



ASIAN MODERN & CONTEMPORARY ART AUCTION

亞洲近代及當代書畫拍賣會

AUCTION 拍賣 | 21.04.2024, SUN (3PM)

PREVIEW 預展 | 13 - 20.04.2024 (11AM - 6.30PM)

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- "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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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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 SPRING RHYME SERIES:
 2, 2023



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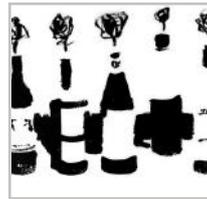
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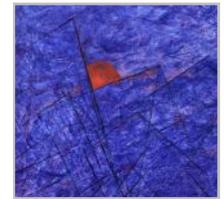
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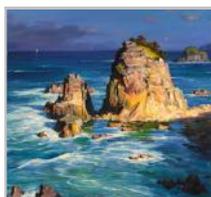
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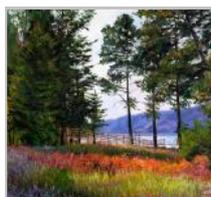
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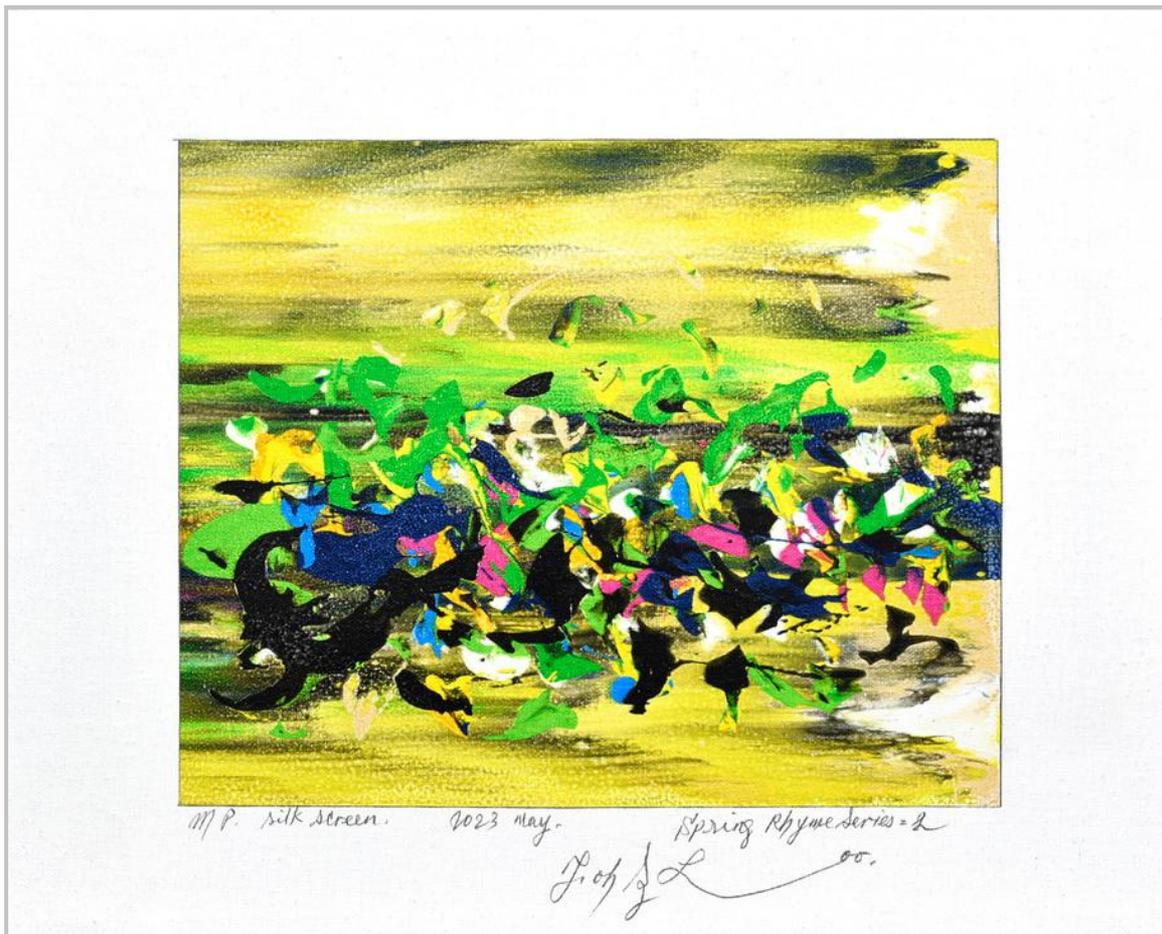
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Lot 1

LOO FOH SANG 卢伙生

b. Pahang, 1944

SPRING RHYME SERIES: 2, 2023

春之旋律系列：II

Signed 'Foh Sang Loo'; dated '2023 May'; titled 'Spring Rhyme Series: 2'; inscribed 'MP. silk screen' (bottom) in pencil

Monoprint on silk screen

40 cm x 50 cm

RM 250 - 800

After graduating from the Nanyang Academy of Fine Art in Singapore in 1965, Loo furthered his studies at the Ecole National Supérieure des Beaux in Paris until 1969. After graduation, Loo remained in Paris and was accepted to understudy printmaking under the tutelage of Stanley William Hayter, the English printmaker and painter who founded Atelier 17, widely known as one of the most influential print workshops of the 20th century. From the time he completed the programme at Atelier 17, Loo has devoted himself conscientiously to the art of printmaking.

He returned to his home country - Malaysia in 1990 to teach printmaking at the Malaysian Institute of Art for 4 years. Subsequently, he was appointed Head of the Visual Art Department at the Central Academy of Art in Kuala Lumpur, where he remained till 2002. The award-winning artist established himself in the international arena when he received the Asia-Pacific Art Golden Award in 2009 and the Global Golden Brand Award in the following year.



Lot 2

NIK RAFIN

b. Selangor, 1974

GOLDEN FORTUNE, 2023

金玉满堂

Signed and dated 'Rafin 23' (lower right)

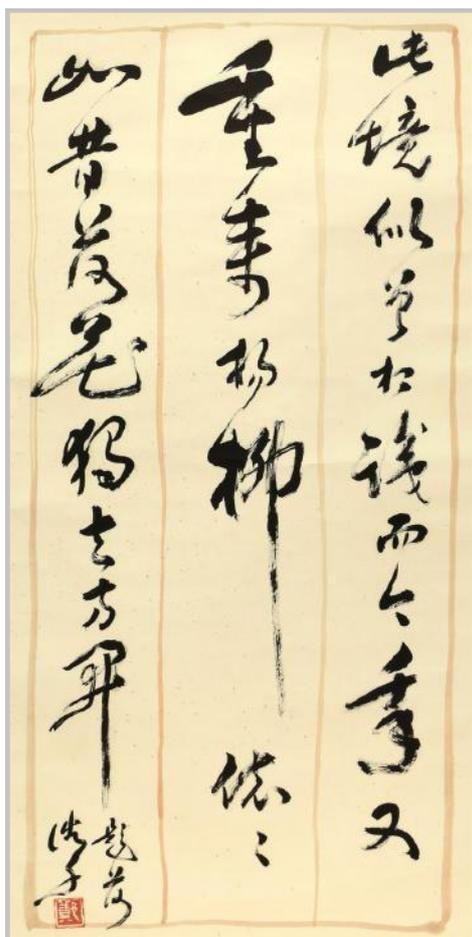
Watercolour on paper, framed

27 cm x 39 cm

RM 200 - 1,000

Nik Rafin's educational foundation is solid, having acquired a Bachelor of Arts in Advertising and Mass Communication from Marquette University, Milwaukee, and a minor in Fine Arts from the Milwaukee Institute of Art and Design. An adept photographer, Nik Rafin honed his skills through an Advanced Photography program at the New York Institute of Photography. His foray into the art realm commenced in 1997 as an illustrator and editorial cartoonist for Marquette Tribune News Paper in Milwaukee, Wisconsin, a graphic artist for the University Ministry, Marquette University, as well as an illustrator for Walt Disney's promotional board.

Nik Rafin held several solo exhibitions in Malaysia starting from the 2000s, including at the Golden Palette Art Gallery, Selangor (2001, 2005, 2007), Sunway Convention Centre, Petaling Jaya organised by Pelikan Holdings (2006), Artisan Fine Art (2014) and so on. He participated in group exhibitions held in Balai Seni Negara (2005), Shah Alam Art Gallery (2005), Sabah National Art Gallery (2005), Alai Seni Lukis Negara Malaysia (2006) and more. His works are included in the collections of Walt Disney (USA), Sony (Malaysia), Canon (Malaysia), Petronas (Malaysia), Pelikan (Germany), New Straits Times Press (Malaysia), Kementerian Kesenian, Kebudayaan dan Warisan Malaysia, just to name a few.



Lot 3

CHENG HAW CHIEN, DR 郑浩千 博士

b. Penang, 1948

CALLIGRAPHY IN CURSIVE SCRIPT

草书《题荷》自作诗

Signed and inscribed (lower left) with one artist seal

Ink on paper, hanging scroll

66 cm x 33 cm

题识：此境似曾相识，而今季又重来。杨柳依依如昔，荷花独去方开。题荷。浩千。

铃印：郑

RM 1,500 - 3,000

郑浩千博士是马来西亚著名书画家、诗人、作家及教育者，得到赵少昂、竺摩法师、易君左等人的教诲，并与知名艺术家如张大千、郎静山交往密切。曾任大马中央艺术学院院长、大马中央艺术研究院院长、江苏常熟理工大学特聘教授、河北邯郸学院客座教授等。现为中国人民大学和浙江宁波大学客座教授，以及中国宁波美术馆终身顾问。曾作环球之旅，于亚洲、欧洲、美洲、南美洲，俄罗斯举行个人画展达一百三十余次。1976年曾受邀在伦敦国际艺术中心举行个人画展。1982年参加纽约艺术博览会联展。作品也在国立历史博物馆（1985年）及北京故宫博物院（1989年）展出。2006至2009年间，郑浩千的世界巡回展正式启航，作品在檳城博物院画廊、中国常熟美术馆、中国福建省博物馆、宁波美术馆等地展出。2010年，大马国家画廊举办了“浩水千山－郑浩千的艺术世界”作品展；其回顾展于2022年在SGM文化中心举行。

Prof Dr. Cheng Haw Chien is a globally renowned artist, calligrapher, poet, author, and educator. He honed his skills under masters such as Zhao Shao'ang, Reverend Chuk Mor, and Yi Junzuo. Cheng holds a Master of Fine Arts from Summit University, U.S.A, and an Honorary Doctorate from St. George University International, United Kingdom. Cheng was the principal of the Central Academy of Art, Kuala Lumpur and is currently a lifelong advisor to Ningbo Art Museum, China.

To date, Cheng has taken part in over 150 exhibitions worldwide. Cheng was invited to exhibit in London (1976), New York (1982), Taipei National Museum of History (1985), Beijing Palace Museum (1989), among others. In 2010, the National Art Gallery of Malaysia organised his solo show. In 2022, Cheng's large-scale retrospective exhibition was held in Wisma SGM, Kuala Lumpur.



Lot 4

CHAN TEE WAH 陈世和

b. Kuala Lumpur, 1948

KINGFISHER, 1992

翠鸟，壬申年

Signed, dated, and sealed (upper right)
Ink and colour on paper, hanging scroll
138 cm x 40.5 cm

题识：壬申。世和。

铃印：陈

RM 450 - 2,000

陈世和，马来西亚画家，1948年生。1966年入学马来西亚艺术学院，主修水墨，1969年成为首届毕业生，荣获最高荣誉奖。与陈干逸、符永刚、谢焕洲等同学同窗学习。1970年，陈世和在吉隆坡英国文化协会举办了首次个展，展览所得用于前往意大利罗马美术学院留学，钻研西洋画技法，并于1973年毕业。随后在意大利和瑞士旅居一段时间，后回到马来西亚潜心创作，偶尔从事绘画教学工作。陈世和擅长水墨画，其作品充满了东方韵味。他忠于传统却又不受其束缚，笔墨雄浑，酣畅淋漓，自成一格，富具魅力。

In 1969, Chan Tee Wah enrolled on the Malaysian Institute of Art (MIA), where he specialised in Chinese ink painting. Chan would later become one of the institute's first batch of graduates in 1969, when he also won the Best Student Award.

In 1970, Chan showcased his burgeoning talent by hosting his first solo exhibition at the British Council in Kuala Lumpur. The success of this exhibition enabled him to further his studies at the renowned Accademia di Belle Arti di Roma in Rome, Italy, where he graduated in 1973. After completing his studies, Chan spent time in Italy and Switzerland, enriching his artistic vision and technique. He later returned to Malaysia, where he continued to pursue his passion for art while occasionally sharing his knowledge by teaching painting.

Chan's artistic style is a harmonious fusion of traditional Chinese art and contemporary influences, characterized by bold brushstrokes and a distinctive expressive flair. His unique artistic vision sets him apart in the art world, captivating audiences with his compelling creations.



Lot 5

CHENG HAW CHIEN, DR 郑浩千 博士

b. Penang, 1948

INK ORCHID

墨兰图

Signed, inscribed, and sealed (upper right)

Ink on paper, framed

33 cm x 43 cm

题识：抒我胸腔快然自恣。浩千并记。

钤印：郑

RM 500 - 2,000

郑浩千博士是马来西亚著名书画家、诗人、作家及教育者，得到赵少昂、竺摩法师、易君左等人的教诲，并与知名艺术家如张大千、郎静山交往密切。曾任大马中央艺术学院院长、大马中央艺术研究院院长、江苏常熟理工大学特聘教授、河北邯郸学院客座教授等。现为中国人民大学和浙江宁波大学客座教授，以及中国宁波美术馆终身顾问。曾作环球之旅，于亚洲、欧洲、美洲、南美洲，俄罗斯举行个人画展达一百三十余次。1976年曾受邀在伦敦国际艺术中心举行个人画展。1982年参加纽约艺术博览会联展。作品也在国立历史博物馆（1985年）及北京故宫博物院（1989年）展出。2006至2009年间，郑浩千的世界巡回展正式启航，作品在檳城博物院画廊、中国常熟美术馆、中国福建省博物馆、宁波美术馆等地展出。2010年，大马国家画廊举办了“浩水千山 - 郑浩千的艺术世界”作品展；其回顾展于2022年在SGM文化中心举行。

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Lot 6

ZAHARUDDIN SARBINI

b. Selangor, 1966

MANGGIS 山竹 #35, 2018

Signed and dated 'Zaharuddin Sarbini 2018'
(lower left)

Watercolour on paper, framed
38 cm x 28 cm

RM 250 - 1,000

Graduated with a diploma in Aeronautical Engineering from the University of Technology, Zaharuddin Sarbini is a passionate self-taught artist with a love of art since his childhood. He was known for his richly coloured, realistic still life paintings on natural life such as fruits, birds and fish, excelling in the use of bright, translucent watercolours and vivid oil paintings.

Zaharuddin Sarbini has taken part in more than 50 art exhibitions at prestigious locations. At the National Art Gallery, he exhibited at a series of group shows, such as the "Philip Morris ASEAN Arts Awards" (1996 & 1997), "Open Exhibition" (2002), "Landscapes of Malaysia" (2006), "Hijau Birunya Belom" (2006) and "Meditasi Merdeka" (2011). At Bank Negara Malaysia, he participated in the "Malaysia Tanahairku" in 2000. At Petronas Art Gallery, he joined the "APS Exhibition" (1997) and "Figure in Paint" (2011). He also showcased his works at the "Suara Dan Imajan" exhibition at Maybank Art Gallery (2003), as well as Open Shows of the Shah Alam Art Gallery in 1996, 1997 & 2003.

In 1966, he took home the Initiative Young Artist Award awarded by the Shah Alam Gallery while in 1997, his work received Honourable Mention from the National Art Gallery. His winning artwork "Jambu Air" was exhibited in London and Paris during 1998. His first solo exhibition was held at Balai Berita NST (2008). His subsequent solo exhibitions were held at City Art Gallery, Kuala Lumpur, namely "INDAH" (2008) and "INDAH 2" (2013).



Lot 7

CHEAH SEK MENG 谢锡明

b. Perak, 1947

FISHING VILLAGE, 1980 渔村

Signed, dated '谢锡明 1980年' (lower right) with one artist seal

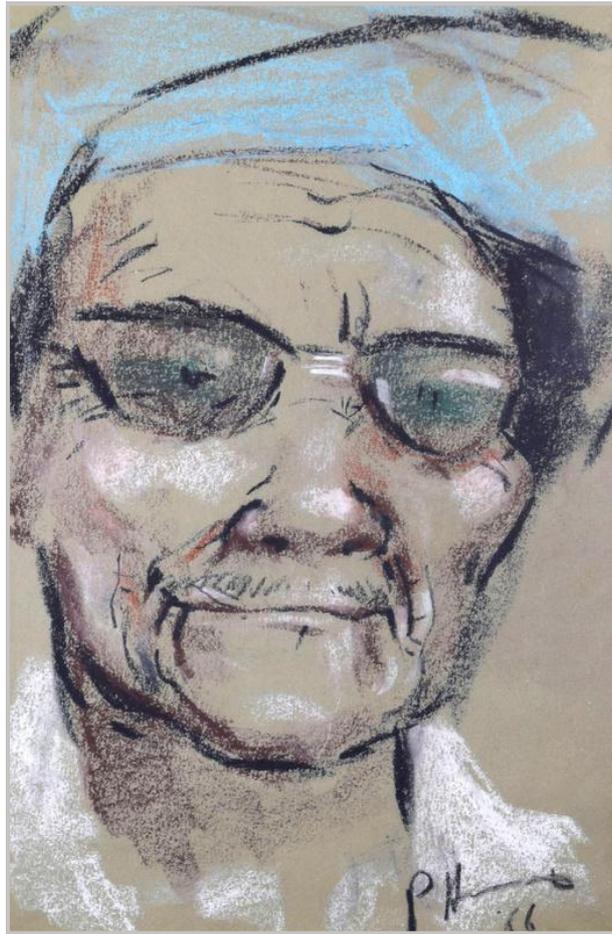
Watercolour on paper, framed
35 cm x 54 cm

钤印：谢锡明

RM 450 - 1,500

Hailing from Ipoh, Cheah Sek Meng is a renowned artist celebrated for his lifelong commitment to the world of art. His artistic journey commenced in 1969 when he enrolled into Singapore's Nanyang Academy of Fine Arts, successfully graduating in 1971. In 1988, he established his art studio, dedicating more than three decades as an art instructor, enriching the lives of countless students. Cheah Sek Meng specializes in various media, including oil painting, watercolour, pastel, sketching, and Chinese ink. His distinctive style is characterized by realism, with a profound exploration of the inner essence of individuals and the beauty of natural landscapes.

Cheah Sek Meng's works reflect a multicultural spirit, blending the diverse cultural tapestry of Malaysia. Influenced by both Eastern and Western artistic traditions, his creations provide insights into Malaysia's culture and the myriad facets of life, being recognized as a significant contribution to the country's artistic heritage. Notable among his creations is the "Old Nanyang" series, which vividly portrays the struggles and determination of the Chinese diaspora in Southeast Asia. His art has been showcased in solo and group exhibitions in prominent locations such as Shanghai, Nanjing, Beijing, and Guangdong, as well as the National Art Gallery in Malaysia. In 2018, the National Art Gallery hosted the "Humanism in Art" solo exhibition which features over 30 pieces of Cheah's works across different periods. In 2021, he was honoured with the Cultural Contribution Award at the 9th Cultural Awards, underscoring his outstanding contribution to the Malaysian art scene.



Lot 8

PETER HARRIS

b. United Kingdom, 1923 - d. 2009

PORTRAIT, 1966

肖像

Signed and dated 'P Harris 66' (lower right)

Pastel on paper, framed

35.5 cm x 23 cm

RM 350 - 1,000

Born in 1923 in Bristol, England, Peter Harris was an active and influential figure, serving as an art superintendent with the Federation of Malaya from 1951 to 1960 and later in Sabah from 1962 to 1967, playing a pivotal role in shaping the artistic landscape. Notably, he founded the Wednesday Art Group in 1952, aiming to encourage the freedom of expression and ideas in creative painting. Some of the group's members would later become prominent artists in the local art scene, including Patrick Ng Kah Onn, Syed Ahmad Jamal, Dzulkifli Buyong, Cheong Lai Tong dan Dr Jolly Koh, among others.

Peter Harris received his artistic education at the West of England Art Academy in 1939, while the National Art Gallery organised his first retrospective exhibition in 1960. His contributions were recognized with the prestigious MBE award in 1963. A Peter Harris Memorial Exhibition was dedicated to him in 2009 at Art Salon @ Seni, paying tribute to a lifetime of remarkable artistic endeavors. His works are included in the permanent collections of Singapore Art Museum and the National Art Gallery of Malaysia.



Lot 9

PHANG CHEW 彭钊

b. Perak, 1945 - d. 2017

FISHING VILLAGE, 2009

渔村

Signed, dated and sealed 'Phang 12.09' (lower right)

Watercolour on paper, framed
55 cm x 38 cm

RM 450 - 1,500

Phang Chew, a self-taught artist from Perak, was known for his sublime watercolours depicting Ipoh's natural beauty. He was an esteemed figure of the "Kinta River Drawing Style" school. The Kinta River, at the heart of Perak, has nurtured its enchanting landscapes and inspired artists for years. During Ipoh's prosperous years in the 1950s and 60s driven by the rise of mining industry, it was known as the "city of culture", attracting artists from other regions to showcase their works in this vibrant milieu. Despite the fall of the mining industry and waning economic fortunes, local artists like Phang continued to draw inspiration from Ipoh's captivating landscapes with a shared style and techniques, giving rise to the "Kinta River's Style of Drawing" in Malaysia.

Phang, although never formally trained, relentlessly honed his drawing skills. After decades in the business world, he retired to immerse himself in art, advocating plein air painting. Actively engaged in the art scene, he was on the committee of the Contemporary Malaysian Watercolorists Association and Perak Art Society. He participated in various exhibitions across East Asia, such as Thailand, China, Korea, Taiwan, Singapore, and Japan. For instance, Phang was invited to join the "Shanghai Zhujiajiao International Watercolour Biennial Exhibition", Shanghai (2010) and "World Watermedia Exposition", Bangkok (2014). His works were also featured in group exhibitions held at the National Art Gallery (2006 & 2011) and Balai Seni Menara Maybank (2019). Phang held several solo shows, including "What a Picturesque World" at Younie Gallery, Kuala Lumpur (2009) and "Wonders of Nature" at Balai Berita, Kuala Lumpur (2010). In 2019, his retrospective exhibition – "The Memories Journey of Phang Chew" was held at Pin Wei Zhai Art Gallery, Ipoh.



Lot 10

ATTRIBUTED TO WANG JIYUAN

王济远（款）

b. China, 1893 - d. New York, 1975

PLUM BLOSSOMS

老梅愈寒愈精神

Signed and inscribed (lower left) with two artist seals

Ink on paper, hanging scroll

67 cm x 43.5 cm

题识：老梅愈寒愈精神。济远写。

铃印：王氏济远、心与天游

RM 1,500 - 3,000

王济远出生于江苏武进，是中国画坛的重要人物，1930年代活跃于上海画界。他在早年已经声名鹊起，在江南画坛与诸多画家如张善孖（1882-1940）、张大千（1899-1983）、陈澄波（1895-1947）及潘玉良（1895-1977）等有往来。1919年与画家汪亚尘等加入由刘海粟在上海创办的著名西画研究团体“天马会”，成为该团体的发起人之一，并担任上海美专教授及绘画研究所主任等职务。1926年，他前往东京及巴黎考察美术，并在当地举办画展。1941年起定居美国，并创办华美画学院，传授中国画艺及书法。1971年，他与画友张大千在美国史密森博物馆展出各自的作品十五幅。王济远的作品曾发表于多种出版物和展览中，包括《中国油画1700-1985》、《中华民国美术史》、《中国美术馆馆藏油画图录》、《上海油画史》等。他的作品获得北京中国美术馆、纽约大都会艺术博物馆、芝加哥艺术博物馆、台湾国立历史博物馆等权威艺术机构典藏。

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Lot 11

ATTRIBUTED TO WANG JIYUAN

王济远 (款)

b. China, 1893 - d. New York, 1975

ORCHID (AFTER JIN NONG), 1938

仿金农《花果册》墨兰

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

Ink on paper, hanging scroll

67 cm x 43.5 cm

题识：依芳岩而多馥，近恶棘而不伤。二十七年六月。济远录曲江外史诗画。

铃印：王氏济远

RM 1,500 - 3,000

王济远出生于江苏武进，是中国画坛的重要人物，1930年代活跃于上海画界。他在早年已经声名鹊起，在江南画坛与诸多画家如张善孖（1882-1940）、张大千（1899-1983）、陈澄波（1895-1947）及潘玉良（1895-1977）等有往来。1919年与画家汪亚尘等加入由刘海粟在上海创办的著名西画研究团体“天马会”，成为该团体的发起人之一，并担任上海美专教授及绘画研究所主任等职务。1926年，他前往东京及巴黎考察美术，并在当地举办画展。1941年起定居美国，并创办华美画学院，传授中国画艺及书法。1971年，他与画友张大千在美国史密森尼博物馆展出各自的作品十五幅。王济远的作品曾发表于多种出版物和展览中，包括《中国油画1700-1985》、《中华民国美术史》、《中国美术馆馆藏油画图录》、《上海油画史》等。他的作品获得北京中国美术馆、纽约大都会艺术博物馆、芝加哥艺术博物馆、台湾国立历史博物馆等权威艺术机构典藏。

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Lot 12

ATTRIBUTED TO WANG JIYUAN

王济远 (款)

b. China, 1893 - d. New York, 1975

BAMBOO

竹

Signed and inscribed (upper right) with two artist seals

Ink on paper, hanging scroll

67 cm x 43.5 cm

题识：吾家种竹数竿，春暮透出新枝。济远写。

铃印：王氏济远、心与天游

RM 1,500 - 3,000

王济远出生于江苏武进，是中国画坛的重要人物，1930年代活跃于上海画界。他在早年已经声名鹊起，在江南画坛与诸多画家如张善孖（1882-1940）、张大千（1899-1983）、陈澄波（1895-1947）及潘玉良（1895-1977）等有往来。1919年与画家汪亚尘等加入由刘海粟在上海创办的著名西画研究团体“天马会”，成为该团体的发起人之一，并担任上海美专教授及绘画研究所主任等职务。1926年，他前往东京及巴黎考察美术，并在当地举办画展。1941年起定居美国，并创办华美画学院，传授中国画艺及书法。1971年，他与画友张大千在美国史密森尼博物馆展出各自的作品十五幅。王济远的作品曾发表于多种出版物和展览中，包括《中国油画1700-1985》、《中华民国美术史》、《中国美术馆馆藏油画图录》、《上海油画史》等。他的作品获得北京中国美术馆、纽约大都会艺术博物馆、芝加哥艺术博物馆、台湾国立历史博物馆等权威艺术机构典藏。

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Lot 13

ATTRIBUTED TO WANG JIYUAN

王济远（款）

b. China, 1893 - d. New York, 1975

CHRYSANTHEMUM

菊

Signed and inscribed (upper left) with two artist seals

Ink on paper, hanging scroll

67 cm x 43.5 cm

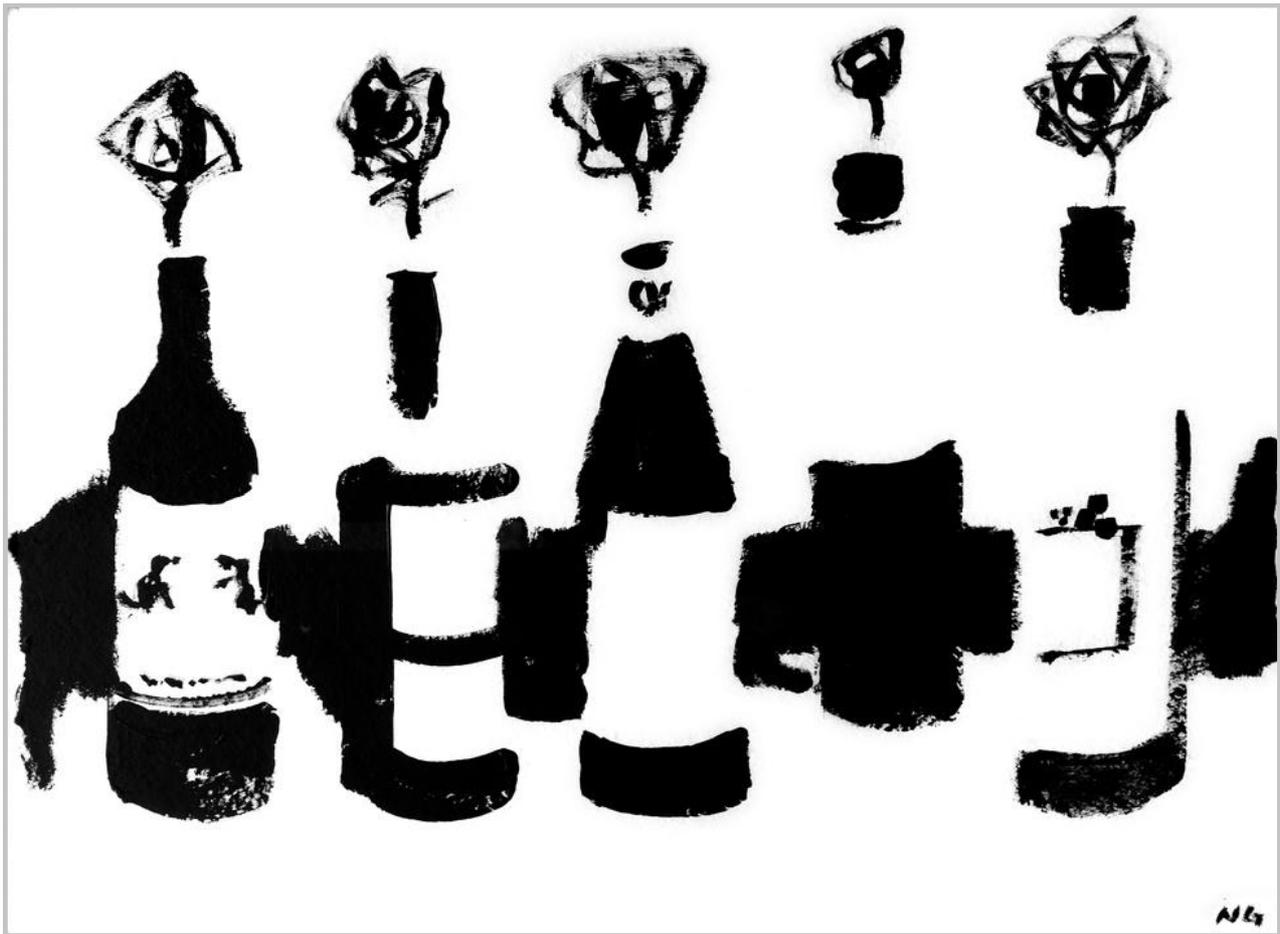
题识：年高处乱世，欲保晚节可赏此菊。济远写。

铃印：王氏济远、心与天游

RM 1,500 - 3,000

王济远出生于江苏武进，是中国画坛的重要人物，1930年代活跃于上海画界。他在早年已经声名鹊起，在江南画坛与诸多画家如张善孖（1882-1940）、张大千（1899-1983）、陈澄波（1895-1947）及潘玉良（1895-1977）等有往来。1919年与画家汪亚尘等加入由刘海粟在上海创办的著名西画研究团体“天马会”，成为该团体的发起人之一，并担任上海美专教授及绘画研究所主任等职务。1926年，他前往东京及巴黎考察美术，并在当地举办画展。1941年起定居美国，并创办华美画学院，传授中国画艺及书法。1971年，他与画友张大千在美国史密森博物馆展出各自的作品十五幅。王济远的作品曾发表于多种出版物和展览中，包括《中国油画1700-1985》、《中华民国美术史》、《中国美术馆馆藏油画图录》、《上海油画史》等。他的作品获得北京中国美术馆、纽约大都会艺术博物馆、芝加哥艺术博物馆、台湾国立历史博物馆等权威艺术机构典藏。

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Lot 14

NG HON LOONG 吴汉龙

b. Selangor, 1964

STILL LIFE

静物

Signed 'NG' (lower right)
Gouache on paper, framed
56 cm x 74 cm

RM 550 – 1,500

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 15

WONG MIAU YONG 黄苗洋

b. Kuala Lumpur, 1951

**SUNRISE IN THE MORNING:
MOUNTAIN, 2012**

日出东升：高山峻岭

Signed and dated 'W Miao Yong 12' (lower right)
Acrylic on paper, framed
54 cm x 36 cm

RM 500 - 2,000

In 1972, Wong Miao Yong graduated from the Nanyang Academy of Fine Arts, Singapore, setting the stage for a career marked by creativity and passion. Wong's commitment to honing his craft led him on a transformative study tour to France, Great Britain, Italy, Spain, and the Netherlands in 1982. During his journey, he visited prominent art museums and studied the paintings of Van Gogh, William Turner, Monet and more, broadening his artistic perspectives and influencing his future works.

His solo exhibitions include: 'The Colours of My Dreams', Rupa Gallery, Kuala Lumpur (1988), 'Cosmic Fantasy', Cape of Good Hope Art Gallery, Singapore (1999), 'Cosmic Fantasy II', Shangri-La's Tanjung Aru Resort, Kota Kinabalu Malaysia (2002), "9th Solo Art Exhibition", Balai Berita, NSTP, Kuala Lumpur (2003), 'Miau Wong New York', LOOKISS, Kuala Lumpur (2007), 'Cosmic Grandeur', Forest Rain Gallery, Singapore (2011), 'Landscape in Abstraction', Galeri Seni Mutiara, Penang (2012), 'Beyond Reality', Younie Gallery, Kuala Lumpur (2013), and 'Wandering Inspirations', ION Art Gallery, Singapore. Notable group shows include 'The 10th Asian International Art Exhibition', National Museum Art Gallery, Singapore (1995), 'Nanyang 70 Years After', NAFA 70th Anniversary, Singapore (2008), 'Many Minds One Destiny', Nanyang Academy of Fine Arts Galleries, Singapore (2010), '25th Asian International Art Exhibition', Mongolia National Modern Art Gallery, Ulaanbaatar, Mongolia (2010), 'Boundaries', 47th Annual Show Modern Art Society, Singapore (2010) and MASiF 2011 'Fusion of Passion', Galeri Petronas, Kuala Lumpur (2011).



Lot 16

YONG KHEK CHEONG 杨克昌

b. Kuala Lumpur, 1946 - d. 2021

FISHING VILLAGE, 2017

渔乡

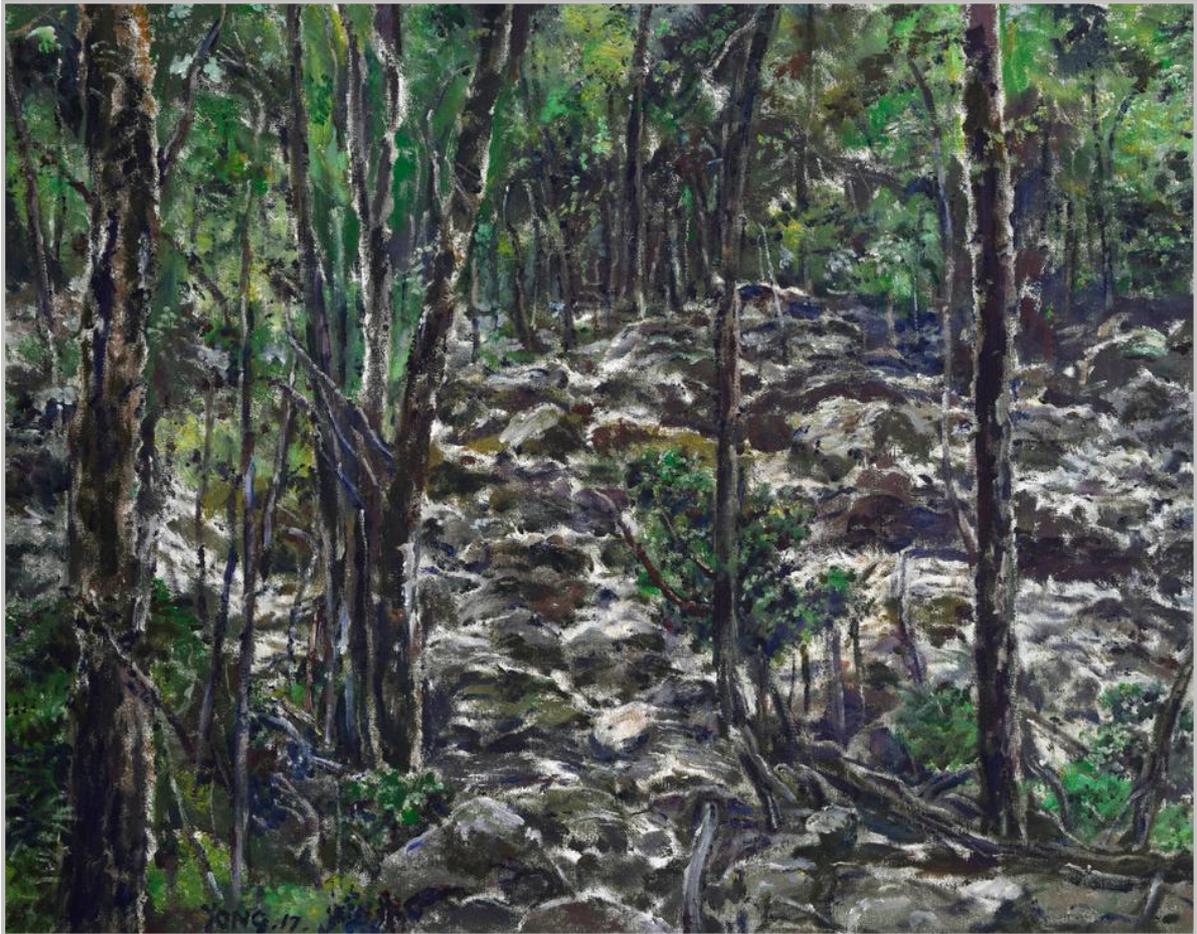
Signed and dated 'Yong 17' (lower left); titled on reverse

Oil on canvas
63 cm x 81 cm

RM 3,500 - 8,000

Yong Khek Cheong, a dedicated artist, completed his studies at the Nanyang Academy of Fine Arts, Singapore in 1967, under the guidance of influential Singaporean art pioneers like Georgette Chen. He co-founded the Singapore Nanyang Fine Art Alumni Association Malaysia and served as an art consultant for the Malaysia Artists Association. From 1968 to 1996, he displayed his artistic versatility, working as an illustrator, graphic designer, and printer. In 1998, he became a consignment artist for Image-Direct Limited Editions Image of Art (Holland). Yong showcased his talent through various solo exhibitions, notably at the Chin Woo Art Gallery (2010) and Younie Gallery (2013).

His creative journey extended to group exhibitions, including the National Gallery Open Show Exhibition, ASEAN-Japan Open Show Exhibition, Petronas Open Show Exhibition, Maybank Open Show Exhibition, Korea Open Show Exhibition, and Singapore Open Show Exhibition. Yong also made a mark in local and international art fairs, such as Art Expo Malaysia, Hangzhou Art Fair, and Guangzhou Art Fair, gaining recognition and collectors from both local and overseas audiences.



Lot 17

YONG KHEK CHEONG 杨克昌

b. Kuala Lumpur, 1946 - d. 2021

**RUNNING STREAM IN THE FOREST,
2017 林涧潺潺**

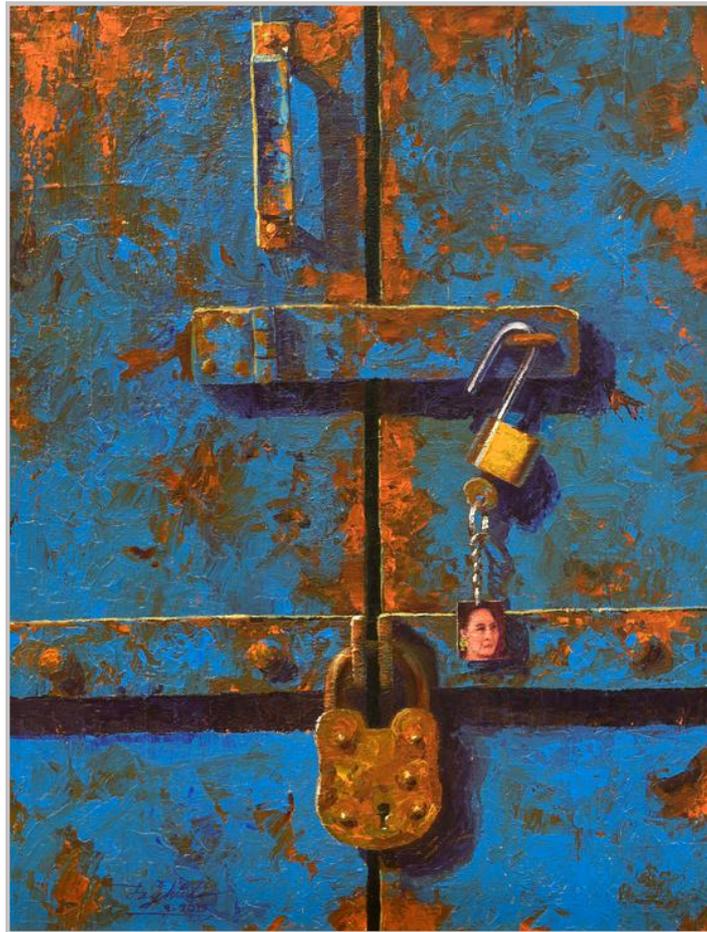
Signed and dated 'Yong 17' (lower left); titled on reverse

Oil on canvas
48 cm x 61 cm

RM 2,000 - 5,000

Yong Khek Cheong, a dedicated artist, completed his studies at the Nanyang Academy of Fine Arts, Singapore in 1967, under the guidance of influential Singaporean art pioneers like Georgette Chen. He co-founded the Singapore Nanyang Fine Art Alumni Association Malaysia and served as an art consultant for the Malaysia Artists Association. From 1968 to 1996, he displayed his artistic versatility, working as an illustrator, graphic designer, and printer. In 1998, he became a consignment artist for Image-Direct Limited Editions Image of Art (Holland). Yong showcased his talent through various solo exhibitions, notably at the Chin Woo Art Gallery (2010) and Younie Gallery (2013).

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Lot 18

ZAY ZAY HTUT

b. Myanmar, 1983

TO DAY LIGHT SERIES, 2015

迎接黎明

Signed and dated 'Zay Htut 2015' (lower left)

Acrylic on canvas

61 cm x 45.5 cm

RM 800 - 3,000

Hailing from Myanmar, Zay Zay Htut guided by prominent artists such as U Tun Tun Zaw, U Tin Tun Hlaing, and U Aung Naing. His 'To Day Light' series stands as a testament to Zay Zay Htut's artistry and vision. Within this series, closed doors adorned with open padlocks take center stage. Adorning these padlocks are keys, each featuring a portrait of Aung San Suu Kyi, rendered in a hyperrealist style. Zay Zay Htut's work echoes a profound belief that his people will rely on their ideology and indomitable willpower to unlock the door to their collective future.

Zay Zay Htut's artistic exploration extends beyond the confines of his studio, showcased in a diverse array of exhibitions spanning Myanmar and beyond. His solo exhibitions include "The Expression", River Gallery, Yangon (2018) and "Multicolor Trees", OK Art Gallery, Yangon Award Museum Collection (2019). His work has transcended cultural and geographical boundaries, having exhibited at international showcases, such as "Thainaka Art Exhibition", Galerie Adler Gallery, Paris, France (2014), "Artist in Residence Program", Group Show, Korea (2019), "Art Asia", Kuala Lumpur (2015), "Art Expo", Kuala Lumpur (2016 & 2017), "Myanmar Rising Group Show", Netherlands (2018) and so on. The culmination of Zay Zay Htut's dedication is reflected in his accolades, including awards from the Tun Foundation Banks, where his works earned recognition as the Best Painting of the Year competitions in 2014 and 2015. His work is included in the museum collection of the National Museum Yangon, Myanmar.



Lot 19

LAI TIEW SEONG 黎潮湘

b. China, 1948

ORIENTAL BEAUTY

东方美人

Signed (lower right) with five artist seals
Ink and colour on paper, framed
49 cm x 49 cm

题识：阿湘。
钤印：老黎、湘子

RM 500 – 1,500

画名常署南湘子，湘子，阿湘。早年自学，后进修香港沧江艺文学院。函授中国画山水科。刘春草水墨画研习营。1998年尾开始追随谢恭宋老师学习水墨画创作。黎潮湘曾任马来西亚艺术学院校外课程水墨画导师，以及关丹清凉艺苑水墨画导师。他的精选画展有：1990年环球岭南派画家展（澳洲）、2007年首届中国·马来西亚国际赏石及书画艺术邀请展（广西南宁）、2010年《不一样的水墨情趣》个展（马来西亚吉隆坡）、2013年《我和我的故事》水墨画个展（吉隆坡颜丽轩画廊）、2013年相生 - 第七届AAC艺术中国海外邀请展（吉隆坡）以及2014年“多彩青秀”中国-东盟当代水墨交流展（广西南宁）。

Now based in Kuantan, Lai Tiew Seong is a well-known Chinese calligraphy artist. Initially self-taught, Lai later studied at the Hong Kong Cang Jiang Art and Culture Academy, and was taught by Liu Chuncao, a prominent figure of Chinese Lingnan style painting. Lai began to learn Chinese ink painting from Dr Cheah Thien Song since 1998. Lai was an art lecturer for the Malaysian Institute of Art (MIA) Chinese ink correspondence course as well as for the Kuantan "Qing Liang Art Studio". His selected exhibitions include: the Australian International Lingnan Art Exhibition, Australia (1990); the first China-Malaysia International Ornamental Stone & Calligraphy Exhibition, China (2007); "The Different Wonder of Chinese Ink" Solo Exhibition, Kuala Lumpur (2010); "Me and My Stories" Solo Exhibition at Younie Gallery, Kuala Lumpur (2013) as well as the "Colourful Qing Xiu" - China-ASEAN Contemporary Chinese Ink Exhibition, China (2014).



Lot 20

LE CHEK WEN 吕介文

b. Melaka, 1934 - d. Negeri Sembilan, 1988

FISHERMEN

渔夫, 1967

Signed, dated '介文 CHEK WEN 67' with one artist seal (lower right)

Ink and colour on paper, framed
36 cm x 90 cm

钤印: 吕

RM 2,500 - 5,000

吕介文，马来西亚第二代水墨画家兼美术教育家。他与钟正山等人将西洋绘画概念融入中国水墨，致力于开创具有马来西亚本土风格的南洋水墨画风，推动了大马水墨画的现代化发展。早年于新加坡南洋美专就读，并于1956年以优异成绩毕业。1961年，吕介文出任森美兰州芙蓉中学美术主任数十年，启发了无数学生，包括著名画家符永刚。吕介文的作品曾在新加坡、台湾、韩国、日本及中国等地展出，并在吉隆坡、新加坡、槟城、奥地利举办个展，譬如由大马国家画廊首任执行馆长Frank Sullivan设立的Samat Art Gallery。1986年，吕介文参与了韩国第十届亚运艺术节 - “亚洲现代水墨彩画展”，与杨善深、赵无极、陈文希、钟正山等杰出名家共同展出。吕介文生前获得无数奖项，如1972年由大马国家画廊举办的“马来西亚风景画比赛”次奖，以及1988年度“北京国际水墨画展”大奖。他的泼墨作品《意念山水》被国立台湾美术馆珍藏。

Together with Chung Chen Sun, Le Chek Wen was considered one of the pioneering artists who significantly contributed to the modernisation of ink painting in Malaysia. Graduated from Nanyang Academy of Fine Arts (NAFA) in Singapore in 1956, Le taught art at Chung Hua High School in Seremban, Negeri Sembilan from 1961 until the end of his life. He held numerous solo shows across Kuala Lumpur, Singapore, Penang, and Austria. He received Minor Award in the "Malaysian Landscape" competition organised by National Art Gallery Malaysia (1972), and the Highest Award for Best Work at the Beijing International Ink and Wash Painting Exhibition (1988). In 1986, Le exhibited at the "Modern Asian Ink & Color Paintings Exhibition - 10th Asian Games Arts Festival" in Korea, together with famous artists such as Yang Shen-Sum, Zao Wou-Ki, Chen Wen Hsi, and Chung Chen Sun. His masterpiece - "Ideal Landscape," is housed at the National Taiwan Museum of Fine Arts.



Lot 21

CHEN GUANG SHI 陈光师

b. China, 1940 - d. Kuala Lumpur, 1990

CAT, 1980

猫，庚申年

Signed and dated (lower right) with two artist seals

Ink and colour on paper, framed

86 cm x 43 cm

题识：庚申初冬。光师。

铃印：光师、陈郎

RM 450 – 1,500

陈光师，已故南洋金石书画家，精通书法、绘画及篆刻，号称“东南亚第一刀”。原籍福建永春，早年从中国南来后，先落脚于新加坡，向陈文希及林千石分别学习绘画及篆刻。1959年，十八岁的陈光师在新加坡举办金石书画展览，反响热烈。后迁至马来西亚，曾定居于怡保、吉隆坡。生前担任马来西亚艺术学院书法发展委员会委员，并历任全国书法比赛评审。曾在马来西亚、新加坡、曼谷、印尼、菲律宾、越南及大溪地举行数十次个人画展。参与许多海内外联展，如马来西亚“第四届国际书法联展”（1983年）、日本“第五届国际书法联展”（1984年）、“新马书法交流展”（1985年）、“亚运纪念国际书法联合展”（1986年），以及韩国“世界奥运国际篆刻艺术大展”（1988年）。其书法从唐代颜真卿而出，又有新加坡潘受之韵。著名大师张大千先生曾为其著录的《陈光师金石书画合集》题签。2019年，陈光师作品被纳入吉隆坡“中国南来第一书法先驱大展”。

Chen Guangshi was a Nanyang master of calligraphy, painting, and seal engraving. Originally from China, Chen first settled in Singapore where he studied painting under Chen Wen Hsi and seal engraving under Lin Qianshi. At the age of 18, he held his first art exhibition in Singapore in 1959 which garnered wide acclaim. He later moved to Malaysia, staying in Ipoh and Kuala Lumpur. Chen was a member of the Calligraphy Development Committee of the Malaysian Institute of Art and served as a judge for national calligraphy competitions. He held numerous solo exhibitions in Malaysia, Singapore, Bangkok, Indonesia, the Philippines, Vietnam, and Tahiti. He also participated in many group exhibitions both locally and internationally, such as Japan (1984) and South Korea (1988). Zhang Daqian personally wrote the title label of his catalogue. Chen's works were showcased at the "Pioneering Calligraphy Exhibition by First Generation Chinese Artists" in Kuala Lumpur (2019).



Lot 22

KUEH CHAI PHIAW 郭才标

b. Sarawak, 1937 - d. 2016

LANDSCAPE, 2016

江南春，丙申年

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

Ink on paper, framed

68 cm x 68 cm

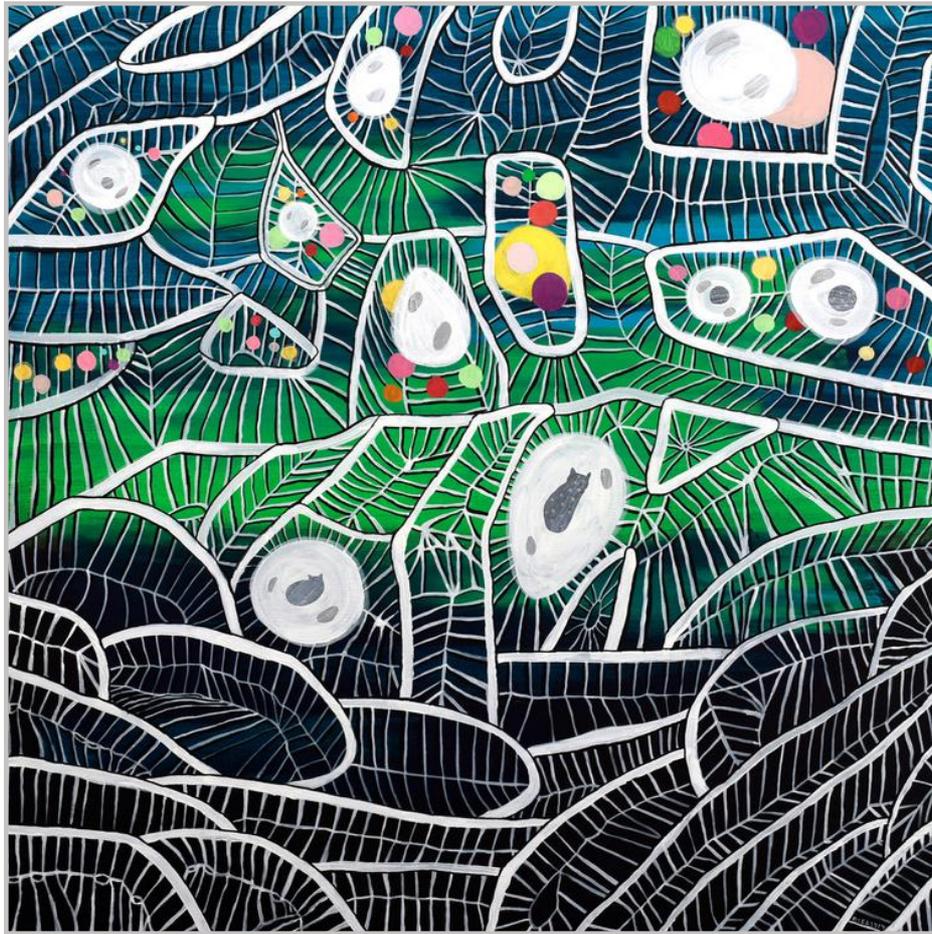
题识：千里莺啼绿映红，水村山郭酒旗风。南朝四百八十寺，多少楼台烟雨中。杜牧江南春。丙申才标。

铃印：才标印

RM 1,500 - 5,000

郭才标是砂拉越古晋名闻四方的传统水墨画家，亦是本土传统水墨画基础深厚的佼佼者。他在1962年负笈台湾，在台湾师范大学修学纯美术系。当时就有国宝级的台湾艺术大师，黄君璧、林玉山、溥心畲、廖继春及马白水等亲自授课。于是在他的作品中，传承了这些大家的艺术思想与风范，拥有着深沉的传统绘画基础与格式。回国后，他就一直从事艺术绘画钻研与发扬的工作，于多所中学教导美术，启蒙无数子弟。退休后，郭才标设立画室，坚持不懈地培养绘画人才。2008年，郭才标获得被砂州政府选为“砂拉越第一代艺术家”的荣誉。2015年，他的个人水墨画展“回归传统”于吉隆坡颜丽轩画廊举办。2017年，一场纪念郭才标的“思念如许长” - 郭才标门生书画作品展于古晋文雅轩举行。

Hailing from Kuching, the late Kueh Chai Phiauw was a dedicated classical Chinese ink artist equipped with arguably one of the most rigid Chinese ink art foundations in the local art scene. In 1962, Kueh studied fine arts at the Taiwan Normal University, where he was directly taught under important art masters including Huang Junbi, Lin Yushan, Pu Xinyu, Liao Jichun and Ma Baishui. As such, his artworks inherited the masters' style and demeanour underpinned by profound traditional drawing fundamentals and compositions. Upon returning to Malaysia, he committed himself to both artistic creation and art education. In 2008, he was recognised as "The First-Generation Artists in Sarawak" by the state government. In 2015, his solo Chinese ink exhibition was held at Younie Gallery, Kuala Lumpur. In 2017, an exhibition in memory of him was held at Boonia Art Gallery, Kuching.



Lot 23

RISA WADA 莉沙和田

b. 1972, Kuala Lumpur

REBORN, 2017

重生

Signed and dated 'RISA 2017' (lower right)

Acrylic on canvas, stretched

91 cm x 91 cm

RM 2,500 - 5000

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 24

TEH SIEW JOO 郑少如

b. Penang, 1930 - d. Ipoh, 2021

LOYAL COMPANION

忠犬

Signed and sealed (lower right)
Watercolour on silk, framed
65 cm x 52.5 cm

RM 1,500 - 5000

Teh Siew Joo graduated from the China Central Academy of Fine Arts in Beijing in 1954, where he trained under prominent figures in the Chinese art world, such as Qi Bai Shi and Wu Guan Zhong. He began his career as a cartoon animator at the Shanghai Art and Film Production Studio, contributing to the creation of the award-winning film 'A Tadpole Looking for Its Mother' at the 17th Cannes International Film Festival in 1964. Active in China's art scene, Teh joined the Shanghai Artists Association and exhibited in its annual shows. He also published children's art books.

Moving to Hong Kong in 1961, he worked in commercial art, animation, and graphic design. Returning to Malaysia in 1967, he pursued a 20-year career as an interior designer, collaborating on projects such as the Mandarin Hotel in Kuala Lumpur and the French Hotel in Ipoh, as well as designing the interior of Pekan Palace for His Majesty the Yang di-Pertuan Agong.

Despite his design commitments, Teh never ceased painting. He held his first one-man Chinese ink painting exhibition in 1976 in his hometown - Ipoh and went on to showcase his work in solo exhibitions across Malaysia, Singapore, and Australia. He also participated in numerous group exhibitions, including the International Teochew Arts Art Exhibition, Singapore; Japan Asian Watercolor Art Exhibition, Osaka, Japan; the Malaysia Confederation Asian Watercolor, Kuala Lumpur; and "Rediscovery", Penang. Teh's paintings are included in the collection of Penang State Art Museum.



Lot 25

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

SMALL WATERFALLS, 2008

森林里的金瀑

Signed, dated and titled 'RSA 2008 Small Waterfalls' (lower right)

Acrylic on canvas, framed

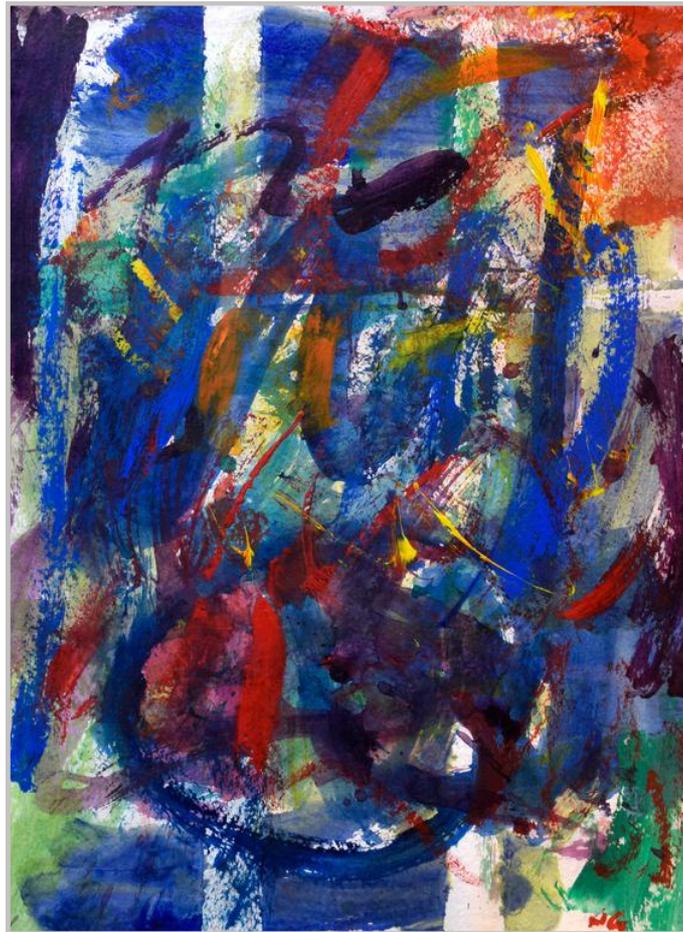
89 cm x 59 cm

RM 3,500 - 8,000

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 26

NG HON LOONG 吴汉龙

b. Selangor, 1964

OCTOBER SERIES: FIRE IN OCTOBER

十月系列：十月之焰

Signed 'NG' (lower right)
Acrylic on paper, framed
76 cm x 56 cm

RM 800 - 2,500

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 27

GOO KEE CHONG 吴其昌

b. Selangor, 1941

BAMBOO & CHICKEN, 1991

风雨同行，辛未年

Signed, dated, titled and inscribed (upper left) with one artist seal

Ink and colour on paper, hanging scroll

134 cm x 68.5 cm

题识：风雨同行。时辛未杪。回忆家乡情景，有感而作。其昌并题四字。

铃印：吴

RM 300 - 1,500

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 28

LAI TIEW SEONG 黎潮湘

b. China, 1948

PEONIES, 2010

清艳领春风

Signed, dated and inscribed (middle left) with five artist seals

Ink and colour on paper, hanging scroll

132 cm x 65 cm

题识：清艳领春风。二〇一〇年。阿湘涂稿于关丹东海之滨。
铃印：阿湘、黎、春长斋（二次）

RM 1,500 - 3,000

画名常署南湘子，湘子，阿湘。早年自学，后进修香港沧江艺文学院。函授中国画山水科。刘春草水墨画研习营。1998年尾开始追随谢恭宋老师学习水墨画创作。黎潮湘曾任马来西亚艺术学院校外课程水墨画导师，以及关丹清凉艺苑水墨画导师。他的精选画展有：1990年环球岭南派画家展（澳洲）、2007年首届中国·马来西亚国际赏石及书画艺术邀请展（广西南宁）、2010年《不一样的水墨情趣》个展（马来西亚吉隆坡）、2013年《我和我的故事》水墨画个展（吉隆坡颜丽轩画廊）、2013年相生 - 第七届AAC艺术中国海外邀请展（吉隆坡）以及2014年“多彩青秀”中国-东盟当代水墨交流展（广西南宁）。

Now based in Kuantan, Lai Tiew Seong is a well-known Chinese calligraphy artist. Initially self-taught, Lai later studied at the Hong Kong Cang Jiang Art and Culture Academy, and was taught by Liu Chuncao, a prominent figure of Chinese Lingnan style painting. Lai began to learn Chinese ink painting from Dr Cheah Thien Song since 1998. Lai was an art lecturer for the Malaysian Institute of Art (MIA) Chinese ink correspondence course as well as for the Kuantan "Qing Liang Art Studio". His selected exhibitions include: the Australian International Lingnan Art Exhibition, Australia (1990); the first China-Malaysia International Ornamental Stone & Calligraphy Exhibition, China (2007); "The Different Wonder of Chinese Ink" Solo Exhibition, Kuala Lumpur (2010); "Me and My Stories" Solo Exhibition at Younie Gallery, Kuala Lumpur (2013) as well as the "Colourful Qing Xiu" - China-ASEAN Contemporary Chinese Ink Exhibition, China (2014).



Lot 29

AFTER REN BONIAN (仿) 任伯年

b. China, 1840 - d. 1895

PLANTAIN & WHITE HEN

芭蕉白鸡图

Signed and inscribed (upper right) with one artist seal

Ink and colour on paper, hanging scroll

68.5 cm x 31.5 cm

题识：山阴任颐伯年甫写。

铃印：颐印

RM 2,500 - 5,000

任伯年（1840年—1895年），字伯年，号小楼，别号山阴道上行者、寿道士等，是清末著名画家。山阴（浙江省绍兴）人，故画面署款多写“山阴任颐”。自幼随父学画，后师从清晚著名画家任熊、任薰学画，之后定居上海。与吴昌硕、蒲华、虚谷齐名为“清末海派四杰”，并被徐悲鸿誉为“仇十洲（仇英）后中国画家第一人”任伯年的绘画起源于民间艺术，技法全面，擅长山水、花鸟、人物等各种题材。他重视写生，融合各家法，吸收水彩色调之长，勾皴点染，风格清新。任伯年的花鸟画早期以工笔见长，仿北宋人法，近于陈洪绶。后来，他取法于恽派及陈淳、徐渭、朱耷的写意法，笔墨简洁放纵，色彩明快淡雅，形成独特的风格。他的花鸟画对近现代花鸟画产生了巨大影响，被视为近代杰出画家之一。作品被北京故宫博物院、美国大都会艺术博物馆等著名美术馆收藏。

Ren Bonian, also known as Ren Yi, was a renowned Chinese artist in the late Qing Dynasty. Ren was the disciple of the famous painters - Ren Xiong (1820-1857) and Ren Xun (1835 - 1893). Along with Wu Changshuo, Pu Hua, and Xu Gu, Ren was recognized as one of the "Four Masters of the Shanghai School of Painting". Ren Bonian drew influence from folk art, showcasing a wide range of techniques and a mastery of themes such as landscapes, flowers and birds, as well as figures. His early birds and flowers paintings were known for their fine brushwork, echoing the styles of the Northern Song Dynasty and Chen Hongshou. However, he later adopted a more freehand approach, influenced by the Yun School, as well as Chen Chun, Xu Wei, and Zhu Da. His brushwork became simpler and more expressive, with bright, elegant colours, creating a distinctive style. His works are highly regarded and are included in numerous important museums globally, including the Beijing Palace Museum and the Metropolitan Museum of Art in New York.



Lot 30

LOO FOH SANG 卢伙生

b. Pahang, 1944

DAYA CULTURE SERIES, 2013

达雅族文化系列

Signed 'Foh Sang Loo'; inscribed, titled and dated 'AP Daya Culture Serie: F 2013' (bottom) in pencil
Etching on plaster, framed
40.5 cm x 30.5 cm

RM 500 - 2,000

After graduating from the Nanyang Academy of Fine Art in Singapore in 1965, Loo furthered his studies at the Ecole National Superieure des Beaux in Paris until 1969. After graduation, Loo remained in Paris and was accepted to understudy printmaking under the tutelage of Stanley William Hayter, the English printmaker and painter who founded Atelier 17, widely known as one of the most influential print workshops of the 20th century. From the time he completed the programme at Atelier 17, Loo has devoted himself conscientiously to the art of printmaking.

He returned to his home country - Malaysia in 1990 to teach printmaking at the Malaysian Institute of Art for 4 years. Subsequently, he was appointed Head of the Visual Art Department at the Central Academy of Art in Kuala Lumpur, where he remained till 2002. The award-winning artist established himself in the international arena when he received the Asia-Pacific Art Golden Award in 2009 and the Global Golden Brand Award in the following year.



Lot 31

UNKNOWN ARTIST

FLAME OF THE FOREST, 2004

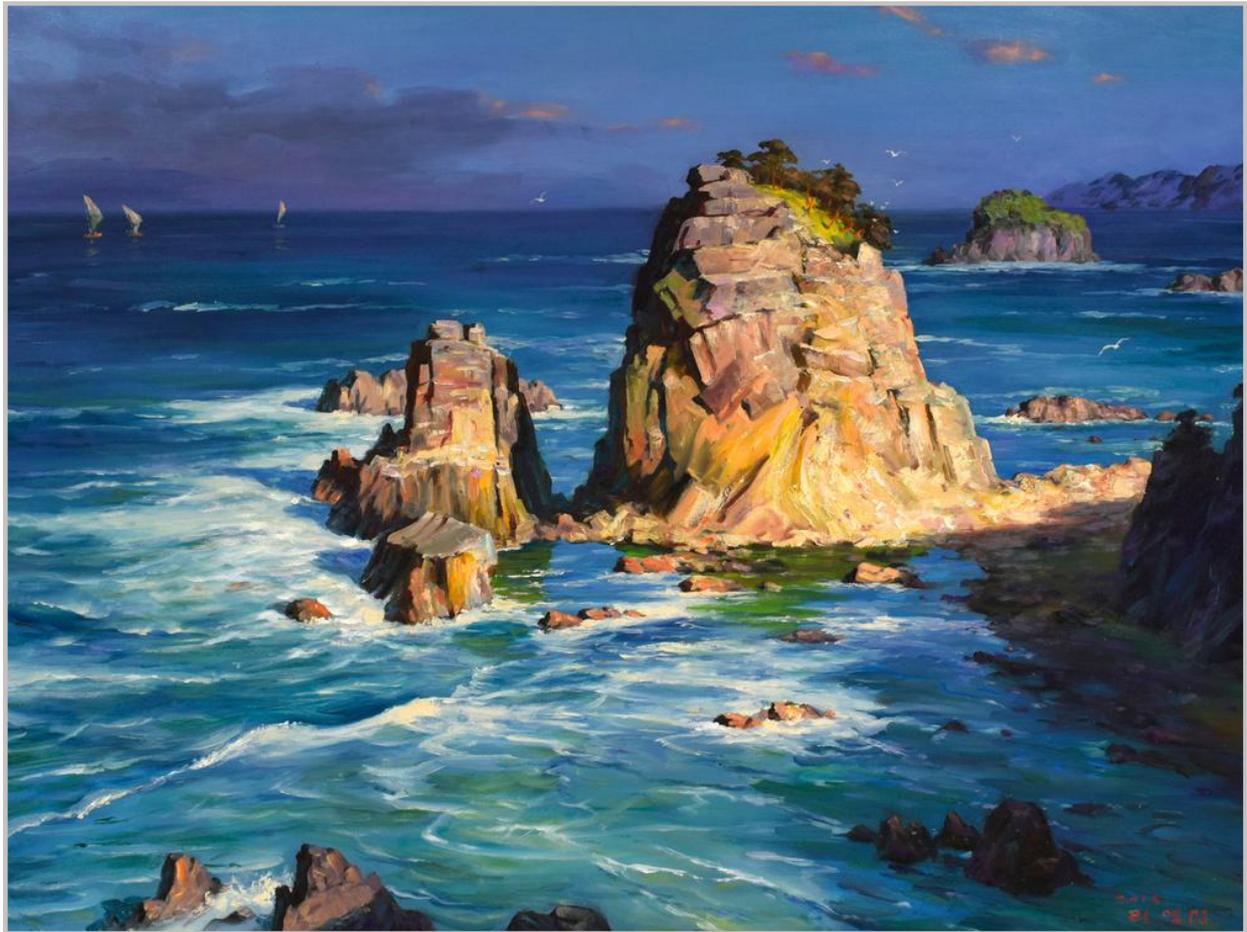
火树盛开

Signed, dated and titled (lower right)

Watercolour on paper, framed

74 cm x 54 cm

RM 1,500 - 3,000



Lot 32

RI YONG SONG 李勇松

b. North Korea, 1967

OCEAN AND ROCKS, 2013

海岸奇观

Signed and dated (lower right)

Oil on canvas, framed

73 cm x 98 cm

RM 800 - 3,000

Ri Yong Song is a highly skilled North Korean oil painter renowned for his realistic artworks. Graduating from Pyongyang University of Fine Arts in 1997, he embarked on a professional artistic career with Korea Art Company. Notably, he held the position of Vice President from 2009 to 2011. In 2005, he furthered his education at Canada Computer Graphic Design Institution, followed by acquiring a Master's degree in Fine Arts the subsequent year. Recognized as a Merited Artist by the government in 2008, Ri Yong Song's prolific career spanned across countries like the United Kingdom, China, Saudi Arabia, and Malaysia (2013-2015). His exceptional contributions were acknowledged with the title of People's Artist in his home country in 2012.

Ri Yong Song's influence extends globally, evidenced by exhibitions in London and Beijing showcasing 7 and 13 oil paintings respectively. He also played a significant role in creating panoramas and dioramas in Egypt. A rising star in North Korea's artistic scene, Ri Yong Song participated in the National Art Exhibition 22 times, displaying nearly a hundred artworks and winning 11 golden medals and 5 silver medals for his outstanding pieces.



Lot 33

RI YONG SONG 李勇松

b. North Korea, 1967

BEAUTIFUL SCENERY, 2013

春意盎然

Signed and dated (lower right)

Oil on canvas, framed

70 cm x 97 cm

RM 800 - 3,000

Ri Yong Song is a highly skilled North Korean oil painter renowned for his realistic artworks. Graduating from Pyongyang University of Fine Arts in 1997, he embarked on a professional artistic career with Korea Art Company. Notably, he held the position of Vice President from 2009 to 2011. In 2005, he furthered his education at Canada Computer Graphic Design Institution, followed by acquiring a Master's degree in Fine Arts the subsequent year. Recognized as a Merited Artist by the government in 2008, Ri Yong Song's prolific career spanned across countries like the United Kingdom, China, Saudi Arabia, and Malaysia (2013-2015). His exceptional contributions were acknowledged with the title of People's Artist in his home country in 2012.

Ri Yong Song's influence extends globally, evidenced by exhibitions in London and Beijing showcasing 7 and 13 oil paintings respectively. He also played a significant role in creating panoramas and dioramas in Egypt. A rising star in North Korea's artistic scene, Ri Yong Song participated in the National Art Exhibition 22 times, displaying nearly a hundred artworks and winning 11 golden medals and 5 silver medals for his outstanding pieces.



Lot 34

KUEH CHAI PHIAW 郭才标

b. Sarawak, 1937 - d. 2016

WATERFALL, 1984

云壑飞瀑，甲子年

Signed, dated, and titled (upper left) with one artist seal

Ink and colour on paper, framed

65.5 cm x 91.5 cm

题识：云壑飞瀑。甲子。才标。

铃印：才标印

RM 2,500 - 5000

郭才标是砂拉越古晋名闻四方的传统水墨画家，亦是本土传统水墨画基础深厚的佼佼者。他在1962年负笈台湾，在台湾师范大学修学纯美术系。当时就有国宝级的台湾艺术大师，黄君璧、林玉山、溥心畲、廖继春及马白水等亲自授课。于是在他的作品中，传承了这些大家的艺术思想与风范，拥有着深沉的传统绘画基础与格式。回国后，他就一直从事艺术绘画钻研与发扬的工作，于多所中学教导美术，启蒙无数子弟。退休后，郭才标设立画室，坚持不懈地培养绘画人才。2008年，郭才标获得被砂州政府选为“砂拉越第一代艺术家”的荣誉。2015年，他的个人水墨画展“回归传统”于吉隆坡颜丽轩画廊举办。2017年，一场纪念郭才标的“思念如许长” - 郭才标门生书画作品展于古晋文雅轩举行。

Hailing from Kuching, the late Kueh Chai Phiauw was a dedicated classical Chinese ink artist equipped with arguably one of the most rigid Chinese ink art foundations in the local art scene. In 1962, Kueh studied fine arts at the Taiwan Normal University, where he was directly taught under important art masters including Huang Junbi, Lin Yushan, Pu Xinyu, Liao Jichun and Ma Baishui. As such, his artworks inherited the masters' style and demeanour underpinned by profound traditional drawing fundamentals and compositions. Upon returning to Malaysia, he committed himself to both artistic creation and art education. In 2008, he was recognised as "The First-Generation Artists in Sarawak" by the state government. In 2015, his solo Chinese ink exhibition was held at Younie Gallery, Kuala Lumpur. In 2017, an exhibition in memory of him was held at Boonia Art Gallery, Kuching.



Lot 35

KUEH CHAI PHIAW 郭才标

b. Sarawak, 1937 - d. 2016

HOME COMING, 1981

归途, 辛酉年

Signed, dated, and titled (upper left) with one artist seal

Ink and colour on paper, framed

68 cm x 100 cm

题识: 归途。辛酉。才标。

铃印: 才标印

RM 2,500 - 5000

郭才标是砂拉越古晋名闻四方的传统水墨画家，亦是本土传统水墨画基础深厚的佼佼者。他在1962年负笈台湾，在台湾师范大学修学纯美术系。当时就有国宝级的台湾艺术大师，黄君璧、林玉山、溥心畲、廖继春及马白水等亲自授课。于是在他的作品中，传承了这些大家的艺术思想与风范，拥有着深沉的传统绘画基础与格式。回国后，他就一直从事艺术绘画钻研与发扬的工作，于多所中学教导美术，启蒙无数子弟。退休后，郭才标设立画室，坚持不懈地培养绘画人才。2008年，郭才标获得被砂州政府选为“砂拉越第一代艺术家”的荣誉。2015年，他的个人水墨画展“回归传统”于吉隆坡颜丽轩画廊举办。2017年，一场纪念郭才标的“思念如许长” - 郭才标门生书画作品展于古晋文雅轩举行。

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Lot 36

LAI TIEW SEONG 黎潮湘

b. China, 1948

EAST COAST SERIES: SCENERY (1), 2013

东海岸系列：观景（1）

Signed and dated (lower right) with one artist seal
Ink and colour on paper, framed
66 cm x 66 cm

题识：二〇一三。阿湘。

钤印：阿湘

RM1,000 - 4,000

画名常署南湘子，湘子，阿湘。早年自学，后进修香港沧江艺文学院。函授中国画山水科。刘春草水墨画研习营。1998年尾开始追随谢恭宋老师学习水墨画创作。黎潮湘曾任马来西亚艺术学院校外课程水墨画导师，以及关丹清凉艺苑水墨画导师。他的精选画展有：1990年环球岭南派画家展（澳洲）、2007年首届中国·马来西亚国际赏石及书画艺术邀请展（广西南宁）、2010年《不一样的水墨情趣》个展（马来西亚吉隆坡）、2013年《我和我的故事》水墨画个展（吉隆坡颜丽轩画廊）、2013年相生 - 第七届AAC艺术中国海外邀请展（吉隆坡）以及2014年“多彩青秀”中国-东盟当代水墨交流展（广西南宁）。

Now based in Kuantan, Lai Tiew Seong is a well-known Chinese calligraphy artist. Initially self-taught, Lai later studied at the Hong Kong Cang Jiang Art and Culture Academy, and was taught by Liu Chuncao, a prominent figure of Chinese Lingnan style painting. Lai began to learn Chinese ink painting from Dr Cheah Thien Song since 1998. Lai was an art lecturer for the Malaysian Institute of Art (MIA) Chinese ink correspondence course as well as for the Kuantan "Qing Liang Art Studio". His selected exhibitions include: the Australian International Lingnan Art Exhibition, Australia (1990); the first China-Malaysia International Ornamental Stone & Calligraphy Exhibition, China (2007); "The Different Wonder of Chinese Ink" Solo Exhibition, Kuala Lumpur (2010); "Me and My Stories" Solo Exhibition at Younie Gallery, Kuala Lumpur (2013) as well as the "Colourful Qing Xiu" - China-ASEAN Contemporary Chinese Ink Exhibition, China (2014).



Lot 37

LAI TIEW SEONG 黎潮湘

b. China, 1948

**EAST COAST SERIES: TAKING A
BREAK, 2013**

东海岸系列：半日闲

Signed and sealed (middle right)
Ink and colour on paper, framed
68 cm x 68 cm

题识：阿湘。

钤印：阿湘

RM 1,200 - 4,500

画名常署南湘子，湘子，阿湘。早年自学，后进修香港沧江艺文学院。函授中国画山水科。刘春草水墨画研习营。1998年尾开始追随谢恭宋老师学习水墨画创作。黎潮湘曾任马来西亚艺术学院校外课程水墨画导师，以及关丹清凉艺苑水墨画导师。他的精选画展有：1990年环球岭南派画家展（澳洲）、2007年首届中国·马来西亚国际赏石及书画艺术邀请展（广西南宁）、2010年《不一样的水墨情趣》个展（马来西亚吉隆坡）、2013年《我和我的故事》水墨画个展（吉隆坡颜丽轩画廊）、2013年相生 - 第七届AAC艺术中国海外邀请展（吉隆坡）以及2014年“多彩青秀”中国-东盟当代水墨交流展（广西南宁）。

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Lot 38

MAZUKI MUHAMMAD

b. Kelantan, 1977

SIRI PERAHU KOLEK, 2013

渔船系列

Signed and dated 'Mazuki Muhammad 2013'
(lower right)

Remazol dye on paper, framed
54 cm x 73 cm

RM 1,200 - 4,500

Observing Mazuki Muhammad's artistic journey over an extended period has revealed a remarkable progression, evidenced by the increasing prominence of his distinctive style. The profound impact of his watercolor compositions continues to grow, akin to the ever-expanding influence of renowned Kelantanese watercolor masters like Ismail Kadir, Mokhtar Ishak, and Mahmood. His creative approach also diverges from the influence of Ismail Mat Hussin. In Mazuki's pieces, beauty is meticulously woven throughout the paper, sometimes manifested not merely within the focal point but also in subsidiary elements. This elusive aesthetic essence is difficult to articulate through words, yet it resonates profoundly through the visual and emotional faculties.

Mazuki Muhammad is a member of Kelantan Art Society (PESENI), where he was frequently invited to lead watercolour workshops, such as the Bengkel Lukisan Peseni at ANJUNG SENI - Galeri Seni Ismail Kadir, Kota Bharu (2018). He has participated in numerous exhibitions, including the Lambaian Kelantan V, City Art Gallery (2015), G11 Group Exhibition, City Art Gallery (2016) and The World of Watercolour, Younie Gallery (2016).



Lot 39

ZAHARUDDIN SARBINI

b. Selangor, 1966

DURIAN, 2016

榴蓮丰收

Signed and dated 'ZAHARUDDIN SARBINI 2016'
(lower right)

Watercolour on paper, framed
56 cm x 76 cm

RM 1,500 - 5,000

Graduated with a diploma in Aeronautical Engineering from the University of Technology, Zaharuddin Sarbini is a passionate self-taught artist with a love of art since his childhood. He was known for his richly coloured, realistic still life paintings on natural life such as fruits, birds and fish, excelling in the use of bright, translucent watercolours and vivid oil paintings.

Zaharuddin Sarbini has taken part in more than 50 art exhibitions at prestigious locations. At the National Art Gallery, he exhibited at a series of group shows, such as the "Philip Morris ASEAN Arts Awards" (1996 & 1997), "Open Exhibition" (2002), "Landscapes of Malaysia" (2006), "Hijau Birunya Belom" (2006) and "Meditasi Merdeka" (2011). At Bank Negara Malaysia, he participated in the "Malaysia Tanahairku" in 2000. At Petronas Art Gallery, he joined the "APS Exhibition" (1997) and "Figure in Paint" (2011). He also showcased his works at the "Suara Dan Imajan" exhibition at Maybank Art Gallery (2003), as well as Open Shows of the Shah Alam Art Gallery in 1996, 1997 & 2003.

In 1966, he took home the Initiative Young Artist Award awarded by the Shah Alam Gallery while in 1997, his work received Honourable Mention from the National Art Gallery. His winning artwork "Jambu Air" was exhibited in London and Paris during 1998. His first solo exhibition was held at Balai Berita NST (2008). His subsequent solo exhibitions were held at City Art Gallery, Kuala Lumpur, namely "INDAH" (2008) and "INDAH 2" (2013).



Lot 40

LEE KEE SENG 李祈成

b. Selangor, 1962

FISHING BOATS

渔船

Signed and sealed 'Kee Seng Lee' (lower left)

Watercolour on paper, framed

40 cm x 57 cm

RM 350 - 1,200

Born in Klang in 1962, Lee Kee Seng's artistic journey commenced with his graduation from the Kuala Lumpur College of Art (KLCA), where he achieved a Diploma in Fine Art, followed by a Higher Diploma in Art Education Research. His artistic prowess shines most brilliantly in the medium of watercolor, although he is also adept in acrylic painting. Lee finds his inspiration mostly in landscapes, drawn to the mesmerizing allure of untouched natural beauty and the quaint, rustic charm of fishing villages in Pulau Ketam. With a deep passion for art education, Lee established the Eden Art Studio right in his hometown, taking on the role of principal. There, he eagerly shares his love for art with local youth and nurtures their budding artistic talents.

Lee is a life member of the National Art Gallery and has been serving as the President of the Klang Artists Society since 2001. He is also a committee member of the Contemporary Malaysian Watercolorists Association and a member of the Malaysian Watercolour Society. His works have developed a consistent presence at the annual showcases of these three societies. Lee has held 2 solo exhibitions in 1993 and 2006 respectively. Other major group shows include international exhibitions and invitation shows across Asia since 1993. His creations have left their mark in cities like Henan, Shanghai, and Beijing in China, as well as Seoul in Korea, Osaka in Japan, Bali in Indonesia, Songkhla in Thailand, and the vibrant city-state of Singapore, truly expanding the horizons of his remarkable artistic journey.



Lot 41

YAP HONG NGEE 叶逢仪

b. Pahang, 1944

CACTUS

仙人掌

Signed (middle right) with three artist seals
Ink and colour on paper, mounted on board
46 cm x 70 cm

题识：逢仪。

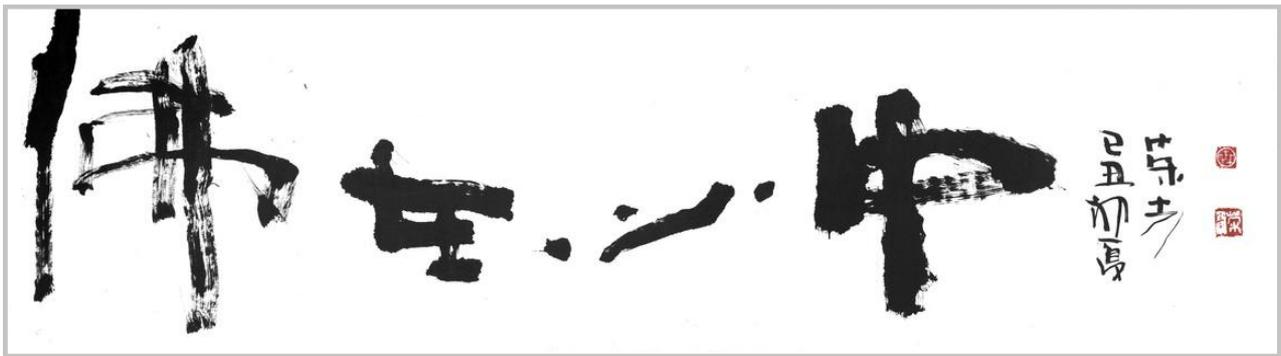
铃印：叶逢仪、不系之舟、喜新恋旧

RM 1,500 - 5,000

在1943年生于彭亨文德甲的叶逢仪，早年受教育于尊孔中学，受恩师启蒙，习画多年。1959年，他参加了国家主办之全国少年绘画赛，并荣获大奖。1966年，叶逢仪赴日本东京留学，8年期间曾进入东京艺术大学当研究生并专修日本画，师从田中青坪、平山郁夫先生。之后，他考进早稻田大学文学部美术史学科，主修东洋美术四年，获学士后。留学期间，他在日本东京、名古屋等10个地方举办个展数十次。

1974年回国后，叶逢仪致力推广美术教育，设立了艺术中心教导水墨画、儿童美术等，并继续在新加坡、吉隆坡、台北、曼谷、东京各地举办个展60余次。1990年，他受邀参加深圳第二届国际水墨画展及研讨会。1994年，他前往北京中央美术学院进修花鸟画。现任马来西亚雪隆水墨画协会会长、国际现代水墨画联盟会员的叶逢仪，作品为马来西亚国家画廊、早稻田大学以及海内外收藏家所收藏。

In 1959, Yap Hong Ngee won the grand prize in the National Youth Art Competition. In 1966, Yap headed to Tokyo, Japan and studied there for 8 years. At the Tokyo University of the Arts, he was taught Japanese arts by established artists such as Seihyo Tanaka and Hirayama Ikuo. After that, he went to Waseda University where he majored in Japanese Art History. During his time in Japan, Yap has held numerous solo exhibitions across 10 regions, including Tokyo and Nagoya. Yap has been dedicated to promoting art education since returning to Malaysia and organised more than 60 solo exhibitions in Singapore, Kuala Lumpur, Taipei, Bangkok and more. In 1990, Yap was invited to the 2nd edition International Chinese Ink Painting Exhibition & Seminar in Shenzhen, China. In 1994, Yap refined his floral and bird painting skills at the Beijing Central Academy of Fine Arts, China. Yap's artworks are collected by the National Art Gallery, Waseda University as well as local and overseas collectors.



Lot 42

LUM WENG KONG 林荣光

b. Negeri Sembilan, 1952 - d. 2020

**CALLIGRAPHY IN RUNNING SCRIPT,
2009**

行书“佛在心中”，己丑年

Signed and dated (right) with two artist seals
Ink on paper, mounted on board
33.5 cm x 122 cm

题识：己丑初夏。荣光。
铃印：林氏、荣光

RM 1,200 - 3,000

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。

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.



Lot 43

TAN BOON AIK 陈文益

b. Malacca, 1972

CALLIGRAPHY IN RUNNING SCRIPT,
2017

书法 行书，丁酉年

Signed and dated (middle left) with four artist
seals

Ink on paper, hanging scroll

179 cm x 146 cm

释义：日落危峰惊马立，风高大漠看鹰扬。

题识：丁酉正月。文益书。

铃印：陈文益、古城、寒潭雁影、书存金石气

RM 2,500 - 5,000

陈文益是著名马来西亚书画家，早年毕业于马来西亚艺术学院，主修纯美术系。他曾任马六甲古城艺术协会会长，现任职于马六甲李奇茂书画馆，并担任马六甲多媒体大学、马六甲同安金厦会馆、马六甲大同学苑和沂水阁书法班的导师。作为书画篆刻艺术工作者，他还是马来西亚国际现代书画联盟、马六甲州联委会和马来西亚书艺协会的永久会员。

陈文益曾多次参与国内外重要的书法联展，并担任国内书法比赛的评委。他的个人书法展览 - “墨痕心影”由连城画廊主办，并于马六甲李奇茂书画馆进行。陈文益亦参与许多联展，如“马六甲 - 新加坡书法联展” (2023)、 “古城名家书画展” (2021)、第十四届国际书法交流大展 (2020)、 “三人行”书法联展，马六甲钟正川美术教育中心 (2016)，以及“墨@心2015邀请展”，马六甲培风中学美术馆 (2015) 等等。

Based in Malacca, Tan Boon Aik is a well-known calligrapher, painter and seal engraver. Tan graduated from the Malaysian Institute of Art with a major in fine arts. Currently working at The Li Chi Mao Art House, Malacca, he taught calligraphy at various institutions including Multimedia University (MMU), Malacca Tong Ann & Kim Hah Association, and so on. He was the president of the Malacca Art Association, and is a member of the Malaysia Contemporary Chinese Painting & Calligraphy Association, as well as the Calligraphy Society of Malaysia.

Tan's first solo exhibition was organised by the City Art Gallery and held at The Li Chi Mao Art House, Malacca in 2014. He actively participated in numerous group exhibitions, including the “Malacca - Singapore Calligraphy Joint Exhibition” (2023), “Three Men Show”, Galeri Chong Chen Chuan, Malacca (2016), “Ink @ Heart Art Exhibition”, Pay Fong Art Gallery, Malacca (2015), and more.



Lot 44

YEE CHIN MING 余东灯 (余君明)

b. Perak, 1935 – d. 2017

AZALEAS, 1984

杜鹃花，甲子年

Signed, dated, inscribed (upper left) with one artist seal

Ink and colour on paper, hanging scroll

134 cm x 69 cm

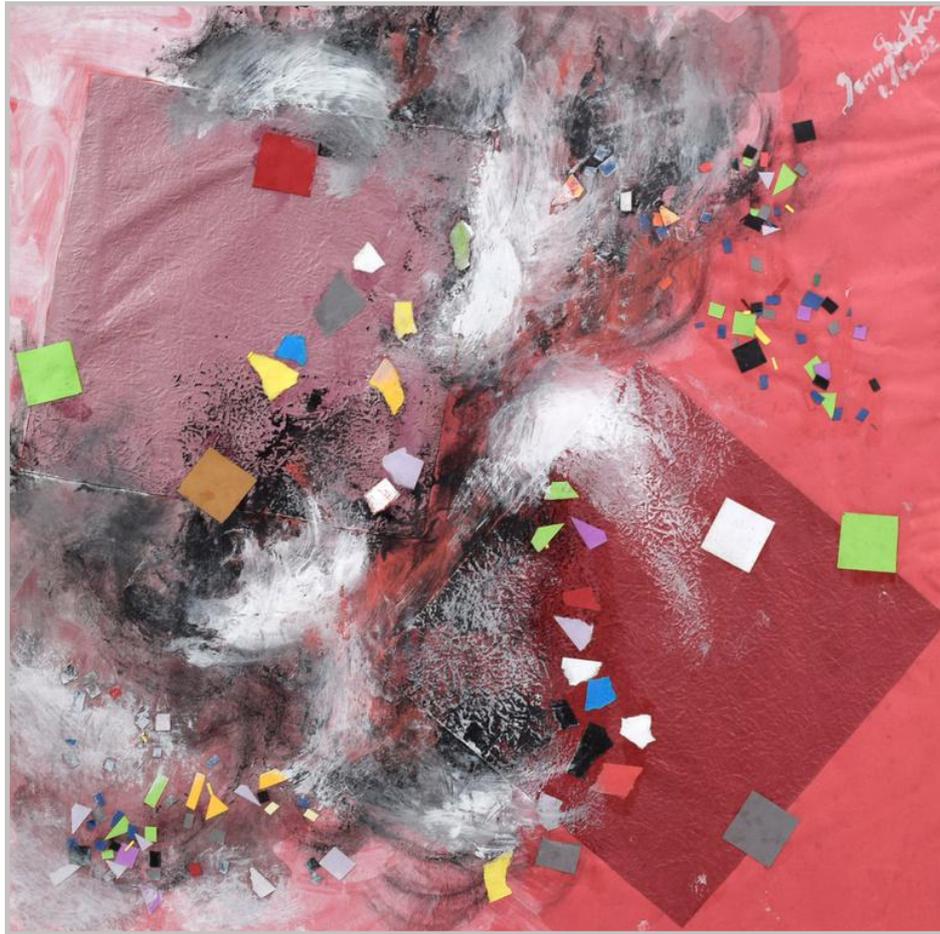
题识：春来花开红渚山。甲子年三月。余东灯写。

铃印：东灯

RM 800 - 3,000

余东灯是马来西亚前辈艺术家及美术教育工作者，生于1935年霹靂州，艺术造诣颇深，广泛涉猎油画、水彩、中国水墨、素描、文学创作等。1954年至1957年期间，他就跟随著名英国美术教育家彼得·哈利斯学习西画，是大名鼎鼎的“星期三画组”成员之一，之后自修水墨画、书法以及美术设计。1961年，他荣获国家语文局壁画比赛安慰奖。1962年，获得国家室内体育馆（Stadium Negara）壁画奖，与画家潘宝鸿获得为国家体育馆创作壁画的殊荣。同年，他赢得美孚油公司主办画展水彩组金牌奖。1981年，余东灯在集珍庄画廊举办首次个展。1988年开始专研草书，作品常常参与各地义展。余东灯曾担任中小学美术和华文教师，广告公司设计员，乃至马来西亚艺术学院（MIA）和博雅艺术中心之讲师。此外，他还多次担任绘画和书法评审员，为新一代艺术家的成长提供了引导和支持。2015年，为庆祝其80年诞辰，东方人文艺术馆举办了“余东灯书画展--80回顾”，为其在本地艺坛的卓越贡献致敬。其作品被政府机构如国家银行及马来西亚理工大学收藏。

From 1954 - 1957, Yee Chin Ming learnt Western art under the well-known British art superintendent Peter Harris and was a member of the famous "Wednesday Painting Group". In 1961, he won the consolation prize in the Dewan Pustaka Mural Competition. In 1962, he attained the Stadium Negara Mural Award, and together with artist Phoon Poh Hoong, they were commissioned to paint the mural for the stadium. In the same year, he also won a gold prize in the watercolour category at an art competition organised by Mobil Oil Company. Yee was an art lecturer at the Malaysian Institute of Art (MIA) and the Top-Art School of Art. In 2015, the Oriental Art and Cultural Center held the "Yee Chin Ming's 80 Review Solo Exhibition" to recognize his outstanding achievements in artistic creation and art education. His works are in the public collection of Bank Negara and Universiti Sains Malaysia.



Lot 45

TANG TUCK KAN 邓德根

b. Perak, 1934 - d. 2014

UNTITLED, 2002

无题

Signed and dated 'Tang Tuck Kan 1.12.02' (upper right)

Mixed media on paper, framed

43 cm x 43 cm

RM 1,200 - 5,000

A pioneering Malaysian artist in abstract expressionism, the late Tang Tuck Kan was granted the British Commonwealth Fulbright Scholarship in his early years, allowing him to pursue his fine arts education at Saint Martin's School of Art (now part of the University of Arts, London) in the UK, successfully graduating in 1966.

As a passionate academician and educator, Tang served as a senior art teacher at St. John's Institution, Kuala Lumpur, and later as a lecturer at the Institut Teknologi MARA (ITM), now known as Universiti Teknologi MARA (UiTM). Notable Malaysian artists who were once his students include Ismail Latiff and Anuar Rashid. Tang also co-founded the Malaysian Institute of Art (MIA) and the Kuala Lumpur College of Art (KLCA), playing a major role in promoting the local art scene.

Tang held solo exhibitions in 1971, 1976, and 1977 and was invited to exhibit at prestigious events such as the 10th São Paulo Art Biennial in Brazil (1969), Expo '70 in Osaka, Japan, and several exhibitions in Canada, Australia, and New Zealand. In the 1960s - 70s, Tang expanded his artistic horizon to abstract expressionism, incorporating the Chinese I-Ching philosophy of "Yin & Yang" and the harmony of the universe in his mixed media artworks. Tang's masterpiece - "49 Squares" is part of the permanent collection of the National Art Gallery of Malaysia, Kuala Lumpur.



Lot 46

LUM WENG KONG 林荣光

b. Negeri Sembilan, 1952 - d. 2020

TEA ART SERIES: TEA & TAO, 2008

茶艺系列：茶与道

Signed and dated 'LUM 08' (lower left)

Mixed media on paper, framed

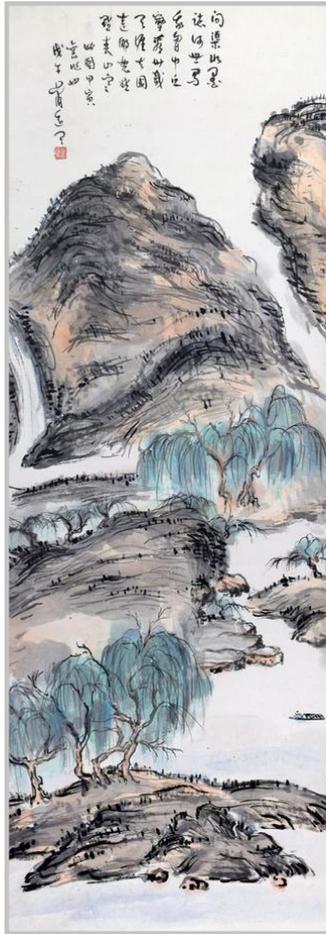
28 cm x 28 cm

RM 450 - 1,500

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。

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.



Lot 47

XIAO YAOTIAN 萧遥天

b. China, 1913 - d. Penang, 1990

LANDSCAPE, 1978

山水，戊午年

Signed, dated, sealed and inscribed (top)

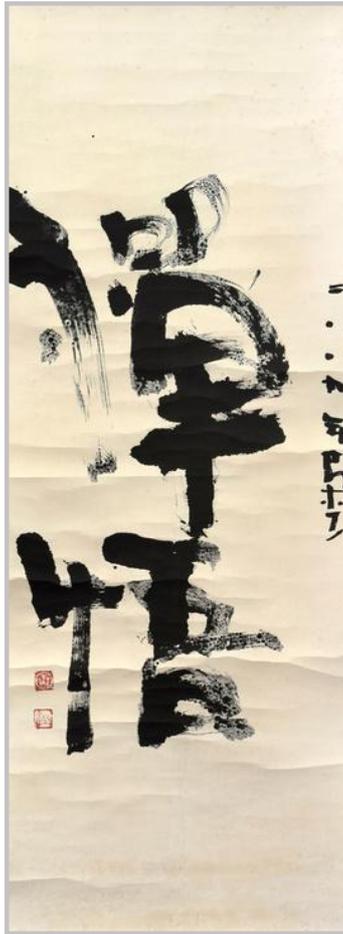
Ink and colour on paper, hanging scroll

99 cm x 35 cm

RM 800 - 3,500

萧遥天，又名萧公畏，号姜园，广东潮阳人，是一位博学多才的学者、作家和书画家，以其在学术、文学和艺术领域的杰出成就而闻名，与著名文人画家陈文希、陈大羽等人是同乡好友。1930年到上海美专学习，师从诸闻韵、谢公展、黄宾虹、郑曼青。1953年远赴南洋，定居马来西亚槟城，曾任教于钟灵中学、马来西亚师范学院。后来被任为马来西亚联邦教育课程委员，与林连玉等人共同制定华教课纲，对潮州文化、语言、戏剧和音乐等方面亦有深入研究，为本地华文教育和文化研究作出显著贡献。萧遥天特别推崇章草书法，对隶书和章草书法都有深入研究，并且涉足山水画、人物画、花鸟画等多个领域，从70年代起先后在东南亚30多个城市举办诗文书画展，被誉为“天南一枝笔”。水墨大师张大千更是称赞道：“萧遥天的笔墨很深刻，是溶诗书画于一图的文人画中的佼佼者。”

Xiao Yaotian, a native of Chaoyang, Guangdong, was a prestigious scholar, writer, calligrapher and painter, known for his outstanding achievements in academic, literary and artistic fields. In 1930, he studied under Zhu Wenyun, Xie Gongzhan, Huang Binhong and Zheng Manqing at the Shanghai Academy of Fine Arts. He settled in Penang, Malaysia since 1953 and taught at the Chung Ling Secondary School and Malaysia Teacher Education Institute. He helped formulated the Chinese curriculum with Lin Lianyu and others and conducted richful research on Chaozhou culture, language, drama and music. Xiao actively engaged in calligraphy and Chinese ink painting, holding exhibitions in more than 30 cities across Southeast Asia since the 1970s. Master Zhang Daqian once praised: "Xiao Yaotian has a profound brushwork, making him a leader among literati paintings that merge poetry, calligraphy and painting into one picture."



Lot 48

LUM WENG KONG 林荣光

b. Negeri Sembilan, 1952 - d. 2020

**CALLIGRAPHY IN RUNNING SCRIPT,
2009**

行书“禅悟”

Signed and dated with two artist seals
Ink on paper, hanging scroll
98.5 cm x 36.5 cm

题识：二〇〇九年。荣光。
钤印：林氏、荣光

RM 800 - 3,000

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。

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Lot 49

WU WENZHI 吴文质

b. China, 1908 – d. 1992

LOFTY MOUNT LU (AFTER SHEN ZHOU), 1950

仿沈周庐山高图，庚寅年

Signed, dated, titled and inscribed (upper right)
with two artist seals

Ink and colour on paper, hanging scroll

71 cm x 33 cm

钤印：吴、文质书画

RM 1,000 - 3,000

吴文质来自安徽六安的书香世家，早年以优异成绩考入刘海粟等人创办的上海美术专科学校（现为南京艺术学院），1933年以第一名的成绩毕业且留校任教，与潘天寿等著名画家是同事。在上海美专，吴文质担任山水画教授，并且负责编写教材书刊，名徒有程十发等等。他曾与中国摄影大师郎静山、水墨大师张大千及黄宾虹交往密切，之后更成为郎静山的侄女婿。1930年代初期，吴文质和张大千、潘天寿等人一起代表中国参加位于日本的书画展，其中被评选为名画的40幅作品中，吴文质的作品就有3件，当时还被海外媒体赞为中国第一流画家。

吴文质是黄宾虹等名家成立的“百川书画会”之骨干会员，并且参与了书画会的首届展览以及之后的德国柏林画展，后者展出的同时还有张大千、王济远、徐悲鸿的人的作品。1937年，他又加入张大千、吴湖帆等人成立的“中国画会”，超过290多位会员中，大约有16位名家的书画已被官方限制出境。吴文质认为中国画是一种主观主义艺术，应注重性灵的表达和内容的美感，以达至气韵生动的境界。吴文质对诗书画篆样样精通，其山水作品清新自然，色润淡雅，技巧娴熟，是难得精品。

Wu Wenzhi was admitted to the Shanghai Fine Arts School (now Nanjing Institute of the Arts) founded by Liu Haisu and others. Graduating at the top of his class in 1933, Wu stayed on as a teacher, focusing on Chinese landscape painting, with Pan Tianshou as one of his colleagues, teaching notable students like Cheng Shifa. Wu forged close ties with photography pioneer Long Chin-San, as well as Zhang Daqian and Huang Binhong. A key member of the "Baichuan Painting and Calligraphy Association" founded by Huang Binhong and others, Wu participated in its inaugural exhibition in Shanghai and later in Berlin. In 1937, he joined the "China Art Society" founded by Zhang Daqian, Wu Hufan, and more. Wu emphasized spiritual expression and content beauty in his ink painting, while his teaching profoundly influenced the Chinese art world.



Lot 50

LOKE GEE CHIAN 陆宇坚

b. Singapore, 1946

PLAYTIME AFTER SCHOOL, 2014

放课后的时光

Signed and dated 'LOKE GEE CHIAN 2014'
(lower right)

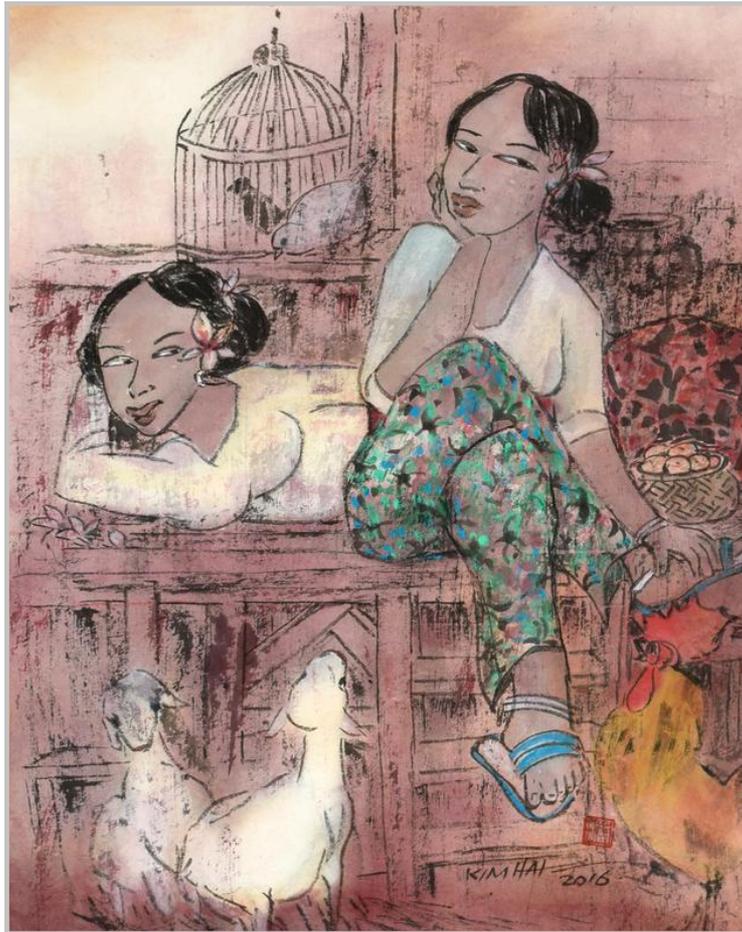
Watercolour on paper, framed
56 cm x 81 cm

RM 800 - 3,000

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 51

PUAH KIM HAI 潘金海

b. Kuala Lumpur, 1950

AFTERNOON, 2016

午后

Signed and dated 'KIM HAI 2016' (lower right)

with one artist seal; titled at the bottom

Ink and colour on paper

48 cm x 38 cm

钤印：潘

RM 1,500 - 5,000

潘金海早年向钟正山习画，1972年自马来西亚艺术学院毕业后，于1980年跟随香港著名岭南派大师杨善深修学水墨绘画技术。他后来钟情于蜡染，于是在前辈黄乃羣的鼓励下，将蜡染技术及水墨合二为一，创造出属于自己的独特风格，色彩鲜艳但不张扬，内敛且不浮夸。潘金海曾在日本绘画廊、马来西亚创价学会、吉隆坡连城画廊、精武画廊、佛光山美术馆、吉隆坡颜丽轩画廊、东方人文艺术馆等处举办至少9场个展，并在国内外如纽约、中国、日本、澳洲、新加坡等展出。作品荣获加拿大海外中国书画研究协会枫叶奖、中国海南省国水墨大赛银奖及日本全日美展蓝绶奖。作品被中国桂林博物馆、澳华博物馆、韩国印文化艺术馆、台湾省立美术馆、马来西亚国家美术馆、日本中国水墨画协会、马来西亚创价学会、佛光山美术馆等收藏。作品于2014年在北京保利拍卖获得成交。

Graduating from the Malaysian Institute of Art (MIA) in 1972, Puah Kim Hai further refined his Chinese ink painting techniques in Hong Kong under renowned Lingnan Art Master Yang Shanshen in 1980. Infatuated with batik, he ingeniously merged its allure with ink painting, giving rise to a unique style characterized by vibrant colors infused with local culture. As a leading Lingnan Art Master, Puah Kim Hai serves as President of the Malaysian Lingnan Art Society and holds notable positions in other artistic associations. His accolades include the Silver Prize in the 1992 International Shui Mo Art Competition and the Excellent Prize from the Overseas Chinese Art and Calligraphy Studies Association. Exhibiting globally, his works were auctioned at Beijing Poly, one of the largest auction houses in China, in 2014.



Lot 52

XIAO YAOTIAN 萧遥天

b. China, 1913 - d. Penang, 1990

ORCHID, 1989

幽兰，己巳年

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

Ink and colour on paper, mounted for framing
92 cm x 54 cm

题识：敬题谢天送同志幽兰一绝。足音空谷生幽兰，拂柳与花入梦间。春日百花常怒放，不及一丝氤氲看。己巳春日。萧遥天。

铃印：遥天无恙

RM 1,500 - 5,000

萧遥天，又名萧公畏，号姜园，广东潮阳人，是一位博学多才的学者、作家和书画家，以其在学术、文学和艺术领域的杰出成就而闻名，与著名文人画家陈文希、陈大羽等人是同乡好友。1930年到上海美专学习，师从诸闻韵、谢公展、黄宾虹、郑曼青。1953年远赴南洋，定居马来西亚槟城，曾任教于钟灵中学、马来西亚师范学院。后来被任为马来西亚联邦教育课程委员，与林连玉等人共同制定华教课纲，对潮州文化、语言、戏剧和音乐等方面亦有深入研究，为本地华文教育和文化研究作出显著贡献。萧遥天特别推崇草书，对隶书和草书都有深入研究，并且涉足山水画、人物画、花鸟画等多个领域，从70年代起先后在东南亚30多个城市举办诗文书画展，被誉为“天南一枝笔”。水墨大师张大千更是称赞道：“萧遥天的笔墨很深刻，是溶诗书画于一图的文人画中的佼佼者。”

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Lot 53

A.S. KANG (KANG AH SIM) 江亚森

b. Kedah, 1951

DURIAN SELLER, 2012

卖榴莲

Signed and dated "江森 A. S. KANG 2012" with one artist seal (upper left)

Ink and colour on paper, mounted for framing
32.5 cm x 42.5 cm

钤印：江森

RM 150 - 500

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 54

CHEAH WUN CHOW 谢焕洲

b. Kuala Lumpur, 1946

CELEBRATING HARVEST, 2021

欢庆大丰收，辛丑年

Signed, dated, titled and inscribed (lower right)
with two artist seals

Ink and colour on paper, finger ink
70 cm x 140 cm

题识：欢庆大丰收。辛丑年冬。谢焕洲指画并题。
钤印：焕洲、谢老

RM 1,500 - 5,000

1970年，谢焕洲从马来西亚艺术学院毕业，是该学院首届毕业生，以其朴实、拙犷苍古的指画作品独树一帜。指画艺术是中国稀有的绘画技法，画家以指为笔，靠着内心对绘画技巧的了解，以及对画题的感觉与理解，结合颜色与水的应用以及触觉，把艺术的心得表现于外，正所谓“得之于心，应之于指”。在中国现代的艺术中，指画造诣尤深的为潘天寿，当代的为周正元。而在中国以外的领域里，我国的谢焕洲，对水与色彩的融合应用，发挥自如，自得章法，不拘于传统水墨，亦不流失水墨原有的韵味，是指画艺术领域里其中一位佼佼者。

谢焕洲于1979年在吉隆坡中华大会堂举办了首次个人指画展，随后不断在吉隆坡及其他地方展出，跨足国际舞台，包括国家画廊（1975）、新加坡（1990）、中国辽宁省博物馆（1991）、中国武汉艺术中心（1992）等。他精妙的指画过程曾被韩国录影队（2001）及TV2录影队（2004）录制并进行播放。他不仅自己创作，也致力于指画教育和推广，担任谢氏美术研究班以及马来西亚指画研究会的导师。

Graduating from the Malaysian Institute of Art (MIA) in 1970, Cheah Wun Chow is a Malaysian pioneer of the unique finger painting technique in traditional Chinese ink art. His artistic footprint extends across various solo exhibitions in Kuala Lumpur, including Art House Gallery (1985), Miri Chinese Chamber of Commerce & Industry (1996) and many more. His works were also exhibited at the National Art Gallery, Singapore, Liaoning Provincial Museum (China), among others. Notably, Cheah's finger-painting expertise earned him a special merit gold prize in China's "Top 100 Chinese Finger-Painting Artists' Artwork Collection" publication in 1992.



Lot 55

UNKNOWN ARTIST

CALLIGRAPHY IN CURSIVE SCRIPT

草书“龙”

With two artist seals

Ink on paper, rolled

44 cm x 62 cm

铃印：活力

RM 500 - 1,500

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 10%, 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) pay 10% as deposit (or RM 500.00) whichever is higher 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 5 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 of Sale 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 **ASIAN MODERN & CONTEMPORARY ART** SALE DATE _____
AUCTION APRIL 2024 **21 APRIL 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.

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 (10% 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 further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 10% of hammer price (or RM 500,

whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

I understand that the auction catalogue does not state any imperfections to the lot(s) and I can obtain condition reports from 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 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	ASIAN MODERN & CONTEMPORARY ART AUCTION APRIL 2024	SALE DATE 21 APRIL 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.

including computer-related errors. On my behalf, YA will try to 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 (10% 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 equivalent to 10% of the maximum bid amount indicated herein, 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,

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).



INVITATION TO CONSIGN

徵集啟事

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顏 Younie's