Art for Humanity

A Fundraising Auction for MERCY Malaysia Humanitarian Fund



EXHIBITION

28 October – 1 November 2026

LIVE AUCTION GALA

1 November 2026 · 5:00 PM – 7:00 PM

Level 1, Ombak KLCC, Kuala Lumpur

30 Voices of Humanity


Ahmad Fuad Osman


Ahmad Shukri Mohamed

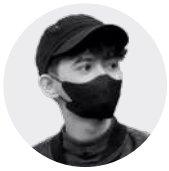

Al-Khuzairie Ali


Arif Fauzan


Awang Damit Ahmad


Azam Aris


Bayu Utomo Radjikin


Darwisy Mustafani


Edroger Rosili


Faizal Suhif


Faizal Yunus


Fauzulyusri


Fazrin Abd Rahman


Fendy Zakri


Hamir Soib


Haslin Ismail


Hisyamuddin Abdullah


Issarezal Ismail


Juhari Said


Kim Ng


Kow Leong Kiang


Masnoramli Mahmud


Mat Ali Mat Som


Rafiee Ghani


Ronnie Mohamad


Ruzzeki Harris


Shafiq Nordin


Shia Yih Yiing


Suzlee Ibrahim


Umibaizurah Mahir

Art for Humanity 2026



DATO' DR. AHMAD FAIZAL MOHD PERDAUS
President, MERCY Malaysia

On behalf of MERCY Malaysia, it is my privilege to welcome you to Art for Humanity 2026, an initiative where creativity finds purpose, philanthropy finds meaning, and art becomes a force for humanity.

For more than 27 years, MERCY Malaysia has stood alongside communities facing crisis, vulnerability, and adversity, responding to humanitarian needs in Malaysia and across borders. Our work has always been grounded in a simple but enduring conviction: when people are in need, humanity must respond.

That response requires more than compassion. It requires preparedness, resources, expertise, and the ability to act when it matters most.

This is the purpose behind this year's Art for Humanity.

Following the success of our art auctions over the past two years in support of Gaza, we have seen the remarkable difference that can be created when artists, collectors, partners, and the wider community come together around a shared humanitarian purpose. Art for Humanity 2026 carries that spirit forward, with funds raised directed to MERCY Malaysia's General Humanitarian Fund.

The General Humanitarian Fund gives MERCY Malaysia the ability to respond where and when needs emerge, whether in the immediate aftermath of a disaster, during a public health emergency, or in communities requiring sustained support beyond the initial crisis.

Through this Fund, your contribution can help enable emergency response, health and medical assistance, water and sanitation, food and essential support, early recovery, and longer-term efforts to strengthen community resilience. It is this capacity to respond with speed, dignity and purpose that allows humanitarian action to reach people when they need it most.

Yet this catalogue represents more than a collection of artworks.

Behind every work is an artist who has chosen to give. Behind every contribution is a belief that creativity can serve something greater than itself. And behind every bid is an opportunity to transform appreciation into action, turning a work of art into support for a family, a community, or a person facing crisis.

I extend my deepest appreciation to the 30 artists who have generously contributed their works and entrusted them to this humanitarian cause. I also thank CIMB Artober, our strategic partner, Henry Butcher Art Auctioneers, Curator Bayu Utomo Radjikin for his creative vision and leadership, and all our partners, collectors, donors, and supporters whose commitment makes this initiative possible.

To every collector participating in this auction, I invite you to see beyond the artwork itself. Your bid is not simply an acquisition. It is a contribution to the capacity to care, to respond, and to rebuild.

This is where art meets humanity.

May the works presented in these pages inspire us not only to appreciate beauty, but to recognise our shared responsibility to one another. And may Art for Humanity 2026 remind us that when creativity is placed in the service of humanity, its impact can extend far beyond the canvas.

Thank you for standing with MERCY Malaysia, and for helping us keep humanity at the heart of every response.

Prologue

Art has always been a language of the human soul. It speaks where words fall short, captures emotions that transcend boundaries, and connects us through our shared experiences of hope, courage, resilience and humanity. Yet when art becomes a force for good, its meaning reaches beyond canvas, form or medium. It becomes an act of compassion, a quiet but powerful expression of our responsibility to one another.

For 27 years, MERCY Malaysia has carried one enduring promise: to be there when humanity needs us most. Since 1999, that promise has taken us across Malaysia and beyond our borders, standing alongside communities affected by disasters, conflicts and crises. We have witnessed profound loss and extraordinary courage. Through it all, we have learned that humanitarian action is more than delivering aid; it is about protecting dignity, restoring hope and remaining beside communities as they rebuild their lives.

A crisis does not wait. Neither should compassion. MERCY Malaysia's General Humanitarian Fund enables us to act when every moment matters, without waiting for a specific appeal. More importantly, it allows us to stay beyond the urgency of the first response, supporting communities through the quieter and often longer journey of recovery, rebuilding and resilience.

It is here that art and humanity meet.

Through this collection, the creative voices of 30 Malaysian contemporary artists come together in a collective expression of compassion. Across abstract and contemporary works, sculpture and diverse artistic mediums, every piece carries the soul of its artist, a story, an emotion, a perspective on what it means to be human.

Artists give their imagination. Collectors give purpose to their appreciation. Our Curator and partners bring these worlds together. And through every bid, beauty is transformed into something greater: the possibility of touching another human life.

May every artwork inspire a conversation, every bid carry compassion, and every contribution remind us that humanity is strongest when we stand together.

When art moves the heart, humanity moves with it.

SUPPORTED BY
Curator: Bayu Utomo Radjikin
Auction Partner: Henry Butcher Art Auctioneers
Auctioneer: Soraya Khairuddin
Event Partner: CIMB Artober 2026
Venue Sponsor: Ombak KLCC

About the Auction

The Art for Humanity brings together 30 works by renowned Malaysian artists, thoughtfully curated by Bayu Utomo Radjikin and presented in conjunction with CIMB Artober 2026.

Across canvas, sculpture and diverse artistic mediums, each work carries its own voice, story and expression of the human experience. Together, they remind us that art has the power not only to move us, but to move us towards action.

Every artwork tells a story of resilience. Every bid becomes a lasting gesture of compassion.

Funds raised from the auction will support MERCY Malaysia's General Humanitarian Fund, enabling timely humanitarian response when crisis strikes and sustained support as communities recover, rebuild and regain hope.

Contributions are eligible for tax exemption under subsection 44(6) of the Income Tax Act 1967.

Bid for the piece that moves you, and let your appreciation of art become part of something greater.

Because every successful bid is more than an acquisition. It is an act of solidarity, carrying compassion from the walls of a gallery to communities in need. Raise your paddle. Make your bid. Stand for humanity.

When art moves the heart, humanity moves with it.

Humanitarian Impact

When art is given a purpose, its impact can travel far beyond the gallery.

In 2024, the MERCY for Gaza Art Auction raised more than RM1.2 million for humanitarian relief in Gaza, supporting life-saving assistance including medical care, food security and rehabilitation efforts. MERCY Malaysia's emergency medical capability is further strengthened by its distinction as the first NGO in Asia verified under the World Health Organization Emergency Medical Team initiative, achieving WHO EMT Type 1 classification.

That readiness continues wherever humanity calls. In Malaysia, MERCY Malaysia mobilised support for communities affected by the Northeast Monsoon floods. In Myanmar, teams responded following the devastating 2025 earthquake; and most recently in Nepal, a humanitarian team was deployed following catastrophic flash floods to assess urgent needs and support affected communities.

These are more than missions. They are moments when compassion becomes action.

Through the Fundraising Auction, every bid has the potential to become the next response, the next recovery, the next life touched.

The artwork stays with you. Its impact travels further.

One Fund, Many Lifelines

General Humanitarian Fund

Early recovery	Rehabilitation & reconstruction	Disaster preparedness & risk reduction	Community resilience & longer-term development





The artwork stays with you.

Its impact travels further.

Emergency response & relief

Health & medical assistance

Water, sanitation & hygiene

Food & non-food items

LOT 01

Hisyamuddin Abdullah

b. 1989, Terengganu, Malaysia

Hisyamuddin Abdullah is a Malaysian contemporary artist whose practice explores identity, power, memory and the complexities of everyday life. Raised in a rural village in Terengganu and now based in Ara Damansara, Selangor, he holds a Bachelor of Fine Arts (Hons) from Universiti Teknologi MARA (UiTM), Shah Alam.

His paintings often inhabit the space between serenity and tension. Through carefully considered colour, tonal contrasts, form and composition, Hisyamuddin creates visual narratives that appear contemplative on the surface yet carry deeper reflections on social and political realities. This subtle duality allows his works to speak about uncertainty, contradiction and the shifting conditions of contemporary society without losing their sense of intimacy.

His solo exhibitions include SArKAs at TAKSU Galleries (2014), KOTA(k) MAGIS (2021) and DISTOPIA at SARENG Gallery (2023). His works have been exhibited across Malaysia, Indonesia, Singapore, Thailand, Taiwan, South Korea, the Netherlands and the United Kingdom.

AWARDS & RESIDENCIES

Art Residency, Rotterdam, Netherlands 2024 · Young Guns Award 2016 · Art Residency, Bali 2013 · Art Residency, Kuala Lumpur 2013 · First Prize, Mixed Media, Tanjong Heritage National Art Competition · First Prize, Oil/Acrylic, Tanjong Heritage National Art Competition · Third Prize, Drawing, Tanjong Heritage National Art Competition · Incentive Award, Open Show, Galeri Shah Alam

ABOUT THE ART

In this work, a stack of memorandums is placed on a table, symbolising voices, resolutions, and petitions calling for peace that are gradually being destroyed. The gradient from black to white serves as a metaphor for hope that has been burned away, while the remaining sheets symbolise the remnants of human hope. The extinguished match symbolises the hidden hand and greedy powers that fuel destruction for political agendas. This work questions how we face ongoing crises in today's world.



Remnants of Hope

2026

Acrylic on canvas

94.5 × 94.5 cm

ESTIMATED PRICE

RM7,600–RM15,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 02

Azam Aris

b. 1983, Perak, Malaysia

Helmi Azam Tajul Aris, known as Azam, is a Malaysian contemporary artist whose practice inhabits the space between reality and fiction, intimacy and unease. A Fine Art graduate of Universiti Teknologi MARA (UiTM), his artistic language is often dark, psychologically charged and deeply personal, drawing upon his experiences and observations of life as a Malaysian artist.

Unrestricted by a single medium, Azam works across painting, printmaking, photography, fabric, sculpture, drawing, installation and performance. His works often reveal fragments of personal thoughts, secrets and uncomfortable realities, interweaving fact and fiction into narratives that can be sequential, fragmented or deliberately absurd. Through this process, he invites audiences into spaces of solitude, uncertainty and contemplation.

Azam's practice has been shaped by an extensive international residency journey. Beginning with HOM Art Trans in 2008, he subsequently undertook residencies at Rimbun Dahan, SAGER across Malaysia, Indonesia and the Philippines, Asia Art Studio in Gwangju, Goethe-Institut Indonesia, ACME Studios London, and BASIS Frankfurt, alongside recent programmes in Langkawi.

His works have been presented internationally in South Korea, the Philippines, Indonesia, Singapore, Denmark, Germany and Taiwan, including the Gwangju Fine Art Gallery, VIVA Art Fair and International Printmaking Biennial at the National Taiwan Museum.

Bonton Locale, Langkawi 2026 · SUNYI A.I.R., Langkawi 2024 · BASIS Frankfurt, Germany 2019 · ACME Studios London 2017 · Goethe-Institut Indonesia 2017 · Asia Art Studio, Gwangju 2013 · Rimbun Dahan 2012 · SAGER Southeast Asian Exchange Residency 2012 · HOM Art Trans 2008

ABOUT THE ART

My work explores the fragile, utopian, and deeply complex concept of a unified global identity: humanity existing under one nation. In an era defined by geopolitical borders, hyper-nationalism, and systemic division, this collection serves as a visual interrogation of what it means to dismantle the artificial lines that divide us and re-imagine the Earth as a single, shared homeland.



Fortress

2026

Acrylic on canvas & meranti wood

79 × 90 cm

ESTIMATED PRICE

RM7,000–RM15,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 03

Faizal Yunus

b. 1989, Pahang, Malaysia

Faizal Yunus is a Malaysian contemporary artist whose multidisciplinary practice spans painting, printmaking and installation. A graduate in Fine Art (Printmaking) from Universiti Teknologi MARA (UiTM), he currently lives and works in Selangor.

Raised in Kuala Lipis, Pahang, surrounded by nature, Faizal's artistic language is shaped by the contrast between his rural beginnings and his experience of the rapidly changing urban and industrial landscape. His works explore memory, identity and environmental transformation, bringing organic imagery into conversation with industrial materials, found objects and processes associated with automotive paint.

Within these seemingly opposing worlds, Faizal searches for balance. Nature and industry, memory and modernity, the organic and the manufactured coexist within his works—reflecting on how human activity reshapes the environments we inhabit. Sustainability emerges not simply as a subject, but as an inquiry into interdependence: how materials, people and nature remain connected despite constant change.

His solo exhibitions Matrix (2016), Vortex (2018) and Inbetween Worlds (2024) trace this evolving exploration, from everyday materials and lived experience to pollution, landscape and the tension between rural memory and urban reality.

Faizal was awarded the Malaysian Emerging Artists Award (MEAA) in 2019 and undertook the Southeast Asian Artist Residency Programme at Rimbun Dahan in 2018. His works have also been presented internationally, including at S.E.A. Focus in Singapore.

RECOGNITION

Winner, Malaysian Emerging Artists Award (MEAA) 2019 · Southeast Asian Artist Residency Programme, Rimbun Dahan 2018 · S.E.A. Focus, Gillman Barracks, Singapore 2020 · Malaysian Art, A New Perspective, Richard Koh Fine Art 2017

ABOUT THE ART

The work reflects the peacock as a symbol of beauty, pride, and self-awareness. Its striking presence carries a certain arrogance—not as vanity, but as a quiet confidence in its own splendour. Within the garden, the peacock does not seek attention; it simply exists as if it already knows it belongs at the centre.



The Garden of Narcissus

2025

Oil, enamel & automotive paint on canvas

139.5 × 160 cm

ESTIMATED PRICE

RM7,500–RM16,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 04

Ahmad Shukri Mohamed

b. 1969, Kelantan, Malaysia

Ahmad Shukri Mohamed is a prominent Malaysian contemporary artist and a key member of the influential MATAHATI collective. Over more than three decades, he has developed a distinctive multidisciplinary practice that moves between painting, mixed media, installation and conceptual approaches, continually exploring the intersections of culture, identity, society and contemporary life.

Shukri's artistic language is characterised by experimentation and an instinctive ability to transform everyday imagery, materials and cultural references into layered visual narratives. His works often invite viewers to look beyond the familiar, revealing questions about value, belonging, memory and the changing realities of Malaysian society.

His solo exhibitions span from 9495969798 (1998) and Boy & Girl (2002) to Virus in Singapore (2003), Golden Gate (2012), Kaki Jual (2016), Made in Malaysia (2017), Monuments (2019) and, most recently, IlmuAdab at SARENG, Kuala Lumpur (2026).

Internationally, Shukri has exhibited at the Sharjah International Biennial, Asian Art Biennale Bangladesh, Saatchi Gallery London, Art Central Hong Kong, Art Stage Singapore, Malmö Konstmuseum, and across the United States, Europe, the Middle East and Southeast Asia. His practice has also been enriched through residencies and international workshops in Malaysia, Denmark, Bangladesh, the Netherlands, Dubai and Azerbaijan.

AWARDS

Major Award (Installation), Young Contemporary 1997 · Jurors' Choice, Philip Morris ASEAN Art Awards 1997 · Top Five, Philip Morris Malaysian Art Awards 1999 · Honourable Mention, Philip Morris Malaysian Art Awards 2001 · Minor Award, Mural Satu Malaysia 2010

PUBLIC COLLECTIONS

National Art Gallery Malaysia · Bank Negara Malaysia · PETRONAS Gallery · Singapore Art Museum · Fukuoka Asian Art Museum, Japan · The World Bank, Washington D.C. · Bangladesh Shilpakala Academy · Bengal Foundation, Bangladesh · Sabah Art Gallery · Galeri Shah Alam · Al-Burj Dubai · The Ruma Hotel and Residences · Grand Hyatt Kuala Lumpur · Hijjas Kasturi Associates · Remisen Brande, Denmark · Featherstone Meetinghouse for the Arts, USA · Ascott Kuala Lumpur · Mandarin Hotel Kuala Lumpur · Langkawi Lagoon Resort

ABOUT THE ART

Biar Wangi Simpan di Hati *(Let the Fragrance Linger in the Heart)*

Life is a gift to be cherished and enjoyed, like wandering through a garden alive with flowers and colours. Though each experience may be fleeting, its beauty leaves a lingering fragrance that stays forever in the heart.



Biar Wangi Simpan di Hati

2009–2026

Mixed media on canvas

139 × 185 cm

ESTIMATED PRICE

RM52,000–RM65,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 05

Ahmad Fuad Osman

b. 1969, Kedah, Malaysia

Ahmad Fuad Osman is a leading Malaysian contemporary artist whose multidisciplinary practice spans painting, installation, photography, video and performance. For more than three decades, his work has examined history, identity, memory, politics and the shifting realities of contemporary society. Often provocative and conceptually layered, his practice questions accepted narratives while inviting viewers to reconsider how history and collective memory are constructed.

A key figure in Malaysia's contemporary art development and a member of the influential MATAHATI collective, Fuad has established a significant presence both nationally and internationally. His major solo exhibitions include Experiments with Truth (1998), Saat Beku at Vermont Studio Center, USA (2004), Too Much (Not Enough) at Goyang Art Studio, South Korea (2006), Recollections of Long Lost Memories at Rimbun Dahan (2008), and the major survey exhibition At the End of the Day Even Art Is Not Important (1990–2019) at the National Art Gallery Malaysia.

More recent projects include Skola Gambar Enrique de Malacca at ILHAM Gallery (2022) and Archipelagic Alchemy, presented at the International Studio & Curatorial Program (ISCP), New York (2023), and A+ Works of Art, Kuala Lumpur (2024).

His works have been presented at major international platforms including the Singapore Biennale, Sharjah Biennial, Montevideo Biennial, Singapore Art Museum, National Gallery Singapore, Yokohama Museum of Art and Gwangju Biennale Exhibition Hall, alongside exhibitions across Asia, Europe, the Middle East, Australia and the Americas.

Through a practice that continually challenges boundaries, Fuad transforms art into a space for questioning, remembering and seeing history from another perspective.

INTERNATIONAL & INSTITUTIONAL EXHIBITIONS

National Gallery Singapore · Sharjah Biennial · Singapore Biennale · Singapore Art Museum · Yokohama Museum of Art · 5th Bienal de Montevideo · Gwangju Biennale Exhibition Hall · Cultural Foundation Abu Dhabi · Bank Negara Malaysia Museum and Art Gallery · ILHAM Gallery · National Art Gallery Malaysia · Vargas Museum, Manila · Guangdong Museum of Art · Bangkok National Museum · Gertrude Contemporary, Melbourne · Seoul Metropolitan Art Museum

ABOUT THE ART

"I'm not talking because every time I talk blood comes out of my mouth and makes my clothes dirty and I don't want my mom to have to clean it."

Hind Rajab was a six-year-old Palestinian child who was killed by the Israeli Military while trapped in a vehicle with her family in an attempt to flee the attacks in Gaza in early 2024. Their vehicle was hit with more than 355 bullets. It was inside that enclosed space that the voice of a terrified child was recorded, pleading for help, before it went silent.



Monument #4 : Hind Rajab

2026

Oil on canvas

122 × 122 cm

ESTIMATED PRICE

RM40,000–RM50,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 06

Bayu Utomo Radjikin

b. 1969, Sabah, Malaysia

Bayu Utomo Radjikin is a prominent Malaysian contemporary artist whose practice has contributed significantly to the development of the country's contemporary art landscape. A graduate in Fine Art from Universiti Teknologi MARA (UiTM), Shah Alam, Bayu emerged as a distinctive artistic voice through works that engage deeply with the human figure, identity, emotion and the complexities of the human experience.

His practice is recognised for its expressive strength and sensitivity to the human condition. Across his artistic journey, the figure becomes more than a physical form; it carries vulnerability, tension, dignity and an inner emotional presence. Through this approach, Bayu creates works that invite viewers to look beyond appearance and encounter the deeper narratives held within the individual.

His contribution to Malaysian art was recognised early in his career with the Major Award at Young Contemporary '91, alongside awards at Salon Malaysia and One World – No War. He subsequently received Honourable Mentions at the Philip Morris Art Awards in 1994 and 1995.

AWARDS

Major Award, Young Contemporary '91 · Special Award, One World – No War · Minor Award, Salon Malaysia '91/'92 · Honourable Mention, Philip Morris Art Award 1994 & 1995

COLLECTIONS

National Art Gallery, Kuala Lumpur · National Art Museum, Singapore · Sabah State Gallery · Galeri PETRONAS · ILHAM Gallery · Yayasan Kesenian Perak · Yayasan Hasanah · Japan Foundation · Maybank · Bank Negara Malaysia · CIMB · UiTM Shah Alam · New Straits Times · GaleriWan · Valentine Willie Fine Art · SHENN'S Fine Art, Singapore · NN Gallery · A.P Art Gallery · Wei-Ling Gallery · G13 Gallery · Ibrahim Hussein Foundation · Rimbun Dahan · Aliya & Farouk Khan Collection · Museum Azman · Harta Gallery

ABOUT THE ART

Resonance of Souls is an expression of emotion contained within the built body—a body shaped by experience, memory and time. It becomes a structure that carries the traces of a man's existence, revealing the conditions that shape who he is.

The body is not merely a physical form, but an architecture of emotion. Every gesture, tension, and distortion becomes a silent record of what has been carried and what remains within.

Through the built body, I explore the resonance between the inner self and the physical form—the invisible emotions that gradually become visible.



Resonance of Souls : Tembus Rasa

2025

Charcoal & acrylic on canvas

88 × 164 cm

ESTIMATED PRICE

RM20,000–RM30,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 07

Masnoramli Mahmud

b. 1968, Kedah, Malaysia

Masnoor Ramli Mahmud is a Malaysian contemporary artist whose multidisciplinary practice spans painting, drawing, photography, video, performance and collaborative projects. A Fine Arts graduate of the MARA Institute of Technology (now UiTM), he has been an active presence in Malaysia's contemporary art landscape since the late 1980s.

Closely associated with the influential Malaysian art collective MATAHATI, Masnoor has developed a practice deeply concerned with identity, society, belief, nature and the human condition. Moving between personal experience and wider social realities, his works often contemplate the individual's place within the larger forces that shape our lives, inviting reflection on how we see ourselves, one another and the world we inhabit.

His practice has travelled extensively, with exhibitions and projects across Asia, Europe and beyond. Significant solo presentations include Bumi Manusia at PETRONAS Art Gallery, Bumi Manusia Revisited at Penang State Gallery, Pathfinder#, and Silent Conversation, alongside an international solo presentation at Art Solo 2023 in Taipei.

Decades into his practice, Masnoor continues to move fluidly between mediums and ideas. At its heart remains an enduring inquiry: what does it mean to be human?

RECOGNITION

Honourable Mention, Philip Morris Art Award 1994 & 1995 · PETRONAS Nusantara Xpedition Travelling Grant 2006 · MATAHATI Art Collective · Exhibitions across Malaysia, Indonesia, Japan, China, Korea, Taiwan, the Philippines, Bangladesh, Cuba, Germany, Denmark and the United Kingdom.

ABOUT THE ART

Between creation and destruction, love and violence, hope and despair, existence is constantly negotiating a fragile balance. A feminine presence may evoke motherhood, the earth, or the possibility of renewal, while the anonymous figures emerging in deep red suggest fear, anxiety, destruction and the choices that confront us. Against this tension, human figures appear to face mortality—and perhaps the quiet realisation of surrender, acceptance and letting go. The visible grid and traces of charcoal, graphite and acrylic retain the tension between order and disorder, construction and fragmentation. *Across the Thin Line* reflects on the delicate threshold where opposing forces meet, where love can coexist with destruction, and where surrender may become another form of hope.



Across the Thin Line

2026

Charcoal, graphite & acrylic on canvas

114 × 137 cm

ESTIMATED PRICE

RM20,000–RM30,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 08

Hamir Soib × Zack

b. 1969, Johor, Malaysia

Hamir Soib is a prominent Malaysian contemporary artist whose practice is recognised for its powerful visual language and compelling engagement with the realities of society and the human experience. A graduate of the School of Art & Design at MARA Institute of Technology (now UiTM), he emerged as part of a generation of artists who helped shape the trajectory of contemporary Malaysian art.

Closely associated with the influential MATAHATI collective, Hamir's works often move between personal reflection and social observation. Through bold imagery and layered narratives, he explores the tensions, contradictions and complexities of contemporary life, inviting viewers to look beyond the immediate image and confront deeper questions of identity, society and humanity.

His solo exhibitions include Pameran Tunggal, Imbasan, Arrival, Small Work and Merchandise. His work has also been presented extensively in Malaysia and internationally, including exhibitions in Singapore, Pakistan, the Philippines, Hong Kong and across the Asia-Pacific region.

Beyond the visual arts, Hamir has contributed to Malaysia's film and performing arts landscape, with experience in major film and theatre productions. His multidisciplinary perspective brings a distinctive sense of drama, narrative and human presence to his artistic practice.

His works are represented in significant institutional and private collections throughout Malaysia.

COLLECTIONS & RECOGNITION

National Art Gallery Malaysia · Bank Negara Malaysia · ILHAM Gallery · Maybank Gallery · UiTM · Aliya & Farouk Khan Collection · Finalist, Sovereign Asian Art Prize, Hong Kong 2007 · Young Artist Incentive Award 2005 · Best Art Director, 14th Malaysian Film Festival 1999.

ABOUT THE ART

Cabinet of Jokers is a sharp political critique of systemic stagnation, empty promises, and moral decline. Styled like a vintage 1970s–1980s television set, the low-slung wooden cabinet features 24 modular drawers, each fronted by a face with a red clown nose for a handle. Its retro TV aesthetic highlights a stagnant political system trapped in the past that endlessly repeats old rhetoric without meaningful progress. Behind each circus-like facade lies an entirely empty drawer to reveal hollow substance, symbolising broken promises, hot air, and performative governance. Intentionally set close to the ground, the piece forces viewers to physically look down, creating a deliberate gesture that reflects diminished ethics, low moral standards, and 'under-the-table' dealings.



Cabinet of Jokers

2026

Mixed media on canvas on a wooden cabinet

41 × 104 × 14 cm

ESTIMATED PRICE

RM31,000–RM42,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 09

Ruzzeki Harris

b. 1984, Pulau Pinang, Malaysia

Ruzzeki Harris is a Malaysian contemporary artist whose practice is grounded in observation, communication and the complexities of the human experience. A graduate of Universiti Teknologi MARA (UiTM), he holds a Diploma in Fine Arts from UiTM Seri Iskandar and a Bachelor of Fine Arts (Hons.) from UiTM Shah Alam.

For Ruzzeki, art is a form of communication, one that requires patience, clarity and an understanding of how ideas are received. His practice reflects a thoughtful and strategic approach to visual storytelling, balancing what the artist wishes to express with what the audience discovers for themselves. Through figurative imagery and psychologically charged narratives, his works invite viewers to look beyond the surface and engage with the emotions, tensions and questions embedded within.

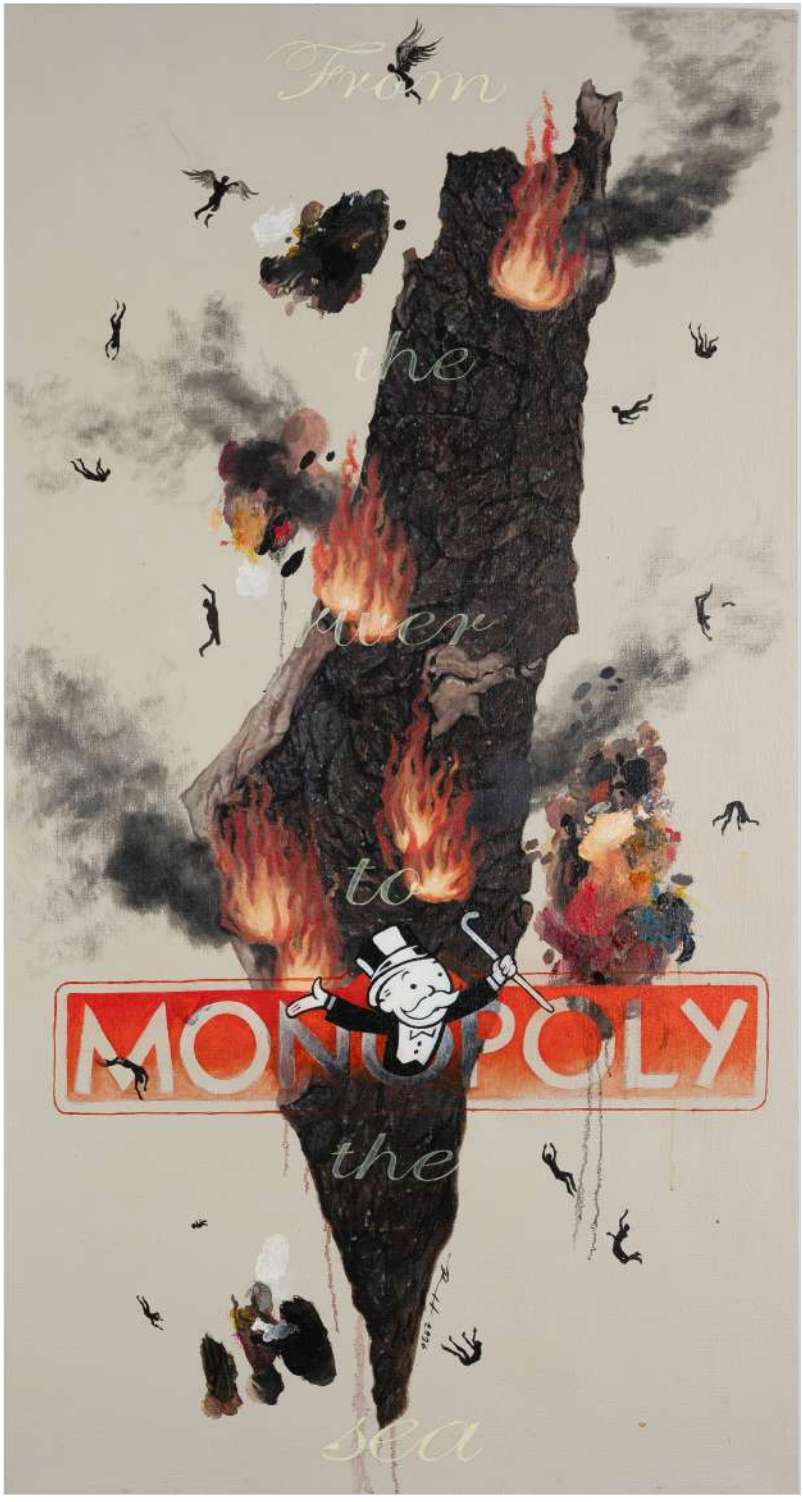
His solo exhibitions include Gravitate at HOM, Dictum at RA Fine Art, Point Blank at Chan Hampe Galleries in Singapore, Gone Viral and Playing GOD at Wei-Ling Gallery, as well as Possessed, presented at Art Taipei, Taiwan.

Ruzzeki has also participated extensively in group exhibitions, including Art Kaohsiung in Taiwan, Voice of the Voiceless, Through Rose-Tinted Glasses, Figure in a Room, Bintang 5 Finale, Kumpulan Solo, and most recently The Snare Still Ringing: A Tribute to Buden in 2026.

Through his practice, Ruzzeki creates a dialogue between artist, artwork and audience, transforming visual expression into a space for reflection, interpretation and connection.

ABOUT THE ART

Greed and genocidal and inhumane acts have inflicted such brutal, tragic and unforgettable events upon Palestinians. A tiny piece of land is left to survive their legacy, ‘monopolized’ by the greed of those political superpowers. A piece of burning meat in the shape of Gaza serves as a metaphor for the lives and suffering of the people.



Monopolized

2026

Oil & phosphorescent paint on jute

155 × 83 cm

ESTIMATED PRICE

RM13,000–RM20,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 10

Al-Khuzairie Ali

b. 1984, Pahang, Malaysia

Mohd. Al-Khuzairie Ali is a Malaysian contemporary artist and ceramicist whose practice pushes clay beyond its conventional boundaries. A graduate in Ceramic Art from Universiti Teknologi MARA, his multidisciplinary approach spans ceramics, sculpture, painting, mixed media and installation, reflecting a continuous curiosity towards material, form and transformation.

Central to Khuzairie's practice is the meeting of two seemingly opposing worlds: the organic and the mechanical. Combining ceramic with industrial materials such as steel, his biomechanical sculptures merge forms reminiscent of living organisms with structures drawn from machinery and technology. The result is an intriguing visual tension where nature meets industry, fragility encounters strength, and unfamiliar forms reveal an unexpected beauty.

His works have been exhibited across Malaysia, South Korea, Japan, Southeast Asia and Europe. He represented Malaysia at the Gyeonggi International Ceramix Biennale in 2011 and the Korean International Ceramic Biennale in 2021, receiving an Honorable Mention on both occasions.

His works are held in institutional and private collections, including the National Art Gallery Malaysia.

RECOGNITION

CEO Award, MR D.I.Y Art Competition 2026 · Grand Prize Regional & Malaysia, MR D.I.Y Art Competition 2025 · UOB Painting of the Year (Malaysia) Gold, Established Artist Category 2022 · Malaysia Book of Records 2021 · Honorable Mention, Korean International Ceramic Biennale 2021 · Young Guns Award 2013 · Malaysian Emerging Artist Award 2009

ABOUT THE ART

Di Bawah Langit Al-Quds *(Under the Sky of Al-Quds)*

Set amid sacred spaces steeped in history and shadowed by conflict, this work speaks of hope, freedom and the resilience of the human spirit. Doves embody the longing for peace, while chains and thorns evoke the bonds that confine, the barriers that restrict, and the enduring struggle to be free.



Di Bawah Langit Al-Quds

2026

Acrylic on canvas

96 × 94 cm

ESTIMATED PRICE

RM7,000–RM15,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 11

Fazrin Abd Rahman

b. 1989, Johor, Malaysia

Fazrin Abd Rahman is a Malaysian contemporary artist whose practice explores the space between sculpture, painting and material experimentation. A Fine Art graduate specialising in Sculpture from Universiti Teknologi MARA (UiTM), his works challenge the boundaries between two- and three-dimensional form through a distinctive use of aluminium.

Strength, geometry and reflection define Fazrin's material language. From a distance, his compositions can appear almost painterly; closer observation reveals something more tactile, the precision of structure, surface and sculptural mark-making. This tension between what is seen and what is discovered lies at the heart of his practice.

Beneath its contemporary industrial character is a deep connection to cultural memory. Fazrin draws inspiration from kelarai, the traditional woven patterns found in Malay craft and kampung interiors. His own experience as a craftsman in traditional weaving informs the grid-like and tile-based arrangements of his works, creating a dialogue between heritage and modernity, handcraft and industry.

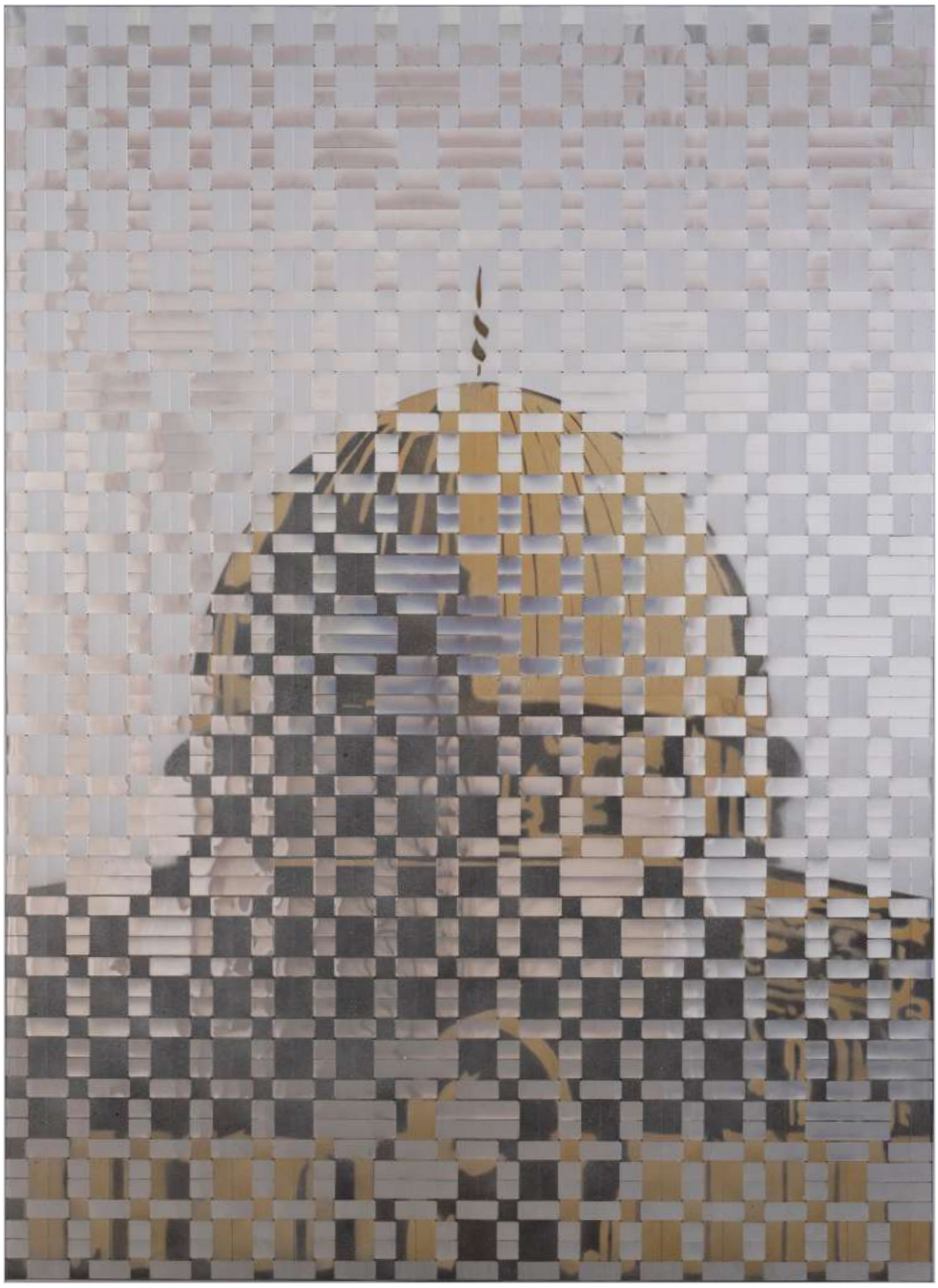
His solo exhibitions with TAKSU Kuala Lumpur include Maze (2016), Routine (2019), System (2022) and Fractal (2023). His work has also been presented at the Bank Negara Malaysia Museum and Art Gallery, Art Expo Malaysia and exhibitions in Singapore.

RECOGNITION

Winner, Malaysia Emerging Artist Award 2019 · Prestige Malaysia 40 Under 40 Honouree 2024.

ABOUT THE ART

Woven between light and shadow, a flower emerges. Behind it, Al-Aqsa remains fragmented, yet never erased. A quiet reflection on Palestine, resilience, and the humanity that lives within every shadow.



The Shadow of Humanity

2026

Spray paint on woven aluminium strips

122 × 168 cm

ESTIMATED PRICE

RM14,000–RM25,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 12

Mat Ali Mat Som

b. 1975, Kuala Lumpur, Malaysia

Mat Ali Mat Som is a Malaysian sculptor whose practice is grounded in an enduring exploration of material, form and cultural heritage. A Fine Art graduate majoring in Sculpture from the MARA Institute of Technology (now UiTM), he has dedicated more than three decades to developing a distinctive sculptural language.

At the heart of Mat Ali's practice is iron, a material intrinsically connected to the history of human civilisation. At times, he preserves its raw character; at others, he transforms it into realistic and semi-abstract figurative forms. Combined with materials such as stone and wood, iron becomes more than a structural medium, acquiring emotion, movement and presence through his hands.

His fascination with Silat and the legacy of traditional warriors provides another defining thread. Through sculptural interpretations of warrior figures, Mat Ali explores strength, discipline, movement and cultural memory, translating the spirit of martial tradition into contemporary form.

Across 31 years of practice, he has presented four solo exhibitions and participated in numerous exhibitions locally and internationally. His public commissions include works for MBSA- Hannam Sister City Park in South Korea and Selindung Daun, Ulu Yam. He has also designed and created masters for the Shell Advance MotoGP Trophy, Asia Tour Golf Trophy and Formula One Trophy.

RECOGNITION

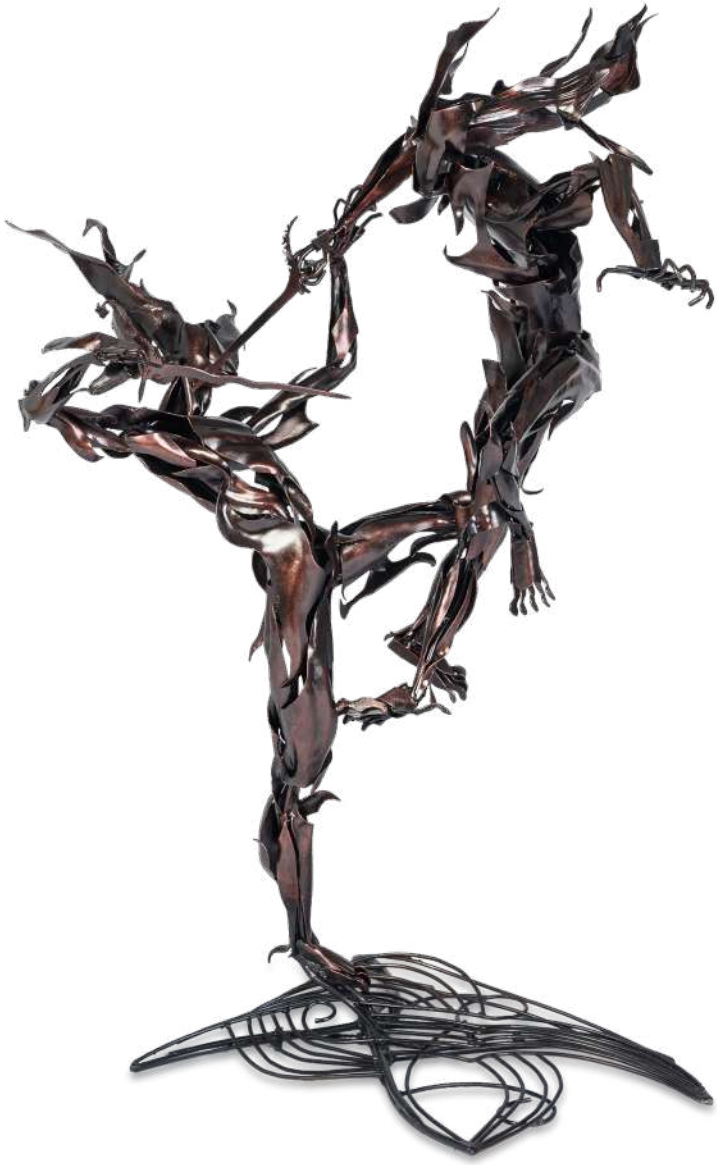
Honourable Mention, Philip Morris Art Award Malaysia 1999 · Third Place, KL Center Sculpture Contest 1997 · Public Sculpture Commission, MBSA–Hannam Sister City Park, South Korea 2019 · Public Sculpture Commission, Selindung Daun, Selangor 2022

ABOUT THE ART

Lang Menyongsong Angin (*The Eagle Braves the Wind)*

Amid the fiercest storm, only the truly steadfast endure. They champion what is right, uphold the truth and stand firm against falsehood. They carry their duty onward with a fighting spirit that will never fade.

Let that spirit soar!



Lang Menyongsong Angin

2026

Metal & industrial paint

80 × 122 × 79 cm

ESTIMATED PRICE

RM36,000–RM45,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 13

Arif Fauzan

b. 1979, Perak, Malaysia

Arif Fauzan Othman is a Malaysian contemporary artist recognised for his dramatic and theatrical approach to figurative painting. A Fine Art graduate of Universiti Teknologi MARA (UiTM), his distinctive visual language is shaped by intense chiaroscuro, restrained monochromatic tones and photography-driven references.

Across more than two decades of practice, Arif has explored the complexities of human emotion, identity and Nusantara mythology, often placing female protagonists at the centre of his visual narratives. Light and shadow become powerful storytelling devices in his paintings—revealing and concealing, creating tension while inviting viewers into psychologically charged spaces. As a core member of the figurative collective The F Klub, he continues to contribute to the evolution of contemporary figurative art in Malaysia.

His major solo exhibitions include Sublime Images (2012), World Eclipse (2014), Black Zephyr (2017) and Angkat-Sumpah (2023). His works have also appeared extensively in exhibitions and art fairs, including Art Stage Singapore, PETRONAS Gallery, CIMB Artober, Galeri Puteh, Harta Gallery and HOM Art Trans.

RECOGNITION

Honourable Mention, Philip Morris Malaysia ASEAN Art Awards 2003 · Art+Earth Young Artist Award 2006 · Member, The F Klub

COLLECTIONS

National Art Gallery Malaysia · ILHAM Gallery · Institutional and Private Collections

ABOUT THE ART

Devotion is a work of modern figurative realism, capturing the sacred sanctuary of maternal love. At the composition's heart, a sleeping newborn is swaddled in an intricate batik textile—a powerful motif that envelops new life in cultural identity and ancestral protection. Framed in a soft teal hijab, the mother's watchful gaze and resting posture balance the quiet physical toll of early motherhood with profound tenderness. By stripping away background distractions, *Devotion* seamlessly bridges traditional Southeast Asian heritage with contemporary realism, offering a compelling piece of emotional depth and timeless resonance.



Devotion

2026

Oil on canvas

92 × 92 cm

ESTIMATED PRICE

RM7,500–RM17,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 14

Kow Leong Kiang

b. 1970, Selangor, Malaysia

Kow Leong Kiang is a Malaysian contemporary artist celebrated for his evocative figurative paintings and deeply atmospheric explorations of the human presence. Trained at the Kuala Lumpur College of Art, his practice is distinguished by a sensitivity to mood, gesture and place, transforming seemingly quiet moments into contemplative studies of identity, intimacy and the human condition.

Throughout his career, Kow has developed a visual language where the figure and its surroundings exist in delicate conversation. His portraits and landscapes often carry a sense of stillness and emotional ambiguity, inviting viewers beyond physical likeness into more intimate territories of memory, vulnerability and belonging.

His practice has taken him through artist residencies in Vermont, Yogyakarta, Seoul, Jeju Island and California, experiences that have expanded his engagement with people, cultures and landscapes. His works have been presented extensively across Malaysia and internationally, including Singapore, Indonesia, South Korea, Taiwan, China, the United Kingdom and the United States.

A defining moment came in 1998 when Kow received the Grand Prize at the Philip Morris ASEAN Art Awards in Vietnam, establishing him as a significant voice in Malaysian contemporary art.

His works are held in prominent public collections, including the Singapore Art Museum, National Art Gallery Malaysia and PETRONAS Art Gallery.

RECOGNITION

Grand Prize, Philip Morris ASEAN Art Award 1998 · Juror's Choice, Philip Morris Malaysia Art Awards 1998 · Freeman Foundation Asian Artist Fellowship, Vermont Studio Center 2004 · International Competition for Student Artists Winner 1993 · Minor Award, Young Contemporaries, National Art Gallery 1992.

ABOUT THE ART

Life is at ease with an ocean breeze.



Breeze

2026

Oil on canvas

60 × 60 cm

ESTIMATED PRICE

RM10,000–RM20,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 15

Haslin Ismail

b. 1984, Johor, Malaysia

Haslin Ismail is a Malaysian contemporary artist and Fine Arts graduate of Universiti Teknologi MARA (UiTM). His practice has developed through a sustained exploration of drawing, printmaking and contemporary visual expression, establishing a distinctive presence within Malaysia's contemporary art landscape.

ART RESIDENCIES & EXHIBITIONS

Haslin's practice has been shaped by significant periods of artistic immersion, including the 17th Rimbun Dahan Residency Programme in 2011 and a two-month S-AIR Art Residency at Naebono Art Studio, Sapporo, Japan, in 2019. His solo exhibitions trace an evolving artistic journey through Exorcismus Persona (2009), Ghost in the Shell (2012), Transfiguration (2013), Book Land at Art Stage Singapore (2014), Mindmix (2014), Selfies at Art Expo Malaysia Plus (2017), ROT (2020) and I'm Going to Need You More Than You Need Me (2021). In 2026, his works continue to feature prominently in exhibitions including Mencetak Langkawi, Menyulam Rupa, The Snare Still Ringing: A Tribute to Buden, Putih Tidak Pernah Kosong and A Measurement of Things.

AWARDS

Honorary Award, IPC International Mini Print, Taiwan 2024 · Creative Artist Award, MR D.I.Y. 2023 · Silver Award, UOB Painting of the Year 2019 · Jury's Pick, Art Against AIDS Karex 2019 · First Prize, Visual Arts Pitch 2016 · Young Guns Award 2013 · Major Award, Bakat Muda Sezaman 2010 · Visual Art Award 2010 · Grand Prize, In-Print Competition, National Art Gallery 2006

COLLECTIONS

National Art Gallery, Kuala Lumpur · PETRONAS Gallery · Aliya & Farouk Khan Collection · Bingley & Ima Collection · UOB Malaysia

ABOUT THE ART

We Are Here reflects on the simple act of being present together. Each figure remains individual, yet their shared direction and moment create a sense of connection and belonging. Their attention toward something beyond the frame invites the viewer to imagine what they are seeing and to consider our own place within the world. The work speaks of shared humanity, our differences, our presence, and the moments that connect us.



We Are Here

2026

Oil on canvas

122 × 122 cm

ESTIMATED PRICE

RM8,000–RM18,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 16

Ronnie Mohamad

b. 1978, Johor, Malaysia

Ronnie Mohamad is a Malaysian contemporary artist whose practice is rooted in the enduring fascination with the human face and figure. Born and raised in Segamat, Johor, his journey in fine art began at the age of 17, with portraiture becoming the foundation upon which his artistic language has continued to evolve.

At the heart of Ronnie's work is the belief that a face reveals far more than physical likeness. A glance, a gesture or a subtle shift in expression can hold layers of emotion, memory and untold stories. Through portraiture, he seeks to capture these quieter dimensions of human experience, allowing viewers to encounter not simply a subject, but a presence.

In recent years, Ronnie has brought an increasingly contemporary sensibility to his figurative practice while preserving the intimacy that has long defined his work. Charcoal remains central to his artistic process, valued for its rawness, depth and ability to move effortlessly between softness and intensity.

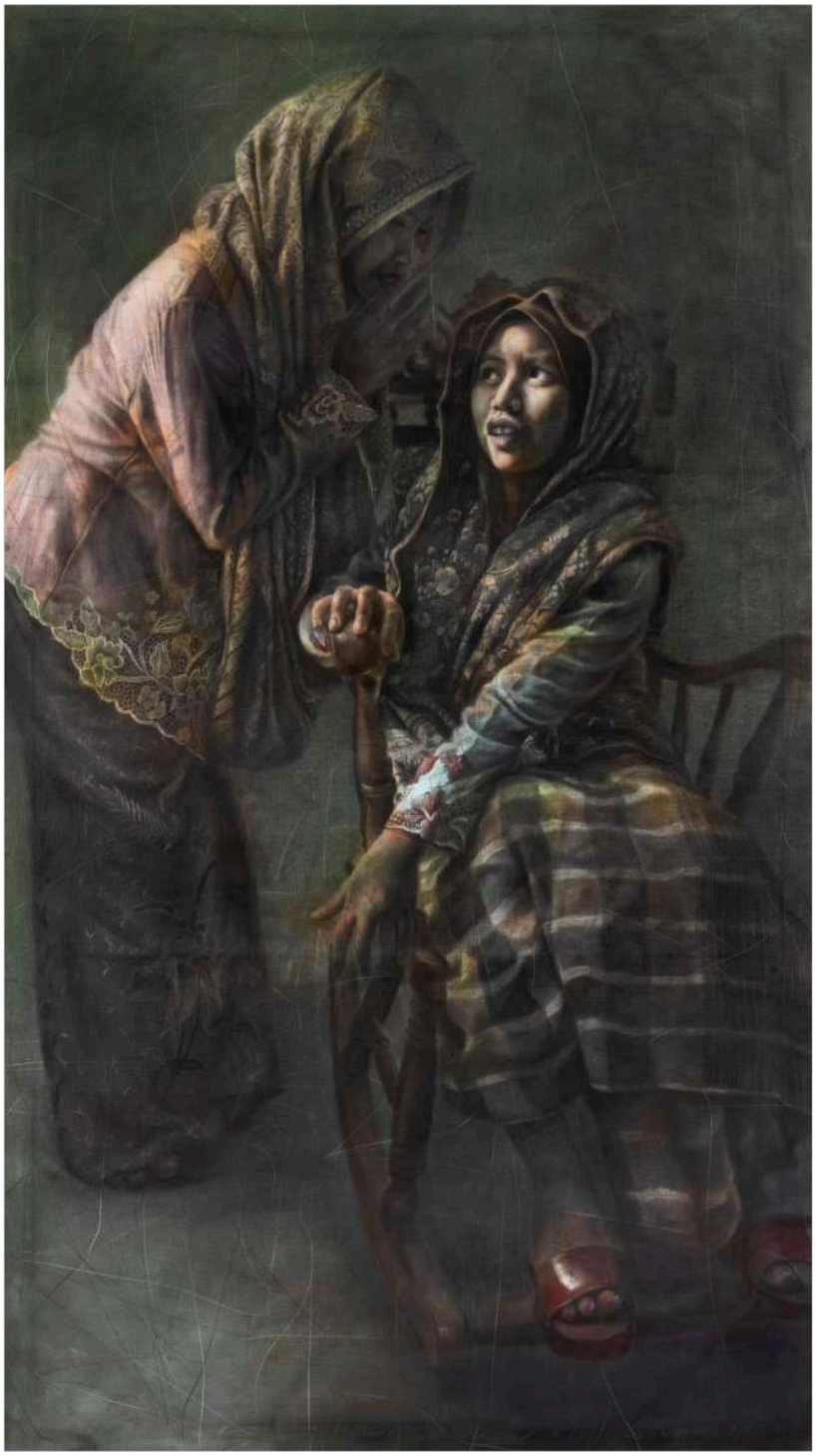
His practice also extends across pastel, oil, acrylic and watercolour. Often working against white surfaces, Ronnie allows line, tone and expression to take prominence, creating a visual language that is both restrained and emotionally resonant.

Through every face he renders, Ronnie returns to something universal: our desire to see, to feel, and to recognise something of ourselves in another human being.

ABOUT THE ART

Social media keeps us constantly connected to everyone, yet fewer people know how to hold a meaningful face-to-face conversation.

We have mastered the speed of texting, but we are losing the subtle art of listening to a live human voice.



Gossip Series

2025

Charcoal & acrylic on linen

183 × 106.5 cm

ESTIMATED PRICE

RM27,000–RM35,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 17

Shia Yih Yiing

b. 1967, Sarawak, Malaysia

Shia Yih Yiing is a Malaysian artist whose practice is shaped by allegory, symbolism and layered storytelling. A graduate of the Malaysian Institute of Art, she draws from personal experience, cultural memory and the natural world to create works that are at once intimate and universal, often exploring motherhood, identity, ecology and our relationship with the environments we inhabit.

Her early Renaissance-inspired portraits of rural family life earned her the Commonwealth Foundation Fellowship in Arts & Crafts in 1998, opening a path towards further visual research and experimentation. Her acclaimed installation wOm(b) (2004) reflected upon motherhood through playful appropriation and subversive detail, while subsequent solo exhibitions including Motherhood Games, The Weaver and Planting Dream: In Search of Good Gardener continued to weave personal narratives with wider social and ecological concerns.

Across painting, installation and collaborative projects, Shia transforms familiar imagery into spaces for reflection—inviting us to reconsider the stories we inherit, the environments we nurture, and the memories we leave behind.

Her practice has been further enriched through residencies in Malaysia, Australia and, most recently, the Goethe-Institut AIR Exchange Programme at basis Frankfurt, Germany, in 2025.

RECOGNITION

Commonwealth Foundation Fellowship in Arts & Crafts · Major Award, Rural Malaysia · First Prize, One with Nature · Young Contemporary Award, National Art Gallery · Malaysian Art Award, Philip Morris · CENDANA Visual Arts Inspiration Funding Programme

ABOUT THE ART

Sylvia Lee Goh was a Chinese Nyonya, self-taught artist, mother and plant collector.

In the later stage of her cancer journey, she finally invited me into her forest-like garden, after years of declining my visits.

I made this portrait of her among the flowers she loved—a quiet moment of trust, beauty and farewell.



Homage to an Artist, a Mother, a Plant Collector

2022–2026

Oil on canvas

102 × 102 cm

ESTIMATED PRICE

RM6,000–RM14,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 18

Umibaizurah Mahir

b. 1975, Johor, Malaysia

Umibaizurah Mahir @ Ismail is a multidisciplinary Malaysian artist whose practice is deeply rooted in clay, extending across ceramics, sculpture, painting and installation. A graduate in Ceramic Art from Universiti Teknologi MARA, her work explores the evolving relationship between humanity and its surroundings, examining ecological systems, urban development and the traces of human activity upon our environment.

Her distinctive material-driven practice has travelled beyond Malaysia, with presentations at the Jakarta Contemporary Ceramic Biennale, Cheongju Craft Biennale in Korea, Fukuoka Asian Art Museum in Japan, and Malmö Art Museum in Sweden. In Malaysia, her practice also extends into public art, including the National Art Gallery's Community-based Tourism Underwater Sculpture Project in Langkawi in 2022.

In 2025, Umibaizurah undertook an artist residency at Cité Internationale des Arts, Paris, supported by the Nanyang Academy of Fine Arts and United Overseas Bank, culminating in an open studio presentation.

Her works are represented in institutional, corporate and private collections in Malaysia and internationally.

SELECTED COLLECTIONS

National Art Gallery Malaysia · PETRONAS Gallery · ILHAM Gallery · UR-MU · HARTA Art Space · Chiang Mai Cultural Arts Museum · Nami Island, Korea · Hacettepe University, Türkiye · Asia Arts Network, Seoul · Universiti Sains Malaysia

ABOUT THE ART

Unbound explores the intersection of mortality, loss and freedom, reflecting on the resilience of the human spirit. Amid destruction, life continues to find space to grow and endure.



Unbound

2026

Ceramic, cast iron and mixed media on circular steel plate

34 × 31 × 31 cm

ESTIMATED PRICE

RM25,000–RM35,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 19

Shafiq Nordin

b. 1989, Negeri Sembilan, Malaysia

Shafiq Nordin is a Malaysian pop-surrealist artist known for his vivid, satirical and richly imagined visual worlds. His practice explores the complexities of contemporary life, politics, power, materialism, identity and human behaviour through surreal narratives populated by fantastical creatures, symbolic objects and familiar cultural references.

Early in his career, Shafiq drew attention for his bold critiques of social injustice and systems of power, often represented through chimeric, muscular beasts and intricate compositions. Strong outlines, repetitive patterns and graphic qualities reminiscent of woodcut prints became defining elements of his visual language.

Over time, his practice evolved towards vibrant pop surrealism, bringing together childhood nostalgia, humour and contemporary popular culture. Beneath their playful surfaces, however, his works retain a sharp critical edge. More recent works reflect an increasingly personal perspective, exploring family, marriage and everyday life alongside wider observations of society.

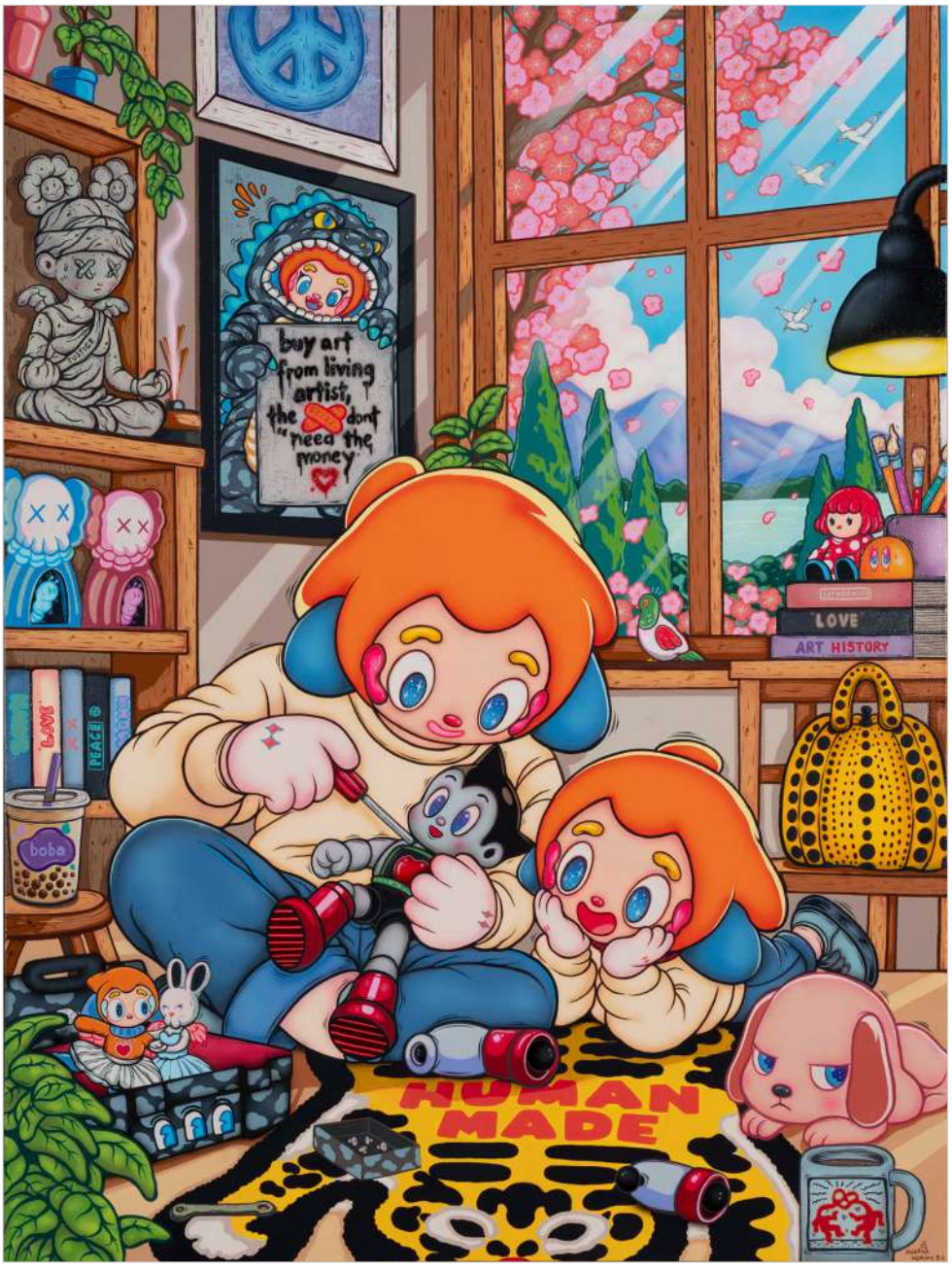
Shafiq has presented solo exhibitions including Anti Panic Buying at the National Art Gallery Malaysia, It's a Beautiful Life at Secret Fresh Gallery, Philippines, and Familiar Faces at Leixiang Gallery, Taiwan. His works have also appeared at international art fairs in Busan, Taipei, Sydney and Istanbul.

RECOGNITION

Highly Commended Artist, UOB Painting of the Year · Finalist, Bakat Muda Sezaman · Jury's Pick, Karex Art Award · Young Gun Award · MEA Award

ABOUT THE ART

The Measure of a Moment reflects on fatherhood through the quietness of a shared moment. The painting captures a simple scene: a father repairing his child's toy while the child watches. For a child, such a moment can feel almost magical. A father is often seen as a hero, someone who can fix things, solve problems and make the world feel safe. The peaceful interior becomes a temporary sanctuary, where time seems to slow down. The harmony between father and child represents those precious moments of childhood that may appear ordinary, yet become deeply meaningful memories as we grow older. The symbol of peace further reinforces this sense of safety and hope. Beyond this intimate space, however, lies a world marked by conflict and uncertainty. The contrast between the calmness within and the unrest outside reflects the fragility of childhood. Children should not have to understand the weight of war, fear or violence. They deserve the freedom to play, to imagine, to feel safe and to experience the simple happiness of being a child.



THE MEASURE OF A MOMENT

2026

Acrylic on canvas

92 × 122 cm

ESTIMATED PRICE

RM10,000–RM20,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 20

Edroger Rosili

b. 1985, Sarawak, Malaysia

Edroger Rosili is a Malaysian contemporary artist whose practice moves fluidly between socio-political observation, cultural identity, personal experience and abstraction. Born in Kuching, Sarawak, he graduated with a Bachelor of Fine Arts (Hons), majoring in Painting, from Universiti Teknologi MARA (UiTM) in 2009, following a Diploma in Art & Design from IKIP College, Kuantan.

Rather than being confined to a single visual language, Edroger embraces shifts in style, form and expression as part of his artistic inquiry. His works often begin with observations of the world around him, social structures, cultural exchanges and lived realities before moving into more personal and universal territories. Through this interplay, the familiar can become uncertain, and individual experience becomes a lens through which broader questions of society and humanity are considered.

His work has been presented in numerous exhibitions, including ILHAM Contemporary Forum 2017, while his solo exhibitions On the Anatomy of Fate (2020) and Satu Lima Satu Satu (2025) mark significant developments in his evolving practice. His work was also recently presented at Kenduri Seni Patani in Thailand.

Edroger has expanded his artistic perspectives through residencies in South Korea and India, experiences that further connect his practice with wider cultural conversations beyond Malaysia.

RECOGNITION

Jury Award, Bakat Muda Sezaman (Young Contemporaries), National Art Gallery Malaysia 2019 · Young Guns Award, HOM Art Trans 2019 · Bakat Muda Sezaman, National Art Gallery Malaysia 2010 · Artist Residencies, South Korea & India

ABOUT THE ART

This artwork is the artist's recollection and reflection on the documentary Life After People and the animated film Wall-E, as well as the ongoing debate about AI, its position in our lives, and its speculations on the future of humanity.



The Successor

2026

Acrylic on canvas

122 × 122 cm

ESTIMATED PRICE

RM12,000–RM20,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 21

Darwisy Mustafani

b. 2001, Kelantan, Malaysia

Darwisy Mustafani is an emerging Malaysian contemporary artist whose practice brings together art, architecture, traditional textiles and material experimentation. Trained in Architecture at Universiti Teknologi MARA (UiTM), his approach is informed by an understanding of structure, composition and form, while his artistic curiosity leads him towards unconventional materials, craftsmanship and experimental processes.

Central to Darwisy's evolving practice is an interest in reinterpreting traditional textiles within a contemporary visual language. From initial concept and material exploration to production and presentation, he approaches each work as a process of discovery—creating a dialogue between heritage and experimentation, tradition and the present.

MEDIA & PRESS

Despite being at an early stage of his professional artistic career, Darwisy has attracted significant media attention across Malaysia and the region. His work and creative journey have been featured by major television platforms including TV3, TV9, RTM, Astro Prima and SukeTV, alongside radio appearances on Hot FM, ERA FM, Nasional FM, BERNAMA Radio, Molek FM, TraXX FM and THR Gegar. His practice has also received coverage from publications and news organisations including The Star, New Straits Times, BERNAMA, Sinar Harian, Harian Metro, Utusan Malaysia, South China Morning Post, Sin Chew Daily, BERITA Mediacorp Singapore, Media Permata Brunei and SONDER Magazine USA.

BRAND PARTNERSHIPS & AMBASSADORSHIPS

Darwisy's creative practice has also extended into collaborations with international art and design brands. He was appointed Brand Influencer for Sakura Color Malaysia in 2022 and subsequently Brand Ambassador for Cricut Malaysia in 2024, reflecting the growing intersection between his artistic practice, craftsmanship and contemporary creative culture.

ROYAL COLLECTIONS

Royal Collections of Johor · Selangor · Kedah · Pahang · Brunei · Collections of the Yang di-Pertua Negeri of Sarawak and Penang · Muzium Pahang · Private and high-profile collections

RECOGNITION

First Place, Pahang Open Painting Competition, Temasya Warisan Pahang 2026 · Third Place, MR D.I.Y Bakat Luar Biasa Malaysia 2024 · First Place, Architectural Sketch Competition, UiTM Eureka Design Review 2021 · Most Creative Media, SONDER Magazine USA 2020 · First Place, IMOFEST UiTM Perak Banner Competition 2019 · Silver Award, Innovation in Teaching & Learning Competition, UiTM 2019

ABOUT THE ART

Through this work, I explore how a full plate of food, an everyday expectation in Malaysia, can become a luxury for people living through food crises. A vividly rendered plate of nasi lemak contrasts with a pixelated plate in monochrome, expressing the distance between the certainty of having enough and the uncertainty of the next meal.

A vividly rendered plate of nasi lemak is painted on songket and batik, with gold and Swarovski crystals embellishing the textiles. These materials evoke comfort and abundance while the meal itself remains ordinary, inviting viewers to reconsider what truly constitutes luxury. On the contrasting side, the keffiyeh fabric serves as a symbolic reference to countries and communities facing food crises. Left without gold or Swarovski crystals, it accompanies the monochrome, pixelated plate to convey uncertainty and disrupted access to food. The difference in embellishment reflects unequal living conditions, rather than differences in cultural worth or human dignity.

Beyond gold and crystals, Everyday Luxury suggests that true luxury may simply mean knowing there will be enough to eat.



Everyday Luxury

2026

Acrylic, 24k gold, Swarovski crystals on songket, batik & keffiyeh textiles.

107 × 107 cm

ESTIMATED PRICE

RM20,000–RM30,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 22

Issarezal Ismail

b. 1978, Negeri Sembilan, Malaysia

Issarezal Ismail is a Malaysian contemporary artist, researcher and educator whose practice has developed alongside a distinguished academic journey in the visual arts. He holds a PhD in Visual Art from Universiti Malaysia Sabah, a Master's degree in Art Education from Universiti Pendidikan Sultan Idris (UPSI), and a Bachelor's degree in Fine Art from Universiti Teknologi MARA (UiTM). He currently serves as a Senior Lecturer at UiTM Perak Branch.

Active in exhibitions since 2009, Issarezal has built a sustained presence within Malaysia's contemporary art landscape. His early exhibitions include Cokelat at Galeri Pelita Hati and Tides at Zinc Gallery, followed by a growing body of presentations with leading galleries and art platforms.

Recent exhibitions include Wake Me Up When It's All Over I & II, I Have Crossed the Ocean of Time to Find You, Thank You for the Lessons You Have Taught Me, Rewind, Malaysia's Last Tiger: A Charity Exhibition, Colours of Gaza, CIMB Artober: Art and Soul, Sesat di Kuala Lumpur, Fantastical, Local Only! and The Story of Narratives.

In 2026, his continuing practice has been featured in The Snare Still Ringing: A Tribute to Buden, Local Only! 2026, Beyond VI: 6th Anniversary Show and Celebrating Diversity.

Through his parallel roles as artist and educator, Issarezal contributes not only through the works he creates, but also through the knowledge, critical thinking and artistic perspectives he brings to the next generation.

ABOUT THE ART

Nature of Optimism explores human experience through a quiet forest, representing life's beauty, uncertainty, and constant change. Within this natural wilderness, artificial neon lights introduce human presence, carrying thoughts into the unknown. This contrast reflects how people navigate life, guided not by certainty, but by small moments of hope.



Nature of Optimism

2026

Acrylic on canvas

122 × 91.5 cm

ESTIMATED PRICE

RM8,000–RM15,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 23

Faizal Suhif

b. 1984, Johor, Malaysia

Faizal Suhif is a Malaysian contemporary artist with a strong foundation in fine art and printmaking. He received his Diploma in Fine Art from Universiti Teknologi MARA (UiTM), Melaka, before completing his Bachelor's Degree with Honours and later a Master of Fine Art at UiTM Shah Alam. His sustained engagement with printmaking has positioned the medium as an important part of his artistic journey, allowing him to explore image, process, repetition and the expressive possibilities of the printed surface.

INTERNATIONAL EXHIBITIONS

Faizal's practice has travelled extensively beyond Malaysia, establishing an international presence spanning Asia, Europe and the United States. His early international presentations included the Malaysian Art Festival in Dhaka, Bangladesh; The Masters' Mystery Art Show during Art Basel Miami Beach, USA; and the NBC 1st Screen Print Biennale in Tokyo, where he received an Honourable Mention.

His works have subsequently been presented through exhibitions, biennials, triennials, art fairs, workshops and international art projects in Singapore, Indonesia, China, Macau, Japan, Taiwan, India, Türkiye, Germany, North Macedonia, the Netherlands and the United States. Significant presentations include the Macau Printmaking Triennial, Contemporary Istanbul Art Fair, Art Stage Singapore, Asia Pacific Printmaking Exhibition in Jakarta, and international print exhibitions in Fukuoka and Taiwan.

Through this continuing international engagement, Faizal's practice forms part of a wider conversation between Malaysian contemporary art and global printmaking traditions, connecting cultures through the shared language of image and impression.

RECOGNITION

Young Guns Award 2016 · Bronze Award, UOB Painting of the Year 2015 · Jurors Award, National Visual Art Gallery 2014 · Master Excellent Award, UiTM 2013 · Jurors Award, UKM 2011 · Honourable Mention, NBC 1st Screen Print Biennale, Japan 2007 · DENTSU Toyota Blank Canvas Project, Third Prize 2007

ABOUT THE ART

Tumbuh Melangit I *(Growing Towards the Heavens I)*

From the earth, where roots hold the secrets of life, we grow in silence, moving through darkness before coming to know the light. Every mark is a trace, every trace holds a memory, and every unfolding is a journey from the visible towards the unseen. Roots cling to the earth, yet the soul forever yearns for the sky. Between earth and heaven, awareness finds its path, rooted in experience, growing through the search for meaning.

And in the end, slowly, gently, ascending towards the Almighty!



Tumbuh Melangit I

2026

Mixed media on canvas

122 × 152 cm

ESTIMATED PRICE

RM8,000–RM16,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 24

Juhari Said

b. 1961, Perak, Malaysia

Juhari Said is one of Malaysia's distinguished contemporary printmakers, with a practice spanning more than four decades. A graduate of Universiti Teknologi MARA (UiTM), he is particularly recognised for his mastery of woodcut and woodblock printmaking, through which he has developed a powerful visual language combining craftsmanship, experimentation and thoughtful observation of humanity, nature and contemporary life.

His artistic journey has been shaped by significant international experiences. In 1993, he received a French Government research grant for printmaking in Paris, followed by a Japan Foundation Fellowship in 1994, where he studied traditional woodblock printing in Tokyo under Yoshisuke Funasaka. These encounters enriched a practice that bridges traditional printmaking knowledge with contemporary expression.

Since his first solo exhibition in 1989, Juhari has presented works across Malaysia, Japan, Austria and Indonesia, including exhibitions at Yoyogi Gallery Tokyo, Galerie Vivant Ginza, Galeri Soemardja Bandung, Wei-Ling Gallery and G13 Gallery. His work has also appeared in major international print exhibitions and biennales throughout Asia and Europe.

Beyond his own practice, Juhari has played an important role in strengthening the regional printmaking ecosystem. He is a founding member of GO BLOCK: Expanded Contemporary Printmaking, BAREHANDS Asian Artist Residency Project, Asian Master Project, and MalaysianPrintmaking.com.

AWARDS & RECOGNITION

Major Award for Printmaking, Salon Malaysia 1991 · French Government Research Grant 1993 · Japan Foundation Fellowship 1994 · Ahlicipta (Creative Fellow), Universiti Sains Malaysia 2008 · Arts Award, Ministry of Unity, Culture, Arts and Heritage Malaysia 2009 · Artist-in-Residence, University of Malaya 2011 · Anugerah Khas Adiguru ASWARA 2021

PUBLIC COLLECTIONS

National Art Gallery Malaysia · PETRONAS Gallery · Bank Negara Malaysia Museum and Art Gallery · ILHAM Gallery · Muzium & Galeri Tunku Fauziah, USM · University of Malaya Art Gallery · Maybank · Malaysia Airlines · Shell Companies in Malaysia · Malaysian Re · Ministry of Foreign Affairs Malaysia · Fukuoka Asian Art Museum · Fukuoka City Art Museum · University City Art Museum, Guangzhou Academy of Fine Arts · Azman Museum · Muzium Impian Rahime · Goto Akio Art Museum, Japan

ABOUT THE ART

The artwork is creating a distinction between a form and its surface. Conventional sculpture tends to place emphasis on form and shape, whereas the concern in Juhari's artwork remains with the surface—the carved marks, patterns, textures, colours and traces of the artist's hand.



Untitled Haiku

2025

Graphite on wood

85 × 17 cm

ESTIMATED PRICE

RM13,000–RM20,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 25

Kim Ng

b. 1965, Johor, Malaysia

Kim Ng is a Malaysian multidisciplinary artist whose practice moves fluidly across sculpture, ceramics, printmaking and mixed media. Trained in Malaysia and the United Kingdom, he holds a First-Class Honours degree in Fine Art, an MA in Design & Media Art, and an MA by Project from institutions in London.

At the heart of Kim Ng's practice is an enduring fascination with material, process and transformation. From the permanence of fired ceramics to the impressions of print and the physical presence of sculpture, each medium becomes a means of exploring nature, memory, perception and the spaces between the real and imagined.

His solo exhibitions include Fact or Fiction, An Idyllic Space, In A Place of Wonder, Shadows That Flourish and The Spark Before The Fire. His practice has also travelled internationally, with works presented across the United Kingdom, Italy, the Netherlands, China, Taiwan, South Korea and Thailand, including Pera + Flora + Fauna, an official collateral event of the 59th Venice Biennale in 2022.

In 2023, Kim Ng received First Prize in the Sculpture Category at the PULSE Awards Thailand, adding to a career distinguished by sustained experimentation and international engagement.

COLLECTIONS & RECOGNITION

PULSE Awards Thailand, First Prize – Sculpture 2023 · Owen Rowley Prize, First Prize · John Purcell Paper Award · Tainan Art Museum · Bank Negara Malaysia · OCBC Bank Malaysia · Chongqing Municipal Museum, China · Barclays Bank Singapore · Aliya and Farouk Khan Collection.

ABOUT THE ART

The series of silkscreen-printed and carved works on plywood emerges through a continuous process of accumulation and erasure, reflecting the inherent contradictions of human behaviour—our tendency to conceal and reveal, construct and dismantle, remember and forget. Through acts of layering, covering, scraping away, and exposing, the works embody a cycle of transformation in which each gesture simultaneously creates and removes. Every mark exists as both a presence and a residue, carrying traces of what once existed while suggesting what has been lost.

Constructed through multiple layers of silkscreen printing and carving, the surfaces hold a dynamic tension between deposition and removal. The physical process becomes a metaphor for psychological and emotional experiences, where memories, emotions, and identities are continually formed, obscured, and reconfigured over time. Within these layered structures, absence is not treated as a void but as an active material presence—one that shapes meaning as profoundly as the marks that remain visible.

In this context, the act of removal is not an act of destruction but a method of revelation. By uncovering what lies beneath successive layers, the process invites a deeper examination of what persists despite concealment. The exposed traces become evidence of previous states, suggesting that what is hidden or erased continues to exert a presence. Through this dialogue between visibility and obscurity, materiality and absence, *Silent Form* of the Untitled series explores the fragile and evolving nature of memory, perception, and human existence.



Silent Form

2026

Acrylic, silkscreen and carving on plywood

91.5 × 122 cm

ESTIMATED PRICE

RM10,000–RM18,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 26

Fendy Zakri

b. 1982, Perak, Malaysia

Fendy Zakri is a Malaysian minimalist artist whose contemplative practice explores the meeting point between nature, faith and spirituality. Working with a restrained visual language, he finds inspiration in the quiet rhythms of the natural world, most profoundly, the moon and its endlessly changing cycles.

Darkness and light, mist and clarity, sunrise and sunset become more than observations of landscape in Fendy's work. They are moments of transition, carrying emotions and experiences that appear briefly before giving way to something new. Like nature itself, no moment is ever repeated in precisely the same way. His paintings seek to preserve these fleeting encounters, transforming them into meditations on change, time and the cyclical nature of existence.

Fendy has exhibited across Southeast Asia and South Korea. His notable solo exhibitions include Moonlight Fragment (2019) and Into the Moon's Groove (2022), both presented at TAKSU Kuala Lumpur.

His works are held in private and public collections regionally and internationally, including the LVMH Moët Hennessy Louis Vuitton Group, Mandarin Oriental Singapore and Else Kuala Lumpur.

Through stillness and simplicity, Fendy invites us to slow down, observe and reconnect with something larger than ourselves.

RECOGNITION

Finalist, Malaysian Emerging Artist Award 2011 · CENDANA Emerging Artist Incubation · Lintas Batas International Art & Culture Exchange Residency · Beranda Art Colony Residency, Langkawi.

ABOUT THE ART

Veil of Dignity explores the quiet power of cloth as more than a covering—it becomes a symbol of dignity, status and civilisation. Through minimalist forms, folds and subtle tension, the ordinary sheet is transformed into a visual language of refinement. What conceals also reveals the evolution of humanity, from simple shelter to a greater awareness of self.



Veil of Dignity

2026

Acrylic on canvas

122 × 152 cm

ESTIMATED PRICE

RM17,000–RM25,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 27

Fauzulyusri

b. 1974, Kedah, Malaysia

Fauzulyusri is a Malaysian contemporary artist whose distinctive visual language draws together memory, instinct, texture and abstraction. Raised in a kampung environment in Kedah, he graduated in Fine Arts from Universiti Teknologi MARA (UiTM) in 1999, majoring in Drawing. He now lives and works in Shah Alam, Selangor.

At the heart of Fauzulyusri's practice is an unmistakable vocabulary of spontaneous marks, isolated figures and richly worked surfaces. Working with linen and heavily woven jute, he scratches, scars and layers his surfaces, allowing texture itself to become part of the narrative. Figures and forms emerge between these layers, at once playful, raw and contemplative.

While his imagery can evoke the uninhibited drawings, games and dreams of childhood, beneath that innocence lies an urban sensibility. Geometric abstractions and graffiti-like gestures recall weathered walls, accumulated memories and the traces that time leaves behind.

Since graduating, Fauzulyusri has presented 14 solo exhibitions, with significant bodies of work including Primitive, Neolithic, Coreng, Whiteground, Tona, Konkrit and Batu. His works have also been exhibited internationally in Indonesia, Hong Kong, Singapore, the Czech Republic, United Kingdom and South Korea. In 2015, his artistic journey was documented in TENTENG, a monograph featuring works produced between 2000 and 2015.

RECOGNITION

2004 -- Special Mention Prize, Kijang Awards, Bank Negara Malaysia

2002 -- Special Mention Award, Young Contemporaries, National Art Gallery Malaysia

2000 -- Incentive Award, Shah Alam Gallery, Selangor

COLLECTIONS

Andaz Hotel, Singapore · National Art Gallery Malaysia, Kuala Lumpur · Bank Negara Malaysia, Kuala Lumpur · Bank Pembangunan Malaysia, Kuala Lumpur · Bellabay Sdn. Bhd., Kuala Lumpur · Banyan Tree, Kuala Lumpur · Canary Design, Kuala Lumpur · DiGi Telecommunications Bhd, Malaysia · Foster + Partners, Switzerland · Four Seasons Hotel, Kuala Lumpur · Galeri Z, Kuala Lumpur · Grand Hyatt, Kuala Lumpur · Hyatt Centric, Kuala Lumpur · Hyatt Regency, Kuala Lumpur · Kementerian Pembangunan Wanita dan Keluarga, Kuala Lumpur · Khazanah Nasional Bhd, Kuala Lumpur · Kompleks Seri Perdana, Putrajaya · Le Nouvel, Kuala Lumpur · Maybank Bhd, Kuala Lumpur · Majidah Design, Kuala Lumpur · PeRUPA, Kuala Lumpur · PNB Darby Park, Kuala Lumpur · Seksan Design, Kuala Lumpur · Silterra Corporation Bhd, Kedah · Southern Finance Bhd, Kuala Lumpur · Square Studio, Shah Alam · Swiss Re Group, Kuala Lumpur · TAKSU, Kuala Lumpur · TAKSU, Singapore · TAPAK, Shah Alam, Selangor · Tiga Concept, Subang · Tanjong Jara Resort, Terengganu · Traders Hotel, Kuala Lumpur · The Troika, Kuala Lumpur · UR-MU, Kuala Lumpur

ABOUT THE ART

Batu Lembah *(Stones of the Valley)*

Stones lie scattered across the contours of a valley's earth. Varied textures and surface markings emerge against a red ground, while their non-literal arrangement creates a composition that unfolds freely and evenly across the canvas.



Batu Lembah

2024

Mixed media on canvas

122 × 122 cm

ESTIMATED PRICE

RM20,000–RM30,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 28

Suzlee Ibrahim

b. 1967, Terengganu, Malaysia

Suzlee Ibrahim is a distinguished Malaysian contemporary artist, academic and Dean of the Faculty of Fine Art at ASWARA. With more than 30 years as an educator and 38 years of artistic practice, he has held 50 solo exhibitions and exhibited in over 40 countries across Asia, Europe, the Americas and the Middle East.

Beyond painting, Suzlee has contributed extensively to Malaysia's visual arts landscape as an educator, curator, facilitator and competition judge. His contributions have earned him numerous national and international honours, including Kesatria Mangku Negara (K.M.N.), Bentara Setia Mahkota Kelantan Yang Amat Terbilang (B.S.K.), Lifetime Outstanding Achievement Award 2024, Art Ambassador Award 2024 and Gold Medal of Zervas Art, Paris 2020.

In 2015, he entered the Malaysia Book of Records for The Poem, a monumental 5 × 60-foot abstract painting. More than 150 of his works have appeared at Malaysian and international auctions, including Sotheby's, Bruun Rasmussen, Henry Butcher and KLAS.

PUBLIC & PRIVATE COLLECTIONS

His works are held in distinguished collections including Sultan Ibrahim, Sultan Mizan Zainal Abidin, Sultan Sharafuddin Idris Shah, Tuanku Zara Salim, Tengku Amir Shah, Tuanku Syed Faizuddin Putra, Dato' Seri Anwar Ibrahim, Tun Dr Mahathir Mohamad, Tun Daim Zainuddin, Tan Sri Muhyiddin Yassin, Tan Sri Muhammad Ibrahim, Dato' Seri Hishammuddin Hussein, Dato' Sri Nancy Shukri, Datuk Seri Dr Noraini Ahmad and Tuan Khairul Firdaus Akbar Khan.

Institutional and international collections include National Art Gallery Malaysia · Bank Negara Malaysia · Brooklyn Art Library, USA · Emaar Properties, Dubai · G13 Gallery · Maybank Investment Bank · Ministry of Foreign Affairs Malaysia · Monastir Museum of Modern Art, Tunisia · Muzium Seni Asia, Universiti Malaya · Muzium Terengganu · Perlis State Art Gallery · Permanent Mission of Malaysia to the United Nations, New York · Putrajaya Holdings · Securities Commission Malaysia · Shah Alam Gallery · Soka Gakkai Malaysia · Remise Academy, Denmark · Inter-Art Foundation, Romania · International Roerich Memorial Trust, India · Süleymanpaşa Municipality Tekirdağ, Türkiye.

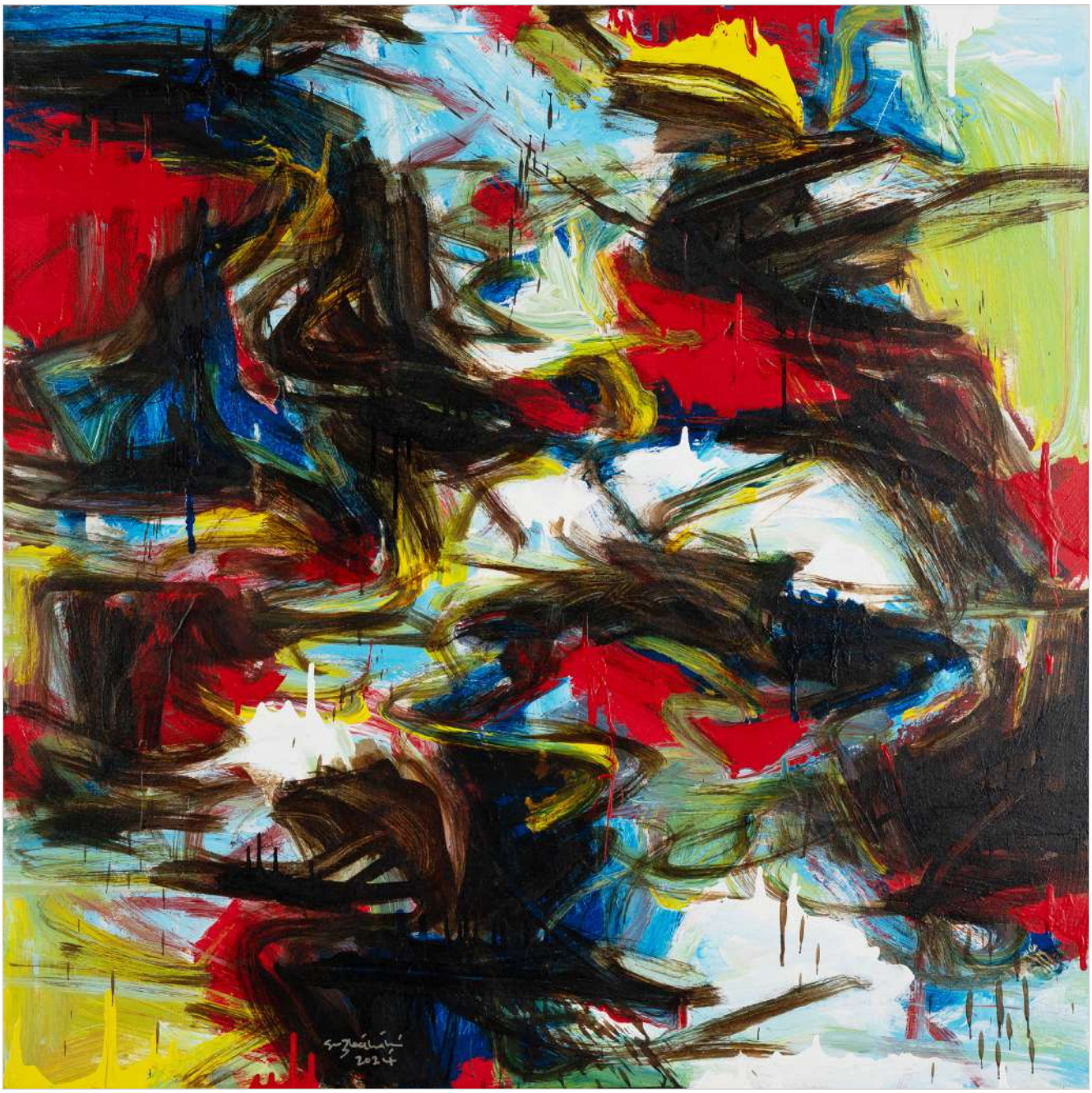
ABOUT THE ART

My participation in a workshop in Naggar, Kullu–Manali, India, bringing together artists from India, Russia and Malaysia, represents an artistic experience in which different cultures, visual languages and creative practices converge within a shared environment. For me, this encounter is not merely an opportunity to produce artwork, but a space for dialogue between artists, landscape and embodied experience.

The work I created during the workshop draws direct inspiration from the landscape and surrounding environment of Naggar. The mountains, changing light, cool air, layers of mist, earthy colours, vegetation and village atmosphere all became important stimuli in my creative process. However, I do not seek to represent these surroundings literally. Instead, the experience of seeing, moving and being within the Himalayan environment is translated through the language of Abstract Expressionism.

Brush movements, spontaneous gestures, layered colours and expressive marks become a means of capturing the energy of place. Colour no longer functions as a literal description, but as a response to temperature, light, emotion and visual memory. Each layer becomes a trace of the encounter between my body and the surrounding space.

The exchange with Indian and Russian artists further enriches this process. Their different approaches and experiences create an organic visual dialogue. Within this context, my work becomes a record of experience, bringing together my Malaysian artistic identity and the atmosphere of the Himalayas through an abstract language that is open, spontaneous and universal.



Fragments of Movement

2024

Acrylic & oil on canvas

90 × 90 cm

ESTIMATED PRICE

RM15,000–RM25,000

100% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 29

Rafiee Ghani

b. 1962, Kedah, Malaysia

Rafiee Ghani is a prominent Malaysian contemporary artist celebrated for his vibrant palette, expressive compositions and richly imagined visual worlds. His early artistic development drew inspiration from European masters such as Gauguin and Matisse, influences that contributed to an evolving abstract expressionist language distinctly his own.

A traveller by nature, Rafiee transforms encounters with different places, cultures and people into paintings filled with energy and emotion. Dense organic forms, vivid colour and dynamic compositions often give his works a dreamlike quality, capturing not simply the appearance of a place, but the sensations and memories it leaves behind. His paintings become visual journeys—inviting viewers to travel alongside him through landscapes both experienced and imagined.

Rafiee studied printmaking at De Vrije Academie voor Beeldende Kunsten in The Hague, received his Diploma in Art and Design (Fine Art) from Institut Teknologi MARA, and later completed his MA in Fine Prints at Manchester Metropolitan University in the United Kingdom.

His extensive solo exhibition history includes Room of Flowers (1993), Pulanglah Perantau (2001), Rainbow Warriors (2009), Perfumed Gardens (2012), Desert Rose (2014), Homeland (2016), Adventure in Wonderland (2017), Mainland in Taiwan (2018), Overland (2022), Bumi Bertuah (2023), Arca Samudera (2024) and Rafiee Ghani in Morocco (2025).

EXHIBITIONS & RECOGNITION

Kuala Lumpur Biennale 2017 · Berliner Liste, Germany · Panorama Mix, Barcelona · Art Moments Jakarta · CIMB Artober Art & Soul · Art Expo Plus Malaysia · Minor Award, Salon Malaysia 1991 · 2nd Award, Malaysia Art Open 1994 · 5th Award, Philip Morris Malaysia Art Award 1994

ABOUT THE ART

Rafiee Ghani transforms observation into emotion. His paintings are not literal representations of places or objects, but lyrical interpretations shaped by memory, sensation and imagination. Through vibrant colour, expressive brushwork and the juxtaposition of fragmented forms, he reconstructs the familiar into an intimate visual experience. Gardens, landscapes, interiors and everyday objects become vessels for feeling—quietly carrying memories of beauty, comfort, movement and place. For Rafiee, the meaning of a painting is not necessarily something to be explained, but something to be felt. The painting becomes, in his words, almost like “a piece of music frozen in time.”



Red Hill

2023

Acrylic on canvas

91.5 × 91.5 cm

ESTIMATED PRICE

RM10,000–RM18,000

50% proceeds to MERCY Malaysia's General Humanitarian Fund

LOT 30

Awang Damit Ahmad

b. 1956, Sabah, Malaysia

Awang Damit Ahmad is one of Malaysia's distinguished senior contemporary artists, with an artistic journey spanning more than four decades. Born in Kuala Penyu, Sabah, he began exhibiting in 1979, when he became actively involved in energising and developing the art scene in Sabah. He later studied Fine Art at the MARA Institute of Technology before completing a Master of Fine Art in Painting at The Catholic University of America, Washington, D.C.

His practice is deeply connected to memory, culture, landscape and his formative experiences in Sabah. These influences have evolved through major bodies of work including Essence of Culture (E.O.C.), Marista, Iraga, Payarama, Payarama Baru, Garismega and Estetika Timur. Across these series, abstraction becomes a vessel through which personal memory and cultural experience are transformed into powerful expressions of colour, gesture and form.

Alongside his studio practice, Awang Damit has contributed significantly to Malaysian art education as an instructor, lecturer, curator, Head of Fine Art and Associate Professor. Since retiring from academia in 2011, he has devoted himself fully to his artistic practice.

A member of the Malacca Artist Group and Asian Artists Federation, he has also served on the board of Olympia Fine Art. His international engagements include residencies, exhibitions and workshops across Poland, South Korea, Thailand, China, Vietnam, Indonesia, Japan, India and Türkiye.

AWARDS & RECOGNITION

Malaysian Public University Icon Alumni · BrandLaureate Grand Master Icon Contemporary Artist · Anugerah Khas Tokoh Seni Visual Negeri Sabah · MCM Icons Lifetime Achievement in Modern Art · UiTM Alumni Cultural Icon · Gold Medal, Olympia Fine Art London · Gold Medal & Honorary Ambassador, 1st Ecorea Jeonbuk Biennale, South Korea · Honourable Mention, Philip Morris Art Award · Major & Consolation Awards, Salon Malaysia · Minor Award, Young Contemporary Art Competition · Best Fine Art Student Award, ITM

ABOUT THE ART

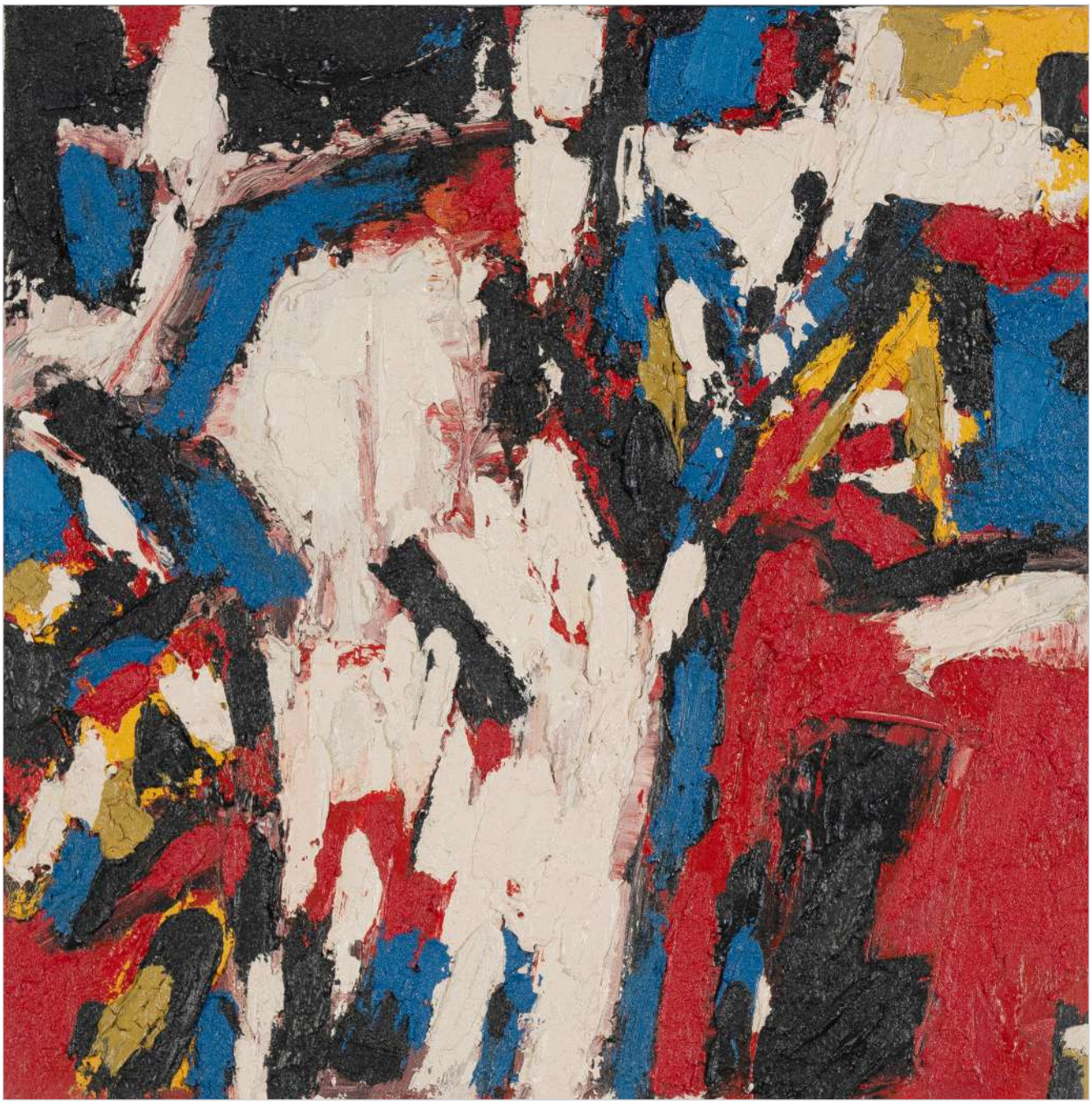
Estetika Timur… "Kekal Di Sini" *(Eastern Aesthetics… "Here to Stay")*

This work is a reflection on memory, place and the quiet struggle of human existence. Drawn from the landscape and lived experiences of rural Sabah, the painting does not seek to describe nature literally, but to transform its emotional traces into colour, gesture and form.

The fractured marks, layered surfaces and restless movement suggest a landscape shaped by time, weather and memory. Beneath the abstraction lies the presence of the farmer, the fisherman and the ordinary human being—those who live in constant negotiation with nature, uncertainty and survival.

For me, the land is not merely a physical space. It is a repository of memory. The sea carries stories, the wind carries warnings, and the earth carries the traces of generations. What remains in the painting is therefore not a particular landscape, but an emotional landscape: fragments of experience, hardship, faith and hope.

The work becomes a space where memory and the present meet—where personal history is transformed into a broader reflection on humanity, resilience and our humble position within the forces of nature and existence.



Estetika Timur… “Kekal Di Sini”

2021

Mixed media on canvas

61 × 61 cm

ESTIMATED PRICE

RM22,000–RM32,000

100% proceeds to MERCY Malaysia’s General Humanitarian Fund











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.

ACKNOWLEDGEMENTS

CIMB Artober 2026 as Event Partner
Ombak KLCC as Venue Partner
Henry Butcher Art Auctioneers
Soraya Khairuddin
Donors
Artists

CREDITS

Curator & Coordinator · Bayu Utomo Radjikin, HOM Art Trans
Writers · Rita Aziz, HOM Art Trans · Shukur Suhaimi, MERCY Malaysia
Design · Rita Aziz, HOM Art Trans
Photography · Ronmad, HOM Art Trans



Your bid goes beyond the canvas.

Every artwork tells a story of survival;
every bid is a lasting gesture of compassion.

© MERCY Malaysia 2026
Publisher:
MERCY Malaysia
1st Floor, MCOBA Building
42 Jalan Syed Putra,
50460 Kuala Lumpur

e-Catalogue