

Art for Humanity

A Fundraising
Auction for Gaza
by MERCY Malaysia

28 SEPT 2025, 5:30 PM – 7:00 PM
HALL 1, MITEC, KL





Ahmad Fuad Osman
Ahmad Shukri Mohamed
Ahmad Zakii Anwar
Anisa Abdullah
Anniketyni Madian
Awang Damit Ahmad
Chong Ai Lei
Dato' M. Nasir
Dyan Anggraini
Fadilah Karim
Faizal Suhif
Fendy Zakri
Haffendi Anuar
Hisyamuddin Abdullah
Ilse Noor

Ismail Mat Hussin
Jalaini Abu Hassan
Juhari Said
Kartika Affandi
Kow Leong Kiang
Mohd Al-Khuzairie Ali
Najib Bamadhaj
Nik Zainal Abidin
Noor Mahnun Mohamed
Rafiee Ghani
Raja Shahrman
Umibaizurah Mahir Ismail
Yusof Ghani
Zakaria Ali
Zulkifli Lee

Art for Humanity

Prologue

MERCY Malaysia first began its humanitarian work in Gaza in 2008 and has maintained a continuous presence on the ground since 2011.

Over the years, the situation in Gaza has become increasingly dire. As of August 2025, the humanitarian crisis has reached catastrophic levels. Thousands of lives have been lost, critical infrastructure lies in ruins, and access to food, clean water, healthcare, and shelter remains severely restricted. The toll on civilians, particularly women and children, has been devastating.

Despite these immense challenges, the people of Gaza continue to demonstrate extraordinary resilience. In response, MERCY Malaysia has expanded its humanitarian programming to include medical relief, public health interventions, clean water provision, and food security support. In partnership with local communities and stakeholders, these efforts are complemented by long-term strategies to help communities rebuild and recover, including the rehabilitation of essential infrastructure and the promotion of local agricultural livelihoods.

SUPPORTED BY

Curator and Coordinator

Suryani Senja Alias
(CULT Gallery)

Auction Partner

Henry Butcher
Art Auctioneers

Auctioneer

Soraya Khairuddin

Venue Partner

CIMB

Note: Unless otherwise stated, proceeds from each sale are split 50/50 between the artist and MERCY Malaysia

This fundraising initiative is a collective act that has been mobilised through the generosity of artists, private collectors, curators, and auction partners who have come together in response to Gaza's ongoing humanitarian crisis. Funds raised will be channelled towards emergency medical aid, maternal and child health, mental health and psychosocial support, and the provision of essential supplies to communities affected by the ongoing crisis. MERCY's work continues despite restricted access and the immense need.

More than 25 artworks will be available for auction, made possible through the generosity of prominent Malaysian artists, private collectors, and donors who have come together in solidarity to support MERCY Malaysia's humanitarian efforts in Gaza.

About the Auction

This auction brings together curated works by leading Malaysian artists, rare collectables, and luxury items in a collective gesture of solidarity. More than a fundraising event, it is a platform for care, dignity, and humanitarian action that bridges communities in response to the urgent needs in Gaza.

All proceeds will go to MERCY Malaysia, supporting critical aid efforts on the ground. Contributions are eligible for tax exemption under LHDN, reinforcing the auction's role not only as a creative community act of care but as a tangible force for support.

Humanitarian Impact

The humanitarian impact of MERCY Malaysia's work in Gaza is not only measured in lives saved but in the restoration of dignity and access. For over 15 years, MERCY Malaysia has remained present on the ground by providing medical services, psychosocial support, rehabilitating water and sanitation systems, and distributing essential food and non-food items.

In 2024, the inaugural Gaza Art Auction raised RM1.2 million, enabling the deployment of five Emergency Medical Teams under the World Health Organisation's EMT Type 1 — Fixed certification. These teams, comprising 25 personnel including doctors, nurses, logisticians, and support volunteers, provided trauma care, delivered medical supplies, and supported overstretched hospitals in some of the most affected areas.

Now, more than ever, humanitarian action is crucial. As global crises intensify and civilian infrastructures collapse under siege, the need for coordinated, ethical, and sustained aid grows more urgent. MERCY Malaysia is the first non-governmental organisation in Asia to be verified under the WHO EMT initiative. Reaffirming the organisation's ability to mobilise safe, timely, and coordinated healthcare in complex emergencies up to international standards.

1

Ahmad Zakii Anwar

Choose

2025
Acrylic on linen
69 × 69 cm

ESTIMATE PRICE

RM23,000 – RM30,000

100% proceeds to
MERCY Malaysia's Gaza Relief Fund

Ahmad Zakii Anwar (b. 1955, Johor Bahru, Malaysia) trained at the MARA Institute of Technology, is a leading figure in Malaysian contemporary art, renowned for his hyper-realistic charcoal drawings and spiritually evocative imagery. His dramatic renderings of the human form, often described as lifelike as skin — alongside poetically staged still lifes, have become signature elements of his practice. Transitioning from a successful career in advertising to fine art in his late 30s, Zakii has exhibited widely across Asia, Australia, Europe, and the US, with major solos at Sapar Contemporary (New York), Petronas Gallery (Kuala Lumpur), and the National University of Singapore. His recent still life compositions continue this metaphysical inquiry, placing incongruous objects — such as a hand grenade beside a pear — within quiet, painterly settings. The softness of his brushwork and muted backgrounds contrasts starkly with the weight of the objects, inviting viewers to contemplate where violence and innocence coexist, and meaning remains fluid and elusive.



Besi Hitam Yom Kippur

2008

Forged, fabricated & painted steel

67 × 45 × 106 cm

ESTIMATE PRICE

RM40,000 – RM45,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Raja Shahrman bin Raja Aziddin (b. 1967, Kuala Kangsar, Perak, Malaysia) is renowned for his iron sculptures, transforming scrap metal into dynamic figures and forms. He studied Sculpture at Mara University of Technology from 1987 to 1989 and later taught briefly at the Malaysian Institute of Art in Kuala Lumpur. In 1994, he returned to his hometown to learn the traditional art of keris-making. Over the past two decades, his practice has developed into several major series including *Killing Tools* (1994), *Gerak Tempur* (1996), *Gerak Tempur Peraliban* (1997), *Api*, *Bayangan & Kemenyan* (1998), *Semangat Besi* (2001), *Nafas* (2004) and *Langkah Hulubalang* (2006). He received the Minor Award at the Salon Malaysia in 1991 and the Asia Pacific Cultural Industry Award in 2009. He has presented solo exhibitions at Galeri PETRONAS and the National Art Gallery Malaysia.



Monument Series #3

2025
Oil on canvas
152 × 122 cm

ESTIMATE PRICE

RM40,000 – RM50,000

50% proceeds to
MERCY Malaysia's Gaza Relief Fund

Ahmad Fuad Osman (b. 1969, Baling, Kedah, Malaysia) is an artist whose early education at Institut Teknologi MARA led to the founding of the influential Matahati collective, a driving force in contemporary Malaysian art. His practice is grounded in a fearless engagement with the human condition, exploring the tensions between ecstasy and agony, hope and despair, and the spiritual and material.

The *Monument* series emerged from Ahmad Fuad's confrontation with unbearable witnessing.

He began with photographs from Gaza — stark, unfiltered records of violence, loss, and ruin. Choosing to sit with them far longer than most would dare.

These images, often glanced at fleetingly before being scrolled past, demanded more. They asked him to remain, to hold their silence and weight, and to transform them into something that could endure. Fuad's paintings are not journalistic. They do not aim to report, explain, or shock. Instead, they function as monuments — not grand stone edifices, but intimate spaces of remembrance. Each canvas becomes a site where traces of bodies, rubble, and absence are fixed, stilled, and rendered impossible to ignore.

For Fuad, this series is a ritual of slowing down, a resistance to the fleetingness of digital imagery and news cycles. Through each brushstroke, he translates the violence of collapse into texture, colour and marks that insist on life. The fragmented figure, a pair of feet beneath the rubble, becomes a universal proxy for lives erased, lives unnamed yet profoundly human.



Dream

2025

Charcoal on canvas

46 × 46 cm

ESTIMATE PRICE

RM2,000 – RM5,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Chong Ai Lei (b. 1985 Johor, Malaysia) is a contemporary painter whose practice centres on intimate figurative compositions, often exploring themes of solitude, vulnerability, and interiority. A graduate of Dasein Academy of Art in Kuala Lumpur (2005), she became a professional artist in 2010 and quickly gained recognition for her soft, pastel-toned portraits of women in private, contemplative spaces. Her work blurs the line between realism and dreamscape, inviting viewers into quiet moments of emotional introspection.

Her first solo exhibition, *P!NK*, was held at Sangkring Art Space in Yogyakarta in 2013, followed by *In the Room* at Galeri Canna in Jakarta (2016), and subsequent solos in Hong Kong and Singapore in 2017 and 2018. Ai Lei has participated in numerous group exhibitions and international art fairs across Southeast Asia, South Korea, Taiwan, the Philippines, Thailand, and the UK, including showcases at Art Busan, Art Taipei, and START Art Fair at Saatchi Gallery.

She received Honourable Mentions from the Freeman Foundation Asian Artist Program at Vermont Studio Centre in 2010 and 2011, and was named a winner of the Malaysian Emerging Artist Award (MEAA) in 2012. Her *Untitled — Hunch* series was sold at the Malaysia & Southeast Asian Art Auction by Henry Butcher in 2015, while her *True Romance* series appeared at Christie's Hong Kong auctions in 2013 and 2014. Currently based in Kuala Lumpur, Chong Ai Lei continues to develop a painterly language that is both emotionally resonant and visually poetic, positioning her as a significant voice in Malaysian contemporary figurative art.



Regu

2017

Chengal wood and mild steel

82 × 34 × 22 cm

ESTIMATE PRICE

RM22,000 – RM32,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Zulkifli Lee (b. 1978, Raub, Pahang, Malaysia) is a continuous exploration of contradiction and equality, seeking precise alignment between opposing forces — most notably the natural and the industrial. His sculptural and installation works often stage a physical mediation between displaced remnants of old wood and the clean geometry of new steel, embodying the tension and harmony between organic decay and constructed order.

In his engagement with the struggle for Palestine, this pursuit becomes urgently tangible. For Zulkifli, the denial of dignity, land, and freedom represents a violent imbalance that demands redress. His forms emphasise relation over separation, asserting that no struggle exists in isolation. Palestine, in his view, implicates all of us. To remain silent is to accept division and inequality as permanent; to engage is to acknowledge interdependence, act in solidarity, and insist that equality must be realised — not deferred. The ongoing process of connection in his work mirrors the ongoing process of resistance, offering a visual and material language for justice, empathy, and collective responsibility.



2016

Acrylic on canvas

137 × 137 cm

ESTIMATE PRICE

RM28,000 – RM35,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Jalaini Abu Hassan (b. 1963, Selangor, Malaysia), commonly known as *Jai*, is a pioneering Malaysian contemporary artist. Trained at MARA Institute of Technology (UiTM), the Slade School of Fine Art in London, and Pratt Institute in New York. Jai's multidisciplinary practice spans painting, drawing, and mixed media. His work blends traditional Malay motifs with modernist techniques, often incorporating bitumen, charcoal, and found objects to explore themes of memory, ritual, and socio-political critique. With over 20 solo exhibitions and works held in major collections, Jai is also a respected educator who has shaped generations of Malaysian artists.

A striking example of his philosophical and painterly depth is *Reading Ibn Sina* (2016), an acrylic-on-canvas work that presents a surreal landscape beneath a storm-laden sky. Classical architecture, palm trees, and a cascading waterfall converge in a contemplative scene that references the Persian polymath Ibn Sina (Avicenna). The painting becomes a visual meditation on knowledge, legacy, and the pursuit of truth. Where the turbulent sky suggests intellectual unrest, and the ancient structures evoke continuity.



Najib Ahmad Bamadhaj

Glory to GAZA

2025

Acrylic, bitumen & gold leaf
on jute with frame
138 × 95 cm

ESTIMATE PRICE

RM15,000 – RM18,000

50% proceeds to

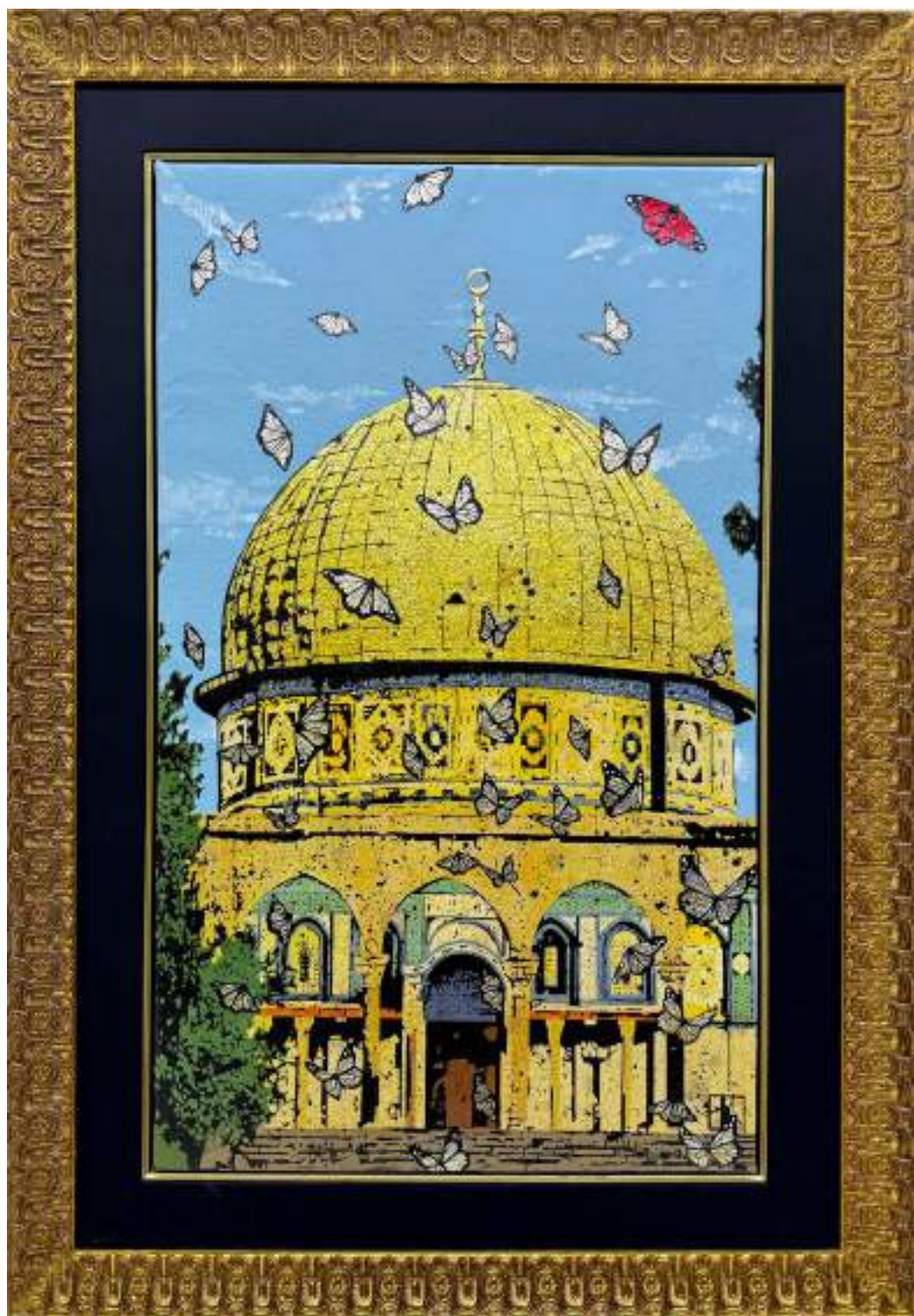
MERCY Malaysia's Gaza Relief Fund

Najib Ahmad Bamadhaj, born in 1987 in Muar, Johor, is a multifaceted artist whose work reflects the rich tapestry of Malaysian society. Graduating with a BA (Hons) in Fine Art from UiTM Shah Alam in 2010, Najib's major in painting refined his technical skills and keen observational abilities, which are central to his artistic practice. As a founding member of the RUMPUN artist collective and the founder of Ruang Bamadhaj, an artist-run space and studio, Najib has made significant contributions to the Malaysian art scene. His thematic explorations often revolve around Malaysian society and politics, with subjects such as women, animals, and flowers carrying profound meaning. Najib believes that art should provoke thought and inspire action, a principle central to his artistic ethos.

His solo exhibitions include *Great Migration* (2012) at TAKSU Kuala Lumpur, *Survival* (2015) at TAKSU Singapore, *Pride and Prejudice* (2020) at TAKSU Kuala Lumpur, and *The New Beginning* (2023) at G13 Gallery as part of the Mango Art Festival in Bangkok. These exhibitions highlight Najib's artistic evolution and thematic depth. His works have also been featured in group exhibitions

across Asia and Europe, including *The Collective Young: From South East Asia* at Mizuma Gallery, Singapore (2015), *Rising Length of Light* at REDBASE Contemporary Art, Jakarta (2016), and *Embodiment at TAKSU*, Singapore (2020). His international presence is further underscored by his participation in Art Formosa in Taiwan, Art Busan in Korea, and Art Moments Jakarta in Indonesia.

Najib's contributions to art have been recognised with several awards, including the Young Guns Award in Kuala Lumpur (2013), first prize in Nando's *Kicking-Off with Art* (2010), first place in the *Tanjong Heritage Art Competition* (2010), and second place in the Open Johor Art Competition. His achievements culminated in his selection as one of the *Prestige 40 Under 40 Malaysia* in 2023.



Olive Tree

2025

Pencil on paper

15 × 15 cm

ESTIMATE PRICE

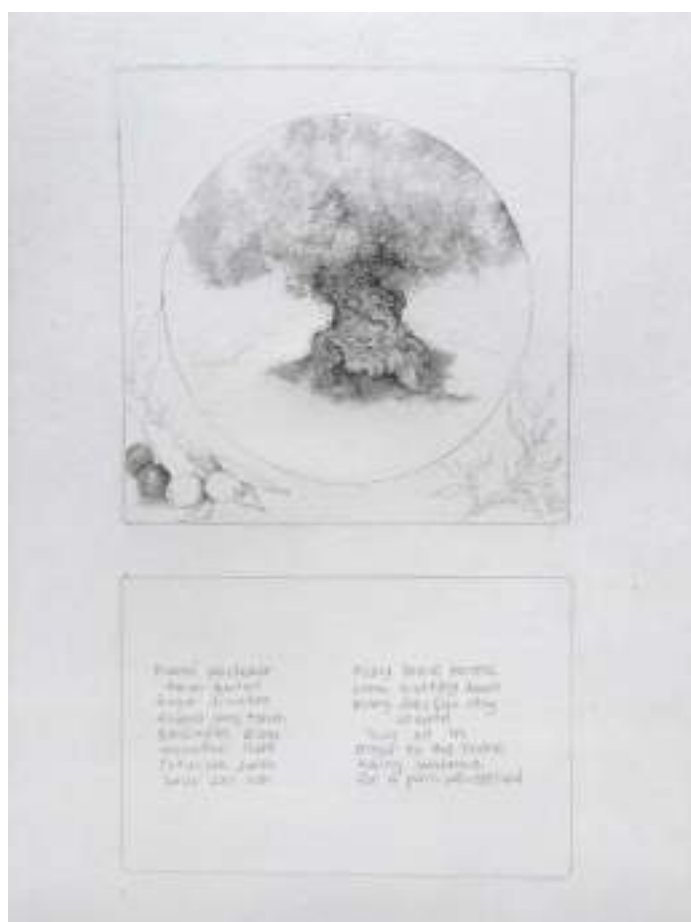
RM8,000 – RM12,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Ilse Noor (b. 1941, Wipperfürth, Germany) is a master printmaker and fine artist whose career spans over five decades. Trained in graphic art and painting at the Kölner Werkschulen and the Akademie der Bildenden Künste München under Professor Franz Nagel, she developed a meticulous etching and aquatint technique that has become her signature. Since relocating to Malaysia in the 1970s, Ilse has cultivated a practice that blends surrealism, spirituality, and cultural symbolism inspired by memory, myth, and ecology. Motifs such as trees, eggs, shells, musical instruments, and architectural fragments are pervasive in her works. With over 100 solo and group exhibitions worldwide, Ilse's influence spans continents.

A poignant pencil drawing paired with a bilingual poem in Malay and English, *The Olive Tree* is an image that centres on a gnarled, ancient olive tree with its trunk thick and textured, its foliage dense and sheltering. The olive tree, long a symbol of peace, endurance, and rootedness in Palestinian culture, becomes a reminder of life stripped of its colours. The accompanying poem speaks of brave souls who stood together, some fallen, some still in prayer, seeking divine guidance and a path forward. In this work, Ilse channels her mastery into a gesture of solidarity through symbolism and verse.



Title unknown

1999

Oil on canvas

149 × 131 cm (including frame)

ESTIMATE PRICE

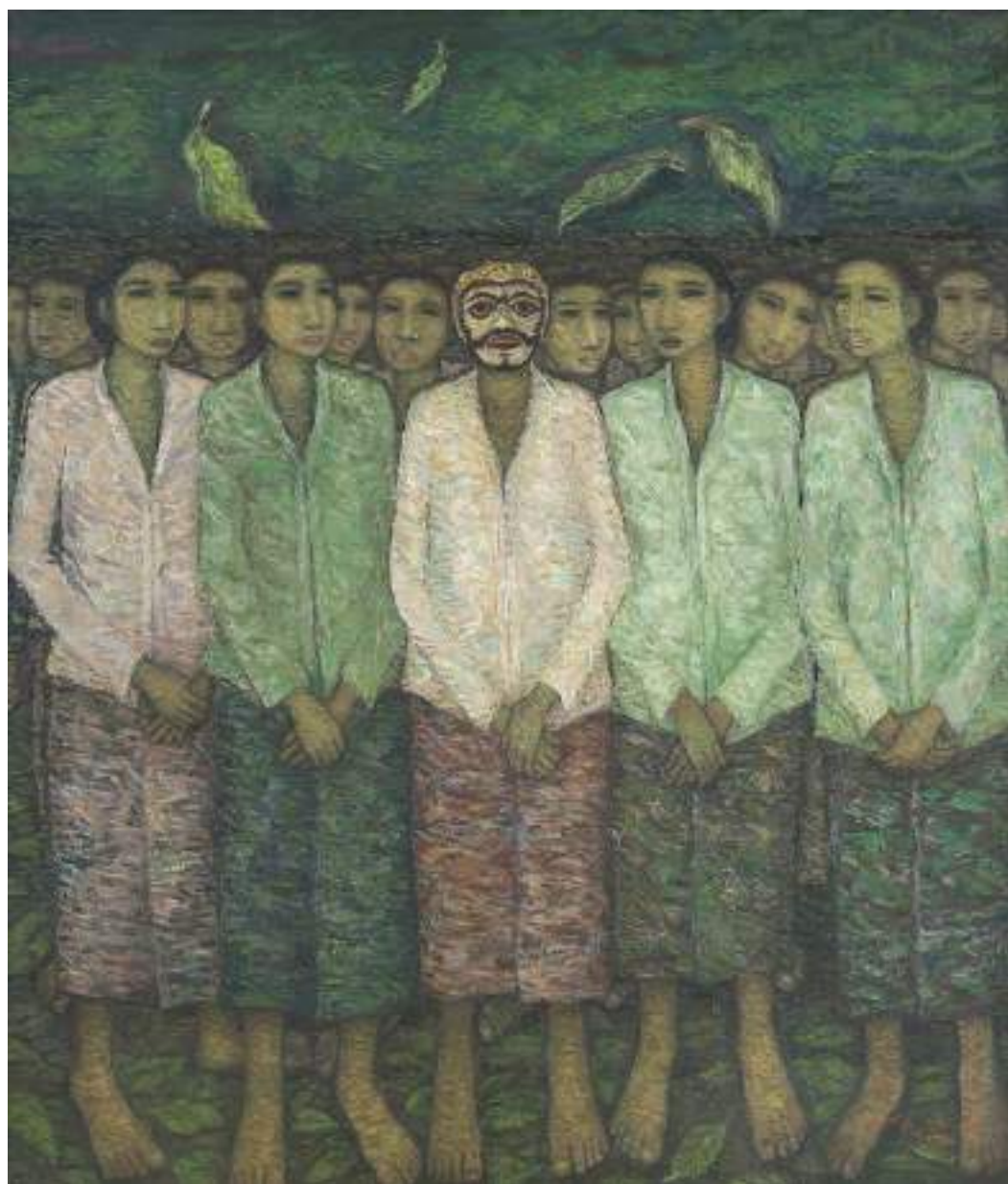
RM40,000 – RM50,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Dyan Anggraini (b. 1957, Kediri, Indonesia) is a distinguished artist, cultural leader, and former civil servant whose career bridges the worlds of visual art and public service. Raised in the progressive Tamansiswa educational environment, Dyan was immersed in art and cultural values from an early age. She graduated in painting from STSRI "ASRI" Yogyakarta in 1982 and began her government career in 1989 at Taman Budaya Yogyakarta (TBY), eventually becoming its head in 2004. Under her visionary leadership, TBY evolved into a dynamic cultural institution, earning the nickname "The Window of Yogyakarta." She initiated numerous programs and institutions that continue to shape Indonesia's cultural landscape, including the Yogyakarta Biennale Foundation, Kolong Tangga Children's Museum, Pasar Kangen Goja, and the arts magazine *MataJendela*.

As an artist, Dyan Anggraini is known for her emotionally resonant and socially reflective works. Her paintings often explore themes of gender, bureaucracy, and personal resilience, drawing from her lived experience within government institutions. Exhibitions such as *Perempuan (di) Borobudur* and her satirical piece *Priyayi* critique the performative nature of power and the silencing of dissent. In her series *Kor Bungkam (The Chorus of Silence)*, she used official government documents as canvases, overlaying them with haunting imagery that speaks to the tension between duty and expression. With over 130 group exhibitions and multiple solo shows since 1980, Dyan continues to be a vital voice in Indonesian contemporary art, one who has not only created space for dialogue but also redefined the role of artists within public institutions.



10

Noor Mahnun Mohamed

mineral w bottle (blue cap)

2022

Oil on canvas

30 × 20 cm

33 × 23 cm with frame

ESTIMATE PRICE

RM7,500 – RM12,000

100% proceeds to

MERCY Malaysia's Gaza Relief Fund

Over the past four decades, Noor Mahnun Mohamed (b. 1964, Kelantan, Malaysia), more widely known as *Anum*, has developed a painting practice rooted in observation, memory and meticulous technique. Known for her finely composed figurative works, she often depicts domestic interiors and still life, weaving together realism, allegory and a quiet sense of whimsy. Everyday objects and familiar surroundings are rendered in the traditional European oil painting style she honed during her MFA studies at the Hochschule für Bildende Künste, Braunschweig, Germany (1996). References to art history run through her practice, from her interest in Dutch floral still life to nods to Clarice Beckett and Vincent van Gogh, while her subjects are drawn from personal memories and lived experience. Her recent solo exhibition in Singapore in 2025 reflects her ongoing exploration of femininity, labour and memory, and affirms her position within the region's contemporary art landscape.



The Great Landscape series 'Beautiful Life'

2011–2012
Mixed media on canvas
203 × 203 cm

ESTIMATE PRICE

RM75,000 – RM95,000

50% proceeds to
MERCY Malaysia's Gaza Relief Fund

Ahmad Shukri Mohamed (b. 1969, Kota Bharu, Kelantan, Malaysia) is widely regarded as one of Malaysia's most influential contemporary artists. A graduate of Universiti Teknologi MARA (UiTM) in 1992, he was a founding member of the seminal Matahati collective, which helped shape the trajectory of Malaysian contemporary art by championing experimental practices and critical engagement. Shukri's work is distinguished by its vibrant, multi-layered collages that combine oil paint, canvas, paper, and found materials that often incorporate everyday motifs and text to evoke both personal and collective narratives.

His practice reflects a deep reverence for nature and a persistent concern for environmental degradation, using visual art as a platform to interrogate the fragile balance of ecosystems and the consequences of human excess. Shukri's pieces are not confined by medium or style; instead, they evolve through intuitive layering and conceptual play, often blurring the boundaries between abstraction and figuration. His acclaimed series such as *Golden Gate*, *Postcards from Malaya*, and *Made in Malaysia* exemplify this approach, weaving together cultural memory, ecological urgency, and socio-political critique.



Homeland Expulsion

2025

Ceramic sculpture, soil and mixed media on canvas, with wood frame
51 × 127 × 9.5 cm

ESTIMATE PRICE

RM12,000 – RM15,000

50% proceeds to
MERCY Malaysia's Gaza Relief Fund

Umibaizurah Mahir Ismail (b. 1975, Johor, Malaysia) is a Malaysian ceramic artist whose sculptural practice blends playful forms with urgent social commentary. Known for her hybrid use of clay and mixed media, she often transforms familiar objects into vessels of critique — addressing themes of displacement, consumerism, and cultural memory.

In 'Homeland Expulsion', she reflects on the resilience and hope of those forced to live with the loss of their homeland. The work traces the pain of displacement, the lingering imprint of a past that cannot be reclaimed, and the quiet strength of communities navigating rupture. Through layered forms and textures, Umi invites viewers to witness collective memory and generational longing. Her sculptural language insists that forced separation is not just a political condition but a deeply human one that demands empathy and solidarity. The piece becomes a prayer for justice, echoing the global responsibility to stand with those denied the right to return.



My Room at Harvard

1986–1991

Oil on canvas

59.5 × 65.5 cm (including frame)

ESTIMATE PRICE

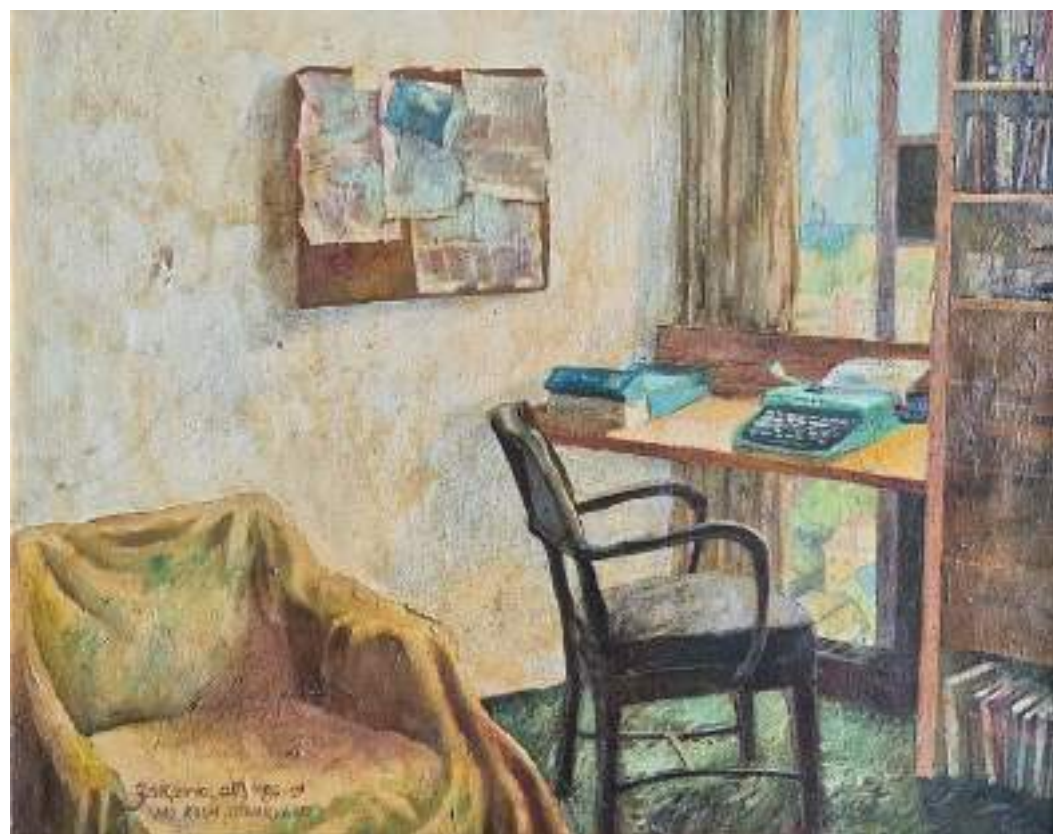
RM50,000 – RM60,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Dr. Zakaria Ali (b. 1946, Rembau, Negeri Sembilan, Malaysia) is a distinguished Malaysian artist, writer, and art historian whose work has profoundly shaped both the academic and creative landscapes of Malaysian art. Renowned for his multidisciplinary approach, Zakaria bridges painting, literature, translation, and scholarly research with intellectual rigor and cultural insight. He earned his Bachelor's degree in Fine Arts from Southwestern University in Texas, followed by a Master's in Art at Stephen F. Austin State University and a second Master's in Art History from Universidad de las Americas in Puebla, Mexico. His academic journey culminated in a PhD from Harvard University in 1991.

Zakaria's time in Mexico was especially formative, producing a body of vibrant, expressive paintings that reflect a synthesis of Southeast Asian and Latin American influences. In contrast, 'My Room at Harvard' (1986–1991) reveals a quieter, introspective side of his practice. This oil-on-canvas work captures the intimate space of his student life — books, papers, and soft light as a visual metaphor for the mind.



1977
Batik
47 × 71 cm

ESTIMATE PRICE

RM7,000 – RM12,000

100% proceeds to
MERCY Malaysia's Gaza Relief Fund

2000
Watercolour on paper
54 × 73.5 cm

ESTIMATE PRICE

RM8,000 – RM10,000

100% proceeds to
MERCY Malaysia's Gaza Relief Fund

Ismail Mat Hussin (1938–2015, Kota Bharu, Kelantan, Malaysia) was a distinguished artist whose batik paintings remain iconic for their vivid portrayal of East Coast kampung life. Born in Kelantan, he began his artistic journey at the age of twelve under the guidance of Nik Mahmood Idris and later refined his batik technique under the mentorship of Khalil Ibrahim. His works are celebrated for their warm, earthy palettes and dynamic compositions, often depicting scenes of communal labor, music, and daily rituals with both tenderness and clarity.

Through batik, Ismail elevated everyday moments into enduring visual landscapes, blending technical mastery with local storytelling.

Beyond his artistic practice, Ismail was a violinist and graphic designer, contributing to Kelantan's creative landscape across disciplines. He was an active member of Angkatan Pelukis Semenanjung (APS) and Persatuan Seni Lukis Kelantan (PESENI), and participated in numerous group exhibitions throughout his career. His only solo exhibition, *Canting*, held at the University of Malaya Art Gallery in 2012, was a rare showcase of his lifelong dedication to batik. Ismail's legacy lies in his ability to preserve and celebrate local traditions through a modern lens, making him a vital figure in Malaysian visual culture whose influence continues to resonate across generations.

Nik Zainal Abidin

(Sharmin Parameswaran's collection)

16

Wayang Kulit in Grey

1986

Watercolour on paper

25.5 × 26.5 cm

ESTIMATE PRICE

RM6,000 – RM9,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

17

Wayang Kulit in Dark Brown

1990

Watercolour on paper

28 × 32.5 cm

ESTIMATE PRICE

RM6,000 – RM9,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Nik Zainal Abidin (1933–1993, Kelantan, Malaysia) was a pioneering figure in Malaysian modern art, celebrated for his visionary integration of traditional Malay aesthetics into contemporary visual language. Often referred to as the “Painter of the Epics,” Nik Zainal was a self-taught artist whose work drew heavily from the rich heritage of wayang kulit (shadow puppet theatre), transforming its mythic characters and narratives into vibrant compositions on canvas and paper.

His practice was rooted in storytelling and spiritual inquiry, often depicting scenes from the *Hikayat Seri Rama* and other classical Malay epics.

With bold lines, radiant colours, and rhythmic arrangements, Nik Zainal's paintings captured the dynamism of oral tradition while reimagining it through a modern lens. He was a member of the influential Wednesday Art Group, and his contributions extended beyond the studio, designing national symbols such as the Kunci Ibu Kota, the royal mace (cokmar), and the throne of the Yang di-Pertuan Agong. He also created a mosaic glass mural for the National Museum's West Wing in 1962, and worked as an illustrator and set designer for RTM until his retirement in 1988.



16



17

Gunung Merapi

2008

Acrylic on canvas

100 × 120 cm

ESTIMATE PRICE

RM250,000 – RM300,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Kartika Affandi (b. 1934, Batavia, now Jakarta, Indonesia), is one of Indonesia's most compelling and unconventional painters known not only for her expressive style but also for her fearless personal and artistic journey. The only child of legendary expressionist Affandi and his wife Maryati, Kartika was trained from the age of seven to paint directly with her fingers and paint tubes, a technique she inherited from her father. She mixes colours on her hands and wrists, rejecting brushes and studios in favour of painting outdoors, immersed in the lives and stories of her subjects.

Her work is deeply emotional, often autobiographical, and radically honest. Kartika has painted graphic self-portraits, scenes of childbirth, and depictions of nudity, not as objects of pleasure, but as raw expressions of strength in vulnerability. 'Gunung Merapi' (2008) is a vivid testament to her lifelong engagement with nature and its spiritual weight. The swirling brushstrokes and dynamic palette capture the raw energy of one of Indonesia's most iconic and active volcanoes. With its expressive clouds, radiant sun, and eruptive terrain, the painting reflects Kartika's signature intuitive and tactile approach.



Entangled III

2025

Oil on linen

64 × 75.5 cm (with frame)

ESTIMATE PRICE

RM15,000 – RM25,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Fadilah Karim (b. 1987, Batu Pahat, Johor, Malaysia) is a leading figure in Malaysian contemporary figurative painting, known for her emotionally resonant, autobiographical works. A graduate of Universiti Teknologi MARA (UiTM), where she earned both her Bachelor's and Master's degrees in Fine Art, Fadilah has developed a distinctive style rooted in realism, often rendered in muted palettes and large-scale compositions. Her paintings frequently feature herself and her family, especially her daughter, as central subjects, exploring themes of solitude, motherhood, memory, and the quiet complexities of domestic life.

Her practice is deeply personal yet universally familiar, capturing fleeting emotional states and intimate moments with cinematic stillness. Works like 'Bubblegum' (2018) and 'Terrible Two' (2020) reflect her evolving experience of womanhood and parenthood, while earlier pieces such as 'The Lonesome Painter' (2015) convey introspective solitude. In 2020, she marked a major milestone with *A DECADE: Fadilah Karim 2010–2020*, a retrospective featuring over 50 works that traced her artistic evolution. Recognised with awards such as the HOM Art Trans Young Guns (2013) and the UOB Painting of the Year (Bronze, 2021), Fadilah's relevance in Malaysian art lies in her ability to merge technical mastery with emotional depth, offering a visual language that speaks to the inner lives of women and the quiet power of everyday experience.



20 Hisyamuddin Abdullah

Memorandum to the world

2025
Acrylic on canvas
92 × 92 cm

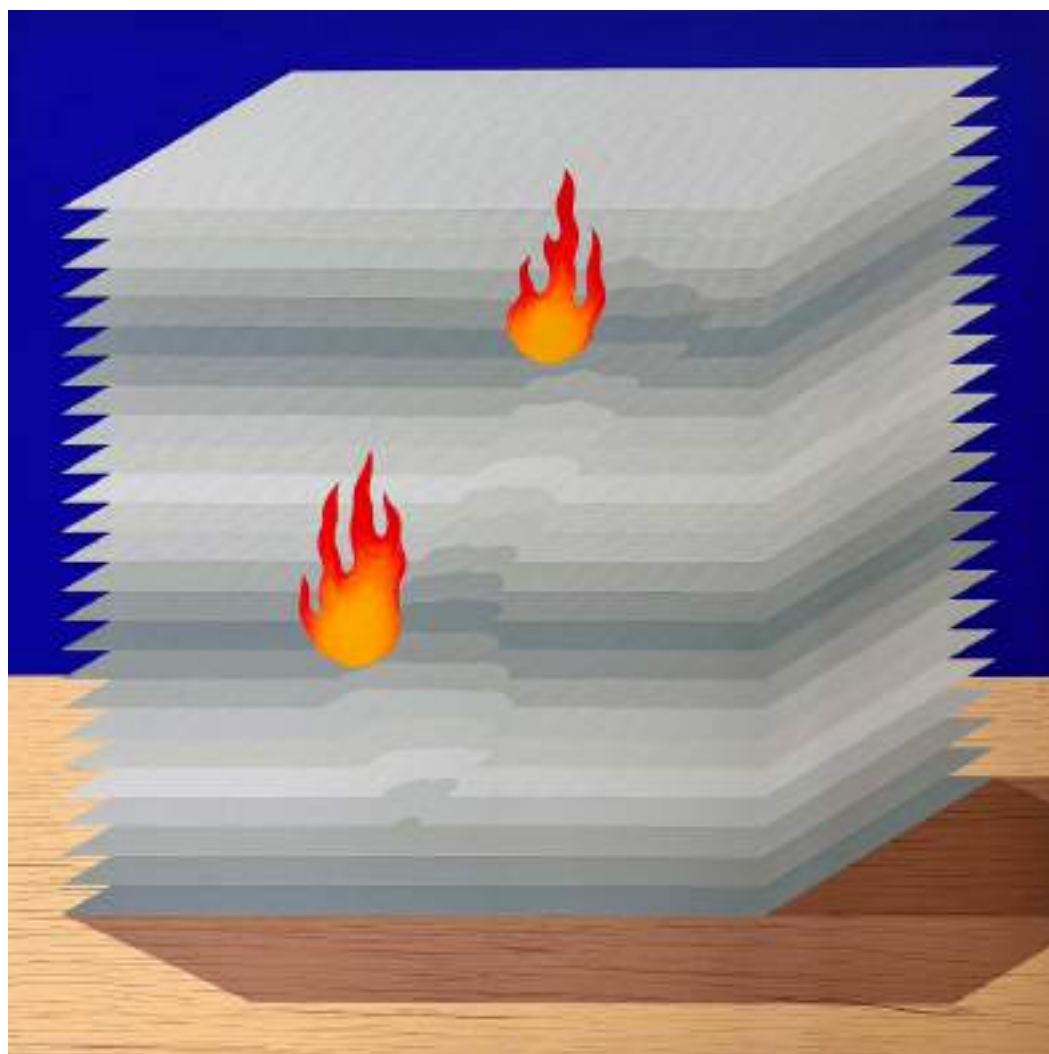
ESTIMATE PRICE

RM7,000 – RM10,000

50% proceeds to
MERCY Malaysia's Gaza Relief Fund

Hisyamuddin Abdullah (b. 1989, Terengganu, Malaysia) is a contemporary artist whose practice merges drawing, painting, and satire to explore themes of identity, urban dislocation, and socio-political critique. A graduate of Universiti Teknologi MARA (UiTM), he developed a distinctive “painting-drawing” approach that combines the immediacy of charcoal with the vibrancy of acrylic, often using surreal self-portraits and expressive linework to reflect on the tensions of modern Malaysian life. His work is marked by emotional intensity, magical realism, and a sharp wit that critiques cultural norms and political absurdities.

His recent piece, ‘Memorandum to the World’, created for the *Art for Humanity: Fundraising Auction for Gaza*, expands his practice into a solemn and urgent register. In this work, a stack of memorandums is placed on a table — each sheet symbolising a voice, a resolution, a moral call against the atrocities in Gaza. Yet the edges of the paper burn, forming the silhouette of Gaza itself. The flames serve as a metaphor for the arrogance of power and the deliberate silencing of global solidarity. Through this stark and symbolic composition, Hishammudin reflects on the paradox of our time: how collective protest resounds across the world, yet remains powerless against entrenched systems of brutality.



Kusyuk

2024

Acrylic on canvas

91.44 × 121.92 cm

ESTIMATE PRICE

RM40,000 – RM60,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Dato' M. Nasir (b. 1957, Bukit Panjang, Singapore) is a legendary figure in Malaysia's cultural landscape, revered as a singer-songwriter, composer, actor, producer, and painter. Often referred to as "Sifu" for his mentorship and artistic influence, M. Nasir's career spans over four decades, marked by a visionary fusion of traditional Malay aesthetics with modern sensibilities. His music, from the folk-rock days of *Kembara* to solo albums like *Canggung Mendonan* and *Phoenix Bangkit*, has shaped the soundscape of Malaysia by weaving his intrinsic style and philosophy into popular culture.

Before his rise in music, M. Nasir's creative journey began with visual art. He studied at the Nanyang Academy of Fine Arts in Singapore, graduating in 1978 with a diploma in Western painting. Drawn to Kuala Lumpur in the 1970s, he sought to join the influential Anak Alam art collective, captivated by their free-spirited approach to poetry, theatre, and painting. Though fate steered him toward music, painting remained an enduring part of his practice.

In recent years, he has returned to the canvas with renewed focus, contributing works to exhibitions such as *Sesat di Kuala Lumpur* (2024), which celebrated his 45-year artistic journey. His paintings, like his music, are deeply expressive, often reflecting themes of mysticism, nature, and existential searching. Through both sound and image, Dato' M. Nasir continues to inspire generations by embodying the spirit of a multidisciplinary artist.



Melting landscape..

2017–2024

Oil, ink on canvas

122 × 152 cm

ESTIMATE PRICE

RM7,000 – RM10,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Faizal Suhif (b. 1984, Muar, Johor, Malaysia) is a multidisciplinary artist, printmaker, painter, and mixed media practitioner whose work is deeply rooted in the rhythms of land and agricultural life. A graduate of Universiti Teknologi MARA (UiTM), he completed his Master's in Fine Art with a specialisation in printmaking in 2013. Faizal is a founding member of the printmaking studio Chetak17 and a key figure in the collective Go Block, both of which have helped shape Malaysia's contemporary printmaking landscape.

Drawing from his upbringing in a farming family, Faizal's practice incorporates organic materials such as vegetables, seeds, lava, shells, and insects to explore the relationship between nature, labour, and art. His compositions often feature earthy tones, soil textures, and floating seeds, combining textile-like surfaces with experimental printmaking techniques, including his own innovations like cement cut and block print. With nine solo exhibitions and participation in over 300 group shows across Malaysia, Bangladesh, Japan, Germany, Singapore, Indonesia, India, Taiwan, Beijing, Macedonia, Türkiye, and Paris, Faizal continues to cultivate a practice that is both materially grounded and conceptually expansive.



23 Kow Leong Kiang

Portrait in Brown

2025
Oil on canvas
76.1 × 60.8 cm

ESTIMATE PRICE

RM10,000 – RM15,000

50% proceeds to
MERCY Malaysia's Gaza Relief Fund

Kow Leong Kiang (b. 1970, Selangor, Malaysia), is a celebrated contemporary figurative painter known for his evocative portraits and atmospheric compositions. A graduate of the Kuala Lumpur College of Art, Kow rose to prominence after winning the Grand Prize at the Philip Morris ASEAN Art Awards in 1998. His work is distinguished by a soft-focus technique and a painterly sensitivity that captures the emotional depth of his subjects. Often of young women are depicted in contemplative poses or serene rural settings.

Deeply influenced by Malaysian cultural roots and traditional ways of life, Kow's early paintings frequently drew inspiration from the East Coast, especially Terengganu. His visual language blends realism with romanticism, using muted palettes and blurred contours to play with nostalgia. Over time, his practice has expanded to include urban scenes and more abstracted emotional states, reflecting a nuanced engagement with contemporary life.



Mohd Al-Khuzairie Ali

Love Victim 'LV'

2015

Ceramic, nut and bolt,
wood frame and Flexi glass
122 × 122 cm

ESTIMATE PRICE

RM10,000 – RM15,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Mohd Al-Khuzairie Ali (b. 1984, Kuantan, Pahang, Malaysian) is a Malaysian ceramic sculptor whose practice interrogates the intersections of nature, consumerism, and cultural memory. A graduate of Universiti Teknologi MARA with a BA (Hons) in Art and Design (Ceramic), Khuzairie has exhibited internationally in South Korea, Japan, the Netherlands, and Germany, gaining recognition for his ability to merge ceramic craftsmanship with conceptual critique. His works often combine clay with steel and wood, creating tactile juxtapositions that reflect both personal and societal tensions.

In one of his standout pieces, Khuzairie presents the theme of commercialism and the commodification of nature by framing a meticulously sculpted ceramic calf against the trappings of luxury branding. The juxtaposition of a vulnerable animal form with symbols of consumer desire — logos, packaging, or high-end display that provokes unease. It's a confrontation with our modern mindset, where the relationship between humans and nature has become increasingly shallow and transactional. The calf, once a symbol of life and sustenance, is rendered ornamental, echoing how animals and ecosystems are often reduced to aesthetic or economic value.



Bar-tailed Gotwit

2017

Oil and enamel on board with varnish
60 × 45 × 3 cm (2 pieces)

*Courtesy of the artist
and Richard Koh Fine Art*

ESTIMATE PRICE

RM8,000 – RM12,000

75% proceeds to
MERCY Malaysia's Gaza Relief Fund

Haffendi Anuar (b. 1985, Kuala Lumpur, Malaysia) is a multidisciplinary artist whose practice spans sculpture, painting, drawing, and installation. Educated at Central Saint Martins and the Ruskin School of Art, Oxford, his work often interrogates cultural memory, material hybridity, and the shifting meanings of objects in global circulation. Drawing from both personal and collective histories, Haffendi reimagines vernacular forms such as songket, architectural motifs, and ethnographic artefacts into abstract compositions that blur the boundaries between tradition and modernity.

'Bar-tailed Gotwit' is part of Haffendi's Migratory Objects series, first shown at Richard Koh Fine Art, Kuala Lumpur in 2017, exemplifies this inquiry. Inspired by the commodification of cultural items, particularly masks traded on platforms like Etsy and eBay, Haffendi explores how these objects are displaced, flattened, and abstracted through digital and commercial exchange. The work reflects on authenticity and transformation, likening the global movement of these artefacts to natural processes such as seed dispersal or bird migration. These masks are reimagined as a stylised, deconstructed emblem where its vibrant geometry and layered textures echo the loss, mutation, and reinvention of meaning across borders. Through this series, Haffendi critiques the aesthetics of tourism and the simulacra of cultural identity, positioning his practice at the intersection of material experimentation and conceptual rigour.



Anniketyni Madian

- 26 Ancient Whispers:
Contemporary Tales #1
- 27 Ancient Whispers:
Contemporary Tales #6
- 28 Ancient Whispers:
Contemporary Tales #9

2021

Mixed hardwood, epoxy resin
66 × 66 cm (each)

ESTIMATE PRICE

RM10,000 – RM15,000 each

50% proceeds to
MERCY Malaysia's Gaza Relief Fund

Anniketyni Madian (b. 1986, Kuching, Sarawak, Malaysia) is a Malaysian sculptor whose practice bridges ancestral heritage and contemporary abstraction through the medium of wood. Since launching her career in 2008, she has become known for her craftsmanship and signature use of hardwoods and resin that often draws inspiration from the sacred Pua Kumbu textiles of Sarawak. These motifs, woven by Iban women as part of spiritual and ceremonial rites, are reinterpreted in Anniketyni's sculptural forms, which evoke encoded histories, layered identities, and the dynamic interplay between tradition and modernity.

Her presence in the Malaysian art scene continues to grow, especially as one of the few women sculptors working at scale. In 2024, she unveiled 'Legenda Puteri Santubong', a monumental 5m × 2.4m wall sculpture at her third solo exhibition *SUSEY*, at Kuala Lumpur Golf and Country Club. The work, crafted entirely by hand, stunned audiences with its scale and detail, reinforcing her reputation for technical mastery and cultural sense. Through her practice, Anniketyni challenges gender norms in a traditionally male-dominated field, carving out space for indigenous narratives and feminine strength.



26



27



28

**‘Riuh–Rendah di Pasar’
(The Hustle and Bustle
at the Market)**

2025

Paper collage on canvas

103 × 122 cm

ESTIMATE PRICE

RM10,000 – RM15,000

50% proceeds to

MERCY Malaysia’s Gaza Relief Fund

Anisa Abdullah (b. 1985, Poland), a Malaysian artist born in Poland and raised across several countries, is known for her intricate paper collages that capture the richness of everyday life with striking vibrancy and local sensitivity. Her formal art education began in 2003 with a certificate in Fine Art from Perbadanan Muzium Melaka (PERZIM), followed by a Diploma from IKIP College in Kuantan, and culminated in a Bachelor of Fine Art in Painting from Universiti Teknologi MARA (UiTM) Shah Alam in 2010. Though trained as a painter, she developed a distinctive collage technique early in her career, meticulously assembling thousands of fragments from newspapers and periodicals into layered depictions of Malaysian social and urban landscapes.

In her recent work, ‘Riuh–Rendah di Pasar’, Anisa captures the vibrant atmosphere of a traditional market through dense layers of paper cuttings that evoke bustling crowds, overlapping voices, and rhythmic movement. The textured collage reflects the market’s inherent chaos of a dynamic blend of old and new, tradition and modernity, noise and order. Through this piece, we are invited to sense the chatter, aromas, and emotional pulse of daily life, making the artwork a celebration of community and the lived experience of Malaysian and Southeast Asian marketplaces.



Untitled

1990

Gouache, ink, charcoal,
pastel on paper

32 × 23 cm

ESTIMATE PRICE

RM10,000 – RM18,000

100% proceeds to

MERCY Malaysia's Gaza Relief Fund

Yusof Ghani (b. 1950, Pontian, Johor, Malaysia) is an artist, writer, academic and curator. In 1979, he received a scholarship to study Graphic Art at George Mason University in the United States, and later completed a Master's degree at the Catholic University of America in Washington, D.C. His thesis explored cultural dance, a subject that would become a recurring theme throughout his career. Formerly an associate professor at UiTM, Yusof Ghani is regarded as one of Malaysia's foremost abstract artists. A devout Muslim, his abstract works remain rooted in the figurative, particularly in his *Tari* series and the portrait-based *Topeng* series, which sparked debates on figuration and Islam that shaped the themes and aesthetics of Malaysian art in the 1980s.



Into the Moon's Groove (Gaza) 8–11

2023

Acrylic on canvas

122 × 152 cm

ESTIMATE PRICE

RM18,000 – RM22,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Fendy Zakri, (b. 1982, Perak, Malaysia) is a self-taught contemporary artist whose minimalist practice explores spirituality, nature, and the rhythms of time. With a background in civil engineering, he brings precision to his work, often inspired by celestial cycles, shifting light, and the resonance of silence. His selected piece for the *Art for Humanity: Fundraising Auction for Gaza* is drawn from his contemplative series *Into the Moon's Groove*, a body of work that reflects his minimalist, spiritually attuned practice. Anchored by the Rumi quote, "To see the moon that cannot be seen, turn your eye inward and look at yourself, in silence," the piece invites viewers into a quiet space of reflection.

In this work, the moon serves as a symbol of the mystical and unseen, while the "groove" evokes rhythm, flow, and inner harmony, like music that stirs the soul. Through subtle gradients, crisp forms, and layered textures, Fendy explores emotional states and the search for calm amid chaos. Selected for the Gaza auction, the piece becomes a gesture of solidarity and healing, offering a visual meditation on resilience and interconnectedness.



Olive, Canopy and Passing Cloud

2025

Mixed media on canvas

91 × 91 cm

ESTIMATE PRICE

RM35,000 – RM55,000

100% proceeds to

MERCY Malaysia's Gaza Relief Fund

Awang Damat Ahmad (b. 1956, Kuala Penyu, Sabah, Malaysia) is a seminal figure in Malaysian abstract art whose practice spans over four decades. Known for his emotionally charged and symbolically rich paintings, his work draws from personal memory, rural life, and socio-political reflection. A graduate of MARA Institute of Technology and the Catholic University of America, he has exhibited in over 300 group shows and held ten solo exhibitions since 1994. His studio, Pantaulraga Art Space in Selangor, serves as both a creative hub and training ground for emerging artists, reflecting his deep commitment to education and community.

Widely collected by institutions such as the National Visual Arts Gallery and Petronas Gallery, Awang Damat has received numerous accolades, including the Special Award for Sabah State Visual Artist in 2021. His relevance was further cemented in 2023 with the launch of his memoir *Garismega: Awang Damat Ahmad Biografi* and the publication of *ADALogy Estetika Timur*, officiated by Minister YB Fahmi Fadzil. His practice continues to shape Malaysian abstraction, offering a powerful visual language that bridges personal experience with collective memory.



2009

Wood and oil paint

H 176 × W 28 × 7.5 cm

ESTIMATE PRICE

RM28,000 – RM38,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Juhari Said (b. 1961, Kedah, Malaysia) is a pioneering Malaysian artist and printmaker whose bold, experimental woodblock prints have significantly shaped the country's contemporary art landscape. A graduate of Universiti Teknologi MARA, he rose to prominence after winning the Main Prize in the printmaking category at Salon Malaysia in 1991. His practice deepened through international research grants from the French Government and the Japan Foundation in 1994, leading him to study traditional Japanese printmaking under renowned national artist Yoshisuke Funasaka. In 2008, Juhari was appointed Creative Fellow at Universiti Sains Malaysia, and received the prestigious Anugerah Karyawan Seni from the Ministry of Unity, Culture, Arts and Heritage in 2009. He has participated in more than a hundred exhibitions including in Japan and Austria.

Working from his orchard studio in Hulu Langat, Juhari continues to be a vital force in Malaysian printmaking. Through his artist collective GoBlock, he fosters community engagement and experimentation by organising workshops and exhibitions that challenge conventional approaches. His practice has evolved to include sculptural explorations of the woodblock itself, transforming the printing matrix into an art object. As one of Malaysia's few senior artists dedicated primarily to printmaking, Juhari embodies the resilience and craftsmanship that define the discipline. Juhari leaves a legacy of innovation and mentorship to the future generation.



THE GIRL WHO PAINTED
BUTTERFLIES

2023

Oil on canvas

183 × 183 cm

ESTIMATE PRICE

RM60,000 – RM75,000

50% proceeds to

MERCY Malaysia's Gaza Relief Fund

Rafiee Ghani (b. 1962, Kedah, Malaysia) is known to produce paintings that depict objects of everyday life including vases, stools, chairs, mugs, flowers, food and fruits using vibrant colours and dynamic brush strokes. Rafiee creates balanced and layered compositions, which are artistic and aesthetically pleasing.

Rafiee Ghani started his art studies at the De Virge Academie Voor Bildeende Kunst, Hague, Netherlands before continuing in Institut Teknologi MARA in Dungun, Malaysia.

It was in Europe that Rafiee gained his inspiration and exposure in art, when he visited major museums and art spaces. Consequently, Rafiee drew his inspiration from old masters like Vincent Van Gogh and Henri Matisse. Rafiee was formally trained in print-making, but it is his mastery in oil painting which sets him apart from other artists. Rafiee has been active in Malaysia and abroad. Among his notable shows include *Room of Flowers* in 1993, *The Painted Garden* in 1996 and *Kebun Sultan* in 2002.



Objects

35



One pair 18 k white gold earring set with diamonds

ESTIMATE PRICE
RM17,950 – RM35,900

100% proceeds to
MERCY Malaysia's
Gaza Relief Fund

36



One pair white gold earring set with diamonds

ESTIMATE PRICE
RM9,450 – RM18,900

100% proceeds to
MERCY Malaysia's
Gaza Relief Fund

37

1979

RM1,000 (start price)

MOHAMED M.N.

UNTUK
PENCIHTA
SENI

FRONT



[BACK](#)

1. Start price is based on current market value
2. All are signed by M. Nasir
3. All are in mint condition

38

Kembara, first pressing

1981

ESTIMATE PRICE

RM1,000 (start price)

100% proceeds to
MERCY Malaysia's
Gaza Relief Fund



FRONT



BACK

NOTE

1. Start price is based on current market value
2. All are signed by M. Nasir
3. All are in mint condition

Dato' M. Nasir LP Collection

39

Solo,
test pressing

1981

ESTIMATE PRICE
RM1,500 (start price)

100% proceeds to
MERCY Malaysia's
Gaza Relief Fund



FRONT



BACK

- NOTE
- 1. Start price is based on current market value
 - 2. All are signed by M. Nasir
 - 3. All are in mint condition

40

Saudagar Mimpi,
2023 re-issue

1989

ESTIMATE PRICE
RM500 (start price)

100% proceeds to
MERCY Malaysia's
Gaza Relief Fund



FRONT



BACK

- NOTE**
1. Start price is based on current market value
 2. All are signed by M. Nasir
 3. All are in mint condition



About MERCY Malaysia

MERCY Malaysia is a non-profit organisation focused on providing medical relief, sustainable health development, and humanitarian support to communities affected by crisis and conflict. Since its establishment in 1999, MERCY Malaysia has responded to disasters and emergencies in more than 35 countries, including long-standing missions in Gaza, Afghanistan, Yemen, and Myanmar.

MERCY Malaysia is a registered tax-exempt organisation in Malaysia, and is the first NGO in Asia to receive World Health Organization (WHO) verification under the Emergency Medical Team (EMT) initiative.

CURATOR & COORDINATOR

Suryani Senja Alias, CULT Gallery

CREATIVE DIRECTION

Nia Khalisa, CULT Gallery

WRITERS

Anissa Razali, CULT Gallery

Khadeejah Shafie, MERCY Malaysia

DESIGN

Jun Kit and Suburbia Projects

ACKNOWLEDGEMENTS

CIMB as Venue Partner

Henry Butcher Art Auctioneers

Soraya Khairuddin

Shafika Farahin Razali

Ismail Ani Arope

Donors

Artists



HENRY BUTCHER
ART AUCTIONEERS

CULT



**TO BID AND OTHER QUERIES
PLEASE CONTACT**

MERCY Malaysia (Khadeejah)
+60 19 559 7673

CULT Gallery (Suryani)
+60 12 286 1800



© MERCY Malaysia
2025

PUBLISHER

MERCY Malaysia
1st Floor, MCOBA Building
42 Jalan Syed Putra
50460 Kuala Lumpur

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any other means, electronic or mechanical, including photocopying, recording, or by any information retrieval system without prior permission from the artist, writers and publisher.