from fragments of memories and touch-points, coaxing moods of lulling quality. Yes, so beautiful, and sad: a sadness with a smile. A broad horizontal big-banded colour sweep with red-scored borders demarcating the space. Pure luxuration of the pin-drop/tapwater-drip stillness, within a darkened hallowed inner theatre with the sensuous sounds of the colours – subdued, muted, deep and sombre. Aptly dubbed as *Mindscapes*, of the *Innerspace* variety, Dato' Tajuddin Ismail creates or allows to be created, these universal notions of a space binding Man and Nature, the Real and the Void, the within and the without. Traces of elements harking at the soak-stained luminosity of Helen Frankenthaler (1928-2011), the 'West Coast' humanized abstraction of Richard Diebinkorn and the sensuous melancholy of Mark Rothko (1903-70).

Dato' Tajuddin Ismail had won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994.

After being adjudged Best Student during his Mara Institute of Technology Art studies (1969-1973), he followed up his studies in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and post-graduate Interior Architecture at the Pratt Institute in New York (1979-1981), where he was also apprenticed to Massimo Vignelli. In 1987, he was also awarded a Fulbright research fellow, by the American Council of Learned Societies, New York. Dato' Tajuddin, who retired as associate professor of Fine Art and Interior Architecture at UiTM is now the associate professor and academic adviser in the Fine Art Department in Sunway University.



ENG HWEE CHU

b. Johor, 1967

Black Moon 13, 1992

Acrylic on canvas
167cm x 228cm

ILLUSTRATED

Contemporary Feminist Artist: Eng Hwee Chu,
published by Tan Chin Kuan, 2013, page 41.

PROVENANCE

Private collection, Penang.

RM 30,000 – RM 55,000

Eng Hwee Chu's *Black Moon Series* comprising 14 big works from 1989 to 1992, depicts human reality and the soul-searching of the artist herself. "The Black Moon is the real moon, the lighted moon is the glory of the sun... Under the black moon, people revealed their true colours. Once darkness cast over them under the black moon, feelings of depression, anxiety, fear, loss, desolation, will emerge following the disarming of their alertness." (*Contemporary Feminist Artist: Eng Hwee Chu*, published by Tan Chin Kuan, 2013). This *Black Moon 13* is a major work from her series. Another piece, *Black Moon 12*, won her the Minor Award (Painting) in the coveted Young Contemporary Artists (BMS) competition in 1992, is in the collection of Singapore Art Museum. Her works, a dreamlike autobiographical capsule couched in Magic Realism, have her as the progenitor in a flaming-red nude body, the nudity to denote the personal freedom, although she is surrounded by a castle-like Grecian barricade where her early life-history is fragmentarily re-enacted. A black shadow archetype, her shadow, sticks close by.

Eng Hwee Chu obtained her Diploma from the Malaysian Institute of Art from 1986-1989. She later taught there. She held her first solo at the National Art Gallery's Creative Centre in 1995. Her biggest achievement was when her work, *Cry Freedom* (now collection of National Art Gallery, KL) won the 1st Prize in the Malaysian component of the Philip Morris Asean Art Award in 1994. In 1996, she was selected by the organiser's curatorial team for the 2nd Asia-Pacific Triennial in Brisbane. In 1997, she was selected to take part in *Art In Southeast Asia: Glimpses Into The Future* (Hiroshima, Japan), and in 2012, the *Women In Between: Asian Women Artists 1984-2012* in Fukuoka and Tochigi in Japan. In October 2013, Hwee Chu, Chin Kuan and their three children held a joint exhibition called *A Family Of Artists* at the Annexe Gallery, Kuala Lumpur.

REFERENCE

Contemporary Feminist Artist: Eng Hwee Chu (Tan Chin Kuan, 2013), Pages 16-42
Eng Hwee Chu and Tan Chin Kuan (12 Art Space, Kuala Lumpur, August 2008)



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REGISTERING TO BID ON BEHALF

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

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

BIDDING

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

also execute bids on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by entering bids in response to bids from the saleroom, telephone and/or written bids. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve.

ABSENTEE BIDS

Prospective buyers who cannot be present at the saleroom may give written instructions directing HBAA to bid on their behalf up to a maximum amount specified for each lot. The auctioneer will use reasonable efforts to carry out written bids at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. To allow time for processing, bids must be received no later than one (1) day in advance of the sale.

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6016-273 3628, email info@hbart.com.my or download the form from www.hbart.com.my. Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their absentee bids.

TELEPHONE BIDS

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

SUCCESSFUL BIDS

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

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

AUCTION RESULTS

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

PAYMENT

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

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

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

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

Please quote invoice number and client number with all transactions.

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

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

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

COLLECTION OF PURCHASES

Upon payment of the full amount due, the buyer shall collect the purchased lot(s) in person (or by an authorised person with a letter of authorisation from the buyer), at his own expense, from HBAA’s sale room no later than seven (7) days after the auction unless otherwise agreed between HBAA and the buyer.

If the lot remains uncollected at the end of such period, HBAA shall arrange for storage of the lot(s) at the buyer’s expense, which may involve removal of the lot(s) to a third party storage facility. The lot(s) shall only be released upon full payment of all storage, transportation, additional insurance and any other costs incurred, together with payment of all other monies due to HBAA.

Delivery and shipping of the purchased lot(s) can be arranged as a convenience to buyers who are unable to collect in person, although written instruction must first be given to HBAA and arrangements made no later than three (3) working days prior to the expiry of the seven (7) days after the auction. The packing, handling and delivery/shipping of lot(s) is entirely at the buyer’s risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall not accept responsibility or liability for their acts or omissions.

INSURANCE

HBAA provides insurance cover for sold lot(s) at the sale room location for a maximum of seven (7) days after the auction or until the lot(s) has/ have been collected (whichever is earlier). If a lot remains uncollected from the sale room after the expiry of the said period, the lot(s) will be entirely at the buyer’s risk.

CONDITIONS OF BUSINESS

NOTICE TO BUYERS AND SELLERS

These conditions set out below and all other terms, conditions and notices set out in the catalogue of Henry Butcher Art Auctioneers Sdn Bhd (hereafter referred to as "HBAA"), or announced by the auctioneer or posted in the sale room by way of notice (hereinafter referred to as the 'Conditions of Business') form the terms on which HBAA contracts, as auctioneers, with actual and prospective sellers and buyers. They may be amended or supplemented by posted notices in the sale room or oral announcements made during the sale. The Conditions of Business apply to all aspects of business regarding the sale, purchase or holding of property provided by HBAA. The Conditions of Business would also apply to any sellers or buyers who require inspection, appraisal or valuation of property. Any future dealings with HBAA shall be governed by the Conditions of Business current at that particular time. By bidding at the auction you agree to be bound by these terms.

HBAA generally acts as agent for the seller. Any concluded contract of sale is made directly between the seller and the buyer. All relevant factual material pertaining to items offered for sale is derived from the seller. HBAA cannot and does not undertake full due diligence on every item sold. Buyers are responsible to carry out their own inspection and investigations on the items offered for sale which they are interested in buying.

All potential buyers are to take particular note of Conditions 5 and 6 which limit the extent to which HBAA and the seller may be liable. In addition, all sellers are to take particular note of Conditions 25, 27, 28 and 29 which set out the basis of the relationship between HBAA and the seller and limit the extent to which HBAA may be liable to the seller.

A. DEFINITIONS

Unless the contrary intention appears, the following expressions shall have the meaning respectively assigned to them in this Condition of Business:

"bidder" shall mean a person who considers, makes or attempts to make a bid by whatever means at the auction and includes buyers;

"buyer" shall mean the person who makes the highest bid or offer accepted by HBAA, or that person's disclosed principal;

"buyer's premium" shall mean a payment of premium calculated at 12% of the hammer price and payable by a buyer to HBAA, together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

"catalogue" shall mean the auction catalogue prepared by HBAA describing and illustrating all lots for sale by HBAA;

"estimated price range" shall mean the estimated price a lot may achieve at the auction and does not include the buyer's premium;

"expenses" in relation to the sale of any lot shall mean HBAA's costs including but not limited to legal expenses, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting buyer together with any applicable taxes imposed by the Malaysian government from time to time.

"full amount due" shall mean the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer or defaulting buyer.

"HBAA" shall mean Henry Butcher Art Auctioneers Sdn Bhd (Company no. 835541-K);

"hammer price" shall mean the highest bid accepted by HBAA by the fall of the hammer or, in the case of a post-auction sale, the agreed sale price; in both instances excluding the buyer's premium, any applicable taxes and any expenses;

"lot" shall mean each piece of property as described in the catalogue;

"net sales proceeds" shall mean the hammer price of the lot sold to the extent received by HBAA in cleared funds, less sales commission and expenses;

"purchase price" shall mean the hammer price and buyer's premium;

"reserve price" shall mean the confidential minimum price at which the seller has agreed to sell a lot and will not exceed the estimated price range;

"sales commission" shall mean the commission payable to HBAA by a seller at a percentage as

specified in the Consignment Form together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

"seller" shall mean the owner or consignor who is offering the lot for sale including their agents, executors or personal representatives or the owner's agent or the person in possession of the lot consigned. If there are multiple owners or agents or persons in possession, each shall assume, jointly and severally, all obligations, liabilities, representations, warranties and indemnities as set forth in these Conditions of Business.

B. CONDITIONS FOR BUYERS

2. Company Property

It is the general policy of HBAA to act as an agent only for the seller, however on occasions, HBAA may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol * next to its lot number.

BEFORE THE SALE

3. Examination of property

Solely as a convenience, HBAA may provide condition reports. Neither HBAA (and its employees or agents) nor the seller provides any guarantee in relation to the nature of the property.

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

Estimated price range

The estimated price range of the lot should not be relied on as a statement that this is the price at which the lot will sell or its value for any other purpose. The estimated price range is based upon the opinion of HBAA's expert consultants and known recent transactions for a comparable property, condition, rarity, quality and provenance. The estimated price range is subject to change and may be revised anytime without prior notice. Buyers should not rely upon estimated price range as the representation or guarantee of actual selling prices. Estimated price range does not include the buyer's premium.

Buyer's responsibility

All property is sold "as is" without any

representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA. Any illustrations in the catalogue are solely for identification and the guidance of buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot.

The prospective buyer undertakes:

- (i) to inspect and satisfy himself prior to the sale as to the condition and description of the lot;
- (ii) to rely on his own judgment as to whether the lot accords with its description;
- (iii) to seek any independent expert advice reasonable (in the light of the prospective buyer's particular expertise and the value of the lot) to satisfy himself as to authorship, attribution, authenticity, genuineness, origin, date, age, provenance or condition of the lot; and
- (iv) not to rely on any illustration in any catalogue.

The buyer will be deemed to have knowledge of all matters which he could reasonably have been expected to find out given his particular expertise and the exercise of his reasonable due diligence.

LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

4. In the event the sale of a lot subsequently proves to be a counterfeit and:

- a) if the buyer at the time has not yet paid the full amount due, HBAA shall have the right to terminate the sale; or
- b) if HBAA has at that time paid the seller the whole or part of the full amount due to him, then the seller undertakes to refund to HBAA, on demand, the full amount paid. HBAA shall be entitled to exercise a lien over any properties of the seller in its possession pending settlement of all outstanding sums due from the seller to HBAA,

Provided that, no later than one (1) year after the date of the sale, the buyer:

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

no refund shall be available if either:

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

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

HBAA'S LIABILITY TO BUYERS

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

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

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

(b) In particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (i) are statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and

(c) None of HBAA, any HBAA's affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

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

6. Seller's Liability To Buyers

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

AT THE SALE

7. Refusal of admission

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

8. Registration before bidding

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

9. Bidding as principal

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

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

10. Absentee bids

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

11. Currency converter

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

12. Video or digital images

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

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

13. Conduct of the auction

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

14. Sale of a lot

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

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

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

15. Auctioneer's discretion

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

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

16. Successful bid and passing of risk

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

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

AFTER THE SALE

17. Payment

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

"Guide to Buying at Henry Butcher Art Auction".

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

19. Passing of title

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

20. Transfer of risk

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

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

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

21. Packing, handling and shipping

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

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

22. Export license

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

23. Remedies for non payment or failure to collect purchases

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

a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
c) to forfeit the buyer's earnest deposit as required under Condition 14;
d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
e) cancel the sale of the lot;
f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the

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

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

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

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

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

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

l) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any costs or expenses incurred in connection with the sale of the lot;

m) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any other debts owed by the buyer to HBAA or to any other HBAA affiliated company in respect of any other transaction;

n) to take such other action as HBAA deems necessary or appropriate.

24. Remedies for failure to collect purchases

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

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

C. CONDITIONS CONCERNING SELLERS

25. Seller's warranties

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

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

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

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

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

BEFORE THE SALE

26. Preparation for sale

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

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

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

27. Estimates

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

28. Exclusion of liability

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

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

29. Limitations on claims by seller

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

30. Withdrawal of lots by the seller

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

31. Withdrawal of lots by HBAA

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

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

32. Withdrawal fee

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

33. Loss or damage

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

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

mildew and other inherent defects not mentioned herein;

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

34. Risk of loss or damage by the seller

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

AT THE SALE

35. Reserve price

Unless otherwise agreed in writing, each lot will be offered for sale subject to a reserve price as agreed between the seller and HBAA. HBAA shall in no circumstances be liable if bids are not received at the level of or below the reserve price. HBAA shall however be entitled to sell the lot below the reserve price. In such circumstance, HBAA shall be obliged to account to the seller as if the hammer price was equal to the reserve price, and the seller will pay HBAA the sales commission as if the lot has been sold at a hammer price equal to the reserve price. In the event the reserve price has not been mutually agreed between the parties and confirmed by the seller in writing prior to the 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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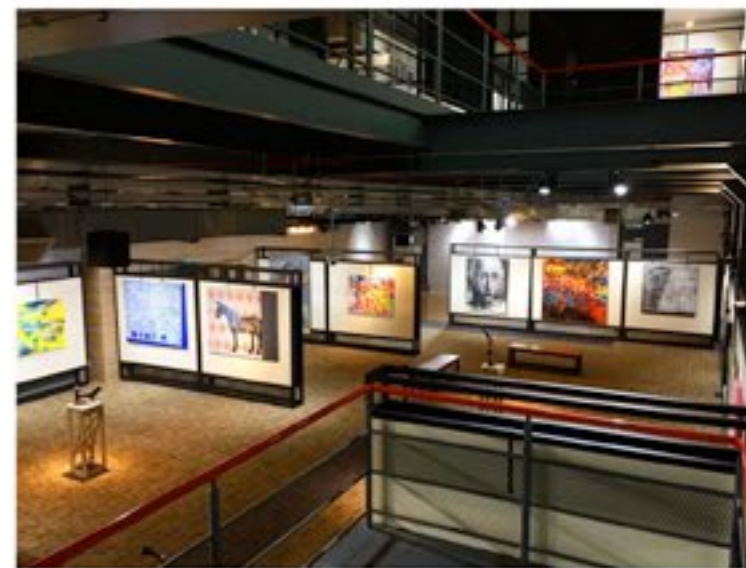
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page 29 - DIAMONDS *are* FOREVER

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page 23 - DIAMONDS *are* FOREVER

A black and white portrait of WinSon Loh, the exhibit of this piece is a way of saying thank you to Soraya Yusof Talismail for the photograph as well as for the fact that this image has made PINKGUY and WinSon Loh recognisable, becoming a trademark image for the gallery and person.

Bidder Registration Form

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

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY		POSTAL CODE	
OFFICE PHONE NO.		MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	23 APRIL 2017

IDENTIFICATION / FINANCIAL REFERENCE

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

Proof of Identity (circle): Identity Card / Passport / Driving License / Company Registration /
Others (please state) _____

Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months) (for office use)

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

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

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

I hereby confirm that I am registering to bid at the auction as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, which is the hammer price plus the buyer's premium (12% of hammer price) and all applicable taxes, plus all other applicable charges. I understand that the invoice will be made out in my name, unless it has been explicitly agreed in writing with Henry Butcher Art Auctioneers Sdn Bhd (HBAA) before the commencement of the sale that I am acting as agent on behalf of an identified third party (hereinafter referred to as "disclosed principal") acceptable to HBAA. In such circumstances, both myself and my disclosed principal will be jointly and severally liable for all obligations arising from the bid and my disclosed principal shall be bound by the Conditions of Business by my bid as his agent in the same way as if he were bidding personally.

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

Telephone / Absentee Bid Form

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

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	23 APRIL 2017

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

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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

Please select your bidding option: Written Bid Phone Bid

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

Telephone number during Sale (for telephone bids only) _____

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

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

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