



THE **EDGE** AUCTION

SOUTHEAST ASIAN ART

SUNDAY, 22 MARCH 2015

KUALA LUMPUR



ARTWORK DETAIL: LOT 133 | KOW LEONG KIANG MALAY MAIDEN, 1971

THE **EDGE** AUCTION

SOUTHEAST ASIAN ART

KUALA LUMPUR AUCTION
Sunday, 22 March 2015 | 1.00pm
Hilton Kuala Lumpur

KUALA LUMPUR PREVIEW
13-20 March 2015
White Box @ Publika, Level G2, Publika, 1 Jalan
Dutamas 1, Solaris Dutamas,
Kuala Lumpur, 50480

SINGAPORE PREVIEW
7 & 8 March 2015
Artspace @ 222, 222 Queen Street,
Singapore, 188550

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ARTWORK DETAIL: LOT 122 | DATUK IBRAHIM HUSSEIN *FIGHTING COCKEREL*, 1971

MESSAGE

Passing muster

With the aim of offering only original artworks to collectors, The Edge Auction once again has put together a collection of paintings, drawings, prints and sculptures that attracts, excites and educates.

Focusing on Malaysian works, our annual sale of Southeast Asian art this year offers a diverse range of artworks by 80-odd artists with something for every budget.

With 136 lots of Southeast Asian art that offer new and seasoned collectors the chance to acquire the works of top artists at entry-level prices, buyers have a better option in the auction market.

While there are major works available, like the 1971 *Fighting Cockerel* acrylic painting by Datuk Ibrahim Hussein estimated at between RM450,000 and RM550,000, there are also relatively affordable works, such as the late artist's 1985 limited edition serigraph on Japanese silk print with a low estimate of RM15,000.

Likewise, a 1992 colour pencil sketch by the late Datuk Syed Ahmad Jamal of the landscape around his home in Sungai Cincin in Gombak, offered at a low estimate of RM10,000, will add a spark to anyone's collection.

Among the interesting paintings of other Malaysian modernists and senior artists in the auction are significant works by Yusof Ghani, Awang Damit, Jolly Koh, Khoo Sui Hoe, Sharifah Fatimah Zubir, Lee Long Looi and Amron Omar.

There are also artworks with Islamic influences, such as Ahmad Khalid Yusof's pair of *Ayat-Ayat Suci* calligraphic works and his two untitled abstract paintings from the 1980s, as well as Ismail Latiff's *Flydream...Touch the Moon* from 2009. They are all being offered at moderate estimates.

For entry-level artworks of established artists, there is a wider choice this year, including New York-based Eng Tay's signature etchings from the 1980s and 1990s with low estimates of RM1,500 each to RM3,000 for a set of six.

And speaking of sets, the eight 1996 mixed media works on canvas by Zulkifli Yusoff have a low estimate of RM10,000. These comprise studies made in preparation for *The Dialogue 1996* installation shown at the Contemporary Malaysian Sculpture exhibition at the National Art Gallery in 1996. One of the studies was featured.

The works stemmed from Zulkifli's Power chess-caricature installation series, which won him the Bakat Muda Sezaman Major Award in 1988. These drawings were based on his research on Malay culture relating to the Sejarah Melayu and Bangsawan heritage, especially involving court protocol and practices that include traditional apparel, significantly the *tengkolok* (Malay headgear).

There are also seven mixed media works by Yusof Majid executed when he was in England. His 1993 drawings made at the Chelsea School of Art in London are entitled *Don Quixote I* and *Don Quixote II* and each has a low estimate of RM4,000. His 1999 works, entitled *Clubs*, *Fixtures*, *Flags* and *Offside* and reflecting his obsession with English football clubs and matches, are each estimated at RM2,500 to RM3,500. An oil on canvas from 2002, entitled *Engagement*, from his *Panorama Series* also has a low estimate of RM4,000.

Major works

As for the works of other major contemporary artists, a pair of drawings by Ahmad Zakii Anwar – a heavy smoker – that includes the cheeky title of *Thank You for Not Smoking* comes with the low estimate of RM4,000. We also have his ever-popular fruit and vegetable acrylic painting, namely *Butternut*

and *Banana*, from 2012 available at a low estimate of RM25,000. Another rare and unusual mixed media work from Zakii is his 1996 *Wayang Kulit*. But it is his large (102cm by 224cm) 2014 charcoal on paper — *Equus* — that is a major attraction for any collector. It has an estimate of RM50,000 to RM65,000.

Another auction attraction is Jalaini Abu Hassan or Jai's two mixed media works on paper from 1996. The *Untitled* work has a low estimate of RM16,000 while the slightly larger — 143cm by 108cm — *Kendi & Bendi* is estimated to fetch at least RM22,000.

Two works by Malaysia's top watercolourist Chang Fee Ming — a painting from 1984 entitled *Durbar Square, Kathmandu*, and 2009's *Wooden Bull Year I* done in Singapore — are being offered at a low estimate of RM85,000 and RM39,000 respectively. Hand-painted, the latter artwork is categorised by the artist as "watercolour, acrylic, etching, gold leaf and STPI handmade paper" and was documented in his *Imprinted Thoughts* exhibition at the Singapore Tyler Print Institute in 2009.

The other highlights of the sale include Kow Leong Kiang's 2005 quintessential *Malay Maiden* painting. This work has been well documented in the Chinese print media since it was unveiled and auctioned in China the same year. In this auction, the estimate is RM80,000 to RM100,000 for the 120cm by 120cm oil on canvas. The previous local record for Kow's work was set in The Edge Auction 2013. It was for a 83cm by 66cm oil on canvas that was sold for RM88,000.

Another remarkable work for auction is Abdul Multhalib Musa's *Twirl 1* wall sculpture that is 305cm by 152cm by 10cm. The 2009 laser-cut mild steel sculpture can be displayed in landscape or portrait format and placed indoors or within a sheltered space, such as the porch or balcony. This is one of a pair of mirror-image sculptures that was an extension of the sculptor's *Twist* series of 2008. This sculpture, which has a low estimate of RM45,000, was exhibited at the 2009 Iskandar Malaysia Contemporary Art Show (IMCAS) in Johor.

Other established and up-and-coming local artists whose works are up for auction include Chong Siew Ying, Anthonie Chong, Eston Tan, Kelvin Chap, Nadiah Bamadhaj, Fauzul Yusri, Khairul Azmir Shoib (Meme) and Fadilah Karim. There are also significant works by the late Tew Nai Tong, Kok Yew Puah and Ismail Hashim, among others.

For those who are attracted to artworks that have historical appeal and which date as far back as the 1940s, the paintings of Yong Mun Sen, Khoo Ju Ping, Khaw Sia and Peter Harris should be a draw. Among the rare works are oils on canvas by Tan Choon Ghee, Lee Cheng Yong, Ho Khay Beng, M Zain and Khalil Ibrahim that few have seen.

For collectors who fancy batik, there are the works of Patrick Ng Kah Onn, Datuk Chuah Thean Teng, Toya, Ismail Mat Hussin, Datuk Tay Mo Leong, Kheng Wah Yong and G M Choo.

Newbies

This year, The Edge Auction is introducing the works of several Malaysian artists who are new to the auction scene, including Los Angeles-based Ali "Mabuha" Rahamad, Paris-based Ken Yang, Taipei-based Kent Keong Tan, Muar-based Alex Ong, Shah Alam-based Calvin Chua and Penangites Alex Leong and Cheng Yeow Chye.

Ali and Yang were each bestowed retrospective shows at the National Visual Arts Gallery in Kuala Lumpur recently.

Other Penang and Kedah artists whose works are included in the sale are Ch'ng Kiah Kiean, Tang Yeok Khang, Lee Eng Beng, Keng Seng Choo, Adelaide-based Peh It Hao and London-based James Sum.

The artworks of these artists are tagged with estimates that range from several thousand ringgit to over RM50,000.

Also for the first time, The Edge Auction has included woodblock prints by two

of the foremost names in the field. Largely unheralded, under-appreciated and under-priced in Malaysia, such limited edition works are still highly affordable in the local market.

Juhari Said's 82cm by 140cm 2005 *Menarik Kerbau* (Edition 12/20) has a low estimate of RM5,000 while veteran artist Lai Loong Sung, who has been producing woodblock prints since the 1960s, is represented by a small (40cm by 59cm) 1976 *Untitled* work that is offered at a low estimate of RM3,000.

Other Southeast Asian works

Leading the sale of other Southeast Asian works at the auction is an oil on board (104cm by 51cm) by Indonesia's Lee Man Fong. Entitled *Sepasang Ikan Koki*, it has an estimate of between RM60,000 and RM80,000.

Sepasang Kucing by Popo Iskandar, another Indonesian maestro, is a 1994, 72cm by 95cm oil on canvas. It has an estimate of RM43,000 to RM50,000.

Affandi's 1977 *Affandi and Granddaughter* original artwork documented as "Spidol on Art Paper" has an estimate of RM25,000 to RM30,000.

Arie Smit's 2006 *Rainy Season* acrylic on canvas (29.5cm by 36cm) is estimated at RM18,000 to RM20,000.

Rounding off the list of Indonesian works are paintings by Erica H Wahyuni, Yunizar, Hudi Alfa, Yayat Lesmana and Toto Duko.

The works by Lee Man Fong, Popo Iskandar, Affandi, Arie Smit and even Eric Wahyuni and Yayat Lesmana come with certificates from recognised institutions and the authorities concerned.

From across the Causeway, art by well-known Singapore artists has also been included in the auction. Largely identified with the city state, celebrated artist Chen Wen Hsi's undated Chinese ink painting, *Three Gibbons*, is a medium-sized work of 69cm by 45cm and has an estimate of RM30,000 to RM40,000.

Another two Singaporean works are Goh Beng Kwan's undated *Green Pasture* collage of 43cm by 35cm (RM4,000 to RM5,000) and Jimmy Ong's rare 1987 *Fire-Fly* oil on canvas triptych (RM15,000 to RM30,000), of which each panel is 122cm by 76cm.

From the Philippines, a 1968 oil painting (RM1,800 to RM2,000) by the late Cesar Buenaventura plus another canvas work (RM7,000 to RM9,000) by Roger St Miguel are on sale. Also included is Ramon Orlina's 1997 cut-glass sculpture offered at between RM5,000 and RM7,000.

Two works by the late Vietnamese artist Bui Xuan Phai are also included — a landscape painting of old houses (RM19,000 to RM25,000) and a watercolour abstract on paper (RM11,000 to RM15,000).

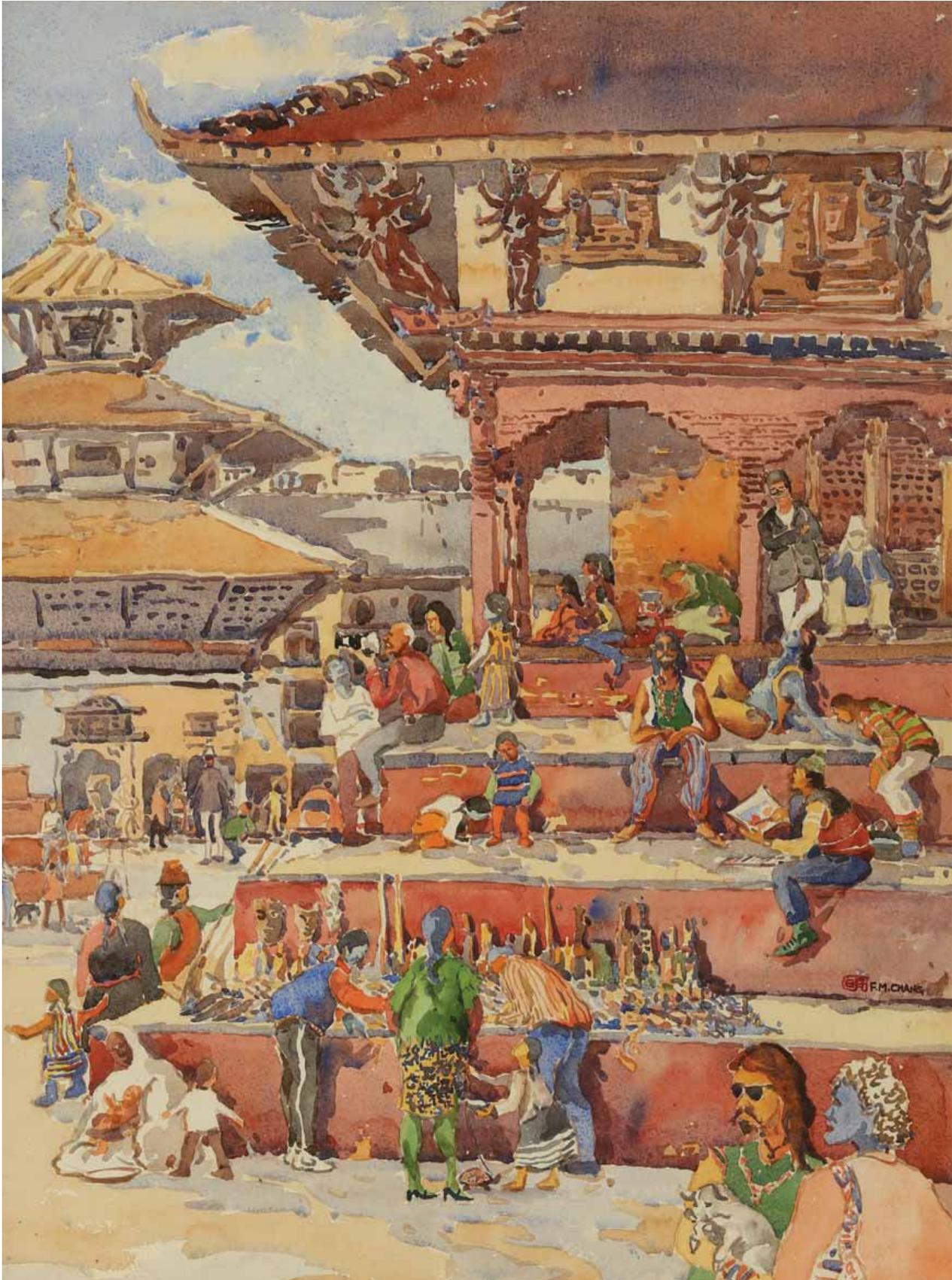
Thai contemporary artist Attasit Aniwachon's 2007 *Good Morning* acrylic on canvas of 110cm by 110cm has a low estimate of RM18,000.

Completing the sale of Southeast Asian works are paintings by Myanmar artists Win Thanda, Htet Aung Zaw, Myint Soe and Min Lwin. The low estimate for these works ranges from RM8,000 to RM18,000.

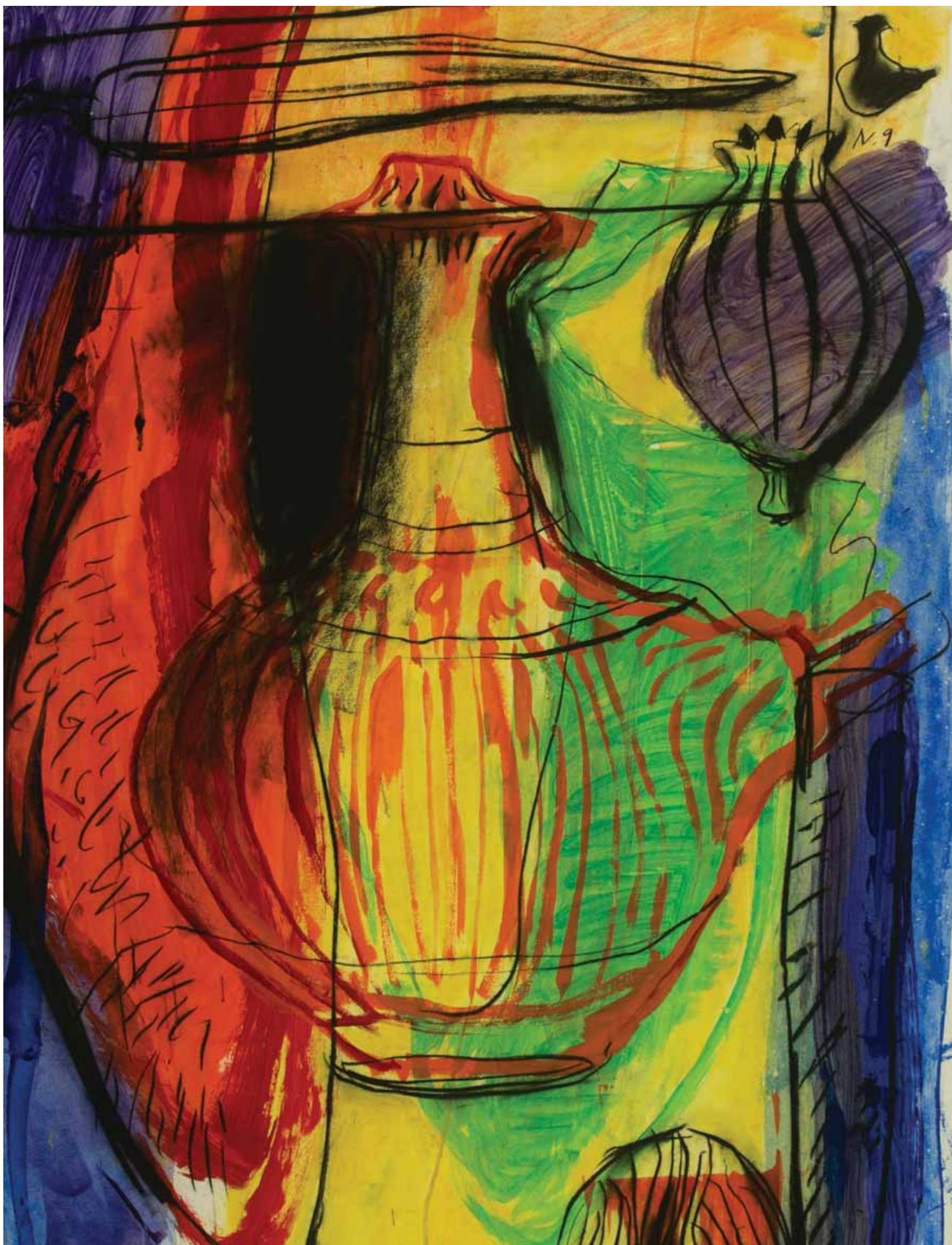
The Edge Auction is supported by IJM Land.



Ho Kay Tat
Publisher and CEO
The Edge Media Group



ARTWORK DETAIL: LOT 132 | CHANG FEE MING DURBAR SQUARE, KATHMANDU, 1984



ARTWORK DETAIL: LOT 123 | JALAINI ABU HASSAN KENDI & BENDI, 1996



ARTWORK DETAIL: LOT 44 | TAN CHOON GHEE KAMPUNG SCENE, 1990

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1

ENG TAY

b. Kedah, 1947

**Two
1987**

49.5cm x 39cm

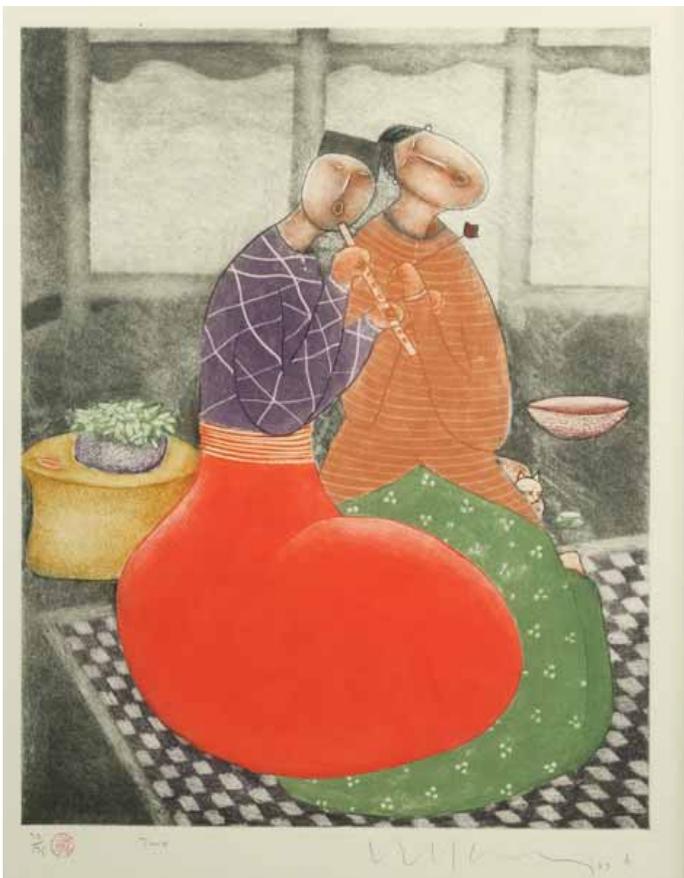
Etching

Signed, bottom right

PROVENANCE

Private collection, Canada

RM1,500 – RM2,000



Born and raised in Kedah, Eng Tay moved to New York in 1968 to study at The Art Students League, followed by The School of Visual Arts. Life was tough as a student as he had to work part-time in Chinese restaurants to make ends meet.

Eng Tay graduated in 1972 as a graphic designer. From 1972 to 1978, he was a participating artist at the Pratt Graphics Center in New York City. Between 1978 and 1980, Eng Tay went on several painting trips to South America and Indonesia. These trips formed the foundation for his compositions that depict idyllic scenes and happy moments.

Scenes of people playing music, market activities, daily routines as well as family moments and interactions are typically depicted in Eng Tay's artwork. His compositions consist mainly of human figures, singly or in familiar groupings. Warm and harmonious colour schemes reinforce the peaceful surroundings these figures are placed in.

Lots 1, 2 and 3 are typical etchings of Eng Tay's idyllic and whimsical scenes from the 1980s. Compare these works with Lot 7 – dated 1990 – where his works reflect a more adult content.

By 1993, Eng Tay established his art studio in New York called Tapir Editions.

Besides etching, which is Eng Tay's primary medium and forte, he also creates sculptures of his rotund figures. In recent years, he has also done oils on canvas of his trademark figures.

Over the years, Eng Tay has gained international recognition with exhibitions held in Hong Kong, Singapore, Taiwan, Malaysia and the US. Now based in New York, he makes frequent trips back to Malaysia where he maintains a secondary residence in Kuala Lumpur.

2

ENG TAY

b. Kedah, 1947

**Lesson
1985**

39cm x 49.5cm

Etching

Signed, bottom right

PROVENANCE

Private collection, Canada

RM1,500 – RM2,000



3

ENG TAY

b. Kedah, 1947

Time
1987

39cm x 49.5cm

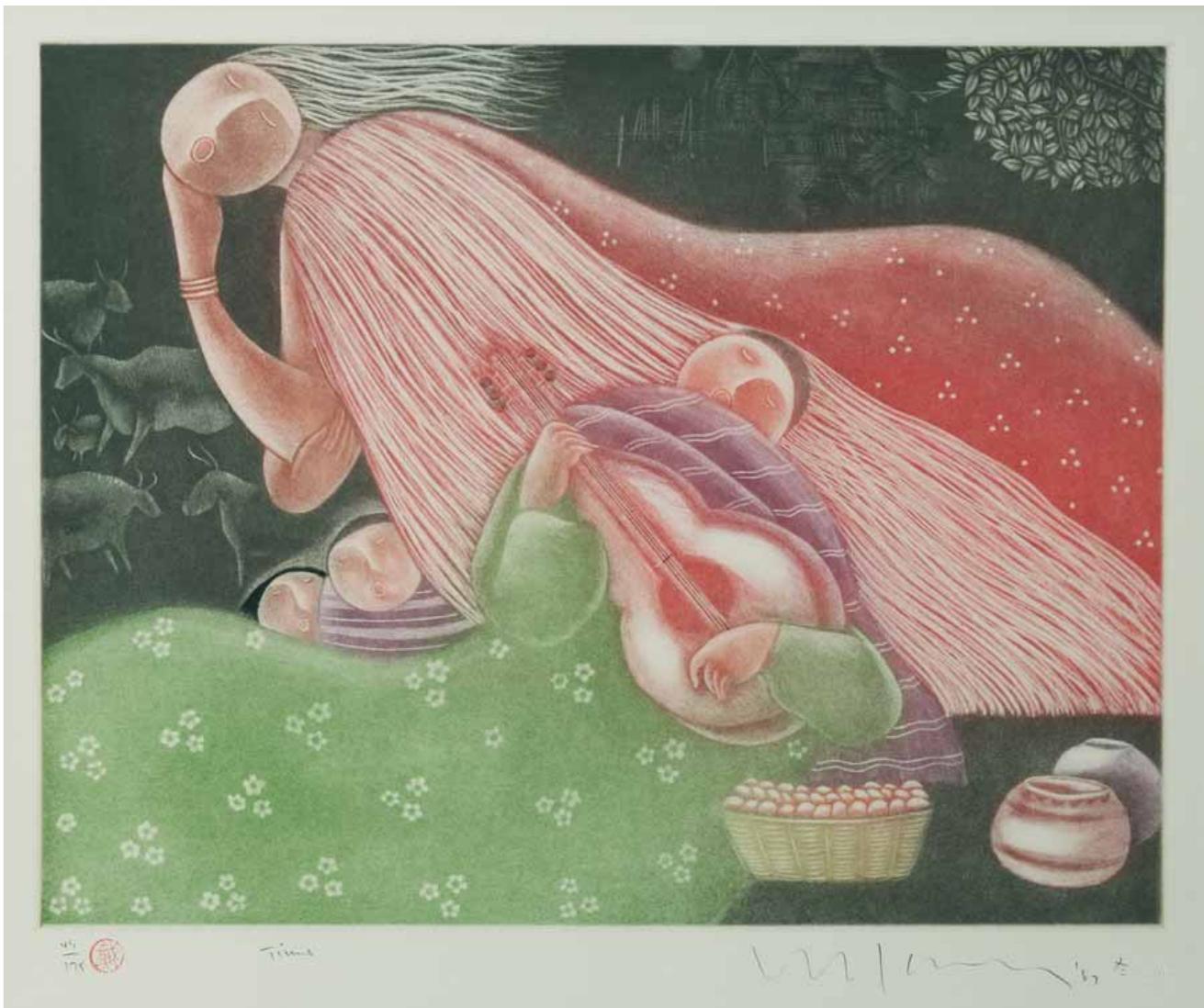
Etching

Signed, bottom right

PROVENANCE

Private collection, Canada

RM1,500 – RM2,000





4

KHENG-WAH YONG

b. Penang, 1945

Fisher Folk Undated

58cm x 89cm

Batik

Signed, bottom right

PROVENANCE

Private collection, Canada

RM1,000 – RM2,000

Born and educated in Penang, Kheng-Wah Yong is the son of Yong Mun Sen (1896 – 1962), a distinguished pioneer artist of Malaysia. Kheng-Wah held his first solo exhibition in 1967 at the Penang State Library in George Town, where all the works were sold out on opening day. In 1968, he held another solo exhibition in Bonn, Germany. Since the 1960s, Kheng-Wah's artworks have been exhibited as far as Thailand, Japan, Australia, Saudi Arabia, Holland, France, Switzerland and the US.

The batik works in this lot and the following lot typically showcase Kheng-Wah's eye for details of fishermen hard at work or at the local market where women folk engage in trade. The delightful background details of *Fisher Folk* and the umbrella of *Morning Market* show touches of modernity in a traditional medium. Based on the apparel of the figures depicted, the works are likely from the 1960s and 1970s when life in Malaysia was simpler.

5

KHENG-WAH YONG

b. Penang, 1945

**Morning Market
Undated**

58cm x 89cm

Batik

Signed, bottom right

PROVENANCE

Private collection, Canada

RM1,000 – RM2,000



6

GM CHOO

b. Perak, 1939

Riverine Kampung Undated

49cm x 78cm

Batik

Signed, bottom left

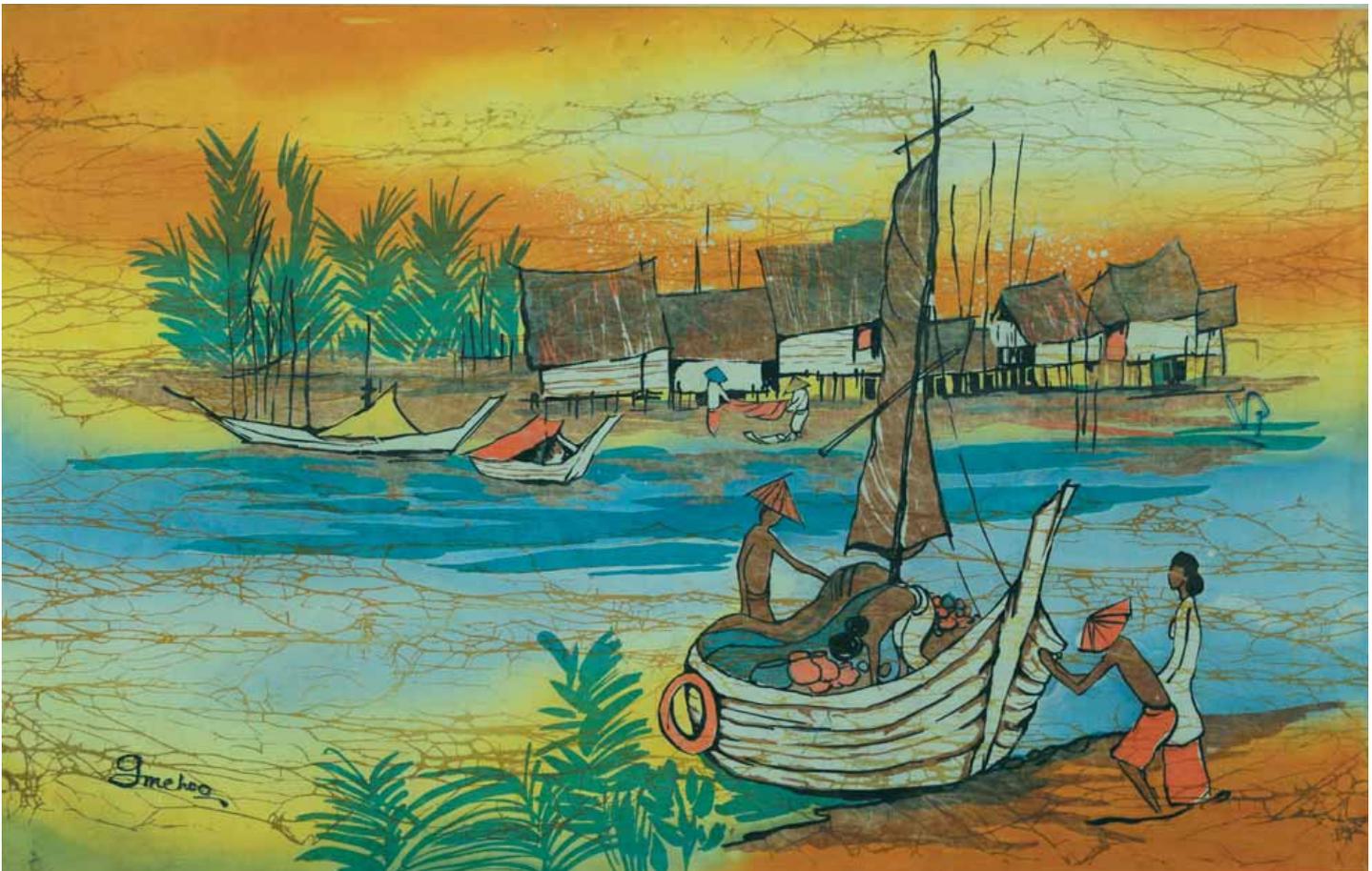
PROVENANCE

Private collection, Canada

RM1,000 – RM2,000

Choo Git Man, also known as GM Choo, is a Malaysian artist well known for his batik paintings. Having resided in Terengganu for almost 30 years, it is no surprise that his works are strongly influenced by the diversity and richness of this traditional art form.

Choo utilises acrylic, watercolour and mixed media, among others, to paint subjects such as landscape, koi fish and even abstract compositions. His skill and technique in batik art are evident in his expert renderings and expressive details that make his artwork stand out.



7

ENG TAY

b. Kedah, 1947

Four Seasons II (Set of 6) 1990

15cm x 15cm

Etching: Edition 8/50

Signed and dated, 'Eng Tay 90', bottom right

PROVENANCE

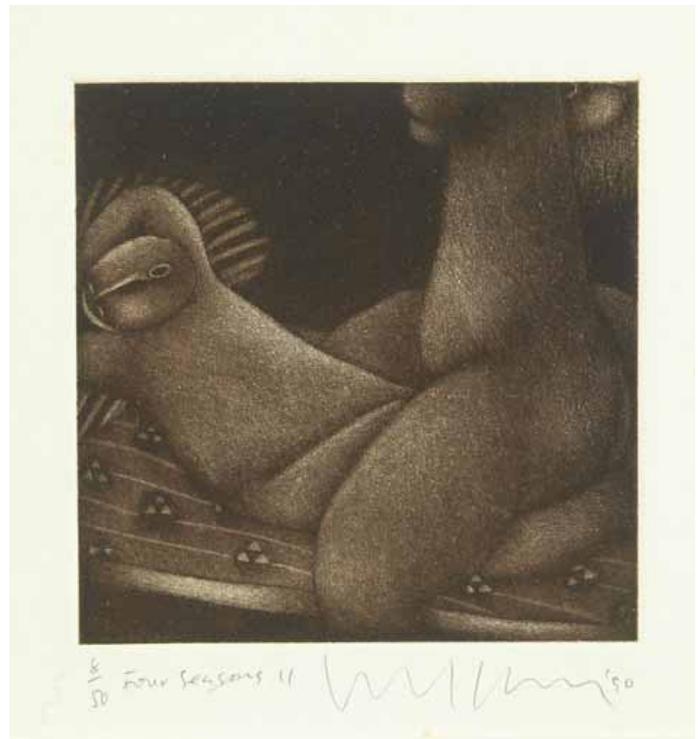
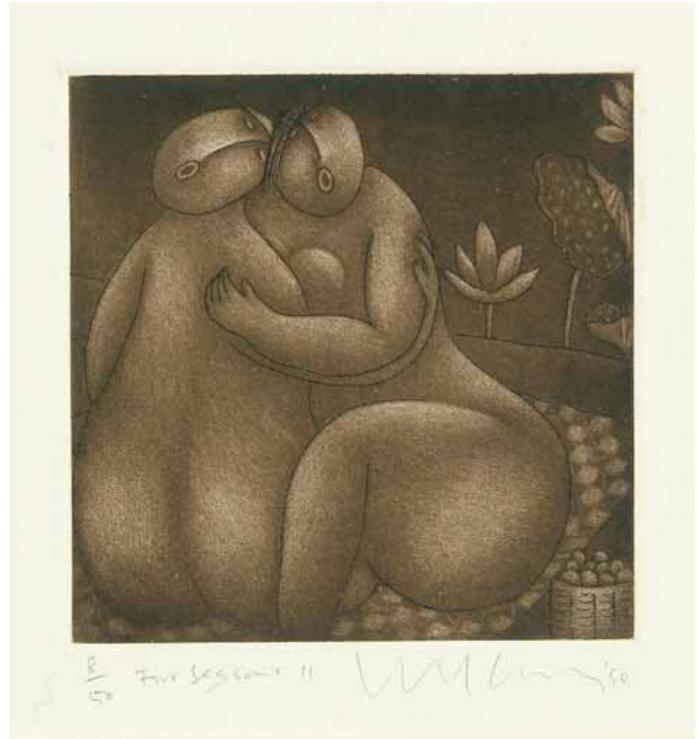
Private collection, Penang

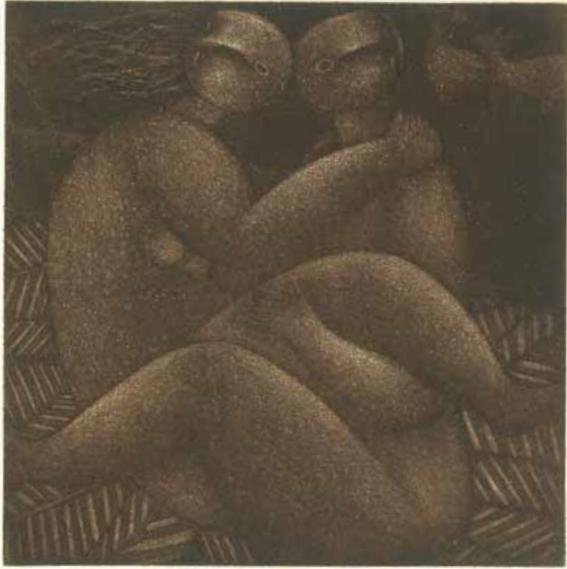
RM3,000 – RM6,000

Compared with Lots 1, 2 and 3, this set of etchings reflects a more adult-oriented subject of amorous couples than the usual depictions of whimsical or musical figures acting out scenes with child-like innocence.

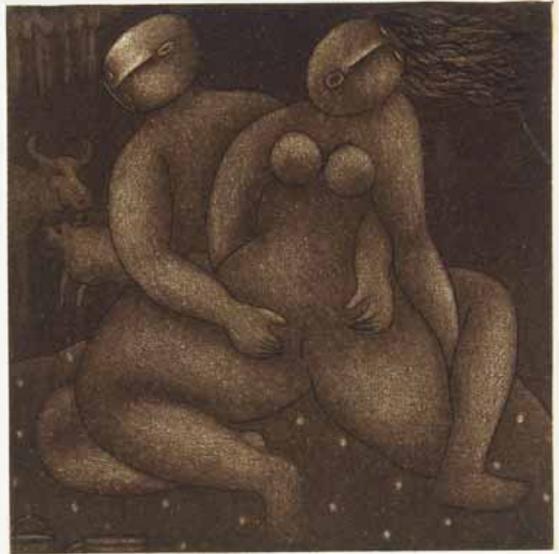
The sepia-tone works immediately call to mind the ancient Indian text of *Kama Sutra* widely considered as the standard work on human sexual behaviour. But the innocuous-sounding title of *Four Seasons II* induces a more genteel view of the subject.

All six etchings bear the numerals "8/50", denoting their limited edition serial number.

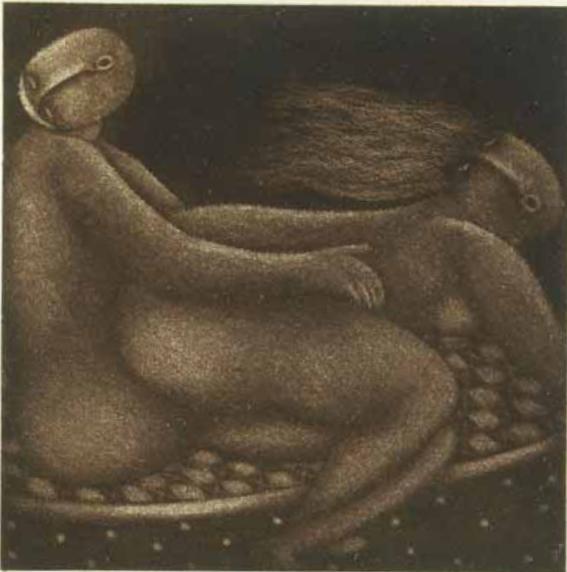




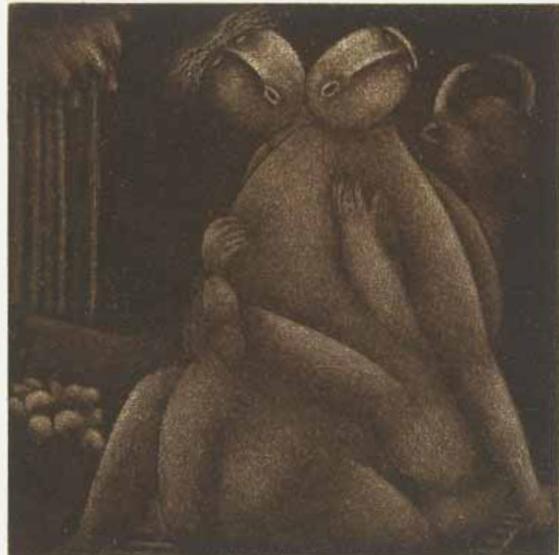
8/4 Four Seasons I Wifredo Lam



8/5 Four Seasons II Wifredo Lam



8/6 Four Seasons III Wifredo Lam



8/7 Four Seasons IV Wifredo Lam

8

KHALIL IBRAHIM

b. Kelantan, 1934

**By the Beach
1994**

20cm x 24.5cm

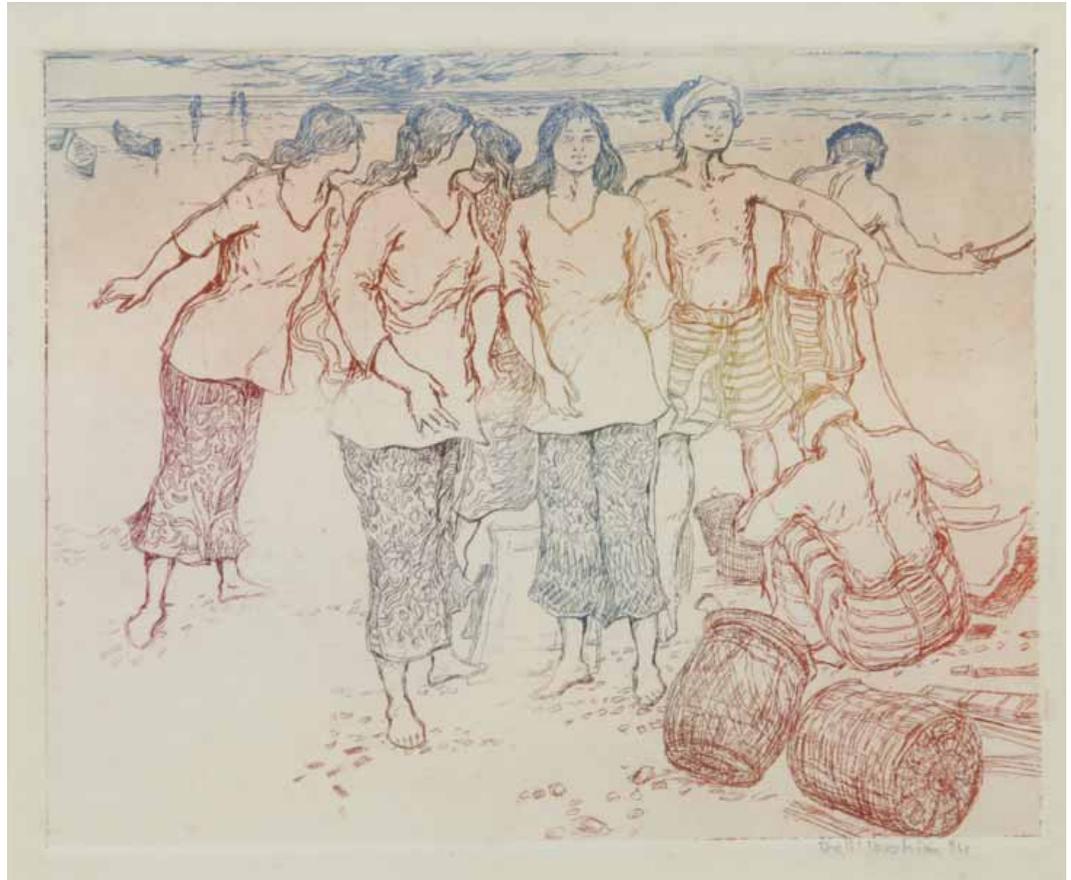
Etching

Signature, bottom right

PROVENANCE

Private collection, Penang

RM3,000 – RM4,000



Born in Kubang Kerian, Kelantan, but now residing in Petaling Jaya, the 81-year-old artist is well known for painting traditional village life, especially scenes of the east coast of Peninsular Malaysia.

Khalil furthered his studies in London at Central St Martins College of Art and Design where he obtained his National Diploma of Design in Fine Arts in 1964. He also completed his post-graduate degree in painting at the same institute in 1965 before returning to Malaysia.

Khalil uses various media, including etching, acrylic, oil, watercolour and pen and ink to create fluid figures, landscapes and abstract works. Over the years, he has exhibited widely with solo shows in local institutions, such as the National Art Gallery and Petronas Gallery in Kuala Lumpur.

He has also exhibited overseas, including Singapore, Indonesia and as far back as Switzerland.

Over the years, his characteristic fisher folk figures by the beach have evolved into almost stylised forms.

His distinctive works from the 1990s, such as this etching and Lot 9 and Lot 61 best exemplify his signature style.

9

KHALIL IBRAHIM

b. Kelantan, 1934

Fisher Folk by the Beach 1992

17cm x 23cm

Watercolour on paper

Signed, bottom left

Provenance

Private collection, Penang

RM3,000 – RM4,000



10

KUO JU PING

b. China, 1908 – 1962

**Kampung Scene
Undated**

35cm x 24cm

Ink on paper

PROVENANCE

Private collection, Penang

RM2,500 – RM4,000



Born in Fujian, China, Kuo was originally known as Koay Seng Chye. He was educated at Pai Yuen Secondary School in China but transferred to Chung Ling High School in Penang. He continued his studies in Singapore at the Nanyang Academy of Arts and graduated in 1940.

Earlier, in 1936, Kuo founded the Penang Chinese Art Club and was active in promoting art education. It is worth noting that he provided art classes at high schools in Penang, including Chung Ling High School, Union High School, Li Tek School and Han Chiang High School. His forte was oil and watercolour paintings as well as ink drawings. Kuo's paintings are displayed at the National Art Gallery in Kuala Lumpur and the Penang Museum and Art Gallery.

11

PETER HARRIS

b. England, 1923 – 2009

**Female Nude
1980**

34.5cm x 24.5cm

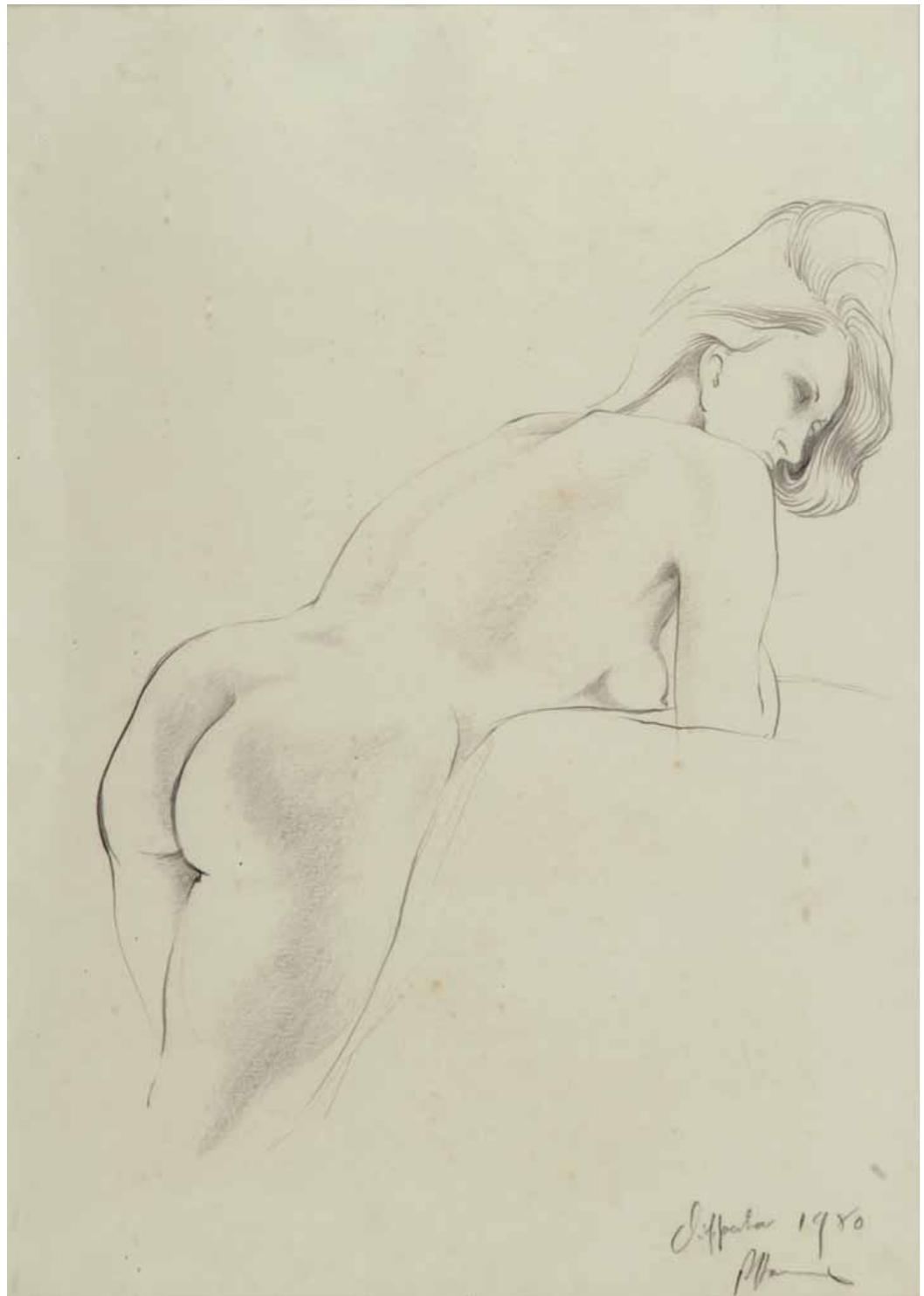
Graphite on paper

Signed, bottom right

PROVENANCE

Private collection, Penang

RM4,000 – RM5,000



From Bristol, England, Harris is considered a prominent foreign artist in Malaysia. He graduated from the West of England Art Academy in 1939 and arrived in then Malaya in 1951 as the art superintendent for the Federation of Malaya. Harris founded the Wednesday Art Group in 1952, whose members included Patrick Ng Kah Onn, Jolly Koh, Dzulkifli Buyong and Syed Ahmad Jamal.

Harris was invited to participate in an exhibition entitled *Wednesday Art Group – Then and Now* in 1996 and a memorial exhibition was also held after his passing to honour his legacy and presence in Malaysia. The artist had exhibited mostly in Malaysia and occasionally in England.

12

AHMAD ZAKII ANWAR

b. Johor, 1955

Thank You for Not Smoking 1995

31.5cm x 20cm
Graphite on paper
Signed, centre

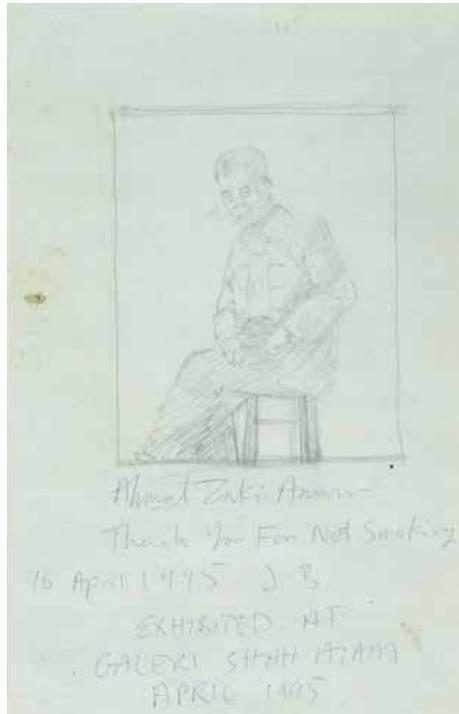
Man with Mask and Keris 1996

31.5cm x 20cm
Graphite on paper
Signed, bottom centre

PROVENANCE

Private collection, Johor

RM4,000 – RM5,000



Thank You for Not Smoking



Man with Mask and Keris

An eminent contemporary artist in Malaysia, Zakii has produced some of the most engaging and realistic fine art in the country. The Johor artist graduated from MARA Institute of Technology's (now known as UiTM) School of Art and Design in 1977. After working as a graphic designer in the advertising industry in Kuala Lumpur and Singapore for over a decade, he returned to Johor Baru to immerse himself in fine art. He was 36 then. Initially unsure about what to paint, Zakii received practical advice from senior artist Latiff Mohidin, who urged him to paint whatever he saw without thinking too hard about the subject.

The first of the two drawings in this lot came about after an early admirer of his work kept telling Zakii to stop smoking in his car, chiding, "Thank you for not smoking." But the artist gets the urge to take a puff whenever he is reminded not to smoke, for example when he sees a no-smoking sign. Over the years, he has come up with cheeky phrases that poke fun at anti-smokers. Later, his toying with the idea of smoking led to his celebrated *Smokers Series* in 1995, which is popularly known to local collectors as the *Smoking Man Series*.

The second drawing, *Man with Mask and Keris*, is a precursor to Zakii's significant *Mask Series*. Utilising a spectrum of media, from charcoal to oil, his virtuosity became evident in his early photo-realistic still-life paintings, expressive portraits of silat warriors and Balinese dancers and, lately, uncannily real-looking zoomorphic figures.

In 2007, Southeast Asian art expert Valentine Willie described Zakii's art in *The New York Times* as "invariably meticulously composed and beautifully rendered" due to his earlier career as a graphic designer. But he added, "These works tend to overshadow his charcoal works on paper and portraits, which is perhaps truer to his calling as an artist."

And as this lot proves, Zakii is a gifted artist. Often revisiting and redefining subjects that he had tackled before, he has a perfectionist streak in him that challenges him to come up with better works. Zakii has participated in many solo and group exhibitions in Malaysia, Singapore, Thailand, Hong Kong, South Korea, the US and even Cuba, and his works are regularly sold in local and international auctions.

13

YUSOF GHANI

b. Johor, 1950

**Topeng Sketch
1992**

23cm x 18cm

Ink and colour on paper

Signed, bottom right

PROVENANCE

Private collection, Kuala Lumpur

RM4,000 – RM5,000



Turning 65 this year, the Johorean had started out in graphic design and later pursued fine art. He taught art at the MARA Institute of Technology (now known as UiTM) before turning to painting full time.

In 1979, Yusof received a government grant to study art at the George Mason University in Virginia, the US. Professor and painter Walter Kravitz introduced him to fine art at the time.

In 1984, Yusof held his first solo show at the Anton Gallery in Washington DC after completing his master's degree in fine art. Subsequently, he returned to Malaysia.

Yusof cites the abstract works of American artists Jackson Pollock and Willem de Kooning as his early influences in art.

His works are in the collections of Petronas, PNB, Bank Negara Malaysia, Japan's Tokyo Gas as well as various local and overseas institutions.

His well-known series include *Siri Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*.

Besides Malaysia, Yusof has exhibited in Singapore, Iraq, the UAE, Japan, Thailand, the US, the UK and Spain.

14

YUSOF GHANI

b. Johor, 1950

**Wayang Series #5
1998**

42cm x 52cm

Ink on paper

PROVENANCE

Private collection, Kuala Lumpur

RM4,500 – RM5,500



15

YUSOF GHANI

b. Johor, 1950

**Wayang Series #6
1998**

42cm x 52cm

Ink on paper

PROVENANCE

Private collection, Kuala Lumpur

RM4,500 – RM5,500



16

LAI LOONG SUNG

b. Selangor, 1944

Untitled 1976

39.5cm x 59cm
Woodblock print
Signed, bottom right

PROVENANCE
Private collection, Selangor

RM3,000 – RM4,000

Coming from a humble background, Lai was only able to formally study fine arts at 24. Since then, art has been a part of his life. He considers his half-century involvement in art as his lifelong spiritual enhancement and fortunate vocation.

A master of the woodblock print, Lai takes his art seriously by imbuing his work with his deepest thoughts and inner meaning. Never painting to please anyone, he stands firm in his principle to be true to his own feelings. Thus, his artworks, which include prints and paintings, reflect his steadfast personality and consistent style.

Lai paints from his life experiences and also what he observes from current affairs around the globe. They depict the relationships between humans, nature and society.





17

JUHARI SAID

b. Perak, 1961

Menarik Kerbau 2005

82.5cm x 140cm

Edition: 12/20

Woodblock print

Signed, 'Juhari Said 2005', bottom right

PROVENANCE

Private collection, Selangor

RM5,000 – RM7,000

Based in Hulu Langat, Selangor, where he has his home, studio and orchard at Akal di Ulu, Juhari is one of Malaysia's established contemporary artists. Besides sculpting and making prints, he also organises workshops involving his counterparts from overseas to facilitate the exchange of ideas.

Recognised by top art collectors as Malaysia's leading printmaker, Juhari studied at MARA Institute of Technology (now known as UiTM) from 1979 to 1983 and works predominantly with wooden sculptures and woodblock prints. In 1991, he won the main prize in the printmaking category of the Salon Malaysia art competition. He also represented Malaysia at the Asean workshop in the Philippines the same year and received a research grant from the French government.

In 1994, he received another grant from the Japan Foundation. It was then that he refined his techniques in printmaking and also learnt about Japanese traditional printmaking under national artist Yoshisuke Funaska. Over a decade later, in 2008, Juhari was appointed Creative Fellow at Universiti Sains Malaysia and later, was also appointed a resident artist at the University of Malaya. The Unity, Culture, Arts and Heritage Ministry awarded him the Anugerah Karyawan Seni in 2009.

Juhari has held 10 solo exhibitions and participated in over 100 local and overseas art shows. His remarkable sculpture series include *Okir* (2006 – 2009), *Samudra* (2009) and *Imagine* (2011). His woodcut prints from the 1990s featured the bull quite prominently and metaphorically with titles such as *Katak Nak Jadi Lembu* (Frog Wants to be Bull, 1997 & 2000) and *Lembu Nak Jadi Katak* (Bull Wants to be Frog, 2000). This lot continues with his metaphorical depiction of the water buffalo as being easily led despite its size and strength.

18

YUSOF MAJID

b. England, 1970

**A Study
1993**

40cm x 28cm

Mixed media

PROVENANCE

Private collection, Selangor

RM2,500 – RM3,500



Born in England, where many of Yusof's family members are based, the artist graduated from the Chelsea School of Art in London with a bachelor's degree with honours in painting in 1991. He received his master's degree the year after.

Several of Yusof's 1999 mixed media works in this auction are based on sketches and drawings made while he was in England. They invariably have a football theme with titles such as *Offside*, *Clubs*, *Fixtures* and *Flags*. Ironically, it is his earlier 1993 works – *Don Quixote I & II* – that reflect a more philosophical side to his art. These two works were actually done when Yusof was pursuing his master's degree. Youthful idealism at 23 versus playfulness at 29? And in Lot 25, completed in 2002, Yusof returns to a more introspective contemplation with an abstract work.

19

YUSOF MAJID

b. England, 1970

**Offside, Football Series
1999**

75cm x 55cm

Mixed media on paper

PROVENANCE

Private collection, Selangor

RM3,500 – RM4,500



20

YUSOF MAJID

b. England, 1970

**Clubs, Football Series
1999**

75cm x 55cm

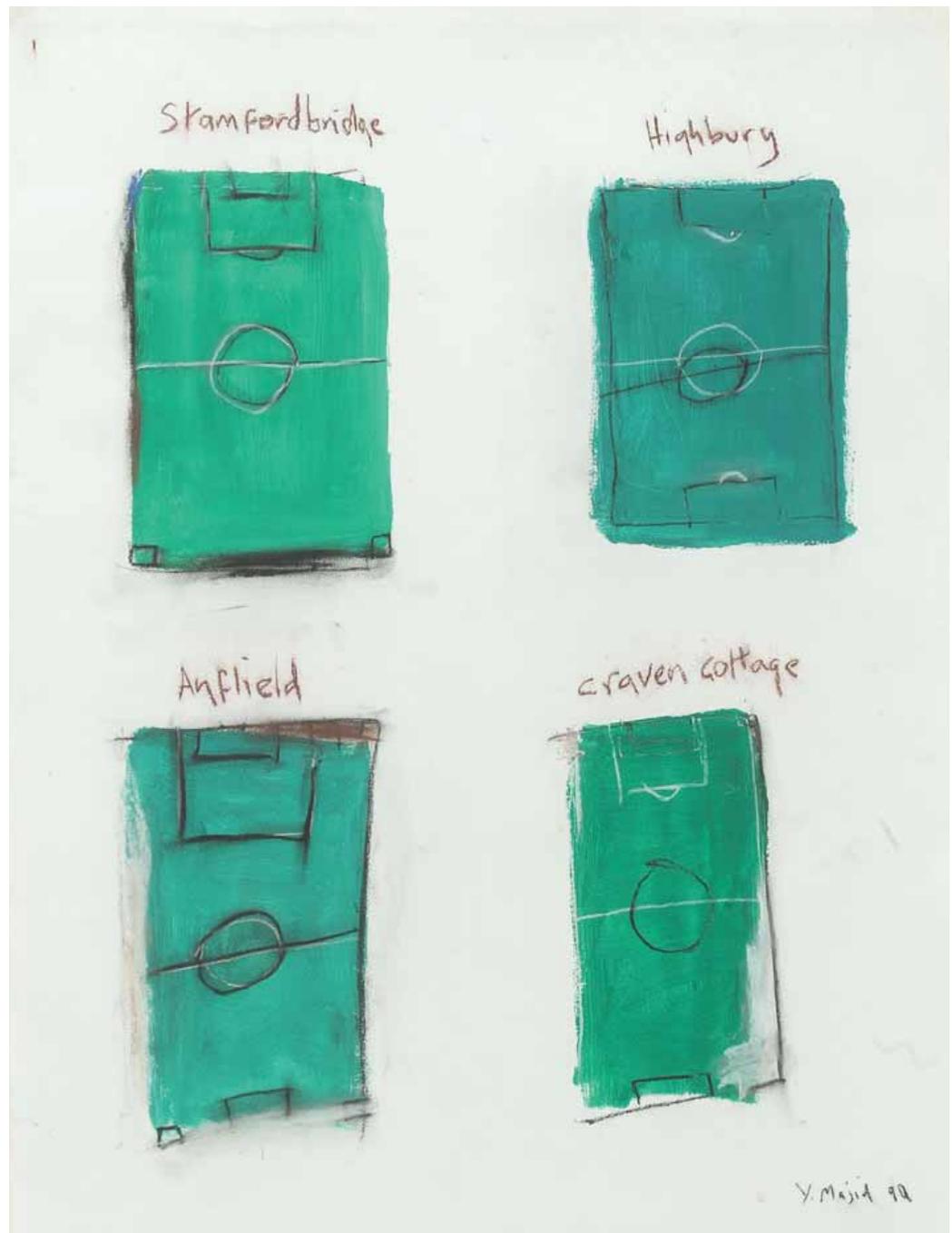
Mixed media on paper

Signed, bottom right

PROVENANCE

Private collection, Selangor

RM3,500 – RM4,500



21

YUSOF MAJID

b. England, 1970

**Fixtures, Football Series
1999**

75cm x 55cm

Mixed media on paper

Signed, bottom center

PROVENANCE

Private collection, Selangor

RM3,500 – RM4,500



22

YUSOF MAJID

b. England, 1970

**Flags, Football Series
1999**

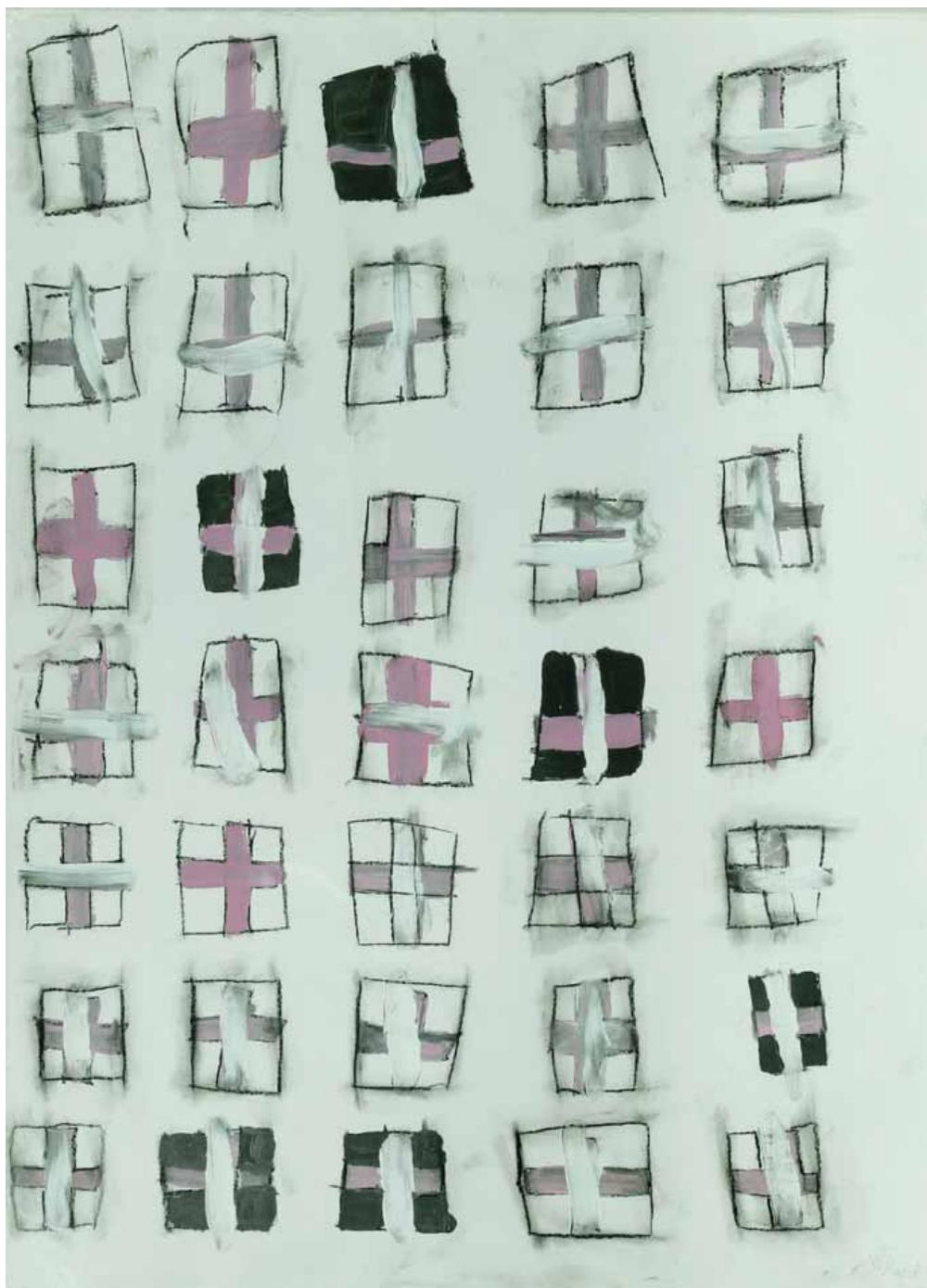
75cm x 55cm

Mixed media on paper

PROVENANCE

Private collection, Selangor

RM3,500 – RM4,500



23

YUSOF MAJID

b. England, 1970

Don Quixote 1 1993

83cm x 60cm

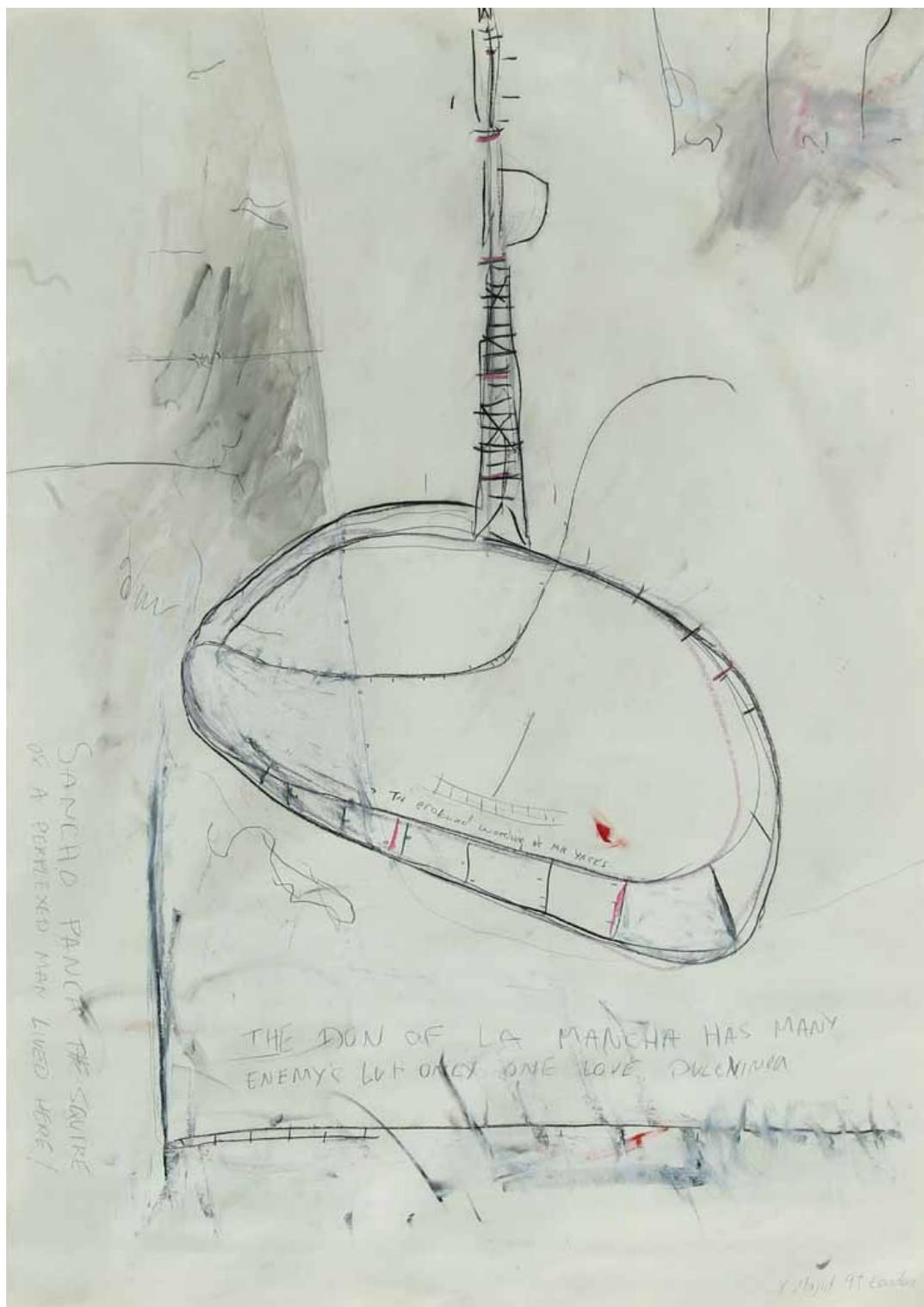
Mixed media on paper

Signed, bottom right

PROVENANCE

Private collection, Selangor

RM5,000 – RM6,000



24

YUSOF MAJID

b. England, 1970

**Don Quixote 2
1993**

83cm x 60cm

Mixed media on paper

Signed, bottom right

PROVENANCE

Private collection, Selangor

RM5,000 – RM6,000



25

YUSOF MAJID

b. England, 1970

**Element of Landscape, Panorama Series
2002**

44cm x 44cm

Oil on canvas

Signed, bottom right

PROVENANCE

Private collection, Selangor

RM4,000 – RM7,000



26

PHEH IT HAO

b. Penang, 1972

**Jalan Hang Jebat, Malacca
2008**

54cm x 73cm

Watercolour on paper

Signed, bottom right

PROVENANCE

Private collection, Penang

RM5,000 – RM6,000



In 1991, Pheh furthered his education in England at the Surrey Institute of Art and Design, University College, where he obtained his bachelor's degree in fine art.

He then returned to Malaysia and worked as a curator at Elle Six Art Gallery in Kuala Lumpur for several years. Before settling down as a full-time artist, Pheh worked in graphic design and advertising, and was also an editorial artist for a local newspaper.

Pheh has held multiple solo exhibitions and participated in group exhibitions, both locally and internationally, in countries such as Taiwan, Indonesia, South Korea, Thailand and the UK.

He now resides in Adelaide with his wife and son and held his first solo exhibition in South Australia in 2012. His current works focus on ethereal-looking colourful trees, a series that evolved from his 2010 *Summer* sketches of Adelaide Hill in South Australia. But his works from 2007 to 2008, depicting heritage buildings of Melaka, Kuala Lumpur and even Venice – as in Lots 26, 27 and 28 – bear his trademark painterly style that collectors favour.

27

PHEH IT HAO

b. Penang, 1972

**Jalan Pasar, Kuala Lumpur
2007**

53cm x 72.5cm

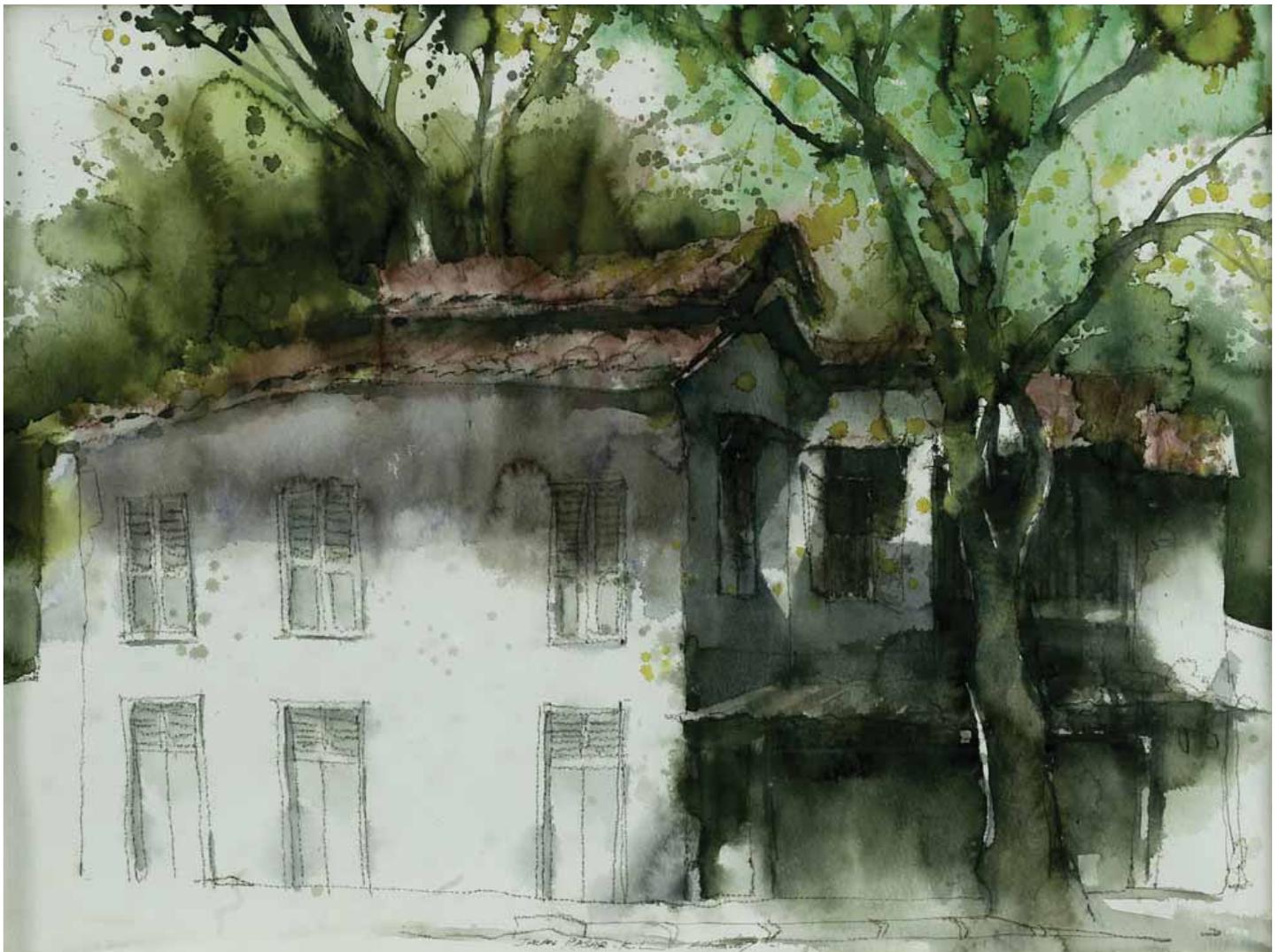
Watercolour on paper

Signed, bottom centre

Provenance

Private collection, Penang

RM5,000 – RM6,000



28

PHEH IT HAO

b. Penang, 1972

**Venice, Italy
2007**

73cm x 53.5cm

Watercolour on paper

Signed, bottom right

PROVENANCE

Private collection, Penang

RM5,000 – RM6,000



29

CH'NG KIAH KIEAN

b. Penang, 1974

Jalan Kampung Jawa Lama 1 2014

56cm x 76cm

Chinese ink on paper

Signed, bottom left

PROVENANCE

Private collection, Penang

RM5,000 – RM6,000

As an architect, artist and designer, Ch'ng is known for his quirky graphite drawings of old Penang streetscapes that are expressive and architectonic. Hailing from Penang himself, it is evident why the city is currently the focus of his artistic works.

Ch'ng believes the line is the foundation of all art, which is how his distinctive drawings of windows, rooftops and street corners are brought to life. He occasionally paints with watercolours, and these and his graphite works have their own identity but are similar at the same time. This expressive and fluid medium is utilised by Ch'ng with the same dexterity as graphite lines.

He belongs to the current generation of talented Penang artists who continue to grow and flourish as their works resonate with local collectors who support them whole-heartedly.



30

CH'NG KIAH KIEAN

b. Penang, 1974

**Kuala Sungai Pinang, Balik Pulau
2013**

56cm x 76cm

Chinese ink and watercolour on paper

Signed, bottom left

PROVENANCE

Private collection, Penang

RM5,000 – RM6,000



31

ALEX LEONG

b. Penang, 1969

Penjaja Gallery, Jalan Tun H.S. Lee, Kuala Lumpur 2015

40cm x 112cm

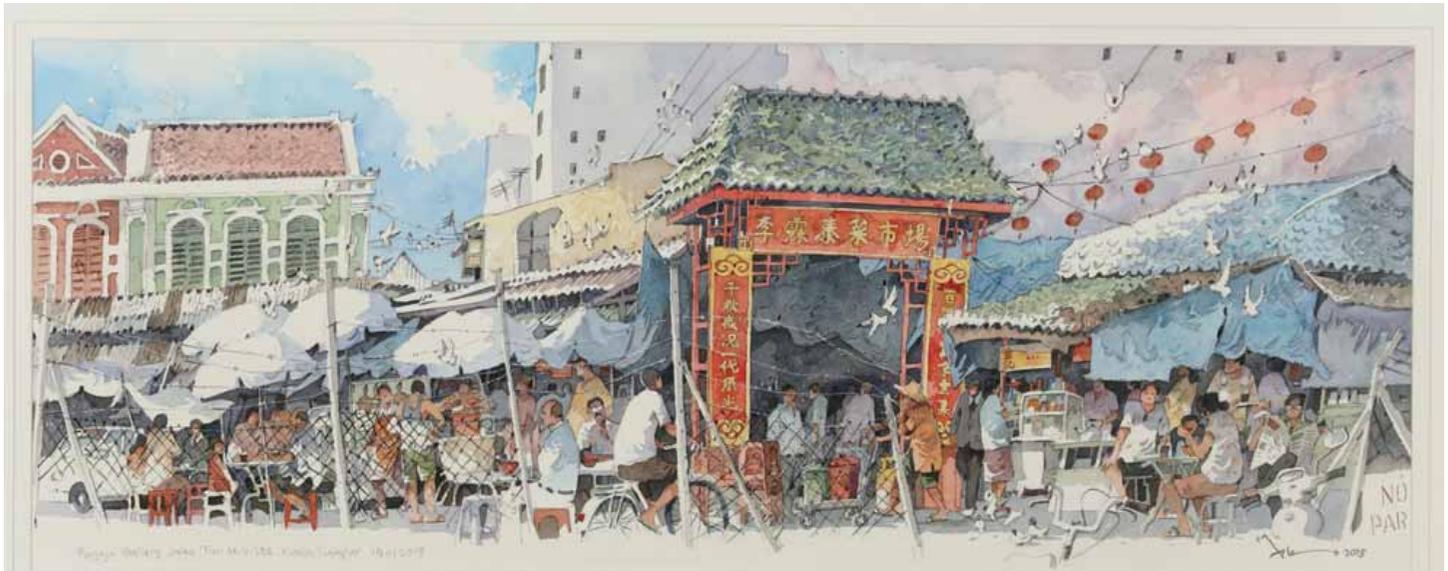
Watercolour on paper

Signed and dated, bottom right

PROVENANCE

Private collection, Penang

RM6,000 – RM7,000



Relatively unknown outside his hometown, Alex Leong Yim Kuan has garnered quite a following among art collectors in Penang.

The full-time artist has participated in numerous group exhibitions locally and abroad since 1995, and was involved in the 2007 "Artist Favourite" exhibition organised by the Penang State Art Gallery.

Leong is a member of the Malaysian Watercolour Society (MWS), Penang Watercolour Society, Penang Art Society and North Kedah Art Society. His works commonly depict everyday life and distinctive buildings in Penang in a nostalgic manner with soft brush strokes and gentle colours.

Leong is part of the generation of Penang watercolour artists who continue the legacy of distinguished artists such as Tan Choon Ghee. This sale marks the debut auction of his paintings.

32

ALEX LEONG

b. Penang, 1969

**Jelutong Lum Kah Old Coffee Shop
2015**

40cm x 112cm

Watercolour on paper

Signed and dated, bottom right

PROVENANCE

Private collection, Penang

RM6,000 – RM7,000



33

ALEX ONG

b. Johor, 1951

**Satu Pisang Berangan
2010**

53cm x 77cm

Watercolour on paper

Signed, bottom right

PROVENANCE

Private collection, Johor

RM8,000 – RM12,000



An art teacher for many years, Ong has been on the local art scene for a long time.

In 1977, he graduated from the Kuala Lumpur College of Art with a diploma in fine art. Despite the lure of the bright lights of Kuala Lumpur, Ong preferred to return to his hometown Muar to teach.

Since 1994, he has held 10 solo exhibitions. Best known for his meticulous watercolour works that resemble oil paintings, Ong typically paints luscious landscape, waterscape and even rockscape compositions. His skilled brush work invariably highlights fine details found on boulders, rocks, pebbles and even wild flowers.

In recognition of his rockscape paintings, Ong received two awards from the Malaysian Watercolour Society, first in 1987 and the second time in 1990. He is also a member of the Singapore Watercolour Society and visits New Zealand at least once a year to seek inspiration for his naturalistic paintings.

Ong is gifted in depicting wild flowers and landscapes with exquisite visual texture found in nature. By utilising both Eastern and Western watercolour techniques, he showcases the illusion of depth and perspective while maintaining control and form. His varied colour palette helps capture seasonal changes in his works.

This lot is an exceptional watercolour painting that bears the signature style of the artist. Ong has given it a Malay name, which alludes to a witty pun that adds a touch of humour.

34

CHENG YEOW CHYE

b. Penang, 1966

Old Building 2006

68cm x 97.5cm

Watercolour on paper

Signed, bottom left

PROVENANCE

Private collection, Penang

RM9,000 – RM10,000



Cheng is known for his expressive watercolour works. He is a member of the Penang Watercolour Society and the Penang Art Society, and has participated in local and overseas exhibitions in China, Saudi Arabia, Thailand and Hong Kong, among others.

Cheng enjoys composing paintings that allow him to play with colours in an innovative and creative way. His watercolour paintings focus on the interplay of light and darkness that reflect his ever-curious nature to capture the alluring elements of quaint vistas and scenes such as heritage buildings, boats and jetties.

35

CHENG YEOW CHYE

b. Penang, 1966

**Jetty, Kuala Kurau (Nibong Tebal)
2006**

53cm x 73cm

Watercolour on paper

Signed, bottom left

PROVENANCE

Private collection, Penang

RM12,000 – RM15,000





36

LEE ENG BENG

b. Penang, 1967

Street Vendor 2009

74cm x 98.5cm

Oil on canvas

Signed, bottom left

PROVENANCE

Private collection, Penang

RM9,000 – RM11,000

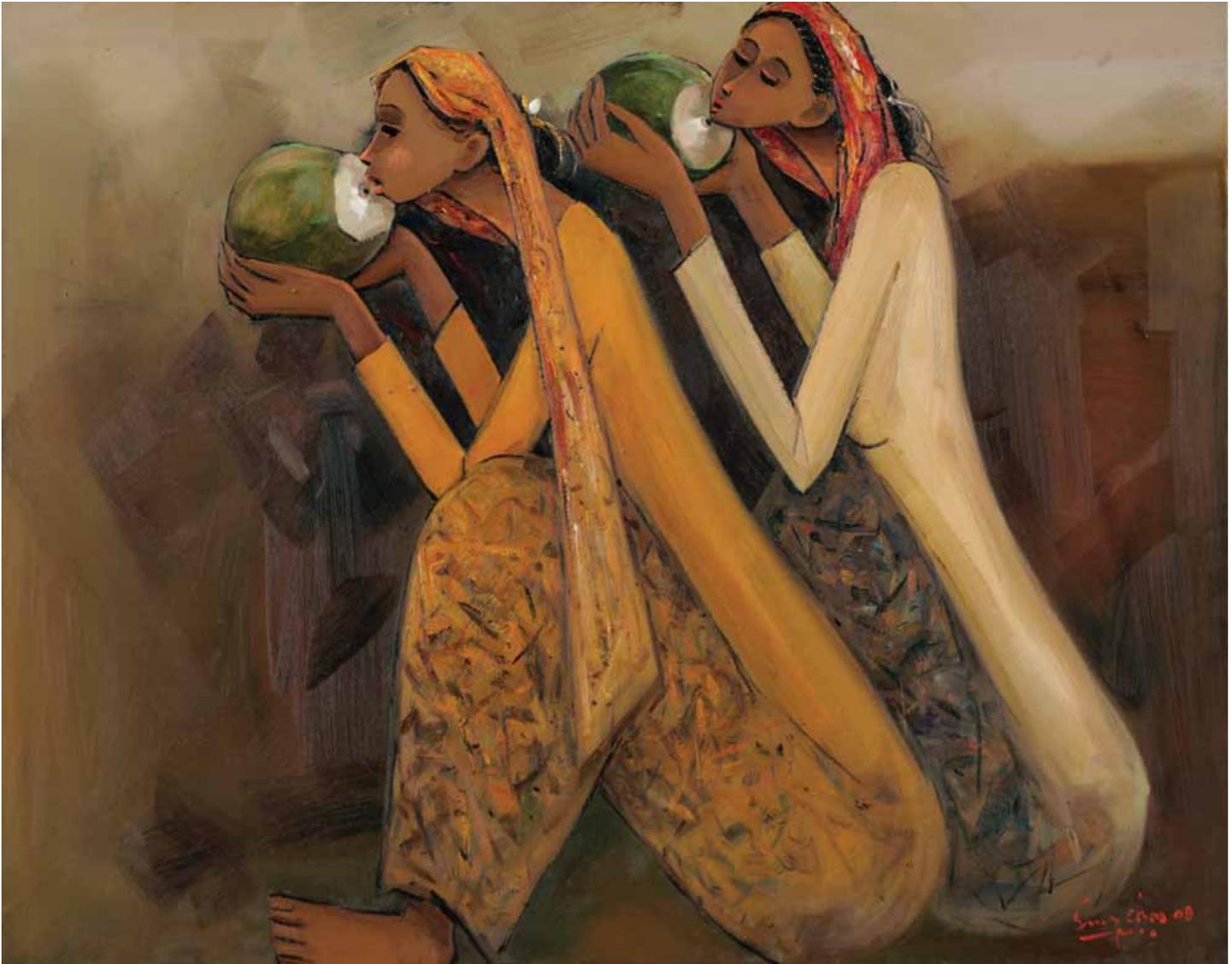
An alumni of Han Chiang High School, Lee is better known for his watercolour paintings of figures with exaggerated limbs, especially big feet. His paintings portray common folk engaged in street activities, such as eating hawker food on the five-foot way.

Such mundane scenes typical of Penang and other old towns come alive under Lee's skilful brush work as the engaging figures tend to captivate the viewer and conjure up fond memories.

Since 1989, Lee has won various awards at art competitions, including the first prize at the Malaysia Watercolour Painting Competition organised by the Teochew Association in Penang.

Lee has a knack for capturing engaging moments of street life as well as family life in his signature style.

This lot represents one of the rare oils on canvas by the artist that feature an even richer tone and quality than his typical watercolour paintings.



37

KENG SENG CHOO

b. Kedah, 1945

Two Ladies 2008

76cm x 96cm

Oil on canvas

Signed, bottom right

PROVENANCE

Private collection, Penang

RM9,500 – RM12,000

Born in Alor Setar, Keng graduated from the Nanyang Academy of Fine Arts, Singapore, in 1965. He is well known for his skill in batik art.

Spanning four decades, his paintings focus on figurative works that depict local women with elongated bodies engaged in daily chores. Most of his compositions feature village life or rustic scenes that include women balancing water vessels on their heads. Invariably, the background depicts farming or herding goats or cattle.

Recognition as an artist came early for Keng when he was awarded a bronze medal for participating in the Malaysian Open Art Competition in 1965. In 1970, he was bestowed a silver medal in the New York International Art Show.

This lot features all the trademark details of a Keng Seng Choo oil painting.

38

TANG YEOK KHANG

b. Penang, 1975

**Under the Green Shade
2013**

56cm x 76cm
Acrylic on canvas
Signed, back of canvas

PROVENANCE
Private collection, Penang

RM5,000 – RM6,000



Born in Bukit Mertajam, Tang qualified as a landscape designer but later decided to become a professional artist.

He graduated with an interior design diploma from the Malaysian Institute of Art (MIA).

A member of the Penang Watercolour Society, Tang was greatly influenced by his father, an artist himself, to be involved in painting. In fact, Tang sold his first painting when he was just 14.

His works are mostly rendered on canvas with charcoal, watercolour and acrylic being his main media.

Tang's painterly style reflects his knack for storytelling. His tales seem to harbour an undercurrent of harsh reality hidden beneath a seemingly innocuous scene. He paints what he observes around him – people, places or everyday scenes. But it is his eye for detail and his technique of cropping out what is unnecessary and focusing on what is essential that make his subject all the more alluring.

Tang's works have been collected by institutions such as the National Portrait Gallery in KL, Galeri Petronas, Penang State Art Gallery, United Overseas Bank and Malayan Banking Bhd.



39

TAN CHOON GHEE

b. Penang, 1930 – 2010

Kampong Scene 1962

34cm x 49.5cm

Watercolour on paper

Signed "TAN", bottom right

PROVENANCE

Private collection, Penang

RM6,000 – RM8,000

Popularly known as Choon Ghee, the artist is one of the most respected names in Malaysian art.

He graduated from the Nanyang Academy of Fine Arts in Singapore in 1951 and furthered his studies at the prestigious Slade School of Fine Arts in the UK. Choon Ghee was later offered scholarships by the West German government and also the Australian Broadcasting Commission in Sydney for television set design.

His artworks have regularly appeared in local and international auctions and he has exhibited widely, both at home and abroad.

Choon Ghee's works revolve around the old quarter of Penang and other cities. He is a master of the brush with his remarkable renditions of temples, mosques, coffee shops, hawker stalls, trishaws, boats, sidewalks, lanes and other street scenes.

His prized works are highly sought after by both novice and seasoned collectors, thus resulting in fakes appearing on the secondary art market. This has put a dampener on his paintings. Fortunately, it is not all that hard to detect the counterfeit works from the real Choon Ghee works if the picture frames were dismantled and the paintings and the medium scrutinised by Penang art experts.

He died in 2010 but the value of his works has not risen much unlike in the case of other notable watercolourists and painters in Southeast Asia.

Among his prime works are paintings of fairly large size that feature his characteristic Chinese ink strokes rendered as bold outlines and often combined with colour washes. His compositions are always harmonious, natural and pleasing to the eye.

In Choon Ghee's oeuvre, the most highly prized are his oils on canvas that are rare in the market.

In this auction, Lots 39 to 45 feature the best years of Choon Ghee's career. They comprise one of his earlier and rare works dating back to 1962 (when he was 32) to his oil painting of 1990 (when he was 60). The entire lot will make a significant collection for a corporate body or private art museum.

40

TAN CHOON GHEE

b. Penang, 1930 – 2010

**Central Post Office, Hong Kong
1976**

60.5cm x 42.5cm

Ink on paper

Signed in Chinese characters, bottom right

PROVENANCE

Private collection, Penang

RM6,000 – RM12,000



41

TAN CHOON GHEE

b. Penang, 1930 – 2010

**Boats
1981**

40cm x 58.5cm

Ink and watercolour on paper

Signed in Chinese characters, bottom left

PROVENANCE

Private collection, Penang

RM6,000 – RM12,000



42

TAN CHOON GHEE

b. Penang, 1930 – 2010

**Boats
1982**

56cm x 76cm

Watercolour on paper

Signed, bottom right

PROVENANCE

Private collection, Penang

RM8,000 – RM10,000



43

TAN CHOON GHEE

b. Penang, 1930 – 2010

**Penang Streetscape
1982**

47cm x 68cm

Chinese ink on paper

Signed in Chinese characters, bottom left

PROVENANCE

Private collection, Penang

RM8,000 – RM10,000



44

TAN CHOON GHEE

b. Penang, 1930 – 2010

**Kampung Scene
1990**

34cm x 42cm

Oil on canvas

Signed, bottom left

PROVENANCE

Private collection, Penang

RM15,000 – RM18,000





45

TAN CHOON GHEE

b. Penang, 1930 – 2010

**Love Lane & Muntri Street Junction
2000**

37.5cm x 55cm

Watercolour on paper

Signed, bottom right

PROVENANCE

Private collection, Penang

RM8,000 – RM12,000



46

HO KHAY BENG

b. Penang, 1933 – 1986

Musim Bunga 1981

30cm x 40cm

Mixed media on canvas

Signed, bottom right

PROVENANCE

Private collection, Penang

RM7,000 – RM9,000

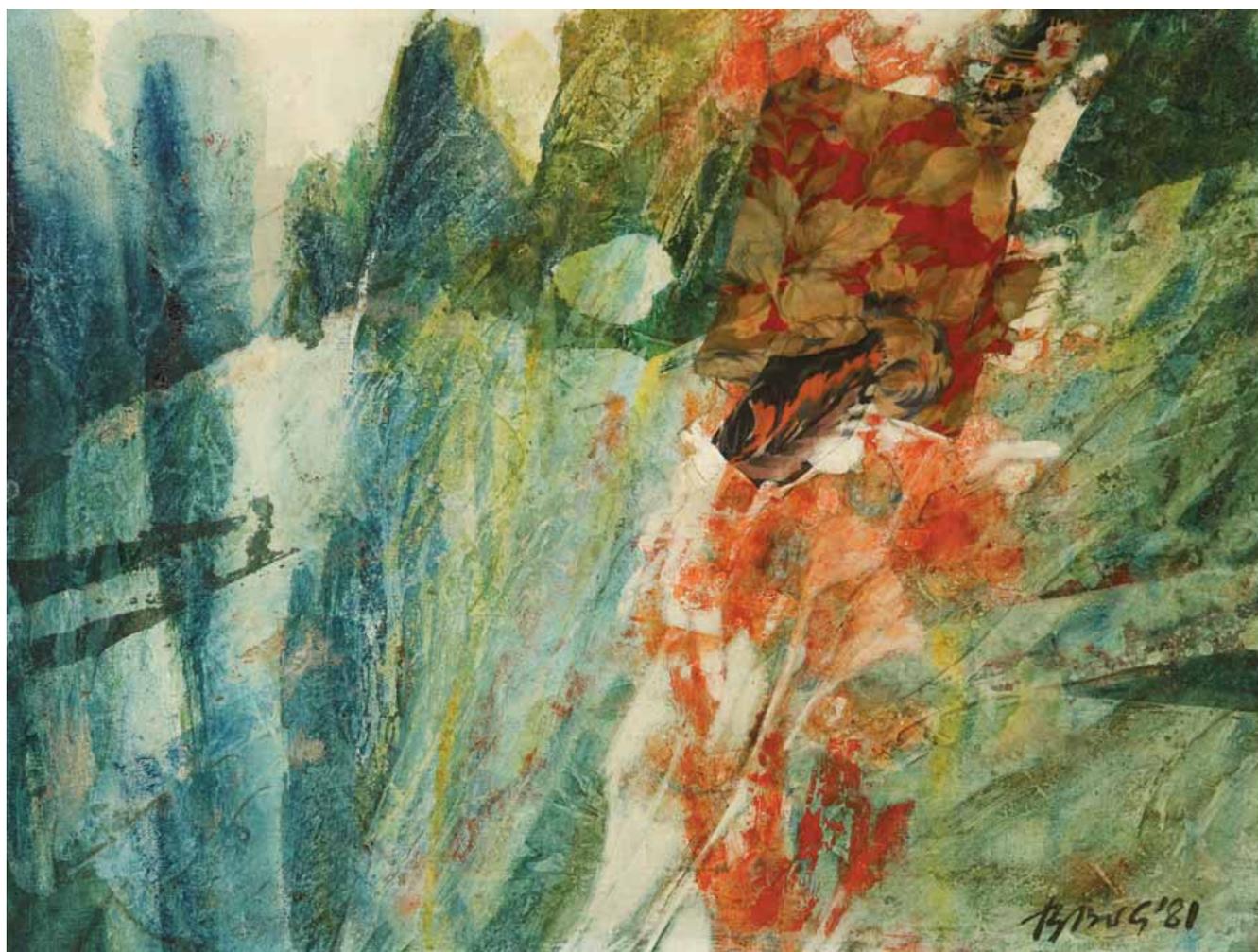
Ho Khay Beng graduated in 1959 from the Nanyang Academy of Fine Arts in Singapore. He went on to further his studies in Italy at the Rome Academy of Fine Arts, graduating in 1968.

In Singapore, he participated in the Local Artists Exhibition and the Nanyang Academy 20th Anniversary Exhibition. His works have also been shown in Hong Kong, France, Italy and the US.

Between 1970 and 1975, Ho was vice-president of the Penang Art Society. He was also a member of the Nanyang Academy Association of Malaysia and the Nanyang Academy Alumni Association of Singapore.

He is best known for his portraits of prominent Malaysian figures such as Tunku Abdul Rahman, Sultan Ahmad Shah, Tun Dr Mahathir Mohamad and his wife Tun Dr Siti Hasmah.

Besides portraiture, Ho was equally adept in modern art, but such works are rare.



47

YONG MUN SEN

b. Sarawak, 1896 – 1962

Tin Mine 1950

37cm x 57cm

Watercolour on paper

Signed in Chinese characters, bottom right

PROVENANCE

Private collection, Penang

RM18,000 – RM20,000

Dubbed the "Father of Malaysian Painting", he was born in Kuching, Sarawak, in 1896 as Yong Yen Lang. He was sent to China in 1901 for his education. Over the years, he was taught calligraphy, starting with the proper use of a brush.

During his stay in China, he was inspired by a Japanese watercolour artist at work. This was the catalyst for his watercolour paintings.

In 1910, at the age of 14, he returned to Sarawak. Subsequently, Yong moved to Penang in 1920 and established his own art studio. In 1922, he changed his name to Yong Mun Sen.

Yong, together with several artists, formed the Penang Chinese Art Club in 1936. When World War II broke out in 1939, the club was disbanded.

In 1937, Yong proposed the setting up of the Nanyang Academy of Fine Arts in Singapore and the idea was accepted by the Singapore Society of Chinese Artists. It was established the following year.

Watercolour painting was Yong's forte and his works usually depicted landscapes. Characteristically, his brush technique incorporated Chinese art influences with the paintings appearing more "airy" rather than having detailed depictions. After his passing in 1962, his artworks have been regarded as an important part of Malaysia's art history. In 1972, the National Art Gallery in Kuala Lumpur honoured the pioneer artist with a memorial exhibition.

The two lots here – *Tin Mine* and *Batu Cave* – are among the earliest works in Malaysia's brief art history and would enhance any collection that value pioneering artists of this country.





呂夏生
1950

48

YONG MUN SEN

b. Sarawak, 1896 – 1962

**Batu Cave
1943**

27cm x 37cm

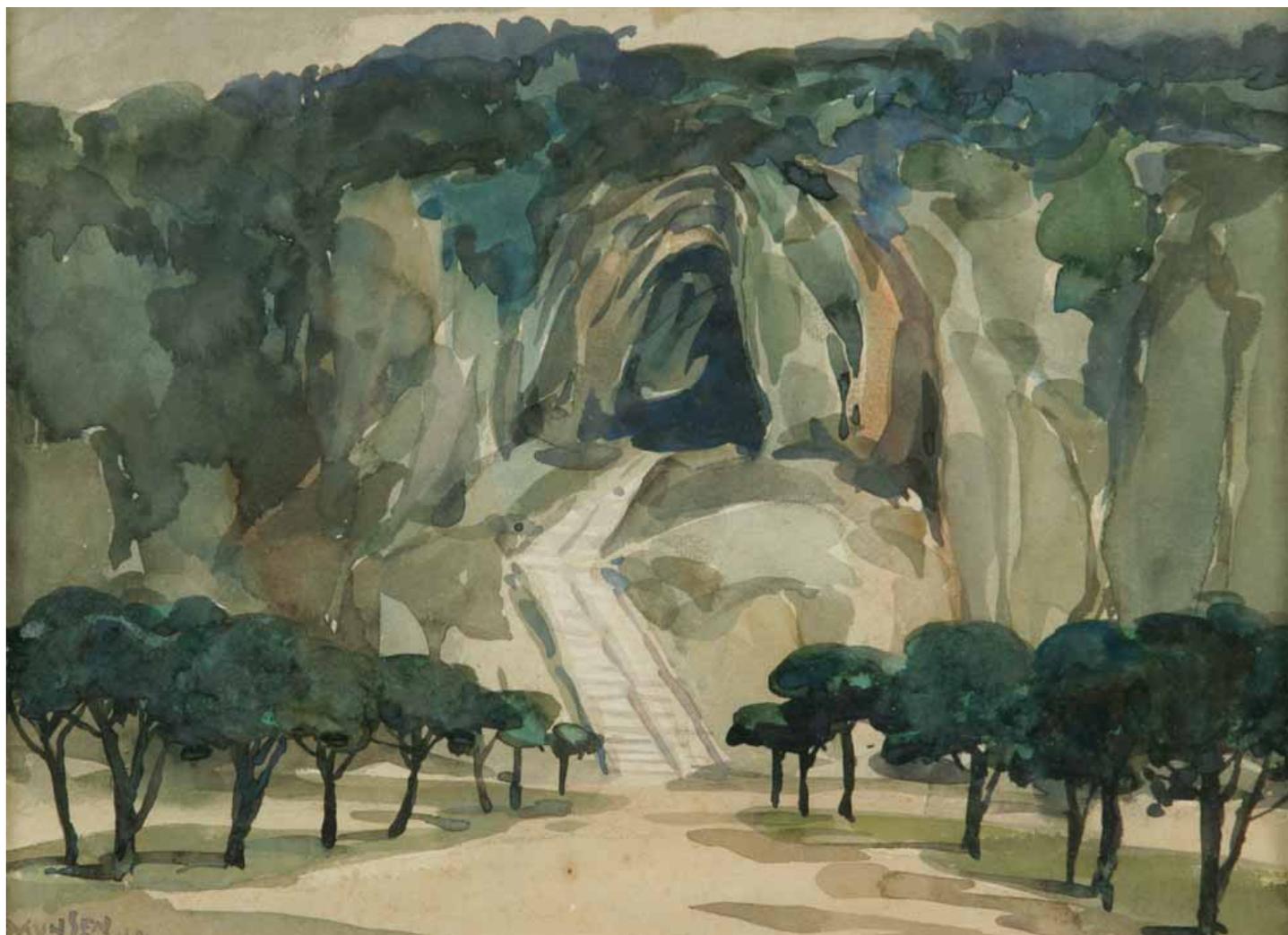
Watercolour on paper

Signed in Chinese characters, bottom left

PROVENANCE

Private collection, Penang

RM18,000 – RM20,000



49

KHAW SIA

b. China, 1913 – 1984

Dewdrops on White Orchids 1978

74cm x 26cm

Watercolour on paper

Signed and dated, 'K. Sia 1978',

and with Chinese characters, bottom left.

Stamped with red seal mark.

PROVENANCE

Private collection, Selangor

RM12,000 – RM15,000

Khaw Sia was educated at the Sung Hua Academy in Shanghai from 1925 to 1932. In 1937, his family emigrated to Penang.

He held solo exhibitions in Penang (1955) and Perak (1966), showcasing paintings of Balinese women and landscapes, and portraits respectively.

Between 1954 and 1959, several paintings were accepted by the Royal Academy Annual Exhibition (London), Royal Institute Summer Salon Exhibition (London), Royal Watercolour Society Exhibition (London), Royal Flower Painting Exhibition (London) and the Paris Salon Annual Exhibition (169E Exposition Officielle des Beaux-arts, 1956).

He is well known for his paintings of Balinese maidens, formal portraits of distinguished personalities and still life that depict food, especially seafood, crockery, knives, wine bottles, flowers, fruits and vegetables. But of special mention is Khaw Sia's orchid paintings with his inimitable and highly desirable dewdrops.



50

LEE CHENG YONG

b. China, 1913 – 1974

**Female Nude
Circa 1950s**

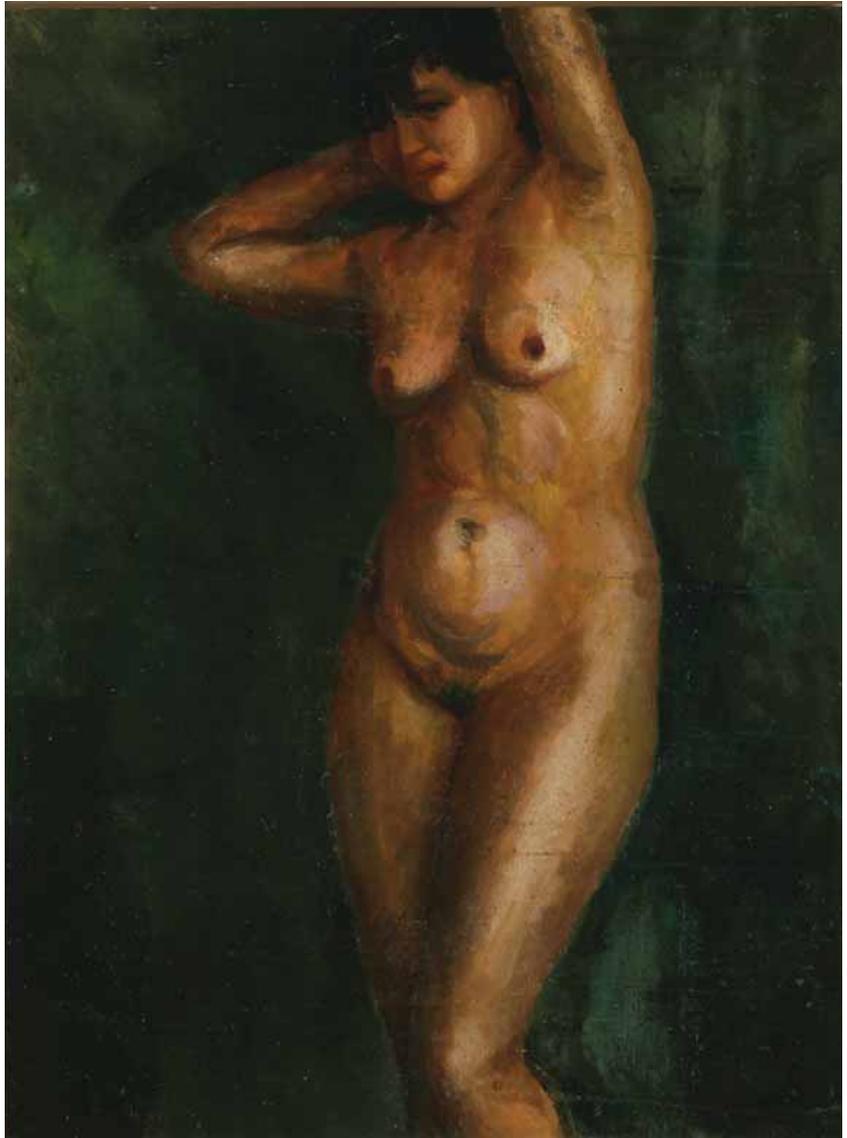
54cm x 34cm

Oil on canvas mounted on board

PROVENANCE

Private collection, Penang

RM8,000 – RM10,000



Lee Cheng Yong is another of Malaysia's distinguished pioneer artist.

He studied at the Sin Hwa Art Academy in Shanghai and became a teacher at Chung Ling High School in Penang. At 21, he held his first solo show at the Philomatic Union building in Acheen Street (now Lebuh Aceh) in 1934.

Paintings were mostly oil on canvas works after the Post-Impressionist tradition of Gauguin and Van Gogh.

In 1936, Lee, together with Yong Mun Sen and others, formed the Penang Chinese Art Club, one of the first local art societies in Malaysia. He was president of the club.

Although Lee specialised in oil painting, he was also quite accomplished in watercolour, gouache, oil pastel and design work. His compositions range from nudes to portraits and even Cubist works.

In December 1960, he held another solo exhibition at the Chin Kang Association in Macalister Road showing 98 paintings and sculptures.

Lee also exhibited in Kuala Lumpur and Singapore and as far as Japan.

51

LEE CHENG YONG

b. China, 1913 – 1974

Four Women on the Beach
1956

39cm x 48cm

Oil on canvas mounted on board

Signed, 'CY', bottom right

RM19,000 – RM22,000



52

PATRICK NG KAH ONN

b. Kuala Lumpur, 1932 – 1989

**Penjara
Undated**

44cm x 46cm

Batik

Signed, 'Patrick Ng Kah Onn', back of canvas

PROVENANCE

Private collection, Selangor

Originally acquired from Art Salon gallery
in Kuala Lumpur.

RM35,000 – RM40,000

Born in 1932 in Kuala Lumpur, Patrick Ng Kah Onn was initially a self-taught painter and a major figure of the Wednesday Art Group during the 1950s, which was founded by Peter Harris. Ng's most iconic painting is *Spirit of Water, Wind, and Air* (1958) and is in the permanent collection of the National Visual Arts Gallery in Kuala Lumpur.

Ng was awarded the Sino-British fellowship to study at the Lime Grove branch (now Hammersmith College) of the Chelsea College of Art and Design in London between 1964 and 1965.

His work was also selected for the Arts of Malaysia exhibition held at the Commonwealth Institute in London in 1966.

According to Ng's contemporary and fellow artist Jolly Koh, who was also a member of the Wednesday Art Group, there were few major works executed by the former as his output was limited.

This lot represents a rare find in the market and was originally categorised by Ng as a "batik" but in today's terms, it is more of a mixed media work with clear signs of brush strokes on it.



53

LEE LONG LOOI

b. Kedah, 1942

**Some Place, Somewhere
1983**

91cm x 121cm

Acrylic on canvas

Signed, bottom left

PROVENANCE

Private collection, Penang

RM20,000 – RM25,000

Lee Long Looi received his art education at the Nanyang Academy of Fine Arts in 1964.

In 1970, he enrolled at The Art Students League in New York and in 1973, extended his art studies at Pratt Institute of New York under a scholarship.

His first solo show was held at Jarvis Art Gallery in New York in 1970. In 1981 and 1986, he was awarded first prize for his watercolour paintings in the Washington Square Outdoor Art Exhibition. Later, between 1987 and 1994, he was bestowed several more "best in show" awards for his mixed media works in the US and Canada.

Since 1997, his paintings have been featured in international auctions and in recent years, in local auctions. Most of his figurative paintings feature stylised women shrouded in mystery. This lot represents a more modern work that is rarely available in the art market.



54

KHOO SUI HOE

b. Kedah, 1939

Lakeside Two 2012

120cm x 98cm

Oil on canvas

PROVENANCE

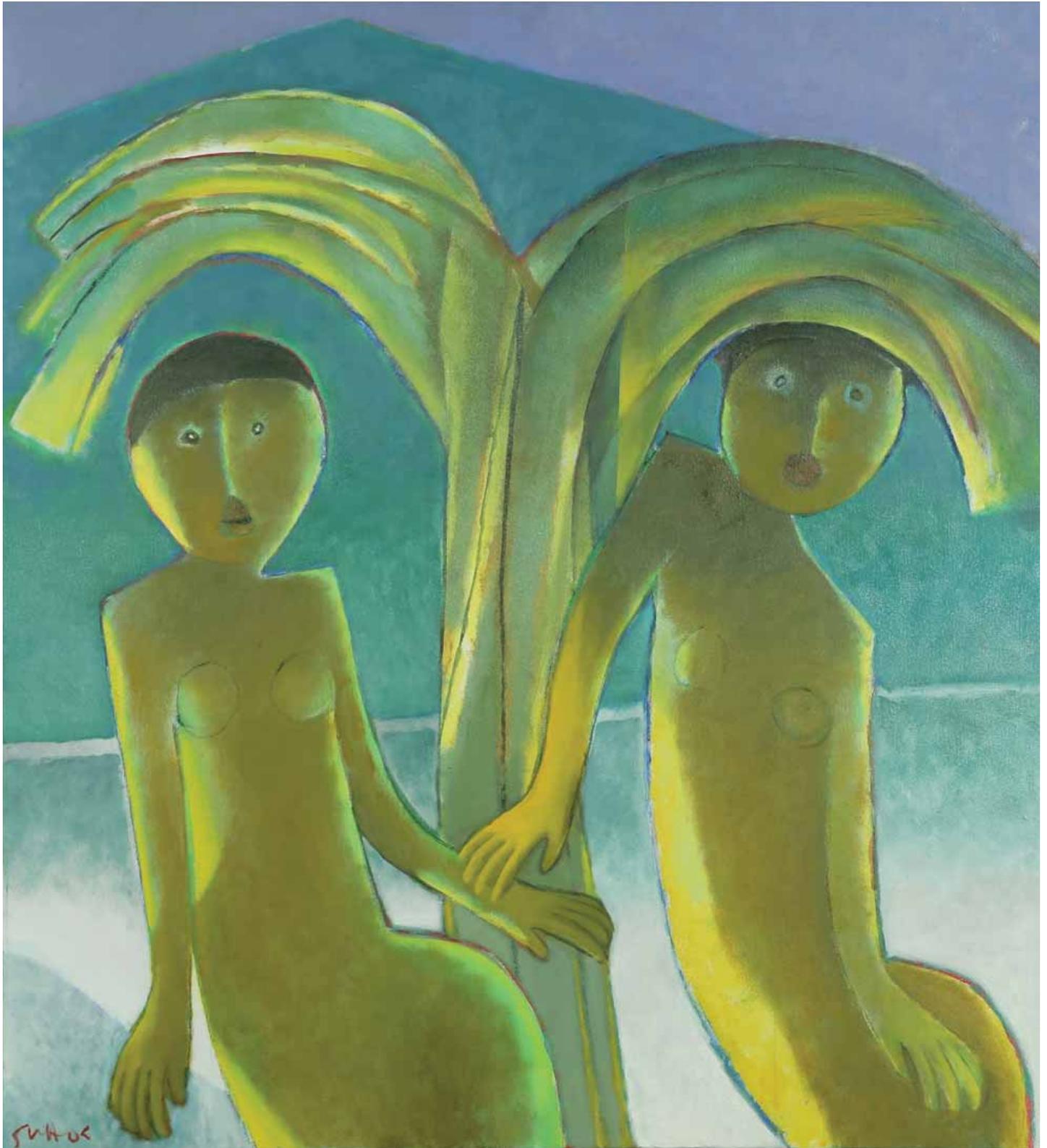
Private collection, Penang

RM40,000 – RM45,000

Khoo Sui Hoe graduated from the Nanyang Academy of Fine Arts in Singapore in 1961. He was offered a scholarship from the John D Rockefeller 3rd Fund to study contemporary art in the US. From 1960 to the present, Khoo has held over 50 solo exhibitions in Asia, Australia and the US as well as group exhibitions in India, Japan, Brazil, China, the UK and the US. He also studied at Pratt Graphics Center in New York back in 1974.

In 1978, his works were exhibited at Raya Gallery in Melbourne and Newton Gallery in Australia. In 1981, he held a solo exhibition at Lynn Kottler Galleries in New York. Since 1994, Khoo's paintings have also been featured in international auctions.

Khoo now resides mainly in Jacksonville, Arkansas, in the US with his family. But he visits Penang and Kuala Lumpur regularly.



55

KHOO SUI HOE

b. Kedah, 1939

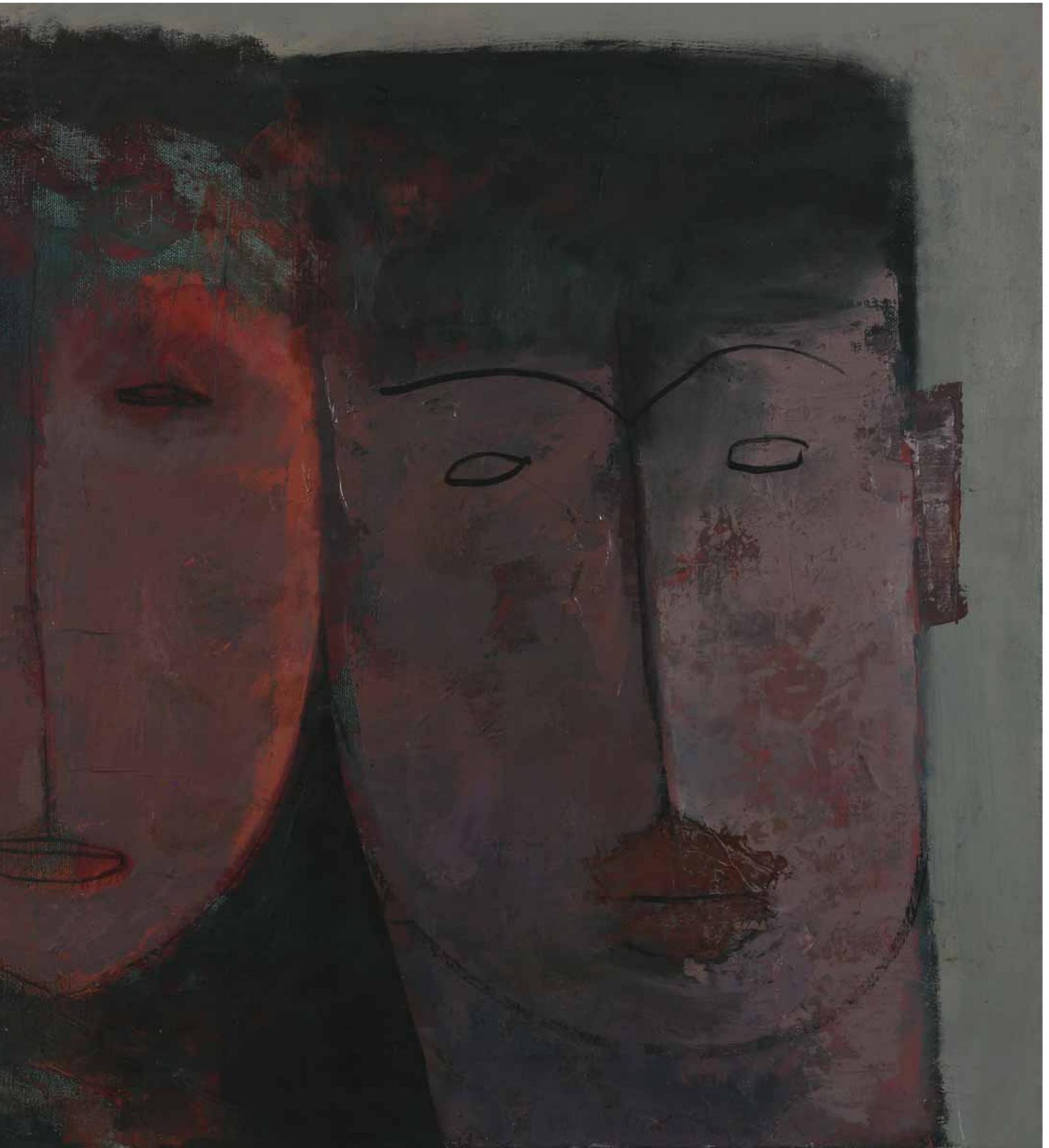
**Engagement
Undated**

40CM X 60CM
OIL ON CANVAS
SIGNED, LOWER LEFT

PROVENANCE
PRIVATE COLLECTION, SELANGOR

RM22,000 – RM25,000





56

TOYA

b. Penang, 1943

**Wheel of Fortune
2009**

68.5cm x 86.3cm

Batik

PROVENANCE

Private collection, Penang

RM29,000 – RM45,000

Toya, who is also known as Lim Khoon Hock, used to tap rubber after school hours in his younger days.

But his persistence and patience in learning the art of batik-making and design from Penang artists and batik producers soon led him to develop his unique style.

Influenced by impressionist paintings and modern art, Toya's batik works typically depict his figures and utilitarian objects and spaces in soft focus and muted colours. He aimed to provide a feeling of nostalgia and tranquillity to viewers.

Toya has held numerous solo exhibitions both locally and overseas, in countries such as Thailand, Australia, Indonesia, Switzerland, the US and the UK.

His works have also appeared in international auctions in Singapore since 1994.

In 1998, Toya was invited to London for lecture demonstrations at the University of Leeds, Bradford College of Art, London College of Arts and St Martin's School of Arts.

His works are also in public collections such as the National Visual Arts Gallery and Bank Negara Malaysia Museum and Art Gallery, both in Kuala Lumpur.



57

TAY MO LEONG, DATUK

b. Penang, 1938

Offering (Green) 2002

179cm x 103cm

Batik

Signed, bottom left

PROVENANCE

Private collection, Selangor

RM15,000 – RM17,000

Highly active in the Penang art scene, Datuk Tay Mo Leong was formerly chairman of the Penang State Art Gallery committee and president of the Penang Watercolour Society as well as a member of the State Museum Board.

Considered to be a living legend in the local art scene, Tay studied fine art at the Provincial Taipei Normal College from 1957 to 1960 and subsequently, at the Art Centre in Longboat Key, Florida, in 1970.

Tay is a master in batik and watercolour paintings, known for his innovative double-resist process on batik painting. In 1990, he was awarded the Pingat Jasa Kebaktian by the Penang government. He was also presented the Foreign Minister Award in 1997 by the Nippon Modern Art Association in Osaka, and in 2003, the Osaka Government Award.

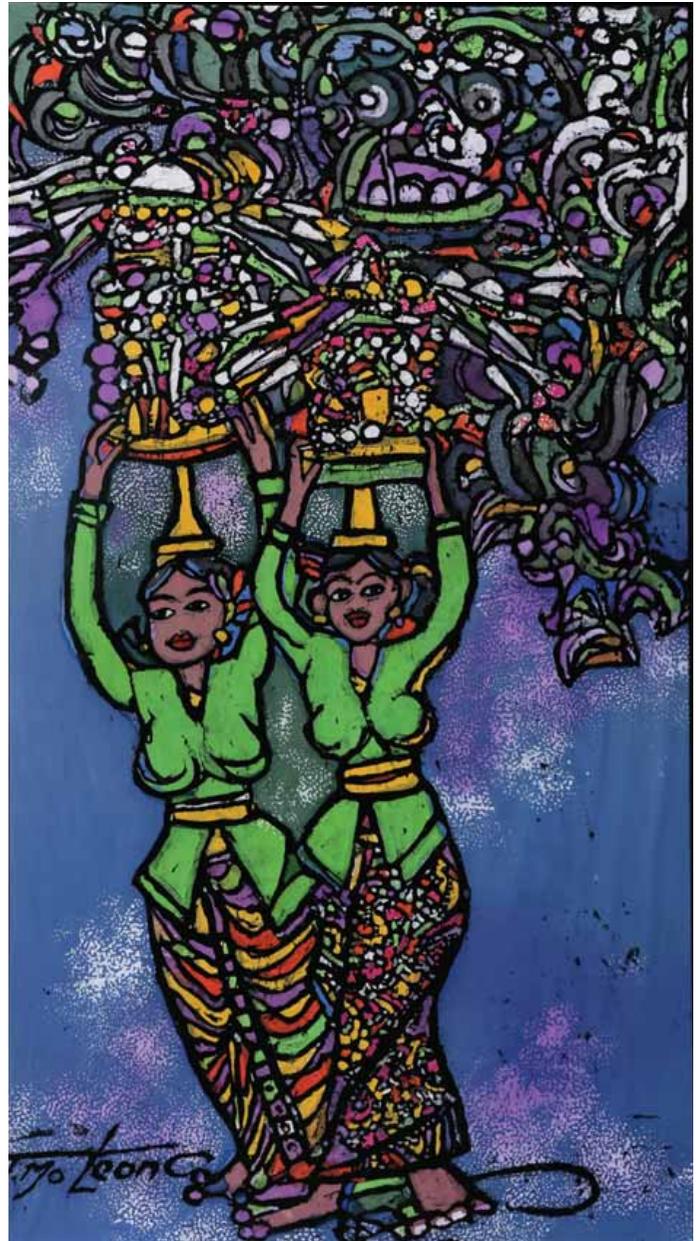
His artworks primarily focus on people and scenery. The works feature village life and traditional festivals in Southeast Asia.

Due to the obstacles and difficulties that Tay faced in learning batik techniques in Penang, he has published books in order to educate others interested in the art.

And as a lifelong pursuit in perfecting batik painting, he has also given talks and demonstrations to create a greater awareness of the art.

For his efforts, he was named one of the most important artists in Malaysia by the National Art Gallery in 2004.

Besides figurative works such as his *Balinese Maidens* series, Tay also paints modernistic, abstract works using the medium of batik to show the versatility of the art form.



58

TAY MO LEONG, DATUK

b. Penang, 1938

**Rubber Estate
2013**

90cm X 107cm

Batik mounted on poly-tissue

Signed, bottom left

PROVENANCE

Private collection, Penang

RM15,000 – RM16,000



59

TAY MO LEONG, DATUK

b. Penang, 1938

**Stone Flowers Series – 21
2013**

101cm X 85cm

Batik mounted on poly-tissue

Signed, bottom left

PROVENANCE

Private collection, Penang

RM15,000 – RM16,000



60

CHUAH THEAN TENG, DATUK

b. China, 1914 – 2008

**Stilt Houses
Undated**

53cm x 44cm

Batik

Signed, 'Teng', bottom right

PROVENANCE

Private collection, Selangor

RM29,000 – RM35,000



Datuk Chuah Thean Teng, popularly known as "Teng", studied at the Amoy Art School in his early years.

Widely considered to be the father of batik painting in Malaysia, the late artist was the first to utilise this medium as fine art in 1953. He achieved international recognition in 1968 when his painting entitled *Two of a Kind* was selected by Unicef for use on its greeting card.

In 1977, he was the only Malaysian to be invited to the Commonwealth Artists of Fame Exhibition in England.

Teng's batik paintings commonly depict rustic scenes and local folk going about their simple way of life. In recent years, due to the keen competition for his works in local auctions, the interest in collecting batik art has been rekindled.

This lot is another fine specimen of Teng's technical and artistic skill in elevating the batik art form to the modern era.

61

KHALIL IBRAHIM

b. Kelantan, 1934

**Tepi Pantai
1993**

27cm x 39cm

Watercolour on paper

Signed, bottom right

PROVENANCE

Private collection, Kuala Lumpur

RM9,000 – RM18,000

This lot highlights Khalil Ibrahim's dexterity in the watercolour medium where the delightful figures have fine details. The high contrast of the light and dark tones of the composition add a certain depth to the painting. Also, the foreground and background segments are more defined compared with Khalil's later works of the same *East Coast* series.





62

KHALIL IBRAHIM

b. Kelantan, 1934

**Kampong Scene
Circa 1955 – 1956**

37cm x 60cm

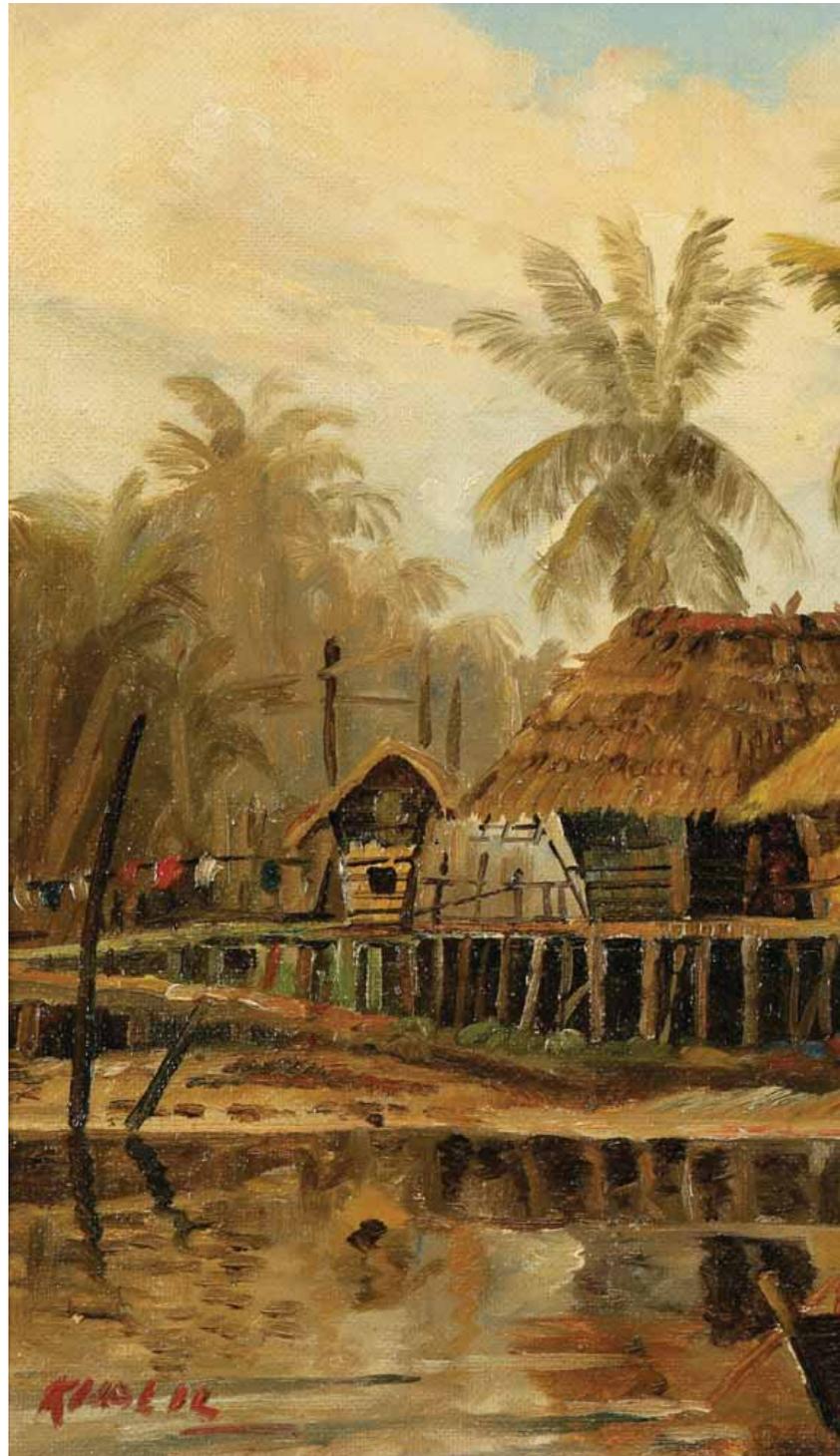
Oil on canvas

Signed, bottom left

PROVENANCE

Private collection, Selangor

RM39,000–RM45,000



According to the octogenarian artist, this rare oil on canvas painting was executed sometime between 1955 and 1956 as he had taken up oil painting in 1955 before he left for UK in 1957.

Typical of Khalil's oil paintings of this period, the works were done in Kelantan and sold to visitors to the state at the time. Some ended up overseas. There is one documented case of such an oil painting being returned to Malaysia from Sri Lanka some 10 years ago. It is now in a private collection in Kuala Lumpur.

This particular lot was sourced from Paris, France. And when the painting was shown to Khalil for verification in January this year, he waved his forefinger in recognition of his own work and posed for the photograph.



63

ISMAIL MAT HUSSIN

b. Kelantan, 1938

**Membasuh bersama-sama
2007**

70cm x 106cm

Batik

Signed, bottom right

PROVENANCE

Private collection, Selangor

RM23,000 – RM26,000

Between 1954 and 1955, Ismail Mat Hussin attended weekly painting classes at the Padang Garong Malay School in Kelantan. But it was only in 1968 at the age of 30 that he took up painting full time. Incidentally, batik painting was developing strongly in Malaysia at the time.

His mentor was Khalil Ibrahim, another Kelantanese artist. Soon, Ismail developed his skills and own style in batik painting quite naturally. His typical subjects are about village life in the East Coast. In later years, his batik works were typically coloured in his trademark orange and brown hues, as seen in Lot 63. But he has also favoured a blue colour scheme in certain works. His earlier works such as Lot 64 depict a more varied and muted colour scheme.

Among the various local institutions, Ismail's batik works can be found in the collections of the National Visual Arts Gallery Kuala Lumpur, Galeri Petronas, Bank Negara Malaysia Museum and Art Gallery, Esso Malaysia Bhd (now Petron Malaysia) and Malayan Banking Bhd.



64

ISMAIL MAT HUSSIN

b. Kelantan, 1938

**Musicians
1976**

46cm x 65.5cm

Batik

Signed and dated, 'Ismail Mat Hussin 1976', bottom right

PROVENANCE

Private collection, Kuala Lumpur

RM25,000–RM26,000





65

M ZAIN IDRIS

b. Terengganu, 1939 – 2000

**Bandar
Undated**

58cm x 38cm

Oil on canvas

Signed, bottom left

PROVENANCE

Private collection, the UK

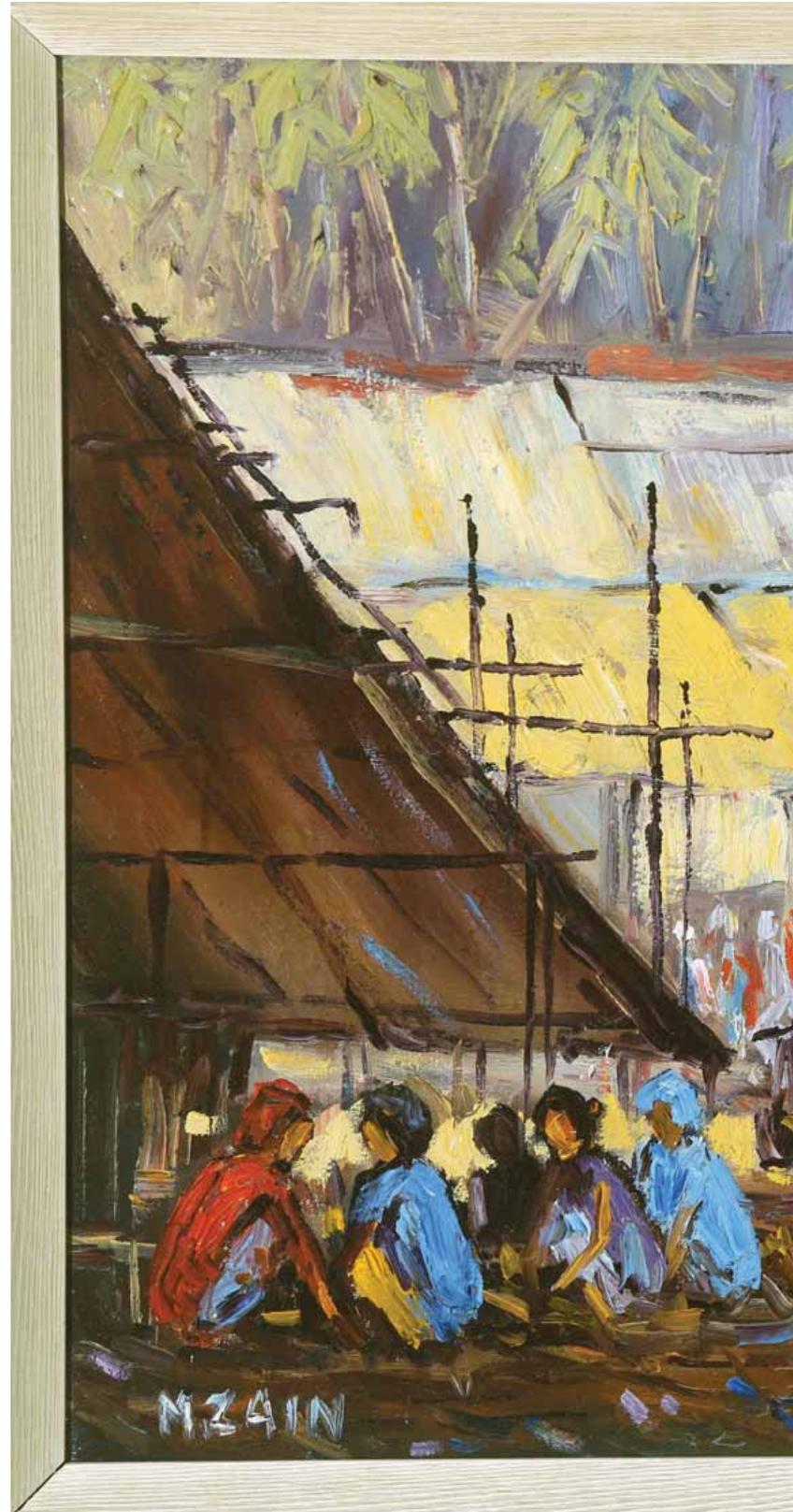
RM7,000 – RM11,000

Naturally artistic and gifted, Terengganu-born M Zain Idris was largely a self-taught artist when he was discovered by Frank Sullivan, then press secretary to Malaysia's first prime minister Tunku Abdul Rahman.

Dubbed the "Fisherman Artist" by Sullivan, M Zain held his first solo exhibition at the latter's Samat Art Gallery in 1972. Later, in 1984 and 1987, he held joint exhibitions with local artist Kassim Abas at the Equatorial Hotel and Shangri-La Hotel respectively in Kuala Lumpur.

Later, he was appointed state artist by the Terengganu menteri besar and given a studio-cum-residence in Kuala Terengganu with a stipend. But people who knew him say M Zain painted more frequently in Kuala Lumpur than in Terengganu.

M Zain painted with both watercolour and oil paints, which typically feature rustic and idyllic scenes. This lot offers one of his rare oil paintings and instead of the village scenes, depict a rustic town. His works were usually bought by expatriates who later returned to their own countries bringing with them their treasured local artworks. In recent years, local collectors are discovering the intrinsic value of such Malaysian works, prompting overseas owners to return them to this country for sale.





66

TEW NAI TONG

b. Klang, 1936 – 2013

**Peace Land
2009**

60cm x 60cm

Oil on canvas

Signed 'NAI TONG', bottom right

PROVENANCE

Private collection, Penang

RM8,500 – RM10,500



Occasionally compared with Singaporean pioneer artist Chong Soo Pieng because of his style of painting, Tew Nai Tong – widely known as Nai Tong – is a master in his own right.

In 1958, he graduated from the Nanyang Academy of Fine Arts in Singapore and 10 years later, graduated from the Ecole des Beaux-Arts de Paris in France, where he refined his oil painting technique.

In 1964, he held his first solo exhibition at the British Council in Kuala Lumpur, followed by other solo and group exhibitions. He also participated in overseas exhibitions in countries such as Singapore, Thailand, South Korea and China.

His "Nanyang Style" paintings typically feature rustic scenes of labouring women. They are depicted with "squinty" eyes, reflecting the stoicism and hard life of the working class. Another favourite subject of Nai Tong is Brahman cattle, especially those with the characteristic hump over the top of their neck and shoulder, such as in Lots 66 and 67. His nostalgic figurative paintings such as Lot 68 are a means of recording the culture and era of his youthful years.

67

TEW NAI TONG

b. Klang, 1936 – 2013

**Countryside
2010**

76cm x 76cm

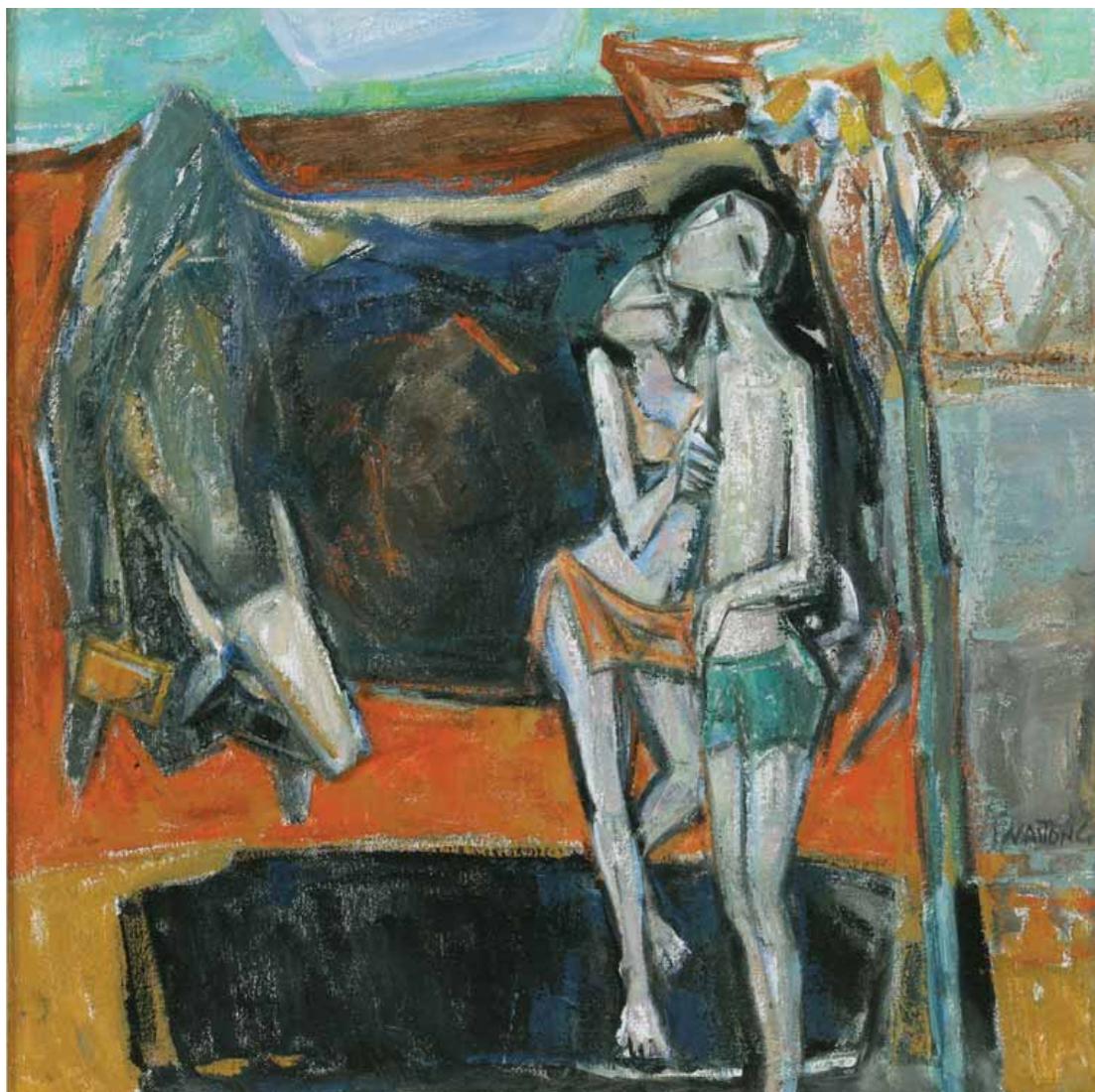
Oil on canvas

Signed "Nai Tong", bottom right

PROVENANCE

Private collection, Kuala Lumpur

RM10,000 – RM15,000



68

TEW NAI TONG

b. Klang, 1936 – 2013

**In the Morning
1980**

80cm X 59cm

Oil on canvas

Signed "NAITONG 1980", bottom right

Provenance

Private collection, Kuala Lumpur

RM25,000 – RM35,000



69

JIMMY ONG

b. Singapore, 1964

**Fire-fly
1987**

122cm x 76cm

Triptych, oil on canvas

PROVENANCE

Private collection, Kuala Lumpur

Acquired directly from the artist

RM15,000 – RM30,000

A prominent Singapore artist with an international reputation, Jimmy Ong has lived in the US for a number of years and lately, he has based himself in Yogyakarta to help a marginalised community gain broader acceptance.

In 1985, he received a scholarship to study at the Detroit Art Center for Creative Studies in the US. In the subsequent years, he furthered his education at the Pennsylvania Academy of Fine Arts and graduated in 1992.

Ong is known for his large-scale, highly erotic, charcoal works on paper ever since his first solo show in the 1980s in the strait-laced island republic.

His recent exhibitions include 100 works from the 1980s shown at the National University of Singapore Museum (2013/14), Private Museum, Singapore (2011) and Singapore Tyler Print Institute (2010).

His increasingly detailed drawings appear regularly in international auctions and art fairs in Hong Kong and Singapore. However, this lot is an early and rare, abstract work that few collectors have seen.





70

GOH BENG KWAN

b. Indonesia, 1937

**Green Pasture
Undated**

43cm x 35cm

Collage

Signed in Chinese characters, bottom right

PROVENANCE

Private collection, Penang

RM4,000 – RM5,000



Widely regarded as one of Singapore's early modernists, Goh Beng Kwan is known for his distinctive approach to abstraction and collage. He was awarded the Cultural Medallion for Visual Arts in 1989 for his contributions to the arts in his country.

Goh's works deal mainly with the balanced composition of form, colour and texture to achieve pictorial harmony. He works intuitively and most of the materials in his collages were mundane objects in everyday life that were personally meaningful at the same time. These included paper, product packaging and fabric. Using these materials suggest the need to experiment with unorthodox materials in the Singapore art scene, seemingly linked to the idea of dealing with rapid urbanisation.

He uses material in a personal context to express his cross-cultural identity. His works typically draw inspiration from the natural environment in Singapore, Indonesia and Thailand as well as from his cultural heritage as an ethnic Chinese. His artworks are an integral part of local and international art exhibitions and fairs that promote the Singaporean identity in the modern era.

71

CESAR BUENAVENTURA

b. The Philippines, 1922 – 1983

Going to the sea 1968

28.5cm x 59cm

Oil on canvas

Signed, bottom right

PROVENANCE

Private collection, Canada

RM1,800 – RM2,000

Known for his Impressionistic landscapes and soft colours, Cesar Buenaventura was a Filipino oil painter whose paintings were known as the unofficial Ambassadors of Goodwill for the Philippines in visual arts. Born in Torzo, Tondo, in 1922, Buenaventura had his first solo exhibition in 1949 at the Officers Club of the US Army's South Pacific headquarters in Dillman.

His work leaves a serene and tranquil impression on the viewer, with influences from Fernando Amorsolo and Ireneo Miranda occasionally evident in his compositions. The tri-coloured skies, fleshed-out clouds and grand sunsets are all common features in Buenaventura's artworks, with a sallow monochrome that is difficult to duplicate, making his works unique and original.



72

RAMON ORLINA

b. The Philippines, 1944

**Untitled
1997**

17cm x 15cm, size variable

Glass

Etched "ORLINA '97", bottom of sculpture

PROVENANCE

Private collection, Kuala Lumpur

RM5,000 – RM7,000



A visual artist from the Philippines, Ramon Orlina is known for his refined and elegant glass sculptures. He draws inspiration from everyday objects and surroundings, and translates them into visual representations to reflect his ideas and interpretations.

Orlina demonstrated a creative streak from a young age, quickly becoming interested in drawing, comic books and even building his own toys. He completed an architectural degree at the University of Santo Tomas and obtained his professional licence in 1965. However, the unstable political climate in the Philippines prompted him to switch career paths in 1970 and thus, he came across glass painting while searching for another artistic avenue.

His first solo exhibition in 1976 entitled Reflections, Paintings on Glass in Manila was a huge success in the art community and paved the way for further critical success with his exciting glass sculptures.

This lot is a typical Orlina glass sculpture imprinted with his name on the base.

73

ROGER SAN MIGUEL

b. The Philippines, 1940

**Breastfeeding
2013**

118cm X 78.5cm

Oil on canvas

Signed, bottom centre

PROVENANCE

Private collection, Indonesia

RM7,000 – RM9,000

Once described by poet and critic Federico Licsi Espino as a virtuoso in reference to his "virtuosity with the music of colours", Roger San Miguel is an artist whose imagination and magnificent imagery are a result of an outpouring of colours that come to life through his art.

He was born in San Pascual, Buhi, Camarines Sur to Flaviano San Miguel, a local barber, and his wife Celedonia in 1940. Under the sponsorship of Filipino philanthropist and art connoisseur Don Ramon Camacho of Cagayan de Oro, San Miguel studied fine arts at the University of Santo Tomas. He then decided to establish himself in Manila and was married in 1966.

His long list of exhibitions include overseas shows in Canada, Australia, Sweden, Japan, South Africa, Israel, Norway, Switzerland, Hong Kong, Denmark and Indonesia.

His work is a play on both colours and shadows, which are interwoven with soft contours for overall harmony. This work comes with a certificate.



74

MIN LWIN

b. Myanmar, 1974

**Underneath the Plum Trees
2014**

50cm x 60cm

Acrylic on canvas

Signed, bottom right

PROVENANCE

Private collection, Myanmar

RM8,000 – RM11,000

Min Lwin began dabbling in art as a child and later studied painting at the Yangon Cultural University in 1997. After obtaining his bachelor's degree in art, he worked at the Mandalay Cultural University in 2005.

In 2008, an opportunity arose for him to further his studies at Tama University in Tokyo where he graduated with a Master in Art. He is currently an art professor at the National Cultural University in Mandalay.

Min Lwin's works are known to be highly romantic and realistic, with soft colours and brushstrokes reminiscent of watercolour paintings tinged with Impressionism. As a medium, he favours watercolour, acrylic and oils. Having held seven solo exhibitions in Yangon, Mandalay and Tokyo, he has garnered the support of art collectors from Myanmar, Japan and even Malaysia where his paintings were sold at an art fair.





75

MYINT SOE

b. Myanmar, 1954

**Blue sea under the blue sky
2014**

91cm x 91cm

Oil on canvas

Signed and dated, 'Myint Soe 2014', bottom centre

PROVENANCE

Private collection, Myanmar

RM16,000 – RM18,000

Myint Soe graduated from the Rangoon Arts and Science University in 1977 and later decided to give up archival research work to pursue painting full time.

He started his own gallery called Summit Art Gallery in 1995 and also played a major role as an art activist by helping to exhibit fellow Myanmar artists' works overseas, having lived abroad in Malaysia and Singapore.

His enthusiasm for promoting Myanmar art has resulted in his heavy involvement in exhibitions and art fairs in the UK, France, Switzerland, South Korea, Hong Kong, Thailand and Malaysia.

Myint Soe's time spent living overseas has led to a varied cultural exposure that is evident in his art. He favours painting Impressionistic landscape compositions with a contemporary edge.

76

HTET AUNG ZAW

b. Myanmar, 1970

Crossing the Bamboo Forest, Ox-carts 2014

76cm x 102cm

Oil on canvas

Signed, bottom right

PROVENANCE

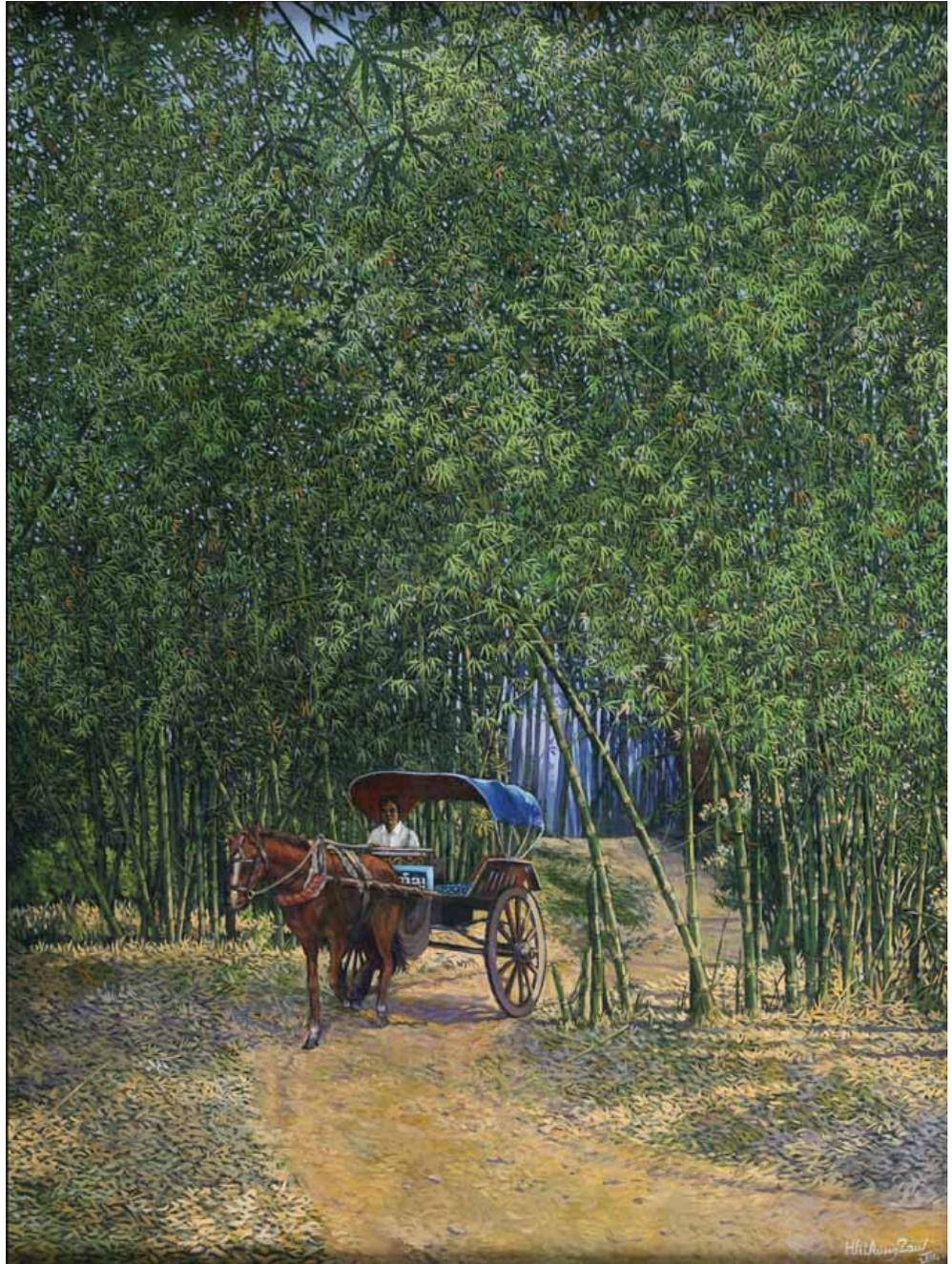
Private collection, Myanmar

RM15,000 – RM17,000

Htet Aung Zaw started painting in 1997 and has participated in various art exhibitions in Myanmar and at an annual art fair in Malaysia. His works are known for their Impressionistic as well as realistic flair.

Recently, he has specialised in painting bamboo forests, which has also found favour with art collectors in Malaysia.





77

HTET AUNG ZAW

b. Myanmar, 1970

**Crossing the Bamboo Forest, Pony-cart
2014**

122cm x 91cm

Oil on canvas

Signed, bottom right

PROVENANCE

Private collection, Myanmar

RM18,000 – RM20,000

78

WIN THANDA

b. Myanmar, 1975

**Crouching on the Rose
2014**

122cm x 91cm
Acrylic on canvas
Signed, bottom left

PROVENANCE
Private collection, Myanmar

RM18,000 – RM20,000

Win Thanda is an emerging artist in Myanmar. She obtained her Bachelor of Art, specialising in painting in 1998. Her works are usually realistic with a contemporary feel and her paintings are typically floral compositions. In recent times, such paintings have been combined with the figure of a female nude.

As a full-time artist, she has participated in several art exhibitions both in Myanmar and abroad in countries such as Thailand, Singapore and Malaysia.





79

HUDI ALFA

b. Indonesia, 1969

**Tranquility
2014**

60cm x 90cm

Oil on canvas

Signed, bottom right

PROVENANCE

Private collection, Indonesia

RM5,000 – RM7,000

Hudi Alfa is well known for his realistic paintings featuring female nudes.

He began painting when he was working as an illustrator in Jakarta. He then went on to become a movie poster illustrator as well as a mural painter and portrait painter.

Due to his training in design and his own knack for realistic art, Hudi Alfa is quite versatile in his painting techniques.

He is able to replicate the styles of various Indonesian masters that he admires as a form of exercise. But ultimately, he finds it a greater challenge to forge his own style.

His recent solo exhibitions in Jakarta include *Man Mind* (2013) and *Man's Mind Series: Woman in Red* (2014). His artworks focus on form, colour and detail.

80

HUDI ALFA

b. Indonesia, 1969

**Rama & Sita
2014**

119cm x 100cm

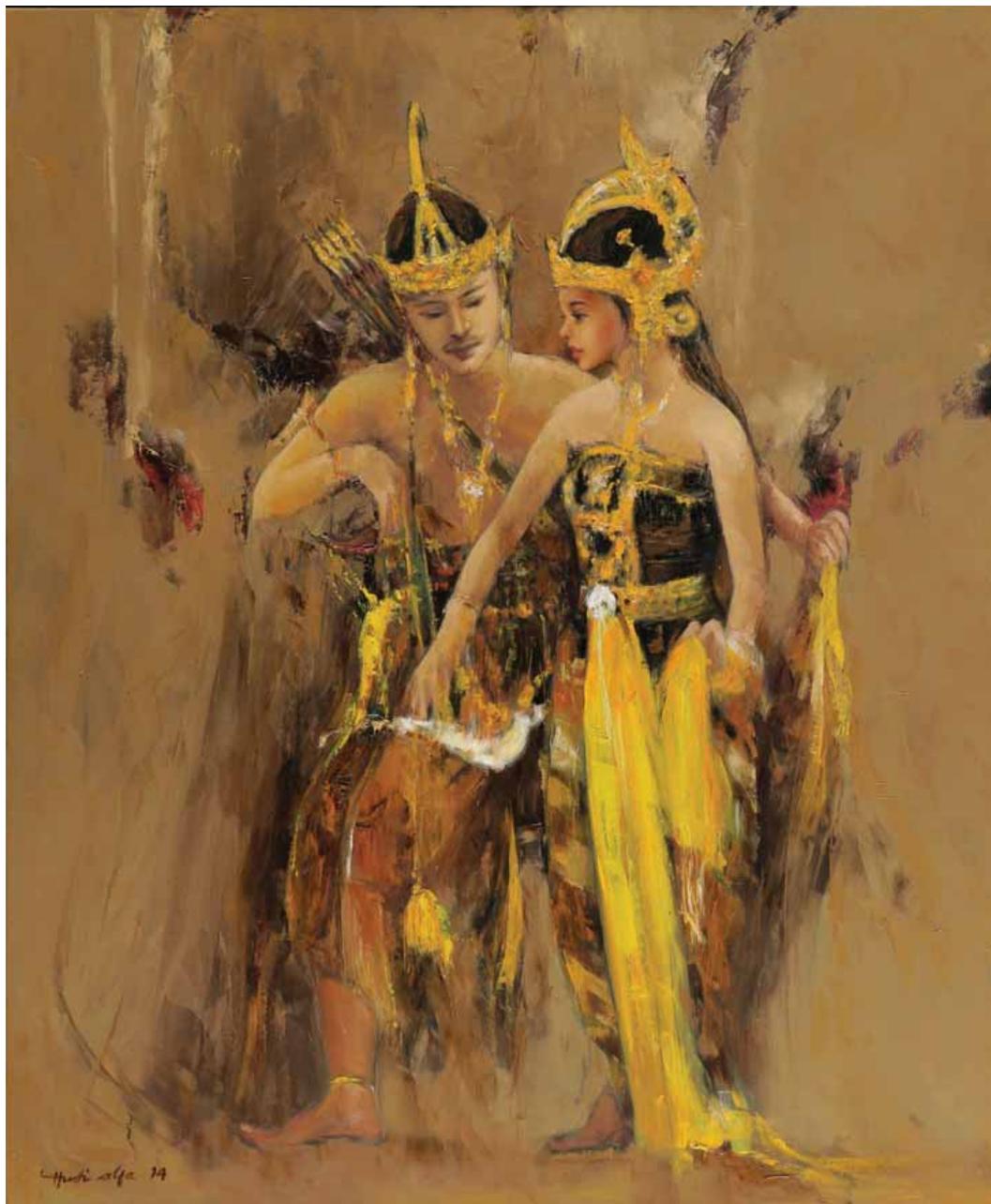
Oil on canvas

Signed, bottom left

PROVENANCE

Private collection, Indonesia

RM3,500 – RM5,000





81

YAYAT LESMANA

b. Indonesia, 1979

Three in One 2009

130cm x160cm

Oil on canvas

Signed, titled and dated on the reverse

PROVENANCE

Private collection, Jakarta

RM5,000 – RM7,000

Born in Tangerang, West Java, Yayat Lesmana is relatively new to the art scene.

He studied fine art at the Indonesian Institute of the Arts Yogyakarta (Institut Seni Indonesia Yogyakarta/ISI Yogyakarta) and has participated in exhibitions since 2000 in Semarang, Yogyakarta, Magelang and Jakarta.

Although he is considered a newcomer, he has been nominated and has won awards such as "Best Watercolour Painting" and "Best Sketch" even when he was still at ISI Yogyakarta. His paintings have also been sold at auctions in Indonesia.

Lots 81 and 82 (with certificates) reflect his keen insight into social-political issues such as environmental degradation and corruption that beset financial institutions of the highest echelon. At 35, Yayat Lesmana represents the current generation of Indonesian artists who use their skill as artists to speak the truth.

82

YAYAT LESMANA

b. Indonesia, 1979

**Coffee Green
2007**

120cm X 100cm

Acrylic on canvas

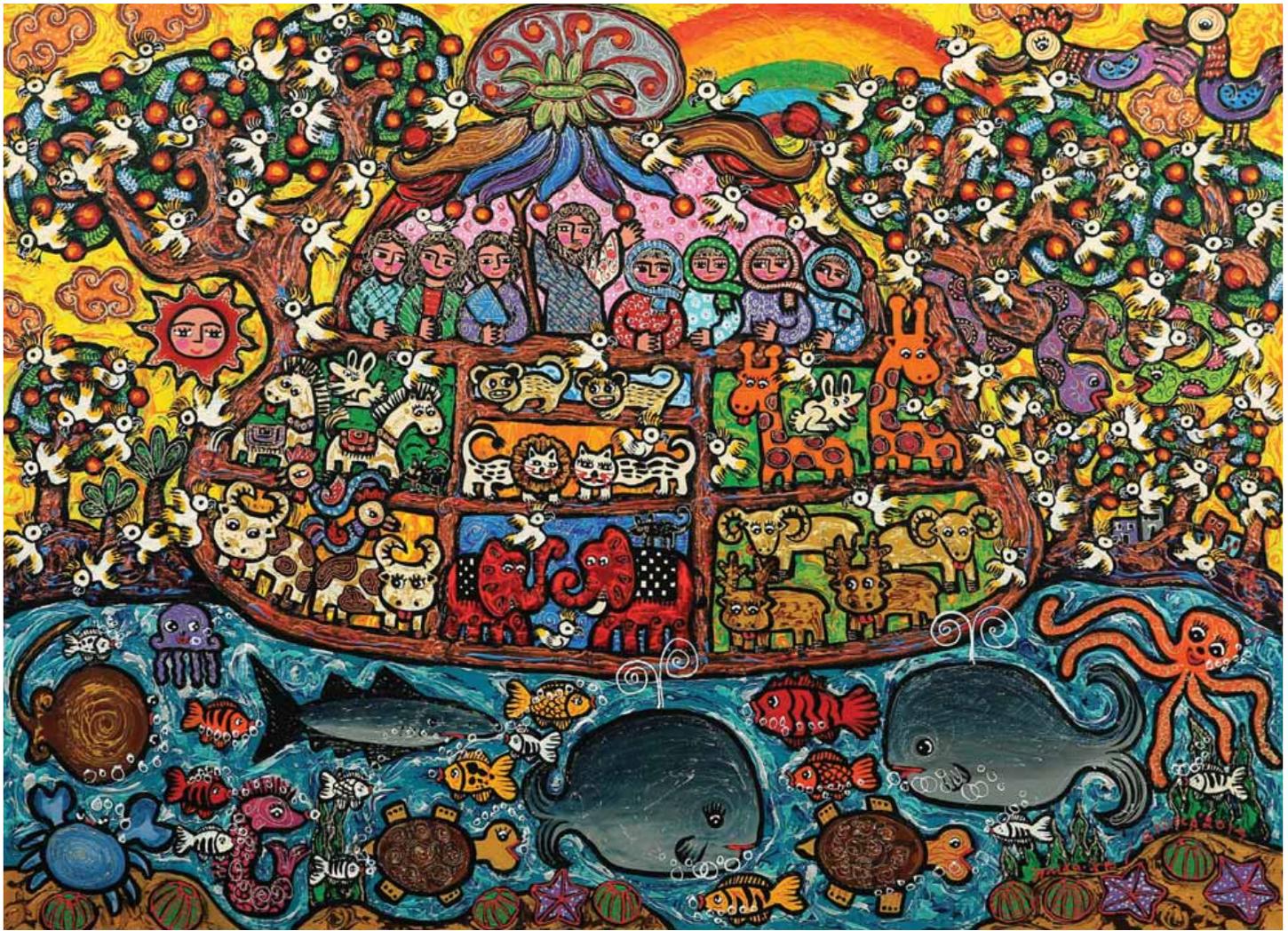
Signed, titled and dated on the reverse

PROVENANCE

Private collection, Indonesia

RM5,000 – RM7,000





83

ERICA HESTU WAHYUNI

b. Java, 1971

**The Happy Noah Ark
2014**

80cm x 110cm
Acrylic on canvas
Signed, back of canvas

PROVENANCE
Private collection, Indonesia

RM9,000 – RM11,000

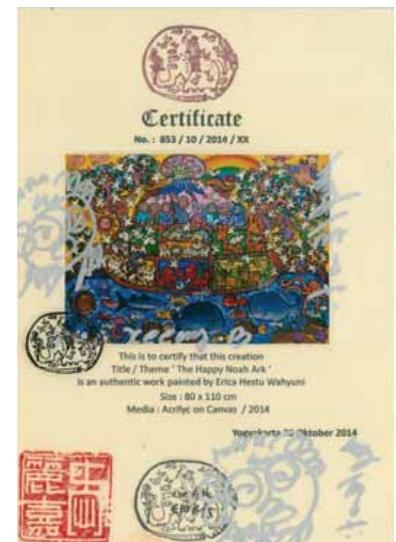
Taught by distinguished painters, Suharto PR and Herry Wibowo, Erica Hestu Wahyuni was hailed as one of the most promising artists from Indonesia early in her career.

Born in Yogyakarta, Erica has been painting since primary school. Eventually, she studied painting at the prestigious Indonesian Institute of the Arts Yogyakarta and at the Surikov Art Institute in Moscow, Russia.

Her works usually reflect her personal experiences and diverse interest in a childlike and unpretentious manner. The intriguing narrative quality of her paintings reveal the worldview of the artist.

Her playful renditions have helped her establish a reputation as one of the most in-demand contemporary artists in Southeast Asia.

Lots 83 and 84 are quintessential works of Erica's and reflect her fondness for creatures and icons that hold a deep and profound meaning for her.



84

ERICA HESTU WAHYUNI

b. Java, 1971

**Harvesting in the Village
2014**

80cm x 110cm

Acrylic on canvas

Signed, back of canvas

PROVENANCE

Private collection, Indonesia

RM9,000 – RM11,000



85

TOTO DUKO

b. Indonesia, 1966

**Wayang Kulit
2004**

145cm X 90cm
Oil colour on canvas

PROVENANCE
Private collection, Indonesia

RM10,000 – RM13,000

Art was not the path that Toto Duko originally set his sights on when he graduated from the Civil Engineering Faculty at Diponegoro University in Semarang in 1982.

Having no formal education in art, he participated in his first exhibition in Semarang in 1992. His interest in art was sparked by a second prize win at a poster competition in Jakarta.

Born in East Java, he chose to settle in Jakarta after his first exhibition and has participated in many exhibitions. He is not only a painter, but sculpts as well.

His art primarily features women and the way of life of the Javanese. Batik and wayang figures are prominent symbols in his work. They are usually bright and full of energy, and have deep tones as he has a preference for red and gold colours. He has won several prizes for his art, including the Kilusan Nga Mga Mamiling Pilipinas, Ink Award, in the Philippines.



86

YUNIZAR

b. Indonesia, 1971

Cerita Tentang Sebuah Cangkir Merah 1998

60cm X 65cm
Mixed media on canvas

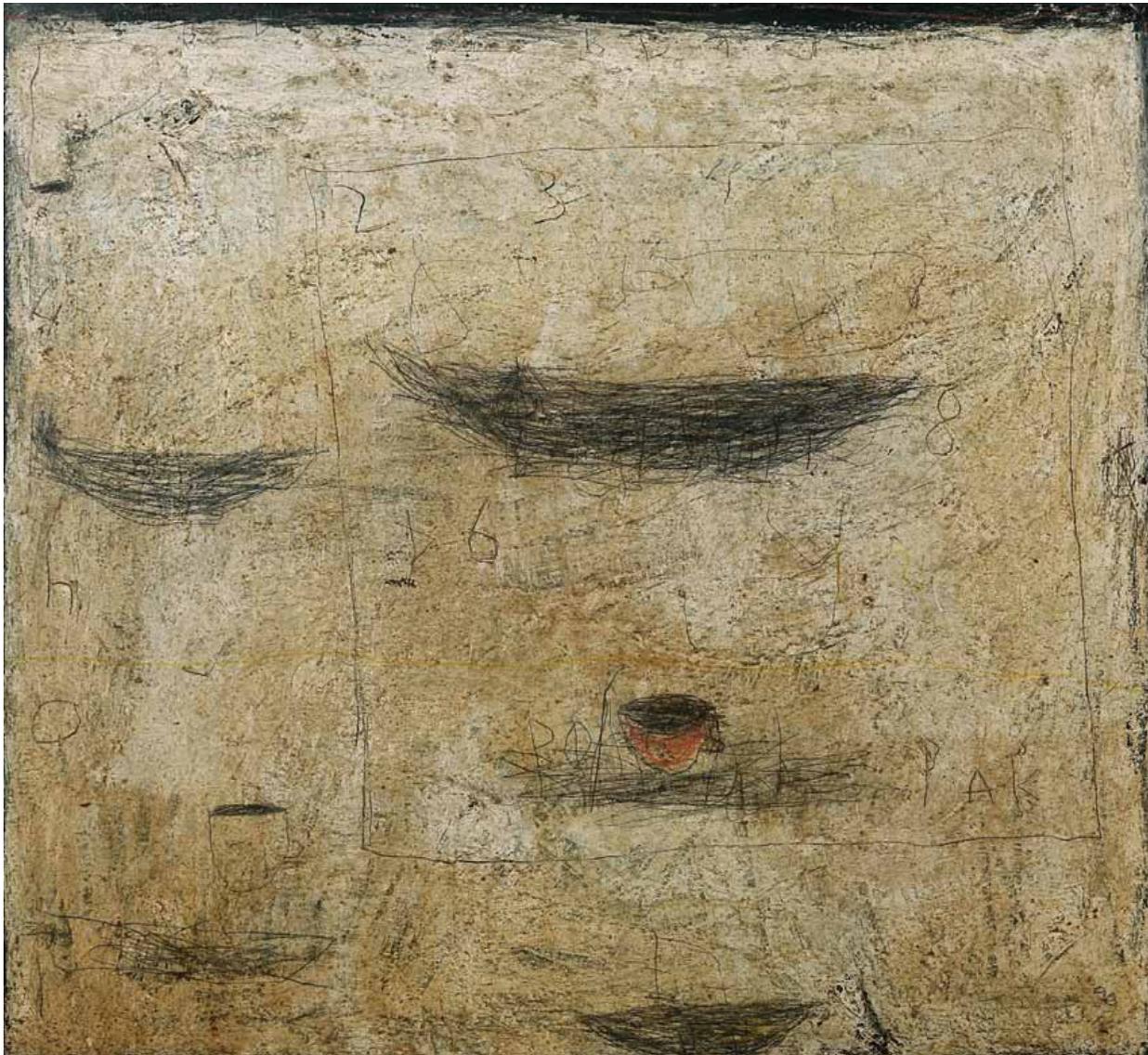
PROVENANCE
Private collection, Indonesia

RM19,000 – RM21,000

A leading figure in the Indonesian art scene, Yunizar has garnered critical acclaim, both locally and at the international level.

With Yogyakarta being the centre of progressive culture and a magnet for artists from around the country, Yunizar instinctively headed there and graduated from the prestigious Indonesian Institute of the Arts in Yogyakarta in 1999.

He is a member of the Jendela Group, considered to be Indonesia's most prominent contemporary art collective. He held his first overseas solo exhibition at the National University of Singapore Museum in 2007. His artworks have fetched high prices in auctions around the world – his *Kisah Merah (The Red Story)* sold for HK\$907,500 at Christie's Hong Kong in 2008.





87

ARIE SMIT

b. The Netherlands, 1916

**Rainy Season
2006**

29.5cm x 36cm

Acrylic on canvas

Signed and dated, 'Arie Smit 06', bottom right

PROVENANCE

Private collection, Jakarta

With Certificate of Authenticity

RM18,000 – RM20,000

A Dutch-Indonesian artist, Arie Smit began his training at the Academy of Arts in Rotterdam and went on to work as a lithographer for the Dutch Colonial Army in the Dutch East Indies prior to World War II. It wasn't until he moved to Bali in 1956 that he engaged in painting full time and produced paintings at the Bandung Institute of Technology, and eventually becoming an Indonesian citizen.

Captivated by the beautiful scenery in Bali, many of Smit's paintings are inspired by his natural surroundings. His works often take a refreshing perspective on familiar scenes, with colours and light that evoke the Impressionistic style of the late 19th century.

Repeated elements create visual rhythm in his works with his own special "broke colours" technique to showcase the beauty of life. His vibrant art is a celebration of the wonders that Bali has to offer.





89

POPO ISKANDAR

b. Indonesia
1927 – 2000

Sepasang Kucing 1994

72cm x 95cm
Oil on canvas

PROVENANCE

Private collection, Indonesia
With a certificate of authenticity

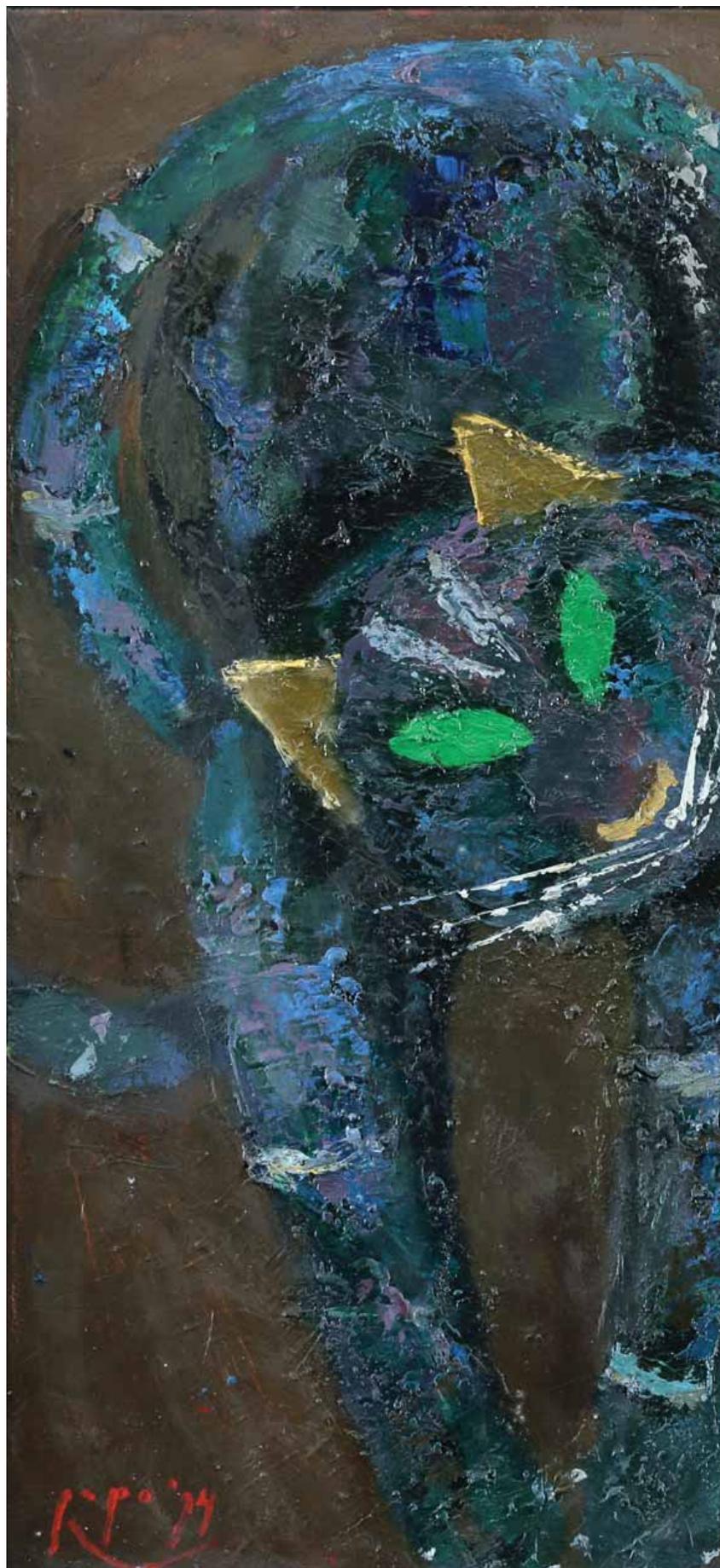
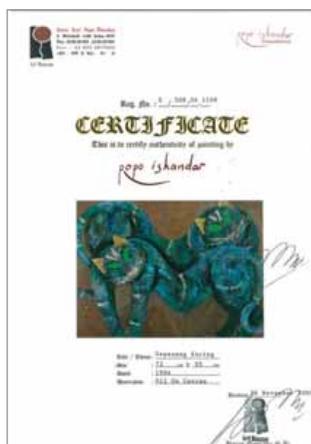
RM43,000 – RM50,000

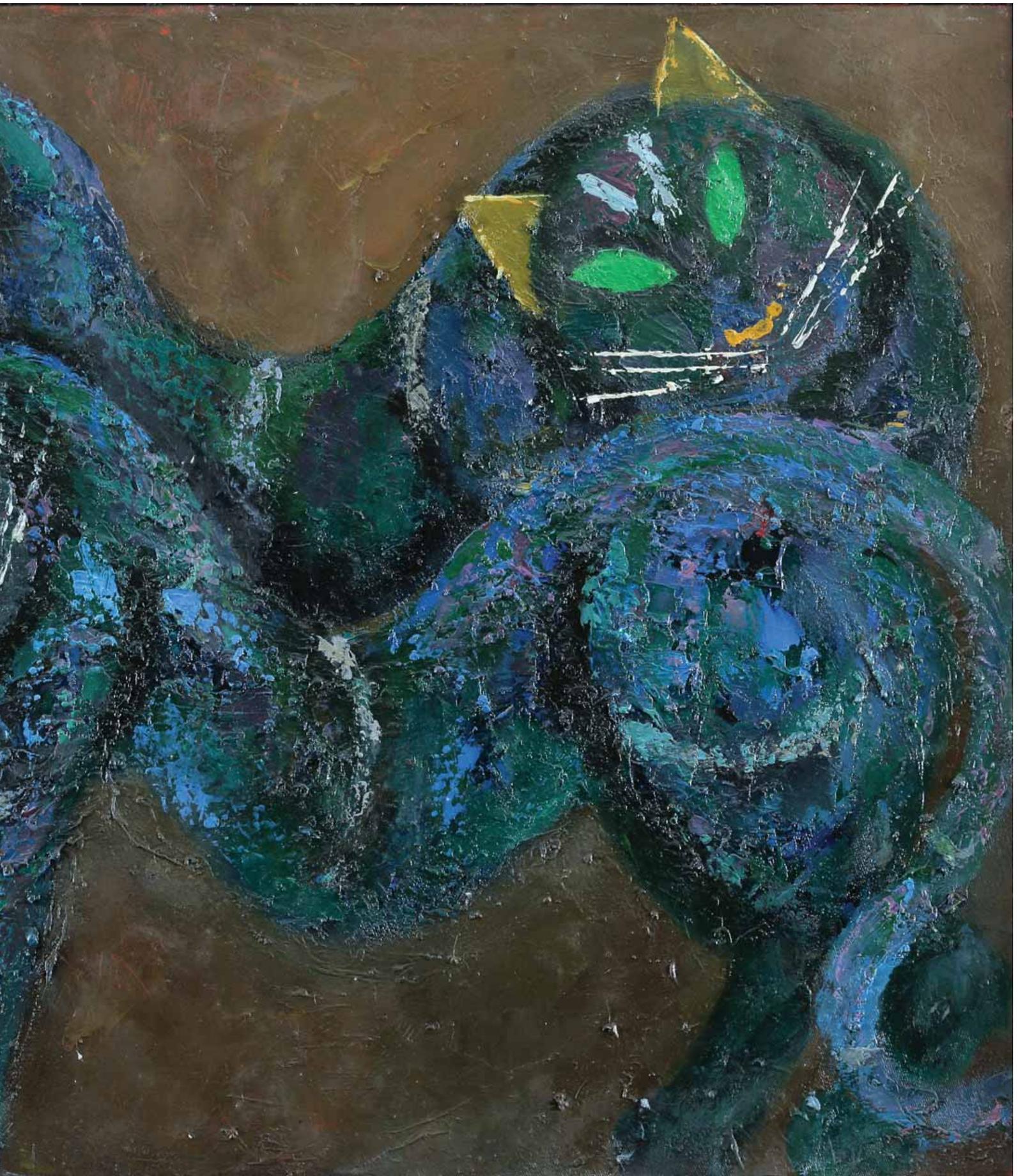
Not only was Popo Iskandar a distinguished Indonesian artist but he was also an art critic and writer. He graduated from the Department of Art of the Bandung Institute of Technology in 1958. He worked as a lecturer at the institute's Faculty of Fine Arts until 1961. From 1961–1993, he worked at Universitas Pendidikan Indonesia, formerly known as IKIP Bandung.

In 1980, the Indonesian government bestowed on him the Anugerah Seni art award. He has held solo exhibitions in Jakarta and Yogyakarta as well as at The Hague and Leiden in the Netherlands.

The artist also took part in group exhibitions in Indonesia, China, the UK, India, Japan, the US and Brazil.

This lot comes with a certificate of authenticity jointly issued by the Griya Seni Popo Iskandar, Bandung, and the Popo Iskandar Foundation, signed by Harry Nugraha, director of the art museum and son of the artist.





90

LEE MAN FONG

b. China
1913 - 1988

Sepasang Ikan Koki 1965

51cm x 104cm
Oil on board
Signed with Chinese characters, bottom right

PROVENANCE
Private collection, Jakarta
With a certificate of authenticity

RM60,000 – RM80,000



Born in Guangdong, China, Lee was predominantly based in Indonesia and Singapore. Primarily an oil painter, he was also associated with the Nanyang style of painting.

His family moved to Singapore when he was three years old. At 16, he learnt oil painting from master Huang Qingquan. When his father passed away in 1930, he supported his mother and siblings by painting and designing advertisements. His techniques included the use of ink, watercolour, charcoal, pastel, pencil and gouache on paper, as well as canvas and hardboard. He is also adept at etching and woodcut print-making.

His works are no stranger to auctions, and his artwork *Bali Life* was sold for HK\$33.72 million (RM14.1 million) at Sotheby's Hong Kong in 2014.

He exhibited in Asia and Europe with much success and was highly regarded by his peers and patrons.

This lot comes with a certificate of authenticity signed by his son and artist, Lee Rern, who has collaborated with him on many paintings. In recent years, Lee Rern has publicly disputed the authenticity of some of the works at auctions attributed to his father.





91

BUI XUAN PHAI

b. Vietnam
1920 - 1988

Old Houses Undated, circa 1970s & early 1980s

15cm x 22cm
Oil on the reverse of hardboard
Signed, bottom right

PROVENANCE
Private collection, Kuala Lumpur

RM19,000 – RM25,000

Hanoi-born Phai is one of Vietnam's distinguished artists and is best-known for his modernist paintings. Achieving fame only in the 1990s after Vietnam emerged from isolation, Phai's work is a reflection of his life in Hanoi. He had only one solo exhibition and only went abroad once, to Germany.

He graduated from the l'Ecole des Beaux Arts de l'Indochine in 1945, which had been established by French colonialists. He started his artistic career as a cartoonist and illustrator for Hanoi newspapers. He went on to work at newspapers in military zones and later, in Cheo theatre (folk opera).

His works only received wide recognition after his death in 1988. As he lived during a period of struggle and war, it limited his artistic expression. Materials were hard to come by, and he used whatever he had or could find, including cigarettes, old letters and newspapers. Street scenes are common in his works, as he painted what he saw in Hanoi, especially the old houses.

His works are still being made known to collectors outside of Vietnam, with several being sold in international auctions. The two lots here were acquired by the present owner when he was based in Hanoi in the early 1990s.

Phai did not have the habit of dating his paintings although some works do have the exact date, especially those done after the fall of Saigon in 1975. The two lots here are likely to have been done in the late 1970s or early 1980s, prior to his death from lung cancer in June 1988.

92

BUI XUAN PHAI

b. Vietnam
1920 - 1988

**Abstract
Undated**

8cm x 13cm
Watercolour on paper
Signed, bottom right

PROVENANCE
Private collection, Kuala Lumpur

RM11,000 – RM15,000





93

ATTASIT ANIWATCHON

b. Thailand, 1968

Good Morning 2007

110cm x 110cm
Acrylic on canvas

PROVENANCE
Private collection, Kuala Lumpur

RM18,000 – RM22,000

One of the most exciting Thai artists to have emerged in Southeast Asia, Attasit excels in lithograph print, etching and painting. He graduated from Silpakorn University in 1990 with a Master of Fine Arts.

Attasit entered the Buddhist monkhood for a period of time after establishing his name in contemporary art. His experience as a monk have had an impact on his work. Aesthetically balanced and harmonious, Attasit's works have become increasingly mature. The recurring theme is impermanence, the core belief of Buddhism. Attasit has participated in numerous exhibitions globally and received many awards for his artistic achievements. His paintings have also been sold at international auctions.

94

KENT KEONG

b. Kedah, 1979

**Choon Tien Li (In Spring), Toy Series
2012**

42cm x 56.5cm

Oil on linen

Signed, back of canvas

PROVENANCE

Private collection, Selangor

RM3,000 – RM4,000

Currently based in Taiwan, the artist's surname is Tan but he is professionally known by his personal name "Kent Keong". He began painting at a young age and held his first exhibition at 16. He attended National Taiwan University of Art on a scholarship and graduated first in his class in 2008. He has a Master of Fine Arts as well.

Tan's favourite subjects are familiar toys from his childhood. His work is imbued with a sense of nostalgia filled with the possibilities and aspirations one possesses as a child. He wonders whether these dreams are still intact once we enter adulthood and whether reality has made us strangers to these dreams.





95

KELVIN CHAP

b. Indonesia, 1974

Borneo Rainforest 2003

131cm x 131cm

Mixed media on canvas

Signed and dated, back of canvas

PROVENANCE

Private collection, Kuala Lumpur

RM4,500 – RM10,000

Chap grew up in Sabah and majored in printmaking at the Malaysian Institute of Art in Kuala Lumpur, graduating in 1994. He has won art competitions and received awards at the state and national levels, such as the Pilihan Negeri Sabah in 1993, 1994 and 1995, and the Philip Morris Art Award (Honourable Mention) in 1995.

Chap favours symbols, historical myths and imagery of masks as his core subjects. Such icons provide him with the opportunity to question the relationship between culture, technology and the past. Thus, the spiritual connection between mankind and nature, past and present, is masterfully presented in line, texture and colour. By working with a variety of materials and media, Chap links nostalgia and modern expression.



96

FADILAH KARIM

b. Johor, 1987

**Uncertainty #7
2003**

51cm diameter (roundel), 81.28cm x 81.28cm base

Oil on canvas

Signed and dated, back of canvas

PROVENANCE

Private collection, Selangor

RM7,000 – RM8,000

Fadilah is a figurative painter. Notable for her skillful execution of the human form and portraiture, her works display a strong technique and sensitive expression. Her distinctive approach is evident in her application of brushwork and colours. Layers of translucent colouring combined with a reductive palette showcase her signature style.

She gained immediate attention at her graduation show at MARA Institute of Technology (now known as UiTM). Since then, she has participated in a number of group exhibitions in Kuala Lumpur, Penang and Singapore. Her first solo exhibition, Vague, was held at Pace Gallery, Petaling Jaya, in 2012.

97

**KHAIRUL AZMIR SHOIB
(MEME)**

b. Perak, 1975

**Vera Me
2008**

138cm x 77cm

Mixed media on canvas

Signed and dated, bottom, centre

PROVENANCE

Private collection, Kuala Lumpur

RM9,000 – RM12,000

Fondly known as Meme, Khairul Azmir Shoib draws inspiration from events in the Quran, fairy tales and children's books. He looks at *Star Wars* and stories by Hans Christian Anderson and the Brothers Grimm. His artworks are also influenced by paranormal events experienced by his family.

Also known as the "writer of pictures", his works are visual poetry, creating depictions of silent conversations within one's self and others. Meme's artworks have a distinctive look about them. They have an air of mystery and invites the viewer to think further about what the artwork may mean.

He graduated from MARA Institute of Technology (now known as UiTM) with a Bachelor of Fine Arts. Later, he earned his Master of Fine Arts and Technology.





98

CALVIN CHUA

b. Kedah, 1961

**Happy Moment 1
2014**

91cm x 91cm
Acrylic on linen

Signed and dated, back of canvas

PROVENANCE

Private collection, Selangor

RM9,600 – RM12,000

Chua obtained his Diploma in Fine Arts from the Kuala Lumpur College of Art in 1982. He has received accolades and awards locally and internationally. His first solo exhibition was held in the lobby of a newspaper in Kuala Lumpur. He has exhibited in Singapore, Thailand, South Korea, Taiwan, Japan, Indonesia, Belgium and Sweden. His central theme is happy children who frolic and play with water. Numerous individuals and institutions have collected Chua's paintings, including Bank Negara Museum and Art Gallery, Malaysian Airline System Bhd, Malayan Banking Bhd and Galeri Petronas.

99

ESTON TAN

b. Penang, 1972

**Symphony of Nature
2013**

76cm x 153cm

Oil on jute

Signed, back of canvas

PROVENANCE

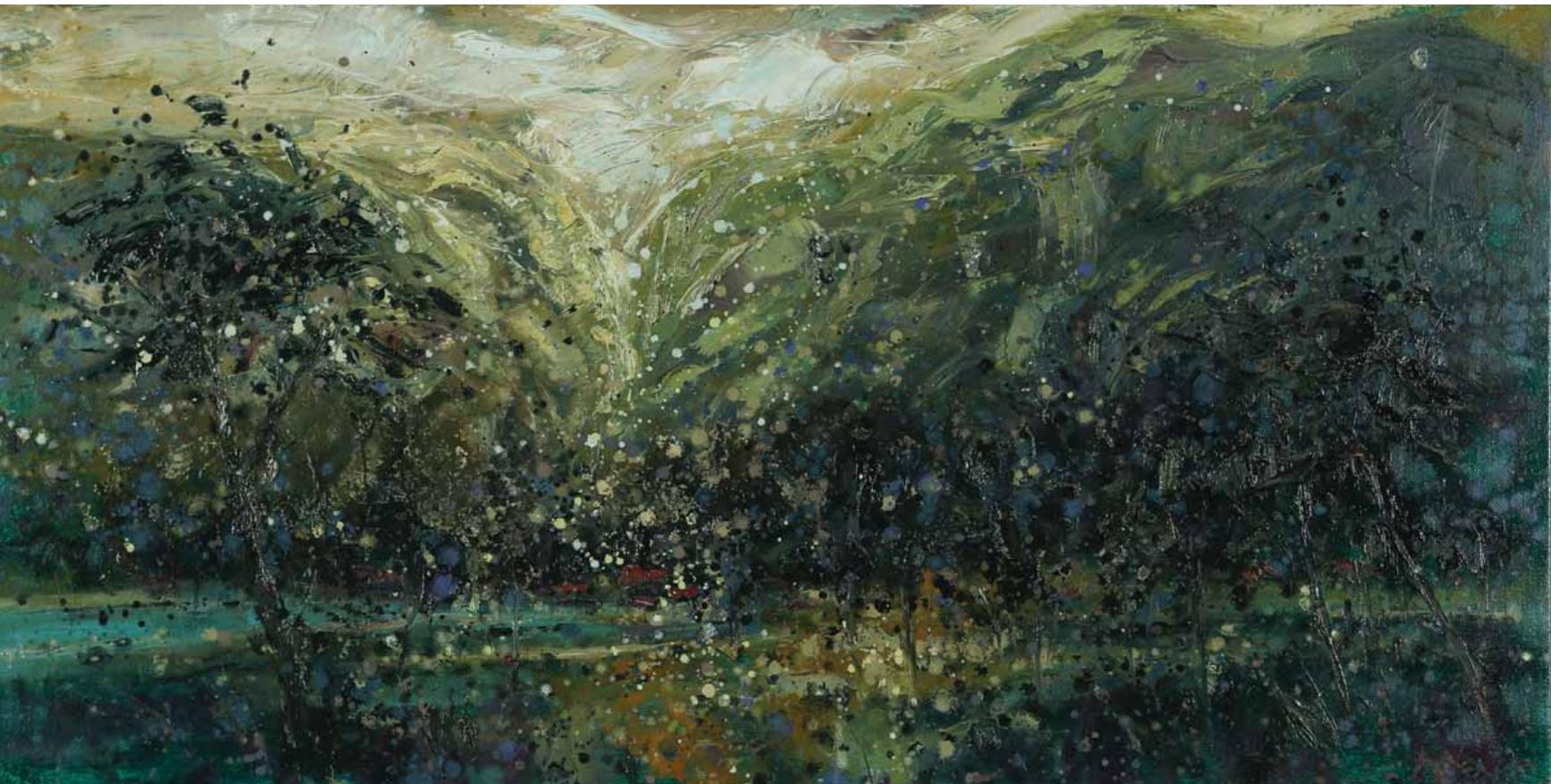
Private collection, Kuala Lumpur

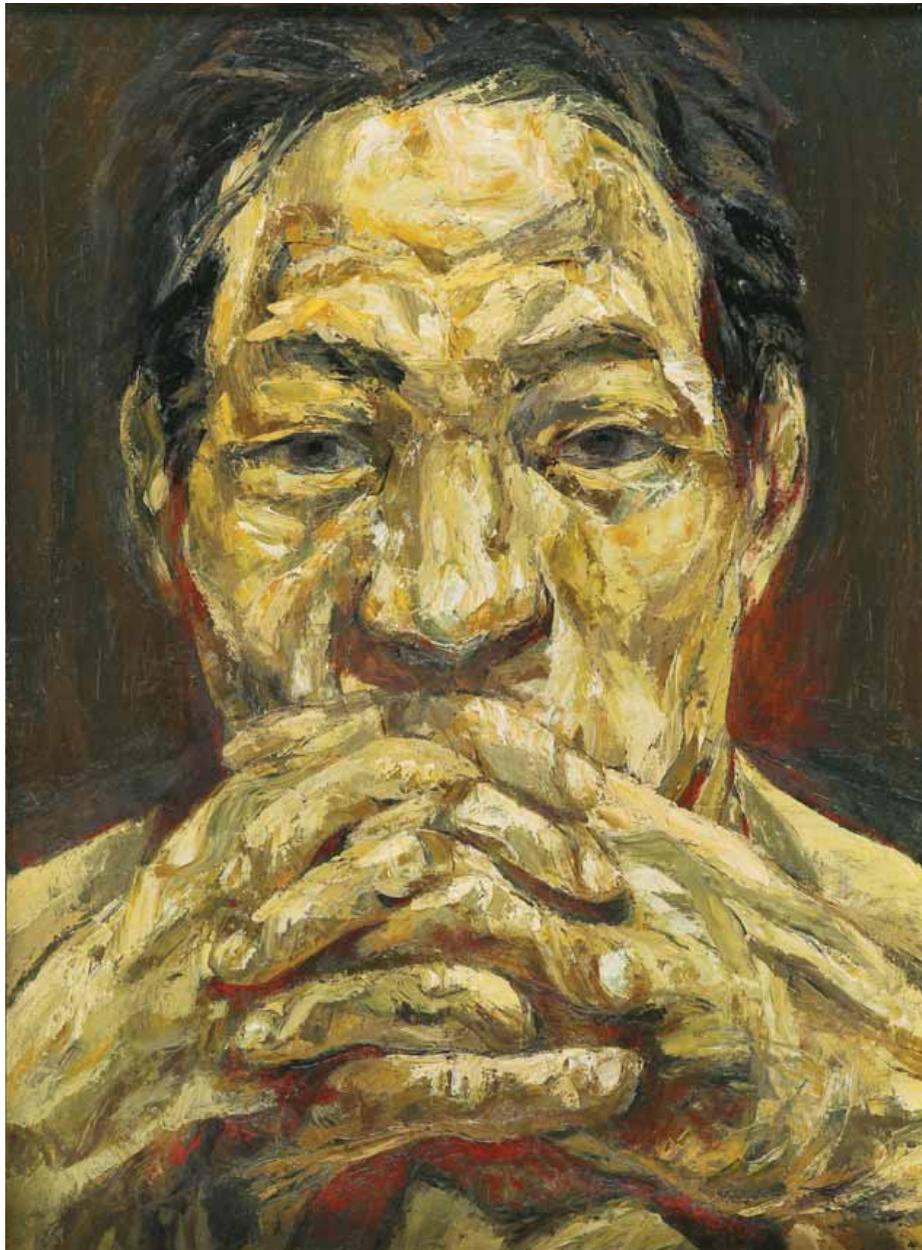
RM10,000 – RM23,000

Penangite Tan began painting at the age of 10 and was awarded a scholarship to study at the Malaysian Institute of Art. He later attended and lectured at The One Academy of Communication Design. He became a full-time artist in 2000 and has received various awards. He has held numerous solo and group exhibitions both locally and internationally, and his works have appeared at international and local auctions in recent years.

Tan draws inspiration from nature, landscapes and cityscapes, vividly capturing a particular moment in time. Night scenes are his favourites, with the darkest parts illuminated by a twinkling of light and colour to showcase the omnipresence of hope. Over the years, his artistic style has been characterised by textured layers, rich hues and flecks of colour.

Unlike his typical nightscapes, this lot features a day scene. However, Tan's characteristic style is very much evident.





100

ANTHONIE CHONG

b. Perak, 1971

Self-Portrait, Mime Series – Prayer 1996

121cm x 90cm

Oil on canvas

Signed and dated, 'a. chong 96', back of canvas

PROVENANCE

Private collection, Penang

RM10,000 – RM15,000

Chong is a Malaysian artist who focuses on visual experimentation by fusing figures with eastern posturing. Having studied under an art teacher who had been trained at the Nanyang Academy of Fine Arts in Singapore, Chong was exposed to Western art and techniques.

He later chose to explore Eastern surrealism in his paintings. Since 2000, he has been using a child-like figure called "e-monk", which is rendered with typically Asian expressions. The figure is used in most of his works to inspire a sense of nostalgia. Chong's artworks usually consist of a natural object in a surreal setting.

However, his painterly and angst-ridden self-portraits of the 1990s draw the greatest interest from collectors. This lot is a prime example of the gritty realism that exposes his raw emotions at the early stage of his art career. Today, many of his best works are held in private collections and museums, including the National Visual Arts Gallery in Kuala Lumpur and the Singapore Art Museum.

101

CHONG SIEW YING

b. Kuala Lumpur, 1969

Untitled (Set of 3) 2001

88cm x 62.5cm

Oil on vellum multimedia

PROVENANCE

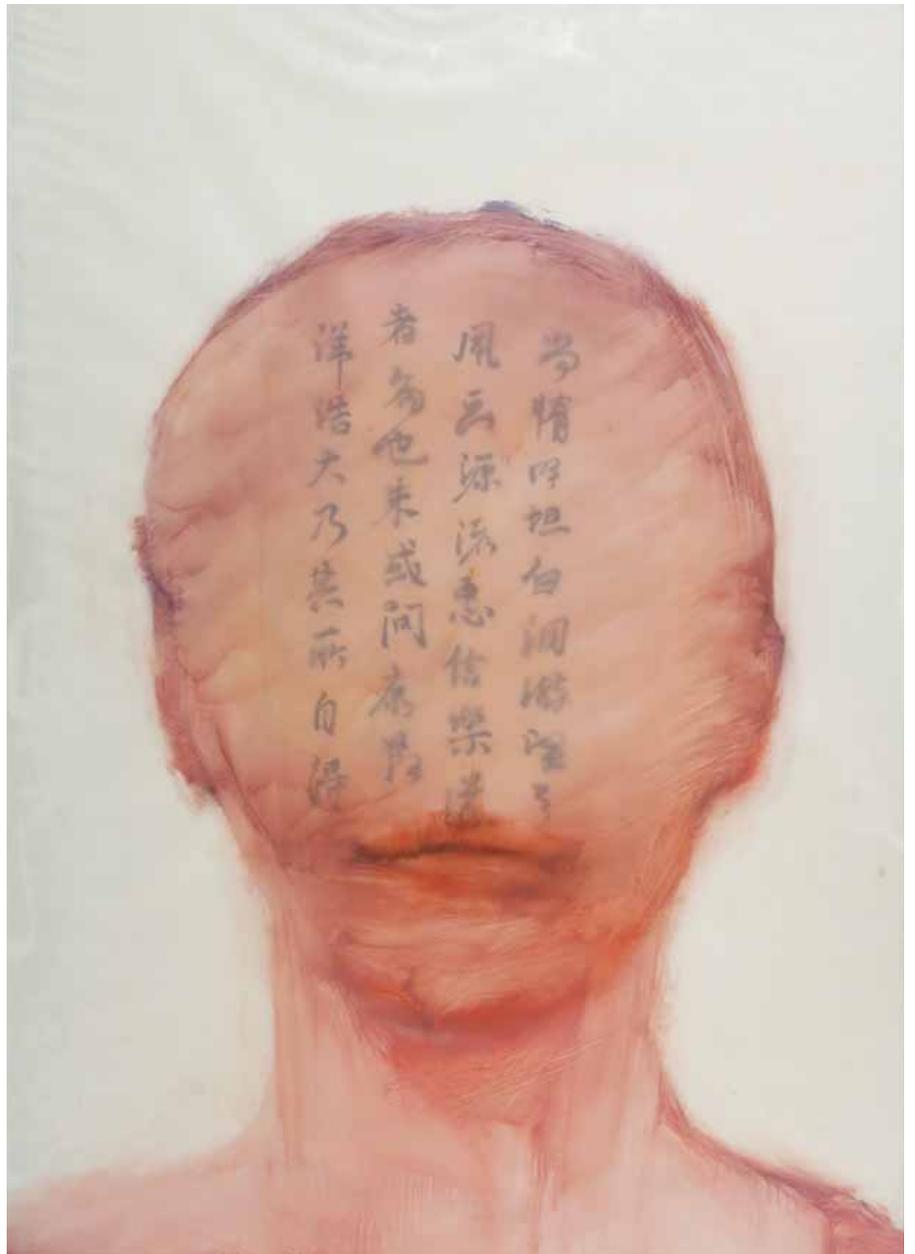
Private collection, Kuala Lumpur

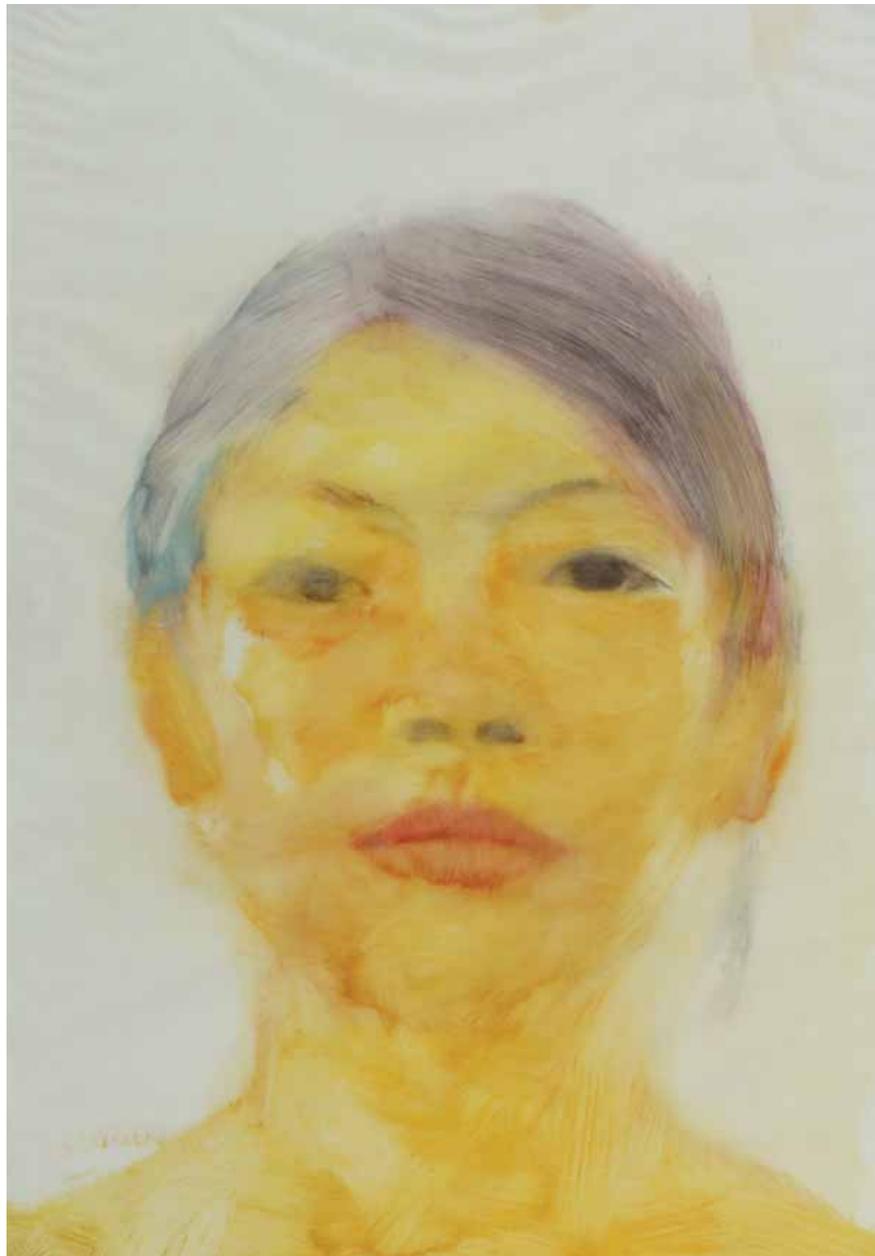
RM20,000 – RM25,000

Chong headed to France in 1990 to pursue an education in fine arts. She graduated from the École des Beaux-Arts de Versailles in 1994, and in 1996, studied at Atelier63, a Parisian printmaking centre. She returned to Malaysia two years after graduating and held her first solo exhibition in Kuala Lumpur. Later, she spent a year in the US before returning to Paris. She travelled between Paris and Kuala Lumpur until 2011, when she returned to Kuala Lumpur for good.

She has exhibited in numerous solo and group exhibitions in Asia, Europe and the US. She is well known for her dynamic brush strokes and compositions. Constantly setting new challenges for herself, she has developed her own technique that involves charcoal drawing painted over with a wash of emulsion. She tends to explore art as a form of visual poetry.

This lot offers a set of three portraits that are each an individual work on its own. They were created during Chong's residency programme at the Vermont Studio Center in the US from September to October, 2001. Originally part of five separate but linked works, the portraits document her reaction to the horrifying Sept 11 tragedy that hit New York City. The unusual "vellum" medium is similar to the pieces of plastic-like substance found at the site.





102

NADIAH BAMADHAJ

b. Selangor, 1968

**Untitled
Undated**

62.5cm x 89.5cm

Charcoal on paper

PROVENANCE

Private collection, Kuala Lumpur

RM18,000 – RM20,000

Born in Petaling Jaya, Nadiah has called Yogyakarta home for over a decade. Born to a Malaysian father and a New Zealander mother of Scottish decent, the artist started out with sculptures and later ventured into video, installations and drawings.

Driven by a strong sense of social justice, Nadiah's work focuses on the way the state relates to its constituents. She has a special interest in the construction of monuments and architecture. Her works convey a strong sense of criticism of the political and social mechanisms that drive the direction of the community. Her interest in regional human rights issues influences her work. When she participated in a one-year programme in Yogyakarta under the Nippon Foundation Fellowship in 2002, she decided to be based in the city.

Since 2000, she has developed her charcoal-and-collage technique, and believes that it adds an emotional quality to her work.





103

KOK YEW PUAH

b. Klang
1947 - 1999

**Temple Figures
1997**

78cm x 108cm
Acrylic and charcoal on paper
Signed, bottom left

PROVENANCE
Private collection, Selangor

RM14,000 – RM18,000

Kok was originally trained in printmaking. He studied at the Victorian College of the Arts in Melbourne, Australia, from 1966–1972, graduating with a Diploma in Painting and a Graduate Diploma in Printmaking. He made a name for himself in the local art scene in 1973 but his artistic career had to be put on hold due to family business obligations.

He made a comeback in 1993, with his artworks featuring a personal theme with a particular focus on family portraits. In the ensuing years, his art increasingly featured social commentary and, in particular, issues on multi-ethnic existence. His works tend to depict the various communities in Malaysia.

Schoolchildren are often subjects of his paintings in a bid to encourage tolerance and understanding, with much respect and appreciation for the country and its multicultural context. Kok has captured the rapid changes in the country over the decades and has been lauded as one of the most intelligent and authentic of his kind.

104

JAMES SUM

b. Penang, 1944

**Autumn Moon
1993**

65.5cm x 54.5cm

Chinese ink and watercolour on paper

Signed in Chinese characters, top left

PROVENANCE

Private collection, Penang

RM19,000 – RM25,000

Also known as Sum Kin Hing, James attended painting courses from the age of eight. In 1965, he left to pursue his education in Dublin, Ireland. Subsequently, he took up courses in watercolour, oil and still life composition at the Sir John Cass School of Art in London. Six years later, he graduated from the Brixton School of Building as an interior and graphic designer.

He has held numerous exhibitions in London, including at the Foyles Art Gallery and Ming-Ai Institute. In 1995, two of his paintings were exhibited at the Royal Academy of Art and two more were shown at the Royal Watercolour Society, both in London.





105

FAUZLYUSRI

b. Kedah, 1974

**Ranting
2014**

61cm x 61cm

Acrylic on canvas

Signed and dated, 'Fauzlyusri 2014', bottom, centre

PROVENANCE

Private collection, Selangor

RM4,000 – RM6,000

With a distinct vocabulary of mark making, Fauzlyusri is known for pushing the boundaries in painting. He creates scarring and layering on his canvas to produce interesting textures that are fundamental to his imagery. There is also a graffiti-like quality to his geometric abstractions too.

Since graduating from MARA Institute of Technology (now known as UiTM) in 1999, the artist has exhibited in various galleries in Malaysia, Indonesia, Singapore, Hong Kong and the UK. Since 1996, he has held several solo exhibitions and numerous group exhibitions in leading galleries and art institutions such as the National Visual Arts Gallery in Kuala Lumpur. His works have also been collected by private and public institutions, including HSBC Bank Malaysia Bhd and Bank Negara Malaysia Museum and Art Gallery.

106

FAUZULYUSRI

b. Kedah, 1974

**MozeK
2014**

91cm x 91cm

Acrylic on canvas

Signed and dated, 'Fauzulyusri 2014', bottom left

PROVENANCE

Private collection, Selangor

RM5,000 – RM7,000





107

ISMAIL HASHIM

b. Penang
1940 - 2013

Water for Rezeki (Good Fortune Livelihood) Undated

46cm x 52cm
Hand-tinted, black & white gelatin, silver handprint
Signed, bottom right

PROVENANCE

Private collection, Penang

RM5,000 – RM8,000

Hailed as a Malaysia's master of fine art photography, Ismail is the only photographer who has been honoured with his own retrospective exhibition at the Penang State Art Gallery in 2010.

He received his formal art education at Universiti Sains Malaysia (USM) in 1972, and was the first batch of students to graduate with a Bachelor of Fine Arts. He pursued his studies at Washington State University in 1977 and was awarded a Master of Fine Arts in 1979. Upon his return, Ismail taught graphic design and photography at USM from 1979 to 1995.

The strength of Ismail's black-and-white photographic prints – usually hand-tinted – lie in the profound idea behind the subjects. Sometimes humorous, critical or romantic, the photographer allows the viewer to draw his own conclusions on what he is seeing.

His camera lens usually zoom in on familiar run-down surroundings, showing something more than a mundane setting.

Ismail's monochromatic prints are in the permanent collections of the National Visual Arts Gallery, Galeri Petronas, USM's Muzium & Galeri Tuanku Fauziah, Penang State Art Gallery and Queensland Art Gallery, among others.

108

ISMAIL LATIFF

b. Melaka, 1955

**Flydream...Touch the Moon
2009**

132cm x 70cm

Acrylic on canvas

Signed, behind canvas

PROVENANCE

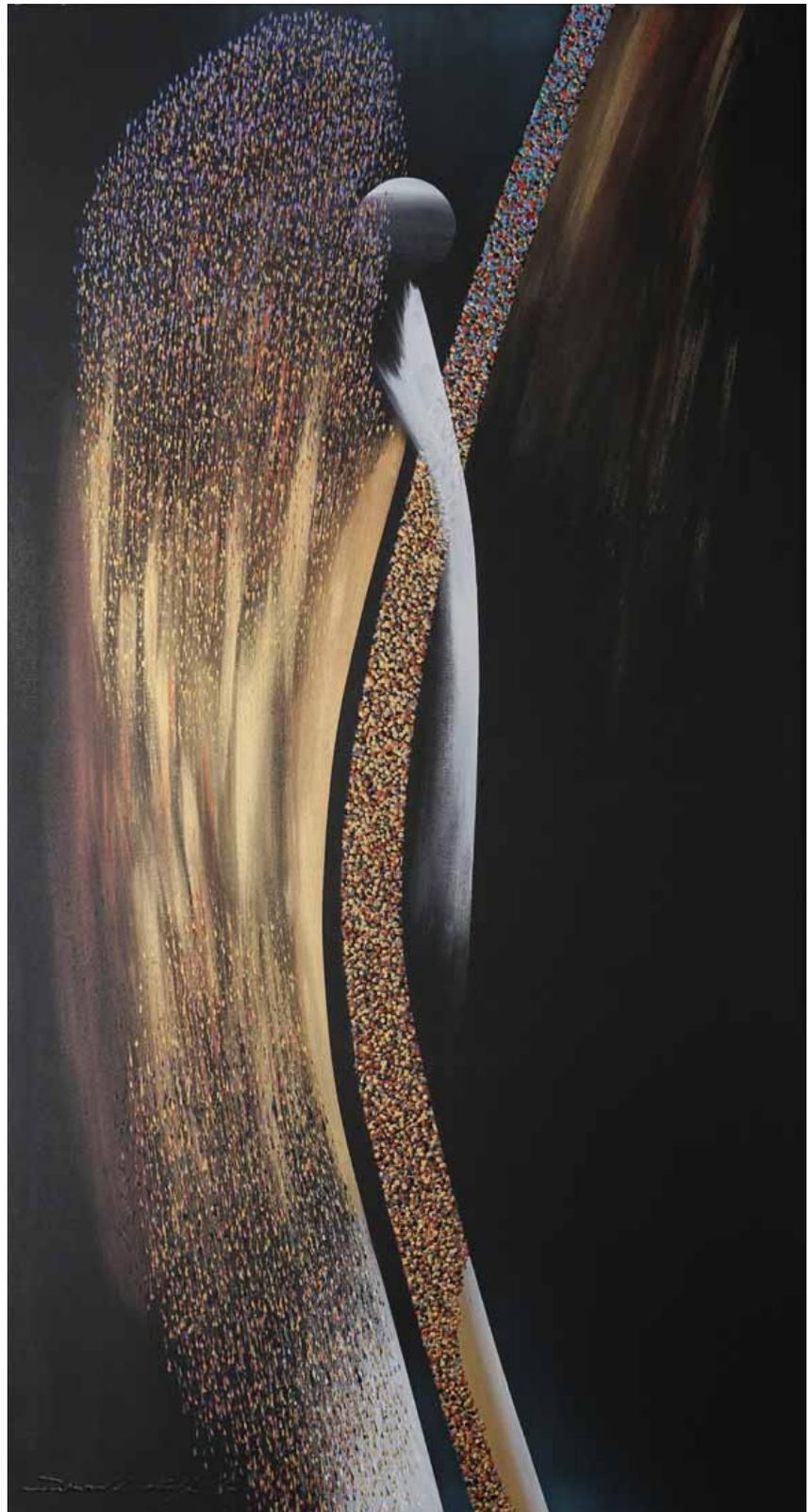
Private collection, Selangor

RM10,000 – RM15,000

In 1979, Ismail graduated from MARA Institute of Technology (now known as UiTM) and won the Frank Sullivan Award in the graphic art section of the Salon Malaysia competition organised by the National Art Gallery.

He focuses on the abstract and alludes to a mystical state of the mind. Whether he works on paper or canvas with acrylic paint, Ismail's paintings typically focus on the inner realm. He renders his compositions with a certain mystical texture and colours that relate to a higher plane.

Before becoming a full-time artist in 1985, Ismail worked in the advertising industry as a visualiser and an art director.



109

SYED AHMAD JAMAL, DATUK

b. Johor
1929 – 2011

**Gombak Landscape
1992**

18cm x 24.5cm
Graphite and colour pencil on paper
Signed, back of hardboard mounting

PROVENANCE
Private collection, Kuala Lumpur

RM10,000 – RM15,000

Syed Ahmad Jamal attended the Birmingham School of Architecture in 1950 before furthering his studies at the Chelsea School of Art in London from 1951 to 1955. He was awarded a Fulbright scholarship and studied sculpture at the Chicago Art Institute from 1963 to 1964. In 1974, he received his Master of Art History from the University of Honolulu, Hawaii.

His works are distinctive, with their multicoloured palette combined with expressionistic strokes. Highly influenced by his surroundings, his artworks also possess a certain level of symbolism.

Syed Ahmad was hugely influential not only as an artist but as a writer and art curator. He served as director of the National Art Gallery from 1983 to 1991 and director of the Cultural Centre at Universiti Malaya from 1979 to 1982. He has held solo exhibitions locally and abroad.



110

AHMAD KHALID YUSOF

b. Kuala Lumpur
1934 - 1997

Ayat-Ayat Suci I & II 1995

22cm, average diameter
Mixed media on paper
Signed and dated, 'Ahmad 11/1/95', bottom centre

PROVENANCE
Private collection, Kuala Lumpur

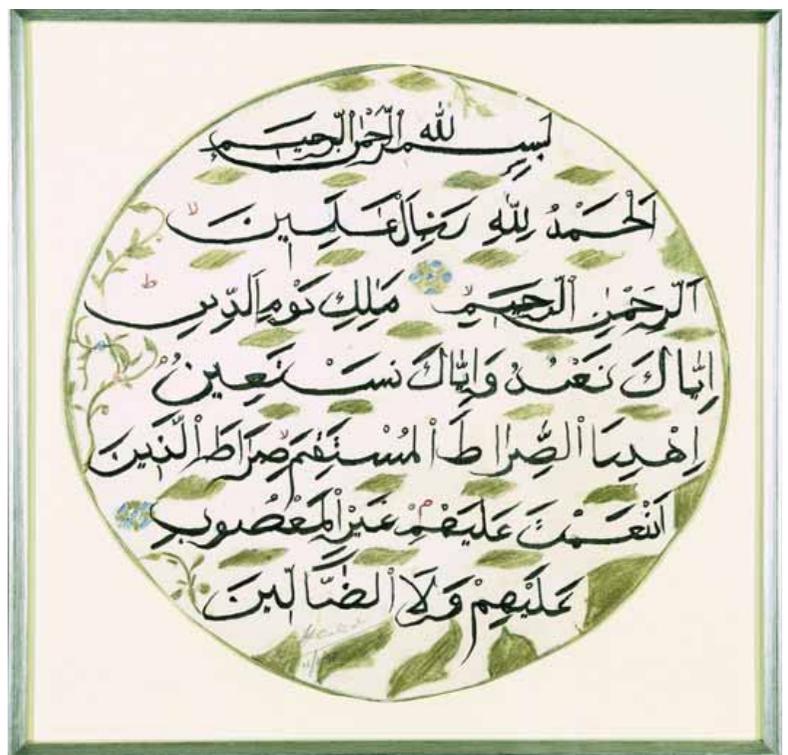
RM15,000 – RM16,000



Kuala Lumpur-born Ahmad Khalid Yusof graduated from the Malayan Teachers' College in Kirkby, Liverpool, in 1957 and joined the Specialist Teachers' Training Institute in Kuala Lumpur in 1963. He went on to study at the Winchester Art School from 1966 to 1969 and at Ohio University, obtaining his Master of Fine Arts in 1976. He then returned to Malaysia to teach at the MARA Institute of Technology (now known as UiTM) from 1970 and 1989, retiring as the deputy dean of academic affairs. He served as director of the Shah Alam Art Gallery from 1991 to 1997, and was founder-president of the Malaysian Artists Association.

Ahmad Khalid was known for his distinct and poetic Jawi works with a modern twist in terms of finish and approach. He successfully combined elements of Malay culture with Islamic calligraphy and infused the art form with a modern appeal. The calligraphic verses in this lot relate to two important Islamic prayer texts that the pious need to recite when performing their religious obligations.

While Lot 110 was more likely done out of a sense of personal religious devotion, Lots 111 and 112 are his typical lyrical works.





111

AHMAD KHALID YUSOF

b. Kuala Lumpur
1934 - 1997

Untitled
Undated, circa 1980s

45.7cm x 45.7cm
Acrylic on canvas

PROVENANCE
Private collection, Selangor

RM17,000 – RM19,000

112

AHMAD KHALID YUSOF

b. Kuala Lumpur
1934 - 1997

**Untitled
1981**

91cm x 91cm
Acrylic on canvas

PROVENANCE
Private collection, Selangor

RM34,000 – RM39,000



113

SHARIFAH FATIMAH SYED ZUBIR, DATUK

b. Kedah, 1948

**Untitled (Set of 2)
Undated**

37cm x 27cm, each
Acrylic on paper
Signed on artwork backing

PROVENANCE
Private collection, Penang

RM 5,000 – RM8,000

Born in Alor Setar, Sharifah Fatimah furthered her studies at the MARA Institute of Technology (now known as UiTM), graduating with a Diploma of Fine Arts and the "Best Student" Award in 1971.

She later received a Bachelor of Fine Arts with first class honours from Reading University in England and a Master of Fine Arts from Pratt Institute, New York.

Regarded as an important modernist artist in Malaysia, Sharifah Fatimah's highly recognisable abstract works are widely collected by institutions within and outside the country, such as the National Visual Arts Gallery in Kuala Lumpur, Museum of Modern Art in New York and the Singapore Art Museum.

She was awarded a Datukship by the Sultan of Kedah in 2006 in recognition of her artistic achievements. She was also the curator of the National Art Gallery from 1982 to 1989.

Over the years, Sharifah Fatimah has participated in many solo and group exhibitions, which culminated in a retrospective show organised by the National Visual Arts Gallery in 2013 entitled *Pancawarna Selected Works 1990–2012*.



114

SHARIFAH FATIMAH SYED ZUBIR, DATUK

b. Kedah, 1948

**The Link
2014**

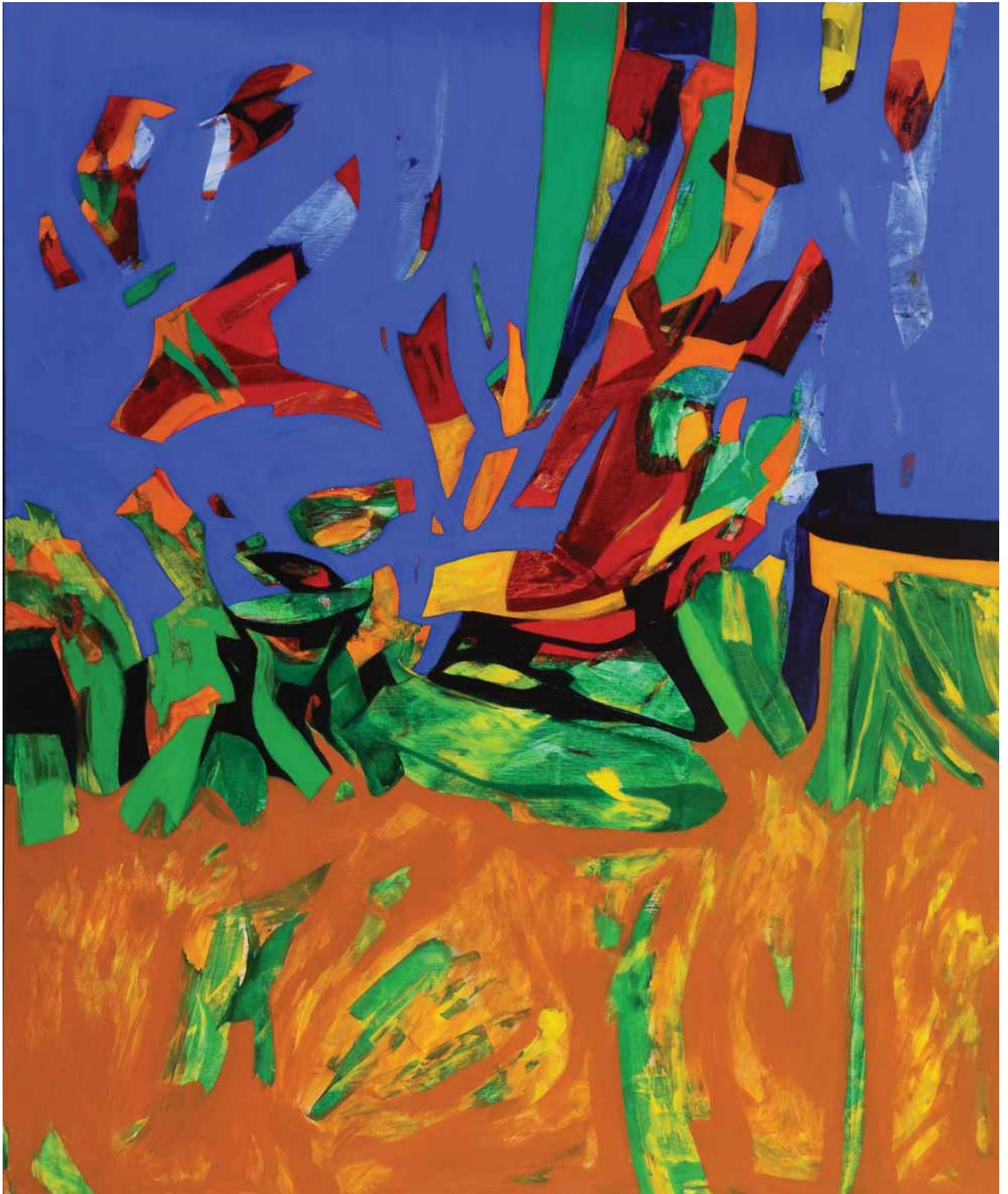
120cm x 100cm

Acrylic on canvas

PROVENANCE

Private collection, Selangor

RM35,000 – RM38,000



115

YUSOF GHANI

b. Johor, 1950

**Sejagat, Topeng Series
1996**

122cm x 97cm

Oil on canvas

Signed, bottom right

PROVENANCE

Private collection, Selangor

RM35,000 – RM45,000



116

ALI 'MABUHA' RAHAMAD

b. Johor, 1952

**Purple Night #1
1988**

76cm x 122cm

Oil on canvas

Signed and dated, 'AM 83', bottom right

PROVENANCE

Private collection, Johor

RM29,000 – RM35,000



Consumed by wanderlust, Ali Mabuha left Malaysia in 1973 and lived in Europe and the US for 40 years. With age catching up, he returned to his village of Kampung Serom 4 in Johor, where he has a modern house complete with an art studio.

Notable for his versatility in various art forms, his painting style is strongly influenced by surrealism. His early experimentation with art forms included wooden and stone sculptures. He dwells on the need for healing an injured environment and its human fallout. In the early 1970s, his urge for more modernistic forms of expression prompted him to connect with other progressive-



mindful artists to form Kumpulan Anak Alam (Children of Nature) – an avant-garde movement. Fellow members included Latiff Mohidin, the late Zulkifli Dahalan and Datuk Sharifah Fatimah Zubir.

From the mid-1970s, his lust for adventure and excitement prompted him to move to Germany and later, Sweden. In Europe, he built his reputation with exhibitions at local galleries and museums. In 1981, his artistic achievements caught the attention of *Asahi Magazine* of Japan, which named him the "No. 1 Malaysian Artist". In the mid-1980s, with the increasing use of cyber technology, Ali turned his attention to computer art and graphics, which again prompted him

to travel, this time to Los Angeles. Despite using the digital medium, he continued to produce themes that reflect current events and memories of his early life in the rubber estates of Malaysia.

His work engages the critical issues of the self, and the cultural and national identity. He has also explored the mystical links between human identity and the natural environment.

The National Visual Arts Gallery gave the artist a retrospective show entitled *Kembara di Sarang Seni* between 2011 and 2012. Lots 116 and 117 are Ali Mabuha's first works to ever appear at auction.

117

ALI 'MABUHA' RAHAMAD

b. 1952, Johor

**Stripper of Wars
2003**

187cm x 170cm

Acrylic on canvas

Signed and dated, 'AM 03', bottom left

PROVENANCE

Private collection, Johor

RM39,000 – RM49,000



118

JOLLY KOH

b. Singapore, 1941

**Red Landscape
2009**

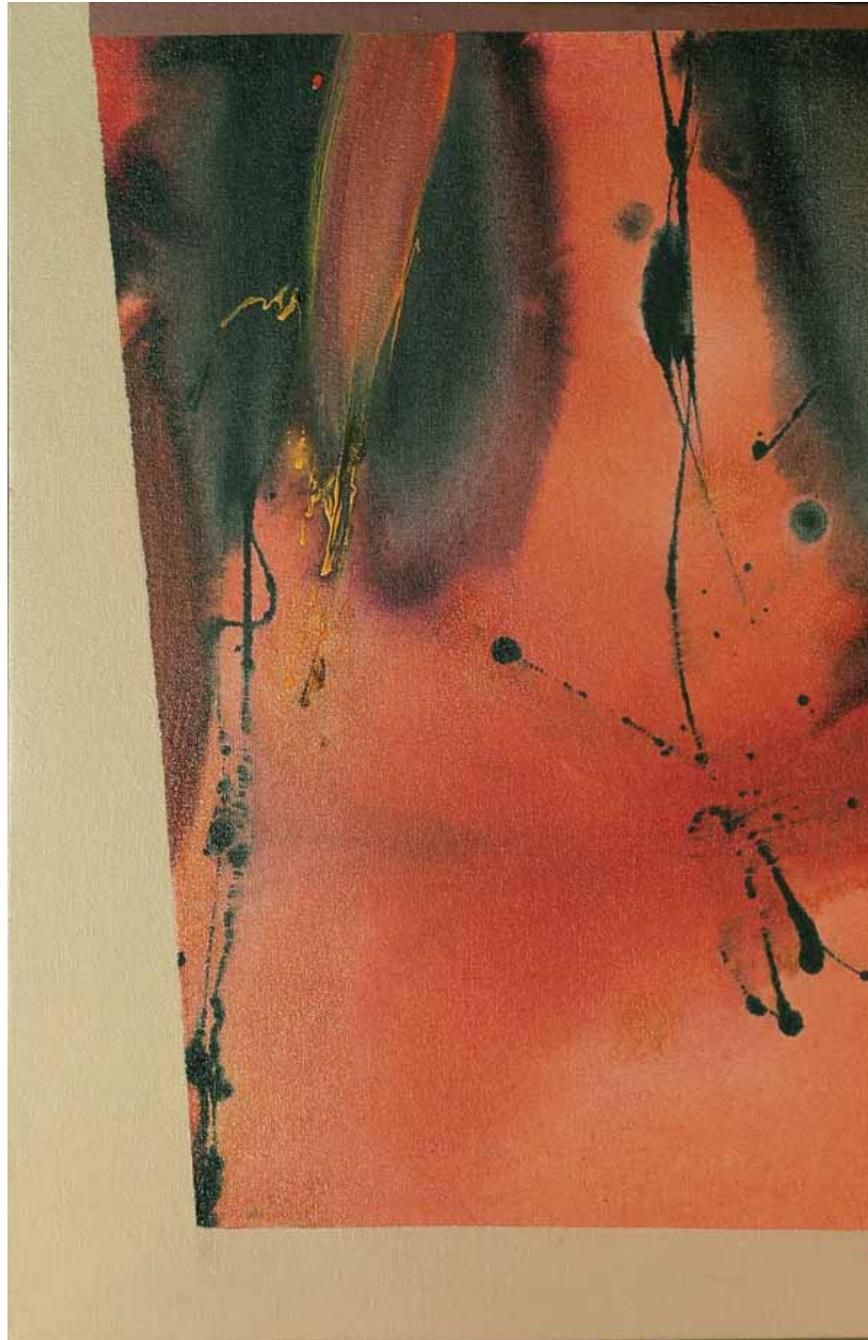
61cm x 121cm

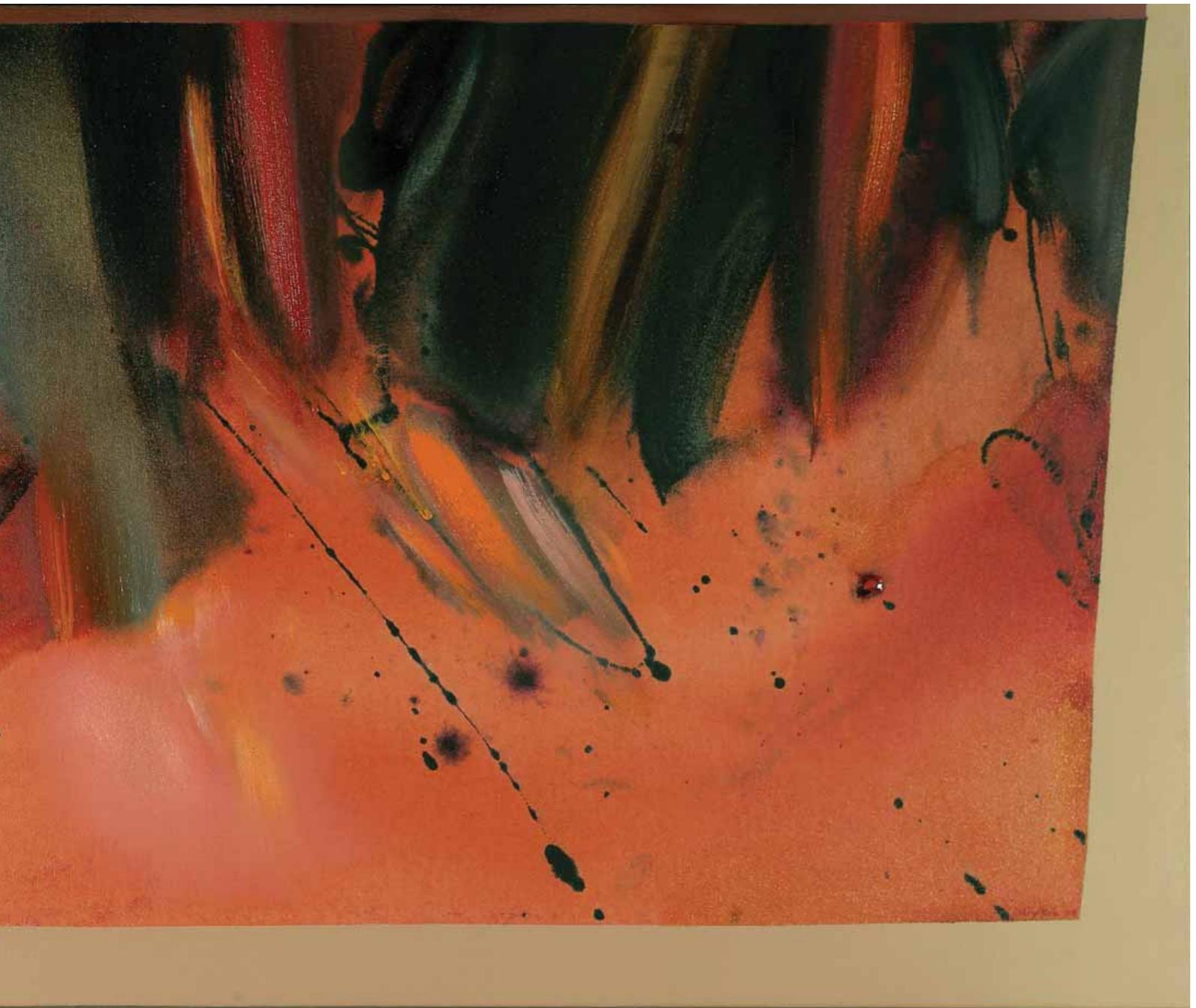
Acrylic and oil on canvas

PROVENANCE

Private collection, Selangor

RM45,000 – RM55,000





In line with the fluid nature of the Peranakan or Straits Chinese community in the 1930s and 1940s, Jolly Koh was born in Singapore, where his wealthy grandfather owned a home, but he grew up in his family's ancestral home in the old quarter of Melaka. He was sent to boarding school in England and enrolled at the Hornsey College of Art in London.

Later, Koh went to the US to do his postgraduate studies, obtaining his PhD. In the 1960s, he returned to Malaysia to teach, but later moved to Australia for better job prospects. He lived there for over 20 years before finally resettling in Malaysia some 10 years ago. Considered an important Malaysian modern art practitioner, his works are in the collections of local and international institutions, corporations and business entities including the J.D. Rockefeller III Collection (New York), the National Art Gallery (Victoria, Australia),

the Kasama Nichido Museum of Art (Japan), the Fullerton Hotel (Singapore) as well as Bank Negara Malaysia Museum and Art Gallery and the National Visual Arts Gallery in Kuala Lumpur.

After he held solo exhibitions in Malaysia from 1957 to 1969, the child prodigy did not exhibit in the country until the early 1990s. This was due to his job commitments overseas as an art educationist. Koh is the only national artist in the world to have had several articles published in scholarly journals around the world, such as *The British Journal of Aesthetic and Studies in Art Education* in the US.

This lot is a quintessential Jolly Koh painting with elegant calligraphic lines matched with expressive and beautiful colours. The calligraphic lines, by their variety, are also endowed with well-articulated spatial qualities.

119

AWANG DAMIT

b. Sabah, 1956

Iraga Musim Tunggal 2008

61cm x 61cm

Mixed media on canvas

Signed, back of canvas

PROVENANCE

Private collection, Kuala Lumpur

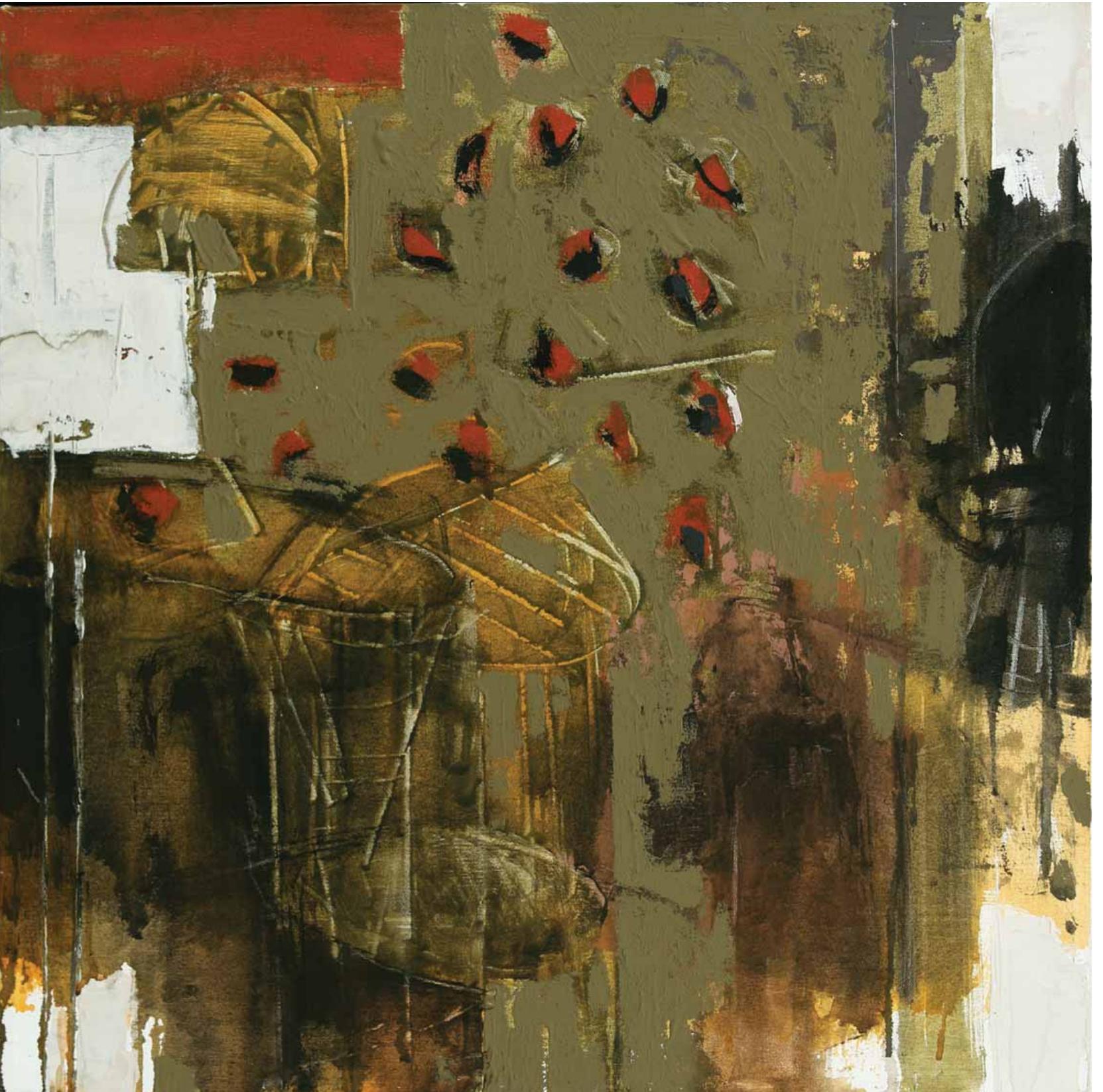
RM18,000 – RM35,000

Awang's love for the arts began in the 1970s when he travelled around Sabah to study painting under various artists. His father's work as a fisherman and farmer served as a major inspiration for his works.

Expressive strokes and abstract forms feature prominently in his art. The use of a recurring colour palette suggests that they hold a special meaning for the artist. The frequent use of orange and grey is perhaps significant as they represent the idea that hope springs eternal even in the darkest of situations.

After graduating from MARA Institute of Technology (now UiTM), he obtained a Master of Fine Arts in the US in 1989. While in the US, Awang was exposed to Western art concepts. However, the spiritual element is still very much evident in his paintings. His style combines an interesting mix of Western and Eastern influences.

Since last year, his paintings have appeared in international auctions in Hong Kong. One work's price has risen astronomically, causing excitement and concern among local collectors. Nevertheless, most of his works in the secondary market here are still available at a reasonable price level. The two lots here are typical of Awang's signature style.



120

AWANG DAMIT

b. Sabah, 1956

**Pintu 'Kelabu'
2009**

101cm x 101cm

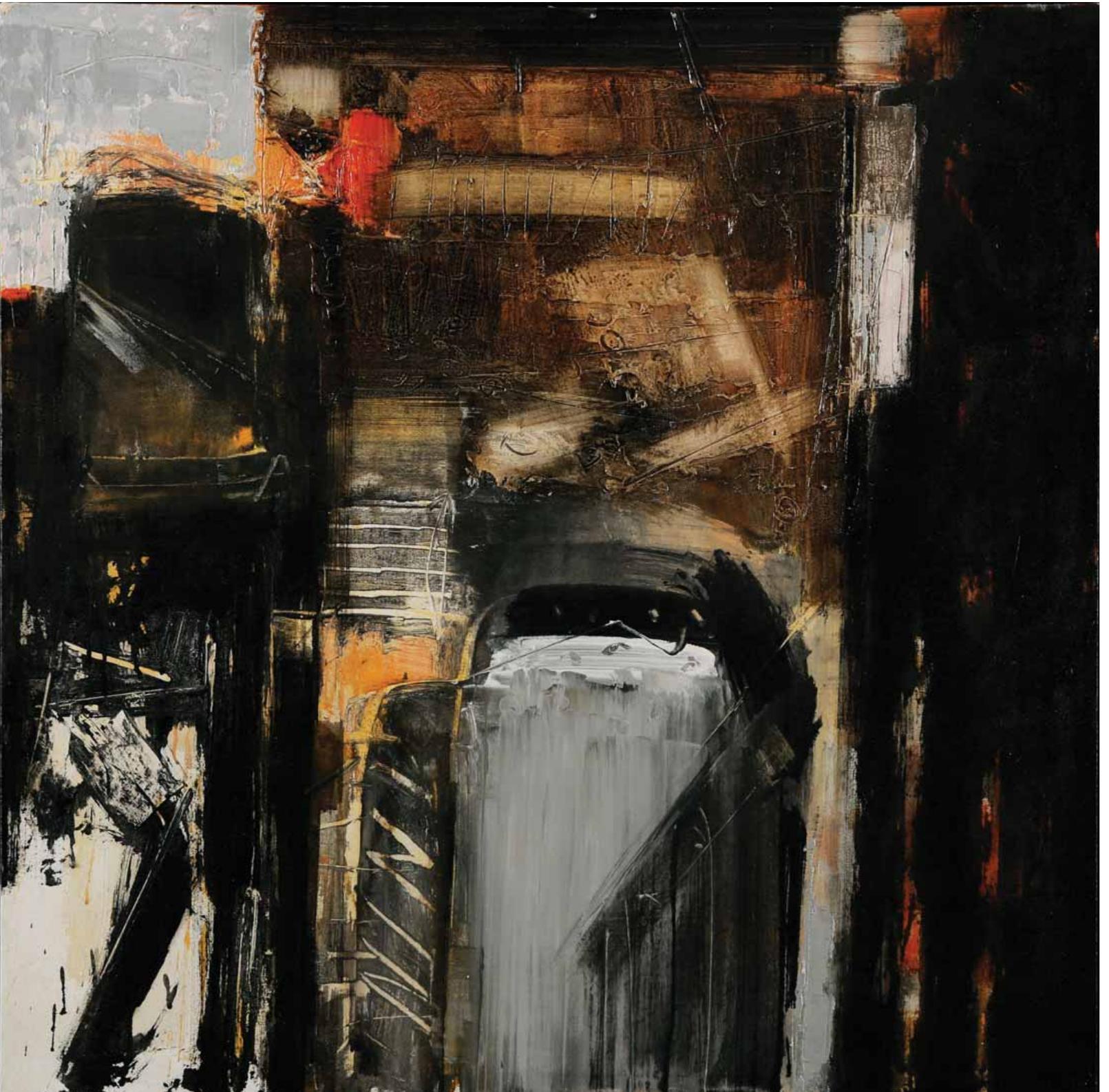
Mixed media on canvas

Signed and dated, behind of canvas

PROVENANCE

Private collection, Selangor

RM55,000 – RM65,000



121

IBRAHIM HUSSEIN, DATUK

b. Kedah
1936 – 2009

Untitled 1985

90cm x 90cm
Serigraph on Japanese silk
Edition: 115/300
Signed and dated, 'Ibrahim Hussein 1985', bottom right

PROVENANCE
Private collection, Kuala Lumpur

RM15,000 – RM25,000

Popularly known as "Ib" to his friends and family, the artist was probably the most "international" among his peers due to his need to explore the world and his astuteness in widely exhibiting his works overseas.

Hailing from Sungai Limau, Ibrahim received a scholarship that put him through secondary school. He moved to Singapore to join his eldest brother, Abdullah Hussein, who enrolled him at the Nanyang Academy of Fine Arts. However, bored and unsure about what to do with his life, he quit the programme. While working as an illustrator in an advertising firm, Ibrahim chanced upon an advertisement for the Byam Shaw School of Drawing and Painting in London and he applied for a scholarship. Using oil paint for the first time, he painted 10 works and had them airfreighted to London.

At the school, Ibrahim won the Byam Shaw Award of Merit, the first Malaysian to do so, and the first student to win the award in consecutive years.

In 1963, Ibrahim received the Royal Academy Scholarship. In 1967, he was awarded a fellowship by the John D Rockefeller III Fund. Later, he was awarded a Fulbright grant, which enabled him to travel and exhibit in the US.

Ibrahim was the first Malaysian artist to participate in the Venice Biennale in Italy, which he did in 1970. Ibrahim is internationally recognised. During the suspension of diplomatic relations between Malaysia and the Philippines between 1968 and 1969 over the Sulu Sultanate's claim on North Borneo, Ibrahim was allowed to exhibit in Manila, despite the difficulties in getting a visa. His art demonstrates the possibility of forging universal peace, and this is only one of his many achievements.

Ibrahim held many solo exhibitions, including at the John Whibley Gallery, London (1963), Gallerie Internationale, New York (1965), Takashima Art Gallery, Tokyo (1989), Museo Nacional de Bellas Artes, Santiago, Chili (1991) and World Economic Forum, Switzerland (1994).

The two lots in this auction offer an interesting comparison of Ibrahim's works. The 1985 textile print is typical of Ibrahim's heavily lined work. He started working with graphic lines in 1975 when his wife, Sim, gave him graphic pens as a present. The 1971 painting, with the absence of lines, is clearly an early work. Both are quintessential works that possess their own unique characteristics.



Wassily Kandinsky 1947

122

IBRAHIM HUSSEIN

b. Kedah
1936 – 2009

Fighting Cockerel
1971

127cm x 139cm
Acrylic on canvas
Signed, bottom left

PROVENANCE
Private collection, Selangor

RM450,000 – RM550,000



Shiraz Lakhani 1971

123

JALAINI ABU HASSAN

b. Selangor, 1963

**Kendi & Bendi
1996**

143cm x 108cm

Acrylic and charcoal on paper

Signed, bottom right

PROVENANCE

Private Collection, Kuala Lumpur

RM22,000 – RM25,000

Widely known as "Jai", he is one of the country's most celebrated contemporary artists. He obtained his Bachelor of Fine Arts from MARA Institute of Technology (now UiTM) in 1985 and was offered a federal scholarship to further his studies at the Slade School of Fine Art in London.

In 1994, he went to study at Pratt Institute in New York on a scholarship and received his Master of Fine Arts. His works have been showcased in Singapore, the US, the UK, Iraq and Spain. He is an associate professor at UiTM and curates art exhibitions.

He has won multiple international awards for his work, including the Rado Switzerland Commission Award in 2005.

Lots 123 and 124 were completed in 1996 and are typical examples of Jai's colourful works on paper, which feature common objects found in Malay kampung households and relate to elements of his cultural heritage.



124

JALAINI ABU HASSAN

b. Selangor, 1963

**Untitled
1996**

111cm x 75.5cm

Work on paper

Signed, bottom right

PROVENANCE

Private collection, Johor

RM16,000 – RM20,000



125

AMRON OMAR

b. Kedah, 1957

**Pertarungan
2013**

80cm x 56cm

Pastel on paper

Signed and dated, top right

PROVENANCE

Private collection, Johor

RM26,000 – RM29,000

Amron Omar has been involved in the local art scene for more than three decades. He is best known for his paintings, drawings and sketches of two duelling silat figures that portray him.

The theme of using *silat* – the Malay art of self-defence – reflects the evolving culture of Malay society, as the combative posturing represents the inner struggle between good and evil.

Common themes draw parallels between his struggle for artistic excellence and the harsh reality of making a living as an artist.

The artist has acknowledged that he is drawn to figuration as an artistic style, using the aid of photographs to examine and explore the movements, anatomy and postures. Although he sketches his compositions in watercolours and pencils, the finished works are usually executed with oils. The deft play of light and shadow is also apparent in many of his artworks.



126

KEN YANG

b. Perak, 1978

The Winter 2011

80cm in diameter

Oil on canvas

PROVENANCE

Private collection, Kuala Lumpur

RM59,000 – RM80,000

Kuala Kangsar-born Yang completed his early art education at the Malaysian Institute of Art in 2000. Since 2002, he has been based in Paris, absorbing the art scene and attending art shows and museum exhibitions.

He is particularly drawn to the style of the Old Masters and studiously pores over their techniques, especially the laborious task of layering colours on a dark background instead of a white one.

Over the years, the professional artist has developed his own style of portraiture based on European techniques of court painting, especially on the draping and folds of sumptuous clothes favoured by the elite. But his paintings have a modern feel to them as Yang always adds a contemporary element in the subject. His meticulous paintings have caught the eye of certain members of Malaysian royalty.

The comparatively young artist was thrust into the limelight in 2013 when the National Visual Arts Gallery in Kuala Lumpur organised a retrospective show for him, much to the chagrin of other Malaysian artists. Entitled *Ken Yang, Paris - Kuala Lumpur, Paintings 2002 – 2013*, the show began in October, 2013, and ended in February the following year. It was opened by Yang di-Pertuan Agong Tuanku Abdul Halim Mu'adzam Shah, the Sultan of Kedah, who is the current king of Malaysia.

Yang who speaks fluent French, has held five solo exhibitions to date, three of them in Paris.

This lot and Lot 127 are two of Yang's best works in his typical style imbued with a level of Malaysian sensitivity.



127

KEN YANG

b. Perak, 1978

**My Blue Bird
2011**

80cm diameter

Oil on canvas

PROVENANCE

Private collection, Kuala Lumpur

RM59,000 – RM80,000

128

AHMAD ZAKII ANWAR

b. Johor Baru, 1955

**Wayang Kulit
1996**

53cm x 45.5cm

Mixed media on canvas

Signed and dated, bottom centre

PROVENANCE

Private collection, Johor

RM25,000 – RM29,000

A rare and unusual Ahmad Zakii mixed media work that focuses on the cultural heritage of the Malay Archipelago, viewed in a contemporary context. The enigmatic Wayang figure peeking through a window-like opening seems to reflect on who's watching whom?





129

AHMAD ZAKII ANWAR

b. Johor Baru, 1955

**Butternut and Banana
2012**

58cm x 76cm

Acrylic on linen

Signed, bottom right

PROVENANCE

Private collection, Kuala Lumpur

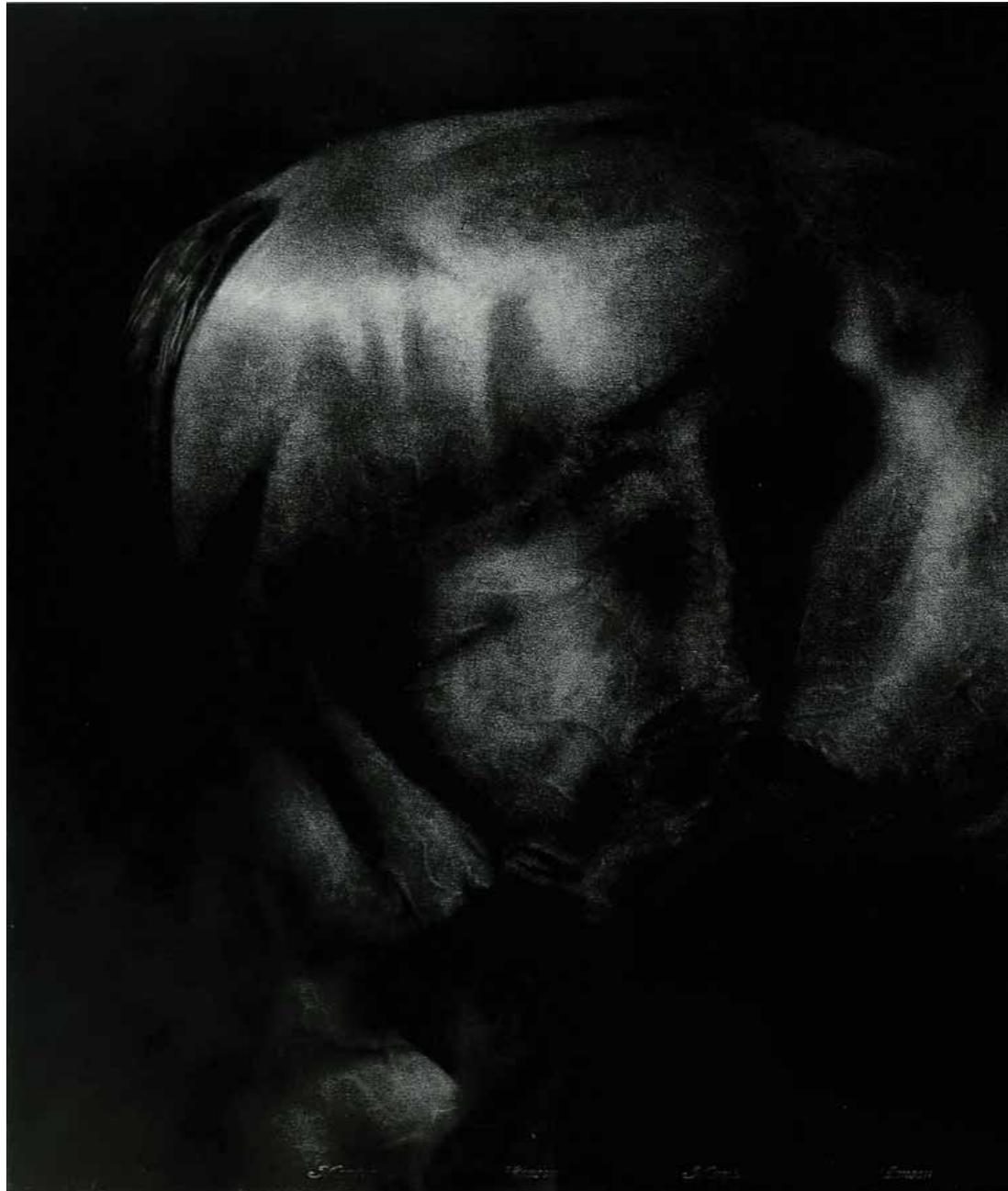
RM25,000 – RM30,000

Over the years, Zakii has worked on several series, often concurrently. His first series, *Still Life*, started with influences from Orientalist techniques, but his work evolved towards a more somber style in the late 1990s after his mother died. The artist started to paint objects he associated with her in the house.

Later, Zakii ventured to a more light-hearted depiction of still life objects focusing on fruits and vegetables with an erotic slant.

This lot is a prime example of the artist's skill in rendering still life in a contemporary context, added with a sense of humour.





130

AHMAD ZAKII ANWAR

b. Johor Baru, 1955

**Equus
2014**

102cm x 224cm

Charcoal on paper

Signed, bottom right

PROVENANCE

Private collection, Kuala Lumpur

RM50,000 – RM65,000

Using a spectrum of mediums from charcoal to oil, Zakii's virtuosity became evident in his early photo-realistic still life paintings, expressive portraits of *silat* warriors and Balinese dancers and lately, realistic-looking zoomorphic figures.

According to Southeast Asian art expert Valentine Willie, who in *The New York Times* in 2007 described Zakii's art as "invariably meticulously composed and beautifully rendered", owing to his earlier career as a graphic designer. Willie added perceptively, "These works tend to overshadow his charcoal works on paper and portraits, which is perhaps truer to his calling as an artist."



And as this lot certainly proves, Zakii is indeed a gifted artist. Often revisiting and redefining subjects that he had tackled before, he has a certain perfectionist streak that challenges him to come up with better works all the time.

Zakii has participated in many solo and group exhibitions in Malaysia, Singapore, Thailand, Hong Kong, South Korea, the US and Cuba. His works regularly sell at local and international auctions but it is in Kuala Lumpur that competition for his best works are the keenest and strongest.

131

CHANG FEE MING

b. Terengganu, 1959

Wooden Bull Year 1 2009

76cm x 60cm

Watercolour, etching, wood block
and STPI handmade paper

Signed, bottom right

PROVENANCE

Private collection, Kuala Lumpur

RM39,000 – RM50,000

Chang was born to a Hakka family of modest means in the small town of Dungun, Terengganu. Having grown up among Malay villagers, he made them the focus of his paintings. He brings their daily routine to life and his early paintings were of colourful batik sarongs hanging on a clothesline or from a window sill.

He has explored exotic Asian locations such as Kathmandu and Bali, seeking new challenges. He received the Malaysian Young Contemporaries Award in 1986 and an award of distinction conferred by Rockport Publishers in the US in 1997.

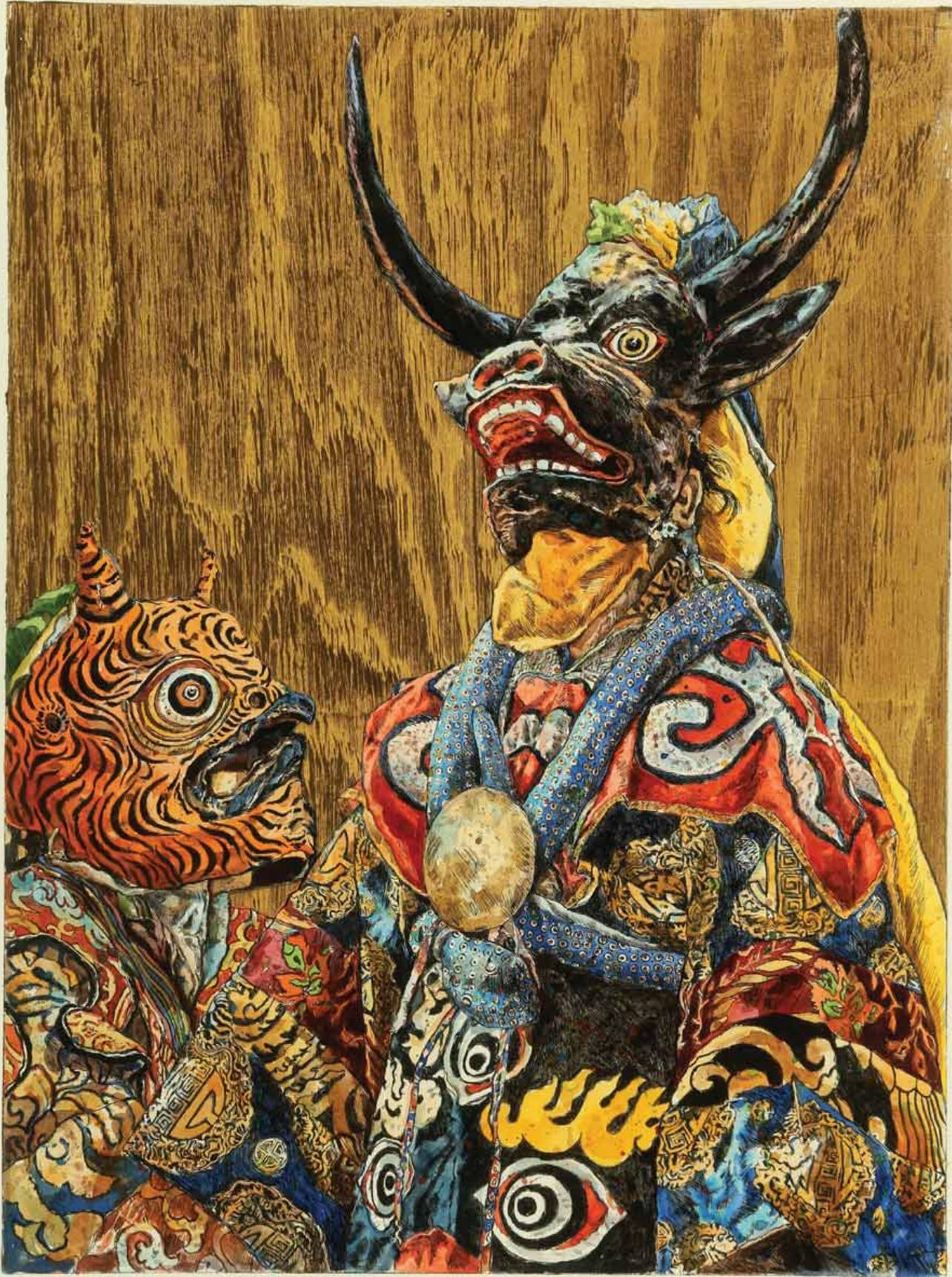
Over the years, Chang has progressed by leaps and bounds and is now ranked as one of Asia's finest watercolourists. Since 1995, his paintings have sold well at international auctions in Singapore and Hong Kong.

Chang is notable for his deft rendering of texture and light as well as his play of colours that bring a vibrant feel to his paintings. His knack for presenting his subjects and his technique of composing them, by limiting the focus on certain details and cropping out parts of the figures, lend an alluring quality to his works.

Lot 131 reflects his artist residency programme at Singapore Tyler Print Institute in 2009, where he learnt to do handpainted etchings.

Lot 132 is an early work of 1984 that represents a period in his life when he was still searching for his artistic identity. It is among the few full-size watercolour paintings in the Nepal/India Series of his early period (pre-1985). It reflects the influence of Maurice Prendergrast, an artist very much admired by Chang.

This work indicates Chang's desire to look outside of Malaysia for inspiration very early in his career. Chang has intriguingly painted himself into the piece. Is he then an observer of the scene at Durbar Square or is he the one being observed by us today?



2007 M. H. H. 07

132

CHANG FEE MING

b. Terengganu, 1959

**Durbar Square, Kathmandu
1984**

71cm x 53cm

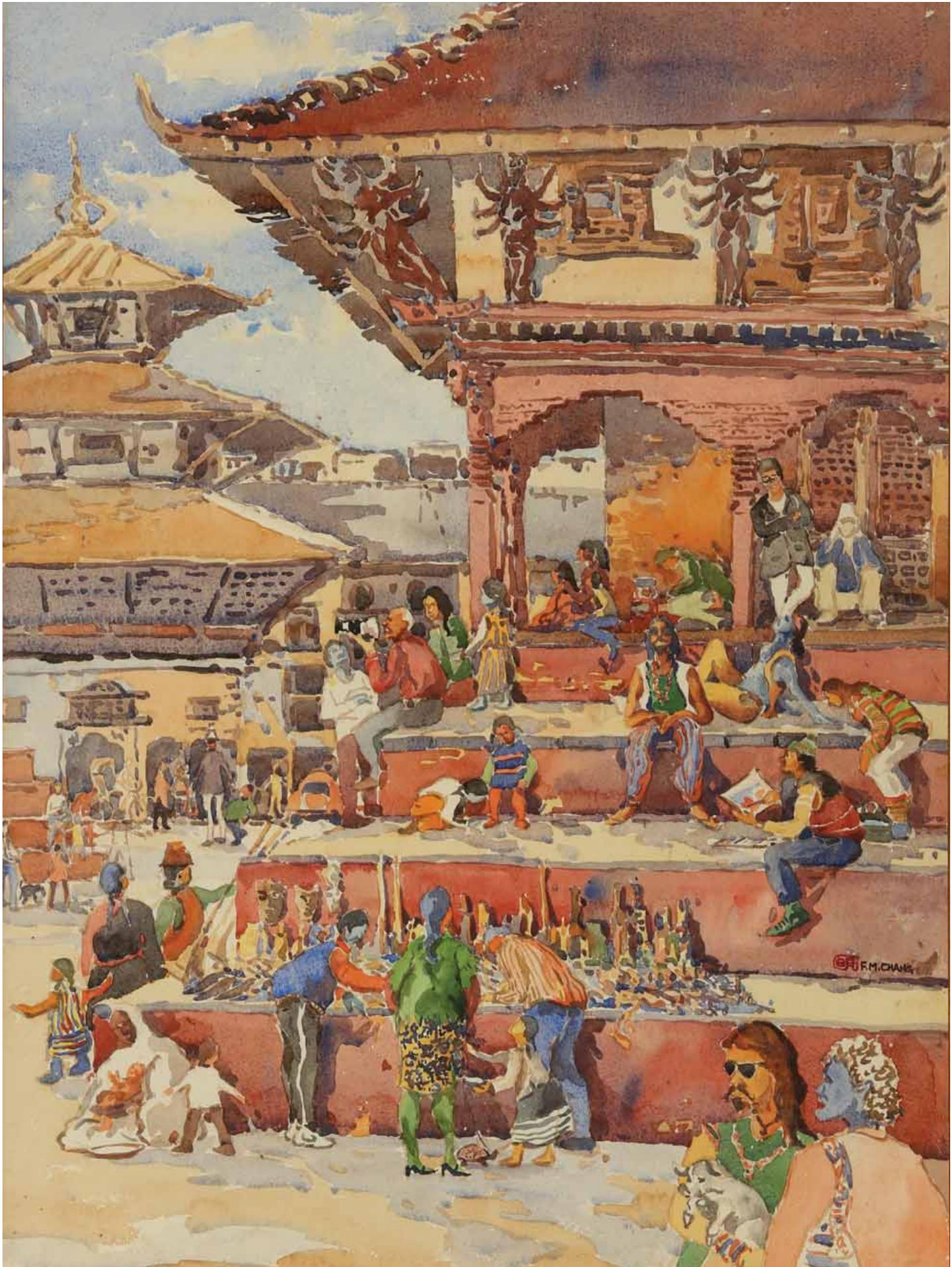
Watercolour on paper

Signed, bottom right

PROVENANCE

Private collection, Kuala Lumpur

RM 85,000 – RM100,000



133

KOW LEONG KIANG

b. Selangor, 1970

Malay Maiden 2005

120cm x 120cm

Oil on canvas

Signed, bottom left

PROVENANCE

Private collection, Johor

RM80,000 – RM100,000

One of Malaysia's top figurative painters, Kow cemented his place in the local art scene when he became the first Malaysian artist to receive the prestigious Philip Morris Asean Art Award in 1998.

Kow graduated with a Diploma of Fine Arts from the Kuala Lumpur College of Art in 1991. He began his career by focusing on the East Coast of Peninsular Malaysia, where he first produced his iconic images of a particular young Malay girl.

Malay Maiden is from a series done by the artist during his visit to the East Coast and the islands of Perhentian and Tioman in late 2004. The serenity and calm exuded in this work is executed with soft colours and layering. By stripping the subject and background of their original identity and context, they come to find a new level of meaning in his painting.

His works have been widely collected by prestigious institutions and corporations as well as private collectors who fell in love with his "Malay Girl". His recent *Malay Girl* series of paintings have also been put up for auction in Hong Kong.

But it is works from 2005, particularly this lot, that are his most alluring and captivating of his compositions. The distinct quality and oil painting techniques of then and now can be discerned. This work is the quintessential "Malay Girl" or "Malay Maiden", who still possess that "innocence".



134

ABDUL MULTHALIB MUSA

b. Penang, 1976

**Twirl 1
2009**

305cm x 152cm x 10cm

Laser-cut mild steel sculpture with 2K clear coat of sealant

PROVENANCE

Private collection, Kuala Lumpur

RM45,000 – RM60,000

Ever since he was a child, Multhalib had indulged in drawing. After secondary school, he widened his interests to include theoretical thinking, science and engineering, among others.

He obtained a Bachelor of Architecture in Design Studies from the University of Adelaide in Australia in 1996.

In 2002, Multhalib was a finalist at the Oita Asian Sculpture Exhibition and Open Competition held at the Fumio Asakura Memorial Park in Japan.

In 2005, he held his first solo exhibition entitled *Swirls* at the Australian High Commission in Kuala Lumpur and in 2008, he held another solo show entitled *Twist* at Wei-Ling Gallery, also in KL.

This lot was showed as part of a mirror-image pair at the Iskandar Malaysia Contemporary Art Show in 2009 in Johor. Although shown as pair, each sculpture is a work on its own. One of the works was acquired by senior artist Yusof Ghani, who has installed it in his Tapak Gallery in Shah Alam.

This lot can be displayed in landscape or portrait format and can be placed indoors or in a semi-outdoor space, such as a porch, balcony or terrace. This sculpture is an extension of Multhalib's smaller wall sculpture series exhibited at his earlier show, *Twist*. Works of such size and magnificence have never come up for auction till now.



135

CHEN WEN HSI

b. China
1906 - 1992

**Three Gibbons
Undated**

69cm x 45cm
Chinese ink
Signed in Chinese characters, top right

PROVENANCE
Private collection, Johor

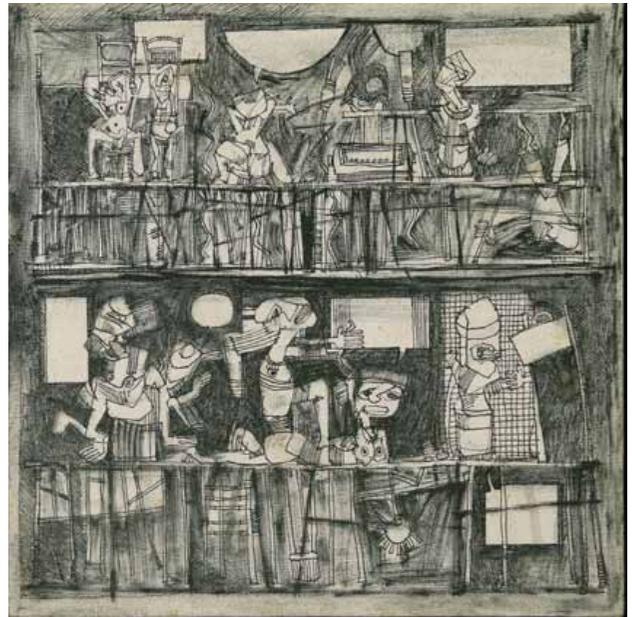
RM30,000 – RM40,000

Wen Hsi was widely regarded as one of Singapore's top pioneer artists for his avant-garde Chinese paintings. Born in Guangdong, China, he studied at the Shanghai College of Art in 1928 before transferring to the Xinhua College of Art.

He left for Singapore in 1948 to teach at The Chinese High School (1949-1968) and at the Nanyang Academy of Fine Arts (1951-1959). After retiring in 1968, Chen concentrated on drawing and conducted 38 one-man exhibitions in Singapore, Taiwan, Malaysia, Hong Kong and New Zealand.

Proficient in both traditional Chinese ink and Western oil painting, Chen also experimented with various styles such as Fauvism and Cubism. A keen observer of nature and animals, Chen's interest in figurative art is evident in his skillful mastery in depicting human figures. Typical subjects include landscapes, birds and animals and even abstract compositions. He is best known for his paintings of gibbons but he is equally adept at drawing egrets and monkeys. One can see his attention to detail and sensitive rendering of these creatures in his works.





136

ZULKIFLI YUSOFF

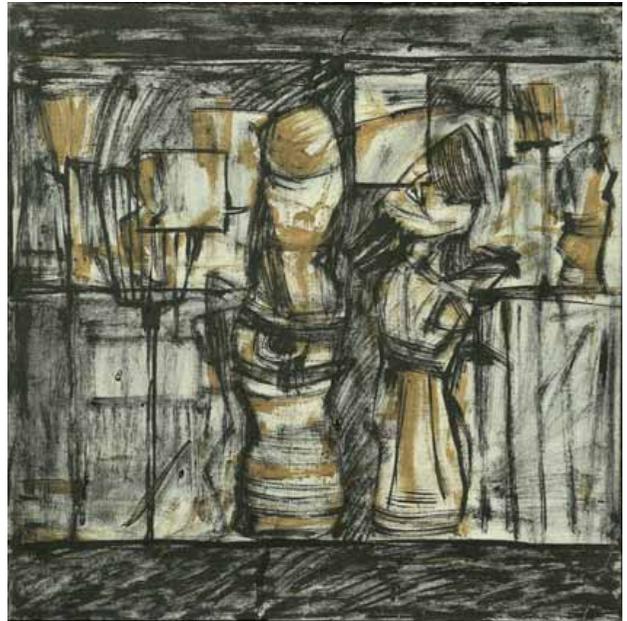
b. Kedah, 1962

**Eight Studies for The Dialogue
1996**

30cm x 30cm
Mixed media on canvas

PROVENANCE
Private collection, Kuala Lumpur

RM10,000 – RM20,000



Zulkifli Yusoff is an established Malaysian artist who is known for his biting commentary and insightful interpretations of the Malay and Malaysian psyches and the country's historical backdrop. He has held successful solo exhibitions in Malaysia and Singapore, including at Galeri Petronas in Kuala Lumpur and the NUS Museum at the National University of Singapore. He is the second Malaysian to have exhibited at the Venice Biennale, with *Don't Play during the Maghrib*, 1997, and *Modernities and Memories: Recent Works from the Islamic World* in 1998.

He received his Bachelor of Fine Arts from MARA Institute of Technology (now known as UiTM) in 1989 and his Master of Fine Arts from Manchester Polytechnic in 1991. His father, a schoolteacher, had played a huge role during Zulkifli's formative years, advocating critical thinking and piquing his interest in politics and nationalism. Thus, Zulkifli's art is rich with symbolism, ideas and concepts from

both popular culture and traditional icons to form the foundation of his views and attitude. He uses his art as a platform to explore discourse and national pride and educate the younger generation of Malaysians.

In this final lot, the eight works are studies made in preparation for *The Dialogue 1996* installation, shown at the *Contemporary Malaysian Sculpture* exhibition at the National Art Gallery. One of the studies was featured.

The works stem from his *Power chess-caricature* installation series, which first won him the Bakat Muda Sezaman Major Award in 1988. These drawings were based on Zulkifli's research on Malay culture relating to *Sejarah Melayu* and Bangsawan heritage, especially focusing on court protocol and practices that include traditional apparel such as the *tengkolok* (Malay headgear).

Art
Imitates
Life

or is it
the other
way around?





Art is

A window that frames vistas, life and times,
A celebration of the disparate ways to interpret our world,
A vivid expression to unravel what cannot be said.

It gives you the freedom to transcend the ephemeral present,
It lets you go anywhere your imagination leads you to,
It is a dream made real.

The art you see, watch, that moves you,
The art you wear, adorn, that distinguishes you,
The art you return to, live in, and call home sweet home.

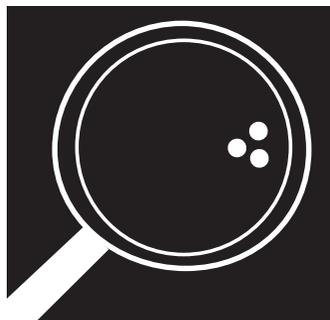
That is what art means to us.

IJM LAND

An  Company

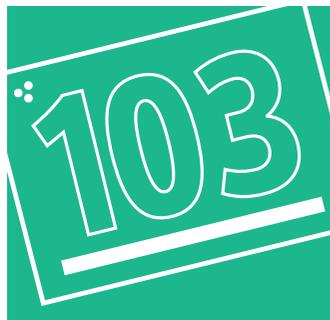
In support of The Edge Galerie and creative expressions that inspire.
May you be as inspired as we are.

BUYING GUIDE



Selecting

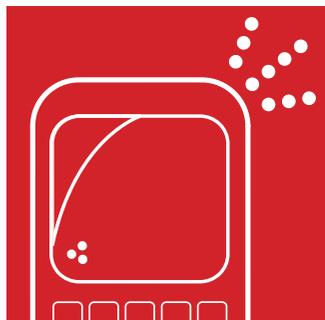
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- Estimates are provided for all lots, and are based on prices recently paid at auction for comparable lots. They take into account rarity, condition, quality and provenance.
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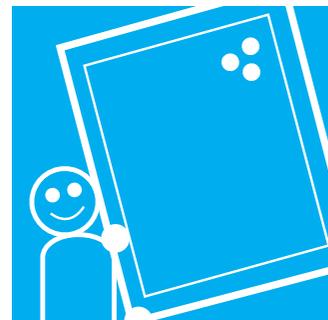


Mode of contact

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2. **After paying for your purchase**
Purchased lots are available for collection after a full payment has been made, whether on the auction day, or within the next seven days.

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"Seller's Commission" shall mean the commission payable to The Edge Galerie by a Seller at the date of the sale of the Lot at the rate calculated based on a percentage (as separately agreed and set out in the consignment form signed by the Seller) of the Hammer Price of the Lot or in cases where the Lot is sold other than through the Auction, the price for which the Lot is sold or the Reserve Price; whichever is higher.

"Seller's Expenses" shall mean any Expenses due from the Seller to The Edge Galerie in relation to the Lot consigned by the Seller to The Edge Galerie, including any applicable Taxes.

"Taxes" means any tax, levy, impost, duty or other charge or withholding of a similar nature (including any penalty or interest payable in connection with any failure to pay or any delay in paying of the same) imposed or incurred under or pursuant to these Conditions of Business.

"The Edge Galerie" means The Edge Galerie Sdn Bhd (Co. No. 1033045-X), which has its corporate office at Level 3, Menara KLIK, No. 1 Jalan PJU 7/6, Mutiara Damansara, 47810 Petaling Jaya, Selangor, Malaysia.

"Total Amount Due" means the Hammer Price in respect of the Lot sold, together with the Buyer's Premium, any Buyer's Ex-

penses and any Taxes due from a Buyer or defaulting Buyer.

2.3 In the interpretation of these Conditions of Business:-

- (a) a gender includes all other genders;
- (b) the singular includes plural and vice versa;
- (c) when a deadline or action is specified to occur 'after' a certain date, it shall be taken to refer to "after (but not counting)" that date;
- (d) a 'person' includes any person, firm, company, corporation, government, state or agency of a state or any association, trust or partnership (whether or not having separate legal personality) or two (2) or more of the foregoing;
- (e) a provision of law is a reference to that provision as amended or re-enacted;
- (f) unless otherwise stated, a time of day is a reference to Malaysian time;
- (g) 'including' shall not be construed narrowly but shall be construed to mean 'including without limitation', 'including (but not limited to)' or 'including without prejudice to the foregoing';
- (h) a 'consent' shall be construed so as to include any approval authorisation consent exemption license permission or registration by or from any governmental or other authority or any other person;
- (i) reference to these Conditions of Business or any other agreement or document shall be construed as a reference to such agreement or document as it may be amended, modified or supplemented from time to time and shall include a reference to any other instrument(s) executed or hereafter or from time to time executed supplemental thereto or in substitution thereof;
- (j) 'parties' shall mean the parties to these Conditions of Business and 'party' shall mean, as the context requires, any one of the parties to these Conditions of Business; and
- (k) whenever these Conditions of Business refer to a number of days, such number shall refer to calendar days unless otherwise specified.

2.4 Headings

The headings and sub-headings in these Conditions of Business are inserted merely for convenience of reference and shall be ignored in the interpretation and construction of any of the provisions contained herein.

B. BIDDERS /BUYERS' CONDITIONS

The contractual relationship between The Edge Galerie and the Seller on the one hand and the Bidders and Buyers on the other is governed by the following terms.

The Edge Galerie's Capacity

The Edge Galerie sells as agent for the Seller and as such is not responsible for any default by the Seller or the Buyer. Any sale will result in a contract made directly between the Seller and the Buyer.

3. Bidder's/Buyer's obligation to inspect

Limitations on The Edge Galerie's knowledge of the Lot

3.1 Bidders acknowledge that many of the Lots auctioned are of an age and type where they are not in perfect condition. All Lots are sold "as is" at the time of Auction, with all faults, imperfections and errors of description.

3.2 The Edge Galerie is dependent on the Seller for all relevant information and factual material pertaining to Lots offered for sale. All information and factual material made available by The Edge Galerie in the Auction Catalogue or otherwise regarding each Lot is based on information provided to it by the Seller. The Edge Galerie is not able to and does not carry out exhaustive due diligence on each Lot offered for sale.

3.3 The Bidder and Buyer acknowledge that The Edge Galerie has not tested any electrical or mechanical goods prior to the Auction (whether in respect of their ability to function, their safety of operation or otherwise) and the Bidder and Buyer are solely responsible for testing such goods before using them.

Limitations of the Auction Catalogue and other descriptions

- 3.4 Information provided to Bidders in respect of any Lot by The Edge Galerie, whether written or oral, including any estimate, and information in any Auction Catalogue, condition or other report, commentary or valuation (i) is not a representation of fact or warranty made by The Edge Galerie, but only a statement of opinion, and (ii) may be revised prior to the Lot being sold (including whilst the Lot is on public view). The Seller, The Edge Galerie, The Edge Galerie's associated or affiliated companies and any agent, employee or director thereof shall not be liable for any errors or omissions of description, or any such information as set out above or for any misstatement as to any matter affecting the Lot. Any illustrations in the Auction Catalogue or elsewhere are solely for identification purposes only and should not be relied upon regarding the tone, colour, actual condition, quality or nature of the Lot or necessarily to reveal imperfections in the Lot offered for sale.
- 3.5 Solely as a convenience, condition reports may be provided by The Edge Galerie upon request, where such reports are available. Nothing in the condition reports shall be taken as a guarantee or warranty regarding the nature or condition of the Lot. Auction Catalogue descriptions and condition reports may occasionally make references to damage, restoration or particular imperfections of a Lot, but such references are for guidance only, are not exhaustive and should be evaluated by personal inspection by the Bidder and any Buyer or a knowledgeable representative. The absence of such a reference does not imply that the Lot is free from defects or restoration, nor does a reference to particular defects imply the absence of others.
- 3.6 Any estimated price range of the Lot provided by The Edge Galerie in the Auction Catalogue or otherwise 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 subject to change and may be revised anytime without prior notice and none of The Edge Galerie, any The Edge Galerie's associated or affiliated company or any agent, employee or director thereof shall be liable for any error or inaccuracy in any estimate. Bidders and Buyer should not rely upon the estimated price range as the representation or guarantee of actual selling price. The estimated price range does not include the Buyer's Premium.

Bidder's/Buyer's responsibility

- 3.7 Except as otherwise stated in these Conditions of Business, all Lots are sold "as is" with all faults and imperfections and errors of description and without any representation or warranty of any kind by The Edge Galerie (and its employees or agents) or the Seller. Bidders acknowledge the facts and limitations set out in the foregoing Conditions 3.1 to 3.6 and agree that they are not relying on any description or illustration by The Edge Galerie or the Seller in the Auction Catalogue, condition or other report, commentary, valuation or elsewhere and accept full responsibility to test and examine a Lot and for carrying out inspections and investigations prior to the sale to satisfy themselves as to the nature, condition and value of the Lot, which they may be interested in buying and that the Lot matches any written or oral description provided by The Edge Galerie or the Seller.
- 3.8 Each Lot offered for sale at The Edge Galerie is available for inspection by Bidders prior to the Auction. The Bidder undertakes:-
- (a) to fully inspect and examine the Lot prior to the sale and satisfy himself as to the condition, nature, value of the Lot and accuracy of its description;
- (b) to rely on his own judgment as to whether the Lot accords with its description;
- (c) to seek any independent expert advice (reasonable in light of the nature and value of the Lot and the Bidders' own expertise) and satisfy himself as to the authorship, attribution, authenticity, genuineness, origin, date, age, provenance or condition of the Lot; and
- (d) not to rely on any illustration or any information or description provided by The Edge Galerie (or its officers, directors, employees or agents) verbally or in writing in any Auction Catalogue, condition or other report, commentary, valuation or otherwise.

The Bidder 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 including inspection of the Lot.

The Edge Galerie reserves the right to determine the terms, conditions, manner, place and time of inspection of any Lot by any Bidder, Buyer or their experts, which shall be complied with in full by the Bidder, Buyer and their experts.

4. Exclusions and Limitations of Liability to Buyers

- 4.1 This Condition 4 read together with Condition 15 provide The Edge Galerie's entire liability (including any liability for the acts

and omissions of its officers, directors, employees, sub-contractors and agents and any affiliates) under or in connection with these Conditions of Business.

- 4.2 Except as otherwise stated in these Conditions of Business, neither The Edge Galerie (or its affiliated or associates companies) nor the Seller their servants or agents:
- (a) gives any guarantee or warranty to the Buyer (save in the case of the Seller, for the representations and warranties in Condition 15) and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law). No person in the employment of the Seller or The Edge Galerie or acting as agent of the Seller or The Edge Galerie has any authority to make or give any representation or warranty in relation to any Lot. In particular, any representations including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any Lot, including estimated 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);
- (b) is liable for any inaccuracies, inconsistencies, errors or omissions in representations, descriptions or information provided to Bidders by The Edge Galerie, whether orally or in writing including in the Auction Catalogue, condition or other report, commentary, valuation or otherwise, in relation to any aspect or quality of any lot including price or value; whether or not such inaccuracy, inconsistency, error or omission is negligent; and
- (c) accepts responsibility to the Bidder in respect of any acts or omissions (whether negligent or otherwise) by The Edge Galerie in connection with the preparation for or the conduct of auctions or for any matter relating to the sale of any Lot or the performance of these Conditions of Business
- 4.3 Further, neither The Edge Galerie nor the Seller shall under any circumstances be liable to the Bidders for any loss or damage: special, indirect or consequential loss; pure economic loss, costs, damages or charges; loss of profits; loss of revenue; loss of contracts; loss of anticipated savings; loss of business; loss of use; loss of goodwill; loss or damage arising from loss, damage or corruption of any data; loss suffered by third parties or loss of goodwill (including any loss or damage suffered by the Bidders as a result of an action brought by a third party) arising out of or in connection with these Conditions of Business, even if The Edge Galerie or the Seller has been apprised of the possibility of such losses or damages.
- 4.4 The Edge Galerie shall in no way be responsible for any breach of these Conditions of Business by the Seller.
- 4.5 Without prejudice to any other provision in these Conditions of Business in particular Condition 4.1 to 4.4 above, the maximum aggregate liability of The Edge Galerie and the Seller for any matter relating to or arising in connection with these Conditions of Business or any collateral agreement, whether based on an action or claim in contract including under an indemnity, tort (including negligence), statute or otherwise, shall be limited to the Purchase Price actually paid by the Buyer to the Edge Galerie for the Lot in relation to which the liability arises.

- 4.6 Without prejudice to any other provision in these Conditions of Business, The Edge Galerie shall not be liable for any loss, damage or personal injury sustained by any person while on the premises of The Edge Galerie (including the third party premises where the Auction may be conducted) or by a Lot, or a part of a Lot, which may be on view from time to time. Any Bidder who damages a Lot, whether negligently or intentionally, shall be liable for all resulting loss and damage suffered by The Edge Galerie (and the Seller, as the case may be).
- 4.7 The exclusions and limitations of liability set out above or in these Conditions of Business do not apply to anything which cannot be excluded or limited by applicable law and shall survive the expiry or termination of these Conditions of Business for any reason whatsoever.

Seller's liability to Buyers

- 4.8 Subject to Condition 14, the Seller's obligations to the Buyer are limited to the same extent as The Edge Galerie's obligations to the Buyer. Any express or implied conditions or warranties are excluded save insofar as it is not possible under the law to exclude obligation implied by statute. In addition, The Edge Galerie reserves the right to agree on variations to the Seller's warranties with the Seller.

AT THE AUCTION

5. Bidding at Auction

Rights of participation at Auction

- 5.1 The Edge Galerie has the right at its absolute discretion to refuse admission of any person to the Auction or The Edge Galerie's premises or other premises where the Auction is held

or participation or bidding of any person in any Auction and to reject any bid. The Edge Galerie may without giving any reason refuse to accept the bidding of any person.

- 5.2 No person shall be entitled to bid at the Auction without first having completed and delivered to The Edge Galerie the 'Bidder Registration Form' and any other information or references including bank or other financial information as required by The Edge Galerie and having provided identification before bidding, all of which shall be subject to The Edge Galerie's acceptance in its sole discretion.
- 5.3 Prospective Buyers who wish to bid in the sale room can register in advance of the sale, or can come to the saleroom on the day of the sale to register in person. Further information on the registration process can be found in The Edge Galerie's 'Buyer's Guide'.

Bidding as principal

- 5.4 In making a bid at the Auction, a Bidder is doing so as principal and will be held personally and solely liable for the bid, in particular to pay the Total Amount Due, plus all other applicable charges, unless it has been explicitly agreed in writing with The Edge Galerie before the commencement of the Auction that the Bidder is acting as agent on behalf of a principal and the 'Bidder Registration Form' is completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. In such circumstances, both the Bidder and the principal will be jointly and severally liable for all obligations arising from the bid and the principal shall be bound by these Conditions of Business by the Bidder's bid as his agent in the same way as if he were bidding personally.
- 5.5 Each Bidder shall be assigned a paddle for the purposes of bidding at the Auction identified by a serial number, and each Bidder shall be fully and wholly responsible for any use of his or her assigned paddle, regardless of the circumstances, and shall be solely liable for any bid placed using the paddle assigned to him, in particular to pay the Total Amount Due plus all other applicable charges if a bid placed using the paddle assigned to him is accepted by the fall of the auctioneer's hammer.

Absentee Bids

- 5.6 Bidders are strongly encouraged to attend the Auction in person but where absentee/written bids are available, The Edge Galerie shall use reasonable efforts to carry out absentee/written bids which shall be in Ringgit Malaysia, provided that the written instructions from the Bidders directing The Edge Galerie to bid on their behalf are in The Edge Galerie's opinion, sufficiently clear, complete and received no less than 24 hours before the Auction date in the prescribed 'Absentee/Telephone Bids Form' provided by The Edge Galerie. Telephoned absentee bids must be confirmed before the Auction by letter or fax from the Bidder. The Lots will be bought at the lowest possible price taking into account other bids placed and the Reserve Price. If written bids on the Lot are received by The Edge Galerie 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.

Bidding by Telephone

- 5.7 Bidders may bid by telephone during the course of the Auction for Lots with a minimum low estimate from time to time prescribed by The Edge Galerie and arrangements for such service must be confirmed with The Edge Galerie no later than twenty four (24) hours before the Auction by letter or fax. The Edge Galerie reserves the right to confirm the relevant details in writing before it agrees to place such bids and shall not be responsible for failure of any telephone bid for any reason. Telephone bids may be recorded. By bidding on the telephone, Bidders consent to the recording of their conversation.

Absentee Bids and Telephone Bids

- 5.8 Absentee/Written bids and telephone bids are offered as an additional service for no extra charge and on a confidential basis at the Bidder's sole risk and subject to The Edge Galerie's other commitments at the time of sale and the conduct of the sale may be such that The Edge Galerie is unable to bid as requested. The Edge Galerie will not accept liability for failure to place such bids or for any errors and omissions in connection with it. The Bidder should therefore attend in person or send an agent to the Auction if the Bidder wishes to be certain of bidding.

6. Conduct of the Auction

Bidding

- 6.1 The auctioneer will commence and advance the bidding at levels and increments he considers appropriate.
- 6.2 The auctioneer is entitled to make consecutive bids or make bids in response to other bids on behalf of the Seller up to the Reserve Price on the Lot, without indicating he is doing so or that he is doing so on behalf of the Seller and whether or not other bids are placed. The Bidder and Buyer acknowledge the

rights of the auctioneer and the Seller set out in this Condition and waive any claim that they might have in this connection against The Edge Galerie or the Seller. Under no circumstances will the auctioneer place any bid on behalf of the Seller at or above the Reserve Price.

- 6.3 Unless otherwise specified, all Lots are offered subject to a Reserve Price. The Edge Galerie shall not be obliged to sell a Lot below the Reserve Price. In the event that there is no bid on a Lot or no bid at or above the Reserve Price, the auctioneer may deem such Lot unsold.

Sale

- 6.4 Subject to the auctioneer's sole discretion pursuant to Conditions 7.1 and 7.2 above, the person who makes the highest bid accepted by the auctioneer (or that person's disclosed principal, if applicable) shall be the Buyer. The fall 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 fall of the auctioneer's hammer also marks the conclusion of a contract of sale between the Seller and the Buyer for the Lot, whereupon the Buyer becomes liable to pay the Total Amount Due. The Bidder and Buyer shall not be entitled, for any reason whatsoever, to revoke or cancel the contract of sale for a Lot once concluded by the fall of the auctioneer's hammer.

- 6.5 The Buyer will be asked to sign a 'Buyer's Acknowledgement Form' upon the fall of the auctioneer's hammer and to make payment of 5% of the Hammer Price or RM800.00, whichever is greater, as a non-refundable earnest deposit before leaving the sale room. Failure by the Buyer to sign the Buyer's Acknowledgement Form and make payment for the earnest deposit will entitle The Edge Galerie at its discretion to render the sale of the Lot null and void and the auctioneer may then re-offer the Lot for sale.

Auctioneer's discretion

- 6.6 Notwithstanding Conditions 6.1 to 6.5 above, the auctioneer has absolute discretion at any time to:-

- (a) withdraw any Lot;
- (b) postpone the Auction date;
- (c) admit or refuse admission to any person to the Auction;
- (d) accept or refuse any bid;
- (e) combine or divide any items to constitute a Lot for sale;
- (f) in the case of a dispute as to any bid, immediately determine the dispute or re-offer the Lot for sale or withdraw the Lot;
- (g) re-offer a Lot for sale if the auctioneer reasonably believes that there is an error or dispute; and/or
- (h) take such other action as he reasonably thinks fit in the circumstances.

Currency converter

- 6.7 The Auction will be conducted in Ringgit Malaysia but The Edge Galerie may provide a currency converter at the Auction for the convenience of Bidders. The figures shown in foreign currencies are only approximates and do not represent the exact exchange rates. The Edge Galerie does not accept liability to Bidders who follow and rely on the currency converter rather than the actual bidding in the sale room. Errors may occur in the currency converter and The Edge Galerie accepts no responsibility or liability for the same.

Post-Auction Sale

- 6.8 In the event the Lot is not sold at the Auction, The Edge Galerie shall be authorised as the exclusive agent of the Seller to sell the Lot via Post-Auction Sale in accordance with Condition 18 herein. Any post-Auction sale of Lots offered at Auction shall incorporate these Conditions of Business as if sold in the Auction.

Waiver by Bidder and Buyer

- 6.9 The Bidder and the Buyer acknowledge the rights of the auctioneer and the Seller set out in these Conditions of Business and waive any claim that they might have in this regard against The Edge Galerie or the Seller.
- 6.10 While invoices are sent out by mail after the Auction, The Edge Galerie does not accept responsibility for notifying the absentee Bidder of the result of his bids. Successful Bidders shall pay the Total Amount Due in accordance with Condition 7.1.

AFTER THE AUCTION

7. Payment and Collection of the Lot

Payment for the Lot

- 7.1 Unless agreed otherwise in writing, the Buyer shall pay the Total Amount Due to The Edge Galerie by cash, cheque, banker's draft or wire transfer in Ringgit Malaysia within seven (7) days after the Auction or any post-auction sale of the Lot, or such other time period prescribed by The Edge Galerie. Payment from the Buyer shall not be deemed to have been made until The Edge Galerie is in receipt of cash or cleared funds. All charges imposed by a bank or financial institution arising from or in connection with such payment including any processing fee assessed on any returned cheques shall be borne by the Buyer. Where requested by The Edge Galerie, payment shall be accompanied by appropriate identification of the Buyer including but not limited to his or her name, permanent address and other proof of identity. Further information on the payment method can be found in The Edge Galerie's 'Buyer's Guide'.

Collection of the purchased Lot

- 7.2 Unless agreed otherwise, the Buyer or its authorised representative (with a letter of authorisation from the Buyer) must collect the Lot, at the Buyer's expense from the premises of The Edge Galerie (or its appointed storage solution provider) within seven (7) days after the Auction or such other time period prescribed by The Edge Galerie.
- 7.3 The Lot shall only be released to the Buyer or its authorised representative (with a letter of authorisation from the Buyer) upon receipt by The Edge Galerie of the Total Amount Due in cash or cleared funds and appropriate identification of the Buyer or his authorized representative.
- 7.4 If the Buyer has paid for the Lot but does not collect the Lot within ninety (90) days after the Auction date, the Buyer authorises The Edge Galerie to dispose of the Lot as it sees fit, at the sole discretion of The Edge Galerie which may involve offering the Lot for sale by auction or private sale on such price and terms as The Edge Galerie considers appropriate including those relating to estimates and reserves. All payments due from the Buyer to The Edge Galerie under or pursuant to these Conditions of Business shall be deducted from the proceeds of sale. The Edge Galerie undertakes to hold to the Buyer's order the balance of the proceeds of sale received by The Edge Galerie in cleared funds less all storage, removal, insurance and any other costs or Taxes incurred, provided that if the Buyer does not collect such sum within (2) years of the Auction date (or the date of conclusion of any post-auction sale of the Lot to the Buyer), the Buyer shall be deemed to have waived all rights to such proceeds of sale and the The Edge Galerie shall be entitled to retain such proceeds of sale.

8. Title and Risk

Passing of title

- 8.1 The Buyer shall always remain liable for the Total Amount Due and shall not acquire title to the Lot sold until The Edge Galerie has received the Total Amount Due for the Lot in cash or cleared funds and The Edge Galerie has applied such payment to the Lot (even if, without prejudice to Condition 7.3, The Edge Galerie exercises its discretion to release the Lot to the Buyer). Subject to Condition 11.3(i) below, The Edge Galerie may in its absolute discretion determine the order in which any monies received from the Buyer shall be applied in discharge of the debts owing by the Buyer to The Edge Galerie.
- 8.2 In the circumstances where the Buyer on-sells the Lot or any part of the Lot before making payment in full to The Edge Galerie of the Total Amount Due, the Buyer agrees to: (i) hold on trust for The Edge Galerie the proceeds of that sale to the extent that they are equal to the Total Amount Due less any amounts from time to time paid to The Edge Galerie applied to that Lot; and (ii) keep the amount held on trust for The Edge Galerie in respect of any Lot in a separate bank account.

Transfer of risk

- 8.3 Any Lot purchased (including frames or glass where relevant) is entirely at the Buyer's risk and responsibility from the conclusion of the contract of sale for the Lot to the Buyer.
- 8.4 The Buyer shall be solely responsible for insuring the Lot purchased from the time risk passes to the Buyer and The Edge Galerie shall not in any circumstances be liable for any loss or damage to the Lot.

9. Packing, handling and shipping

- 9.1 The packing, handling and shipping of the Lots is also entirely at the Buyer's risk and expense and The Edge Galerie shall not be liable for acts or omissions of the packers, handlers or shippers or its own employees involved in such packing, handling or shipping. Where The Edge Galerie has proposed packers, handlers or shippers solely at the request of the Buyer, The Edge Galerie shall not accept responsibility or liability for their acts or omissions.

10. Export and Permits

- 10.1 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 sole responsibility to identify and obtain any necessary export, import or other permit for the Lot. Without prejudice to or limiting the generality of Condition 4 above, The Edge Galerie and the Seller make no representations or warranties as to whether any Lot is or is not subject to export or import restrictions or any embargoes. Lots purchased shall be paid for in accordance with Condition 7 above and the denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment of the Total Amount Due for the Lot. The Edge Galerie shall not be obliged to rescind a sale nor to refund any interest or other Buyer's Expenses incurred by the Buyer where payment is made by the Buyer in circumstances where an export licence is required.

11. Non Payment by the Buyer

- 11.1 In the event the Buyer fails to pay the Total Amount Due within seven (7) days from the date of the sale or such other time period prescribed by The Edge Galerie, The Edge Galerie shall be entitled to impose on the Buyer on behalf of the Seller special terms for payment, storage and insurance, and to take any necessary steps to collect the amount due from the Buyer.
- 11.2 Any additional expenses, including additional insurance premiums resulting from the Buyer's failure to pay the Total Amount Due within the time period prescribed by The Edge Galerie shall be borne by the Buyer. Unless and until such payment is made by the Buyer, The Edge Galerie shall be entitled to charge such expenses to the Seller or deduct such additional expenses from the earnest deposit and/or part payment paid by the Buyer.
- 11.3 Further, without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the Lot within seven (7) days of the Auction or such other time period prescribed by The Edge Galerie, The Edge Galerie and/or the Seller (where applicable) shall at their sole discretion and without prejudice to any other rights which The Edge Galerie and the Seller may have, be entitled, both for themselves and as agent for the Seller, to exercise any one or more of the following rights or remedies:-
- (a) to charge default interest at the rate of 1.5% per month on the outstanding sums due from the Buyer;
 - (b) to charge all reasonable legal and administrative fees incurred by The Edge Galerie and the Seller;
 - (c) to forfeit the Buyer's earnest deposit as required under Condition 6.5 or any part payment made by the Buyer;
 - (d) to commence legal proceedings against the Buyer for recovery of all outstanding sums, including interest, legal fees, costs and other expenses on a full indemnity basis as well as damages for breach of contract;
 - (e) rescind the sale of the Lot;
 - (f) to resell the Lot by auction or private sale on such terms as The Edge Galerie deems fit and to set-off the proceeds of sale against the outstanding sums unpaid by the Buyer. The Buyer and the Seller hereby consent to and authorise The Edge Galerie to arrange and carry out such resale on the Conditions of Business applicable at the time of the resale and agree that the level of the reserve and the estimates relevant to such resale shall be set at The Edge Galerie's sole discretion. The sales proceeds will be applied in reduction of the Buyer's debt. In the event such resale is for less than the Total Amount Due for that Lot, the Buyer shall remain liable for the shortfall together with all costs incurred in such resale and The Edge Galerie 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 resale should result in a price higher than the Total Amount Due the surplus shall be paid to the Seller, subject to deduction of the Seller's Commission based on the higher price as well as Seller's Expenses. In such case, the Buyer waives any claim which the Buyer may have to the title to the Lot and agrees that any resale price shall be deemed commercially reasonable;
 - (g) to hold the Lot as security, pledge or lien pending payment of all outstanding sums due from the Buyer;
 - (h) to insure, remove and store the Lot either at The Edge Galerie's premises or elsewhere at the Buyer's sole risk and expense;
 - (i) to reject future bids made by or on behalf of the Buyer at any future auction or tender such bids subject to payment of a deposit to The Edge Galerie before such bids are accepted;
 - (j) 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 Total Amount Due;
 - (k) to apply any payments made by the Buyer to The Edge Galerie or to any affiliated company of The Edge Galerie towards set-

tlement of the Total Amount Due or otherwise towards any costs or expenses incurred in connection with the sale of the Lot;

- (l) to apply any payments made by the Buyer to The Edge Galerie or to any affiliated company of The Edge Galerie towards settlement of the Total Amount Due or otherwise towards any other debts owed by the Buyer to The Edge Galerie or to any other affiliated company of The Edge Galerie in respect of any other transaction;
- (m) to set off any amounts owed by The Edge Galerie or The Edge Galerie's affiliated companies to the Buyer against any amounts which the Buyer owes to The Edge Galerie or any of The Edge Galerie's affiliated companies whether as a result of any proceeds of sale or otherwise;
- (n) to take such other action as The Edge Galerie deems necessary or appropriate; or
- (o) to exercise a lien over any of the Buyer's property which is in its possession or in possession of any of The Edge Galerie's affiliated company for any reason until payment of all outstanding amounts due to The Edge Galerie has been made in full. The Edge Galerie 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, The Edge Galerie shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above.

12. Failure to collect the purchased Lot

- 12.1 In the event the Lot is not collected within the time frame as provided in Condition 7.2 above, The Edge Galerie may arrange for storage of the Lot at the Buyer's risk and expenses. Any additional expenses resulting from the Buyer's failure to collect the Lot, including additional insurance premiums and storage charges, shall be borne by the Buyer. This shall apply whether or not the Buyer has made payment of the Total Amount Due. The Edge Galerie shall release the Lot only after the Buyer has made payment in full of all storage, removal insurance and any other costs incurred, together with payment of all other amounts due to The Edge Galerie, including if applicable, the Total Amount Due.
- 12.2 The Edge Galerie shall, in its absolute discretion and without prejudice to any other rights which it and the Seller may have, be entitled to exercise any of the rights or remedies listed in Condition 11.3 above, whether or not the Buyer has made payment of the Total Amount Due provided that The Edge Galerie shall not exercise their right under Condition 11.3(f) above for a period of ninety (90) days following the relevant sale. In the event that The Edge Galerie exercises its rights under Condition 11.3(f) above where the Buyer has made payment of the Total Amount Due, The Edge Galerie undertakes to hold to the Buyer's order the Net Sale Proceeds received by The Edge Galerie in cleared funds less all storage, removal, insurance and any other costs or Taxes incurred, provided that if the Buyer does not collect such sum within (2) years of the Auction date (or the date of conclusion of any post-auction sale of the Lot to the Buyer), the Buyer shall be deemed to have waived all rights to such proceeds of sale and The Edge Galerie shall be entitled to retain such proceeds of sale.

13. Indemnities

- 13.1 Notwithstanding anything stated in these Conditions of Business and in consideration of these promises and the mutual covenants and agreements contained herein, and for other good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged and without prejudice to any other rights and remedies of The Edge Galerie or its successors and assigns (and its and their officers, directors, employees and agents) under these Conditions of Business, the Bidder or the Buyer shall at its own expense indemnify and hold harmless The Edge Galerie and its successors and assigns (and its and their officers, directors, employees and agents) on a full indemnity basis in respect of any claim, action, damage, loss, liability, cost, charge, expense, outgoing or payment (including attorney's fees and court costs on an indemnity basis) which The Edge Galerie or its successors and assigns (and its and their officers, directors, employees and agents) pays, suffers, incurs or is liable for which arise directly or indirectly out of or relate to the following events:-
- (a) any breach of these Conditions of Business or any negligent (including gross negligence) or otherwise wrongful act or omission of the Bidder or Buyer or their heirs, personal and legal representatives, estates, successors-in-title (and its officers, directors, employees and agents, where applicable); or
 - (b) any damage to property (including third party property) or any personal injury (including death) suffered by any person including the officers, directors, employees and agents of The Edge Galerie or its successors and assigns; caused by or contributed to by or resulting from any acts or omissions whether negligent, wilful or otherwise of the Bidder or Buyer or their heirs, personal and legal representatives, estates, successors-in-title (and its officers, directors, employees and agents, where applicable).

C. SELLERS' CONDITIONS

14. Seller's representations and warranties

- 14.1 This Condition 14 governs the relationship between Seller and both Buyer and The Edge Galerie and are in addition to any other rights and remedies that The Edge Galerie may have against the Seller. If The Edge Galerie or the Buyer considers any of the representations or warranties listed below to be breached in any way, either The Edge Galerie or the Buyer may take legal action against the Seller. The Seller agrees to indemnify The Edge Galerie, any company affiliated to The Edge Galerie, their respective successors and assigns (and its and their officers, directors, employees and agents) and the Buyer against any loss or damage resulting from the Seller's breach or alleged breach of any of its representations and/or warranties, or other terms set forth in these Conditions of Business. Where The Edge Galerie reasonably believes that there is or may be a breach of any such representation or warranty, the Seller authorises The Edge Galerie in its sole discretion to rescind the sale of the Lot. For the avoidance of doubt, the Buyer shall not be entitled to rescind the sale of the Lot or not comply with its obligation to make payment of the Total Amount Due in accordance with Condition 7.1 due to the Seller's breach or alleged breach of any of its representations and/or warranties, or other terms set forth in these Conditions of Business.

The Edge Galerie shall be entitled to disclose the identity of the Seller to the Bidder, Buyer or any other third party where required by such Bidder, Buyer or third party to exercise their rights or obligations under these Conditions of Business or the law, or for any other reason that The Edge Galerie deems necessary.

- 14.2 The Seller represents and warrants to The Edge Galerie and to the Buyer that at all relevant times (including the time of the consignment of any Lot and the time of the sale of the Lot):-
- (a) The Seller is the true and sole owner of the Lot or is properly authorised by the owner with unrestricted rights to transfer the title to the Lot to the Buyer in accordance with these Conditions of Business;
 - (b) The Seller has full legal right, capacity, authority and power to agree to and bind itself by these Conditions of Business and is able to and shall in accordance with these Conditions of Business, transfer to the Buyer possession and good and marketable title to the Lot free from any third party rights, encumbrances or claims or potential claims including without limitation intellectual property claims and any claims which may be made by governments or governmental agencies, the artist or any agents representing the artist of the Lot or any third party;
 - (c) The Lot is authentic and is not a forgery;
 - (d) The Seller has disclosed to The Edge Galerie, in writing, all relevant information in his possession relating to the provenance and attribution of the Lot including any concerns expressed by any third parties in relation to the ownership, condition, authenticity, attribution or export or import of the Lot;
 - (e) Where the Lot has been moved into Malaysia from another country, the Lot has been lawfully imported into Malaysia; the Lot has been lawfully and permanently exported as required by the law 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 and the Lot respectively are in no way encumbered by any claim, pledge, lien, charge, option, pre-emption rights or other equity on (including Intellectual Property Rights), over or affecting the Lot and there is no agreement or arrangement to give or create such encumbrance and no claim has been or will be made by any person to be entitled to the Lot in respect of any of the foregoing;
 - (g) The Seller has paid or will pay all Taxes due or potentially due on the proceeds and Seller's Expenses arising from or in connection with the sale of the Lot;
 - (h) The Seller is the sole owner of the Intellectual Property Rights in the Lot or is properly authorized by the owner to grant The Edge Galerie the right to use the Intellectual Property Rights in the Lot as necessary for the purposes of these Conditions of Business;
 - (i) The Seller is not aware of any matter or allegation which would render any description, listing, communication, illustration or reproduction given in the Auction Catalogue and any condition report, salesroom notice, video or audio production, or any other literature, documents and publications, and the marketing and promotion of the Lot (including magazine and press articles and invitation cards) by The Edge Galerie in relation to the Lot inaccurate or misleading; Unless the Seller informs The Edge Galerie in writing to the contrary at the time of consignment of the Lot to The Edge Galerie, any electrical or mechanical goods (or any electrical or mechanical parts of Lots offered for sale) are in a safe operating condition if reasonably used for the

purpose for which they were designed and are free from any defect not obvious on external inspection which could prove dangerous to human life or health; and

- (j) The Seller is not aware of any allegations of infringement or notices of misappropriation issued by any person or any claims that the Lot or its use or enjoyment as contemplated by these Conditions of Business infringes or will infringe any rights, including any Intellectual Property Rights of any third party.

15. Exclusions and Limitations of Liability to the Seller

- 15.1 This Condition 15 read together with Condition 4 provide The Edge Galerie's entire liability (including any liability for the acts and omissions of its officers, directors, employees, sub-contractors and agents and any affiliates) to the Seller under or in connection with these Conditions of Business.
- 15.2 Any information, representations or description written or oral and including those in any Auction catalogue, report, commentary or valuation in relation to any aspect or quality of any Lot, including price or value (a) may be revised prior at any time prior to the sale of the Lot (including whilst the Lot is on public view). In the light of The Edge Galerie's dependence on information provided to it by the Seller, The Edge Galerie, its successors and assigns and affiliated companies (and its and their officers, directors, employees, sub-contractors and agents) shall not be liable for any errors or omissions in any oral or written information, representation or description provided to it by the Seller.
- 15.3 The Edge Galerie shall not be liable to the Seller or any third party for any acts or omissions by it in connection with the preparation for or the conduct of the Auction (including any errors or inaccuracies in the description, listing, communication, illustration or reproduction in the Auction Catalogue and any condition, report, salesroom notice, video or audio production, or any other literature, documents and publications, and the marketing and promotion of the Lot (including magazine and press articles and invitation cards) or for any matter relating to the sale of the Lot or otherwise relating to the handling, storage or transport of the Lot or the performance of these Conditions of Business, whether negligent, wilful, fraudulent or otherwise.
- 15.4 The Edge Galerie shall not be liable to the Seller for the following types of loss or damage even if, The Edge Galerie has been advised of the possibility of such loss or damage: special, indirect or consequential loss; pure economic loss, costs, damages or charges; loss of profits; loss of revenue; loss of contracts; loss of anticipated savings; loss of business; loss of use; loss of goodwill; loss or damage arising from loss, damage or corruption of any data; loss suffered by third parties or loss of goodwill (including any loss or damage suffered by the Seller as a result of an action brought by a third party) arising out of or in connection with these Conditions of Business, even if The Edge Galerie has been apprised of the possibility of such losses or damages.
- 15.5 While The Edge Galerie, its successors and assigns (or its and their officers, directors, employees, sub-contractors and agents) and its appointed carrier/storage solution provider and independent contractors will take reasonable care to preserve the condition of the Lot while it is in their possession, The Edge Galerie, its successors and assigns (or its and their officers, directors, employees, sub-contractors and agents) and its appointed carrier/storage solution provider and independent contractors shall not be held liable to the Seller, Bidder or Buyer (i) for any loss or damage caused to frames or to glass covering prints, paintings or other work, (ii) for any loss or damage occurring in the course of any process undertaken (including restoration, framing or cleaning, or (iii) for any loss or damage to the Lot howsoever caused, including but not limited to 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) changes in atmospheric conditions; or
 - (e) handling or storage.
- 15.6 Without prejudice to the above, if The Edge Galerie is held to be liable to the Seller for any matter relating to or arising in connection with these Conditions of Business, whether based on an action or claim in contract including under an indemnity, tort, negligence, strict liability in tort or by statute or otherwise, the amount of damages recoverable against The Edge Galerie for all events, acts or omissions shall not exceed (i) in the case of a sold Lot the total amount of Seller's Commission and Buyer's Premium received by The Edge Galerie; or (ii) in the case of an unsold Lot the total amount of Seller's Commission and Buyer's Premium which would be payable to The Edge Galerie calculated based on the Reserve Price.

- 15.7 The exclusions and limitations of liability set out above or in these Conditions of Business do not apply to anything which cannot be excluded or limited by applicable law and shall survive the expiry or termination of these Conditions of Business for any reason whatsoever.

AT THE AUCTION

16. Reserve Price

- 16.1 The sale of the Lot will be subject to a Reserve Price, which shall be kept confidential by both The Edge Galerie and the Seller, and a non-binding estimated price range which shall be determined by The Edge Galerie at its sole discretion and described in the Auction Catalogue before The Edge Galerie proceeds to offer the Lot for sale. For the avoidance of doubt and notwithstanding the confidentiality obligation in the preceding sentence, The Edge Galerie shall have the right to disclose the Reserve Price as is necessary to perform its obligations under or pursuant to these Conditions of Business.
- 16.2 The Edge Galerie shall under no circumstances be liable if bids are not received at the level of the Reserve Price. The Edge Galerie shall however be entitled to sell the Lot below the Reserve Price.
- 16.3 In the event the Lot is sold below the Reserve Price at the Auction (but not otherwise), The Edge Galerie shall account to the Seller as if the Hammer Price was equal to the Reserve Price.
- 16.4 If a Lot fails to sell, the auctioneer will announce that the Lot is unsold.

AFTER THE AUCTION

17. Non-payment by the Buyer

- 17.1 In the event the Buyer fails to pay the Total Amount Due within seven (7) days from the date of the sale or such other time period prescribed by The Edge Galerie, The Edge Galerie 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.
- 17.2 However, The Edge Galerie shall not be in any way liable to the Seller for the amount due from the Buyer or be obliged to remit the payment due to the Seller, nor to take any legal proceedings on behalf of the Seller. The Edge Galerie 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, The Edge Galerie shall have absolute discretion to take and enforce any of the remedies set out in Condition 11 (Remedies for Non Payment by the Buyer) above including the right to rescind the sale and return the Lot to the Seller. The Edge Galerie shall be entitled to charge the Buyer interest for late payment in accordance with Condition 11.3(a) above and the Seller hereby authorises The Edge Galerie to retain such interest for The Edge Galerie's own account.
- 17.3 In the event a deposit or part payment has been received from the Buyer, The Edge Galerie shall be entitled to deduct from such deposit or part payment all Seller's Expenses, Buyer's Expenses and Taxes (if any) due and payable by the Seller and the Buyer to The Edge Galerie in any order of priority at The Edge Galerie's discretion. The balance of the deposit shall be shared equally between the Seller and The Edge Galerie.

18. Post-Auction Sale

- 18.1 In the event the Lot is not sold at the Auction, The Edge Galerie shall be authorised as the exclusive agent of the Seller for a period of seven (7) days following the Auction date to sell the Lot privately for a price that will result in a payment to the Seller of no less than the amount (after deducting all Taxes and Seller's Expenses 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 and upon terms which The Edge Galerie and the Seller may agree and set out in writing, whereupon a contract of sale shall be concluded between the Seller and the Buyer. In any such case, the Seller's obligations to The Edge Galerie and the Buyer with respect to the Lot are the same as if such Lot had been sold on the Auction date unless otherwise agreed in writing.
- 18.2 Any reference in these Conditions of Business to the date of the Auction shall be treated as being a reference to the date of the post-Auction sale.

19. Unsold Lot

- 19.1 In the event the Lot remains unsold pursuant to Condition 18.1 above, the Seller may re-appoint The Edge Galerie to act as its exclusive agent to sell the Lot upon terms which shall be mutually agreed between the parties.

20. Introductory Fees

- 20.1 The Edge Galerie reserves all rights to claim for payment of an introductory fee or selling commission for the Lot from any party.

C. BIDDERS', BUYERS' AND SELLERS' CONDITIONS

21. Intellectual Property

- 21.1 No representations or warranties are made by The Edge Galerie or the Seller as to whether any Lot is subject to any Intellectual Property Rights including copyright or whether the Buyer acquires any Intellectual Property Rights including copyright in any Lot.
- 21.2 The Edge Galerie reserves the right to photograph, video, illustrate or otherwise reproduce images of and details (including the Buyer's name) in connection with the Lot (whether or not the Lot is identified in such reproduction), both before and after the Auction. The Edge Galerie shall own the Intellectual Property Rights in all such illustrations, photographs, reproductions, descriptions, written materials and published content produced by or on behalf of The Edge Galerie in relation to each Lot.

22. Data Protection

- 22.1 In connection with the management and operation of The Edge Galerie's business and the marketing and supply of The Edge Galerie and its affiliated companies, The Edge Galerie may request the Seller, Bidder or Buyer (as the case may be) to provide personal data about themselves such as their name, address, proof of identity and details of bank accounts (as the case may be) and by providing such personal data to The Edge Galerie, each Seller, Bidder or Buyer hereby consents to the processing and transfer of personal data out of Malaysia for the purposes as described herein. The provision of such personal data is obligatory in order for The Edge Galerie to perform its obligations under these Conditions of Business and if the Seller, Bidder or Buyer provides The Edge Galerie with information that is defined by law as "sensitive personal data", they expressly agree that The Edge Galerie and its affiliated companies may use it for the purposes described herein. If The Edge Galerie so requests, each Seller, Bidder or Buyer agrees to provide (in a form acceptable to The Edge Galerie) written confirmation of their name, permanent address, proof of identity and creditworthiness.
- 22.2 The Edge Galerie may make such information available to external experts, restorers, agents, or other third parties for the purposes of credit reference, authentication and verification of information concerning the Seller, Bidder and Buyer and conducting the sale of the Lot. In order to fulfil the services requested by the Seller, Bidder or Buyer, The Edge Galerie may also disclose such information to third parties as required in order for The Edge Galerie to carry out its obligations and exercise its rights under this Agreement.
- 22.3 The personal data may also be used (unless it is objected) for marketing and promotional purposes including advising the Seller, Bidder or Buyer of forthcoming events or selected services of The Edge Galerie and its affiliated companies.
- 22.4 The parties acknowledge that for security purposes, the Edge Galerie's premises and the premises at which the Auction is conducted may be subject to video recording. Telephone calls such as telephone bidding and voicemail messages and related communications with The Edge Galerie and its officers, directors, employees and agents may also be recorded.
- 22.5 If any other party wishes to access or correct the personal data or would like to contact The Edge Galerie with any inquiries or complaints in respect of the personal data, it may do so via the fax number or address stated in Condition 26 below.

23. Taxes

- 23.1 Where these Conditions of Business refer to an obligation to make payment by the Buyer or the Seller, the Buyer or the Seller (as applicable) shall be liable to pay the Taxes as required by law.

24. Law and Jurisdiction

- 24.1 These Conditions of Business shall be governed by and interpreted in accordance with the laws of Malaysia.
- 24.2 Parties hereby submit to the exclusive jurisdiction of the Malaysian courts. Notwithstanding the preceding sentence, The Edge Galerie has the right to commence proceedings in any other jurisdiction other than the Malaysian courts, in which case the other parties agree to submit to the jurisdiction of that other court elected by The Edge Galerie.
- 24.3 All Sellers, Bidders and Buyers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, person service, delivery at the last address known to The Edge Galerie 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.

25. Assignment and Sub-contracting

- 25.1 The Seller, Bidder or Buyer shall not under any circumstances assign, transfer, grant any security interest over or hold

on trust any of its rights or obligations in these Conditions of Business to a third party without the prior consent of The Edge Galerie in writing. However these Conditions of Business shall be binding on any of the Seller's or Buyer's successors, assigns, trustees, executors, administrators and representatives.

- 25.2 The Edge Galerie may, without the consent of the other parties, transfer, sub-contract or assign all or any of its rights and/or obligations to any other third party.

26. Notices

- 26.1 All notices, requests, claims and other matters shall be made in writing and in the English language and shall be delivered to the address below with registered mail or equivalent, facsimile, courier service or other electronic transmission:-

The Edge Galerie
Level 3, Menara KLK
1 Jalan PU 7/6
Mutiar Damansara
47810 Petaling Jaya
Selangor
Malaysia
Tel: 603-77218000
Fax: 603-77218080

- 26.2 Any such notice:-

- (a) if posted, shall be deemed to have been received three (3) Business Days after the date of posting or, in the case of a notice to an addressee not in the country of the sender, ten (10) Business Days after the date of posting;
- (b) in the case of facsimile or other electronic transmission, upon confirmation of complete receipt being given by the intended recipient party; or
- (c) if couriered, on delivery.

27. Export/Import and embargoes

- 27.1 No representations or warranties are made by The Edge Galerie 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, The Edge Galerie makes no representations or warranties as to whether any embargoes exist in relation to the Lot.

28. Rights Cumulative and Waivers

- 28.1 The rights of each party under these Conditions of Business are cumulative and may be exercised as often as it considers appropriate and are in addition to its rights under any applicable law.
- 28.2 A failure or delay in exercising any right or remedy under these Conditions of Business shall not constitute a waiver of that right or remedy. A single or partial exercise of any right or remedy shall not prevent the further exercise of that right or remedy. A waiver of a breach of these Conditions of Business shall not constitute a waiver of any breach.

29. Severability

- 29.1 If any provision of these Conditions of Business (or part thereof) is held to be illegal, void, invalid or unenforceable under present or future laws or regulations effective and applicable during the term of these Conditions of Business, such provision (or part thereof) shall be fully severable and these Conditions of Business shall be construed as if such illegal, void, invalid or unenforceable provision had never comprised a part of these Conditions of Business and the legality, validity and enforceability of the remaining provisions of these Conditions of Business shall remain in full force and effect and shall not be affected by the unenforceable, illegal or invalid provision or by its severance from these Conditions of Business. The parties shall then use their reasonable efforts to arrive at a new provision consistent with the overall intent and objective of these Conditions of Business.

30. Binding Effect of these Conditions of Business

- 30.1 These Conditions of Business shall be binding on the heirs, personal and legal representatives, estates, successors-in-title and permitted assigns (where applicable) of the parties.

INVITATION TO CONSIGN



KHALIL IBRAHIM, *KAMPONG SCENE*, CIRCA 1955-1956, 37CM X 60CM, OIL ON CANVAS

THEEDGE**AUCTION**

NEXT AUCTION IN 2016

For enquiries email us at: auction@theedgegalerie.com

www.theedgegalerie.com

Please complete all fields below. The signed copy should be faxed to +603-77218080 or emailed to auction@theedgegalerie.com

Bidder Details

Billing Name _____

I.C./Passport No. _____

Address _____

Telephone (O) _____ Telephone (H) _____ Mobile Phone _____

Email _____ Fax _____

Sale Title SOUTHEAST ASIAN ART Sale Date 22nd March 2015

Identification/Financial Reference

Proof of Identity (please mark): Identity card/Passport/Driving Licence/Company Registration

Others (please state) _____

Supporting Documents / Utility Bills / Bank Statement _____

Banking Details

Name of Bank _____ Account No. _____

Credit Card Type _____ Credit Card No. _____

Expiration Date _____ Issuing Bank _____

Contact person at the bank _____ Bank Contact Telephone No. _____

Declarations

I have read the Conditions of Business, Buyer's Guide and the notices printed in the Auction Catalogue, and hereby agree to be bound by them as the Bidder and/or Buyer. I also agree to abide by any notice announced by the auctioneer or written/printed notice posted at the auction venue

The Edge Galerie acts as exclusive agent for the Seller (save where stated otherwise in the Auction Catalogue) and as such is not responsible for any default by the Seller. Any concluded contract of sale for a Lot is made directly between the Seller and me.

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. If my bid is successful, I agree to pay the Total Amount Due and all applicable taxes, plus all other applicable charges within seven (7) days of the sale or within such other duration prescribed by The Edge Galerie and in such form and manner prescribed by The Edge Galerie. I understand that the invoice will be made out in my name, unless it has been explicitly agreed in writing with The Edge Galerie 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 The Edge Galerie. In such circumstances, both my disclosed principal and I 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 understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of the hammer and to make payment of 5% of the Purchase Price (or RM800, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. My failure to sign the buyer's acknowledgement form and make payment for the earnest deposit will entitle The Edge Galerie at its discretion to render the sale of the Lot null and void and the auctioneer may re-offer the Lot for sale.

I hereby authorize The Edge Galerie, its affiliated companies and its bank representative to process my personal data for the purposes described in the Conditions of Business including requesting for bank references relating to the account(s) specified by me above.

Purchased Lots may be collected only upon receipt by The Edge Galerie of the Total Amount Due in cash or cleared funds and appropriate identification.

The Edge Galerie accepts credit cards as full payment for purchase and will not accept cancellation of the sale of any Lot by me.

I understand that this Bidder Registration Form is subject to The Edge Galerie's acceptance in its sole discretion.

Signature: _____

Date: _____

Please complete all fields below. The signed copy should be faxed to +603-7721 8080 or emailed to auktion@theedgegalerie.com

Bidder Details

Billing Name _____
 I.C./Passport No. _____
 Address _____
 Telephone (O) _____ Telephone (H) _____ Mobile Phone _____
 Email _____ Fax _____
 Sale Title SOUTHEAST ASIAN ART Sale Date 22nd March 2015

Identification/Financial Reference

Proof of Identity (please mark): Identity card/Passport/Driving Licence/Company Registration
 Others (please state) _____
 Supporting Documents / Utility Bills / Credit Card _____

Banking Details

Name of Bank _____ Account No. _____
 Credit Card Type _____ Credit Card No. _____
 Expiration Date _____ Issuing Bank _____

PLEASE ENTER YOUR BIDS IN RINGGIT MALAYSIA. BIDS IN FOREIGN CURRENCIES WILL NOT BE ACCEPTED.

Please select your bidding option: Written Bid Telephone Bid

Lot No.	Artist Name/Title of Lot	Maximum Bid Amount (RM)

To allow time for processing, bids must be received at least twenty four (24) hours before the Auction. The Edge Galerie confirms telephoned bids by letter or fax and faxed bids by return fax. If you have not received a confirmation within the same day / one (1) business day, kindly contact us at +(603) 7721 8080 or re-submit your bids. The Edge Galerie reserves the right to confirm the relevant details in writing before it agrees to place such bids and shall not be responsible for failure of any telephone bid for any reason. Telephone bids may be recorded. By bidding on the telephone, I consent to the recording of my conversation.

For additional bids, please attach a separate page.

Declarations

I have read the Conditions of Business, Buyer's Guide and notices printed in the Auction Catalogue, and hereby agree to be bound by them as a Bidder and/or Buyer as applicable. I also agree to abide by any notice announced by the auctioneer or written/printed notice posted at the auction venue. The Edge Galerie acts as exclusive agent for the Seller (save where stated otherwise in the Auction Catalogue) and as such is not responsible for any default by the Seller.

I request that The Edge Galerie enter bids on the following Lot(s) up to the maximum bid amount I have indicated for the Lot(s). 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. This is unless it is explicitly agreed in writing with The Edge Galerie that I am acting as agent on behalf of a principal in which case the principal and I will be jointly and severally liable for all obligations arising from the bid. I understand that by submitting this bid, I have entered into a binding contract to purchase the Lot(s), if my bid is accepted by the striking of the auctioneer's hammer at the Auction. I understand that if my bid is so accepted, a contract of sale will be concluded between the Seller and me and I will be obligated to pay the Total Amount Due, in addition to any other applicable taxes within seven (7) days of the sale or such other time period prescribed by The Edge Galerie and in such form and manner prescribed by The Edge Galerie.

Accordingly, the invoice will be made out in my name, unless it has been explicitly agreed in writing with The Edge Galerie before the sale that I am acting as agent on behalf of an identified third party (hereinafter, referred to as "disclosed principal") acceptable to The Edge Galerie. In such circumstances, both my disclosed principal and I, will be jointly and severally liable for all obligations arising from the bid.

I understand that I may be requested to place with The Edge Galerie proof of my address and a refundable earnest deposit equivalent to 5% of the maximum bid amount indicated herein or

RM800, whichever is greater, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into The Edge Galerie's account. Should none of my bids be successful, the earnest deposit shall be returned to me in full. Should my bid be successful, the earnest deposit will become non-refundable, and my failure to make payment for the earnest deposit will entitle The Edge Galerie at its discretion to refuse to any bid on my behalf.

I further understand that 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 The Edge Galerie 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 The Edge Galerie responsible for any errors that occur.

Purchased Lots may be collected only upon receipt by The Edge Galerie of the Total Amount Due in cash or cleared funds and appropriate identification.

The Edge Galerie does accept credit cards as full payment for purchase and will not accept cancellation of the sale of any Lot by me.

I understand that this Absentee/ Telephone Bid Form is subject to The Edge Galerie's acceptance in its sole discretion.

For Telephone Bid Only: I request to bid by telephone during the course of the Auction. I acknowledge that telephone bids may be recorded and that by bidding on the telephone, I consent to the recording of my conversation and the use of such recording for any purpose which The Edge Galerie deems fit.

Signature: _____

Date: _____

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