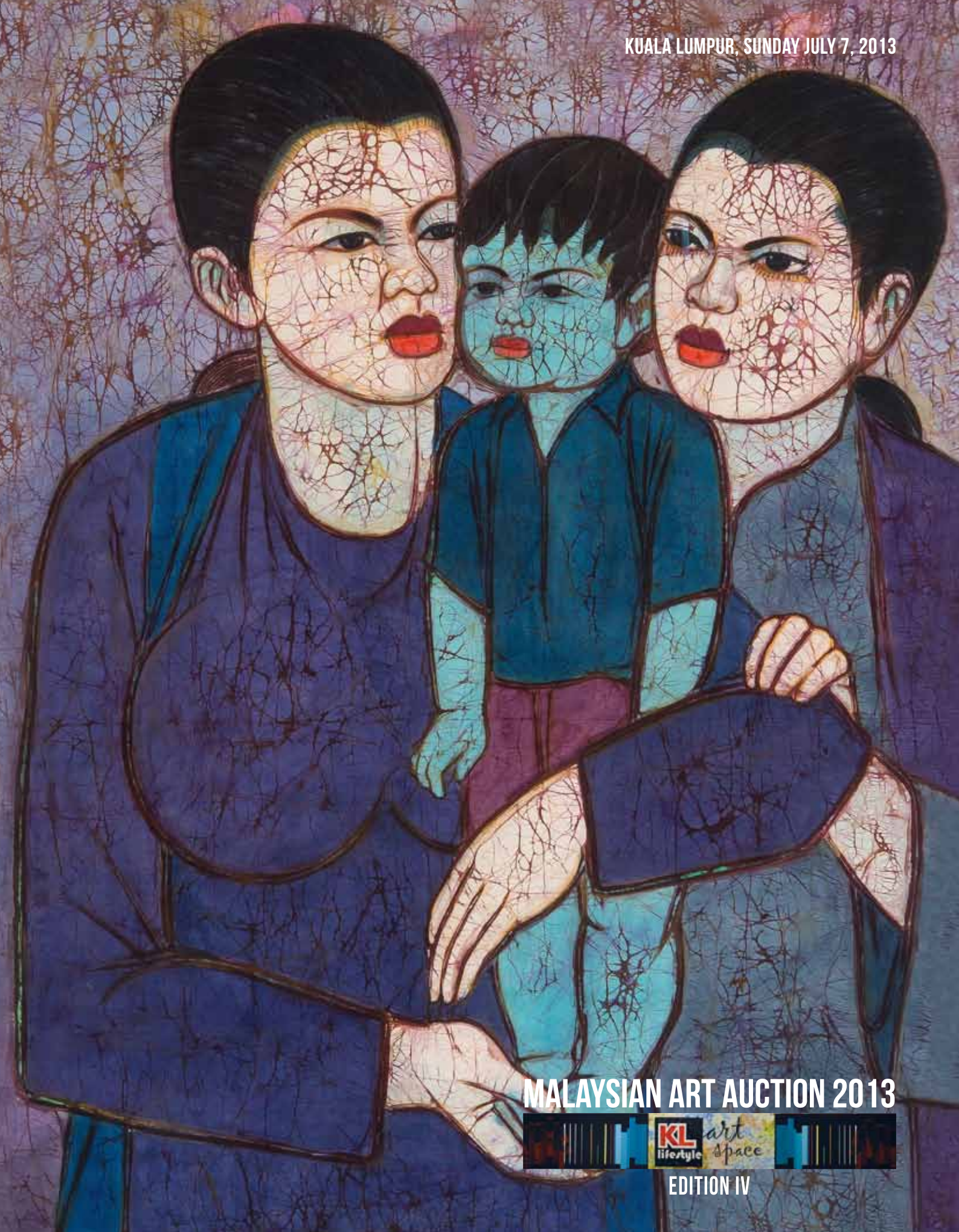


KUALA LUMPUR, SUNDAY JULY 7, 2013



MALAYSIAN ART AUCTION 2013



EDITION IV

MALAYSIAN ART AUCTION 2013 EDITION IV

Auction Day

Sunday, July 7, 2013
1.00 pm

Registration & Brunch
Starts 11.00 am

Artworks Inspection (by appointment)

Nusantara Ballroom
Sheraton Imperial Kuala Lumpur
Jalan Sultan Ismail
Kuala Lumpur 50250
Malaysia

Presented by:







Lot 24 **Tew Nai Tong** Harvest, 1990

Penang Preview

Date: June 14 - 16, 2013
Venue: Island Gallery
No 6, Phuah Hin Leong Road,
10050 Georgetown, Penang

Singapore Preview

Date: June 21 - 23, 2013
Venue: Chan Hampe Galleries
328 North Bridge Road
#01-20/21 Raffles Hotel Arcade
Singapore 188719

Kuala Lumpur Full Preview

Date: June 25 - July 7, 2013
Venue: KL Lifestyle Art Space
150, Jalan Maarof
Bukit Bandaraya
59100 Kuala Lumpur

Auction Day

Date: July 7, 2013
Venue: Nusantara Ballroom
Sheraton Imperial Kuala Lumpur
Time: 1.00pm till 5.00pm

Contact Information

Auction enquiries and condition report

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KL Lifestyle Art Space

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Lot 81 **Yusof Ghani** *Segerak Series (Gracious Movement) Blue Wave, 2005*

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 uncollected lots from Sheraton Imperial Hotel Kuala Lumpur on April 7 will be relocated to Crown Relocations warehouse.

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



Lot 94 **Eng Tay** *Companions*, 2006

Contents

1	Auction Information
11	Glossary
22	Lot 1 - 109
172	Auction Terms and Conditions



Lot 80 **Ahmad Shukri** *Sunset/Sunrise II, 2002*

Glossary



1 CHANG FEE MING
PORTRAIT OF A FISHERMAN I, UNDATED
Watercolour on paper | 13.7 x 12 cm
RM 4,800 - RM 6,800



2 ABDUL LATIFF MOHIDIN
WETLANDS, 1995
Mixed media on paper | 19.5 x 23.5 cm
RM 12,000 - RM 18,000



3 KHALIL IBRAHIM
"TERRACOTA HORSE" INDIAN SERIES, 2001
Watercolour on paper | 38 x 28.5 cm
RM 2,000 - RM 3,500



4 KHALIL IBRAHIM
SWISS LANDSCAPE, 1987
Watercolour on paper | 30.5 x 23 cm
RM 3,000 - RM 6,000



5 ISMAIL MAT HUSSIN
BERMAIN GASING, 2001
Watercolour on paper | 55 x 74.5 cm
RM 4,500 - RM 6,500



6 ISMAIL MAT HUSSIN
TWO TRISHAWS, 2008
Batik | 76 x 92 cm
RM 12,000 - RM 22,000



7 ISMAIL LATIFF
DANAU DINGIN NO. 1, 2011
Acrylic on canvas | 48 x 48 cm
RM 2,500 - RM 6,000



8 ISMAIL LATIFF
DANAU DINGIN NO. 2, 2011
Acrylic on canvas | 48 x 48 cm
RM 2,500 - RM 6,000



9 KOK YEW PUAH
UNTITLED, 1980'S
Acrylic/silkscreen on board | 76 x 54.5 cm
RM 3,000 - RM 5,000



10 SHARIFAH FATIMAH SYED ZUBIR, DATO'
CANGKERINGAN SERIES 3, 2013
Acrylic on paper | 38 x 28 cm
RM 2,200 - RM 3,000



11 SHARIFAH FATIMAH SYED ZUBIR, DATO'

STILLNESS 1, 2012

Acrylic on canvas | 76 x 60.5 cm
RM 15,000 - RM 25,000



16 AMRON OMAR

PERTARUNGAN (DRAWING), 2007

Sketch on paper | 83 x 60 cm
RM 7,000 - RM 9,000



21 LYE YAU FATT

VILLAGE SCENE, 1980'S

Mixed media on rice paper | 75.5 x 54.5 cm
RM 6,000 - RM 9,000



26 YUSOF GHANI

SIRI WAYANG, 1998

Calligraphy pen on paper | 26.5 x 21 cm
RM 4,500 - RM 7,500



12 JEHAN CHAN

UNTITLED, 1988

Mixed media on paper | 55 x 77.5 cm
RM 6,000 - RM 8,000



17 LUI CHENG THAK

STREET SCENE, 2011

Oil on canvas | 90 x 90 cm
RM 7,000 - RM 12,000



22 TEW NAI TONG

COW HERDS, 1980'S

Oil on board | 35 x 48 cm
RM 5,000 - RM 8,000



27 YUSOF GHANI

SIRI WAYANG, 1998

Calligraphy pen on paper | 26.5 x 21 cm
RM 4,500 - RM 7,500



13 FATIMAH CHIK

GUNUNGAN SERIES, 1999

Batik collage | 89 x 65 cm
RM 5,000 - RM 12,000



18 CHIANG SHIH WEN

CHINESE TEMPLE, 1991

Watercolour on paper | 45 x 56 cm
RM 3,000 - RM 5,000



23 TEW NAI TONG

PADI FARMERS, 1996

Oil on canvas | 90 x 121 cm
RM 24,000 - RM 30,000



28 WONG HOY CHEONG

INDIAN RUBBER TAPPER, 1996

Charcoal on paper | 75 x 57 cm
RM 7,000 - RM 12,000



14 RAFIEE GHANI

UNTITLED, 1996

Oil on canvas | 25.5 x 38 cm
RM 5,000 - RM 6,000



19 KUO JU PING

UNTITLED, UNDATED

Chinese ink on paper | 36 x 25 cm
RM 3,500 - RM 5,500



24 TEW NAI TONG

HARVEST, 1990

Oil on canvas | 135 x 135 cm
RM 22,000 - RM 32,000



29 PETER LIEW

TEMPLER'S PARK, 1989

Oil on canvas | 61 x 51 cm
RM 12,000 - RM 18,000



15 AMRON OMAR

PERTARUNGAN, 2009

Ball pen on paper | 14 x 10 cm x 2 pieces
RM 500 - RM 1,000



20 CHIN KON YIT

HIJAU 1, 2, 3 & 4, 2005

Watercolour on paper | 9 x 5.5 cm x 4 pieces
RM 2,000 - RM 3,000



25 CHANG FEE MING

WAITING FOR THE NEXT RIDE, 1994

Watercolour and ink on stamped envelope
12.4 x 17.8 cm
RM 6,000 - RM 9,000



30 SYED THAJUDEEN

THE COUCH OF LOVE, 1997

Oil on canvas | 59 x 59 cm
RM 8,000 - RM 15,000



31 ISMAIL LATIFF
ISLAND IN THE SKY...FLOATING WORLD, 2001

Acrylic on canvas | 85 x 167 cm
RM 22,000 - RM 38,000



36 KOW LEONG KIANG
INNOCENCE SERIES, 1999

Oil on canvas | 23.5 x 23.5 cm
RM 4,000 - RM 9,000



41 CHIA YU CHIAN
NAN TIAN TONG TEMPLE, IPOH, 1957

Oil on board | 55 x 80 cm
RM 18,000 - RM 25,000



46 AHMAD ZAKII ANWAR
VASE, 2006

Oil on jute | 69 x 69 cm
RM 18,000 - RM 32,000



32 RAFIEE GHANI
LE JARDIN SERIES 3, 1993

Oil on canvas | 60 x 50 cm
RM 6,000 - RM 9,000



37 REDZA PIYADASA
MALAY WOMAN, 2003

Print | 47 x 33 cm
RM 8,000 - RM 15,000



42 CHEUNG POOI YIP
SUNSET, 2009

Oil on canvas | 80 x 60 cm
RM 7,000 - RM 9,000



47 TAN THEAN SONG
PLAYING KITE, 2007

Batik | 75 x 45.5 cm
RM 4,500 - RM 6,500



33 RAFIEE GHANI
FOUR PERSIMMONS, 1993

Oil on canvas | 50 x 60 cm
RM 6,000 - RM 9,000



38 JEI HAN SUKMANTORO
GADIS, 1998

Oil on canvas | 45 x 45 cm
RM 5,500 - RM 8,500



43 RAPHAEL SCOTT AHBENG
HOMEWARD BOUND, 2011

Oil on canvas | 61 x 119 cm
RM 12,000 - RM 18,000



48 LEE LONG LOOI
STILL LIVING, 1977 - 1978

Batik on rice paper mounted on canvas
63 x 93.5 cm
RM 15,000 - RM 28,000



34 KENG SENG CHOO
BALINESE LADY AND SCULPTURE, 2008

Oil on canvas | 96 x 75 cm
RM 6,500 - RM 9,000



39 BASOEKI ABDULLAH
PORTRAIT OF AN INDONESIAN BEAUTY, UNDATED

Oil on canvas | 80 x 65 cm
RM 16,000 - RM 28,000



44 CHIA YU CHIAN
PEACEFUL LIFE, 1969 - 1971

Oil on canvas | 49.5 x 81 cm
RM 18,000 - RM 25,000



49 CHUAH SEOW KENG
UNTITLED, 1960'S

Batik on cotton | 86.5 x 56 cm
RM 6,500 - RM 8,500



35 KENG SENG CHOO
HOT SUNDAY AFTERNOON, 2010

Oil on canvas | 81 x 45 cm
RM 5,000 - RM 8,000



40 MOHD. HOESSEIN ENAS, DATO'
PORTRAIT OF A LADY, PARIS, JAN 61

Oil on canvas | 82 x 66.5 cm
RM 90,000 - RM 130,000



45 LEE LONG LOOI
IN THE WOODS, 1994

Oil on canvas | 30 x 30 cm
RM 3,500 - RM 4,500



50 KWAN CHIN
NETTING, 2012

Batik | 76 x 54.5 cm
RM 5,000 - RM 8,000



51 KWAN CHIN
CONVERSATION, 2013

Batik | 79 x 104 cm
RM 9,000 - RM 16,000



56 KHAW SIA
ORCHIDS, UNDATED

Watercolour on paper | 27 x 23 cm
RM 3,500 - RM 6,500



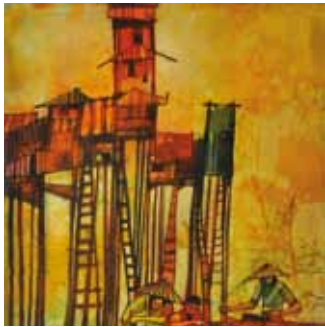
61 TAN PENG HOOI
FEEDING DUCKS, 1968

Oil on canvas | 55 x 75 cm
RM 7,000 - RM 10,000



66 MUSTAPHA HJ. IBRAHIM
GELORA ALAM II, 1997

Oil on canvas | 36 x 42 cm
RM 2,500 - RM 4,000



52 SEAH KIM JOO
STILT HOUSES, 1960'S

Batik | 89 x 70 cm
RM 5,000 - RM 7,500



57 LEE LONG LOOI
DAY IN - DAY OUT, 1981

Watercolour on paper | 53 x 34 cm
RM 4,500 - RM 5,500



62 MOHAMED ZAIN IDRIS
EAST COAST FISHING VILLAGE, 1950

Oil on canvas | 39 x 59 cm
RM 7,000 - RM 12,000



67 NIK RAFIN
MINDSCAPE DESERT SERIES I, 2011

Acrylic on canvas | 61 x 61 cm
RM 2,000 - RM 3,000



53 TAY MO LEONG, DATO'
STONE FLOWER SERIES II, 1990

Batik | 88 x 57 cm
RM 15,000 - RM 25,000



58 LEE LONG LOOI
TWO - FOUR, 1981

Watercolour on paper | 53 x 34 cm
RM 3,500 - RM 4,500



63 LONG THIEN SHIH
NUDE PORTRAIT / AUSTRALIAN LADY, 1994

Pastel on paper | 38 x 53.5 cm
RM 4,500 - RM 8,000



68 NIK RAFIN
MINDSCAPE DESERT SERIES II, 2011

Acrylic on canvas | 61 x 61 cm
RM 2,000 - RM 3,000



54 ISMAIL MAT HUSSIN
PANTAI SABAK BOATS, 2008

Batik | 62 x 113 cm
RM 18,000 - RM 28,000



59 CHEAH YEW SAIK
MANGROVE III, 2007

Oil on jute | 50 x 60 cm
RM 6,000 - RM 12,000



64 KHALIL IBRAHIM
NUDE PORTRAIT - AUSTRALIAN LADY, 1994

Charcoal and acrylic on paper | 76 x 56 cm
RM 12,000 - RM 25,000



69 BHANU ACHAN
ABSTRACT LANDSCAPE V, 2011

Oil on paper | 54.5 x 67 cm x 3 pieces
RM 4,500 - RM 7,000



55 CHUAH THEAN TENG, DATO'
THE MOTHERS AND THE CHILD, 1970'S

Batik | 92 x 60 cm
RM 90,000 - RM 130,000



60 SHAFURDIN HABIB
EAST COAST VILLAGE, 2003

Oil on canvas | 35.5 x 45.5 cm
RM 3,000 - RM 5,500



65 ISMAIL MAT HUSSIN
JEMURAN, 2000

Watercolour on paper | 55 x 74.5 cm
RM 4,500 - RM 6,500

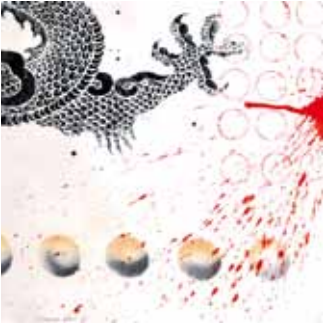


70 FAUZUL YUSRI
PAMAH PESEGI, 2002

Mixed media on canvas | 107.5 x 122 cm
RM 6,000 - RM 9,000



71 NIZAR KAMAL ARIFFIN
SIRI POHON BERINGIN - DAERAH # 16, 2012
Acrylic on canvas | 137 x 137 cm
RM 6,000 - RM 9,000



76 MOHD. RADUAN MAN
DANCING WITH NATURE SERIES -
DRAGON BALL II, 2006
Wood print and mixed media on paper
57 x 74 cm
RM 5,000 - RM 12,000



81 YUSOF GHANI
SEGERAK SERIES (GRACIOUS MOVEMENT)
BLUE WAVE, 2005
Oil on jute | 183 x 165 cm
RM 80,000 - RM 130,000



86 PAINTINGS AND STATUES FROM THE
COLLECTION OF PRESIDENT SUKARNO
OF THE REPUBLIC OF INDONESIA,
VOLUMES I, II, III, IV & V.
39 x 30 cm
RM 8,000 - RM 16,000



72 MOHD KHAIRUL IZHAM
COAL MINER, 2008
Mixed media on canvas | 90 x 107 cm
RM 3,500 - RM 5,500



77 HAMIR SOIB @ MOHAMED
MIND BLOWER, 2012
Oil on canvas | 20 x 81 cm, diptych
RM 5,000 - RM 7,500



82 RAPHAEL SCOTT AHBENG
CELESTIAL CURTAIN, 2002
Oil on canvas | 240 x 182 cm
RM 20,000 - RM 30,000



87 SJAFRI
WANITA, 2005
Oil on canvas | 24.5 x 24.5 cm
RM 2,500 - RM 3,000



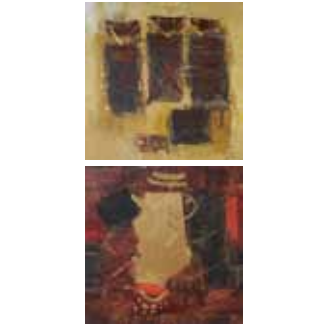
73 NAJIB AHMAD BAMADHAJ
SULEYMAN MOSQUE, TURKEY, 2009
Mixed media on paper | 28.5 x 41 cm
RM 1,500 - RM 2,000



78 HAMIR SOIB @ MOHAMED
PAGE 40-41 MID LIFE CRISIS, 2012
Oil on canvas | 30 x 36 cm
RM 5,000 - RM 7,500



83 RAPHAEL SCOTT AHBENG
HILLS OF BAU SARAWAK, 2007
Oil on board | 61 x 91 cm
RM 6,000 - RM 8,000



88 SJAFRI
ABSTRACT, 2006
Oil on canvas | 27.5 x 27.5 cm x 2 pieces
RM 3,500 - RM 4,500



74 NAJIB AHMAD BAMADHAJ
STUDY OF FIGURE, 2009
Mixed media on paper | 61 x 61 cm
RM 2,200 - RM 4,500



79 AHMAD SHUKRI
SUNSET/SUNRISE I, 2002
Acrylic on canvas | 120 x 100 cm
RM 13,000 - RM 25,000



84 SHAFURDIN HABIB
MONKEYS, 1997
Oil on canvas | 121 x 91 cm
RM 4,500 - RM 7,500



89 JEIHAN SUKMANTORO
YANTI, 2008
Oil on canvas | 70 x 70 cm
RM 7,500 - RM 11,500



75 MOHD. RADUAN MAN
DANCING WITH NATURE SERIES, 2006
Wood print and mixed media on paper
57 x 74 cm
RM 5,000 - RM 12,000



80 AHMAD SHUKRI
SUNSET/SUNRISE II, 2002
Acrylic on canvas | 120 x 100 cm
RM 13,000 - RM 25,000



85 CHUAH THEAN TENG, DATO'
OUTDOOR, 1970'S
Print | 44 x 29 cm
RM 4,000 - RM 5,500



90 ABDUL DJALIL PIROUS
PADA SUATU SENJA, 1998
Mixed media on canvas | 56 x 70 cm
RM 10,000 - RM 18,000



91 YONG MUN SEN

UNTITLED, 1952

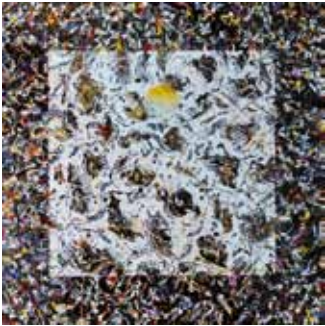
Watercolour on paper | 27 x 37 cm
RM 6,000 - RM 9,000



96 KOW LEONG KIANG

NUDE I, 2013

Oil on canvas | 51 x 41 cm
RM 3,500 - RM 4,800



101 ISMAIL LATIFF

UNTITLED, 2001

Acrylic on paper | 80 x 80 cm
RM 12,000 - RM 22,000



106 KHALIL IBRAHIM

EAST COAST SERIES, 1993

Watercolour on paper | 27.5 x 37 cm
RM 6,000 - RM 9,000



92 LENG JOON WONG

UNTITLED, 1976

Watercolour on paper | 44.5 x 59.5 cm
RM 5,000 - RM 8,000



97 AWANG DAMIT AHMAD

IRAGA "KUDRATNYA DIHAKIS WAKTU", 2004

Mixed media on canvas | 101 x 100 cm
RM 12,000 - RM 16,000



102 YUSOF GHANI

SIRI TARI - DEREDIK PUTIH, 1989

Oil on canvas | 122 x 122 cm
RM 70,000 - RM 120,000



107 KHALIL IBRAHIM

EAST COAST SERIES, 1993

Watercolour on paper | 27.5 x 37 cm
RM 6,000 - RM 9,000



93 THOMAS YEO

MEETING POINT SERIES, 1970'S

Mixed media and collage laid on board
100.5 x 121 cm
RM 15,000 - RM 26,000



98 AHMAD ZAKII ANWAR

LANTERN I, 2006

Oil on jute | 69 x 69 cm
RM 18,000 - RM 32,000



103 CHEONG LAITONG

UNTITLED, 1959

Oil on board | 59.5 x 75 cm
RM 15,000 - RM 25,000



108 IBRAHIM HUSSEIN, DATUK

NOW AND AGAIN IT FLOWERS - SERIES II,
1973

Acrylic on canvas | 129 x 183 cm
RM 400,000 - RM 550,000



94 ENG TAY

COMPANIONS, 2006

Oil on canvas | 132 x 177 cm
RM 130,000 - RM 180,000



99 RAFIEE GHANI

PINK NASI LEMAK, 2004

Oil on canvas | 112 x 142.5 cm
RM 10,000 - RM 15,000



104 AWANG DAMIT AHMAD

E.O.C "RUMBIA DAN ILALAU", 1992

Mixed media on canvas | 122 x 107 cm
RM 18,000 - RM 25,000



109 KHALIL IBRAHIM

ABSTRACT IN YELLOW AND PINK, 1987

Batik | 54 x 45 cm
RM 15,000 - RM 25,000



95 NIK RAFIN

THE WINNER, 2012

Acrylic on canvas | 153 x 153 cm
RM 6,000 - RM 12,000



100 SHARIFAH FATIMAH SYED ZUBIR, DATO'

REFLECTION VI, 2006

Acrylic on canvas | 130 x 120 cm
RM 33,000 - RM 48,000



105 ISMAIL MAT HUSSIN

WATERFALL, 1974

Watercolour on paper | 17.5 x 13 cm
RM 4,500 - RM 6,800

1

CHANG FEE MING

B. Terengganu, 1959

Portrait of a Fisherman I, Undated

Signed on lower right

Watercolour on paper

13.7 x 12 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

RM 4,800 - RM 6,800

One of Asia's finest watercolour artists, Chang Fee Ming is a self-taught artist born in Dungun, Terengganu in February 1959. He first captured the attention of art lovers with his vibrant artworks depicting life in Malay villages and places he has explored in Asia. His earlier works were displayed at the Young Contemporary Artists Exhibitions held by the National Art Gallery in 1982 and at the National Open Art Exhibition. In 1987, Chang Fee Ming showcased his first solo exhibition held at Galeri Citra in Kuala Lumpur entitled, "Chang Fee Ming: First Solo Exhibition." The watercolour artist successfully won "Rockport Publisher's Award of Distinction," (USA), Malaysian Watercolour Society Award in 1984 and became a signature member of the National Watercolour Society (USA) in 1994. Not only are his paintings seen in both private and public galleries, his pieces has also made appearances at Christie's and Sotheby's art auctions in 1995. He has had numerous outside Malaysia including London and Indonesia.



2

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Wetlands, 1995

Signed and dated "Latiff 95" on lower right

Mixed media on paper

19.5 x 23.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

Regarded as a national treasure for all his work and achievements, Latiff Mohidin was born in 1941 in Seremban, Negeri Sembilan. He held his first solo exhibition at the Kota Raja Malay School in 1951 at age 10 and was hailed as the "boy wonder" due to the reaction he received from art enthusiasts. The painter and poet studied in various locations including Hochschule fur Blidende Kunste in Berlin, Germany, Atelier La Courriere in Paris, France, and the Pratt Graphic Centre in New York, USA. He has also done solo exhibitions in Germany, the UK, Singapore and more, bagging numerous awards along the way.





3

KHALIL IBRAHIM

B. Kelantan, 1934

“Terracota Horse” Indian Series, 2001

Signed and dated “Khalil Ibrahim 2001” on lower right

Watercolour on paper

38 x 28.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 68 of “Malaysian Gems” catalogue

Published in 2011 by KL Lifestyle Art Space

RM 2,000 - RM 3,500



4

KHALIL IBRAHIM

B. Kelantan, 1934

Swiss Landscape, 1987

Signed and dated “Khalil Ibrahim 87” on lower right

Watercolour on paper

30.5 x 23 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 66 of “Malaysian Gems” catalogue

Published in 2011 by KL Lifestyle Art Space

RM 3,000 - RM 6,000

Known to be one of the few Malaysian artists who graduated from the prestigious London art school, St. Martin’s School of Art and Design during the 60s, Khalil Ibrahim has produced artworks for over 50 years exhibiting in major institutions both in Malaysia and Singapore including exhibition in Indonesia, Australia, New Zealand and Sweden.

Khalil Ibrahim is perhaps one of the most illustrious Malaysian artists to as he has been actively involved in the Malaysian and regional art scene for decades now. Cutting across all the boundaries of art and culture, Khalil’s work is known to depict the traditional village life and the daily routines which have been seen in most major art spaces all over the country and abroad. There is no denying that Khalil Ibrahim has created an art form for himself, which distinguishes his works with many other artists either from his time or after.



5

ISMAIL MAT HUSSIN

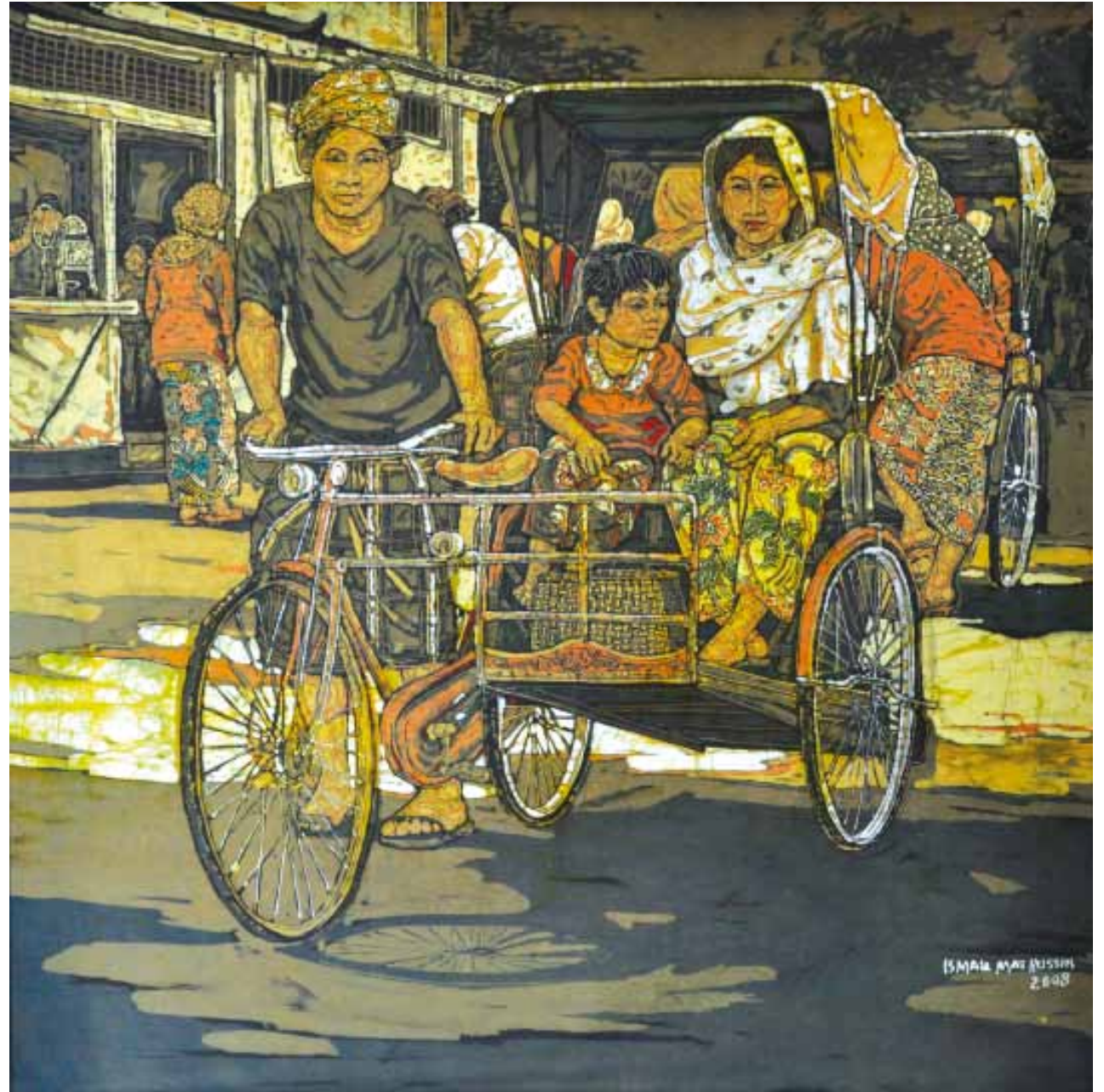
B. Kelantan, 1938

Bermain Gasing, 2001

Signed and dated "Ismail Mat Hussin 2001" on lower right
Watercolour on paper
55 x 74.5 cm

Provenance
Private Collection, Kelantan
Acquired directly from the artist

RM 4,500 - RM 6,500



6

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Two Trishaws, 2008

Signed and dated "Ismail Mat Hussin 2008" on lower right
Batik
76 x 77 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 22,000



7

ISMAIL LATIFF
B. Melaka, 1955

Danau Dingin No. 1, 2011

Signed "Ismail Latiff" on bottom
Acrylic on canvas
48 x 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 6,000



8

ISMAIL LATIFF
B. Melaka, 1955

Danau Dingin No. 2, 2011

Signed "Ismail Latiff" on bottom
Acrylic on canvas
48 x 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 6,000



9

KOK YEW PUAH
B. Selangor, 1947 - 1999

Untitled, 1980's

Signed on verso
Acrylic/silkscreen on board
76 x 54.5 cm

Provenance
Private Collection, Selangor
Exhibited in an Open Show in
the National Art Gallery Malaysia
in the 1980's
Diploma in Painting and Master
Diploma in Print Making
from Victoria College of Art,
Melbourne Australia

RM 3,000 - RM 5,000

Kok Yew Puah was born in Klang and apart from going abroad to study; he lived most of his life in Klang and is sometimes referred to as a “Klang” artist. After studying painting and printmaking at the Victorian College of the Arts in Melbourne, Kok Yew Puah left art during the 70's for a long hiatus to manage his family's food business. In the late 80's, he made a tentative return to the art world, and began to develop his own extraordinary brand of Malaysian realism. His finely detailed, large canvases have a distinctive local colour, concrete greys and glaring blue skies are punctuated by the bright tones of late 20th century youth fashion and advertising, cars stand abandoned in tall green ‘lalang’.



10

SHARIFAH FATIMAH SYED ZUBIR, DATO'
B. Kedah, 1948

Cangkeringan Series 3, 2013

Signed and titled “Cangkeringan Series 3” on verso
Acrylic on paper
38 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,200 - RM 3,000



11

SHARIFAH FATIMAH SYED ZUBIR, DATO'
B. Kedah, 1948

Stillness 1, 2012

Acrylic on canvas
76 x 60.5 cm

Provenance
Private Collection Kuala Lumpur

RM 15,000 - RM 25,000



12

JEHAN CHAN
B. Melaka, 1937 - 2012

Untitled, 1988

Signed and dated "Jehan Chan 88" with chinese seal on lower left
Mixed media on paper
56 x 77.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 8,000

Jehan Chan is one of the most prominent artists in Melaka, who has been painting and exhibiting for more than 30 years. Jehan experimented with watercolour collage on crinkled rice paper in the late 80's. It was then that he perfected the technique that enabled him to put together the Seascape Series, which found an appreciative audience in Malaysia. In 1992, Jehan started painting cars that he reared in his family home. He captured their charm and grace with engaging artistry and the visual poetry of a serene lotus pond has proved to be immensely popular. His most famous works include the Seascape series and the Swimming Carps in Lotus Pond series.

With a gallery in Malacca, "Jehan Chan Art Gallery" exhibiting his paintings, the prominent artist was famous for his watercolour collage on crinkled rice paper which he started experimenting in the 80's. He passed away in 2012.



13

FATIMAH CHIK

B. Johor, 1947

Gunungan Series, 1999

Signed and dated "Fatimah Chik 99" on lower left
Batik collage
89 x 65 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

Fatimah Chik is amongst Malaysia's second generation of batik artist. She was born in Pontian, Johor. Trained as a textile designer at the MARA School of Art & Design, Shah Alam during the late 60's, she began experimenting with batik design during the mid-70. She transplants craft-oriented influences onto new art forms to suit the contemporary fine art contexts. Combining techniques and aesthetic principles of painting and craft, she created an entirely new combination between the two thus formed a rich and symbolic South East Asian region of textile tradition. Her artworks are richly textured, ornate and decorative, revealing a much more structured and compositional formats that depict the South East Asian ancient triangular motif. She applies age-old traditional printing method, which uses blocks, hand coloured finishing and complex waxing and dyeing process. Her unique style of abstract painting is still recognizable as her own until today.



14

RAFIEE GHANI

B. Kedah, 1962

Untitled, 1996

Signed and dated "Rafiee Ghani 96" on lower right
Oil on canvas
25.5 x 38 cm

Provenance
Collection of Ambassador Dato' N. Parameswaran

RM 5,000 - RM 6,000



15

AMRON OMAR

B. Kedah, 1957

Pertarungan, 2009

Signed and dated "Amron DIS 09" on upper side
Ball pen on paper
14 x 10 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 256 of "Pertarungan Amron Omar"
coffee-table book
Published in 2012 by National Art Gallery, Malaysia

RM 500 - RM 1,000

One of the most renowned artists in Malaysia, Amron Omar has spent his life documenting the cultural trends, social mechanisms and heritage of his country through hundreds of paintings and sketches. Born in Alor Setar in 1957, his art career has spanned for more than three decades. A graduate of Universiti Teknologi Mara (UiTM) Shah Alam, his latest exhibition, the 'Pertarungan' painting series, was held at the National Visual Arts Gallery in June 2012 and showcased more than 150 paintings.



16

AMRON OMAR

B. Kedah, 1957

Pertarungan (Drawing), 2007

Signed and dated "Amron 14/5/2007 " on upper left
Sketch on paper
83 x 60 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 219 & 253 of "Pertarungan Amron Omar"
coffee-table book
Published in 2012 by National Art Gallery, Malaysia

RM 7,000 - RM 9,000



17

LUI CHENG THAK
B. N. Sembilan, 1967

Melaka Street Scene, 2011

Signed and dated "Cheng Thak Lui, 2011" on lower left
Oil on canvas
90 x 90 cm

Provenance
Private Collection, Penang
Acquired directly from the artist

RM 7,000 - RM 12,000

Lui Cheng Thak is a contemporary artist who was born in 1967 in Negeri Sembilan. His specialty is bringing images of Malaysia's heritage buildings and culture to his paintings using the medium of oil on canvas. Lui Cheng Thak has participated in numerous group exhibitions including the Philip Morris Malaysia Asean Art Awards, National Art Gallery, National Day Art Exhibition at City Art Gallery, Our Heritage at Galeri Citra in 2003 and "Sojourn to Bali," Townhouse Gallery in 2004. He also joins in the 1st National Putrajaya Watercolour Competition 2006 at National Art Gallery.



18

CHIANG SHIH WEN
B. Melaka 1949

Chinese Temple, 1991

Signed and dated "SWC 07. 91",
with Chinese seal on lower right
Watercolour on paper
45 x 56 cm

Provenance
Private Collection, Selangor

RM 3,000 - RM 5,000

Chiang Shih Wen was born in Melaka in 1949. He graduated with a degree in Fine Art from the KL College of Art in 1974 and has showcased a number of exhibitions ever since. A prolific painter, his pure joy derived from his ability to communicate in this medium is evident to all. His work is exciting and breath-taking within a scope of skilled compositions complete with stunning colour that have become his signature in the art world. He believes that art must break away from rigid rules to make way for freedom of expression.

Today, his works integrate the elements of light, colour and space to vividly create layers that accommodate much more of the subject in view. His passion for portrayal of buildings, together with skillful integration of the three elements has brought forth an art collection that views the environment from a totally new light. From realism, to the study of perspectives, to the play of shadow and light, Chiang has steadily evolved, establishing a fresh style in art.



19

KUO JU PING
B. China, 1908 - 1966

Untitled, Undated

Signed in Chinese with Chinese
seal on lower left
Chinese ink on paper
36 x 25 cm

Provenance
Private Collection, Penang

RM 3,500 - RM 5,500

Ju Ping is the artistic name of Seng Chye who was born in the picturesque province of Fukien, China in 1908. He received his early education from Pai Yuen Secondary School in China but later transferred to Chung Ling High School, Penang. He later studied at the Singapore Nanyang Academy of Arts and graduated with the first batch of Nanyang artists in 1940. Later, he returned to Penang to work as managing director of his father's company 'Sin Guan Tai Co,' dealing with import-export of rattan and other products. However, painting was his passion and in between business dealings, he would indulge in art. Most of his leisure hours were spent on painting and he gave free tuition classes to enthusiastic young artists and even provided financial assistance to poor students to buy art materials. He led a humble life and was highly respected by his fellow artists.

He was a founding member of the Penang Chinese Art Club in 1936. He also gave art tuition classes at many high schools in Penang, including Chung Ling High School, Union High School, Li Tek School and Han Chiang High School. He was especially good at sketching, which was the result of painstaking observation of nature and people. He was known to have climbed up other people's rooftops to paint sceneries and every evening, he walked to the beach for inspiration. His devotion to art, his wide choice of subject matters, sophisticated compositions and techniques gained him a reputation among fellow artist for successfully combining versatility, style and technical excellence. His paintings are represented at the National Art Gallery, Kuala Lumpur and Penang Museum and Art Gallery. He died in March 1966 at the age of 58 years, having suffered from hypertension. With his passing, Penang lost one of her most dedicated and talented artist whose works will always be highly appreciated.



20

CHIN KON YIT
B. Selangor, 1950

Hijau 1, 2, 3 & 4, 2005

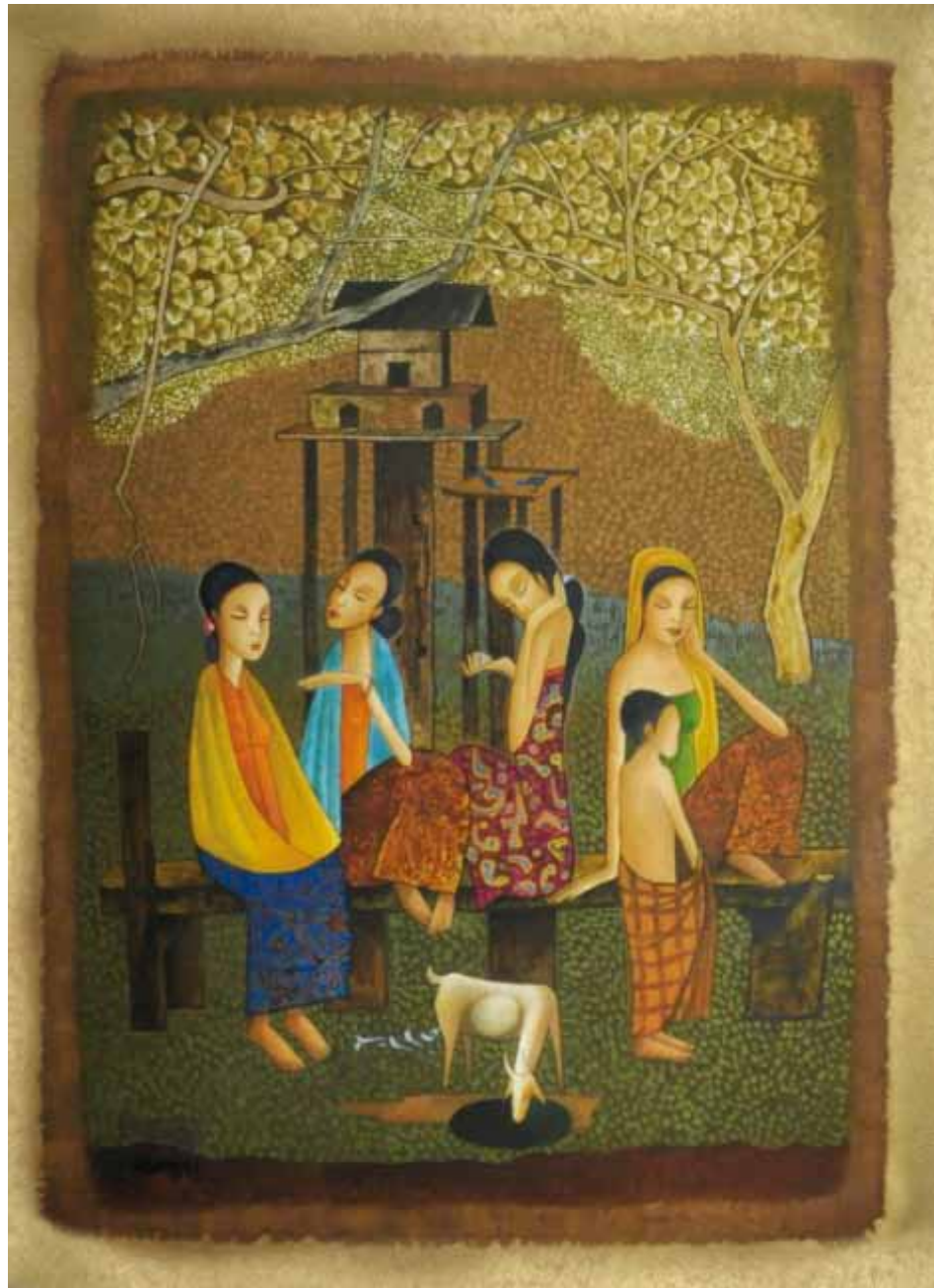
Signed and dated "Kon Yit 05" on lower side
Watercolour on paper
9 x 5.5 cm x 4 pieces

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 2,000 - RM 3,000

Chin Kon Yit was born in 1950 in Klang, Selangor. The self-taught artist decided to pursue his passion full-time in 1985 and his works has been exhibited in China, Japan, Taiwan, Hong Kong, Korea, Indonesia, Singapore, India, Australia, New Zealand, Sweden, Italy, Brazil, the US and Malaysia. His works, apart from exhibitions in galleries and art spaces, have also been immortalised in books which have been used for collection as well as text books by some institutions. His artworks can be seen in the collections of such institutions including the National Art Gallery of Malaysia, Petronas Gallery, Central Bank of Malaysia and many other private and public international collections.

His popular works and unique technique make Kon Yit very much one of the few fine watercolour artists of Asia. It is very easy to recognize Kong Yit's work because the images projected are seen as soft and fine featuring very vibrant colours. While most artists exhibit their work at galleries and art spaces, Kon Yit went a step further as his works have been cemented and published in books which have been used as personal collections as well as text books by some institutions. He has produced a series of 'Sketches' books that has covered scenes of Malacca, Selangor, Perak, Kuala Lumpur and Penang.



21

LYE YAU FATT
B. Kedah, 1950

Village Scene, 1980's

Signed "Henry Lye" on lower left
Mixed media on rice paper
75.5 x 54.5 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 6,000 - RM 9,000

An artist with extraordinary talents, Lye Yau Fatt was born in 1950 in Kedah. Since 1979, his artworks have been exhibited in numerous solo and group exhibitions, internationally and locally. He received awards when he entered his works for the Open Art Competition (for sculpture) and the PNB Art Competition – Watercolour (for landscape painting). It is ordinary objects around him that he would look for as subject matter for his artworks. Some of his works were inspired by the paintings of his mentor, the late Singaporean artist and pioneer of the Nanyang art style Cheong Soo Pieng, whom he spent a lot of time with learning the techniques of watercolour painting and painting styles before Cheong died due to heart failure in 1983.

Ode to a legend

TEW NAI TONG, (1936 - 2013)



We mourn the loss of one of Malaysia's most influential artists, Tew Nai Tong who passed away from an aggravated lung infection on May 4, 2013. His works have been an inspiration to many artists who came after him and this is a great loss to the industry, which in recent years have been in need of a revamp and a revisit to the old school of artists and their own unique signatures.

Those who have seen and understand Nai Tong's paintings would agree that he was a man who had his own way of art. His first solo show was in Kuala Lumpur back in 1964 and since then, he has perfected his strokes and created a persona for himself and his passion. There are few artists who paint their passion with their own trademark techniques. Nai Tong was truly one of the few who have changed the landscape of Malaysian art.

Born in 1936, Klang, Tew Nai Tong started his early education at the Peng Hwa Chinese School at the age of seven. At 18, he decided that he wanted to pursue his dream of being an artist, a proper artist. With his mind set on painting as a means of living, he moved to Singapore and enrolled at the Nanyang Academy of Fine Arts (NAFA) and spent two years there to complete his studies. Focusing on sketching, watercolours and landscape painting during his early years at NAFA, he, along with his contemporaries, became part of the watercolours movement in Malaysia, promoting the art style to the people.

It was customary for NAFA graduates to further their studies in Paris and following that rule of thumb, Nai Tong spent the next two years studying oil and figurative painting at the Ecole Nationale Supérieure Des Beaux- Arts de Paris. From 1967 to 1968, Tew Nai Tong immersed himself in the kaleidoscope of arts and culture in France and across Europe, visiting museums and art galleries in search of inspiration for new pieces. His time in Paris instilled in him a newfound creative stance, which he fully made use of as he went through an experimental phase on forms, compositions and colours, which shaped his unique art style: an interesting and beautiful combination of Oriental charm and Parisian elegance injected into dreamy watercolour on canvas, playful collages within oil paintings to geometrical abstracts depicting rural living, local culture and landscapes.

In 2009, Nai Tong was awarded the prestigious Grand Prize Asia Art Award in Seoul, South Korea in recognition of his many contributions to the Malaysian art scene as well as exposing the rich cultural heritage and the Fine Arts of Malaysia to the international community. He is considered by some to be one of the top 10 artists in Malaysia and his works have been auctioned at Christies and Sotheby's as well as through Malaysia's own Malaysian Art Auction presented by KL Lifestyle Art Space. KL Lifestyle Art Space also had the pleasure of hosting, A Golden Era, an exhibition featuring Tew Nai Tong's works in January 2012. Highly collectible, many of Nai Tong's paintings are in private collections both locals and internationals. Institutions that have acquired his artworks include the National Art Gallery Malaysia, National Art Museum Singapore and the Sarawak Museum in Kuching.



Temple Kuala Lumpur, 1999

Oil on canvas
80 x 70 cm
Private Collection, Selangor



22

TEW NAI TONG
B. Selangor, 1936 - 2013

Cow Herds, 1980's

Signed "Nai Tong" on lower left
Oil on board
35 x 48 cm

Provenance
Private Collection, Selangor

RM 5,000 - RM 8,000



23

TEW NAI TONG
B. Selangor, 1936 - 2013

Padi Farmers, 1996

Signed "Nai Tong" on lower right and on 'Nai Tong 1996' on verso
Oil on canvas
90 x 121 cm

Provenance
Private Collection, Selangor

RM 24,000 - RM 30,000

24

TEW NAI TONG
B. Selangor, 1936 - 2013

Harvest, 1990

Signed "Nai Tong" on lower left
Oil on canvas
135 x 135 cm

Provenance
Private Collection, Kuala Lumpur

RM 22,000 - RM 32,000



25

CHANG FEE MING

B. Terengganu, 1959

Waiting for the Next Ride, 1994

Signed "Batu Rakit Terengganu FM Chang '94 lower right
Watercolour and ink on stamped envelope
12.4 x 17.8 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

RM 6,000 - RM 9,000

Fee Ming's envelopes and postcards make references to many practices and traditions. Perhaps the most obvious are first-day covers, except that these works are a subversion of them. They deconstruct the ideology of idealised nationhood. It would be an error to see and read these works purely as sketches or studies, and to judge them solely on the quality of line or paint. Aesthetics is but one of the layers. Because of the process through which these works are conceived and made, they have become documents with multiple narratives. They are documents about the art of journeys and travelling, both personal and geographical. Of observing and the transformation of knowledge and experience. Of place and country, traversing past and present, transience and permanence. - by Wong Hoy Cheong-



26

YUSOF GHANI

B. Johor, 1950

Siri Wayang, 1998

Signed and dated "Wayang Yusof Ghani 98" on lower right

Calligraphy pen on paper

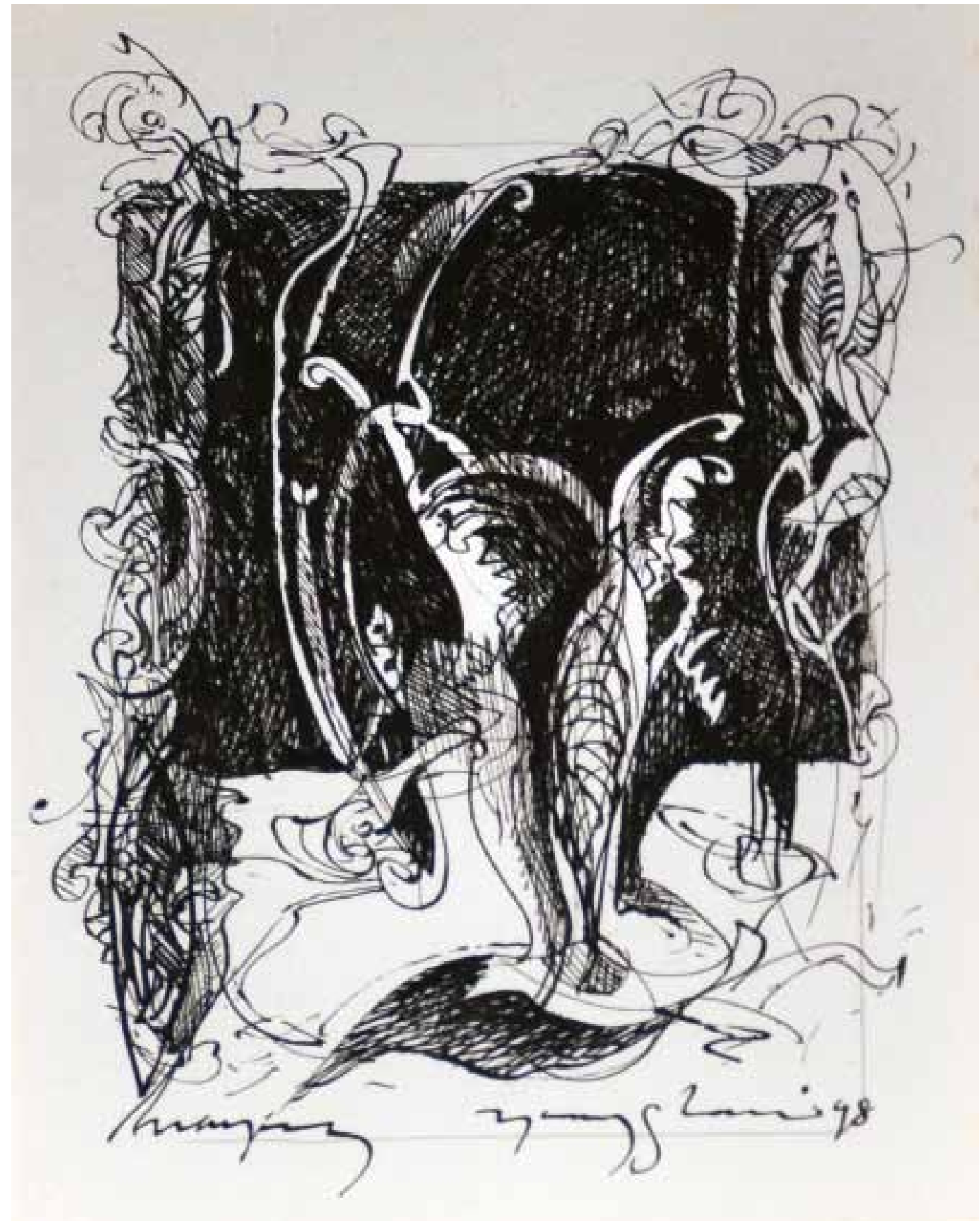
26.5 x 21 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

RM 4,500 - RM 7,500



27

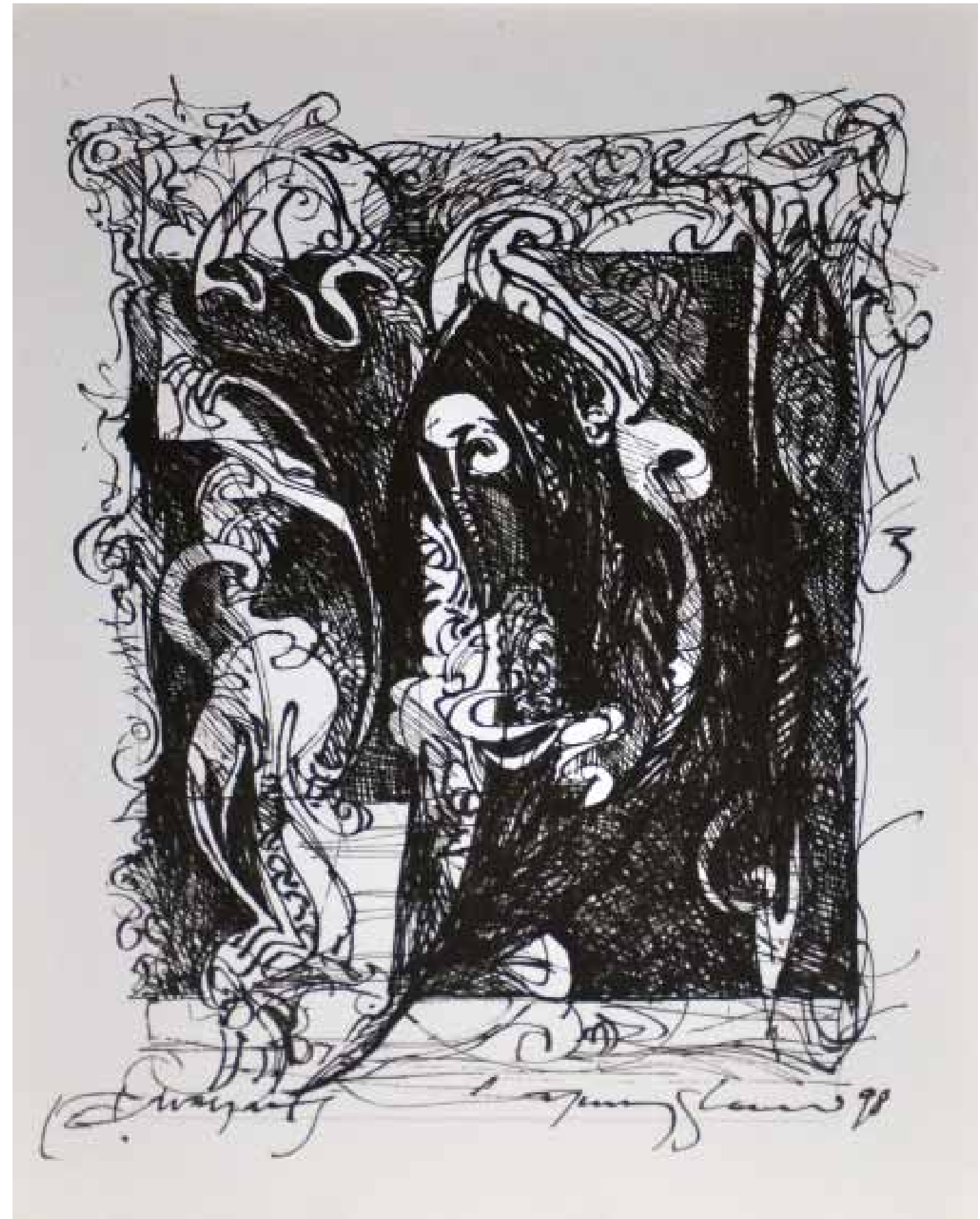
YUSOF GHANI
B. Johor, 1950

Siri Wayang, 1998

Signed and dated "Wayang Yusof Ghani 98" on lower right
Calligraphy pen on paper
26.5 x 21 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 4,500 - RM 7,500



28

WONG HOY CHEONG

B. Penang, 1960

Indian Rubber Tapper, 1996

Signed and dated "WH 96" on middle bottom

Charcoal on paper

75 x 57 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

Wong Hoy Cheong was born in Penang, Malaysia, in 1960. He received a BA in literature from Brandeis University, Massachusetts, in 1982, and an M.Ed. from Harvard University in 1984. In 1986, he received an MFA in painting from the University of Massachusetts, Amherst, and in 2011 was awarded the Rockefeller Foundation Bellagio Creative Fellowship. In an attempt to escape the solitude and stasis of painting, Wong now employs mediums that he considers collaborative, and which effectively mix historical depth with human immediacy; he works in drawing, photography, video, installation, and performance. During the 1990's, he developed an interest in the migration of plants. This inquiry led him to investigate human migration and the related subjects of race, colonization, and indigently.



29

PETER LIEW

B. Perak, 1955

Templer's Park, 1989

Signed and dated "Peter liew 89" on lower right

Oil on canvas

61 x 51 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

Born in 1955, Peter Liew hails from Perak where he obtained his Diploma in Fine Art through the iconic MIA (Malaysian Institute of Fine Art). Since then, he has been working relentlessly to perfect his skills and artistry where he would eventually take up a lecturing position with MIA from 1981 to 1994.

His depictions of urban settings seek to highlight aspects of culture and identity contained in local architecture. The imperative of these works is to capture the hidden zeitgeist of the built environment. His landscapes lean towards the expressive and it is in these works that layers of thick oil paint develop a mood of vitality and spontaneity. All of Liew's landscape work is completed plain air, which poses special technical challenges with regards to representation of light and atmosphere. This is all the more incredible, as Liew travels extensively, having painted in locations as environmentally diverse as New Zealand, Bali and London.



30

SYED THAJUDEEN

B. India, 1943

The Couch of Love, 1997

Signed and dated "Syed Thajudeen 97" on lower right

Oil on canvas

59 x 59 cm

Provenance

Private Collection, Kelantan

RM 8,000 - RM 15,000

His distinctive style and romantic treatment of his subject matter are influenced by the Indian medieval paintings of Rajasthan and of the Mughal as well as the traditional visual arts' integral connection with literature, music, dance, sculpture and philosophy. It is evident from Syed's paintings that more than 40 years as an artist have given Syed the subtlety and reach indicative of a master painter and has further enhanced the reputation of his works as an integral element of Malaysian art. Syed Thajudeen's works decorate the walls of the National Art Gallery of Malaysia, Singapore Art Museum, corporate buildings and many private homes in Malaysia and abroad.



Ismail Latiff was born in Melaka in 1955 and studied at Universiti Teknologi Mara. In 1979, Ismail received his first big break when he won the coveted Frank Sullivan Award in the graphic art section of the major Salon Malaysia art competition organised by at the National Art Gallery. He had a stint working for an advertising company, but decided to pursue a career as a full-time artist. His major international exhibitions include the Paintings of Malaysia exhibition in Pasadena and Beverley Hills in the United States in 1988, the Seychelles Biennale in 1992 (where he won the coveted prize), the Asian Art Biennale in Dhaka in Bangladesh in 1993, the Asia-European Biennale in Turkey in 1990, and the Osaka Triennale in 1993 and 1996.

Malaysian art writer Ooi Kok Chuen introduced him as “one of the greatest escape artists ever to wield the brush. His is the realm of the enchanted and the enchanting, an utopian world built on love, beauty, purity and power.” Ismail’s works reflect a combination of movement, or ‘gerakan’, a Malay word and mythology or sakti, a Sanskrit word. Unique to all his paintings, is the shape of a circle that is placed in the centre of each of his work. The circle according to Ismail, is a symbol of perfection and balance, and embodies his search for wholeness, and oneness with the cosmos.



31

ISMAIL LATIFF
B. Melaka, 1955

Island in the Sky...Floating World, 2001

Signed and dated "Ismail Latiff 01" on lower right
Acrylic on canvas
85 x 167 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 22,000 - RM 38,000



32

RAFIEE GHANI
B. Kedah, 1962

Le Jardin Series 3, 1993

Oil on canvas
60 x 50 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 58 of "The Painted Garden Rafiee Ghani" coffeetable book
Published in 1996 by Perpustakaan Negara Malaysia

RM 6,000 - RM 9,000

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He started learning art at the De Virge Academie Voor Bildeende Kunst at The Hague in the Netherlands before he continued his studies at Institute Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works.

His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established where he is known to produce paintings of still life that depicts all types of objects of everyday life including the likes of vases, stools, chairs, mugs, flower, food and fruits. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.



33

RAFIEE GHANI
B. Kedah, 1962

Four Persimmons, 1993

Oil on canvas
50 x 60 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 58 of "The Painted Garden Rafiee Ghani" coffeetable book
Published in 1996 by Perpustakaan Negara Malaysia

RM 6,000 - RM 9,000

Rafiee was formally trained in the arts and techniques of print-making but it is his mastery in oil painting which sets him apart from other artists where he is known to fully utilize the limited use of colours known in printmaking techniques. As known by many, Rafiee's artwork produces an imaginary illusion of images and objects, which are submerged below his mastery in playing with colours which are vibrantly mixed and integrated. This is where one would be able to clearly see the objects, which are portrayed amidst the sea of a strong tone of colour scheme, which epitomizes Rafiee's body of work.

34

KENG SENG CHOO
B. Kedah, 1945

Balinese Lady and Sculpture, 2008

Signed and dated "Seng Choo 08" on lower right
Oil on canvas
96 x 75 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 6,500 - RM 9,000



Born in 1945 in Alor Setar, Kedah, Keng Seng Choo graduated from the prestigious Nanyang Academy of Fine Arts in Singapore in 1965. His amazing career has spanned across 45 years and Seng Choo is showing no signs of slowing down.

Keng Seng Choo is known for his exemplary and brilliance techniques in Batik Art. With a career in the art scene that spans across 45 years, his works is known to have encircled around still life and object, which he paints with much passion and expression.

He has won awards and accolades as an artist and one of his most notable one was the Silver Medal at the 1970 New York International Art Show, an achievement which have not been emulated by many artists today. Viewing his artwork is like taking a journey into the mind of a great artist who depicts his message using abstract figures, strong colours as well as other accompanying objects to express his take on a specific theme.

35

KENG SENG CHOO
B. Kedah, 1945

Hot Sunday Afternoon, 2010

Signed and dated "Seng Choo 10" on lower right
Oil on canvas
81 x 45 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 5,000 - RM 8,000



36

KOW LEONG KIANG
B. Selangor, 1970

Innocence Series, 1999

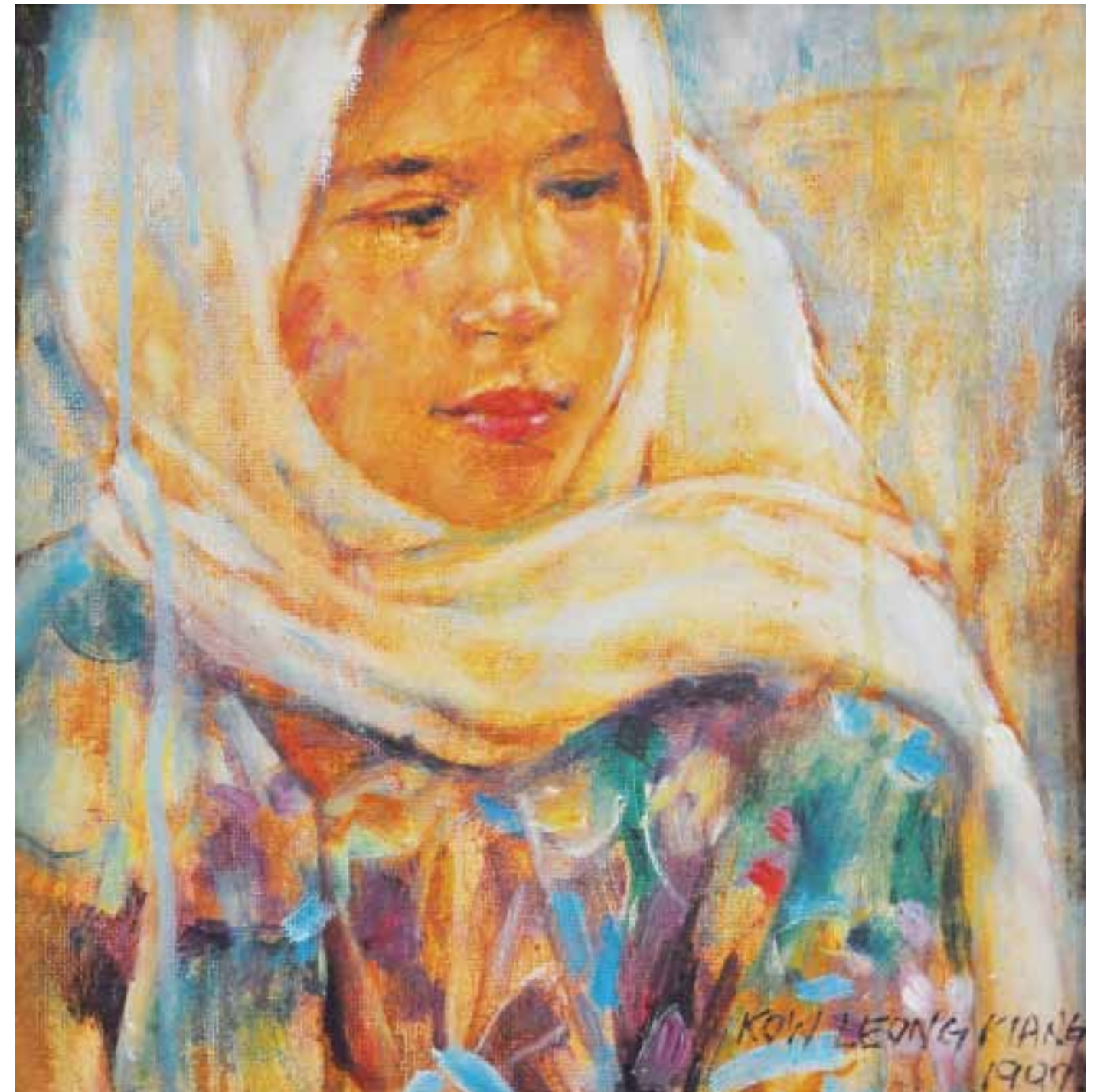
Signed and dated "Kow Leong Kiang
1999" on lower right
Oil on canvas
23.5 x 23.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

Kow Leong Kiang portrayed human emotions through his portraits using various mediums including oil on canvas and sketches. Born in 1970, in Selangor, Kow Leong Kiang graduated with a Diploma in Fine Art at Kuala Lumpur College of Art in 1991. Collectors of his artworks include National Art Gallery of Malaysia.

Kow Leong Kiang is one of the most renowned Malaysian fine artists around. He firmly established his place in Malaysia's art scene ever since he won the Grand Prize at the Philip Morris Asean Art Award in 1998. Since then, he has relentlessly been working to further cement his artwork in the country and abroad. His work is known centred around exploring the likes of the personal expression, which would usually come with a 'blur' motif. Most of Leong Kiang's work encircle around human emotions where he is never afraid to showcase his mastery in this technique. It always feels as if his canvas is a piece of silk covering the image of the person behind which clearly depicts the emotions of the object he painted.



37

REDZA PIYADASA

B. Pahang, 1939 - 2007

Malay Woman, 2003

Signed and dated "Piyadasa 03" on lower right

Print

47 x 33 cm

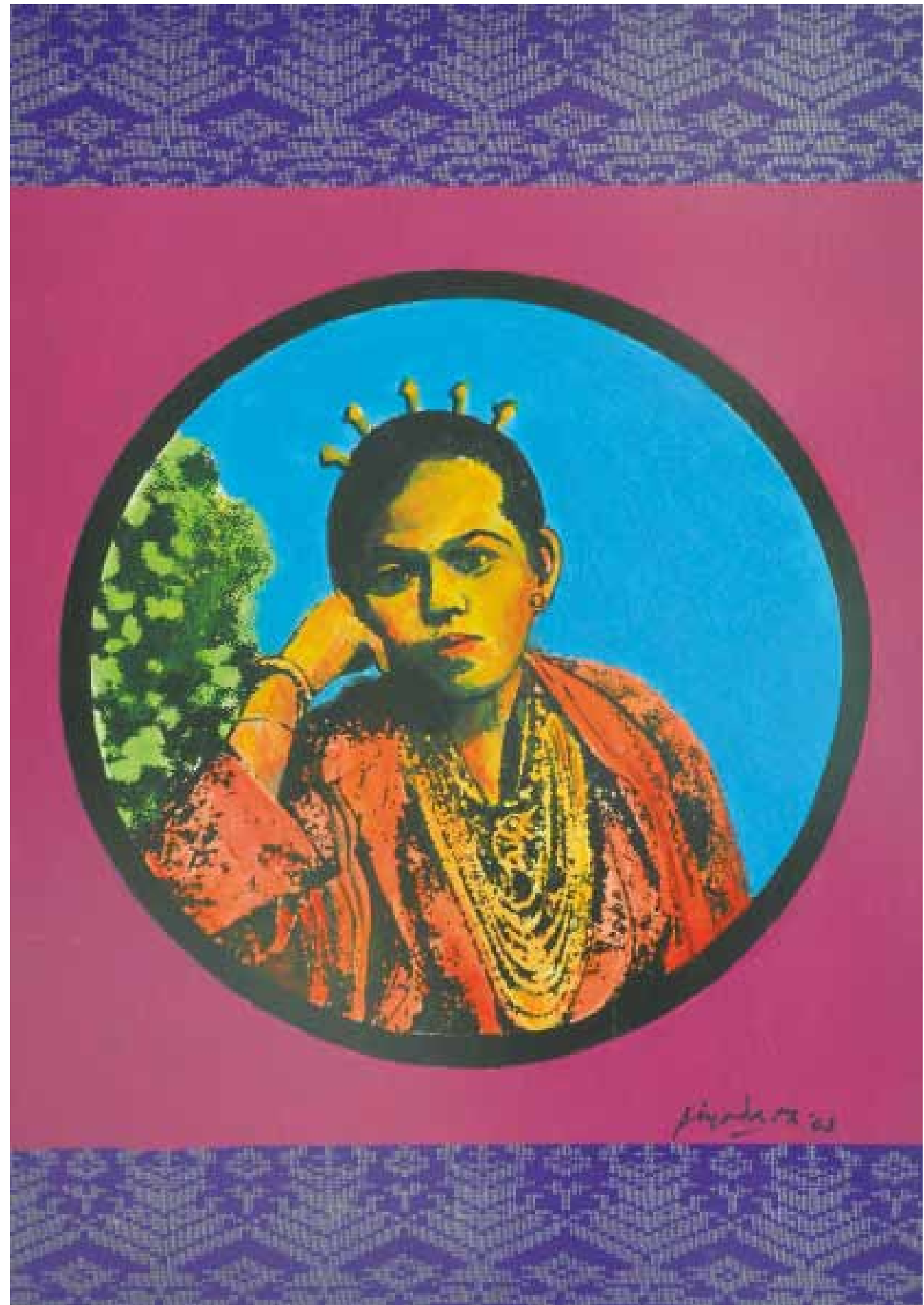
Provenance

Private Collection, Kuala Lumpur

Acquired from the estate of the late Redza Piyadasa

RM 8,000 - RM 15,000

Redza Piyadasa hails from Kuantan and was born in 1939 and he received his early education at the Sekolah Abdullah in his hometown. He obtained his 'Certificate in Education' from the Institute of Education at the University of Birmingham in England where he continued to study at the Hornsey College of Art in England where he obtained his Diploma in Art and Design in 1963. Redza then progressed to finish his Post-Graduate Studies at the Art Department of the University of Hawaii, in Honolulu, Hawaii in 1997, where he majored in Asian Art History Studies and Graduate Sculpture Studies and finished his MAF (Master in Fine Arts) there too.



38

JEIHAN SUKMANTORO

B. Indonesia, 1938

Gadis, 1998

Signed and dated "Jeihan 98" on lower right and on verso

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Jakarta

Illustrated on page 37 of "Our Being Jeihan Sukmantoro" catalogue

Published in 2011 by KL Lifestyle Art Space

RM 5,500 - RM 8,500

Jeihan is a successful Indonesian fine artist known for his expensive paintings in Indonesia. Collectors, galleries, museums and famously influential people including ministers and President of the Republic of Indonesia have acquired his works. His trademark can be identified with the 'black eyes' or 'hollowed eyes'. Many people have commented that the eyes are fully painted in black symbolizing the darkness of mystery in human path. The eyes became Jeihan's trademark for such a long time. He invented the 'hollow eyes' in 1963 during his college days at Institut Teknologi Bandung (ITB), which was a challenging time of his life.

Jeihan who was born in Solo, 1938, studied fine art in ITB, a prestigious school in Indonesia at the age of 22 but he never completed his term due to his rebellious behaviour. He didn't get any formal education until he was 15 years old as an accident prevented him from going to school. The accident caused a brain injury that almost took his life. At the time, Jeihan was believed to be dead but woke up before the burial. His near death experience changed his way or life and works. In 1978, he established Studio Seni Rupa Bandung (Bandung Fine Arts Studio) together with Dr. Sudjoko. He has participated in several exhibitions and solo ones in Bandung, Galerie Darga & Lansberg in Paris, Darga Gallery in Bali, The Jakarta Hilton International Hotel, Jakarta and Nadi Gallery in Jakarta to name a few. His combination of Eastern mysticism and Western analytical sense makes his portrait paintings very distinct and well known.



39

BASOEKI ABDULLAH

B. Indonesia, 1915 - 1993

Portrait of an Indonesian Beauty, Undated

Oil on canvas
80 x 65 cm

Provenance

Private Collection, Kuala Lumpur

Acquired by collector from Christie's Amsterdam in 2011,
Lot 127, Nineteen to Now, March 13, 2012

RM 16,000 - RM 28,000

The gifted portraitist Basoeeki Abdullah was born in 1915 and is the son of artist Abdullah Suriosubroto (1878 - 1941). With the assistance of his father, he was able to study in The Hague, Netherlands, where he spent three years in the Academy of Art. Upon returning home he became active in the Poetra Movement, and also as an art teacher. After World War II, Basoeeki was the subject of one-man shows in Bangkok, Malaysia, Japan, the Netherlands, England, and Portugal. He was also a close friend of President Sukarno, who was both an artist and politician.

On September 6, 1948, he entered a painting competition in conjunction with the coronation of Queen Juliana of The Netherlands, and beat 87 other international painters to win it. Basoeeki was very much known as a portrait painter, especially for his paintings of beautiful women, royal families and heads of state. Besides being a great portrait painter, he was a master in painting landscapes, fauna and flora, and themes of struggle, development and so on. He was tragically murdered by intruders who broke into his home on November 5, 1993. He was buried in the village of Mlati Sleman, Yogyakarta.



40

MOHD. HOESSEIN ENAS, DATO'

B. Indonesia, 1924 - 1995

Portrait of a Lady, Paris, Jan 61

Signed and dated "Hoessein Paris Jan '61" on upper left

Oil on canvas

82 x 66.5 cm

Provenance

Private Collection, Kuala Lumpur

Commissioned directly from the artist

RM 90,000 - RM 130,000

The late Dato' Hoessein Enas came to Malaya from Bogor, Java in 1947. Enas, who was largely self-taught, mastered a European style of realist portraiture, and painted portraits of several Sultans and members of Malaysian royalty. In 1956, he spearheaded the Majlis Kesenian Melayu (later, Angkatan Pelukis Semenanjung), a group that included Mazeli Mat Som, and Zakaria Noor. This group was dedicated to depicting the Malay ideal of beauty and character. Enas was a member of Fellow Royal Society of Arts, London; member of Board of Trustees; former Head of Design and Staging Services, Radio and Television Malaysia; and founder and first President of Angkatan Pelukis Semenanjung.

Known as the Father of Malaysian Portrait Painting in 1990, the late self-taught portrait painter is famous for portraying his subjects using acrylic and oil paint using the European realism portraiture technique. Although he was born in Bogor Indonesia (1924), Dato' Hoessein Enas who migrated to Singapore in 1945, finally became a citizen of the Federation of Malaya in 1956. The artist was appointed "Royal Portrait Painter," to the Sultan of Selangor, five years before his death.





41

CHIA YU CHIAN
B. Johor, 1936 - 1991

Nan Tian Tong Temple, Ipoh, 1957

Signed and dated "Yu Chian 1957" on lower left
Oil on board
55 x 80 cm

Provenance
Private Collection, Perak
Acquired directly from the artist

RM 18,000 - RM 25,000

42

CHEUNG POOI YIP
B. Penang, 1936

Sunset, 2009

Signed and dated "Pooi Yip 09" on lower right
Oil on canvas
80 x 60 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 7,000 - RM 9,000



Cheung Pooi Yip was born in Penang in 1936 and moved on to live in Kedah where he nurtured his natural talents and growth in his paintings. The artists of his generation learned from each other on the various techniques in execution. Cheung's favourite media are in oil and acrylic. His earlier works were painted in oil and gradually he moved on to newer styles using acrylic for his works in 1970's. His early canvases revealed paintings of the outdoor of hills, villages and rivers of Sungai Petani, which gives the town the rustic charm. Cheung's themes depicted the many lifestyles and human activities of people around him engaging in daily activities.

Raphael Scott Ahbeng was born in Bau in 1939 and is still going strong until today. He is popularly known as one of the most renowned abstract artists in Malaysia. Educated in the UK at the Bath Academy of Art, Raphael is known for his large canvases of overlapping light-coloured mountains, which exude an airy feel. Before turning to painting full-time, he was once a teacher, cartoonist and a radio producer.



43

RAPHAEL SCOTT AHBENG
B. Sarawak, 1939

Homeward Bound, 2011

Signed and dated "Homeward Bound RSA '11" on lower right
Oil on canvas
61 x 119 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000



44

CHIA YU CHIAN
B. Johor, 1936 - 1991

Peaceful Life, 1969 - 1971

Signed and dated "Yu Chian 1969-71" on lower left
Oil on canvas
49.5 x 81 cm

Provenance
Private Collection, Perak
Acquired directly from the artist

RM 18,000 - RM 25,000

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and graduated in 1958. He was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris and was commissioned by the Malaysian High Commission in Paris to paint a mural painting called Life in Malaysia. He received a Honourable Mention by the Salon des Independent and Societe des Artistes Francaise. He passed away in 1991.



45

LEE LONG LOOI
B. Kedah, 1942

In the Woods, 1994

Signed and dated "Long 94" with chinese seal on lower right
Oil on canvas
30 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 4,500

46

AHMAD ZAKII ANWAR

B. Johor, 1955

Vase, 2006

Signed and dated "Ahmad Zakii Anwar 06" on lower right

Oil on jute

69 x 69 cm

Provenance

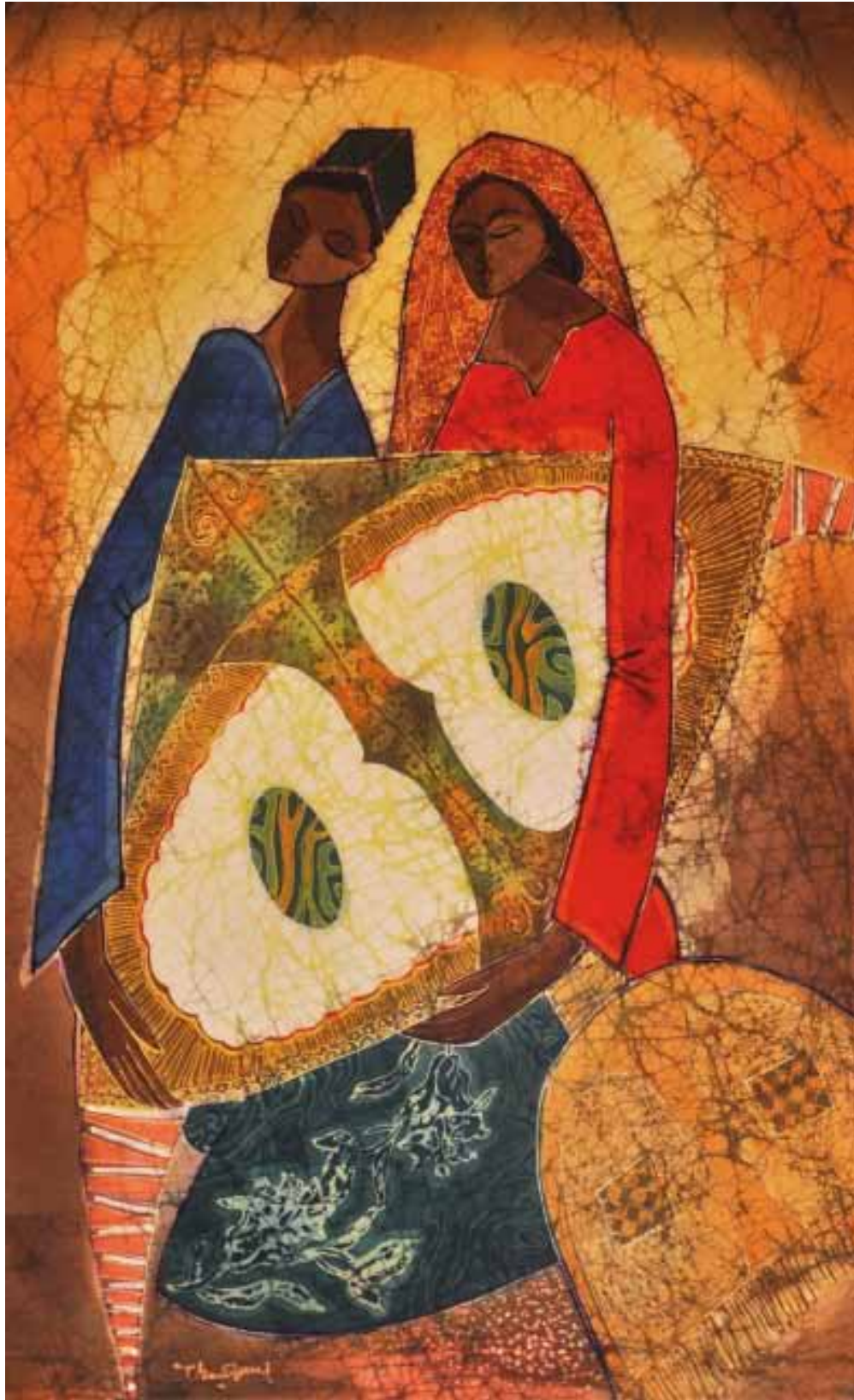
Private Collection, Kuala Lumpur

RM 18,000 - RM 32,000

Ahmad Zakii Anwar born in 1955 in Johor is one of the most well known artists in Malaysia. The youngest of 6 children, Zakii developed his love for art at the age of 6. He attended Ngee Heng Primary School from 1962 until 1967. He went to high school in what was one of the most prestigious school in that time in Johor Bahru called Maktab Sultan Abu Bakar or commonly known as English College (1968 - 1972). After graduation, Zakii was accepted into the School of Art and Design, MARA Institute of Technology Malaysia.

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Later, a more contemporary edge surfaced in his works as Zakii introduced urban subjects and settings into his canvases. He is lauded for capturing not just city motifs and urban features but also a distinctive psychological dimension and cinematic quality in these scenarios. Zakii's preoccupation with the spiritual or metaphysical aspects of urban life, as seen through his use of icons, symbols and allegories (including metaphors of theatre, performance and masks) have also marked his practice.





47

TAN THEAN SONG
B. Kedah, 1946

Playing Kite, 2007

Signed "Thean Song" on lower left
Batik
75 x 45.5 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 4,500 - RM 6,500

Full-time batik artist Tan Thean Song was born in Kedah in 1946 and is a graduate of the renowned Nanyang Academy of Fine Arts. Thean Song, who also paints with watercolour and Chinese ink, has participated in a number of art competitions and has won plenty of awards, including the first and consolation prizes in the Malaysian Young Artists Art Competition in 1964 and the second prize in batik medium in the Salon Malaysia Art Competition with the painting 'Playing Kite' in 1969, which is now a permanent collection of the National Art Gallery Kuala Lumpur. He has held solo exhibitions in Adelaide, Australia and Penang, as well as being involved in group exhibitions in Malaysia and Singapore.



48

LEE LONG LOOI
B. Kedah, 1942

Still Living, 1977 - 1978

Signed and dated "Long Looi Lee 77-78" with chinese character on lower right
Batik on rice paper mounted on canvas
63 x 93.5 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist
Illustrated on page 247 of "Voices From My Art Spirit the art of Lee Long Looi" hardcover book
Published in 2010 by The Art Gallery, Penang

RM 15,000 - RM 28,000



49

CHUAH SEOW KENG
B. Kelantan, 1945

Untitled, 1960's

Signed "S.Keng" with chinese seal on lower right
Batik on cotton
86.5 x 56 cm

Provenance
Private Collection, Kelantan

The batik artwork was painted when the artist was in his late teens and acquired by a European tourist from Yahong Art, Penang
It was purchased in early 2000 from a Euopean Auction House by a Malaysian collector in Kuala Lumpur

RM 6,500 - RM 8,500

Chuah Seow Keng is recognized as one of Malaysia's leading artists and is very well known for his batik and watercolour paintings. Born in 1945 in Kelantan, Seow Keng now lives in Penang. In 1968, he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany. While attending this academy he specialized in fiberglass sculpture, a difficult, but rewarding art medium.

The excellence of Seow Keng's mastery in both batik and watercolour paintings has been internationally acknowledged. The art world's publications frequently feature his work and his thoughts in both local and foreign journals. His art reviews have appeared in 'Asia Magazine' (1982, 1983), 'La Jolla Light', California, U.S.A. (1986), 'The Asian Expo', Los Angeles, California, U.S.A. (1986), 'Artist' (1989), 'Yazhou Zhoukan' (Asiaweek's Mandarin Issues) (No: 47, 1989), 'Impression' (The American Express Magazine), 'Malaysian Tatler' (August, 1991), and 'Wings Of Gold' (Malaysian Airline System in-flight magazine) (June, 1992).

In 1988 two batik paintings by Seow Keng entitled 'Fish' and 'Rural Life' were selected by the United Nations International Children's Fund (UNICEF) for their greeting card selection. This is a prestigious honour for the country, Malaysia, as well as for the artist, Seow Keng. In 1989 Seow Keng was awarded the Certificate of Excellence for Outstanding Achievement at the Artitudes 7th International Art Competition in New York, U.S.A. Seow Keng's art is much sought after by international art collectors as well as by patrons of the local art circles.



50

KWAN CHIN
B. Kuala Lumpur, 1943

Netting, 2012

Signed "Kwan Chin" on lower left
Batik
76 x 54.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

51

KWAN CHIN

B. Kuala Lumpur, 1943

Conversation, 2013

Signed "Kwan Chin" on lower left

Batik

79 x 104 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 16,000

Born Goh Yee, Kwan Chin was born in Kepong, Kuala Lumpur. He attended Nan Yang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, water color and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batiks sparked his interest and he quickly turned to batik art, which he became famous for. Vividly-colored batik paintings were his specialty, collectors all over the world tend to have a copy of Kwan Chin's works of art, which mainly depict scenes of Malaysian life. His works can be seen in the Bank Negara Collection and other institutions.



52

SEAH KIM JOO

B. Singapore, 1939

Stilt Houses, 1960's

Signed "Seah Kim Joo" on lower left

Batik

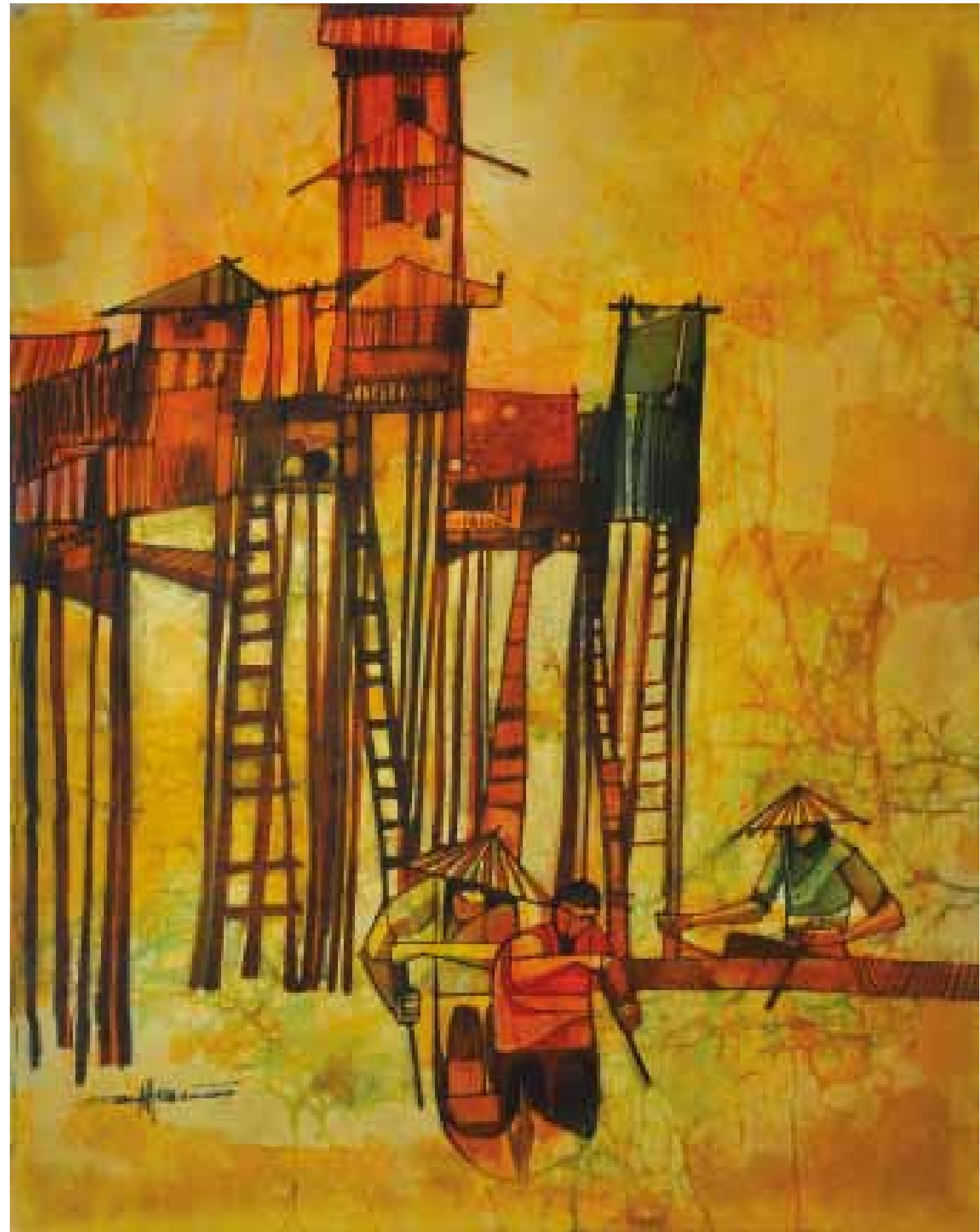
89 x 70 cm

Provenance

Private Collection Canada

RM 5,000 - RM 7,500

Seah Kim Joo was born in 1939 in Singapore and raised in Terengganu where he was exposed to traditional batik making processes. He entered the Nanyang Academy of Fine Arts in 1959. In 1965, he returned to Terengganu and travelled the Malaysian east coast to consolidate his learning in the technique of batik. Seah Kim Joo, another regular participant of the Southeast Asian field trips, drew his inspiration from the traditional medium of batik print. In the 1950's, when the Penang-based artist Chuah Thean Teng experimented with representational painting using the batik medium, he drew a following since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. It is interesting that Seah brought the pictorial characteristics of Chuah's batik painting back to the oil medium in the 1960's.



53

TAY MO LEONG, DATO'

B. Penang, 1938

Stone Flower Series II, 1990

Signed "Tay Mo Leong" on lower right

Batik

88 x 57 cm

Provenance

Private Collection, Penang

Acquired directly from the artist

Illustrated on page 52 of "REVIVAL - Evoking the Batik Tradition" catalogue

Published in 2004 by The National Art Gallery

An exhibition showcasing the works of Khalil Ibrahim, Dato' Chuah Thean Teng
and Dato' Tay Mo Leong

RM 15,000 - RM 25,000

One of Malaysia's most important batik artists, Tay Mo Leong was born in Penang in 1938 and was educated in art at the Provincial Taipei Normal College (Fine Art) in Taipei, Taiwan from 1957 to 1960. Tay Mo Leong is the chairman of the Art Gallery Committee Penang, a member of the State Museum Board as well as the president of the Penang Watercolour Society since 1985. He has won many awards for his batik and watercolour paintings, and he has had group and solo exhibitions in Tokyo, Florida, Adelaide, London, Taiwan, Paris, Sao Paolo and many more.

As a full-time artist and touted as one of the foremost Malaysian artists when it comes to batik painting, Tay Mo Leong has created a colourful body of work that is often described as experimental, bold and free. His work uses luminous colour and can even be described as abstract.

He learnt about batik art when he was in Taiwan and when he returned, he mastered the medium itself through visits to Kelantan and various experimentations where he invented a new technique which he termed 'double-resist.' In 1965, he was confident enough to stage his first batik-art exhibition at the British Council in Kuala Lumpur featuring 64 works. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003.

He was conferred the Dato' title by Penang State Government in 2009 – the year the Penang State Museum Art Gallery honoured him with a Retrospective.



54

ISMAIL MAT HUSSIN
B. Kelantan, 1938

Pantai Sabak Boats, 2008

Signed and dated "Ismail Mat Hussin 2008"
on lower right
Batik
62 x 113 cm

Provenance
Private Collection, Kuala Lumpur

RM 18,000 - RM 28,000



Ismail Mat Hussin is said to be Malaysia's most senior living master of batik painting. Born in Pantai Sabak, Kota Bharu, Kelantan in 1938, he developed an interest in painting at the age of 12. He took up weekly art painting classes at Padang Garong Malay School under the tutelage of Cikgu Nik Mahmood between 1954 and 1955. His creativity was further enhanced through music. He took up the violin in 1962 and obtained a Grade V certificate in the instrument from The Royal School of Music London. Being able to play a musical instrument allowed him to sustain his creative interest in painting and he was also able to support himself by becoming a part-time musician with Radio Televisyen Malaysia Kota Bharu. Three years later, in 1968, he took up painting full-time and was greatly influenced in the early days by his mentor, Khalil Ibrahim. At that time, experimentation with batik painting among artists in Malaysia was building strongly.

Ismail became very good at batik painting, having patience in spades and an innate talent for combining warm tones and earthy hues from a restricted palette of colours to depict everyday rural scenes with lively good humour. Ismail's trademark was featuring heavy limbs with the muscles rendered mosaic-like on every part of the body that is visible. In outlining the muscles, Khalil's influence can be seen but Khalil does not 'break' the muscles into pieces. Languid postures and fluidity in the movements of the figures is apparent in the works of both Khalil and Ismail.

Ismail's batik paintings may be found in the art collections of the National Art Gallery Kuala Lumpur, PETRONAS, Bank Negara Malaysia, Malaysia Airlines and Maybank among others, including a clutch full of notable individuals.

For a short spell in the 1990s, Ismail also worked as a graphic designer and illustrator for the Kota Bharu-based Syarikat Percetakan Dian. He has created a MAS-TDC calendar for Malaysia Airlines and the Tourist Development Corporation, designed playing cards for Malaysia Airlines and been featured in an ESSO advertisement.

55

CHUAH THEAN TENG, DATO'

B. China, 1912 - 2008

The Mothers and The Child, 1970's

Signed "Teng" on lower right

Batik

92 x 60 cm

Provenance

Private Collection United Kingdom

Acquired from Yahong Art Gallery in the early 70's

RM 90,000 - RM 130,000

Chuah Thean Teng was born in China in 1914 and spent his time studying at the Amoy Art School. Although batik painting has been around for hundreds of years, it is remarkable that no one before Teng had ever thought of adapting this age-old craft as a medium of fine art. Teng first started this medium in 1953 and therefore is considered as the father of Batik Painting in Malaysia. Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF for its greeting cards selections. In 1977, he was the only Malaysian invited to the Commonwealth Artists of Fame Exhibition in England.

Since his first exhibition at the Arts Council in Penang in 1955, he has exhibited extensively all over the world, including Saigon, London, U.S.A, Holland, Australia, New Zealand, Brazil, Canada, Japan, Switzerland and Taiwan. Teng received a Diploma of Merit at the First International Art Exhibition in Saigon, Vietnam in 1962 and was honoured with a Retrospective Exhibition by the National Art Gallery in 1965. His works have been reported extensively in numerous local and international newspaper and magazine features.

He was featured in the Readers Digest in October 1988 (British Edition) and October 1987 (Asian Edition). He is also mentioned in numerous books including the Chinese Arts in the Twentieth Century (by Michael Sullivan), Modern Artists of Malaysia (by T.K Sabapathy and R. Piyadasa), and Teng-Batik (by Yahong Art Gallery) to name a few. Chuah Thean Teng's works are displayed at the largest arts and crafts centre in Penang, the Yahong Art Gallery.



56

KHAW SIA

B. China, 1913 - 1984

Orchids, Undated

Signed "K.SIA" on lower right
Watercolour on paper
27 x 23 cm

Provenance
Private Collection, Kuala Lumpur

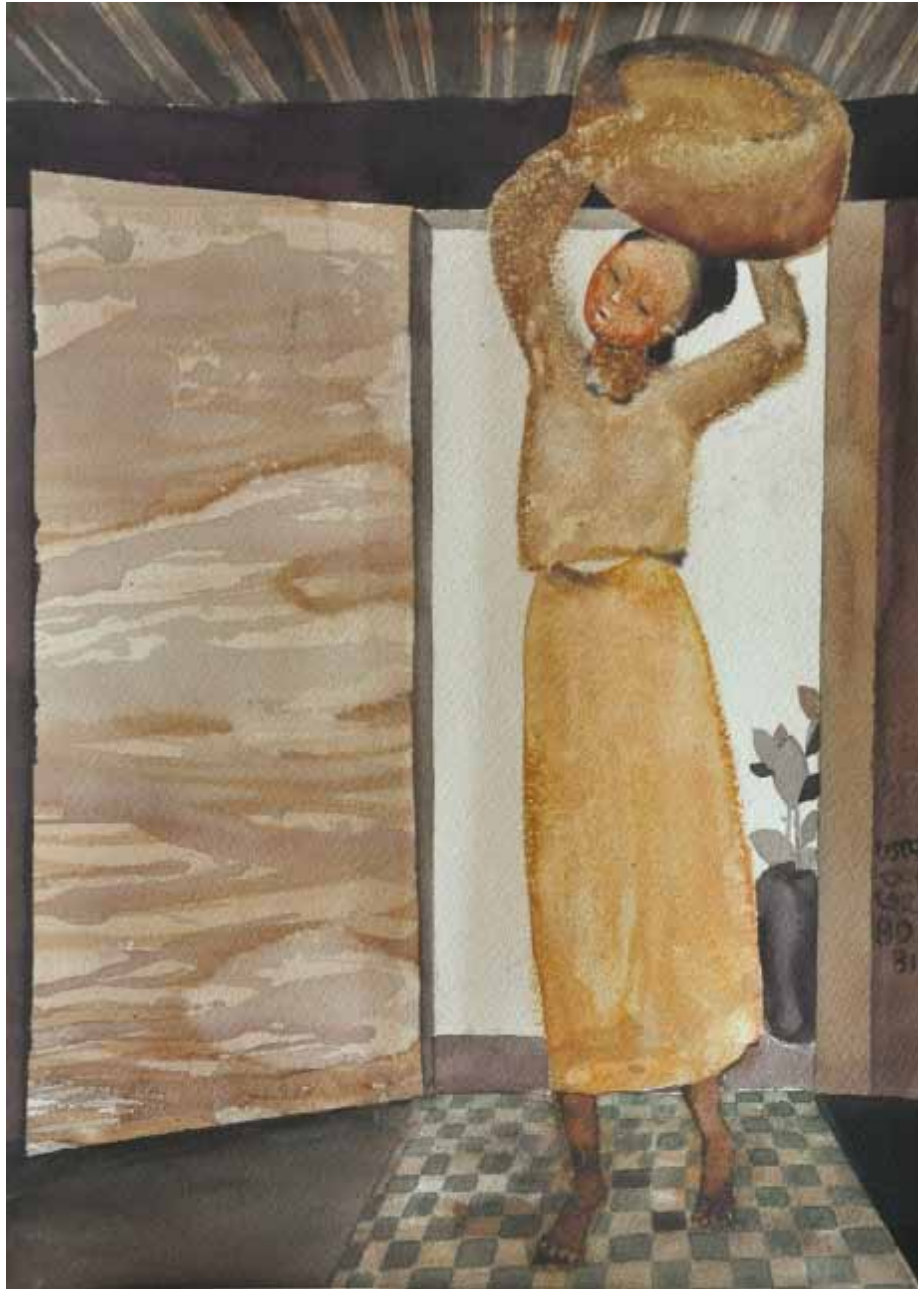
RM 3,500 - RM 6,500



Khaw Sia is a China born artist who migrated to Penang in 1937 and made this place his home. He graduated from the Sung Hua Academy in 1932 in Shanghai where he met Xu BeiHong, one of the most famous Chinese brush artists ever lived who commended highly on his work as well as undertaking a private tuition in watercolour painting under Sir Russell Flint in England. Using the Malaysian culture as his objects and subject matter, Khaw Sia's work is unique and original as it has a fusion of the various elements of his life. His background and natural talents in Chinese art and the techniques of English water colouring and the subject matter of the Malaysian lifestyle and culture.

Besides a master in oil, pastel and watercolour painting, he is also an expert in the cultivation of orchids. He has received a number of awards for his art, notably from the Le Salon Paris in 1956 and the National Society 25th Exhibition in England in 1958. His paintings are collected all over the world, including the National Art Gallery, Kuala Lumpur. His art has been exhibited in London, Paris, Penang and Perak, among others. He died in 1984 at the age of 71 years. but his works live on and today it still can be seen in various spaces that include the permanent collection of the National Art Gallery of Malaysia.





57

LEE LONG LOOI
B. Kedah, 1942

Day in - Day Out, 1981

Signed and dated "Long Looi Lee 80 81" on lower right
Watercolour on paper
53 x 34 cm

Provenance
Private Collection, Penang
Illustrated on page 32 of "Lee Long Looi Retrospective" coffeetable book
Published in 1997 by The Art Gallery, Penang

RM 4,500 - RM 5,500

Born in Kedah in 1942, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore in 1964 and then moved to New York to further his studies at Art Students League and later at Pratt Institute under scholarship. An admirer of such masters of art including Pablo Picasso and Dubuffet, his work contains elements of his Asian heritage, in addition to a strong technique derived from western teachings resulting in a style uniquely his own. He has held solo exhibitions in the USA, Canada, Asia and Latin America and in 1997, he was the first Malaysian artist to have his paintings simultaneously accepted by three auction houses: Christie's, Sotheby's and Glerum Auctioneers.

Lee's work contains elements of his Asian heritage, in addition to a strong technique derived from western teachings resulting in a style uniquely his own. His mixed media paintings are a combination of watercolour, pastel, acrylic and oil. The emphasis in Lee's work is peace and harmony. In a sense his paintings are not his creation but a response to the environment.



58

LEE LONG LOOI
B. Kedah, 1942

Two - Four, 1981

Signed and dated "Long Looi Lee 81" on lower right
Watercolour on paper
53 x 34 cm

Provenance
Private Collection, Penang
Illustrated on page 32 of "Lee Long Looi Retrospective" coffeetable book
Published in 1997 by The Art Gallery, Penang

RM 3,500 - RM 4,500



59

CHEAH YEW SAIK

B. Kedah, 1939

Mangrove III, 2007

Signed and dated "Yew Saik 2007" on lower left
Oil on jute
50 x 60 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 6,000 - RM 12,000

Born in Sungai Petani, Kedah in 1939, Cheah Yew Saik graduated from the Nanyang Academy of Fine Arts in 1961 and continued his studies at Stroke-on-Trent College of Arts, United Kingdom. He was the best student in the college and was awarded the National Diploma in Art and Design (N.D.D.) in 1965. After graduation in United Kingdom, he came back to Malaysia and became a professor at the Han Chiang Art School, Penang. In 1968, he founded K.L.C.A (Kuala Lumpur College of Art) and fulfilled his journey in promoting fine art education. He was the principal in K.L.C.A until 2002. In the mid- 80's, he was the founder of the Malaysia Watercolour Society and the president of Nanyang Academy of Fine Arts Alumni Association of Malaysia.

Cheah Yew Saik is a versatile artist and well versed in different kind of medium. He is a master in oil and watercolour and has travelled widely to many countries to capture ideas and impression into his art development. Since 1959, he has held many solo exhibitions in Malaysia, Thailand, Singapore, Hong Kong, Australia and participated in numerous group exhibitions across the world. His works are collected by the Malaysia National Art Gallery, PETRONAS Gallery, Kedah Art Museum, Bank Negara Malaysia, Soka Gakkai Malaysia, commercial banks, local and international private collectors.



60

SHAFURDIN HABIB

B. Perak, 1961

East Coast Village, 2003

Signed and dated "Shafurdin Habib 03" on lower left
Oil on canvas
35.5 x 45.5 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 3,000 - RM 5,500



61

TAN PENG HOOI

B. Penang, 1942

Feeding Ducks, 1968

Signed and dated "Tan Peng Hooi 68" on lower right
Oil on canvas
55 x 75 cm

Provenance
Private Collection, Kelantan

RM 7,000 - RM 10,000

Tan Peng Hooi was born in 1942 and comes from Penang. He has a strong artistic reputation, as he is a self-taught artist. His works have been widely influenced by John Constable and J M Williams Turner, two very renowned British artists during his time. Peng Hooi is also known to have his own original way of expressing his ideas in his body of work, which he derived through his keen perception senses as well as his unique sense of observation of nature.

Peng Hooi's work is known to be primarily involved with oil but he is also known to have produced some exemplary work using charcoal as well. Most of his works are 'lively' in that, he projects the beauty of rural life that includes the likes of ducks, doves and the sea through his body of work. He likes to work around the likes of the old master and his works are seen around in several exhibitions. One of his most notable achievements as an artists include an article written about him on the Readers' Digest in 1981 by Robert Keiner entitled 'The Painter who Preserves Malaysia's Past'. On top of that, he has participated in countless group exhibitions as well as his own solos. Some of his works have already been inducted into the permanent collections of major art spaces like the Bank Negara, the Penang State Art Gallery, the National Art Gallery and many others.



62

MOHAMED ZAIN IDRIS

B. Penang, 1939 - 2000

East Coast Fishing Village, 1950

Signed "M. Zain" on lower left
Oil on canvas
39 x 59 cm

Provenance
Private Collection, Kelantan

RM 7,000 - RM 12,000

Born in Kampung Nail in Terengganu in 1939, the self-taught artist pursued his passion as a full-time career when he was discovered by renowned art critic/gallerist Frank Sullivan. He was given the moniker 'Fisherman Artist' by Sullivan during his first solo exhibition at Sullivan's Samat Art Gallery in 1972 due to his fondness for using coastal landscapes as his subject. M. Zain was appointed Terengganu State Artist by the Mentri Besar and was presented a studio-cum-residence in Kuala Terengganu. Sadly, M. Zain passed away in the year 2000.



63

LONG THIEN SHIH

B. Selangor, 1946

Nude Portrait / Australian Lady, 1994

Signed and dated "Thien Shih 1994" on lower left
Pastel on paper
38 x 53.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000

One of the pioneering artists of the Malaysian art scene in the 1960's, Long Thien Shih was born in 1946. At the age of fourteen, he was already invited by the National Art Gallery to showcase his artworks while also getting the opportunity to do an exhibition in Vietnam. He was also a member of the pro-active art group in the 60's, the Wednesday Art Group. In 1966, he received a scholarship to study at Atelier 17 in Paris, before moving on to Atelier de Lithographic, Ecole Nationale Supérieure des Beaux-Arts. In 1972, he pursued a Master Degree in Fine Arts in Printmaking at the Royal College of Art in London. He has participated in many group and solo exhibitions, notably in Vietnam, France, Japan, the UK, Turkey and since 1961. His works are in various private, corporate and public collections including the National Art gallery Malaysia, Victoria and Albert Museum London and National Library Paris.

Both the painting by Khalil Ibrahim (Lot 64) and Long Thien Shih were painted in Khalil's studio in 1994 with a live model from Australia.



64

KHALIL IBRAHIM

B. Kelantan, 1934

Nude Portrait - Australian Lady, 1994

Signed and dated "Khalil Ibrahim 1994" on lower right
Charcoal and acrylic on paper
76 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 25,000



65

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Jemuran, 2000

Signed and dated "Ismail Mat Hussin 2000" on lower right
Watercolour on paper
55 x 74.5 cm

Provenance
Private Collection, Kelantan
Acquired directly from the artist

RM 4,500 - RM 6,500



66

MUSTAPHA HJ. IBRAHIM

B. Perak, 1946

Gelora Alam II, 1997

Signed and dated "Mustafa 1997" on lower right
Oil on canvas
36 x 42 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on the front cover of the Gelora Alam catalogue, a solo exhibition by
Mustapha HJ. Ibrahim at RA Fine Art from August 9 - 21, 2010

RM 2,500 - RM 4,000



67

NIK RAFIN
B. Selangor, 1974

Mindscape Desert Series I, 2011

Signed and dated "Rafin 2011" on lower right
Acrylic on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000

Born in Petaling Jaya in 1974, the American-trained artist paints his pictures based on photographs that he has taken beforehand. He studied Fine Art & Photography while he was in the United States, and earned a BA in Advertising as well. He has held solo shows in 2002, 2004, & 2005 and participated in group shows in Penang, Kuala Lumpur, & Shah Alam in 2005.



68

NIK RAFIN
B. Selangor, 1974

Mindscape Desert Series II, 2011

Signed and dated "Rafin 2011" on lower right
Acrylic on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000



69

BHANU ACHAN
B. Kuala Lumpur, 1949

Abstract Landscape V, 2011

Signed and dated "Bhanu '11" on lower right
Oil on paper
54.5 x 67 cm x 3 pieces

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 7,000

Kuala Lumpur born, Bhanu Achan's journey in life has been one of twists and turns. Emerging from his final year in school with an impeccable academic award, he was one of those destined for a successful career. A journey into medical school in India drew him the vast spiritual realms and then he returned back home to Malaysia as an artist. Bhanu's output during his forty years career as an artist has been both impressive and consistent. His works have been exhibited extensively in the country and three pieces are now part of the National Art Gallery's permanent collection and also a part of many private collections. Bhanu Achan's works manifest a struggle to find meaning beyond form and content.



70

FAUZUL YUSRI
B. Kedah, 1974

Pamah Pesegi, 2002

Signed and dated "02 Fauzul" on lower right
Mixed media on canvas
107.5 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

For around 20 years, Fauzul Yusri lived in the unspoilt nature and the freedom and peace of village life before he moved to Kuala Lumpur in 1996 to pursue his Bachelor Degree in Fine Art at Universiti Teknologi Mara in Shah Alam. He graduated in 1999, but his previous village life would have a tremendous influence on his art, alongside his fascination for a man's struggle with his natural environment. His style is deliberate yet energetic, confident and committed.

Creating interesting textures in his artworks through scarring and layering, Fauzul Yusri's artworks of geometric abstractions are seen in both solo exhibitions (Taksu Kuala Lumpur) and group exhibitions (National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN gallery and more). Born in Alor Setar, Kedah in 1974, the artist has to-date won several awards including Kijang Art Awards by Bank Negara Malaysia in 2004 and at the Young Contemporary Art Award at National Art Gallery Malaysia in 2002.



71

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Daerah # 16, 2012

Name, title, date on reverse of canvas

Acrylic on canvas

137 x 137 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 13 "The Faces of Abstraction Nizar Kamal Ariffin"

Published in 2012 by KL Lifestyle Art Space

RM 6,000 - RM 9,000

Nizar began painting seriously at the age of 20, focusing on figurative work and still life. He soon became fascinated with the mystery of the hidden forms behind masks and now produces a variety of work derived from this theme. He refers to his style as 'Expressionist' and considers it a reflection of one's self and the concept of hidden beauty. Nizar considers the studies to be "mask as a mask" with an appropriate aperture where he considers it necessary. The mask symbolises an unknown answer to the questions of whomever, whatever, however, and whenever and answering these questions will only raise more questions.

Nizar's work is carefully built up from many layers of paint and the philosophy behind his work manifests itself in his technique. The initial study lines and framework drawings are literally buried beneath the multitude of layers. Many of the pieces are created not through colour, but through skillful brushwork and control of contrast and depth. The images on some works are not immediately apparent and will suddenly pop out of the canvas at you. Most works are produced on a square canvas, which Nizar considers a reflection of the mystery that can be applied to proportional perfection. His works can be seen in the Petronas Collection, Sime Darby, Citibank and many others notable institutions and private collectors.



72

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Coal Miner, 2008

Signed and dated "am 08" on lower right

Mixed media on canvas

90 x 107 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500

Born 1985 in Maran, Pahang, Khairul Izham approaches broad subjects of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Khairul Izham graduated with B.A. of Fine Arts in Painting from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor. Some of his recent shows include, Malaysian Emerging Artist Award (2011), Deceitful Truths (2011) and Dis-chromatic (2010). The talented artist currently works and resides in Kuala Lumpur.



73

NAJIB AHMAD BAMADHAJ
 B. Johor, 1987

Suleyman Mosque, Turkey, 2009

Signed and dated "Najib Ahmad 09" on lower right
 Mixed media on paper
 28.5 x 41 cm

Provenance
 Private Collection, Kuala Lumpur

RM 1,500 - RM 2,000

Painting, according to Najib Ahmad Bamadhaj, describes the concept of a wall, translated with paint on canvas. The wall is the main image, whereas the subject on the surface is the secondary image. From the time he began his career until today, Najib has participated in numerous group exhibitions including, Endangered, a two-man show with Hirzaq Harris at TAKSU KL (2011), Visual Art Award (2011), LiFest at MAPKL (2011), HIMPUN at the National Art Gallery KL (2010), and many more.



74

NAJIB AHMAD BAMADHAJ
 B. Johor, 1987

Study of Figure, 2009

Signed and dated "Najib Ahmad 09" on lower right
 Mixed media on canvas
 61 x 61 cm

Provenance
 Private Collection, Kuala Lumpur
 Illustrated in the KL Lifestyle April 2013 issue on page 68
 accompanying the feature on Najib Ahmad Bamadhaj

RM 2,200 - RM 4,500

This amazing young talent was also a Finalist of MRCB Art Awards at the National Art Gallery (2008), 1st prize winner in the Tanjong Heritage Art Competition in Kuala Lumpur (2010), and a finalist for the Visual Arts Awards in Kuala Lumpur (2011). Najib unveiled his first solo exhibition, Great Migration in October 2012 at TAKSU Kuala Lumpur. This collection saw the highly rated young artist exploring various themes through his endangered animal-centric mixed media artwork on a range of surfaces, including mud, cement, recycled wood panels and zinc.



75

MOHD. RADUAN MAN
B. Pahang, 1978

Dancing With Nature Series, 2006

Signed and dated "Raduan 06" on lower right
Wood print and mixed media on paper
57 x 74 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 3 of "Beyond Print Raduan Man" coffeetable book
Published in 2009 by Galeri Chandan, Kuala Lumpur

RM 5,000 - RM 12,000

Mohd. Raduan Man is a Malaysian visual artist who was born in 1978. In every art piece however intricate, when lines are used as a singular or basic element, these lines will therefore contain meanings that are derived from the way they are fused together. Woodcarving is the technique of engraving lines that are defined, and this enables Raduan to assess an object in its elemental and basic form, and it thus depict elemental strength. His latest artworks showcase his perception of the different degree of strength, which exists in the animals that symbolize self and emotional strength, through his chosen medium.



76

MOHD. RADUAN MAN
B. Pahang, 1978

Dancing With Nature Series - Dragon Ball II, 2006

Signed and dated "Raduan 06" on lower right
Wood print and mixed media on paper
57 x 74 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 22 of "Beyond Print Raduan Man" coffeetable book
Published in 2009 by Galeri Chandan, Kuala Lumpur

RM 5,000 - RM 12,000



77

HAMIR SOIB @ MOHAMED
B. Johor, 1969

Mind Blower, 2012

Oil on canvas
20 x 81 cm, diptych

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 5,000 - RM 7,500

A graduate from the renowned Malaysian art institution UITM, Hamir Soib is also one of the founding members of the progressive art group Matahati. Having worked on numerous large-scale pieces as a result of undertaking commissions to paint backdrops for theatre productions, Hamir Soib's own paintings are mostly executed on 'larger than life' canvases. As a Malaysian artist, living and working in Kuala Lumpur, in the 21st century, his monolithic works are representative of the times we live in, and this body of works are a witty, sometimes cynical look at what the country and its people have become. His satirist and dramatic painting imbued with socio-political commentaries have catapulted Malaysian artist Hamir Soib to fame. In his work, the artist releases pent up anger via the fabrication of horrifying spectacles that deal with death and such apocalyptic themes.



78

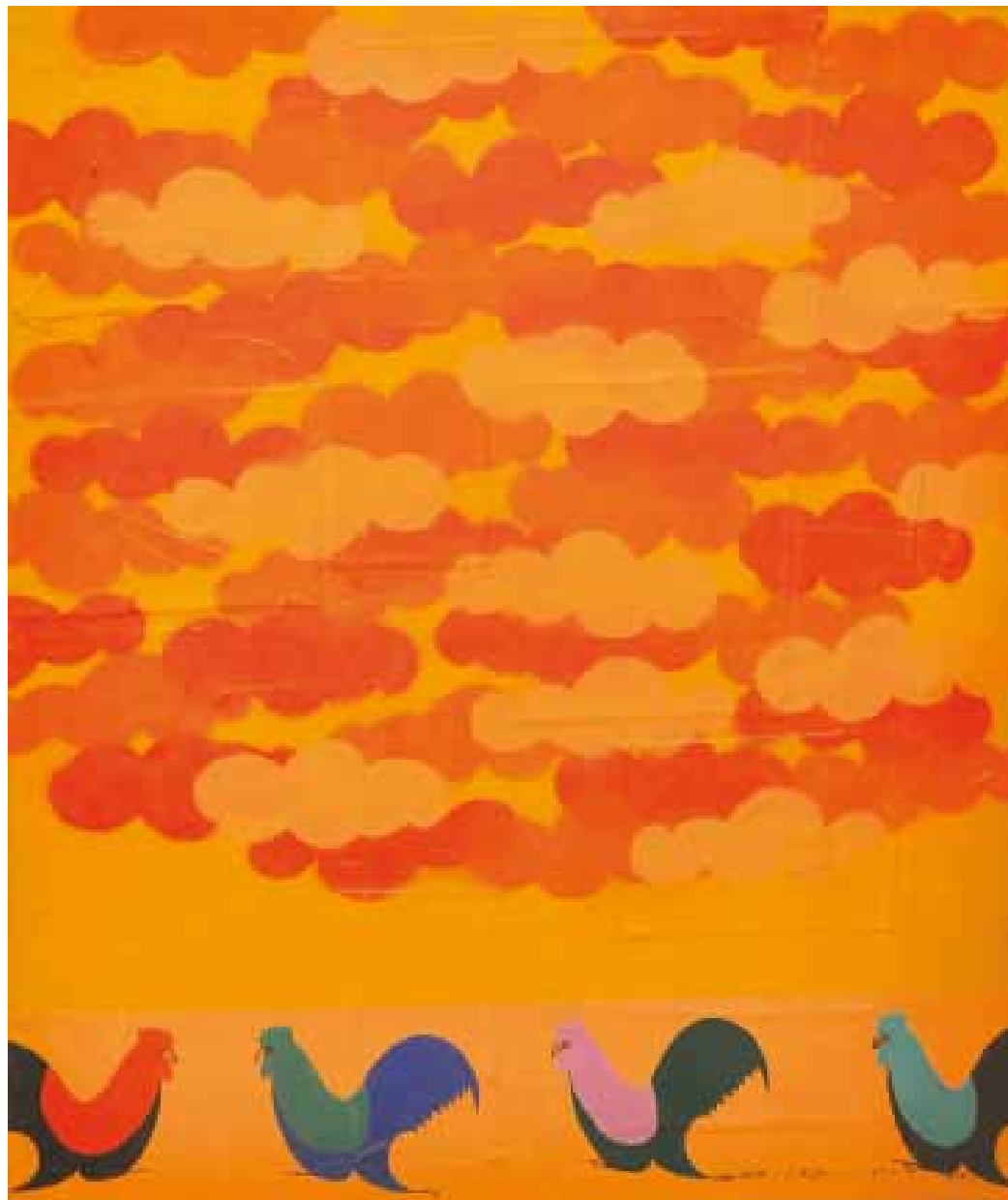
HAMIR SOIB @ MOHAMED
B. Johor, 1969

Page 40-41 Mid Life Crisis, 2012

Oil on canvas
30 x 36 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 5,000 - RM 7,500



79

AHMAD SHUKRI

B. Kelantan, 1969

Sunset/Sunrise I, 2002

Signed and dated "Ahmad Shukri Ahmad 2002"
on lower right
Acrylic on canvas
120 x 100 cm

Provenance
Private Collection, Kuala Lumpur
Exhibited in Galeri Tangsi, Kuala Lumpur

RM 13,000 - RM 25,000

Born in Kelantan in 1969, Ahmad Shukri was one of the co-founders of the non-conformist MATAHATI group, which has since become the voice of the future of Malaysian Art. Having obtained a Bachelor of Fine Arts from MARA (UiTM) in 1992, Shukri is today one of the leaders in groundbreaking contemporary art in Malaysia, and has exhibited extensively worldwide. Not confined by style, material or subject matter, he revels in forming multi-layered collages with oil paint, industrial crate plank, aluminium foil, canvas, paint and paper. Shukri maintains that the only constant in his art is CHANGE.



80

AHMAD SHUKRI

B. Kelantan, 1969

Sunset/Sunrise II, 2002

Signed and dated "Ahmad Shukri Ahmad 2002"
on lower right
Acrylic on canvas
120 x 100 cm

Provenance
Private Collection, Kuala Lumpur
Exhibited in Galeri Tangsi, Kuala Lumpur

RM 13,000 - RM 25,000

81

YUSOF GHANI

B. Johor, 1950

Segerak Series (Gracious Movement) Blue Wave, 2005

Signed and dated "Yusof Ghani 05" on verso

Oil on jute

183 x 165 cm

Provenance

Private Collection, Kuala Lumpur

RM 80,000 - RM 130,000

Former graphic artist-turned-painter, sculptor, writer, professor and curator Yusof Ghani's career has spanned over three decades which resulted into diverse series that deals with Southeast Asian motifs with an Abstract Expressionist approach. Born in 1950 in Johor, his works blend painting and drawing into a visual entity with controlled play of sculptural and collage elements. Currently, his mature works deals with contemporary issues concerning Malaysian society such as social issues regarding famine and injustice, the nation's history, distortions of Asian motifs and depiction of visual energy.

He is one of Malaysia's leading Abstract Expressionists and his works have been exhibited widely, in Malaysia and all around the world including U.K., U.S.A., Singapore, Iraq, U.A.E., Spain, Japan and Thailand. Yusof Ghani's works have also been published into several books, spanning his 23-year career. Yusof Ghani's career can be divided into four phases: 'Protest', 'Siri Tari', 'Topeng', 'Topeng/ Wayang', 'Segerak', 'Hijau', 'Wajah' and most recently 'Taman'. This artist's works incorporate strong gestural brushstrokes that capture mood, movement and expression all at once.

He has done group and solo shows in America, Indonesia, Singapore, China, Spain, India, Iraq, and the U.K, among others. His works also hang in prestigious collections around the world including in the collections of PETRONAS Malaysia, National Art Gallery Malaysia, PNB Malaysia, Bank Negara Malaysia, Tokyo Gas Japan, etc.



82

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Celestial Curtain, 2002

Signed and dated "RSA '02 Celestial Curtain" on lower right

Oil on canvas

240 x 182 cm

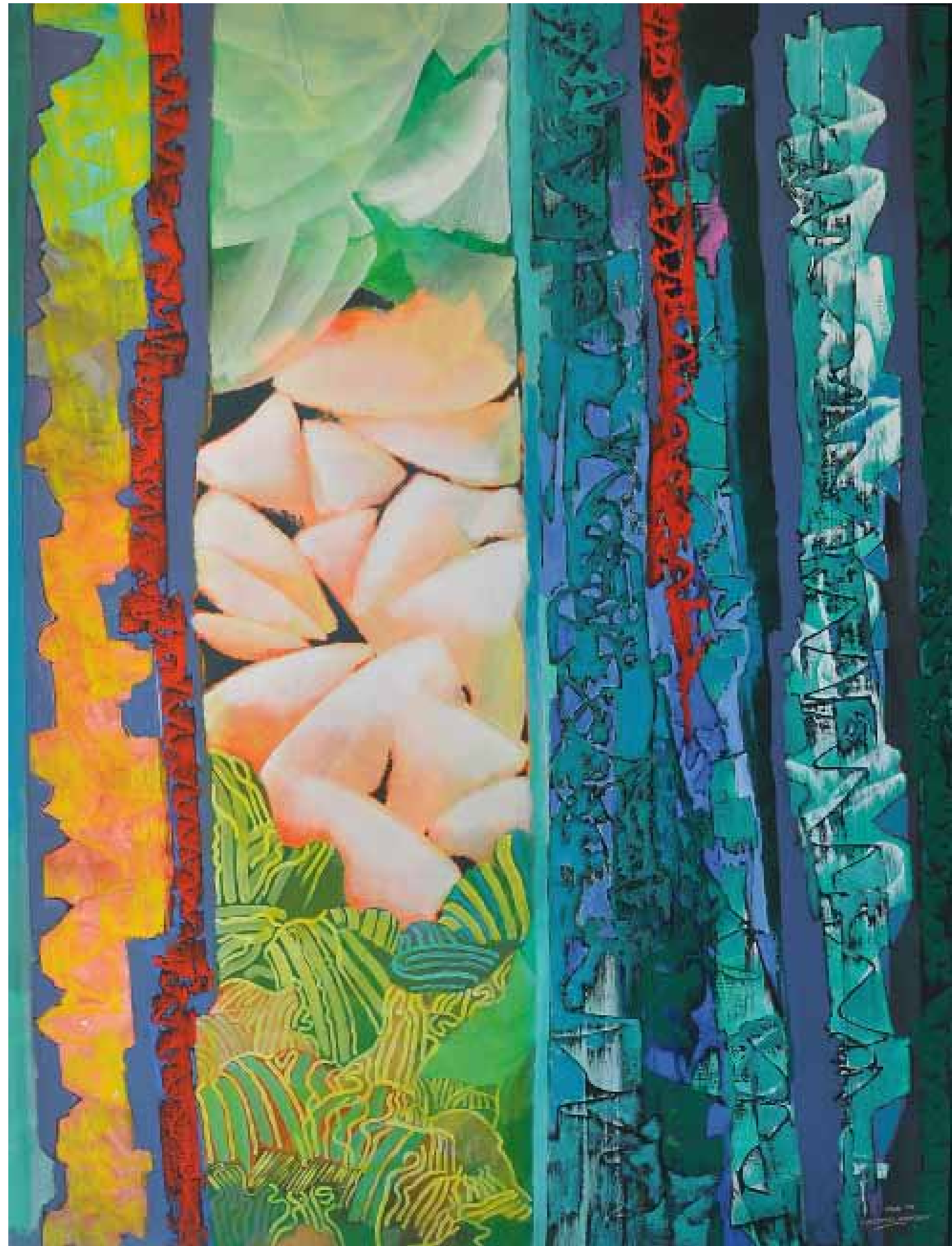
Provenance

Private Collection, Kuala Lumpur

Illustrated on the cover of the KL Lifestyle Magazine November

2012 issue

RM 20,000 - RM 30,000





83

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Hills of Bau Sarawak, 2007

Signed and dated "RSA '07 Hills of Bau Sarawak" on lower right

Oil on board

61 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 8,000

Inspirations comes in many forms, and for Shafurdin Habib, it is the countryside of Malaysia and its picturesque landscape. For a true artist to put colour to canvas or paper, there must be a special connection between subject and artist. This is very much the case for Shafurdin whose fuel for painting comes in the form of the whole experience of being in the countryside, from the fisherman toiling at sea to the women pounding spices on their verandas.

Born in Kampung Basong, Perak, Shafurdin now 50 smiles as he recalls his childhood days in the villages, "As a schoolboy I loved drawing; all my school exercise books were full of my pencil drawings." A humble hobby soon turned into a deep passion. In his twenties, when Shafurdin moved to Kuala Lumpur, he became best friends with established water-colourists and among them is the famed Khalil Ibrahim. In fact, Khalil's influence is discerned in many of Shafurdin's works. The artist actively pursued painting all through the 1980's, mainly to compose a good number of pieces to join professional art clubs. During this time, he exhibited at Pok Balai Seni Lukis Sabah (1987). His works can be seen in the permanent collection of the National Art Gallery.



84

SHAFURDIN HABIB

B. Perak, 1961

Monkeys, 1997

Signed "Shafurdin Habib 97" on lower right

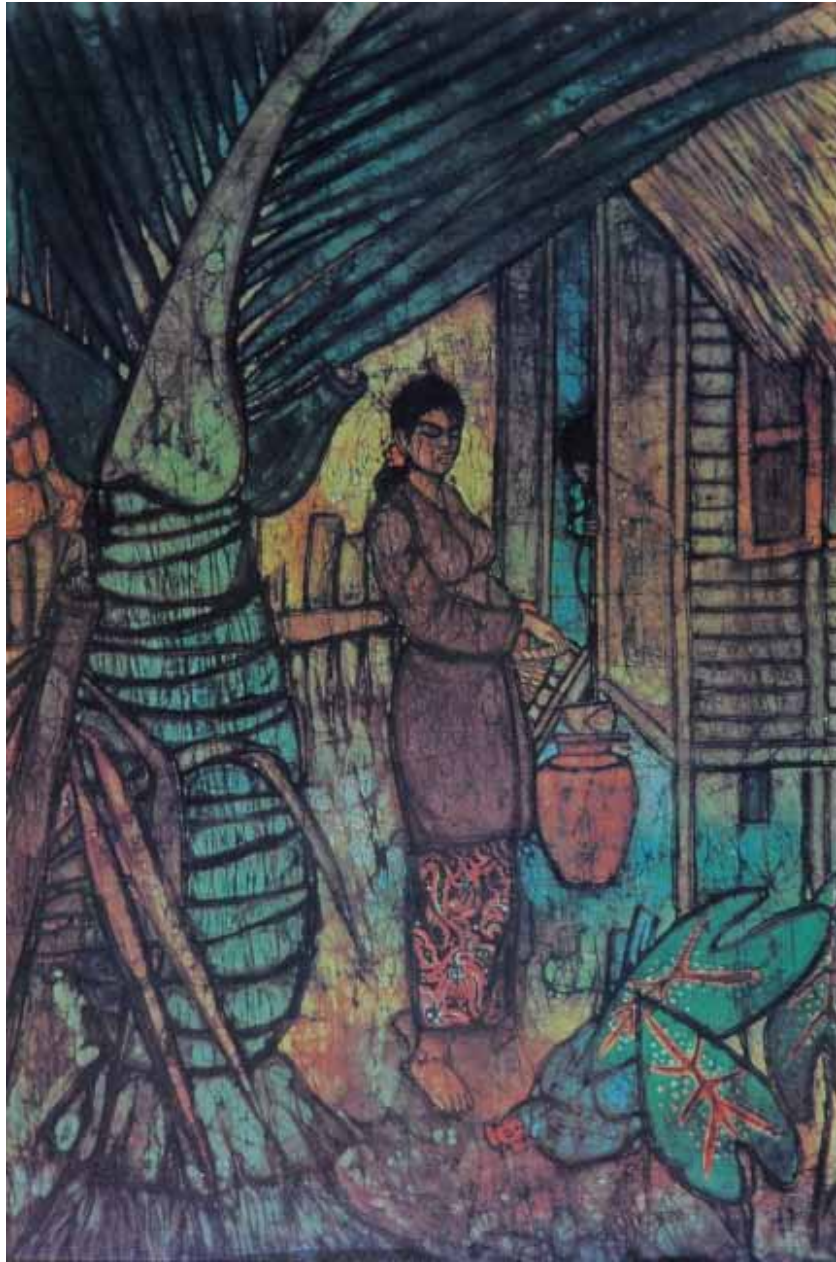
Oil on canvas

121 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 7,500



85

CHUAH THEAN TENG, DATO'

B. China, 1912 - 2008

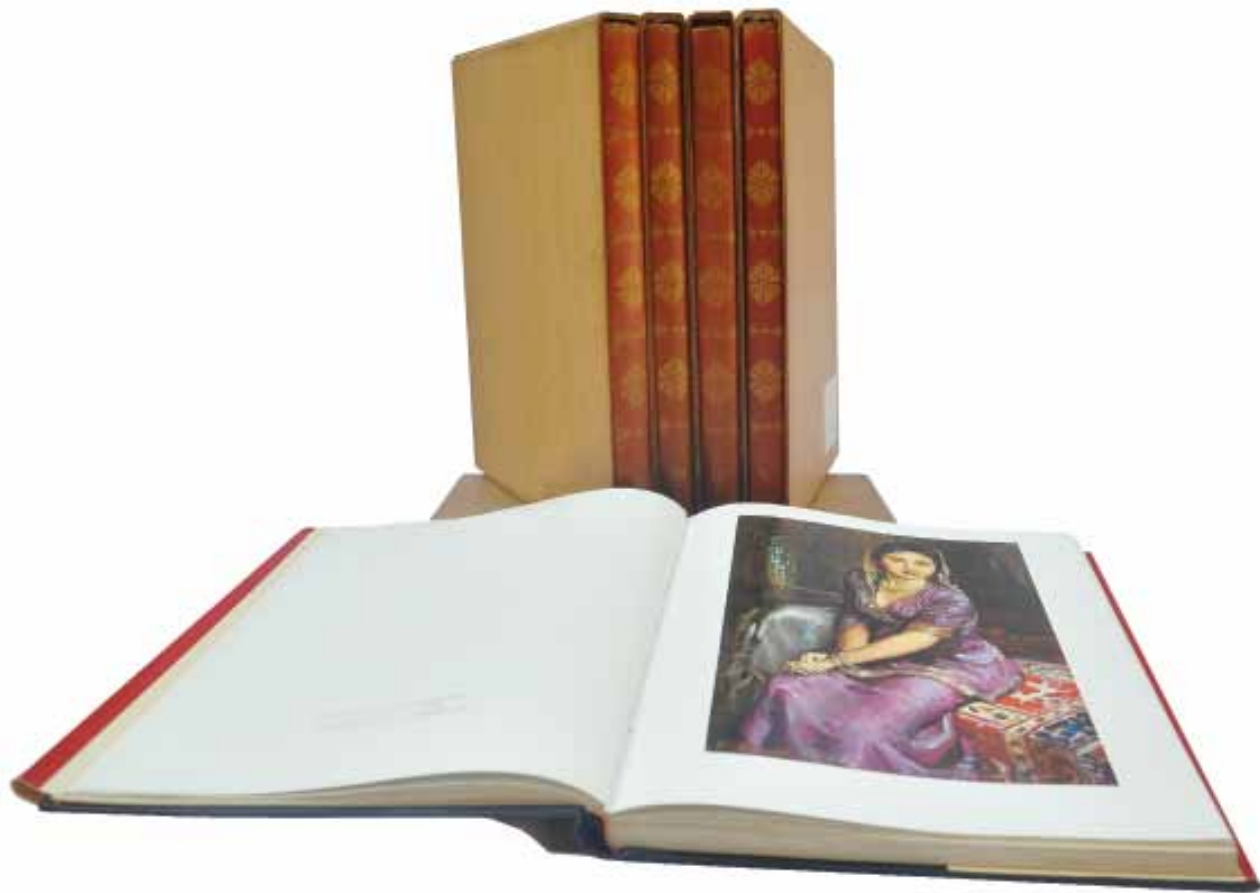
Outdoor, 1970's

Print
44 x 29 cm

Provenance
Private Collection, Penang

RM 4,000 - RM 5,500

This Teng's Outdoor artwork was printed in England in the 1970's. It was a limited edition of prints. A large number of this printed works and batik masterpieces were commissioned by Shangri-La's Rasa Sayang Hotel in the 70's as part of the interior decoration for the hotel.



86

Paintings and Statues from the Collection of President Sukarno of the Republic of Indonesia, Volumes I, II, III, IV & V.

Compiled by Lee Man - Fong, artist - painter at the Presidential Palace of the Republic of Indonesia

Hardcover - 1964
Volume I to IV composed of 100 reproductions of paintings and Volume V is composed of 167 reproductions of sculptures and porcelains.

39 x 30 cm
(Five volumes, dust jackets and slip cases)
Private Collection, Selangor

RM 8,000 - RM 16,000



87

SJAFRI
B. Indonesia, 1938

Wanita, 2005

Signed and dated "Sjafri 2005" on lower right
Oil on canvas
24.5 x 24.5 cm

Provenance
Private Collection, Jakarta

RM 2,500 - RM 3,000

Born in 1938 in Padang, West Sumatra, Sjafri began to enjoy painting since his childhood days. His talents were revealed during the first years of secondary school in which he often won painting competitions. He has furthered his studies at the Yogyakarta School of Fine Art (ASRI) until 1956. Sjafri worked as assistant of the famous painter S.Sudjojono, whom also gave him painting lessons. He joined an association of young Indonesian artists (S.I.M.) from 1956 to 1960. His painting style garnered international attention, which included, Professor Joseph Kischer, an art critic for the Indonesian association of painters exhibiting in the USA. Sjafri's works are mostly found in various galleries in Jakarta.

88

SJAFRI
B. Indonesia, 1938

Abstract, 2006

Signed and dated "Sjafri 2006" on lower right
Oil on canvas
27.5 x 27.5 cm x 2 pieces

Provenance
Private Collection, Jakarta

RM 3,500 - RM 4,500



89

JEIHAN SUKMANTORO

B. Indonesia, 1938

Yanti, 2008

Signed and dated "Jeihan 08" on upper left

Oil on canvas

70 x 70 cm

Provenance

Private Collection, Jakarta

Illustrated on page 25 of "Our Being Jeihan Sukmantoro" catalogue

Published in 2011 by KL Lifestyle Art Space

RM 7,500 - RM 11,500



ABDUL DJALIL PIROUS
B. Indonesia, 1933

Pada Suatu Senja, 1998

Signed and dated “A.D.Pirous 98” on lower right and verso
Mixed media on canvas
56 x 70 cm

Provenance
Private Collection, Australia

RM 10,000 - RM 18,000

It is appropriate to label this influential artist as a master of calligraphy art in Indonesia. Painting since the 1960’s, Abdul Djalil Pirous, better known as AD Pirous, started to focus on calligraphy in the 1970’s possibly influenced by the great artist, Ahmad Sadali. Until recently he is still consistent with his art choice. Professor of Anthropology at UW- Madison, USA, Kenneth M. George, says that AD Pirous is a pioneer in melding Western abstraction with traditional Islamic forms and themes, notably Quranic calligraphy, which portrays Quranic verses.

Pirous was born in Meulaboh, Nanggroe Aceh Darussalam on March 11, 1933. Besides being an artist, Pirous is also recognised as an academic scientist in visual art. For almost 40 years (1964-2002), Pirous was a lecturer in Visual Art and Design at Institute of Technology Bandung (ITB) and founder of Graphic Design Study Programme, which recently became the Visual Communication Design Study Programme.

As an artist and academic scientist, Pirous is able to create artworks so expressive, beautiful and conceptual. An artwork should present an identity that shows the cultural and ideological background and conceptual thinking of the artist. In this context, Pirous found Arabic calligraphy art as a medium of expression. Pirous says that he was aware firstly of the necessity of identity in artwork when he studied for a year in the USA in 1969 - 1970. “In America, I started to realise that in art, we need a strong self-identity,” he says. He often visited many modern art exhibitions in New York and he found the power of self- identity of the artists. The self-identity may refer to certain ethnic, nation, and culture where the artists originate.

Pirous’s calligraphy artwork is very specific. The background presents a stiff and solid building or rock with dark and erupted colours. This makes an impression of the ancient era. On the contrary, the Arabic calligraphy taken from Quranic verses is expressed in light colours. Aesthetically, it is so beautiful, but the more important meaning for Pirous is that the Arabic calligraphy has religious messages from an ancient period, which is still relevant today, and in future.





91

YONG MUN SEN

B. Sarawak, 1896 - 1962

Untitled, 1952

Signed in Chinese and dated
“1952” on lower left
Watercolour on paper
27 x 37 cm

Provenance
Private Collection, Penang

RM 6,000 - RM 9,000

Yong Mun Sen, the Father of Malaysian Painting, was born on 10 January 1896 with the original name of Yen Lang. He went to Tai-Pu in the Kwangtung province of China in 1901 for formal education in the proper use of brush and calligraphy. In 1918, he was working in and he developed a love for Singapore urban scene, which he later depicted in numerous watercolours. In 1920, he was transferred to Penang. He saw the lovely island and was captivated by its beauty and charm. In 1922, he changed his name to Yong Mun Sen. Around 1936, several Penang artists discovered each other and decided to form the Penang Chinese Art Club, with Mun Sen as the Vice President. He became the President the following year. With the advent of the Second World War in 1939, the Penang Chinese Art Club was disbanded and never to be reformed again.

Mun Sen's forte was landscape in watercolour. He did make frequent sallies into oil and Chinese traditional brush painting with success, but it was in the watercolour medium that he excelled. His uncomplicated landscapes were executed in fluid, full blood washes. His work reflected conscious attempts to incorporate the Chinese artistic spirit. The international contemporary art trend towards expressionism finally caught up with him in 1949 and the resultant heady ferment produced a series of abstract watercolours with surrealist undertone. In 1956, he had the first of several strokes and despite his physical infirmity, struggled on to paint. However, continued illness and financial hardship led to profound despair eventually. He died on September 29th 1962.



92

LENG JOON WONG

B. China, 1947

Untitled, 1976

Signed and dated “Leng: 76” on lower right
Watercolour on paper
44.5 x 59.5 cm

Provenance
Private Collection, Kelantan

RM 5,000 - RM 8,000



93

THOMAS YEO
B. Singapore, 1936

Meeting Point Series, 1970's

Signed on lower right
Mixed media and collage laid on board
100.5 x 121 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 26,000

Thomas Yeo was born in Singapore in 1936. He graduated from the Nanyang Academy of Fine Arts in 1960 and then furthered his artistic pursuits at the Chelsea School of Art and Hammersmith College of Art & Architecture in London. Today, after four decades as a professional artist, Thomas has established himself as one of the well-known artists in Asia.

He has held 39 one-man shows in Singapore including Australia, Austria, Germany, Denmark and London. He has also participated in more than 100 regional and international group shows. In 1997, the Singapore Art Museum held a large retrospective of his work, and in 2000, Thomas was invited by the Macau government to hold a solo show at the prestigious Leal Senado.

Thomas has served on numerous committees and juries over the years, including Chairman of Shell Discovery Art from 1986-2002, President of Modern Art Society (1994-99), advisor and judge for the ASEAN Art Awards since 1994, and Board Member of Singapore Tyler Print Institute (2000-03). In 1984 he represented Singapore at the ASEAN Art Symposium in Manila. In the same year, for his valuable contributions to art and culture in Singapore, Thomas was conferred the republic's highest honour in that arena, the Cultural Medallion.

Since 1990 Thomas has published six coffee-table books documenting local and regional art, including Southeast Asian Art – A New Spirit. His paintings are in private and public collections around the world, and recent commissions include works for the Istana Negara, Singapore Press Holdings and the Ministry of Foreign Affairs.



94

ENG TAY
B. Kedah, 1947

Companions, 2006

Signed and dated "Eng Tay 06" on lower left
Oil on canvas
132 x 177 cm

Provenance
Private Collection, Kuala Lumpur

RM 130,000 - RM 180,000

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 throughout 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. Eng Tay still lives in New York City and travels extensively. He continues to paint, sculpt and make etchings at his Tribeca studio.



95

NIK RAFIN
B. Selangor, 1974

The Winner, 2012

Signed and dated "Rafin 2012" on lower right
Acrylic on canvas
153 x 153 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



96

KOW LEONG KIANG
B. Selangor, 1970

Nude I, 2013

Signed and dated "Kow Leong Kiang 2013" on lower right
Oil on canvas
51 x 41 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 4,800

97

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga “Kudratnya Dihakis Waktu”, 2004

Signed and dated on reverse of canvas

Mixed media on canvas

101 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000



98

AHMAD ZAKII ANWAR

B. Johor, 1955

Lantern I, 2006

Signed and dated "Ahmad Zakii Anwar 06" on lower right

Oil on jute

69 x 69 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 58 of "Disclosure Ahmad Zakii Anwar" coffee table book

Published in 2008 by Galeri Petronas, Kuala Lumpur

RM 18,000 - RM 32,000



99

RAFIEE GHANI

B. Kedah, 1962

Pink Nasi Lemak, 2004

Name, title, and date on verso

Oil on canvas

112 x 142.5 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

RM 10,000 - RM 15,000



100

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Reflection VI, 2006

Acrylic on canvas
130 x 120 cm

Provenance

Private Collection, Penang

Acquired from NN Gallery, Kuala Lumpur

Exhibited at the 'Notes of a Journey 40@60, Sharifah Fatimah Syed Zubir

Solo Exhibition in December 2008 at Artfolio Kuala Lumpur

Illustrated on page 110 of the Notes of a Journey 40@60, Sharifah

Fatimah Syed Zubir exhibition book published by Artfolio Kuala Lumpur

RM 33,000 - RM 48,000

Graduated from UiTM (Universiti Teknologi MARA) in Malaysia, Reading University in England and Pratt Institute in the United States, Sharifah has participated in numerous local and international exhibitions. Awarded the Major Award in the Salon Malaysia Competition in 1979, and a Minor Award in the Young Contemporary Artists Competition in 1981, Sharifah was the curator at National Art Gallery, Malaysia from 1982 to 1989. Her works are held in the collections of public institutions, local and international museums, banks and corporations. Dato' Sharifah Fatimah is the first and only Malaysian to have had her work included in the highly acclaimed, The Museum of Modern Art (MoMA) in New York City.



101

ISMAIL LATIFF
B. Melaka, 1955

Untitled, 2001

Signed and dated "Ismail Latiff 01" on lower right

Acrylic on paper
80 x 80 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 22,000



102

YUSOF GHANI
B. Johor, 1950

Siri Tari - Deredik Putih, 1989

Signed and titled "Yusof Ghani - Deredik Putih" on verso
Oil on canvas
122 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 70,000 - RM 120,000



103

CHEONG LAITONG

B. China, 1932

Untitled, 1959

Signed and dated "Laitong 59" on lower right

Oil on board

59.5 x 75 cm

Provenance

Private Collection, England

RM 15,000 - RM 25,000

Cheong Laitong is an influential painter who was born in 1932 and has had several gallery and museum exhibitions to add to his name. In the last decade, he has held 7 impressive solo exhibitions of new works. There is no doubt that he loves to paint. From the time of his first ever solo until now, he has culled an engagement of lyrical abstraction, a style that allows his audience to take a walk in his paintings, moving through lines and forms, into fields of colours, to surrender to light and space, and move into an imagined world filled with an array of emotional expressions. Laitong's early years were spent perfecting the finesse of Chinese calligraphic strokes, and later, acquiring formal painterly skills with the Wednesday Art Group. Wordly travels, most notably, under a scholarship from the United States Information Service, intensify the persona of an artist as 'other', separate from us mortal beings, enveloped by the forces of artistic production.



104

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C “Rumbia dan Ilalau”, 1992

Signed and dated on reverse of canvas

Mixed media on canvas

122 x 107 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 25,000

Born in Kuala Penyu in Sabah, Awang Damit Ahmad was educated in the Fine Arts when he studied in the School of Art and Design in UiTM. So good was he in his works that he was the best student for the year 1983. He then continued towards his postgraduate where he did his Masters in Fine Art with the Catholic University of America in Washington D.C.

Awang Damit has held various exhibitions both in groups as well as solo including the Intipati Budaya-Satu Sintesis show at the National Art Gallery, Kuala Lumpur in 1995 that was also shown at the Shenn's Fine Art in Singapore a year earlier. He was also involved with various group exhibitions including the Bentuk Dan Makna – Galeri Seni FSSR, Universiti Teknologi Mara Shah Alam, Selangor, Malaysia while shows abroad include the 15th Asia International Art Exhibition, Taipei, Taiwan, Perception and Perspective A Malaysian Eye View, Hot bath and Pittsville Art Gallery, London, the 14th Asia International Art Exhibition, Fukuoka Asian Art Museum, Japan and Contemporary Malaysian Artist, Beijing Art Museum, Beijing, China.



105

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Waterfall, 1974

Signed and dated "Ismail Mat Hussin 1974" on lower left

Comes with a certificate signed by the artist

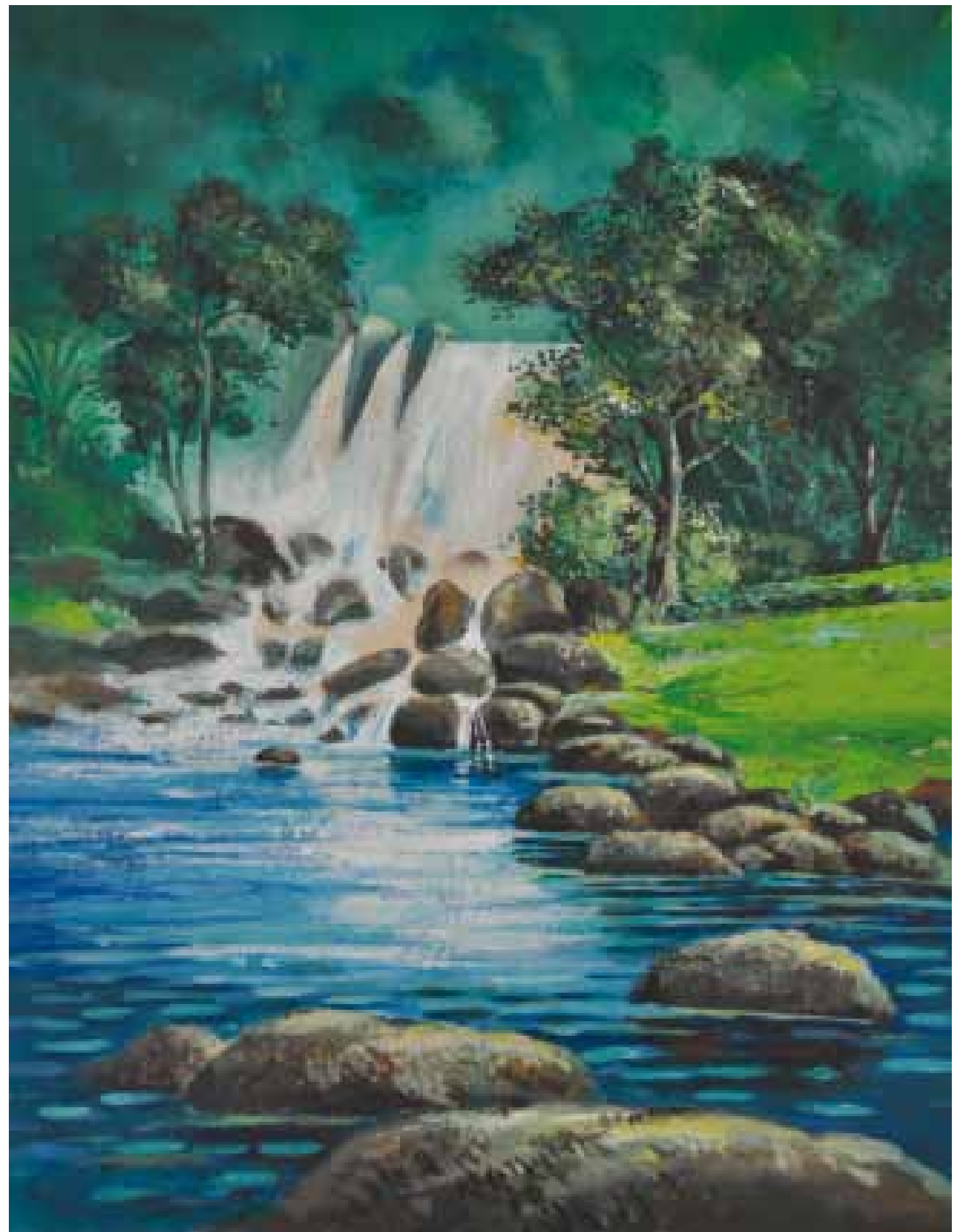
Watercolour on paper

17.5 x 13 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 6,800





106

KHALIL IBRAHIM
B. Kelantan, 1934

East Coast Series, 1993

Signed and dated "Khalil Ibrahim 93" on lower right
Watercolour on paper
27.5 x 37 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000



107

KHALIL IBRAHIM
B. Kelantan, 1934

East Coast Series, 1993

Signed and dated "Khalil Ibrahim 93" on lower right
Watercolour on paper
27.5 x 37 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000



108

IBRAHIM HUSSEIN, DATUK
B. Kedah, 1936 - 2009

Now and Again It Flowers - Series II, 1973

Acrylic on canvas
129 x 183 cm

Provenance
Private Collection, Kuala Lumpur

RM 400,000 - RM 550,000

MALAYSIAN ART AUCTION 2013
7 APRIL, 2013 | SHERATON IMPERIAL KUALA LUMPUR



Ibrahim Hussein, Datuk

Now and Again It Flowers - Series I, 1973

Acrylic on canvas
129 x 183 cm

Sold at RM 781,000 (inclusive premium)

Datuk Ibrahim Hussein, or Ib, as he was more affectionately known, was born in 1936 in a village called Sungai Limau in Kedah. He studied at the Nanyang Academy of Fine Arts in Singapore, and then continued his studies in London at the Byam Shaw School of Art and the Royal Academy Schools. One international critic described his abstract work as “futuristic and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions.” Ib used a medium which he devised himself called “printage” - a mixture of printing and collage. He passed away due to a heart attack in 2009. Celebrated as one of Malaysia’s most forward-thinking artists and recognised for his work both internationally and

on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years.

109

KHALIL IBRAHIM

B. Kelantan, 1934

Abstract in Yellow and Pink, 1987

Signed "Khalil Ibrahim" on lower right

Batik

54 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000



AUCTION TERMS AND CONDITIONS

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 beforebidding. 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 identify. 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 ten percent (10%) 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 of 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.

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.

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 it 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
150, Jalan Maarof,
Bukit Bandaraya,
59100 Kuala Lumpur, Malaysia

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.

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
“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 10% 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;
“Net Sale Proceeds”	
“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 consignor 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”	the 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.



Come home to Italy and sample classic dishes preserved by traditions, prepared with fresh ingredients and served with simplicity. Dine in a rustic trattoria home-styled ambience while indulging in our finest selection of signature seafood and meat dishes prepared by our Italian Chef.

Bon Appetito! Contact 03 2717 9900 or email restaurants.imperial@sheraton.com



KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
150, Jalan Maarof, Bukit Bandaraya, 59100 Kuala Lumpur, Malaysia
Phone: +603 2093 2668 or Fax: +603 2093 6688

Bidder No. (for office use)

BIDDER REGISTRATION FORM

Malaysian Art Auction 2013 Edition IV | 7 July 2013 | Sheraton Imperial Kuala Lumpur

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

Telephone (O) _____ Telephone (H) _____ Mobile Phone _____

Email _____

Banking Details

Name of Bank _____ Account No. _____

Credit Card Type _____ Credit Card No. _____

Expiration Date _____ Issuing Bank _____

Supporting Documents I Utility Bills I Bank Statement (Issued in 2013) _____

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 _____



KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
150, Jalan Maarof, Bukit Bandaraya, 59100 Kuala Lumpur, Malaysia
Phone: +603 2093 2668 or Fax: +603 2093 6688

Bidder No. (for office use)

ABSENTEE BID FORM

Malaysian Art Auction 2013 Edition IV | 7 July 2013 | Sheraton Imperial Kuala Lumpur

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

Telephone (O) _____ Telephone (H) _____ Mobile Phone _____ Email _____

Banking Details

Name of Bank _____ Account No. _____

Credit Card Type _____ Credit Card No. _____ Issuing Bank _____

Supporting Documents I Utility Bills I Bank Statement (Issued in 2013) _____

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.

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(leave blank if phone bidding)		
Lot number	Item	Top limit

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AGREED AND ACCEPTED BY

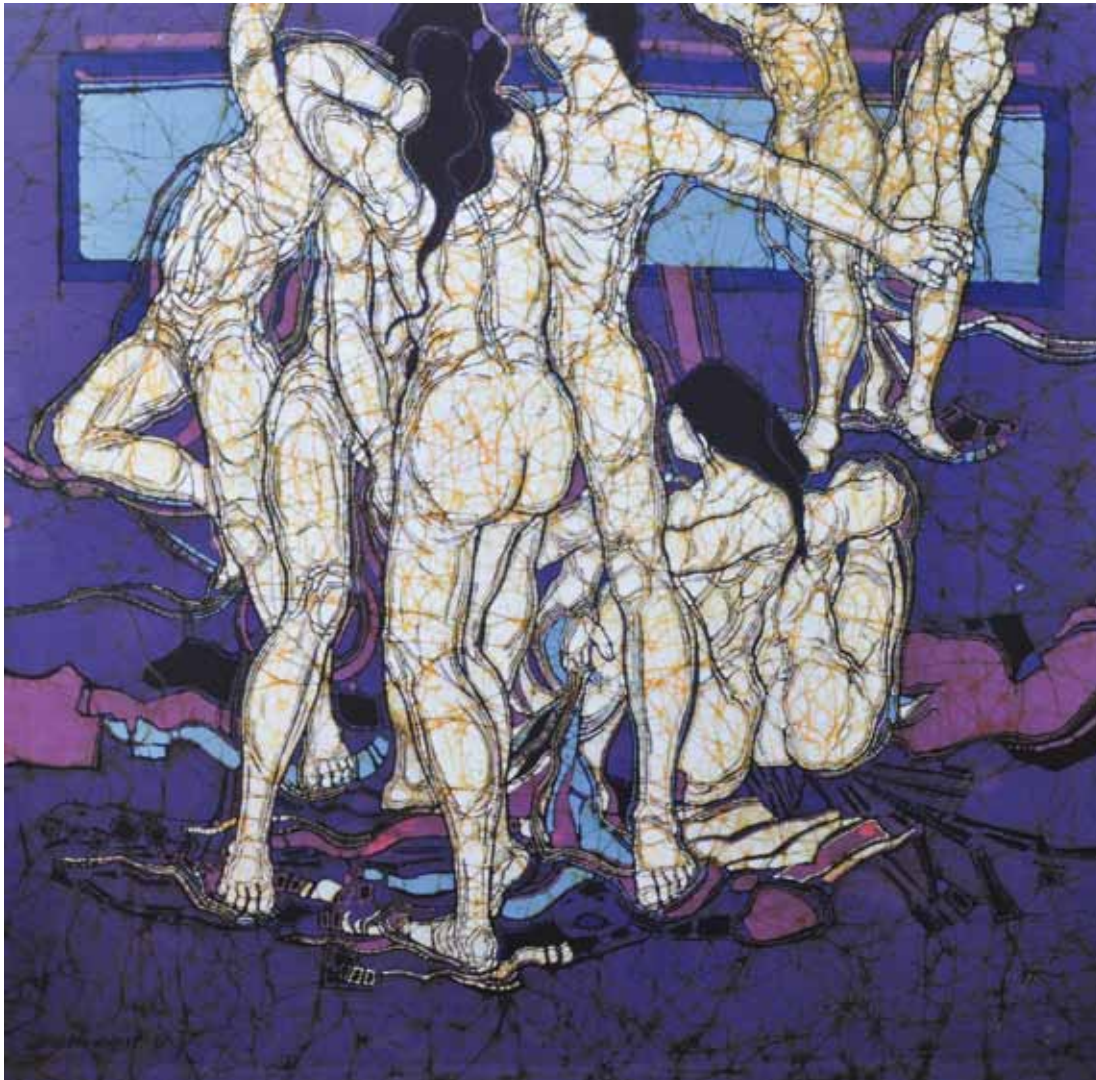
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