

ASIAN MODERN & CONTEMPORARY ART AUCTION

亞洲近代及當代書畫拍賣會

AUCTION 拍賣日期 | 24 SEPT 2023, Sunday (3pm)

PREVIEW 預展日期 | 16 - 23 SEPT 2023 (11am - 6.30pm)

YOUNIE GALLERY 顏麗軒画廊 | A-02-21, Aurora Place Bukit Jalil, KL



ENQUIRY 諮詢

03 9766 7310 | Office +6011 3352 9578 | Jocelyn
youniesauction@gmail.com | Email

顏麗 Younie's

IMPORTANT NOTICE 重要通知

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

BRIEF ON CATALOGUE

All Lots are sold on an "as is" basis. The contents of catalogues produced by YA formed statements of opinion only. Subject to the limited warranty given in the Conditions of Sale for Buyers, no representation and warranty is made by YA or any seller of a Lot in respect of anything, including without limitation, description, value, or quality. Buyers are advised to inspect the property themselves. YA is not liable for any error or omission in this catalogue. All descriptions of dimensions are approximate only.

CONDITION REPORTS

Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is". YA catalogues sometimes include references to condition only in descriptions of Lots such as prints, books and wine. Generally, no statement of condition is given although they can be made available on request. Please liaise with YA representatives for a condition report on a particular lot.

EXPLANATION OF CATALOGUING PRACTICE

For Pictures, Drawings, Prints and Miniatures
Terms used in this catalogue have the meanings ascribed to them below:

Name(s) or Recognized Designation of an Artist without any Qualification in YA opinion a work by the artist.

- "Attribute to..." In YA qualified opinion probably a work by the artist in whole or in part.
- "Studio of.."/"Workshop of" In YA qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
- "Circle of" In YA qualified opinion a work of the period of the artist and showing his influence.
- "Follower of..." In YA qualified opinion a work executed in the artist's style but not necessarily by a pupil.
- "Manner of..." In YA qualified opinion a work executed in the artist's style but of a later date.
- "After..." In YA qualified opinion a copy (of any date) of a work of the artist.
- "Signed..." / "dated..." / "Inscribed..." In YA's qualified opinion the work has been signed/dated/inscribed by the artist. "With signature..." / "With inscription..." In YA's qualified opinion the signature/ inscription appears to be by hand other than that of the artist.
- "With date..." In YA's qualified opinion the date on the item was not executed on that date.

INFORMATION FOR BUYERS

CONDITIONS OF SALE

YA CONDITIONS OF SALE governs the terms and conditions of contract between the buyer and the seller of a lot and is set out later in this catalogue. Persons

who have been registered as bidders will be deemed to have read and be fully aware of and subject to the terms as stated in the CONDITIONS OF SALE. No reliance should be placed on oral representations made by any person at the auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance.

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

RESERVES

The reserve is the confidential minimum price the consignor will accept. The reserve will not normally exceed the low estimate.

BUYERS PREMIUM

YA charge a premium to the buyer on the final bid price of each lot sold at 10% (ten percent).

VIEWING/ ADMISSION

Pre-auction viewings are open to the public and free of charge. Buyers are strongly advised to examine the lots thoroughly. Condition reports are available. YA reserve the right to refuse admission and participation in its auctions.

REGISTRATION

Prospective buyers need to register for a numbered bidding paddle. Details of bank accounts are required for credit reference purposes.

BIDDING

The Auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with YA in advance of the auction. Bidding will be done in Ringgit (MYR). The auctioneer will not specifically identify bids placed on behalf of the consignor.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing YA to bid on their behalf up to a maximum amount specified for each lot. YA's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. If identical bids are received from two or more parties, the first bid received by YA will take priority. The auctioneer may execute absentee bids directly from the rostrum. Absentee Bids Forms are available in this catalogue. Absentee bids submitted on "no-reserve" lots will, in the absence of a higher bid, be executed at the amount of the bid.

TELEPHONE BIDS

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

SUCCESSFULL BIDS

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

AUCTION RESULTS

You may view auction results at www.youniegallery.com/auction

CONTACT INFORMATION

Office +6(0)3 9766 7310

Younie Wong +6(0)19 2159878

Jocelyn Chew +6(0)11 3352 9578

Email: youniesauction@gmail.com



LOT 1
LAI TIEW SEONG
Golden Breeze, 2015



LOT 2
FONG KIM SING
Lotus, 2011



LOT 3
TAY POI SAN 郑贝山
Quiet Village, 2014



LOT 4
ALIANDA CHUAH
Kampung Seri Rahmat, 2009



LOT 5
LAI TIEW SEONG
East Coast Series: Chatting, 2013



LOT 6
ONG SOO KEAT
Kingfisher, 2010



LOT 7
CHUAH TEONG MEOW
Old Tree Branch, 2008



LOT 8
KERK WON HOO
A Glorious Day



LOT 9
NG HON LOONG
Still Life, 1987



LOT 10
XIAO YAOTIAN
Landscape, 1978



LOT 11
CHONG CHEN CHUAN
& CHEAH THIEN
SOONG, DR
Lotus, 1987



LOT 12
LOKE GEE CHIAN
Waterfall, 2014



LOT 13
THAM PENG CHOON
Morning Mine Lake, 2010



LOT 14
CHIANG SOA LING
*Orchid Series: Cattleya
Greenwich 'Elmhurst', 2005*



LOT 15
RAZAK AHMAD
Kampung Life, 2013



LOT 16
CHEAH THIEN SOONG,
DR
*Couplet in Running
Script*



LOT 17
TAN PUAY JIN
Begonia, 2011



LOT 18
RAPHAEL SCOTT
AHBENG
The Borneo Coast, 2006



LOT 19
NG HON LOONG
Titiwangsa Lake, 1987



LOT 20
LEE KAH YEOW
*Couplet in Running
Script*



LOT 21
BAHARUDDIN MAT
YUNUS
Sarong, 1998



LOT 22
RICHARD WONG
Himalaya Series: Sunset



LOT 23
THANT ZIN
Pulau Ketam, 2015



LOT 24
LIM KA SENG
Tribal Life, 1987



LOT 25
LIM PENG FEI
Herons & Sparrow



LOT 26
TAN PUAY JIN
Swamp, 2003



LOT 27
LUM WENG KONG
Tea Art Series, 2008



LOT 28
TAY LIAN SOO, PROF
Couplet in Clerical Script, 1988



LOT 29
TAY LIAN SOO, PROF
Poem in Running Script, 1986



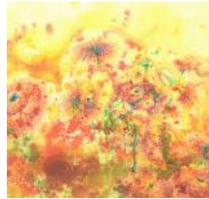
LOT 30
MG MG YIN MINN
Ramayana Dance, 2015



LOT 31
LIM PENG FEI
Where the Rainbows Lie



LOT 32
KOH TENG HUAT
Landscape, 2017



LOT 33
KOH SHIM LUEN
The Enchanting Land, 2001



LOT 34
LEE KEE SENG
Fishing Boats



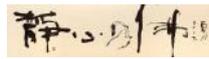
LOT 35
PUAH KIM HAI
Sisterhood, 2009



LOT 36
CHEAH WUN CHOW
Happy Family, 2021



LOT 37
CHUNG CHEN SUN, PROF
Chicken Raising Theory, 2013



LOT 38
LUM WENG KONG
Calligraphy in Running Script, 2009



LOT 39
CHIA HOY SAI
Harvest Series: Starfruit & Jambu, 2018



LOT 40
RI YONG SONG
Lotus, 2014



LOT 41
CHEAH THIEN SOONG, DR
Chicks under Yam Leaves, 1991



LOT 42
KUEH CHAI PHIAW
Peony, 2008



LOT 43
TEW NAI TONG
Penang Lookout



LOT 44
CHEAH SEK MENG
Palong Series, 1974



LOT 45
PHANG CHEW
Fishing Village, 2009



LOT 46
JAYSON YEOH
Mows, 2015



LOT 47
RI YONG SONG
House by The River, 2014



LOT 48
TAN PUAY TEE
Astonishment, 2003



LOT 49
YUNG SHING CHO
Together



LOT 50
RAPHAEL SCOTT
AHBENG
Old Staas, 2010



Lot 1

LAI TIEW SEONG 黎潮湘

b. China, 1948

GOLDEN BREEZE, 2015

金风怡人，乙未年

Signed, dated, titled and sealed (lower left)

Ink and colour on paper, framed

50 cm x 50 cm

RM 800 – 3,000

画名常署南湖子，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年尾开始追随谢泰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 2

FONG KIM SING 邝金星

b. Kedah, 1949 - d. 2021

LOTUS, 2011

Signed and dated 'Kim Sing 11' (lower right)

Acrylic on canvas, framed

60 cm x 50 cm

RM 1,200 – 5,000

The late Fong Kim Sing, a passionate self-taught artist born in Kedah, breathed life into his art amidst making a living through various professions – from illustrator to hawker. Undeterred, he poured his heart into painting after each day's toil. Actively engaged in northern art societies, Fong Kim Sing's artistic journey flourished. Lured by memories of childhood, he created the mesmerizing "Lotus" series. His canvases, graced with translucent palettes, conjured a dreamy realm where lotus blooms danced alongside dragonflies and butterflies under the moon's soft gaze, reminiscent of Monet's Water Lilies

Fong Kim Sing held at least 8 solos shows during his lifetime, including the "Misty Morning", NN Gallery, KL (1996), "Fong Solo Exhibition", Balai Seni, Kedah (1999), "Lotus in Bloom", NN Gallery, KL (2007), and "Perjalanan Seorang Seniman", NN Gallery, KL (2012), "Jelapang Padi", The Galeri Seni Mutiara, Penang (2013), "Cenderawasih", NN Gallery, KL (2018). He was awarded 3rd Prize of the Kedah Festival Open Show and 2nd Prize of KONTENA Nasional Sdn Bhd. He also exhibited in a diverse array of group shows and expos, such as "Malaysian Art Open Exhibition", National Art Gallery (1987), "Malaysia Watercolour Biennale Exhibition", Singapore (1989), "Asian Watercolours '90", Hong Kong (1990), "Expresi A.P.K.", Petronas Art Gallery (1994) and "Artists Art Fair Malaysia", Kuala Lumpur (2014). His dedication to art, combined with life's myriad experiences, created a tapestry of beauty that captivated hearts and immortalized his spirit.



Lot 3

TAY POI SAN 郑贝山

b. Johor, 1953

QUIET VILLAGE, 2014

宁静的村庄，甲午年

Signed, dated and sealed (lower left)

Ink and colour on paper, framed

68 cm x 68 cm

RM 1,200 – 5,000

郑贝山从1980年代起水墨创作至今。是马来西亚南洋画派第三代水墨画家。南洋画派于1950年代在东南亚兴起，结合东西技法并以本地风土人情为主题。1995年，郑贝山在柔佛新山巧艺坊艺术中心举办了第一场个展。之后，他相继在柔佛举行了超过10场个展。其作品曾在马来西亚国家画廊（1996，2006及2012）、吉隆坡马来亚银行艺术画廊（1984、1988及2006）、柔佛州立画廊（2003及2009）、“马来西亚艺术家博览会（2014及2015）、台北（1993）、首尔（1996）、荷兰（1997）、新加坡（2001及2008）、中国厦门美术馆（2002）和曼谷（2004）展出。作品获柔佛州立画廊，新山泛太平洋公主酒店、新山中华公会、新山福建会馆、加拿大中华文学院、台湾书法教育协会、韩国艺术文化研究院、荷兰全球华侨协会等收藏。2020年，他获评选为香港“全球水墨画大展2020”世界500强。

Tay Poi San is a Malaysian Nanyang Style third generation Chinese brush painting artist. Having held more than 10 solo exhibitions, he also exhibited at the National Art Gallery (1996, 2006 & 2012), Maybank Art Gallery (1984, 1988 & 2006), Johor Art Gallery (2003 & 2009), Taipei (1993), Seoul (1996), Amsterdam (1997), Singapore (2001 & 2008), China (2002) and Bangkok (2004).

His works were collected by the Canada Institute of Chinese Art, Taiwan Calligraphy Education Society, Korea Culture Art Research Institute, Global Chinese Artistic Association of Holland and other collectors across Japan, the U.S. and France. It is no wonder that his painting was included in the World's 500 Best Chinese Ink Masterpieces by Ink Global in 2020.



Lot 4

ALIANDA CHUAH 蔡许灿辉

b. Perak, 1944 – d. 2014

KAMPUNG SERI RAHMAT, 2009

Signed, dated, titled and sealed (lower right)

Watercolour on paper, framed

53 cm x 73.5 cm

RM 800 – 3,500

Born in Taiping, the late Alianda Chuah Kok Hooi was an extraordinary artist. Excelling in both watercolour and oil painting, Chuah devoted his life to exploring the profound connotation and truth that lie within the beauty of art.

In this process, he absorbed new artistic concepts and developed new painting methods, which he boldly applied to his creations. Chuah did not rely on traditional theories, firmly believing that an artwork should reflect the contemporary living environment and human nature. Only in this way, a piece can carry the spirit and substance of the modern world that contributes to its representativeness, value, historical importance and appreciation potential.

In his exploration, a series of new artistic concepts and means of expression emerged. In 1962, he proposed the painting concept and technique of "Emotionalism"; in 1998, he boldly advocated the "Five Basic Combinations of Painting"; and promoted the method and artistic value of the expressionism technique "Revelation"; in 1999, he proposed the concept of "Relief Impressionism" and "Charm of water"; in 2000, the new artistic thought of "Prototypism" was put forward; in 2004, the idea - "integration of objects and oneself" was advocated.

An art instructor and lecturer at art institutions for several years, Chuah was also involved in the advertising industry. Chuah was a life member of the Malaysia Contemporary Chinese Painting & Calligraphy Association, Penang Watercolour Society, as well as Perak Art Society (Ipoh), which he also co-founded.



Lot 5

LAI TIEW SEONG 黎潮湘

b. China, 1948

EAST COAST SERIES: CHATting, 2013

东海岸系列：闲聊

Signed, dated and sealed (lower right)

Ink and colour on paper, framed

66 cm x 66 cm

RM 800 – 3,000

画名常署南湖子，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年尾开始追随谢泰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 6

ONG SOO KEAT 王书吉

b. Penang, 1941 - 2019

KINGFISHER, 2010

Signed and dated 'Ong Soo Keat 2010' (lower left)

Oil on canvas

61 cm x 61.5 cm

RM 500 – 1,000

A nature lover, Ong Soo Keat documented enthusiastically on various wild animals, especially birds, painting them proficiently on canvas and paper. His wildlife and marine animal paintings were frequently featured on Malaysia's national postal stamps designs, with his stamp design - "The Clouded Leopard" winning the Best Stamp Design Award in 1987. In 1975, Ong was invited to showcase at an endangered species exhibition at Tryon Gallery, London. His one-man shows were held at Younie Gallery (2012), Sri Mutiara Art Gallery (2011), The Art Gallery (1991), Penang Museum and Art Gallery (1977) and more. Major group exhibitions include "Wild Life" at the Art Gallery, Penang (1998) and "Second Generation Penang Painters' Exhibition", which were held at both Gallery Mar Visa Resort Penang (1993) and Penang Arts Centre Gallery (1993).

This current piece was created by Ong following a crucial episode in his life. In 2004, a sudden stroke paralysed the right side of the artist's body. During the dark times, Ong suffered from depression, even thinking of giving up his own life. However, as a brave life fighter, he mustered up his strength and decided to start all over again by training his left hand to paint. With relentless persistency and patience, he successfully recovered. This painting, with its sense of childlike innocence and humbleness, seems to symbolize not only the artist's artistic revival but also the triumph of the human spirit over adversity. The kingfisher, with the liveliness and confidence it conveys, carries a spark of hope, a testament to Ong's courage, passion, and rejuvenated sense of freedom. It is certainly a powerful reminder of the ability of art to express the depths of human experience and emotion.



Lot 7

CHUAH TEONG MEOW 蔡长妙

b. Perak, 1974

OLD TREE BRANCH , 2008

Signed, dated '蔡长妙 MEOW 2008' and sealed (lower left)

Watercolour on paper, framed with glass

39.5 cm x 57 cm

RM 200 - 800

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

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



Lot 8

KERK WON HOO 郭温和

b. Johor, 1965

A GLORIOUS DAY

风和日丽

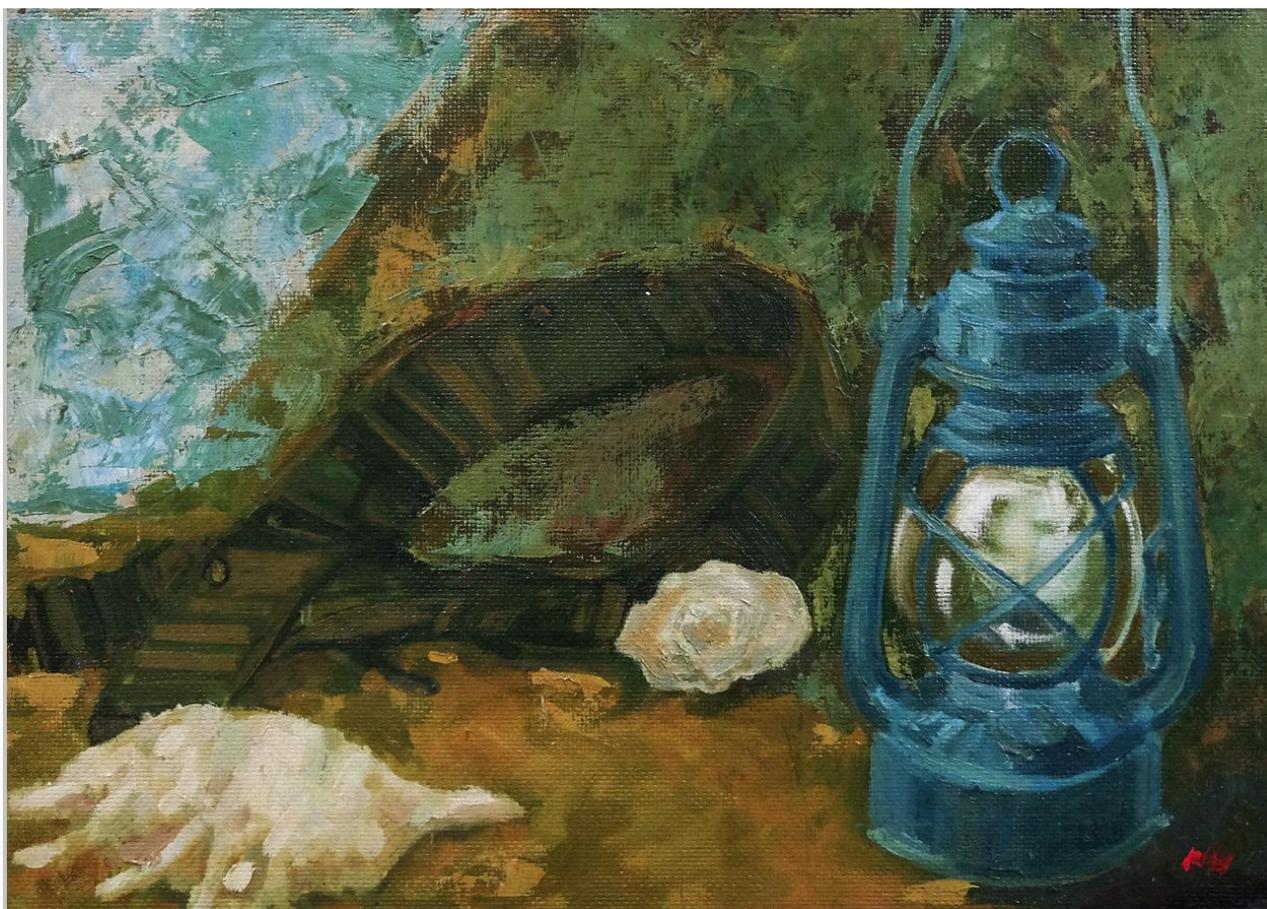
Signed, titled and sealed (upper right)

Ink and colour on paper, mounted on board
27 cm x 27 cm

RM 300 – 1,200

郭温和毕业于大马中央艺术学院，是本地知名的书法家和老师。他曾担任学院讲师及独中美术导师，并于1998年在巴生颜氏公会创办了墨典书画教研室。他的书法作品曾获1996年全国美术作品展特优奖，也入选中国第三届楹联书法大展。郭老师在教学业余，也执笔论艺，曾在报章专栏执写“郭老师谈书法”共70余篇及多篇书画印谈艺之作。2021年，疫情的冲击迫使郭温和暂时课堂教学活动，但秉着对书画推广的强烈热情及使命，在这段期间依旧举办了一年一度的生肖水墨牛画展迎新年，并且花了3个月的时间创作一系列作品，汇入“孺子牛画作”个人画册。2023年，大马的疫情转缓，郭温和除了历年的生肖水墨画展之外，也于新山举办展览，展示了他80件水墨画作品和60个篆刻作品。现在的他已重返美术教育工作，于东艺馆持续传授水墨画及篆刻，使大众得到中华艺术的熏陶。

Kerk Won Hoo graduated from the Malaysia Central Academy of Art, where he took the role as a lecturer afterwards. In 1998, he opened his own calligraphy class at the Gan Association of Klang. All of these helped establish himself as a well-renowned calligrapher and art educator in Malaysia. His calligraphy works won Merit Prize at the National Exhibition of Fine Arts in 1996 and entered the third National Exhibition for Couplet Writing in China. Besides teaching, Kerk has written more than 70 newspaper articles on arts and calligraphy. In 2021, Kerk held his Chinese Zodiac Ink Painting Exhibition amidst the pandemic and spent 3 months creating his catalogue series - "The Bullish Year". In 2023, Kerk exhibited in Johor Bahru, showcasing up to 80 ink paintings and 60 seal carving works. Today, he continues to offer courses on Chinese ink painting and seal carving, providing opportunity to the public to immerse themselves in Chinese art & culture.



Lot 9

NG HON LOONG 吴汉龙

b. Selangor, 1964

STILL LIFE, 1987

Signed 'NG' (lower right)

Oil on board, framed

35 cm x 48 cm

RM 500 - 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 10

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 1,000 – 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。”

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 11

CHONG CHEN CHUAN 钟正川 &

b. Malacca, 1945

CHEAH THIEN SOONG, DR 谢忝宋博士

b. Negeri Sembilan, 1942

LOTUS, 1987

相影成趣，丁卯年

Signed, dated, inscribed, sealed and titled (upper right)

Ink and colour on paper, hanging scroll

136 cm x 68 cm

铃印：正川、谢天送

题识：相影成趣。正川兄鸟荷。余补成之家辉玩赏。时丁卯。天心。

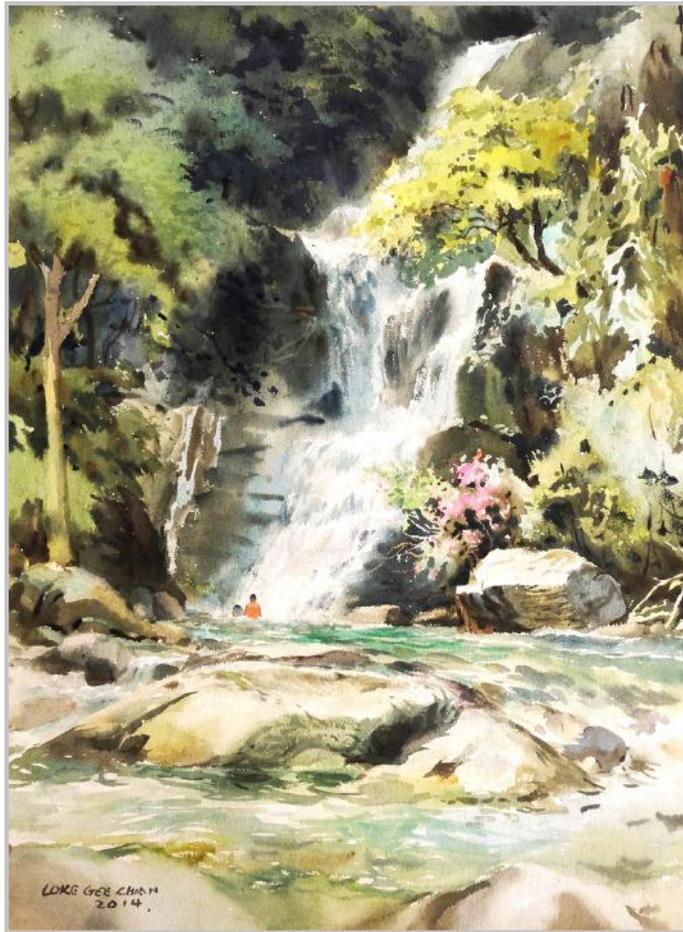
RM 1,200 – 5,000

钟正川，马来西亚著名的水墨画家，被尊称为“马来西亚的齐白石”。钟正川的作品独具特色，不仅展现了南洋艺术风格的独特之处，还融合了他童年回忆的片段，呈现出独具个人风格的绘画作品。在2019年，钟正川荣获第五届世界杰出大师里的马来西亚杰出书法与艺术大师卓越奖。此外，他还担任了多个重要职务，包括马来西亚水墨画协会总会长、新加坡书法家协会及新加坡书法研究院院士、中国书画家研究会顾问、香港世界艺术家联合会副总会长等等。钟正川的作品受到了各国美术机构及重要人物珍藏，如：马来西亚国家画廊、齐白石纪念馆、台湾国立教育美术馆、马来西亚前首相敦马哈迪等。

谢忝宋，本名谢天送，号称天心，毕业于新加坡南洋美专，期间师从著名艺术名家如陈文希、钟泗宾等，并在2002年获得了美国美联大学艺术哲学博士学位。谢忝宋在艺术领域的成就显赫，现任草堂门金石书画会会长、东方人文艺术馆、名誉馆长、南京书画院特聘画师、南京印社名誉理事、广西美协顾问、景德镇古彩研究所顾问及南洋画院名誉院长。2019年，登上美国纽约时代广场纳斯达克大屏幕。

Chong Chen Chuan, a highly acclaimed ink painting artist, held influential roles including the President of the Malaysia Chinese Ink Painting Society; the Honorary Advisor of the Chinese Painting & Calligraphy Society of China and the Vice-President of Hong Kong World Artist Association. Chong's works were collected by the National Gallery of Malaysia and other famous institutions.

Dr Cheah Thien Soong graduated from the Singapore's Nanyang Academy of Fine Arts, where he was taught under masters such as Chen Wen Hsi and Chong Soo Peng. In 2002, he received the doctorate of Art Philosophy from the Interamerican University of Puerto Rico. Cheah is currently the President of the Cao Tang Men Society, and takes the role as Advisor to the Nanyang Academy of Art Alumni and Malaysia Contemporary Paintings and Calligraphy Association.



Lot 12

LOKE GEE CHIAN 陆宇坚

b. Singapore, 1946

WATERFALL, 2014

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

Watercolour on paper, framed
75 cm x 54 cm

RM1,200 – 5,000

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 13

THAM PENG CHOON 谭炳泉

b. Perak, 1945 - d. 2016

MORNING MINE LAKE, 2010

Signed, dated and sealed 'PC. Tham 2010' (lower left)

Watercolour on paper, framed
56 cm x 81 cm

RM 1,000 – 5,000

Tham Peng Choon, a distinguished artist who graduated from Singapore's Nanyang Academy of Fine Arts in 1971, has dedicated his entire life to the pursuit of art. His journey led him to become a prominent figure in Malaysia's Kinta River School of Aestheticism. Nestled in the heart of Perak, Kinta River has been a fertile ground for beautiful landscapes. In the early 50s & 60s, during the heyday of the mining industry, Ipoh's art scene thrived as foreign artists flooded the city. As economic fortunes later waned following the downturn of the mining industry, Ipoh's captivating sceneries, caves, and mountains continued to inspire a group of exceptional local artists. Their shared techniques and artistic styles gave birth to the "Kinta River's Style of Drawing" in Malaysia.

A former art lecturer with an artistic journey spanning over four decades, Tham was known for his watercolours depicting the ethereal, impressionistic beauty of the Ipoh. One can sense the warmth of golden sunshine, the serenity of the early morning where white herons glided, and the colours of his soul as he gazed at the majestic view of his homeland. His artistic evolution mirrors his life's journey—a story of personal growth amidst adversity, spiritual transcendence, and an unwavering quest for artistic perfection. Tham held several solo exhibitions across Ipoh, Kuala Lumpur and Penang. He held his 5th and 6th solo exhibitions at his gallery in Ipoh - Artland (2011 & 2012), while his watercolour solo show "Regretless Life" took place at Younie Gallery, Kuala Lumpur (2010). In 2016, Tham was one of the featured artists in "A Raya Celebration of Generations in Art" exhibition held at Curate Henry Butcher, a gallery space inaugurated by Henry Butcher Art Auctioneers, a testament to his dedication to art which has enriched the cultural tapestry of Malaysia and beyond.



Lot 14

CHIANG SOA LING 张树龄

b. Kedah, 1941

**ORCHID SERIES: CATTLEYA
GREENWICH 'ELMHURST', 2005**

Signed and dated 'Soa Ling 05' (lower left)
Watercolour on paper, framed
27 cm x 27 cm

RM 500 – 1,500

Chiang Soa Ling is a celebrated self-taught watercolour artist hailing from the picturesque region of Kedah. In his early years, he experimented with various artistic media, including charcoal portraits, oil paintings, bronze sculptures, and batik. However, it was through the delicate medium of watercolour that Chiang found his true calling. To him, every brushstroke on paper is an extension of his personality and a glimpse into his innermost thoughts. Chiang's works primarily draw inspiration from Mother Nature. Among all his subjects, orchids, with their timeless and graceful beauty, hold a special place in his heart.

Chiang is a member of the North Kedah Art Association, Angkatan Pelukis Kedah, and the Malaysian Watercolor Society (MWS). He has held numerous solo exhibitions both locally and internationally. His solos were held at Japan (1990, 1991, 1996 & 2000), City Art Gallery, Kuala Lumpur (2005 & 2008), the Netherlands (2007) and Galeri Seni Mutiara, Penang (2009 & 2012). Over the years, he has received several awards in various watercolour competitions, including the Merit Award in the National Watercolor Competition organized by Dunlop Malaysia (1983) and the Merit Award at the Malaysian Watercolor Society Annual Exhibition (1984).

His artworks were collected by the Sultan of Kedah, former Prime Minister Tun Dr Mahathir, royal members of Perlis, Standard Chartered Bank, Balai Seni Negara, Public Bank, Universiti Utara Malaysia, Royal Thai Embassy, Embassy of Japan, and many other corporate entities.



Lot 15

RAZAK ISMAIL (TAM ZOYAH)

b. Malaysia, 1963

KAMPUNG LIFE, 2013

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

Oil on canvas

50.5 cm x 57.5 cm

RM 200 - 800

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



Lot 16

CHEAH THIEN SOONG, DR 谢忝宋博士

b. Negeri Sembilan, 1942

COUPLET IN RUNNING SCRIPT

行书 五言对联

Signed, sealed and inscribed
Ink on paper, hanging scroll
132 cm x 32 cm each

释义：种柳观生意，栽松养太和。

RM 500 – 3,000

谢忝宋，又名谢梅，号称天心，或寸身言天心，毕业于新加坡南洋美专，期间师从著名艺术名家如陈文希、钟泗宾等，并在2002年获得了美国美联大学的艺术哲学博士学位。谢忝宋在艺术领域的成就显赫，现任草堂门金石书画会会长，东方人文艺术馆·名誉馆长，南京书画院特聘画师，南京印社·名誉理事，广西美协·顾问，景德镇古彩研究所·顾问。南洋画院名誉院长。中国国际报告文学研究会—中华文化传承委员会一名誉顾问。自1967年以来，谢忝宋成功举办了超过20次个人画展，并在东南亚各地参与了数十个联展。谢忝宋博士的个人艺术理念充满创新和探索，从60年代的平面分割、意度、异度、抽象，到融合哲学元素，展现出有限与无限的统一，不拘一格、不受限制的创作思维。他亦在教育领域有着重要的贡献。90年代，他受聘于马来西亚艺术学院，主持水墨画系，并长达十二年推动“全国水墨画统一考试运动”。2002年退休后，他不间断地在艺术领域培育新人，创办了“草堂门金石书画会”，旨在传承和弘扬中华传统艺术，在海内外拥有良好的声誉。2019年，登上美国纽约时代广场纳斯达克大屏幕。

Dr Cheah Thien Soong graduated from the Singapore's Nanyang Academy of Fine Arts, where he was taught under masters such as Chen Wen Hsi and Chong Soo Peng. In 2002, he received the doctorate of Art Philosophy from the Interamerican University of Puerto Rico. Cheah is currently the President of the Cao Tang Men Society, and takes the role as Advisor to the Nanyang Academy of Art Alumni and the Negeri Sembilan Art Society. He is also the Art Advisor of the Malaysia Contemporary Paintings and Calligraphy Association; and the member of the International Contemporary Ink Painting Association, International Association of Art (IAA) and the Federation of International Tsai-Mo Artists (FITMA). Cheah was featured on the Nasdaq billboard in Times Square, New York in 2019.



Lot 17

TAN PUAY JIN 陈培仁

b. Johor, 1932

BEGONIA , 2011

Signed and dated 'Jin 2011' (lower left)
Watercolour on paper, framed
38 cm x 29 cm

RM 500 - 2,500

Born in Muar, Johor, Tan Puay Jin graduated from the National Taiwan Normal University with Bachelor of Arts in 1961. After that, he took the role as an art teacher at Chung Hwa High School located at his hometown for as long as 30 years. Since 1962, he became a member of the Art Society of Muar and was appointed as its President multiple times. He was a member of the Watercolour Association Malaysia between year 1983 - 1993, and joined the Malaysia Contemporary Watercolour Association afterwards.

His solo exhibitions were first held at Qi Zhi Association's Hall in Muar, Johor in 1969, and further hosted at Eng Bee Gallery, Muar, Johor (2002); MATRADE Hotel, Muar, Johor (2012) and Younie Gallery, Kuala Lumpur (2013). Apart from that, Tan participated in numerous local and international group exhibitions, and has a rigid network of local and overseas collectors.

Tan integrates Chinese ink painting techniques, such as abstract washes and splashing ink, together with the Western concepts of realism and impressionism interchangeably and remarkably in his watercolour. By doing so, he was able to combine the transparency and beautiful flowing texture of watercolour with his inner emotions, thereby amazingly presents the characteristics and feelings of scenery's atmosphere. His solid and steady outlines, coupled with the use of bold, yet not overbearing colours accurately portrays the artist's personality - passionate yet restrained, free-spirited yet reserved.



Lot 18

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

THE BORNEO COAST, 2006

Signed, dated and titled 'RSA 06 THE BORNEO COAST' (lower right)

Acrylic on canvas, framed

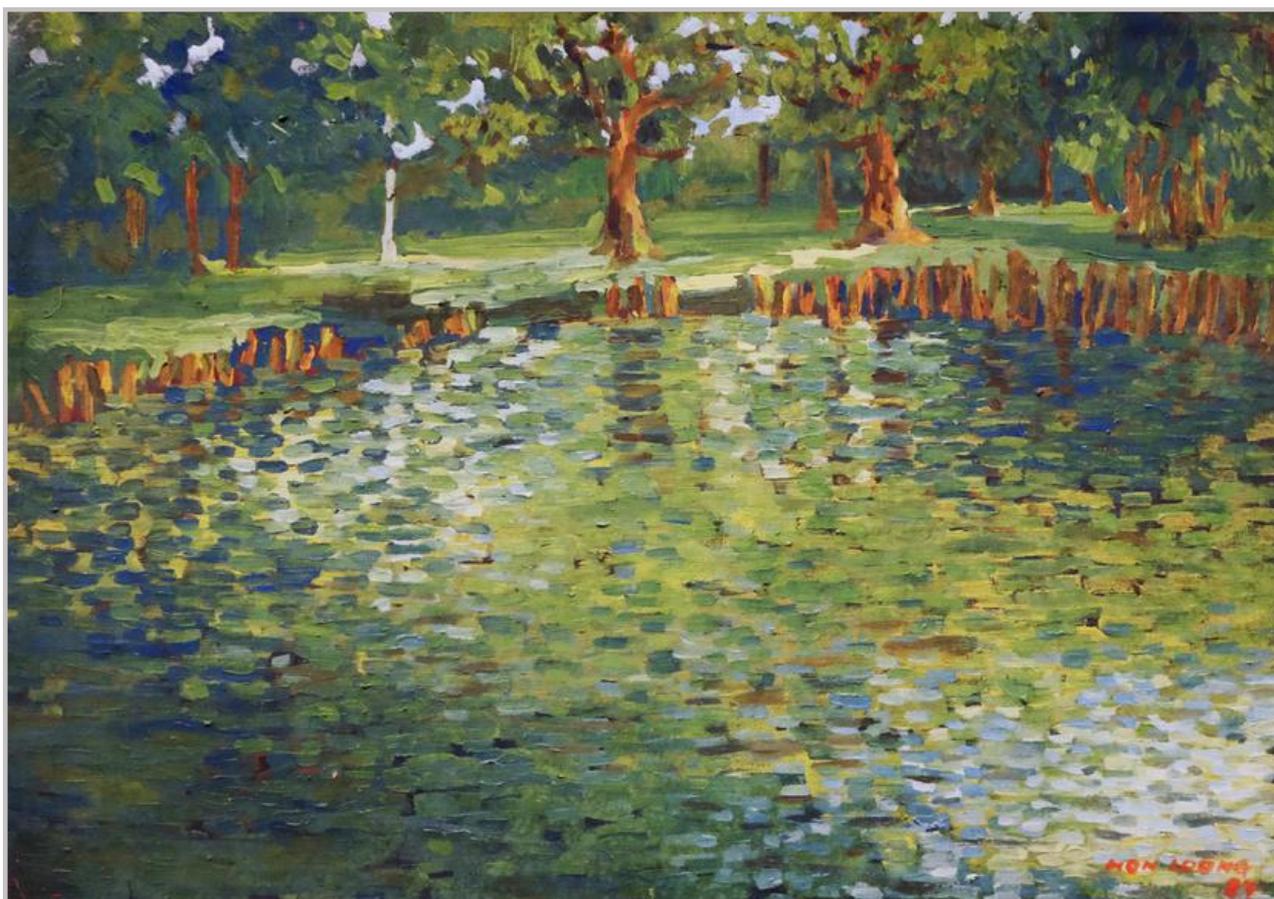
29 cm x 44.5 cm

RM 500 – 1,500

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 19

NG HON LOONG 吴汉龙

b. Selangor, 1964

TITIWANGSA LAKE, 1987

Signed and dated 'HON LOONG 87' (lower right)

Oil on canvas, framed

50.5 cm x 71 cm

RM 500 – 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 Décoratifs (ENSAD), and Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art (ENSAAMA). During his time in Paris - the international hub of the art world, he was heavily influenced by two major Western art movements - Fauvism and Colour Field Painting, which paid emphasis on the use of colours as the subject and conveyor of emotions, flat composition, and expressive brushstrokes. Ng also integrated Chinese ink painting techniques and the concept of the harmonious balance of Yin and Yang in his paintings.

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 20

LEE KAH YEOW 李家耀

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

COUPLET IN RUNNING SCRIPT

行书 八言对联

Signed and sealed (lower left)

Ink on paper, hanging scroll

131 cm x 26.5 cm each

RM 500 – 2,500

释义：文以載道史以載事，义者为己仁者为人。

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

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



Lot 21

BAHARUDDIN MAT YUNOS

b. Kelantan, 1947 – d. circa 2010

SARONG, 1998

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

Watercolour on paper, framed

30 cm x 20 cm

RM 300 – 1,500

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

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

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



Lot 22

RICHARD WONG 黄振景

b. Kuala Lumpur, 1955

HIMALAYA SERIES: SUNSET

Signed 'richard' (lower left)

Oil on canvas, framed

44 cm x 44 cm

RM 1,200 – 3,500

Richard Wong embarked on his artistic journey by studying Western Art at the Kuala Lumpur College of Arts, Malaysia Fine Arts Department, from 1975 to 1978. In the year 2000, he furthered his expertise at the Internationale Cite des Arts, Paris (ICDA), immersing himself in the study of oil paintings, particularly focusing on French modern art. Wong's artistic expression is now centered around abstract painting.

Presently, Richard Wong holds several prestigious positions in the art community. He serves as the Chairman of the Asia International Artists Alliance (AIAA), the Chairman of the Malaysian Modern & Contemporary Art Academy (MCAA), and the President of the Contemporary Malaysian Watercolorists Association (CMWA). Additionally, he acts as an Advisor for the Korea International Art Exchange Association, President of the Malaysia Division of the World Calligrapher - Painter Organization of Canada and holds a committee membership with the Japan Modern Fine Arts Association (JMFAA). He has been honored with numerous awards, including the Highest Honour Foreign Minister's Award at the 36th NICHIGENTEN Art Exhibition, Osaka City Museum of Fine Arts, Osaka, Japan, in 2017. In 2016, he received the Contribution Award at the Malaysian International Contemporary Watercolour Exhibition, as well as the Gold Medal Award at the Beijing International Art Exhibition, China (Asia Pacific) in 2010.



Lot 23

THANT ZIN

b. Myanmar, 1964

PULAU KETAM, 2015

Signed and dated 'Thant Zin 2015' (lower right)

Oil on canvas

46 cm x 35.5 cm

RM 500 – 1,500

Thant Zin's artistic odyssey commenced at the State School of Fine Art (Yangon) in 1979, where he delved into the world of painting through evening classes. Specialising in oil painting, he was guided by revered mentors including U Tun Kyaw, U Kyi, U Lun Gywe, U Mya Aye, and U Zaw Min. These luminaries instilled in him a profound understanding of art's language, nurturing his talents and shaping his unique perspective. Through meticulous strokes and a keen sense of composition, he masterfully captures the interplay of light and shadow, infusing his creations with depth and emotion that resonate with viewers. In 1992, Thant Zin established the Orient Art Gallery, Myanmar.

Thant Zin's artistic prowess found its voice in a series of exhibitions, including Colors of Maw Ra Waddy, Orient art Gallery, Myanmar (2015), Art Asia, Kuala Lumpur (2015), The Essence of Emotion Art Exhibition, Gallery 65, Myanmar (2016), Truth Beyond Beauty Exhibition, The Yangon Gallery, Myanmar (2017), Mood of Outdoor Art Exhibition, Ahla Thit Art Gallery, Myanmar (2019) and Orient Art Gallery Art Exhibition, Oriental Art Gallery, Myanmar (2023).



Lot 24

LIM KA SENG 林家成

b. Perak, 1944

TRIBAL LIFE, 1987

Signed and dated 'Ka Seng 87' (lower right)

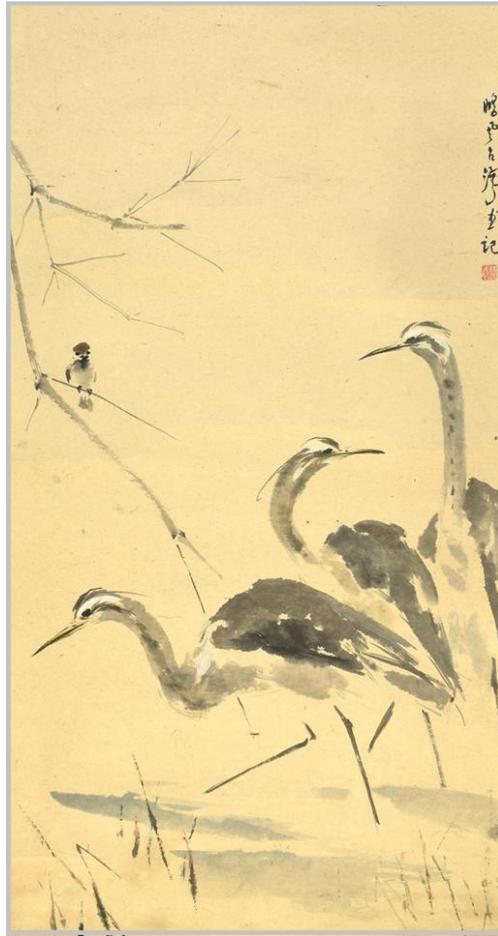
Watercolour on paper, framed

36 cm x 33 cm

RM 500 – 2,500

Encapsulated in fiery red, contrasted with splashes of cool tones, Lim Ka Seng depicted a dream-like scene of the traditional Johor art performance – Kuda Kepang (horse warrior dance). In this semi-abstract painting, the lines and boundaries between the performers and the surroundings are blurred into vague forms and silhouettes, all merging into a vibrant yet soothing atmosphere - a romantic impression of the tribal life in Malaysia that never ceases to draw the breath away from the audience.

In 1961, Lim Ka Seng learnt Western and Chinese art through the Taiwan-educated artist Tan Guan Hin, who was also a student of Khaw Sia. After graduating from the Press Art School England in 1963, Lim worked on several jobs to make ends meet until his retirement in 2000 and began to commit himself to artistic creation ever since. Before retirement, he was already extensively active in the art scene. He joined the Young Artists Exhibition at the National Art Gallery, Kuala Lumpur (1963); the annual exhibitions of the Malaysian Watercolour Society (1983 – 1987) including its exhibition abroad in Melbourne (1984); and the Asian Watercolour Confederation held across Kuala Lumpur, Bangkok, Taipei and Seoul (1987 – 1992). Lim also co-founded the Contemporary Malaysian Watercolourists Association and took the role as President in 1998 – 2001. In 1998, he was the winner of the Education Minister Award from the Japan Modern Arts Association in Osaka, Japan. Lim has held solo shows at the City Art Gallery (2002, 2003, 2005 & 2007) and Professor Galleria, Selangor (2010). Major group shows include the Guangzhou Art Fair (2008), Hangzhou Art Fair (2009), and Art Expo Malaysia (2011).



Lot 25

LIM PENG FEI 林鹏飞

b. Negeri Sembilan, 1934 - d. 2015

HERONS & SPARROW

鹭雀相逢

Signed, inscribed and sealed (upper right)

Ink and colour on paper, hanging scroll

118 cm x 59 cm

RM 1,200 – 5,000

1963年，林鹏飞老师毕业于台北师范大学美术系，同年即在台北历史博物馆举办个人作品展。他得到林玉山老师的水墨动物花鸟的写实神逸、黄君璧老师的空灵，以及廖继春老师的西洋画创意技法。再加上自己的天分与努力，学成归国之后，就不断探研并创造属于自己的绘画风格，尤其对水墨画特是情有独钟。1965年，他受邀参加国家画廊年展，并在翌年于吉隆坡和新加坡举行的“6位马来西亚当代艺术家”画展参与展出。林鹏飞亦曾在吉隆坡集珍庄（1981）、新海峡时报（2003）以及颜丽轩画廊（2014）举办个人作品展。2014年，荣幸获得国家画廊颁发的“马来西亚55位最资深艺术家”奖项，并参与联展。晚年身体衰弱，记忆缩退，却无法阻止他修学艺术的热忱与动力，触发自己将生命的磨难转为提炼自己精神与艺术的力量，并根据自己仅剩的记忆，融合对艺术的情感与修养，以浪漫、纯真及天赋敏锐色感的触觉，创造另一种自己的风格--西洋抽象作品。

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



Lot 26

TAN PUAY JIN 陈培仁

b. Johor, 1932

SWAMP, 2003

沼泽

Signed and dated 'Jin 2003'(lower left)

Watercolour on paper, framed

33 cm x 74 cm

RM 1,000 – 3,000

Born in Muar, Johor, Tan Puay Jin graduated from the National Taiwan Normal University with Bachelor of Arts in 1961. After that, he took the role as an art teacher at Chung Hwa High School located at his hometown for as long as 30 years. Since 1962, he became a member of the Art Society of Muar and was appointed as its President multiple times. He was a member of the Watercolour Association Malaysia between year 1983 – 1993, and joined the Malaysia Contemporary Watercolour Association afterwards.

His solo exhibitions were first held at Qi Zhi Association's Hall in Muar, Johor in 1969, and further hosted at Eng Bee Gallery, Muar, Johor (2002); MATRADE Hotel, Muar, Johor (2012) and Younie Gallery, Kuala Lumpur (2013). Apart from that, Tan participated in numerous local and international group exhibitions, and has a rigid network of local and overseas collectors.

Tan integrates Chinese ink painting techniques, such as abstract washes and splashing ink, together with the Western concepts of realism and impressionism interchangeably and remarkably in his watercolour. By doing so, he was able to combine the transparency and beautiful flowing texture of watercolour with his inner emotions, thereby amazingly presents the characteristics and feelings of scenery's atmosphere. His solid and steady outlines, coupled with the use of bold, yet not overbearing colours accurately portrays the artist's personality – passionate yet restrained, free-spirited yet reserved.



Lot 27

LUM WENG KONG 林荣光

b. Negeri Sembilan, 1952 - d. 2020

TEA ART SERIES, 2008

茶道，戊子年

Signed and dated (top center)

Acrylic on paper, framed

29 cm x 29 cm

RM 350 – 1,000

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 28

TAY LIAN SOO, PROF 郑良树 教授

b. Johor, 1940 – d. 2016

COUPLET IN CLERICAL SCRIPT, 1988

隶书七言联，戊辰年

Signed, dated, inscribed and sealed

Ink on gold-flecked paper, hanging scroll

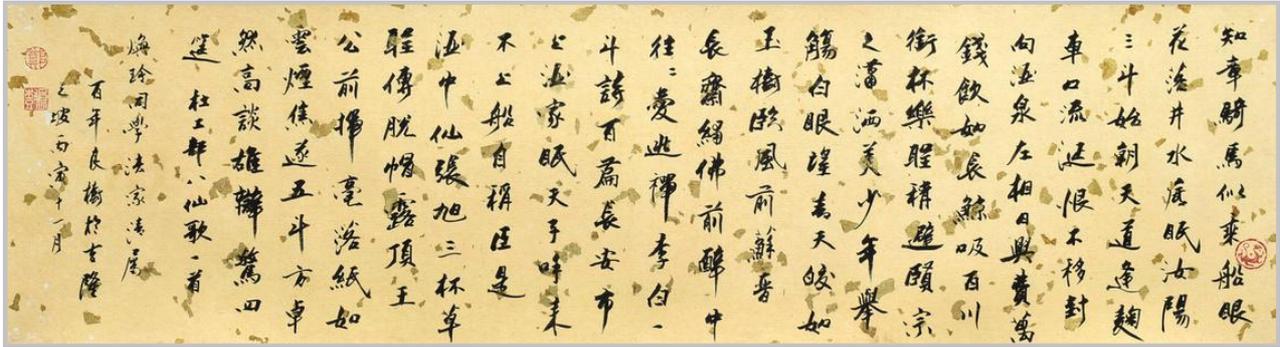
99 cm x 16.5 cm each

释义：传家有道惟忠厚，处世无奈但率真。

RM 800 – 2,500

郑良树，字百年，马来西亚汉学泰斗、文学家、书法家，在国际学术界享有盛名。1960年至1971年间，郑教授负笈台湾大学中文系就读，师承王叔岷、屈万里等名师，是首位获得该校文学博士学位的海外华裔。1971年回国后出任马来亚大学中文系讲师、副教授及系主任。1988年转赴香港中文大学，担任中文系及研究院教授十四年至退休。2003年，受邀成为南方大学学院华人族群与文化研究所所长（2014年升为荣誉所长）兼中文系教授。郑良树的著作丰富，分别在北京、上海、南京、台北、香港、新加坡、吉隆坡及新山等地出版。其作品 - 《商鞅评传》（1998）更荣获中国出版领域最高奖项“中国出版政府奖”和首届“中国文化产业创新奖”。郑教授亦是“南方人文精神奖”(2010)及第二十八届“林连玉精神奖”（2015）得主，曾任马来西亚华人文化协会署理会长、马来西亚书艺协会顾问等。艺术领域方面，自幼喜爱书画，台湾留学期间，在著名书法家台静农及周澄（周莼波）的指点下分别学习书法及中国画。在香港大学任教之时，观摩画展及图书馆字画收藏，技法风格渐趋成熟，自成一格。为了推动文化教育，郑教授夫妇不吝义卖字画。1984年，在吉隆坡主办首场画展，1991年举办第二场画展，之后接连举办《郑良树书画义展》（2003）、《百年书画四选》（2009）及《郑良树书画个展》（2013）等等。2022年，坐落于南方大学学院，收藏郑教授丰富书画的郑良树教授书画珍藏馆正式开幕。

Professor Tay Lian Soo was an internationally acclaimed Malaysian sinologist, writer and calligrapher. Attaining his Doctor of Literature from the National Taiwan University in 1971, Professor Tay taught at the University of Malaya (1971 – 1988), the Chinese University of Hong Kong (1988 – 2002), and Southern University College, Johor, where he also took the role as director of the Research Institute of Chinese Ethnicity and Culture (2013 - 2016). A winner of the “Lim Lian Geok Spirit Award” (2015), Professor Tay learnt calligraphy and ink painting from Tai Jingnong and Zhou Cheng respectively, often holding exhibitions for charity purposes.



Lot 29

TAY LIAN SOO, PROF 郑良树 教授

b. Johor, 1940 – d. 2016

POEM IN RUNNING SCRIPT, 1986

行书 杜甫《饮中八仙歌》，丙寅年

Signed, dated, inscribed and sealed (left)

Ink on gold-flecked paper, mounted

17 cm x 99 cm

释义：知章骑马似乘船，眼花落井水底眠。汝阳三斗始朝天，道逢麴车口流涎，恨不移封向酒泉。左相日兴费万钱，饮如长鲸吸百川，衔杯乐圣称避贤。宗之潇洒美少年，举觞白眼望青天，皎如玉树临风前。苏晋长斋绣佛前，醉中往往爱逃禅。李白斗酒诗百篇，长安市上酒家眠，天子呼来不上船，自称臣是酒中仙。张旭三杯草圣传，脱帽露顶王公前，挥毫落纸如云烟。焦遂五斗方卓然，高谈雄辩惊四筵。杜工部八仙歌一首。

RM 800 – 2,500

郑良树，字百年，马来西亚汉学泰斗、文学家、书法家，在国际学术界享负盛名。1960年至1971年间，郑教授负笈台湾大学中文系就读，师承王叔岷、屈万里等名师，是首位获得该校文学博士学位的海外华裔。1971年回国后出任马来亚大学中文系讲师、副教授及系主任。1988年转赴香港中文大学，担任中文系及研究院教授十四年至退休。2003年，受邀成为南方大学学院华人族群与文化研究所所长（2014年升为荣誉所长）兼中文系教授。郑良树的著作丰富，分别在北京、上海、南京、台北、香港、新加坡、吉隆坡及新山等地出版。其作品-《商鞅评传》（1998）更荣获中国出版领域最高奖项“中国出版政府奖”和首届“中国文化产业创新奖”。郑教授亦是“南方人文精神奖”(2010)及第二十八届“林连玉精神奖”（2015）得主，曾任马来西亚华人文化协会署理会长、马来西亚书艺协会顾问等。艺术领域方面，自幼喜爱书画，台湾留学期间，在著名书法家台静农及周澄（周莼波）的指点下分别学习书法及中国画。在香港大学任教之时，观摩画展及图书馆字画收藏，技法风格渐趋成熟，自成一格。为了推动文化教育，郑教授夫妇不吝义卖字画。1984年，在吉隆坡主办首场画展，1991年举办第二场画展，之后接连举办《郑良树书画义展》（2003）、《百年书画四选》（2009）及《郑良树书画个展》（2013）等等。2022年，坐落于南方大学学院，收藏郑教授丰富书画的郑良树教授书画珍藏馆正式开幕。

Professor Tay Lian Soo was an internationally acclaimed Malaysian sinologist, writer and calligrapher. Attaining his Doctor of Literature from the National Taiwan University in 1971, Professor Tay taught at the University of Malaya (1971 – 1988), the Chinese University of Hong Kong (1988 – 2002), and Southern University College, Johor, where he also took the role as director of the Research Institute of Chinese Ethnicity and Culture (2013 - 2016). A winner of the “Lim Lian Geok Spirit Award” (2015), Professor Tay learnt calligraphy and ink painting from Tai Jingnong and Zhou Cheng respectively, often holding exhibitions for charity purposes.



Lot 30

MG MG YIN MINN

b. Myanmar, 1945

RAMAYANA DANCE, 2015

Signed and dated 'Mg Mg Yin Min 2015' (lower left)

Oil on canvas, framed

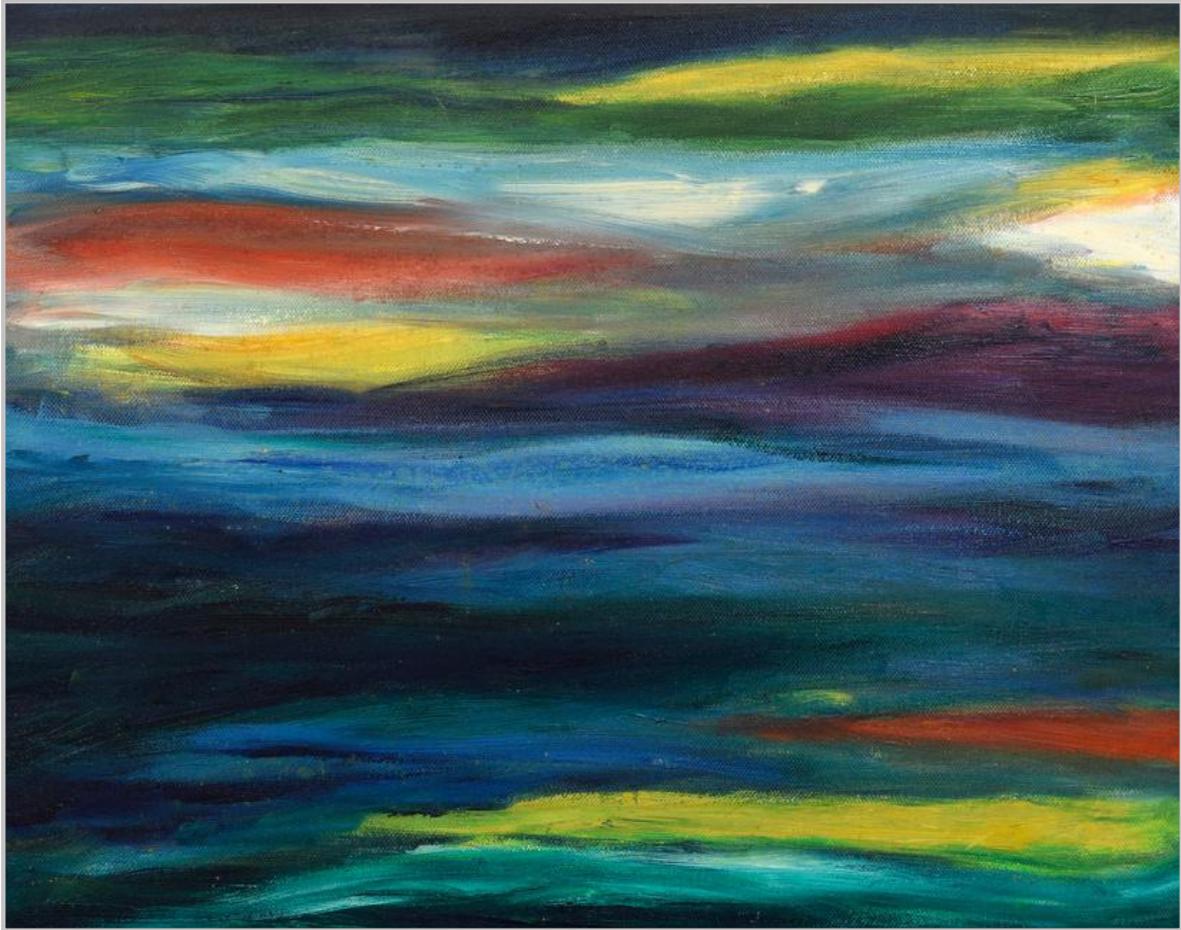
50 cm x 50 cm

RM 800 – 1,500

Mg Mg Yin Minn is a celebrated figure in Myanmar's art scene, renowned for his profound contributions to the nation's cultural heritage and exceptional skills in capturing Myanmar's traditional dances. With a career spanning several decades, he has left an indelible mark on the artistic landscape, enriching it with his passion for Myanmar's traditional dances and a commitment to preserving its cultural essence.

Mg Mg Yin Minn built a solid foundation in art at the State School of Fine Art in Yangon, where he studied from 1962 to 1964. Over the years, Mg Mg Yin Minn has held various pivotal roles in Myanmar's cultural sphere. From 1965 to 1993, he served as the Art Director of the Fine Art Department under the Ministry of Culture, shaping the nation's artistic direction. His dedication to education led him to become a lecturer at the University of Culture in Yangon from 2000 to 2005, where he shared his extensive knowledge and nurtured budding talents. In 2006, he proudly represented Myanmar as a member of the Cultural Delegation to Cambodia during the ASEAN Culture Week, showcasing his commitment to promoting cultural exchange and collaboration within the region.

Mg Mg Yin Minn has exhibited both locally and internationally. Since 1995, he has been consistently participating in group art exhibitions held at the Orient Art Gallery in Myanmar. Other group exhibitions include "September Rain" at Lokanat Gallery, Myanmar (2018) and "Shwe & Knife, Shwe & Heart" at The Yangon Gallery, Myanmar (2019). He has joined several international art expos, including "Korea-Myanmar Contemporary Art Exchange" at Yangon National Museum, Myanmar and "Art Asia 2015" at Stadium Chinwoo, Kuala Lumpur (2015).



Lot 31

LIM PENG FEI 林鹏飞

b. Negeri Sembilan, 1934 - d. 2015

WHERE THE RAINBOWS LIE

Signed on reverse
Oil on canvas, framed
39 cm x 49.5 cm

RM 300 - 800

1963年，林鹏飞老师毕业于台北师范大学美术系，同年即在台北历史博物馆举办个人作品展。他得到林玉山老师的水墨动物花鸟的写实神逸、黄君璧老师的空灵，以及廖继春老师的西洋画创意技法。再加上自己的天分与努力，学成归国之后，就不断探研并创造属于自己的绘画风格，尤其对水墨画特是情有独钟。1965年，他受邀参加国家画廊年展，并在翌年于吉隆坡和新加坡举行的“6位马来西亚当代艺术家”画展参与展出。林鹏飞亦曾在吉隆坡集珍庄（1981）、新海峡时报（2003）以及颜丽轩画廊（2014）举办个人作品展。2014年，荣幸获得国家画廊颁发的“马来西亚55位最资深艺术家”奖项，并参与联展。晚年身体衰弱，记忆缩退，却无法阻止他修学艺术的热忱与动力，触发自己将生命的磨难转为提炼自己精神与艺术的力量，并根据自己仅剩的记忆，融合对艺术的情感与修养，以浪漫、纯真及天赋敏锐色感的触觉，创造另一种自己的风格--西洋抽象作品。

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



Lot 32

KOH TENG HUAT 古天发

b. Penang, 1963

LANDSCAPE, 2017

Signed and dated 'Koh 2017' (lower right)

Oil on canvas, framed

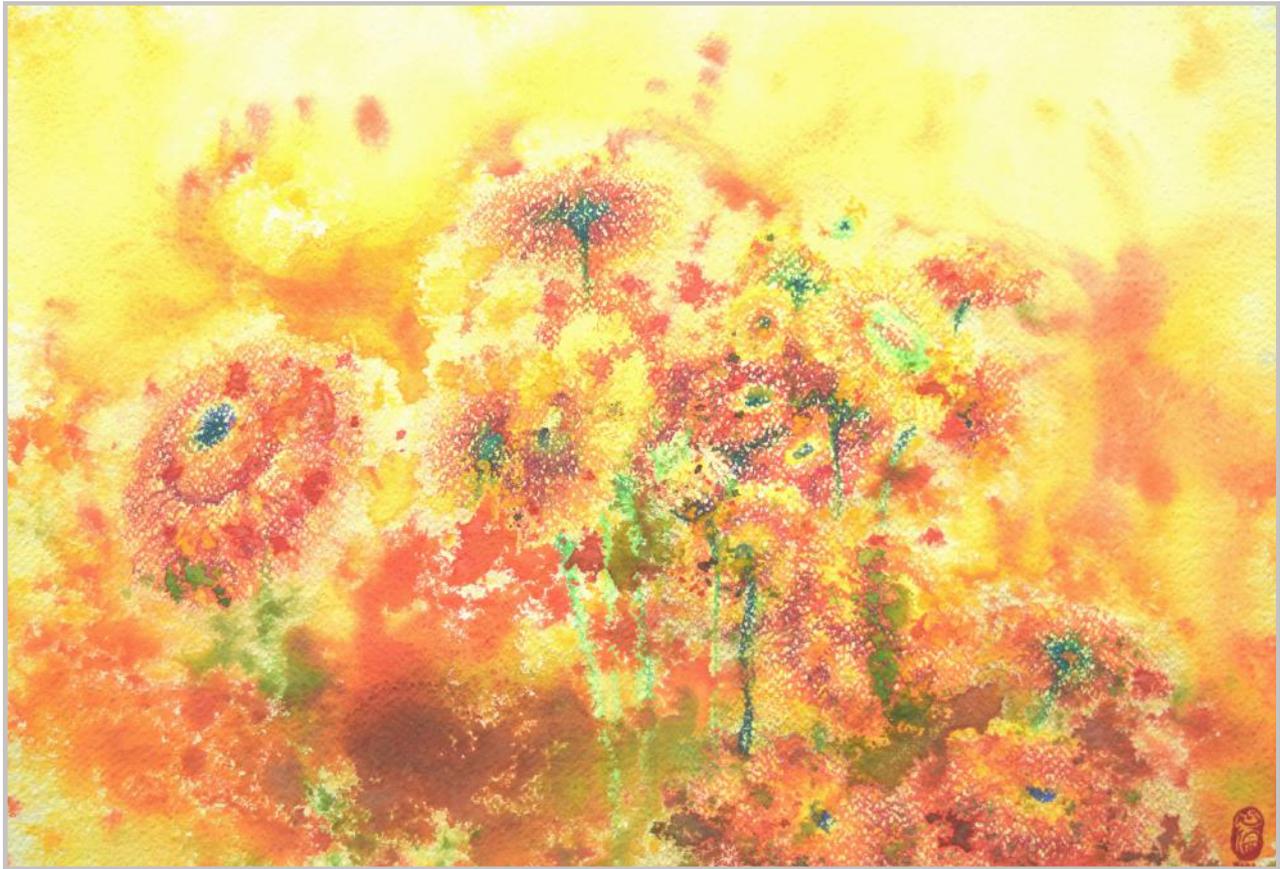
60 cm x 91 cm

RM 1,200 – 3,500

Born 1963 in Penang, Malaysia, Koh Teng Huat is a self-taught artist known for his skilled application of the impasto technique. Impasto is a technique in painting, where paint is laid on an area of surface very thickly, usually thick enough so that the brush or painting-knife strokes are visible.

As the founder of Balik Pulau Art Society in Penang, Koh is one of the few Malaysian artists who paints with a palette knife. He finds that it creates a simpler composition and highlights the beauty of a painting. Captivated by the beauty of nature, his artworks are mainly themed with picturesque landscape, inspired from his travels within Malaysia and also abroad including China, Indonesia, New Zealand and Europe.

Koh's selected solo exhibitions include Nostalgia of Koh, Younie Gallery, Kuala Lumpur (2015), The Art of Palette Knife 2.0, Lion City Art Gallery, Singapore (2016) and Serene Impression, The Art Gallery, Penang (2019). In 2019, he has received the Outstanding Achievement - Worldwide Excellence Award (WEA) by The Circle.



Lot 33

KOH SHIM LUEN 许心伦

b. Perak, 1952

THE ENCHANTING LAND, 2001

大地好风采

Signed and dated (lower right)
Watercolour on paper, framed
38 cm x 56 cm

RM 500 – 1,200

Koh Shim Luen, a veteran female artist and retired professional art educator, graduated with a B.A. (Hons) in Fine Arts from Universiti Sains Malaysia, Penang. After over 30 years teaching at school, she committed full-time since 2012. In addition to her artistic pursuits, Koh Shim Luen is a prolific freelance writer, frequently sharing her insights on the latest developments in the art world, as well as exploring themes in literature and society.

Over her illustrious career, Koh has curated nine remarkable solo exhibitions, with a particular focus on heritage buildings. Some noteworthy exhibitions include "Tales of 2 Cities – Straits Legacy of Melaka & George Town" at the Melaka State Art Gallery (2015), "The Straits Shophouse: George Town & Malacca" at The Star Pitt Street Gallery, Penang (2014), and "Paintings from the Historic Cities of the Straits of Malacca (UNESCO World Heritage)" at Atelier Art Space, Selangor in (2014).

Koh Shim Luen's artistic journey has also been marked by numerous significant group exhibitions, showcasing her work in diverse international locations, including Galeri Seni Mutiara, Penang (2018); Younie Gallery, Kuala Lumpur (2011); Taipei, Taiwan (2009); Sao Paulo, Brazil (2009); Seoul, Korea (2009); Tokyo, Japan (2009); Balai Seni Negara, Kuala Lumpur (2001); Amman, Jordan (2001); Taipei, Taiwan (2001); New Delhi, India (2000); Malmö, Sweden (1997); Bangkok, Thailand (1995); Balai Seni Negara (1989); National Museum of Singapore (1989); Australian High Commission (1988); Balai Seni Negara (1985); and British Council, Kuala Lumpur (1982).



Lot 34

LEE KEE SENG 李祈成

b. Selangor, 1962

FISHING BOATS

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

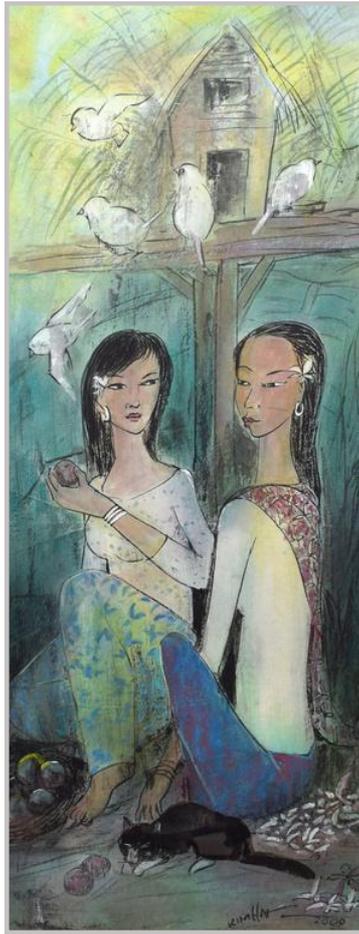
Watercolour on paper, framed

40 cm x 57 cm

RM 550 – 1,500

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 35

PUAH KIM HAI 潘金海

b. Kuala Lumpur, 1950

SISTERHOOD, 2009

姐妹情深

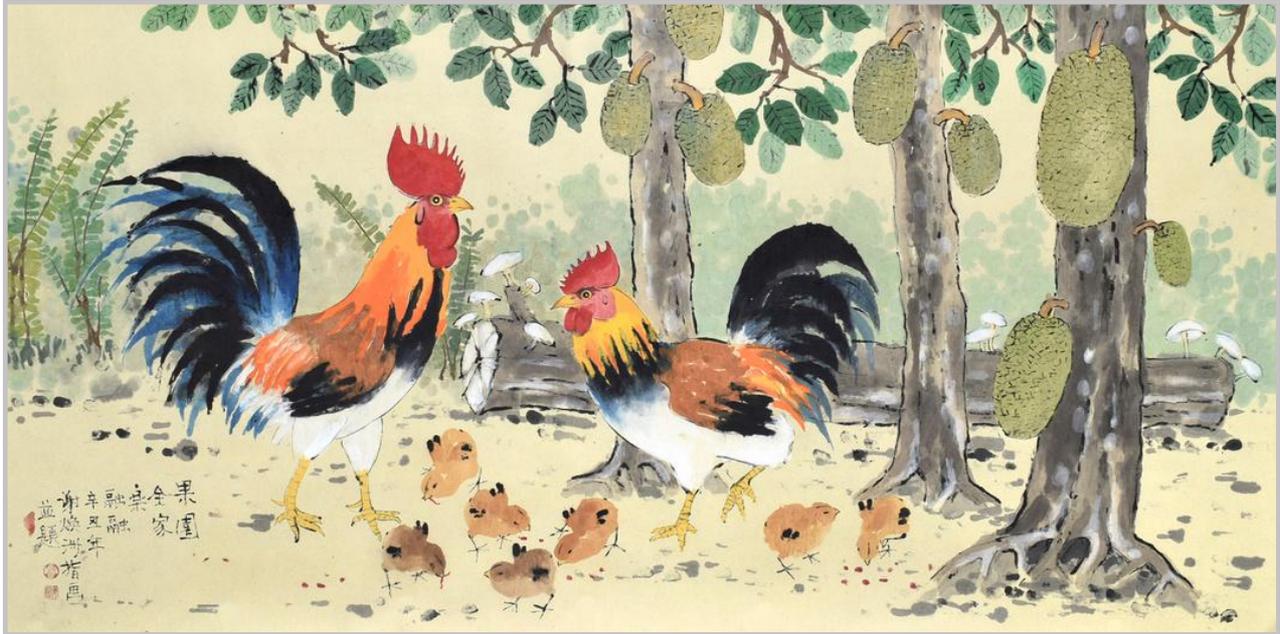
Signed, dated "KIM HAI 2009" and sealed (lower right)

Ink and colour on paper, framed
86.5 cm x 33 cm

RM 1,200 – 3,000

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 36

CHEAH WUN CHOW 谢焕洲

b. Kuala Lumpur, 1946

HAPPY FAMILY, 2021

果园全家乐融融，辛丑年

Signed, dated, inscribed and sealed (lower left)
Ink and colour on paper, finger ink, tuodi
70 cm x 140 cm

RM 4,500 – 8,000

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、拙拙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）、中国武汉美术中心（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 37

CHUNG CHEN SUN, PROF 钟正山教授

b. Malacca, 1935

CHICKEN RAISING THEORY, 2013

养鸡论，癸巳年

Signed, dated, inscribed and sealed (middle)

Ink and colour on paper, mounted for framing
70 cm x 138 cm

题识：亚末说他养母鸡来生蛋，亚威要斗鸡。到美国去吧！
美国印钞机灵动。癸巳，正山。

RM 8,000 – 18,000

钟正山教授毕业于新加坡南洋美术专科学校，师承陈文希、陈宗瑞、钟泗滨，1984年获得美国三藩市大学公共行政管理硕士学位，他是一位在多元文化中成长的艺术家和美术教育家。他在马来西亚及中国创办了五所艺术学院，包括1967年创办的马来西亚艺术学院，对现代艺术教育产生影响，因而被誉为“马来西亚现代艺术教育之父”。他亦积极参与国际艺术教育交流，80年代中期担任过亚太区艺术教育会议（ASPACAE）轮值主席；1982年，与台湾管执中共同发起成立「国际现代水墨画联盟」，并担任主席10年，在中国水墨画的现代化进程中发挥了作用。他亦以“马来西亚现代水墨画之父”著称，其创新的艺术作品在20多个国家地区的国际大展中展出，并举办了30次个人画展，受到博物馆、美术馆、政府机构、企业和私人收藏家的青睐。他的作品也曾于中国嘉德香港2020秋季拍卖会上亮相。

Professor Chung Chen Sun, a prominent artist and art educator, is known as the "Father of Malaysian Modern Art Education". Graduated from Singapore's Nanyang Academy of Fine Arts, he was taught under key Nanyang art pioneers: Chen Wen Hsi, Chen Chong Swee, Cheong Soo Pieng, and Georgette Chen. He founded multiple art colleges in Malaysia and China, including the famous Malaysian Institute of Art (MIA), contributing to global art education discussions and played a role in modernizing Chinese ink painting. His innovative artworks have been exhibited in numerous countries and collected by prestigious institutions and private collectors worldwide. His artworks made their debut at the China Guardian Hong Kong Autumn Auctions in 2020.



Lot 38

LUM WENG KONG 林荣光

b. Negeri Sembilan, 1952 - d. 2020

CALLIGRAPHY IN RUNNING SCRIPT, 2009
行书“静心见佛”

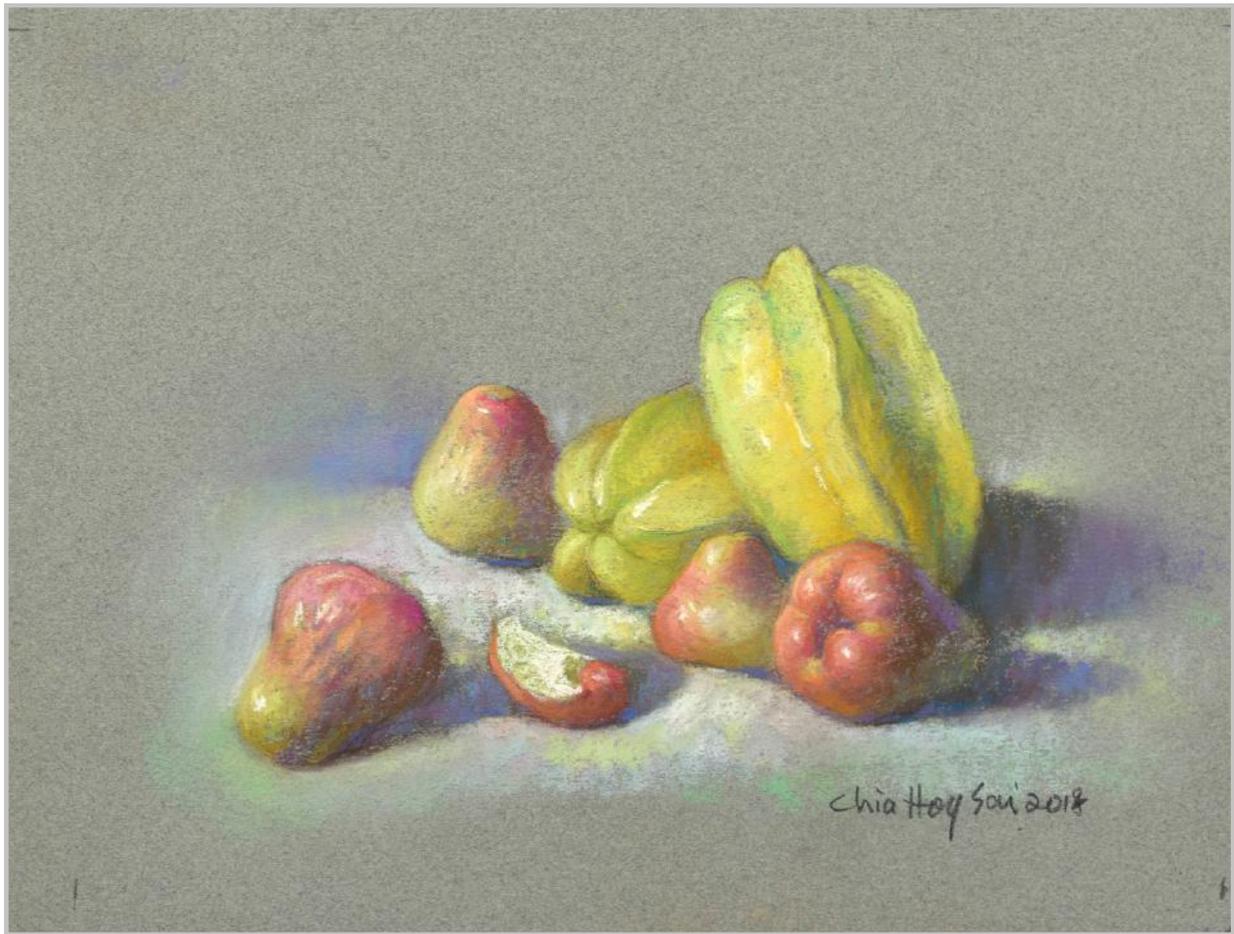
Signed, dated (right) and sealed (lower left)
Ink on paper, mounted on board
33.5 cm x 132 cm

RM 1,000 – 4,500

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 39

CHIA HOY SAI 谢惠载

b. Selangor, 1948

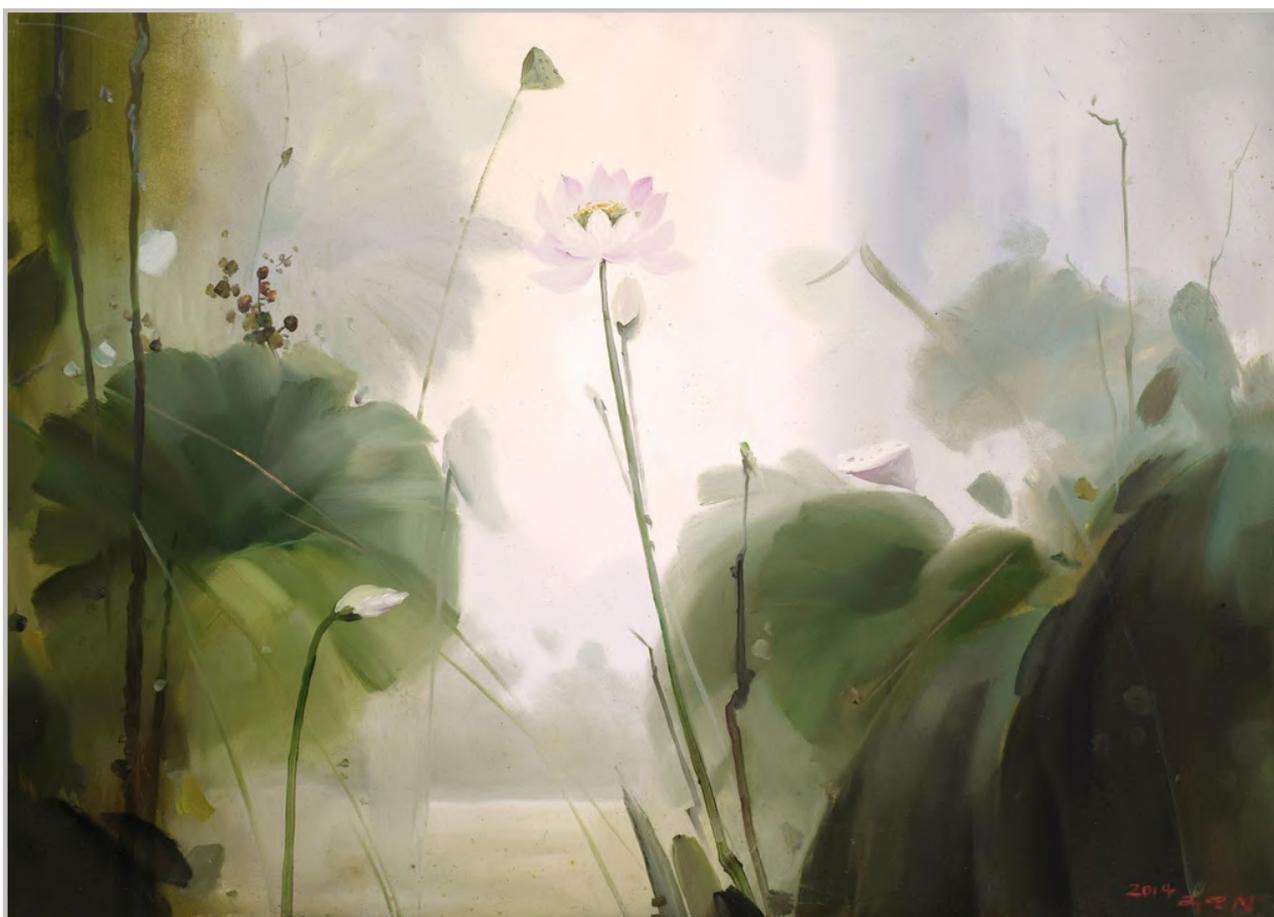
**HARVEST SERIES: STARFRUIT & JAMBU,
2018**

Signed and dated 'Chia Hoy Sai 2018' (lower right)
Pastel on paper, framed
25 cm x 32.5 cm

RM 500 – 1,500

Chia Hoy Sai, a dedicated and full-time artist, embarked on his artistic journey by studying art at the Nanyang Academy of Fine Arts, Singapore from 1968 to 1969. While Chia's formal art education provided a strong foundation, it was his personal exploration of Southeast Asian rural areas that truly ignited his creative spark. Starting in 2000, Chia began his four-year odyssey, immersing himself in the culture and landscapes of countries such as Laos, Cambodia, the Philippines, and Myanmar. This immersive experience profoundly enriched his artistic perspective, infusing his work with the vibrant energy and diversity of the region. His favorite subjects are indigenous people in traditional attires, as well as mouthwatering tropical fruits.

In 2009, Chia collaborated with Soka Gakkai Malaysia to organize an exhibition tour covering 14 locations across Malaysia over a period of 6 months. Chia's major art exhibitions include the annual art exhibitions of the Nanyang Academy of Fine Arts Alumni Association and the Kelang Artists Society. In 2018, Chia participated in Art Asia@KL 2018 Hotel Art Expo, held in the Palace of the Golden Horses, Kuala Lumpur.



Lot 40

RI YONG SONG 李勇松

b. North Korea, 1967

LOTUS, 2014

Signed and dated (lower right)

Oil on canvas, framed

68.5 cm x 94 cm

RM 800 – 4,000

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 41

CHEAH THIEN SOONG, DR 谢忝宋博士

b. Negeri Sembilan, 1942

CHICKS UNDER YAM LEAVES, 1991

芋叶小鸡

Signed, dated and sealed (upper right)

Ink on paper, hanging scroll

88 cm x 39 cm

RM 800 – 3,500

谢忝宋，又名谢梅，号称天心，或寸身言天心，毕业于新加坡南洋美专，期间师从著名艺术名家如陈文希、钟泗宾等，并在2002年获得了美国美联大学的艺术哲学博士学位。谢忝宋在艺术领域的成就显赫，现任草堂门金石书画会会长，东方人文艺术馆·名誉馆长，南京书画院特聘画师，南京印社·名誉理事，广西美协·顾问，景德镇古彩研究所·顾问。南洋画院名誉院长。中国国际报告文学研究会—中华文化传承委员会一名誉顾问。自1967年以来，谢忝宋成功举办了超过20次个人画展，并在东南亚各地参与了数十个联展。谢忝宋博士的个人艺术理念充满创新和探索，从60年代的平面分割、意度、异度、抽象，到融合哲学元素，展现出有限与无限的统一，不拘一格、不受限制的创作思维。他亦在教育领域有着重要的贡献。90年代，他受聘于马来西亚艺术学院，主持水墨画系，并长达十二年推动“全国水墨画统一考试运动”。2002年退休后，他不间断地在艺术领域培育新人，创办了“草堂门金石书画会”，旨在传承和弘扬中华传统艺术，在海内外拥有良好的声誉。2019年，登上美国纽约时代广场纳斯达克大屏幕。

Dr Cheah Thien Soong graduated from the Singapore's Nanyang Academy of Fine Arts, where he was taught under masters such as Chen Wen Hsi and Chong Soo Peng. In 2002, he received the doctorate of Art Philosophy from the Interamerican University of Puerto Rico. Cheah is currently the President of the Cao Tang Men Society, and takes the role as Advisor to the Nanyang Academy of Art Alumni and the Negeri Sembilan Art Society. He is also the Art Advisor of the Malaysia Contemporary Paintings and Calligraphy Association; and the member of the International Contemporary Ink Painting Association, International Association of Art (IAA) and the Federation of International Tsai-Mo Artists (FITMA). Cheah was featured on the Nasdaq billboard in Times Square, New York.



Lot 42

KUEH CHAI PHIAW 郭才标

b. Sarawak, 1937 - d. 2016

PEONY, 2008

国色天香，戊子年

Signed, dated and sealed (lower right)

Ink and colour on paper, framed

74 cm x 47 cm

RM 800 – 2,000

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中的佼佼者。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 43

TEW NAI TONG 张耐冬

b. Kuala Lumpur, 1936 – d. 2013

PENANG LOOKOUT

Signed 'Nai Tong' (lower left)

Oil on canvas, framed

40.5 cm x 53 cm

RM 5,500 – 8,000

Tew Nai Tong pursued his education in Singapore and graduated from the Nanyang Academy of Fine Arts in 1958, where he built a solid foundation under the tutelage of renowned Nanyang art pioneers like Georgette Chen and Chen Wen Hsi. He then embarked on a transformative artistic sojourn in Paris to study oil painting and figurative art at the Ecole Nationale Supérieure des Beaux-Arts de Paris in 1967 - 1968. This period in Europe exposed Nai Tong to diverse influences and inspirations, enriching his artistic palette and infusing his works with the charms of the Parisian school of arts, such as post-impressionism and Cubism.

Tew held solo shows at the British Council, Kuala Lumpur (1964), National Library Singapore (1978), Sarawak Museum, Kuching (1987), Shenn's Fine Art Gallery, Singapore (1994), Art Salon, Kuala Lumpur (1999), Sunjin Gallery, Singapore (2001), City Art Gallery, Kuala Lumpur (2003), Balai Berita, The New Straits Times Press (2004), Cape of Good Hope Art Gallery, Singapore (2008), and KL Lifestyle Art Space (2012). His retrospective exhibition - "Odyssey" was held at the National Art Gallery in 2007, while his solo - "Nanyang Impressions" was held at Loh Gallery, Shanghai in 2012. Tew's paintings were exhibited in a multitude of group shows locally and abroad, such as Europe (1967), Australia/New Zealand (1969), China (1985 & 2001), Seoul (1988), Osaka (1997 & 2000) and Bangkok (2002 & 2003). In 2009, Tew was awarded the prestigious Asia Art Award in Seoul, South Korea. His works have been auctioned at Sotheby's and Bonhams, and collected by the National Art Gallery Malaysia and National Art Museum Singapore.



Lot 44

CHEAH SEK MENG 谢锡明

b. Perak, 1947

PALONG SERIES, 1974

Signed, dated and sealed (lower left)

Watercolour on paper, framed

36 cm x 51 cm

RM 500 – 2,500

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 45

PHANG CHEW 彭钊

b. Perak, 1945 - d. 2017

FISHING VILLAGE, 2009

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

Watercolour on paper, framed
55 cm x 38 cm

RM 800 – 3,000

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 46

JAYSON YEOH 杨觉昇

b. Kedah, 1963

MOWS, 2015

Signed, dated and titled 'Jayson 2015 Mows'
(lower right)

Watercolour on paper, framed
36 cm x 26.5 cm

RM 500 – 3,000

Being a self-taught artist allows Jayson Yeoh to develop his distinctive style and personality through his artworks. Ever since the creation of the sketching cum semi-realism local Nanyang watercolour style pioneered by the late Yong Mun Sen, it is Jayson Yeoh that has invented one of the most impressive new contemporary semi-realism styles and trends in Malaysia.

He fixes his painting subject on "ship" - from there he creates stories and legends, narrating the bitter and sweet of life. With his ingenious use of the language of colours, wise composition, the building of air and atmosphere, perception of time flow and exceptional imagination, Jayson Yeoh vividly brings these interesting stories to life. With a unique, vigorous expression of thoughts and emotions, Jayson Yeoh is certainly a remarkable contemporary watercolourist in Malaysia.

Jayson Yeoh has been particularly active in the art arena, both locally and abroad. He has held several watercolour solo exhibitions, including "Accumulation Series", Batu Gallery, Johor (2015), "The Legend of Ship", Younie Gallery, Kuala Lumpur (2015), and "Journey", Creative Circle Studio, Johor (2022), and participated in numerous international juried exhibitions such as the National Watercolor Society (NWS) 99th International Open Exhibition, USA (2019) and 151th Annual International Exhibition of the American Watercolor Society, USA (2018).



Lot 47

RI YONG SONG 李勇松

b. North Korea, 1967

HOUSE BY THE RIVER, 2014

Signed and dated (lower right)

Oil on canvas, framed

34.5 cm x 45 cm

RM 300 – 1,500

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 48

TAN PUAY TEE 陈培智

b. Muar, 1935

ASTONISHMENT, 2003

惊奇

Signed and dated 'TEE 2003' (lower right); titled on reverse

Oil on canvas, framed

69 cm x 81 cm

RM 1,200 – 5,000

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

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



Lot 49

YUNG SHING CHO 容繩祖

b. China, 1945

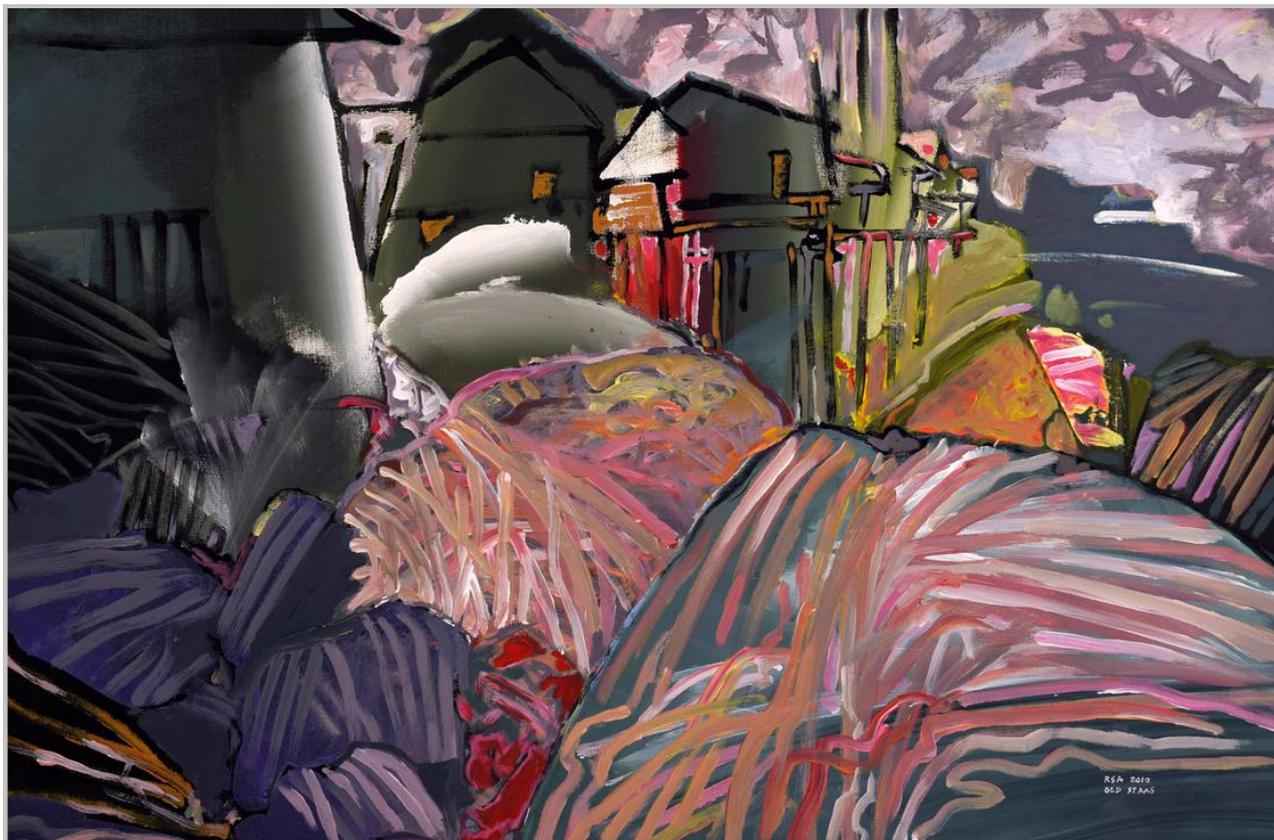
TOGETHER 相依

Signed and sealed (lower right)
Ink and colour on paper, framed
45 cm x 45 cm

RM 500 – 2,000

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

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



Lot 50

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

OLD STAAS, 2010

Signed, dated and titled 'RSA 2010 Old Staas'
(lower right)

Acrylic on canvas, framed
49 cm x 75 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.

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 SEPTEMBER 2023 **24 SEPTEMBER 2023**

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 SEPTEMBER 2023	SALE DATE 24 SEPTEMBER 2023	

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
-----------	------

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).