

An abstract painting in pastel and oil, featuring a couple in a close embrace. The color palette is dominated by vibrant blues, reds, and purples, with streaks of yellow and white. The brushstrokes are expressive and visible, creating a sense of movement and emotion. The figures are rendered in a soft, painterly style, with the man's face partially visible in profile as he leans towards the woman.

PENANG, AUGUST 10, 2014

KLAS ART AUCTION  
GEORGE TOWN FESTIVAL 2014

GEORGE  
TOWN  
FESTIVAL







Lot 16, Ismail Latiff Puncak Gunung Keyangan, 1994

# KLAS ART AUCTION GEORGE TOWN FESTIVAL 2014



## **Kuala Lumpur Preview**

July 18 - July 30, 2014

KL Lifestyle Art Space

150, Jalan Maarof

Bukit Bandaraya

59100 Kuala Lumpur, Malaysia

## **Penang Preview**

August 1 - August 9, 2014

Sekeping Victoria

164 A-B Lebu Victoria

10300 Penang, Malaysia

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## **Auction Day**

**Sunday, August 10, 2014**

1.00 pm

Sekeping Victoria

164 A-B Lebu Victoria

10300 Penang, Malaysia

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

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Online catalogue available at [www.kl-lifestyle.com.my](http://www.kl-lifestyle.com.my)

**01**

**SHARIFAH FATIMAH SYED ZUBIR, DATO'**

B. Kedah, 1948

***Night Dance, 1986***

Mixed media on paper

40 x 30 cm

Provenance

Private Collection, Kuala Lumpur

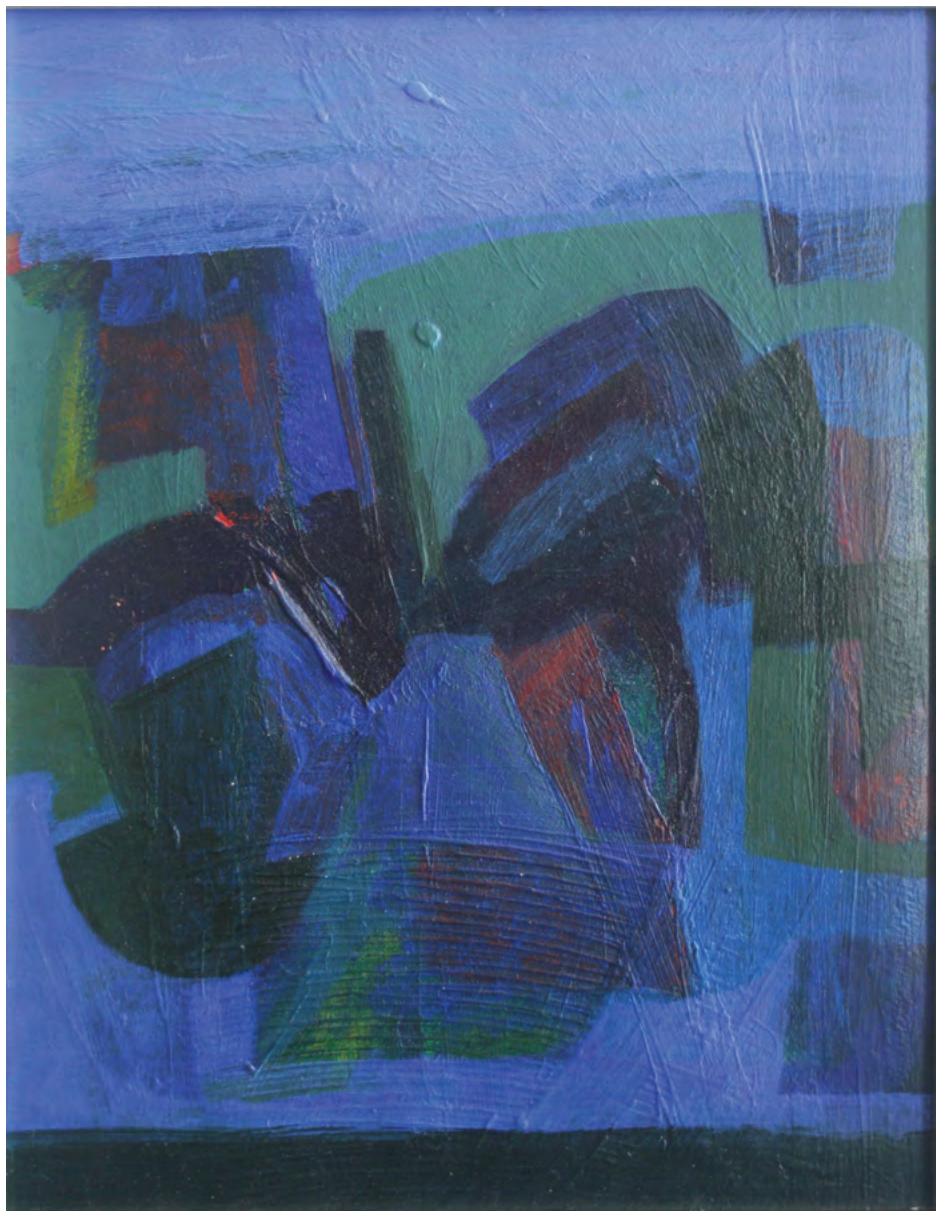
**RM 1,500 - RM 3,500**

Significantly different from her usual popping colours that catch the eye a distance away, this piece takes on a more mysterious, almost-intimidating tone, as if a sentinel is watchful of one's every move.

This piece is more cautious and daunting, as it speaks of the night and of the dark. The colours are darker to match sceneries during the night, all opaque blues and shadowy greens with bold, large and heavy strokes of the brush. As an artist that uses her thoughts, feelings and memories as something to base her artworks on, this could also denote a dark memory or dark feelings towards something or someone.

Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Institute 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.





## 02

### SHAFURDIN HABIB

B. Perak, 1961

#### *Menuai I, 2011*

Signed and dated “Shafurdin Habib 2011” on lower right

Watercolour on paper

30 x 44.5 cm

#### *Menuai II, 2011*

Signed and dated “Shafurdin Habib 2011” on lower right

Watercolour on paper

30 x 44.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,000 - RM 2,500**

Shafurdin Habib is one of the artists that holds a high regard for the Malaysian countryside, and this is often the subject of his paintings.

As seen in these paintings, albeit taken from different angles and perhaps at different times, showcases the beauty and charm that is the Malaysian landscape. Although these paintings are very beautiful on its own – the trees, the skies, the many colours blending harmoniously and naturally – it also emits emotions, as Shafurdin’s adoration and longing for this part of the country is articulately rendered onto canvas.

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







**03**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

***Beach Head Flora, 2006***

Signed, titled and dated "BEACH HEAD FLORA RSA 06" on lower right

Oil on board

30 x 45 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,500**

In this unique piece done in muted colours by Raphael Scott Ahbeng, he illustrates his love for nature, regardless of the territory. Most of us pay little to no attention to the surrounding area of the beach, concentrating more on the flowing waves and the sand beneath our feet, but Raphael paints a lovely view from the foliage that often grow in solitary areas of the beach, centering on the colours emitting from the growth in classic and dynamic Ahbeng-esque dynamic brush strokes. Mists of white and grey are gently drifting around the top part of the painting, as if a cool and soothing breeze is blowing through the early hours of the morning.





**04**

**YUSOF GHANI**

B. Johor, 1950

***Hyde Park London, 2011***

Signed, titled and dated "Hyde Park London YG 11" on bottom

Mixed media on paper

23.5 x 30 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 3,000**

Using an Oriental and Western approach, Yusof Ghani uses charcoal, ink, pastel and watercolours in layers to create a spontaneous landscape based on his observations.

This piece is of Hyde Park in London, a period of time when the artist dedicated his time to fully focus on his observation skills and senses to create works of art. Forgoing comments on social and environmental issues, he translates onto paper what he saw during his travels. Yusof Ghani holds a strong belief that "artists need to travel and explore the world to enhance their senses and applications in art", and this piece was a reflection of just that.

**05**

**KWAN CHIN**

B. Kuala Lumpur, 1946

***Village Scene, 2011***

Signed "Kwan Chin" on lower right

Batik

27.5 x 25.5 cm

***Moon Bathing I, 2011***

Signed "Kwan Chin" on lower left

Batik

27.5 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 2,800**

Kwan Chin illustrates two similar settings of a tranquil village scene. It is nighttime, and the moon is shining brightly, illuminating the villagers as they settle down to enjoy the night. These pieces are simple and seem effortless, but combined with the complexity of the process of batik, Kwan Chin certainly transform a simple batik piece into a masterpiece.

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.





**06**

**KHALIL IBRAHIM**  
B. Kelantan, 1934

***East Coast Series, 2000***

Signed and dated "Khalil Ibrahim 2000" on lower right  
Watercolour on paper  
21 x 29.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,500**

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

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

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





**07**

**KHALIL IBRAHIM**

B. Kelantan, 1934

***Nude Series, 2006***

Signed and dated "Khalil Ibrahim 2006" on lower right

Watercolour on paper

30 X 21 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,500 - RM 6,000**

Khalil Ibrahim's allegorical paintings of nude women reveal much about the affection and admiration he has for women. Employing his flair in watercolour, he highlights the soft curves, the gentle contours and crevices, and overall shape of the female body.

Although his subjects are heavier than the ones he was exposed to during art school, he features them here as thick, full-figured forms, focusing on the endowment of the expanse of flesh and skin. He also shows them off in various positions, highlighting and suggesting that no matter what angle they are pictured in, the female body is definitely something to behold.



**08**

**KOW LEONG KIANG**

B. Selangor, 1970

***Reclining Nude II, 2012***

Signed and dated "KOW LEONG KIANG  
20.2.2012" on lower left  
Pastel on paper  
42 x 29.6 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,200**



A sibling piece of Kow Leong Kiang's Nude Series is depicted from a different angle. This time, his subject rests on her back, her legs crossed and one arm cushioning her head. Yet another exploration of the curves and shape of a full female figure.

The subject's head is angled away from view, as the artist drives the focus to the body itself, rather than facial appearances. Evidently, the artist has a high regard for the female form, and this admiration is translated onto paper for the audience to capture the visual luxury that is the nude body.

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.





**09**

## **LEE LONG LOOI**

B. Kedah, 1942

***Present - Past, 1981***

Signed and dated "LONG LOOI LEE 81"  
on middle right

Watercolour on paper

53 x 34 cm

Provenance

Private Collection, Penang

Illustrated on page 32 of "Lee Long Looi  
Retrospective" coffeetable book

Published in 1997 by The Art Gallery,  
Penang

**RM 1,500 - RM 2,800**

The subject in this piece seems to be deep in thought, as she stands unaccompanied in the middle of a room. Despite the gloomy and contrite mood, Lee Long Looi exhibits his knack for detailing – be it on the decoration on the wall or the mat beneath the subject's feet. He presents emotions as well as virtuosity all at once.

Born in 1942 in Kedah, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more.

10

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

*Bush Delight, 2009*

Signed, titled and dated "BUSH DELIGHT RSA 2009" on lower right

Oil on canvas

61 x 91 cm

Provenance

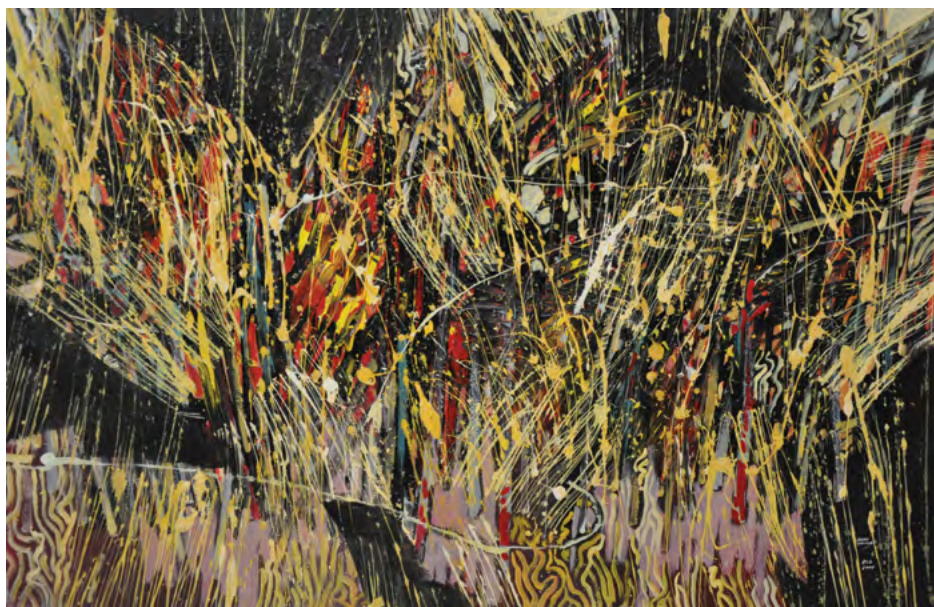
Private Collection, Kuala Lumpur

**RM 6,000 - RM 11,000**

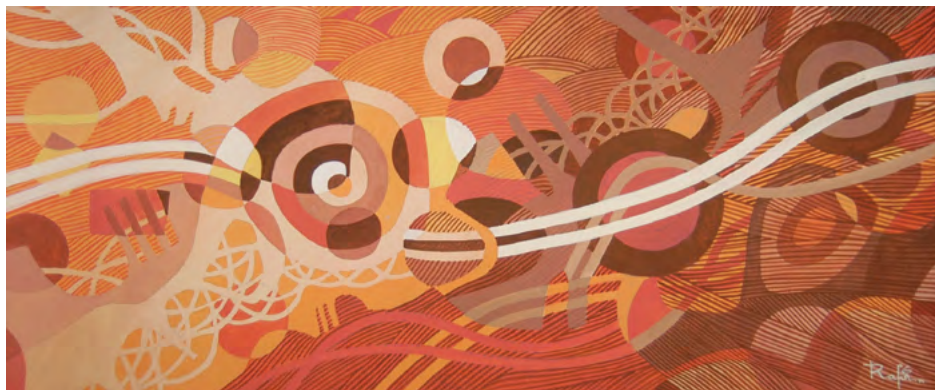
A master of Sarawakian landscapes, Raphael Scott Ahbeng creates a canvas encompassing a potpourri of colours, whose tails and strings turn clutter into something beautiful.

Raphael has a gift for looking for beauty in the most mundane of things, ones that always escape our minds as being more than meets the eye. In this piece, he substantiates that nature is always brimming with colours, and that shrubbery does not necessarily have to look bare and dismal. He introduces a new way of looking at nature, sending out the message that nature can be aesthetically pleasing to the eye, even if you look at it in a different way.

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.







**11**

**NIK RAFIN**

B. Selangor, 1974

***Earthscape Series - Dawn, 2011***

Signed and dated "Rafin 2011" on lower right

Acrylic on canvas

56 x 88 cm

Provenance

Private Collection, Kuala Lumpur

**RM 900 - RM 1,600**

Always eccentric and never boring, Nik Rafin creates another masterpiece in his Earthscape series, tinting it this time with the colour of dawn. Considered the colour of excitement, enthusiasm and warmth, it also draws the attention of viewers. Fittingly, dawn signifies the start of a new day, of new things to come and most especially, of life.

The graphically comprehensive lines that the artist habitually incorporates into his painting is also present here, adding a more uniqueness and complexity 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.



**12**

**DR CHEW TENG BENG**

B. Terengganu, 1938

***Abstract Landscape,  
1985***

Signed and dated on lower left  
Watercolour on handmade paper  
58 x 38 cm

Provenance

Private Collection, Penang

Illustrated on page 12 of "Dr Chew  
Teng Beng Mini Retrospective,  
1960 to 2013" coffee-table book  
Published in July 2014 by The Art  
Gallery, Penang

**RM 8,000 - RM 12,000**

This beautiful abstract landscape personifies Dr Chew Beng Teng's flair for combining both realism and abstractism into his paintings. Suggesting a sunset view either at sea or by the beach, it is executed through layering of handmade paper that forms rows and rows of clouds and shadows, with the sunlight reflecting over the scenery. Part of his technique, which is the use of paper, is one of the artist's most important creations, as he did extensive research in the production of pulp and paper from agricultural residues, and this research was awarded by Universiti Sains Malaysia in 1978.

Dr Chew Teng Beng was awarded the Frank Sullivan Prize as the Most Outstanding Artist in 1964. He is not only an artist, but also a researcher, an academician and an art educator. He also won the Paul Neal Averill Prize in an exhibition in Michigan and was selected for the first Asia-Pacific Triennial in Australia. He was honoured by the Penang State Art Gallery in 1998 with a retrospective.

**13**

**LYE YAU FATT**

B. Kedah, 1950

*Harmony Series, 2012*

Signed and dated on lower right

Mixed media on paper

61 x 45 cm

Provenance

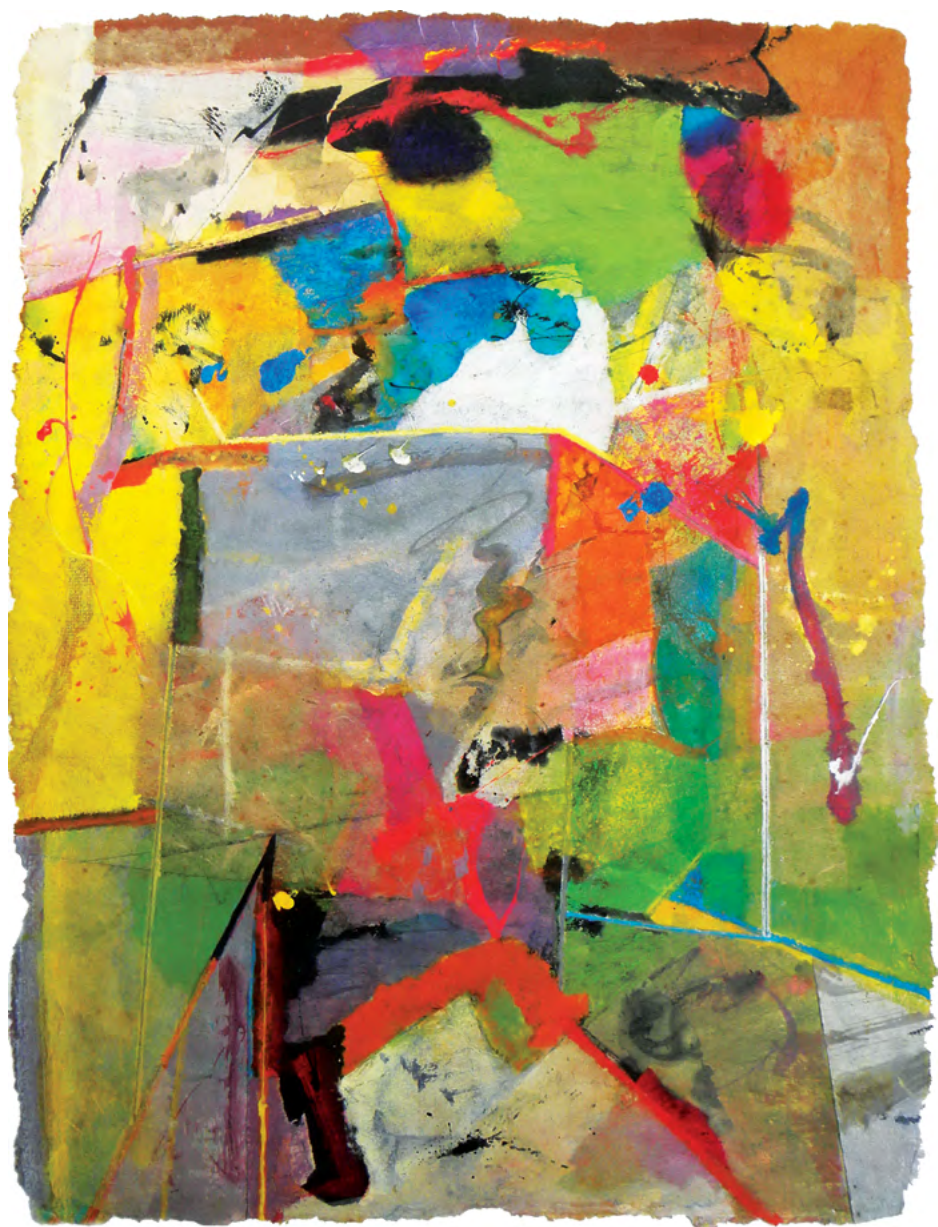
Private Collection, Kedah

Acquired directly from the artist

**RM 6,000 - RM 8,000**

Taking a different turn from his usual drybrush watercolours of homely scenes featuring shophouses or backlanes, artist Lye Yau Fatt creates – simply put – a beautiful mess. Wholly different from his studious depictions of still-life images, he opts for a spontaneous piece comprising different shades and shapes, all jumbled together to create the chaos that is this artwork. Despite all that, all the colours and shapes work harmoniously together, unified and pleasing to the eye. Perhaps this is the representation of the saying that perfection sometimes can be boring as it is predictable and constant whereas imperfections are interesting, intricate and ongoing – “wabi-sabi”.





**JOLLY KOH**  
B. Singapore, 1941

*Like Maiden's Hair, 2012*

Signed and dated "Jolly Koh 12" on lower left  
Oil and acrylic on canvas  
36 x 84 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 77 in a studio photograph of "Jolly Koh Towards the Nebula"  
exhibition catalogue (August 23 - September 31, 2013)  
Published in 2013 by The Edge Galleries

**RM 6,000 - RM 14,000**

Layers upon layers of colours are applied, and it eventually led to a warm landscape, a wash of light intensifying it further – it is somehow redolent of the breathtaking vision that is sunset, a view that can only be found if one is in the middle of the ocean. Bathed by warm orange and red light, Jolly Koh creates yet another landscape that is heavenly and serene.

The only disruption here is the strokes, blending and swirling of black on the right side of the canvas. It is likened to a woman's hair – long, flowing, soft, smooth and silky – much like the painting on its own. Another way of viewing it could be soft hair blown by the wind, as the blurry figure of the aforementioned maiden watches the sun as it slowly sets on the horizon.

Jolly Koh successfully takes the viewer to another fantasy world with the combined use of oil and acrylic, producing yet again another romantic and lyrical painting.

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.



## 15

**KHOO SUI HOE**

B. Kedah, 1939

*The Wedding, 1980*

Signed "Sui Hoe" on lower right

Oil on canvas

76.2 x 76.2 cm

Provenance

Private Collection, Kuala Lumpur

**RM 16,000 - RM 26,000**

Illustrated here is the portrait of a couple at a wedding ceremony, the female figure standing on the right with a convoluted veil framing top half. Tinted in the style of Fauvism, a style of painting that employs the use of vivid expressionistic and non-naturalistic colours, the artist completely focuses on Expressionism in painting this elusive, mysterious portrait despite its general simplicity.

The play of colours such as the oranges and dark shadowy greens, despite the artist's use of an expressionistic gives the illusion of a sunset wedding, with the sun passing on its last amounts of light before completely disappearing.

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.





**16**

**ISMAIL LATIFF**

B. Melaka, 1955

*Puncak Gunung Kayangan, 1994*

Signed and dated "Ismail Latiff '94" on lower right

Acrylic on paper

102 x 70.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 8,000 - RM 12,000**

The very name of this piece speaks of a place where deities live, and this is the summit. Painted from a view of what one would see when looking down from the peak of the mountain, Ismail Latiff exhibits the seas where waves upon waves crash against one another, and colourful shrubbery decorate the painting here and there.

Amidst all the visual treats and wonder that is this painting, his ubiquitous circle of balance made its mark at the top middle. This circle never fails to be part of his paintings, no matter what the concept is, as according to the artist, "It is a symbol of perfection and balance". Ismail Latiff is ongoing in his search to be one and whole with the universe, as seen through his paintings of water, sceneries and all the elements of life and nature.

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."



**AWANG DAMIT AHMAD**

B. Sabah, 1956

***Perjalanan Utara-Jejak Waktu Broken Gate II, 2011***

Signed, titled and dated on verso

Mixed media on canvas

107 x 107 cm

Provenance

Private Collection, Kuala Lumpur

**RM 10,000 - RM 22,000**

Awang Damit's pieces have always been emotionally-charged and nostalgic. Studying his paintings makes one feel like they are able to experience and feel the emotions and thoughts that were running through the artist's mind and heart. An artist that acquires his inspiration from his memories of the past and childhood, this piece speaks volumes.

The piece generally gives out a calm, free-spirited impression – save for the blackness that surrounds the canvas on the right. The blues and oranges signify the peaceful, worry-free and fun life that surrounds a child, added with the whites that usually represent innocence and purity. Perhaps, the black signifies reality, the onslaught of impending responsibilities, and how things do not turn out to be as pictured when one is younger. Or perhaps, if one pays mind to the title and the presence of grids and lines on the top right, one can possibly see a gate that is broken, with water gushing out of it, leaving it open to darkness – like good times gone bad, a bad memory.

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.





## 18

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938

***Rebat Musicians, 1979***

Signed "ISMAIL MAT HUSSIN" on lower right

Batik

53 x 62 cm

Provenance

Private Collection, Kelantan

**RM 12,000 - RM 18,000**

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

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

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



**TAY MO LEONG, DATO'**

B. Penang, 1938

***Stone Flower Series II, 1990***

Signed "T Mo Leong" on lower right

Batik

117.5 x 86 cm

Provenance

Private Collection, Penang

Acquired directly from the artist

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

Published in 2004 by The National Art Gallery

An exhibition showcasing the works of

Khalil Ibrahim, Dato' Chuah Thean Teng and Dato' Tay Mo Leong

**RM 9,000 - RM 16,000**

"He is known for innovative double-resist process on batik painting."

Dato' Tay Mo Leong created this arresting vision through batik, a combination of the right colours making this piece seem enigmatic and almost intimidating in its beauty.

Cast against a shadowy background which provides the ghostly atmosphere, the direction with which the artist works creates the illusion that the subject is in constant motion, akin to a carnation flower about to bloom. The lines and details of batik is palpable here, making this piece seem more unique and breathtaking that it already is.

Dato' Tay Mo Leong was born in Penang in 1938. He studied art at the Provincial Taipei Normal College (Fine Art) in Taipei from 1957 to 1960. Known for being one of the foremost Malaysian artists to employ the batik medium, his work is frequently described as abstract, experimental, daring and free. He is the chairman of the Art Gallery Committee of Penang, a member of the State Museum Board and the president of the Penang Watercolour Society since 1985.





**20**

**KWAN CHIN**

B. Kuala Lumpur, 1946

***Farming III - Blue Series, 2012***

Signed "Kwan Chin" on lower right

Batik

51 x 40.5 cm

Provenance

Private Collection, Kuala Lumpur

Comes with certificate from the artist

**RM 3,500 - RM 6,500**

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

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

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



**21**

**ISMAIL LATIFF**

B. Melaka, 1955

*Renungan Bintang Pagi,  
No. 1, 2005*

Signed "Ismail Latiff" on lower middle

Acrylic on paper

38 x 29 cm

Provenance

Private Collection, Kuala Lumpur

**RM 600 - RM 1,800**



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

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





**22**

**ISMAIL LATIFF**

B. Melaka, 1955

*Renungan Bintang Pagi,  
No. 2, 2005*

Signed "Ismail Latiff" on lower middle

Acrylic on paper

38 x 29 cm

Provenance

Private Collection, Kuala Lumpur

**RM 600 - RM 1,800**

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

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



**23**

**NIK RAFIN**

B. Selangor, 1974

***Feeling Blue, 2011***

Signed and dated "Rafin 2011" on lower right

Acrylic on canvas

60 x 60 cm

Provenance

Private Collection, Kuala Lumpur

**RM 800 - RM 1,800**

Nik Rafin's pieces have always been filled with vim and vigour, always bursting with vibrant colours and enormous energy. This piece is perfect for those who wish to gaze upon something calming after a long day or having been stressed for the longest time. The torrents of blue immediately soothe the eyes and the mind, since blue has always been associated with feelings of calmness and serenity. (Blue is also known to have healing properties such as lowering the pulse rate and body temperature, and it is proven that blue makes one more productive.)



**24**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

*Abstract Landscape 4, 2011*

Signed and dated "Bhanu 11" on lower right

Oil on paper

54.5 x 67 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,800 - RM 3,000**

Bold, strong and dauntless, this piece is remindful of fire. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.

A lover of nature, Bhanu draws inspiration from it. This is perhaps an ode to the element of fire.



**25**

**LONG THIEN SHIH**

B. Selangor, 1946

***Sarawak Longhouse, 1987***

Signed, titled and dated "SARAWAK LONGHOUSE JAN 1987" on lower right

Watercolour on paper

24 x 35 cm

Provenance

Private Collection, Selangor

**RM 2,800 - RM 4,800**

Captured here in this visually appealing and lovely watercolour on paper piece is a picturesque view of a Sarawakian Longhouse. Long Thien Shih depicts a setting so realistic that the viewers feel as though they are present in the picture, feeling the warm and gentle breeze, the quiet atmosphere save for the chirping of the birds and the sound of cicadas.

Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Supérieure des Beaux-Arts, both in Paris. Thereafter, he studied at the Royal College of Art in London. He has won awards such as the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia and has produced many artworks, using various mediums.



**26**

**LEE JOO FOR**

B. Penang, 1929

*Kuan Yin Temple Penang, 1997*

Signed "LJFOR" on lower right

Oil on canvas

46 x 64 cm

Provenance

Private Collection, Penang

Illustrated on page 77 of "Lee Joo For Retrospective"

Edited by Dato' Dr Tan Chee Khuan

Published in 2008 by Penang State Art Gallery

**RM 7,000 - RM 12,000**

"The true artist is an intellectual, finely attuned to all the influence of the arts around him. He draws from the worthwhile of music, poetry, literature and the philosophical sciences. He is not brashly and empty modern. He admires the best of history and customs and traditions and invokes the images and patterns of the past to empearl them in fresh light and look in the modern symbolic context of today." – Lee Joo For

In this artistic adaptation of the Kuan Yin Temple in Penang, strong and forceful lines are present, as are an assortment of intermingling, sharp colours. The focus of this piece is the vividness of the light of the sun, shedding light and therefore bringing out the colours of the temple's architecture and design. The results of the artist's works are the collective influences from his Chinese heritage, Malaysian upbringing and Western education.



**27**

**CHOH KIAT SIONG**

B. Kedah, 1968

*Bandar Alor Star, 2013*

Watercolour on paper

55 x 37.5 cm

Provenance

Private Collection, Kedah

**RM 800 - RM 1,500**



To Choh Kiat Siong, watercolour acts as “a medium of expression to denote ideas and elements of luminosity, freshness and clarity”. This is thus proven in this piece, where his illustration takes a very realistic impression.

The artist cleverly uses the interplay of light and colours and of shadows, making his paintings very realistic indeed. At a glance, it may seem like a fantastic photograph, but as soon as the knowledge that it was done with watercolour, it creates a feeling of amazement as one studies the minute special details, from the intricacy of the architecture to the moving waters.

Choh Kiat Siong was born in Kedah and studied at the Kuala Lumpur College of Art with a Diploma in Fine Art. Among the awards that he has won are the 1990 Malaysian Young Artists' Competition, the Third Prize “Tien Ya Bei” International Art Competition, the “Golden Goose Prize” in China and the Award of the New Century Outstanding People's Republic of China, to name a few.



**28**

**CHONG HON FATT**

B. Penang, 1941

***Assembly State Hall Penang,  
1998***

Signed and dated "Chong 98"

on lower right

Oil on canvas

37 x 30 cm

Provenance

Private Collection, Penang

Honoured by Penang State Art Gallery  
with a retrospective exhibition and the  
publication of a monograph in 2013

**RM 3,000 - RM 6,000**

In this incredible streetscape artwork, comprising impasto depicting the varying qualities of light as well as the luminosity of the sun, the artist captures the view of Penang's Assembly State Hall.

Despite its jagged beauty and bold outlines, it is authentic and dramatic with its highlights and shadows. Skillfully, he creates dramatic tension with a rich array of colours of light and dark pigments.

Chong Hon Fatt was born in 1941 in Penang and is an Impressionist painter. He has won various awards throughout his artistic career such as the 1988 Art Master at the Artcamp 88, the first prize in the Selangor Art Competition organized by Kumpulan Peragaan Selangor and Holiday and the 2001 Major Award for the China Water Colour Paintings Open Competition and the 2003 Art Master in WBDA Art Fest, New Zealand.

**29**

**TAN CHOON GHEE**

B. Penang, 1930 - 2010

***Kek Lok Si Temple Penang, 1988***

Signed and dated "CHOON GHEE 1988" on lower right

Watercolour on paper

41 x 28 cm

Provenance

Private Collection, Penang

**RM 7,000 - RM 15,000**

Tan Choon Ghee has always been inspired by and passionate about the streets of old Penang – its buildings, the shops, trishaws and the like.

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

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



**30**

**KUO JU PING**

B. China, 1913 - 1966

***Kapitan Kling Mosque Penang, Undated***

Signed in Chinese character on lower left

Pastel on paper

33 x 25 cm

Provenance

Private Collection, Penang

Illustrated on page 356 "The Art of Khaw Sia and Kuo Ju Ping by Dato' Dr Tan Chee Khuan"  
coffeetable book

Published in 2014 by The Art Gallery, Penang

**RM 6,000 - RM 8,000**

Kuo Ju Ping was outstandingly gifted at sketching, as a result of meticulously studying and observing people and nature. Allegedly, he was known to have climbed up on rooftops to paint landscapes and every evening, he walked to the beach for inspiration.

Effectively combining resourcefulness, panache and technical flair, he created this impressionistic piece with pastel, depicting a mosque – the Kapitan Kling, in Penang.

Born in Fukien, China, he received his early education from Pai Yuen Secondary School in China. Thereafter, he transferred to Penang and then studied at the Nanyang Academy of Fine Arts in Singapore, graduating in 1940. His works are exhibited at the National Art Gallery and the Penang Museum and Art Gallery.





**31**

**TAN CHEE KHUAN, DATO' DR**

B. Johor, 1948

*Kapitan Kling Mosque Penang,  
2013*

Signed and dated "tanck 2013" on lower left  
Watercolour on paper  
48.5 x 35 cm

Provenance

Private Collection, Penang

Illustrated on page 86 of "Dato' Dr Tan Chee  
Khuan Retrospective, 1963 -2014"

Published by The Art Gallery, Penang

**RM 3,000 - RM 6,000**



The Kapitan Kling Mosque in Penang has always been some sort of muse for artists, its sheer beauty, ambiance and architecture leaves truly something to behold and to capture on canvas or on paper.

Dato' Dr Tan Chee Khuan's variation of this setting is definitely a lot serener, calmer and soothing, as if it was captured during a particularly cloudy day, in light of impending rain.

Dato' Dr Tan Chee Khuan was the recipient of many awards such as the 2002 DSPN from Penang State for his services in promoting Malaysian art, especially art by Penang artists, the 2003 Art Publisher Award presented by the National Art Gallery and the 2005 Dreamz colours Award, presented by Dream Zephyr Foundation, for his services in furthering the standards of the Malaysian art scene.



**32**

**CHONG HON FATT**

B. Penang, 1941

*Kapitan Kling Mosque  
Penang, 1999*

Signed and dated "Chong 99"

lower left

Oil on canvas

37 x 30 cm

Provenance

Private Collection, Penang

**RM 3,000 - RM 6,000**

With an incredible display of skill and play of colours and light, Chong Hon Fatt creates yet another masterpiece, this time capturing the architecture and scenery of Kapitan Kling Mosque in Penang.

Known for his beautiful streetscapes – Penang as his muse – he fully utilises the brilliance of the sun to portray different shades of darkness and of light, creating a impressionistic portrayal of a beautiful place of worship, topping it off with texture. This piece is intense yet realistic with heavy tinctures in tow.

## 33

### ABDULLAH ARIFF

B. Penang, 1904-1962

- a) Untitled, 1937*
- b) Pokok Beringin, 1936*
- c) Untitled, 1937*

Linocut  
17.8 x 12.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 8,000 - RM 19,000**

“Simplicity is the ultimate sophistication.”

- Leonardo da Vinci

Abdullah Ariff depicts very simply in these three pieces the beauty of nature. They are merely outlines of trees and the scenery surrounding them, but at the end, they transpire into something elegant, refined and superb in its uncomplicatedness.

Abdullah Ariff 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 in 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”.





a)



b)



c)



## 34

**ONG KIM SENG**

B. Singapore, 1945

### *Man with Opera Masks, 1985*

Signed and dated "Ong Kim Seng 85" lower left

Watercolour on paper

52 x 72 cm

Provenance

Private Collection, Australia

Acquired directly from the artist

**RM 7,000 - RM 15,000**

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

Splendidly done with only the use of watercolour, Ong Kim Seng captures here a man selling opera masks. Gorgeous on its own due to the exemplary use of watercolour as well as the balance between subject and space, this piece really is truly unique and stunning. One may choose to appreciate it as it is, but this piece may as well hold a hidden meaning, such as how we are all accustomed to wearing masks, and how masks often appeal to us in our every day life, changing depending on who we interact with.

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



**35**

**ZAO WOU-KI**  
B. China, 1921-2013

*Untitled, Undated*

Titled in pencil E. A., an *apreuve d'artist* aside from the edition  
Lithograph printed in colours on wove paper  
14 x 14.3 cm

Provenance  
Private Collection, Kuala Lumpur  
Acquired from Bloomsbury London in 2013  
Lot 438, Modern & Contemporary Prints (Sale 36078) September 26, 2013

**RM 2,500 - RM 4,500**

Chinese-French artist Zao Wou-Ki was famous for incorporating both the Orientalist and Western approach in his artworks. His abstract works include Modernist lines and inkings of traditional Chinese landscape paintings, creating his own theme and version of West-meets-East. This work on paper has hints of a three-dimensional quality, and may have different meanings, depending on the viewer. The mixture of the Western art and Chinese influences was a pursuit of unity by Zao, and the end result is a work of abstract art. As he stated once, the combination of techniques appears different for some, as those of Western influences may see a play of colours and lines, but those of the Chinese art influences may see mountains, water or even wind.

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.



**36**

**ZULKIFLI YUSOFF**

B. Kedah, 1962

***Tuan Yang Berani II, 1995***

Signed and dated "Zulkifli Yusoff 95" on lower right

Charcoal and acrylic on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

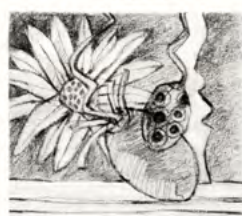
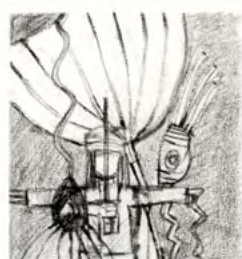
**RM 4,000 - RM 11,000**

In black and white, Zulkifli Yusoff presents yet another collection of his comical characters and caricatures. Usually using his eccentric characters to convey commentaries about social or political issues, this time is no different as he presents the viewer with a story.

Done in the style of a comic strip, the audience will get the chance to marvel at his detailing and creativity, whilst enjoying the story behind the painting. Beautiful on its own, it also provides as an entertainment for those who enjoy a bit of humour with their art.

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.





**ABDUL MULTHALIB MUSA**

B. Penang, 1976

***Two Palms, 2002***

Lasercut mild steel with clear coat  
90 x 30 x 30 cm

Provenance

Private Collection, Kuala Lumpur  
Formerly in the Private Collection of a leading  
5 Star Hotel in Kuala Lumpur

**RM 5,000 - RM 9,000**

In this masterpiece, the artist's leading concept is the physical act of twisting in equilibrium – like a spiralling staircase. These two pieces of metal twist around each other from its axis in rotating motion and fan out, much like palms if they were subject to twists and turns, but Multhalib Musa does so in a more aesthetic, sculptural way by laser-cutting the mild steel. To top it off, he applies a clear coat to give it that polished, shining look.

The rhythm with which he arranges the metal pieces form a beautiful and unique arc – attractive on its own but shrouding various emotions and freedom of form that the artist takes on during the process of sculpting. It is not overly complicated, but it is most definitely deeply considered.

Multhalib 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 he was the Malaysian nominee and the Asian finalist. His background in architecture pushed his career into that of a sculptor.



**NIZAR KAMAL ARIFFIN**

B. Pahang, 1964

***Siri Pohon Beringin - Daerah # 1, 2012***

Signed and dated "NIZAR 2012" on lower right

Signed, titled and dated on verso

Acrylic on canvas

100 x 100 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate from the artist

Illustrated on page 4 of "The faces of abstraction, Nizar Kamal Ariffin"  
exhibition book

Published in 2012 by KL Lifestyle Art Space

**RM 2,000 - RM 4,000**

Nizar Kamal Ariffin's works are not just a display of meticulously arranged and drawn lines. These lines, for him, are an expression of freedom, faith, spirituality and personal growth. Said lines are also, as shown, interwoven and connected in the world, translated onto canvas.

The thick vertical line, the one that stands out in the midst of the muddle of lines upon lines, is a symbol of guidance. According to Nizar, it is "an embodiment of one's faith in the Creator to guide one through the good and the bad of life". Although, to an extent, they may also mean a ruler of a country or a district, people who are responsible for the land the people in it.

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.





**39**

**FAUZUL YUSRI**

B. Kedah, 1974

***Man and Monkey, 2009***

Signed and dated "Fauzul Yusri 2009" on lower left

Acrylic on canvas

137 x 137 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 10,000**

Never one to be too direct in his messages through his art, Fauzul Yusri sticks to the philosophy that, "Artists should not be too direct, and be more creative with their messages." Set against a dark background, the only forms present in this canvas is a monkey on the left and a man on the right.

They appear to be looking in the same direction, and despite the arbitrariness of the subjects, it may be relaying a certain message – that man and monkey are more similar than one might think. Although different in appearances, we share the same ancestors and and may be similar in characteristics. However, the message is completely subjective, for some it may be comical, finding humour in this depiction, but for some it may hold a deeper meaning.

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.



**40**

**NAJIB AHMAD BAMADHAJ**

B. Johor, 1987

*Surface Study, 2008*

Signed, titled and dated on verso

Mixed media on canvas

30 x 30 cm

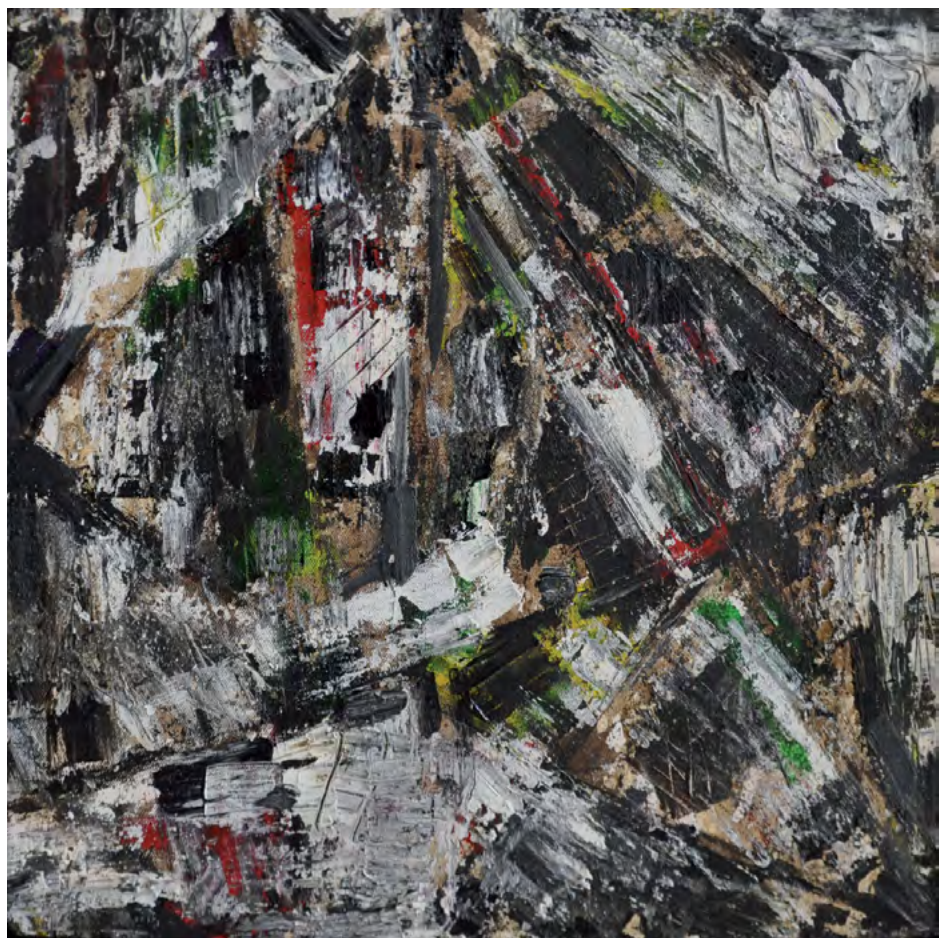
Provenance

Private Collection, Kuala Lumpur

**RM 1,200 - RM 1,800**

This piece comes across as being daunting and intimidating, almost ominous in its entirety. The convoluted, byzantine and harsh lines and composition of this piece commands the attention of the viewer. However, it is often seen that the artist separates the surface and subject matter, opting instead to pull the viewer in using the surface to pull the attention of the viewer, rather than the subject itself, as evidently shown in this piece by employing the use of mixed media on canvas. This type of artworks also is a trademark of Najib's, as his artworks are eye-grabbing and potent.

Najib Ahmad obtained his Diploma in Fine Art from UiTM Melaka and then went on to pursue his Bachelor's Degree in Fine Art (Sculpture) in UiTM Shah Alam. Since then, he has participated in various exhibitions such as Endangered (2011), Himpun (2011), Visual Art Award (2011) and LiFest (2011), just to name a few. He was the first prize winner in the Tanjong Heritage Art Competition (2010) and finalists for both the MRCB Art Awards (2008) and the Visual Arts Awards (2011). His first exhibition, Great Migration, was held in 2012.



**41**

**MOHD RADUAN MAN**

B. Pahang, 1978

***Dancing With Nature Series, 2006***

Signed, titled and dated "Dancing with Nature Series Raduan 06" on the bottom

Wood print and mixed media on paper

57 x 74 cm

Provenance

Private Collection, Kuala Lumpur

An early work illustrated on page 3 of "Beyond Print by Raduan Man"

exhibition catalogue (October 15 - November 3, 2009)

Published by Galeri Chandan, Kuala Lumpur

**RM 2,000 - RM 5,000**

This piece comes across as strong and purposeful, as the artist tries to make a statement regarding an issue about nature. There is a quite an amount of space in this piece that it seems as if it consists of two different paintings entirely.

Despite how strong it comes off as, the message is very unclear, ambiguous and closed, and it is only up to the viewer what to make of it. For some, they may see horns or even feathers on the left side, perhaps one of an endangered animal. On the right, it may seem like the dots signify the amount of endangered species left in world, with the splatters signifying bloodshed and loss. This piece, however, is subjective in its meaning yet exceptional in its execution.

Mohd Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to audience, and a number of his works have been sold at auctions.





**42**

**KHALIL IBRAHIM**

B. Kelantan, 1934

***Seated Figures, 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**

The absence of colour in this piece does not deter from the artistic value and appeal that is Khalil Ibrahim's artwork. Figures are depicted sitting, huddled close to each other, possibly sharing a story or two. The closeness and comfort around each of these figures are evident, as it is a connection only people who were brought up in a humble village could share, compared to modernity where people would prefer to have their own space. Despite all that, this piece is definitely curiosity-evoking, as the audience ponders on what it is exactly that is being exchanged between the figures.



**43**

**KHALIL IBRAHIM**

B. Kelantan, 1934

*East Coast Line Sketch,*  
**2003**

Signed and dated "Khalil Ibrahim 2003"  
on lower right

Ink and watercolour on paper  
29.5 x 21 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,500 - RM 4,200**



This ink and watercolour on paper sketch combines two of Khalil Ibrahim's favourite subject matter – the East Coast and the nude form.

Illustrating three woman walking by, with their heads away from view, a reflection of Khalil's admiration for the female form, the gentle and soft curves and tones. The figures are tinted in colour whereas the other details are left blank and untouched, highlighting the focus of this piece.



**44**

**KHALIL IBRAHIM**

B. Kelantan, 1934

*East Coast Series, 2006*

Signed and dated "Khalil Ibrahim 2006"  
on lower right

Watercolour on paper  
29.5 x 21 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,500 - RM 4,200**

A variation of his East Coast Series featuring a group of young girls by the beach, his watercolour prowess is showcased here as he brings out the shapes, contours and tones of the women, their clothing as well as the shadows by the beach. Inspired by his humble upbringing in Kelantan, Khalil manages to make even the simplest of subjects and things look like a masterpiece that is heavy with aesthetic value.





**45**

**KOW LEONG KIANG**

B. Selangor, 1970

***Reclining Nude, 2012***

Signed and dated "KOW LEONG KIANG 20.2.2012" on lower right

Pastel on paper

29.6 x 42 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,200**

A sibling piece of Kow Leong Kiang's Nude Series is depicted from a different angle. This time, his subject rests on her back, her legs crossed and one arm cushioning her head. Yet another exploration of the curves and shape of a full female figure.

The subject's head is angled away from view, as the artist drives the focus to the body itself, rather than facial appearances. Evidently, the artist has a high regard for the female form, and this admiration is translated onto paper for the audience to capture the visual luxury that is the nude body.



**46**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

***The Great Race at Santubong, 1990***

Signed, titled and dated "GREAT RACE AT SANTUBONG RSA 1990" on lower right

Watercolour on paper

28 x 38 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

**RM 500 - RM 1,200**

Venturing away from his distinctively vibrant colours and signature Ahbeng techniques in portraying nature, this time he employs his watercolour skills on paper, illustrating an event in his beloved home state, Sarawak.

He depicts here a boat race, various boats in different colours floating and sailing in the sea, with Mount Santubong overlooking the distance. There is a minimal use of space, with Ahbeng exploiting the space above to paint blue and white hues of the clear sky, denoting a peaceful day by the mountainside.

**47**

**YUSOF GHANI**

B. Johor, 1950

***Central Park NY, 2012***

Signed and dated "Yusof Ghani 12" on lower right

Mixed media on paper

26.5 x 37.5

Provenance

Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,800**

"Painting is just another way of keeping a diary." – Pablo Picasso

Taking a different turn from painting about issues concerning nature and the environment or social matters, Yusof Ghani embarked on another journey to fully exploit his senses and observation skills during his experience overseas.

Not focusing on social commentaries as his previous series did, his subjects in this series were visual landscapes and this piece is of New York's famous Central Park. Done creatively in his usual imaginative styles of depicting nature, he creates layers of colours with subtle outlines of trees. This piece is simplistic in its entirety, but symbolises the convergence of nature, art and observation.

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.



## 48

### SHAFURDIN HABIB

B. Perak, 1961

#### *Damai, 2011*

Signed and dated "Shafurdin Habib 2011" on lower right

Watercolour on paper

43.5 x 28.5 cm

#### *Ada Ikan Hari Ni, 2011*

Signed and dated "Shafurdin Habib 2011" on lower right

Watercolour on paper

43.5 x 28.5 cm

Provenance

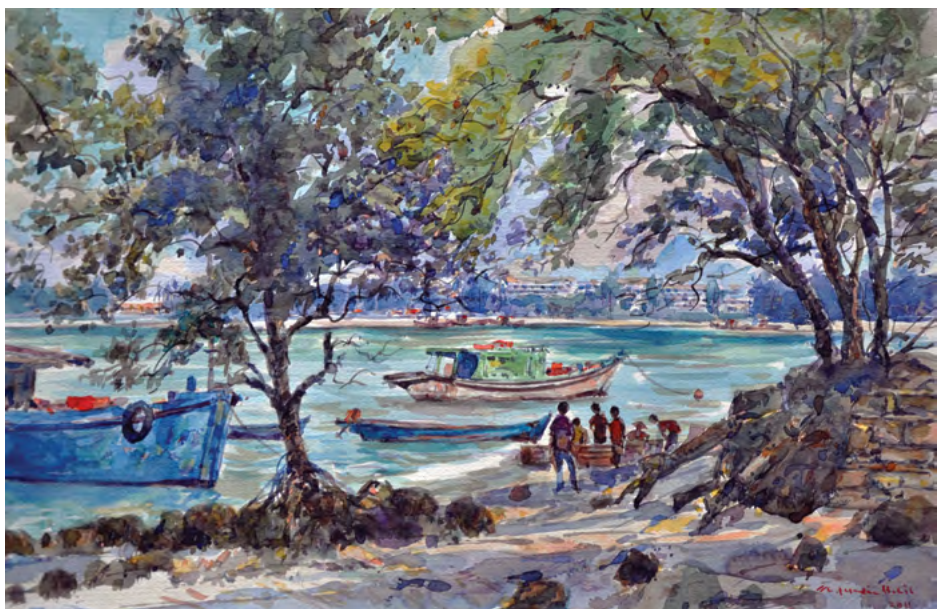
Private Collection, Kuala Lumpur

**RM 1,000 - RM 2,500**

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skilfully the hills, the trees, the skies, the sands and the seas along with villagers. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity.

An artist who was heavily influenced and privileged to have painted alongside the Malaysian master, Khalil Ibrahim.





**49**

**KHALIL IBRAHIM**

B. Kelantan, 1934

***Bachok Sunrise, 2012***

Signed and dated "Khalil 2012" on lower right

Acrylic on board

30.5 x 38 cm

Provenance

Private Collection, Kuala Lumpur

**RM 5,000 - RM 12,000**

The East Coast is a place that artist Khalil Ibrahim holds very dear to his heart. Most of his illustrations and paintings are of the everyday life of the village people, or of the landscapes there. This time is no different as he takes on Bachok as the sun began to rise, seizing this time and moment to lay on the canvas.

This piece is busy with colours of nature, as he fully utilises his skills and expressionistic side to bring the painting to life. The lighting, the shading as well as the motion in the waters is successfully captured by the artist. Silhouettes of people appear in the far distance on the left side, as well as the outline of the sea. This painting reminds one of home, and of being close to nature.



**50**

**SHAFURDIN HABIB**

B. Perak, 1961

*East Coast Village, 2003*

Signed and dated "Shafurdin Habib 03" on lower left

Oil on canvas

35.5 x 45.5 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

**RM 1,800 - RM 3,800**

Although inspirations may come in various forms, for Shafurdin Habib, it is the opulent, charming and picturesque landscapes of Malaysia's countryside.

For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Shafurdin's painting of the East Coast comes alive through his experiences there. Beautifully done with oil on canvas, he explores the allure and essential physiognomies of the beautiful views that make Malaysian countrysides – the abundant trees, the sunny atmosphere as well as the village folk gathering in a hut, chattering amongst one another.







**51**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

*Forest Magnet, 2012*

Signed, titled and dated "RSA 2012 FOREST MAGNET" on lower right

Oil on canvas

96.5 x 128 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,500 - RM 12,000**

Raphael Scott Ahbeng's abstract interpretation of nature has always been atypical and bizarre, although aesthetically so, and this visual adaptation of a forest turns out to be a marvellous surge of colours.

Struck with visual wonder, the audience is left to discover more and more colours as they explore the canvas, each colour special and diverse, as trees and floras are in the forests. The name only seems fitting – Forest Magnet – for this variation of a forest just seems to pull the viewer in, coaxing them to take a longer look, as there are many more colours to discover and to get acquainted with.



**52**

**SHARIFAH FATIMAH SYED ZUBIR, DATO'**

B. Kedah, 1948

*Red I, 1992*

Acrylic on canvas

59 x 65 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 12,000**

The river of red seems to be continually flowing, with portions of blue and green floating away with the current.

Red, notably known as the colour of force, passion and spirit, seems to be the anchor, piecing everything together. Perhaps this piece of work is an expression of emotions and thoughts – blue and green represent calmness, tranquility and creativity, but the driving force behind all this is red, the colour of passion. The possible message may be that despite the chaos and haphazard bits and pieces of life, passion ties them all together.



**53**

**ISMAIL LATIFF**

B. Melaka, 1955

***Rapat Sesak...Bumi Manusia, 2012***

Signed "Ismail Latiff" on lower middle

Signed, titled and dated on verso

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

**RM 9,000 - RM 15,000**

Deviating from his usual calm blues and soothing colours, Ismail Latiff opts for a stronger, striking and highly-contrasting colours with a bold hue of red framing the canvas at the top. It speaks of congestion and overcrowding, if the title is anything to go by. If interpreted from a different perspective, it does seem like an aerial view of the Earth, with Ismail Latiff's circle of balance posing as the moon. Perhaps, what the artist wishes to relay to the audience is that the earth is so filled with wonder and magnificence, so much so that it feels like the world has no room for more. The different strings and splashes of colours can signify the diversity on Earth, all amalgamating with one another.





**54**

**NIK RAFIN**  
B. Selangor, 1974

***Earthscape Series - Green Earth, 2011***

Signed and dated "Rafin 11" on lower right

Acrylic on canvas

121 x 183 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,000 - RM 6,000**

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, this painting works as a means of an escape from one's worries and troubles, and what better way to do it than to be with nature? 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.



**55**

**BHANU ACHAN**  
B. Kuala Lumpur, 1949

*Apples, 2011*

Signed and dated "Bhanu '11" on lower right

Oil on canvas

90 x 120 cm (Diptych)

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 5 of "Mosaic XII" exhibition catalogue

Published in 2012 by KL Lifestyle Art Space

**RM 2,000 - RM 5,000**

Taking a more Expressionistic approach to something as simple as apples, Bhanu Achan takes a different turn in depicting them. Contrasting two apples, one of blue, and one of red as the main subjects, other forms of colours are also arranged above them. Perhaps this is a study on meaning beyond shapes, colours, structures and subject matter. Utilising freedom of the entire canvas, he breaks the rules of fixed forms and objects, allowing his creativity to take precedence.

Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever-present in his paintings. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.





**56**

**KELVIN CHAP**

B. Indonesia, 1975

***Mysterious (Borneo Series), 2003***

Signed and dated "Chap 2003" on lower right

Mixed media on canvas

131 x 131 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 10,000**

Kelvin Chap grew up in Sabah, despite having been born in Indonesia. There, he developed an intense fascination for the Borneo tribal culture and symbolisms, which are always present in all his artworks. The masks, totem poles and everything iconic from Borneo is present in this artwork, clashing with fluorescent colours to represent modernity.

The artist explained that the idea behind this piece is simply a social commentary; the overlapping of tradition and culture with modernisation, of how they clash, and the portrayal of a society that is too eager to accept urbanisation, so much so that the lines are blurred and almost obscure the original culture identity.

Kelvin Chap Kok Leong graduated from the Malaysian Institute of Fine Art in 1994, after majoring in print-making. He has won many art competitions such as the Pilihan Negeri Sabah 1993, 1994, 1995 and the Philip Morris Art Award Honourable mention in 1995.



**57**

**CH'NG HUCK THENG**

B. Penang, 1972

***Down But Not Out, 2007***

Signed and dated "CHNG HUCK THENG 2007" on lower right

Acrylic on canvas

76 x 76 cm

Provenance

Private Collection, Penang

Illustrated on page 108-109 of "Chng Huck Theng, The Journey"  
coffeetable book

Published in 2007 by Marketsource Publishing Sdn Bhd

**RM 3,000 - RM 6,000**

Born in 1972, Penang. Ch'ng Huck Theng is an artist and a sculptor. He is currently the president of Penang Art Society. His passion is to promote and preserve Malaysian art industry.

"Art is the soul of a country, it is one heritage that we should preserve at all costs where, unlike tall buildings which can be duplicated, it goes from time frame to time frame and becomes of historical value. That is the culture and life of a society." - Ch'ng Huck Theng



**58**

**NOOR MAHNUM MOHAMED**

B. Kelantan, 1964

*Salome, 2003*

Inscribed "13/20 Salome Anum 2003" on bottom of paper

Etching and aquatint, Edition 13/20

15 x 15 cm

Provenance

Private Collection, Kuala Lumpur

**RM 400 - RM 800**

Paintings of women have always had a mysterious quality to them, regardless of the setting and subject. This piece is no different, and if anything, it is only enhanced through the use of black and white as well as the amount of space. Shown here is a lone woman standing by what seems like the veranda of a village house. The lack of light also adds to the mysterious quality, as the only source of light is perhaps, from the moon, in the still of the night. This piece is named *Salome*, which in Hebrew means peace. Perhaps, this piece is meant to represent peace, as the whole atmosphere and mood of this piece is quiet, still and undisturbed.

Noor Mahnum Mohamed has come through the ranks of the Malaysian art scene as one of the serious artists in recent times. She is one of the few artists to have been inducted into the Rimbun Dahan Artist in Residence programme in spectacular fashion and then moving on the further establishing herself as one of the leading contemporary artists in the country.





**59**

**PETER HARRIS**

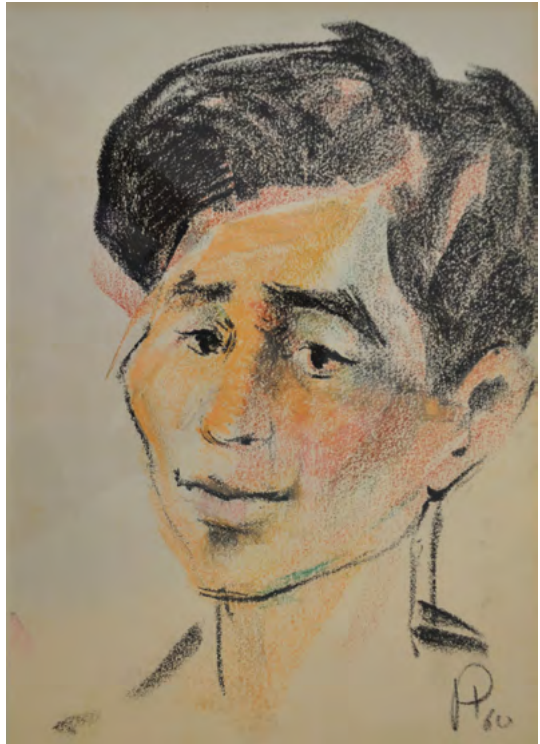
B. England, 1923-2009

*Untitled, 1960*

Signed and dated "PH 60" on  
lower right  
Pastel on paper  
33.5 x 24 cm

Provenance  
Private Collection, Kelantan

**RM 1,200 - RM 2,200**



This smiling portrait sketch of a smiling boy with a kind face is one of Peter Harris' effortless masterpieces. Having a knack for depicting the lives of every day people especially activities that may seem mundane, he brings out the contours, the depths and the shadings of the face. In its entirety, it is very unassuming at a glance, but it shows how the skills and talent of the artist are showcased very effortlessly.

Peter Harris was the first art superintendent in Malaya in 1951 to 1960. He also founded the Wednesday Art Group in 1952, the members comprising Syed Ahmad Jamal, Patrick Ng, Dzulkifli Buyong, Cheong Lai Tong, Ismail Mustam, Jolly Koh and many others. He was considered to be one of the most established foreign artists in Malaysia.



**60**

**PETER HARRIS**

B. England, 1923-2009

*Untitled, 1967*

Signed and dated "P. Harris 67"

on lower right

Pastel on paper

33.5 x 24 cm

Provenance

Private Collection, Kelantan

**RM 1,200 - RM 2,200**

Peter Harris loved to sketch portraits of people while they are busy interacting or going about their daily lives. Take for example, this simple yet sophisticated sketch of an old lady's side view. She seems to be amused, either at something someone said or at the recollection of something, or maybe even at the silent embarrassment of having her sketched. Despite the sketch's simplicity, the artist manages to create depth and shading with panache.

**61**

**JEIHAN SUKMANTORO**

B. Indonesia, 1938

***Wajah, 1991***

Signed and dated "Jeihan '91" on top left

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**

Another minimalistic yet haunting portrait of Jeihan Sukmantoro's famous hollow-eyed ladies. This piece still retains the same mysterious quality the artist incorporates into his work, but this time it takes more of an ice-queen dynamism to it. He depicts a cold, untouchable beauty and the flecks of blue around the canvas contributes to the frosty atmosphere.

As his philosophy with women, he believes that they are meant to be admired but not understood. The black eyes seem to speak volumes, yet they are empty at the same time, leaving the viewer with a feeling of uncertainty. Possibly, the uncertainty is present because while human beings like a little bit of mystery in their lives, fear of the unknown and darkness is still extant.

Jeihan Sukmantoro was formerly a student in ITB, Indonesia, but 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.





**62**

**LEE LONG LOOI**

B. Kedah, 1942

*Point To, 2009*

Signed and dated "Lee 09" on lower middle

Oil on canvas

35 x 35 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

**RM 3,500 - RM 5,500**

This endearing and quirky piece is filled with Lee Long Looi's personality – the drawn-out features of the subjects, the simplicity that is the palette and the techniques and the entire piece put together is effortlessly aesthetic. Lee Long Looi only incorporates limited colours in this canvas, choosing instead to keep it simple with whites, greys, with streaks of eye-catching yellow on the lips and the outer frame, the green invading the rest of the space. These two characters are seen pointing at each other, or if looked at in another way, it may seem as if they are both sharing a scandalous secret or gossip. The entire piece is modest yet effective.



**63**

**LEE LONG LOOI**

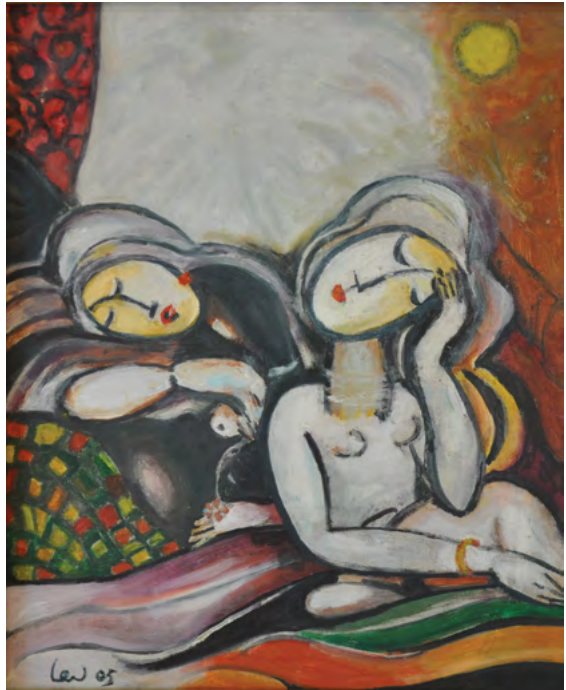
B. Kedah, 1942

*Resting, 2005*

Signed and dated "Lee 05"  
on lower left  
Oil on canvas  
33.5 x 25.5 cm

Provenance  
Private Collection, Kelantan

**RM 3,000 - RM 5,000**



This oil on canvas masterpiece illustrates two women sharing a quiet and tranquil moment of rest, the moon overseeing them both.

Done in Lee Long Looi's usual style of elongating the features of the women, they have their eyes closed, relishing in comfort and stillness. Imaginative detailings were painted in the background, from the mist-like shadow to the intricate patterns whereupon the women rest exhibits how Lee Long Looi creatively brings a mundane scene in life to a whole new level by blending vibrant and contrasting colours, making it a visual treat altogether.

Born in 1942 in Kedah, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more.



**64**

**KENG SENG CHOO**

B. Kedah, 1945

*Happy Family, 2010*

Signed and dated "Seng Choo 10"

on lower right

Oil on canvas

80 x 45 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

**RM 6,000 - RM 9,000**

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

This painting has a certain glow to it, providing the viewers instantaneously with calmness and serenity. The subjects have their eyes shut, as Keng Seng Choo decorates the canvas with rich colours, smoothly blending them, as if the environment and every other distraction blurred so as to focus solely on this moment. All in all, it is a romantic and lyrical depiction of a mother and her children sharing a moment together, enjoying each other's company.

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.

**65**

**NIZAM AMBIA**

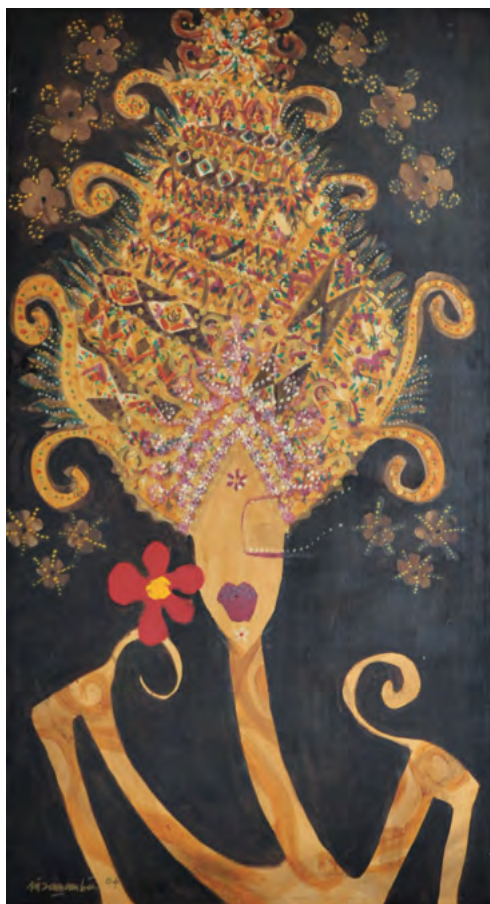
B. N. Sembilan, 1969

*Jentayu Series, 2004*

Signed and dated "Nizam Ambia 04"  
on lower left  
Mixed media on canvas  
146 x 78 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 4,500**



In this portrayal of an otherworldly, mystical and enigmatic female figure with pronounced deep scarlet lips, this is a form that resembles the traditional Malay wayang kulit and the Indian kolam.

Stunningly intricate designs adorn the top half of this lady-figure, giving her a royal and majestic atmosphere, all gold and sparkling emeralds, rubies and sapphires. The entire piece is full of energy, fiery, unique and captures the meaning of elegance so eloquently. The black backdrop only adds to the arresting quality of this piece, beckoning the viewer to take more than a moment's look, enraptured its beauty.

Nizam Ambia was born in the royal town of Seri Menanti, Negeri Sembilan in 1969. He had developed a passion for drawing and fashion since he was little, and is considered a multi-faceted artist, creating very meaningful and soulful works with various mediums.





**66**

**TAN THEAN SONG**

B. Kedah, 1946

*Harvesting, 2008*

Signed "Tan Thean Song"  
on lower right

Batik

76 x 47 cm

Provenance

Private Collection, Kedah

**RM 4,500 - RM 6,500**

The setting is simple, and everyday. It is something that we commonly see.

However, Tan Thean Song manages to turn a harvesting scenery into something completely otherworldly and arresting. With elaborate batik details, patterns and shapes, the congruent tones and gradual change of warm hues of the backdrop, it seems almost spiritual. He freezes a mundane scene at the market into a single, serene moment that seems to glow.

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.



**67**

**KWAN CHIN**

B. Kuala Lumpur, 1946

***Mangosteen Feast, 2012***

Signed "Kwan Chin" on lower right

Batik

76 x 76 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,500 - RM 6,000**

Distinctively Kwan Chin, depicted here is a group of boys and girls gathered to feast on mangosteen. Kwan Chin's expertise in batik and elaborate detailing (such as the flowers, the patterns on the materials) is showcased here in his usual theme of Malaysian life, as they enjoy the "queen of fruits". Always direct in his message and portrayals, his technique is anything but that. From the laborious task of producing the material from scratch to the detailing of the figures, the sceneries and the colours, the artists' labourious efforts are worth it in the end, for he created an alive, exquisite piece of visual delight that is simply bursting with colour.



**68**

**KWAN CHIN**

B. Kuala Lumpur, 1946

*Resting II, 2012*

Signed "Kwan Chin" on lower left

Batik

40.5 x 51 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,500 - RM 5,000**

Kwan Chin has a penchant for the Malaysian country life, setting and people. This time, it is no different as he captures a group of villagers resting after a hard day's chores and errands.

The lines and details of the batik are very clear and evident here, proving to the audience how much of an expert Kwan Chin is with his detailing when it comes to batik. The lovely display of colours sets a cheerful, sunny mood for the viewer, at the same time showcasing the complexity of batik-making.

**69**

**YUSOFF ABDULLAH**

B. Kelantan, 1928

***Wau Series, 1976***

Signed and dated "Yusoff Abdullah 1976" on lower middle

Batik

99 x 67 cm

Provenance

Private Collection, Selangor

**RM 14,000 - RM 28,000**

"Set against a stunning shade of dark green, Yusoff Abdullah creatively interweaves space, form and colour to produce this classic masterpiece.

The focus remains solely on the two figures and the waus, the remaining space and backdrop are devoid of any details. At first glance, it may not seem like batik, but as upon closer inspection, one is able to catch sight of the fine crackling lines on the figures that is associated with batik. The refined detailing on the figures and the waus are remarkable and incredible to see, as they are very elaborate and far-reaching – a sign that a lot of attention went into this piece of work.

Yusoff Abdullah was inspired by his teachers from the tender age of ten, he became a teacher after finishing school. He started mixing his art expressions and his passion for teaching, and in turn, he was bestowed the State Level Guru Aktif Art Teachers Award in 1984 in acknowledgement of his contribution the Art Education.





**70**

**YUSOF GHANI**

B. Johor, 1950

***Siri Tari-Lambak II, 1993***

Signed and dated "Yusof Ghani 93" on lower right

Mixed media on canvas

92 x 61.5 cm

Provenance

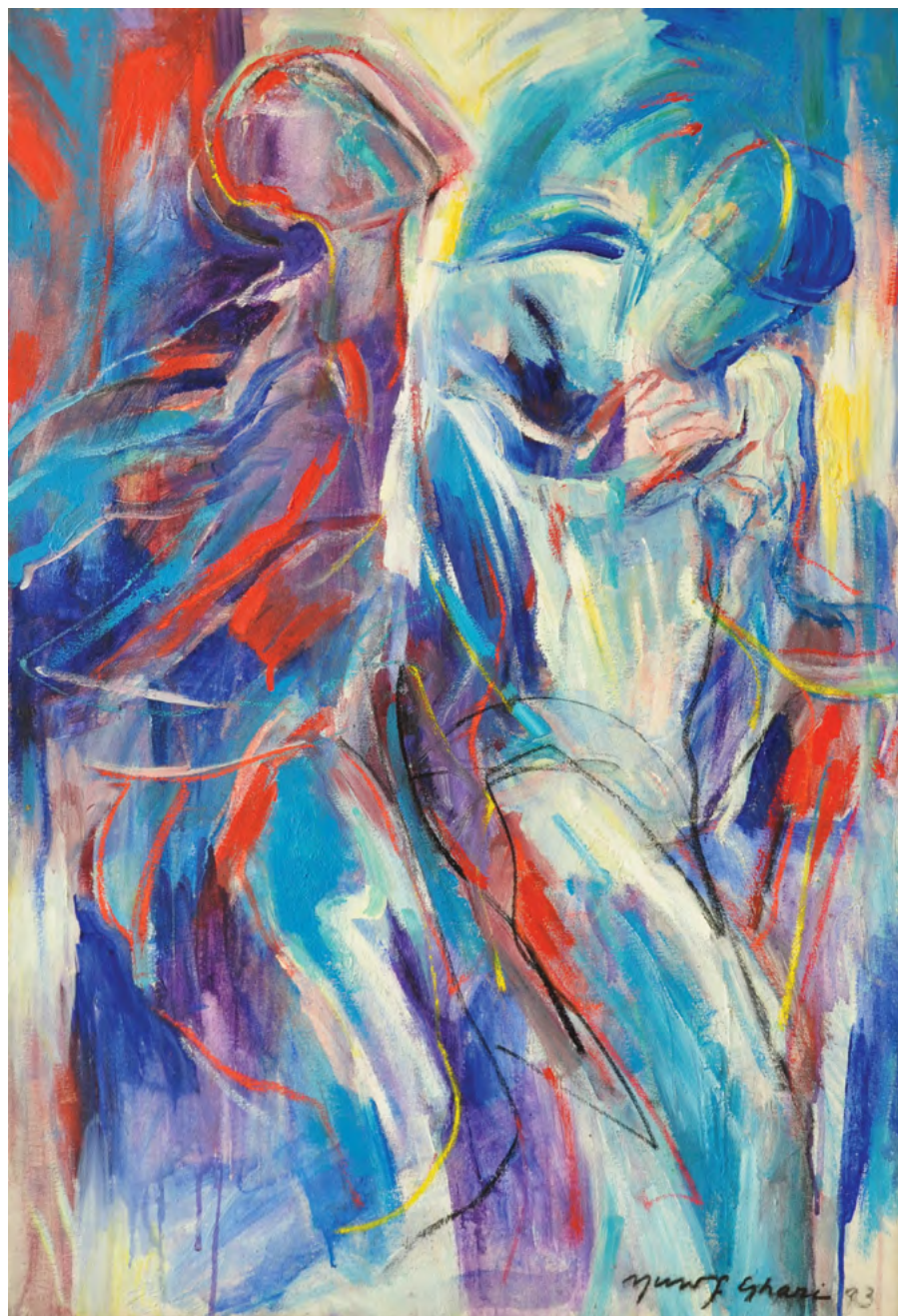
Private Collection, Kuala Lumpur

**RM 25,000 - RM 50,000**

After Yusof Ghani moved on from his Protest Series, many had assumed that his paintings have undergone a complete makeover, from sinister and edgy to orchestrated and graceful. Yusof Ghani, however, refuted this. This work from the Tari Series did not change course, it still revolved around social remarks, and until this day, remained as his most popular and coveted series. In here, he uses dance paintings to portray human behaviour and to experiment with lines, movement and colour.

"Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof.

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



**71**

**SHAFURDIN HABIB**

B. Perak, 1961

***Movement II, 2004***

Signed and dated "Shafurdin Habib 04" on lower left

Oil on canvas

91 x 61 cm

Provenance

Private Collection, Kuala Lumpur

**RM 4,000 - RM 7,000**

Shifting away from the usual East Coast village themes that Shafurdin Habib holds very dear to his heart, Shafurdin focuses more on movements of forms. In a frenzied and unruly bustle of lines and innumerable colours, it may seem to the unknowing eye, simply an ingenious and harmonious play of colours.

However, as one studies it further, they can make out the almost-forms of the human figure, the head being the most obvious as the rest blurs out into a large smoke-like amalgamation, depicting motion.



**72**

**TAN PENG HOOI**

B. Penang, 1942

***Fighting Cockerels, 2012***

Signed and dated "Tan Peng Hooi 2012" on lower right

Oil on canvas

37 x 42 cm

Provenance

Private Collection, Kelantan

**RM 3,000 - RM 5,500**

At a glance, this painting may seem like mere haphazard lines and streaks of colours to create a disordered but wonderful play of colours. However, upon closer inspection, outlines of cockerels can be seen, and it becomes apparent this is a moment frozen in time, of two cockerels fighting for their lives. The muddled display of colours and lines are deliberate, to emphasize on the bedlam and pressure present during such a scene, resulting in not only a picturesque display of an array of colours, but a meaningful one at that.





**73**

**YAP KIM BOON**

B. Kedah, 1961

*House by the River, 2002*

Signed and dated "Kim Boon 2002" on lower right

Oil on canvas

44 x 65 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,500 - RM 5,000**

"The beauty of nature is all around us, yet most people living in cities live their life without slowing down even while they are walking just to appreciate and enjoy the stunning beauty of local scenery. I tend to interpret the beauty of nature with my instinct and nature is the base of my inspirations; recreating nature onto painting canvases. After all, the painting is not just on a piece of canvas, but it's a lively image, with the essence of nature with all its soothing and calming elements." – Yap Kim Boon

In this deep, textured and contoured paintings, it seems as if Yap Kim Boon has indeed taken the viewers on a stroll through the countryside with how intense and tangible they seem. He illustrates here local and natural surroundings with a hand-made bamboo palette knife that results in a 3-D effect, effectively capturing light and movement. He studied at the Malaysian Institute of Art and graduated in 1983, and has actively participated in group and solo exhibitions around Malaysia and the USA.



**74**

**CHEUNG POOI YIP**

B. Penang, 1936

*Strolling in the Park, 2003*

Signed and dated "Pooi Yip 03" on lower right

Oil on canvas

73 x 58.5 cm

Provenance

Private Collection, Kedah

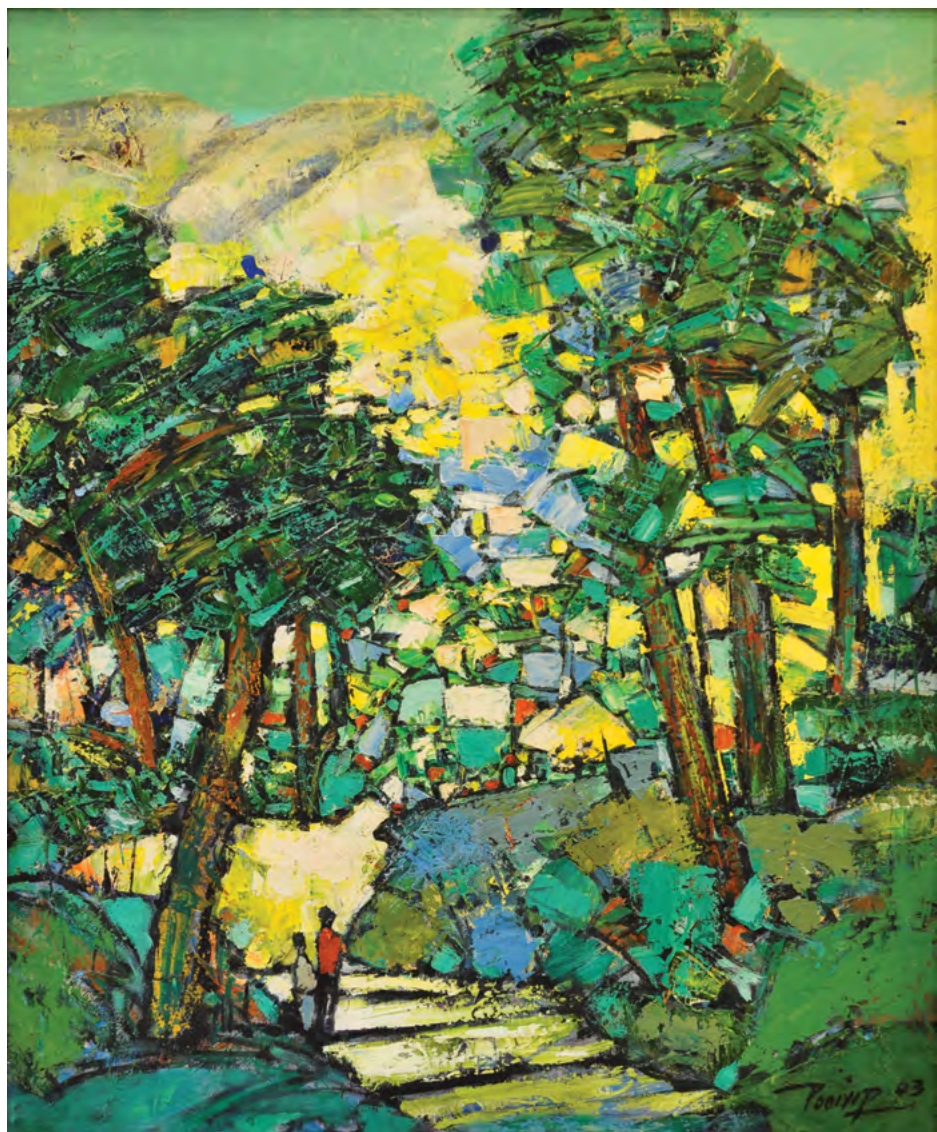
Acquired directly from the artist

**RM 5,000 - RM 8,000**

Cheung Pooi Yip is noted for his constant use of bold colours, jagged and rough lines, as well as irregular rhythms in his painting. This time, he depicts a scene at a park, where two people are enjoying a quiet, relaxing stroll. Although different from usual and common depictions of sceneries, especially one quite as calming as a park, this piece is distinctively Cheung Pooi Yip, with haphazard brush strokes and colours thrown in to give that truly exclusive attribute.

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 framemaker 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.







**75**

**TAN PENG HOOI**

B. Penang, 1942

*Sparrows and Orchids,*  
**2009**

Signed and dated "Tan Peng Hooi  
2009" on lower left

Oil on canvas  
60 x 50 cm

Provenance  
Private Collection, Penang

**RM 6,000 - RM 10,000**



This painting illustrates nature at its best, as all forms of life are depicted intermingling and interacting with one another, the vibrant flowers teeming with life, the sparrows chirping away as well as the quiet, soothing palette makes one long for such a tranquil space, an escape from complications and qualms. This piece, despite being compact with details to parade Tan Peng Hooi's skills, is very realistic and it also comes off as being almost therapeutic, exuding a warm feeling to anyone who lays their eyes upon it.

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



**76**

**KHAW SIA**

B. China, 1913-1984

***Yellow & Red Cattleya,  
Undated***

Signed "K.SIA" on lower left

Watercolour on paper

23.5 x 16 cm

Provenance

Private Collection, Penang

Illustrated on page 40 "The Art of Khaw Sia and Kuo Ju Ping by Dato' Dr Tan Chee Khuan" coffee table book

Published in 2014 by The Art Gallery, Penang

**RM 4,000 - RM 6,000**

Despite being an adept, flexible and brilliant artist, Khaw Sia also cultivated a true passion for orchids. Being a member of the American Orchid Society, his passion led him to extensive travels around Asia in search of new species for his garden.

His love for orchids also evidently translated onto paper, and he relayed his fascination through his art, depicting the orchids' delicacy and allure, rich colours of radiance and bursting with life. This time, he captures two yellow and red orchids beautifully on paper. Khaw Sia was born in China and migrated to Penang in 1937. He took watercolour painting lessons under Sir Russell Flint in England and he has won a number of awards for his art, such as the Le Salon Paris in 1956 and the National Society 25th Exhibition in England in 1958.

**JEHAN CHAN**

B. Melaka, 1937-2011

***Village Landscape, 1961***

Signed and dated "Jehan Chan 1961" and stamped with

Chinese seal on lower right

Ink and colour on paper

90.2 x 36.8 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from Samat Art Gallery, Kuala Lumpur in the 1960's

**RM 5,500 - RM 8,000**

Jehan Chan's father, Chan Wee Sim, was a scholar-artist that heavily influenced him and his painting styles. Using the Chinese brush medium, Jehan amalgamated the ambiance and spirit of the Malaysian environment with the centuries-old traditional Chinese painting skills.

Depicted here is a view of a traditional Malaysian village scenery, and the different intensities with which he uses the brush and ink add dimension and detail to this painting, much like how Chinese landscapes were captured in traditional paintings, only Jehan did it differently to capture the Malaysian one instead. Although done in minimal and nondescript colours, the presence of faint barely-there highlights of colours reds and oranges here and there bring this painting to life.

In the late 1980, Jehan began experimenting with watercolour on rice paper and made this his distinguish style after perfecting it. Frank Sullivan gave him his first two solos at the Samat Art Gallery in 1968 and 1970. Jehan was the recipient for the Merit Award in the Art India Exhibition and the 1st Prize (Category D) in the Salon Malaysia competition. He was a student at the Nanyang Academy of Fine Arts, during which his mentor was the legendary Cheong Soo Pieng.



**78**

**ZHAO SHAO'ANG**

B. China, 1905-1998

***Flowers and Birds, 1978***

Signed in Chinese with seal on lower right

Chinese ink and watercolour on paper

83.5 x 30 cm

Provenance

Private Collection, Selangor

Acquired by a distinguished private collector from

Christie's Hong Kong in 2006

Lot 894, Fine Modern & Contemporary Chinese Paintings,

November 27, 2006

**RM 30,000 - RM 50,000**

This calm, soothing piece by Zhao depicts his favourite subjects – birds and flowers.

The misty effect as well as the differences in tones and colours through the use of the traditional Chinese ink painting is remindful of the wee hours of the morning with chirping birds and the bright colours of the flowers in bloom. Paintings done with Chinese ink are definitely something to behold, and this is demonstrated by this remarkable composition.

Zhao Shao'ang was born in 1905, and studied painting at the Gao Qifeng Private College of Art. Thereafter, he taught at the Foshan College of Fine Arts in 1927. He founded the Lingnan Art Studio in Guangzhou in 1930, and served as the head of Department of Chinese Painting at the Guangzhou Municipal College of Fine Arts in 1937. Inspired by Gao Qifeng, Zhao excelled in portrayals of landscapes, animals, flowers, insects and fish.





**79**

**ZHAO SHAO'ANG**  
B. China, 1905-1998

***Flowers and Birds, 1978***

Signed in Chinese with seal on lower left  
Chinese ink and watercolour on paper  
83.5 x 30 cm

Provenance  
Private Collection, Selangor  
Acquired by a distinguished private collector from  
Christie's Hong Kong in 2006  
Lot 894, Fine Modern & Contemporary Chinese Paintings,  
November 27, 2006

**RM 30,000 - RM 50,000**

This hanging scroll piece depicting two birds in flight and a tree branch sprouting lovely blossoms is another masterpiece by Chinese ink virtuoso Zhao Shao'ang.

The ambiance is serene and tranquil, as an airborne bird is illustrated flying towards a flower to imbibe its dew. The purposeful length and indistinctness that surround the bird's tail to express fast motion and the differences in concentration and colours showcase Zhao's prowess in Chinese ink painting.

Zhao Shao'ang was born in 1905, and studied painting at the Gao Qifeng Private College of Art. Thereafter, he taught at the Foshan College of Fine Arts in 1927. He founded the Lingnan Art Studio in Guangzhou in 1930, and served as the head of Department of Chinese Painting at the Guangzhou Municipal Collge of Fine Arts in 1937. Inspired by Gao Qifeng, Zhao excelled in portrayals of landscapes, animals, flowers, insects and fish.



**80**

**AHMAD ZAKII ANWAR**

B. Johor, 1955

*Vase, 2006*

Signed and dated "Ahmad Zakii 06" on lower right

Oil on canvas

69 x 69 cm

Provenance

Private Collection, Kuala Lumpur

**RM 15,000 - RM 22,000**

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

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





**81**

**ZULKIFLI YUSOFF**

B. Kedah, 1962

*Suap, Pilit, Usung, Kipas, 1995*

Signed and dated "Zulkifli Yusoff 95" on lower right

Signed and dated on verso

Gallery label on verso

Acrylic on canvas

75 x 75 cm

Provenance

Private Collection, Kuala Lumpur

**RM 4,000 - RM 11,000**

Zulkifli Yusoff draws caricatures and character parodies of the types of people that he sees in society with a pop-art style. Using this form of abstractism in art, he criticises on social and political issues. His characters are usually drawn in an ostentatious and overstated manner, each with their own personality and unique trait.

He arranges them in segments, each segment a narration of different stories and social commentaries. Besides wowing the audience with his skills and techniques in art, he also injects humour into his paintings, making them all the more entertaining and a joy to explore.

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.



**TAJUDDIN ISMAIL**

B. N. Sembilan, 1949

***Pink and Orange, 2009***

Signed and dated “‘Taj’ 4/09” on lower right

Acrylic on canvas

51 x 41 cm

Provenance

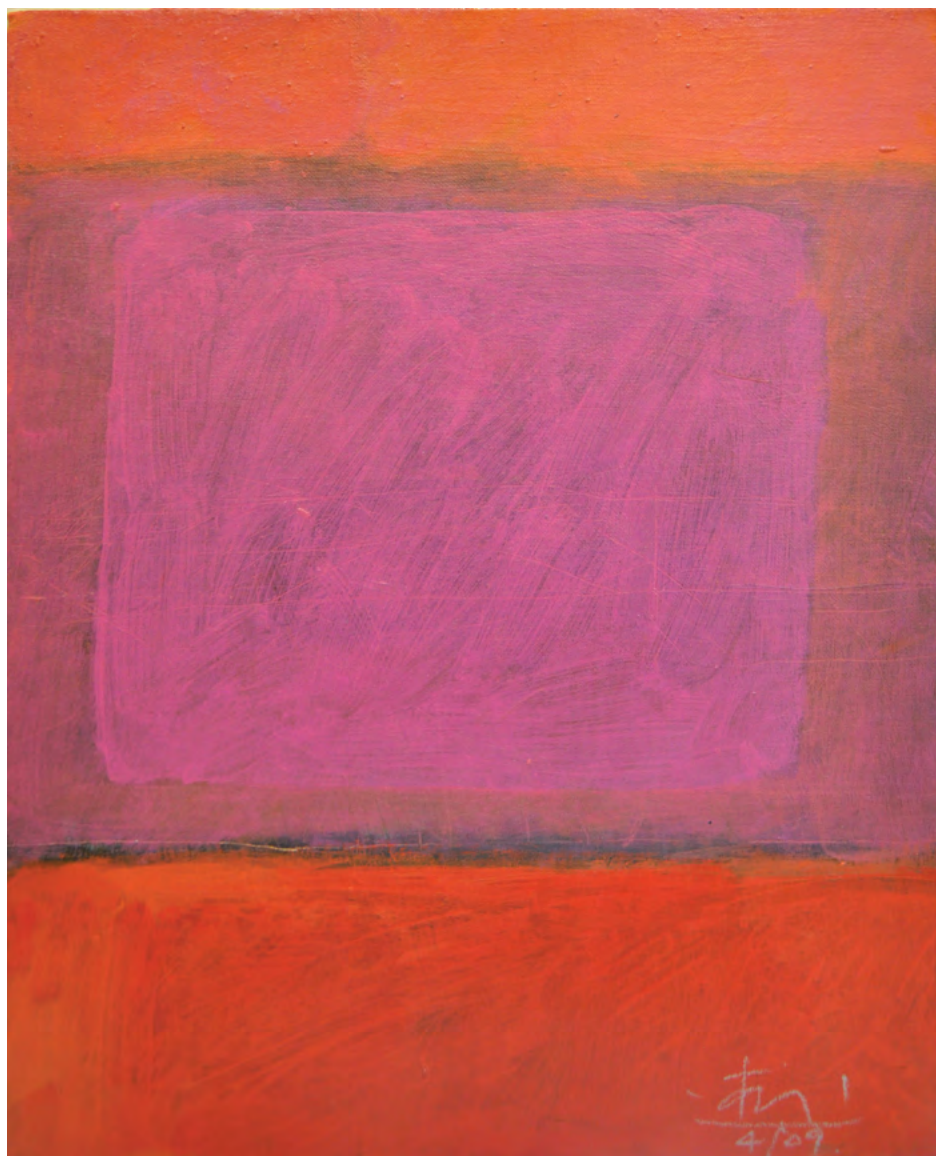
Private Collection, Kuala Lumpur

**RM 2,000 - RM 5,000**

Tajuddin Ismail has always had a knack for abstract art. Abstract art is never constant in their message, meaning different things for different individuals.

As in this simple piece comprising basic lines and shapes tinted in gallant, outstanding colours of pink and orange, Tajuddin Ismail successfully captures the eyes and mind of the viewer. This piece may seem simple, but it has that ability to beckon the viewer to dissect the true meaning behind it. This is a piece that requires the audience to take a longer look, to reflect on this artwork.

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



**83**

**HARON MOKHTAR**

B. Selangor, 1963

***Tua Peh Kong Temple (Penang), 1999***

Signed and dated "HARON MOKHTAR '99" on lower left

Acrylic on board

54 x 36 cm

Provenance

Private Collection, Johor

**RM 5,500 - RM 8,000**

Haron Mokhtar is known for his original use of space – and often, his compositions contain architecture at the top part of the canvas, and the people associated with said architecture at the bottom half, resulting in a substantial amount of empty space in between. In this piece, Haron illustrates a temple in Penang – the Tua Peh Kong Temple, and then leaves a whole space vacant in the middle before painting a group Chinese men carting lanterns with them. With very little effort, Haron utilises the availability of space to link two different types of subjects on canvas.

Haron Mokhtar was born in Simpang Lima, Sungai Besar, Selangor. He graduated from UiTM Shah Alam with a Degree in Fine Art and is most popularly known for depicting heritage buildings and also for the combination of acrylic and watercolour in his paintings.





**84**

**KHALIL IBRAHIM**

B. Kelantan, 1934

***Figures Study, 2010***

Signed and dated "Khalil Ibrahim 22052010" on lower right

Ink on paper

29.5 x 21 cm

***Landscape, 1986***

Signed and dated "Khalil 86" on lower right

Watercolour on paper

7 x 8.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,200 - RM 3,000**

Considered a master watercolourist, Khalil Ibrahim exhibits it here by painting another masterpiece that is remindful of the country side, the beautiful natural landscapes that Malaysia's green belt have to offer.

Sticking to a more natural, muted palette of greens, browns and greys, he captures the distinction between light and dark expertly with the use of his chosen medium. This piece also evokes the feeling of nostalgia, of remembering the place where the fondest of memories were made in the simplest of settings.



## 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 Sekeping Victoria on August 10, 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 are not collected within 5 (five) working days after the auction.

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

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

#### Counterfeits

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

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



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

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

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

#### **Seller's Liability to Bidders and Buyers**

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

#### **Bids**

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

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

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

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

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

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

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

#### **Conduct of the Auction**

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

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

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

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

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

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

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

#### After the Sale

1.27 Upon conclusion of the relevant session of the Auction in which the Lot was sold, the Buyer shall pay to KLAS the full amount due no later than seven (7) calendar days after the Auction and provide KLAS with his name and permanent address and, if so requested, proof of 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 or in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

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

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

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

1.35 If the Buyer without the prior agreement of KLAS fails to make payment of the full Purchase Price, KLAS will be entitled in its

absolute discretion and without prejudice to any other rights which KLAS and the Seller may have, to exercise one or more of the following rights or remedies:

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

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

agrees that any resale price will be deemed commercially reasonable.

## **CONTRACT OF SALE BETWEEN SELLER AND BUYER**

### **General**

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

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

### **Seller's Undertakings and Representations**

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

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

laws of any country in which it was located, and required declarations upon the export and import of the Lot have been properly made and any duties and taxes on the export and import of the Lot have been paid;

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

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

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

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

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

#### Withdrawal of Lots

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

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

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

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

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

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

#### Risk, Property, Delivery and Payment

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

#### Miscellaneous

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

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

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

#### PROVISIONS APPLICABLE TO ALL PARTIES

##### Governing law

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

##### Jurisdiction

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

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

Copyright

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

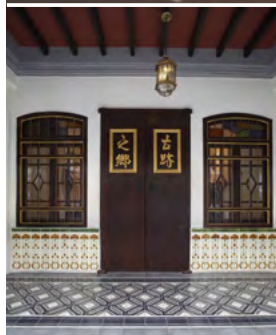


"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at 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;
"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"	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.

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