THE EDGE AUCTION SOUTHEAST ASIAN ART

SUNDAY, 20 MARCH 2016



THEEDGEAUCTION 2016 SOUTHEAST ASIAN ART

AUCTION

KUALA LUMPUR 20 MARCH 2016 | 1PM

Hilton Kuala Lumpur Ballroom A, 3 Jalan Stesen Sentral 50470, Kuala Lumpur

PREVIEWS

PENANG

5 & 6 MARCH 2016 | 10.30AM - 6.30PM

THE LIGHT COLLECTION III Club House 1 Jalan Pantai Sinaran 1 1700 Gelugor, Penang

KUALA LUMPUR

12 – 18 MARCH 2016 | 11AM – 7PM

White Box @ Publika Shopping Gallery Level G2, Block A5, 1 Jalan Dutamas 1 Solaris Dutamas, 50480 Kuala Lumpur



G5-G6, Mont'Kiara Meridin, 19 Jalan Duta Kiara, Mont'Kiara, 50480 Kuala Lumpur

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MESSAGE REALISTIC PRICES

Welcome to our fourth annual art auction this year, which offers 150 lots, including some of the choicest works available in Southeast Asia. On offer is a mix of paintings, drawings, etchings and sculptures by stalwarts as well as contemporary stars of the art world.

Due to the prevailing cautious market sentiment in the region, auction consignors are more realistic in assessing the value of their prized artworks. Such a situation in the last quarter of 2015 has led to more attractive price estimates for major works by some of the most desirable names in Southeast Asian art, particularly Malaysian and Singaporean, for our auction this year.

Therefore, it is an opportune time to acquire fine works at attractive prices. As all markets undergo cyclical fluctuations, this situation may not last forever and desirable artworks do not always appear at a convenient time for general buyers. Savvy collectors will recognise the reasonable price estimates of the works available.

Significant works on offer include those from such distinguished artists as Chen Wen Hsi and Jimmy Ong of Singapore, U Lun Gywe and Min Wae Aung of Myanmar, Bui Xuan Phai and Hoang Dinh Tai of Vietnam as well as Popo Iskandar, Made Wianta and Arie Smit of Indonesia, to name but a few.

The sale of Malaysian works is led by such sought–after artists as Datuk Syed Ahmad Jamal, Dzulkifli Buyong, Yusof Ghani and Awang Damit followed by Khoo Sui Hoe and Jolly Koh.

Other highly collectible works include paintings and drawings by early artists in Malaysia, such as Lee Cheng Yong, Yong Mun Sen, Chia Yu Chian, Kuo Ju Ping, Tan Choon Ghee as well as Peter Harris.

Batik art is available from the top names in the field, including Datuk Chuah Thean Teng, Ismail Mat Hussin, Datuk Tay Mo Leong and Chuah Siew Teng.

We also have the prized works of some of Malaysia's contemporary

artists, such as Zulkifli Yusoff, Ahmad Zakii Anwar, Jalaini Abu Hassan, Chong Siew Ying, Yusof Majid, Ahmad Shukri Mohamed and Fauzul Yusri, not forgetting Southeast Asia's leading watercolourist Chang Fee Ming, who is based in Terengganu.

This year, we are also offering sculptures by such established artists as Mali Ali Mat Som and Raja Shahriman Raja Aziddin.

For collectors of portraiture, Paris-based Malaysian artist Ken Yang's *The Malaysian Mona Lisa* is the top draw in this auction. The sitter for this fine painting is Malaysia's leading Malay songstress Datuk Siti Nurhaliza.

Limited–edition prints by leading Malaysian photographers include a rare work by Ismail Hashim as well as signature works by Eric Peris.

There is also a number of fine etchings by Eng Tay, Raja Azhar Idris and Willem Gerard Hofker that would be perfect for new collectors to start on a sound footing.

HIGHLIGHTS

The highlight of the auction for collectors of Malaysian art will undoubtedly be the acrylic on canvas, *Memory of Bintan*, by modernist Datuk Syed Ahmad Syed Jamal.

Documented in Galeri Petronas' 2000 Antara Langit & Bumi catalogue of the late artist's works, this quintessential modern composition has an auction estimate of between RM350,000 and RM450,000. Dated 2000, this work leads the sale of major modernist works that include Yusof Ghani's *Siri Tari* – *XVIII* – 90 mixed media on canvas (120cm by 176cm) from 1990 and other works from his *Wajah* (2008), *Biring* (2007) and *Topeng* (1996) series.

Another modernist who has gained in popularity in recent years is Awang Damit, whose paintings in the sale include *Iraga "Perjalanan Utara...Musim Tuga II"* (2009, 120cm by 120cm), which is estimated at



ARTWORK DETAIL: LOT 144 | YUSOF GHANI | SIRI TARI SERIES XVIII – 90 – | 1990

between RM68,000 and RM100,000. Another work by him is from his *Essence of Culture or EOC* (1993, 76cm by 56cm) series, set to sell at between RM26,000 and RM30,000.

Another top attraction is Singapore's celebrated Chinese ink master Chen Wen Hsi's *Wisteria* (circa 1971). This painting (142cm by 76cm) was one of Chen's favourites and he posed in front of it for a Chinese newspaper photograph in 1971. This work has an estimate of between RM230,000 and RM300,000 and its provenance is also documented.

Also in the upcoming sale is a smaller ink painting by Chen of a pair of squirrels (50cm by 40cm, circa 1970s) set to fetch between RM25,000 and RM30,000. This work was purchased by an expatriate doctor directly from the artist. It was accompanied by a photograph inscribed thus by the artist: "Best wishes to Dr. & Mrs. Sherrey – Chen Wen Hsi."

Other rare works up for sale include Dzulkifli Buyong's *Cat's Mother* & *Child*, 1999, acrylic on board (48cm by 63cm), at between RM35,000 and RM45,000.

Other Malaysian artists represented in the auction are Khalil Ibrahim, Syed Thajudeen, Tajuddin Ismail, Rafiee Ghani, Ismail Latiff, Choong Kam Kow, Lee Long Looi, Lee Joo For and Tew Nai Tong as well as Anthonie Chong, Raduan Man, Yau Bee Ling, Peter Liew, Chong Hon Fatt, Yong Look Lam, Loo Hooi Nam, Khoo Cheang Jin, Liew Choong Chin, Choo Beng Teong, Cheng-Thak Lui, Chan Chin Chuan and Tan Kuan Aw.

Newer names on the local auction scene are M. Nasir, Zac Lee, Alex

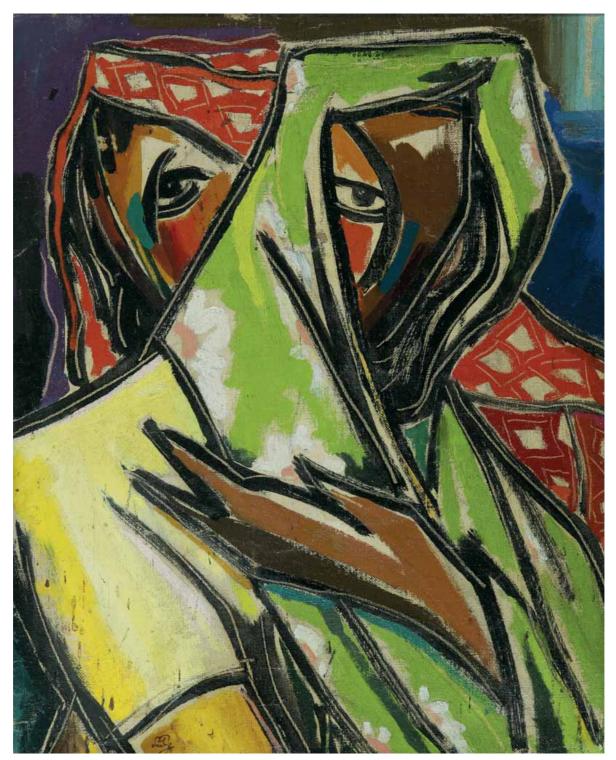
Leong, Hendrick Nicholas, Norlisham Selamat and Nirmala Karuppiah. Also included are younger local contemporary artists, such as Fadilah Karim, Arif Fauzan, Haslin Ismail, Ismail Awi, Syafiq Nordin, Fendi Zakir and Aely Mahaf.

Paintings by other Indonesian artists include those of Soetopo, Sudjono Abdullah, Erica Wahyuni, Yoes Rizal, Subagiyo, Kriyono, S Yadi K, Sugeng Rudi, Syahnagra, Rudi ST Darma, Chandra Johan and Ida Bagus Putu Purwa.

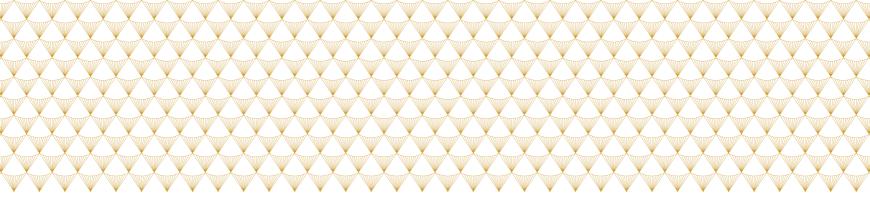
Another two significant Singaporean artists represented in the auction are Ong Kim Seng and Goh Beng Kwan.

There are also paintings by Filipino artists Roger San Miguel and Caeser Buenaventura as well as Thai artist Naporat Livisiddhi.

HO KAY TAT Publisher and CEO The Edge Media Group

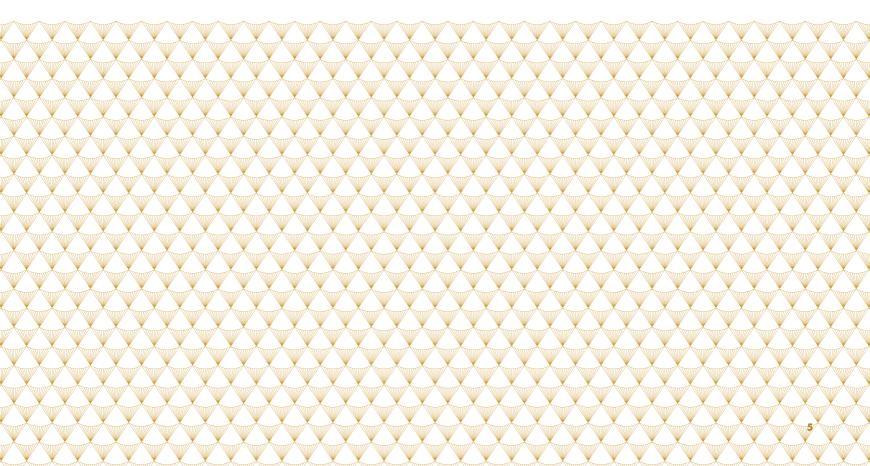


ARTWORK DETAIL: LOT 150 | LEE CHENG YONG | VEILED FIGURES | CIRCA 1956



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1. CHOO BENG TEONG

b. Penang, 1966 **a. CRESTED SERPENT EAGLE** 2007 13cm x 15cm Watercolour on paper Signed, bottom left Provenance Private Collection, Penang

b. COMMON IORA

2007 13cm x 15cm Watercolour on paper Signed, bottom left Provenance Private Collection, Penang

c. YELLOW BELLIED PRINIA

2007 13cm x 15cm Watercolour on paper Signed, bottom left Provenance Private Collection, Penang

RM1,000-RM2,000 (SET OF 3)

2. RAJA AZHAR IDRIS

b. Perak, 1952 NETTING SERIES 20/30 1981 20cm x 25cm Etching Signed, bottom right Provenance Private Collection, Penang RM1,000-RM1,500

3. RAFIEE GHANI

b. Kedah, 1962 BELUKAR 2014 55cm x 76cm Watercolour on paper Signed, bottom left Provenance Private Collection, Kuala Lumpur RM1,500-RM3,000

4. TAN KUAN AW

b. Penang, 1952 LANDSCAPE 2000 37cm x 55cm Watercolour on paper Signed, bottom left Provenance Private Collection, Penang RM1,500-RM3,000

5. WILLEM GERARD HOFKER

b. Holland, 1902-1981 NI KENJOEN, BALI 1945 26cm x 41cm Etching 18/100 Signed, bottom left Provenance

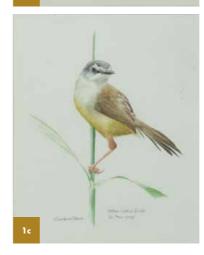
Private Collection, Canada RM2,000-RM3,000 3 6% GST will be imposed on the hammer price















6. ENG TAY

b. Kedah, 1947 FESTIVAL SINGERS 1981 44cm x 59cm Etching Signed, bottom right Provenance Private Collection, Singapore RM2,000-RM3,000 3 6% GST will be imposed on the hammer price Born and raised in Kedah, Eng Tay moved to New York City in 1968 to study at The Art Students League. He graduated in 1972 from The School of Visual Arts as a graphic designer.

His travels throughout South America and Indonesia, especially in the 1980s, formed the basis of his artistic inspiration. Family interactions, people playing music and market scenes are his recurring subjects. Regular exhibitions helped broaden his influence and he gained recognition in countries such as Taiwan, Hong Kong, Singapore, Indonesia and the US.

Festival Singers is no exception to Eng Tay's distinctive figures with stylised faces and expressions. One of his early etchings from 1981, it shows the beginnings of his signature style as evident in many of his later works.

7. ENG TAY

b. Kedah, 1947 A MOON BALLAD

1981 43cm x 59cm Etching Signed, bottom right Provenance Private Collection, Singapore RM2,000-RM3,000

36% GST will be imposed on the hammer price

8. ENG TAY

b. Kedah, 1947 JOY OF LIVING III

1980 55cm x 74cm Etching Signed, bottom right Provenance Private Collection, Canada RM2,000-RM3,000 3 6% GST will be imposed on the hammer price

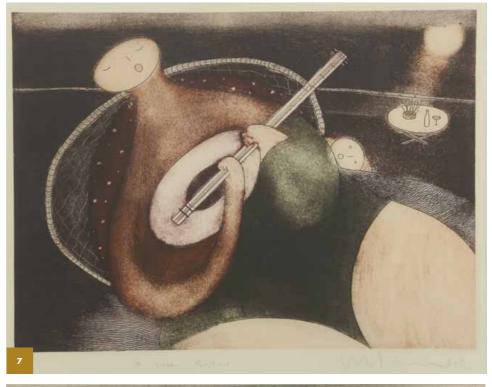
9. ENG TAY

b. Kedah, 1947
FISHING VILLAGE 106/200
1978
51cm x 50cm
Etching
Signed, bottom right
Provenance
Private Collection, Canada
RM2,000-RM3,000
6% GST will be imposed on the

hammer price

10. ENG TAY

b. Kedah, 1947 DAYS END 1978 50cm x 61cm Etching Signed, bottom right Provenance Private Collection, Kuala Lumpur RM2,000-RM3,000









11. PUPOK DARU PURNOMO

b. Yogyakarta, 1964 EIFFEL DALAM RUANG 2005 40cm x 30cm Ink on paper Signed, bottom left Provenance Private Collection, Kuala Lumpur RM2,000-RM3,000

12. GOH BENG KWAN

b. Indonesia, 1937 FROM MY WINDOW Undated 43cm x 40cm Collage Signed, bottom left Provenance Private Collection, Penang RM3,000-RM5,000

13. ALEX LEONG

b. Penang, 1969 PULAU KETAM FISHING VILLAGE 2015 28cm x 76cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM3,000-RM4,000

14. ALEX LEONG

b. Penang, 1969 JALAN KUBU ANYAR, DEPAN SUPERNOVA, KUTA BALI 2014 26cm x 74cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM4,000-RM6,000









15

15. ALEX LEONG

b. Penang, 1969 JALAN JERO, KUTA BALI, BALI, INDONESIA 2014

26cm x 74cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM4,000-RM6,000 Leong is a Penang-based artist known for his watercolours on paper, which typically depict street scenes in Malaysia and abroad. He 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 also a member of the Malaysian Watercolour Society (MWS), Penang Watercolour Society, Penang Art Society and North Kedah Art Society. He is part of the generation of Penang watercolour artists who continue the legacy of distinguished painters such as Tan Choon Ghee.

This work, entitled *Jalan Jero, Kuta Bali, Bali, Indonesia*, shows his soft brush strokes and pleasing colour scheme, conjuring up a nostalgic ambience that is Leong's distinctive style.

16. ALEX LEONG

b. Penang, 1969 CAMPBELL STREET, MARKET SCENE 2008 56cm x 76cm Watercolour on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM5,000-RM7,000

17. YONG LOOK LAM

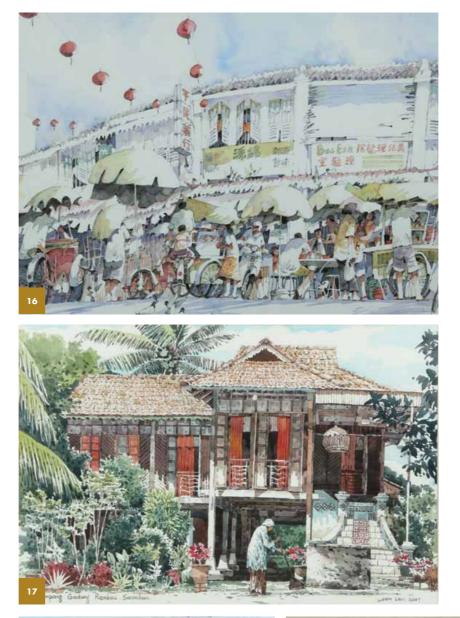
b. Klang, 1962 KAMPONG GADANG, REMBAU, SEREMBAN 2007 38cm x 56cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM3,500-RM4,500

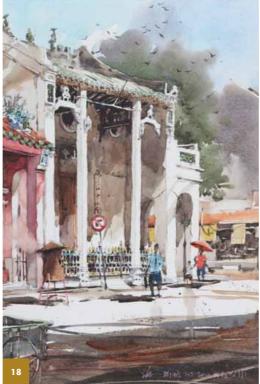
18. KHOO CHEANG JIN

b. Penang, 1963 TUA PEK KONG STREET 2010 54cm x 36cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM4,000-RM5,000

19. CHIA YU CHIAN

b. Johor, 1936 UNTITLED 1955 26cm x 17cm Pastel on paper Signed, bottom right Provenance Private Collection, Penang RM3,900-RM4,900







20. KUO JU PING

b. China, 1908-1962 BOAT YARD Circa 1960s 27cm x 38cm Watercolour on paper Signed, bottom right.Stamped with Chinese seal. Provenance Private Collection, Penang RM3,900-RM4,900

21. TAN CHOON GHEE

b. Penang, 1930-2010 BOATS 1972 23cm x 26cm Watercolour and ink on paper Signed, bottom left Provenance Private Collection, Penang RM4,500-RM6,500

22. CHAN CHIN CHUAN

b. Johor, 1936 211 JALAN PANGLIMA IPOH 2010 76cm x 55cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM9,000-RM10,000

23. YONG MUN SEN

b. Sarawak, 1886-1962 LANDSCAPE I & II (SET OF 2) 1947 27cm x 37cm (each) Watercolour on paper Signed, bottom left Provenance Private Collection, Kuala Lumpur RM8,000-RM12,000

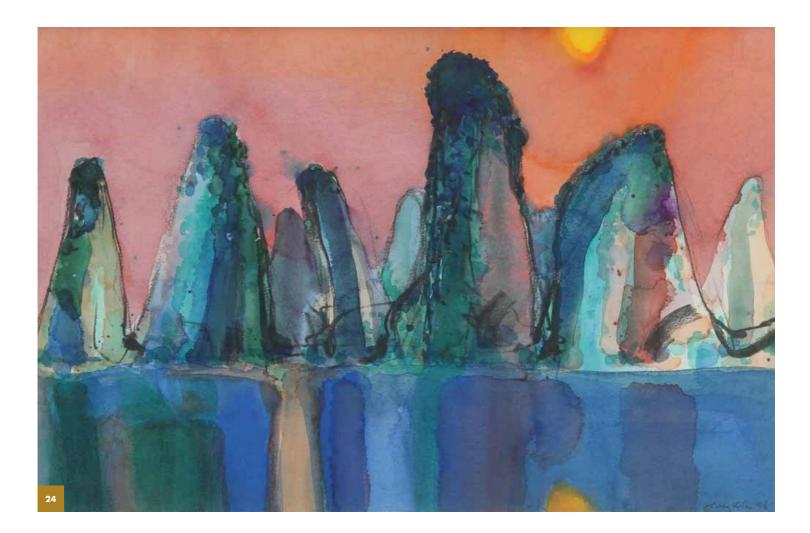










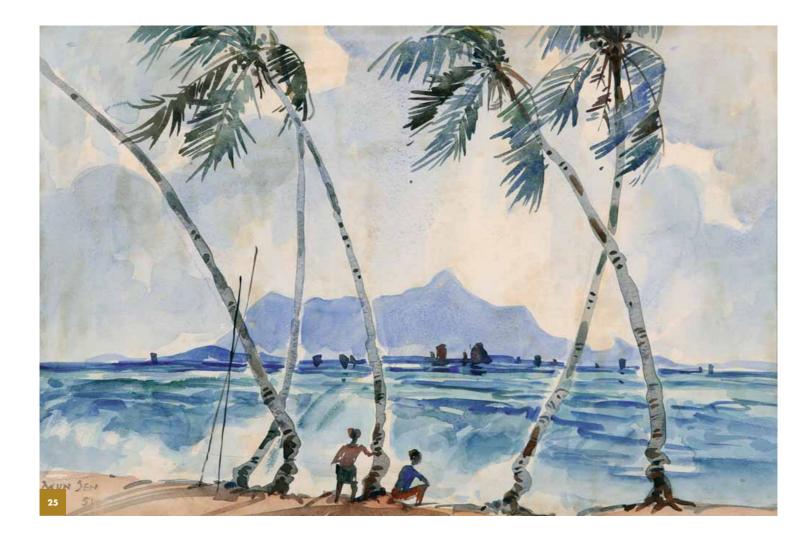


24. JOLLY KOH

b. Singapore, 1941 SUNRISE OVER GUILIN 1996 33cm x 51cm Watercolour on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM7,000-RM9,000 Koh is one of the early modernists on the Malaysian scene alongside artists like Datuk Syed Ahmad Jamal, Datuk Ibrahim Hussein and Latiff Mohidin. Born in 1941 in Singapore to Straits Chinese parents, he grew up in his family's ancestral home in the Old Quarter of Malacca. He was sent to boarding school in England and enrolled at the Hornsey College of Art in London.

Koh later completed his postgraduate studies in the US and obtained his PhD. He returned to Malaysia to teach in the 1960s and later moved to Australia for better job prospects. After living there for over 20 years, he finally resettled in Malaysia some 10 years ago. 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 Fullerton Hotel (Singapore), the Bank Negara Malaysia Museum and Art Gallery and the National Visual Arts Gallery in Kuala Lumpur.

This watercolour on paper is from Koh's popular *Guilin* series of landscape paintings from the 1990s. His soft colour scheme evokes a nature–inspired tranquility. Combined with his use of beautiful and expressive shades are calligraphic lines that showcase elegant spatial qualities.



25. YONG MUN SEN

b. Sarawak, 1886-1962 SEASIDE VIEW 1951 37cm x 55cm Watercolour on paper Signed, bottom left Provenance Private Collection, Kuala Lumpur RM18,000-RM25,000 Dubbed the "Father of Malaysian Painting", Yong was born in Kuching in 1886 as Yong Yen Lang. He studied calligraphy in China after being sent there in 1901 for his education. His stay in China also sparked his interest in watercolour paintings after observing a Japanese water-colour artist at work.

Yong returned to Sarawak in 1910 and moved to Penang in 1920, establishing his own art studio. In 1922, he changed his name to Yong Mun Sen.

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.

Seaside View showcases Yong's skill at watercolours and his love for depicting landscapes and nature-inspired subject matter. The incorporation of his Chinese calligraphy techniques is evident in his brush strokes, which makes the painting more fluid than detailed.

Since his passing in 1962, Yong's artworks have been regarded as a legacy of Malaysian art. In 1972, the National Art Gallery in Kuala Lumpur honoured the pioneer artist with a memorial exhibition.

26. ONG KIM SENG b. Singapore, 1945 ENTRANCE TO EMERALD HILL, SINGAPORE 2008 52cm x 72cm Watercolour Signed, bottom right Provenance Private Collection, Kuala Lumpur

27. CHUAH SIEW TENG

RM18,000-RM23,000

b. 1944

ABSTRACT Undated 88cm x 77cm Batik Signed, bottom left Provenance Private Collection, Canada RM2,000-RM3,000

36% GST will be imposed on the hammer price

28. LEE LONG LOOI

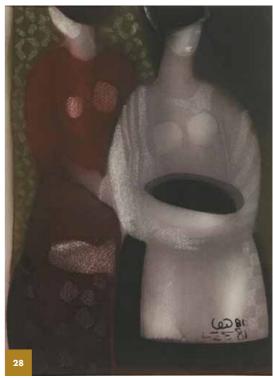
b. Kedah, 1942 EMPTYNESS, CALMNESS 1983 39cm x 29cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM3,000-RM8,000

29. LEE LONG LOOI

b. Kedah, 1942 PICKING LOTUS 1990 84cm x 110cm Watercolour and pastel on paper Signed, bottom left Provenance Private Collection, Penang RM20,000-RM40,000









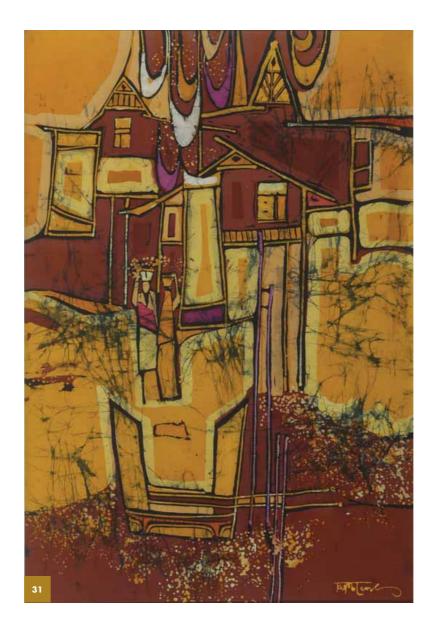


30. LEE LONG LOOI

b. Kedah, 1942 TO MARKET 1978 34cm x 97cm Batik on paper, mounted on canvas Signed, bottom right Provenance Private Collection, Penang RM16,000-RM30,000 Lee graduated from the Nanyang Academy of Fine Arts in 1964 and enrolled at The Art Students League in New York in 1970. He then furthered his art studies at Pratt Institute of New York in 1973 under a scholarship.

Establishing himself as an artist in New York, Lee held his first solo show at the Jarvis Art Gallery in 1970. In 1981 and 1986, he was awarded first prize for his watercolour paintings in the Washington Square Outdoor Art Exhibition. Lee continued to receive "best in show" awards for his mixed media works in the US and Canada, particularly in 1987 and 1994.

Since 1997, Lee's paintings have been featured in international auctions and in recent years, local auctions. The 1978 work, *To Market*, is a figurative painting depicting one of Lee's distinct stylised women. The fresh green shade used as the background colour adds a sense of vitality to the work.



31. TAY MO LEONG, DATUK

b. Penang, 1938 KAMPONG HOUSES Circa 1969-1973 91cm x 62cm Batik Signed, bottom right Provenance Private Collection, Penang RM8,000-RM12,000 A renowned figure on the Penang art scene, Tay 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.

He 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.

A master in batik and watercolour paintings, Tay is known for his innovative double-resist process in 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.

This lot features Tay's signature batik work, which stays true to his tendency to focus on village life and traditional festivals in Southeast Asia. The modernistic style shows the versatility of the art form and the warm yellow and ochre hues add a hint of nostalgia to the work.

Tay's passion for batik painting is evident in the talks and demonstrations he has conducted to create greater awareness of the art, along with books he has published to educate others keen on batik art.

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

32. TAY MO LEONG, DATUK

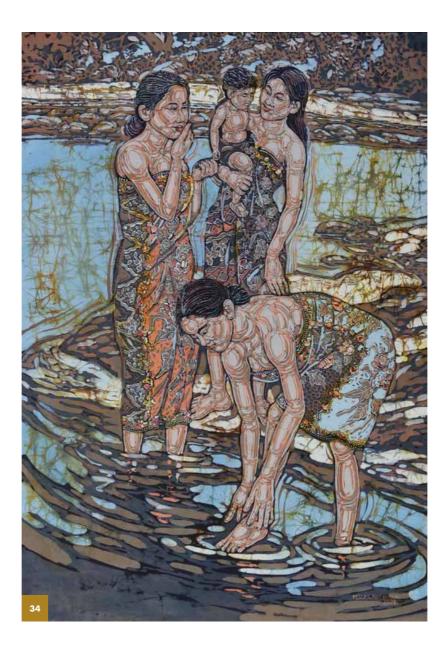
b. Penang, 1938 WOMAN AND ELEPHANT

Circa 1969-1973 92cm x 61cm Batik Signed, bottom left Provenance Private Collection, Penang RM8,000-RM12,000

33. ISMAIL MAT HUSSIN

b. Kelantan, 1938-2015 MANDI TEPI TELAGA 2005 63cm x 100cm Batik Signed, bottom right Provenance Private Collection, Kuala Lumpur RM30,000-RM35,000



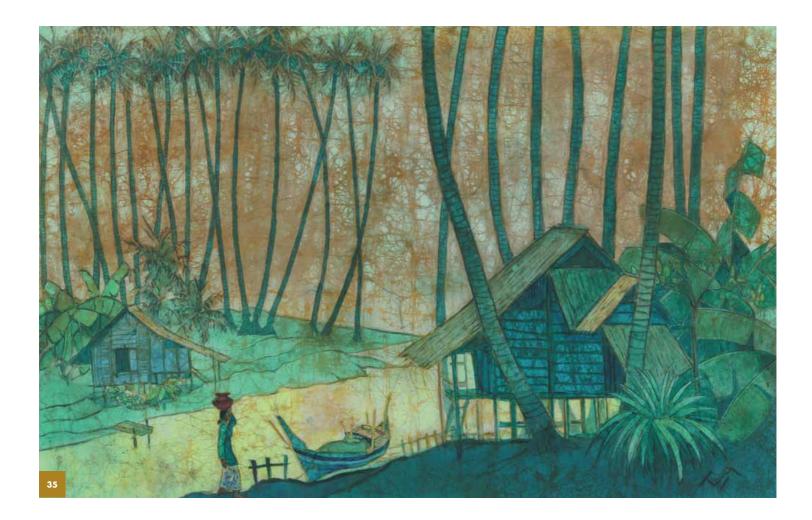


34. ISMAIL MAT HUSSIN

b. Kelantan, 1938-2015 MANDI TEPI SUNGAI 2007 112cm x 76cm Batik Signed, bottom right Provenance Private Collection, Kuala Lumpur RM30,000-RM40,000 Ismail was one of the most accomplished batik painters in Malaysia. He developed an interest in painting when he was a boy, attending weekly painting classes at the Padang Garong Malay school in Kelantan between 1954 and 1955. However, it was only in 1968, at the age of 30, that he took up painting full time, coinciding with a surge in interest in batik painting in Malaysia at the time.

With Khalil Ibrahim— another distinguished Kelantanese artist — as his mentor, Ismail soon developed his skills and own style in batik painting. He typically paints village scenes of the East Coast with his later works typically coloured in his trademark brown hues, as seen in MandiTepi Sungai, which is dated 2007.

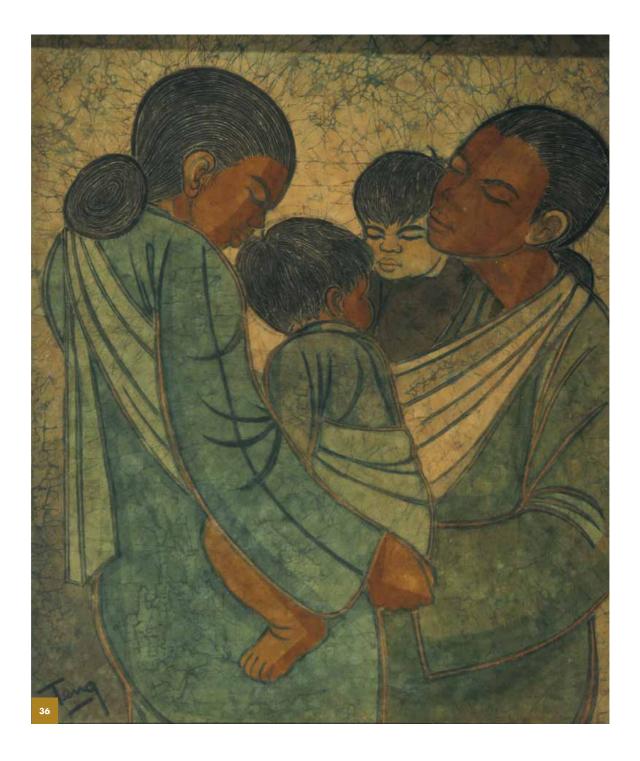
Among the various local institutions, Ismail's batik works can be found in the collections of the National Visual Arts Gallery, Galeri Petronas, Bank Negara Malaysia Museum and Art Gallery, Esso Malaysia Bhd (now Petron Malaysia) and Malayan Banking Bhd.



35. CHUAH THEAN TENG, DATUK

b. China, 1914-2008 FETCHING WATER Circa 1960s 91cm x 61cm Batik Signed, bottom right Provenance Private Collection, Kuala Lumpur RM35,000-RM45,000 Popularly known as "Teng", Chuah was widely considered to be the "father of batik painting" in Malaysia as he was the first to utilise this medium as fine art in 1953. This unique achievement gained international recognition in 1968 when his painting entitled, *Two of a Kind*, was selected by Unicef for a greeting card design. In 1977, Chuah was the only Malaysian to be invited to the Commonwealth Artists of Fame Exhibition in England.

This lot is a prime example of Chuah's technical and artistic skill in elevating the batik form to the modern era. By combining rustic scenes with vibrant and eye-catching colours, it is not surprising that his works in local auctions have rekindled interest in collecting batik art.



36. CHUAH THEAN TENG, DATUK

b. China, 1914-2008 UNTITLED Circa 1960s 54cm x 45cm Batik Signed, bottom left Provenance Private Collection, Singapore RM25,000-RM29,000 3 6% GST will be imposed on the hammer price

37. CHENG-THAK LUI

b. Negeri Sembilan, 1967 FOLLOW YOUR HEART (HEART SERIES) 2010 51cm x 51cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM6,000-RM8,000

38. LOO HOOI NAM

b. Kedah, 1965 A FISHING BOAT IN APRIL 2008 60cm x 80cm Oil on canvas Signed, bottom left Provenance Private Collection, Penang RM5,000-RM6,000

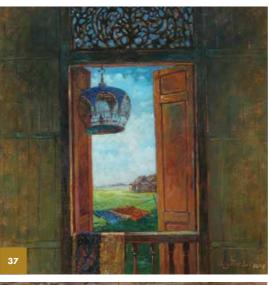
39. CHONG HON FATT

b. Penang, 1941 OLD TOWN HALL, GEORGE TOWN, PENANG 1996 51cm x 61cm Oil on canvas Signed, bottom left Provenance Private Collection, Penang

RM5,000-RM10,000

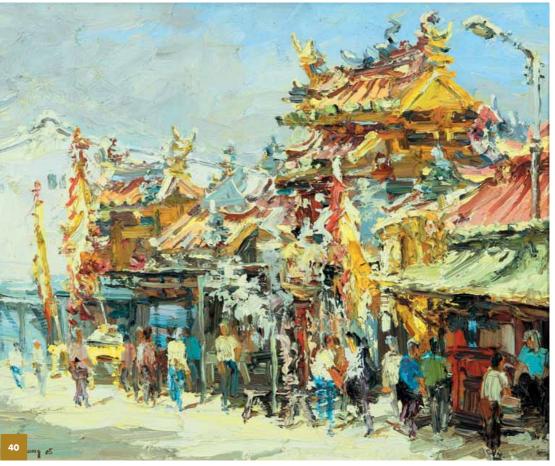
40. CHONG HON FATT

b. Penang, 1941 NINE EMPERORS' GOD TEMPLE 2005 51cm x 61cm Oil on canvas Signed, bottom left Provenance Private Collection, Penang RM9,000-RM11,000











41. LIEW CHOONG CHIN

b. Pahang, 1973 FULL MOON 2010 102cm x 102cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Penang RM9,000-RM12,000 Hailing from Pahang, Liew graduated from the Kuala Lumpur College of Art in 1994 and emerged on the local art scene in 1999.

His early solo exhibitions reflected his interest in depicting Southeast Asian communities and culture. For nearly a decade since 2001, he has drawn inspiration from the cultural heritage of Indonesia, particularly Balinese dance and dancers, culminating in this work, *Full Moon*, which is dated 2010. The painting has strong ties with Balinese culture and the artist's innate talent and passion for depicting beautiful people. The soft lines and expressive colours convey a sense of calm and peace and can be contrasted with the energetic and physical movements in his later series linked to martial arts since 2010.

42. TEW NAI TONG

b. Selangor, 1936-2013 INTO THE MARKET

2012 56cm x 47cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM20,000-RM25,000

43. PETER LIEW

b. Perak, 1955 SUNGAI PINANG 1998 91cm x 121cm Oil on canvas Signed, bottom right Provenance Private Collection, Penang RM26,000-RM28,000

44. ADEPUTRA MASRI

b. Johor, 1970 KENA BAHAN 2012 42cm x 120cm Mixed media on board Signed, bottom right Provenance Private Collection, Kuala Lumpur RM3,800-RM5,000

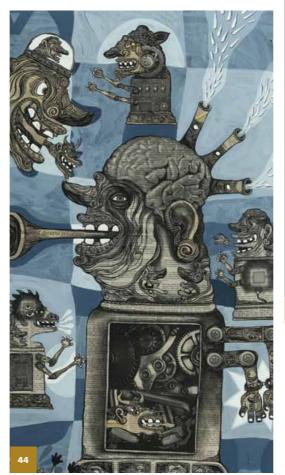
45. ALAN OEI

b. Singapore, 1976 HUANG WEI: THE BOY WITH THE GOLDEN COLLAR

Circa 2009 – 2010 137cm x 56cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM7,200-RM10,000









46. SUBAGIYO

b. Indonesia, 1964 SEPASANG AYAM (SET OF 2) 2002 90cm x 55cm Acrylic on canvas Signed, a.bottom right, b.bottom left Provenance Private Collection, Indonesia RM7,800-RM10,800 ③ 6% GST will be imposed on the

47. ERICA HESTU WAHYUNI

b. Indonesia, 1971 TRAINING DIVING

WITH KAKADOTI

hammer price

2014 80cm x 110cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Indonesia Certificate from the artist RM7,800-RM10,800

😵 6% GST will be imposed on the

hammer price

48. YOES RIZAL

b. 1959 BEAUTIFUL RED 2007 141cm x 90cm Acrylic on canvas Signed, top left Provenance Private Collection, Indonesia RM8,600-RM10,800 3 6% GST will be imposed on the hammer price

49. HENDRICK NICHOLAS

b. Sarawak, 1974 BUWAH LAWAK TAUH (BUWAK LAT TAUH I) 2001 71cm x 91cm Mixed media on canvas Signed, bottom left Provenance Private Collection, Kuala Lumpur RM3,900-RM4,500











50. KELVIN CHAP

b. Indonesia, 1974 HUDOG MASK: SUBCULTURE

SERIES

2002 60cm x 40cm Mixed media on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM4,000-RM5,000

51. YAU BEE LING

b. Selangor, 1972 ABSTRACT, DOMESTIC SPACE SERIES Undated 40cm x 40cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM8,000-RM9,000

52. ANTHONIE CHONG

b. Perak, 1971 UPSIDE DOWN Circa 1996 121cm x 93cm Oil on canvas Provenance Private Collection, Penang RM9,000-RM15,000









53. ANTHONIE CHONG

b. Perak, 1971 NIGHT SONG 1998 105cm x 127cm Oil on canvas Signed, back of painting Provenance Private Collection, Selangor RM10,000-RM15,000 Chong graduated from the Malaysian Institute of Art in 1990 and was regarded as one of the bright sparks of the art scene in the late 1990s when he was represented by Valentine Willie Fine Art Gallery (now defunct).

Although Chong would rather not talk about his career at that point in time, he did produce a series of very strong works, ranging from self-portraits to surrealistic and forlorn-looking figures. And these works still draw great interest from collectors.

Since 2000, Chong has been using a child–like figure called "e-monk" in his work. He now focuses on visual experimentation by combining figures with an Eastern element in his paintings.

Chong's works have been acquired by serious collectors as well as institutions such as the National Visual Arts Gallery in Kuala Lumpur and the Singapore Art Museum.

He was featured in Modernity and Beyond: Theme in Southeast Asian art (1996), Bara Hati Bahang Jiwa: Expression and expressionism in contemporary Malaysian art (2002), Naked Perfection (2002), 200 Malaysian artists (2002), Malaysia contemporary art – The Aliya & Farouk Khan collection (2010) and 310 Malaysian artists (2015).

Entitled *Night Song*, this lot features one of Chong's strongest paintings from his *May Eastern* series.

54. KHALIL IBRAHIM

b. Kelantan, 1934 LINE SERIES 1983 19cm x 27cm Ink on paper Signed, bottom left Provenance Private Collection, Kuala Lumpur RM4,500-RM5,500

55. KHALIL IBRAHIM

b. Kelantan, 1934 ABSTRACT 1965 32cm x 22cm Work on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM15,000-RM20,000

56. AHMAD SHUKRI MOHAMED

b. Kelantan, 1969 STUDY FOR 'TARGET SERIES' 1991 37cm x 24cm Paper collage and acrylic on cartridge Signed, bottom right Provenance Private Collection, Kuala Lumpur RM2,700-RM3,700

57. AHMAD NAZRI ABDULLAH

b. Australia, 1937 ANATOMICAL STUDY AFTER MICHELANGELO

2001 52cm x 54cm Red conte on pastel paper Signed, bottom left Provenance Private Collection, Kuala Lumpur RM2,500-RM3,500









58. RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967 STUDY FOR INSTALLATION 1991 54cm x 77cm Emulsion, ink, pen and charcoal on box board Signed, bottom right Provenance Private Collection, Kuala Lumpur RM6,500-RM8,500

59. RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967 FIGURE WITH KERIS I, GERAK TEMPUR SERIES 1995 42cm x 29cm Mixed media Provenance Private Collection, Kuala Lumpur RM5,000-RM6,000

60. RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967 FIGURE WITH KERIS II, GERAK TEMPUR SERIES 1995 42cm x 29cm Mixed media Provenance Private Collection, Kuala Lumpur RM5,000-RM6,000









61. MAT ALI MAT SOM

b. 1975 UNDUR DERHAKA 2013 Variable Metal sculpture on granite block with drawing on original pedestal Signed, side of pedestal Provenance Private Collection, Kuala Lumpur RM16,000-RM19,000 Mat Ali obtained a BA (Hons) in Fine Art from Universiti Teknologi Mara in 1997. A prize-winning artist, Mat Ali has held a number of shows at various galleries in Malaysia since 2009. He participated in Young and New at House of Matahati in 2009 and later that year, held his solo show, Dendam Tak Sudah, at Metro Fine Art Gallery.

He has also participated widely in group exhibitions, such as the Asia Contemporary Art Show in Hong Kong (2012), Bridging Culture at Rosella Gallery in Singapore (2012), Lineage at Art Accent Gallery in Kuala Lumpur (2012), Artriangle at National Art Gallery in Kuala Lumpur (2010) and Young and New at House of Matahati in Kuala Lumpur (2009).

Undur Derhaka shows a sculpture of a Malay silat warrior all tensed for battle. His attention to minute details, such as the veins on the body as well as the figure's menacing feature and gesture match the sharp points of the weapon, headgear and apparel.

The artist's apparent preoccupation with such muscular contortions, in addition to anchoring the figure on a granite block on top of a wooden pedestal, imbue the figure with a sense of mission to defeat all unsavoury challenges.

62. AHMAD ZAKII ANWAR

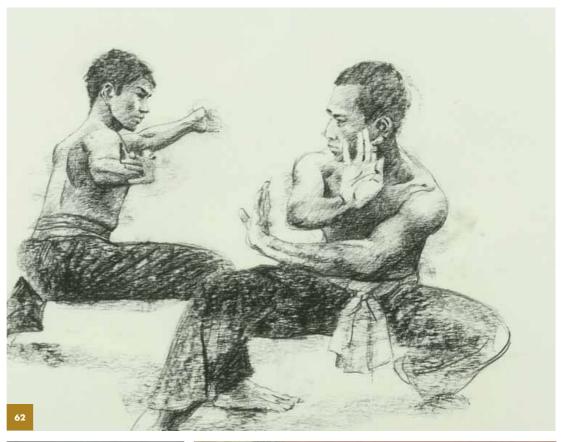
b. Johor Baru, 1955 BERSILAT 1998 54cm x 71cm Charcoal on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM19,000-RM24,000

63. NGUYEN VAN LAI

b. Vietnam, 1946 NUDE WITH RED VASE Circa 1993 80cm x 54cm Watercolour on silk Signed, top left Provenance Private Collection, Kuala Lumpur RM3,500-RM4,500

64. HOANG DINH TAI

b. Vietnam, 1947 LOVE 1987 35cm x 48cm Lacquer on wood Signed, top left Provenance Private Collection, Kuala Lumpur RM15,000-RM18,000









65. BUI XUAN PHAI

b. Vietnam, 1920-1988 OPERA PLAYERS 1982 16cm x 27cm Oil on masonite board Signed, top left Provenance Private Collection, Kuala Lumpur RM20,000-RM25,000 One of Vietnam's great artists of the modern era, Phái was in the last batch of graduates from École Supérieure des Beaux–Arts d'Indochine, where he studied from 1941 to 1945. His contemporaries were Nguyen Sáng, Nguyen Tu Nghiêm and Duong Bích Liên, regarded as great painters who had a profound influence on modern art in Vietnam.

In 1952, Phái returned to Hanoi and lived and worked there for the rest of his life.

From 1956 to 1957, Phái taught at the Hanoi Fine Arts College. But due to his political leanings, he faced severe restrictions from 1957 and had a hard time getting art material. He painted on canvas, paper, cardboard, wooden plates and even on newsprint when he ran short of material. He used various media, including oil, watercolor, pastel, charcoal and crayon. His works profoundly reflect the Vietnamese people's resilience and love of freedom.

Phái specialised in oil paintings and his favourite subjects were the old streets and trades of Hanoi, particularly scenes from the 1950s to the 1970s. Besides street scenes, Phai was equally successful in subjects such as Cheo theatre (folk opera), portraits, landscapes, nudes and still life compositions.

Many of his paintings were award-winning works in local and national art competitions. In 1996, Phái was posthumously bestowed a Ho Chí Minh national award for his contributions to art.

66. NAPORAT LIVISIDDHI

b. Thailand, 1932 THE GOOD EARTH

Undated 76cm x 51cm Oil on canvas Signed, bottom left Provenance Private Collection, Canada RM2,000-RM3,000

36% GST will be imposed on the hammer price

67. CAESAR BUENAVENTURA

b. The Philippines, 1922-1983 COCK FIGHT 1969 34cm x 45cm Oil on canvas Signed, bottom right Provenance Private Collection, Canada RM2,000-RM3,000 3 6% GST will be imposed on the hammer price

68. ROGER SAN MIGUEL

b. The Philippines, 1940 FISH SELLER Undated 61cm x 76cm Oil on canvas Provenance Private Collection, Canada RM2,500-RM3,000 3 6% GST will be imposed on the hammer price

69. JASON MONTINOLA

b. The Philippines, 1979 HERDER 2012 61cm x 46cm Oil on canvas Signed, bottom left Provenance Private Collection, Kuala Lumpur RM3,200-RM5,000

70. JERRY MORADA

b. Philippines, 1979 IN MEDITATION 2006 121cm x 91cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM26,000-RM29,000











71. KRIJONO b. Indonesia, 1951

BUNGA UNTUK TEMAN DI JAKARTA

2002 90cm x 100cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Indonesia Certificate from the artist RM7,800-RM10,800 3 6% GST will be imposed on the hammer price

72. S. YADI K

b. Indonesia, 1958 PENARI BALI 2002 76cm x 56cm Oil on canvas Signed, bottom right Provenance Private Collection, Indonesia RM8,600-RM12,900 😵 6% GST will be imposed on the

hammer price

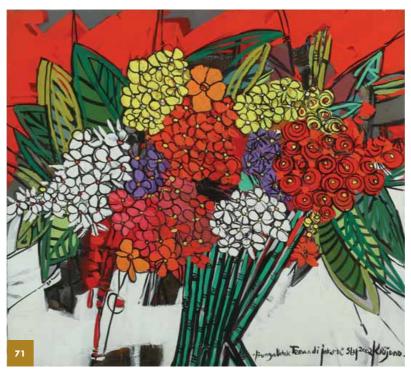
73. CHANDRA JOHAN

b. Indonesia, 1958 ALAM BOROBUDUR II 2006 110cm x 125cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Indonesia RM8,600-RM12,900 3 6% GST will be imposed on the hammer price

74. SYAHNAGRA ISMAIL

b. Indonesia, 1953 PEMANDANGAN DI BUKIT DAGO 2001 130cm x 86cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Indonesia RM8,600-RM14,200

36% GST will be imposed on the hammer price









75. RUDI ST DARMA

b. Indonesia, 1965
HABLU MINALLOH
2015
110cm x 100cm
Oil on canvas
Provenance
Private Collection, Indonesia
RM8,600-RM12,900
6% GST will be imposed on the hammer price

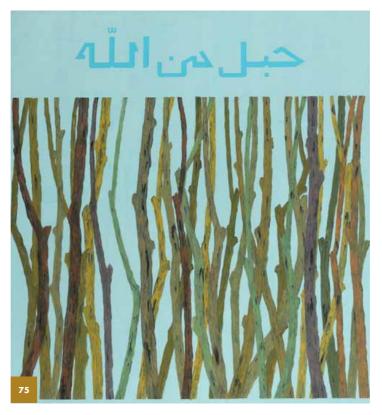
76. SUDJONO ABDULLAH

b. Indonesia, 1911 – 1993 GUNUNG ARJUNA, MALANG 1979 89cm x 190cm Oil on canvas Signed, bottom left Provenance Private Collection, Indonesia RM9,800-RM12,900

3 6% GST will be imposed on the hammer price

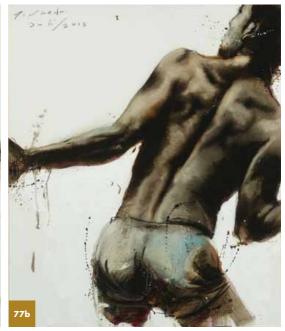
77. IDA BAGUS PUTU PURWA

b. Indonesia, 1976 BODY MOVEMENT SERIES 1 & 2 (SET OF 2) 2013 70cm x 60cm (each) Mixed media on canvas Signed, top left on both works Provenance Private Collection, Kuala Lumpur RM8,000-RM12,000











78. SUGENG RUDI

b. Indonesia, 1968 BIGSU 2015 149cm x 120cm Acrylic on canvas Signed, bottom left Provenance Private collection, Indonesia RM12,000-RM17,300 3 6% GST will be imposed on the hammer price Also known as Rudi Sugeng, the artist was born Sugeng Rudianto on May 14 in Kota Batu, Malang, East Java.

A natural-born talent, Rudi has been winning prizes in local and national art competitions since he was 20. He enrolled at University Whisnu Wardana in Malang but studied for only two semesters.

From 1995 to 2013, Rudi worked as a graphic designer, producing numerous illustrations for novels and comic books for several publishers. His skills in drawing and painting were initially influenced by senior artists in East Java, including Kubu Sarawan and Slamet Henkus. The artist has also been inspired by I Nyoman Masriadi but the characters in his paintings are distinctive enough to be recognised as his own.

In 1998, Rudi moved to Jakarta to work as a freelance illustrator for magazine and comic book publishers as well as advertising agencies. He was an illustrator of a children's magazine from 2002 to 2013. But in 2013 in Bogor, West Java, he decided to become a full-time artist.

Since 1995, Rudi has participated in art exhibitions not only in Jakarta and other Indonesian cities but also in Shanghai, Beijing, Taipei, Hong Kong and Singapore.

At 47, and having turned professional only two years ago, Rudi is considered relatively new on the Southeast Asian art scene but his paintings have already been sold in international auctions in Hong Kong.

79. MOE WIN

b. Myanmar, 1963 MOTHER AND CHILD 2014 55cm x 75cm Watercolour Signed, bottom left Provenance Private Collection, Kuala Lumpur RM8,000-RM10,000

80. TIN MAUNG OO

b. Myanmar, 1949 SUMMER 2000 72cm x 97cm Acrylic on canvas Signed, bottom left Provenance Private Collection, Kuala Lumpur RM20,000-RM25,000







81. MIN WAE AUNG

b. Myanmar, 1960 NUNS UNDER THE RAIN 2008 94cm x 130cm Acrylic on canvas Signed, bottom left Provenance Private Collection, Kuala Lumpur Certificate from the artist RM30,000-RM35,000 Min Wae is internationally recognised for his minimalist style of painting Buddhist monks and, occasionally, nuns. In his compositions, he typically strips the subject of all superfluous details and focuses on its very essence.

Regarded today as Myanmar's foremost contemporary artist, Min Wae is, undoubtedly, one of the most successful and influential talents of his generation.

His artistic technique was honed by his sojourns abroad. He studied traditional landscape and portrait painting at the State School of Fine Art in Yangon. His early stint as a graphic artist and visit to the US in 1993 saw him come up with a more contemporary style. By 1994, Min Wae was looking inwards and having grown up near a Buddhist monastery, he adopted a contemplative approach to his art based on scenes of monks on their daily routine.

In high demand for exhibitions overseas, Min Wae's paintings have been shown globally, including in London, Paris, New York and Sydney. His works have appeared in upscale art galleries, museums, auctions and fairs, and are widely collected by institutions and individuals in the UK, the US, Hong Kong, Taiwan, Japan, Singapore and Malaysia.



82. U LUN GWYE

b. Myanmar, 1930 SHOULDER DANCE 1994 60cm x 76cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur Acquired directly from the artist RM39,000-RM48,000 Considered the doyen of the art world in Myanmar, Lun Gywe is one of the top-selling artists in his country and also a distinguished art teacher. He studied in China and graduated with distinction in Eastern art in 1964. In 1971, he was trained in art conservation in East Germany. Lun Gywe was the principal of the Yangon State School of Fine Arts and also taught there for many years.

The 85-year-old artist still paints regularly and over the years has exhibited widely overseas, including in Japan, South Korea, China, Australia, Singapore and the US. He set up the Artist Life Art Gallery in Yangon in 1999 and has been operating since then. In 2005, his biography, entitled *U Lun Gywe: A Master Painter from Myanmar*, was published by Bang-kok's Thavibu Gallery.

There are many international collectors of the artist's paintings of dancing figures and local landscapes rendered in swift, sure strokes characteristic of his Impressionistic style. His work can be found in the collection of the National Art Gallery in KL and in this auction, the exquisite oil painting bears Lun Gywe's trademark style at the height of his painting skills.

83. ARIF FAUZAN

b. Perak, 1979 FULL CIRCLE #2 2014 31cm x 31cm Oil on wood Signed, bottom middle Provenance Private Collection, Selangor

84. ARIF FAUZAN

RM1,500-RM3,000

b. Perak, 1979 FULL CIRCLE #3 2014 31cm x 31cm Oil on wood Signed, bottom middle Provenance Private Collection, Selangor RM1,500-RM3,000

85. ARIF FAUZAN

b. Perak, 1979 UNTITLED 2015 91cm x 91cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Selangor RM4,500-RM5,500

86. NORLISHAM SELAMAT

b. Singapore, 1968 "ME AND HER" "2" 2014 164cm x 64cm Mixed media on canvas Signed, bottom right Provenance Private Collection, Selangor RM2,500-RM3,500

87. AELY MANAF

b. Perak, 1975 PORTRAIT #8 2015 92cm x 107cm Mixed media on canvas Signed, bottom right Provenance Private Collection, Selangor RM2,500-RM3,500

88. FENDI ZAKRI

b. Perak, 1982 WHITE ON BLACK 2013 123cm x 153cm Oil on jute Signed, back of painting Provenance Private Collection, Selangor RM3,500-RM4,500











89. ISMAIL AWI

b. Terengganu, 1987 THE TRICKSTER 2015 153cm x 122cm Acrylic and oil on canvas Signed, bottom right Provenance Private Collection, Selangor RM4,500-RM5,5,00

90. HASLIN ISMAIL

b. Johor, 1984 TERMINAL CITY 2012 122cm x 92cm Acrylic on jute Signed, middle left Provenance Private Collection, Selangor RM4,500-RM5,500

91. MOHD RADUAN MAN

b. Pahang, 1978 COCKPIT III 2009 77cm x 77cm Wood print and mixed media on canvas Signed, bottom right Provenance Private Collection, Selangor RM4,500-RM6,000

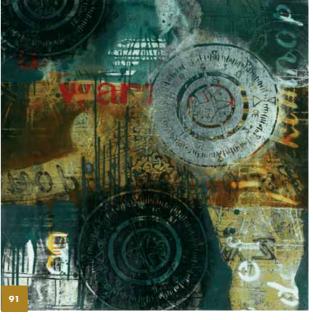
92. SHAFIQ NORDIN

b. Negeri Sembilan, 1989 FIGHT FOR NOTHING 2015

120cm x 200cm Mixed media on jute Signed, bottom right Provenance Private Collection, Selangor RM5,000-RM6,000









93. MOHD KHAIRUL IZHAM

b. Pahang, 1985 LIFE I 2015 152cm x 152cm Acrylic on canvas Signed, back of painting Provenance Private Collection, Selangor RM6,500-RM9,500

94. MOHD RADUAN MAN

b. Pahang, 1978 AERIAL COMBAT II 2010 152cm x 152cm Oil and mixed media on linen Signed, top right Provenance Private Collection, Selangor RM8,000-RM10,000

95. FAUZUL YUSRI

b. Kedah, 1974 CAGE – NO. 11 2003 92cm x 92cm Oil on canvas Signed, bottom right Provenance Private Collection, Selangor RM12,000-RM15,000

96. FADILAH KARIM

b. Johor, 1988 SMOKERS # FAWWAZ SUKRI 2012 107cm x 91cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM13,000-RM18,000











97. FADILAH KARIM

b. Johor, 1988 FOR ALL THE PAIN #1 2012 152cm x 91cm Oil on linen Signed, bottom left Provenance Private Collection, Kuala Lumpur RM20,000-RM25,000 After getting a diploma at UiTM Melaka in 2008, Fadilah completed her first degree at UiTM Shah Alam in 2010.

She obtained her master's in Fine Art and Technology (major in painting) from UiTM in 2013 and held her first solo exhibition, entitled *Vague*, at Pace Gallery in Selangor, that same year. A two-month mentorship with distinguished figurative painter Amron Omar, while pursuing her BA, veered her towards a certain style and technique in oil painting.

Fadilah's group exhibitions include *Being Human: Figuratism of 16 Malaysian Artists* at Art Stage Singapore (2015), *Deceitful Truth* at Galeri Chandan, Kuala Lumpur (2011), *Transit A4*, at House of Matahati (HOM) Art Transit, Kuala Lumpur (2012), *Young Guns, Kuala Lumpur* at Sekaki, Segaris Art Centre, Kuala Lumpur (2013), *Young Guns, Penang, Singapore* (2014), and *Mystory*, HOM Art Trans (2014).

Fadilah's forte is figurative painting as exemplified by the two strong works in this auction.

98. NIRMALA KARUPPIAH

b. Pahang, 1972 ENCASED IN BLISS 1999 51cm x 61cm Lamba print (canvas) Signed, bottom right Provenance Private Collection, Kuala Lumpur RM1,800-RM2,800

99. NIRMALA KARUPPIAH

b. Pahang, 1972 SHE SIGHS SOFTLY, AND AL-MOST SINGS 2006 30cm x 41cm Silver gelatin print on fine art paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM2,800-RM3,800

100. ERIC PERIS

b. Johor, 1939 TIN MINE: ABANDONED POOLS Circa 1970s 42cm x 60cm Printed on Hahnemuhle Digital Fine Art paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM1,800-RM2,500

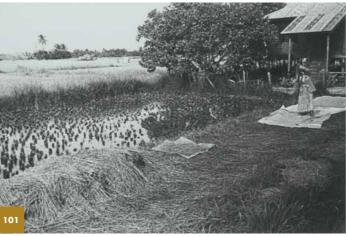
101. ERIC PERIS

b. Johor, 1939 THRESHING Circa 1970s 42cm x 60cm Printed on Hahnemuhle Digital Fine Art paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM1,800-RM2,500











102. ISMAIL HASHIM

b. Penang, 1940-2013 OLD CHARM: BIRD CAGE 2002-2010 15cm x 15cm Hand-tinted black and white silver gelatin print Signed, bottom right Provenance Private Collection, Penang RM12,000-RM15,000 Ismail was famous for his black-and-white photographs and is considered Malaysia's master of fine art photography. He is the only photographer who was honoured with a retrospective exhibition in Penang in 2010 and again in 2014 with *Unpack-Repack: Archiving & Staging Ismail Hashim (1940–2013)*. The show was later enlarged and staged at the National Visual Arts Gallery in Kuala Lumpur last year.

Ismail studied fine arts at Universiti Sains Malaysia in Penang and graduated with a master's in Fine Art, specialising in graphic design, from Washington State University in the US in 1979. Upon returning home, he taught art at the Malaysian Federation for the Deaf School for nine years, lectured on fine arts at USM for more than 18 years and retired as the head of the university's Graphic Design and Photography Department. He was also one of the founders of Aliran, a national reform movement.

Besides private collections, Ismail's works are also in the permanent collections of the National Visual Arts Gallery, the Petronas Art Gallery, USM's Muzium dan Galeri Tuanku Fauziah, the Penang State Art Gallery and the Queensland Art Gallery, among other institutions.



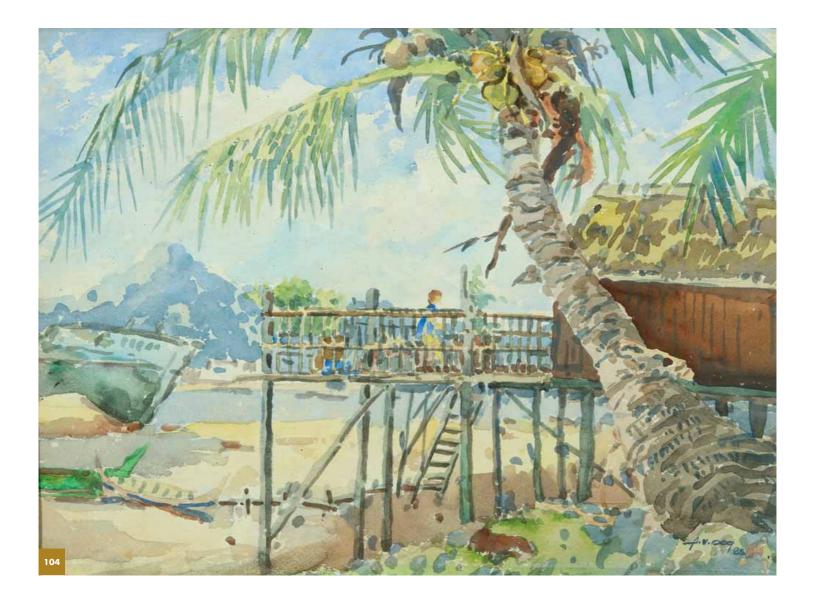
103. YUSOF MAJID

b. England, 1970 THE GETAWAY 2011 50cm x 181cm Mixed Media on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM13,000-RM16,000 Yusof graduated with a BA (Hons) in painting from the Chelsea School of Art in London in 1992 and obtained his master's in painting in 1993.

In 1995, he moved to Malaysia where he lives and paints. He is known for his *Homework* series of drawings which examine innocence and memory in a naïve and surreal style. His paintings are far more literal in portraying landscape and the emotions it can evoke.

In Malaysia, Yusof has exhibited at galleries such as Valentine Willie Fine Art (1995, 2003, 2004), Darling Muse (2006) and Pace (2008 & 2013) and most recently, at Nadine Fine Art (2016).

His compositions typically have a whimsical element in it. *The Getaway*, a delightful work on paper using acrylic and charcoal, depicts a group of five, young runaways whose getaway plan ends in futility as a "Polis" van catches up to them.



104. CHANG FEE MING

b. Terengganu, 1959 RUMAH KUNING (YELLOW HOUSE), PULAU DUYUNG 1985 27cm x 36cm Watercolour on paper Signed, bottom right Provenance Private Collection, Penang RM35,000-RM60,000 Within the last four years, Chang has emerged as one of the top-selling artists in Southeast Asia with a phenomenal rise in his career profile.

Chang is widely regarded for his charming watercolour paintings of fishing village scenes replete with boats, huts and sarong–clad fisherfolk. But his compositions differ from the usual Southeast Asian paintings depicting rural life. He has brought a contemporary perspective to the traditional medium of watercolour painting by cropping his figures to highlight postures and poses. His half–figure characters and cropped scenes are pregnant with meaning.

Chang got his significant break in the local art scene in the 1980s when he won the first runner-up prize in the Malaysian Watercolour Society inaugural competition in 1984. He received the Malaysian Young Contemporaries award in 1986 and the Rockport Publishers, USA, award of distinction in 1997.

Since 1995, Chang's paintings have appeared in regional and international auctions. He has been listed among the world's top 500 contemporary artists in The Artprice Annual Report in 2013.

Books and catalogues such as The World of Chang Fee Ming (1995), The Visible Trail of Chang Fee Ming (2000), Mekong (2004), Mekong, Exploring the Source (2008), Imprinted Thoughts (2009), Visage (2010) and Chang Fee Ming: Weaving the World in Watercolour (2015) have documented his body of work.

Among his earliest and most charming works to appear in auction, are *Pulau Duyong, Kuala Terengganu*, 1985 and, *Durbar Square, Kathmandu*, 1984. His deft strokes and uncanny eye for details are already apparent in these early years.



105. JIMMY ONG

b. Singapore, 1964 SIXTEENTH 2001 230cm x 138cm Charcoal on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM40,000-RM60,000 Ong's larger-than-life charcoal drawings can be unflinchingly honest. At times, they are quite explicit in confronting the issues of gender, identity and equality, among other things.

Since appearing on the Singapore art scene in the 1980s, Ong has transformed himself from an unsure and edgy artist from Chinatown into one of the more savvy talents whose works now routinely sell at international auctions. He studied art in the US and Italy and lived in New York for a number of years.

Innately skilled in art but still socially awkward, Ong's nude drawings of men, women and children reflect a deep-seated feeling about how society views individuals who do not conform to social norms. His masculine-looking figures are stripped of all social trappings and pretences to be who they really are.

His recent exhibitions include a collection of 100 works from the 1980s at the National University of Singapore Museum (2013–14); an exhibition at the Private Museum, Singapore (2011); and a solo show, entitled *SGD*, at the Singapore Tyler Print Institute following his residency there in 2010.

Sixteenth represents one of Ong's quintessential works from his "wrestling" series from 2000–2001 that were titled according to a numeric system. Currently, the National Gallery Singapore has included two of his large–scale charcoal drawings (*Master's Voice*, 1990–92, 150cm x 109cm and *Fish Weight*, 1995, 152cm x 211.5cm) in its permanent show, *Siapa Nama Kamu?* Art in Singapore since the 19th Century.



106. CHEN WEN HSI

b. China, 1906-1992 WISTERIA Circa 1971 142cm x 76cm Ink on rice paper Signed, top right Provenance Private Collection, Kuala Lumpur RM230,000-RM300,000

Widely regarded as one of Singapore's top pioneer artists, Chen is known 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.

In 1948, the artist left for Singapore 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.

A master in both traditional Chinese ink and Western oil painting, he has 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 skilful mastery in depicting human figures. Typical subjects include landscapes, birds, animals and even abstract compositions.

Wisteria is a documented work as it was painted by Chen around 1971 in anticipation of Queen Elizabeth II's visit to Singapore the following year. According to a close relative of the original owners, it was one of the eight Chinese ink paintings done by the artist to decorate a Chinese restaurant that the queen would visit. A newspaper photograph of Chen with the painting in 1971 demonstrates the unquestionable provenance of the work.



107. CHEN WEN HSI

b. China, 1906-1992 SQUIRRELS

Circa 1970s 50cm x 40cm Ink on paper Signed, upper left Provenance Private Collection, Australia RM25,000-RM30,000

6% GST will be imposed on the hammer price

108. CHOONG KAM KOW

b. Ipoh, 1934 NEW YORK 1968 100cm x 122cm Oil on canvas Signed, bottom right Provenance Private Collection, Luxembourg RM7,000-RM15,000

6% GST will be imposed on the hammer price

109. CHOONG KAM KOW

b. Ipoh, 1934 TAI JI 1982 155cm x 122cm Oil on canvas Signed, back of painting Provenance Private Collection, Luxembourg RM9,500-RM16,000 36% GST will be imposed on the hammer price

110. LEE JOO FOR

b. Penang, 1929 COSMOS Undated 80cm x 111cm Oil on canvas Signed, bottom left Provenance Private Collection, Penang RM12,000-RM16,000

111. CHANG FEE MING

b. Terengganu, 1959 DURBAR SQUARE, KATHMANDU 1984 36cm x 54cm Watercolour on paper Signed, bottom right Provenance Private Collection, Selangor RM49,000-RM60,000











112. PETER HARRIS

b. England, 1923-2009 CLOAKED IN RED 1950 106cm x 60cm Oil on canvas Signed, bottom left Provenance Private Collection, Selangor RM30,000-RM40,000

Harris graduated from the West of England Art Academy in 1939. He is considered one of the most prominent foreign artists to have been based in Malaysia. Harris had arrived in Malaya in 1951 as the federation's art superintendent. He founded the Wednesday Art Group in 1952, which included artists such as Patrick Ng Kah Onn, Jolly Koh, Dzulkifli Buyong and Datuk 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 held after his death to honour his legacy and presence in this country. He had exhibited mostly in Malaysia and occasionally in England.

This painting reveals a nude partly shrouded in red and was previously in the collection of the distinguished architect Kington Loo.



113. PETER HARRIS

b. England, 1923-2009 UNTITLED

1962 120cm x 90cm Oil on board Signed, bottom left Provenance Private Collection, Singapore RM25,000-RM29,000

36% GST will be imposed on the hammer price

114. SYED THAJUDEEN

b. India, 1943 WAITING FOR THE LOVER, LOVE SERIES 1995 28cm x 28cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM9,000-RM15,000

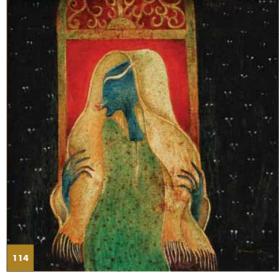
115. SYED THAJUDEEN

b. India, 1943 SPRING HARVEST 1990 85cm x 85cm Oil on canvas Signed, bottom left Provenance Private Collection, Kuala Lumpur RM22,000-RM25,000

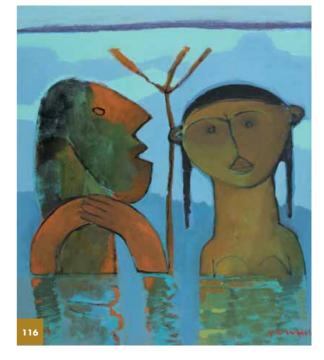
116. KHOO SUI HOE

b. Kedah, 1939 BATHERS TWO 1966-1999 60cm x 70cm Oil on canvas Signed, bottom right Provenance Private Collection, Selangor RM28,000-RM38,000







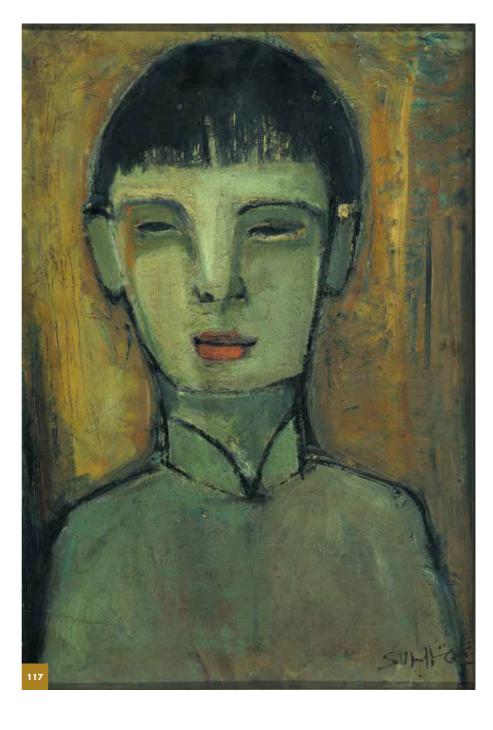


117. KHOO SUI HOE

b. Kedah, 1939 BOY WITH PINK LIPS Circa 1960s 54cm x 37cm Oil on board Signed, bottom right Provenance Private Collection, Kuala Lumpur RM29,000-RM35,000

Khoo graduated from the Nanyang Academy of Fine Arts in Singapore in 1961 and became a full-time painter. He was awarded first prize in the oil painting category in the Malaysian Art and Craft Competition and followed this with his first one-man show in 1965. Since then, Khoo has held over 50 solo shows in Singapore, Malaysia, Thailand, Taiwan, China, Austria and the US.

In 1974, he was awarded a grant by the John D Rockefeller III Fund to study the development of postwar art at Pratt Graphic Centre in New York. Khoo emigrated to the US in 1982 after holding shows in New York and Washington DC but continues to travel between Malaysia and North America, participating in exhibitions and exchange programmes. Khoo moved from Houston to live in Arkansas in 1996 and has become an artist of Jacksonville in the past 14 years.



118. KHOO SUI HOE b. Kedah, 1939

BLACK & WHITE LANDSCAPE

Circa 1980s 51cm x 51cm Oil on canvas Unsigned Provenance Private Collection, Kuala Lumpur RM4,000-RM6,000

119. MADE WIANTA

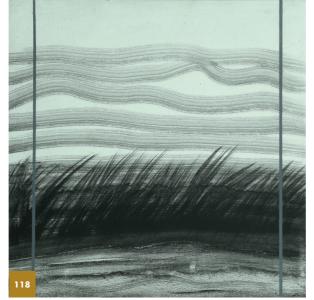
b. Indonesia, 1949 天地有正氣 (RIGHTEOUSNESS ON HEAVEN & EARTH) 富貴 (WEALTH) 福 (BLESSING) 1997 50cm x 40cm Mixed media Signed, bottom right Provenance Private Collection, Kuala Lumpur RM12,000

120. SOETOPO

b. Indonesia, 1931
MELIHAT BURUNG
2014
70cm x 80cm
Oil on canvas
Signed, bottom left
Provenance
Private Collection, Indonesia
RM12,000-RM14,300
6% GST will be imposed on the hammer price

121. NYOMAN GUNARSA

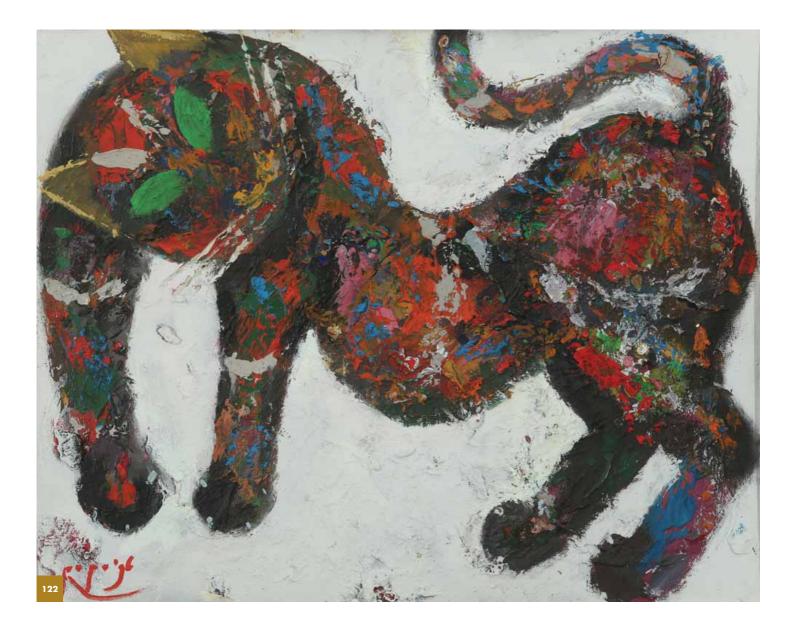
b. Indonesia, 1944 PEMAIN BIOLA Undated 92cm x 90cm Oil on canvas Provenance Private Collection, Kuala Lumpur RM15,000-RM18,000











122. POPO ISKANDAR

b. Indonesia, 1927-2000 FUNNY CAT 1996 40cm x 50cm Oil on canvas Signed, bottom left Provenance Private Collection, Indonesia Certificate from Griya Seni Popo Iskandar RM14,200-RM17,300

6% GST will be imposed on the hammer price

Popo's animal figures, such as roosters and tigers, all seem to have a mysterious allure to them. But none more so than his beguiling cat paintings.

Characteristically sinuous and panther–like with almond–shaped, emerald–green eyes and triangular ears, this *Funny Cat* painting differs from most of his other compositions. Rather than the typical plain black cats with white stripes, this particular feline has a beautiful coat imbued with harlequin colours juxtaposed against a textured white background.

The influences of expressionism, cubism, abstraction and calligraphy are apparent in Popo's body of work. And as a perfectionist, he reinterpreted many of his works to achieve the perfect balance in capturing the spontaneity of the creatures he depicted and the very essence of their existence.

Widely hailed as one of the great modernists of his time, Popo studied under such artists as Hendra Gunawan and Barli Sasmintawinata from 1943. Later, from 1954 to 1958, he enrolled at Institut Teknologi Bandung and was a lecturer there from 1957 to 1961. And from 1961 to 1993, he taught art at Institut Keguruan Ilmu Pendidikan in Bandung. Between 1958 and 1995, Popo wrote many essays and critiques on art for various publications in his country.

His legacy of work has been documented in various publications, such as 55 Tahun Seni Lukis Popo Iskandar: Citra dan Pemikiran (1998); Popo Iskandar: A Perspective of His Works (2000) and Rupakata: Art and Thoughts of Popo Iskandar (2014).



123. ARIE SMIT

b. The Netherlands, 1916 TERRACED HILLS

2002 65cm x 60cm Acrylic on canvas Signed, bottom left Provenance Private Collection, Indonesia Certificate from Neka Art Museum RM81,700-RM108,000

6% GST will be imposed on the hammer price Smit studied painting at the Academy of Arts in Amsterdam. In 1938, he was sent to Batavia (now Jakarta) as a soldier in the Topographical Service. During World War II, he was captured by the Japanese Imperial Army and imprisoned in labour camps in Singapore, Thailand and Burma. After Indonesia gained its independence from the Dutch, Smit returned to the country and became a citizen in 1950. He worked as a draughtsman for a publishing company in Bandung and later as an instructor in graphic design at Institut Teknologi Bandung. In 1956, Smit visited Bali and decided to live on the island. There, he contributed to the development of young artists whose naïve paintings depicted rural life in Penestanan village in the early 1960s.

Since 1990, Smit has settled near the Neka Art Museum in Ubud, Bali, having been invited by an old acquaintance, Suteja Neka, to stay at Villa Sanggingan Bungalows, located not far from the museum in Sanggingan. Smit continued painting for almost another decade, based on scenes from his memory.

The artist, who turns 100 this April, stopped painting several years ago due to failing eyesight. Of late, only works certified by Suteja, founder of the Neka Art Museum, are deemed to pass muster.

Smit's style of painting involves a time-consuming process of layering colour upon colour but never completely covering the underlying pigments, which result in what has been described by the artist as "broken colours".

In his later works, the heavy outline of his earlier paintings gave way to swathes of colours that reflected a spontaneity of the brush that moved rapidly and instinctively on the canvas.

In *Terraced Hills*, painted when Smit was 85 years old, the artist's sure-handed brush strokes can be discerned. The lush hillside vegetation and quaint houses are juxtaposed against pink and lilac-coloured clouds in the blue sky, conjuring up a vibrant scene that's still locked in his memory.

124. JALAINI ABU HASSAN

b. Selangor, 1963 LOVE OPAI 2000 76cm x 36cm Acrylic & charcoal on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM9,000-RM15,000

125. JALAINI ABU HASSAN

b. Selangor, 1963 INHERITED STILL LIFE ON YELLOW 1996 110cm x 76cm Acrylic & charcoal on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM16,000-RM20,000





126. JALAINI ABU HASSAN

b. Selangor, 1963 KULAT 2015 90cm x 90cm Acrylic on canvas Signed, bottom left Provenance Private Collection, Selangor RM18,000-RM25,000 Popularly known as "Jai" in the Malaysian art scene, the artist obtained his BA in Fine Art from the Mara Institute of Technology in 1985. He was then offered a scholarship to continue his studies at Slade School of Fine Art in London. He received his master's in Fine Art at Pratt Institute in New York, also on a scholarship.

Jai returned to New York in 2011 for his first solo exhibition that comprised a new body of mixed media works on canvas and paper, entitled *Bangsawan Kebangsaan*. Since his first solo show in London in 1987, his works have appeared in Asia, Australia, Europe and North America.

Currently, an associate professor at UiTM guiding the next generation of local artists, Jai also serves as exhibition curator as well as participate in forums on Malaysian art.

Over the years, Jai has become increasingly vocal as a social commentator on current issues in Malaysia. His typical works not only allude to social ills but pokes fun at the pomposity of the self-anointed "elite" class. Whether it is a work from his *Bomoh* series, *Dato Rock* series, *Kelab Dermawan* series, *Painting Industry* series or *Picturing Painting – The Paradox of Storytelling* series, they are all quite revealing.

This lot which is entitled, *Kulat*, meaning "fungus" in the Malay language, has a connotation far beyond the literal definition.







127. KEN YANG

b. Perak, 1978 FLY AND CLOSE YOUR EYES (SET OF 3) 2002 30cm x 30cm (each) Charcoal on paper Signed, middle artwork, bottom right Provenance Private Collection, Kuala Lumpur RM16,000-RM26,000

128. KEN YANG

b. Perak, 1978 IN MEMORY OF... 2011 80cm in diameter Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur Documented in the National Visual Arts Gallery Malaysia 2013 catalogue, Ken Yang: Paris – Kuala Lumpur, Paintings 2002 – 2013 RM29,000-RM39,000





129. KEN YANG

b. Perak, 1978 THE MALAYSIAN MONA LISA 2013 91cm x 61cm Oil on linden wood panel Unsigned Provenance Private Collection, Kuala Lumpur Documented in the National Visual Arts Gallery Malaysia 2013 catalogue, Ken Yang: Paris – Kuala Lumpur, Paintings 2002 – 2013

RM150,000-RM250,000

Yang, who was born in Kuala Kangsar, Perak, graduated from the Malaysian Institute of Art in 2000.

In 2002, he moved to Paris and was about to enrol at École Nationale Superieure des Beaux–Arts but was advised against it as the school no longer taught painting techniques in the old way.

Determined that he would rather learn the hard way, the naturally gifted artist visited art museums and galleries to study portraiture and costume painting closely.

Having learnt by following the techniques of some of the great painters of Europe, Yang then decided that it was not enough to just emulate the various styles of traditional oil painting.

Known for his Renaissance painting technique, which starts with a dark foundation and mineral colours used in the past, Yang opted for a more contemporary composition with a distinct focus on the subject's posture and expression. He has since held solo shows in Europe and is currently represented by Galerie Menouar in Paris.

In 2013, when he was just 34, Yang was given the rare honour of a retrospective show at the National Visual Arts Gallery in Kuala Lumpur. Entitled *Ken Yang, Paris – Kuala Lumpur, Paintings 2002 – 2013*, the exhibition was opened by the Yang Di–Pertuan Agong accompanied by the Permaisuri Agong.

Over the years, Yang, who returns annually to visit his family and clients, has been commissioned to paint portraits of notable figures like members of royalty and celebrities.

The Malaysian Mona Lisa is the portrait of well-known Malaysian singer Datuk Siti Nurhaliza. Painted in the style of Leonardo Da Vinci, Yang has used oil paint on linden wood panel. This fine portrait is mounted on a 19th century replica of a Henri II Renaissance-style frame.



130. ZAC LEE

b. 1968 MOUNTAIN CANNOT HAVE TWO TIGERS 2012 183cm x 183cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur RM29,000-RM35,000 Formerly a creative director at an advertising firm, Lee has a strong foundation in traditional painting genres, including Chinese ink painting.

He has participated in two notable residency programmes — the Freeman Fellowship at Vermont Studio Center, the US, and the Residency at the Three Shadows Photography Art Centre in Beijing, for which he was the first Malaysian to be selected.

Lee's style is an experimentation of contemporary practices, including painting, photography, silk screening and digital art-making with Chinese calligraphy techniques.

Mountain Cannot Have Two Tigers symbolises the hidden tension in Malaysia's social and political climate prior to the 2013 general election.

Using a limited colour palette and referencing a political theme, this painting is a powerful visual and symbolic expression of what the artist feels is happening in the country.

Lee was a Sovereign Prize finalist in 2014 and nominee in 2015. He has also been part of three exhibitions in New York.

131. CHONG SIEW YING

b. Kuala Lumpur, 1969 THE ENCHANTED, URBAN LIFE SERIES 1997-2000 114cm x 120cm Mixed media on canvas Signed, bottom right Provenance Private Collection, Selangor RM10,000-RM15,000

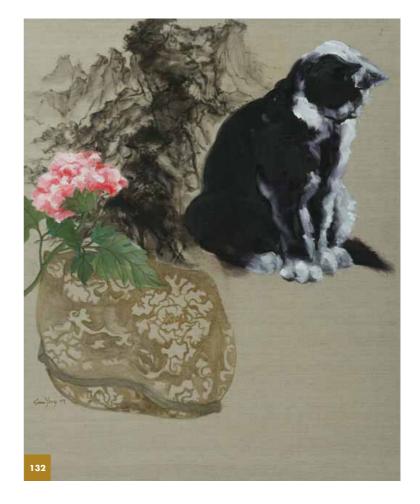
132. CHONG SIEW YING

b. Kuala Lumpur, 1969 SPRING DIALOGUE 1 2009 100cm x 81cm Oil on linen Signed, bottom left Provenance Private Collection, Singapore Certificate from the artist RM13,000-RM19,000

Chong left for France in 1990 to study at École des Beaux-Arts de Versailles and later at Atelier63, a Parisian print-making centre. She held her first solo exhibition in Malaysia two years after she graduated and went to the US for a year before returning to Paris. She travelled between Paris and Kuala Lumpur before settling down in Kuala Lumpur for good in 2011.

Chong has exhibited in many solo and group exhibitions across Asia, Europe and the US. Known for her dynamic brush strokes and arresting compositions, her works express both Eastern and Western influences. But most of them invariably reflect her state of mind.





133. ISMAIL LATIFF

b. Melaka, 1955 RISING MOON 1990 81cm x 61cm Mixed media on paper Signed, bottom right Provenance Private Collection, Kuala Lumpur RM15,000-RM19,000

134. M. NASIR, DATUK

b. Singapore, 1957 APA DALAM KOTAK ITU? 2013 122cm x 125cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Selangor RM19,000-RM25,000

135. TAJUDDIN ISMAIL

b. Malaysia, 1949 a. WHITE VEIL 1994 51cm x 51cm Mixed media on canvas Signed, bottom right b. CLUMSY ACROBAT 1994 60cm x 60cm Acrylic on board Signed, bottom right Provenance Private Collection, Selangor RM26,000-RM36,000 (SET OF 2)

136. ZULKIFLI YUSOFF

b. Kedah, 1962 REFORMASI SERIES 2001 105cm x 135cm Oil on canvas Signed, bottom right Provenance Private Collection, Selangor RM26,000-RM30,000













137. ZULKIFLI YUSOFF

b. Kedah, 1962 RAZAK AND THE GREEN BOOK 1, TUN RAZAK SPEECH SERIES

2014 125cm x 125cm Mixed media Provenance Private Collection, Selangor RM28,000-RM38,000 Zulkifli is a contemporary artist known for his biting commentary and insightful interpretations of the Malay world view.

He has held numerous solo exhibitions in Malaysia and Singapore, including at Galeri Petronas in Kuala Lumpur and the National University of Singapore (NUS) Museum in Singapore. Currently, one of Zulkilfi's mixed media art installations (*The Power II*, 1991) is on display at the National Gallery Singapore's show, *Between Declarations and Dreams: Art of Southeast Asia Since The 19th Century.*

The Green Book 1 and The Green Book 2 from Zulkifli's Tun Razak Speech series actually form an installation inspired by the artist's reading of speeches by the late Tun Abdul Razak at the National Archives in Kuala Lumpur.

The Green Book works continue Zulkifli's interest in the policies and rhetoric of Tun Razak, Malaysia's second prime minister.



138. ZULKIFLI YUSOFF

b. Kedah, 1962 RAZAK AND THE GREEN BOOK 2, TUN RAZAK SPEECH SERIES 2014 125cm x 125cm Mixed media Provenance Private Collection, Selangor RM28,000-RM38,000



139. AWANG DAMIT

b. Sabah, 1956 IRAGA "PERJALAN UTARA... MUSIM TUGA II" 2009 120cm x 120cm Mixed media on canvas Signed, back of painting Provenance

Private Collection, Selangor

RM68,000-RM100,000

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

After graduating from the MARA Institute of Technology (now UiTM), he obtained a Master of Fine Arts in the US in 1989.

Among other institutions, Galeri Petronas has acquired Awang's paintings, including *Nyanyian Petani Gunung*, which won the 1991 Salon Malaysia award.

Awang's style is easily recognisable for the expressive strokes and abstract forms that feature prominently in his art. The use of a recurring colour palette, typically of orange and brown tones, suggests that they hold a special meaning to the artist.

Iraga "Perjalanan Utara...Musim Tuga II" is one of Awang's signature works. And among his most sought–after works are those from his *Essence of Culture* series.



140. AWANG DAMIT

b. Sabah, 1956 UNTITLED (ESSENCE OF CULTURE SERIES) 1993 76cm x 56cm Mixed media on paper Signed, back of artwork Provenance Private Collection, Selangor Certificate from the artist RM26,000-RM30,000

141. YUSOF GHANI

b. Johor, 1950 TOPENG SERIES 1996 75cm x 55cm Mixed media on paper Signed, bottom right Provenance Private Collection, Selangor RM15,000-RM20,000

142. YUSOF GHANI

b. Johor, 1950 IMMORTAL, WAJAH SERIES 2008 90cm x 60cm Oil on canvas Signed, bottom right Provenance Private Collection, Kuala Lumpur Documented in the 2010 Wajah: Yusof Ghani catalogue. RM20,000-RM25,000





143. YUSOF GHANI

b. Johor, 1950 BIRING SERIES 2007 111cm x 71cm Oil and charcoal on canvas Signed, bottom right Provenance Private Collection, Selangor RM60,000-RM70,000



144. YUSOF GHANI

b. Johor, 1950 SIRI TARI XVIII – 90 – 1990 120cm x 176cm Mixed media on canvas Signed, bottom right & back of canvas Provenance Private Collection, Kuala Lumpur RM85,000-RM100,000 Yusof is one of Malaysia's most prominent modernists. He started out in graphic design and later pursued fine art studies.

Before becoming a full-time artist, Yusof taught art at the MARA Institute of Technology (now UiTM).

He has exhibited in many countries, including Singapore, Iraq, the UAE, Japan, Thailand, the US, the UK and Spain. His works are in the collections of Petronas, PNB, Bank Negara Malaysia, Tokyo Gas of Japan as well as other local and foreign institutions.

Yusof's well-known series include *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and, of course, his quintessential *Siri Tari*.

Siri Tari Series XVIII – 90 – has been described by the artist as "my prime, prime work".



145. SYED AHMAD JAMAL, DATUK

b. Johor, 1929-2011 MEMORY OF BINTAN 2000 85cm x 123cm Acrylic on canvas Signed, bottom right Provenance Private Collection, Selangor RM350,000-RM450,000 Syed Ahmad 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.

Syed Ahmad was hugely influential not only as an artist but also as an educationist, writer and curator. He served as director of the Cultural Centre at Universiti Malaya from 1979 to 1982.

He was one of the earliest artists to return from training abroad to introduce startling concepts and ideas on modern art.

Syed Ahmad played an important role in developing the National Art Gallery and was one of the primary figures who laboured to establish a culture of art appreciation in Malaysia.

Memory of Bintan is one of the signature works which was exhibited and catalogued in his 2000 solo exhibition, *Antara Langit & Bumi (Between Heaven and Earth)* at Galeri Petronas in Kuala Lumpur.

146. SYED AHMAD JAMAL, DATUK

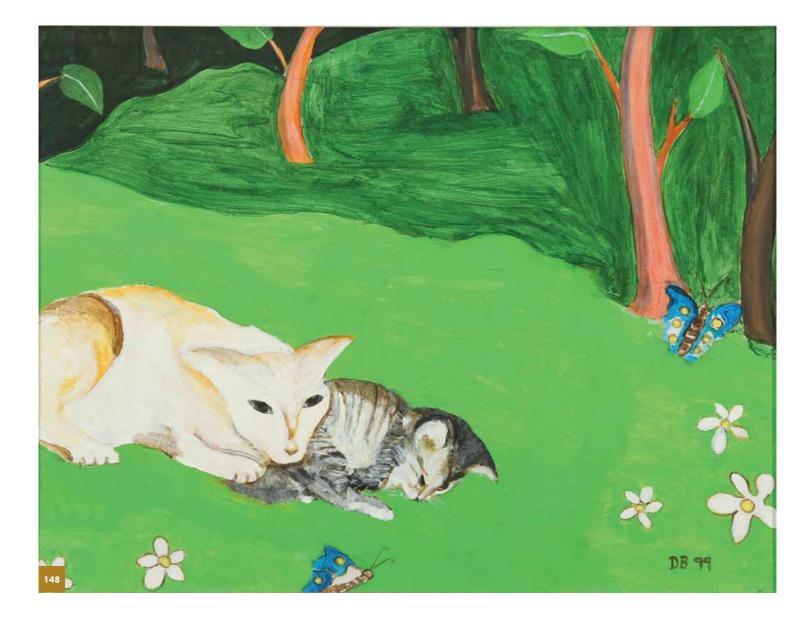
b. Johor, 1929-2011 SEATED FIGURES IN A ROOM 1955 22cm x 27cn Gouache on paper Signed, bottom right Provenance Private Collection, Selangor RM21,000-RM30,000

147. AHMAD ZAKII ANWAR

b. Johor Baru, 1955
ZUCCHINI AND YELLOW
TOMATO
2014
41cm x 70cm
Acrylic on canvas
Signed, bottom right
Provenance
Private Collection, Selangor
RM30,000-RM35,000







148. DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 CAT'S MOTHER & CHILD 1999 48cm x 63cm Acrylic on board Signed, bottom right Provenance Private Collection, Kuala Lumpur RM35,000-RM40,000 Dzulkifli received his basic art education at the Victoria Institution from 1961 to 1965 under well-known art teacher Patrick Ng Kah Onn.

Hailed as a prodigy, he was a teenage sensation on the Malaysian art scene and the darling of the Kuala Lumpur art circles.

In recognition of his talent, Dzulkifli's works have been included in the permanent collection of the National Art Gallery (now National Visual Arts Gallery).

His paintings are mostly of children, cats, colourful games and his surroundings, often with the community's people and youngsters posing for him.

Cat's Mother and Child is one of Dzulkifli's classic works, with all the signature motifs such as the five-petal flowers and butterflies as well as his favourite subject, cats, in it.



149. AHMAD ZAKII ANWAR

b. Johor Baru, 1955 BUDDHA 2003 92cm x 92cm Acrylic on jute Signed, bottom right Provenance Private Collection, Selangor RM44,000-RM54,000 One of Malaysia's foremost contemporary artists today, Zakii has always been a pragmatist and sees beauty even in the most mudane of things like fruits, vegetables and utilitarian implements.

But with his natural-born talent as a painter, some of his figurative subjects reach sublime proportions.

Zakii's *Buddha* series of the early 2000s is directly related to his *Mask* series from the late 1990s.

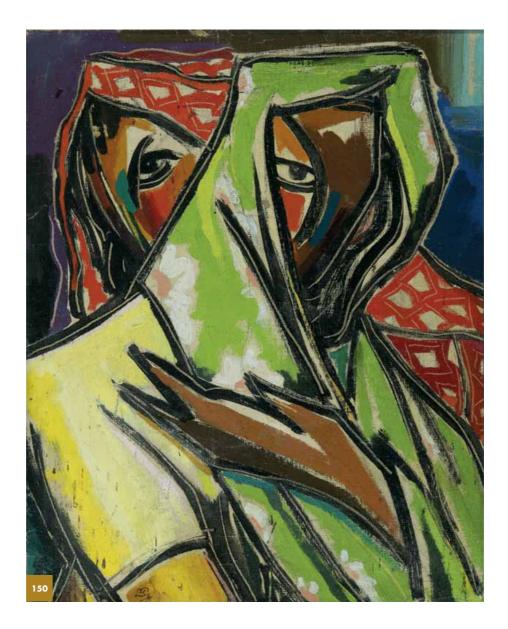
The artist's depiction of a side profile of the Buddha reflects the search for one's true identity behind the various masks that one wears throughout life.

The image of Buddha serves as a metaphor to address the issue of existentialism and implies a "spiritual introspection".

The use of rich dark tones for the central image, which dominates the canvas leaving very little background, seems to invite reflection and meditation.

Zakii's meticulous attention to detail relating to the subtleties of line, colour, texture and form also encourages the viewer to contemplate on what is before him. There is a sense of mystery and enigma beyond the photo–realist style of painting.

The power of Zakii's compositions is what is left unsaid and merely hinted at.



150. LEE CHENG YONG

b. China, 1913-1974 VEILED FIGURES Circa 1956 50cm x 40cm Oil on board Signed, bottom left Provenance Private Collection, Kuala Lumpur Exhibited at the Lee Cheng Yong Retrospective show held at the Penang State Art Gallery in 1996. Documented in the catalogue. RM19,000-RM22,000 Described as a visionary, the versatile and daring Lee is among the pioneer artists of Malaysia. He is also a distinguished educationist, sculptor and art critic. Yet, he was also a recluse for 25 years of his life.

Lee's artistry and skill as an accomplished painter have been rediscovered in recent years with the advent of local art auctions in 2010 and his works recirculated among astute collectors in Malaysia and Singapore. Even earlier than that, in 1995, three of Lee's works were auctioned at Christie's second auction of Southeast Asian paintings in Singapore.

Lee studied at the Sin Hwa Art Academy in Shanghai and returned to Penang in 1932. Soon after, he held his first solo show at the Penang Philomatic Union on Acheen Street (now Lebuh Acheh). He was the second Malaysian artist to hold a solo show there after Ooi Hwa in 1927. Since then, Lee had also exhibited in Kuala Lumpur, Singapore and Japan.

An art teacher at Chung Ling High School in Penang, Lee was known to be stern as he was also the disciplinary master. Yet, he was a generous man and provided art materials to needy students.

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.

His paintings were mostly oil on canvas after the post-Impressionist tradition of Cezanne and Gauguin. His pioneering modernist works range from nudes and portraits to Cubist forms.

Veiled Figures is a prime example of his earlier paintings of women in the 1950s.



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.

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- 1.3 These Conditions of Business may be amended or supplemented by posted notices in the sale room or oral announcements made during the sale. Any future dealings with The Edge Galerie shall be governed by the Conditions of Business current at that particular time.
- 1.4 The Edge Galerie acts as exclusive agent for the Seller (save where stated otherwise in the Auction Catalogue) and is not responsible for any default by the Seller or the Buyer. Any concluded contract of sale for a Lot is made directly between the Seller and the Buyer.
- 1.5 The Edge Galerie is dependent on the Seller for all relevant factual material pertaining to a Lot. The Edge Galerie cannot and does not undertake full due diligence on any Lot sold. Bidders are therefore required to carry out their own inspection and investigation to satisfy themselves as to the nature and condition of the Lot which they are interested in buying.
- 1.6 All Bidders are to take particular note of Condition 4 which limits the extent to which the Seller and The Edge Galerie may be liable. In addition, all Sellers are to take particular note of Conditions 14 (Seller's Representations and Warranties), and 15 (Exclusions and Limitations of Liability) which set out the basis of the relationship between The Edge Galerie and the Seller and limit the extent to which The Edge Galerie may be liable to the Seller.
- 1.7 By registering with The Edge Galerie as a Bidder, the Bidder and Buyer agree to be bound by these Conditions of Business. By executing the Consignment Agreement, the Seller agrees to be bound by these Conditions of Business.
- 1.8 All actual and prospective Sellers, Bidders and Buyers are bound by all conditions in these Conditions of Business, and the conditions have been divided into different sections setting out conditions relating to Bidders and Buyers (Section B), Sellers (Section C) and Bidders, Buyers and Sellers (Section D) respectively for ease of reference only.
- 1.9 In the event the Lot comprises more than one item, the provisions of these Conditions of Business shall apply to each item separately.

A. DEFINITION AND INTERPRETATION OF CERTAIN TERMS USED IN THESE CONDITIONS OF BUSINESS

2. Definition and Interpretation

- 2.1 Where terms have special meanings ascribed to them, a glossary may appear before the first Lot in the Auction Catalogue.
- 2.2 In these Conditions of Business, except to the extent that the context requires otherwise the following terms beginning with a capital letter shall have the meaning set out below:-

"Auction" means the public auction conducted by The Edge Galerie for the sale of the Lot on a date and manner to be determined by The Edge Galerie at its sole discretion.

"Auction Catalogue" means the auction catalogue published and issued by the Edge Galerie in relation to the Auction.

"Bidder" means any person considering, making or attempting to make a bid by whatever means at the Auction and includes a Buyer.

"Business Day" means a day other than Saturday or Sunday or

public holiday and on which banks are generally open for general business in Malaysia.

"**Buyer**" means the person who makes the bid or offer accepted by The Edge Galerie, and includes such person's disclosed principal when bidding as an agent.

"Buyer's Expenses" means any costs or Expenses due to The Edge Galerie from the Buyer, including wherever applicable any cost incurred by The Edge Galerie for storage or insurance of the Lot after the sale of the Lot to the Buyer, costs for delivery of the Lot to the Buyer, bank charges related to credit card payments by the Buyer either of the deposit or any part of the Total Amount Due (where permitted and applicable) and any applicable Taxes.

"**Buyer's Premium**" is the commission payable by the Buyer to The Edge Galerie calculated at ten percent (10%) on the Hammer Price or such other purchase price of the Lot sold.

"Conditions of $\ensuremath{\mathsf{Business}}\xspace$ " shall have the meaning set out in Condition 1.1.

"Expenses" in relation to the sale of any Lot means The Edge Galerie's charges and expenses, including but not limited to legal expenses, charges and expenses for assumption of liability for loss or damage, catalogue and other reproductions and illustrations, any customs duties, advertising, transportation, packing or shipping costs, bank charges, fees for reproduction rights, costs of testing, searches or enquiries relating to any Lot, or costs of collection from a defaulting Buyer, where applicable.

"GST" or "Goods and Services Tax" means the implementation by the competent authorities of a Goods and Services Tax pursuant to the Goods and Services Tax Act 2014 (Act 762) ("GST Act")

"Hammer Price" means the bid accepted by The Edge Galerie by the fall of auctioneer's the hammer, or in the case of a post-Auction sale, the Reserve Price or the agreed sale price pursuant to Condition 18 (as the case may be). For the avoidance of doubt, the definition of "Hammer Price" shall not include the Buyer's Premium, any applicable Taxes, or Expenses.

"Intellectual Property Rights" shall mean all current and future copyright, patents, trademarks, software and software programs, rights in databases, inventions or trade secrets, know how, rights in designs, topography, trade and business names, domain names, marks and devices (whether or not registered or registrable) and all other intellectual property rights and applications for any of those rights capable of protection in any relevant country of the world.

 $`' {\mbox{Lot}} ''$ means the item(s) described in the applicable Auction Catalogue.

"**Net Sale Proceeds**" means the Hammer Price, to the extent received by The Edge Galerie in cleared funds, less Seller's Commission and Seller's Expenses and Taxes.

"**Purchase Price**" is the Hammer Price and applicable Buyer's Premium;

"Reserve Price" means the confidential minimum price at which the Seller has agreed to sell a Lot.

"Seller" means the owner or consignor who is offering the Lot for sale including their agents, executors or personal representatives or the owner's agent or the person in possession of the Lot consigned at the time of consignment to The Edge Galerie. If there are multiple owners or agents or persons in possession, each shall assume, jointly and severally, all obligations, liabilities, representations, warranties and indemnities as set forth in these Conditions of Business.

"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 or Reserve Price whichever is higher 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, goods and services

tax, value added tax or any similar consumption tax 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 or as a consequence of a default) 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 KLK, 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 Expenses 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;
- 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;
- 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;
- 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 estimate. Bidders and Buyer should not rely upon the estimated price range as the representation or guarantee of actual selling price. The estimated Director thereof shall be liable Tange does not include the Buyer's Premium and applicable Taxes.

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 ereport, 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:-
- 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 or the exercise of his reasonable due dligence 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 14) 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 4.1to 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, dam-

age 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 15, 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 Participation at the Auction as Bidder or in any other manner including as spectator shall be by written invitation of The Edge Galerie only. 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 (including invited participants) 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 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 principalshall 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. Telephone 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. 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 withit. The Bidder should therefore attend in person or send an agent to the Auction if the Bidder wises 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 6.1 and 6.2 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 Purchase Price and applicable Taxes 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;
- $(g) \quad \mbox{re-offer a Lot for sale if the auctioneer reasonably believes that there is an error or dispute; and/or$
- (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 Bildders. 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 Bildders who follow and rely on the currency converter rather than the actual bilding 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, bank-er'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 the Total Amount Due 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 which remain outstanding, including expenses incurred by The Edge Galerie for the storage, removal, insurance and any other costs or Taxes incurred for the storage and disposal of the Lot shall be deducted from 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 Edge Galerie shall be entitled to retain such proceeds of sale to the extent permissible by law.

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. The Edge Galerie shall not be liable for acts or omissions of the packers, handlers or shippers including where its own employees or packers, handlers or shippers recommended by it, are involved in such packing, handling or shipping.

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 Condition4 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 pe-

riod 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) to rescind the sale of the Lot;
- to resell the Lot by auction or private sale on such terms as (f) 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 to gether 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 and applicable Taxes. 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;
- to reject future bids made by or on behalf of the Buyer at any future auction or render such bids subject to payment of a deposit to 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 settlement of the Total Amount Due or otherwise towards any costs or expenses incurred in connection with the sale of the Lot;
- (I) 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 exercises 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 of 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.

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 $\dot{\rm Due}$ 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):-
- 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;
- 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 and applicable Taxes 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:

- (j) 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
- (k) 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 two siss 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 followine:-
- (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

- 7.1 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 and the Seller shall agree on special terms for collection of payment from the Buyer, storage and insurance of the Lot. The Edge Galerie shall be entitled (but not obliged) 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 (Non Payment by the Buyer) above including the right to rescind the sale and return the Lot to the Seller, subject to full payment of the Seller's Expenses and applicable Taxes by 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 perriod 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 and Seller's Commission due from the Seller) to which he would have been entitled had the Lot been sold at a price equivalent to the Reserve Price.
- 18.2 If The Edge Galerie wishes to sell the Lot for any lesser amount, the sale shall be upon terms which The Edge Galerie and the Seller shall agree and set out in writing.
- 18.3 Upon sale of the Lot by The Edge Galerie to a Buyer, a contract of sale shall be concluded between the Seller and the Buyer. 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.
- 18.4 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 and applicable Taxes for the Lot from any party.

D. 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. Any personal data related to the Seller, Bidder or Buyer held or processed by The Edge Galerie pursuant to these Conditions of Business shall be governed by The Edge Galerie's data protection policy, which may be found at []. The Seller, Bidder and Buyer hereby acknowledge that they have read and fully understood the terms of the said policy and agree to be bound by such terms. 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, which may be by way of telephone calls, short messaging service, post, facismile and any other form of communication. If the Seller, Bidder or Buyer does not wish for The Edge Galerie to disclose, transfer, use or otherwise process his or her personal data for any other burposes described in this Condition 22 such as for marketing and promotional purposes, he or she may so request via the contact details given in Condition 26 below or the data protection policy.
- 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 contact details stated in Condition 26 below or the data protection policy.

The Edge Galerie respects your privacy. Our privacy policy can be found at:

www.theedgegalerie.com/privacy-Eng (English)
 www.theedgegalerie.com/privacy-BM (Bahasa Malaysia)

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.
- 23.2 Unless otherwise stated, goods or services provided by The Edge Galerie pursuant to these Conditions of Business (including but not limited to the goods or services for which Buyer's Premium, Buyer's Expenses, Expenses, Seller's Commission, Seller's Expenses, Introductory Fees are payable) are subject to GST. The amount payable for such goods or services shall be increased by an additional amount on account of GST, such amount to be calculated as follows:

A x R where:

A is the amount payable for the goods or services; and R is the applicable rate of GST.

23.3 For avoidance of doubt, GST will be additionally payable by the Buyer on the Hammer Price of a Lot or such other purchase price of a Lot sold if such Lot is subject to GST. GST is applicable to a Lot if the said Lot is sold by a GST registered Seller, or a Seller that is required to be registered under the GST Act, or is imported from outside Malaysia into Malaysia for Auction or such other conditions as prescribed by the competent authorities. Wherever possible, a Lot which is subject to GST shall be marked with a [#] either in the Auction Catalogue and/or by way of notice posted in the sale room and/or by way of announcement during the Auction. The amount payable for such Lot shall be increased by an additional amount on account of GST, such amount to be calculated as follows:

A x R where

A is the Hammer Price of a Lot or such other purchase price of a Lot sold; and R is the applicable rate of GST.

23.4 Subject to further changes to the GST Act affecting the operations of these Conditions of Business, The Edge Galerie reserves the right to amend these Conditions of Business unilaterally to give effect to the same, by way of notice to the parties.

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 1Jalan PJU 7/6 Mutiara Damansara 47810 Petaling Jaya Selangor Malaysia Tel: Fax:
- 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.

BIDDER REGISTRATION FORM

THE**EDGEA**UCTION2016

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

Blader Betalls					
Billing Name					
I.C./Passport No.					
Address					
Telephone (O)	Telephone (H)		Mobile Phone _		
Email		Fax			
Sale Title _ SOUTHEAST ASIAN ART	Sale I	Date _20th March 2016			
Identification/Financial Reference					
Proof of Identity (please mark):	Identity card/Passport/Driving Lic	cence/Company Registra	ation		
GST Registration No. (if any)	Othe	rs (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 N	No		

Declarations

Bidder Details

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 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 and applicable Taxes (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.

The Edge Galerie respects your privacy. Our privacy policy can be found at:

- <u>www.theedgegalerie.com/privacy-Eng</u> (English)
- www.theedgegalerie.com/privacy-BM (Bahasa Malaysia)

Signature: _____

TELEPHONE/ABSENTEE BID FORM

THE**EDGEA**UCTION2016

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

 Fax	
	20th March 2016
Telephone (H)	Telephone (H) Fax

Identification/Financial Reference

Proof of Identity (please mark):	Identity card/Passport/Driving Licence/Company Registration		
GST Registration No. (if any)		Others (please state)	
Supporting Documents / Utility Bills / Credit Card			
Banking Dotails			

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) 77218080 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 plus the Buyer's Premium (10% of the maximum bid amount) and applicable Taxes 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.

l 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.

The Edge Galerie respects your privacy. Our privacy policy can be found at: • www.theedgegalerie.com/privacy-Eng (English)

• <u>www.theedgegalerie.com/privacy-BM</u> (Bahasa Malaysia)

INVITATION TO CONSIGN



YONG MUN SEN, SEASIDE VIEW, 1951, 37CM X 55CM, WATERCOLOUR ON PAPER



NEXT AUCTION IN 2017 For enquiries email us at: auction@theedgegalerie.com

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KHOO SUI HOE 116, 117, 118 52, 53, 54 Z ZAC LEE 130 61 KRIJONO 71 34 ZULKIFLI YUSOFF 136, 137, 138 63, 64, 65		KHALIL IBRAHIM	54,55	28		YUSOF GHANI	141,142, 143	68,69,70	
KRIJONO 71 34 ZULKIFLI YUSOFF 136,137, 138 63,64,65		KHOO CHEANG JIN	18	11		YUSOF MAJID	103	46	
		KHOO SUI HOE	116, 117, 118	52,53,54	Z	ZACLEE	130	61	
KUO JU PING 20 12		KRIJONO	71	34		ZULKIFLI YUSOFF	136,137,138	63,64,65	
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