

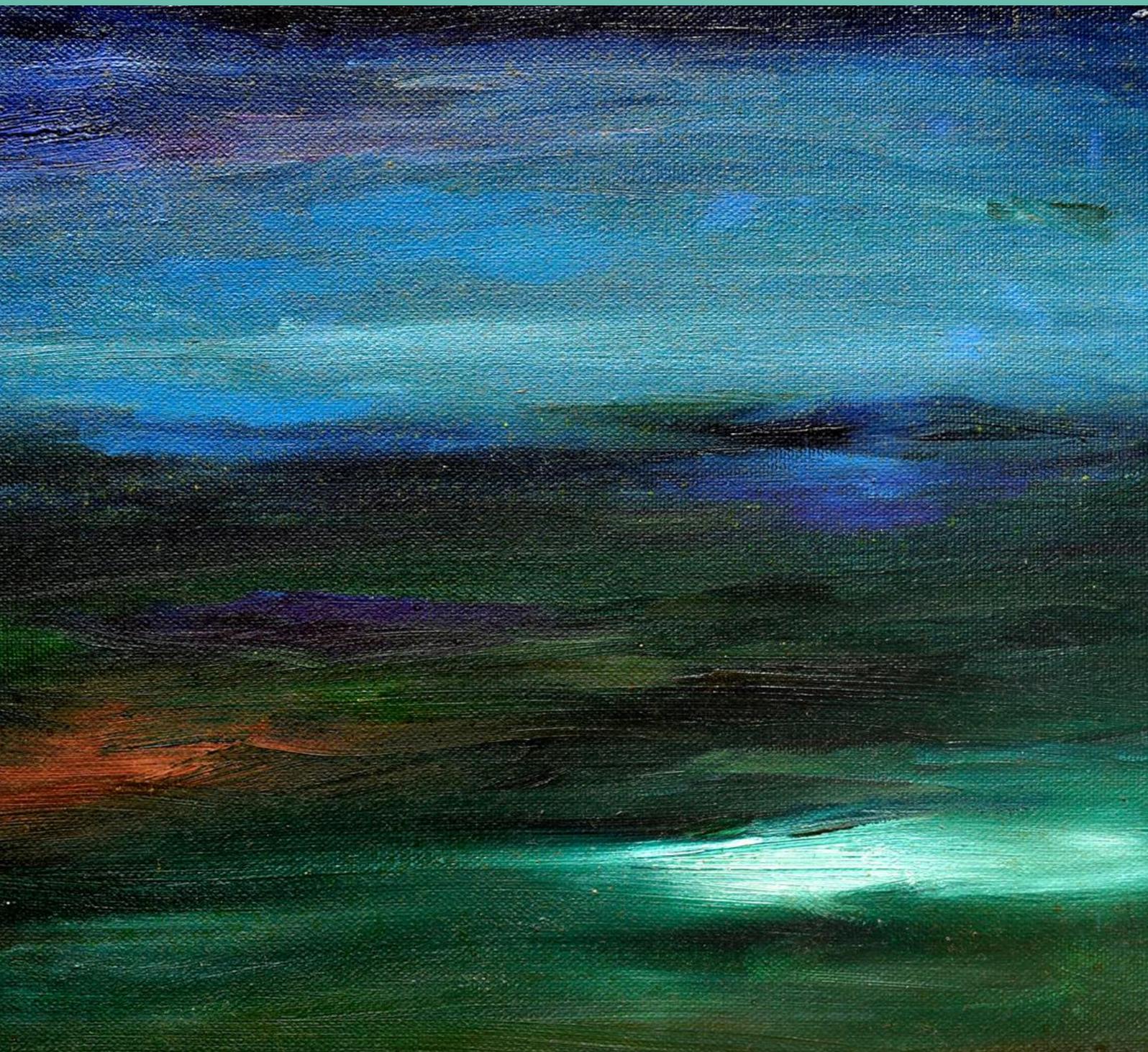
100 RINGGIT ART AUCTION

百元精品书画竞拍

AUCTION 拍卖日期 | 24 MAR 2024, Sunday (3pm)

PREVIEW 预展日期 | 16 - 23 MAR 2023 (11am - 6.30pm)

YOUNIE GALLERY 颜丽轩画廊 | A-02-21, Aurora Place Bukit Jalil, 57000 KL



ENQUIRY 咨询

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顏 Younie's

IMPORTANT NOTICE 重要通知

YOUNIE'S AUCTION PLT (YA) (LLP0034991-LGN)

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- "Attribute to..." In YA qualified opinion probably a work by the artist in whole or in part.
- "Studio of.."/"Workshop of" In YA qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
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- "Follower of..." In YA qualified opinion a work executed in the artist's style but not necessarily by a pupil.
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- "After..." In YA qualified opinion a copy (of any date) of a work of the artist.
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Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance.

Estimates are subject to revision. Buyers should not rely upon estimates as prediction of actual selling prices. Estimates do not include the buyer's premium. For estimate on request, please contact us for further information.

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TELEPHONE BIDS

Prospective buyers may bid by telephone during the course of the auction. Arrangements for this service must be confirmed with the Bid Department at least 2 hours prior to the auction. Telephone bids may be recorded. By bidding on the telephone, prospective buyers consent to the recording their conversation. YA will not be responsible for errors of failures to execute bids.

SUCCESSFULL BIDS

The fall of the auctioneer's hammer indicates the final bid, at which time, the buyer assumes full responsibility for the lot.

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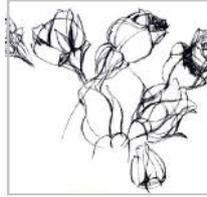
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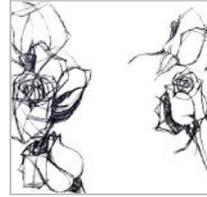
LOT 1
M.L. KHONG
BAMBOO SERIES, 2012



LOT 2
M.L. KHONG
CITY ILLUSION, 2010



LOT 3
NG HON LOONG
DRAWING #37: ROSES SERIES



LOT 4
NG HON LOONG
DRAWING #40: ROSES SERIES



LOT 5
LUM WENG KONG
RABBIT, 2011



LOT 6
LIM PENG FEI
THE RAINBOW KINGDOM



LOT 7
LIM PENG FEI
SERENE WATERFALL



LOT 8
RISA WADA
ANIMA SERIES: EXPRESSION I, 2019



LOT 9
RISA WADA
ANIMA SERIES: EXPRESSION II, 2019



LOT 10
SIVANESWARI
SINNATHAMBY
THE PURPLE WEB I, 2020



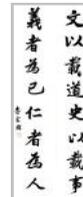
LOT 11
SIVANESWARI
SINNATHAMBY
THE PURPLE WEB II, 2020



LOT 12
TAN PUAY TEE
FATHER & SON, 1988



LOT 13
TAN PUAY TEE
MOTHER & CHILD, 1982



LOT 14
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COUPLET IN RUNNING SCRIPT



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LOT 18
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LOT 19
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SHEKH AHMAD HASSAN
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LOT 22
ZAKIR AMIR MD DERUS
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DRAWING #85: SEASHELL SERIES, 1996



LOT 24
NG HON LOONG
DRAWING #100: GARLIC SERIES



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AHMAD NAZRAN YAHYA
KOI SERIES I, 2016



LOT 26
AHMAD NAZRAN YAHYA
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LOT 27
AHMAD NAZRAN YAHYA
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LOT 28
AHMAD NAZRAN YAHYA
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LOT 29
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LOT 32
TOMMY PANGESA
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CHRISTIANNE GOONTING
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CALLIGRAPHY IN REGULAR SCRIPT



LOT 37
YUNG SHING CHO
CALLIGRAPHY IN SEAL SCRIPT



LOT 38
YUNG SHING CHO
CALLIGRAPHY IN CLERICAL SCRIPT



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LOT 42
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 LOKE GEE CHIAN
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 THE FLIP & DRAW, 2020



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 LIM PENG FEI
 THE KALEIDOSCOPE OF LIFE, 2013



LOT 48
 LIM PENG FEI
 EMERALD DREAM



LOT 49
 M.L. KHONG
 FISHING OLD MAN, 1995



LOT 50
 M.L. KHONG
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LOT 51
 RAZAK ISMAIL
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LOT 52
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LOT 53
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 FIGURES I



LOT 54
 NG HON LOONG
 FIGURES II



LOT 55
 RAPHAEL SCOTT AHBENG
 I'VE GOT THIS FUNNY FEELING ABOUT MONEY, 2012



LOT 56
 RAPHAEL SCOTT AHBENG
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LOT 58
 CHUAH TEONG MEOW
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LOT 59
 OH CHOW MOY
 PURPLE HIBISCUS



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LOTUS



LOT 62
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LOT 63
LI QUANYI
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LOT 64
YUNG SHING CHO
*CALLIGRAPHY IN REGULAR
SCRIPT*



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BAMBOO AND BIRDS, 2009



LOT 66
GOO KEE CHONG
BIRDS, 2009



LOT 67
LIAU SIN FAH
RURAL LANDSCAPE, 2012



LOT 68
GOH YOKE LEAN
BY THE LAKE, 2010



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COCKFIGHT, 2008



LOT 70
A.S. KANG
PLAYING CHESS, 2008



LOT 71
A.S. KANG
COCONUT SELLER, 2012



LOT 72
HWANG FEE YUH
CHICKS



LOT 73
UNKNOWN ARTIST
EXOTIC BEAUTY



LOT 74
UNKNOWN ARTIST
TRIBAL TOTEM



LOT 75
FOO YONG CHEK
FORTUNE (CHARACTER 'FU')



LOT 76
NIE GUOQIANG
FORTUNE (CHARACTER 'FU')



LOT 77
LIM GUAN SWEE
FORTUNE (CHARACTER 'FU')



LOT 78
LIN GUO AN 林国安
FORTUNE (CHARACTER 'FU')



LOT 79
MAHADI A. MAHMUD
*A MOMENT OF HISTORY OF
SABAH: MAJESTIC MOUNT
KINABALU*



LOT 80
TONY GIDEON
HORSE, 2013



Lot 1

M.L. KHONG 孔万良

b. Kuala Lumpur, 1952

BAMBOO SERIES, 2012

竹缘系列 128

Signed, dated and sealed (lower right)

Photography, framed

30.5 cm x 20 cm

题识：二〇一二年。万良摄。

钤印：孔万良

Accompanied with Certificate of Authenticity

M.L. Khong entered the Malaysian Institute of Arts in 1969 to study Eastern and Western fine arts, where he discovered a passion for photography. Graduating in 1972, he decided to pursue photography as his profession. In 1990, he co-founded the Photo-Art Institute, offering a series of courses for photography enthusiasts and professionals. Today, he is still a lecturer at the institute, and is highly regarded in Malaysia and internationally, frequently invited to exhibit and share his ideas as a speaker. Khong won the 1st prize at the Malaysian Landscape Photography Competition (1978), the SUNPAK award (1981) and OKAMOTO award (1986) at the UNESCO Asia-Pacific Cultural Centre Photo Contest, 1st prize at the China Photographers Association's (CPA) 1st International Salon, and the Global Golden Brand Award (2011).

In 1981, Khong was awarded the Associate Distinction (ARPS) from the Royal Photography Society of Great Britain. In 1990, he was nominated for the Honorary Fellowship Award by the Photographic Society of Malaysia. In 1992, Khong received the Certified Professional Photographer (CPP) designation from the Professional Photographers of America (PPA). Khong was also the executive committee member and judge of the Society of Worldwide Ethnic Chinese Photographers (SWECP), and committee member of the Photographic Society of Malaysia (PSM) and Asia Photographic Recreation Centre (APRC).



Lot 2

M.L. KHONG 孔万良

b. Kuala Lumpur, 1952

CITY ILLUSION, 2010

都市幻觉

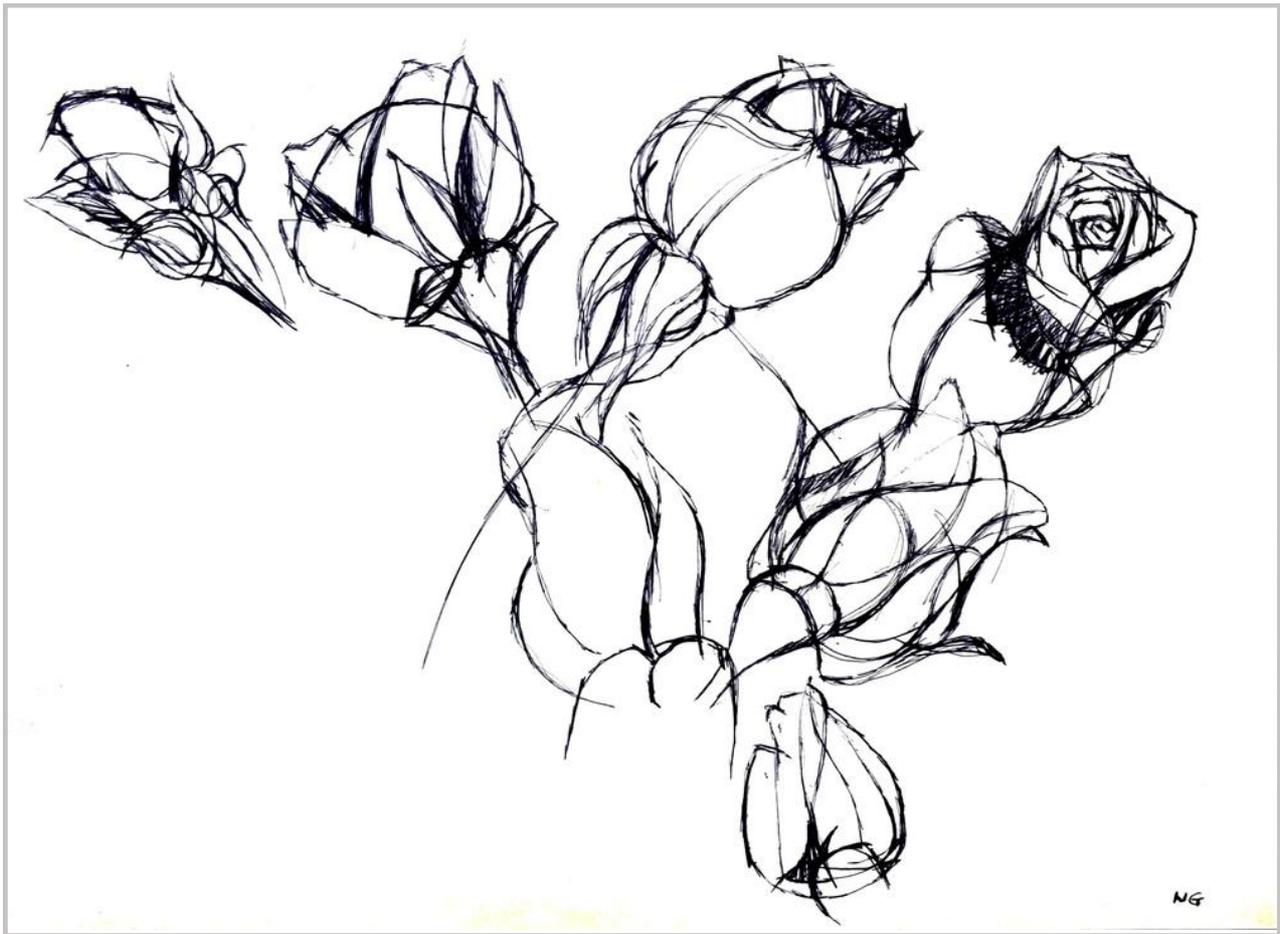
Signed and dated "孔万良 ML KHONG 10" (lower left)

Photography, framed
59 cm x 59 cm

Accompanied with Certificate of Authenticity

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Lot 3

NG HON LOONG 吴汉龙

b. Selangor, 1964

DRAWING #37: ROSES SERIES

素描 #37: 玫瑰系列

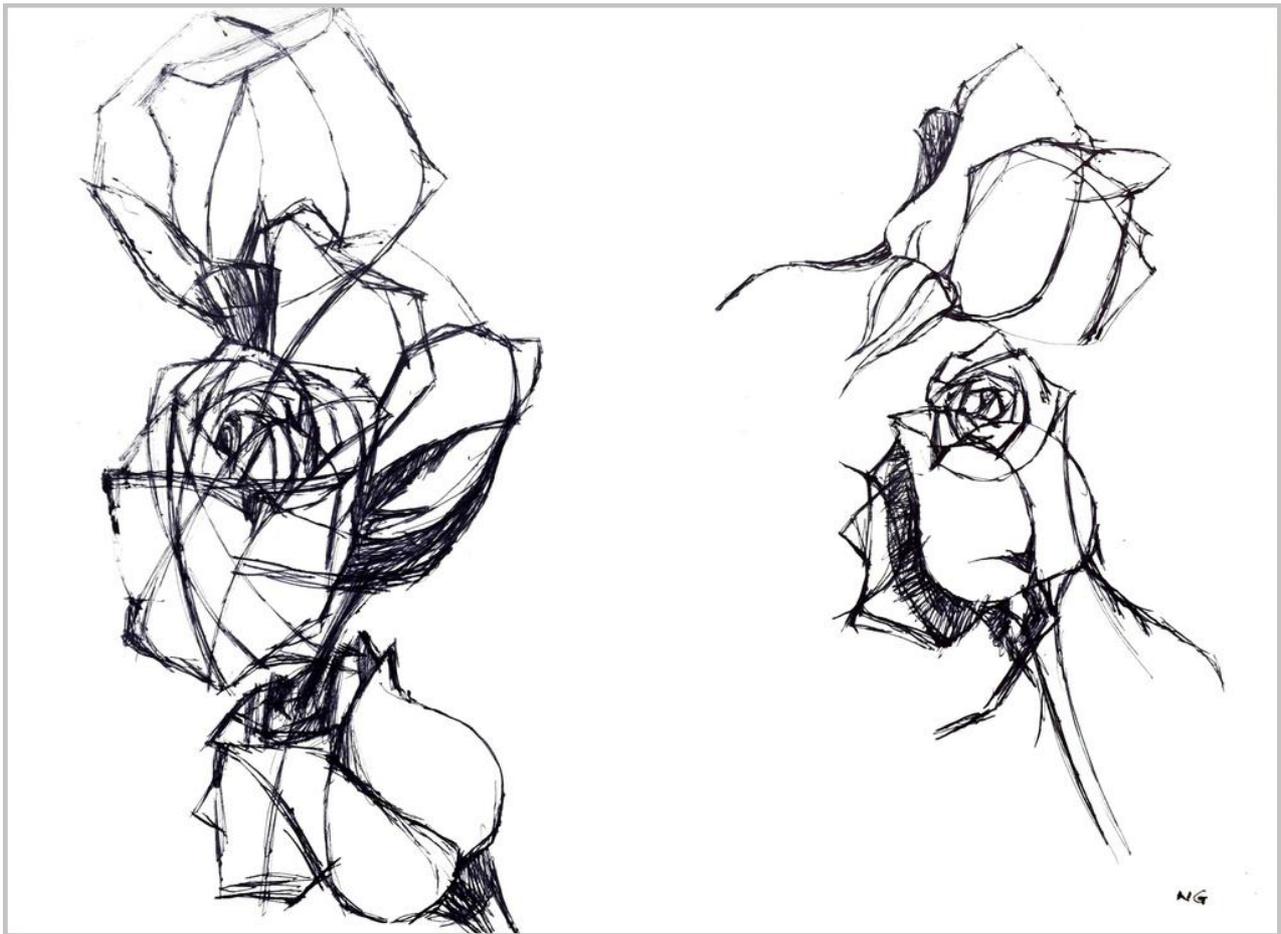
Signed 'NG' (lower right)

Ball pen on paper, mounted on board

28 cm x 37.5 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Decoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

After returning to Malaysia, Ng took up the role of an art lecturer at the Equator Academy of Art & Design Penang. He committed himself as a full-time practicing artist since 1998. Ng's solo exhibitions were held at The Art Gallery Penang (1997), World Marina Resort, Negeri Sembilan (1999), Metro Fine Art, Legend Hotel (2001), Ching Lotus Humanist Space, Penang (2002), Malacca House Museum (2002), Balai Berita NSTP, Kuala Lumpur (2005), Yan Fine Art, Kuala Lumpur (2007), Penang State Art Gallery, Penang (2008), Malacca State Art Gallery (2010), Jeth Art Gallery, Kuala Lumpur (2015) and Younie Gallery, Kuala Lumpur (2019). He participated in numerous group shows and expos including Artist Art Fair Malaysia (2015), PWS Art Expo Malaysia (2016), Art Asia@KL Hotel Art Expo (2018), and Art Asia@KL Asian Warisan Fair (2019).



Lot 4

NG HON LOONG 吴汉龙

b. Selangor, 1964

DRAWING #40: ROSES SERIES

素描 #40: 玫瑰系列

Signed 'NG' (lower right)

Ball pen on paper, mounted on board
28 cm x 37.5 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Superieure des Beaux-Arts (ENSBA), Ecole Nationale Superieure des Arts Decoratifs (ENSAD), and Ecole Nationale Superieure des Arts Appliques et des Metiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

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Lot 5

LUM WENG KONG 林荣光

b. Negeri Sembilan, 1952 - d. 2020

RABBIT, 2011

福兔，辛卯年

Signed, dated, inscribed with two artist seals

Ink and colour on paper, framed

33 cm x 43.5 cm

题识：“贺年辛卯初春，荣光于花城。”

铃印：林氏、荣光

The late Lum Weng Kong was a distinguished contemporary Chinese artist, recognized not only for his artistic prowess but also for his significant roles in education and cultural organizations. Serving as the Vice President of the Malaysia Calligraphy and Chinese Painting Alliance, Lum Weng Kong cultivated a distinctive style integrating both Chinese ink painting technique and the vibrant, lively expressionism of Western art.

He was the Academic Advisor at the Institute of Neo Art, Sabah Art Institute and a member of the Honorary Committee of the Nanjing Seal Society in China. His artistic journey was reflected through a series of exhibitions - from the "Tea & Zen" solo exhibition in 1996 to the contemporary exploration of "Aura by Lum Weng Kong" in 2012, his artistic odyssey was marked by rich thematic diversity and a skillful mastery of brushwork.

林荣光，马来西亚画家、书法家，专事中国书画研究、创作及教学，致力推广及提升马来西亚中华书画文化生态，坚持在中国古老传统的文化精神中去谋求现代文化语境中的当代观念。曾任马来西亚国际现代书画联盟副会长、中国南京艺术学院继续教育学院客座教授、新山NEO ART艺术学院纯美术顾问、沙巴艺术学院纯美术顾问、中国南京印社荣誉理事等。1997年获得中国世界华人书画展中的中国画及书法两项入选奖。个展包括：“清系茶壶”（1996）、“笔触自然”（1999）、“念天地之悠悠”（1999）、“悠悠线条间”（2010）、河南个展（2010）、“林荣光现代书画”（2011）及“AURA”（2012）等。



Lot 6

LIM PENG FEI 林鹏飞

b. Negeri Sembilan, 1934 - d. 2015

THE RAINBOW KINGDOM

彩虹国度

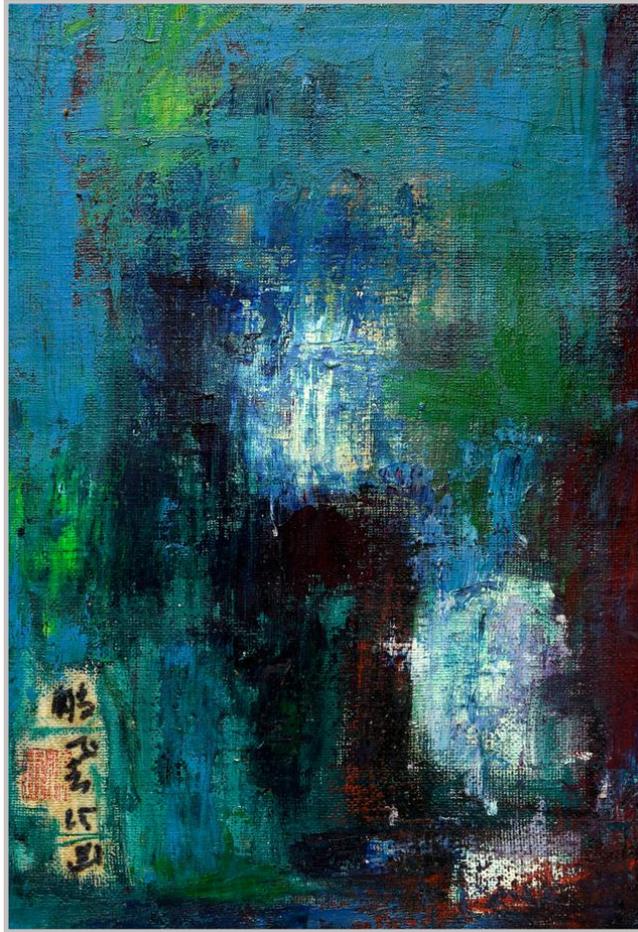
Signed "林鹏飞 Lim Peng Fei" with two artist seals
on reverse

Oil on canvas, framed

35 cm x 29.5 cm

1963年，林鹏飞老师毕业于台北师范大学美术系，同年即在台北历史博物馆举办个人作品展。他得到林玉山老师的水墨动物花鸟的写实神逸、黄君璧老师的空灵，以及廖继春老师的西洋画创意技法。再加上自己的天分与努力，学成归国之后，就不断探研并创造属于自己的绘画风格，尤其对水墨画特是情有独钟。1965年，他受邀参加国家画廊年展，并在翌年于吉隆坡和新加坡举行的“6位马来西亚当代艺术家”画展参与展出。林鹏飞亦曾在吉隆坡集珍庄（1981）、新海峡时报（2003）以及颜丽轩画廊（2014）举办个人作品展。2014年，荣幸获得国家画廊颁发的“马来西亚55位最资深艺术家”奖项，并参与联展。作品展出于“耄耋之美：森州前辈艺术家联展”，SGM综合文化中心（2019）以及2020 ART TAIPEI 台北国际艺术博览会《彼邦·吾乡—东南亚战后留台艺术家特展》。

In 1963, Lim Peng Fei graduated from the Art Department of Taiwan Normal University and held his first art solo exhibition at the History Museum of Taipei. At university, he was taught by several prominent art masters, including Lin Yushan, Huang Junbi, and Liao Jichun. When he returned, he dedicated himself to exhibiting a style of his own. In 1965, he was selected to exhibit in the Malaysian National Art Gallery's Annual Exhibition. The following year, he exhibited in the "Six Contemporary Malaysian Artists" exhibition held in both Kuala Lumpur and Singapore. His solo exhibitions were hosted at the Art House Gallery (1981), New Straits Time (2003) and Younie Gallery (2014). In 2014, Lim was awarded the "Salute 55 Most Senior Artists in Malaysia" by the National Art Gallery for his notable contribution to the art world



Lot 7

LIM PENG FEI 林鹏飞

b. Negeri Sembilan, 1934 - d. 2015

SERENE WATERFALL

幽谷瀑布

Signed with one artist seal (lower left)

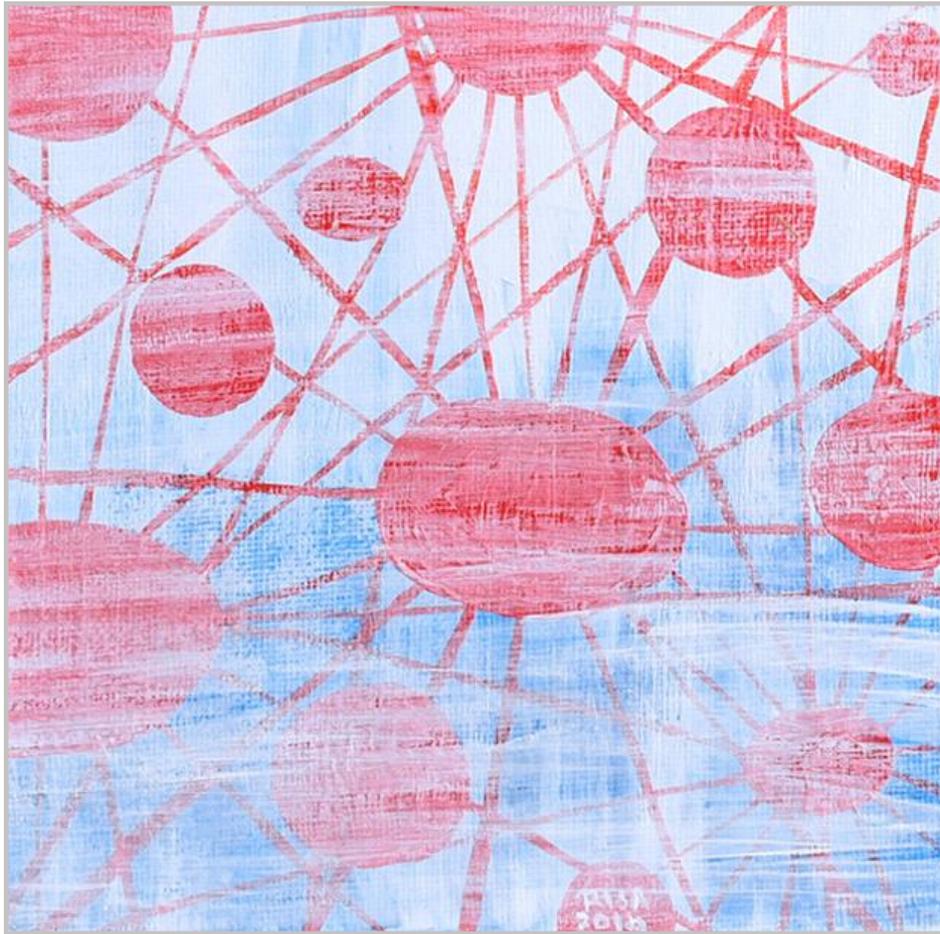
Oil on canvas, framed

36.5 cm x 25 cm

题识：鹏飞作画。

1963年，林鹏飞老师毕业于台北师范大学美术系，同年即在台北历史博物馆举办个人作品展。他得到林玉山老师的水墨动物花鸟的写实神逸、黄君璧老师的空灵，以及廖继春老师的西洋画创意技法。再加上自己的天分与努力，学成归国之后，就不断探研并创造属于自己的绘画风格，尤其对水墨画特是情有独钟。1965年，他受邀参加国家画廊年展，并在翌年于吉隆坡和新加坡举行的“6位马来西亚当代艺术家”画展参与展出。林鹏飞亦曾在吉隆坡集珍庄（1981）、新海峡时报（2003）以及颜丽轩画廊（2014）举办个人作品展。2014年，荣幸获得国家画廊颁发的“马来西亚55位最资深艺术家”奖项，并参与联展。作品展出于“耄耋之美：森州前辈艺术家联展”，SGM综合文化中心（2019）以及2020 ART TAIPEI 台北国际艺术博览会《彼邦·吾乡— 东南亚战后勤台艺术家特展》。

In 1963, Lim Peng Fei graduated from the Art Department of Taiwan Normal University and held his first art solo exhibition at the History Museum of Taipei. At university, he was taught by several prominent art masters, including Lin Yushan, Huang Junbi, and Liao Jichun. When he returned, he dedicated himself to creating a style of his own. In 1965, he was selected to exhibit in the Malaysian National Art Gallery's Annual Exhibition. The following year, he exhibited in the "Six Contemporary Malaysian Artists" exhibition held in both Kuala Lumpur and Singapore. His solo exhibitions were hosted at the Art House Gallery (1981), New Straits Time (2003) and Younie Gallery (2014). In 2014, Lim was awarded the "Salute 55 Most Senior Artists in Malaysia" by the National Art Gallery for his notable contribution to the art world



Lot 8

RISA WADA 莉沙和田

b. 1972, Kuala Lumpur

ANIMA SERIES: EXPRESSION I, 2019

大自然之精灵系列：情绪 I

Signed and dated "RISA 2019" (lower right)

Acrylic on canvas, framed

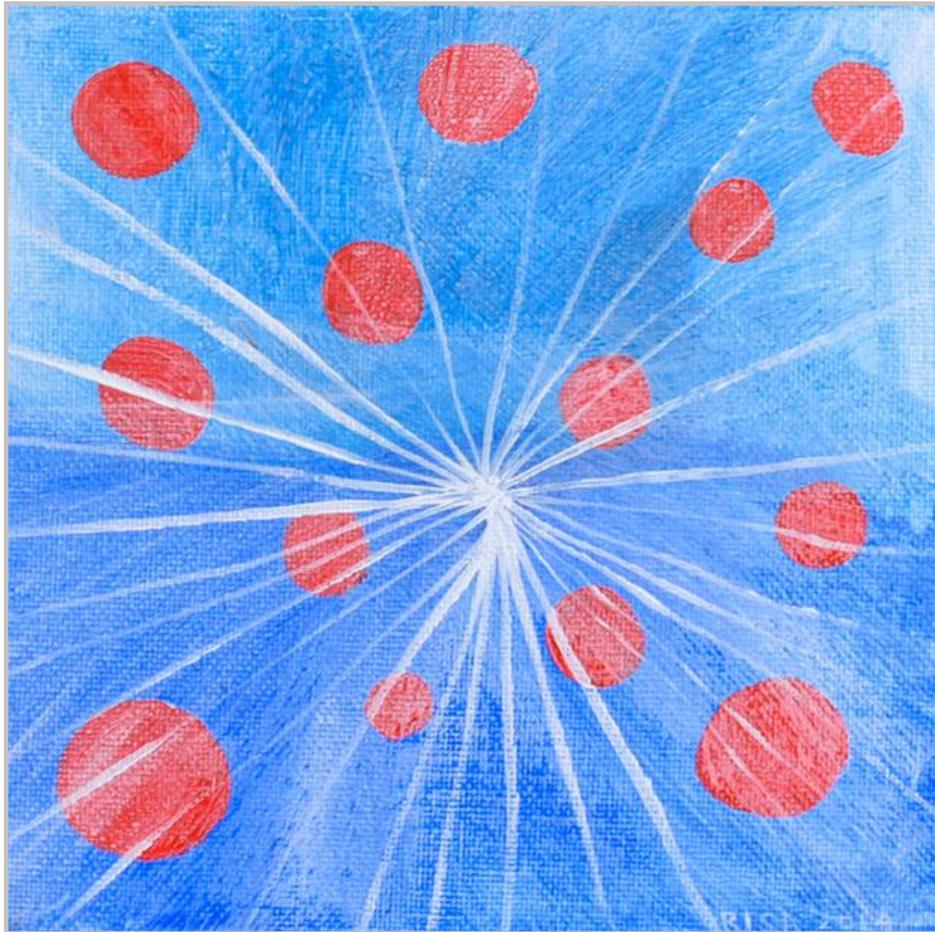
15.5 cm x 15 cm

Accompanied with Certificate of Authenticity

Married to a Japanese spouse, Risa Wada is an emerging Malaysian artist based in Tokyo, Japan. She specialises in contemporary art through the creative application of flat acrylic painting designs. After graduating with a fashion design certificate, Risa worked in an investment bank for 18 years. However, she decided that investment banking was not for her and aspired to be the artist that she has always dreamt of since childhood.

In 2016, Risa Wada started her Wild Desert Cactus Collection, inspired by her cat Toro's fascination with cacti. This sparked her curiosity about the soul or spirit in plants and trees, which she refers to as 'Anima.' Viewing everyday life through a more creative lens, Risa blends Mother Nature and human emotions in her works. She is influenced by Yayoi Kusama and Joan Miro for their impact on contemporary art.

Her first solo show was "Yasuragi - Repose", Younie Gallery, Kuala Lumpur (2019). Group shows and expos include "Personal Structures 6th ed" by European Cultural Centre, in parallel with Venice Biennale, Venice, Italy (2022), "Shanghai International Art Fair 2nd Edition", National Exhibition and Convention Center Shanghai, China (2020), "SEKAKI International Art Group Show", KL City Art Gallery, Kuala Lumpur (2020), Art Asia@KL 2019 Asian Warisan Fair, Matrade Exhibition & Convention Centre, Kuala Lumpur (2019), and "Art Asia@KL 2018 Hotel Art Expo", Palace of the Golden Horses, Selangor (2018). In 2022, Risa took on the "Modern Art Theory through Practice Short Course", Central Saint Martins, University of the Arts London.



Lot 9

RISA WADA 莉沙和田

b. 1972, Kuala Lumpur

ANIMA SERIES: EXPRESSION II, 2019

大自然之精灵系列：情绪 II

Signed and dated "RISA 2019" (lower right)

Acrylic on canvas, framed

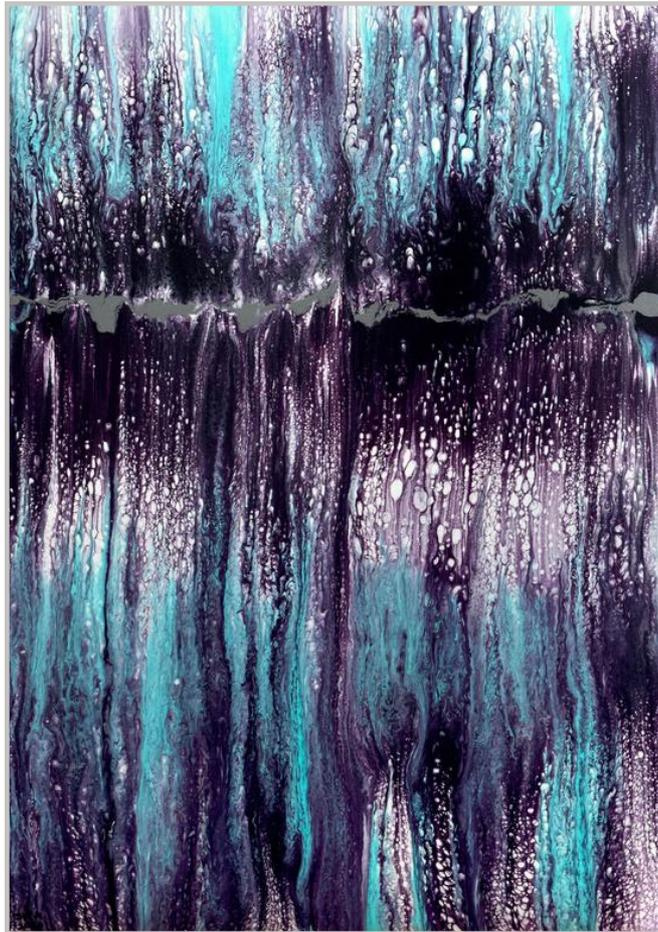
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Lot 10

SIVANESWARI SINNATHAMBY

b. Kuala Lumpur, 1955

THE PURPLE WEB I, 2020

烟紫丛林 I

Signed and dated "SIVA 2020" (lower right)

Acrylic on canvas

59.5 cm x 42 cm

Accompanied with Certificate of Authenticity

Sivaneswari's passion for Art and Music began during her school days, which led her to do a Diploma Course at the Malaysian Institute of Art, majoring in Commercial Art. In her graduation year, she held an exhibition of her works at the Kuala Lumpur Hilton Hotel, where her works in oil paintings were exhibited. While studying and prior to graduation, she also worked as a part-time designer for a facial tissue manufacturer in Kuala Lumpur.

Upon graduation, she worked as a Display Artist for the Campbell Supermarket Group, and subsequently moved on to a Public Relations Consultancy as an In-house Artist working on journals and advertising materials. From here she moved to the Creative Department of an Advertising Agency. She took a break following her marriage and was doing more Freelance work during the first ten years post marriage, including teaching in a School of Fashion, working in various mediums of Art as a hobby which included oil and watercolour paintings, sketching, fabric & lino-printing and wood carving.

She has now progressed to a new Art form, which is known as Fluid Art, involving acrylic paints mixed with pouring medium on canvas, with many different techniques such as the Swipe, Flip & Drag, Funnel and Dirty Pour, to name a few. These were self-taught and experimented on, while also working on Penned Mandalas.



Lot 11

SIVANESWARI SINNATHAMBY

b. Kuala Lumpur, 1955

THE PURPLE WEB II, 2020

烟紫丛林 II

Signed and dated "SIVA 2020" (lower left)

Acrylic on canvas

59.5 cm x 42 cm

Accompanied with Certificate of Authenticity

Sivaneswari's passion for Art and Music began during her school days, which led her to do a Diploma Course at the Malaysian Institute of Art, majoring in Commercial Art. In her graduation year, she held an exhibition of her works at the Kuala Lumpur Hilton Hotel, where her works in oil paintings were exhibited. While studying and prior to graduation, she also worked as a part-time designer for a facial tissue manufacturer in Kuala Lumpur.

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Lot 12

TAN PUAY TEE 陈培智

b. Muar, 1935

FATHER & SON, 1988

亲慈子孝

Signed and dated 'tan p. 1988' (lower right);

inscribed '父子 + 书 2/15' (lower left)

Woodcut print on paper, edition 2 of 15, mounted
on board

38 cm x 38 cm

Born in Muar, Johor, Tan Puay Tee is a talented self-taught artist skilled in various media, such as oil painting, watercolour, woodcut print, Chinese ink painting and more. He began to explore oil painting since 1958, an artistic journey of over 60 years so far. Though self-taught, his fresh, unique style and perspective were greatly admired by the art circle, and he successfully showcased his works in invited exhibitions (1962 - 1969) and Annual Art Exhibitions (1984 - 1985) at the National Art Gallery. His works were selected for the 'Contemporary Art in Asia' exhibition in 1965 and the 'Salon Malaysia' art exhibition in 1968.

Tan Puay Tee held his first solo exhibition in 1969 back in his hometown, Muar. After that, he held further solo shows, including "A Series of Stories, A Symphony of Life" (2002) which took place in both Muar and Singapore, "Xin Yu", Muar (2008), and "Life · Bitter", Younie Gallery, Kuala Lumpur (2012). Other notable group exhibitions include the Muar Art Society Members' Exhibition (1972 - 95) and the Malaysian-Chinese Artists Art Exhibition, Kuala Lumpur (1985). His collectors include the National Art Gallery and numerous Malaysian and Singaporean private art collectors.



Lot 13

TAN PUAY TEE 陈培智

b. Muar, 1935

MOTHER & CHILD, 1982

母与子

Signed and dated 'tan p. 1982' (lower right),
inscribed and titled '2/10 母与子' (lower left)
Woodcut print on paper, edition 2 of 10, mounted
on board
45.5 cm x 30.5 cm

Born in Muar, Johor, Tan Puay Tee is a talented self-taught artist skilled in various media, such as oil painting, watercolour, woodcut print, Chinese ink painting and more. He began to explore oil painting since 1958, an artistic journey of over 60 years so far. Though self-taught, his fresh, unique style and perspective were greatly admired by the art circle, and he successfully showcased his works in invited exhibitions (1962 - 1969) and Annual Art Exhibitions (1984 - 1985) at the National Art Gallery. His works were selected for the 'Contemporary Art in Asia' exhibition in 1965 and the 'Salon Malaysia' art exhibition in 1968.

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Lot 14

LEE KAH YEOW 李家耀

b. China, 1901 – d. Kuala Lumpur, 1995

COUPLET IN RUNNING SCRIPT

行书 八言对联

Signed with one artist seal (lower left)

Ink on paper, hanging scroll

131 cm x 26.5 cm each

释义：文以载道史以载事，义者为己仁者为人。

题识：李家耀。

钤印：李家耀印

李家耀先生，号灿星，晚岁又号西朗老人，祖籍福建永春。1922年毕业于中国艺术大师 - 刘海粟创办所上海美术专门学校（现为南京艺术学院），之后投入教育生涯。1926年，他举家迁至星马，在多所华人学校，担任美术导师和校长，之后从商。1959年正式退出商界，专心追求书画艺术。李家耀奉传统为尊，深入研究了唐宋以来的传统名画和欧颜柳等不同风格的书法作品，以此打下坚实基础，并追求将中西画法相融相合，创造出独具个人特色的艺术风格。他的坚持和努力在晚年时达到了巅峰，特别是他的行草书法，以其气势雄浑和娴熟的技巧而闻名，呈现出令人叹为观止的艺术功底。除此，李家耀低调和善，生前无私地将自己的作品及书画珍藏贡献给社会，如新加坡南洋大学李光前文物馆、马来西亚国家画廊、香港大学冯平山博物馆，并热烈支持华教义展筹款，为后代留下深刻的艺术和文化遗产。

Lee Kah Yeow, a native of Yongchun, Fujian, China, graduated from the then Shanghai Academy of Fine Arts (now Nanjing Arts Institute) established by Liu Haisu, a pioneer of China's new art movement and modern art education in 1922. In 1926, he moved to Malaya where he worked as an art educator and principal in many Chinese schools and then went into business. He began fully committing himself to art in 1959. Lee studied avidly on ancient paintings and various traditional calligraphy styles. Based on this, he integrated Chinese and Western painting methods to create an artistic style with unique personal characteristics. His persistence and hard work paid off and in his later years, when he was known for the powerful momentum, remarkable skills and excellent artistry on cursive calligraphy. A charitable person, Lee donated his works and treasured art collection selflessly to multiple institutions and generously supported local Chinese education, leaving valuable legacy to the future generations.



Lot 15

MOHD. ZULWAWI HASHIM

b. Kedah, 1973

REEFS OF SABAH, 2004

沙巴珊瑚礁

Acrylic on canvas, framed
28 cm x 28 cm

Mohd. Zulwawi Hashim, born in Kedah in 1973, obtained his Bachelor of Fine Arts from Universiti Malaysia Sarawak (UNIMAS) in 1998 and later pursued a diploma in education of arts at Maktab Perguruan Raja Melewar in 2000. Currently, he serves as an art teacher at SMK Tamparuli in Sabah. Zulwawi has received several awards for his contributions to the arts, including the Sabah Annual Art Selection in 2003 and 2005, the Excellent Service Award, and the Visual Art Award for Teacher Day at SMK Tamparuli.

Zulwawi has been actively involved in various national and state programs and activities. He has an extensive exhibition history, having participated in over 40 exhibitions in Japan and Malaysia. Some of his notable exhibitions include "Exploration" at Petronas Gallery, Dayabumi Complex, Kuala Lumpur (1998), "Collection Permodalan Nasional Berhad Exhibition" in Kuala Lumpur (1998), "Gallery Shah Alam Open Show" in Shah Alam, Selangor (2000), "Saruk Kinabalu" at the National Art Gallery, Kuala Lumpur (2004), "Kaamatan Open House Exhibition" at the National Art Gallery, Kota Kinabalu (2004), "Limpas Bayu Borneo" at Tunku Fauziah Gallery Museum, USM Penang (2009), "Precious Life" at Mona Gallery, Tokyo, Japan (2011), "Change and Continuity Exhibition" at Bank Negara Malaysia, Kuala Lumpur (2012), and "Snippets of Sabah" at Lavinia Private Art Gallery, Kota Kinabalu (2014).



Lot 16

CHUA YUEN CHANG 蔡远昌

b. Sabah, 1986

MAJESTIC HORNBILL, 2014

雄傲犀鸟

Signed and dated 'Chua Oct 201' (lower right)

Oil on canvas

24 cm x 30 cm

Chua Yuen Chang, a modern impressionist artist, was born in 1986 in Kota Kinabalu, Sabah, where he currently lives and works. At the age of 17, Chua began learning drawing under the guidance of Sabah-based art teacher Dickson Chin and has continued to paint ever since. He acquired a Diploma in Architecture from the Sabah Institute of Art before pursuing a Degree in Architecture at the University of Newcastle, Australia. Chua is a Senior Architectural Designer at the architectural firm Arkitek Oma Sdn Bhd (AOMA) and also a part-time lecturer at the Sabah Institute of Art, where he teaches drawing, sketching, and illustration.

Chua is known for his semi-abstract works in acrylics and oils, characterized by bold, heavy strokes of colours painted using palette knife, developing a unique style full of imagination. Chua has been represented by the Sabah Art Gallery (Balai Seni Lukis Sabah) and was a committee member of the Sabah Visual Art Society (Persatuan Seni Visual Sabah). Major exhibitions include Bornean Artist Exhibition "Wonders of Sabah's Rainforest", Gallery Mona, Azabu Minato-ku Tokyo, Japan (2012); "Pola-Pola dan Warna Sabah", Sabah Art Gallery (2012); Bornean Artist Exhibition "Precious Life", Gallery Mona, Azabu Minato-ku Tokyo, Japan (2011); and the Invitational Artists Exhibition, University Malaysia Sabah (2011). Chua won the Sabah Annual Art Selection Award in 2004 and 2005, as well as the Visual Arts Painting Competition (Pertandingan Lukisan Seni Visual), Jabatan Ketua Menteri in 2008.



Lot 17

KEN TAN YEW CHONG 邓耀忠

b. Selangor, 1975

WATER FLOWING, 2011

远山瀑布

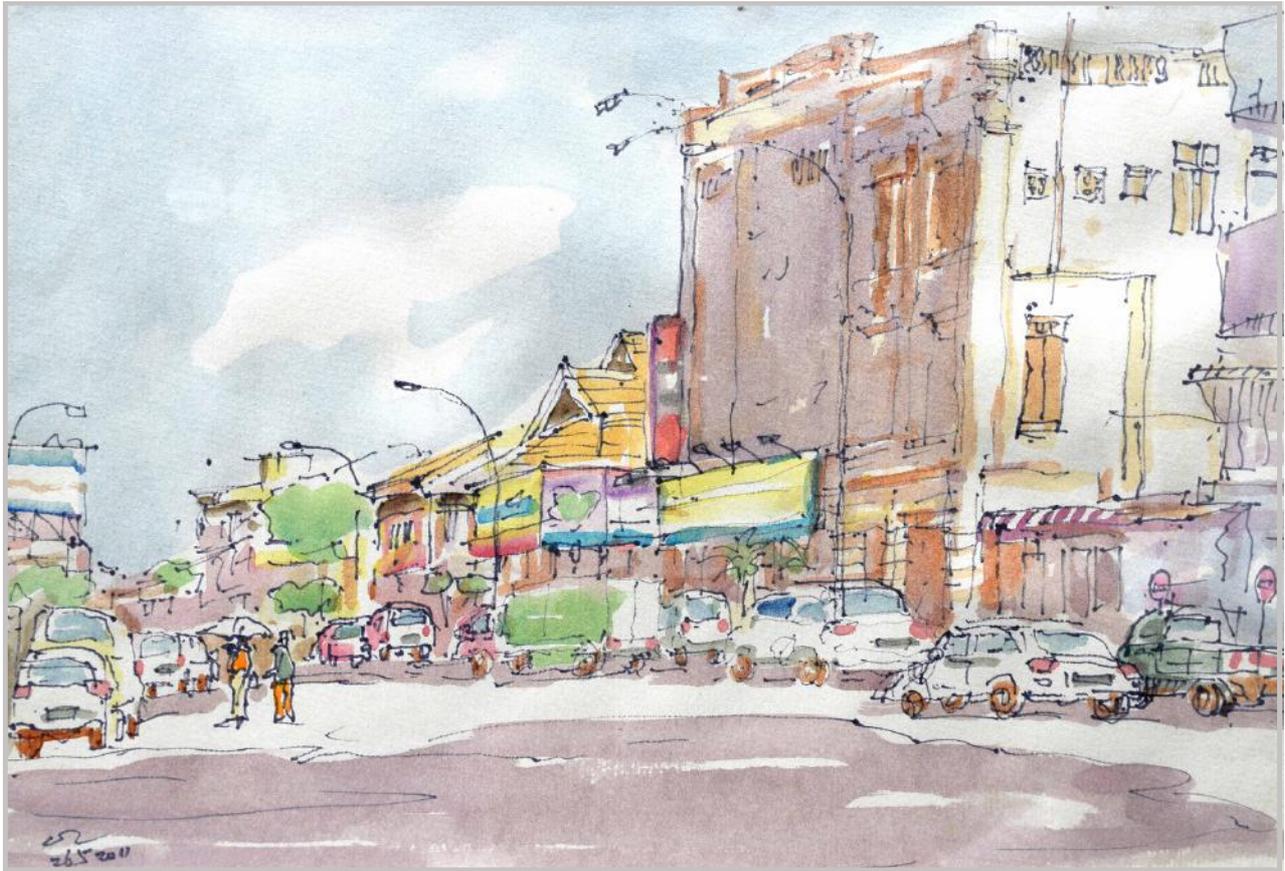
Signed and dated 'Ken 11' (lower right)

Oil on canvas

30.5 cm x 38 cm

Tan Yew Chong, also known as Ken, is a self-taught artist born in Selangor in 1975. He is a full-time photographer and art instructor. He is a member of the North Malaysia Watercolour Association, the International Watercolor League (KL Group), as well as the Klang Artist Society, where he once served as a committee member. Ken has participated in numerous group shows since 1990 across Malaysia, China, Korea, Japan, Taiwan, and Brazil.

International exhibitions include the "Incheon Global Cities Arts Exchange Grand Festival", Incheon Culture & Arts Centre, Korea (2017 & 2009); "International Exchange Art Exhibition", Taiwan (2009); "Asian Watercolour Art Exhibition", Cultural Space, Sao Paulo, Brazil (2009); and "Asian Art Now 2009", Chiba City Yokohama City, Japan (2009). Additionally, he has showcased his works locally in "My Landscape II", Galeri Seni Mutiara, Penang (2013); "Young Dynamic" at City Art Gallery, Kuala Lumpur (2011); "My Landscape" at Younie Gallery, Kuala Lumpur (2011); "Amazing August" at Dunia Seni Lukis Gallery, Kuala Lumpur (2011); "National Day Art Exhibition" at City Art Gallery, Kuala Lumpur (2008), Klang Artists Society Annual Exhibition at Soka Gakkai Malaysia, Klang (Selangor Branch) (2008), and the Klang Artists Society Annual Exhibition at Persatuan Hokkien Klang (2007, 2006, 2004).



Lot 18

LOO WIN 罗荣

b. Perak, 1945 – d. 2022

IPOH STREET VIEW, 2011

怡保街景

Signed and dated “LOO 26.5.2011” (lower left)
Watercolour on paper, framed
27 cm x 38 cm

Born in Sungai Siput, Perak, Loo Win's journey led him through the tin mining industry during the 1970s and 1980s before he embraced his true calling as an artist. As a self-taught artist, his passion for watercolor painting took root during his school days, influenced by the works of prominent artists within and beyond Malaysia. He had a fond love towards streets and buildings, heritage architectures, coastal landscapes and local sceneries. Loo Win was a committee of Perak Art Society, member of the Penang Art Society, Contemporary Malaysian Water Colourist Association and a life member of the Balai Seni Visual Negara.

Throughout his lifetime, Loo Win organised 9 solo exhibitions across Ipoh, Penang and Kuala Lumpur, published 2 art books, and participated in numerous group exhibitions, such as: Young Malaysian Artist Exhibition, National Art Gallery (1964), Perak Art Society Annual Shows (1970–2015), Contemporary Malaysian Watercolourists Association Annual Shows (1993–2015), Asia Watercolour Exhibition in Malaysia, Japan, Thailand, China, Korea, Singapore, Taiwan and Bali (since 1993), National Day Shows, City Art Gallery (2002–2015), Perak Museum Group Shows (1998–2005), Incheon Global Art Exhibition, Korea (2006–2015), Penang Art Society Exhibition (2013). His memorial art exhibition is set to take place in September 2023 at the Soka Gakkai Malaysia Perak Culture Center.



Lot 19

BAHARUDDIN MAT YUNUS

b. Kelantan, 1947 – d. circa 2010

SARONG, 1998

情迷纱笼

Signed and dated 'Baharuddin MY 98' (lower left)

Watercolour on paper, framed

30 cm x 20 cm

The traditional sarong is a recurring theme in the watercolour pieces of the late Baharuddin Mat Yunos. In this painting, a lady is seen wearing a batik sarong that is beautifully adorned with red floral patterns. Only the lower part of the body is visible, obscuring the identity of the woman, beckoning the viewer's boundless imagination.

The stark interplay between the dark sarong and the bright background immediately catches the gaze of the viewers. In the distance, the blue sky and sandy beach can be vaguely seen, conveying depth and dimensionality to the picture, allowing the painting to breathe. The intricate folds and wrinkles of the damp fabric, as it delicately caresses the skin of the subject, are meticulously rendered, an evidence of the artist's superb artistic skill. The sarong, a cultural icon of Southeast Asia, traditionally signified the social status of its wearer. However, within this particular work of art, the sarong serves merely as an accompaniment to a lady, who leisurely enjoys a good time at the sunny beach.

Baharuddin Mat Yunos was previously represented by the esteemed Anugerah Gallery, a long-standing advocate of both local and international artistic talent since its establishment in 1996. Works by Baharuddin Mat Yunos were seen at local art auctions, including Henry Butcher and Masterpiece. Notably, in March 2021, one of his larger watercolour works from the Sarong series, "Perempuan Berkemban, 1999", was sold for slightly over RM 10,000 at Henry Butcher, four times above its starting bid.



Lot 20

SHEKH AHMAD HASSAN

b. Malaysia

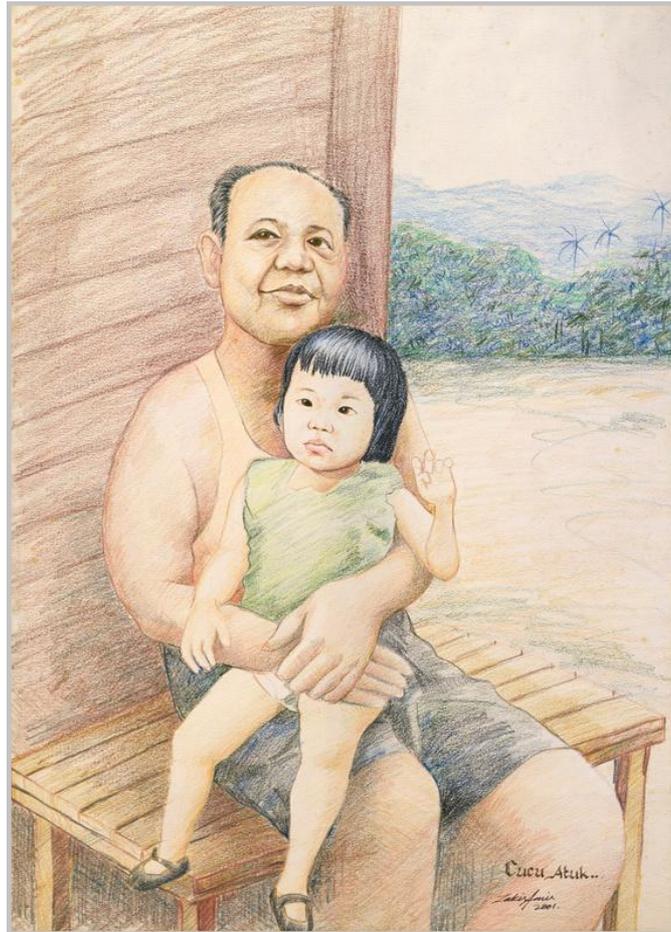
**ALLAHYARHAM BERSAMA RAKAN,
RAKANNYA SEDANG BERMAIN GULI
弹珠游戏**

Signed and dated 'Shekh Ahmad b Hassan' (lower right); inscribed "Halaman Permainan" (lower middle); titled on reverse

Ballpen on paper, mounted

37.5 cm x 48 cm

Shekh Ahmad Hassan graduated with a Bachelor of Arts from MARA University of Technology and furthered his education by attending the Post-Graduate Teaching Course at Raja Melewar Teachers' Training College in Seremban. He has showcased his artworks in several exhibitions such as the ITM Diploma Show, the Shah Alam World Orchids Exhibition Show 1995, and the "Pameran Kembara Seni Maktab Perguruan Raja Melewar I & II" in 1999.



Lot 21

ZAKIR AMIR MD DERUS

b. Negeri Sembilan, 1967

CUCU ATUK, 2001

爷孙俩

Signed and dated 'Zakir Amir 2001' (lower right)

Colour pencil on paper, mounted

55 cm x 39.5

Zakir Amir Mohd Derus, also known as "Zorro," was born in 1967 in Kampung Renal, Jelebu, Negeri Sembilan. Despite having no formal art education, he has become a versatile artist, excelling in portrait and landscape painting, sculpture, music, and more. Zakir Amir is a member of Persatuan Seni Rupa Malaysia (PeRUPA) and was Vice President of Persatuan Pelukis Negeri Sembilan.

He has participated in numerous exhibitions since 1998. Some of his earliest group shows were "Pesta Kraf Seremban" (Seremban Craft Festival) (1998), "Formula 1 Exhibition" (1999), Artist Bazaar 2000 Jalan Conlay (2000), and an exhibition held in conjunction with the First General Meeting of the Negeri Sembilan Painters Association at Istana Hinggap, Seremban (2000). More recent exhibitions include "Royal Exhibition of Seri Menanti" (2009), "Minda Merdeka", Admin office of National Visual Arts Development Board (LPSVN) (2015), "Suara Alam", Balai Seni Lukis Melaka (2018), and "Espresi Anak Negeri" (2019), Teratak Zaaba Museum, Negeri Sembilan.

Zakir Amir is particularly known for his involvement in mural projects. He has been commissioned by local councils in various places, including Seremban, Kuala Pilah, Jelebu, Rembau, Nilai, and Pahang. Notable projects include the 72.5-meter mural in Kuala Pilah titled "Singgah Seni Kuala Pilah" (2021) and a majestic 220-meter mural in Jalan Yamtuan, Seremban (2020), depicting the history and culture of Negeri Sembilan. Zakir Amir was also featured in the first episode of the TV show "Santai Seni" on RTM TV Okey. In 2024, he launched the Ozzi Art Gallery located in Seremban, Negeri Sembilan, showcasing his work and that of other artists, and playing a part in promoting the local art scene.



Lot 22

ZAKIR AMIR MD DERUS

b. Negeri Sembilan, 1967

**PORTRAIT OF ZAINAL ABIDIN
AHMAD (ZA'BA), 2001**

马来文学家扎巴肖像

Signed and dated 'Zakir Amir 2001' (lower centre)
Mixed media on paper, framed
55 cm x 39 cm

This is a striking portrait of the great scholar, writer and translator - Zainal Abidin bin Ahmad, more popularly known as Za'aba, renowned for modernizing the classical Malay language and establishing grammatical rules through his grammar book series "Pelita Bahasa".

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Lot 23

NG HON LOONG 吴汉龙

b. Selangor, 1964

DRAWING #85: SEASHELL SERIES, 1996

素描 #85: 贝壳系列

Signed and dated 'NG 14-4-96' (lower right)

Pencil on paper, mounted on board

28 cm x 37.5 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Decoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

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Lot 24

NG HON LOONG 吴汉龙

b. Selangor, 1964

DRAWING #100: GARLIC SERIES

素描 #100: 蒜头系列

Signed 'NG' (lower right)

Pencil on paper, mounted on board

28 cm x 37.5 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Decoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

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Lot 25

AHMAD NAZRAN YAHYA

b. Malaysia

KOI SERIES I, 2016

锦鲤系列 I

Signed and dated "AN 2016" (lower right)

Oil on canvas

46 cm x 46 cm

Hailing from the vibrant city of Kuala Lumpur, Nazran Yahya emerges as both a passionate painter and an emerging artist. Despite maintaining a professional career in architecture, his ardor for painting remains inseparable. The canvas serves as his medium to intricately intertwine life's myriad facets into captivating visual expressions. He possesses a keen interest in capturing life's moments at every crossroad, drawing from personal experiences and keen observations of his surroundings. His creativity fuses these occurrences, translating them into vibrant strokes and colors.

With a passion for painting ignited at the age of four, the artist credits his father as the primary influence nurturing his artistic talent. His artistic voyage is further enriched by his education in fine art and architecture. He was represented by local galleries and has held three local private exhibitions and viewings. During his formal education in fine art, Nazran Yahya found inspiration and guidance from the works of impressionist masters like Dali, Van Gogh, and Degas. As he navigated through life, his artistic journey became intertwined with the works of Syed Ahmad Jamal, the late Ibrahim Hussein, and Raja Idris.



Lot 26

AHMAD NAZRAN YAHYA

b. Malaysia

KOI SERIES II, 2016

锦鲤系列 II

Signed and dated "AN 2016" (lower right)

Oil on canvas

46 cm x 46 cm

Hailing from the vibrant city of Kuala Lumpur, Nazran Yahya emerges as both a passionate painter and an emerging artist. Despite maintaining a professional career in architecture, his ardor for painting remains inseparable. The canvas serves as his medium to intricately intertwine life's myriad facets into captivating visual expressions. He possesses a keen interest in capturing life's moments at every crossroad, drawing from personal experiences and keen observations of his surroundings. His creativity fuses these occurrences, translating them into vibrant strokes and colors.

With a passion for painting ignited at the age of four, the artist credits his father as the primary influence nurturing his artistic talent. His artistic voyage is further enriched by his education in fine art and architecture. He was represented by local galleries and has held three local private exhibitions and viewings. During his formal education in fine art, Nazran Yahya found inspiration and guidance from the works of impressionist masters like Dali, Van Gogh, and Degas. As he navigated through life, his artistic journey became intertwined with the works of Syed Ahmad Jamal, the late Ibrahim Hussein, and Raja Idris.



Lot 27

AHMAD NAZRAN YAHYA

b. Malaysia

KOI SERIES III, 2016

锦鲤系列 III

Signed and dated "AN 2016" (lower right)

Oil on canvas

46 cm x 46 cm

Hailing from the vibrant city of Kuala Lumpur, Nazran Yahya emerges as both a passionate painter and an emerging artist. Despite maintaining a professional career in architecture, his ardor for painting remains inseparable. The canvas serves as his medium to intricately intertwine life's myriad facets into captivating visual expressions. He possesses a keen interest in capturing life's moments at every crossroad, drawing from personal experiences and keen observations of his surroundings. His creativity fuses these occurrences, translating them into vibrant strokes and colors.

With a passion for painting ignited at the age of four, the artist credits his father as the primary influence nurturing his artistic talent. His artistic voyage is further enriched by his education in fine art and architecture. He was represented by local galleries and has held three local private exhibitions and viewings. During his formal education in fine art, Nazran Yahya found inspiration and guidance from the works of impressionist masters like Dali, Van Gogh, and Degas. As he navigated through life, his artistic journey became intertwined with the works of Syed Ahmad Jamal, the late Ibrahim Hussein, and Raja Idris.



Lot 28

AHMAD NAZRAN YAHYA

b. Malaysia

KOI SERIES IV, 2016

锦鲤系列 IV

Signed and dated "AN 2016" (lower right)

Oil on canvas

46 cm x 46 cm

Hailing from the vibrant city of Kuala Lumpur, Nazran Yahya emerges as both a passionate painter and an emerging artist. Despite maintaining a professional career in architecture, his ardor for painting remains inseparable. The canvas serves as his medium to intricately intertwine life's myriad facets into captivating visual expressions. He possesses a keen interest in capturing life's moments at every crossroad, drawing from personal experiences and keen observations of his surroundings. His creativity fuses these occurrences, translating them into vibrant strokes and colors.

With a passion for painting ignited at the age of four, the artist credits his father as the primary influence nurturing his artistic talent. His artistic voyage is further enriched by his education in fine art and architecture. He was represented by local galleries and has held three local private exhibitions and viewings. During his formal education in fine art, Nazran Yahya found inspiration and guidance from the works of impressionist masters like Dali, Van Gogh, and Degas. As he navigated through life, his artistic journey became intertwined with the works of Syed Ahmad Jamal, the late Ibrahim Hussein, and Raja Idris.



Lot 29

CHEAH THIEN SOONG, DR 谢忝宋 博士

b. Negeri Sembilan, 1942

GOO KEE CHONG 吴其昌

b. Selangor, 1941

YEE TSE FOOK 余斯福

b. Perak, 1944

HAPPY FAMILY, 1987

和乐融融，丁卯年

Signed, dated and inscribed with one artist seal
(right)

Ink and colour on paper, hanging scroll
139 cm x 73 cm

题识：丁卯之春雅集于陶然轩。其昌学兄写太阳花。斯福兄补母鸡。余添小鸡。天心。

铃印：寸身言天心

谢忝宋，又名谢梅，号称天心，或寸身言天心，毕业于新加坡南洋美专，期间师从著名艺术名家如陈文希、钟泗宾等，并在2002年获得了美国美联大学的艺术哲学博士学位。现任草堂门金石书画会会长，东方人文艺术馆·名誉馆长，南京书画院·特聘画师，南京印社·名誉理事，广西美协·顾问，景德镇古彩研究所·顾问。

吴其昌早年毕业于新加坡南洋美专，得到陈宗瑞及施香沱的训练，与谢忝宋、余斯福是同门师生，并以其粗狂豪放的笔触，获得“梵高再生”的美誉。吴其昌在马来西亚艺术学院执教长达17年，培养本地无数莘莘学子。身为森美兰州艺术协会会员，吴其昌积极参与多项会员画展。他亦受邀参与：“印象东海岸”，吉隆坡连城画廊（2011）、“当代画家速写邀请展”，卢伙生美术馆（2015）、“艺游空灵书画展”，卢伙生美术馆（2016）等展览。

余斯福，字仲甫，1958年就读芙蓉中华中学时美术受教启蒙於锤正山老师；1962年新加坡南洋美专（22届）西洋画系毕业，获金石书画名家施香沱老师青睐纳入门墙成其入室弟子。1985年受聘执教于马来西亚艺术学院19载至2004年退休，后复执教于森州林登大学视觉艺术系。他举办过20回金石书画个展、8次“余斯福师生展”，及无数次国际与全国书画大展，更出任国际与全国书画、篆刻、灯笼评审。

Both Cheah Thien Soong, Goo Kee Chong and Yee Tse Fook were graduates from Singapore's Nanyang Academy of Fine Arts, where they were trained under eminent artists such as Chen Wen Hsi, Chong Soo Peng and See Hiang To. Cheah is currently the President of the Cao Tang Men Society, and Advisor to the Nanyang Academy of Art Alumni and Malaysia Contemporary Paintings and Calligraphy Association, while both Goo and Yee taught art at the Malaysian Institute of Art for over a decade.



Lot 30

RAZAK ISMAIL (TAM ZOYAH)

b. Malaysia, 1963

BAWANG PUTEH, 2013

白蒜

Signed and dated 'Tam Zoyah 2013' (lower right)

Oil on canvas

63 cm x 83 cm

Razak bin Ismail, also known as Tam Zoyah, is a self-taught artist. From 1994 to 2004, he served as the Art Director of TVAM Advertising and Consultants. His artistic journey has been marked by significant group exhibitions, including "SENI TAMPAK" in 2007 at the KTM Old Railway Station, Kuala Lumpur, "INDUSTRIAL EXHIBITION" at Midvalley, Kuala Lumpur in 2008, and the "Art Exhibition" at Persidangan UMNO PWTC Kuala Lumpur in 2009. Further highlights encompass "AMAN AFGHANISTAN" at Balai Seni Negara, Kuala Lumpur in 2010, and "1MALAYSIA CONTEMPORARY ART TOURISM 2011 (MCAT 2011)" at Kuala Lumpur Convention Centre (KLCC) in 2011. Additionally, his works were featured in "ALAM SEMULA JADI & KEDAMAIAN" at Galeri Shah Alam in 2013 and "BANGKIT ANGKATAN PELUKIS SE MALAYSIA (APS)" at Galeri Canselor Universiti Malaya in 2015.



Lot 31

TOMMY PANGESA 冯国存

b. Indonesia, 1953

TOGETHER, 2014

相亲相伴

Signed and dated 'Tommy 2014' (lower left)

Acrylic on canvas

51 cm x 61 cm

Tommy Pangesa, a self-taught acrylic painter born in Indonesia, discovered his passion for painting in childhood. In 1970, he became a mentor to artist friends and ventured into the art business. Opening an art gallery at Glodok Plaza in Jakarta, he showcased their collective works, quickly establishing it as a hub for art enthusiasts and attracting a global clientele. However, tragedy struck in mid-1998, destroying his gallery.

Undeterred, Tommy relocated to Singapore in 1999, where he opened a new gallery at Orchard Point, starting anew. Despite this setback, his love for painting endured, leading him to explore new avenues of artistic expression. He developed a unique acrylic painting technique, applying thick layers onto canvas and creating texture with forks and spoons, resulting in relief-like artworks reminiscent of overglaze decorations on pottery, setting him apart from his contemporaries.

Over the years, Tommy has showcased his works in numerous exhibitions. Notable exhibitions include solo shows at South Bridge Road in Singapore (2008-2009), a group exhibition in Bangsar, Kuala Lumpur (2009), the "Year of the Bull Exhibition" at Jakarta International Expo (2009), exhibitions in Bangkok, Thailand (2013), "Art Asia 2014" at Stadium Chinwoo, Kuala Lumpur (2014), the "Indonesia-China Elderly Calligrapher Exhibition" in Jakarta (2016), and the "One Belt One Road - The First OCCA Calligraphy Exhibition" in Jakarta (2017), among others.



Lot 32

TOMMY PANGESA 冯国存

b. Indonesia, 1953

AUSPICIOUS BLESSINGS, 2013

吉祥如意

Signed and dated 'Tommy 2013' (lower left)

Acrylic on board

50 cm x 61 cm

Tommy Pangesa, a self-taught acrylic painter born in Indonesia, discovered his passion for painting in childhood. In 1970, he became a mentor to artist friends and ventured into the art business. Opening an art gallery at Glodok Plaza in Jakarta, he showcased their collective works, quickly establishing it as a hub for art enthusiasts and attracting a global clientele. However, tragedy struck in mid-1998, destroying his gallery.

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Lot 33

CHRISTIANNE GOONTING

b. Selangor, 1961

STRENGTH IN HUMILITY, 2012

谦卑的力量

Signed and dated 'Tianne 2012' (lower right)

Mixed media on canvas

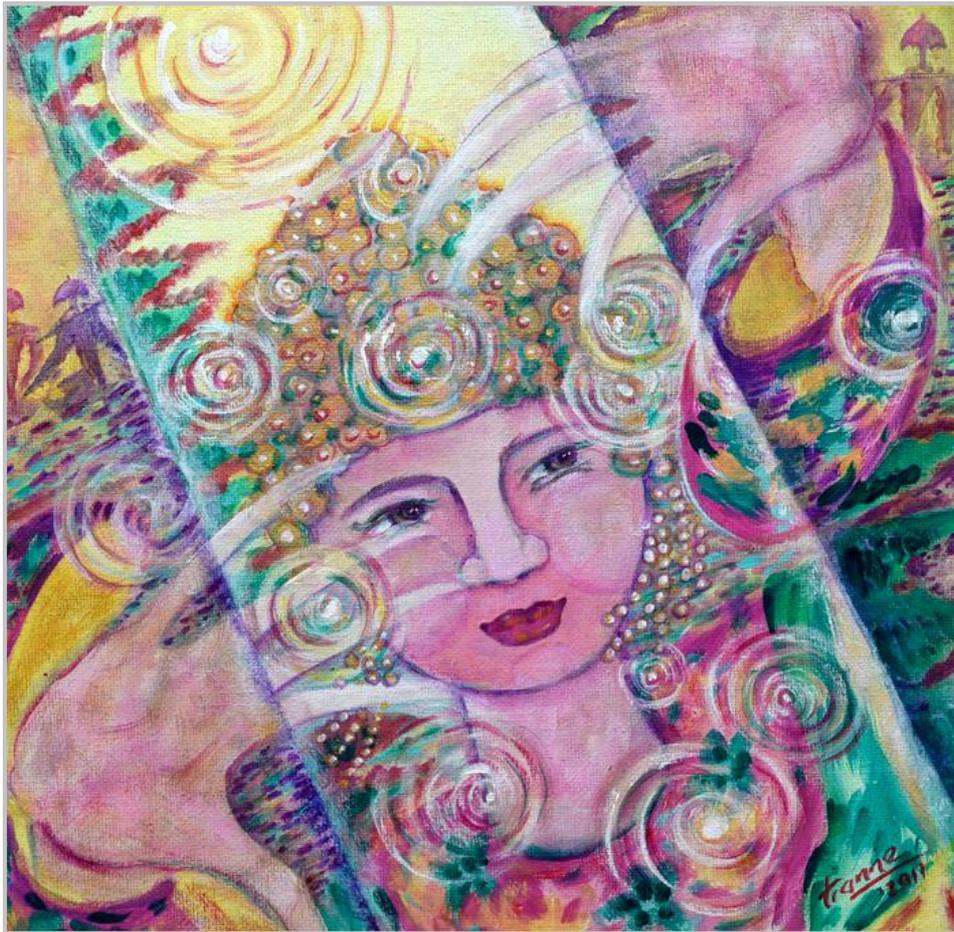
35 cm x 35 cm

Christianne Goonting Devaser, better known as Tianne, graduated from the West Malaysia Academy of Art in 1981 and the United Kingdom's National Design Academy and Regent Academy of Fine Arts in 1993. Tianne was also taught by two Malaysian art masters, namely the late Tang Tuck Kan and Professor Chung Chen Sun.

Her broad education and adventurous spirit shaped her into a versatile, accomplished artist. Apart from using brush works, watercolours, acrylics and natural fibre collages, just to name a few, she also actively promotes decorative art & crafts featuring recycled materials.

Ever since her launch into the art scene in 1981, Tianne has held over 90 exhibitions - solo and group shows - to date, around Malaysia, Sri Lanka, Singapore, Brunei, Cyprus, the United Kingdom, Australia and Japan, including state buildings such as Sabah Art Gallery and Penang State Museum & Art Gallery.

As the winner of the Anugerah Khas Seni Visual (Visual Arts Special Award) – Sabah State Award in 2019, Tianne's works are with private and corporate collectors and have also been featured in magazines, art catalogues, and art event books. She has conducted many art workshops, talks and discussions. In 2019, she was invited to the RTM's Kami Bah Ini TV show and the Regional Judge for Karya Pilihan Tahunan Negeri Sabah (Sabah Annual Art Selection).



Lot 34

CHRISTIANNE GOONTING

b. Selangor, 1961

SULUK DANCER OF SABAH, 2011

沙巴苏禄族舞者

Signed and dated 'tianne 2011' (lower right)

Acrylic on canvas, framed

28 cm x 28 cm

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Lot 35

NG HON LOONG 吴汉龙

b. Selangor, 1964

DRAWING: STILL LIFE

素描：静物

Signed 'NG' (lower right)

Pencil on paper, mounted on board

28 cm x 37.5 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Decoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

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Lot 36

YUNG SHING CHO 容繩祖

b. China, 1945

CALLIGRAPHY IN REGULAR SCRIPT

楷書“敬業奉獻”

Signed with two artist seals (middle left)

Ink on paper, hanging scroll

99.5 cm x 34 cm

題識：容繩祖。

鈐印：繩祖、祖籍敦煌

容繩祖于1981年成为香港岭南派第二代大师杨善深的入室弟子。岭南画派提倡水墨技法的改革与创新，主张以中国传统的水墨工笔技法，融合西方写意的绘画方式。传统工笔采用先勾勒物体外形再施予重彩，如此虽然可清晰表达物象，却显得生硬呆板，并且捆绕画家的思想边界。而西方写意技法，则注重物体的自然神态表现，摒弃外在轮廓僵硬的局限，注重写生，用色亦趋附自然光彩。中西两种技法融合，就形成岭南派独树一帜并颠覆传统的绘画风格。容繩祖是中国香港第三代岭南画派代表之一，绘画技法纯熟，喜爱山野写生，对花鸟虫树草木物象的要求也极重于物形的真实与神态意象的表现。形神兼备，是他的作品所达至的一个境界。不流俗的色彩，使观赏者不觉厌腻。古意映然，韵味回荡，让人倍感珍叹！

In 1981, Yung Shing Cho became a student of second-generation Lingnan Master Yang Shanshen. Yung's artworks classically exemplify the typical Lingnan painting style. The Lingnan school of painting incorporates both Chinese and Western influence, where the line-oriented traditional gong-bi (工笔) is fused with the spontaneous depiction of light and colours known in Western art. Equipped with proficient painting skills, Yung is considered one of the prominent representatives among the third generation Lingnan School. Yung enjoys sketching nature and sceneries, paying extra attention to the accuracy and demeanour while depicting his subjects, which are usually birds, flowers, insects and plants. The harmonious balance between form and spirit and the remarkable use of colours make his works stand out among the others.



Lot 37

YUNG SHING CHO 容绳祖

b. China, 1945

CALLIGRAPHY IN SEAL SCRIPT

篆书 陆贾《新语》摘录

Signed and inscribed with one artist seal
(middle left)

Ink on paper, hanging scroll

67 cm x 37.5 cm

释义：五谷养性，而弃之于地。珠玉无用，而宝之于身。

题识：容绳祖书于香港。

钤印：绳祖

容绳祖于1981年成为香港岭南派第二代大师杨善深的入室弟子。岭南画派提倡水墨技法的改革与创新，主张以中国传统的水墨工笔技法，融合西方写意的绘画方式。传统工笔采用先勾勒物体外形再施予重彩，如此虽然可清晰表达物象，却显得生硬呆板，并且捆绕画家的思想边界。而西方写意技法，则注重物体的自然神态表现，摒弃外在轮廓僵硬的局限，注重写生，用色亦趋附自然光彩。中西两种技法融合，就形成岭南派独树一帜并颠覆传统的绘画风格。容绳祖是中国香港第三代岭南画派代表之一，绘画技法纯熟，喜爱山野写生，对花鸟虫树草木物象的要求也极重于物形的真实与神态意象的表现。形神兼备，是他的作品所达至的一个境界。不流俗的色彩，使观赏者不觉厌腻。古意映然，韵味回荡，让人倍感珍叹！

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Lot 38

YUNG SHING CHO 容繩祖

b. China, 1945

CALLIGRAPHY IN CLERICAL SCRIPT

隶书 许浑诗《长安早春怀江南》

Signed (lower left) with one artist seal

Ink on paper, hanging scroll

107 cm x 45 cm

题识：容繩祖。

释义：云月有归处，故山清洛南。秦城一花发，春梦遍江南。

铃印：绳祖书画

容繩祖于1981年成为香港岭南派第二代大师杨善深的入室弟子。岭南画派提倡水墨技法的改革与创新，主张以中国传统的水墨工笔技法，融合西方写意的绘画方式。传统工笔采用先勾勒物体外形再施予重彩，如此虽然可清晰表达物象，却显得生硬呆板，并且捆绕画家的思想边界。而西方写意技法，则注重物体的自然神态表现，摒弃外在轮廓僵硬的局限，注重写生，用色亦趋附自然光彩。中西两种技法融合，就形成岭南派独树一帜并颠覆传统的绘画风格。容繩祖是中国香港第三代岭南画派代表之一，绘画技法纯熟，喜爱山野写生，对花鸟虫树草木物象的要求也极重于物形的真实与神态意象的表现。形神兼备，是他的作品所达至的一个境界。不流俗的色彩，使观赏者不觉厌腻。古意映然，韵味回荡，让人倍感珍叹！

In 1981, Yung Shing Cho became a student of second-generation Lingnan Master Yang Shanshen. Yung's artworks classically exemplify the typical Lingnan painting style. The Lingnan school of painting incorporates both Chinese and Western influence, where the line-oriented traditional gong-bi (工笔) is fused with the spontaneous depiction of light and colours known in Western art. Equipped with proficient painting skills, Yung is considered one of the prominent representatives among the third generation Lingnan School. Yung enjoys sketching nature and sceneries, paying extra attention to the accuracy and demeanour while depicting his subjects, which are usually birds, flowers, insects and plants. The harmonious balance between form and spirit and the remarkable use of colours make his works stand out among the others.



Lot 39

RISA WADA 莉沙和田

b. 1972, Kuala Lumpur

ANIMA SERIES: WINTER II, 2019

大自然之精灵系列：冬 II

Signed and dated "RISA 2019" (lower right)

Acrylic on canvas

50 cm x 50 cm

Accompanied with Certificate of Authenticity

Married to a Japanese spouse, Risa Wada is an emerging Malaysian artist based in Tokyo, Japan. She specialises in contemporary art through the creative application of flat acrylic painting designs. After graduating with a fashion design certificate, Risa worked in an investment bank for 18 years. However, she decided that investment banking was not for her and aspired to be the artist that she has always dreamt of since childhood.

In 2016, Risa Wada started her Wild Desert Cactus Collection, inspired by her cat Toro's fascination with cacti. This sparked her curiosity about the soul or spirit in plants and trees, which she refers to as 'Anima.' Viewing everyday life through a more creative lens, Risa blends Mother Nature and human emotions in her works. She is influenced by Yayoi Kusama and Joan Miro for their impact on contemporary art.

Her first solo show was "Yasuragi - Repose", Younie Gallery, Kuala Lumpur (2019). Group shows and expos include "Personal Structures 6th ed" by European Cultural Centre, in parallel with Venice Biennale, Venice, Italy (2022), "Shanghai International Art Fair 2nd Edition", National Exhibition and Convention Center Shanghai, China (2020), "SEKAKI International Art Group Show", KL City Art Gallery, Kuala Lumpur (2020), Art Asia@KL 2019 Asian Warisan Fair, Matrade Exhibition & Convention Centre, Kuala Lumpur (2019), and "Art Asia@KL 2018 Hotel Art Expo", Palace of the Golden Horses, Selangor (2018). In 2022, Risa took on the "Modern Art Theory through Practice Short Course", Central Saint Martins, University of the Arts London.



Lot 40

NG HON LOONG 吴汉龙

b. Selangor, 1964

NOSTALGIC SERIES: OCTOBER NIGHT

怀旧系列：十月之夜

Signed 'NG' (lower right)

Acrylic on canvas

19 cm x 24 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Decoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

After returning to Malaysia, Ng took up the role of an art lecturer at the Equator Academy of Art & Design Penang. He committed himself as a full-time practicing artist since 1998. Ng's solo exhibitions were held at The Art Gallery Penang (1997), World Marina Resort, Negeri Sembilan (1999), Metro Fine Art, Legend Hotel (2001), Ching Lotus Humanist Space, Penang (2002), Malacca House Museum (2002), Balai Berita NSTP, Kuala Lumpur (2005), Yan Fine Art, Kuala Lumpur (2007), Penang State Art Gallery, Penang (2008), Malacca State Art Gallery (2010), Jeth Art Gallery, Kuala Lumpur (2015) and Younie Gallery, Kuala Lumpur (2019). He participated in numerous group shows and expos including Artist Art Fair Malaysia (2015), PWS Art Expo Malaysia (2016), Art Asia@KL Hotel Art Expo (2018), and Art Asia@KL Asian Warisan Fair (2019).



Lot 41

NG HON LOONG 吴汉龙

b. Selangor, 1964

NOSTALGIC SERIES: VICTORY

怀旧系列：胜利

Signed 'NG' (lower right)

Acrylic on canvas

19 cm x 24 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Decoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

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Lot 42

NG HON LOONG 吴汉龙

b. Selangor, 1964

NOSTALGIC SERIES: AT THE MOUNTAIN

怀旧系列：山顶

Signed 'NG' (lower right)

Acrylic on canvas

19 cm x 24 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Décoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

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Lot 43

LOKE GEE CHIAN 陆宇坚

b. Singapore, 1946

NUDE, 2014

返璞归真

Signed and dated 'GC LOKE 2014' (lower left)

Oil on canvas, framed

31 cm x 31 cm

Loke Gee Chian's artistic journey began when he completed his studies at the Nanyang Academy of Fine Arts (NAFA) in Singapore back in 1968. Specializing in both oil and watercolours, Loke embarked on his path as a full-time artist, although he also took on the role of an art instructor at PJ College of Art & Design from 1984 to 1992. Currently, he actively serves as a committee member of the Nanyang Academy of Fine Arts Alumni Association in Malaysia, where his contributions play a pivotal role in organizing and planning various art events and activities.

Right after he graduated from NAFA, Loke made his mark at the "Nine Young Artists Group Exhibition of Nanyang Academy of Fine Arts" in 1969 and continued to be a regular participant in NAFA alumni exhibitions from 1971 to 1982. His journey through the art world includes participation in selected group shows such as the Malaysian Watercolour Society's annual exhibitions (1983 - 1987); the "Asian Watercolour Confederation Show", Kuala Lumpur (1988); "East Coast Impression", City Art Gallery, Kuala Lumpur (2011); "Back to Basic", Younie Gallery, Kuala Lumpur (2013 & 2014); "Artists Art Fair Malaysia 2014: Golden Brush", Stadium Chinwoo, Kuala Lumpur (2014); and "Journey Through Time - The 80th Anniversary of NAFA", Atelier 11 Gallery, Selangor (2018).

In 2013, his solo exhibition, "The World of Double Medium by Loke Gee Chian," was held at Younie Gallery, where he showcased oil and watercolour works of figures and landscapes. Loke's artistic reach extends beyond borders, as he has also participated in international exhibitions such as the "Asian Watercolour Confederation Show" in Bangkok, Thailand in 1989 and the "Hainan - Malaysia Oil Painting Exchange Exhibition" at Hainan Museum, China in 2015.



Lot 44

PETER CHUAH POOI KHOON 蔡培坤

b. Perak

COWBOYS OF THE EAST, 2013

东方牛仔

Signed and dated 'PK Chuah 13' (lower right)

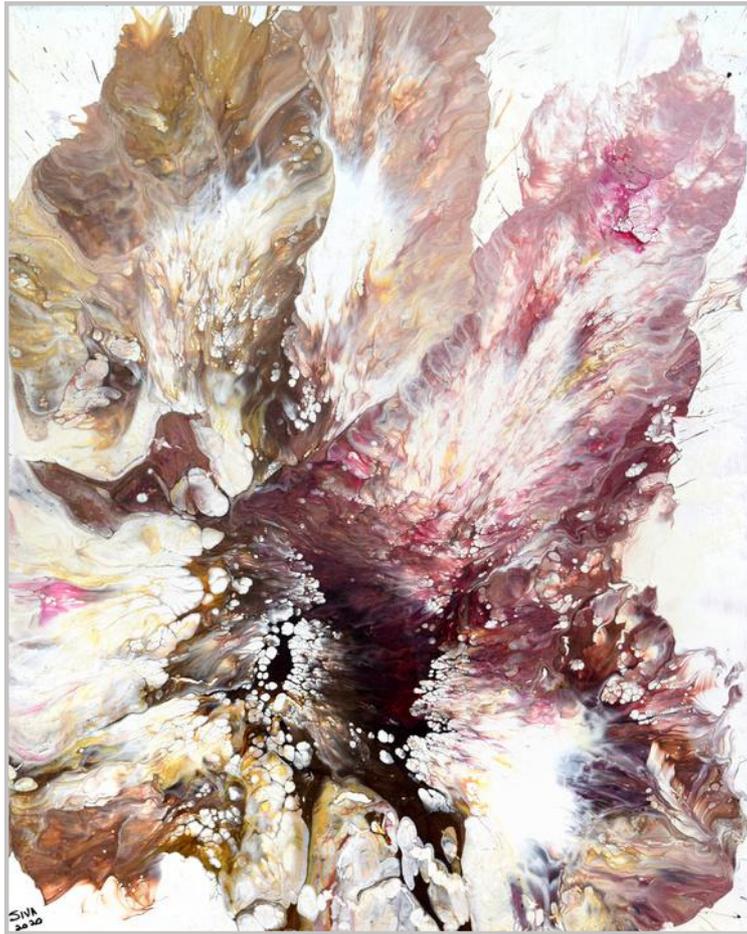
Acrylic on canvas, framed

45 cm x 60 cm

Graduating with the Best Student Award from the Malaysian Institute of Art in 1974, Peter Chuah Pooi Khoon is a versatile artist who is active in both the media and advertising industry. Starting in 2000, he was appointed by Pos Malaysia to design stamps for the country. His Year of the Dragon Zodiac postal stamps designed in 2000 were widely sought after internationally, hitting high prices at the Shanghai Hosane Co. Auction in 2012.

As a member of the Negeri Sembilan Art Society and the Creative Advisor of the Malaysian Artist Society (PPM), Peter Chuah has played an active role in the artistic community. Since 1971, he participated in numerous regional and international group shows across Malaysia, Singapore, China, Thailand, Indonesia, Korea, Japan, the USA, and Germany. For instance, he exhibited at the "Cultural Art Expo Shenzhen", China (2010); "The 14th Asia Arts Festival Quanzhou", China (2015); Longhua Art Museum (2017); National Art Gallery (2017), and Istana Sri Menanti (2020), as well as study tours and exhibitions in Indonesia (2010) and Niigata International Art College, Japan (2016). Noteworthy solo exhibitions include the first at the British Council in 1975; the second, "Glimpses of Jungle Fowl," in 2005, accompanied by a published catalogue; and his third solo at Galeri Prima in 2014.

In 2014, he was awarded the "Certificate of Appointment of Cultural Department Art Director" by the United World Chinese Association. His "Chengho Voyages Series" historical paintings are currently part of the Quanzhou Maritime Museum's permanent collection in China.



Lot 45

SIVANESWARI SINNATHAMBY

b. Kuala Lumpur, 1955

THE DUTCH FLOW, 2020

如花绽放

Signed and dated "SIVA 2020" (lower left)

Acrylic on canvas

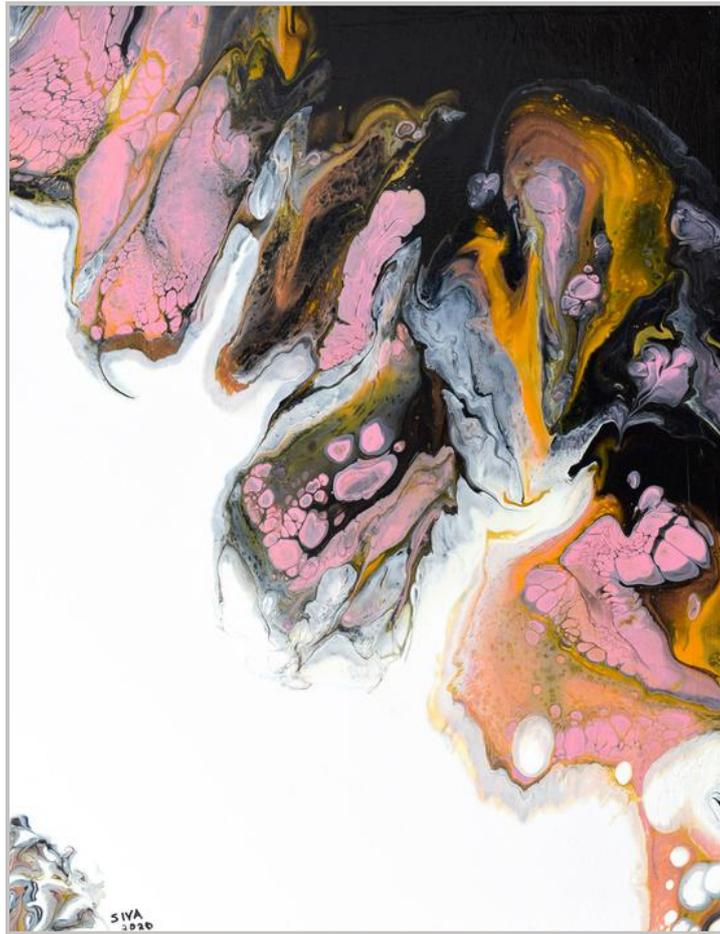
50.5 cm x 41 cm

Accompanied with Certificate of Authenticity

Sivaneswari's passion for Art and Music began during her school days, which led her to do a Diploma Course at the Malaysian Institute of Art, majoring in Commercial Art. In her graduation year, she held an exhibition of her works at the Kuala Lumpur Hilton Hotel, where her works in oil paintings were exhibited. While studying and prior to graduation, she also worked as a part-time designer for a facial tissue manufacturer in Kuala Lumpur.

Upon graduation, she worked as a Display Artist for the Campbell Supermarket Group, and subsequently moved on to a Public Relations Consultancy as an In-house Artist working on journals and advertising materials. From here she moved to the Creative Department of an Advertising Agency. She took a break following her marriage and was doing more Freelance work during the first ten years post marriage, including teaching in a School of Fashion, working in various mediums of Art as a hobby which included oil and watercolour paintings, sketching, fabric & lino-printing and wood carving.

She has now progressed to a new Art form, which is known as Fluid Art, involving acrylic paints mixed with pouring medium on canvas, with many different techniques such as the Swipe, Flip & Drag, Funnel and Dirty Pour, to name a few. These were self-taught and experimented on, while also working on Penned Mandalas.



Lot 46

SIVANESWARI SINNATHAMBY

b. Kuala Lumpur, 1955

THE FLIP & DRAW, 2020

粉色三角洲

Signed and dated "SIVA 2020" (lower left)

Acrylic on canvas

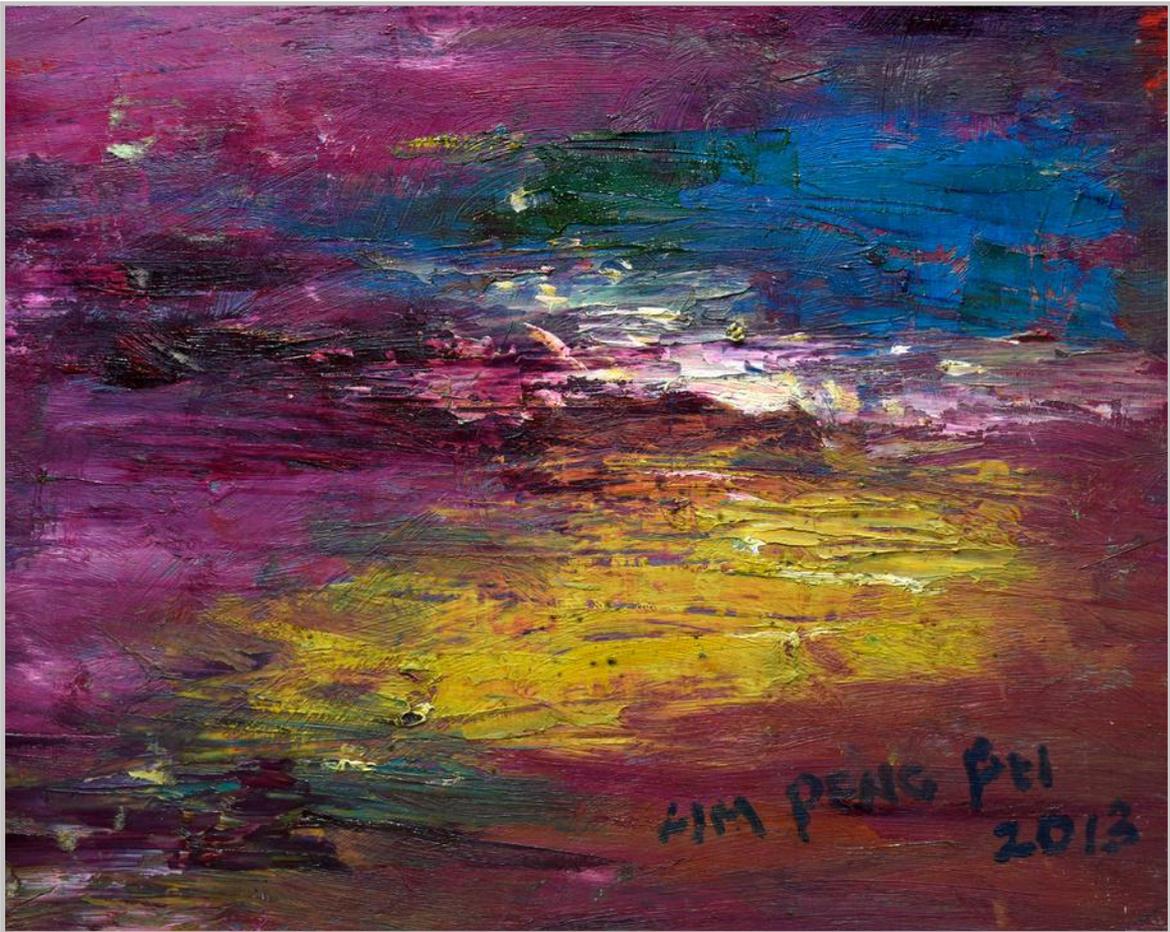
45.5 cm x 35.5 cm

Accompanied with Certificate of Authenticity

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Lot 47

LIM PENG FEI 林鹏飞

b. Negeri Sembilan, 1934 - d. 2015

THE KALEIDOSCOPE OF LIFE, 2013

缤纷岁月

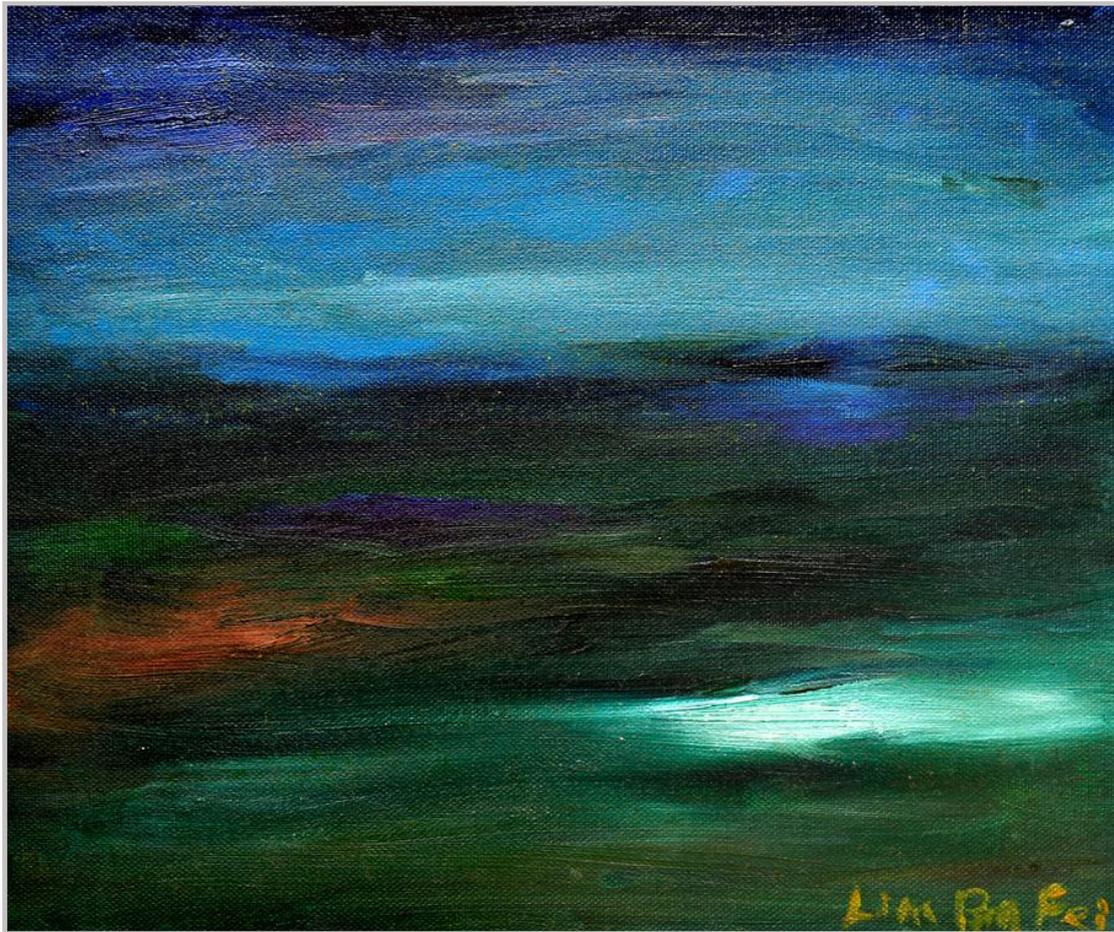
Signed and dated 'LIM PENG FEI 2013' (lower right)

Oil on canvas, framed

29.5 cm x 35 cm

1963年，林鹏飞老师毕业于台北师范大学美术系，同年即在台北历史博物馆举办个人作品展。他得到林玉山老师的水墨动物花鸟的写实神逸、黄君璧老师的空灵，以及廖继春老师的西洋画创意技法。再加上自己的天分与努力，学成归国之后，就不断探研并创造属于自己的绘画风格，尤其对水墨画特是情有独钟。1965年，他受邀参加国家画廊年展，并在翌年于吉隆坡和新加坡举行的“6位马来西亚当代艺术家”画展参与展出。林鹏飞亦曾在吉隆坡集珍庄（1981）、新海峡时报（2003）以及颜丽轩画廊（2014）举办个人作品展。2014年，荣幸获得国家画廊颁发的“马来西亚55位最资深艺术家”奖项，并参与联展。作品展出于“耄耋之美：森州前辈艺术家联展”，SGM综合文化中心（2019）以及2020 ART TAIPEI 台北国际艺术博览会《彼邦·吾乡—东南亚战后留台艺术家特展》。

In 1963, Lim Peng Fei graduated from the Art Department of Taiwan Normal University and held his first art solo exhibition at the History Museum of Taipei. At university, he was taught by several prominent art masters, including Lin Yushan, Huang Junbi, and Liao Jichun. When he returned, he dedicated himself to creating a style of his own. In 1965, he was selected to exhibit in the Malaysian National Art Gallery's Annual Exhibition. The following year, he exhibited in the "Six Contemporary Malaysian Artists" exhibition held in both Kuala Lumpur and Singapore. His solo exhibitions were hosted at the Art House Gallery (1981), New Straits Time (2003) and Younie Gallery (2014). In 2014, Lim was awarded the "Salute 55 Most Senior Artists in Malaysia" by the National Art Gallery for his notable contribution to the art world



Lot 48

LIM PENG FEI 林鹏飞

b. Negeri Sembilan, 1934 - d. 2015

EMERALD DREAM

翡翠梦境

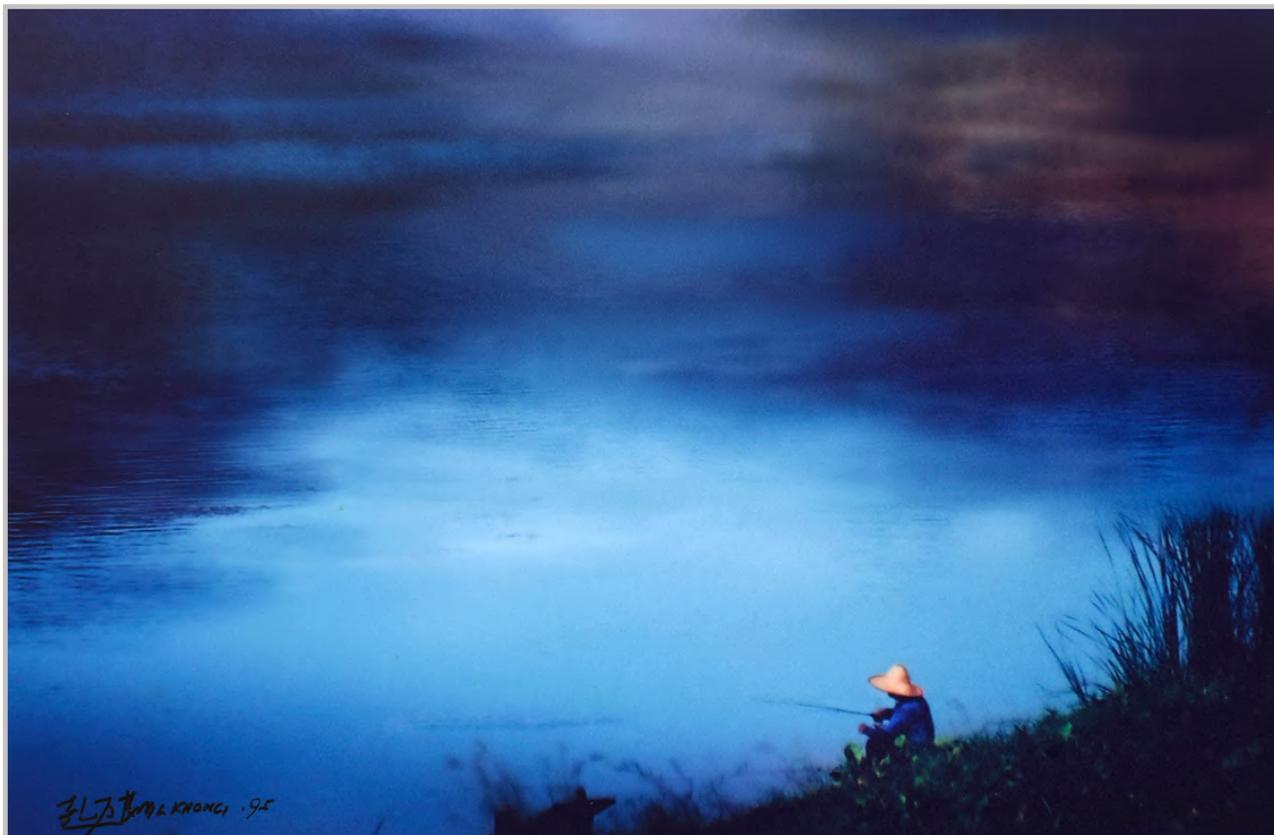
Signed and dated 'LIM PENG FEI' (lower right)

Oil on canvas, framed

29.5 cm x 35 cm

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Lot 49

M.L. KHONG 孔万良

b. Kuala Lumpur, 1952

FISHING OLD MAN, 1995

独钓江边

Signed and dated '孔万良 ML KHONG 95' (lower left)

Photography, framed
40.5 cm x 61.5 cm

M.L. Khong entered the Malaysian Institute of Arts in 1969 to study Eastern and Western fine arts, where he discovered a passion for photography. Graduating in 1972, he decided to pursue photography as his profession. In 1990, he co-founded the Photo-Art Institute, offering a series of courses for photography enthusiasts and professionals. Today, he is still a lecturer at the institute, and is highly regarded in Malaysia and internationally, frequently invited to exhibit and share his ideas as a speaker. Khong won the 1st prize at the Malaysian Landscape Photography Competition (1978), the SUNPAK award (1981) and OKAMOTO award (1986) at the UNESCO Asia-Pacific Cultural Centre Photo Contest, 1st prize at the China Photographers Association's (CPA) 1st International Salon, and the Global Golden Brand Award (2011).

In 1981, Khong was awarded the Associate Distinction (ARPS) from the Royal Photography Society of Great Britain. In 1990, he was nominated for the Honorary Fellowship Award by the Photographic Society of Malaysia. In 1992, Khong received the Certified Professional Photographer (CPP) designation from the Professional Photographers of America (PPA). Khong was also the executive committee member and judge of the Society of Worldwide Ethnic Chinese Photographers (SWECP), and committee member of the Photographic Society of Malaysia (PSM) and Asia Photographic Recreation Centre (APRC).



Lot 50

M.L. KHONG 孔万良

b. Kuala Lumpur, 1952

CRIMSON RED, 2009

艳红

Signed, dated, sealed and titled (lower left)

Photography, framed

49 cm x 75 cm

题识：艳红。孔万良摄。二〇〇九年。

钤印：孔万良

Accompanied with Certificate of Authenticity

M.L. Khong entered the Malaysian Institute of Arts in 1969 to study Eastern and Western fine arts, where he discovered a passion for photography. Graduating in 1972, he decided to pursue photography as his profession. In 1990, he co-founded the Photo-Art Institute, offering a series of courses for photography enthusiasts and professionals. Today, he is still a lecturer at the institute, and is highly regarded in Malaysia and internationally, frequently invited to exhibit and share his ideas as a speaker. Khong won the 1st prize at the Malaysian Landscape Photography Competition (1978), the SUNPAK award (1981) and OKAMOTO award (1986) at the UNESCO Asia-Pacific Cultural Centre Photo Contest, 1st prize at the China Photographers Association's (CPA) 1st International Salon, and the Global Golden Brand Award (2011).

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Lot 51

RAZAK AHMAD (TAM ZOYAH)

b. Malaysia, 1963

KAMPUNG LIFE, 2013

马来风情

Signed and dated 'Tam Zoyah 2013' (lower right)

Oil on canvas

50.5 cm x 57.5 cm

Razak bin Ismail, also known as Tam Zoyah, is a self-taught artist. From 1994 to 2004, he served as the Art Director of TVAM Advertising and Consultants. His artistic journey has been marked by significant group exhibitions, including "SENI TAMPAK" in 2007 at the KTM Old Railway Station, Kuala Lumpur, "INDUSTRIAL EXHIBITION" at Midvalley, Kuala Lumpur in 2008, and the "Art Exhibition" at Persidangan UMNO PWTC Kuala Lumpur in 2009. Further highlights encompass "AMAN AFGHANISTAN" at Balai Seni Negara, Kuala Lumpur in 2010, and "1MALAYSIA CONTEMPORARY ART TOURISM 2011 (MCAT 2011)" at Kuala Lumpur Convention Centre (KLCC) in 2011. Additionally, his works were featured in "ALAM SEMULA JADI & KEDAMAIAN" at Galeri Shah Alam in 2013 and "BANGKIT ANGKATAN PELUKIS SE MALAYSIA (APS)" at Galeri Canselor Universiti Malaya in 2015.



Lot 52

SIOW YIN YOONG 蕭英蓉

b. Negeri Sembilan, 1958

SUMERIAN PICTOGRAPHY, 2011

苏美尔文明象形符号

Signed and dated 'SIOW YY 2011' (lower right);
titled on reverse

Mixed media on canvas panel

35.5 cm x 24.5 cm

Siow Yin Yoong earned a Master's degree in Art Education from the University of Malaya in Kuala Lumpur in 2009 and a Bachelor's degree in Art & Design Education from NTMU, Taiwan. Her research interests include educational management, basic design, communication design, and new technologies in design education, all of which she considers crucial to the development of arts and design education in Malaysia. She served as the Dean of the Faculty of Design & Built Environment at First City University College (2015 - 2019), Head of the School of Design at KBU International College (2012 - 2015), and Head of the Art & Design Department at New Era College (2001 - 2012).

In addition to her academic roles, Siow has been actively involved in various art-related activities. She represented Malaysia at the ANBD (Asia Network Beyond Design) and was featured on TV3's art program and GuangXi Television of China's "ACCESS ASEAN" documentary. Siow's artistic practice is characterized by her playful approach to colour and her exploration of various techniques, such as stencils and stamps. Her works have been published in art journals, conference/exhibition catalogues, and featured in numerous group shows both in Malaysia and overseas, including "Beautiful Beast Group Art Exhibition", KL City Art Gallery (2023); "Motherland (Tanah Air)", Art Malaysia (2020); "ANBD JEJU Special Exhibition", Seogwipo Art Center, Korea (2020); "My Landscape 2", Galeri Seni Mutiara, Penang (2013); and "My Landscape", Younie Gallery, Kuala Lumpur (2012).



Lot 53

NG HON LOONG 吴汉龙

b. Selangor, 1964

FIGURES I

抽象人体 I

Signed 'NG' (lower right)
Acrylic on paper, framed
29 cm x 19.5 cm

After graduating with a diploma from the Malaysian Institute of Art (MIA) under full scholarship, Ng Hon Loong studied art in Paris, France during 1990 – 1992 at several institutions including Ecole Nationale Supérieure des Beaux-Arts (ENSBA), Ecole Nationale Supérieure des Arts Decoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

After returning to Malaysia, Ng took up the role of an art lecturer at the Equator Academy of Art & Design Penang. He committed himself as a full-time practicing artist since 1998. Ng's solo exhibitions were held at The Art Gallery Penang (1997), World Marina Resort, Negeri Sembilan (1999), Metro Fine Art, Legend Hotel (2001), Ching Lotus Humanist Space, Penang (2002), Malacca House Museum (2002), Balai Berita NSTP, Kuala Lumpur (2005), Yan Fine Art, Kuala Lumpur (2007), Penang State Art Gallery, Penang (2008), Malacca State Art Gallery (2010), Jeth Art Gallery, Kuala Lumpur (2015) and Younie Gallery, Kuala Lumpur (2019). He participated in numerous group shows and expos including Artist Art Fair Malaysia (2015), PWS Art Expo Malaysia (2016), Art Asia@KL Hotel Art Expo (2018), and Art Asia@KL Asian Warisan Fair (2019).



Lot 54

NG HON LOONG 吴汉龙

b. Selangor, 1964

FIGURES II

抽象人体 II

Signed "NG" (middle right)

Acrylic on paper, framed

19.5 cm x 29 cm

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Lot 55

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

**I'VE GOT THIS FUNNY FEELING
ABOUT MONEY, 2012**

我对金钱有种奇怪的感觉

Signed and dated 'RSA 12' (lower right)

Ink pen on paper, framed
27 cm x 19.5 cm

The late Raphael Scott Ahbeng was a highly established Borneo artist who left an indelible mark on the art world. His accolades include first prizes at the Sarawak Shell Open Art Competition in 1959, 1982, and 1983, as well as a third prize at the Natural Malaysia Art Competition in Kuala Lumpur in 1991. Notably, he served as an advisor for the Sarawak Artist's Society from 1999 to 2000.

Ahbeng's educational journey saw him attend an Art and Photography course at Bath Academy of Art, United Kingdom, during 1964-1967. In 1973, he furthered his studies in London, focusing on English and Drama through a British Council Grant. This pursuit for knowledge also led him to a broadcasting study at the BBC in 1990, supported by a Sarawak/British Council Grant.

His artistic career is highlighted by participation in notable exhibitions, including the Petronas Art Show and Exhibition in Kuala Lumpur in 1991 and 1993, and a one-man art show at the Istana Hotel in Kuala Lumpur in 1996, officiated by the Crown Prince of Pahang. Ahbeng's influence even reached international heights, with his work featured at Christie's auction in 2015, cementing his presence in the global art scene.



Lot 56

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

JUST MARRIED, 2012

新婚

Signed and dated 'RSA 12' (lower right)

Ink pen on paper, framed

27 cm x 19.5 cm

The late Raphael Scott Ahbeng was a highly established Borneo artist who left an indelible mark on the art world. His accolades include first prizes at the Sarawak Shell Open Art Competition in 1959, 1982, and 1983, as well as a third prize at the Natural Malaysia Art Competition in Kuala Lumpur in 1991. Notably, he served as an advisor for the Sarawak Artist's Society from 1999 to 2000.

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Lot 57

CHUAH TEONG MEOW 蔡长妙

b. Perak, 1974

TRANQUIL ORCHIDS, 2012

兰香幽韵

Signed and dated 'Meow 2012' (lower right)

Watercolour on paper, framed

27 cm x 39 cm

Chuah Teong Meow is celebrated for his sublime watercolours, capturing the timeless beauty of natural sceneries in Taiping, inspired by his cherished childhood memories and painted with a distinctive style that evokes a sense of nostalgia and melancholy. Though without formal art training, Chuah learnt to paint under the tutelage of a respected art teacher, where he built foundational skills and techniques that would lay the groundwork for his illustrious career, gradually making a name for himself as an outstanding art instructor in Taiping.

Chuah's determination and passion for art were duly recognized when he was honoured with the Young Artist Award, not once, but on multiple occasions in 1994, 1998, 2000, 2002, and 2003. In 1996, he made his inaugural appearance in a local exhibition in Taiping, setting the stage for a prolific career marked by participation in over 100 exhibitions across Malaysia and around the globe, such as China mainland, Korea, Japan, Singapore, the United States, Hong Kong, Taiwan, and Thailand. Within Malaysia, his works were exhibited at the Galeri Seni Mutiara, Penang (2006); Pelita Hari Gallery, Kuala Lumpur (2006); National Art Gallery (2009); Bank Negara Malaysia (2014), and Balai Seni Maybank (2019). Internationally, his art has been showcased at the American Watercolor Society (AWS) 147th International Juried Show in New York (2014) and the "Dameitaihang - The First International Watercolor Masters Invitation Exhibition" in China (2019). Chuah's solo exhibitions were held at Chinwoo Art Gallery, Kuala Lumpur (2009); Galeri Seni Mutiara, Penang (2011); and Younie Gallery, Kuala Lumpur (2012).



Lot 58

CHUAH TEONG MEOW 蔡长妙

b. Perak, 1974

ELEGANT ORCHIDS, 2012

清香高雅

Signed and dated "蔡长妙 Meow 2012" (lower right)

Watercolour on paper

40.5 cm x 27.5 cm

Chuah Teong Meow is celebrated for his sublime watercolours, capturing the timeless beauty of natural sceneries in Taiping, inspired by his cherished childhood memories and painted with a distinctive style that evokes a sense of nostalgia and melancholy. Though without formal art training, Chuah learnt to paint under the tutelage of a respected art teacher, where he built foundational skills and techniques that would lay the groundwork for his illustrious career, gradually making a name for himself as an outstanding art instructor in Taiping.

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Lot 59

OH CHOW MOY 胡秋美

b. Perak, 1957

PURPLE HIBISCUS

嫣紫大红花

Signed "MOY HIBISCUS" (lower right)

Watercolour on paper

27 cm x 36 cm

Born and based in Ipoh, Perak, Oh Chow Moy is a self-taught artist with a strong passion for art since childhood. Despite not having formal art education, she has been exploring various artistic fields, especially watercolor and Chinese brush painting, since her retirement.

Her artistic journey began in childhood, and she has dedicated herself to mastering artistic techniques and skills. Her love for plein air painting stems from her desire to connect directly with the subject and its environment. She particularly enjoys painting natural objects and scenery, capturing landscapes that may disappear with development.

Since 1998, she has actively participated in local and international art exhibitions and events. She is a member of the Perak Art Society and a committee member of the Malaysia Contemporary Chinese Painting & Calligraphy Association (Perak branch), frequently exhibiting in their members' exhibitions. Some of her major exhibitions include the "Ipoh Cave Temples Art Exhibition", KL & Selangor Chinese Assembly Hall (2022); "A Colourful Journey", Pin Wei Zhai Art Gallery, Ipoh (2019); "My Landscape 2018", Top-Art Gallery, Selangor (2018); "Kun Ming Expression Art Exhibition", Sepaloh Art Centre, Ipoh (2017); "China - Malaysia Dianchi Wetland Sketch Works Collection Exhibition", Wenlin Art Museum, China (2016); and "Kinta River's Style of Drawing", Younie Gallery, Kuala Lumpur (2012).



Lot 60

DONG JINXIANG 董金祥

b. China, 1959

**FISHING VILLAGE IN JIANGNAN
PROVINCE, 2017**

江南渔歌，丁酉年

Signed, dated, titled and inscribed (upper left)
with three artist seals

Ink and colour on paper, mounted for framing
20.5 cm x 60 cm

题识：“江南渔歌。丁酉冬月。金祥于吉隆坡。”

铃印：董、金祥、吉祥

董金祥，又名董金强，1959年生于江苏镇江，自幼师从丁士青、李宗海、陈瑞棠等著名画家。他现为中国国画艺术研究院安徽分院名誉院长、中国美术家协会江苏分会会员、镇江画院特聘画家、镇江云台画院院长、醉墨山艺术房总监、江苏省镇江市科普美术家协会名誉主席、一级画师。董金祥的作品多次参加全国、省、市和国外巡回展览，被国家级刊物专题介绍。他举办过多次个展及联展，屡次获奖，作品被多家美术馆、博物馆和美国、日本、香港、台湾、新加坡、马来西亚等地藏家收藏。

擅长运用传统皴法如披麻皴和解索皴，董金祥尤其善于描绘江南山林丘壑，追求含蓄丰富、虚实相生的艺术境界。他的山水画充满灵气，展现了中国山水画独特的魅力和气韵。在艺术创作中，他注重技法运用，更注重作品所蕴含的情感和精神内涵。他曾表示：“我作画的目的，就是将过去曾感受、体验或观看到的景色以墨笔绘制出来，而每一幅画作都是实景，没有虚构的景色。”2017年，恩诚晶美术馆主办董金祥山水精品展览，展览得到新加坡江苏会支持。2018年，他的作品在合肥安徽祥舜艺术空间“一带一路·中新书画名家三人展”展出。2024年，“梦回黄山——董金祥山水画展”于安徽省黄山市美术馆拉开帷幕。

Dong Jinxiang was trained under renowned artists such as Ding Shiqing, Li Zonghai and Chen Ruitang at the Jiangsu Academy of Fine Arts. He is a member of the Jiangsu Artists Association, dean of Zhenjiang Yuntai Painting Institute, honorary dean of Anhui Branch of China National Academy of Fine Arts, honorary director of the Jiangsu Association for Science Artists, the director of the Zuimo Mountain Art Room, specially-appointed artist of the Zhenjiang Imperial Art Academy, and national first-class artist.



Lot 61

SHOUPING 寿平 (款)

LOTUS

香远益清

Signed with one artist seal (middle right)
Ink and colour on paper, mounted for framing
33 cm x 43.5 cm

题识：寿平。
钤印：寿平



Lot 62

LI QUANYI 李全义

b. China, 1965

SUNRISE, 2013

金黄晨曦

Signed and dated "Li Quanyi 2013" (lower right)

Watercolour on paper

39 cm x 55 cm

李全义，男，汉族，祖籍陕西省大荔县，1986年毕业于西安美术学院。他是陕西省美术家协会会员和职业画家，专注于油画和水彩创作已有30余年，作品主题以人物风景为主。他曾举办多次个人画展，包括1990年在西安举办的《李全义水彩画展》、1995年在北京举办的《家园》水彩画展，以及1998年先后在英国莱斯特城、法国波尔多、意大利那不勒斯等地举办的《李全义水彩、油画》国际个人作品展。

李全义的作品大约200幅已在各类报刊杂志上发表，在国内展览中多次获得大奖，30余幅作品被文化传媒机构、国家美术馆及海内外著名藏家收藏。他的油画《秋菊》于2002年获得陕西省书画大赛优秀奖。在学术领域方面，他还曾编著过多本绘画学术专著，其中包括10万字的《绘画色彩学》、10万字的《绘画透视学》和3万字的《素描构架》等。

2014年，他的作品《关中老人》参加第十二届全国美展初选并被西安辉煌文化交流中心收藏。同年，他的油画作品多次获得国内外重要展览的奖项，包括在「情系中国梦-全国产(行)业庆祝建国65周年美术精品展」中获得最佳作品奖，在「高原·高原—第四届中国西部美术展油画年度展」中获得优秀奖等。2015年至2016年间，他的油画《和平象》分别在马来西亚吉隆坡「亚洲艺术家博览会」以及中国西安圣普美术馆展出，并被文化公司收藏。

Li Quanyi, a graduate of Xi'an Academy of Fine Arts, is a seasoned professional with over 30 years of experience in oil and watercolour painting, focusing on figures and landscapes. He has showcased his work in numerous solo exhibitions, including the "Li Quanyi Watercolour Exhibition" in Xi'an (1990) and "Homeland" in Beijing (1995), as well as internationally in Leicester (UK), Bordeaux (France), and Naples (Italy) in 1998. His art has been featured in various publications, with over 200 pieces published, and has earned accolades in domestic exhibitions. Additionally, more than 30 of his works are held in collections worldwide.



Lot 63

LI QUANYI 李全义

b. China, 1965

DUSK, 2015

暮色时分

Signed and dated "Li quanyi 2015" (lower left)

Watercolour on paper

39 cm x 55 cm

李全义，男，汉族，祖籍陕西省大荔县，1986年毕业于西安美术学院。他是陕西省美术家协会会员和职业画家，专注于油画和水彩创作已有30余年，作品主题以人物风景为主。他曾举办多次个人画展，包括1990年在西安举办的《李全义水彩画展》、1995年在北京举办的《家园》水彩画展，以及1998年先后在英国莱斯特城、法国波尔多、意大利那不勒斯等地举办的《李全义水彩、油画》国际个人作品展。

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Lot 64

YUNG SHING CHO 容繩祖

b. China, 1945

CALLIGRAPHY IN REGULAR SCRIPT

楷書“天行健”

Signed with one artist seal (middle left)
Ink on paper with gold-outlined patterns,
mounted for framing
34.5 cm x 124.5 cm

题识：容繩祖。
鈐印：繩祖書畫

容繩祖于1981年成为香港岭南派第二代大师杨善深的入室弟子。岭南画派提倡水墨技法的改革与创新，主张以中国传统的水墨工笔技法，融合西方写意的绘画方式。传统工笔采用先勾勒物体外形再施予重彩，如此虽然可清晰表达物象，却显得生硬呆板，并且捆绕画家的思想边界。而西方写意技法，则注重物体的自然神态表现，摒弃外在轮廓僵硬的局限，注重写生，用色亦趋附自然光彩。中西两种技法融合，就形成岭南派独树一帜并颠覆传统的绘画风格。容繩祖是中国香港第三代岭南画派代表之一，绘画技法纯熟，喜爱山野写生，对花鸟虫树草木物象的要求也极重于物形的真实与神态意象的表现。形神兼备，是他的作品所达至的一个境界。不流俗的色彩，使观赏者不觉厌腻。古意映然，韵味回荡，让人倍感珍叹！

In 1981, Yung Shing Cho became a student of second-generation Lingnan Master Yang Shanshen. Yung's artworks classically exemplify the typical Lingnan painting style. The Lingnan school of painting incorporates both Chinese and Western influence, where the line-oriented traditional gong-bi (工笔) is fused with the spontaneous depiction of light and colours known in Western art. Equipped with proficient painting skills, Yung is considered one of the prominent representatives among the third generation Lingnan School. Yung enjoys sketching nature and sceneries, paying extra attention to the accuracy and demeanour while depicting his subjects, which are usually birds, flowers, insects and plants. The harmonious balance between form and spirit and the remarkable use of colours make his works stand out among the others.



Lot 65

GOO KEE CHONG 吴其昌

b. Selangor, 1941

BAMBOO AND BIRDS, 2009

竹鸟

Signed and inscribed with one artist seal
(upper left)

Ink on paper, mounted for framing
46 cm x 45 cm

题识：其昌画。时年六十八。
铃印：吴

吴其昌是资深南洋派画家，早年毕业于新加坡南洋美专，得到陈宗瑞及施香沅的训练，与谢忞宋、余斯福是同门师生，并以其粗狂豪放的笔触，获得“梵高再生”的美誉。吴其昌在马来西亚艺术学院执教长达17年，培养本地无数莘莘学子。身为森美兰州艺术协会会员，吴其昌积极参与多项会员画展。他亦受邀参与：“印象东海岸”，吉隆坡连城画廊（2011）、“当代画家速写邀请展”，卢伙生美术馆（2015）、“艺游空灵书画展”，卢伙生美术馆（2016）等展览。吴其昌的艺术触角横跨多个艺术领域，如水墨画、水彩、油画、速描、陶艺及雕塑，其印章篆刻功力更是为人津津乐道。著名华裔教育家及书法家 - 沈慕羽便拥有吴其昌篆刻的一方印章，现藏于沈慕羽书法文物馆。如今，吴其昌经常受邀在多所华校及文化活动主持篆刻工作坊，如“翰墨聚贤情——华教珍贵书画特展”（2019）及“第37届全国华人文化节”（2022）等。

Graduated from the Nanyang Academy of Fine Arts in Singapore, Goo Kee Chong honed his skills under the tutelage of mentors Chen Chong Swee and See Hiang To. During his academic years, Goo's bold and expressive brushstrokes earned him the title "Van Gogh Rebirth". He later dedicated 17 years to teaching at the Malaysian Institute of Art. As a senior member of the Negeri Sembilan Art Society, Goo Kee Chong is a familiar presence in exhibitions organised by the association. He also exhibited at the "East Coast Impressionism", City Art Gallery, Kuala Lumpur (2011); "Contemporary Artists Sketching Art Exhibition", Atelier 11, Selangor (2015); and "Yi You Kong Ling Art Exhibition", Atelier 11, Selangor (2016), among others. A jack of all artistic trades, Goo excelled in various art fields, from Chinese ink and Western art to seal engraving. One of his engraved seals was owned by the late artist and activist Datuk Sim Mow Yu, now part of the collection of the Sim Mow Yu's Calligraphy Museum.



Lot 66

GOO KEE CHONG 吴其昌

b. Selangor, 1941

BIRDS, 2009

鸟

Signed and inscribed with one artist seal
(lower right)

Ink on paper, mounted for framing
46 cm x 45 cm

题识：其昌。时年六十八。
铃印：吴

吴其昌是资深南洋派画家，早年毕业于新加坡南洋美专，得到陈宗瑞及施香沅的训练，与谢泰宋、余斯福是同门师生，并以其粗狂豪放的笔触，获得“梵高再生”的美誉。吴其昌在马来西亚艺术学院执教长达17年，培养本地无数莘莘学子。身为森美兰州艺术协会会员，吴其昌积极参与多项会员画展。他亦受邀参与：“印象东海岸”，吉隆坡连城画廊（2011）、“当代画家速写邀请展”，卢伙生美术馆（2015）、“艺游空灵书画展”，卢伙生美术馆（2016）等展览。吴其昌的艺术触角横跨多个艺术领域，如水墨画、水彩、油画、速描、陶艺及雕塑，其印章篆刻功力更是为人津津乐道。著名华裔教育家及书法家 - 沈慕羽便拥有吴其昌篆刻的一方印章，现藏于沈慕羽书法文物馆。如今，吴其昌经常受邀在多所院校及文化活动主持篆刻工作坊，如“翰墨聚贤情——华教珍贵书画特展”（2019）及“第37届全国华人文化节”（2022）等。

Graduated from the Nanyang Academy of Fine Arts in Singapore, Goo Kee Chong honed his skills under the tutelage of mentors Chen Chong Swee and See Hiang To. During his academic years, Goo's bold and expressive brushstrokes earned him the title "Van Gogh Rebirth". He later dedicated 17 years to teaching at the Malaysian Institute of Art. As a senior member of the Negeri Sembilan Art Society, Goo Kee Chong is a familiar presence in exhibitions organised by the association. He also exhibited at the "East Coast Impressionism", City Art Gallery, Kuala Lumpur (2011); "Contemporary Artists Sketching Art Exhibition", Atelier 11, Selangor (2015); and "Yi You Kong Ling Art Exhibition", Atelier 11, Selangor (2016), among others. A jack of all artistic trades, Goo excelled in various art fields, from Chinese ink and Western art to seal engraving. One of his engraved seals was owned by the late artist and activist Datuk Sim Mow Yu, now part of the collection of the Sim Mow Yu's Calligraphy Museum.



Lot 67

LIAU SIN FAH 廖新华

b. Perak, 1957

RURAL LANDSCAPE, 2012

田园风光

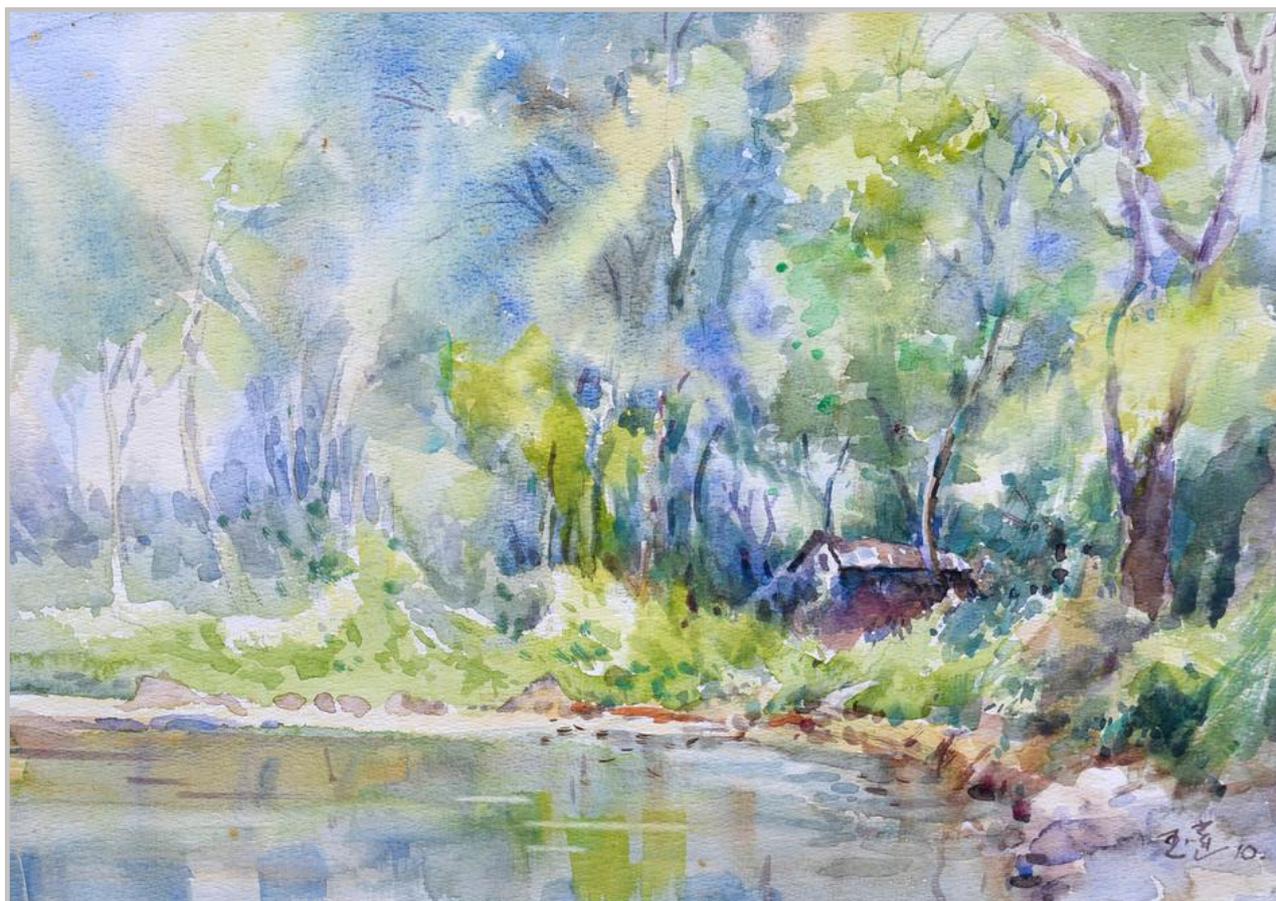
Signed and dated "SF. Liau 2012" (lower left)

Watercolour on paper

30 cm x 45 cm

Liau Sin Fah, a self-taught artist born in Kuala Kangsar, Perak, has been interested in drawing since childhood. After retiring as a school teacher, Liau fully committed himself to the art industry in 2010. In 1992, Liau founded the Xinya Art Studio in Taiping where he started to teach art. Currently based in Taiping, Perak, Liau is an artist, art instructor, and gallery operator. Liau's passion for landscape painting is evident in his works, which often depict street scenes, fishing villages, coal mines, lakes, and mountains. He believes that art is a response to social life or the surrounding landscape. He emphasizes the importance of clear thinking and artistic conception when sketching, rather than blindly describing the image. He is particularly fond of the watercolour medium for their flowing effect and transparent qualities.

Liau has held numerous solo exhibitions in Malaysia, including "Raintown Impression", Raintown Art Gallery, Taiping (2019); "Sojourn Between Two Places Penang – Taiping", Galeri Seni Mutiara, Penang (2015); and "Rhythm of Colours II", City Art Gallery, Kuala Lumpur (2012). Liau has also participated in various group exhibitions in Malaysia and abroad, including China and South Korea. Liau is a member of several art societies, including the Malaysia Watercolour Society, Penang Watercolour Society, Penang Art Society, Balik Pulau Art Society, Penang Teacher Art Circle, Perak Art Society, and Contemporary Malaysian Watercolourists Association.



Lot 68

GOH YOKE LEAN 吴玉莲

b. Perak, 1951

BY THE LAKE, 2010

湖边小屋

Signed and dated "玉莲 10" (lower right)
Watercolour on paper, mounted for framing
29 cm x 41 cm

Goh Yoke Lean, born in Ipoh, Perak, is a remarkable artist proficient in watercolour painting. Her late husband was the renowned artist Phang Chew - one of the leading figures of the "Kinta River Drawing Style" school in Perak. They met with each other during painting lessons organized by a society in the 1970s. They shared a deep passion for art and spent several decades together, managing a motorbike business while pursuing their artistic endeavours. After retirement, Goh and Phang often went outdoor painting together, exploring and capturing the beauty of the Malaysian landscape. Goh's work reflects a profound connection to nature and a keen eye for detail.

Goh is one of the founding members of the Perak Art Society and has frequently exhibited at the society's group exhibitions. Her work has been featured in several group exhibitions such as the "Perak Art Society 40th Anniversary Exhibition" at the Ipoh Parade Mall in 2010 and the "Kinta River's Style of Drawing Exhibition" at the Younie Gallery in Kuala Lumpur in 2012. In 2015, Goh participated in the "Pameran Rakan-Rakan Pelukis Ke-3" (Artist Friends Art Exhibition) at St Jo's Gurney Paragon, Penang. She is also a member of the Urban Sketches Ipoh art group, actively participating in their exhibitions and events, and unleashing her talent and passion for art.



Lot 69

A.S. KANG (KANG AH SIM) 江亚森

b. Kedah, 1951

COCKFIGHT, 2008

斗鸡

Signed "江森" with one artist seal (lower left);

dated "二〇〇八年" (upper right)

Ink and colour on paper, tuodi

25 cm x 35 cm

钤印：江森

江亚森在1951年于吉打出生。没有接受过正规绘画的他，是一名才华横溢的自学艺术家，艺术领域横跨压克力、中国水墨画、书法及雕塑。他是吉打艺术家协会（Angkatan Pelukis Kedah）和檳城艺术协会的永久会员，并曾在吉隆坡颜丽轩画廊以及国际艺术博览会，如“马来西亚艺术家博览会”（2014）参与展出。收藏家包括马来西亚国家画廊、国家银行和私人业界。

A.S. Kang (Kang Ah Sim) was born in Kedah in 1951. Despite the absence of any formal art education, Kang managed to establish himself as a prominent artist in the competitive art world through his relentless hard works and fiery passion towards art.

As a jack in all pots, Kang is skilled in a wide range of media including acrylic, Chinese ink painting & calligraphy and even sculpturing. This is especially surprising given that all of these are learnt from the artist's self-taught processes. As the Vice President of the North Kedah Art Society (2001 - 2018), Kang's collectors include the National Art Gallery, Bank Negara Malaysia, the New Straits Times Press and other private sectors. Kang has exhibited in numerous group exhibitions at Younie Gallery, Kuala Lumpur and international art expos including Artists' Art Fair Malaysia (2014).



Lot 70

A.S. KANG (KANG AH SIM) 江亚森

b. Kedah, 1951

PLAYING CHESS, 2008

下棋

Signed "江森" with one artist seal (upper right);

dated "二〇〇八年" (upper left)

Ink and colour on paper, tuodi

25 cm x 35 cm

钤印：江森

江亚森在1951年于吉打出生。没有接受过正规绘画的他，是一名才华横溢的自学艺术家，艺术领域横跨压克力、中国水墨画、书法及雕塑。他是吉打艺术家协会（Angkatan Pelukis Kedah）和檳城艺术协会的永久会员，并曾在吉隆坡颜丽轩画廊以及国际艺术博览会，如“马来西亚艺术家博览会”（2014）参与展出。收藏家包括马来西亚国家画廊、国家银行和私人业界。

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Lot 71

A.S. KANG (KANG AH SIM) 江亚森

b. Kedah, 1951

COCONUT SELLER, 2012

卖椰子

Signed "江森 A. S. Kang" with one artist seal
(upper right)

Ink and colour on paper, tuodi

33.5 cm x 43 cm

钤印：江森

江亚森在1951年于吉打出生。没有接受过正规绘画的他，是一名才华横溢的自学艺术家，艺术领域横跨压克力、中国水墨画、书法及雕塑。他是吉打艺术家协会（Angkatan Pelukis Kedah）和檳城艺术协会的永久会员，并曾在吉隆坡颜丽轩画廊以及国际艺术博览会，如“马来西亚艺术家博览会”（2014）参与展出。收藏家包括马来西亚国家画廊、国家银行和私人业界。

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Lot 72

HWANG FEE YUH 黄翡玉

b. China

CHICKS

小鸡

Signed with one artist seal (middle right)

Ink and colour on paper

37.5 cm x 32.5 cm

题识：翡翠玉。

钤印：黄翡玉

黄翡玉，福建南安之才女，八岁南来，从此落地生根。1971年，南洋美术专科学校的西洋画系迎来了她的毕业，标志着她正式踏上创作之路。多年的西洋画探索培养了黄翡玉敏锐的艺术触觉，但她却觉察到水墨写意画更能抓住物体的灵韵。挥毫泼墨，水墨在纸上舞动，浓淡之间，墨韵婉转，尽显洒脱之美。她放弃了西洋画，转而投身于中国画，拜师于本地著名画家林家雄先生，同时在新加坡书法家协会会长兼书法大学教授陈声桂先生门下，深造书法艺术。

她如今是新加坡书法家协会、南洋美专校友会 and 中华美术研究会的永久会员。2009年，新加坡中华美术研究会主办了她的画展，展览在滑铁卢街的新加坡书法中心举行，由前南洋美术专科学校校长林友权先生为其主持开幕。在她的笔下，水墨融为一体，勾勒出生命之美，绘就了一幅幅精彩的水墨人生。

Hwang Fwee Yuh, a third-generation Singaporean artist, was born in China and arrived in Malaya at the age of 8. She specializes in Chinese ink painting. Graduating from Nanyang Academy of Fine Arts (NAFA) in 1971, she initially pursued oil painting but soon found herself drawn to the expressive potential of the Chinese brush. She learned Chinese ink painting from renowned Singaporean artist Mr. Lim Kay Hiong and calligraphy from Prof. Tan Siah Kwee. Hwang Fwee Yuh is a member of the Chinese Calligraphy Society of Singapore, NAFA Alumni Association, and the Society of Chinese Artists Singapore. In 2009, the latter organized an exhibition for her at the Singapore Calligraphy Centre, officiated by former NAFA principal Mr. Lim Yew Kuan.



Lot 73

UNKNOWN ARTIST

EXOTIC BEAUTY

异国风情

Signed (lower right)

Batik

92 cm x 72 cm



Lot 74

UNKNOWN ARTIST

TRIBAL TOTEM

神秘图腾

Signed (lower right)

Batik

51 cm x 43 cm



Lot 75

FOO YONG CHEK 符永杰

b. Negeri Sembilan, 1952

FORTUNE (CHARACTER 'FU')

福字

Signed with one artist seal (lower left)

Ink on paper

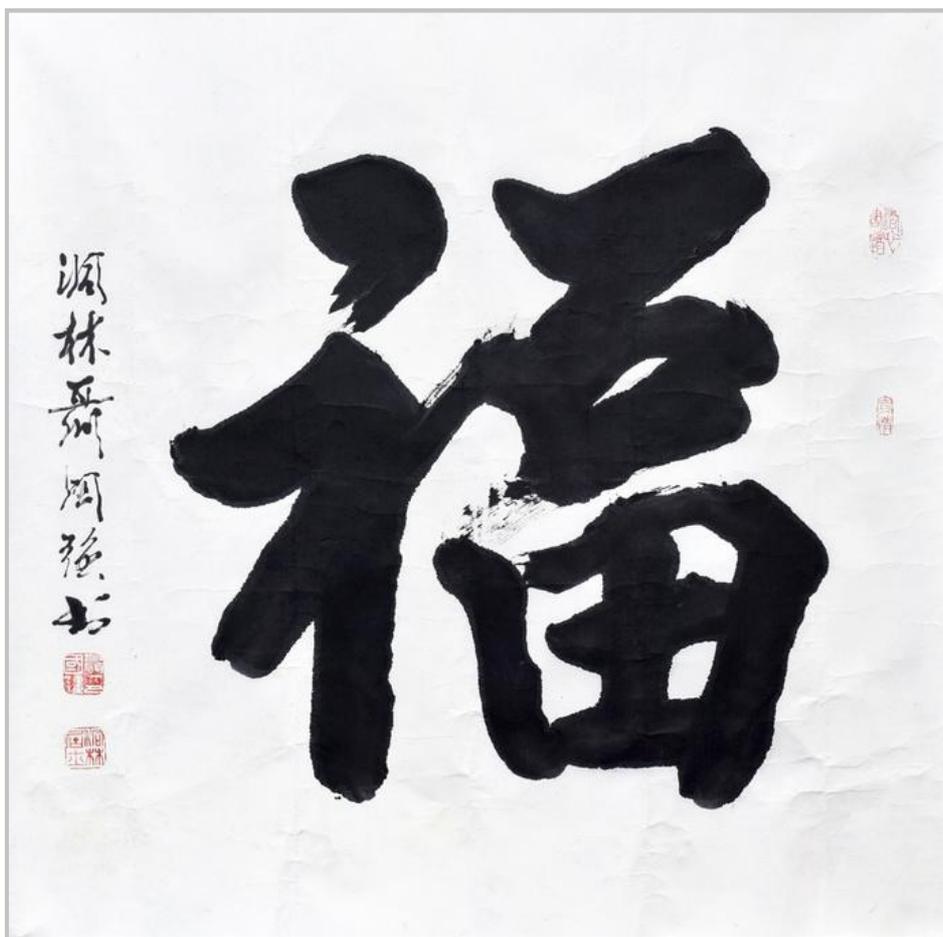
69 cm x 69 cm

题识：符永杰。

钤印：永杰之印

符永杰毕业于马来亚大学，曾任职中学副校长，现已退休。他热爱书法、水墨画和水彩画，作品多次在中国、日本、韩国、台湾、印尼、新加坡等国际大展中展出。他是马来西亚国际现代书画联盟森美兰联委会会长和全国评审委员会成员、森州艺术协会副会长及马来西亚水墨画协会永久会员。他多次受邀担任国内书画大赛的评审员和挥毫嘉宾。符永杰还是亚洲美术家协会马来西亚分会和马来西亚书协协会会员。他曾于2023年受邀参加中国CCTV春晚组织的“与兔字创作书法”线上展览。其他参与的展览有：“华风心象”全国书画大展，南方大学文物与艺术馆（2022）、马来西亚全国书画交流展（2016）、“马到成功书画展”（铜奖），雅加达（2013）以及“纪念辛亥革命100周年名人名家书画展”，北京中华世纪坛当代艺术馆（2011）。

Foo Yong Chek graduated from the University of Malaya and taught at a secondary school before retiring. His passion for calligraphy, ink painting, and watercolour painting has led to his works being featured in numerous international exhibitions in China, Japan, South Korea, Taiwan, Indonesia, and Singapore. He holds the position of Chairman of The Malaysian Contemporary Chinese Painting & Calligraphy Association Negeri Sembilan Branch, the Vice President of the Negeri Sembilan Art Society, and a permanent member of the Chinese Ink Painting Society Malaysia. Foo Yong Chek has been frequently invited to serve as a judge and guest speaker in local calligraphy and painting competitions. He is also a member of the Asian Artists Association and the Calligraphy Society of Malaysia. In 2023, Foo Yong Chek was featured in the online exhibition organized by China CCTV Spring Festival Gala. Other exhibitions include "Hua Feng Xin Xiang Calligraphy and Painting Exhibition" at Southern University College, Johor (2022), the Malaysian National Calligraphy and Painting Exchange Exhibition (2016), and the "Eminent Artists Art Exhibition in Commemoration of the 100th Anniversary of 1911 Revolution", Beijing World Art Museum (2011).



Lot 76

NIE GUOQIANG 聂国强

b. China, 1941

FORTUNE (CHARACTER 'FU')

福字

Signed and inscribed with two artist seals
(middle left)

Ink on paper
68 cm x 68 cm

题识：洞林聂国强书。

聂国强，字毅甫，号洞林居士，1941年生于河南荥阳。他是一位热爱书法的艺术家，擅长楷、行、隶书，尤其擅长小楷。1988年毕业于中国书画函授大学，随后师从欧阳中石、王玉池、兰玉松等著名书法家深造。他的作品曾在全国和国际展览中多次获奖，并被《人民日报》、《人民政协报》、《中国贸易报》等多种报刊杂志刊登。他还获得过首届中国诗书画“大阅兵”创作大赛金奖，以及法国卢浮宫文学艺术最高荣誉勋章。作品被北京人民大会堂、中国紫光阁、法国卢浮宫等收藏。

他的作品和传略被编入多部重要艺术书籍和辞典中，如《影响中国100位艺术大家》、《中国当代书法史》等。他还是多个艺术组织的会员和荣誉主席，包括中华民间书画名家联合会、世界华人书法家协会等。他的作品还被选入《一带一路一国礼》和《中国当代艺坛大师》中国外交十人国礼卷。2017年，他的作品被烧制在一带一路·传世国瓷上，并被镌刻在北京八达岭中国新长城上。

Nie Guoqiang was born in 1941 in Xingyang, Henan province. Graduated from the China Calligraphy and Painting International Academy in 1988, he furthered his studies in the school's creative research class, studying under famous calligraphers such as Ouyang Zhongshi, Wang Yuchi, and Lan Yusong.

Nie's works have been featured in various newspapers and magazines such as the People's Daily, People's Political Consultative Daily, and China Trade News. He has received the Gold Award in the first China Poetry, Calligraphy, and Painting "Grand Review" competition, as well as the highest literary and artistic honour medal from the Louvre Museum in France. His works are collected by institutions such as the Great Hall of the People in Beijing, the China Purple Light Pavilion, and the Louvre Museum.



Lot 77

LIM GUAN SWEE, DATUK 拿督林源瑞局紳

b. Malacca, 1928 - d. 2020

FORTUNE (CHARACTER 'FU'), 2010

福字，庚寅年

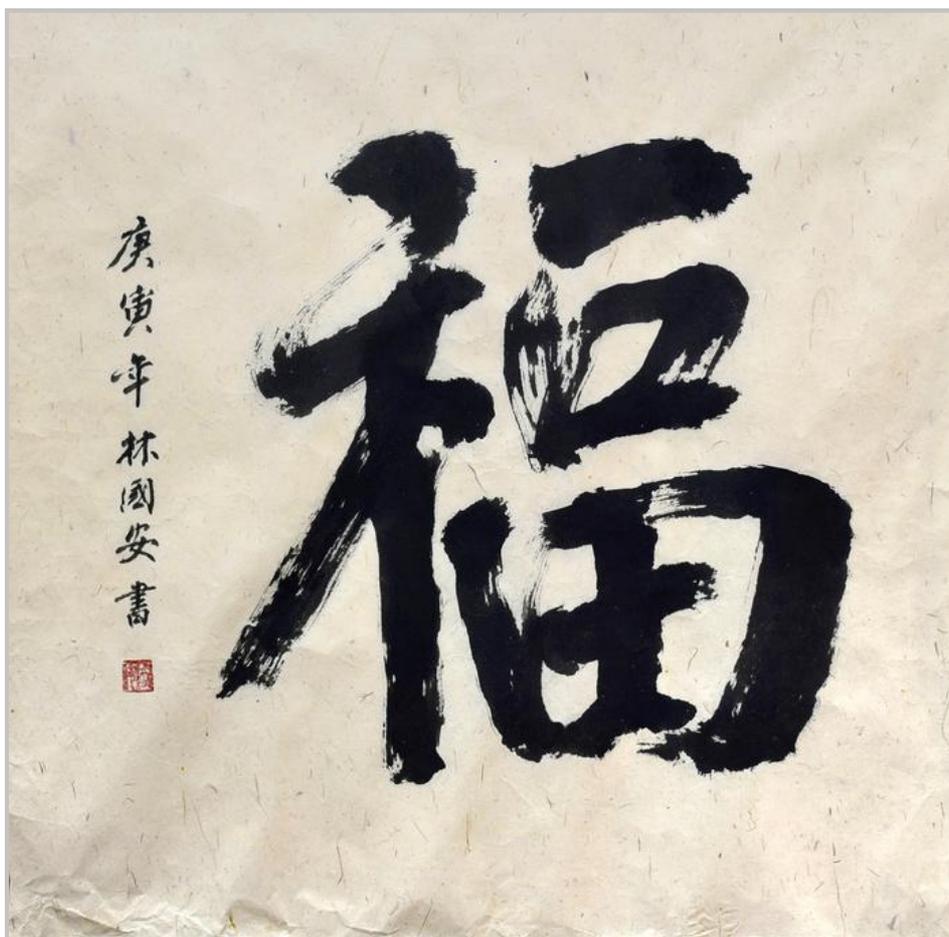
Signed and inscribed with one artist seal
(upper left)

Ink on paper
61 cm x 61 cm

题识：八三逸叟林源瑞。
钤印：林源瑞印

拿督林源瑞局紳生于马来西亚马六甲，祖籍福建永春，是著名华教斗士及资深文史工作者，诗人及书法家。在书法方面，林源瑞积极推广华文书法，是沈慕羽的门生。他一生致力于推动华教平等权益，对乡团宗祠、福利工作和教育事业都作出了巨大贡献。林源瑞担任过世界永春社团联谊会理事、中国中华文化促进会海外理事、马来西亚诗词研究总会会务顾问、马来西亚华校校友会联合会总会顾问、马来西亚永春联合会总会顾问、马来西亚林氏宗亲总会顾问、马来西亚华族历史研究委员会顾问、马来西亚郑和研究中心副主任、马六甲华校董事会联合会主席、马六甲林氏宗祠族长、圣约翰救伤队州指挥官、《古城新韵》诗刊顾问等职。2010年，林源瑞荣获“林连玉精神奖”。2011年，荣获沈慕羽书法精神奖。2017年获得甲州元首封赐DPSM拿督勋衔。

Born in Malacca, the late Datuk Lim Guan Swee was an important contributor to social welfare and Chinese education, an avid historian, writer, poet and calligrapher. He was the disciple of the famous calligrapher and activist Datuk Sim Mow Yu. Lim was the director of the World Federation of Yongchun Clan Association, overseas director of the Chinese Culture Promotion Society, consultant of the Malaysian Poetry Research Association, consultant of the Malaysian Chinese History Research Committee, deputy director of the International Zheng He Research Academy, president of the Malacca Chinese Education Progressive Association, elder of the Malacca Say Ho Tong (Lim Kongsì) Ancestral Temple, and more. In 1980, he received the Jaksa Pendamai (Justice of Peace) award from the state government. In 2010, he won the Lim Lian Geok Spirit Award, while in 2011, he received the Sim Mow Yu Calligraphy Award. In 2017, he was honoured with the title of DPSM Datuk by the head of state.



Lot 78

LIN GUO AN 林国安

b. Malaysia

FORTUNE (CHARACTER 'FU'), 2010

福字，庚寅年

Signed and dated with one artist seal (middle left)

Ink on paper

60 cm x 60 cm

题识：庚寅年林国安书。

钤印：国安

林国安，祖籍永春下埔头，是马来西亚教育工作者及书法家，对诗词亦颇有造诣。他曾就读于伦敦大学，而后在大马师范学院毕业。他是中学退休教师，兼任中学华文教师在职受训班讲师、甲州中学华文科咨询员、大马SPM华文试卷南马区评阅主任、PMR/SRP华文试卷出题委员、大马中学华文课程纲要(KBSM)草拟委员会委员。现为孔教会书法教师，并活跃于各大社团。2021至2023年间，林国安担任马六甲孔教会署理主席，以及古城诗社顾问（前任社长）。他亦是历任马来西亚诗词研究总会会长及顾问。2013年，书法作品曾在“百年不孤 - 马来西亚、新加坡、香港书法家作品义展”，沈慕羽书法文物馆展出。

Lin Guo An is a Malaysian educator and calligrapher who is also skilled in poetry. He once studied at the University of London, and later graduated from the Institute of Teacher Education in Malaysia. He is a retired secondary school teacher and has also served as a lecturer for in-service training programs for Chinese language teachers in secondary schools, a member of the Malacca Chinese language subject advisory committee, chief examiner for the Chinese language examination papers of SPM of southern Malaysia, a question setter for the PMR/SRP Chinese language examination papers, and a committee member for the drafting of the KBSM Chinese language syllabus. Currently, he is a calligraphy teacher at the Confucius Centre and is active in various associations. From 2021 to 2023, Lin served as the Deputy Chairman of the Malacca Confucius Organizations and as a consultant (former president) of the Malacca Confucius Poetry Society. He has also served as president and consultant of the Malaysian Poetry Research Association. In 2013, his calligraphy works were exhibited at the "Malaysia, Singapore, Hong Kong Calligraphers Exhibition" at the Sim Mow Yu's Calligraphy Museum.



Lot 79

MAHADI A. MAHMUD

b. Tarau

**A MOMENT OF HISTORY OF SABAH:
MAJESTIC MOUNT KINABALU**

沙巴历史瞬间：雄伟神山

Signed "MAHADI A. MAHMUD" (lower right)

Acrylic on canvas

82 cm x 121 cm

Mahadi A. Mahmud (or Ag. Mahadi Ag. Mahmud) is a Borneo artist known for his vibrant and expressive artworks. He has participated in numerous exhibitions since 1998, showcasing his work to a wide audience. Notable art shows that he took part in include: "Kembara Ilham", Foyer Menara UiTM, Shah Alam (2000); "From Space to Space", Degree Show at Faculty of Sports Science and Recreation, UiTM, Shah Alam (2002); "SONERATIA", Youth Camp Group Exhibition at Taman Sains Kuala Selangor, National Art Gallery (Balai Seni Lukis Negara) (2002); "Pola-Pola dan Warna Sabah", Sabah Art Gallery (Balai Seni Lukis Sabah) (2003); painting exhibition in conjunction with the Tadau Kaamatan Open House event organized by the Ministry of Arts, Culture & Tourism Malaysia, Pada Merdeka, Sabah (2003); "Pemandangan Dasar Laut", Sabah Art Gallery (2003); and so on.

In 2000, he set a record for the longest drawing in "The Malaysia Book of Records" (1.6 km) at Shah Alam Gallery, Selangor. In addition, he was the winner of the Nokia Art Awards Contest (2001), as well as the "Shah Alam City of Anggerik" - a live drawing art contest organized by Majlis Bandaraya Shah Alam (MBSA), Selangor (2002). His artworks were featured in the Sabah Annual Art Selection exhibitions - a major art event in the Sabah art scene, during the years 2009, 2010, 2011 and 2012.



Lot 80

TONY GIDEON 吴乃东

b. Indonesia, 1955

HORSE, 2013

马到成功

Signed and dated "Tony. G 2013"; inscribed in

Chinese with two artist seals

Mixed media on canvas

129 cm x 128 cm

题识：千里行始于足下。马到成功，胜利在望。甲午年，
吴乃东画。

铃印：吴乃东

印尼艺术家吴乃东于1979年开始学习创作漫画。之后，他不断拓展自己的技艺，1982年自学油画，并最终于1994年成为肖像画和宗教画大师。2007年，吴乃东开始与思源美术馆合作，标志着其职业生涯重要的里程碑。2009年，他开始积极参与思源美术馆的联展，在马来西亚、中国和美国展出作品。其他展览有：“中国四大名著四国书画联展”，于印尼雅加达、中国广州、马来西亚吉隆坡和美国芝加哥巡回展出（2009）；“2012国际龙年书画展”，印尼雅加达（2012）；“亚洲艺术家博览会”，马来西亚吉隆坡（2014）；以及“一带一路·首届海外华人书法家协会大展”，印尼雅加达（2017）。2017年，吴乃东在位于印尼雅加达中央大商场的“大吉大利迎春书画展”里，以中国画和油画的混合技巧，现场画成3米x2米的《大吉图》，并获得了印尼博物馆颁发的创纪录认证。

In 1979, Tony Gideon started learning the art of cartooning. Over the years, he expanded his skills, self-learning oil painting in 1982 and eventually becoming a master in portrait and religious painting by 1994. In 2007, Tony began to collaborate with the Divine Art Gallery. In 2009, he participated in a joint exhibition with the Divine Art Gallery, showcasing his works across Malaysia, China, and America. His works were featured in multiple group shows, including the "Destined to Reign", Jakarta (2008); "Chinese Four Great Classical Novels Chinese Calligraphy & Painting Exhibition," which toured Indonesia, China, Malaysia, and the USA (2009); "2012 International Year of the Dragon Calligraphy & Painting Exhibition", Jakarta (2012); "Art Asia 2014", Kuala Lumpur (2014); and "One Belt One Road - The First OCCA Calligraphy Exhibition", Jakarta (2017). In 2017, during the "Auspicious Rooster New Year Exhibition" held in Jakarta, he set a record by painting a 2-metre x 3-metre rooster painting on-site, receiving recognition from the Indonesian Museum.

CONDITIONS OF SALE 买方须知

1. DEFINITIONS IN THESE CONDITIONS:

- (a) "auctioneer" means the appropriate auctioneer which is authorized by Younie's Auction PLT (YA);
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which YA accepts instructions from consignors or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the consignor, being the hammer price of the lot sold less commission at the stated rate and any other amounts due to us by the consignor in whatever capacity and however arising;
- (g) "you", "your", etc.; refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate

2. BIDDING PROCEDURES AND THE BUYER

- 2.1 Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to bid.
- 2.2 The maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- 2.3 Bidders shall be deemed to act as principals.
- 2.4 Our right to bid on behalf of the consignor is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneers' sole discretion.

4. BUYER'S PREMIUM

The buyer shall pay the hammer price together with a premium thereon of 28%, plus any additional charges as mentioned in these terms and conditions.

5. PAYMENT

- 5.1 Immediately a Lot is sold you will:
- (i) pay to us the total amount due in cash or in such other way as is agreed by us.
- (ii) for amount above RM 500.00, pay 50% as deposit of the total amount due (hammer price plus premium plus any additional charges). Balance amount should be settled within 7 days after the date of auction.

- (iii) 2% additional administration fees to be charged on the payment by credit cards or bank debit cards.

6. TITLE AND COLLECTION OF PURCHASES

- 6.1 The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
- 6.2 You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 7 days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
- 6.3 No purchase can be claimed or removed until it has been paid for.

7. SHIPPING

- 7.1 Transfer of Risk
Any lot purchased is entirely at the buyer's risk from the earlier of:
- (a) the time the buyer collects the lot purchased; or
- (b) the time that the buyer pays to YA the full amount due for the lot; or
- (c) seven (7) calendar days after the day of the sale.
- The buyer shall be solely responsible for insuring the lot purchased from the time risk passes to the buyer. In the case of the sold lot encounter damages before the time risk passes to the buyer, the dealing of the sold lot will be automatically cancelled. The buyer will not be compensated for any loss or damage to the lot which occurs after sale but prior to the time risk passes to the buyer. Furthermore, YA will not also, in any circumstances, be liable for any loss or damage caused to frames or to glass which is covering prints, paintings or other works unless the frame or glass is, in itself, the object sold at auction.
- 7.2 Packing, handling and shipping
The packing, handling and shipping of lot is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and YA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where YA proposed handlers, packers or carriers if so requested, YA shall also not accept responsibility or liability for their acts or omissions.
- 7.3 Export license
The export of any lot from Malaysia or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. Lots purchased shall be paid for accordance with Clause 4 above and the denial of any export or import licence required or any delay in the obtaining of such licence shall not justify the rescission or cancellation of the sale by the buyer or any delay by the buyer in making payment of full amount due for the lot. YA shall not be obligated to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- 8.1 If any Lot is not paid for in full or if there is any other breach of these Conditions, we as agent for the

consignor shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise all or any of the following rights and remedies:

- (i) to proceed against you for damages for breach of contract;
 - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
 - (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the consignor;
 - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
 - (v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 7 days after the sale;
 - (vi) to retain that or any other Lot sold to you until you pay the total amount due for 14 calendar days after the 7 working days. After such retain period, all deposit will be forfeited and we have full right and discretion to either return the Lot to the consignor or resell the Lot in auction or private treaty;
 - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
 - (x) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to remain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
- 8.2 We shall as agent for the consignor and on our own behalf, pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. FAILURE IN COLLECTION AFTER PAYMENT

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 YA to dispose of the Lot as it sees fit, at sole discretion of YA which may involve offering the Lot for sale by auction or private sale on such price and terms as YA considers appropriate including those relating to estimates and reserves. All payment due from the Buyer to YA under or pursuant to these Conditions For Buyers which remain outstanding, including expenses incurred by YA for the storage, removal, insurance and other cost or Taxes incurred for the storage and disposal of the Lot shall be deducted from the proceeds of sale. YA undertakes to hold to the Buyer's order the balance of the proceeds of sale received by YA 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 two (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 YA shall be entitled to retain such proceeds of sale to the extent permissible by law.

10. THIRD PARTY LIABILITY

The firm, the auctioneers, their agents, the owners of the premises and all persons for whom the auctioneer may

be acting on behalf of, shall not be liable to any person for damages to their person or property while in, on, or about these premises and salesrooms, nor shall they be liable for hidden defects. All persons are on these premises at their own risk.

11. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we will if so, instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded, we reserve the right in our absolute discretion to prefer the first bid so made.

12. WARRANTY OF TITLE AND AVAILABILITY

The consignor warrants to the auctioneer and you that the consignor is the true owner of the property consigned or is properly authorized by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third-party claims.

13. AGENCY

Younie's Auction PLT and its authorized auctioneer normally act as agent only and disclaim any responsibility for default by consignors or buyers.

14. TERMS OF SALE

The consignor acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the Lot.

15. DESCRIPTIONS AND CONDITIONS

Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us to any authorship, genuineness, origin, price involve matters of opinion. Subject to the foregoing, neither the firm, auctioneer nor our employees or agents nor the consignor, accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded.

GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

17. Any indemnity or exclusion under these Conditions shall extend to all actions, costs, expenses, claims and demands whatsoever suffered or incurred by the person entitled to the benefit of it and the auctioneer declares itself to be a trustee of the benefit of every such clause

so far as it is expressed to be for the benefit of its employees and agents.

18. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

19. Any indulgence extended to bidders, buyers or consignors by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

20. Malaysia law applies to the interpretation of these Conditions.

BIDDER NO (for office use)

Bidder Registration Form

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

BILLING NAME _____ CLIENT NUMBER (FOR OFFICE USE ONLY) _____

ADDRESS _____ I.C. / PASSPORT NO _____

CITY _____ STATE _____ POSTAL CODE _____ COUNTRY _____

OFFICE PHONE NO. _____ HOME PHONE NO. _____ MOBILE PHONE NO _____

EMAIL ADDRESS _____ FAX NO _____

SALE TITLE _____ SALE DATE _____
100 RINGGIT ART AUCTION **24 MARCH 2024**

IDENTIFICATION / FINANCIAL REFERENCE
 (Please attach the following documents when submitting your registration form)

Proof of Identity (circle): Identity Card / Passport / Driving License / Company Registration / Others (please state) _____
 Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months) (for office use)

(Financial references are to be furnished to (Younie's Auction PLT) upon request)

NAME OF BANK _____ ACCOUNT NO. _____

BANK ADDRESS _____

CONTACT PERSON AT THE BANK _____ TELEPHONE NO. (OF BANK CONTACT) _____

CREDIT CARD NO. _____ CREDIT CARD TYPE _____ ISSUING BANK _____

I have read the Conditions of Sale at Younie's Auction PLT and Important Notices printed in the auction catalogue, and hereby agree to be bound by them.

of hammer price as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make full payment or payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

I hereby confirm that I am registering to bid at the auction as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, which is the hammer price plus the buyer's premium (28% of hammer price) and all applicable taxes, plus all other applicable charges. I understand that the invoice will be made out in my name, unless it has been explicitly agreed in writing with Younie's Auction PLT (YA) 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 YA. In such circumstances, both myself and my disclosed principal will be jointly and severally liable for all obligations arising from the bid and my disclosed principal shall be bound by the Conditions for Buyers by my bid as his agent in the same way as if he were bidding personally.

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

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make full payment or for total amount due above RM500, 50%

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

I hereby authorise Younie's Auction PLT and its bank representative to request for bank references relating to the account(s) specified by me above.

SIGNATURE _____ DATE _____

PRINT NAME (IN BLOCK LETTERS) _____

BIDDER NO (for office use)

Telephone / Absentee Bid Form

Please complete the absentee bid form below and email a signed copy to Younie's Auction PLT email at: youniesauction@gmail.com

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE		SALE DATE	
100 RINGGIT ART AUCTION		24 MARCH 2024	

I request that Younie's Auction PLT (YA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful.

purchase the lot(s) for the lowest possible price, taking into account the reserve price and other bids.

I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (28% of hammer price) and any other applicable taxes. I further understand that I may be requested to place with YA a non-refundable earnest deposit of RM100, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into YA's account. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

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

I understand that YA executes absentee and telephone bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids for any errors relating to execution of bids, including computer-related errors. On my behalf, YA will try to

I understand it is my responsibility to check that there are no late salesroom notices affecting the sale of the lot(s) specified herein, which bidders in the salesroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise YA 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 YA responsible for any errors that occur.

SIGNATURE	DATE
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PRINT NAME (IN BLOCK LETTERS)

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

Please select your bidding option: Written Bid Phone Bid

LOT NO.	TITLE OF LOT	MAXIMUM BID AMOUNT (RM)

Telephone number during Sale (for telephone bids only): _____

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

To allow time for processing, bids must be received at least one (1) day before the sale. Younie's Auction PLT confirms email bids by return email. If you have not received a confirmation within the same day, kindly contact us at +6019 215 9878 / +6011 3352 9578 or re-submit your bid(s).