





KLAS ART AUCTION 2014 MALAYSIAN MODERN & CONTEMPORARY ART EDITION IX

Auction Day

Saturday, June 21, 2014 4.00 pm

Registration & Hi-Tea Starts 2.30 pm

Artworks Inspection from 2.30 pm onwards

Nexus 3 Ballroom, Level 3A Connexion@Nexus No 7, Jalan Kerinchi Bangsar South City 59200 Kuala Lumpur Malaysia





KL Lifestyle Art Space

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Kuala Lumpur Full Preview

Date: June 5 - June 20, 2014 Venue: KL Lifestyle Art Space 150, Jalan Maarof Bukit Bandaraya 59100 Kuala Lumpur

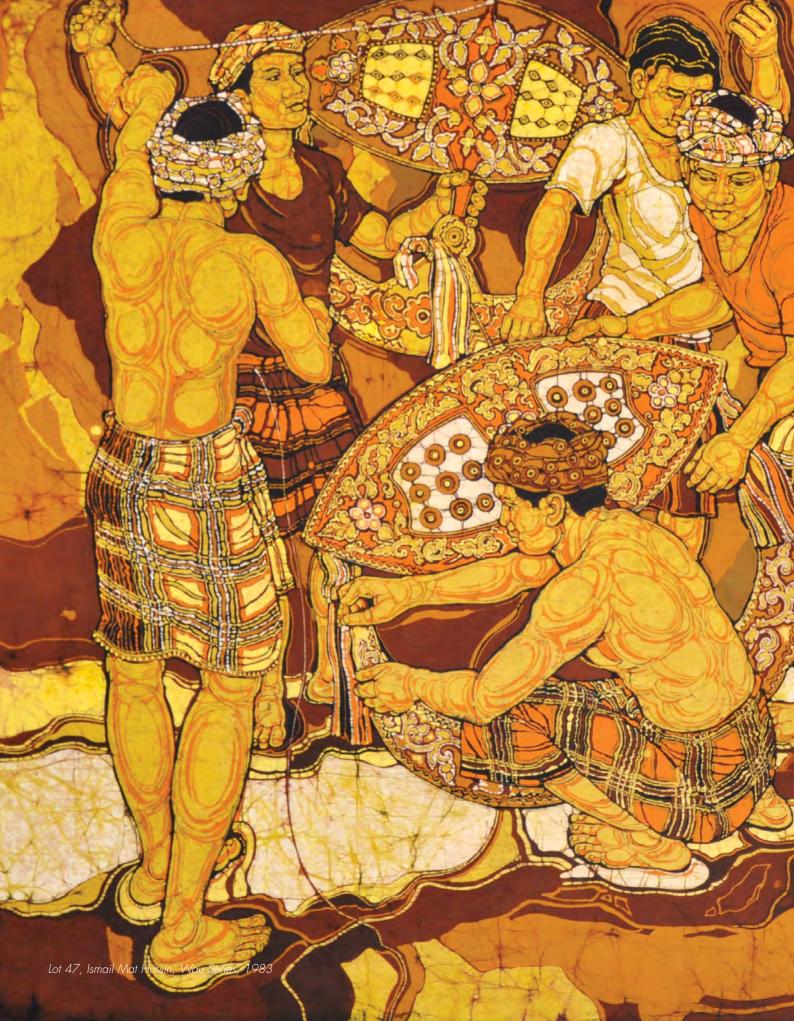
Auction Day

Date: Saturday, June 21, 2014 Venue: Nexus 3 Ballroom, Level 3A Connexion@Nexus No 7, Jalan Kerinchi Bangsar South City 59200 Kuala Lumpur

Time: 4.00 pm



Map to Connexion@Nexus





Contents

- 7 Auction Information
- 10 Glossary
- 18 Lot 1 77
- 149 Auction Terms and Conditions
- 158 Index of Artists

Glossary



1 KHALIL IBRAHIM PORTRAIT OF A GIRL, 1996

Acrylic on board | 17 x 13.75 cm RM 1,200 - RM 3,000



6 JAILANI ABU HASSAN

DRAWING FOR AQSA, 2011

Mixed media on paper | 39 x 29 cm RM 3,000 - RM 5,000



2 AWANG DAMIT AHMAD

IRAGA - SKETSA V, 2004

Mixed media on canvas | 61 x 61 cm RM 4,500 - RM 9,500



7 ISMAIL LATIFF

Ratu Ayu Purnama Biru No. 3, 2012

Acrylic on canvas | 48 x 48 cm RM 3,000 - RM 6,000



3 FAUZUL YUSRI

VOLUME II, 2006

Mixed media on canvas | 127 x 122 cm RM 6,000 - RM 9,000



8 Yusof Ghani

TOPENG SKETCH, 1996

Mixed media on paper | 40.5 x 28 cm RM 2,500 - RM 6,000



4 Hamidi Hadi

INVISIBLE-CAGE-GRID, 2000

Mixed media on canvas | 107 x 132 cm RM 6,000 - RM 13,000



9 ABDUL LATIFF MOHIDIN

NIGHT - JOURNEY, 1970

Etching, Edition 3/13 | 30 x 21 cm RM 8,000 - RM 14,000



5 MOHD. AKHIR AHMAD

GOOD MORNING, 2013

Oil on canvas | 125 x 152 cm RM 2,500 - RM 5,000



10 TAN CHOON GHEE

Chinese temple in penang, 1979

Chinese ink and watercolour on paper | 65.5 x 44.5 cm RM 5,000 - RM 12,000



11 KOW LEONG KIANG

NUDE II, 2012

Pen on paper | 35.5 x 27.5 cm RM 1,000 - RM 2,000



16 KHOO SUI HOE

FAMILY, 1964

Oil on canvas laid on board | 73×64 cm RM 16,000 - RM 32,000



12 KOW LEONG KIANG NUDE III, 2012

Pen on paper | 35.5 x 27.5 cm RM 1,000 - RM 2,000



17 SYED THAJUDEEN

MOON OF RAMADHAN, 1997

Oil on canvas | 127 x 127 cm RM 26,000 - RM 60,000



13 KHALIL IBRAHIM

NUDE SERIES, 1987

Watercolour on paper | 26 x 35 cm RM 2,000 - RM 6,000



18 ALVARO M. JIMENEZ

MOTHER & CHILD I, 2000

Acrylic on banana stark | 56.5 x 46.5 cm RM 4,000 - RM 7,000



14 LYE YAU FATT

AFTERNOON PASTIME, 1980S

Mixed media on paper | 74.5 x 55 cm RM 8,000 - RM 10,000



19 ALVARO M. JIMENEZ

Tindera III (Kakanin), 1998

Acrylic on banana stark | 45.4 x 35.5 cm RM 4,000 - RM 7,000



15 KENG SENG CHOO

A MOTHER'S LOVE, 2012

Oil on canvas | 76.5 x 48 cm RM 6,000 - RM 8,000



20 FATIMAH CHIK

UNTITLED, 2001

Mixed media batik collage 53 x 43.5 cm RM 2,000 - RM 5,000



21 IRSAM
TWO SISTERS, UNDATED

Batik | 92 x 69 cm RM 2,500 - RM 5,000



26 CHONG SIEW YING

(A) I CAN'T HELP FALLING IN LOVE WITH YOU, 2000 (B) I KNEW I LOVED YOU BEFORE I MET YOU, 2000 (C) LOVE IS IN THE AIR, 2000

25 x 50 cm (Diptych) x 3 pieces RM 2,800 - RM 5,000



22 KWAN CHIN A DAY AT WORK, 2012

Batik | 49 x 74.5 cm RM 4,000 - RM 8,000



27 JOLLY KOH

RIVER BIRDS, 2012

Oil and acrylic on canvas | 61 x 122 cm RM 22,000 - RM 30,000



23 ISMAIL MAT HUSSIN

BACHOK FISHERMEN, 1979

Batik | 50 x 68 cm RM 7,000 - RM 15,000



28 SHARIFAH FATIMAH ZUBIR, DATO'

SERI JINGGA, 1998

Acrylic on canvas | 62.5 x 55.5 cm RM 4,000 - RM 12,000



24 CHAN THIM CHOY

... REST ...?, 2002

Ink and colour on paper 10 x 10 cm x 2 pieces RM 1,200 - RM 1,800



29 NIK RAFIN

EARTHSCAPE SERIES-FLORA & FAUNA, 2013

Acrylic on canvas | 153 x 153 cm RM 2,000 - RM 3,000



25 RAPHAEL SCOTT AHBENG

MOI FALLS, 2006

Oil on board | 30 x 45 cm RM 1,200 - RM 2,500



30 BHANU ACHAN

LANDSCAPE SERIES I, 2011

Mixed media on canvas | 151 x 84 cm RM 3,000 - RM 6,000



31 ISMAIL LATIFF RATU AYU PURNAMA BIRU NO. 4, 2012

Acrylic on canvas | 48 x 48 cm RM 3,000 - RM 6,000



36 LYE YAU FATT

RESTING, 2010

Acrylic on canvas | 69.5 x 90.5 cm RM 8,000 - RM 12,000



32 ISMAIL LATIFF

FLOATING ON DREAMS, 1995

Acrylic on paper | 76.5 x 56 cm RM 4,500 - RM 9,500



37 GEE LOUNG

LAMP, 2006

Oil on canvas | 44 x 37 cm RM 3,000 - RM 5,000



33 TAJUDDIN ISMAIL

INNERSPACE - MINDSCAPE NO. 8, 1992

Acrylic on board | 122 x 122 cm RM 8,000 - RM 18,000



38 SOON LAI WAI

SONG OF EARTH 6, 2013

Mixed media on canvas | 150 x 60 cm RM 4,800 - RM 9,000



34 RAPHAEL SCOTT AHBENG

LONESOME TREES, 2010

Oil on board | 30 x 45 cm RM 1,200 - RM 2,500



39 NIZAR KAMAL ARIFFIN

SIRI POHON BERINGIN - DAERAH # 9, 2011

Acrylic on canvas | 157 x 127 cm RM 4,000 - RM 9,000



35 YUSOF GHANI

BIRING XIV, 2006

Oil on canvas | 122 cm x 90 cm RM 22,000 - RM 60,000



40 ZULKIFLI YUSOFF

CO-OPERATION, 2011

Acrylic on canvas | 152 x 152 cm RM 8,000 - RM 14,000



41 ISMAIL LATIFF

WATER DANCE...GREEN POND MAGIC, 1999

Acrylic on canvas | 98 x 139 cm RM 14,000 - RM 24,000



46 JOLLY KOH

THE RISING SUN, THE MOON AND AN EGG, 1999

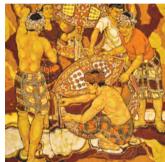
Acrylic and oil on canvas | 137cm x 137cm RM 22,000 - RM 35,000



42 ABDUL MULTHALIB MUSA

IN BLOOM 1, 2013

Stainless steel with concrete base 75 x 22 cm x 17cm RM 4,000 - RM 9,000



47 ISMAIL MAT HUSSIN

WAU SERIES, 1983

Batik | 94 x 105 cm RM 11,000 - RM 22,000



43 LAXMAN PAI

BLUE CLOUDS, 1970

Oil on canvas | 76 x 89 cm RM 6,000 - RM 9,000



48 KWAN CHIN

VEGETABLE SELLER II, 2013

Batik | 84 x 150 cm RM 9,000 - RM 13,000



44 JACK TING

FREE FLOW SERIES II, 2000

Oil on canvas | 80.5 X 99.5 cm RM 4,500 - RM 6,500



49 YUSOF GHANI

HIJAU SERIES 'MACHANG', 2000

Oil on canvas | 122 x 122 cm RM 22,000 - RM 36,000



45 RAPHAEL SCOTT AHBENG

Seaside, Undated

Acrylic on canvas | 60 x 90 cm RM 3,800 - RM 7,000



50 ABDUL LATIFF MOHIDIN

TAO LANDSCAPE (HOMAGE TO LAO TZU), 1999

Oil on canvas | 92 x 92 cm RM 150,000 - RM 250,000



51 TAJUDDIN ISMAIL

IMAGO, 1994

Acrylic on board | 60 x 60 cm RM 4,000 - RM 9,000



56 CHEONG SOO PIENG

UNTITLED (WATER KAMPUNG NIGHT), 1961

Ink and colour on paper | 91 x 45 cm RM 26,000 - RM 42,000



52 YAP ENG HUAT

MENDING NET, 2005

Watercolour on paper | 54 x 73 cm RM 2,000 - RM 3,800



57 JANSEN CHOW

AS TIME GOES BY, 2001

Oil and acrylic on canvas | 91.5 x 121 cm RM 5,000 - RM 7,000



53 ISMAIL MAT HUSSIN

PANTAI SABAK, 1976

Watercolour on paper | 29 x 42 cm RM 3,000 - RM 5,000



58 KHALIL IBRAHIM

EAST COAST FISHERMEN, 1998

Ink on paper | 13 x 13 cm RM 1,200 - RM 2,500



54 ABDULLAH ARIFF

Penang Harbour with Junks and Sampan, undated

Watercolour on paper | 36 x 26.5 cm RM 6,000 - RM 9,000



59 SYED THAJUDEEN

STUDY OF KEBAYA SERIES (III & VI),

Pencil on paper | 27 x 21 cm x 2 pieces RM 1,200 - RM 2,500



55 NG ENG TENG

Telok Bahang Beach Penang Malaya, 1960

> Oil on canvas | 74 x 54.5 cm RM 24,000 - RM 38,000



60 JEIHAN SUKMANTORO

FACE, 1990

Oil on canvas | 40 x 50 cm RM 5,000 - RM 7,500



61 SEAH KIM JOO LADY, UNDATED

Batik | 59 x 43.5 cm RM 4,500 - RM 7,500



66 CHEUNG POOI YIP

STILT HOUSES, 2007

Oil on canvas | 73 x 58.5 cm RM 5,000 - RM 8,000



62 KHALIL IBRAHIM EAST COAST SERIES, 2006

Watercolour on paper | 30 x 21 cm RM 3,000 - RM 5,000



67 ISMADI SALLEHUDIN

INDERAPURA SERIES, SALAM ALAM, 2011

Mixed media on canvas | 150 x 210 cm RM 3,000 - RM 6,000



63 KHALIL IBRAHIM

PORTRAIT OF A LADY, 2005

Acrylic on canvas | 52 x 35 cm RM 6,000 - RM 12,000



68 RAPHAEL SCOTT AHBENG

FOREST FLAIR II, 2012

Acrylic on canvas | 90 x 119 cm RM 6,000 - RM 9,000



64 PETER LIEW

MORNING MARKET, 1997

Oil on canvas | 65 x 79.5 cm RM 4,000 - RM 7,000



69 SHARIFAH FATIMAH ZUBIR, DATO'

Kenangan V, 1999

Acrylic on canvas | 65.5 x 56 cm RM 4,000 - RM 12,000



65 TAN THEAN SONG FISHING VILLAGE, 2007

Batik | 76.5 x 48 cm RM 4,500 - RM 6,500



70 SHARIFAH FATIMAH ZUBIR, DATO'

IMAGE 24, 2012

Acrylic on paper | 38.5 x 28.5 cm RM 1,300 - RM 1,800



71 ILSE NOOR RINDU, 1981

Silkscreen, Edition 1/15 | 26 x 21cm RM 1,200 - RM 3,000



76 CHONG CHOON KIM ANODIC BLACK, 1992

Oil on canvas | 127 x 127cm RM 8,000 - RM 15,000



72 ZAO WOU-KI
THE TEMPTATION OF THE OCCIDENT,
1962

Lithograph printed in colours | 38 x 28 cm RM 4,000 - RM 7,000



77 KHALIL IBRAHIM

TWO FIGURES, 1986

Batik with newsprint | 49 x 74.5 cm RM 30,000 - RM 60,000



73 AHMAD KHALID YUSOF

UNTITLED, 1993

Acrylic on canvas | 90 x 90 cm RM 28,000 - RM 45,000



74 AWANG DAMIT AHMAD

JEJAK WAKTU SERIES II, 2008

Mixed media on canvas | 122 x 122 cm RM 8,000 - RM 18,000



75 AHMAD ZAKII ANWAR

LEGONG 6, 1998

Acrylic on canvas | 120 x 180 cm RM 60,000 - RM 120,000

KHALIL IBRAHIM B. Kelantan, 1934

Portrait of a Girl, 1996

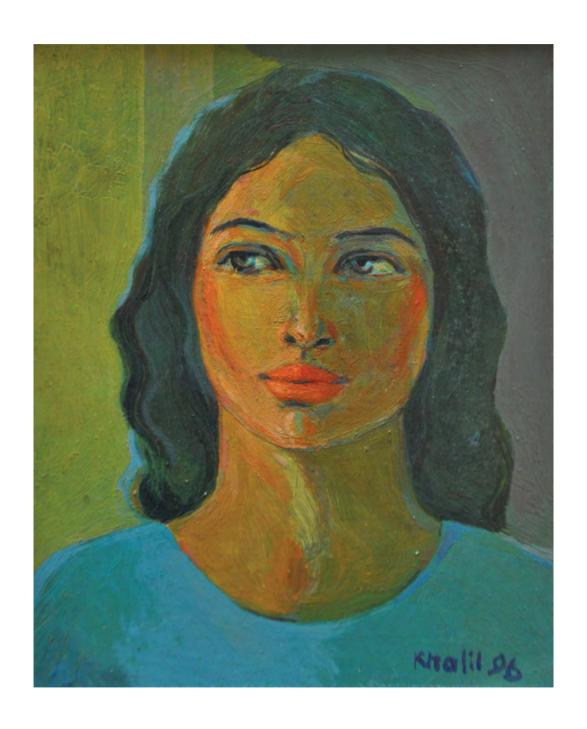
Signed and dated "Khalil 96" on lower right Acrylic on board 17 x 13.75 cm

Provenance
Private Collection, Kuala Lumpur
Comes with the certificate from the artist

RM 1,200 - RM 3,000

Reminiscent of Van Gogh's style of paintings, a legend Khalil Ibrahim cites as his inspiration, this is an earlier variation of his portrait works. Executed with clear outlines with atypical and contrasting gaudy colour combinations, Khalil completely focuses on the spirit of Expressionism rather than staying true to naturalistic ways. He captures a solemn, quiet mood as his subject looks into the distance, a vacant look in her eyes.

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



AWANG DAMIT AHMAD B. Sabah, 1956

Iraga - Sketsa V, 2004

Signed, titled and dated on verso Mixed media on canvas 61 x 61 cm

Provenance
Private Collection, Kuala Lumpur
Comes with the certificate from the artist

RM 4,500 - RM 9,500

At first impression, the abstractism in this piece of art evokes an almost morose-like feeling to it. Its bold, potent splatter of colours seems like a reflection and lament of the past, of something long gone, something one remembers with a tinge of bitterness.

Awang Damit Ahmad does usually base his abstract art on the emotional and nostalgic memories of his childhood pastimes and places from the past that he holds dear to his heart, declaring, "I am inspired by my childhood experiences, working experiences and my father's background as a fisherman and farmer."

This piece brings about a contemplative spirit – it is sombre and despondent, serious but earthy at the same time, a motif often used by the artist. The abstraction Awang Damit employs to create shapes and bits of patterns are all symbolic, and the way he arranges these shapes and patterns are arbitrary – all of which are derived from his personal observations, musings and reminiscing.

Awang Damit discovered his love for art in the 70s during his travels around Sabah, during which he studied painting from other artists. Born in Kuala Penyu, Sabah in 1956, he came to Selangor in 1975 to join Telekom Malaysia as a technician at the age of 21 years. It was then that he made a decision to hone his painting skills, therefore quitting Telekom to study Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States. PETRONAS gallery has purchased a few of his artworks and one painting, the Nyanyian Petani Gunung, which won the 1991 Salon Malaysia Award. It is still displayed there today.



FAUZUL YUSRI B. Kedah. 1974

Volume II, 2006

Signed and dated "Fauzul Yusri 06" on lower right Signed, titled and dated on verso Mixed media on canvas 127 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

That is exactly the stand Fauzul Yusri takes as he creates yet another unfathomable yet curiosity-evoking piece. Despite the sandy, calm brown he takes on throughout this piece of artwork, random and sporadic forms of grey masses decorate the canvas - as if floating or suspended, even. Formless markings, scratching and scarring also appear here and there. In its entirety, the message is quiet yet bold, honest yet a little distorted.

After having graduated from UiTM Shah Alam in 1999, Fauzul has then exhibited his work all around Malaysia, Indonesia, Hong Kong, Singapore and the UK. He also received special mentions from the Young Contemporary Art Award in 2002 and the Kijang Art Awards in 2004. Malaysia's National Art Gallery, Bank Negara Malaysia, EQ Fine Arts Gallery and HSBC Bank Malaysia have collected Fauzul's artworks, and until this day has been noted for his distinctive style in etching techniques.

[&]quot;Artists should not be too direct, and be more creative with their messages."



HAMIDI HADI B. Selangor, 1971

Invisible-Cage-Grid, 2000

Signed, dated and titled "Invisible-Cage-GRID Hamidi Hadi 00" on lower right Mixed media on canvas 107 x 132 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 13,000

'Critics often say that Hamidi Hadi's works are downright puzzling, leaving the viewers in a state of confusion and bewilderment. His artworks do seem to be thought-provoking since he does less and less of figurative works, venturing further away from the real world into a realm of forms.

Since the artist usually produces work that revolves around social and controversial issues, this piece of art, dubbed Invisible Cage-Grid stays true to the artist's recurring theme of confusion. A half-formed face of a man can be seen to the right and random images are arranged around the canvas. Almost-invisible cage bars are scarcely hinted at the top of the painting before it eventually fades into nothingness as it works towards the bottom. What is this piece trying to insinuate, exactly? Does it follow the everyday life of a human being with his or her thoughts and emotions, fears and aspirations and the feeling of being caged by the mundaneness of it all? Or is this person trying to find a way out of the cage that is his own thoughts? What the upshot of this artwork is, nobody knows – save for the viewer, owing to his or her's own interpretation.

Hamidi Hadi obtained his Diploma in Art and Design, majoring in Fine Art from Universiti Teknologi Mara (UiTM) in 1995, continuing his Bachelor's Degree in the same school. Thereafter, he went to United Kingdom's University of Wolverhampton to complete his Masters in Art and Design Network, majoring in Painting. He was one of the previous top 5 winners of the Philip Morris Asean Art Awards, and is keenly involved with the Malaysia's art movement.





MOHD. AKHIR AHMAD B. Penang, 1986

Good Morning, 2013

Signed and dated on verso
Oil on canvas
125 x 152 cm

Provenance

Private Collection, Kuala Lumpur
Illustrated on page 14 of "Freezing the Moment, Mohd Akhir Ahmad"
exhibition catalogue published in 2013 by R A Fine Arts
Exhibited in Freezing the Moment, A Solo Exhibition by
Mohd Akhir Ahmad (July 3 - July 24, 2013) held at R A Fine Arts - The Gallery, Kuala Lumpur

RM 2,500 - RM 5,000

In this piece, budding artist Mohd. Akhir takes on the subject of mundane, regular objects. Pillows and blankets are the artist's muse, turning these common objects we are used to seeing into something marble-like.

These pieces are painted on so realistically but it has an almost hazy effect to it, as if inviting the viewer to slip in between the covers after a long, long day or beckoning someone who has just woken up to crawl back into bed. It is a comforting, warm piece that calls out to the viewer to take a longer look at it.



JAILANI ABU HASSAN B. Selangor, 1963

Drawing for Agsa, 2011

Signed, titled and dated "Drawing for Aqsa 2011 Jai" on bottom of paper Mixed media on paper 39 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Jailani Abu Hassan – Jai – sketches yet another striking piece with the combination of ink, watercolour and charcoal on paper. By deriving inspirations from life itself, Jai draws ideas from it by observing his surroundings and seeing them from his personal point of view. This piece demonstrates the artist's skills and technique with his chosen mediums.

After having graduated from MARA Institute of Technology in Fine Art in 1985, he went on to obtain his masters in Slade School of Fine Art in London in 1988 and in Pratt Institute in 1994. Among the awards he has won include the 2005 Rado Switzerland Commission Award's first prize, the Hong Kong and Shanghai Bank Gold Award in 1991 and the Major Award from the Young Contemporary Artists exhibition in 1985.

Jai is currently pursuing his PhD in Studio Practice Research in Painting from Universiti Teknologi Mara in Shah Alamm, where he is also the Faculty of Art and Design's Associate Professor.

ISMAIL LATIFF B. Melaka, 1955

Ratu Ayu Purnama Biru No. 3, 2012

Signed "Ismail Latiff" on lower middle Signed, titled and dated on verso Acrylic on canvas 48 x 48 cm

Provenance
Private Collection, Kuala Lumpur
Comes with the certificate from the artist

RM 3,000 - RM 6,000

Dreamlike, fantasy-like, surreal, magical, fairy tale-like are the words that best fit Ismail Latiff's work.

What is unique to all his paintings is the ever-present circle in the middle of the canvas. "It is a symbol of perfection and balance". This, he adds, is a figurative way of embodying his search to be one and whole with the universe. Fair enough, his artworks do look like a medley of stars and galaxies transposed onto canvas.

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



YUSOF GHANI B. Johor, 1950

Topeng Sketch, 1996

Signed "Yusof Ghani" on lower right Mixed media on paper 40.5 x 28 cm

Provenance
Private Collection, Kuala Lumpur
Comes with the certificate from the artist
Illustrated on page 61 of "MALAYSIAN GEMS" exhibition
catalogue published in 2011 by KL Lifestyle Art Space

RM 2,500 - RM 6,000

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

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

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

Born in 1950 in Johor, Malaysia, Ghani frequented a small movie theater that was run by a family member as a young boy, where he developed a predisposition towards painting to depict movement and a sense of time through cowboy films. He cites Pollock and de Kooning as his early inspirations, but he eventually began to develop his unique style in painting, with masks being his theme for many years as a motif to explore human emotions and circumstances. The masks often appeares displaced, implying at the rough state us human beings are always in.

The present sketch can be interpreted as a representation of the various attitudes of human beings towards the world and other human beings. Its depiction on paper has been known to portray Ghani's personal demons at the time, but all is left to the interpretation of the viewer, only able to take a calculated guess.



ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Night - Journey, 1970

Inscribed "3/13 Night-journey Latiff New York 1970" on bottom of paper Etching, Edition 3/13 30 x 21 cm

Provenance
Private Collection, Kuala Lumpur

Illustrated on the cover of "Kembara Malam: Kumpulan Sajak dan
Sketsa Latiff Mohidin" published in 1974 by Dewan Bahasa dan
Pustaka, Kementerian Pelajaran Malaysia

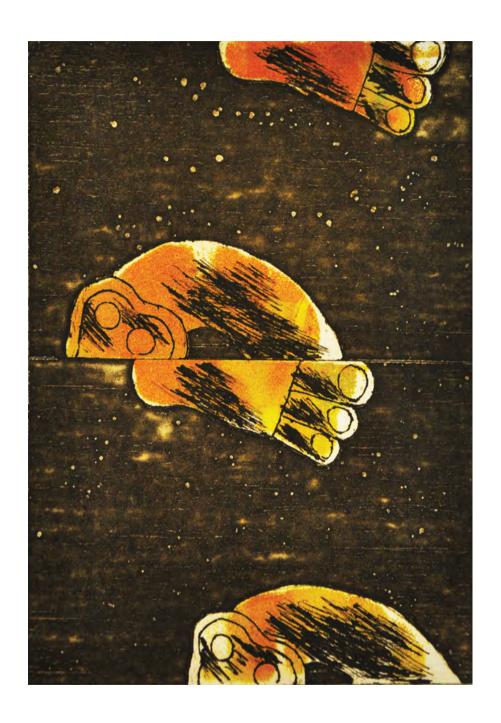
RM 8,000 - RM 14,000

Latiff Mohidin's works are never the same. He constantly transforms and evolves, he invents and creates his artworks for the better.

"I like to invent rules. The important thing is creating fresh things. Today must be better than yesterday. From painting to painting, my worry is what the next one will be like. You can see that from one work to another. You can see the techniques varying. Humans like new things. If an artist doesn't change, then eventually, everything will look the same."

Despite all that, there is one thing that constantly remains: the bold, strong colours he often uses in his work. While it is known that his themes change, one cannot deny how remarkably they are always executed. Like this piece, the bold, strong shapes are there, the unrepressed colours are present and the intricacy of his techniques are extant. The whole piece speaks mystery.

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





TAN CHOON GHEE B. Penang, 1930-2010

Chinese Temple in Penang, 1979

Signed and dated "CHOON GHEE 1979" and stamped with seal on lower right Chinese ink and watercolour on paper 65.5 x 44.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

The combination of British watercolour approach and treatment with calligraphic brushstrokes of Chinese classical paintings resulted in Tan Choon Ghee's unique and inimitable piece.

Street life was what inspired Tan Choon Ghee, and it is shown in this painting of a temple in Penang. This outdoor painting is decked with faint and subtle colours and techniques, giving his work an almost long-ago ambiance to it. His skills in draftsmanship, composition and gentle brushstrokes and his ability to turn mundane sceneries into something awe-inspiring make his work truly something to be treasured.

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





A sketch of the nude human body is a measurement of how familiar an artist is with his own techniques, apart from being an artistic exploration by itself. During the Renaissance times when humanism flourished, artists drew many a nude sketch or painting, as they were more fascinated with humanity more than divinity.

Kow Leong Kiang's sketch of the nude female body seated in a relaxed and contemplative manner, legs closed by bending them at the knees, with her chin resting on one hand. He brings out the curves, shape, form and depth of the female body by using only pen.

11

KOW LEONG KIANG

B. Selangor, 1970

Nude II, 2012

Signed and dated "KOW LEONG KIANG 8.10.2012" on lower right Pen on paper 35.5 x 27.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,000

12

KOW LEONG KIANG

B. Selangor, 1970

Nude III, 2012

Signed and dated "KOW LEONG KIANG 8.10.2012" on lower right Pen on paper 35.5 x 27.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,000

Born in Selangor in the year 1970, Kow Leong Kiang graduated from the Kuala Lumpur College of Art with a Diploma in Fine Art in 1991. His works are known to revolve around the themes of human emotions, where he bravely exhibits his techniques. He was a recipient of the Philip Morris Asean Art Award in 1998 and some of his works are collected by numerous collectors, corporations and the National Art Gallery of Malaysia.

The second part of Kow Leong Kiang's nude sketch of the human body with a pen is drawn from a different angle this time. While Nude II features a full-frontal view, this one is a side view of a woman sitting semi-Indian style with her left leg half-stretched out before her. However, she still retains the same contemplative posture as the previous sketch.

The bare body not only gives an insight into an artist's skill and knowledge of the human body, it also gives more room to express emotions and body language. All in all, the piece is clean and crisp, simplistic yet heavy with aesthetic value.

KHALIL IBRAHIM B. Kelantan, 1934

Nude Series, 1987

Signed and dated "Khalil Ibrahim 87" on lower right
Watercolour on paper
26 x 35 cm

Provenance
Private Collection, Kuala Lumpur
Comes with the certificate from the artist

RM 2,000 - RM 6,000

"My favourite colour on canvas is nudity." - Jarod Kintz

Khalil Ibrahim's fascination for the human body is not lost in this piece as he brings together a group of female nudes in various standing positions - one in motion, stretching, and the others standing with a slight tilt in a relaxed manner. He keeps in mind the curves and crevices, the shapes and form of the female body.

The female nudes in this piece are slightly heavier than what Khalil Ibrahim was exposed to during his days in school of art, as he depicts them whole, full-figured and thick especially around the rear, waist and chest. Contouring beautifully the figurative nude forms, Khalil's watercolour finesse captures the unmitigated vision and uniqueness that is the full female figure.

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



LYE YAU FATT B. Kedah. 1950

Afternoon Pastime, 1980s

Signed on lower left Mixed media on paper 74.5 x 55 cm

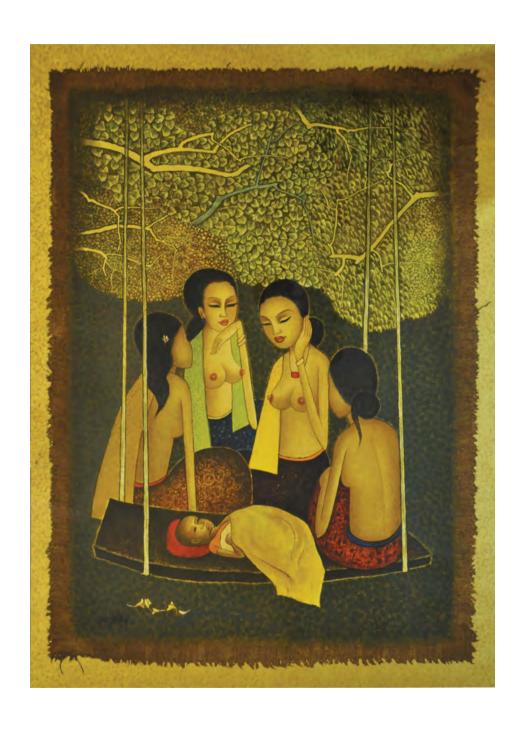
Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 8,000 - RM 10,000

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

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he draws on canvas a private moment between family and friends.

These four women are seated together in the midst of nature, perhaps a garden, where they are quietly gathered over a baby lying on top of a swing – it is the child of the one in red, perhaps. The atmosphere seems muted and quiet, it is as if the ladies are whispering to one another stories and gossip, careful not to startle the baby. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cosy - much like the relationship between the women.





KENG SENG CHOO B. Kedah, 1945

A Mother's Love, 2012

Signed and dated "SENG CHOO '12" on lower right
Oil on canvas
76.5 x 48 cm

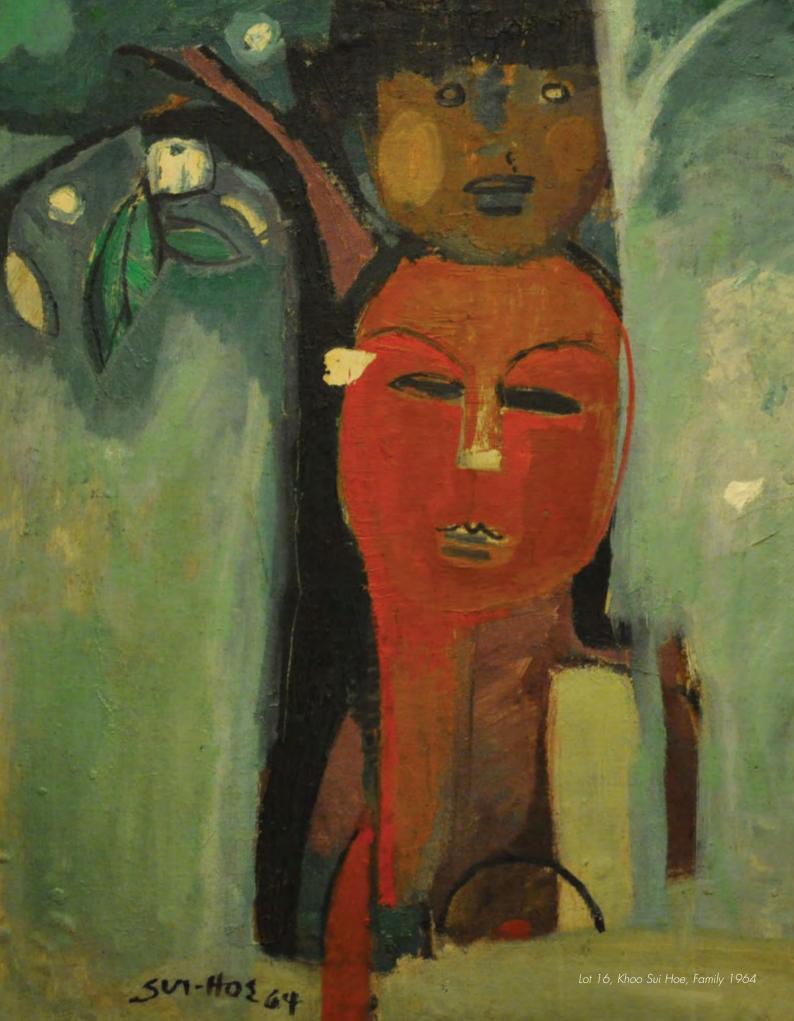
Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 6,000 - RM 8,000

The women in Keng Seng Choo's still-life paintings always have those distinctively pointed chins and bodies that are a tad elongated. Captured in this piece are two women and a child, all of whom are caught in a moment of peace and serenity.

This painting has a certain glow and quiet radiance to it, as a result of Keng Seng Choo's smooth and expert blending of rich, warm yet lively colours. With the subjects' eyes shut and their lips characteristically discernible, this piece evokes an air of silent contemplation with a tad of comfort and ease.

Born in Kedah in 1945, Keng Seng Choo was educated at the Nanyang Academy of Fine Arts in Singapore. He participated various art exhibitions in Malaysia and Singapore and was also the recipient for the silver medal at The New York International Art Show and the first prize at Pastel in Malaysia competition in 1988.



KHOO SUI HOE B. Kedah, 1939

Family, 1964

Signed and dated "SUI HOE 64" on lower left
Oil on canvas laid on board
73 x 64 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 22 of "The Painted World of
Khoo Sui Hoe" coffee table book published in
2007 by Penang State Art Museum

RM 16,000 - RM 32,000

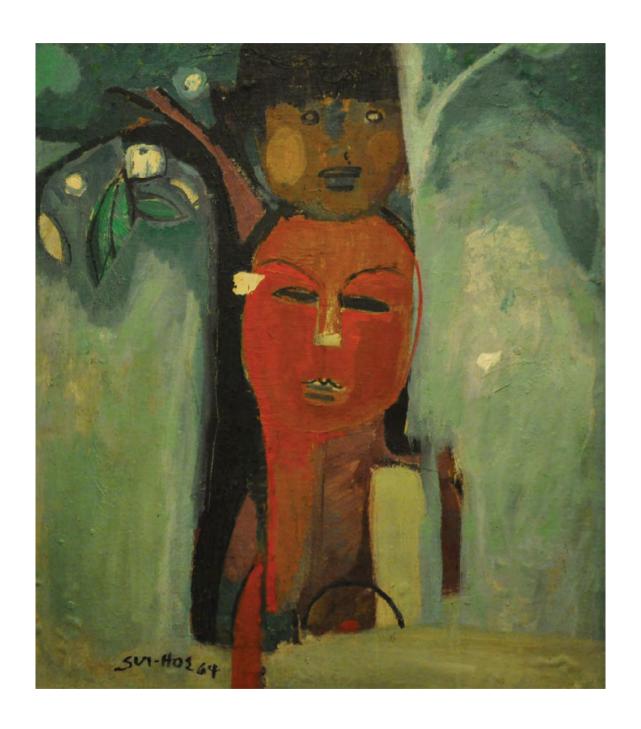


The artist, Khoo Sui Hoe posing in front of his artwork.

An illustration of a family tree has never been done in a more surreal, dreamy manner. True to his nature of having an inclination towards concepts of the simple and the unsophisticated, Khoo Sui Hoe is direct in his message in this piece – it is a depiction of a woman with her child atop, and branches are proliferating out of her. It is, quite literally, a family tree.

The play of colours lends to the mystical, escapist and aesthetic appeal of this piece. It is quiet bliss, peace and packed with warm love. No doubt, there is a certain kind of mystery to it as well. Perhaps it is the mist-like appearance of whites and pale greens around the canvas, but dream like paintings have always been Khoo Sui Hoe's signature style.

Born in 1939 in Baling, Kedah, he studied at Singapore's prestigious Nanyang Academy of Art and then at the Pratt Graphic Center in the US. He was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has helped promote other artists. Khoo Sui Hoe has also won a lot of awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum.



SYED THAJUDEEN

B. India, 1943

Moon of Ramadhan, 1997

Oil on canvas 127 x 127 cm

Provenance
Private Collection, Kuala Lumpur
Poster published by National Art Gallery, Malaysia for the
"KEPADAMU KEKASIH (Yang Maha Esa)" Ramadhan exhibition
from August 10 - September 20, 2010

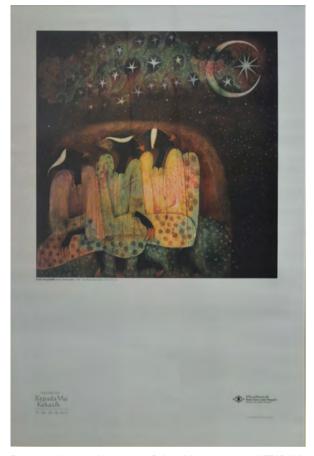
Illustrated on page 22 of "Paintings on Love by Syed Thajudeen"
exhibition catalogue published in 2011 by KL Lifestyle Art Space
Exhibited in Paintings on Love, Solo Exhibition by Syed Thajudeen

in 2013 by KL Lifestyle Art Space
Illustrated on page 95 of "Cinta Tercipta... And there is love..."
exhibition catalogue

(August 22 - September 30, 2011) held at KL Lifestyle Art Space Illustrated on page 71 of "MOSAIC XIII" coffee table book published

The "Cinta Tercipta... And there is love..." Solo Exhibition by Syed
Thajudeen (July 6 - August 24, 2006) was held at the
National Art Gallery Malaysia

RM 26,000 - RM 60,000



Poster published by National Art Gallery, Malaysia for the "KEPADAMU KEKASIH (Yang Maha Esa)" Ramadhan exhibition from August 10 - September 20, 2010.

"It is a tribute to the moon, as the moon is a Muslim's companion," said Thajudeen.

The moon is not only Earth's faithful friend, but as Thajudeen puts it, it is also a Muslim's companion. This piece speaks volumes even at the first glance – not only because of how otherworldly it appears, but also because of how the painting seems to quietly beckon you to come closer and observe it some more, to find out the story behind it.

To Muslims and non-Muslims alike, we all are aware of how imperative a role the moon takes on especially during the holy month of Ramadhan. The age-old tradition of Arabian travellers consulting the moon and the stars in the sky for navigational purposes are still being practised today, particularly for calculating the days before Eid Al-Fitr and prayer times.

In essence, this painting was created to honour the great moon. Within this painting lie the matters of divinity and spirituality. Many colours are present, but one has to observe the crescent of the moon and the glittering of the stars to find them. Three ladies with distinctive lips and eyes are perched closely together, looking up at the moon. The entire rhythm of this piece is a blend of spirituality, tranquility and romance.

Syed Thajudeen was born Syed Thajudeen Shaik Abu Talib and is known as one of the best poetic artists in the Malaysian art industry. Initially sent to study medicine in India, the fire he had for art could not be extinguished. Convincing his parents to let him study art, he eventually attended the Government College of Arts and Crafts in Madras. His works are exhibited by Petronas, the National Art Gallery of Malaysia and the Singapore Art Museum.





ALVARO M. JIMENEZ B. Philippines, 1948

Mother & Child I, 2000

Signed, titled and dated "Alvaro M. Jimenez 2000" on lower left Signed, titled and dated on verso Acrylic on banana stark 56.5 x 46.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

Yet again another piece by Alvaro M. Jimenez that features his signature style of painting on banana stalks, this time it is of a mother and her child. There have been various paintings that were done on banana stalks, but the mother-and-child pieces are Jimenez's notable ones. In this Mother & Child I, it depicts a mother perched with her arm around her daughter.

Known to capture moments in the everyday life of Filipinos, the virtuosity with which Jimenez has used on the details and colour-blending in this piece combined with the fact that the fine lines and texture of the banana stalk can be seen upon closer scrutiny makes this truly a Filipino gem.

Alvaro M. Jimenez was born in Bacolor, Pampanga, Philippines in 1948. He attended the Pampanga Secondary School of Arts and Trades where he trained as an artist and went to Don Honorio Ventura Memorial School of Arts and Trades to follow. Among the prestigious awards he as received are the 1998 Philip Morris Art Competition, the 1990 Most Outstanding Kapampangan for the Arts (Visual Arts), the 1985 Metrobank Annual Art Competition and the 1980 Pampanga Day Celebration Painting Competition, just to name a few.



ALVARO M. JIMENEZ B. Philippines, 1948

Tindera III (Kakanin), 1998

Signed "Alvaro M. Jimenez" on lower left Signed, titled and dated on verso Acrylic on banana stark 45.4 x 35.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

Alvaro Jimenez has not only been praised for his beautiful masterpieces, but also because they are known for being crafted on banana stalks in place of a conventional canvas. His usual themes revolve around the Filipino culture, and this time is no different as he depicts a saleswoman (*tindera*) making *kakanin* - a sweet, traditional Filipino form of rice cakes made from rice flakes, sugar, young coconut meat and juice.

If one were to inspect the artwork closely, they would catch sight of the texture and the fine lines of the banana stalks upon which he painted. Despite how much of a challenge this would present to the artist, he manages to blend the colours and the details together, forming a humble painting of a humble Filipino life.

Alvaro M. Jimenez was born in Bacolor, Pampanga, Philippines in 1948. He attended the Pampanga Secondary School of Arts and Trades where he trained as an artist and went to Don Honorio Ventura Memorial School of Arts and Trades to follow. Among the prestigious awards he as received are the 1998 Philip Morris Art Competition, the 1990 Most Outstanding Kapampangan for the Arts (Visual Arts), the 1985 Metrobank Annual Art Competition and the 1980 Pampanga Day Celebration Painting Competition, just to name a few.

FATIMAH CHIK B. Johor, 1947

Untitled, 2001

Signed and dated "Fatimah Chik 2001" on lower right Mixed media batik collage 53 x 43.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

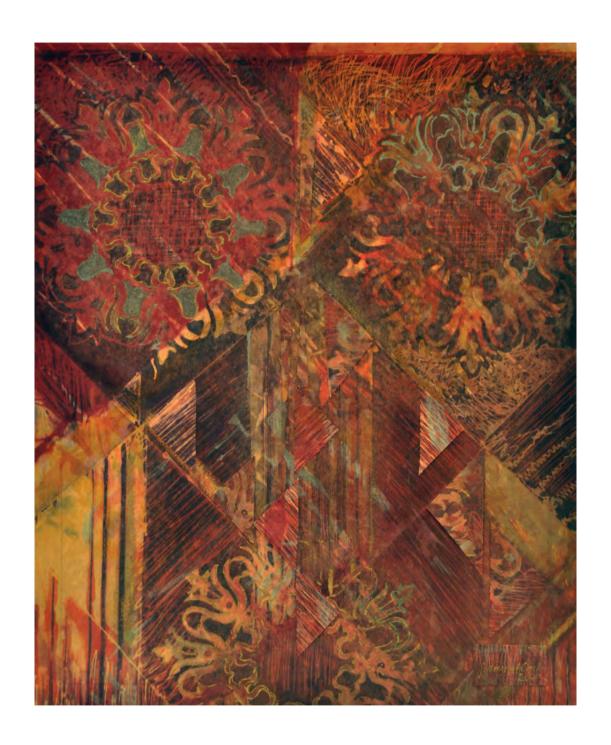
"I have to figure out how to place the blocks to serve the concept and add the colours only later. I set papers with straight lines to get the angles and then work inch by inch. It is a laborious process, from beginning to end, when you have to judge if it is finished."

All things traditional are always breathtaking. *Batik* most certainly does not escape this. It is highly ornate, structured with its luxurious texture and at most times, the way it is created – blocks, waxing, hand painting, dyeing – adds more value to it.

What makes it even greater is that Fatima Chik has brought batik to greater heights by commixing the old-style of crafting symbolic batik with new art forms to fit into the category of contemporary fine art.

After years of thorough research on tribal and traditional symbolisms and motifs (of the Malay, the Sumbanese, the Minangkabau, the Toradja, the Batak and the Dayak), new colours, shapes and symbols are brought into being through the metaphysical and iconographic influences from these tribes, demonstrably present in this piece of art. Her creations break the barriers between the physical, religious and racial differences among people.

Fatimah Chik was born in Pontian, Johor and trained at the MARA School of Art & Design as a textile designer. Her experiments with batik design began mid 1970s, and it was then that she started combining different motifs into her work ,thus making them entirely her own style.



IRSAMB. Indonesia, 1942

Two Sisters, Undated

Signed "IRSAM" on lower right

Batik

92 x 69 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

Irsam's artworks have a very specific style and theme. The first few times he started painting on his canvases were subjects of *wayang kulit*. In fact, he has always admitted in interviews that he was influenced by his teacher, who had a passion for Javanese *wayang kulit*. As a result, most of his early work as early as 1961 were sketches of pen on paper, all done in a decorative style.

The decorative style leaves room for an artist to have absolute freedom over his canvases, with no fixed arrangements whatsoever. Human figures are painted, disregarding proportions or anatomies, perspectives or spaces. The artist explores and improvises the lines with strong, vibrant colours.

Principally, the decorative art style concentrates deeply on the lines, colour and texture to present or represent an idea that is highly ornamental. Irsam does so by employing the pointillism technique, which is the use of tiny dots that blend together in a painting with high vibrancy in colour to create a pattern, rhythm and consistency. Irsam's aesthetic inspiration comes from wayang kulit, whereby he uses the flexibility of the Javanese figures to express his experiences – what he has seen or felt – and his imagination. All things considered, the entire piece is smooth, constant and aesthetically pleasing.

Irsam was born in Ketandan, Klaten Central Java on the 24th of June, 1942. He studied at the Indonesian Fine Arts Academy in Yogyakarta before becoming a lecturer. In 1967, he held his first exhibition and went on to receive awards from Singapore, Thailand and the Philippines.



KWAN CHIN B. Kuala Lumpur, 1946

A Day at Work, 2012

Signed "Kwan Chin" on lower left

Batik

49 x 74.5 cm

Provenance
Private Collection, Kuala Lumpur

Illustrated on page 20 of "Malaysian Landscape by Kwan
Chin" exhibition catalogue published in 2013 by
KL Lifestyle Art Space

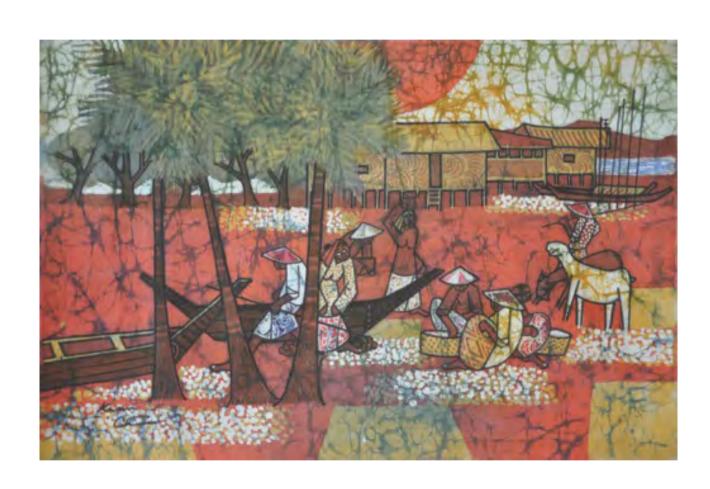
Exhibited in Malaysian Landscape by Kwan Chin exhibition
(March 13 - April 13, 2013) held at Sama-Sama Hotel,
KL International Airport

RM 4,000 - RM 8,000

In Malaysia, men wear *batik* for dinner functions. Even the ladies, who combine *batik* with current fashion dress in them during formal occasions. Civil servants wear *batik* on the 1st and 15th day of every month and teachers in Sabah are encouraged to wear *batik* on Thursdays. However, *batik* is no longer limited to being something that is meant to adorn the body. *Batik* has risen above that and is now a part of contemporary art.

Kwan Chin has brought even more life into *batik* by painting them in vivid colours, illustrating scenes of Malaysian life. Working Day is a depiction of people living a simple everyday life in the countryside, a life of little to no complications. Country life is undoubtedly still and people have no qualms about living side by side – everybody goes to work in the morning and comes back together, no competition whatsoever involved. The setting, as captured by the artist, is definitely something that is envied by those who live in concrete jungles. The entire piece speaks peace, quiet and picturesque.

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



23 ISMAIL MAT HUSSIN B. Kelantan, 1938

Bachok Fishermen, 1979

Signed "Ismail Mat Hussin" on lower left Batik $50 \times 68 \text{ cm}$

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 15,000

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

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

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

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





CHAN THIM CHOY B. Johor, 1963

... rest ...?, 2002

Signed and dated "CHAN THIM CHOY, 2000 on lower middle Signed and dated "THIM CHOY, 2001 on lower right Ink and colour on paper 10 x 10 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 1,800



"I paint and use explorations of colours to express love. I express my own feelings of wanting to find love and then being hurt in the process. My artwork reflects my feelings of desperation, need, contradictions and loneliness. Through art, I find the energy, motivation and confidence to experience the changes in life."

All these are reflected in Chan Thim Choy's art - they are colourful, rhythmic and realistic. In this piece, we see figures lying in the recovery position. By using Chinese ink on paper, he creates a burst of colour, relaying a story. It is perhaps as the artist had stated, it is a metaphor of a person exhausted from finding love. The need, desperation and loneliness that a person has been bottling up for a period of time warrants a requisite for rest before starting the journey all over again.

Chan Thim Choy has a diploma in fine arts from the Malaysian Institute of Art and won the prestigious Philip Morris trophy in 1999. Using mixed media on his pieces, he projects the feelings of love and the desire to be loved in return. He was previously an art teacher at the Chung Hwa Secondary School in Kuala Lumpur.



No matter how many times one has seen waterfalls in their lifetime, one never tires of it. What exactly is it that makes waterfalls so appealing? Is it the very idea that it is purely natural, a gift from Mother Nature that leaves you in awe? Whether it is all that or more, it solely depends on the person, but Raphael Scott Ahbeng successfully captures the raw beauty that are waterfalls if one were to perceive it with colour and in abstract form, rather than the direct, evident way.

Done in an imaginative manner, the stream of white running down the canvas represents the water crashing down to heavily collide with the river. Raphael then uses warm, earthy colours to describe the true beauty that surrounds the waterfall. The play of colours makes it seem like something a child would see when encountering a playground, which is what an adult would likely feel or see when they come across a waterfall.

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

25

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Moi Falls, 2006

Signed, titled and dated "RSA'06 Moi Falls" on lower right Oil on board $30 \times 45 \text{ cm}$

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

26 CHONG SIEW YING B. Kuala Lumpur, 1969

(A) I Can't Help Falling in Love With You, 2000 (B) I Knew I Loved You Before I Met You, 2000 (C) Love is in the Air, 2000

> Acrylic on paper mounted on canvas Signed and dated on verso 25 x 50 cm (Diptych) x 3 pieces

Provenance
Private Collection, Kuala Lumpur
Acquired by the collector from Valentine Willie Fine Art

RM 2,800 - RM 5,000

In the first of three diptychs by Chong Siew Ying, this one captures the moment in which a man is turned towards a woman on the right. With gestural brush strokes, she brings about an expressive aura to this moment shared between two humans. With the use of tender blues and pinks, she depicts "the look" - a look only a person who has been in love would understand. It is a smitten, tender, infatuated look. The focus of this piece is the facial gestures of these two subjects - the one on the left with a look of captivation on his face, and the other almost playful, flirty and shy with the background lending a palpable romantic vibe to the entire piece.

The second diptych captures yet another favourite theme of Chong Siew Ying's - love. Her fascination for human relationships is depicted in her usual two-figured juxtapose. It is an illustration of a woman gazing into her male counterpart's eyes. Successfully capturing the chemistry between lovers who feel equal devotion towards one another, it goes to show that such a moment between humans simply cannot be put into words and more often than not, it is the action that does the telling better. The third instalment of Chong Siew Ying's moments of love duplex's visual poetry this time ends with two people sharing a knowing look and an equally knowing smile with each other.

The title that goes with this piece is Love is in the air, and it is an illustration of just that. The use of pink instantaneously and effectively provides the amorous atmosphere, an atmosphere that fills the air wherein there are lovers. This is a moment shared during a date, during romantic walks in the park, during weddings or even an event as simple as introducing their significant others to other people. What is usually a fleeting moment in reality, is captured permanently on canvas.

Chong Siew Ying was born in 1969 in post-independence Malaysia. She graduated from a local art college and ventured off to Paris in 1990 with zero knowledge in the languages of English and French. Enrolling at the École des Beaux-Arts de Versailles and Atelier63, she returned to Malaysia afterwards to hold her first solo show. Frequenting Paris and Kuala Lumpur from 2001 until 2011, she has then made Kuala Lumpur her permanent home. She has held solo and group exhibitions in Asia, Europe and the US.







JOLLY KOHB. Singapore, 1941

River Birds, 2012

Signed and dated "Jolly Koh 12" on lower left Oil and acrylic on canvas 61 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 22,000 - RM 30,000

Whether it is the wonderful and harmonious hues of colour, the difference in intensity and tones or that otherworldly atmosphere, this painting is solely and distinctively one of Jolly Koh's. Inspired by his own mind and skills, his style of painting is purely derived from his fantasy world and he morphs them into a tangible form with the combined use of oil and acrylic.

Known as a romantic and lyrical painter, he incorporates birdlike images into his work (he calls them "chooks"), and they dot his arresting landscapes every now and then. The stunning contrast of his images sometimes are, he admitted, "accidental swirling and blending of colours", which bring about lovely inimitable shapes and forms.

With this piece, he brings the viewer to another world where exist rivers of combinations of various colours, contrasting beautifully with one another.

Jolly Koh was born in Singapore, where he studied for his National Diploma in Design at Hornsey College of Art, London in the year 1962. A year after, he obtained his Art Teacher's Certificate from London as well, and his Masters at Indiana University, USA in 1972. His artworks have been exhibited at the National Art Gallery in Victoria, Australia, Bank Negara Malaysia, the Fullerton Hotel in Singapore and J.D. Rockefeller III Collection, just to name a few.



SHARIFAH FATIMAH ZUBIR, DATO' B. Kedah, 1948

Seri Jingga, 1998

Signed, titled and dated on verso Acrylic on canvas 62.5 x 55.5 cm

Provenance
Private Collection, Johor

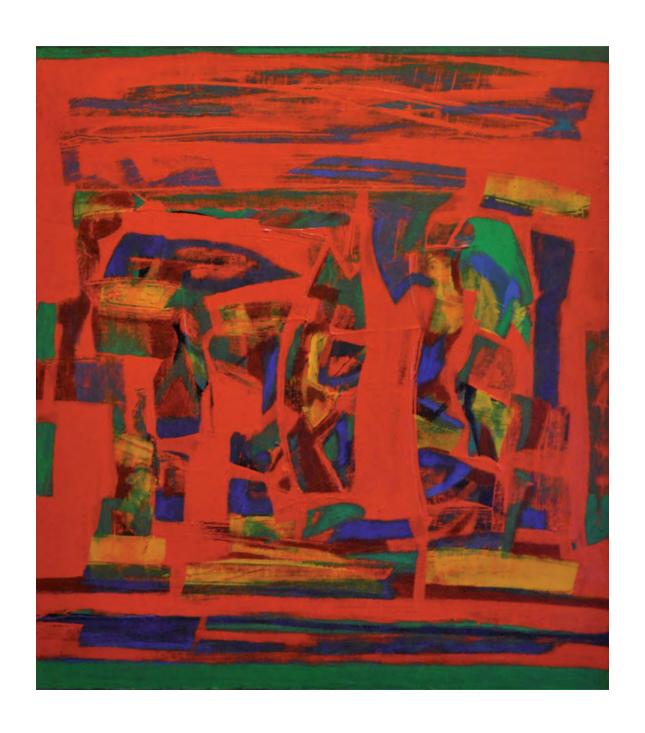
RM 4,000 - RM 12,000

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

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

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

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





NIK RAFIN B. Selangor, 1974

Earthscape Series-Flora & Fauna, 2013

Signed "Rafin 313" on lower right Acrylic on canvas 153 x 153 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000

With colours bursting with life and exuberance, Nik Rafin creates an art piece that seems to invigorate the viewer. The cascade of green in this painting reminds the audience of fresh grass, leaves, lush trees and most of all, serenity. It is, after all, a colour that symbolizes nature. Health and good luck are also associated with the colour green.

It is only fitting that he names this piece Earthscape Series-Flora and Fauna, this painting works as a means of an escape from one's worries and troubles. Despite its calming and relaxing effect, Nik Rafin's love for detailed, descriptive work is apparent as he exquisitely draws fine lines on the various shapes, adding complexity and edge to this piece.

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



BHANU ACHAN B. Kuala Lumpur, 1949

Landscape Series I, 2011

Signed and dated "Bhanu 11" on lower right Mixed media on canvas 151 x 84 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

At a glance, this painting has a dense volume of mystery to it. While it all seems serious with deep thoughts and hidden messages behind them, it is also vibrant, bright and cheerful, a happy piece with large strokes.

Bhanu Achan is an abstract painter who uses his thoughts, emotions and perception on cultural and social issues and puts them into colour, painting them to communicate with the audience. This sort of connection and communication is beyond that of the representational, figurative and the physical.

When Bhanu was younger, he had heightened his knowledge on Hinduism, focusing on the subjects of yoga, dharma and karma, and this spiritual side is omnipresent in all his paintings.

He was initially sent to study medicine in India, he began to discover the spiritual side of life. His career has spanned for about forty years and and his artworks have been part of the National Art Gallery's collection.

ISMAIL LATIFF B. Melaka, 1955

Ratu Ayu Purnama Biru No. 4, 2012

Signed "Ismail Latiff" on lower middle Signed, titled and dated on verso Acrylic on canvas 48 x 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

A variation from its sibling piece, the Ratu Ayu Purnama Biru No. 3, this one is subtly different but not so much that it will never cross the mind at all.

The lighting on Ismail's signature sphere of balance and perfection seems to be stronger in this piece, as if in motion. This could be Ismail's figurative way of stating that he is getting closer and closer to being one with the universe. The light could be truth – "the light of truth", or something newly learnt, knowledge, philosophy and the like, and the more of them he acquires, the closer he gets to understanding the cosmos.

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



ISMAIL LATIFF B. Melaka, 1955

Floating on Dreams, 1995

Signed and dated "Ismail Latiff '95" on lower right
Acrylic on paper
76.5 x 56 cm

Provenance
Private Collection, Kuala Lumpur

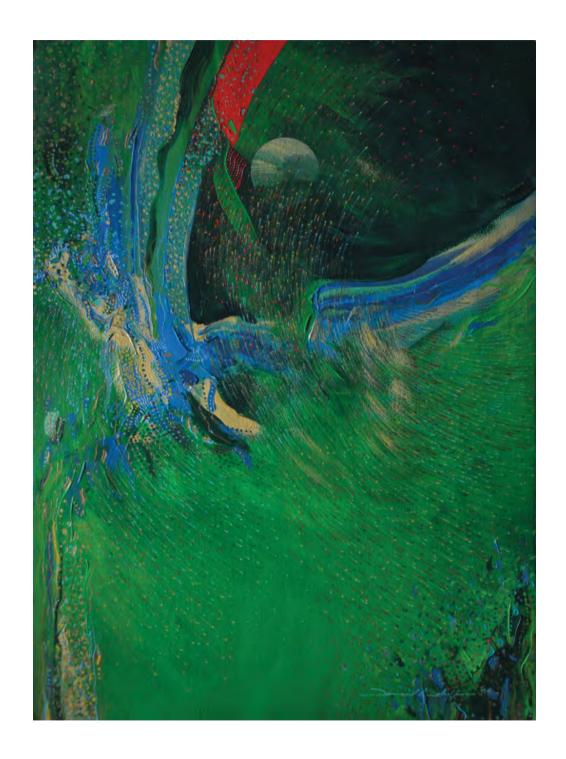
RM 4,500 - RM 9,500

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Regrettably, these wonderful places are difficult to put into words, let alone paint. Fortunately though, we are able to see a proper, solid version of it through Ismail Latiff's paintings. With a brushstroke, he takes us to that faraway place, one that consists of the landscapes you can only dream about. Ismail Latiff brings these dreams to fruition on canvas.

His works are based on nature and solitude, some sort of paradise, as seen in this painting. He once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed into paper and canvas."

The bursts of green, blue, red and faint beiges and the gentleness with which they flow make it all the more magical and soothing. He manages to make this painting seem like it is saturated with an aura of wonder.

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



TAJUDDIN ISMAILB. N. Sembilan, 1949

Innerspace - Mindscape No. 8, 1992

Signed and dated "Taj 1992" on lower right
Acrylic on Board
122 x 122 cm

Provenance
Private Collection, Selangor

Illustrated on page 73 of "MOSAIC XIII" coffee table book published in 2013 by KL Lifestyle Art Space

Exhibited in Art Basel Miami 2013

RM 8,000 - RM 18,000

Never straightforward and obvious with the messages he embeds into his artworks, Tajuddin Ismail has once again inspired curiosity with Mindscape No. 8. Innovative and complex, he stimulates the mind of the viewers while making a connection with them at the same time. What Tajuddin Ismail wishes to incite is not an understanding of a singular, standard message from his artworks, but to evoke various feelings and thoughts - after all, what a person takes from an abstract form is completely subjective.

Citing nature as his muse, he avails himself of the combination of contrasting colours, thick heavy lines and blocks and geometrical shapes to illustrate all the elements of nature. These combinations are present in this piece with pasty colours adorning the entire canvas, interjected by a subtle 'X' marking a small section and an ichthyic symbol - two intersecting arcs to resemble a profile of a fish.

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





RAPHAEL SCOTT AHBENG B. Sarawak, 1939

Lonesome Trees, 2010

Signed, titled and dated "RSA'10 Lonesome Trees" on lower right
Oil on board
30 x 45 cm

Provenance

Private Collection, Kuala Lumpur Illustrated on page 33 of "Eastern Horizon, Raphael Scott Ahbeng" exhibition catalogue published in 2014 by KL Lifestyle Art Space

RM 1,200 - RM 2,500

In this unique oil on board painting by Raphael Scott Ahbeng, a solitary area filled with a small cluster of trees is represented in intense oranges and yellows and harsh strokes. The trees seem to be drooping, with their crowns hunched low, as if expressing sheer sorrow and grief. Using nature as a representative, the message the artist was trying to get across might be that no matter how bright or cheerful, or even beautiful something is, it may never get the attention it wants from its surroundings, resigned to being alone. Another possibility of this painting may be the abstract art form of "no man is an island", where the trees are stranded and deserted with the waters surrounding them, and no other company makes them woeful.

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



YUSOF GHANI B. Johor, 1950

Biring XIV, 2006

Signed and dated "Yusof Ghani 06" on lower right Signed, titled and dated on verso Oil on canvas 122 cm x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 22,000 - RM 60,000

Departing from his other series that feature nature, masks and the human form, the *Biring* series is Yusof Ghani's interpretation of cockfights.

Using an inundation of vibrant and arresting colours teamed with expressive brushstrokes, he creates a masterpiece that seems to defy the laws of stasis, for the roosters depicted in his painting seem to be in motion, glowing wings flapping about as they fight for their lives.

Despite the cool blues, black and whites, the viewer can almost feel the tension and the pressure of anticipation, as if they were truly watching the scene. The artist uses cockfighting to symbolize courage and conflict between mankind.

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





LYE YAU FATT B. Kedah, 1950

Resting, 2010

Signed on lower left Acrylic on canvas 69.5 x 90.5 cm

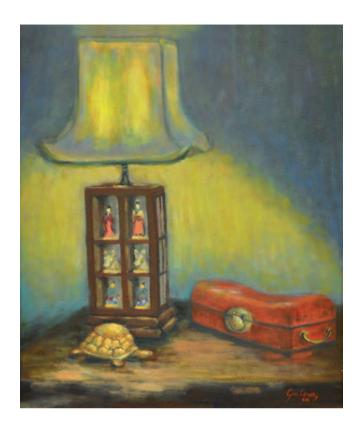
Provenance
Private Collection, Penang
Acquired directly from the artist

RM 8,000 - RM 12,000

Artist Lye Yau Fatt has a proclivity for looking for themes and substance for his art pieces in regular objects. This is clearly demonstrated by this still-life piece, as he exquisitely paints a pot of plant in a nondescript setting, along with a domestic shorthair cat resting on the right.

The entire event captured at sundown in homely colours show his love for the ordinary and simple, from the resting cat to the flowers rooted in an old margarine can – this is a typical folk practice, ersatz flower pots from old, used food cans. The unfussiness that is his theme contradicts the intricacy of his techniques in this piece, making this truly something that reminds you of home – simple yet lovely.

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



GEE LOUNG Lamp, 2006

Signed and dated "Gee Loung '06" on lower right
Oil on canvas
44 x 37 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

This lovely piece of oil on canvas artwork brings about the warm feeling of familiarity and peace. It is quiet, everything is still and it reminds the viewer of something they come back to after a long day at work – the entire piece speaks 'home'.

Featuring a dimmed night lamp, a collection of miniature china figurines arranged in a small doll closet, a turtle paperweight and a large red box of trinkets, it resembles the comforting effect of a bedside table or a counter in the foyer, on which house keys are dropped along with the day's stress and worries.

Gee Loung started off as a lawyer, specializing in litigation, conveyancing and corporate law in Malaysia and then in Singapore. After 7 years of practice, she left the profession and lived in Shanghai for three years, where she took up painting. Her works are exhibited at the National Art Gallery and The Loft Gallery, Starhill.

SOON LAI WAI B. Penang, 1970

Song of Earth 6, 2013

Signed "LAI WAI 13" on lower right Mixed media on canvas 150 x 60 cm

Provenance
Private Collection, Selangor

RM 4,800 - RM 9,000

Art, in its simplest form, is an expression of beauty and for Soon Lai Wai, the lotus flower is the epitome of beauty. Coincidentally, his reworking of the classic flower was the reason he gained recognition at the beginning of his career.

With liberated strokes, he manages to create an equatorial and prolific mood to it, the broad leaves curving here and there with complete abandon. "I rotate my canvas to allow the liquid paint to flow slowly and to settle into shapes of ponds, flowers or leaves," explains the artist. He also expresses his fantasies and romanticism with striking and confident greens and yellows. The unrestrained and enthusiastic way with which he applies brushstrokes onto canvas make the pure, demure flowers even more filled with life, standing out from the murkiness of muddy waters that they are surrounded by.

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



NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Daerah # 9, 2011

Signed and dated "NIZAR 2011" on lower right
Signed, titled and dated on verso
Acrylic on canvas
157 x 127 cm

Provenance
Private Collection, Kuala Lumpur

Illustrated on page 5 of "The Faces of Abstraction, Nizar Kamal Ariffin" exhibition catalogue published in 2012 by KL Lifestyle Art Space

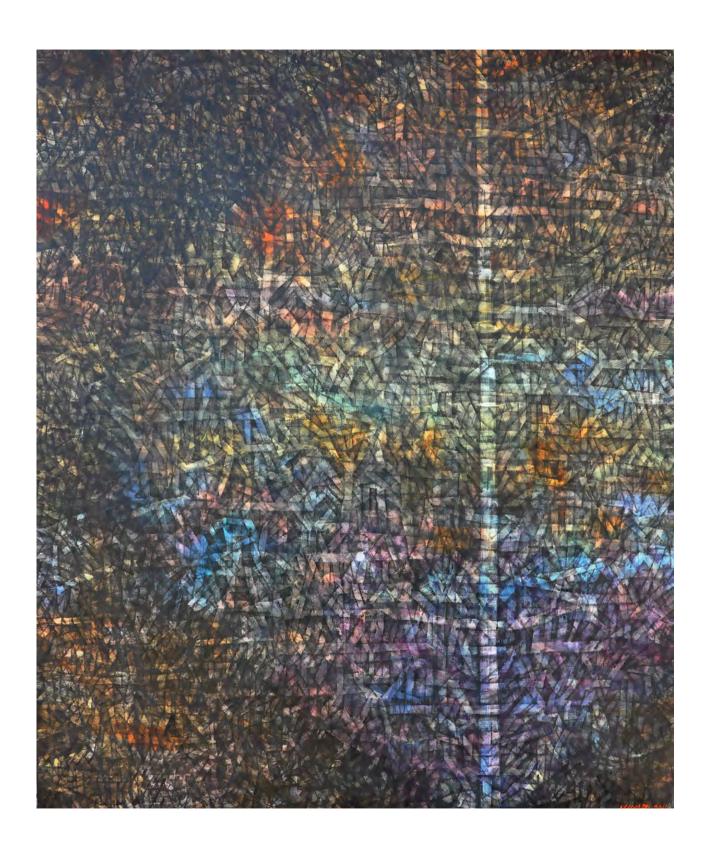
Exhibited in Nizar Kamal Ariffin The Faces of Abstraction Exhibition (July 4 - August 2, 2012) held at KL Lifestyle Art Space

RM 4,000 - RM 9,000

For Nizar Kamal Ariffin, his artworks are not mere intricately planned and structured lines. These lines are what he uses to figuratively express spirituality, freedom, faith and personal growth - all of which are interconnected in the world as in the paintings, infinite and ongoing.

With lines upon lines scattering the entire canvas in haphazard positions and directions, there is a thick and pronounced vertical line planted in the midst of all the interwoven lines, a line that "embody one's faith in the Creator to guide one through the good and bad of life", Nizar explains. In some cases, however, they can also mean the ruler of a country or a district, those responsible for people and their land. This is very much apt, as he does name his paintings Daerah, meaning district. A boundary is also painted on this piece, an area that is much lighter in colour than the rest of the canvas to signify balance in life.

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



ZULKIFLI YUSOFF B. Kuala Lumpur, 1962

Co-operation, 1997

Signed and dated "Zul Yusoff 97" on lower right Signed, titled and dated on verso Acrylic on canvas 152 x 152 cm

Provenance
Private Collection, Kuala Lumpur
Comes with the certificate from the artist

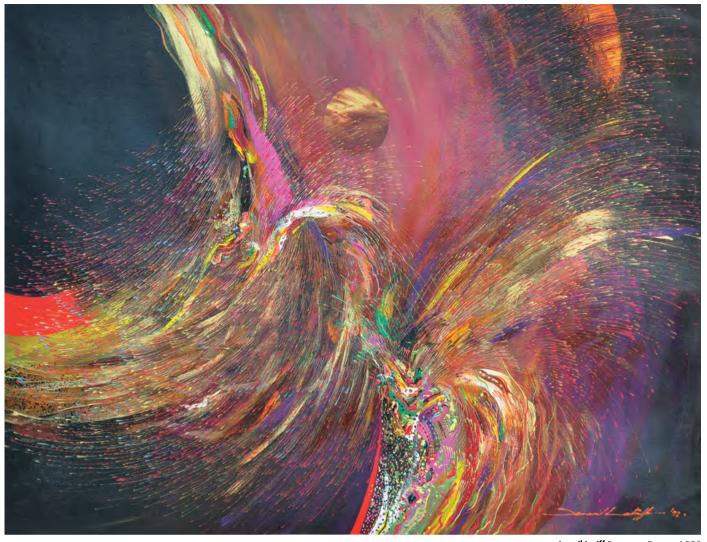
RM 8,000 - RM 14,000

Zulkifli Yusoff draws caricatures and character parodies of the types of people that he sees in society, some recurring personalities. He uses this form of abstractism and art to criticize on social and political issues, and his characters are drawn exaggeratedly with their very own unique idiosyncrasies, therefore injecting humour into his art pieces.

This time, however, his technique of acrylic on canvas provides the illusion that it was sketched with either pencil or pen, a difference from his usual pop-art style. He arranges them tastefully in black and white, in a huge spiral – the further inward his characters go, the smaller they get. From afar, it might trick the eye into thinking it was a form of traditional art, but upon closer inspection, it is more than that.

Zulkifli Yusoff studied in Manchester Polytechnic, England in 1991 after graduating from UiTM. He is known to be one of the best contemporary artists in Malaysia, and has received various awards such as the 1988 and 1989's Major Award in the Young Contemporary Artists Competition, the 1992's Grand Minister's Prize in the Third Salon Malaysia. Currently, he is an Associate Professor at Universiti Pendidikan Sultan Idris in Perak.





Artist Ismail Latiff inspired by myths and nature

Ismail Latiff Barungan Dance, 1993 Mixed Media on Canvas I 64 x 90.5 cm

Ismail Latiff had the idea to tell
Nusantara myths and folklore through his
artworks which sees him using nature as his
subjects. He believes that the best way to
introduce art is through nature.

The Malacca-born (1955) artist goes beyond imagination by incorporating traditional myths and folklore into his artworks of nature. Having received formal training at Mara Institute of Technology (now UiTM) from 1975 to 1979 where he received a Diploma in Fine Art, Ismail Latiff did not immediately become a full-time artist. Instead, he started off working in an international advertising company, McCann-Erickson as a visualizer and eventually, became a professional artist. He has won several awards throughout the years including the Frank Sullivan Award in the graphic art section of the Salon Malaysia art competition held by the National Art Gallery Malaysia in 1979.

Education

Ismail was brought up mainly by his mother in Singapore in his father's absence as a ship captain. He later went to live with his grandmother in Merlimau, Malacca where he received his education in an English medium school. He furthered his studies at Mara Institute of Technology where he not only met his wife, Noraini Jaafar and his famous course mate, Anuar Rashid, but he was also taught by a few famous artists including part-timers, Latiff Mohidin and Long Thien Shih.



From visualizer in advertising industry to full-time artist

Ironically, Ismail who was introduced to the art world back in his ITM days started his career as an artist using watercolours and sketches on paper. These landed him a job as a finished artist and a visualizer in McCann-Erickson where he sold his paintings to the then creative director, John Lane, who was impressed by his artistic skills. Despite his success in the advertising industry where his graphic skills were developed and polished, he moved from being a visualizer to an art director, a position which he resigned from after a year (1985-1986) to become a full-time artist.

Other achievements and awards

Besides making a breakthrough with the Frank Sullivan Award in 1979 in the graphic art section of the Salon Malaysia art competition held by the National Art Gallery Malaysia, he managed to lead his team from McCann-Erickson to win advertising awards such as the one for a Malaysia Airlines advertisement. As an artist, he was nominated Young Illustrator of Asia in Japan, 1981 and won first prize at the Biennale of Visual Arts, Seychelles in 1992.

Selected solo exhibitions of Ismail Latiff

1984 - Paintings & Drawings, Hotel Equatorial, Kuala Lumpur
1993 - Nine Years On, Art Salon, Bangsar Baru, Kuala Lumpur
1993 - Magical Tour, Substation Gallery, Singapore
2004 - Blend, XOAS Gallery, Petaling Jaya, Selangor, Malaysia
2005 - Magic In The Sky, Elle Six Art Gallery, Kuala Lumpur

Selected group exhibitions of Ismail Latiff

- 1979 Salon Malaysia, Competition of Painting, Sculpture & Printmaking, National Art Gallery, Kuala Lumpur
- 1980 International Graphic Art, Osaka University, Osaka, Japan
 - 1981 Asian Art Biennial, Dhaka, Bangladesh
 - 1988 The 3rd ASIAN International Art Exhibition, Fukuoka Art Museum, Fukuoka, Japan.
- 1989 The First Asean Travelling Exhibition of Paintings, Photography & Children's Art, Jakarta, Kuala Lumpur, Bangkok, Singapore, Manila and Bandar Sri Begawan.
- 1989 3rd International Asian European Art Biennial, State Museum of Fine Arts, Ankara, Turkey. Five Malaysian Artists Choong Kam Kow, Ahmad Khalid, Khalil Ibrahim, Long Thien Shih & Ismail Latiff, Ankara, Turkey.
- 1989 Osaka Triennial '90 International Competition of Painting, My Dome Osaka, Osaka, Japan.
- 1992 Risalah Dari Malaysia An exhibition of paintings by five Malaysian artists, Ahmad Khalid, Khalil Ibrahim, Nirmala Shanmughalingam, Sharifah Fatimah Zubir & Ismail Latiff, Jordan National Gallery of Fine Arts, Amman, Jordan.
- 1997 "The 12th Asian International Art Exhibition" Nucleo De Pintura Contemporanea, Circulo Dos Amigo Da Cultura, De Macau.
 - 1998 Exposition Art Actuel Association Ariane Essor, San-juan Museum, Lerida, Spain.
- 1998 "The Ocean" UNESCO and AIAP, World'S Ocean, Seas, Rivers And Waterways, Perpignan, France.
- 2000 "Art For Nature Forest For Water, Water For Life WWF Malaysia" Islamic Art Museum, Kuala Lumpur.



Ismail Latiff Lembah Bayangan Rembulan... Mahligai Kayangan, 1997 Oil on canvas I 138 x 178 cm



Ismail Latiff Waterdance... Blue Night Dreams, 1999 Acrylic on canvas I 40 x 180 cm

SOLD RM 60,500.00 | KLAS ART AUCTION SEPTEMBER 2013

ISMAIL LATIFF B. Melaka, 1955

Water Dance...Green Pond Magic, 1999

Signed and dated "Ismail Latiff '99" on lower right
Acrylic on canvas
98 x 139 cm

Provenance
Private Collection, Kuala Lumpur

RM 14,000 - RM 24,000

Water landscapes have always been something that takes your breath away. The smooth, flowing movement and the light reflected off them is clearly something to behold. Ismail Latiff, creator of magical canvases, translates the formation of waves and ensuing collisions into an art "dance".

He captures the depth, the clarity of the water and very beautifully so that the viewer is almost tempted to reach out to touch it, expecting to feel water enveloping their fingers. This paradisiacal piece is bathed in wonderful colours, resembling tiny, colourful fish swimming excitedly around a spot. Latiff's canvases are truly what dreams are made of.

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



ABDUL MULTHALIB MUSA

B. Penang, 1976

In Bloom 1, 2013

Stainless steel with concrete base 75 x 22 x 17cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

"My work is is derived from what could be and what exists - what is meant to be experienced and what is actually felt. Imagination and reality."

Muthalib Musa, like many other sculptors, is ongoing in their pursuit to find that one point between balance and flight for the sculptures. Through the integration of technology and inspiration, and ongoing debates of the tangible versus the intangible, a new complex relationship between art and architecture is nurtured. After all, for the longest time, art has always been thought to have a correlation with architecture.

This piece employs a combination of geometry, computer design, mathematical equations and the technology of laser-cut machines. Each set of steel is kept ajar and stacked upon a vertical axis in random twists and turns, in a rotating motion. It does give the impression of a flower or plant about to bloom. It is also, in a way, an abstract form of art. The different twists and turns that contributed to the end-product signify different thoughts, feelings and mindset, all of which helped in inventing something aesthetic.

Muthalib Musa was born in Penang in the year 1976. He has always been interested in drawings and has won many competitions as a child. The most important and recent competition that he took part in was the Oita Asian Sculpture Exhibition and the Open Competition at the Fumio Asakura Memorial Park in Oita, Japan where was the Malaysian nominee and the Asian finalist. His background in architecture pushed his career into that of of a sculptor.



LAXMAN PAI B. India, 1926

Blue Clouds, 1970

Signed and dated "Laxman Pai 70" on lower middle Signed, titled and dated on verso Oil on canvas 76 x 89 cm

Provenance
Private Collection, Negeri Sembilan

RM 6,000 - RM 9,000

Laxman Pai has admitted to having a deep and intense adoration for natural beauty. Nature in all her glory and human characters have always been the subject of his artwork, as he explores the relationship between humans and their environments. His human characters have a certain Egyptian sculpture-like quality to it as depicted in this piece. While these faces have no proper form or a fixed shape, they are blended together with the surrounding, forming what is the namesake for this artwork, blue clouds. Pai has explained that his artworks are reflections of his impressions, and perhaps the impression that he had transposed onto canvas is that nature and humans are one and whole, in perfect accord. As Pai said, "My works do not preach a moral, they are spiritual impressions."

Having a distaste for dull, monotonous colours, Pai paints on his canvas with bright and bold colours with strong and fixed brush strokes in straight, pivotal motion, explaining that "the bold and sensational colours set my narrative into a pitch of intensity. The other things are also given colour and significance by the degree to which they reflect and dramatise the theme in tone and texture." As it stands, Pai creates rich and diverse artworks, all as a reflection of how colourful life and nature truly are.

Born on the 21st of January, 1926 in Margao, Goa, India, he received his earliest art education in India's Sir J. J. School of Art in Mumbai. Among the awards he had received are to date are the 1947 Mayo Medal, the 1961 and 1963 National Award by Lalit Kala Akademi, the 1972 National Award by the Kangra Portraits Show in New Delhi, the 1985 Padma Shri from the Government of India and the 1995 Nehru Award from Goa. He was also honoured by the Government of Goa in the year 1987.



JACK TING B. Sarawak, 1968

Free Flow Series II, 2000

Signed and dated on lower right
Oil on canvas
80.5 X 99.5 cm

Provenance
Private Collection, Kuala Lumpur

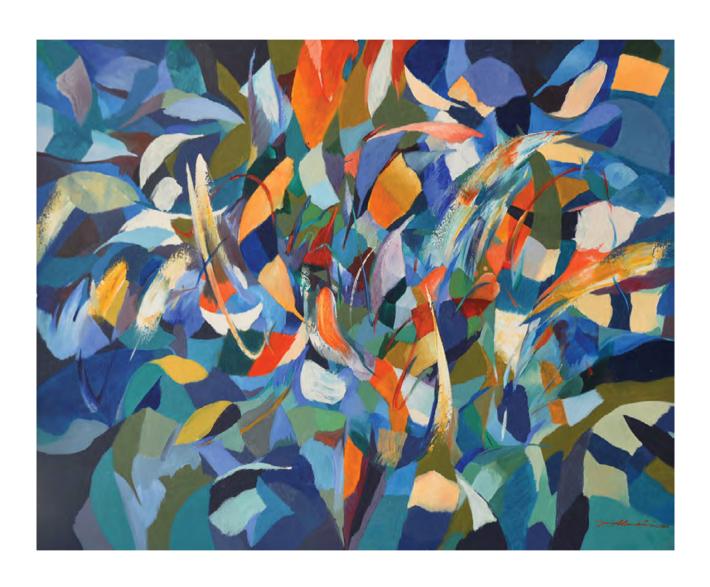
RM 4,500 - RM 6,500

The eyes may be the window to the soul, but the canvas is a mirror to the mind. True art is a reflection of an artist's imagination and perception. Therefore, it is not a window, but a mirror because, as Ruvoldt stated, "We are not looking out, but in". Such is the case with Jack Ting's art pieces, as we take a trip into his mind and thoughts in Free Flow Series II.

"The art pieces resemble my character, my childhood memories and the things I saw as a young boy – to the games all played and the friends I made," said Jack.

With a deluge of calm, soothing and pleasing colours, Jack decorates the canvas with complete abandon, letting his imagination run free, allowing it to guide him as his hands work the brush strokes. The movement, the gush of energy and the subsequent gentleness that he perfects this artwork with is felt, if not seen.

Jack Ting Mui Chii was born in Sibu, Sarawak. He obtained his Diploma in Fine Art from the Kuala Lumpur College of Art in 1992 before training with Professor Tetsuya Noda in his print workshops. Skilled in acrylic, oil, watercolour and etching, most of his abstract work center around his culture and his hometown.



RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Seaside, Undated

Signed and titled "Seaside RSA" on lower right Acrylic on canvas $60 \times 90 \text{ cm}$

Provenance
Private Collection, Kuala Lumpur

RM 3,800 - RM 7,000

Nature and landscapes are two things that Raphael Scott Ahbeng holds dear to his heart. In classic Ahbeng style, he expresses his love for the solitary environments with a stunning painting of the seaside.

"Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said Ahbeng. That seems evident in this piece as he does incite the soothing and calm atmosphere that only being physically present at the seaside can only provide. With intense colouring and bold strokes, the display of the forms and colours instantaneously create an aura calmness and comfort. In this piece Ahbeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.

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



JOLLY KOHB. Singapore, 1941

The Rising Sun, The Moon and an Egg, 1999

Titled, signed and dated on lower right
Acrylic and oil on canvas
137cm x 137cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 111 of "Jolly Koh, Artistic Imperatives: Selected
Writings and Paintings" coffee table book published in 2004 by Maya
Press Sdn Bhd

RM 22,000 - RM 35,000

Dr Jolly Koh is one of the most well-celebrated artists in Malaysia. Born in 1941 in Singapore during the Japanese invasion, his family moved to Malacca. That was not the first time his family set foot in the city, however. About three-hundred years ago, Koh Chin came to Malacca but his great-grandson Koh Eng Hoon left for Singapore to work. "Koh Eng Hoon was my great-great grandfather, and Eng Hoon Street in Singapore was named after him."

On the subject of grandfathers, as quoted in Koh's book Artistic Imperatives: Selected Writings and Paintings, he thanks his grandfather for encouraging him to pursue art. At only 13 years old, he won the Milo Art competition and the British Council in Kuala Lumpur had given him a one-man show followed by another in Singapore by the time he was 16. He left for Hornsey College of Art in London when he was 18 and began teaching and painting at the same time:

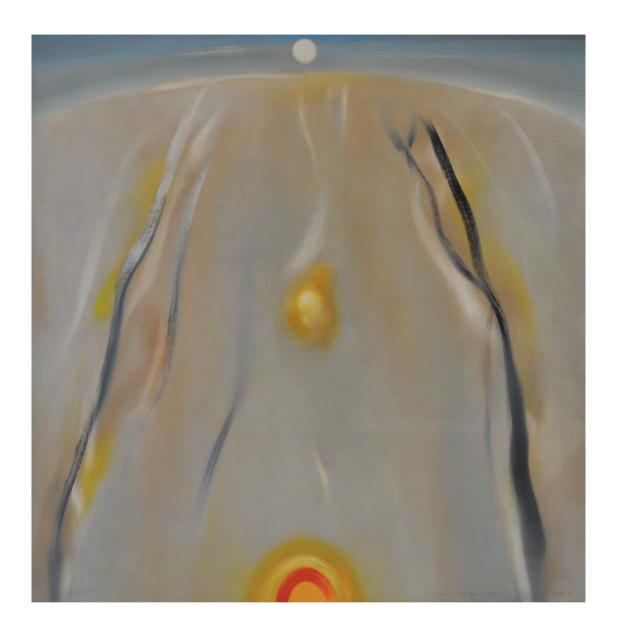
"In 1963, I taught and painted at the same time. I taught for a living because in the 70s and 80s it wasn't possible for me to make a living through painting, so I taught and painted all those years. It was only in the late 90s that I became a full time artist," recalled Koh. He was also introduced to the Basic Design programme initiated by such figures as Victor Pasmore and Maurice de Sauzmarez while in London.

A person that is unabashed by his words and opinions, Koh is aware of his seemingly 'bad reputation'. In defence, he explained, "I'm really a nice guy, very generous and extremely tolerant. I have a bad reputation only because I'm outspoken, forthright and because I express my point of views openly, which doesn't go well with everybody." He then added these truthful words, "But that's only my manner, and never mistake the manner for the substance."

The advice he gives to budding artists is to enhance their skills by seeking knowledge abroad. "We live in a society where not everyone or very few of us are knowledgeable about art, so we must go to developed countries to expand our artistic knowledge," he pressed. "If you go to an art school now, you might not be taught painting and you may not even do a painting."

"I'm a Malaysia artist, and my business is here. My counterparts in England, Europe and even Australia are far better than me economically and this is because Malaysian art is cheap as we are still a developing nation when it comes to art. In Europe, the price of their national artists' works are 10 or even 1,000 times more than a Rolls Royce. Here in Malaysia, it's the other way round. Here the average price for a Malaysian artist's work is cheaper than a Berkin handbag," said Koh.

Despite that, his influence and effort in bringing the local art scene to greater heights is apparent, as he is packed with



knowledge and experience that he gained while living in the United Kingdom, the United States, Australia and several other countries. His paintings are lyrical and romantic, with brilliant and symphonic hues of colour, different concentrations, moods and attitudes – in short, ethereal. He brings viewers to another paradisiacal world of beautifully contrasting colours, balance with arresting sceneries. Jolly Koh's favourite entity – the moon – is present here. He admits to getting a peculiar kind of emotional comfort when he sees it 'following' him around his travels around the world.

The thing with the egg is that, according to old Chinese folklore, one can only practice egg-balancing during the lunar new year season. That was proven untrue, of course, as balancing an egg at any time of the year is completely feasible. Perhaps what Jolly Koh was trying to say was that the sun, the moon and all the elements of life are always perfectly in tandem, especially with the way he arranges them, creating balance. Romantic, cool and serene is the mood that goes along with this piece, as it is that perfect moment – the sun rising and the moon setting at the same time.

ISMAIL MAT HUSSIN B. Kelantan, 1938

Wau Series, 1983

Signed "ISMAIL MAT HUSSIN" on lower right Batik 94 x 105 cm

Provenance
Private Collection, Kelantan
Comes with the certificate from the artist

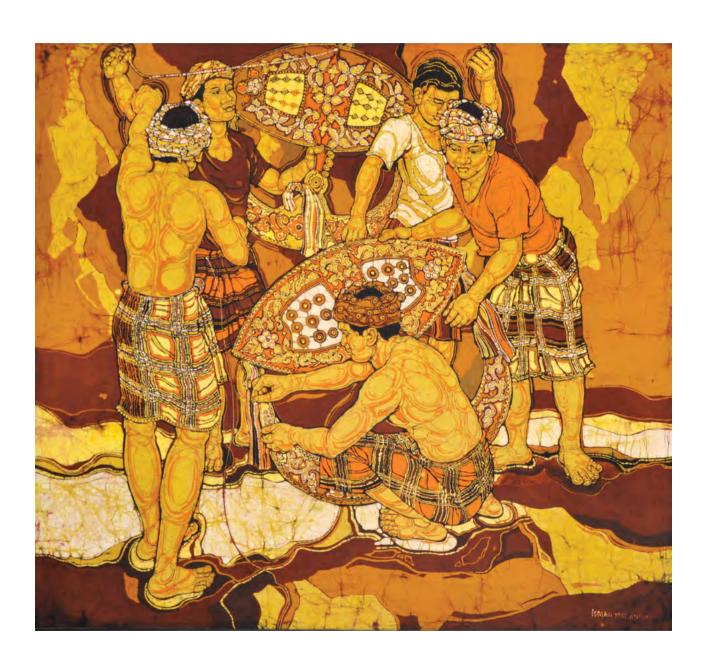
RM 11,000 - RM 22,000

Capturing the spirit of the East Coast one again, this time Ismail Mat Hussin puts on a smile on anyone who lays their eyes on this piece.

With his habituated tones of earthy browns, oranges and yellows, he captures a moment in which a group of village boys are preparing their wau. It most certainly reminds the viewer of a good time – it is alive, cheery, and you can almost watch the scene unfold right before your eyes. Flashes of being outdoors with windy, breezy, sunny and all-round great weather appear in the mind. Somehow, even if one has never experienced such a scene before, it all seems very cognizant, almost like one is transported to that moment, into that scene. Is it the technique, the colours or the arrangement that makes it seem so familiar?

One can almost feel the artist's presence in this piece, as if he put his entire being into it and we, the viewers, are watching a memory.

Ismail Mat Hussin's mentor was renowned artist Khalil Ibrahim. Despite learning batik skills and the art of picturing human figures from him, Ismail Mat Hussin's work – especially the depiction of humans – is more realistic compared to Khalil Ibrahim's mosaic-like appearance. Ismail's painting's can be found in various galleries, a few being PETRONAS, Bank Negara, ESSO, Maybank and the National Art Gallery of Kuala Lumpur.



KWAN CHINB. Kuala Lumpur, 1946

Vegetable Seller II, 2013

Signed "Kwan Chin" on lower left

Batik

84 x 150 cm

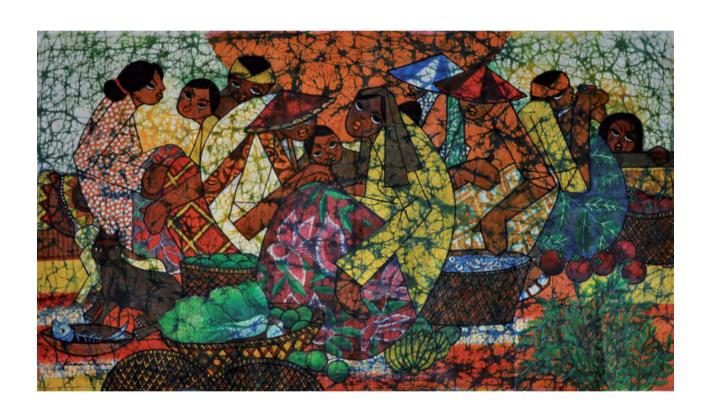
Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 13,000

Educated at the Nanyang Academy of Art Academy Singapore, Kepong born Kwan Chin is known for his batik artworks since the 1970's. His paintings hold a strong cultural identity, employing various batik techniques using canting, wax and dyes to create dots, floral motifs and his signature cracking effects as the background. He uses the *batik* medium to depict life in the villages of Malaysia on canvas.

Armed with knowledge in the use of charcoal, oil and water colour, Kwan Chin started his career in an advertising firm where he discovered his passion for batik. Using the batik-upon-batik method, a repeated process of waxing and dyeing, the background is always conspicuous through the overlapping colours, producing a see-through effect. The colours of his artworks are well contained within the outline he draws, leaving no space for smudges.

His batik paintings such as, "Sowing" (1970), "Rubber Tapper" (1970), "A Woman In Love" (1998) and "A Family" (2011) evoke a harmonious and soothing atmosphere. Indulge in art rich with culture and earthy with ethnicity from Kwan Chin's pieces at the KLAS exhibition.



49 YUSOF GHANI B. Johor, 1950

Hijau Series 'Machang', 2000

Signed "YG" on lower right
Signed, titled and dated on verso
Oil on canvas
122 x 122 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 35 of "Yusof Ghani,
Hijau 1998 - 2002" exhibition catalogue published in 2002 by Petronas Gallery
The exhibition was held from June 4 - August 4, 2002

RM 22,000 - RM 36,000

When Yusof Ghani began actively working on his *Hijau* Series in 1998, he only started out picturing nature in a more scenic way, no hidden or cryptic messages or anything of that ilk. Paintings of nature were merely graphical documentations of places that he had been to. The thought of nature being anything more than just that only materialized much later, and that was when Ghani began to observe nature, gathering his inner consciousness to discern the external and internal elements of nature and the meanings hidden in them. As art critic Charles Baudelaire once stated; "Seeing things and happenings of the world as symbolic is the artist's way of viewing their experience, instead of taking them simply as what they are."

This piece of art, dubbed *Machang* is an artistic discourse with nature. Ghani reveals that this piece of art are images of his personal "epiphany", the breaking of barriers that impeded him from reaching his own human awareness and connection with nature.

Essentially, he stresses on the importance of the seas, the mountains and the forests through his use of multiple colours, stating, "Man is naturally very greedy and proud. He has a tendency to destroy the system of nature. Therefore, man has to improve his attitude towards nature."

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



ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Tao Landscape (Homage to Lao Tzu), 1999

Signed and dated "Latiff 99" on lower right
Titled and dated 'Tao Landscape/Homage to Lao-Tzu/1999' on verso
Oil on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur
Acquired from Christie's Hong Kong in 2012
Lot 155, Asian 20th Century Art (Sale 2956), November 25, 2012

RM 150,000 - RM 250,000

"Heaven, Earth and I come into being together, and all things and I are the same." - Taoism philosophy

With harsh lines, strokes, scratches and scars, Latiff Mohidin pays homage to the scenic and legendary Tao landscapes. After a moment of pondering on this piece, one will slowly begin to recognise how the abstractism begins to take the partial form of the Taoist symbol of yin and yang, blended with colours that are often used in Taoist art, albeit reworked in Latiff Mohidin's bolder and stronger hues.

Taoism philosophy is that all things on earth such as the mountains, trees, the sky and everything else in between – despite constantly changing, transforming and reinventing – are all but one and whole, having a common origin.

The artist builds a great momentum in illustrating the relationship between humans and nature, choosing to address them in a blend of colours and shapes that seem to swirl and and shift, as if constantly in motion. Perhaps that is the artist's way of perceiving how humans and nature are always amalgamating with one another.

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



TAJUDDIN ISMAIL B. N. Sembilan, 1949

Imago, 1994

Signed and dated "Taj 1994" on lower right Signed, titled and dated on verso Acrylic on board 60 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

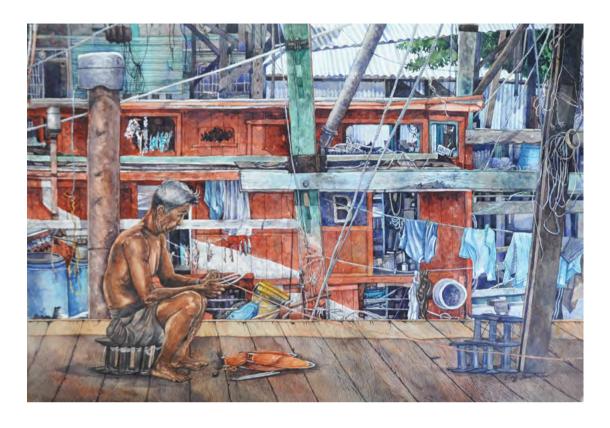
What is so great about abstract art is that they are never constant in their messages, for it could mean different things for each individual. This piece, Imago, could mean a number of various things.

Imago in its literal meaning is a stage in an insect's life, during which it has fully developed and is currently in its final form, and these insects are usually of the winged kind. At the same time, the word does have a psychological side to it. Commonly a term used in psychoanalysis, it is used to describe "an unconscious idealized mental image of someone, especially a parent", influencing a person's behaviour.

Since the artist derives inspiration from nature to describe thoughts and emotions, the abstract art that he eventually creates on canvas is possibly a combination of the two – a perception on the maturity of an adult, of the body and mind, and his or her personal aspirations to be like someone they have looked up to, involuntarily changing their personalities and idiosyncrasies.

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





YAP ENG HUAT B. Selangor, 1978

Mending Net, 2005

Signed and dated "Eng Huat 2005" on lower right
Watercolour on paper
54 x 73 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,800

An artist that utilizes watercolour in his artworks, his aptitude for fine lines, precise details and the beauty of freehand drawing is proven in this captured moment of an old fisherman mending and weaving a fishnet. Every single object in this piece is comprehensively detailed, from the wrinkles and the look of concentration on the old man's face, to the lights, shadows and vibrant colourings of the setting.

It is indeed a visual treat, to be looking upon the torrent of pretty, lively colours throughout the canvas.

Yap Eng Huat has won awards such as the 2006 Putrajaya National Watercolour Competition – an artwork that is still exhibited at the National Art Gallery of Malaysia – one out of five recipients of the Intensive Award by the 2007 Gallery Shah Alam Open Show, and the merit prize in the 2nd Putrajaya National Watercolour Competition for year 2007/2008 where his work is exhibited at The Annexe Gallery, Central Market, Kuala Lumpur. In the same year, he won a national first prize in the Humanities Concern National Art Competition that was organized by the Selangor & Federal Territory Hainan Association of Malaysia, NAFA Malaysia Alumni Association and Sin Chew Daily. This artwork is exhibited in Thean Hou Temple, KL.



ISMAIL MAT HUSSIN B. Kelantan, 1938

Pantai Sabak, 1976

Signed "Ismail Mat Hussin" on lower left Watercolour on paper 29 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Venturing a little further away from his usual *batik* art, Ismail Mat Hussin presents a piece of nostalgia of Pantai Sabak, Kelantan with his watercolour prowess.

Even without the knowledge that this was painted almost four decades ago, the greyish tint to the entire piece creates the mood of taking a trip down memory lane, especially with the almost misty and foggy quality to it. It also speaks of a laid-back, mundane yet modest life by the beach.

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

ABDULLAH ARIFF B. Penang, 1904-1962

Penang Harbour with Junks and Sampan, Undated

Signed "ABDULLAH ARIFF" on lower left Watercolour on paper 36 x 26.5 cm

Provenance
Private Collection, Kelantan

RM 6,000 - RM 9,000

Meticulously illustrated, this painting is Abdullah Ariff's narration of a common, everyday life at a modest dock. A man can be seen on the lower right, stooping under the heavy load that he is carrying, the entire mood quiet and tranquil. The artist's virtuosity in wet-on-wet and dry-on-dry watercolour skills are shown through the way he portrays movement in the waters and the moving breeze. His works are more 'European' in terms of looks and approach, and they are more heaving in its details. The ambiance reminds one of the sounds of seagulls, of the waves, the gust of warm wind blowing gently against one's face.

Abdullah was an art teacher at the Anglo-Chinese School in Penang. He, along with fellow artist Yong Mun Sen were the forerunners of watercolour painting in Malaysia. They were also the only two local members the Penang Impressionists club, an art group whose members were made up of European colonials. In 1947, he worked for the Straits Echo newspapers in Kuala Lumpur as a cartoonist. He held his first few solo exhibitions at the Mint Museum, the Ownbey Hall and the Malayan Embassy in the United States. A road in Air Itam, Penang, is named after him, making him the only artist to ever receive such an accolade. His personal philosophy was, "Art has no obstacles".



NG ENG TENG

B. Singapore, 1934 - 2001

Telok Bahang Beach Penang Malaya, 1960

Signed and dated "ENG TENG 1960" on lower left
Titled and dated on verso
Oil on canvas
74 x 54.5 cm

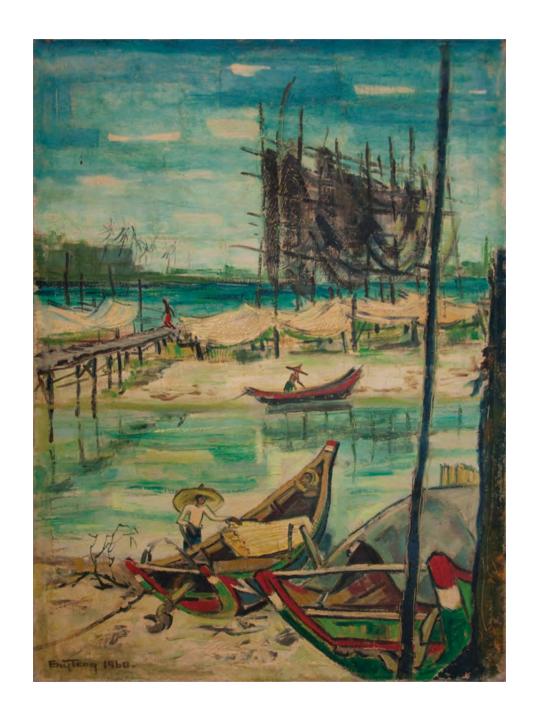
Provenance
Private Collection, Kelantan

RM 24,000 - RM 38,000

Sculpting was not the only thing famous sculptor Ng Eng Teng had an aptitude for. He also possessed a knack for painting.

In this piece, he successfully catches a picturesque moment of fishermen at a bay a long time ago in Teluk Bahang, Penang. He does this in the style of Chinese painting, having learnt the skill from various art teachers, one of whom was Georgette Chen. The faded, washed-out look to this piece of oriental painting gives it a nostalgic and historical mood – which is apt, considering this was painted in the 1960s, over forty years ago now.

Dubbed the Grandfather of Singapore Sculpture, Ng Eng Teng was born in Singapore in 1934. After training his painting skills under the mentorship of Georgette Chen and Liu Kang, he went on to study ceramics in England. Upon his return, he began to actively and creatively produce large sculptures, most of which became notably famed such as *Wealth, Mother and Child and The Explorer*. These sculptures are still displayed in public spaces in Singapore. A recipient of Singapore's Cultural Medallion Award and ASEAN's Cultural Award for Visual Arts, he believed in free creation and education.



CHEONG SOO PIENG

B. China, 1917-1983

Untitled (Water Kampung Night), 1961

Signed dated "Soo Pieng-61" on lower right Ink and colour on paper 91 x 45 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 26,000 - RM 42,000

"Western easel painting conventions and Chinese ink painting pictorial formats and techniques, applied to Southeast Asian subjects, came to cement his artistic style." – Visions of Southeasia Asia, on Cheong Soo Pieng.

Having always been fascinated by the Southeast Asian culture and village life, particularly by the simplicity and commonness that are the sights of ordinary folk going about their day-to-day activities and the sceneries that surround them, depicted here is another of Cheong Soo Pieng infamous *kelong* (fishing village) landscapes.

Soo Pieng's pièce de résistance is known as the apparent synthesis of techniques – the traditional Chinese ink painting and the Western oil painting techniques which were strongly influenced by Parisian art movements such as the Fauvism (vivid expressionistic and non-naturalistic use of colour) and Cubism (geometric shapes, interlocking planes). This combination eventually led to the birth of the Nanyang art style.

However, even after combining his paintings of symbolism with Modernist techniques, they still retain the same Southeast Asian authenticity to it. The Singapore in the 1950s was blatantly different from China, but he sought inspiration from scenes of the everyday life.

Soo Pieng's use of geometrical shapes are the result of his Cubistic experimentations in an effort to reinvent space and present multiple perspectives in form. The sharpness of his brush creates vertical, horizontal lines that are almost grid-like. He also uses a certain kind of pointillism (tiny dots of colours which become blended) and blotches of black ink with Chinese ink painting, making the details seem only noticeable through impression instead of realism. As such, although the setting in this piece seems disjointed and muffled, forms of the kelong and the waters that run beneath them are visible. It is simultaneously familiar and enigmatic.

This piece was painted in the same series of works of the same year, which can be seen in the collection of the National Heritage Board of Singapore and featured on page 21 and 121 of the Cheong Soo Pieng book "Visions of Southeast Asia" (2000).

Cheong Soo Pieng was born on the 1st of July, 1917 in Amoy, China. He enrolled at the Xiamen Academy of Fine Arts, a private art school whose principal, Lin Ke Gong, focused on both traditional Chinese ink painting and Western painting. This, in turn, influenced Soo Pieng's work. Thereafter, he studied at the Xin Hua Academy of Fine Art in Shanghai where he learnt more of the Western and Chinese art styles. His arrival in Singapore in 1946 marked his style to this date, after he incorporated the subjects of the Southeast Asian culture and lifestyle into his paintings. Singaporeans may be familiar with the *Drying Salted Fish* painting at the back of their \$50 notes.



He was commonly known as the inventor of the Nanyang style in art. Singapore's National Museum Art Gallery's former curator Choy Weng Yang described Soo Pieng as a "dynamic pacesetter of the Singapore art scene who injected into Singaporean art a sense of innovation".

In lieu of painting realistic shapes and sceneries that people are so used to seeing, Soo Pieng preferred to depict them based on how he personally viewed the subjects. "Ane tu xi ane", Soo Pieng reminded his students time and time again. It means 'this is how things are'. It was his way of saying that one should always look at things in your own, unique way.

JANSEN CHOW B. Pahang, 1970

As Time Goes By, 2001

Signed and dated "Jansen 2001" on lower left
Oil and acrylic on canvas
91.5 x 121 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 7,000

If one reviews and explores this painting long enough, they can almost hear the scene right before their eyes – loud chattering, the laughter ... it seems like a very vivid, well-remembered flashback. The mood is romantic, comfortable and pleasant, as Jansen Chow ingrains his own feelings and thoughts into this piece.

Coincindentally, the end result of what we are currently seeing is based off a question he normally asks himself before he starts work on canvas, "What is it about this scene that impressed me, and how can I convey my experience of it to the viewer? If a particular subject does not result in a painting that excites me, then I abandon it because I believe that I have to impress myself first before I can hope to impress another."

True enough, he impresses viewers with how emotionally-packed his painting is, for they all speak of good times, bonding, relationships, laughter and nostalgia.

Jansen Chow was born in Kuantan, Pahang in 1970. Known as a watercolourist extraordinaire, he is the only Asian artist to be known for his skill and mastery in watercolour, resulting in 5 Signature Membership Awards with five different associations for watercolouring; one in Canada and four in the US.





KHALIL IBRAHIM B. Kelantan, 1934

East Coast Fishermen, 1998

Signed and dated "Khalil Ibrahim 98" on lower right Ink on paper 13 x 13 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

We are able to catch a glimpse into Khalil Ibrahim's rustic upbringing once more in this skillful sketch of ink on board, a scene of his favourite group of people – the fishermen of the East Coast.

Regardless of the absence of colour, the way the fishermen's backs are turned towards the viewer, and the viewer cannot help but feel like glancing over their shoulders to see what exactly the commotion is about – have they caught a rare fish? Or are they simply playing a game to pass the time? Khalil Ibrahim successfully captures the audience's curiosity in this piece.

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





SYED THAJUDEEN B. India, 1943

Study of Kebaya Series (III & VI), 2011

Signed and dated "Kurung Moden Syed Thajudeen 9.8.2011" on lower right Signed and dated "Syed Thajudeen 11.7.2011" on lower right Pencil on paper 27 x 21 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 4 of "Paintings on Love by Syed
Thajudeen" exhibition catalogue published in 2011 by KL
Lifestyle Art Space

RM 1,200 - RM 2,500

The ladies in these sketches have those distinguishing, eccentric lips and eyes - and that is Syed Thajudeen's stamp of authentication. These drawings are naturally prepossessing due to its simplistic and subtle nature, much like the *kebaya*.

Syed Thajudeen has always been intrigued by the beauty of the garment, ever since women in Malaysia started wearing them in the 50s and 60s, and it seems that he had brought this incentive along throughout his career. He draws the stunning patterns and shapes of the kebaya, with the women in different stances, allowing him to capture the beauty of article of clothing from different angles.

The artist was born Syed Thajudeen Shaik Abu Talib and is known as one of the best poetic artists in the Malaysian art industry. Initially sent to study medicine in India, the fire he had for art could not be distinguished. Convincing his parents to let him study art, he eventually attended the Government College of Arts and Crafts in Madras. His works are exhibited by Petronas, the National Art Gallery of Malaysia and the Singapore Art Museum.

JEIHAN SUKMANTORO B. Indonesia, 1938

Face, 1990

Signed and dated "Jeihan 90" on top right Signed on verso Oil on canvas 40 x 50 cm

Provenance
Private Collection, Singapore
Comes with certificate from the artist

RM 5,000 - RM 7,500

The flat black eyes can be unnerving, and the more one studies it, the more intriguing it gets. If there was one trait in art that is distinctively Jeihan Sukmantoro, it would be the deliberate painting of black on the eyes of his subjects. It is most certainly different if not disconcerting. Perhaps it is what makes the paintings so dramatic and eye-catching.

There were several theories on why the hollow eyes are ever-present in his paintings. One, was that Sukmantoro has always been known to be rebellious when it comes to art and that he refused to conform to the conventional ways of painting the eyes. The other theory was that he was hoping to achieve an ethereal effect, something out of this universe. All these theories and speculations were put to rest when the man himself resolved the whodunit behind this trait, saying, "We are all walking in the darkness of mystery, we still don't know where we'll go." So then, the eyes signify the unknown, the darkness and the mystery in human beings.

Women are usually this artist's subjects, mainly because he feels that they are mysterious, inimitable and something that is meant to be admired though not necessarily understood. His drawings are also flat, likened with wayang kulit that he was inspired by when he was younger. As in this piece, Sukmantoro normally draws his subject in a relaxed, minimalistic fashion, but they are always in an empty space, to signify the "physical and non-physical reality of things".

Formerly a student in ITB, Indonesia, he never completed his studies due to his rebellious nature. When he was about 5 years old, he had an accident that left him with a brain injury. He was believed to be dead, but he awakened before he was buried. This experience was believed to play a significant role in his paintings.





SEAH KIM JOO B. Singapore, 1939

Lady, Undated

Signed "Seah Kim Joo" on lower right Batik 59 x 43.5 cm

Provenance
Private Collection, Canada

RM 4,500 - RM 7,500

Posing in this batik piece is an elegant, graceful woman. Seah Kim Joo showcases his skills for detailing with his intricate designs that surround the subject of the piece. With the stonewashed-like brown colouring, he gives it a more aged, antique quality to it. The classical appearance teamed with the poised woman makes it both haunting and mysterious.

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



A familiar theme, the East Coast. Obtaining inspiration from his upbringing in Kelantan, this piece features a group of young girls. Khalil utilizes his skill in watercolour to bring out the vivid tones in the sarongs and the Malay blouses as the girls take a walk down the beach.

In this he captures a moment in which the atmosphere is lively, cheery and it is as if we can hear the conversations and the laughter amongst the women. It is a bright, warm and sunny day and they are gossiping or chatting away, or perhaps sharing a joke.

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



KHALIL IBRAHIM B. Kelantan, 1934

East Coast Series, 2006

Signed and dated "Khalil Ibrahim 2006" on lower right
Watercolour on paper
30 x 21 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

KHALIL IBRAHIM B. Kelantan, 1934

Portrait of a Lady, 2005

Signed and dated "Khalil 2005" on lower right
Acrylic on canvas
52 x 35 cm

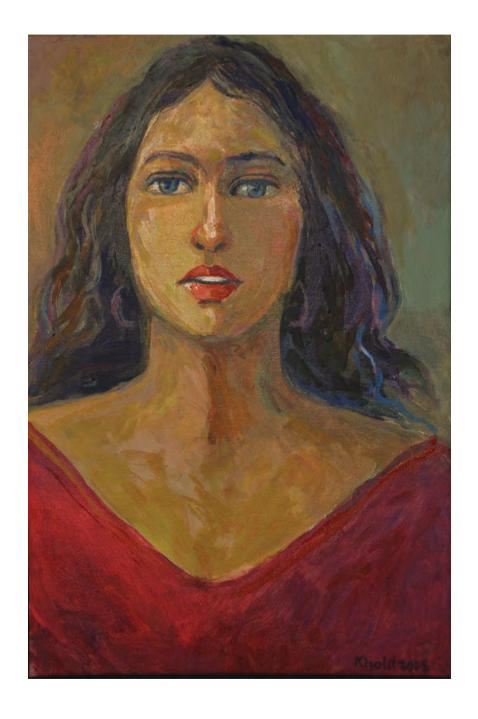
Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Expressionism is evident in this piece as Khalil Ibrahim gathers influences from Van Gogh's style of paintings. It is shown by the distortion and exaggeration of lines and colour, abandoning naturalism on purpose to bring about more of an emotional impact.

We are met with a very simplified art line but very strong colour, executed with stark browns and reds and blacks, as the stunning lady in the painting is depicted half in shade and half in light. This shows again Khalil's ability to create emotion and atmosphere in his paintings.

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



PETER LIEW B. Perak, 1955

Morning Market, 1997

Signed and dated "Peter Liew 97" on lower left
Oil on canvas
65 x 79.5 cm

Provenance
Private Collection, Selangor

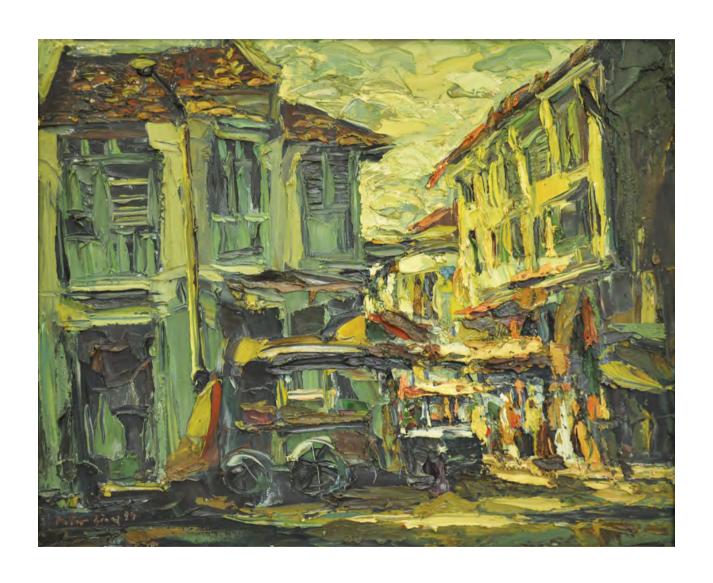
RM 4,000 - RM 7,000

The streets, the windows and the buildings are lined with thick, heavy impastos – so thick and so real that it beckons the viewer to touch it, for it seems as if the painting is slowly coming out of the canvas. More often that not, many cannot resist the temptation to reach out and feel Peter Liew's paintings.

His alfresco paintings have a realness feel to it, not only because of the rich and colourful impastos he assimilates them with, but also because he captures the depth of lighting, the contours and the atmosphere so well in this painting of a morning market.

The light is hushed, mirroring the early hours of the morning before the sun hits its full-lighted peak at noon. Peter placed himself at an opportune intersection, allowing himself to capture the scenery, the moment, and most especially the contrast between shadow and morning light.

Peter Liew obtained his Diploma from the Malaysian Institute of Art in 1979 and began lecuring there for twelve years before channeling his full concentration towards being a full-time artist. He is notably known for his scooped-up-and-spread thick impastos, often painting natural landscapes. Peter has his own ateliers in Penang and Kuala Lumpur.



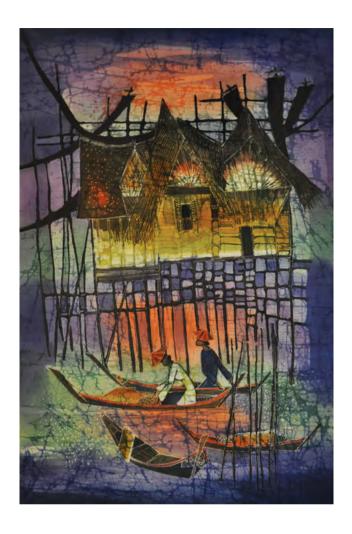
TAN THEAN SONG B. Kedah, 1950

Fishing Village, 2007

Signed "Thean Song" on lower right
Batik
76.5 x 48 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 4,500 - RM 6,500

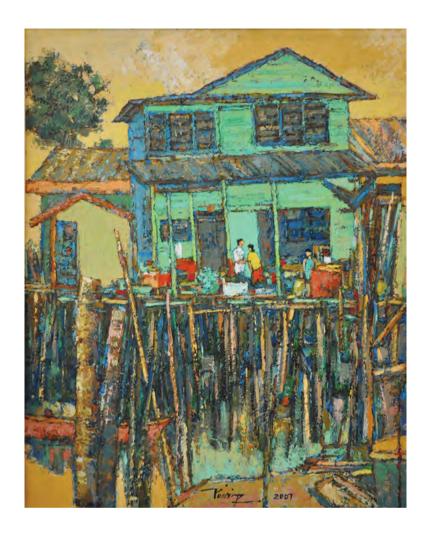


This is perhaps, heaven on batik.

Despite the simplicity of the setting, a fisherman's village with two women slowly sailing above the still, calm water in their respective boats, Tan Thean Song manages to deepen this painting's sense of place and event.

With the convoluted detailing of patterns and shapes, along with the use of breathtaking colours, he creates a mystical, poetic, aesthetic and visually arresting piece, leaving the viewer in spiritual wonder.

Tan Thean Song studied art at the Nanyang Academy of Fine Arts, and specializes in painting with Chinese ink and watercolour. His painting 'Playing Kite' is a permanent collection of the National Art Gallery in Kuala Lumpur, and said painting also won the second prize in batik medium in the Salon Malaysia Art Competition in 1969. In 1964, he won the first and consolation prizes in the Malaysian Young Artists Art Competition.



CHEUNG POOI YIP B. Penang, 1936

a. ...

Stilt Houses, 2007

Signed and dated "POOI YIP 2007" on lower left
Oil on canvas
73 x 58.5 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 5,000 - RM 8,000

The bold blue-greens, the flashy reds and the strong detailing of the timber columns, Cheung Pooi Yip brings a great deal of life into the common setting of a fisherman's village.

"I develop my identity with bold colours, jagged lines and irregular rhythms," the artist claimed.

Evidently, with his use of rough lines and scattered patterns, he creates a painting that comes off as strong and audacious, with every single nook and cranny bursting with loud colours. The piece, despite the tranquility that surrounds most fisherman villages, is enthusiastic and tenacious.

Born in Penang in 1936, Cheung Pooi Yip moved to Kedah, where he improved and refined his talent and skills in painting. Despite having no formal training in art, he aspired to become an artist. However, he became a frameworker instead due to the economy, while producing artworks at the same time. After emerging in the local art scene in 1961, his paintings were selected for Singapore's local artists' annual show. Since then, he has been participating in plenty of exhibitions, gaining recognitions and awards, his passion driving him for over 55 years.

ISMADI SALLEHUDIN B. Pahang, 1971

Inderapura Series, Salam Alam, 2011

Signed and dated on upper right Mixed media on canvas 150 x 210 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Ismadi Sallehudin UNSOLD in KLAS Auction VIII and now returns for RM 3,000 - RM 6,000

Previously unsold work in the April 6th auction returns at a bargain from the consignor for an estimate of RM 3.000.

Ismadi's love for nature and his hometown were the inspiration for the The Inderapura series, shown through spontaneous, gestural and scratch effects he employs on these expressionistic paintings.

One such painting however, the Salam Alam piece, was left unsold during the KLAS Auction that was previously held on the 6th of April, 2014. The Lot Number 55 painting was then reserved by a gallery during post-auction sales, but said gallery decided to turn it down.

Now, this piece is returning with a revised estimate of RM 3, 000 - RM 6, 000.

The Pahang-born artist was a UiTM graduate who obtained his Master's degree at De Monfort University, UK and has over 20 years of experience in the art industry. Using the relationship between humans, nature and animals as his muse for abstract paintings, his technique involves the throwing of paint at the canvas before he wipes, scrapes and perfects the image he wishes to express. He recently had a solo exhibition at the Museum of Asian Art, University of Malaya from the 10th of January to the 2nd of February 2014, which was almost sold out.

To those who are interested in securing Salam Alam, this is a perfect chance for a bargain purchase of an aesthetic masterpiece!





The artist, Ismadi posing in front of his artwork.
The image extracted from his blogspot mainpage.

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Forest Flair II, 2012

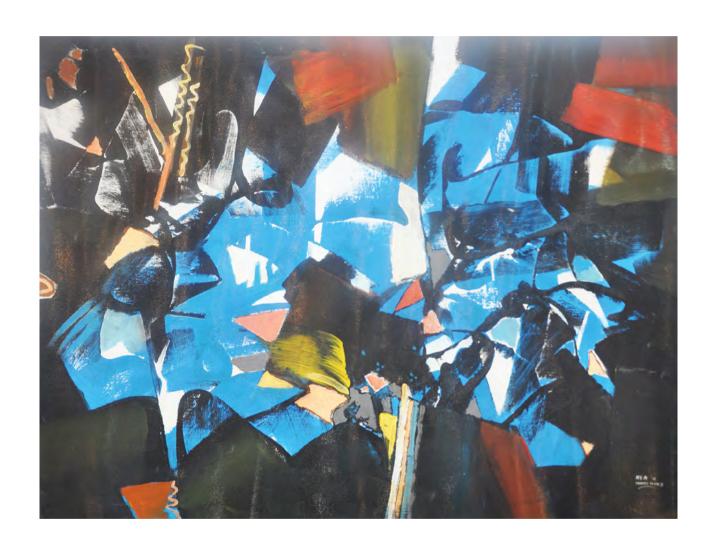
Signed, titled and dated "RSA 12 Forest Flair II" on lower right Acrylic on canvas
90 x 119 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

Surrounded by thick, vivid and generous amounts of colours, Raphael Scott Ahbeng's abstract perspective on nature and its forests is not only lively, but original and unusual. He decorates the canvas with heavy strokes of his brush, creating an impactful piece that seems to glow, shining bright despite the darkness it is surrounded by.

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





SHARIFAH FATIMAH ZUBIR, DATO' B. Kedah, 1948

Kenangan V, 1999

Signed, titled and dated on verso Acrylic on canvas 65.5 x 56 cm

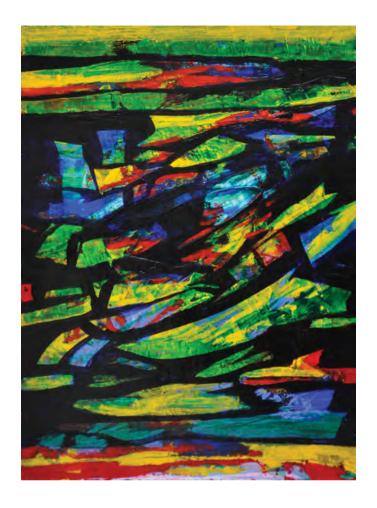
> Provenance Private Collection, Johor

RM 4,000 - RM 12,000

Most of the bases for abstract work turn out to be recollections, feelings, musings and the same applies to Dato' Sharifah. Named after the Malay word for 'memories', *Kenangan* is just that.

She channels her memories of the past, her feelings at that time and thoughts then onto canvas in diverse, broken fragments of colours. Despite the horizontal lines of red, yellow and black drawn at the top and bottommost of the image, the attention of the viewer is centered in the middle, where it is in an unruly, chaotic state. Executed with vivid and bold colours with abrupt and brief strokes, perhaps it signifies shattered memories, something that cannot to be pieced back together.

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



Distinctively different from her usual graphically contrasting hues against equally stark backgrounds, this time Dato' Sharifah employs a dark background to frame haphazard fragments of her still bold-coloured shapes, effectively capturing the viewer's focus and attention. Tinted in rich greens, yellows, reds and cyan, the entire piece is aesthetically pleasing to the eye.

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

70

SHARIFAH FATIMAH ZUBIR, DATO' B. Kedah, 1948

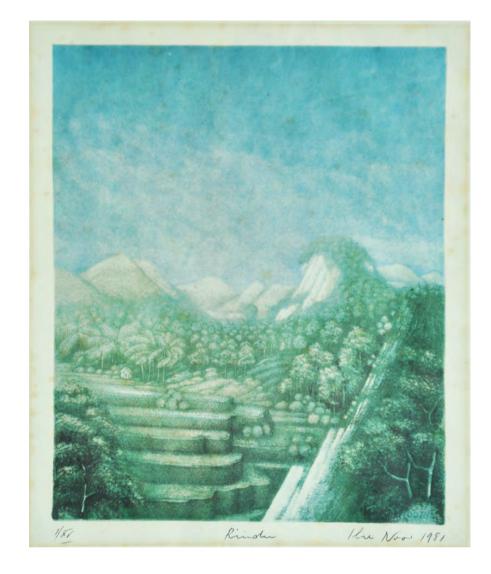
Image 24, 2012

maye 24, 2012

Acrylic on paper 38.5 x 28.5 cm

Provenance Private Collection, Johor

RM 1,300 - RM 1,800



ILSE NOOR B. Germany, 1941

Rindu, 1981

Signed, titled and dated "I/XV Rindu Ilse Noor 1981" on lower Silkscreen, Edition 1/15 26 x 21 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 3,000

Rindu - yearning. The etching of fine lines, the gradual change of tones in this piece and the sheer simplicity of it is breathtaking.

Ilse Noor has been noted for being fond of nature, music, poetry and the like and this fondness has been transmuted into art. This surreal piece, however, speaks volumes not only because of the title and the minute details but the emotions she brings into it, and the viewer instantly captures them. The almost-nostalgic colouring to it makes the yearning for something so palpable. That 'something' that is yearned for is completely subjective – is it a yearning for an old, familiar yet dearly-missed place or is it a yearning for calmness, solitude and refuge?

Born in Wipperfurth, Germany in 1974, Ilse Noor studied graphic art at the College of Art in Koln and then enhanced her techniques at the Academy of Fine Arts in Munchen. She migrated to Malaysia upon meeting her husband, where she became one of the famous printmaking artists. All her works are manually executed, printed, numbered, titled and signed in pencil on her own.



ZAO WOU-KIB. China, 1921-2013

The Temptation of the Occident, 1962

Lithograph printed in colours

Book Edition of 170 copies on Arches paper

38 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

In this West-meets-East artwork, Chinese-French artist Zao Wou-Ki creates abstract art that encompasses Modernist lines, refined warm browns with a hint of three-dimensional quality to it, remindful of the traditional Chinese landscape paintings.

"I have gradually rediscovered China; it has affirmed itself as my deeper personality. Paradoxically, perhaps, it is to Paris I owe this return to my deepest origins," said Zao, and that completely explains the mishmash between his Western-like art that has bits and pieces of Chinese influence.

Zao was pursuing a unity between Eastern and Western art, but the outcomes are really quite different – perhaps that is the abstractism speaking. For example, people of the East with Chinese art backgrounds might see wind, water or even a mountain while the Western influences only perceive it as a play of colours and lines.

Born into a wealthy family in Beijing, his family encouraged his interest in art. He studied calligraphy and painting at the China Academy of Art in Hangzhou, Zhejiang province. His works are influenced by Paul Klee, Matisse, Picasso and Cézanne. Zao was a member of the Académie des beaux-arts and was said to be one of the most successful Chinese painters in the world.

73 AHMAD KHALID YUSOFB. Kuala Lumpur, 1934-1997

Untitled, 1993

Signed and dated on verso Acrylic on canvas 90 x 90 cm

Provenance
Private Collection, Selangor

RM 28,000 - RM 45,000

Ahmad Khalid Yusof clearly had a flair for creating an escapist's perfect dream and visual haven. With the flawless intermingling of the hazy colours of chaste oranges and soft blues, it seems as if he had managed to paint coloured airstreams.

His signature style is not lost in this piece as he decorates the faint checkered patterns with his usual *khat calligraphy* (Islamic calligraphy), scattering wisps of Jawi here and there. To the less observant eyes, these random dots and tendrils are a nice addition to the whole atmosphere, but after noticing that they are indeed a part of calligraphy, it makes Ahmad's work even more awe-inspiring and breathtaking.

After studying art at Winchester School of Art in England, Ahmad continued to enhance his art skills at Ohio State University, USA and completed his studies in 1976. In 1979, he was the founder and president of the Malaysian Artists Association (PPM). He received the Excellence Award after lecturing at ITM School of Art and Design for 19 years, and was part of the National Art Gallery of Kuala Lumpur's Board of Trustees.



AWANG DAMIT AHMAD B. Sabah. 1956

Jejak Waktu Series II, 2008

Signed, titled and dated on verso Mixed media on canvas 122 x 122 cm

Provenance
Private Collection, Kuala Lumpur
Comes with certificate from the artist

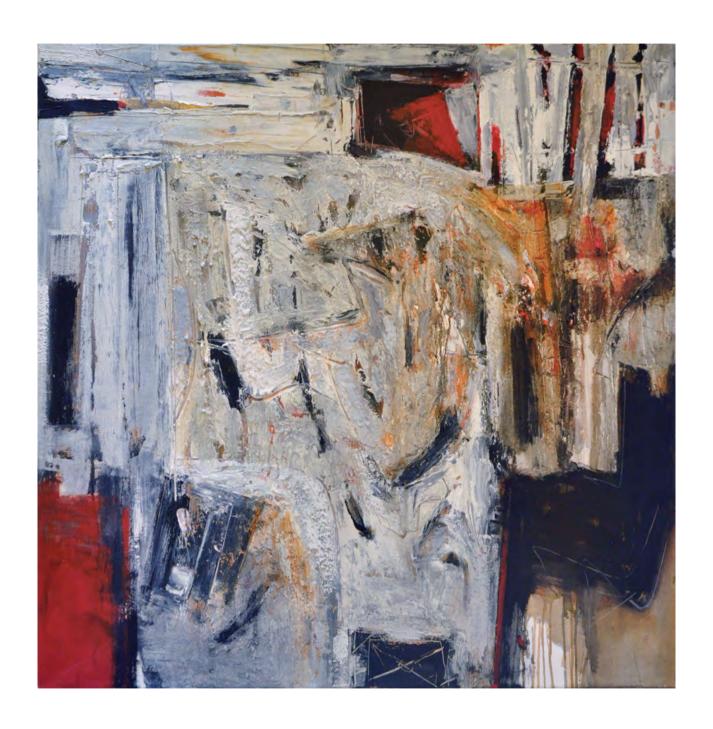
RM 8,000 - RM 18,000

'Angry' and 'emotional' may be some of the words that cross the mind when one studies this painting. Strong colours and bold brush strokes are what distinguishes Awang Damit Ahmad's paintings from the rest, and in this disquiet piece of work, it is evident.

With the harsh brushstrokes, the thick and bulky horizontal and vertical stripes of off-white and grey and smidgeons of haphazard, angry reds, Awang Damit takes you into a darker realm of inner conflict, confusion and perhaps a tad of quiet ire.

Since abstract is a style of painting that brings symbolisms into play rather than direct visual recognition of a scenery or an object, this painting is an echo of the artist's memories, thoughts and emotions – scattered, mixed and has a fairly elegiac characteristic to it.

Born and brought up in Kuala Penyu, Sabah, he spent most of his teen years learning painting from various artists whilst traveling around the state. He initially came to Selangor to work as a technician for Telekom Malaysia, but found that art was something he truly was passionate about. He eventually left the telecommunications company, and took his Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States. A painting of his, Nyanyian Petani Gunung, won the 1991 Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.



AHMAD ZAKII ANWAR B. Sabah, 1956

Legong 6, 1998

Signed and dated "Ahmad Zakii Anwar 1998" on lower right Signed, titled and dated on verso Acrylic on canvas 120 x 180 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 23 of "Ahmad Zakii Anwar: Distant Gamelan" coffee table book published in 1998 by Art Focus Gallery, Singapore Exhibited in Ahmad Zakii Anwar: Distant Gamelan exhibition (May 22 - June 3, 1998) held at Art Focus Gallery, Singapore

RM 60,000 - RM 120,000

The way Ahmad Zakii Anwar employs his expertise in chiaroscuro techniques lends more mystery to one of the most enthralling dances in Asia – the Legong. The artist, better known as Zakii, has always been intrigued with the human figure, its capacity, and the relationship between the physical and spiritual existences. This time he captures them in a stunning painting of a woman performing Bali's traditional dance.

With the same air of mysticism and play of colours that he usually brings onto canvas, he creates a dark background so that the viewer will focus only on the dancer during a performance that is characterized by posture, elaborate footwork, gestures and expressions. Captured in this photorealistic piece of art is the typical posture of a Legong dance – legs half bent, torso shifted to one side, elbow heightened and fan captured in hand mid-motion.

The Balinese dance was the theme for Zakii's second solo exhibition, the Distant Gamelan. It was held in Singapore and officiated by Ambassador Dato' N. Parameswaran. Prior to the exhibition, Zakii had traveled to Bali, and within 9 days generated paintings revolving around the mystical ritual dance – a dance that was claimed to be a possession by spirits or a channel for visiting gods.

Upon commenting on his exhibition, he said, "Underneath all that grace and violence is an intoxicating spiritual undercurrent that is irresistible. The unity of mind and body driven by a spiritual force that at times allow the artist to transcend himself."

Beginning his career as a graphic artist after graduating from MARA Institute Technology of Malaysia, he focused on advertising. Later on, he delved into fine arts, notably known for his strikingly realistic portraits and paintings. He is one of the most accomplished Malaysian artists, both locally and internationally.



76

CHONG CHOON KIM

B. Johor, 1956

Anodic Black, 1992

Signed and dated on lower right
Oil on canvas
127 x 127cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

"Behind every beautiful thing, there is some kind of pain." - Bob Dylan

Chong Choon Kim has certainly created a beautiful masterpiece using oil on canvas, and what makes it even more beautiful is the pain and distress emanating from it.

"I'm not a happy man," said Choon Kim.

It shows in the painting, the state of his mind, heart and soul. He depicts nude figures with their bodies bending, twisting and grasping one another, heads dipped down and away from view in defeat, despair and dejectedness.

The suffering of these interlocking figures in dim light makes the painting so eloquently hollow and despondent that it becomes even more beautiful. The whole painting speaks of a tormented life, the heavy burden of life on one's shoulders.

Chong Choon Kim was born in Johor in 1956, and has worked since the age of 14 to help his father with expenses. Since then, he has used art as an outlet for the tough environment he grew up in, reaching out to those in similar situations. He studied at the Nanyang Academy of Fine Art in Singapore 1982, and then at Academy de Port Royale, Atelier Centrepoint and Ecole National Superieure des Beaux-Arts respectively. He held his first exhibition Grand Palace, Paris in 1992.



77

KHALIL IBRAHIM

B. Kelantan, 1934

Two Figures, 1986

Signed and dated "KHALIL IBRAHIM 86" on lower right
Batik with newsprint
49 x 74.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 30,000 - RM 60,000

With human figures being the preferred theme and the hallmark of Khalil Ibrahim, we are presented with a soft *batik* painting of two figures.

The employment of gentle, delicate and nostalgic browns creates an overall tranquil and quiet rhythm. Silhouettes of two individuals are situated on the left, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms in faint colours. The colour composition which consists of orange-browns and light browns is quoted by his peer Hijjas Bin Kasturi as being, "the Malay in Khalil".

In its entirety, this piece is reminiscent of wayang kulit – flat and done in earth, warm tones. Incidentally, Khalil's talent and passion for the arts were ignited when he began making wayang kulit at a very young age.

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





IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

- 1.2 In its role as Auctioneer of Lots, KLAS acts solely for and in the interests of the Seller. KLAS' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. If KLAS or any of its staff or representatives makes any statement or representation in respect of a Lot, or if KLAS provides a Condition Report on a Lot, it does so, on the Seller's behalf. Upon a Sale, the resulting contract ("the Contract of Sale") is between the Buyer and the Seller and not with KLAS. The terms of the Contract of Sale between a Seller and a Buyer is set out in Section 2.
- 1.3 KLAS does not act for Buyers or Bidders, and does not give advice to Buyers or Bidders. Accordingly, no statement made by KLAS, its staff or representative may be relied upon by a Bidder as the inducement for any bid or Sale. Bidders and Buyers are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them, and in every case, Bidders and Buyers will be deemed to have exercised their own independent judgment in deciding to bid for or purchase any Lot.

Tests

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

- 1.5 KLAS and the Seller give no guarantees or warranties to the Buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute). In particular, any representations, written or oral, including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any Lot, including price or value:
- (a) are statements of opinion only: and
- (b) may be revised prior to the Lot being offered for Sale (including whilst the Lot is on public view.

Bidder's Duty to Inspect

- 1.6 Subject to the Contractual Description about a Lot in the Catalogue, Lots are sold to the Buyer on an "as is" basis, and may contain faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Description) or elsewhere of any Lot are for identification purposes only. They may not reveal the true condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, origin, value and estimated selling price (including the Hammer Price).
- 1.7 It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, portions may have been replaced or renewed and Lots may not be authentic or of satisfactory quality. Given the age of many Lots they may have been damaged and/or repaired and a Bidder should not assume that a Lot is in good condition. If a Bidder yourself do not have expertise regarding a Lot, a Bidder should consult someone who does to advise a Bidder.

Condition Reports and Estimates

- 1.8 KLAS may provide Condition Reports at the request of a Bidder. Neither KLAS, its employees nor agents, nor the Seller, provides any guarantee in relation to the nature of the Lot. References in the Catalogue entry or the Condition Report to the condition of the Lot are for guidance only and should be evaluated by personal inspection by the Bidder. The absence of any statement of defect does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others.
- 1.9 Estimates are in the currency of the Sale. Contractual Descriptions and Estimates may be amended at KLAS' discretion from time to time by notice given orally or in writing before or during a Sale. The estimated price range of the Lot should not be relied on as statement that this is the price at which the Lot will sell or its value for any other purpose. The estimated price range is subject to change and may be revised anytime without prior notice. Buyers should not rely upon estimated price range as the representation or guarantee of actual selling prices. Estimates do not include the Buyer's Premium.

Storage Cost

All uncollected lots from Connection@Nexus on June 21, 2014 will be relocated to KL Lifestyle Art Space.

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

Disclaimer and Limitation of Liability

- 1.10 KLAS disclaims for itself and on behalf of the Seller, any duty or responsibility to a Bidder in contract or tort (whether direct, collateral, express, implied or otherwise) and your attendance at the Sale Venue is entirely voluntary on your part and no liability is assumed by KLAS or its employees (howsoever caused) for any loss suffered by a Bidder arising from your participation in or presence at the auction.
- 1.11 Without prejudice to 1.10 above, and save in so far as it relates to any liability to a Buyer which KLAS may have, any claim against KLAS will be limited to the Hammer Price and the Buyer's Premium actually paid to KLAS.

Counterfeits

- 1.12 In the event the Sale of a Lot subsequently proves to be a counterfeit KLAS will have the right to terminate the Sale and will use its best endeavours to obtain a refund from the Seller for the Buyer, provided that:
- (a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and
- (b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and
- (c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and
- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and
- (e) there were methods of establishing that the Lot was counterfeit at the date of publication of the Catalogue by means of processes which were generally accepted for use that were not unreasonably expensive or impractical or unlikely to have caused damage to the Lot but were not applied; and
- (f) the Lot was not a deliberate Forgery and the correct Description was not reflected by the Catalogue Description.
- 1.13 No Lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting).
- 1.14 KLAS reserves the right to seek additional independent advice before exercising its right to terminate a Sale on the grounds of counterfeit.

Seller's Liability to Bidders and Buyers

1.15 This Notice to Bidders is given by KLAS as auctioneer and as agent for the Seller. Therefore they also describe the Seller's duties and liabilities to the Buyer. The Seller's obligations to the Buyer are limited to the same extent as KLAS's obligations to the Buyer. Any express or implied conditions or warranties

by the Seller are excluded save in so far as it is not possible to exclude obligations implied by statute.

Bids

- 1.16 KLAS has the right, at its absolute discretion, to refuse admission to any person to the premises or participation of any person in the Auction or any part of the Auction and to reject any bid.
- 1.17 Prospective Buyers or Bidders who wish to bid at the Auction must register as a Bidder at anytime after publication of the relevant Bid Registration Form before the start of the Auction, as determined by KLAS at its discretion. A Bidder or prospective Buyer must complete and sign a Bid Registration Form and provide identification 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.
- (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.







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 REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | June 21, 2014 | Connexion@Nexus

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		
			de by the Auction Terms and Condition	
	ner terms and conditions that ma			
AGREED AND ACCEPTED	ву			
Signature of Bidder				
Name		Da	ate	



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c/o Mediate Communications Sdn Bhd

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

Phone: +603 2093 2668 or Fax: +603 2093 6688

ABSENTEE BID FORM

Bidder No. (for office use)

KLAS Art Auction Ma	alaysian Modern & Contempor	ary Art June 21, 201	4 Connexion@Nexus
Bidder Details			
Billing Name			
I.C. / Passport No.			
Address			
Telephone (O) Telep	hone (H)	Mobile Phone	Email
Banking Details			
Name of Bank	Account No		
Credit Card Type	Credit Card No.		Issuing Bank
Supporting Documents Utility Bills Bank State	ement (Issued in 2014)		
I hereby irrevocably authorise KL Lifestyle Art S amount that I have indicated next to a Lot below The Top Limit amount stated for a Lot constitute	v, during the aforesaid Auction.	•	
other charges required by the Auction Condition		this is the highest blu	ior that Lot, I will pay the Hammer I nice and all
I agree that your acceptance of Absentee Bids in the time of the Auction and that KL Lifestyle Art connection with them.			avour basis subject to prevailing circumstances at bsentee Bids or any errors and omissions in
By submitting this Absentee Bid form, I hereby a or undertake to be aware.	acknowledge and bind myself to	the Auction Conditions	s, of which I hereby declare I have full knowledge
I agree that in the event that my bid for a Lot is s for it.	uccessful, I will enter into a bindir	ng Contract of Sale to p	ourchase that Lot and will pay the Purchase Price
	valid credit card acceptable to K	L Lifestyle Art Space,	Limit specified below, or credit card authorization otherwise my bid may not be entered. All paymen
Terms and expressions used in this form have t	he same meaning as in the Auct	ion Conditions.	
			(leave blank if phone bidding)
Lot number	Item		Top limit
By signing this Bidder Registration Form, I herel catalogue with any other terms and conditions the			ms and Conditions which are set out in this
AGREED AND ACCEPTED BY			
Signature of Bidder			
Name	n	ate	

Index of Artists

Abdul Latiff Mohidin	9, 50	Peter Liew	64		
Abdul Multhalib Musa	42				
Abdullah Ariff	54	Raphael Scott Ahbeng	25, 34, 45, 68		
Ahmad Khalid Yusof	73				
Ahmad Zakii Anwar	75	Seah Kim Joo	61		
Alvaro M. Jiminez	18, 19	Sharifah Fatimah Syed Zubir, Dato'	28, 69, 70		
Awang Damit Ahmad	2, 74	Soon Lai Wai	38		
		Syed Thajudeen	17, 59		
Bhanu Achan	30				
		Tajuddin Ismail	33, 51		
Chan Thim Choy	24	Tan Choon Ghee	10		
Cheong Soo Pieng	56	Tan Thean Song 65			
Cheung Pooi Yip	66				
Chong Choon Kim	76	Yap Eng Huat	52		
Chong Siew Ying	26	Yusof Ghani	8, 35, 49		
Fatimah Chik	20	Zao Wou-Ki	72		
Fauzul Yusri	3	Zulkifli Yusoff	40		
Gee Loung	37				
Hamidi Hadi	4				
Ilse Noor	71				
Irsam	21				
Ismadi Sallehudin	67				
Ismail Latiff	7, 31, 32, 41				
Ismail Mat Hussin	23, 47, 53				
Jack Ting	44				
Jailani Abu Hassan	6				
Jansen Chow	57				
Jeihan Sukmantoro	60				
Jolly Koh	27, 46				
Keng Seng Choo	15				
Khalil Ibrahim	1, 13, 58, 62, 63, 77				
Khoo Sui Hoe	16				
Kow Leong Kiang	11, 12				
Kwan Chin	22, 48				
Laxman Pai	43				
Lye Yau Fatt	14, 36				
	_				
Mohd. Akhir Ahmad	5				
Ng Eng Teng	55				
Nik Rafin	29				

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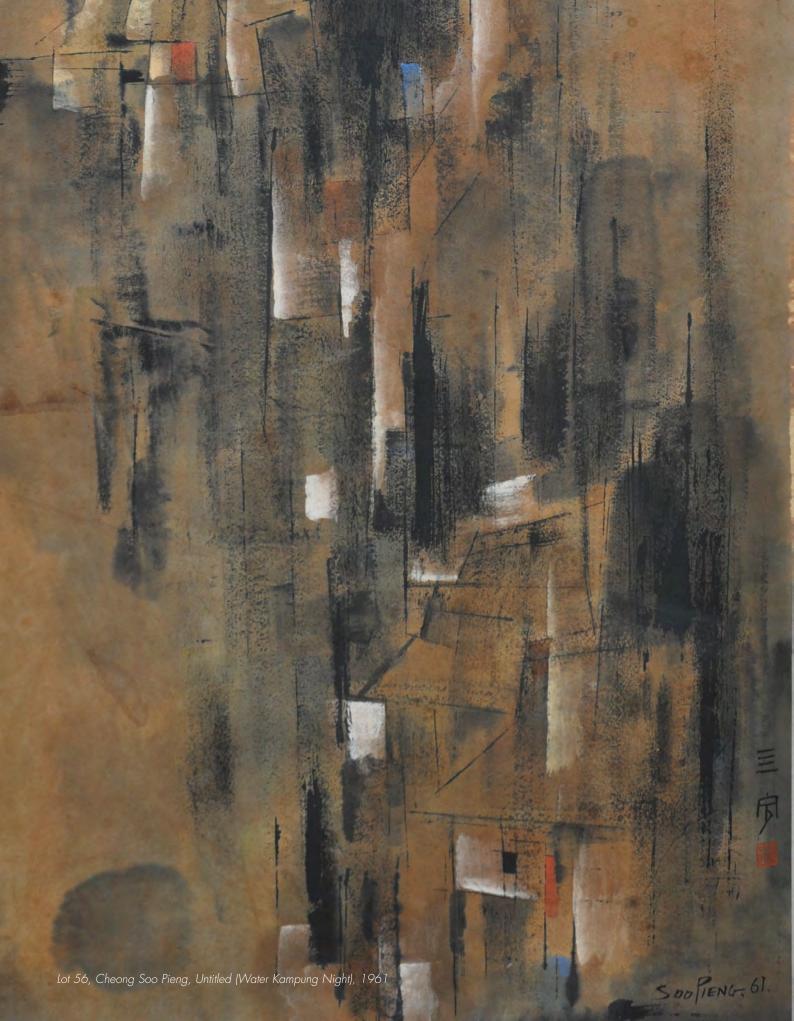
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