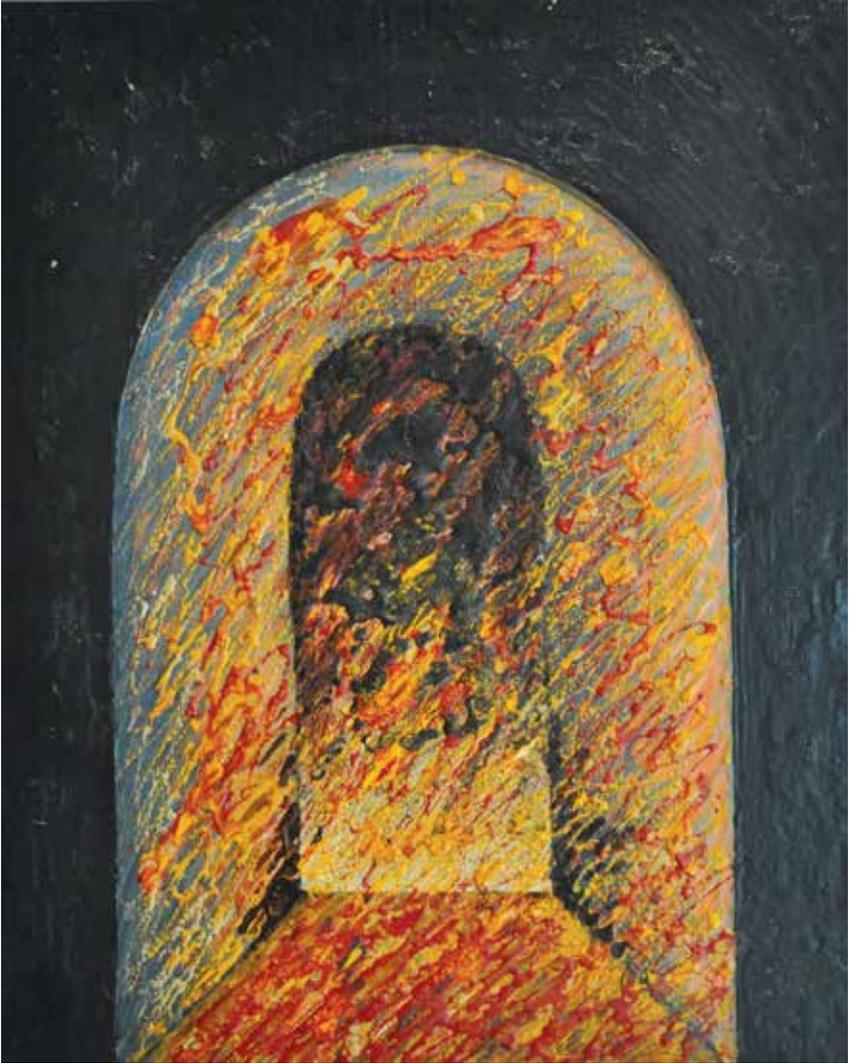


PETALING JAYA, 8 NOVEMBER 2015



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 19, **Khalil Ibrahim** Colour / Form XXIII, 2000



KLAS ART AUCTION 2015

MALYSIAN MODERN & CONTEMPORARY ART EDITION XVIII

Auction Day

Sunday, November 8, 2015

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia



Lot 12, **Yusof Ghani** Siri Segerak "Gold Miner", 2003



KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
31, Jalan Utara
46200 Petaling Jaya
Selangor
t: +603 20932668
f: +603 20936688
e: info@mediate.com.my

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Payment and collection

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lot 24, **Yusof Ghani** Protest Series, 1984

Yusof Ghani 24

Full Preview

Date: October 16 - November 7, 2015

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, November 8, 2015

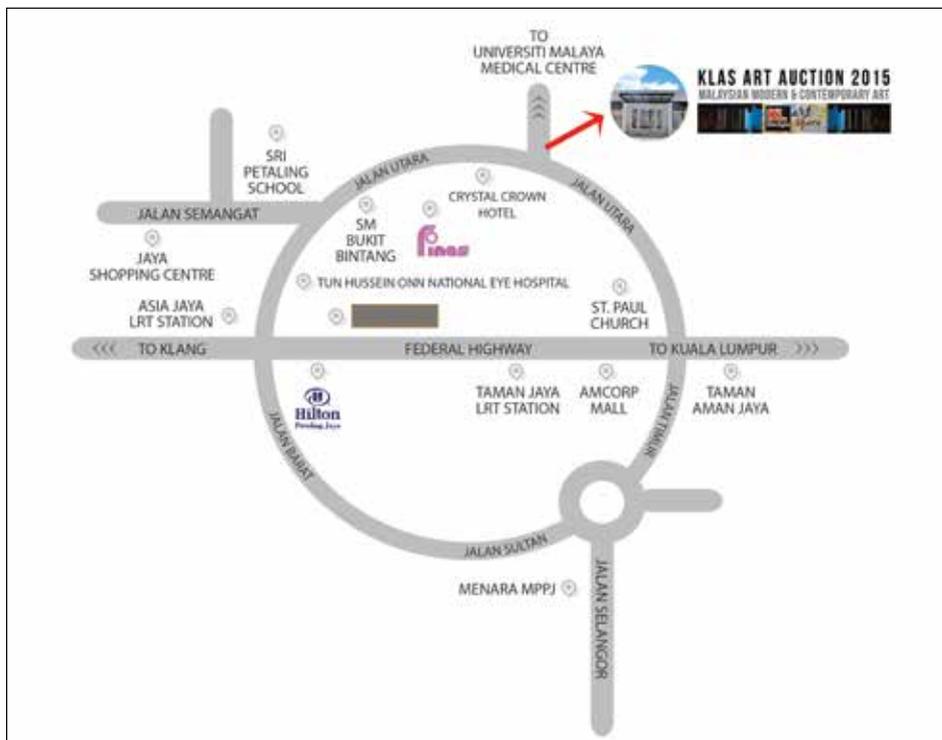
Venue: KL Lifestyle Art Space

31 Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

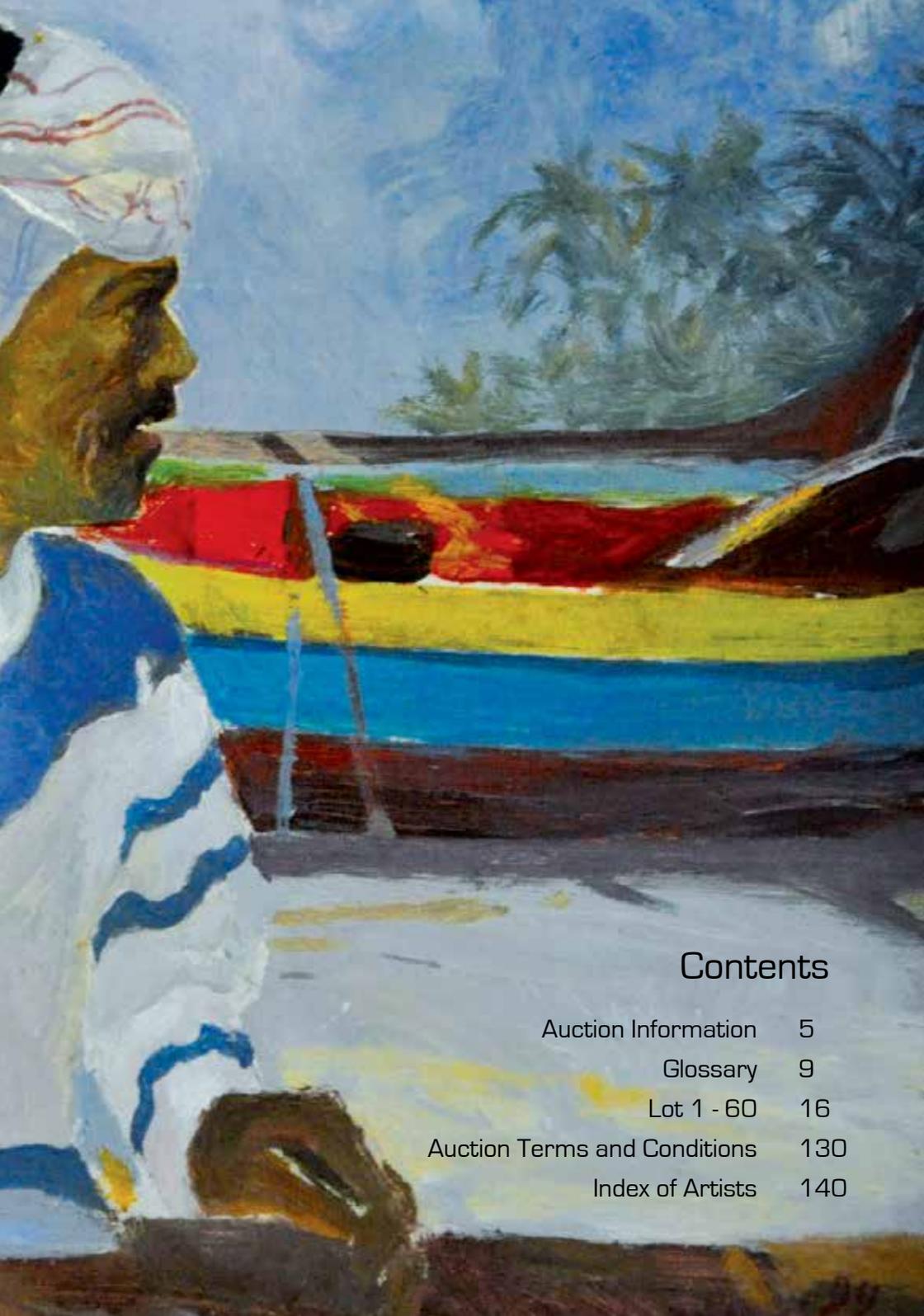
Time: 1.00 pm



Map to KL Lifestyle Art Space



Lot 23 **Khalil Ibrahim** Pantai Kundu I, 1999



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Lot 8, **Drew Harris** *Fragile Earth*, 2012

Glossary



1 TAJUDDIN ISMAIL, DATO'
INTERIOR WITH CANE CHAIR

Print 33 x 33 cm
RM 1,000 - RM 1,800



6 SHAFURDIN HABIB
MENYUSURI SUNGAI, 2011

Watercolour on paper 28.5 x 43.5 cm
RM 600 - RM 900



2 ISMAIL LATIFF
REMBULAN MAWARKU, 2010

Acrylic on canvas 64 x 64 cm
RM 9,000 - RM 16,000



7 YUSOF GHANI
SIRI TARI, 1992

Mixed media on paper 25 x 25 cm
RM 3,000 - RM 5,000



3 NIK RAFIN
BOATS IN VENICE, 2006

Watercolour on paper 9.5 x 16 cm
RM 320 - RM 450



8 DREW HARRIS
FRAGILE EARTH, 2012

Mixed media on canvas 91.5 x 91.5 cm
RM 7,000 - RM 12,000



4 ABDUL LATIFF MOHIDIN
PAGO-PAGO, 1982

Print on paper Edition 484/800
59.5 x 39.5 cm
RM 4,000 - RM 7,000



9 ENG TAY
TWO SIBLINGS, 1990s

Oil on canvas 30 x 30 cm
RM 10,000 - RM 13,000



5 KHALIL IBRAHIM
EAST COAST VILLAGE, 1996

Oil on board 18 x 19 cm
RM 1,000 - RM 1,500



10 SHARIFAH FATIMAH SYED ZUBIR, DATO'
UNTITLED, 2014/2015

Acrylic on paper 37.5 x 28 cm x 3 pieces
RM 6,000 - RM 9,000



11 RAPHAEL SCOTT AHBENG
EXTRA VIRGIN TREES, 2012

Oil on board 45 x 30 cm
RM 800 - RM 1,800



16 CHUAH THEAN TENG, DATO'
GIRL WITH A LANTERN, 1970s

Batik 58 x 43 cm
RM 12,000 - RM 18,000



12 YUSOF GHANI
SIRI SEGERAK "GOLD MINER", 2003

Oil on canvas 122 x 122 cm
RM 25,000 - RM 40,000



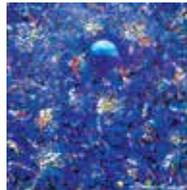
17 KWAN CHIN
A RUBBER TAPPING FAMILY, 2012

Batik 74.5 x 49 cm
RM 2,800 - RM 5,000



13 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper 25 x 33 cm
RM 3,500 - RM 7,000



18 ISMAIL LATIFF
**BINTANG TIMBUN... TIOMAN BIRU
NO. 1 & NO. 2, 2002**

Acrylic on museum board
38 x 38 cm x 2 pieces
RM 3,000 - RM 7,000



14 YUSOF GHANI
TOPENG 59, 1996

Mixed media on paper 74.5 x 55 cm
RM 8,000 - RM 15,000



19 KHALIL IBRAHIM
COLOUR / FORM XXIII, 2000

Acrylic on canvas 95 x 99 cm
RM 12,000 - RM 24,000



15 TAN CHOON GHEE
PENANG STREET SCENE, 1990

Watercolour on paper 16 x 19 cm
RM 800 - RM 1,800



20 ENG TAY
LOVING COUPLE, 1990s

Oil on canvas 30 x 30 cm
RM 10,000 - RM 13,000



21 KHALIL IBRAHIM
EAST COAST FISHERMEN, 1995

Watercolour on paper 27 x 36 cm
RM 2,000 - RM 4,000



26 KHALIL IBRAHIM
SOUTH OF FRANCE, 1981

Ink on paper 41 x 24 cm
RM 2,000 - RM 4,000



22 ISMAIL MAT HUSSIN
BATHING, 2000

Batik 83.5 x 78 cm
RM 28,000 - RM 36,000



27 HENDRA GUNAWAN
THREE WORKERS DRINKING COFFEE, 1975

Ink on paper 60 x 45 cm
RM 15,000 - RM 22,000



23 KHALIL IBRAHIM
PANTAI KUNDU I, 1999

Acrylic on canvas 28 x 33.5 cm
RM 2,200 - RM 4,000



28 AFFANDI
SELF PORTRAIT WITH ROOSTER, 1975

Ink on paper mounted on wood panel
39 x 42 cm
RM 15,000 - RM 25,000



24 YUSOF GHANI
PROTEST SERIES, 1984

Mixed media on paper 52 x 42 cm
RM 10,000 - RM 22,000



29 CHRIS SUHARSO
INDONESIAN MARKET SCENE, 1970

Oil on canvas 49 x 64 cm
RM 2,800 - RM 5,500



25 YUSOF GHANI
SIRI SEGERAK "H2", 2005

Mixed media on canvas 51 x 25.5 cm
RM 8,000 - RM 12,000



30 ONG KIM SENG
SINGAPORE RIVER, SINGAPORE, 1991

Watercolour on paper 27 x 36 cm
RM 7,000 - RM 10,000



31 ONG KIM SENG
OLD BRIDGE, 1990

Watercolour on paper 36 x 54 cm
RM 12,000 - RM 22,000



36 ABDUL LATIFF MOHIDIN
MINDSCAPE 83, 1983

Oil on board 55 x 44 cm
RM 35,000 - RM 50,000



32 LYE YAU FATT
CROSSING THE RIVER, 1984

Mixed media on paper 74 x 43 cm
RM 6,000 - RM 10,000



37 TAJUDDIN ISMAIL, DATO'
INTERIOR WITH RED PAINTING

Print 33 x 33 cm
RM 1,000 - RM 1,800



33 SOON LAI WAI
RESONANCE 12, 2015

Acrylic on paper 30 x 45.5 cm
RM 2,000 - RM 3,000



38 YUSOF GHANI
SIRI HIJAU, UNDATED

Mixed media on canvas 28 x 33 cm
RM 6,000 - RM 9,000



34 TAJUDDIN ISMAIL, DATO'
RENTAK ALAM, 2007

Mixed media on wood panel
122 cm (Diameter)
RM 25,000 - RM 40,000



39 AHMAD KHALID YUSOF
MASJID, UNDATED

Print Edition 2/8 43 x 56 cm
RM 1,800 - RM 2,500



35 NIZAR KAMAL ARIFFIN
BALANG SERIES
- DUNIA BERBISIK #6, 2015

Acrylic on canvas 152.5 x 152.5 cm
RM 8,000 - RM 12,000



40 ISMAIL MAT HUSSIN
PLAYING GASING, 1977

Batik 48 x 71 cm
RM 20,000 - RM 32,000



41 NIK RAFIN

BALLERINAS, 2015

Acrylic on canvas 122 x 183 cm
RM 4,000 - RM 7,000



46 YUSOF GHANI

SIRI TARI, 1992

Mixed media on paper 25 x 25 cm
RM 3,000 - RM 5,000



42 KHALIL IBRAHIM

EAST COAST FISHERMAN, 2003

Acrylic on canvas 39 x 40 cm
RM 6,000 - RM 12,000



47 RAFIEE GHANI

MERAK KAYANGAN, 2014

Acrylic on canvas 122 x 122 cm
RM 12,000 - RM 16,000



43 NIK RAFIN

BOUQUET, 2000

Watercolour on paper 56.5 x 76 cm
RM 800 - RM 1,500



48 ISMAIL LATIFF

**LEMBAH ENERGI MERAH...
MENANTI KEAJAIBAN NO. 2, 2010**

Acrylic on canvas 87 x 65 cm
RM 12,000 - RM 16,000



44 FENDY ZAKRI

THE BLACK BOTTLE, 2012

Acrylic on canvas 122 x 122 cm
RM 2,200 - RM 5,200



49 ONG KIM SENG

CHINATOWN SINGAPORE, 1991

Watercolour on paper 36 x 54 cm
RM 14,000 - RM 24,000



45 TAJUDDIN ISMAIL, DATO'

INTERIOR WITH ROUND MIRROR

Print 33 x 33 cm
RM 1,000 - RM 1,800



50 ONG KIM SENG

AUTUMN AT BENDIGO, 1990

Watercolour on paper 27 x 36 cm
RM 7,000 - RM 10,000



51 SEAH KIM JOO
FISHING VILLAGE, UNDATED

Batik 52 x 80 cm
RM 5,500 - RM 8,000



56 RAPHAEL SCOTT AHBENG
SERASOT PLAIN, 2014
SMALL FALLS, 2014

Acrylic on board 30.5 x 30.5 cm
RM 900 - RM 1,800



52 PHUA CHENG PHUE
SATAY SELLER, 1981
TWO SISTERS, 1982

Chinese ink and colour on silk
14 cm (diameter) x 2 pieces
RM 5,000 - RM 12,000



57 SOON LAI WAI
ALONE ON FRIDAY, 2012

Mixed media on canvas 76 x 76 cm
RM 3,000 - RM 5,000



53 YUSOF GHANI
TOPENG 60, 1996

Mixed media on paper 74.5 x 55 cm
RM 8,000 - RM 15,000



58 ENG TAY
MUSICIANS, 1990s

Oil on canvas 30 x 30 cm
RM 10,000 - RM 13,000



54 YUSOF GHANI
SIRI TARI, 1992

Mixed media on paper 25 x 25 cm
RM 3,000 - RM 5,000



59 ISMAIL MAT HUSSIN
REBAT MUSICIANS, 2010

Batik 67 x 70 cm
RM 15,000 - RM 20,000



55 SHARIFAH FATIMAH
SYED ZUBIR, DATO'
UNTITLED, 2014/2015

Acrylic on paper 37.5 x 28 cm x 3 pieces
RM 6,000 - RM 9,000



60 KHALIL IBRAHIM
EAST COAST SERIES, 1995

Watercolour on paper 27 x 36 cm
RM 2,000 - RM 4,000



Lot 49, **Ong Kim Seng** Chinatown Singapore, 1991

1

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Interior With Cane Chair

Inscribed "124/150 Interior with Cane Chair Taj" with seal of the artist on bottom of paper

Print

33 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800



Innerspace No 1 & Innerspace No 3

Print 31 x 32 cm

SOLD RM 2,708.28

KLAS Art Auction September 13, 2015

Edition XVII

Any painting, as a matter of fact, rely on grids – the very core of form and space. There is the organic form of space that we see in nature, and the architectonic forms that we see in buildings, arrangements or even in the endoskeleton of a fish. This is the stand Tajuddin takes as he focused more on the urbane qualities rather than the naturalistic ones. During this time, he explores more ideas, in understanding architecture and design, apart from the natural world. With that, Tajuddin is definitely a trove of ideas. While some artists may choose to stick to a certain subject, he relentlessly searches for more ideas to create a brand new work of art.



120/150

Lafayette with Lane chair

P. Mondrian

2

ISMAIL LATIFF

B. Melaka, 1955

Rembulan Mawarku, 2010

Signed "Ismail Latiff" on lower right

Signed, titled and dated on verso

Acrylic on canvas

64 x 64 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 16,000

Red – the colour of power, intimidation, anger and passion. The colour of invigoration and of life, of vim and vigour.

It evokes feelings of intensity, as seen in this piece. Inundated with the bold colour of red, Ismail kept his usual calm blues and colours that soothe the soul for something so strong and commanding. It captures the sunset at the right time, just seconds before it disappears into the horizon – painting the sky and everything around it red. The faint circle of balance poses as the sun here, as Ismail captures one of the most amazing views.





3

NIK RAFIN

B. Selangor, 1974

Boats in Venice, 2006

Signed and dated "Raf 06" on lower right

Watercolour on paper

9.5 x 16 cm

Provenance

Private Collection, Kuala Lumpur

RM 320 - RM 450

Remaining true to the title, this piece exudes serenity from the top to the bottom. Nik Rafin, despite being trained in photography, clearly has a flair for watercolour as well. With cool colours, he creates a tranquil atmosphere out of a humble fishing village and it is as if the viewer is right at that place just by viewing this piece. One can almost see and feel the boats lightly bouncing due to the water current, the stillness of the air save for a gust of wind every now and then as well as the green hills in the distance, accompanied by a clear, calm sky. The realness of this piece is even more plausible as one glances at the waters – the accurate, detailed and careful reflections in the moving waters. This piece somehow, feels like home.

Nik Rafin studied Advanced Photography in the USA and pursued a Minor in Fine Arts at the Milwaukee Institute of Art and Design. He was an illustrator for Milwaukee's newspaper, The Marquette Tribune, before Walt Disney offered him a seven-year contract to work as a graphic designer and illustrator. However, he turned it down after his father insisted he return home and contribute to Malaysia instead.



4

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Pago-Pago, 1982

Inscribed "AL. 484/800" on lower left
with invitation note from the artist
on lower right

Print on paper

Edition 484/800

59.5 x 39.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

"I'm in my studio every day, but I mainly work in my mind.

Latiff's works bear a distinctively cosmopolitan outlook in terms of the successful development of a modern abstract visual language and a sustained exploration of world art and literature.

It is the Pago Pago series that won him critical acclaim as one of Malaysia and Southeast Asia's most important modern artists. This series brought about primitive and tribal essences into his works, and the artist recalls his travels to Thailand and Indochina as being the key development and inspiration to his work in this series. He meticulously sketched sacred monuments and nature. It is in this series that he fused stupa-like forms and natural plants and rock forms, focusing on the "energy-movement" of structures rather than their simple depiction. Using rapid strokes, Latiff's work conveys spontaneity and the subject matter of interlocking geometric and more organic forms would become recurrent in his practice.



5

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Village, 1996

Signed and dated "Khalil 96" on lower right

Oil on board

18 x 19 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 1,500

Evoking the familiar spirit of Khalil Ibrahim's beloved East Coast once more, this is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of village folk walking by the beach together and sharing a lively moment between friends, Khalil bring out the details of the beach, the sand, the background, the sky, and the detailing of the vibrant and contrasting colours of the women's apparels with his prowess in watercolour. Captured in this moment is a day of friends, bright sunny skies, warm breeze and hot weather.



6

SHAFURDIN HABIB

B. Perak, 1961

Menyusuri Sungai, 2011

Signed and dated "Shafurdin Habib 2011" on lower left

Watercolour on paper

28.5 x 43.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 900

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilizing his virtuosity with watercolour, he paints on paper very skillfully the hills, the trees, the skies, the river and the fisherman floating by on his boat. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity. It shows two young boys waddling at a nearby river during dusk, resulting in an atmosphere that truly reminds one of the simplest pleasures of life.

Shafurdin Habib was born in Kampung Basong, Perak, in 1961. A hobby he had as a boy, which was drawing in all his exercise book, turned into something big as he developed a real passion for art. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.

7

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1992

Signed and dated "YG 92" on lower right

Mixed media on paper

25 x 25 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Heavily influenced by the American Abstract Expressionism, Tari is an intense and powerful manifestation of Yusof's spontaneous and ferocious brushstrokes onto the canvas, where colliding figures serve as generator of a sequential unfolding of linked dancing movements. It also reflects the continued influence of Abstract Expressionism in Malaysian Art after its introduction in the 1960s by pioneering artists like Abdul Latiff Mohidin and Datuk Syed Ahmad Jamal; however the distinctive difference between Yusof Ghani and the pioneers is his emphasis on humanitarian and figures as opposed to landscapes.

Datuk Syed Ahmad Jamal drew parallels with the links of Pollock and de Kooning, "The dancing lines remind one of Pollock and swatches and cleavages of form and space are obviously inherited from de Kooning".





Drew Harris posing with his recent masterpiece

DREW HARRIS

Style

Paintings by Drew Harris are abstract expressions in style. They are deeply moving and are almost a spiritual experience.

Although his painting portrays tranquility, they are very potent. He however, does not believe that an artist's role is to deliver a message:

"Each of us have our own lives. It is not for me to tell you how to conduct your life. I am just showing a bit of my feelings through the paintings. If the viewer likes the painting, he will sense my feelings."

Career

Toronto-born abstract artist Drew Harris, 53, has been living in Kuala Lumpur and Penang for the past two decades and has been exhibiting periodically over the years. The Malaysian-based Canadian studied graphic design and fine arts for six years at college and started his career as a graphic designer in Toronto. In the mid-80s, he realised that he was making more money from his

paintings than graphic designs and decided to take the plunge to become a full-time artist.

Drew Harris received his formal education in design and fine arts at Georgian College of Applied Arts in Ontario Canada, 1979-1982, receiving the Ontario Premiere's Award for most outstanding student of design in Ontario. Drew began his professional career in Toronto Canada as Senior Design Director for Communique Ltd, Canada's leading corporate communications company specializing in motivational seminars and speakers, corporate identity design and corporate video presentations.

In 1991, after 6 years with Communique, Harris began his career as a full time visual artist exhibiting his abstract paintings nationally and throughout the world and in such cities as Toronto, Chicago, New York, Vancouver, Melbourne, Jakarta, Singapore and Kuala Lumpur.

On his work

"My training was in graphic design, primarily type design, so my view of type or text whether it be in an entire page of copy, or simply a single character, I tend to see the "flow", or perhaps, the negative or positive space around a mark in typography. The suggestion of text or character is interesting to me, especially in an overall composition." Over the years, Drew's colour palette has been kept simple, or rather similar, being in tones of ochre, black, red and warm white.

"I have extended beyond my 'colour comfort level' and have been introducing warmer shades of red, orange, light blue and yellow, which I see as fresh, and I might add, reflect where I am as an artist in this stage of my career and life.

"One may say, my colours reflect a certain degree of quiet confidence, less stark, less aggressive use of hard elements."

When he paints, Drew's main concern is to have complete connection to the work. As for any profound message, Drew doesn't think he intentionally starts out with any high-minded artist statement but rather, it is a feeling that develops.

"My work has for a number of years, related to elements seen in weather. I joke, but coming

from Canada, our seasons are made up of four distinct elements. These extremes are hard to ignore in the psyche of a Canadian."

Collectors & Current Projects

Harris, who has exhibited widely, has his artworks in many private and corporate collections in Europe and Asia. His work has been showcased and sold in various international galleries around the world. His work can be found in Chicago, New York, Malaysia, Indonesia, Australia and Toronto.

His corporate collection includes; The Bank of Switzerland, Faulding Pharmaceuticals – Singapore, Hong Kong and Shanghai Investment Bank, Sun Life Insurance – Toronto, The Four Seasons Hotel – Las Vegas, The International Film Festival – Toronto, The Embassy of France – Indonesia, Variety Magazine-Sydney. Harris currently resides and maintains a working studio in Kuala Lumpur with his wife, artist and educator Sharifah Mazwari.

Harris's interests include music, documentary filmmaking, writing and supports a new generation of visual artists through mentoring programmes he and Mazwari have developed.

He continues to build exhibitions which exhibit regularly in various cities in Asia and North America.

Select Solo Exhibitions

2012 NN Gallery, Kuala Lumpur
2011/12 "Characters" The Georgetown Festival
2008 A2 Art Gallery, Penang
2008 Taksu, Singapore
2007 Creem, Singapore
2007 Taksu, Kuala Lumpur
2006 Taksu, Singapore
2006 Taksu, Kuala Lumpur
2005 Edward Day Gallery, Toronto 2003 Taksu, Kuala Lumpur
2003 Taksu, Jakarta, Indonesia
2002 Tatar/Alexander Gallery, Toronto Ontario
2002 Lydon Gallery, Chicago, Illinois
2000 Lydon Gallery, Chicago, Illinois
1999 Taksu, Kuala Lumpur
1999 Barbara Greene Gallery, NYC, New York

1998 The Foundation, Toronto, Ontario
1997 Nancy Moore Gallery, NYC, New York
1997 Lydon Gallery, Chicago, Illinois
1997 Taksu, Kuala Lumpur
1996 Taksu, Kuala Lumpur
1995 Bakri Gallery, Jakarta, Indonesia
1995 Tom Thomson Gallery, Owen Sound, Ontario
1995 Teadora Gallery, Toronto, Ontario
1995 Taksu, Kuala Lumpur
1993 The Gallery in Minvish Village, Toronto, Ontario
1992 Amandari, Bali, Indonesia
1992 Kupu Kupu Barong, Bali, Indonesia
1991 Lyndon Street Gallery, Melbourne, Australia
1984 The Georgian Gallery, Owen Sound, Ontario
1981 The Tom Thomson Gallery, Owen Sound, Ontario

Select Group Exhibitions

- 2014 PACE Gallery, Kuala Lumpur
(with Tommy Mansur)
- 2013 Drew/Tajuddin/Jai/Zakii, Edge Gallery,
Kuala Lumpur
- 2011/12 "Characters" The Georgetown Festival 2011
- 2010 TJ Fine Art, Kuala Lumpur
- 2009 RA Gallery, Kuala Lumpur
- 2009 RBS Malihom Air Program, Penang
- 2009 TJ Fine Art, Kuala Lumpur
- 2008 Taksu, Kuala Lumpur
- 2007 Taksu, Kuala Lumpur
- 2006 Taksu, Kuala Lumpur
- 2003 Taksu, Singapore
- 2003 Lydon Gallery, Chicago, Illinois
- 2002 Casey House Foundation, Art With Heart,
Toronto
- 2001 Casey House Foundation, Art With Heart,
Toronto
- 2000 Taksu, Kuala Lumpur
- 2000 Casey House Foundation, Art With Heart,
Toronto
- 1999 Casey House Foundation, Art With Heart,
Toronto, Ontario
- 1999 Taksu, Kuala Lumpur
- 1998 The Epilepsy Society of Toronto,
Toronto, Ontario
- 1997 The Epilepsy Society of Toronto,
Toronto, Ontario
- 1996 The Epilepsy Society of Toronto,
Toronto, Ontario
- 1995 St Joseph's Printing, Toronto, Ontario
- 1995 The Epilepsy Society of Toronto,
Toronto, Ontario
- 1995 Buschlen Mowatt Gallery, Vancouver,
British Columbia
- 1994 Jakarta Cont. Art Exposition, Jakarta, Indonesia
- 1994 The Epilepsy Society of Toronto,
Toronto, Ontario
- 1994 Duta Gallery, Jakarta, Indonesia
- 1993 Tresor's Asian Cont. Art Exposition, Singapore
- 1993 Taksu, Singapore
- 1993 The Graha Gallery, Jakarta, Indonesia
- 1990 The Powerplant Gallery, Toronto, Ontario
- 1990 The Tom Thomson Gallery, Owen Sound,
Ontario
- 1983 Vernon Art Gallery, Vernon, British Columbia
- Potash Corporation Head Office, Chicago
- Triangle Studios, Toronto
- Coca Cola Canada, Toronto
- Toshiba Canada, Toronto
- The Rider Travel Group, Toronto
- Nomura Malaysia, Kuala Lumpur
- RHB Bank, Kuala Lumpur
- Barclay's Bank, Singapore
- CDL Corporation, Singapore
- Sheraton Shanghai, Shanghai
- Fullerton Hotel, Singapore
- ABN / Amro Bank, Singapore
- Reckitt and Coleman, Toronto
- Sun Life Insurance, Toronto
- Georgian Gallery, Owen Sound
- TIFF, Toronto
- Agung Rai Museum, Bali
- Suherwan Abu Collection, Singapore
- Taksu, Singapore
- Taksu, Kuala Lumpur
- The Communique Group, Toronto
- Australian Business Theatres, Melbourne
- Variety Magazine, Sydney
- The Creative Business Company, Toronto
- Kupu Kupu, Bali
- PT. Tribwana Indosekar, Bali
- Tom Thomson Gallery, Owen Sound
- The Weston Group of Companies, Toronto
- Genigraphics Canada, Toronto
- Capital C Communications, Toronto
- Faulding Pharmaceuticals, Singapore
- Rothschild International, Sydney
- Bank of Switzerland, Geneva
- Roick and Associates, Toronto
- NuLife Nutritional Products, Toronto
- Toronto Dominion Bank, Toronto
- The Bulldog Group, Toronto
- The Canadian High Commission, Jakarta
- The German Consulate, Jakarta
- The Embassy of France, Jakarta
- Bonton Langkawi, Langkawi Malaysia
- Sharp Electronics, Kuala Lumpur
- Royal Bank of Scotland,
Penang Malihom, Penang Malaysia
- Antah Holdings, Kuala Lumpur
- City Space, Kuala Lumpur
- Pernas Securities, Kuala Lumpur
- Tradewinds, Kuala Lumpur
- Canadian High Commission, Kuala Lumpur
- Aw Toke Ghee-Village Properties, Singapore
- Hong Kong Shanghai Bank, Hong Kong
- The Four Seasons Hotel, Las Vegas
- The Four Seasons Hotel, Tokyo
- Red Rock Resort and Casino,
Las Vegas Altira Hotel, Macau, China
- The Mandarin Oriental Hotel, Guanzhou China

COLLECTIONS

- Winston and Straun, Chicago
- Winston and Straun, Washington
- McKinsey and Partners, Chicago
- McKinsey and Partners, San Francisco
- McKinsey and Partners, New York
- Diekmann and Associates, Chicago



8

DREW HARRIS

B. Canada, 1960

Fragile Earth, 2012

Signed, titled and dated on verso

Mixed media on canvas

91.5 x 91.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

9

ENG TAY

B. Kedah, 1947

Two Siblings, 1990s

Signed on middle right

Signed on verso

Oil on canvas

30 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 13,000

“Emotions, relationships, color, light, wind or sounds that I experienced last night, or many years before, are the raw materials with which I try to create ‘new’ moments - the images my etchings represent - rooted in memory.”

Eng Tay was born and raised in Kedah, Malaysia. In 1968 he moved to New York City to study at The Art Students League, followed by graduation from The School Of Visual Arts in 1972 as a graphic designer. He worked in the graphic arts field until 1978, when he undertook several painting trips though out South America and Indonesia. These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. He began to exhibit steadily and continued to gain international recognition as his work was shown in Taiwan, Hong Kong, Singapore, Indonesia, his native Malaysia and his adopted home of New York, as well as extensively across the United States.

Tay's compositions are based on human figures, sometimes singly and sometimes in familial groupings. Children and parents with stylized faces are often shown with musical instruments. Tay's works are usually in warm color schemes that reinforce the quiet, warm surroundings of his figurative subjects.





10

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Untitled, 2014/2015

Signed "Fatimah Zubir" on verso

Acrylic on paper

37.5 x 28 cm x 3 pieces

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

This piece resonates with vibrancy, liveliness and vivacity. It is done in her usual loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold-coloured fragments and shapes. It is a chaotic discourse between nature and man, and the emotions and thoughts that vary according to colour. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours.

Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Insitute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.



11

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Extra Virgin Trees, 2012

Signed, titled and dated
"RSA '12 EXTRA VIRGIN TREES"
on lower middle
Oil on board
45 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,800

Known for his abstract renditions of nature, nature and landscapes are held close to Raphael Scott AhBeng's heart. He expresses his love for nature and its beauty using stunning colours and designs, both of which a non-conventional and unique. Definitely more imaginative than natural, Raphael Scott AhBeng creates his personal haven. The artist said once, "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated."

Born in Singahi, Bau District, Sarawak in 1939, Raphael Scott AhBeng has been painting for over 60 years. He started at the tender age of 9. He is considered a man of many talents, as he was once a teacher of the Arts and the English language, a cartoonist, a radio producer and so many more but he is first and foremost one of the most renowned abstract artist from Borneo, Malaysia. In 1954, Raphael was awarded with a British Council scholarship to study Art at the Bath Academy of Art in England. During this time he travelled extensively around Europe, passionately studying the works of great European masters. His formal education in art only began in the 1960s, but he had had his first solo exhibition in 1954.

After decades of producing beautiful masterpieces, organizing exhibitions and receiving awards, Raphael truly imbues his spirit and character into his paintings. "There is a war game on my mind when I do a picture that I dream must be a masterpiece," said the artist.

He is said to have a particularly strong, individualist persona. He has a particular affinity and adoration for landscapes and the lush rainforests that he ground up in. "There is so much to paint in the forest. So many things that many other people may not see," added Raphael. His paintings are predominantly of Sarawak and they are considered bold, individualistic, vivid and atypical.

YUSOF GHANI

The Abstract Expressionist artist with Southeast Asian motifs

On his background

Yusof Ghani: I was in graphic art for 10 years. Between 1969 and 1979, I worked as an illustrator for a publishing firm for two years followed by six years as an instructor in technical drawings with the Fisheries Institute before joining TV Malaysia as a graphic artist.

I enjoyed graphic art and managed to obtain a government grant to study the subject at George Mason University in Virginia, U.S.A. in 1979. However, I became fascinated with fine art after I met Walter Kravitz, a professor in painting at the university in 1980. After the meeting, I began to take elective courses in painting. He was my early influence.

The following year, I took advanced studies under him and he also brought me to visit artists' studios in New York. I was hooked. After I graduated with a degree in graphic art, I decided to continue with my post-graduate studies in fine art.

In 1982, I managed to get the opportunity at the Catholic University in Washington, D.C. It was there that I met the professor in painting, Tom Nakashima. He is a superb artist and taught me the finer points of painting. I was really inspired by him.

On his works

Yusof Ghani: I did my early Siri Tari (Dance Series) for my thesis. It has strong message content on culture and the theme also allowed me to experiment with lines, movements, and colors.

After I obtained my master's, I was highly enthusiastic and excited about being an artist. I went to New York to visit galleries and museums.

During one of those visits to the Metropolitan Museum of Art to see great masterpieces worth millions, I spoke with the taxi driver on

art. He was a Nigerian and he questioned me about the role of art. He told me that in Africa, "you get people starving but yet here in New York, people are paying millions for paintings. What can the paintings do?" I was taken aback and confused. There was truth in his statement. I almost went back to graphic art. I questioned myself about the validity of art. After a state of confusion, I found an answer. Why don't I use art as a medium of communication?

I can use art to tell the world how I felt. This led to my involvement with a group of activists in Washington, D.C. We participated in a few exhibitions with our "Protest" paintings. One of the exhibitions was a group show, "American Intervention in Nicaragua and El Salvador" held at Intae, a Hispanic gallery in Washington, D.C. I felt good about art.

On his solo exhibitions

Yusof Ghani: Before I came back to Malaysia in 1984, I visited my former professor, Tom Nakashima, at his studio. He was busy preparing for his exhibition of paintings called "Ground Zero" to be held at Anton Gallery in Washington, D.C. It was about nuclear war and I shared his concern. I told him that our Prophet Muhammad once told his companions about "shooting arrows that travel 2,000 miles away" which would occur towards the end of the world. Obviously, this was an analogy on our modern missiles. Nakashima was serious about the matter and he featured "arrows" in some of the paintings. Our shared interest led to friendship and he introduced me to Gail Enns, the owner of Anton Gallery. She wanted to know more about my protest paintings, and she liked what she saw. In less than a month, I was set for my first solo exhibition in Washington, D.C. During the opening, I was quite nervous but also excited. There I was at the gallery at Capitol Hill, so close to the Congress with my protest messages.



Siri Tari II, 1985-85
Oil on canvas 163 x 219 cm
SOLD RM 209,000
KLAS Art Auction December 2, 2012
Edition II



Siri Tari VII, 1984
Oil on canvas 153 x 183 cm
SOLD RM 176,000
KLAS Art Auction January 19, 2014
Edition VII

On his return to Malaysia

Yusof Ghani: I was on a government grant and I had to come back to serve the people. I went straight to TV Malaysia, my former employee before I went to the U.S. for my studies. However, they suggested that I should teach at Institut Teknologi MARA. Within four days after seeing the people at the college, I reported for work as a teaching staff.

On the Malaysian art scene upon his return

Yusof Ghani: The artists then were very serious about coming up with a national identity for Malaysian art. It was a tough challenge as various attempts were made in the hope of finding the answer. Islamic and indigenous motifs were widely used. My "Protest" paintings were obviously out of place. Since I did a series of paintings on "cultural dance" for my thesis, I decided to expand on this theme for my art.

I felt that I could still communicate about how I feel about the world with a dance theme. I called them Siri Tari (Dance Series).

On his teaching

Yusof Ghani: I cover basic design and visual research. It's a foundation course that covers the elements and principles of design such

as form, shape, lines, balance, composition, movement, and direction.

I also teach drawing on figures to fashion and graphic art students. And also observation drawings for those taking ceramic and textile design. Teaching young people is an enjoyable experience. It's interesting. They come from different backgrounds. They have their own views and opinions about art.

On his solo travels

Yusof Ghani: As an artist, I find it necessary to travel to get exposure and gain new experience.

It's very inspiring to visit galleries elsewhere, meet artists from foreign lands, and also to observe different lifestyles and surroundings.

On his future plans

Yusof Ghani: I'd love to do more shows overseas. I'd like to play my part as an artist to help Malaysian art achieve due recognition in the international art scene.

I believe that we have a distinct message and style with our Nusantara (Malay-Indo Region) flavour of art. Apart from that, I would also like to do something different like etching, for instance.

12

YUSOF GHANI

B. Johor, 1950

Siri Segerak “Gold Miner”, 2003

Signed and dated “Yusof Ghani 03” on lower right

Signed, titled and dated on verso

Oil on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 136 of “SEGERAK Yusof Ghani”

coffee table book

Published in 2004 by Utusan Publications

& Distributors Sdn Bhd

RM 25,000 - RM 40,000

His paintings, according to many, have shifted from something dark and mysterious to take the air of something cheery and elegant. However, the artist himself said that his social commentaries did not change despite the change of atmosphere. It still had social remarks. He also said life, is a bit like the lives of humans. Purposeless and unorchestrated at times, but it brings a lot of pleasure. This social commentary was brought to canvas, based on his studies on the human behaviour teamed with lines, colours and motion.

The end-result of a seamless flow of lovely colours amalgamating with one another was not intentionally meant to look aesthetic and flowing. The initial lines and sketches were rough, chaotic and arbitrary, to portray the human behaviour of being wild and free.

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theater as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.



13

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed, titled and dated "Siri Tari Yusof Ghani 89"
on bottom of paper
Mixed media on paper
25 x 33 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward. Graphic components – consisting of straight and curving lines as well as cross-hatching clusters, are dominant and profuse.

The juxtaposition of this piece is as so – as if all the movements involved in the piece are converging towards a meeting point, even while they maintain their own distinct space and characteristics. It is the bridging of realism and abstraction.

Despite how elegant this painting of dancing looks, it was never intended to be graceful. The lines and sketches on this artwork were executed freely and spontaneously in a frenzied and haphazard manner. It is perhaps, the play of colours, that gives this painting that polished, fluid air.



14

YUSOF GHANI

B. Johor, 1950

Topeng 59, 1996

Signed, titled and dated "Yusof Ghani Topeng 96"
on bottom of paper
Mixed media on paper
74.5 x 55 cm

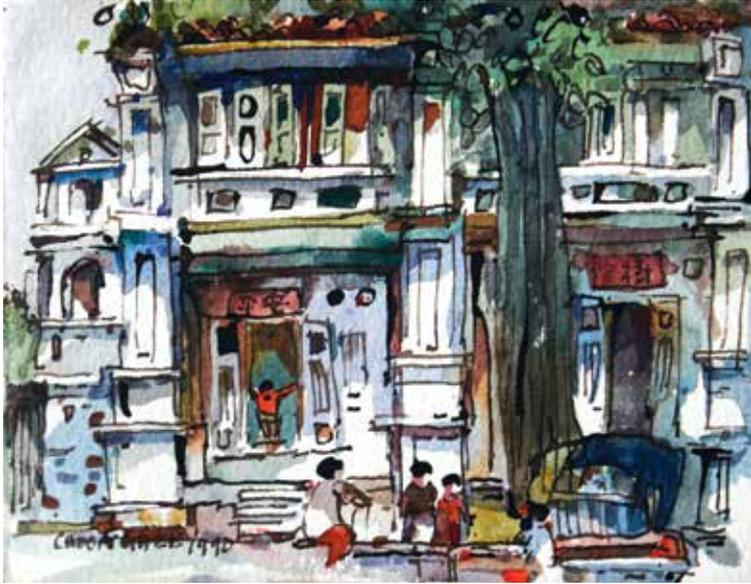
Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

"I found masks interesting as they could be used as motifs in paintings to make a cultural statement – about ceremony and rituals. They can also be used to preserve our slowly eroding local cultures and offer opportunities for a social commentary on human pretensions and falsehoods."

All that was inspired by Yusof Ghani's trips to Sarawak in 1988 and 1991, where he was exposed to the many sides of Kenyah and Kayan masks. Although this seems controlled and orchestrated, it was born out of jagged, uninhibited strokes of the brush that eventually made way for these solid, structured and bold forms intensified by thick outlines. It is tense, and it may as well be the interpretation of how we view ourselves as we put on masks for the real world to see. It is meaningful just by glancing, as the audience is able to lose themselves in this piece, exploring face after face and mask after mask.





15

TAN CHOON GHEE

B. Penang, 1930 - 2010

Penang Street Scene, 1990

Signed and dated
"CHOON GHEE 1990"
on lower left

Watercolour on paper
16 x 19 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,800

Tan Choon Ghee has always been inspired by and passionate about the streets that surround our everyday life – the buildings, the shops, trishaws and the like.

Infusing the British watercolour approach with the Chinese classical paintings' calligraphic brushstrokes, Tan Choon Ghee's resulting artworks are well-regarded, coveted and imitated by many. Adorned with striking and lovely colours that showcase the intricacy of the architecture and its vibrancy, the faint mist-like glow to it gives the entire composition a nostalgic ambiance.

Tan Choon Ghee was considered one of the most established Malaysian artist. He obtained his training in art from the Nanyang Academy of Fine Arts in Singapore in 1951, before continuing to his studies at the Slade School of Art in the United Kingdom in 1958, where he was awarded scholarships from the West Germany Government and Australian Broadcasting Commission.



16

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Girl With a Lantern, 1970s

Signed "Teng" on lower right

Batik

58 x 43 cm

Provenance

Private Collection, Singapore

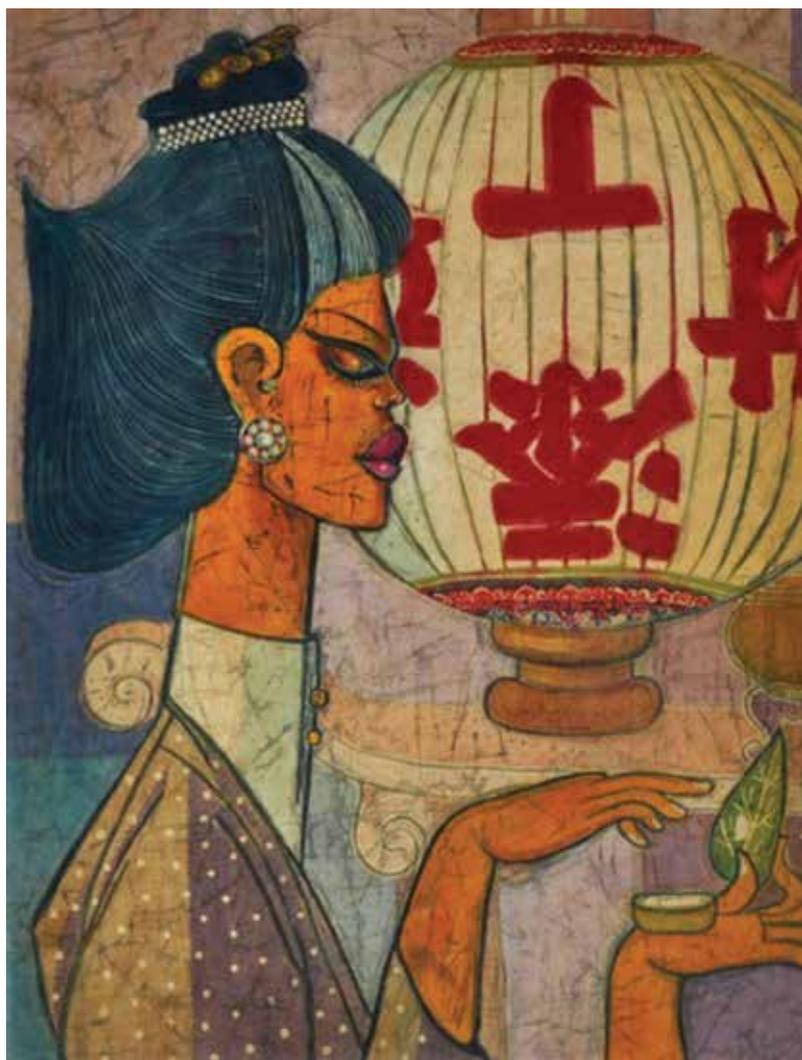
RM 12,000 - RM 18,000

Every space is filled and the surface is layered with registers or lines upon which the images are standing, sitting or carefully arranged with symbols.

This piece is uniquely stylized and symbolic, somehow reminiscent of ancient Egyptian art. There is amalgamation of various symbols and colours in this piece, such as the lady's earring that eventually grows into a birdcage and what would signify space is filled in with a cat.

This piece is as interesting as it is superb, because as the viewer dissects every single element in it, they discover more and more symbols and pictures. In its entirety, this piece takes you on a journey, not only of the eyes and the mind but also a journey of appreciation. There are thin, faint crackling lines adorning this piece, the only indication that this is a batik piece, making this one a truly beautiful masterpiece.

Dato' Chuah Thean Teng was born in China in 1914. He studied at the Amoy Art School, and adapted the age-old craft of batik as a medium of fine arts. For this, he was known as the Father of Batik Painting in Malaysia. His paintings Two of a Kind and Tell You a Secret were selected by UNICEF for their greeting cards.



17

KWAN CHIN

B. Kuala Lumpur, 1946

A Rubber Tapping Family, 2012

Signed "Kwan Chin" on lower right

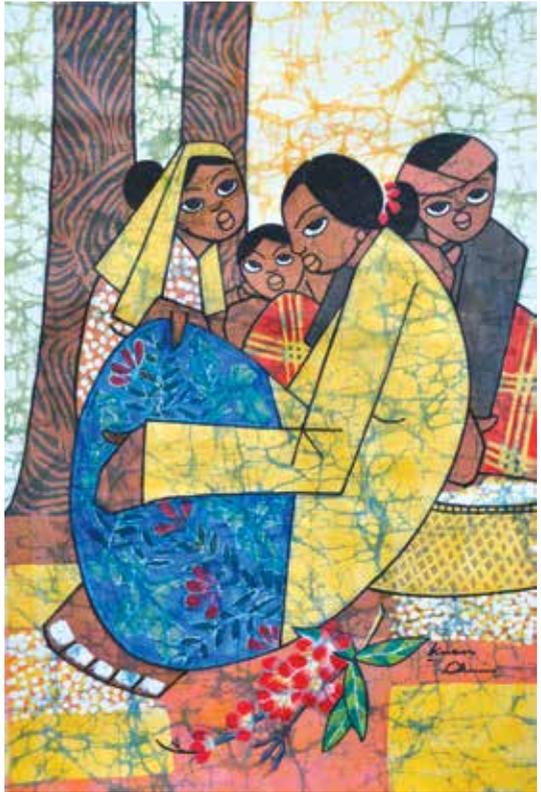
Batik

74.5 x 49 cm

Provenance

Private Collection, Kuala Lumpur

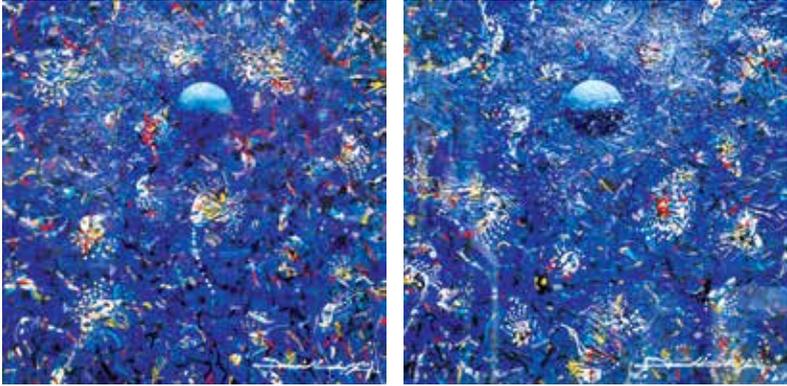
RM 2,800 - RM 5,000



In this batik piece, Kwan Chin depicts a calm, peaceful atmosphere in the Malaysian suburbs, as a group of villagers gather to rest. Life in the countryside is definitely enviable, as it provides a certain serenity that the city does not have no matter where one turns to. Here, Kwan Chin captures it perfectly the tranquility and the closeness with nature.

Using complex and thorough detailing, and the strenuous task of producing batik from scratch, Kwan Chin is one of the few artists who still uses the batik medium in art.

Born in Kepong, Kuala Lumpur in 1946, Kwan Chin attended the Nanyang Academy of Fine Art in Singapore during which he learned how to use traditional art materials. Shortly thereafter, he delved into the world of advertising but once he was introduced to batik, it instantly changed his career path. His batik pieces are rich in colour and his work is known around the world, having been exhibited in London and Miami.



18

ISMAIL LATIFF

B. Melaka, 1955

Bintang Timbun... Tioman Biru No. 1 & No. 2, 2002

Signed "Ismail Latiff" on lower right

Acrylic on museum board

38 x 38 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Ismail Latiff often transports his viewers to another world where everything is carefree, serene and tranquil. His pieces often feature the theme of escapism, as if in a dream or gazing upon galaxies or even water.

Omnipresent in his works is also the circle that deck the canvas, drawing the attention of the viewers. It is a symbol of perfection a balance, explained the artist, an embodiment and search to be one and whole with the universe.

The No. 2 is only subtly different from No. 1, this offers the cognizance that this piece is in motion, moving from its original position as portrayed in the earlier piece. The flecks of red have now travelled to the left, and Ismail Latiff's ubiquitous circle of balance is getting lighter in shade, as if approaching its goal, ever-moving towards it.

The entire mood is tranquil, soothing and calm, one that takes away your worries and provides one with the perfect haven and the unadulterated escape.

19

KHALIL IBRAHIM

B. Kelantan, 1934

Colour / Form XXIII, 2000

Signed and dated "Khalil Ibrahim 2000"

on lower right

Acrylic on canvas

95 x 99 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 24,000

Throughout Khalil Ibrahim's career as an artist, the influence of abstract has been present every now and then in some of his works. They are definitely rare, but they are nonetheless glorious. Most of his abstract works were done upon Khalil's return from his studies in Britain.

Strips, blocks and pieces of various colour adorn the canvas, giving this piece a lighthearted atmosphere. A myriad of thoughts and concepts go into the workings of this piece, and it gives the illusion of depth and texture so vivid that viewers are tempted to make out all the shapes, patterns and techniques this canvas showcases.

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and has been so for fifty years now. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works center around figures and are heavily influenced by East Coast fishermen and women.



20

ENG TAY

B. Kedah, 1947

Loving Couple, 1990s

Signed on verso

Oil on canvas

30 x 30 cm

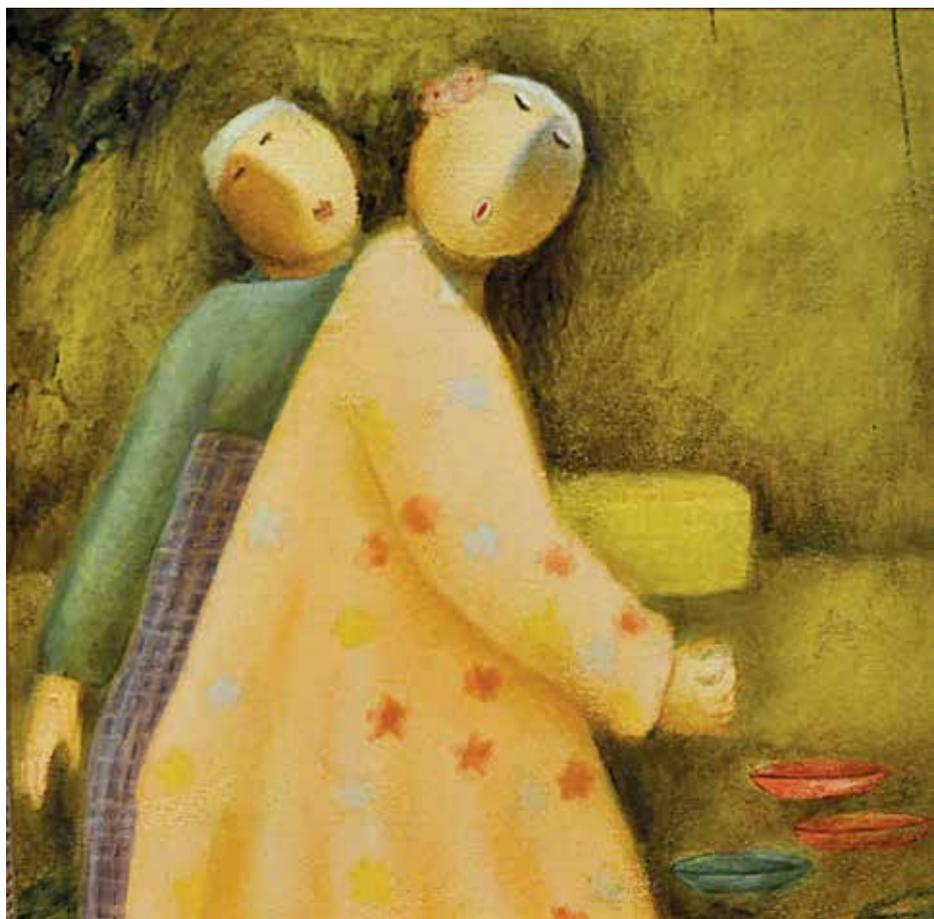
Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 13,000

Eng Tay was born in 1947 in Kedah, West Malaysia. In 1968, he moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Center. Here he studied graphic design, painting and printmaking. After two years of travelling and painting throughout South America and Asia, he settled in New York. Eng Tay still lives in New York City and travels extensively. He continues to paint, sculpt and make etchings at his TriBeCa studio.

Eng Tay brings a universal quality, combined with personal myth into his works, and has evolved a narrative style that is lyrical, nostalgic, mysterious and exotic. He has found a way to reveal the harmony of life through the images of his memory. Since his goal is to create simple poetry, his are not ornate or pretentious but a poetic language that is freely accessible and readily learned, leaving a lasting impression of people in action and poetry in motion.





21

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Fishermen, 1995

Signed and dated "Khalil Ibrahim 95"

on lower right

Watercolour on paper

27 x 36 cm

Provenance

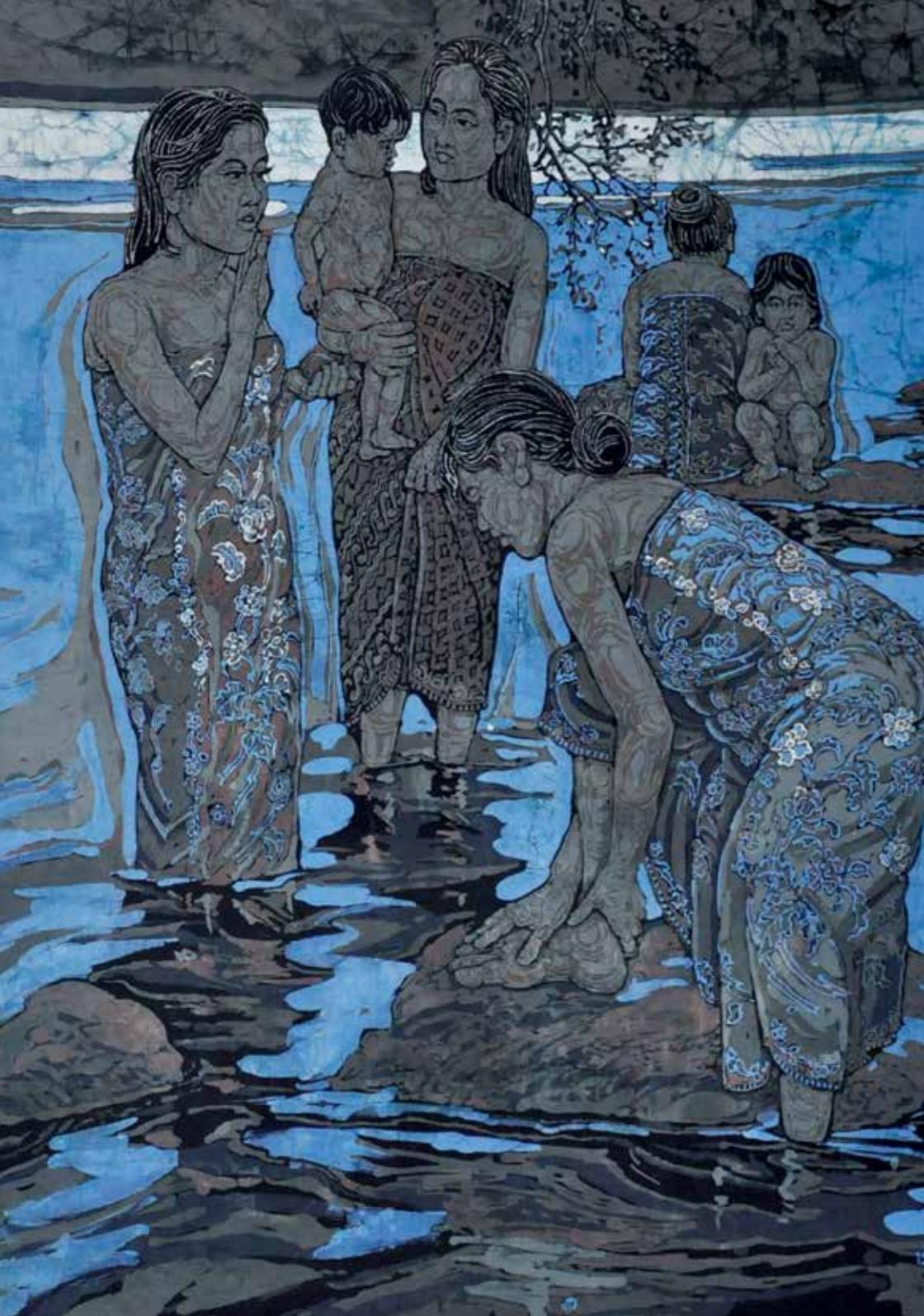
Private Collection, Kuala Lumpur

RM 2,000 - RM 4,000

The figures present in this painting are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim in abstract form.

These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips of flowing colours. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and has been so for fifty years now. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works center on figures and are heavily influenced by East Coast fishermen and women.



22

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Bathing, 2000

Signed and dated "ISMAIL MAT HUSSIN 2000"

on lower right

Batik

83.5 x 78 cm

Provenance

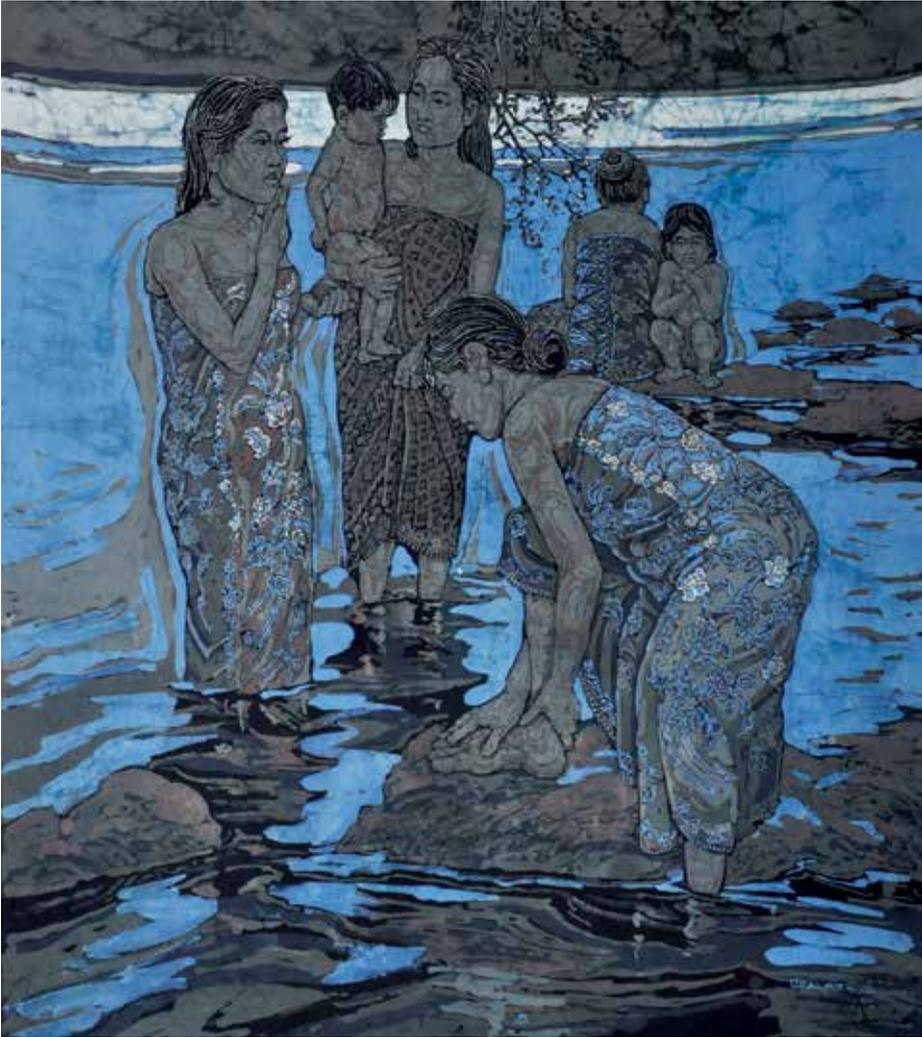
Private Collection, Kuala Lumpur

RM 28,000 - RM 36,000

The quiet calm flow of the water in motion due to diminutive waves, the faint and broken reflections of figures on the surface of the water and the soft atmosphere are successfully captured on batik here.

Known for encapsulating the everyday life of the country people in the East Coast, Ismail Mat Hussin illustrates a moment in which a group of women and their children are bathing at a river, clad in patterned sarong.

The simplicity of the scene coalesced with the heavy detailing that Ismail Mat Hussin features on this piece is definitely something to behold, not only because of how paradoxical the combination may seem, but also because he manages to make something so common and modest be pervaded with depth and a much profounder meaning.



23

KHALIL IBRAHIM

B. Kelantan, 1934

Pantai Kundu I, 1999

Dated "99" at lower right

Acrylic on canvas

28 x 33.5 cm

Provenance

Private Collection, Kuala Lumpur

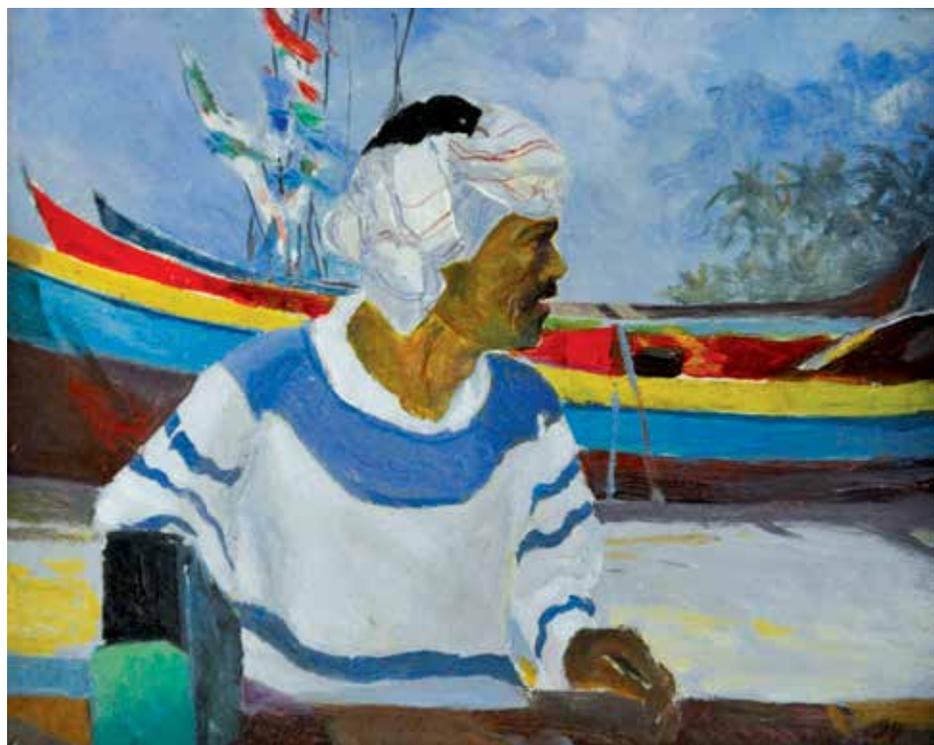
Illustrated on page 61 of "KHALIL IBRAHIM The Art Journey"

coffee table book

Published in 2015 by KL Lifestyle Art Space

RM 2,200 - RM 4,000

Khalil Ibrahim depicted Malay life, mostly of fishermen. While he often experimented with colour and texture, Khalil was loyal to both the human figure the people of the East Coast, for which his heart beats. He gets the viewer and audience involved in his pieces. They are romanticized, no doubt, what with the vibrancy in colours and spirit in gesture. He is also renowned for his pictorial style and his fascination with the daily activities of the rural communities of the East Coast.



24

YUSOF GHANI

B. Johor, 1950

Protest Series, 1984

Signed and dated "Yusof Ghani 84" on lower left

Mixed media on paper

52 x 42 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 22,000

The mood here is dark, heavy and serious. It may seem chaotic, but that is exactly what the artist was aiming for – as it is a direct representation and social commentary on humanitarian issues.

After Yusof Ghani completed his Master's degree, he had his first solo exhibition at the prestigious Anton Gallery in Washington D.C. His Protest series, as seen in this piece, which protested the US intervention in Nicaragua and El Salvador at that time, was well received and even drew rave reviews from Washington Post's art critic – Jo Ann Lewis.

He had participated in a group protest show against American intervention in Nicaragua with his artworks, and these artworks were catalogued under the Protest series.

After returning to Malaysia, he decided to combine elements from his Protest series with dance, which gave birth to the Tari series.



25

YUSOF GHANI

B. Johor, 1950

Siri Segerak “H2”, 2005

Signed and dated “Yusof Ghani 05”
on lower right

Signed and titled on verso

Mixed media on canvas

51 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Yusof Ghani's deep interest in the human form has seen him create masterpieces in his Tari series (with the combination of abstract expressionism with figuration), yet the artist decided that he was not done capturing the essence of form as he revisits the same theme in the Segerak series. He explores the human figure once more, with less of a forceful environment and mood. While it may be a reinterpretation of human figures, he approaches it in a more philosophical way. Instead of his usual personal and social commentaries such as war, famine, poverty and injustice, it is now more about the positive and negative forces in the world today. Although the theme here is mellower than his works in Tari, there are no less vibrant and energetic and to document these movements, spontaneous marks and lines decorate his canvas – confident and broad and expressive to capture the right atmosphere for his story.



26

KHALIL IBRAHIM

B. Kelantan, 1934

South of France, 1981

Signed and dated "Khalil Ibrahim, 1981" on lower right

Ink on paper

41 x 24 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 240 of "KHALIL IBRAHIM The Art Journey"

coffee table book

Published in 2015 by KL Lifestyle Art Space

RM 2,000 - RM 4,000

Khalil Ibrahim's sketches have been crucial to his art practice. Sketchbooks kept him grounded, a map to locate himself if ever he were to go far off. Sketching brought him back to the present. They also enabled him to keep track of moments that mattered.

This was perhaps the most intimate way of reaching into Khalil's mind, his thoughts and ideas from deep within. It first started during his training at St Martin's, where he would sketch potential frameworks and ideas for his art, and continued on even when he returned to Kuala Lumpur where he and his friends would wander around Jalan Masjid India to sketch people.



HENDRA GUNAWAN

B. Indonesia, 1918-1983

Three Workers Drinking Coffee, 1975

Signed and dated on lower right

Ink on paper

60 x 45 cm

Provenance

Private Collection, America

Acquired from Austin Auction Gallery

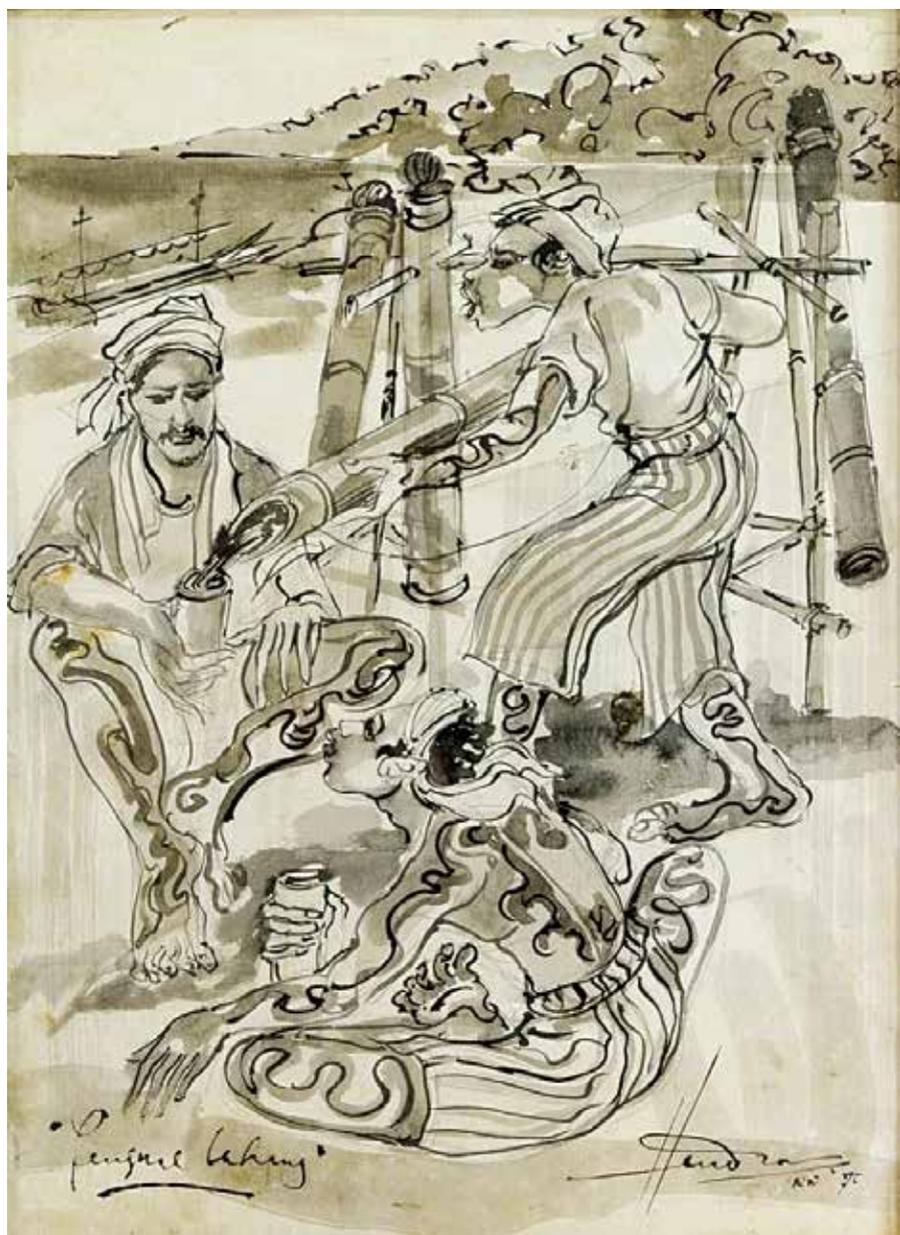
Estate of Marcia Brown, Antiques & Decor

RM 15,000 - RM 22,000

“...the busy activities of fishermen on the coast, fishes, water buffaloes, women (making up, wearing a sarong, nude, dancing with faces masked), men and women in intimate love relationships, masked men, guerrillas and abstract forms better exploring his innermost feelings.”

Hendra studied painting with Wahdi, a landscape painter. From Wahdi, he learned a lot about painting, and in his spare time joined the Sunda troupe as a scenery painter. This piece in particular however, was painted while Gunawan was incarcerated in Kebon Waru prison, Bandung, Indonesia, between 1965 - 1978 for involvement in the Institute of Popular Culture (Lekra).

Hendra Gunawan was born in Bandung, West Java, in 1918. During his youth he joined the student troops and was an active member of Poetera (Center of Popular Power) and organization led by Sukarno and others. He was also active in Persagi (The Association of Indonesian Painters, an organization founded by S. Soedjojono and Agus Djaya in 1938. Gunawan was committed in his political views, and dedicated his life to the fight against poverty, injustice and colonialism. He was incarcerated in Kebon Waru for his involvement in the Institute of Popular Culture (Lekra), a cultural organization affiliated with the now-defunct Indonesian Communist Party (PKI). Gunawan's incarceration began in the 1960's and he was not released until 1978. During this time, his artwork was rarely seen or written about. Many of Gunawan's works have been lost, but museums and private collectors have located and catalogued over 120 of his paintings and sketches, along with eleven sculptures.



•
pengawal bekang

[Signature]
K.A. '51

AFFANDI

B. Indonesia, 1907 - 1990

Self Portrait with Rooster, 1975

Signed and dated with artist's monogram and museum stamp on lower left
Ink on paper mounted on wood panel
39 x 42 cm

Provenance
Private Collection, America
Acquired from Austin Auction Gallery
Estate of Marcia Brown, Antiques & Decor

RM 15,000 - RM 25,000

Affandi once stated that "...the motif I know and like best is that of my own face; ugly and reminiscent of the dwarf Sukrasana." The painter Affandi has been called a "towering figure in the history of Indonesian modern art." Affandi's paintings often display his emotional responses to the lives of a people struggling to move out of poverty towards dignity. His style is expressionism, and his subjects include figures, animals, self portraits and Indonesian Genre. Affandi was born in Cierbon, West Java in 1907, the son of a surveyor at a local sugar factory. After finishing his secondary education he found himself increasingly interested in painting, and in his mid-twenties he emerged as a self-taught artist. During his early years he taught school, collected tickets at a movie theater and worked as a house painter, saving leftover paint for his canvases.

In the January 12, 1953 issue of TIME Magazine, Affandi's working method is described as follows: Affandi never learned to use a palette, dislikes brushes. Instead, he squeezes paint on to his thumb, then smears it around the canvas. He will often spend a week studying a subject, but the actual painting seldom takes longer than 90 furious minutes. 'After about an hour,' he says, 'I usually feel my emotions declining. It's better to stop then. The painting is finished.'

Beginning in 1955 Affandi taught at the Indonesian Academy of Fine Arts in Yogyakarta. After participating in international exhibitions in Brazil and Italy, Affandi received a 1957 scholarship from the U. S. government to study arts education. He was made an Honorary Professor of Painting by Ohio State University, and in 1974 was awarded an honorary doctorate by the University of Singapore. He also received the Peace Award from the Dag Hammarskjöld Foundation in 1977, and the title of Grand Maestro in Florence, Italy.

By the time of his death it is estimated that Affandi had created over 2,000 oil paintings. He also left sculptures in both cement and clay. Affandi's unique home, which features a banana shaped roof sits on the bank of the Gajah Wong River in Yogyakarta. It is now a museum displaying over 300 of the artist's paintings. Upon his death in 1990, Affandi was buried in the museum complex.



29

CHRIS SUHARSO

B. Indonesia, 1931-1999

Indonesian Market Scene, 1970

Signed and dated "CHRIS S '70" on lower right

Oil on canvas

49 x 64 cm

Provenance

Private Collection, Singapore

RM 2,800 - RM 5,500

Suharso's path was not easy after Chinese Indonesians were persecuted after the rise of the New Order in 1966. Chinese characters were banned, Yin Hua disintegrated, several artists fled to Singapore, and Suharso, now with a family, had to work in various companies to earn money – all while struggling to make art. Between 1966 and 1977, Chris had to work outside his studio.

By 1984, Suharso could focus exclusively on painting, finding his true calling in painting watercolors of Bali's scenery.

Suharso began as a mixed-media artist, flipping between watercolors and oil, perhaps settling on the former due to its similarities to traditional Chinese ink paintings, which deemphasized color in favor of shading and lighting. His love for Balinese landscape and watercolor carried on, however.

Suharso was recognised as a painter who was intensely inspired by impressionism nominating Bali as his favored subject matter. It is evident that Chris Suharso's character was heavily influenced by impressionism or realism. His works represent his intention to explore the character of light and optical illusion. Suharso thoroughly acknowledged the very nature of light and transformed this knowledge through medium utilization. Through this mastership, he brought precise representation into his works.



30

ONG KIM SENG

B. Singapore, 1945

Singapore River, Singapore, 1991

Signed and dated "A.W.S." on lower right

Watercolour on paper

27 x 36 cm

Provenance

Private Collection, Singapore

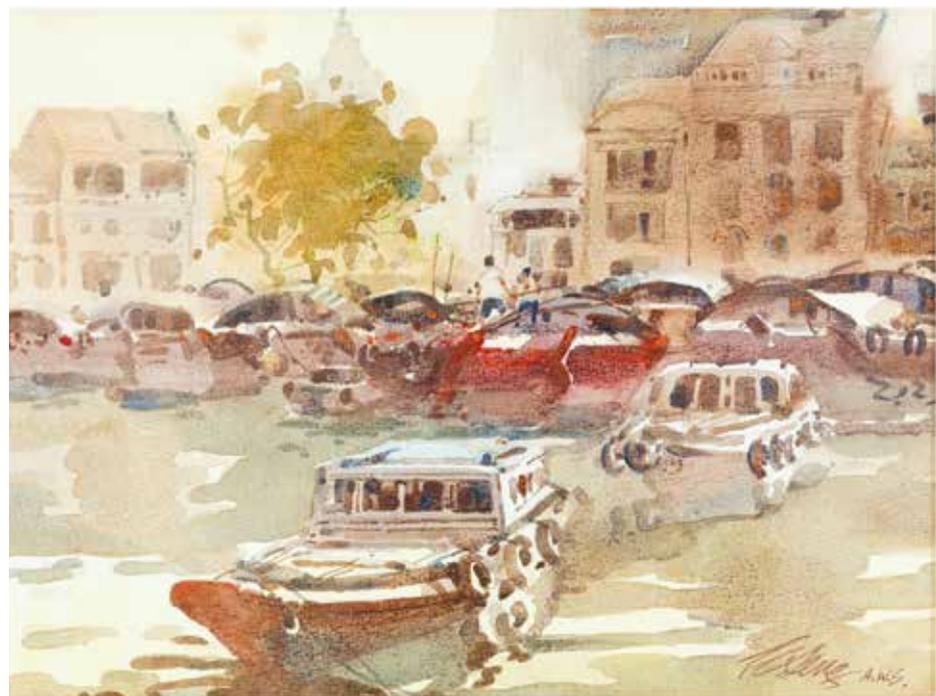
RM 7,000 - RM 10,000

Ong Kim Seng's style is described as being "naturalist cum impressionistic" and "a combination of post-impressionist colour and the outlook of the American realist masters". He paints en plein air and has stated that in order for him to paint a place; he has to feel it first.

"I believe that inspiration comes naturally when there's a link between the artist and his subject." He focuses on inanimate objects, architectural form, masonry, foliage and landscape and as seen in this piece he captures the scenery in Nepal brilliantly, and the results are better than real. From the complexity and the minute details of the buildings to the realistic play of light and shadow, his exemplary use of watercolour and the balance between subject and space truly make his work a gem.

Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few. The National Heritage Board of Singapore has over 95 pieces of Ong Kim Seng's artworks.

His collectors include Queen Elizabeth II of England, the Prime Minister of the People's Republic Of China, the Secretary-General of the United Nations, President of the Republic of Korea, Prime Minister of the Kingdom of Thailand, the President of the Republic of the Philippines; the Prime Minister of Japan, the Prime Minister of India; the Governor of Hokkaido; Singapore Arts Museum; Singapore, Maritime Museum, the Agung Rai Museum and Neka Museum in Bali, Indonesia ; the Ministry of Foreign Affairs headquarters, Foreign Missions and Embassies of the Republic of Singapore.



31

ONG KIM SENG

B. Singapore, 1945

Old Bridge, 1990

Signed and dated "A.W.S. '90" on lower left

Watercolour on paper

36 x 54 cm

Provenance

Private Collection, Singapore

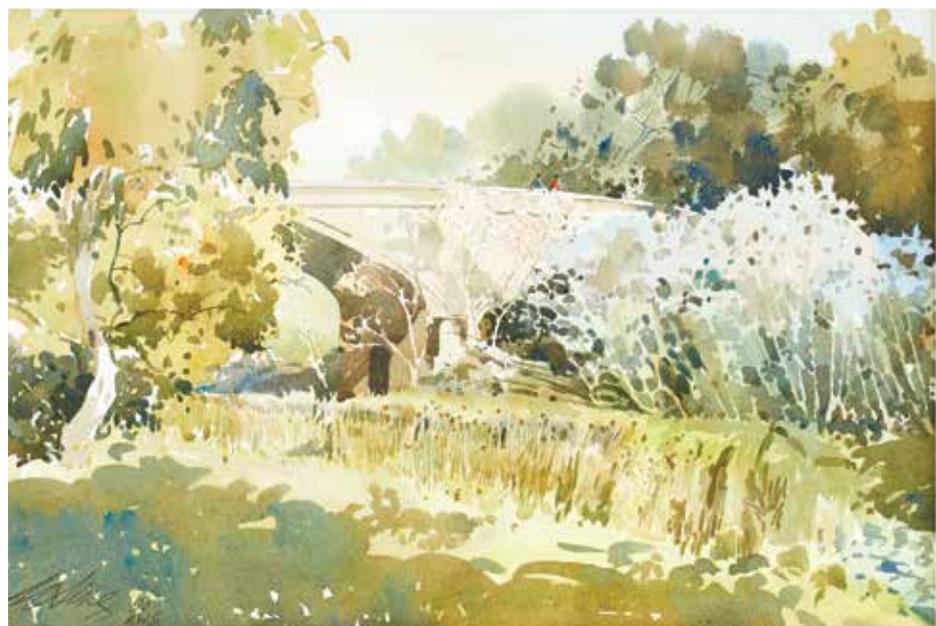
RM 12,000 - RM 22,000

Ong is a self-taught artist, who never had any formal art training. As a realist painter, his works focus on inanimate objects, architectural form, masonry, foliage and landscape. His style is "naturalist cum impressionistic", which is " a combination of post-mpressionist colour and the outlook of the American realist masters". He has held numerous solo and group exhibitions in the past three decades, had his works published by local and international publishers, and appeared on local arts television programmes.

In 1993 his work, 'Bhaktaphur' was the first Singapore watercolour painting to be auctioned by Sotheby's in Hong Kong. In March 1994, his work, 'Bali' was auctioned by Christie's in Singapore. His works are now auctioned annually in Singapore and in the region.

Ong's works have appeared in eight books by publishers in America and China. He was Founding Editor-South East Asia for International Artist and an article on his works appeared in the first issue of the magazine in June 1998. His artwork can be find in the Singapore Art Museum, Neka Museum in Bali, Maritime Museum in Sentosa and the Hawk Gallery in Oregon, US.

His collectors include Queen Elizabeth II of England, the Prime Minister of the People's Republic Of China, the Secretary-General of the United Nations, President of the Republic of Korea, Prime Minister of the Kingdom of Thailand, the President of the Republic of the Philippines; the Prime Minister of Japan, the Prime Minister of India; the Governer of Hokkaido; Singapore Arts Museum; Singapore, Maritime Museum, , the Agung Rai Museum and Neka Museum in Bali, Indonesia ; the Ministry of Foreign Affairs headquarters, Foreign Missions and Embassies of the Republic of Singapore.





32

LYE YAU FATT

B. Kedah, 1950

Crossing the River, 1984

Signed and dated on lower right

Mixed media on paper

74 x 43 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

The women are donned in traditional clothing are walking together in the midst of nature, crossing a river, where they are caught in a moment of peace and quiescence. Lye Yau Fatt's artworks are always bedecked with rich and earth tones, creating a homey ambiance and mood, where viewers may find peace in. He never fails to evoke a feeling of familiarity and warmth, and security, in a way. His motifs always revolve around the rustics in a rural setting, with intricate designs running along his canvas, discernible if seen closely.

Lye Yau Fatt was born in Kedah in 1950, he studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award.





33

SOON LAI WAI

B. Penang, 1970

Resonance 12, 2015

Signed and dated "Lai Wai, 15" on lower right

Acrylic on paper

30 x 45.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000

Soon Lai Wai rose to prominence due to his beautiful depictions of the ever-pure lotus flowers teeming with life, surrounded by lush tropics and nature. However, this new series sees the artist moving towards a more abstract mind frame.

When the artist was asked about this abrupt change, he responded, "This new series is an attempt to reflect my current state of mind – peace. To see the water and its reflection. To remind me that we should always look back at ourselves and inner soul. The answer always in ourselves."



34

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Rentak Alam, 2007

Signed and dated "TAJ, 7/07" on lower middle

Signed, titled and dated on verso

Mixed media on wood panel

122 cm (Diameter)

Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 40,000

This artist's training in Graphic Design, Interior Architecture and Fine art are heavily influenced his 'boxscapes' and 'gridsapes' works in the early 70s and 80s. While they seem more architectonic in form and character, they still revolve around conversations with nature, in spite of their more 'urbane' feel.

Any layout or any landscapes for that matter have their own grid systems, as they are integral in composing any work. These dictate the arrangements of forms and spaces, and that caught Tajuddin's interest, as something so ordinary has the ability to be so exceptional and he demonstrates that through this piece, tinted in his usual choice of subdued colours.

"A simple square can be exciting. In the early days I used squares and boxes to create my works. That's why I called them boxscapes (a landscape of boxes). They were all based on the grids, on lines. How lines confine space, build space and break free from space. In such simple exercises, we can create something poetic out them too," said Tajuddin.

A former student of UiTM, Tajuddin Ismail studied Graphic Design at the Art Centre College of Design in Los Angeles in 1974 before venturing into Interior Architecture at the Pratt Institute in New York. He is the recipient for various awards such as the 1977's National Drawing Competition, the Major Award, the Minor Award, 1978's National Graphic Arts and the 1979's Salon Malaysia Award. Currently, he is Sunway University's Fine Arts department's Assistant Professor and Academic Advisor.



35

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Balang Series - Dunia Berbisik #6, 2015

Signed, titled and dated on verso
Acrylic on canvas
152.5 x 152.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

While most of the viewers find that this is a highly methodical, structured and highly-disciplined piece of work with intricate, precise lines for design, Nizar Kamal Ariffin's works bear a greater and deeper meaning to them.

The lines signify spirituality, liberty, faith and personal growth, and as one can see, they are all interwoven and connected in the world (the canvas). Despite the state that the lines are in, a thick line is present in the midst of all the chaos, one that Nizar Kamal Ariffin defines as a line that "embodies one's faith in the Creator to guide one through the good and bad of life". Other times, it may represent the ruler of a country or a district, those who are responsible for leading other people. The lighter space in this piece signifies balance in life, and contextually, it means that we need faith to have balance in life.

Nizar Kamal Ariffin was born on the 9th of September, 1964 in Kuala Lipis, Pahang. He was a member of SENIKA, Kuantan's state of art society. While working with the Ministry of Culture and Youth, he was appointed the Taman Seni Budaya Pahang's Resident Artist. After having graduated from University Sains of Malaysia and trained in Fine Arts and Graphics, he became a full-time artist and joined the Conlay Artist Colony in 1998 at Craft Complex Malaysia.



36

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Mindscape 83, 1983

Signed, titled and dated on verso

Oil on board

55 x 44 cm

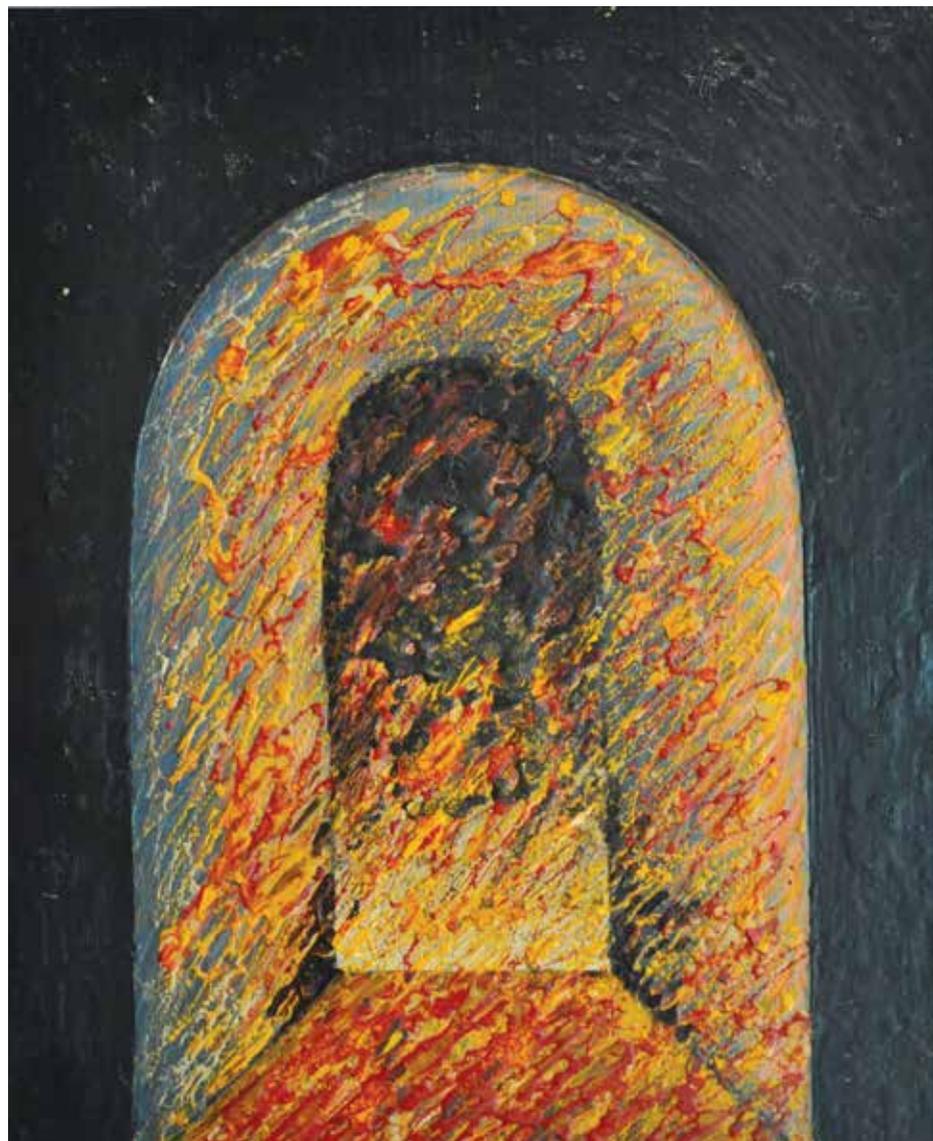
Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 50,000

Latiff Mohidin is an artist that likes to invent his own rules, to create new things. This piece is strong, dramatic, orderly and precise in terms of brushwork and composition. This series explores the relationship between shapes, figures, colours, balance, perception and the mind of the artist. The resulting abstract art is the representation of the artist's contemplating and dedication to this piece of art. A dome-shaped structure accommodating a vibrant and vigorous burst of rapid, random colours spontaneously done by the hand of the artist, before reaching what seems like volcanic lava. It is as if the audience is taken on a journey through a flowing river before reaching a volcano, or the peak of one's mind. It is highly absorbing, beckoning the viewer to come and invest a moment longer to understand what the motif of the painting is, at the same time being reflective with its aloof nature.

Latiff was born in 1941, and is as well-known a poet as an artist as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.



37

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Interior With Red Painting

Inscribed "128/150 Interior with Red Painting Taj" with seal of the artist on bottom of paper

Print

33 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800

As an artist trained in Interior Architecture, Tajuddin Ismail certainly knows what difference the balance between form, colour and space will make to a masterpiece.

Tajuddin's works are systematically executed, with precision and absolute care for neatness. Using heavy blocks of cool colours, a soapeeping into the veranda is illustrated here, as a vase bedecked with warm colours sits atop a glass coffee table. There is an ideal contrast colours in this piece, as well as the arrangement of form and lines, making this one of the magnum opuses right off his Interior Still Life series. The focus of this piece lies on the right side, where a large red painting rests against the wall.



20/100

Interior with Red painting

-Hart

38

YUSOF GHANI

B. Johor, 1950

Siri Hijau, Undated

Signed "YG" on lower right
Mixed media on canvas
28 x 33 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

Yusof Ghani's expressive works raise an artistic platform to voice external issues such as social or cultural transformation. Yusof Ghani is also a tireless traveller. His journeys around the world have been a source of inspiration rather than exhaustion; and he is likened to a wave: keeps moving relentlessly from shore to shore. It is no coincidence that his latest series is called 'Ombak'.

This series brings us back to Yusof Ghani's roots in abstract expressionism as well as where he was born, as he was used to his upbringing near the seas. His waves, as seen in this piece, are not gentle but they seem to pull the viewer in, mesmerizing them yet slightly intimidating them. It is hypnotizing yet fully abstract, very raw and real, yet has subtle hints of unrest.



AHMAD KHALID YUSOF

B. Kuala Lumpur, 1934 - 1997

Masjid, Undated

Inscribed "2/8 Masjid Ahmad Khalid Yusof"
on bottom of paper

Print

Edition 2/8

43 x 56 cm

Provenance

Private Collection, Kelantan

RM 1,800 - RM 2,500

"The architectonic, taut, square framing of Ahmad Khalid's work reinforces the resoluteness of his canvases' appearance and format. The flatness of colours and the controlled handling of chromatic tonalities create tension on the surface structure. Such a strategy reflects an approach towards artmaking which takes from both Islamic and contemporary aesthetic concepts. The structured pictorial surface yields gentle rhythms, reminding viewers of the doctrine, discipline, civility, brilliance and legacy of Islamic culture."

Ahmad Khalid Yusof goes back to basics, to where he gets his inspiration for art, and this is his ode and homage to that inspiration.

Known as the foremost Malaysian artist using khat calligraphy technique in his painting practice, Ahmad Khalid breaks away from the prevailing style of Abstract Expressionism with his Alif Ba Ta series, skillfully developed from 1971.

The two key elements in his works are the choice of khat motifs as pictorial forms and the dimensions of his pictorial method. Rhythmic optical images are transformed in his compositions which essentially originated from the art of khat. Upon viewing Ahmad Khalid's pictures, one's perceptual sense is instantaneously aroused as he transports the viewer into a meditative sensory experience, as seen in this mosque print.



40

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Playing Gasing, 1977

Signed and dated "ISMAIL MAT HUSSIN 1977" on lower right

Batik

48 x 71 cm

Provenance

Private Collection, Kuala Lumpur

RM 20,000 - RM 32,000

Batik is no longer considered an substandard form of art, used solely for textiles and material to adorn the body, but it has evolved into a form of artistic and visual appreciation. Ismail Mat Hussin is one of the prominent artists who incorporates batik into his paintings and infuses his entire being into his work, making the feel as if they know the artist himself just by looking at the painting. It is both endearing and warm.

The inspiration for Ismail Mat Hussin's consistent brand of paintings is not constructed merely for the sake of art, but it is something that comes from within, from his own person. How his work is shaped is heavily influenced by inherent traditional and cultural legacies from the East Coast, and that is a particular trait that is rooted in him.

This piece presents tranquility, reminisces of the past and daily experiences of people in the East Coast. The earthy, dim tones are something Ismail Mat Hussin has a proclivity for, using them often in his works. These colours are stable, friendly, calm and safe.

Ismail Mat Hussin was born in Kota Bharu, Kelantan. He developed an interest in batik at the mere age 12 years old and picked up his batik skills from well-known artist Khalil Ibrahim and art teacher Yusof Abdullah. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting.

41

NIK RAFIN

B. Selangor, 1974

Ballerinas, 2015

Signed and dated "Rafin 2015" on lower right

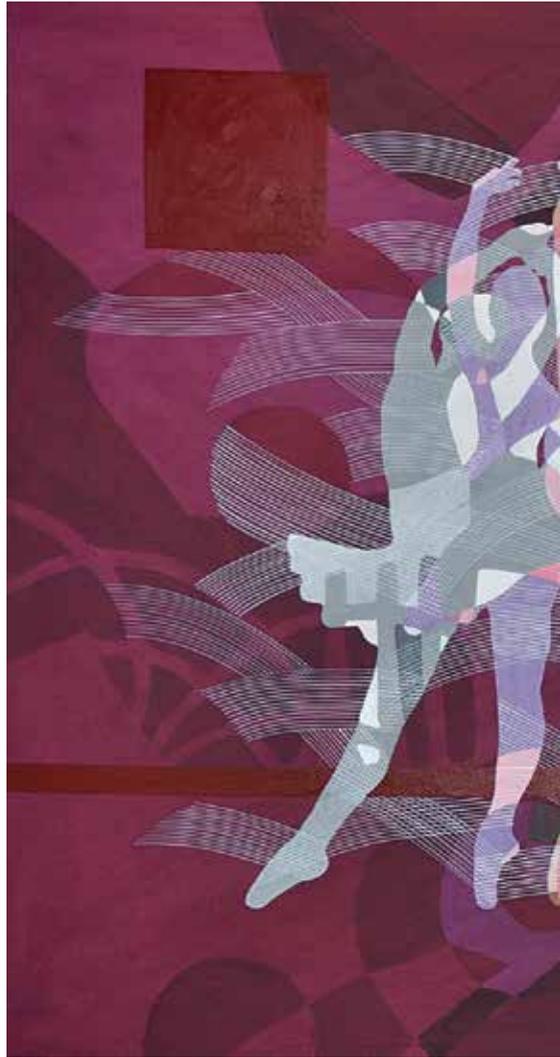
Acrylic on canvas

122 x 183 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000



In his earlier works such as the Earthscape Series, Nik Rafin explored the relationship between colours and shapes. Those works were mainly abstract, but this time he incorporates both abstract and definitive subject matter – ballet dancers.

Brown and orange lines weave and circle around these dancers, placing them aesthetically as their silhouettes are projected to be the center of attention. With the same warm orange shade as the background, as well as Nik Rafin's ever-present details, lines and shapes along with it provide an invigorating atmosphere for these dancers, as they perform the allongé, allegro and attitude of the ballet gracefully. This piece is a flawless showcase of Nik Rafin's flair for details,



design and illustrations – as not even the computer screen or sophisticated design software will outmaneuver looking at a real piece of art face-to-face, such as this one.

Nik Rafin studied Advanced Photography in the USA and pursued a Minor in Fine Arts at the Milwaukee Institute of Art and Design. He was an illustrator for Milwaukee's newspaper, The Marquette Tribune, before Walt Disney offered him a seven-year contract to work as a graphic designer and illustrator. However, he turned it down after his father insisted he return home and contribute to Malaysia instead. Nik captures his subjects through his camera lenses first before reinterpreting and reinventing them on canvas.

42

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Fisherman, 2003

Signed and dated "Khalil 003" on lower right

Acrylic on canvas

39 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

The figures present in this painting are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim in abstract form.

These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips of flowing colours. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and has been so for fifty years now. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works center on figures and are heavily influenced by East Coast fishermen and women.



43

NIK RAFIN

B. Selangor, 1974

Bouquet, 2000

Signed and dated "Rafin 181000" on lower right

Watercolour on paper

56.5 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500

Born in 1974 in Petaling Jaya, Nik Rafin has always had a love of the arts since he was a young boy. Urged by his architect father to pursue art even further, he started off by tracing anything that he could find from magazines, which made drawing an easier task to learn and do. Upon finishing high school, Nik Rafin studied Advanced Photography in the USA, before pursuing a Minor in Fine Arts from the Milwaukee Institute of Art and Design. He would then graduate with a Bachelor of Arts in Advertising and Mass Communication from Marquette University in Milwaukee, Wisconsin in the USA.

He once worked as an illustrator for Milwaukee newspaper The Marquette Tribune before being offered a job that other people would kill for, a seven-year contract by Walt Disney as a graphic designer and illustrator. He turned it down due to his dad's insistence that he was to go back to his home country and contribute something to Malaysia. He did manage to illustrate a Winnie the Pooh promotional board, which is something that he is proud of having done.



44

FENDY ZAKRI

B. Perak, 1982

The Black Bottle, 2012

Signed and dated "fendy zakri '12" on lower right

Signed, titled and dated on verso

Acrylic on canvas

122 x 122 cm

Provenance

Private Collectio, Kuala Lumpur

RM 2,200 - RM 5,200

Ipoh-born Fendy Zakri has a primal relationship with his art. He talks about appreciation of mystery and women, and in the same breath addresses – with much enthusiasm – topics like lust, desire and artistic taste.

Fendy challenges conventional perspectives with hidden images in his works. His work might look like a mess of colours and lines on canvas, but Fendy insists that every stroke of the brush is deliberate, every line is carefully composed – not unlike what happens behind the scenes with an orchestrated car crash in an action movie.

"I play with space, texture, colours, form, composition and balance ... and then distort it to make my artwork look abstract. And to hide the images within my painting even better, I explore ambiguous space, flat space and deep space," he says.

Fendy Zakri is a self-taught artist based in Kuala Lumpur and had his first solo exhibition in 2014, entitled "Seeing the Unseen".



45

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Interior With Round Mirror

Inscribed "129/150 Interior with Round Mirror Taj" with seal
of the artist on bottom of paper

Print
33 x 33 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800

"A simple square can be exciting. In the early days I used squares and boxes to create my works. That's why I called them boxscapes (a landscape of boxes). They were all based on the grids, on lines. How lines confine space, build space and break free from space. In such simple exercises, we can create something poetic out them too," said Tajuddin.

If one is familiar with Tajuddin's works, it is discernible that there is order and a proper alignment no matter how chaotic the colours, sketches and combinations are. This is because the artist believes that grids are important in every composition.



129/150

Interieur met palmboom en zwembad

Mondrian

46

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1992

Signed and dated "YG 92"
on lower right
Mixed media on paper
25 x 25 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Commenting on the juxtaposition of graphic and linear elements with chromatic and painterly planes of colours, as evident in this piece, artist Wong Hoy Cheong remarked, "The violent colour and handling is superimposed by delicate, graceful and calligraphical lines. Other times, these lines float over the colours, only scratching the surface. However, when all these elements come together, the visual experience is powerful and compelling". Originally a graphic artist in Malaysia between 1969 to 1979, Yusof Ghani's transition to fine arts started when he received a scholarship from the government of Malaysia to study graphic arts at George Mason University, Virginia, in 1979. It was there that he met Walter Kravitz, a professor in painting, who introduced him to fine arts.

He soon became interested in the works of the American Abstract Expressionist painters such as Jackson Pollock and Willem de Kooning. After receiving the Dr. Burt Amanda Scholarship for the most outstanding student of art, Yusof took classes in fine arts and eventually graduated with a Bachelor's degree. He then continued to work for a Master's Degree at the Catholic University of America in Washington D.C., and met Professor Tom Nakashima who taught him the finer points in painting.



47

RAFIEE GHANI

B. Kedah, 1962

Merak Kayangan, 2014

Signed, titled and dated
"Rafiee Ghani 'Merak Kayangan' 2014" on bottom of canvas
Acrylic on canvas
122 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. "I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us." When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotizing piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature and fantasy truly are like through Rafiee Ghani's works.

Rafiee Ghani was born in Kulim, Kedah. He studied and obtained the De Vrije Academie Voor Bildeende Kunst at The Hague, Netherlands. Thereafter, he pursued his Diploma in Fine Art from Institut Teknologi Mara, Shah Alam. He then obtained his Master of Art in Fine Prints at Manchester Metropolitan University in 1987.



48

ISMAIL LATIFF

B. Melaka, 1955

Lembah Energi Merah... Menanti Keajaiban No. 2, 2010

Signed "Ismail Latiff" on lower right

Signed, titled and dated on verso

Acrylic on canvas

87 x 65 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000

"... one of the greatest escape artists ever to wield the brush. Ismail is the realm of the enchanted and the enticing, a utopian world built on love, beauty, purity and power." – Ooi Kok Chuen, art critic.

Ismail Latiff's artworks are always so vibrant, alive and energetic. With a harmonious blend of every colour that ever existed, it results in a masterpiece of motion-on-canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise.

Colourful and voluminous, misting colours are everywhere as they move ever-so-grandly. Ismail Latiff's circle of balance is placed in the top middle of the canvas, to symbolise the search to become one with the cosmos.

Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introduction to art is Nature."



49

ONG KIM SENG

B. Singapore, 1945

Chinatown Singapore, 1991

Signed and dated "A.W.S. '91" on lower left

Watercolour on paper

36 x 54 cm

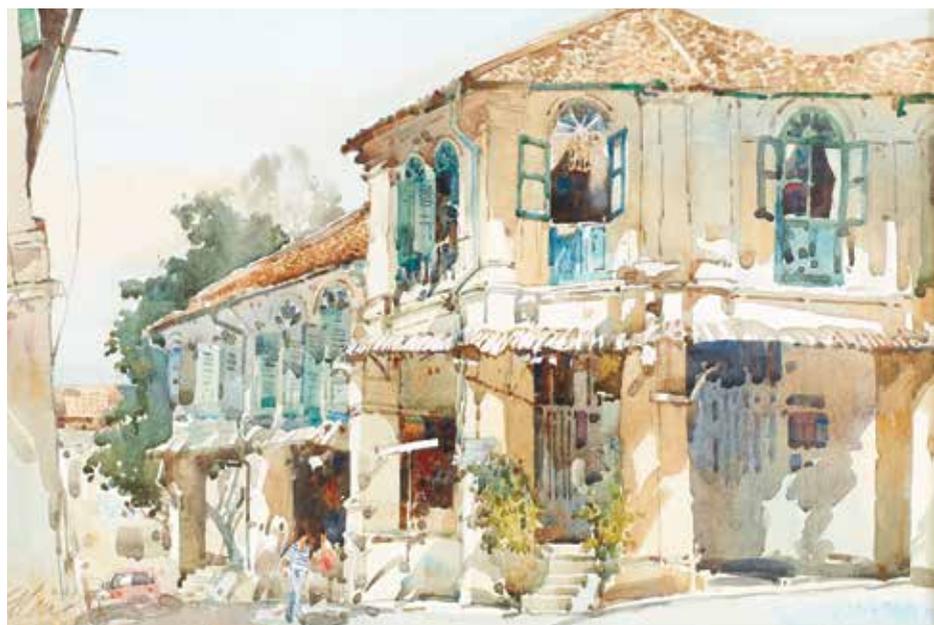
Provenance

Private Collection, Singapore

RM 14,000 - RM 24,000

For a masterpiece to come alive, there has to be a special connection between the artist and the subject. In this breathtaking painting of street sceneries, Ong Kim Seng captures the depth, the contours, the shadows and the beauty that is the architectural scenery. It is stunning, and although simple in its execution, it shows the meticulous and methodical use of fine brush strokes and skills.

Ong said, "I have to feel a place before I paint it. If I have good feelings for a scene - just as I may have good feelings for someone I meet - I know I'll have the will to paint it well. For me, and for all painters, I believe, inspiration comes naturally when there's a link between the artist and his subject."



50

ONG KIM SENG

B. Singapore, 1945

Autumn at Bendigo, 1990

Signed and dated "A.W.S. '90" on lower right

Watercolour on paper

27 x 36 cm

Provenance

Private Collection, Singapore

RM 7,000 - RM 10,000

To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it."

Today, he is undeniably one of Singapore's most prolific watercolourists. Accolades aside, he placed Singapore on the world map by being the only Asian artist residing outside of US to be admitted to the American Waterlour Society ('AWS').

As a plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.

As seen in this piece, the landscape of Bendigo, a provincial city in the Australian state of Victoria, and the artist captures it beautifully with exquisite shadings and hyper-realistic contours.



51

SEAH KIM JOO

B. Singapore, 1939

Fishing Village, Undated

Signed "Seah Kim Joo" on lower right

Batik

52 x 80 cm

Provenance

Private Collection, Kelantan

RM 5,500 - RM 8,000

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a dreamy canvas. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik makes this piece an absolute gem.

Born in Singapore in the year 1939, Seah Kim Joo was raised in Terengganu, during which he was exposed to the process of traditional batik-making. He studied at the Nanyang Academy of Fine Arts in 1959 before returning to Malaysia to enhance his batik skills through his travels around the east coast. After having won the First Prize at the Malayan Federation Open Art Competition two years in a row, he has then been recognised for his use of dye-and-resist technique in batik. His murals have adorned the Singapore Pavilion, and one of his paintings was selected for Singapore's commemorative stamp series.



PHUA CHENG PHUE

B. Singapore, 1934-2004

Satay Seller, 1981

Two Sisters, 1982

Inscribed and signed, with seal of the artist on lower right

Chinese ink and colour on silk

14 cm (diameter) x 2 pieces

Provenance

Private Collection, Kelantan

RM 5,000 - RM 12,000

All these come alive in this painting of the 'outline and wash' method or shuang-gou-tian-cai. This involves first outlining all the elements to be depicted in ink with a Chinese brush, freehand. It is then "washed over" with a flat wash of light colours. One is amazed by Phua's ability to go into very fine details.

Phua started working as an apprentice in his teens in various trades to earn a living, finally ending up in a photographic studio where he eventually became a photographer. He attended night school and learnt western paintings at the Nanyang Academy of Fine Arts as well. There he was tutored by the famed Cheong Soo Pieng. Later, he picked up Chinese ink and brush paintings by himself, and subsequently left his job to become a full-time artist till he passed away in 2004.

We can clearly see the influence of Singapore's pioneer artists in Phua's work. Two of his other paintings displayed in Somerset Liang Court's Residence Lounge depicting girls in ethnic dress, bear the marks of his teacher Cheong, one of four artists often regarded as champions of the Nanyang Style, which flourished when the four made a milestone painting trip to Bali in 1952. Regardless of the technique employed, these artists invariably chose subject matters related to the Nanyang or Southeast Asia region. Thanks to this approach, images of yesteryear of this region still live on today, even though the real objects and the life styles have long passed.



53

YUSOF GHANI

B. Johor, 1950

Topeng 60, 1996

Signed, titled and dated
"Yusof Ghani Topeng 96" on bottom of paper
Mixed media on paper
74.5 x 55 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

"We're like hiding behind masks, sometimes for good reasons and sometimes not."

When Yusof Ghani took trips to Sarawak in 1988 and 1991, he was immediately taken with the masks of the Kenyah and Kayan. He claimed, "I found masks interesting as they could be used as motifs in paintings to make a cultural statement – about ceremony and rituals. They can also be used to preserve our slowly eroding local cultures and offer opportunities for a social commentary on human pretensions and falsehoods."

Topeng is basically an expression of faces, there are simply no nice images in it. It combines ink and water colour in controlled structures, intensified by outlines, showing Ghani's effort to explore new forms and visual approaches that are to the point, solid, structured and meaningful, such as in the case of this piece of artwork.



54

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1992

Signed and dated "YG 92" on lower middle
Mixed media on paper
25 x 25 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

"You can feel his underlying concern for humankind. It's dancers, but it's also something else. There are tremendous levels of subliminal content. The dancers are reaching out... for something more" – Gail Enns, Anton Gallery owner who held Yusof Ghani's first solo in 1984.

Yusof Ghani's obsession and fascination for dance sprouted after he submitted his thesis and painting for his master's degree – Dance: A Cultural Statement – in 1982 in the US. He then combined the gestures of dance and bits and pieces from his Protest series, which gave birth to the Tari series. It is said that the disorder and arbitrariness of the dance is the artist's way of commenting on social issues, on the disparity in life that causes constant chaos. Although many have said that the paintings from the Tari series come off as calm, graceful and airy but the true meaning is just the opposite.





55

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Untitled, 2014/2015

Acrylic on paper
37.5 x 28 cm x 3 pieces

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract work, her artworks usually turn out to be a motley of aesthetic mayhem. Such as the matters of the heart and mind, it is never clear, rarely uncluttered and most definitely not immaculate.

"We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world," said Dato' Sharifah.

With this piece she exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within. It is a piece that says "although outside you may seem calm and collected, the inside is a different story".

Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Insitute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.



56

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Serasot Plain, 2014

Signed, titled and dated
"RSA '14 SERASOT PLAIN" on lower right
Acrylic on board
30.5 x 30.5 cm



Small Falls, 2014

Signed, titled and dated
"RSA '14 SMALL FALLS" on lower right
Acrylic on board
30.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,800

This piece is engulfed in various shapes, colours and shades. Struck with visual wonder, the audience is left to discover more and more colours as they explore the canvas, each colour special and diverse, as trees and floras are in the forests. This variation of nature just seems to pull the viewer in, coaxing them to take a longer look, as there are many more colours to discover and to get acquainted with. Perhaps this is how Raphael Scott AhBeng sees plants, leaves and flowers collectively – he sees them as having their own aura, their own colour and own shapes in spite of their original and natural colour.

Raphael Scott AhBeng, a Bidayuh, hails from Sarawak and is one of the most prominent Borneo artists. He attended Bath Academy of Art in Britain, where he studied Art and Photography. He won the First Prize for the Sarawak Shell Open art competition in 1959, 1982 and 1983 Third Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.

57

SOON LAI WAI

B. Penang, 1970

Alone on Friday, 2012

Signed and dated "Lai Wai, 12" on lower left
Mixed media on canvas
76 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Soon Lai Wai believes that as an artist, one should try different palettes and try other techniques. He practices what he preaches, as he explores new colours and palettes in his classic and faithful rendition of the lotus flowers. Shades of blue and green are present in this piece, subtly decorating the canvas, but careful enough not to take the attention away from the main subject. It is tasteful and elegant, and a true expression of beauty. There is a certain radiance and romantic feel to this piece, something that reminds one of the lotus flower itself – modest yet engaging. It is through this flower that Soon Lai Wai gained recognition when he first started off as an artist. On creating the masterpiece and flow of colours, he said, "I rotate my canvas to allow the liquid paint to flow slowly and to settle into shapes of ponds, flowers or leaves."

Soon Lai Wai was born in Penang in 1970. After attending the Saito Academy of Design, he began working as an artist for an overseas advertising company for five years before making the decision to become a full time artist. Until this day, his artworks are being collected by collectors from the US, Singapore, Hong Kong, Malaysia and some of them are displayed in Hotel Ascott, Kuala Lumpur.



58

ENG TAY

B. Kedah, 1947

Musicians, 1990s

Signed on verso

Oil on canvas

30 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 13,000

Eng Tay was born and raised in Kedah, Malaysia. In 1968 he moved to New York City to study at The Art Students League, followed by graduation from The School Of Visual Arts in 1972 as a graphic designer. He worked in the graphic arts field until 1978, when he undertook several painting trips though out South America and Indonesia until 1980.

These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. He began to exhibit steadily and continued to gain international recognition as his work was shown in Taiwan, Hong Kong, Singapore, Indonesia, his native Malaysia and his adopted home of New York, as well as extensively across the United States.

Eng Tay works in several media – limited edition etchings, painting and sculpture. Most of his work has found its greatest expression when addressing the concept of family – the poetry of the family, of man and woman, of children, of friendship, of music and of the natural world.



59

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Rebat Musicians, 2010

Signed and dated "ISMAIL MAT HUSSIN 2010" on lower right

Batik

67 x 70 cm

Provenance

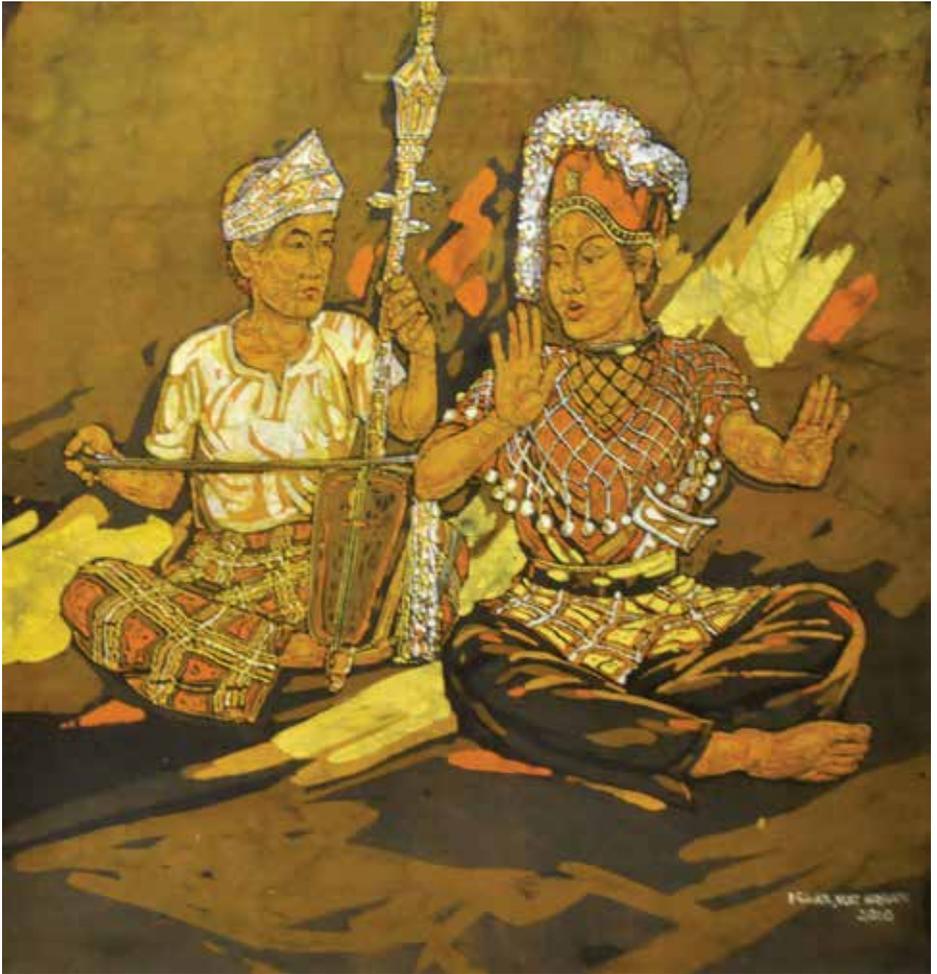
Private Collection, Kelantan

RM 15,000 - RM 20,000

The quiet calm of the colour blue provides a soothing view to whoever gazes upon this batik masterpiece by Ismail Mat Hussin. The musicians are perhaps playing a slow, melodious tune, the mood set by the surrounding milieu.

The artist, known for encapsulating the everyday life of the country people in the East Coast illustrates a group of village men playing traditional instruments, clad in sarong. The simplicity of the scene combined with the heavy detailing that Ismail Mat Hussin features in this piece are definitely something to behold, not only because of how paradoxical the combination may seem, but also because he manages to make something so common and modest be filled with depth and aesthetic value.

Ismail Mat Hussin was born in Kota Bharu, Kelantan. He developed an interest in batik at the mere age 12 years old and picked up his batik skills from well-known artist Khail Ibrahim and art teacher Yusof Abdullah. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting. Ismail's painting's can be found in various galleries, a few being PETRONAS, Bank Negara, ESSO, Maybank and the National Art Gallery of Kuala Lumpur.



60

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1995

Signed and dated "Khalil Ibrahim 95" on lower right

Watercolour on paper

27 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 4,000

Evoking the familiar spirit of Khalil Ibrahim's beloved East Coast once more, this is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of young girls walking by the beach together and sharing a lively moment between friends, Khalil bring out the details of the beach, the sand, the background, the sky, and the detailing of the vibrant and contrasting colours of the women's apparels with his prowess in watercolour.

Captured in this moment is a day of friends, bright sunny skies, warm breeze and hot weather.

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and has been so for fifty years now. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works center around figures and are heavily influenced by East Coast fishermen and women.



IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

IMPORTANT: Please read carefully and seek independent advice. The Lots are available for inspection and a Bidder must form your own opinion and judgment in relation to it. Bidders are strongly advised to examine any Lot or have it examined on your behalf by an expert before the Sale.

These conditions and all other terms, conditions and notices set out in the Catalogue of KL Lifestyle Art Space (“KLAS”), or announced by the Auctioneer or posted at the Sale Venue (together the ‘Auction Conditions’), form the terms on which KLAS contracts and/or regulates its relationship with Bidders, Buyers and Sellers. All Bidders, Buyers and Sellers are deemed to be aware of the Auction Conditions and their legal implications.

Notices and announcements affecting the Sale may be made during the Auction without prior written notice and these form part of the Auction Conditions, provided that the conditions set out herein will prevail over any inconsistency unless expressly stated otherwise. A Bidder should be alert to the possibility of changes and should check in advance of bidding if there have been any announcements or notifications, if he is unsure.

The Auction Conditions apply to all aspects of a Sale, including without limitation, the consignment of Lots, the bidding of Lots, the Delivery of Lots, the resale of Lots, the Payment of the Hammer Price and the Buyer’s Premium.

Section 1 NOTICE TO BIDDERS

General

1.1 This notice is addressed by KLAS to any person who may be interested in a Lot, such as Bidders and potential Bidders (including any eventual Buyer of the Lot) but should also be noted by Sellers. The List of Definitions and a Glossary of terms used is set out as Appendix 1 at the end of these conditions and are deemed incorporated into the Auction Conditions.

KLAS is Seller’s Agent Only

1.2 In its role as Auctioneer of Lots, KLAS acts solely for and in the interests of the Seller. KLAS’ job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. If KLAS or any of its staff or representatives makes any statement or representation in respect of a Lot, or if KLAS provides a Condition Report on a

Lot, it does so, on the Seller’s behalf. Upon a Sale, the resulting contract (“the Contract of Sale”) is between the Buyer and the Seller and not with KLAS. The terms of the Contract of Sale between a Seller and a Buyer is set out in Section 2.

1.3 KLAS does not act for Buyers or Bidders, and does not give advice to Buyers or Bidders. Accordingly, no statement made by KLAS, its staff or representative may be relied upon by a Bidder as the inducement for any bid or Sale. Bidders and Buyers are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them, and in every case, Bidders and Buyers will be deemed to have exercised their own independent judgment in deciding to bid for or purchase any Lot.

Tests

1.4 KLAS is under no obligation to investigate or carry out any tests on any Lot to establish the accuracy of any Descriptions or opinions given by KLAS, the Seller or by any person, whether in the Catalogue or elsewhere. KLAS does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation about a Lot.

1.5 KLAS and the Seller give no guarantees or warranties to the Buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute). In particular, any representations, written or oral, including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any Lot, including price or value:

- (a) are statements of opinion only; and
- (b) may be revised prior to the Lot being offered for Sale
(including whilst the Lot is on public view.

Bidder’s Duty to Inspect

1.6 Subject to the Contractual Description about a Lot in the Catalogue, Lots are sold to the Buyer on an “as is” basis, and may contain faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Description) or elsewhere of any Lot are for identification purposes only. They may not

reveal the true condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, origin, value and estimated selling price (including the Hammer Price).

1.7 It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, portions may have been replaced or renewed and Lots may not be authentic or of satisfactory quality. Given the age of many Lots they may have been damaged and/or repaired and a Bidder should not assume that a Lot is in good condition. If a Bidder yourself do not have expertise regarding a Lot, a Bidder should consult someone who does to advise a Bidder.

Condition Reports and Estimates

1.8 KLAS may provide Condition Reports at the request of a Bidder. Neither KLAS, its employees nor agents, nor the Seller, provides any guarantee in relation to the nature of the Lot. References in the Catalogue entry or the Condition Report to the condition of the Lot are for guidance only and should be evaluated by personal inspection by the Bidder. The absence of any statement of defect does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others.

1.9 Estimates are in the currency of the Sale. Contractual Descriptions and Estimates may be amended at KLAS' discretion from time to time by notice given orally or in writing before or during a Sale. The estimated price range of the Lot should not be relied on as statement that this is the price at which the Lot will sell or its value for any other purpose. The estimated price range is subject to change and may be revised anytime without prior notice. Buyers should not rely upon estimated price range as the representation or guarantee of actual selling prices. Estimates do not include the Buyer's Premium.

Storage Cost

All lots will be stored at KL Lifestyle Art Space.

Buyers will have to pay storage and insurance fee payable directly to Mediate Communications Sdn Bhd, if respective lots bought from the KLAS Art Auction are not collected within 5 (five) working days after the auction.

Disclaimer and Limitation of Liability

1.10 KLAS disclaims for itself and on behalf of the Seller, any duty or responsibility to a Bidder in contract or tort (whether direct, collateral, express, implied or otherwise) and your attendance at the Sale Venue is entirely voluntary on your part and no liability is assumed by KLAS or its employees (howsoever caused) for any loss suffered by a Bidder arising from your participation in or presence at the auction.

1.11 Without prejudice to 1.10 above, and save in so far as it relates to any liability to a Buyer which KLAS may have, any claim against KLAS will be limited to the Hammer Price and the Buyer's Premium actually paid to KLAS.

Counterfeits

1.12 In the event the Sale of a Lot subsequently proves to be a counterfeit KLAS will have the right to terminate the Sale and will use its best endeavours to obtain a refund from the Seller for the Buyer, provided that:

- (a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and
- (b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and
- (c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and
- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and
- (e) there were methods of establishing that the Lot was counterfeit at the date of publication of the Catalogue by means of processes which were generally accepted for use that were not unreasonably expensive or impractical or unlikely to have caused damage to the Lot but were not applied; and

(f) the Lot was not a deliberate Forgery and the correct Description was not reflected by the Catalogue Description.

1.13 No Lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting).

1.14 KLAS reserves the right to seek additional independent advice before exercising its right to terminate a Sale on the grounds of counterfeit.

Seller's Liability to Bidders and Buyers

1.15 This Notice to Bidders is given by KLAS as auctioneer and as agent for the Seller. Therefore they also describe the Seller's duties and liabilities to the Buyer. The Seller's obligations to the Buyer are limited to the same extent as KLAS's obligations to the Buyer. Any express or implied conditions or warranties by the Seller are excluded save in so far as it is not possible to exclude obligations implied by statute.

Bids

1.16 KLAS has the right, at its absolute discretion, to refuse admission to any person to the premises or participation of any person in the Auction or any part of the Auction and to reject any bid.

1.17 Prospective Buyers or Bidders who wish to bid at the Auction must register as a Bidder at anytime after publication of the relevant Bid Registration Form before the start of the Auction, as determined by KLAS at its discretion. A Bidder or prospective Buyer must complete and sign a Bid Registration Form and provide identification before bidding. KLAS may require the production of bank or other credit references.

1.18 In making a bid at the Auction, a Bidder will be deemed to do so as principal and will be held personally and solely liable for the bid, in particular to pay the Hammer Price, and the Buyer's Premium and all applicable taxes and levies, unless it has been explicitly agreed in writing with KLAS before the commencement of the Sale that the Bidder is acting as agent on behalf of any identified third party acceptable to KLAS. In such circumstances, both the Bidder and his principal will be jointly and severally liable under the Auction Conditions.

1.19 KLAS will use reasonable efforts to carry out Absentee Bids delivered to KLAS prior to the Sale for the convenience of clients who are not present at the Auction in person. Absentee Bids must be made by completing and returning the relevant Absentee Bid Form no later than 24 hours before the Sale, in manner acceptable to KLAS.

1.20 KLAS may at its sole discretion and subject to any conditions and procedures it may impose, accept bids by telephone ("Telephone Bids") from known and verified clients. Any bid communicated by telephone at the Auction will be deemed given by the caller or his principal, jointly and severally.

1.21 If firm bids on a particular Lot received before the commencement of the Auction are identical to the highest bids on the Lot received at Auction, the Lot will be sold to the person making the earlier bid.

1.22 Execution of Absentee Bids and Telephone Bids is a complimentary service undertaken on a best endeavour basis subject to prevailing circumstances at the time of the Auction. KLAS does not accept liability for failing to execute an Absentee Bid or a Telephone Bid or any errors and omissions in connection with them.

Conduct of the Auction

1.23 The Auctioneer will commence and accept bidding at levels that he considers appropriate for the Lot under auction and the size of competing Bids. The Auctioneer has the absolute and sole discretion at any time to:

- (a) refuse any bid which does not exceed the previous bid by at least 10% or by such other amount as the Auctioneer will in his absolute discretion decide;
- (b) to advance the bidding in such manner as he may decide;
- (c) to withdraw any Lot;
- (d) to combine any two or more Lots; and

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the Lot in dispute and/or take any such actions as he

reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

1.24 Bids must be placed in Ringgit Malaysia. The person who makes the highest bid accepted by the Auctioneer (and that person's disclosed principal, if applicable) will be the Buyer. The striking of the Auctioneer's hammer marks the acceptance of the highest bid and identifies the Hammer Price at which the Lot is knocked down by the Auctioneer to the Buyer. The striking of the Auctioneer's hammer also marks the conclusion of a Contract of Sale between the Seller and the Buyer in terms of these Auction Conditions.

1.25 Unless otherwise indicated, all Lots are offered subject to a Reserve. The Reserve will not exceed the estimated price range printed in the Catalogue. Lots that are subject to a Reserve will be identified with the symbol next to the Lot number. In the event that there is no bid on a Lot, the Auctioneer may deem such lot unsold.

1.26 The Seller may not bid for his own property and may not instruct or permit any other person to bid for the property on his behalf. KLAS shall be entitled to bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other Bidders. The Auctioneer may not indicate that he is making such bids on behalf of the Seller.

After the Sale

1.27 Upon conclusion of the relevant session of the Auction in which the Lot was sold, the Buyer shall pay to KLAS the full amount due no later than seven (7) calendar days after the Auction and provide KLAS with his name and permanent address and, if so requested, proof of identity. Payment will not be deemed to have been made until KLAS is in receipt of the full amount due to KLAS from the buyer either in cash or cleared funds.

1.28 Risk and responsibility for the Lot (including frames or glass where relevant) passes to the Buyer at the time payment of the Purchase Price is due.

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve percent (12%) of Hammer Price (or RM500.00,

whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

1.30 KLAS does not accept responsibility for notifying the Buyer of the result of his bids. Buyers are requested to contact.

KLAS by telephone or in person as soon as possible after the Sale to obtain details of the outcome of their bids.

Payment and Delivery

1.31 An invoice for the full Purchase Price will be sent to the Buyer to the address provided by the Buyer. Property in the Lot will only pass to the Buyer upon full payment of the Purchase Price in cash or in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

1.32 Upon payment of the full Purchase Price, the Buyer must collect the purchased Lot no later than seven (7) calendar days after the date of the Sale unless otherwise agreed with KLAS, or the Buyer may incur storage charges and other Expenses incurred by KLAS.

1.33 Sold Lots should be collected from KLAS at its principal office which is located at the address stated below. Where delivery to the Buyer or his nominee is required, the packing, handling and shipping of lots is entirely at the Buyer's risk and expense (which shall be paid in full before the Lot is shipped out) and KLAS will not, in any circumstances, be responsible for the acts or omissions of the packers or shippers.

1.34 The export of any Lot from Malaysia or import into any other country may require one or more export or import licenses or permits. It is the Buyer's responsibility to obtain any relevant export or import license. The denial of any export or import license will not justify the rescission or cancellation of the Sale by the Buyer or any delay by the Buyer in making payment of the full Purchase Price when due.

1.35 If the Buyer without the prior agreement of KLAS fails to make payment of

the full Purchase Price, KLAS will be entitled in its absolute discretion and without prejudice to any other rights which KLAS and the Seller may have, to exercise one or more of the following rights or remedies:

- (a) to forthwith terminate and annul the Contract of Sale;
- (b) to charge the Buyer, the Seller's and KLAS's Expenses;
- (c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- (d) to forfeit the Buyer's earnest deposit;
- (e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;
- (f) to arrange and carry out a resale of the Lot by public auction or private sale in mitigation of the debt owed by the Buyer to KLAS;
- (g) set-off any amounts owed by KLAS to the Buyer against any amounts owing by the Buyer to KLAS or any KLAS's affiliated company, whether as the result of any proceeds or sale or otherwise;
- (h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;
- (i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or
- (j) to take such other action as KLAS deems necessary or appropriate.

1.36 Where KLAS decides to resell any Lot pursuant to paragraph 1.33, the Buyer and the Seller hereby consent to and authorise KLAS to arrange and carry out the resale and agree that the level of the Reserve and the Estimates relevant to such resale will be at KLAS's sole discretion. The net sale proceeds (after Expenses) will be applied in reduction of the Buyer's debt. If a resale should result in a lower price than the original hammer price obtained, KLAS and the Seller will be entitled to claim any shortfall in the Purchase price from the Buyer together with any costs incurred. If the resale results in a higher price than the original Hammer Price obtained, the surplus will be paid to the Seller. In such case, the Buyer waives any

claim which the Buyer may have to the Lot and agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

2.1 This section sets out the terms of the Contract of Sale made between a Seller and a Buyer. It incorporates other terms relevant to the Sale which have been set out in other parts of the Auction Conditions. The Seller sells the Lot as the principal under the Contract of Sale, which is a contract made between the Seller and the Buyer through KLAS which acts in the sole capacity as the Seller's agent and not as an additional principal.

2.2 The Contract of Sale is a conditional sale where the transfer of property and ownership in the purchased Lot is subject to full payment of the Purchase Price.

Seller's Undertakings and Representations

2.2 The Seller warrants to the Buyer that at all relevant times (including but not limited to the time of the consignment of the Lot to KLAS and at the time of the Sale) that:

- (a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;
- (b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;
- (d) the Seller is unaware of any matter or allegation which would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;
- (e) where the Lot has been moved to Malaysia from another country, the Lot has been lawfully

imported into Malaysia, the Lot has been lawfully and permanently exported as required by the laws of any country in which it was located, and required declarations upon the export and import of the Lot have been properly made and any duties and taxes on the export and import of the Lot have been paid;

(f) there are no restrictions, copyright or otherwise, relating to the Lot (other than those imposed by law) and no restrictions on KLAS's rights to reproduce photographs or other images of the Lot.

2.3 The Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of its accuracy or completeness whether made by KLAS on behalf of the Seller or by the Seller itself.

2.4 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory or merchantable quality of the Lot or its fitness for any purpose.

2.5 Where relevant to the Contract of Sale, the provisions in the Notice to Bidders set out in Section 1 above are hereby repeated and deemed agreed by the Seller and the Buyer.

2.6 The Seller agrees that KLAS has full authority to prescribe the terms of the Auction Conditions and conclude the Contract of Sale on its behalf.

Withdrawal of Lots

2.7 The Seller may at any time before a Sale, subject to the prior written consent of KLAS, withdraw a Lot from the Sale, at any time before the Sale of that Lot.

2.8 KLAS is authorised to withdraw a Lot from sale without any liability if:

(a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or

(b) KLAS reasonable believes that any of the Seller's representations or warranties are inaccurate in a material respect; or

(c) the Seller breached any provisions of these Auction Conditions in any material respect; or

(d) KLAS believes it would be improper to include that Lot in the Sale.

Risk, Property, Delivery and Payment

2.9 The provisions of paragraphs 1.27 to 1.36 of Section 1 above will apply to the Contract of Sale.

Miscellaneous

2.10 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.

2.11 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations which are expressly imposed.

2.12 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by Registered Post or fax transmission, if to the Seller, addressed c/o KLAS at its address or fax number stated below, and if to the Buyer to the address or fax number of the Buyer given in the Bid Registration Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

3.1 The Auction Conditions and any amendment to them will be governed by and interpreted and construed in accordance with the laws of Malaysia.

Jurisdiction

3.2 KLAS and all Bidders, Buyers and Sellers (including prospective Bidders) agree that all disputes and differences between the

parties must be referred to arbitration by a single arbitrator appointed by the President of the Bar Council, Malaysia and to be conducted in accordance with the Arbitration Rules of the Kuala Lumpur Regional Centre for Arbitration.

Copyright

3.3 KLAS shall have the absolute right (on a non-exclusive basis) to photographs, videos and otherwise reproduced images of Lots consigned to KLAS for sale. The copyright of all images, illustrations, written materials and published contents produced by or on behalf of KLAS relating to each Lot shall remain at all times the property of KLAS and shall not be used by any person without the prior written consent of KLAS. KLAS shall have the right to use all such materials in whatever manner it deems fit in the normal course of KLAS's business and the business of its affiliated companies.

Notices

3.4 Any letter, notice, request, demand or certificate:

(a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;

(b) if delivered by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of dispatch (notwithstanding that it is returned through the post undelivered); or

(c) if sent by telex or facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after dispatch.

Any notice sent to KLAS shall be sent to:

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31, Jalan Utara
52100 Petaling Jaya, Selangor.

Severability

3.5 If any part of these Auction Conditions is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

Interpretation

3.6 The headings and introduction to the Auction Conditions do not form part of the Auction Conditions, but are for convenience only.

3.7 No act, failure to act or partial act by a party shall be deemed a waiver of any of its rights hereunder.

3.8 The singular includes the plural and vice versa where the context requires. Where the masculine one gender is used, this includes all other genders as the context requires.

3.9 The Auction Conditions and the agreements on which they are based, may not be assignable by the Buyer or the Seller without the prior written agreement of KLAS. However, the Auction Conditions shall be binding on any of their successors, assigns, trustees, executors, administrators and representatives.

3.10 If any term or any part of any term of the Auction Conditions is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

3.11 References in the Auction Conditions to KLAS will, where appropriate, include reference to KLAS' officers, employees and agents.

3.12 Nothing in the Auction Conditions confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of the Auction Conditions.

Goods and Services Tax (GST)

All Buyers will be subject to the 6% GST payable on the Buyer's Premium of the winning bid.

APPENDIX - DEFINITIONS AND GLOSSARY

Unless the contrary intention is expressed, the following expressions shall have the meaning respectively assigned to them as follows:

"Absentee Bidding Form"	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
"Absentee Bids"	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
"Auction"	the auction of art pieces organized by KLAS described in the Catalogue;
"Auctioneer"	the representative of KLAS conducting the Auction;

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding Form;
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;

"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignee of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.



Bidder No. (for office use)

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31 Jalan Utara, Petaling Jaya, Malaysia
Phone: +603 2093 2668 or Fax: +603 2093 6688

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | November 8, 2015 | KLAS @ Jalan Utara

Bidder Details

Billing Name
I.C. / Passport No.
Address
Telephone Mobile Phone
Email

Banking Details

Name of Bank Account No.
Credit Card Type Credit Card No.
Expiration Date Issuing Bank

Supporting Documents | Utility Bills | Bank Statement (Issued in 2015)

By signing this Bidder Registration Form, I hereby acknowledge and agree to abide by the Auction Terms and Conditions which are set out in this catalogue with any other terms and conditions that may be notified or announced prior to a Sale.

AGREED AND ACCEPTED BY

Signature of Bidder

Name Date



Bidder No. (for office use)

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31 Jalan Utara, Petaling Jaya, Malaysia
Phone: +603 2093 2668 or Fax: +603 2093 6688

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | November 8, 2015 | KLAS @ Jalan Utara

Bidder Details

Billing Name

I.C. / Passport No. Email

Address

Telephone Mobile Phone

Banking Details

Name of Bank Account No.

Credit Card Type Credit Card No. Issuing Bank

Supporting Documents | Utility Bills | Bank Statement (Issued in 2015)

I hereby irrevocably authorise KL Lifestyle Art Space to enter bids on the Lot(s) indicated below in any amount up to but not exceeding the Top Limit amount that I have indicated next to a Lot below, during the aforesaid Auction. The Top Limit amount stated for a Lot constitutes my final firm bid for that Lot. If this is the highest bid for that Lot, I will pay the Hammer Price and all other charges required by the Auction Conditions I agree that your acceptance of Absentee Bids is a complimentary service undertaken on a best endeavour basis subject to prevailing circumstances at the time of the Auction and that KL Lifestyle Art Space does not accept liability for failing to execute Absentee Bids or any errors and omissions in connection with them. By submitting this Absentee Bid form, I hereby acknowledge and bind myself to the Auction Conditions, of which I hereby declare I have full knowledge or undertake to be aware. I agree that in the event that my bid for a Lot is successful, I will enter into a binding Contract of Sale to purchase that Lot and will pay the Purchase Price for it. Each Absentee Bid must be accompanied by a Banker's Demand Draft for the full amount of each Top Limit specified below, or credit card authorization to charge the Top Limit specified below, using a valid credit card acceptable to KL Lifestyle Art Space, otherwise my bid may not be entered. All payment by cheque/ banker's draft should be made payable to Mediate Communications Sdn Bhd.

Terms and expressions used in this form have the same meaning as in the Auction Conditions.

(leave blank if phone bidding)

Table with 3 columns: Lot number, Item, Top limit (RM)

By signing this Bidder Registration Form, I hereby acknowledge and agree to abide by the Auction Terms and Conditions which are set out in this catalogue with any other terms and conditions that may be notified or announced prior to a Sale.

AGREED AND ACCEPTED BY

Signature of Bidder

Name

Date

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www.kl-lifestyle.com.my

Thank You

We would like to express our sincerest appreciation for your kind attendance and participation in our KLAS Art Auctions.

We look forward to your continuous support in 2016.



30 September 2012



2 December 2012



7 April 2013



7 July 2013



21 September 2013



10 November 2013



19 January 2014



6 April 2014



21 June 2014



10 August 2014



28 September 2014



8 November 2014



18 January 2015



22 March 2015



24 May 2015



14 June 2015



Lot 23 KHALIL IBRAHIM Pantai Kundu I, 1999

Acrylic on canvas 28 x 33.5 cm RM 2,200 - RM 4,000

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Joshua Tan: +6012 3900 858 | malaysiaartnetwork@gmail.com