

KUALA LUMPUR, JANUARY 18, 2015



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 35, **Awang Damit Ahmad** Marista Peredaran Musim 1/97, 1997



KLAS ART AUCTION 2015

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XIII

Auction Day

Sunday, January 18, 2015

1.00 pm

Registration & Brunch
Starts 11.30 am

Artworks Inspection
From 11.30 am onwards

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



lot 57, **Ong Kim Seng** Mountains, 1980s







KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
150, Jalan Maarof
Bukit Bandaraya
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Lot 56, **Cheong Soo Pieng** Fishing Village, 1961

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Kuala Lumpur Full Preview

Date: January 7 - January 17, 2015
Venue: KL Lifestyle Art Space
150, Jalan Maarof
Bukit Bandaraya
59100 Kuala Lumpur

Auction Day

Date: Sunday, January 18, 2015
Venue: Nexus 3 Ballroom, Level 3A
Connexion@Nexus
No 7, Jalan Kerinchi
Bangsar South City
59200 Kuala Lumpur

Time: 1.00 pm



Map to Connexion@Nexus

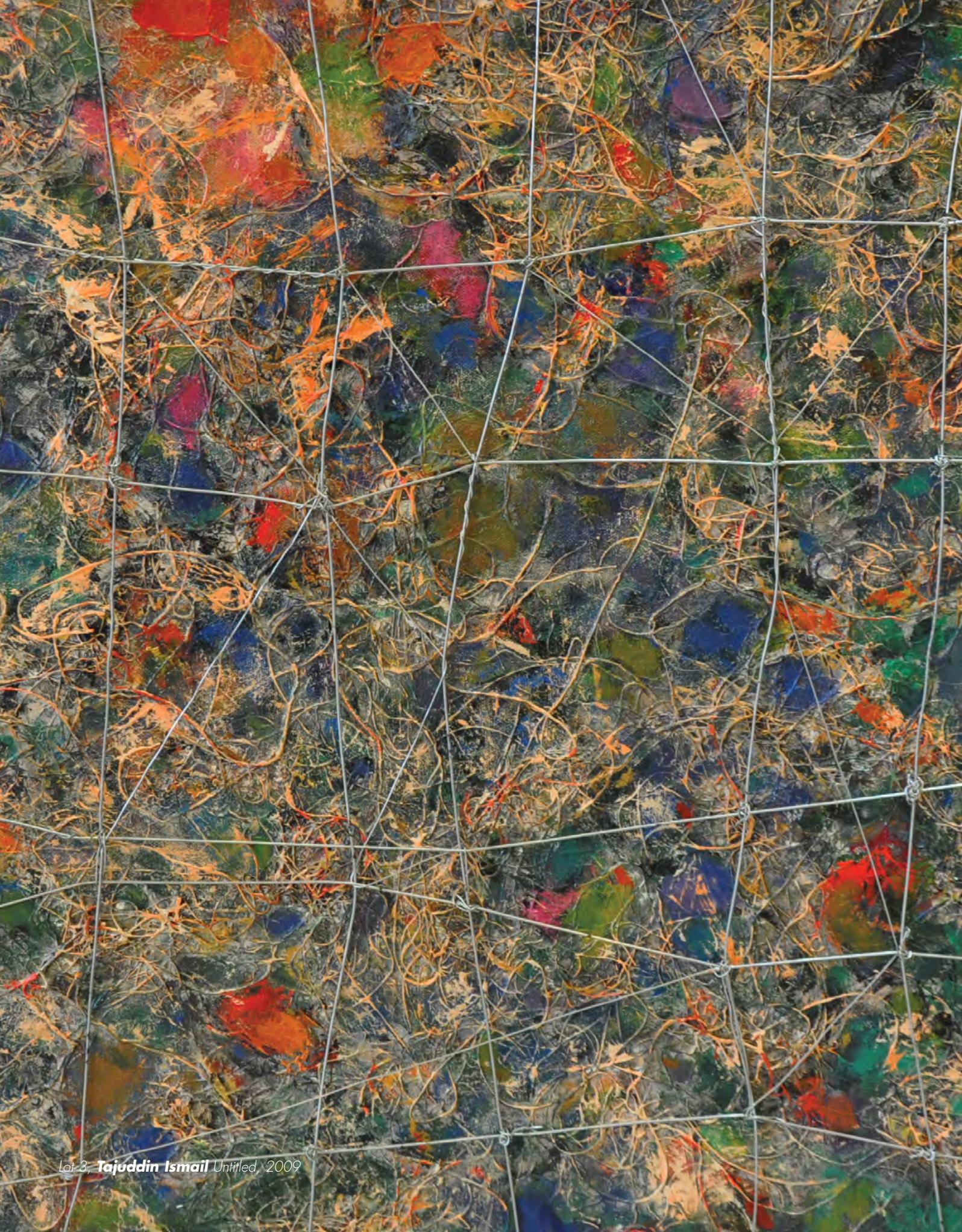


Lot 28, **Hendra Gunawan** *Main Layangan*, 1961



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11	Glossary
24	Lot 1 - 100
188	Auction Terms and Conditions
196	Index of Artists



Lot 3, **Tajuddin Ismail** *Untitled*, 2009

Glossary



1 ABDUL LATIFF MOHIDIN

UNTITLED, 1993

Pastel on paper | 21 x 21 cm
RM 14,000 - RM 20,000



6 YUSOF GHANI

TOPENG MAYA 1, 1996

Oil on canvas | 24.5 x 24 cm
RM 3,000 - RM 6,000



2 YUSOF GHANI

STROKE II, 1994

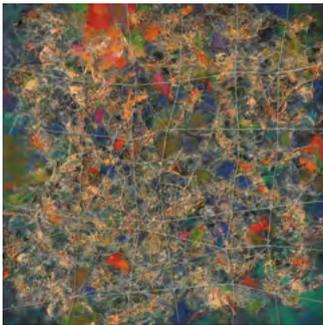
Mixed media on paper | 48 x 72 cm
RM 4,000 - RM 9,000



7 RAPHAEL SCOTT AHBENG

KUCHING SOUTH, 2011

Oil on board | 61 x 91 cm
RM 5,000 - RM 8,000



3 TAJUDDIN ISMAIL

UNTITLED, 2009

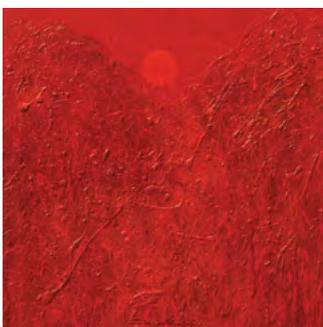
Mixed media on canvas laid on board
60 x 60 cm
RM 5,000 - RM 10,000



8 MOHD YUSRI SULAIMAN

SHAPE SPACE II, 2007

Acrylic on canvas | 92 x 92 cm
RM 1,800 - RM 3,000



4 ISMAIL LATIFF

MYSTIC RED MOUNTAIN, 2006

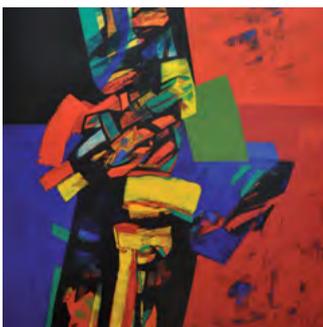
Acrylic and mixed media on canvas
65 x 65 cm
RM 5,500 - RM 7,500



9 SUZLEE IBRAHIM

OMBAK TENGGUJUH II, 2008

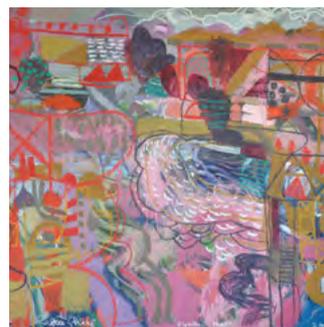
Acrylic and oil on canvas | 75 x 75 cm
RM 2,500 - RM 5,000



5 SHARIFAH FATIMAH
SYED ZUBIR, DATO'

SONG OF LONGING, 2008

Acrylic on canvas | 82 x 74 cm
RM 22,000 - RM 32,000



10 RAFIEE GHANI

SUNGAI MAS, 2014

Oil on canvas | 158 x 183 cm
RM 14,000 - RM 22,000



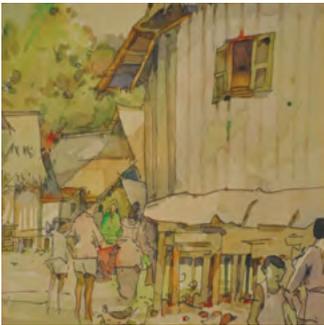
11 RAPHAEL SCOTT AHBENG
VILLAGE, 1939

Watercolour on paper | 42 x 29 cm
RM 800 - RM 1,500



16 KHALIL IBRAHIM
PORTRAIT OF A BALINESE GIRL, 1970

Batik | 55 x 46 cm
RM 28,000 - RM 50,000



12 TAN CHOON GHEE
KAMPUNG, 1961

Watercolour on paper | 30 x 22 cm
RM 5,500 - RM 9,000



17 NORMA ABBAS, PUAN SRI
UNTITLED, 1991

Mixed media and collage on paper
50 x 78 cm
RM 4,500 - RM 8,000



13 KENG SENG CHOO
BEAUTIFUL MELODY, 2010

Oil on canvas | 81 x 45 cm
RM 6,000 - RM 10,000



18 LEE CHOON KEE
SINGAPORE CAUSEWAY, 1972

Watercolour on paper | 51.5 x 75 cm
RM 10,000 - RM 16,000



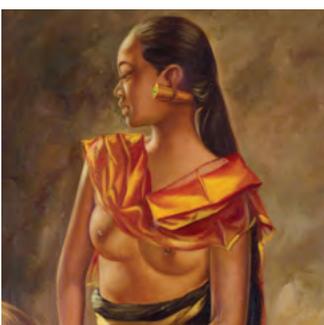
14 JEIHAN SUKMANTORO
WAJAH, 1991

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



19 WAN SOON KAM
**SINGAPORE STREET SCENE
(CAVENAGH BRIDGE), 1970S**

Ink and acrylic on board | 75 x 53 cm
RM 7,000 - RM 10,000



15 HASIM
BALINESE LADY, UNDATED

Oil on canvas | 87 x 59 cm
RM 8,000 - RM 12,000



20 THOMAS YEO
MAGIC TREES, 1980

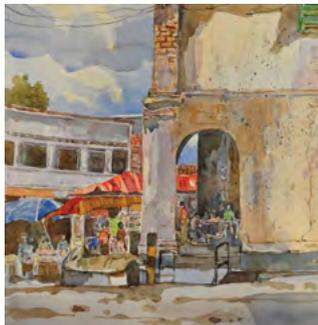
Mixed media on paper | 76 x 42.5 cm
RM 5,000 - RM 9,000



21 ONG KIM SENG

HERITAGE BUILDINGS -
NEPAL SERIES, 2008

Watercolour on paper | 38 x 28 cm
RM 4,000 - RM 7,000



22 SHAFURDIN HABIB

PENANG STREET SCENE, 2014

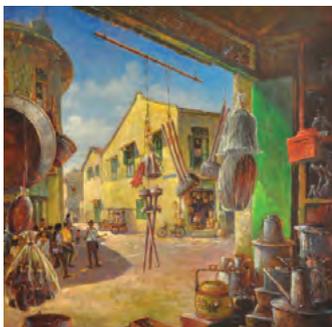
Watercolour on paper | 30 x 45 cm
RM 1,200 - RM 1,800



23 KOEMPOEL SUJATNO

OX CART IN CHINATOWN,
UNDATED

Oil on canvas | 40 x 50 cm
RM 2,500 - RM 5,000



24 LUI CHENG THAK

JALAN HANG KASTURI,
MALACCA, 2008

Oil on canvas | 107 x 107 cm
RM 11,000 - RM 18,000



25 KHOO SUI HOE

WIND DANCE, 2003

Oil on canvas | 80 x 80 cm
RM 24,000 - RM 32,000



Lot 19, **Wan Soon Kam**
Singapore Street Scene (Cavenagh Bridge), 1970s



26 TAN CHOON GHEE
PENANG STREET SCENE, 1985

Watercolour on paper | 32 x 22.5 cm
RM 5,500 - RM 9,000



31 KWAN CHIN
**COUPLE IN LOVE &
A FARMING FAMILY I -
BROWN SERIES, 2011**

Batik | 29 x 29 cm x 2 pieces
RM 1,800 - RM 2,500



27 TAN CHOON GHEE
STREET SCENE, 1999

Watercolour on paper | 36.5 x 20 cm
RM 5,500 - RM 9,000



32 LEE LONG LOOI
UNTITLED, 1994

Pastel on paper | 19.5 x 56.5 cm
RM 3,500 - RM 5,500



28 HENDRA GUNAWAN
MAIN LAYANGAN, 1961

Oil on canvas | 100 x 202 cm
RM 200,000 - RM 320,000



33 LYE YAU FATT
FRUIT PICKERS, 1981

Mixed media on paper | 74 x 54 cm
RM 6,000 - RM 10,000



29 HAJI WIDAYAT
POHON FLAMBOYAN, 1991

Oil on canvas | 150 x 224 cm
RM 100,000 - RM 160,000



34 TAJUDDIN ISMAIL
**INTERIOR STILL LIFE -
THE VERANDA, 1988**

Acrylic and oil pastel on canvas
122 x 122 cm
RM 10,000 - RM 22,000



30 LONG THIEN SHIH
PEACOCK ROCK COD & CORAL, 2001

Acrylic on canvas | 121 x 91 cm
RM 8,000 - RM 14,000



35 AWANG DAMIT AHMAD
**MARISTA PEREDARAN MUSIM 1/97,
1997**

Mixed media on canvas | 100 x 90 cm
RM 18,000 - RM 34,000



36 ZULKIFLI YUSOFF

**RAZAK SERIES -
GREEN BOOK PLANNING, 2014**

Mixed media installation | 125 x 125 cm
RM 12,000 - RM 24,000



37 MOHD JAMIL MAT ISA

CAMOUFLAGE SERIES, 2013

Acrylic on canvas | 155 x 155 cm
RM 8,000 - RM 16,000



38 MOHD RADUAN MAN

**SCENTIA, MAN & NATURE SERIES I, II, II,
2006**

Mixed media on canvas
90.5 x 130 cm x 3 pieces
RM 12,000 - RM 18,000



39 NIK RAFIN

SUMATRAN TIGER, 2011

Acrylic on canvas | 182 x 122 cm
RM 3,000 - RM 6,000



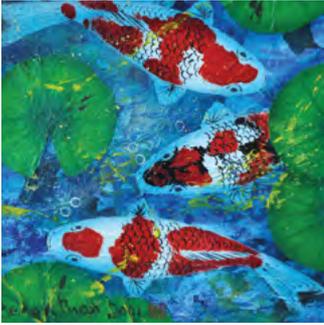
40 KENG SENG CHOO

DOVES NESTING, 2008

Oil on canvas | 75 x 55 cm
RM 3,500 - RM 6,000



Lot 29, *Haji Widayat Pohon Flamboyan*, 1991



41 JEHAN CHAN

KOI FISH, 2001

Oil on board | 24.5 x 25 cm
RM 1,800 - RM 3,200



46 CHUAH SIEW TENG

ABSTRACT FIGURES, UNDATED

Batik | 40.5 x 28 cm
RM 3,500 - RM 7,000



42 KHALIL IBRAHIM

VIVACITY IV, 2003

Acrylic on canvas | 59 x 69 cm
RM 6,000 - RM 12,000



47 KWAN CHIN

FEEDING THE BIRD, 2012

Batik | 40 x 51 cm
RM 2,800 - RM 4,000



43 YUSOFF ABDULLAH

COLOURFUL FISHES, 2000

Batik | 111 x 62 cm
RM 9,000 - RM 15,000



48 YUSOF GHANI

BIRING LXX, 2007

Oil on canvas | 183 x 183 cm
RM 110,000 - RM 160,000



44 TAM AUSTRIA

FISHERMAN'S FAMILY, 1994

Oil on canvas | 61 x 91 cm
RM 3,500 - RM 7,000



49 ZULKIFLI YUSOFF

I WILL CALL MY LAWYER -
REFORMASI SERIES, 1997

Acrylic on canvas | 213 x 152 cm
RM 18,000 - RM 32,000



45 ISMAIL MAT HUSSIN

PANTAI SABAK FISHING VILLAGE,
2011

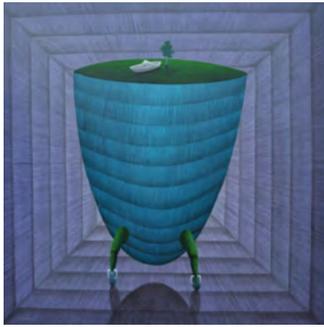
Batik | 118 x 143 cm
RM 18,000 - RM 32,000



50 NIZAR KAMAL ARIFFIN

SIRI POHON BERINGIN -
TUMBUH, 2012

Acrylic on canvas | 137 x 137 cm
RM 10,000 - RM 15,000



51 RIDUAN

THE ISLAND HOPE, 2009

Acrylic on canvas | 150 x 150 cm
RM 5,500 - RM 8,500



52 LIM AH CHENG

TRANSFORM SERIES 7, 2014

Oil on canvas | 91 x 183 cm
RM 11,000 - RM 14,000



53 KHALIL IBRAHIM

NUDE MOVEMENT, 1981

Ink on paper | 21 x 30 cm
RM 2,800 - RM 4,000



54 TAN CHOON GHEE

AMSTERDAM, 1992

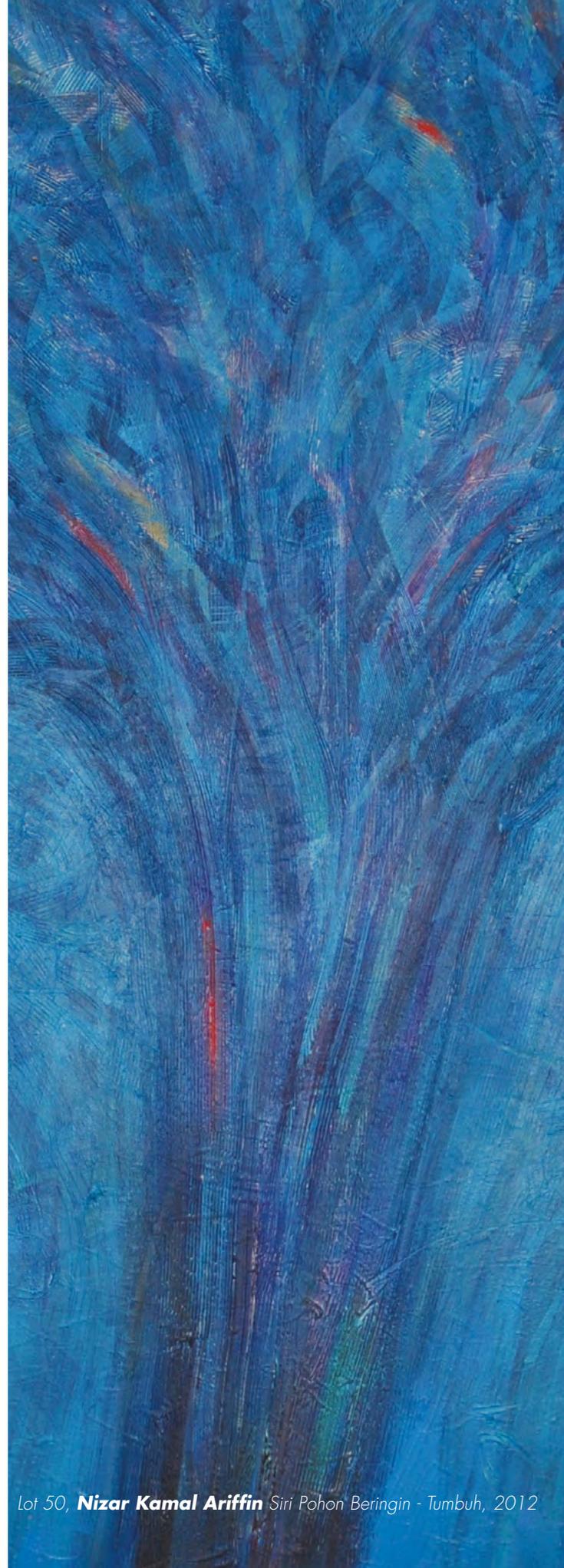
Watercolour on paper | 23.5 x 25.5 cm
RM 5,500 - RM 9,000



55 TAN CHOON GHEE

VIENNA, AUSTRIA, 1995

Ink and watercolour on paper | 43 x 68 cm
RM 7,500 - RM 12,500





56 CHEONG SOO PIENG
FISHING VILLAGE, 1961

Ink and colour on paper | 92 x 41 cm
RM 26,000 - RM 42,000



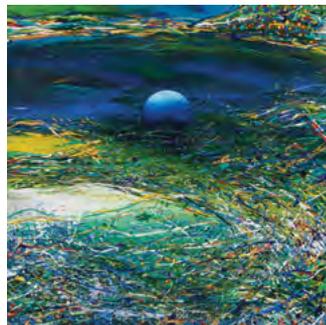
61 RAPHAEL SCOTT AHBENG
SERAYA, 2012

Oil on board | 45 x 30 cm
RM 1,200 - RM 1,800



57 ONG KIM SENG
MOUNTAINS, 1980S

Watercolour on paper | 53 x 73.5 cm
RM 10,000 - RM 19,000



62 ISMAIL LATIFF
MAGICAL LANDSCAPE, 2002

Acrylic on paper | 56 x 38 cm
RM 3,500 - RM 7,000



58 TAY BAK KOI
UNDER THE TREE, UNDATED

Acrylic on rice paper | 30 x 30 cm
RM 5,000 - RM 8,000



63 LYE YAU FATT
RESTING, 2010

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



59 TONG CHIN SYE
REFLECTING, 1983

Watercolour on paper | 27.5 x 27.5 cm
RM 3,000 - RM 5,000



64 SOON LAI WAI
THE JOURNEY - LIFE CYCLE 38, 2011

Mixed media on canvas | 91 x 91 cm
RM 6,500 - RM 9,500



60 FUNG YOW CHORK
FISHING VILLAGE, 1993

Oil on canvas | 39.5 x 49.5 cm
RM 5,000 - RM 7,000



65 TAN CHOON GHEE
FISHING BOATS, 1978

Watercolour on paper | 43 x 51.5 cm
RM 7,500 - RM 12,500



66 YONG LOOK LAM

FISHING BOAT, 2010

Watercolour on paper | 26 x 26 cm
RM 2,000 - RM 3,500



67 CHEUNG POOI YIP

GIRL WITH FLOWERS, 2003

Oil on canvas | 47 x 47 cm
RM 4,000 - RM 6,000



68 KHOO SUI HOE

FACE IN GOLD, 1996

Oil on canvas | 90 x 90 cm
RM 24,000 - RM 32,000



69 ISMAIL LATIFF

MOON RIVER... GREEN WORLD, 2013

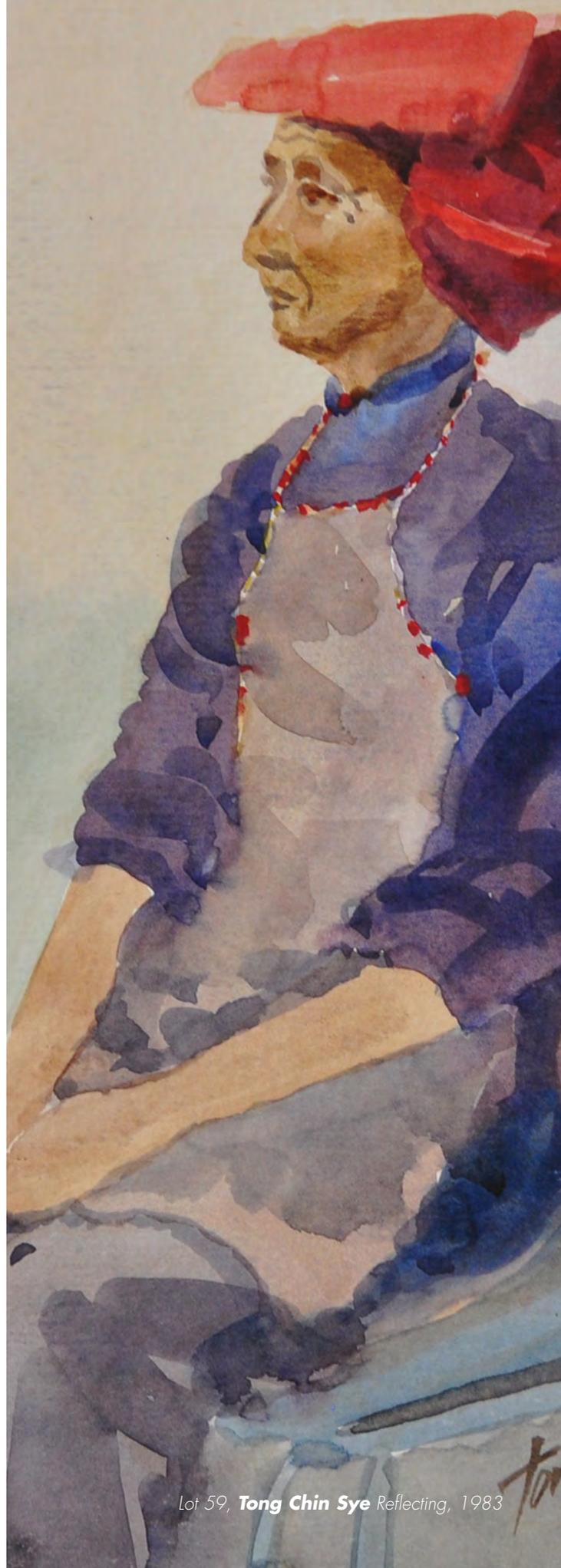
Acrylic on canvas | 78 x 55 cm
RM 9,000 - RM 15,000



70 CHUAH THEAN TENG, DATO'

KAMPUNG LIFE - ABSTRACT,
1970S

Batik | 86.5 x 63 cm
RM 55,000 - RM 85,000



Lot 59, *Tong Chin Sye* Reflecting, 1983



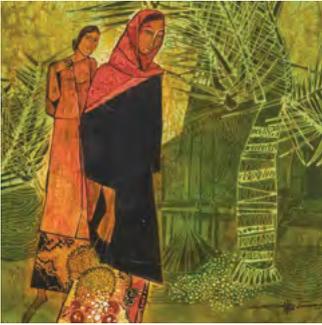
71 TAY MO LEONG, DATO'
VILLAGE SCENE, 1970S

Batik | 90 x 57.5 cm
RM 8,000 - RM 12,000



76 NIZAR KAMAL ARIFFIN
**SIRI DUNIA -
KOTA PERANG #5, 2014**

Acrylic on canvas | 152 x 152 cm
RM 9,000 - RM 15,000



72 SEAH KIM JOO
**BACK FROM THE MARKET,
UNDATED**

Batik | 86 x 57 cm
RM 5,500 - RM 8,000



77 JOLLY KOH
REFLECTION III, 1996

Acrylic and oil on canvas | 122 x 91 cm
RM 20,000 - RM 35,000



73 A. B. IBRAHIM
KAMPUNG SCENE, UNDATED

Watercolour on paper | 27.5 x 38 cm
RM 2,000 - RM 3,500



78 ISMAIL LATIFF
**GAMBIR NO. 1, 2006
KAYU MANIS NO. 2, 2006**

Acrylic on paper | 38 x 29 cm x 2 pieces
RM 3,500 - RM 7,000



74 KHALIL IBRAHIM
EAST COAST LANDSCAPE, 2011

Watercolour on paper | 19.5 x 30 cm
RM 1,800 - RM 2,500



79 KHALIL IBRAHIM
BESERAH, 1982

Oil on canvas | 27 x 35 cm
RM 3,000 - RM 5,000



75 SHAFURDIN HABIB
CARI KETAM, 2010 & SURUT, 2011

Watercolour on paper
28.5 x 43.5 cm x 2 pieces
RM 1,800 - RM 2,500



80 ISMAIL LATIFF
**WAJAH DAMAI RUPAWAN...
MIMPI LAUTAN BUMI, 2013**

Acrylic on canvas | 152 x 200 cm
RM 25,000 - RM 42,000



81 RAFIEE GHANI
FOREST ROAD II, 2006

Acrylic on canvas | 75 x 60 cm
RM 4,500 - RM 8,000



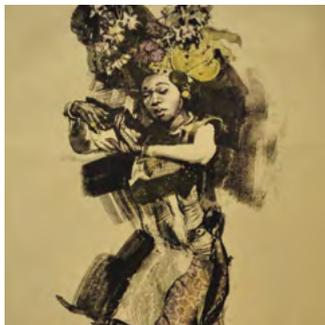
82 KOW LEONG KIANG
RECLINING NUDE, 2012

Pastel on paper | 29.6 x 42 cm
RM 1,200 - RM 2,200



83 KHALIL IBRAHIM
NUDE SERIES, 1984

Watercolour on paper | 26 x 35 cm
RM 2,500 - RM 5,000



84 ROLAND STRASSER
LEGONG-TANZERIN (BALI), 1928

Lithograph on paper | 43 x 30.5 cm
RM 2,800 - RM 5,800



85 ABDUL LATIFF MOHIDIN
ROAD PAGO PAGO SERIES, 1972

Ink and colour on paper | 15 x 14 cm
RM 17,000 - RM 28,000





86 JEIHAN SUKMANTORO
SI PENARI, 2009

Oil on canvas | 90 x 70 cm
RM 9,000 - RM 15,000



91 ZULKIFLI YUSOFF
PINANG TAK JADI, 1995

Charcoal and acrylic on canvas
91,5 x 152,5 cm
RM 15,000 - RM 30,000



87 DEDY SUFRIADI
HUMANIST THEORY, 2013

Mixed media on canvas | 145 x 200 cm
RM 11,000 - RM 16,000



92 YUSOF GHANI
TOPENG MAYA 6, 1996

Oil on canvas | 25 x 25 cm
RM 3,000 - RM 6,000



88 RAPHAEL SCOTT AHBENG
MOON OVER CRAB JUNCTION, 2007

Oil on canvas | 180 x 120 cm
RM 8,000 - RM 14,000



93 LEE LONG LOOI
**TALK NOT SERIES - AWAKE ASLEEP &
TALK NOT SERIES - THREE FACES, 1999**

Watercolour on paper
57 x 81 cm x 2 pieces
RM 4,000 - RM 8,000



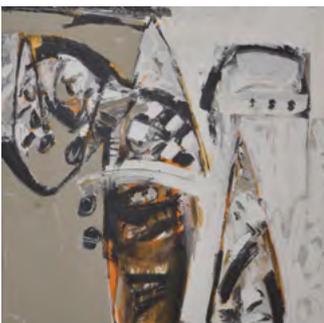
89 YUSOF GHANI
SEGERAK SERIES - ACTOR V, 2004

Oil on canvas | 92 x 61 cm
RM 12,000 - RM 22,000



94 AHMAD ZAKII ANWAR
UNTITLED, 2005

Etching on paper, Edition 1/1
18 x 16,5 cm
RM 3,500 - RM 5,000



90 AWANG DAMIT AHMAD
**MARISTA -
IMAJAN DARI PEDALAMAN, 1997**

Mixed media on canvas
136 x 120 cm
RM 15,000 - RM 28,000



95 AHMAD ZAKII ANWAR
UNTITLED, 2005

Etching on paper, Edition 1/1
18 x 16,5 cm
RM 3,500 - RM 5,000



96 NIK RAFIN

RUNAWAY HORSES SERIES 2, 2012

Acrylic and black ink on acid free canvas
60 x 90 cm
RM 1,200 - RM 2,000



97 MOHD RADUAN MAN

DRAGON BALL 3, 2004

Woodcut on canvas | 61 x 61 cm
RM 3,500 - RM 5,500



98 ISMAIL LATIFF

RIANG RIANG... GERBANG ALAM, 1999

Acrylic on museum board | 81 x 81 cm
RM 10,000 - RM 15,000



99 TAJUDDIN ISMAIL

WHITE VEIL NO. 5, 1994

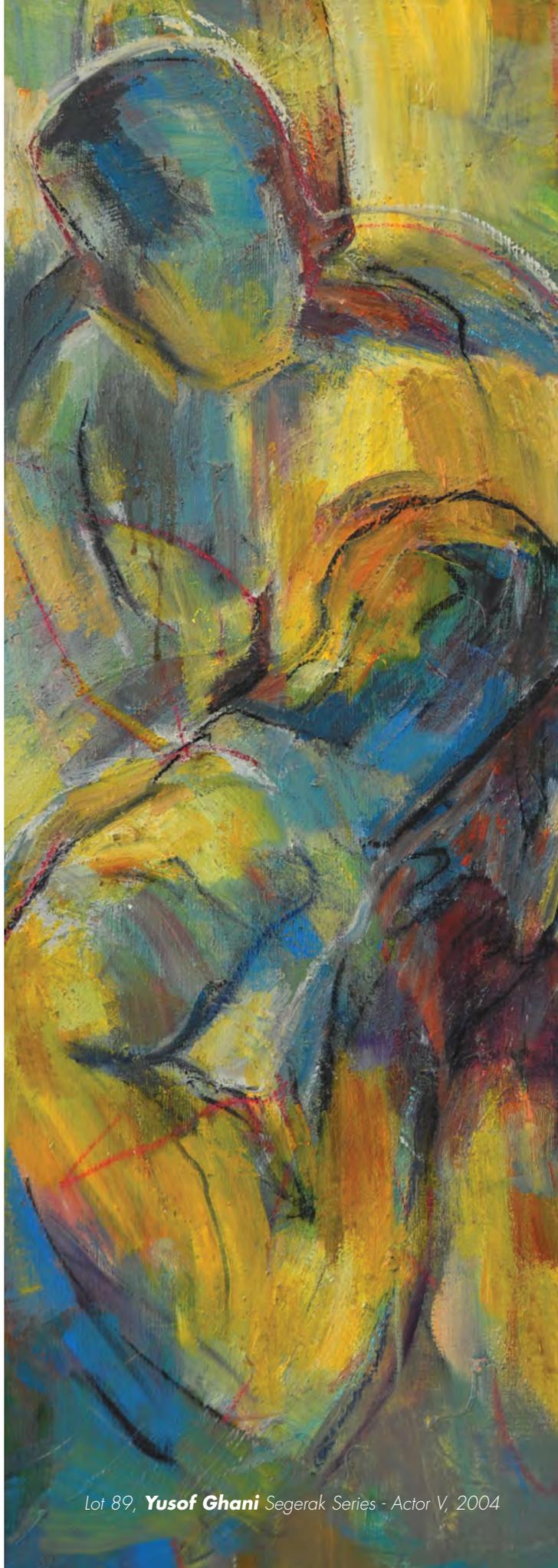
Acrylic and stucco on board
38 x 38 cm
RM 3,000 - RM 6,000



100 AMINAH ABDUL RAHMAN

ONLY FOR YOU, 2014

Watercolour on paper | 60 x 80 cm
RM 2,200 - RM 3,000



Lot 89, **Yusof Ghani** Segerak Series - Actor V, 2004

01

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Untitled, 1993

Signed and dated "Latiff 1993" on lower right

Pastel on paper

21 x 21 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 20,000

Latiff Mohidin is an artist that likes to invent his own rules, to create new things. This piece is strong, dramatic, orderly and precise in terms of brushwork and composition. This series explores the relationship between shapes, figures, colours, balance, perception and the mind of the artist. The resulting abstract art is the representation of the artist's contemplating and dedication to this piece of art.



02

YUSOF GHANI

B. Johor, 1950

Stroke II, 1994

Signed, titled and dated "Yusoff Ghani 94 STROKE II" on bottom of
paper

Mixed media on paper

48 x 72 cm

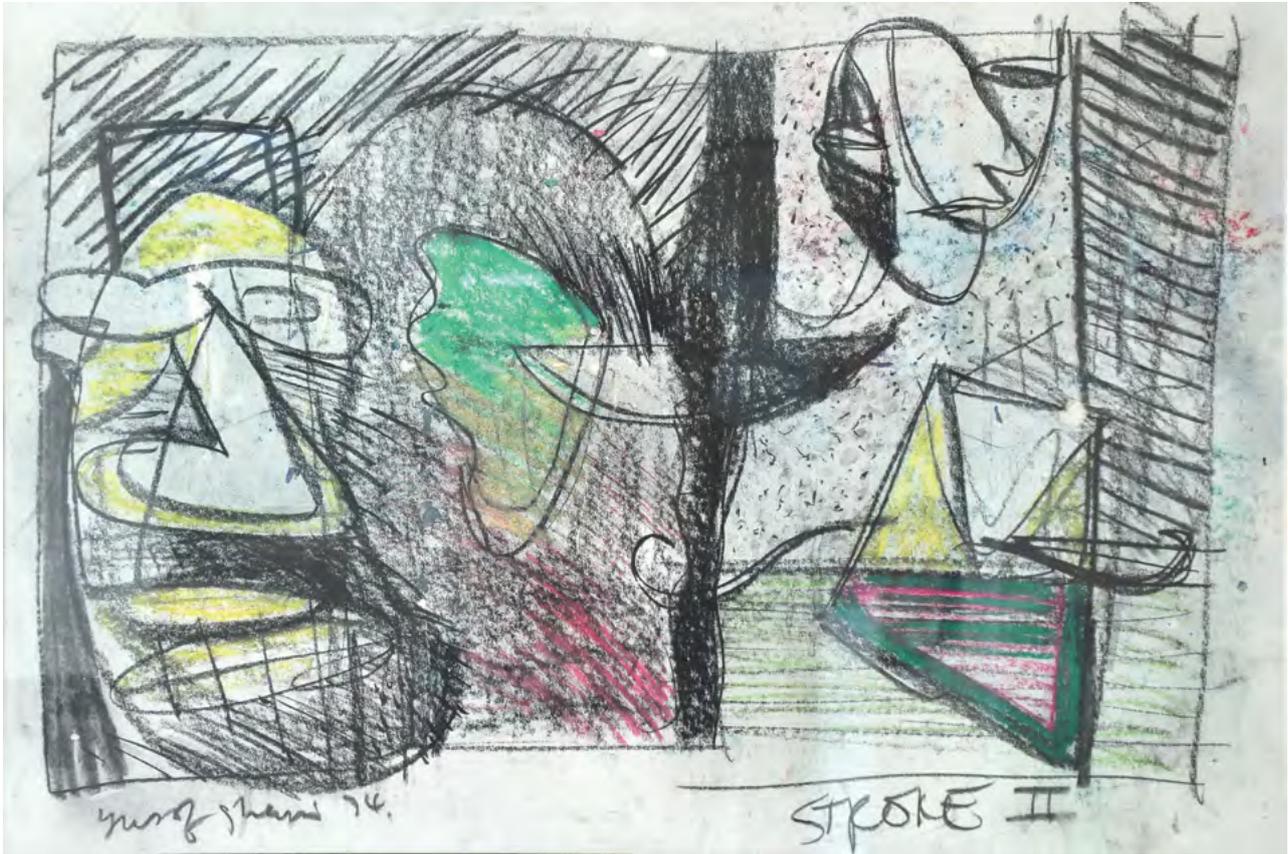
Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

This may arguably be one of Yusof Ghani's experiments, but there is no doubt that the artist's experiments are an insight to his own talents and expertise as well. He moves with an air of spontaneity, with something that is driven from deep within him. It is busy, certainly, with various shapes, forms and colours adorning the piece as if Yusof Ghani was trying to illustrate his own personality and thoughts.

Accentuated by charcoal outlines, movement is portrayed; uncertainty springs forth, and yet, the lines are bold, clearly perceptible, palpable and scheming. In essence, the viewer is not invited to find out the motive behind this piece, but only to attempt at a calculated guess. It is all dynamic and expressive, both styles which the artist mastered.



03

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

Untitled, 2009

Signed and dated "Taj 11/09" on verso
Mixed media on canvas laid on board
60 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 10,000

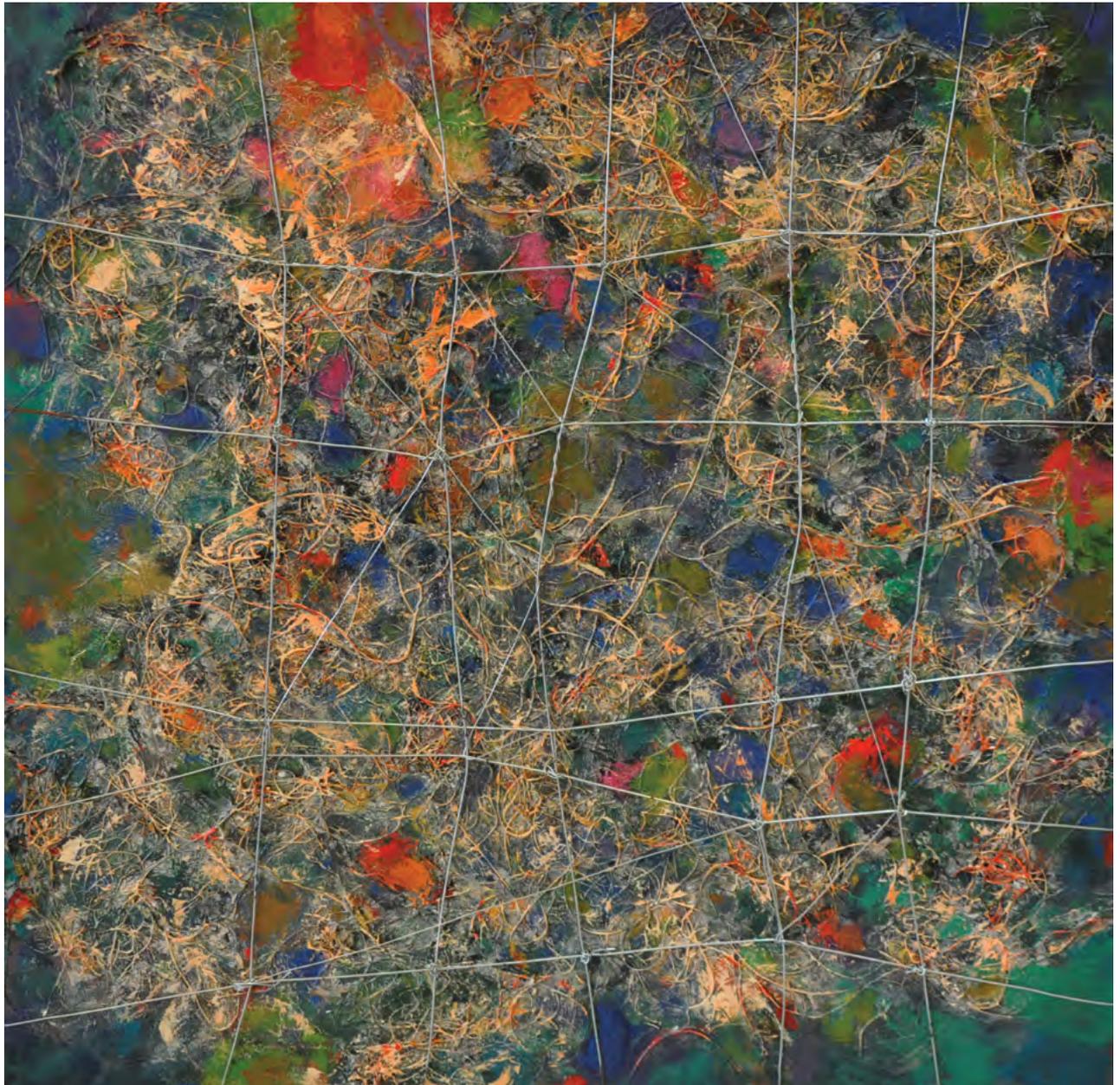


The artist, Tajuddin Ismail posing with his artwork

"Any painting, as a matter of fact, relies on grids – the very core of form and space. There is the organic form of space that we see in nature, and the architectonic forms that we see in buildings, arrangements or even in the endoskeleton of a fish." This piece, to an extent, looks like an aerial view on planet Earth – and as Tajuddin has said, even nature, at its very base, consists of grids. They were all based on the grids, on lines. How lines confine space, build space and break free from space. In such simple exercise such as this, he created something poetic out of it, as seen in this piece – the exploration of Nature and grids. He explores more ideas, in understanding architecture and design, and the natural world. His ability to delicately broach the subjects of form and tone, space and bareness provide a meditative atmosphere that stimulates the mind. As fluently described, while his artworks explore grids, lines, colours and their relationship with each other, there is most definitely an embedded meaning deep within.

"Art should never be too direct. It becomes boring. It really needs to challenge the perception and not be too literal, otherwise there is nothing more to engage in. It should engage the viewer in so many ways," said Tajuddin.

Tajuddin was born in 1949 in Negeri Sembilan, and has held a deep-seated passion for art since he was young. Having studied at MARA University Institute of Technology (UiTM), he then studied Graphic Design at the Art Center College of Design in Los Angeles, USA. Thereafter, he pursued his post-graduate studies in Interior Architecture at Pratt Institute in New York, USA. He was then granted the Fullbright Research Fellowship by the American Council of Learned Societies in New York. Tajuddin became a professor of design at UiTM's Faculty of Architecture before resigning in 2004 to establish an art gallery, TJ Fine Art, with his wife.



04

ISMAIL LATIFF

B. Melaka, 1955

Mystic Red Mountain, 2006

Signed "Ismail Latiff" on lower middle
Signed, titled and dated on verso
Acrylic and mixed media on canvas
65 x 65 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,500 - RM 7,500

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

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

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."



05

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Song of Longing, 2008

Acrylic on canvas

82 x 74 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 32,000

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

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

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.





06

YUSOF GHANI

B. Johor, 1950

Topeng Maya 1, 1996

Signed, titled and dated
"Yusof Ghani Maya 1 1996" on verso

Oil on canvas

24.5 x 24 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

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

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



07

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Kuching South, 2011

Signed, titled and dated "RSA '11 KUCHING SOUTH" on lower right

Oil on board

61 x 91 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 10 of "Eastern Horizon by Raphael Scott AhBeng" exhibition catalogue

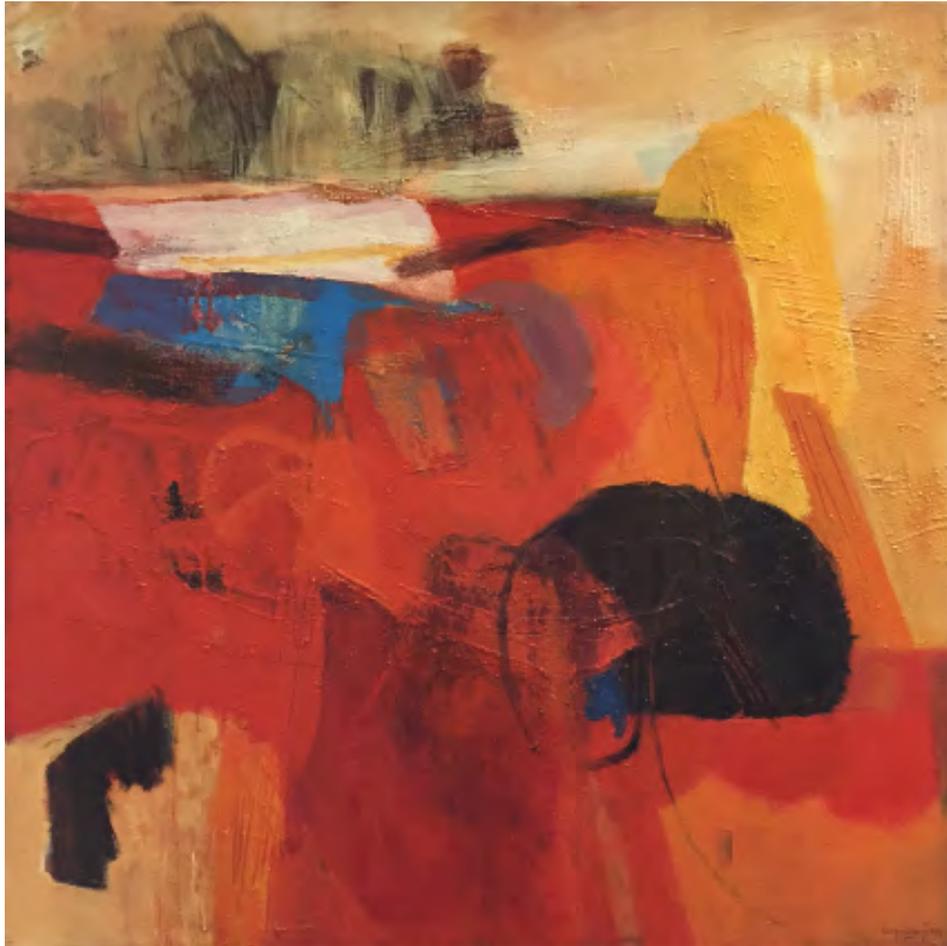
Published in 2014 by KL Lifestyle Art Space

RM 5,000 - RM 8,000

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

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

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



08

MOHD YUSRI SULAIMAN

B. Perak, 1977

Shape Space II, 2007

Signed and dated on lower right
Signed, titled and dated on verso
Acrylic on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,000

The work of Yusri Sulaiman is a self-reflection; he expresses his thoughts, beliefs, emotions, and motivations through the medium of acrylic. His works act as a metaphor for his life; from childhood to adulthood, he is inspired by himself as a shy boy, rebellious youth and finally a confident family man.

“The memories I have presented through the series of my artworks are some turning points and conflicts in my life. The artworks show some of the events that have happened in my growth which have played a part in making who I am today”, he said. “It is important for me to reflect on my past life whilst being a grown man with a pure heart, the manifestation from what I went through previously is the reflection of what I am now”.

Yusri has developed a distinctive style to explore memory, imagination and reflection, he explains his work forms self-awareness, and he has been permitted to become aware of his past failings which he hopes will help him to become a better person. Yusri was born in Taiping, Perak in 1977 and has participated in group exhibitions at various galleries in Jakarta, Singapore and the Klang Valley.



Suzlee Ibrahim's works can be likened to that of a riot. A riot of colours, movement and emotions. His Ombak series were his childhood memories of the seas around which he grew up in Kuala Terengganu. The brushwork here is thorough and it dances arbitrarily throughout the canvas, capturing the movement of every living thing – hence, the riot. The inspiration for this series came from the sound of the waves and their motion, and in this piece striking reds and yellows bedecked with hints of greens and blacks makes this piece the canvas version of the rough waves that Suzlee is so familiar with. Spontaneous, uninhibited and free, the splashes and spatters of colours across the canvas became a style that Suzlee Ibrahim identifies himself with; as he has mentioned that he referred to Jackson Pollock, de Kooning and Franz Kline before finally reaching his ultimate style, as observed in this piece.

09

SUZLEE IBRAHIM
B. Terengganu, 1967

Ombak Tengkujuh II, 2008

Signed and dated "Suzlee Ibrahim 2008" on lower left

Signed, titled and dated on verso

Acrylic and oil on canvas

75 x 75 cm

Provenance
Private Collection, Kelantan

RM 2,500 - RM 5,000

10

RAFIEE GHANI

B. Kedah, 1962

Sungai Mas, 2014

Signed, titled and dated "Rafiee Ghani 'Sugai Mas' 2014" on bottom of canvas

Oil on canvas

158 x 183 cm

Provenance

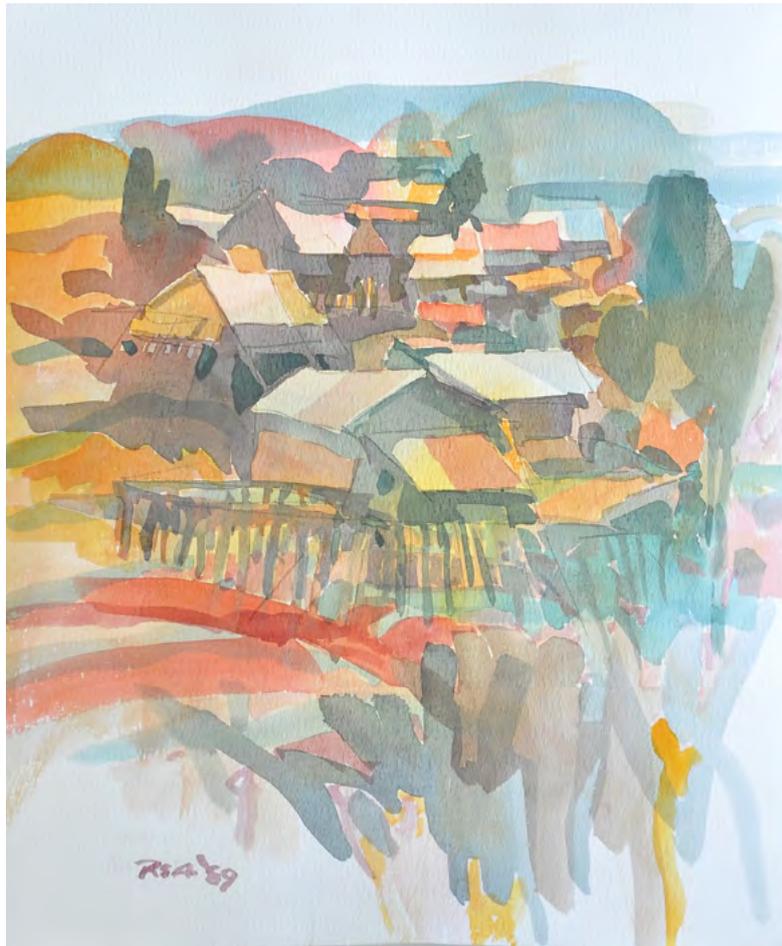
Private Collection, Kuala Lumpur

RM 14,000 - RM 22,000

This piece is busy with thoughts, emotions as well as aspirations and inspirations. In a limited space, Rafiee Ghani narrates his explorations and study on the union between his thoughts and perspective, with various figures and colours.

Mood is imperative to Rafiee Ghani, as he has mentioned that he does not merely paint his subjects, but his feelings about his subjects. In a way, this piece is an emotions capsule, as Rafiee collects his thoughts and views on nature, his rearrangement on what people normally look past, his translation of nature onto canvas. This painting of a river with what seems like flotsam and jetsam is his opinion about and discourses with them. The colours are fantastic and completely haphazard, giving it a cheery, easygoing feel to it. It does seem to pique the interest, as the arbitrariness of it all calls out to the viewer to acquaint themselves with each and every single stroke, line and colour in this piece.





11

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Village, 1989

Signed and titled "RSA '89" on lower left

Watercolour on paper

42 x 29 cm

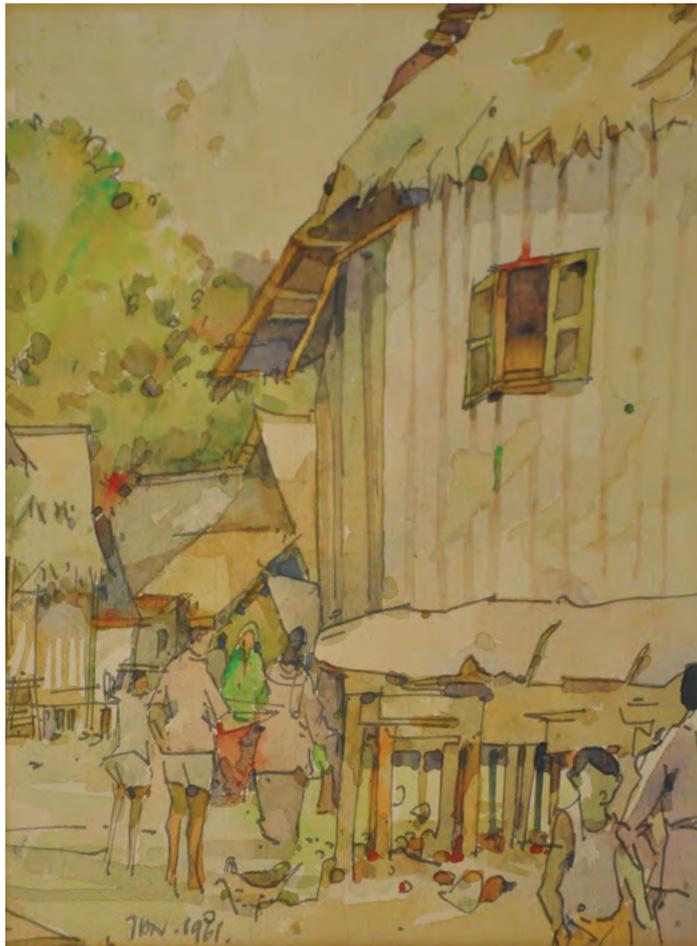
Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500

Venturing away from his distinctively vibrant colours and signature Ahbeng techniques in portraying abstract landscapes, this time he employs his watercolour skills on paper, illustrating a village.

He depicts here the view of the cluttered and chock-a-blocked rooftops of various colours with clear sky above. This piece is incorporated with AhBeng's love for his hometown, and it is thus translated onto this piece, as it is imbued with comfort, longing and warmth.



12

TAN CHOON GHEE

B. Penang, 1930-2010

Kampung, 1961

Signed and dated "TAN 1961" on lower left

Watercolour on paper

30 x 22 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 19 of "Tan Choon Ghee Retrospective 1957-2000" exhibition catalogue

Published in 2000 by Penang State Art Gallery

RM 5,500 - RM 9,000

"He was a master of his time, one who inspired a whole generation of young artists." This piece, heavy with wistfulness of the days gone by is captured permanently by Tan Choon Ghee.

It captures the serenity and easygoing lifestyle of the countryside. Starring in this piece are the village folks, and people are a frequent subject in his pieces, as he once said his paintings would not be alive without the hustle and bustle of the people surrounding the place.

13

KENG SENG CHOO

B. Kedah, 1945

Beautiful Melody, 2010

Signed and dated "Seng Choo 10" on lower right

Oil on canvas

81 x 45 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 6,000 - RM 10,000



This time he captures a lovely lady playing a melodious tune with her flute. As a result of Keng Seng Choo's wonderful blending, choice of colour as well as his expert techniques, the viewer is able to hear if not see the woman play a hypnotizing and soothing tune. With the subjects' eyes shut, their lips characteristically discernible and features elongated as how Keng Seng Choo would normally have them, this piece evokes an air of silent contemplation with a tad of comfort and ease.



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

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

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

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

14

JEIHAN SUKMANTORO
B. Indonesia, 1938

Wajah, 1991

Signed and dated "Jeihan '91" on upper left
Signed, titled and dated 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

15

HASIM

B. Indonesia, 1921-1982

Balinese Lady, Undated

Signed "HASIM" on lower right

Oil on canvas

87 x 59 cm

Provenance

Private Collection, Canada

RM 8,000 - RM 12,000

This enchanting piece of an equally enchanting woman is a showcase of Hasim's vision of how beautiful a woman at their most natural and primordial state is.

Captured here is a gorgeous Balinese young girl. Her dark and long flowing hair, traditionally pierced ear is a sight to behold, as it is a proof of a culture that is slowly eroding and she is topless, with only a shawl thrown around her shoulders.

She sits with eyes downcast as she seems to be lost in thought. Tender and still, the mood in this piece is quiet and solemn, as there is Romanticism (the artist's feelings is his law) present to express the artist's own feelings and mood. Due to the expert, smooth blending of the muted yet luminescent colours, there is most certainly a feeling of classic art, fantasy and mystery. This painting is rich and filled with depth and truly something superb to behold.



16

KHALIL IBRAHIM

B. Kelantan, 1934

Portrait of a Balinese Girl, 1970

Signed "Khalil Ibrahim 70" on lower right

Batik

55 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 28,000 - RM 50,000

This piece is the decisive revelation of Khalil Ibrahim's assimilation of Expressionism (the exaggeration and distortion of line and colour, a deliberate abandon of Naturalism).

Khalil's employment of Expressionism brings about a far greater impact – both emotionally and visually – than usual. As seen in this piece, when thought of as a concept, a portrait of a Balinese girl is as simple as most portraits come, but due to Khalil's Expressionism and abstraction influences in his work, the impact is far greater, making this piece a memorable yet mystifying one. Its mystery is wafting in volumes, the colours hypnotizing as they seem to move and shift ever-so-slightly, brimming with energy.

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



17

NORMA ABBAS, PUAN SRI

B. Kuala Lumpur, 1951

Untitled, 1991

Signed and dated "Norma Abbas 91" on lower left

Mixed media and collage on paper

50 x 78 cm

Provenance

Private Collection, Singapore

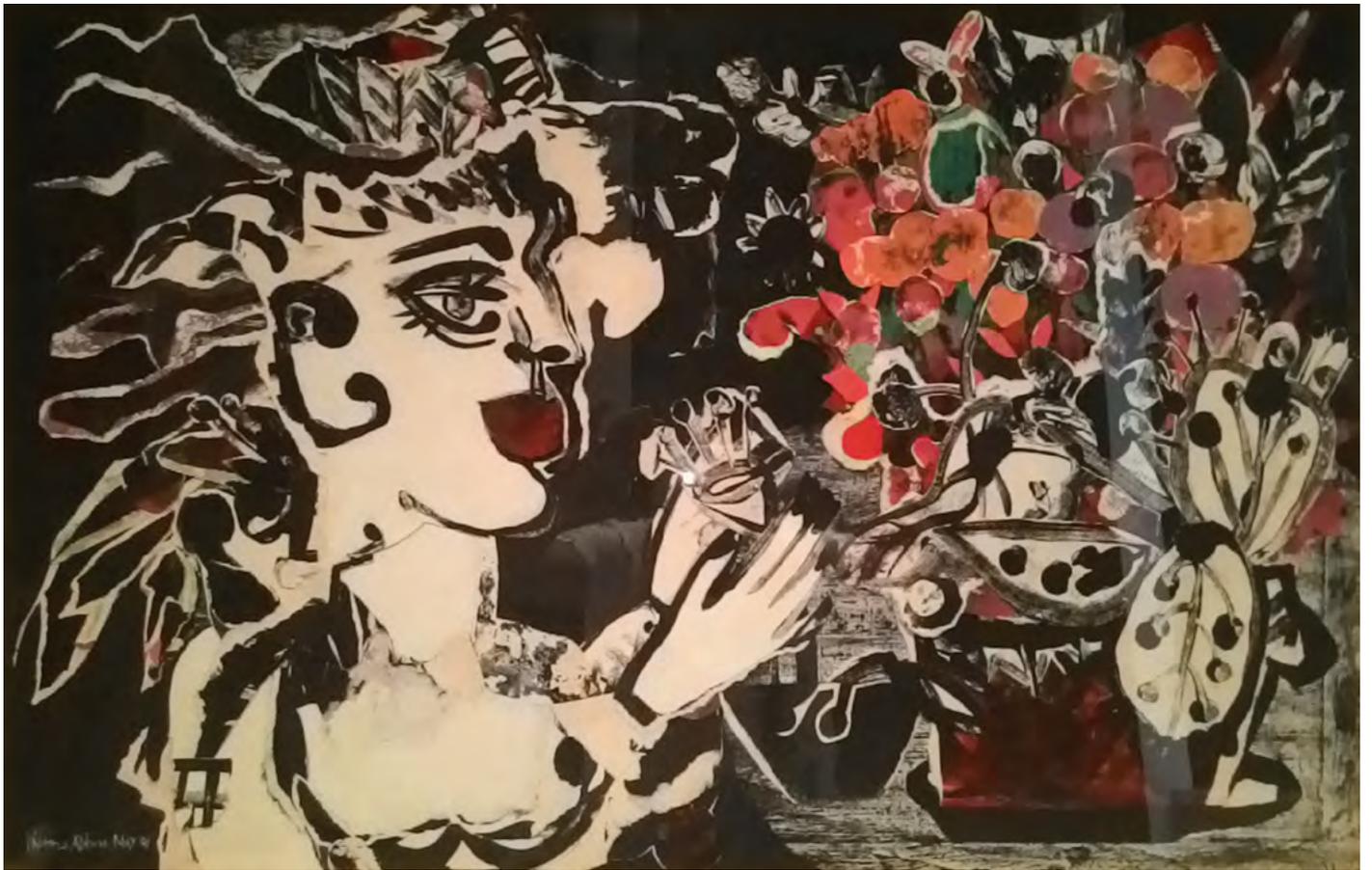
RM 4,500 - RM 8,000

Puan Sri Norma Abbas' choice of colours may give the impression of a mysterious and convoluted atmosphere and motif, but they are even more sophisticated once inspected in detail. It is impossible to decode the message at first glance despite the loud, booming colours that inundate this piece. Her works are often social interactions, especially among women and human relationships with family, relatives and close friends.

"The paintings on the wall are all about my family and people I am in contact with. I wait for the point of contact, that candid moment... I capture it in my heart and I go home and paint... I find the raw being very direct. That's why I like lovely raw colours. I do mix my colours but I still go back to the raw and pure every time... I find using collage gives life to what to interpret. It makes my figures breathe life."

Part and parcel of her works are also emotional insights, cheeky humour and the combination of printmaking techniques such as this collage piece.

Puan Sri Norma Abbas graduated from Universiti Teknologi Mara in Shah Alam in Art and Design in 1968. Thereafter, she studied at the Manchester Polytechnic in 1972 and Chelsea School of Art in London.



18

LEE CHOON KEE

B. Singapore, 1944

Singapore Causeway, 1972

Signed and dated on lower left

Watercolour on paper

51.5 x 75 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 16,000

Lee Choon Kee's work displays the artist's personal preference and emphasis on on-the-spot painting. His style captures the details of the scene in front of the artist, drawing us into the mood and feel of the very subject, largely through the use of freehanded strokes and play of colors. While watercolor as a medium is easy to pick up, it is difficult to master – requiring perseverance to reach a level of perfection in the artist's skills, knowledge and expression.

Through his daily travels and painting adventures overseas, Lee Choon Kee has developed his unique, unrestrained and expressive style of portraying landscapes. His dedication towards seeking one-of-a-kind sceneries has seen him spend months on end on overseas painting expeditions, including a 2-month stint around USA on a bicycle. Lee Choon Kee's paintings are truly one of a kind, first-hand from the artist's interpretation. In his later work, Lee Choon Kee employs a simplified approach towards his painting style making the landscape come alive in dramatic forms.

He is one of the founding members of the Singapore Watercolour Society. His passion also led him to be part of the founding members of the Nanyang Academy of Fine Arts Alumni Association. As the Honorary member of the Old Watercolour Society Club (UK), Australia Branch, his works reflects his experiences in the use of the medium. He is also a member of the China Association (Yang Zhou) and the member of Hanzou Watercolour Association (China).



19

WAN SOON KAM

B. Singapore, 1943

Singapore Street Scene (Cavenagh Bridge), 1970s

Signed "WAN SOON KAM" on middle bottom

Ink and acrylic on board

75 x 53 cm

Provenance

Private Collection, Singapore

RM 7,000 - RM 10,000

Wan Soon Kam is well-known for his landscape and street scene paintings. Normally incorporating mixed media in his work such as acrylic, watercolour and sometimes oil, he employs those that can achieve his desired effect on his canvas.

His works are often described as "poignant", almost as if his works had a sense of melancholy about recollecting the past. As seen in this piece, the Singaporean street scene, his subject matter revolves around heritage and the modernization of society. Imbuing his paintings with a poetic ambience, he combines acrylic and watercolour on his canvas to achieve a textured effect. The watercolour blocking techniques are integrated into his paintings by applying wax on paper, and while his pieces may seem painstaking and laborious, they most certainly pay off by turning out to be beautiful and unique sceneries at the end. Soon Kam's painting methodology also included using subtle brushstrokes on the canvas with monochromatic layering to create those stunning variations of hues and tones.

Wan Soon Kam graduated from the Nanyang Academy of Fine Arts in 1961, and worked as a graphic artist and illustrator for a leading publishing firm before turning professional. He has travelled around many places such as Europe, America, New Zealand and Malaysia and captured the sceneries on his canvas. Among the collectors of his works are Her Royal Highness of Brunei Pengiran, Singapore Turf Club, Singapore; National Museum Art Gallery, Singapore; Development Bank of Singapore, Singapore and Temasek Holdings, Singapore. The National Heritage Board has over 14 works in their private collection as well.



20

THOMAS YEO
B. Singapore, 1936

Magic Trees, 1980

Signed "TYEO" on lower right
Mixed media on paper
76 x 42.5 cm

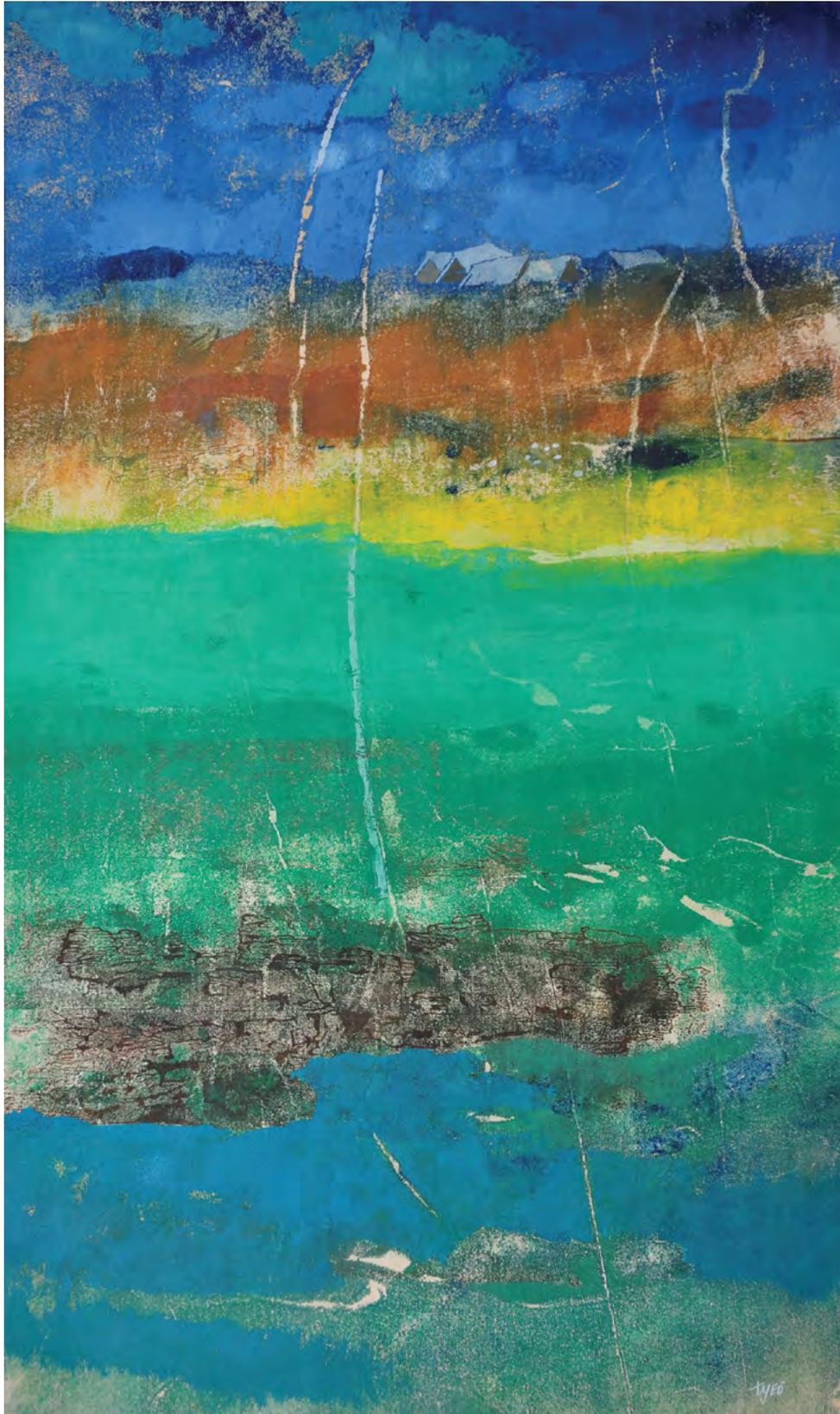
Provenance
Private Collection, Singapore

RM 5,000 - RM 9,000

Through his travels, Thomas Yeo has experienced the ever-changing and urbanization of Singapore. Although he mentioned that everybody in Singapore is familiar with construction and digging works in the city and despite it being a detriment, it actually inspired him to create works of art.

Saturated with lovely, soothing colours, perhaps what Thomas Yeo has captured here is nature and modernization at their best – when they are at a balance. It may also signify the beginning of the coalescing of nature and modernization, and how construction is the promise of the future. The grey area in the canvas may symbolize the city, where he once said will shoot for the sky one day.

Born in 1936 in Singapore, Yeo graduated from the Nanyang Academy of Fine Arts in 1960 and then studied at the Chelsea School of Art and Hammersmith College of Art & Architecture in London. He served as the chairman of the Shell Discovery Art Awards and the president of the Modern Art Society, Singapore.



21

ONG KIM SENG

B. Singapore, 1945

Heritage Buildings - Nepal Series, 2008

Signed and dated "Ong Kim Seng 10.05.08" on lower right

Watercolour on paper

38 x 28 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

Through Ong Kim Seng's incredible skills and expertise in capturing the most picturesque of places, we are granted the opportunity to gaze into what other people would normally brush off – a passageway. To plain eyes they may seem nondescript and lack the appeal that would pass for a masterpiece, but Ong Kim Seng has managed to change the perception of even such a common setting such as that.

It becomes a mesmerizing piece, holding the viewer's attention and eyes captive for long moments as if one could experience the piece itself, and feel the connection the artist himself had with the place – the walls, the cobblestone pathway and the heat of the sun as well as muted chatter of the people in the distance. After all, it was Ong himself who said that in order for a masterpiece to come alive, it needs to have been born out of a special connection between the artist and the setting. As such, the piece becomes spectacular due to the way Ong expresses the beauty and atmosphere of the setting's simplicity.

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

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



22

SHAFURDIN HABIB

B. Perak, 1961

Penang Street Scene, 2014

Signed and dated "Shafurdin Habib 2014" on lower right

Watercolour on paper

30 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 1,800

Shafurdin Habib loves the Malaysian scenery – whether it is the countryside or historical buildings. He is one of the specialists that holds a high respect for the Malaysian wide open, and this is regularly the subject of his artistic creations.

Splendidly done with only the use of watercolour, this painting of old buildings is gorgeous on its own due to his exemplary hand, the clever play of light and shadow, as well as the balance between subject and space, this piece really is truly unique and stunning. It may seem like one of those sceneries that no one will pay attention to, but due to Shafurdin's picturesque rendition of it, one may start to appreciate the beauty in the simplest of things.





23

KOEMPOEL SUJATNO

B. Indonesia, 1912-1987

Ox Cart in Chinatown, Undated

Signed on lower left

Oil on canvas

40 x 50 cm

Provenance

Private Collection, Singapore

Acquired from a private collector in Bogor, Indonesia

RM 2,500 - RM 5,000

Koempoel Sujatno was born in 1912, in Paron Village, Ngawi, East Java. Being of royal blood enabled him to study at a technical school at Surabaya, which proved to be very beneficial for his painting technique development. His talent in art attracted the school headmaster – Van Staal's – attention.

He recommended Koempoel to the naturalist maestro Gerard Pieter Adolfs, one of the advocates of the Mooi Indie (beautiful Indie) style. Adolfs taught Koempoel some realistic representation techniques that would become a key of his success in the future. Since then, Koempoel continued exploring Surabaya city center crowds and sceneries for his painting subjects, as seen in this piece.

When Koempoel followed his parent to move to Malang, a comfortable city situated at the uplands, he met realistic painter Willem van der Does who saw his special talent and offered to become his teacher. He studied under Williem van der Does for seven years. In 1935, an obstetrician named Dr. Soerodjo found Koempoel's works so remarkable that he decided to sponsor Koempoel's first exhibition in Malang.



24

LUI CHENG THAK

B. N. Sembilan, 1967

Jalan Hang Kasturi, Malacca, 2008

Signed and dated "Cheng Thak Lui 2008" on middle bottom

Oil on canvas

107 x 107 cm

Provenance

Private Collection, Kuala Lumpur

RM 11,000 - RM 18,000

"Filled with history and heritage."

With his works mostly revolving around historical buildings, structures and street life around Malaysia, Lui Chek Thak is said to capture history in his artworks. This time, it is Malacca's Jalan Hang Kasturi.

With strong contrasts of colours and tones, the medium of oil allows him to have more control over the different textures and thickness in his paintings, making them have that superb three-dimensional effect. He reminisces, and this evidently manifests in his paintings. The artist's impression of a sunny day in Malaysia can be felt if not seen through his subdued yet energetic palette of colours, resulting in this dazzling piece. Lui Cheng Thak was a student at the Kuala Lumpur College of Art, and obtained his Diploma in 1989.

25

KHOO SUI HOE

B. Kedah, 1939

Wind Dance, 2003

Signed "SUI HOE" on lower left
Signed, titled and dated on verso
Oil on canvas
80 x 80 cm

Provenance
Private Collection, Kuala Lumpur

RM 24,000 - RM 32,000

This painting of cacti done in earthy tones may come across as whimsical, although the simplicity of the piece combined with the subsequent intricacy of techniques that were employed to execute this piece make this truly a gem.

According to Adelaide's The Advertiser, Khoo Sui Hoe is a naïve figurative painter with overtones of surrealism, and he paints serene but mysterious, dream-like figures, unmistakably oriental in the bold and vibrant colours so typical of South East Asian art.

Primitive yet expressionistic, Khoo Sui Hoe's works are indeed and unique, and all the elements in the piece work perfectly in tandem with one another. He somehow incorporates nature and magic at once, creating this piece that requires a little more dissecting, and this piece successfully engages the audience.



26

TAN CHOON GHEE

B. Penang, 1930-2010

Penang Street Scene, 1985

Signed and dated "CHOON GHEE 1985"

on lower left

Watercolour on paper

32 x 22.5 cm

Provenance

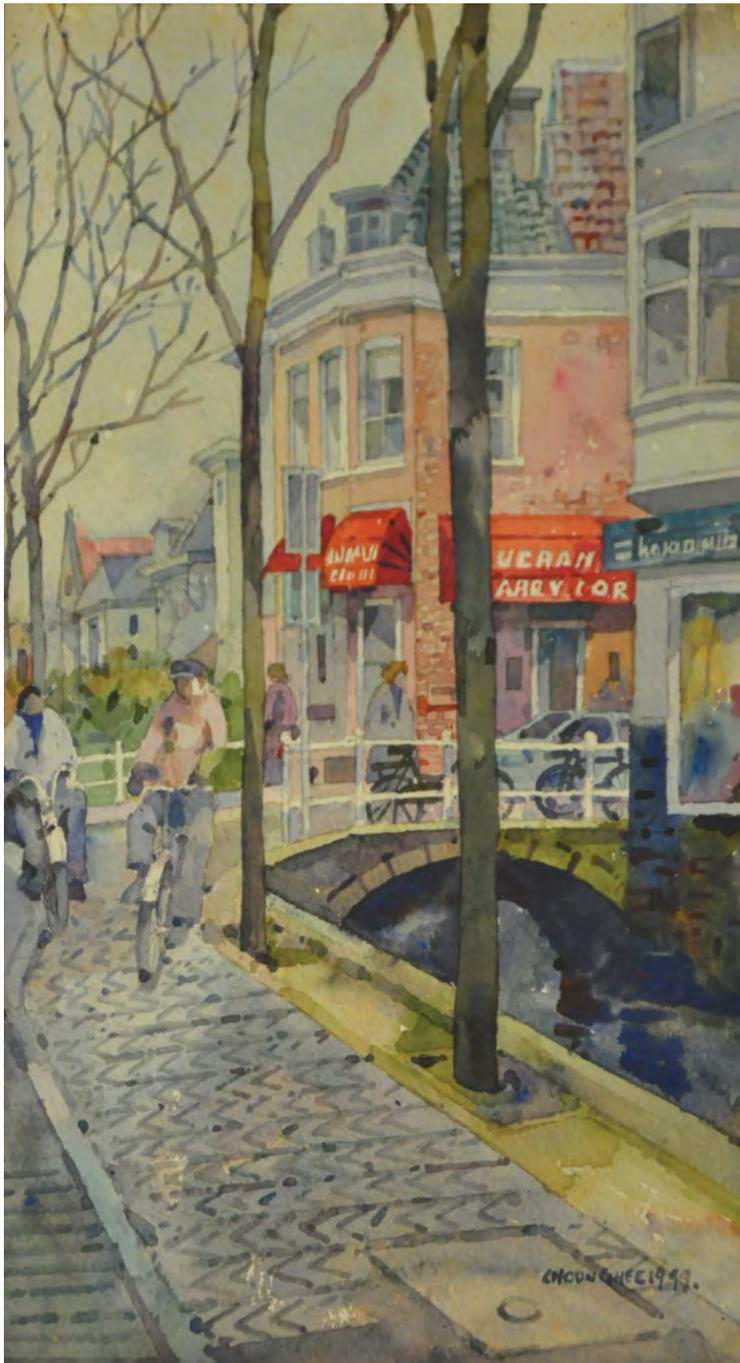
Private Collection, Kuala Lumpur

RM 5,500 - RM 9,000



Tan Choon Ghee has always been inspired by and passionate about the streets of old Penang – its buildings, the shops, trishaws and even the landscapes. A masterful artist of plein-air, Tan Choon Ghee is famous for his watercolour depictions of Penang Streetscenes.

This artwork is truly unique, as it is full of freedom, spontaneity and a little bit of wistfulness but all of those moods come together to form a full, unified piece. The artist paints using the watercolour medium, using its fluidity to better express his connection with that certain place.



27

TAN CHOON GHEE

B. Penang, 1930-2010

Street Scene , 1999

Signed and dated "CHOON GHEE 1999" on lower right

Watercolour on paper

36.5 x 20 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,500 - RM 9,000

"Watercolor is a medium that can be as demanding and temperamental as those who choose to paint with it. But it is a colorful and exciting medium all the same – well suited to describing the many moods of the subject, as well as those of the artist wielding the brush." – Jean Burman

Tan Choon Ghee's time studying overseas opened his eyes to the beauty that surrounded him – as seen in this piece. "I record them all in my sketchbooks with whatever comes to hand – pencil, charcoal, ink, anything," he had said. This piece is a testament to that – spontaneous, candid and beautiful.



28

HENDRA GUNAWAN
B. Indonesia, 1918-1983

Main Layangan, 1961

Signed and dated "Hendra 61" on lower left
Oil on canvas
100 x 202 cm

Provenance

Private Collection, Singapore

Acquired from a private collector in Jakarta

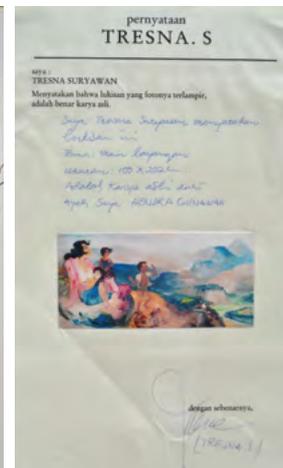
Accompanied with a Statement of Authenticity

from Tresna Suryawan, the son of the late artist and a

Certificate of Authenticity from Mr. Abdul Rachman,

Director of Jakarta Fine Arts and Ceramics Museum, 1976 – 2002

RM 200,000 - RM 320,000





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

Hendra studied painting with Wahdi, a landscape painter. From Wahdi, he learned a lot about painting, and in his spare time joined the Sunda troupe as a scenery painter.

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

29

HAJI WIDAYAT
B. Indonesia, 1919-2002
Pohon Flamboyan, 1991

Signed and dated "h.Widayat '91"
on lower right and on the verso
Oil on canvas
150 x 224 cm

Provenance
Private Collection, Singapore
Acquired from a private collector in Jakarta
Accompanied with a Certificate of
Authenticity from Museum H. Widayat

RM 100,000 - RM 160,000



“His ‘magical-decorative’ paintings are somber with tightly packed, textured surfaces with minute details and decorative motives, and he showed a preference for muted, earthy colors drawn directly from nature.”

Delonix regia is a species of flowering plant noted for its fern-like leaves and flamboyant display of flowers. In many tropical parts of the world it is grown as an ornamental tree and in English it is given the name Royal Poinciana or Flamboyant, and it is artist Haji Widayat’s subject for this piece.

One of most influential Javanese painters of the 20th century, he often painted dense jungles, exotic animals and primitive life forms mixed with myths and fantasy. The late Indonesian master’s unique style was described by some art critics as “magical-decorative.”

Meticulously painted with exquisite detailing, Widayat’s paintings are identifiable by his signature flat and simplified representational style, often using repetition, weaving in some modernist and abstract stylizations. Widayat’s works also have deep spirituality and meaning.

Haji Widayat was born in Kutoarjo, Indonesia in 1919. Widayat grew up listening to stories of Javanese mythology while watching his mother – a renowned artist – make batik. He picked up painting skills from an amateur landscape painter who sold souvenir paintings in the streets of Bandung. At 31, he decided to study art seriously and joined the Indonesian Academy of Fine Arts (ASRI).



30

LONG THIEN SHIH

B. Selangor, 1946

Peacock Rock Cod & Coral, 2001

Signed and dated "Thien Shih 2001" on lower left

Titled and dated on verso

Acrylic on canvas

121 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 14,000

"There is a deep social consciousness in Long's diverse work, something we can trace back to this eternal idealist's works in the early 1970s. His prints and paintings retain a level of freshness that is seldom found in the works of his contemporaries. His grasp of the visual language and mastery of the elements of art set him apart in the art scene here."

The underwater life has always been most breathtaking, especially because of the mystery that surrounds them. In a flow of mist and current, Long Thien Shih captures a peacock rockcod fish surrounded by multihued corals. As what comes when painting water landscapes, this piece is calming and soothing to the eye, what with Long Thien Shih's masterful blending, choice and distribution of colour and his balancing of form and space. At first glance, this piece is a translation of the subconscious, of Long Thien Shih's journey into his own subconscious exploration teamed with his concern for nature.

Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Superlure 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.





31

KWAN CHIN

B. Kuala Lumpur, 1946

*Couple in Love &
A Farming Family I - Brown Series, 2011*

Signed "Kwan Chin" on lower right

Batik

29 x 29 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 11 and 13 of "Malaysian Villagescape by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

RM 1,800 - RM 2,500

There is a certain glow and warmth emanating from these two pieces and it is not because of the colours that decorate these batik designs. The subjects revolve around family and relationships, as the two of them capture the loving atmosphere that is present around family and significant others. Vividly coloured, his theme here is forthright and uncomplicated, no intricacies or hidden messages behind it - it is a very stunningly done piece of batik artwork, pure visual bliss. The only complication in this piece is his technique in executing it, from the laborious tasks of producing batik material from scratch to the detailing of the figures and scenery to the colours painted on them. The entire piece speaks love, peace, quiet and picturesque.

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



32

LEE LONG LOOI

B. Kedah, 1942

Untitled, 1994

Signed and dated "Lee 94" on lower right

Pastel on paper

19.5 x 56.5 cm

Provenance

Private Collection, Canada

RM 3,500 - RM 5,500

Captured on canvas are these portraits of four women, fashioned with the distinctive Lee Long Looi technique of elongating the features and the face. The mood is serene, contemplative and with slight contrition.

Done in lovely, delicate and soft colours with streaks of vibrant chaly colours running through their veils and their eyes and lips, they are all wearing a neutral mien, their eyes downcast. These ladies are reminiscent of nymphs, as the atmosphere is almost spiritual.

33

LYE YAU FATT

B. Kedah, 1950

Fruit Pickers, 1981

Signed and dated on lower left

Mixed media on paper

74 x 54 cm

Provenance

Private Collection, Kedah

RM 6,000 - RM 10,000

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he draws on canvas two rural women carrying fruits. These two women are walking in the midst of nature, perhaps a garden, where they are have just gathered the fruits from. This piece captures both the beauty of culture and nature, as the women, traditionally clad in only sarongs, carry the fruits and pots atop their heads, as they ward through the fields.



34

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

Interior Still Life - The Veranda, 1988

Signed and dated "Taj 1988" on lower right
Signed, titled and dated on verso
Acrylic and oil pastel on canvas
122 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 22,000

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

Tajuddin's works are systematically executed, with precision and absolute care for neatness. Using heavy blocks of cool colours, an archway peeking into the veranda is illustrated here, as a vase bedecked with warm colours sits atop an equally warm hued floor. There is an ideal contrast between hot and cold colours in this piece, as well as the arrangement of form and lines, making this one of the magnum opuses right off his Interior Still Life series.

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



35

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista Peredaran Musim 1/97, 1997

Signed, titled and dated on verso
Mixed media on canvas
100 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 18,000 - RM 34,000

This time around, Awang Damit Ahmad's piece seems clearer in symbol, streaks and patterns. These shapes and forms are more decisive and unabridged; although the same bold and darker choices of colour combined with the stark whites and grey remain the same, the ones that unmistakably identify the artist. Forceful, but definite.

Marista, in Brunei's Malay language means "to talk about the past", and the artist himself has admitted that all his works on canvas are a result of the gathering of his memories, thoughts and emotions of his beloved hometown, Sabah. Contextually, he said that this entire series spoke of self-discovery and a search for positivity. Throughout his canvas, one may spot a couple of symbolisms that trace back to Awang Damit's past, especially in the shapes and figures. Awang Damit leaves clues and hints here and there, and despite being abstract in his work, they tell a clear, story about his childhood. His pieces have been dubbed emotional for the longest time, as they mostly are made up of his bittersweet memories while growing up.

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



36

ZULKIFLI YUSOFF

B. Kedah, 1962

Razak Series - Green Book Planning, 2014

Mixed media installation
125 x 125 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 24,000



The artist, Zulkifli Yusoff posing with his masterpiece



Mould used to make dome in "Razak Series" artworks

Although Zulkifli Yusoff is notable for the wit and dry humour that comes with his artworks, this piece is distinctively different. The technique is still as flawless as usual, his abstract art on point and execution remarkable, but his social and political commentary (something that is omnipresent in his works) takes on a more serious note this time.

At first glance, it may come across as an ambiguous piece of art, but if one looks closely, it begins to make sense. Relating the piece to its title, it is a jibe at politics. The Green Book was planned by a former prime minister, to revolutionise the agriculture sector (parts of the speech is wound around this 'bowl'), and perhaps, a rough translation would be that we are now eating our own words. Nevertheless, this installation is eye-catching and the meticulousness that Zulkifli has employed here is astounding, in terms of details and design. For this piece and all the other pieces in Zulkifli Yusoff's Razak Series, he began to employ the use of moulds to create installations such as this gem.



37

MOHD JAMIL MAT ISA

B. Penang, 1967

Camouflage Series, 2013

Signed and dated "Jamil Mat Isa 13" on lower left

Acrylic on canvas

155 x 155 cm

Provenance

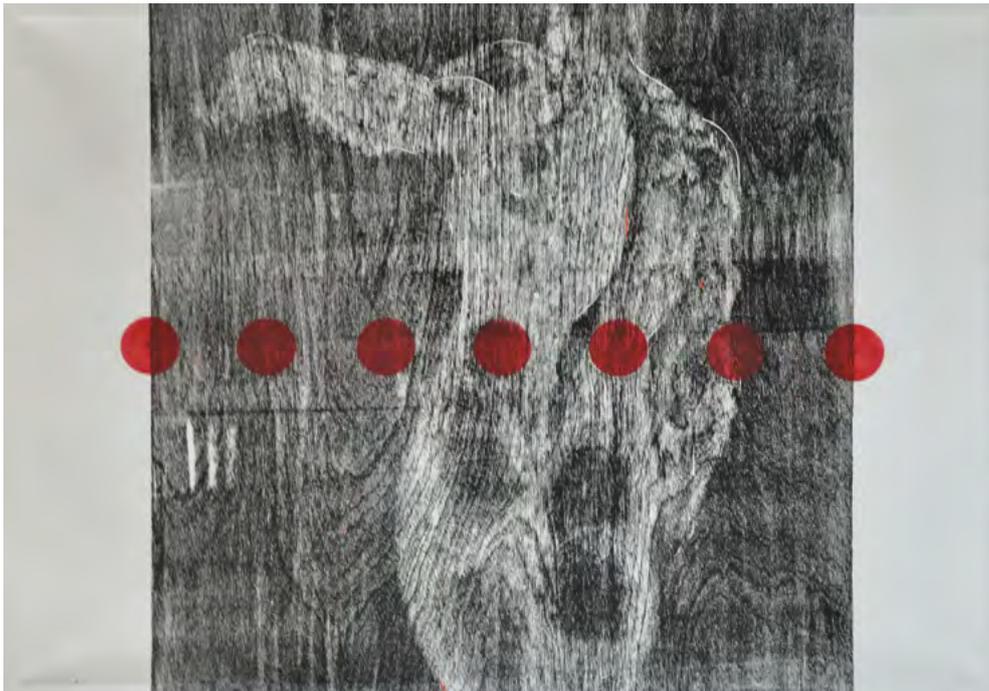
Private Collection, Kuala Lumpur

RM 8,000 - RM 16,000

Jamil Mat Isa employs here the dripping technique, which establishes a vertical structure for the painting. As a result, fresh shapes of lines are formed, which brings to mind the elements of freedom, impulse and liveliness. Interesting visual textures are also created, contrasting wonderfully with the flat areas in the painting.

Jamil is known to be more of a 'printmaker', this time he broke free from his own reins and tried his hand at mixed media. This piece, for example, employs the placing of a bold, assertive red line at the bottom, as if to make a point, and faint, barely-there silhouettes of butterflies – ones a viewer can only see if they concentrate and look hard enough. Sticking true to the title of Camouflage, these butterflies are blending into the background, as if shying away from the viewer. Biomorph black blobs also appear haphazardly, against the spatter of dripping paint, giving the illusion of rain.





38

MOHD RADUAN MAN

B. Pahang, 1978

Scentia, Man & Nature Series I, II, II, 2006

Signed, titled and dated on verso

Mixed media on canvas

90.5 x 130 cm x 3 pieces

Provenance

Private Collection, Kuala Lumpur

Acquired by collector from Galeri Tangsi Contemporary Art, Kuala Lumpur in 2007

RM 12,000 - RM 18,000



Raduan's Man pieces have always been quite enigmatic and cryptic, and this triptych is no different from his usual. Done in his usual murky, shadowy shades, what seems like the posterior of a man is displayed in sequence, and it seems as if his subject is slowly taking shape after being in the form of dust and shadow, floating in the midst of a mysterious aura.

Strong and purposeful, this piece is full of statements without words, what with the strong lines and dots that mar the triptych, as Raduan makes a statement about the human behaviour and modern urban society.

The message, seeing as how being puzzling is Raduan's hallmark, is very indistinct, hazy and closed, leaving the viewer to decide what feeling was evoked from it. The execution, however, is exceptional and the meaning strong.

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, such as 'Rooster' and 'The Young Contempo Auction'



The artist, Raduan Man posing with his masterpieces

39

NIK RAFIN

B. Selangor, 1974

Sumatran Tiger, 2011

Signed and dated "Rafin 11" on lower right

Acrylic on canvas

182 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

He captures a quiet, serious mood in this piece, as he captures a regal Sumatran tiger staring into the distance with constant vigilance, as if watching a prey or looking out for one.

The shadowy, dim palette resonates well with the subject, amplifying the rigor of the tiger's persona. The graphically comprehensive lines that the artist habitually incorporates into his painting are also present here, adding a more uniqueness and complexity to this piece, contrasting beautifully with the equally graphic depiction of the Sumatran tiger. In entirety, it seems as if the tiger is stalking his prey from the bushes.

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.





40

KENG SENG CHOO

B. Kedah, 1945

Doves Nesting, 2008

Signed "Seng Choo 08" on lower right

Oil on canvas

75 x 55 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 6,000

Keng Seng Choo is noted for his paintings that seem to exude a glow and quiet radiance. It is not demanding nor is it invasive, but it attracts attention nonetheless. The canvas is smooth and seamless, the colours softly flowing into each other, creating a cool, calm atmosphere.

Illustrated here are a group of doves nesting, although the painting gave the illusion of birds in flight due to Keng Seng Choo's expert blending and mixing of colours. It comes off as romantic and lyrical, and the artist captures beautifully the serenity that comes with doves, which happen to be the symbol of purity and peace. The moon looks on behind, providing a little bit of mystery to the already gentle piece.

Born in Kedah in 1945, Keng Seng Choo was educated at the Nanyang Academy of Fine Arts in Singapore. He participated in 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.



Taking a different turn from his usual watercolour works, Jehan Chan employed the use of oil for this piece. The Japanese koi fish are highly decorative on their own, but when captured on canvas, it becomes a totally ornamental masterpiece. Captured here are the Inazuma, the Hi and the Sandan koi fish. These domesticated common carp are illustrated beautiful with such vibrant and saturated colour in a water garden. Koi fish are a fairly familiar symbol that represents good fortune, success, prosperity, longevity, courage, ambition and perseverance.

In the late 1980, Jehan began experimenting with watercolour on rice paper and made this his distinguishing style after perfecting it. Frank Sullivan gave him his first two solos at the Samat Art Gallery in 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.

41

JEHAN CHAN
B. Melaka, 1937-2011

Koi Fish, 2001

Signed and dated "Jehan Chan 2001"
with seal on lower left
Oil on board
24.5 x 25 cm

Provenance
Private Collection, Canada

RM 1,800 - RM 3,200

42

KHALIL IBRAHIM

B. Kelantan, 1934

Vivacity IV, 2003

Signed and dated "Khalil Ibrahim 2003" on lower right

Acrylic on canvas

59 x 69 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 59 of "KHALIL IBRAHIM: A Continued Dialogue" exhibition catalogue

Published in 2004 by National Art Gallery, Malaysia in conjunction with the exhibition held at the Galeri Petronas from April 20 - June 20, 2004

RM 6,000 - RM 12,000

There may be presence of figures in this piece, if studied closely. They are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim in abstract form.

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



43

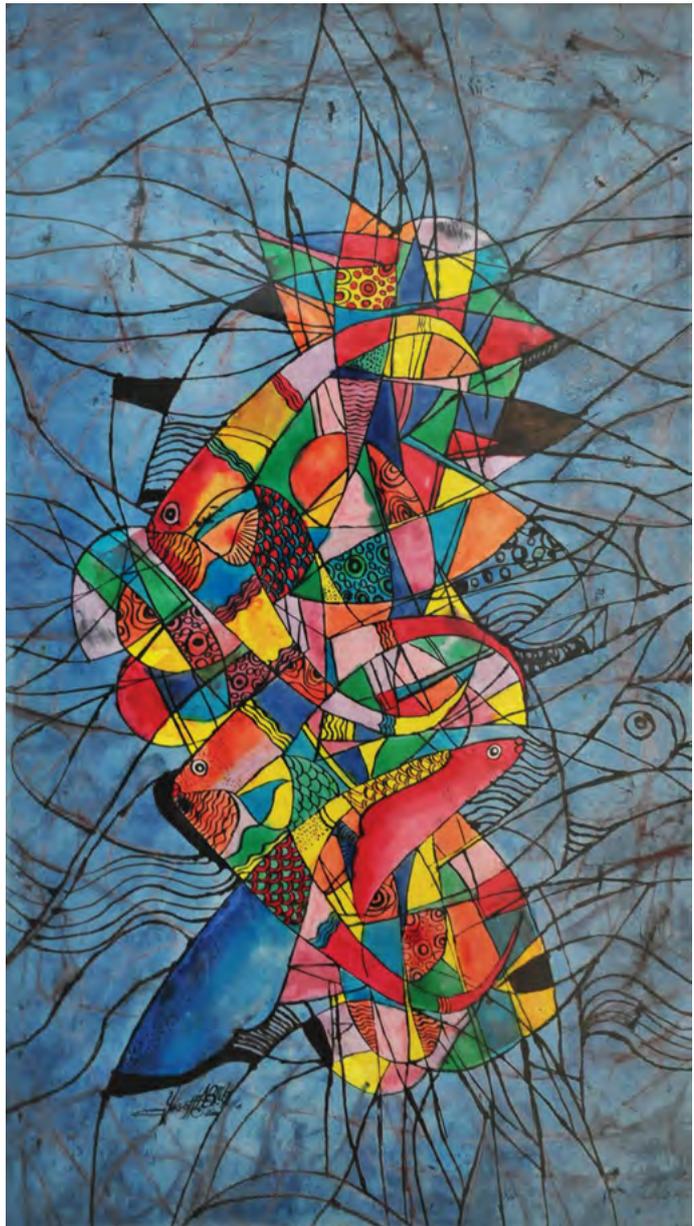
YUSSOFF ABDULLAH
B. Kelantan, 1928-2006

Colourful Fishes, 2000

Signed and dated "Yusoff Abdullah 2000"
on lower left
Batik
111 x 62 cm

Provenance
Private Collection, Kelantan

RM 9,000 - RM 15,000



Yusoff Abdullah treads into the realm of abstract this time, after having created many masterpieces with the countryside as his subject.

This hypnotizing piece reminds one of stained glass windows, what with the convoluted lines, design as well as the subject of fish that are amalgamated into one so gracefully. Lines upon lines meet and cross each other and each space and figure that is created out of those intercrossing lines are then decorated with different colours and patterns. The ultimate hint to this subject is the eyes that gaze back at the viewer, finally revealing that the subject of this piece is fish. Wonderfully and colourfully done, this shows that the most beautiful of art arrangement can be created out of the simplest of things, as shown by the genius artist himself.

Yusoff Abdullah was inspired by his teachers from the tender age of ten and 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.



44

TAM AUSTRIA
B. Philippines, 1943

Fisherman's Family, 1994

Signed and dated "TAM AUSTRIA 1994" on upper left
Oil on canvas
61 x 91 cm

Provenance
Private Collection, Canada

RM 3,500 - RM 7,000

"I think my work reflects a number of basic truths, perhaps, too, nostalgia for the good things slipping away. Then there are the earth, the fields, the sky, and the quiet corner people long for. Perhaps people are drawn to my painting by common feelings that go beyond art."

Tam Austria is considered to be a highly skilled figurative artist, one that excels in the dynamics of realism. Art critic and author Manuel Duldulao mentioned once that, "Every painting by Austria works to achieve a fusion of form and content that transcends the narrative or symbolic implication." Fusing his Filipino spirit well into his artworks, this piece seems to capture nostalgia, warmth, family and simplicity all at once. It emanates its very own ethereal atmosphere – tender and kind, what with the strong spirit of down-to-earth village folks. Austria also has managed to capture a feeling, not only a moment.

Austria's first run with art happened when he was barely 10 years old. He painted a highly realistic painting of Christ, with oil and the parish priest gave Austria more exposure to art. He then won a four-year high school scholarship and he enrolled at the University of Sto. Tomas for a degree in fine arts. Austria then joined the Ayala Museum as an artist and illustrator and his first project was to design the diorama of Philippine history. He then got a commission to do a mural for the St. Anthony Chapel in Forbes Park. Austria mounted his first exhibition in Oakland then at San Francisco and represented the Filipino community in the International Art Festival. He was also one of the five finalists in the 1983 Mobil Art Awards.

45

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Pantai Sabak Fishing Villlage, 2011

Signed and dated "ISMAIL MAT HUSSIN 2011" on lower right

Batik

118 x 143 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 32,000

This piece is a beautiful paradox – an everyday countryside occurrence that resulted into something that looks regal and grandiose.

With rich, vivid earthy browns, oranges and yellows, Ismail Mat Hussin captures once more the spirit of the East Coast with a sunny rendition and disposition of village women fussing with the day's catch. The entire composition is filled with bright, earth colours, as if Ismail Mat Hussin is recapturing the glint and heat of the sun at that moment in time. It is heavy in detail, Ismail Mat Hussin-esque style, fine lines and thorough and scrupulous visual descriptions from the boats, to the people, to the sceneries in the background. The striking and welcome disruption of the batik design against the scene adds to the aesthetic value of this piece, making it truly a magnum opus.

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





46

CHUAH SIEW TENG

B. Penang, 1944

Abstract Figures, Undated

Signed "S.TENG" on lower left

Batik

40.5 x 28 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today. He comes from Penang and was born in 1944 where he had long established himself and cement a place among Malaysian artists before he finished his education in 1965 at the Ravensburne College of Art and City & Guild Art School in England.

Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor".



47

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.

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.

KWAN CHIN
B. Kuala Lumpur, 1946

Feeding the Bird, 2012

Signed "Kwan Chin" on lower right
Batik
40 x 51 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 5 of
"Malaysian Villagescape by Kwan Chin"
exhibition catalogue
Published in 2013 by KL Lifestyle Art Space

RM 2,800 - RM 4,000

YUSOF GHANI

The Abstract Expressionist artist with Southeast Asian motifs

On his background

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

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

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

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

On his works

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

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

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

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

On his solo exhibitions

Yusof Ghani: Before I came back to Malaysia in 1984, I visited my former professor, Tom Nakashima, at his studio. He was busy preparing for his exhibition of paintings called "Ground Zero" to be held at Anton Gallery in Washington, D.C. It was about nuclear war and I shared his concern. I told him that our Prophet Muhammad once told his companions about "shooting arrows that travel 2,000 miles away" which would occur towards the end of the world. Obviously, this was an analogy on our modern missiles

Nakashima was serious about the matter and he featured "arrows" in some of the paintings. Our shared interest led to friendship and he introduced me to Gail Enns, the owner of Anton Gallery. She wanted to know more about my protest paintings, and she liked what she saw. In less than a month, I was set for my first solo exhibition in Washington, D.C. During the opening, I was quite nervous but also excited. There I was at the gallery at Capitol Hill, so close to the Congress with my protest messages.

On his return to Malaysia

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

On the Malaysian art scene upon his return

Yusof Ghani: The artists then were very serious about coming up with a national identity for Malaysian art. It was a tough challenge

as various attempts were made in the hope of finding the answer. Islamic and indigenous motifs were widely used. My "Protest" paintings were obviously out of place. Since I did a series of paintings on "cultural dance" for my thesis, I decided to expand on this theme for my art.

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

On his teaching

Yusuf Ghani: I cover basic design and visual research. It's a foundation course that covers the elements and principles of design such as form, shape, lines, balance, composition, movement, and direction.

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

On his solo travels

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

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

On his future plans

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

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



Siri Tari II, 1984-85
Oil on canvas 163 x 219 cm
SOLD RM 209,000 KLAS Art Auction December 2, 2012



Yusuf Ghani with his masterpieces.
Siri Tari-Lambak II & III, 1993
Oil on canvas 92 x 61.5 cm
SOLD RM 61,900 KLAS Art Auction August 10, 2014 &
SOLD RM 62,720 KLAS Art Auction November 8, 2014

Education

- 1981 : BFA (Graphic Art) George Mason University, Virginia, USA
- 1983 : MFA (Painting), Catholic University of America, Washington DC, USA

Solo Exhibitions

- 1983 : Slavia Regina Gallery, Washington DC
- 1984 : Anton Gallery, Capitol Hill, Washington DC
- 1989 : Galeri Citra, Kuala Lumpur
- 1992 : Galeriwan, Kuala Lumpur
- 1993 : Galeri Citra, Kuala Lumpur
- 1994 : Galeri Shah Alam, Shah Alam
- 1995 : Galeri Citra, Kuala Lumpur
- 1996 : Takashimaya Gallery/Artfolio, Singapore
- Maybank Art Gallery, Kuala Lumpur
- 2000 : Hijau – rhythm of nature, Art Case Galleries, City Square, Kuala Lumpur
- 2001 : Topeng-classic works on paper 1995 – 1997, Elm Quay Fine Art, Micasa, Kuala Lumpur
- Hijau-Renik, Art Case Galleries, City Square, Kuala Lumpur
- 2002 : Hijau 1998 – 2002, Petronas Gallery, KLCC, Kuala Lumpur
- Tari-Drawing 1993 – 1996, Elm Quay Fine Art, Micasa, Kuala Lumpur
- 2004 : Segerak, Art Case Galleries, City Square, Kuala Lumpur
- Seven Masterpieces from Tari to Hijau, Elm Quay Fine Art, Micasa, Kuala Lumpur
- 2005 : Segerak II, Tapak, Shah Alam
- 2006 : Segerak III, Wei-Ling Gallery, Kuala Lumpur
- 2007 : Biring, Wei-Ling Gallery, Kuala Lumpur
- 2008 : Segerak IV, Rotunda, Exchange Square Hong Kong
- 2009 : Wajah, Faces of Life, Richmond Art and Cultural Center, Vancouver

Honours/Awards

- 1985 : Major UNICEF Art Asia, Kuala Lumpur, Malaysia

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YUSOF GHANI

B. Johor, 1950

Biring LXX, 2007

Signed and dated on lower right

Oil on canvas

183 x 183 cm

Provenance

Private Collection, Kuala Lumpur

RM 110,000 - RM 160,000

In a flurry of glowing yellows and red, Yusof Ghani portrays another haunting painting of cockfights.

It is disordered, aggressive and he expresses this extraordinarily well with harsh brushstrokes, demonstrating the tension, chaos and hostility of this act as the roosters fight valiantly for their lives.

The artist manages to create motion in this scene, as the audience can imagine feathers and wings beating around in fast motion. *Biring* departs from Yusof Ghani's paintings of masks, forms and nature as he concentrates on cockfighting, using it as a symbol of courage and conflict among Man.





ZULKIFLI YUSOFF

The Social, Historical and Satirical Artist



In as much as Zulkifli is an educator, his artistic practice is governed by formalistic conception and discipline of fine art. Every artwork embodies high-level compositional skills. He capitalises on the fundamental elements and principles of design so much so that we, the observers, can feel the appealing effect of balance either in his two- or three-dimensional compositions.

Co-operation, 2011
Acrylic on canvas 152 x 152 cm
SOLD RM 34,100
KLAS Art Auction June 21, 2014

Zulkifli Yusoff often puts a smile on people's faces – not only because of how beautiful his artworks usually are, but because of the humour that he often infuses them with. Nevertheless, he is one of Malaysia's most versatile contemporary artists today.

He is known for producing sardonic artworks that portray powerful subjects, especially concerning personal, societal and national situations. Zulkifli's ability in highlighting the socio-political context as well as confronting the norms in his art pieces has made him a prominent artist.



Happy Mood III, 1995
Acrylic on canvas 145 x 145 cm
SOLD RM 50,400
KLAS Art Auction September 28, 2014

Born in Kedah, in 1962, his interest in art started when his father gave him a copy of *Art Today* in 1979. Thereafter, he decided that art was his life's pursuit and the ideal career path, so he went on to study at the School of Art & Design (Fine Art) at MARA Institute of Technology. He graduated with a diploma in 1989. He then went abroad and received his master's degree in art from Manchester Polytechnic in the United Kingdom in 1991.

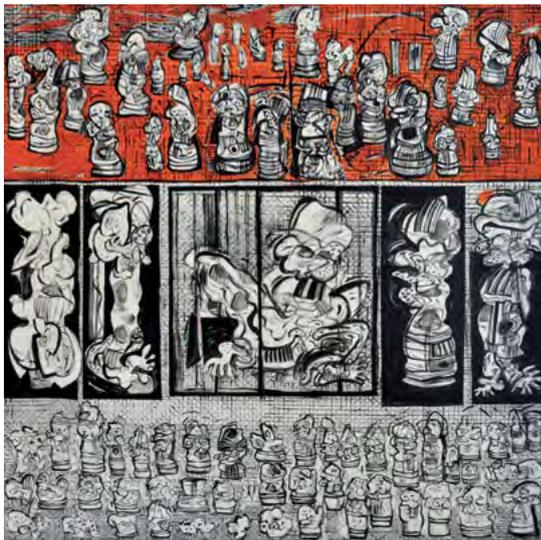
Zulkifli's father was actually the key influence in his life. Not only did his father introduce him to his future, he also played a significant role in his formative years by inculcating critical thinking, political awareness and patriotic spirit in his son. These traits remain and are omnipresent in Zulkifli's artworks.

Works

Prior to his full-time studio work in art, Zulkifli was teaching at MARA University of Technology for four years. . In 1987, he participated in major group exhibitions such as "Tasik Cini" for the Artists Association of Malaysia at the Australian High Commission, Kuala

Lumpur and "Warna-Warna" at the Kedah State Gallery in Alor Setar. However, it was in 1996 that he had his first solo exhibition with, "The Power" at the NN Gallery in Kuala Lumpur and "Brave New Art" featured at The Art Gallery in Penang. His most notable installation to date is the seminal mixed media work, "Don't Play During Maghrib" (1997), which made him the second Malaysian to be featured at the illustrious Venice Biennale in 1997. It is common in Malay households to disallow children to play outside at dusk, as it is believed that bad spirits wander most during such time. The painting was inspired by Zulkifli's childhood where his father used to do the same, ensuring that his children were safe at home by nightfall. Through his personal experience, he was trying to convey that social responsibility begins at home.

In 2009, Zulkifli began to produce artworks filled with socio-political motifs. He would carry out in-depth research into Malaysia's history and culture to fully grasp his subject before visually creating them. Such is apparent in his installation of the seminal "Pendita" (2011) and "Mereka Mencari Mas", a sculptural piece questioning devotion to material possessions



The Cage - Reformasi Series, 1997
Acrylic on canvas 152 x 152 cm
SOLD RM 44,800
KLAS Art Auction November 8, 2014

over religious obligations. In his most current works, he analyses the rectitude of society, for instance, in his "Malay Sketches" paintings (2008). Other masterpieces that followed include the "Malaya Series" (2009), "Negara Ku" (2010), "Rukunegara 1" and "Rukunegara 2" (2013), where he explored the dogmas and chronology of Malaysian and Southeast Asian politics. In his "Razak Series", he began to employ the use of moulds in his installations.

Zulkifli strives to educate with his range of intellectual artworks through the use of blunt annotations and multifaceted acumen into the Malaysian or Malay thoughts and historical state of affairs. Many times, his illustrations render the personal value systems of his fellow nationals as well as his acuity on how it impacts an individual and the public. His versatility and explorative approach is unquestionable as he often works with various types of mediums such as painting, sculpture and installation. Being where he stands now is a great platform for Zulkifli to spread the values that he upholds such as patriotism and social awareness as well as highlight current affairs and historical events.

Education

1989 - Diploma in Art & Design (Fine Art), MARA Institute of Technology, Shah Alam, Malaysia

1991 - Masters of Arts, Manchester Polytechnic, United Kingdom

Solo Exhibitions

1996 - NN Gallery, Kuala Lumpur. (The Power)
- The Art Gallery, Penang. (Brave New Art)

1997 - Art-2 & The Substation, Singapore. (Ahmad and his Shadow)
- The Art Gallery, Penang. (Ahmad and Jibul)
- RHB Building, Kuala Lumpur. (Zulkifli Yusoff after Venice)

2000 - The Art Gallery, Penang (Powerful Dialogue)

2005 - Utterly Art, Singapore (Hot Temper)

2008 - Wei-Ling Gallery, Kuala Lumpur (Icons, Zulkifli Yusoff)

2009 - Utterly Art, Singapore (Malaya)

2010 - Art Salon @ SENI, Kuala Lumpur
(Zulkifli Yusoff - A historical survey, 1996-2009)

Awards

1988 - Major Award, Young Contemporaries,
National Art Gallery, Kuala Lumpur
- 2nd prize, 6th International Sand Sculpture Competition, Hong Kong.

1989 - Major Award, Young Contemporaries,
National Art Gallery, Kuala Lumpur

1992 - The Grand Minister prize, 3rd Salon, Malaysia
- Major Award (sculpture), 3rd Salon, Malaysia
- Minor Award (sculpture), 3rd Salon, Malaysia

1995 - Honourable Mention, Philip Morris Asean Art Awards, Malaysia

2007 - Anugerah Akademik Negara (National Academic Award)
- Visual Arts Category

Honours

1992 - Represented Malaysia at Seychelles Visual Arts Biennale

1993 - Represented Malaysia at First Asian Pacific Triennial of Contemporary Art, Brisbane

1994 - Presented paper at Contemporary Art Symposium, Asian Cultural Centre, Tokyo

1997 - Represented Malaysia at Venice Biennale.

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ZULKIFLI YUSOFF

B. Kedah, 1962

I Will Call My Lawyer - Reformasi Series, 1997

Signed and dated "ZULKIFLI 97" on lower left

Signed, titled and dated on verso

Acrylic on canvas

213 x 152 cm

Provenance

Private Collection, Kuala Lumpur

Comes with certificate from the artist

RM 18,000 - RM 32,000



The artist, Zulkifli Yusoff posing with his masterpiece

There is not a time during which a viewer will not smile in amusement upon viewing Zulkifli Yusoff's artworks. It is only fitting, as Zulkifli does not offer mere visual brevity in his work, but it seems to draw the viewer in, to inspect and to dissect, to figure out the meaning behind his pieces. Apart from the display of his artistic skills, namely in technique and precision, this satirical piece bears a heavy commentary on society.

The caricatures and character parodies are those of the people Zulkifli observes in society, armed with different types of personalities. With this form of abstract art, he criticizes on sociopolitical situations while narrating.

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.





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NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Tumbuh, 2012

Signed and dated "NIZAR 2012" on lower right

Signed, titled and dated on verso

Acrylic on canvas

137 x 137 cm

Provenance

Private Collection, Kuala Lumpur

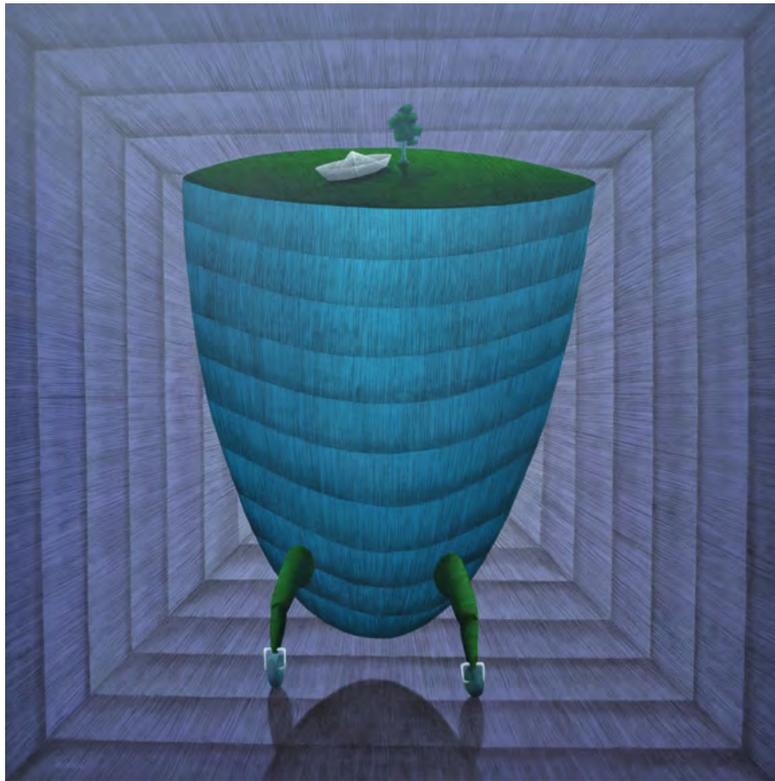
Illustrated on page 21 of "The Faces of Abstraction, Nizar Kamal Ariffin: exhibition catalogue

Published in 2012 by KL Lifestyle Art Space

RM 10,000 - RM 15,000

For Nizar Kamal Ariffin, his artworks are a riddle. His artworks frequently express spirituality, freedom, faith and personal growth - all of which are interconnected in the world as in the paintings, infinite and ongoing. At the same time, there are elements in his paintings that are concealed, and some are revealed as well. He often camouflages these meanings beneath well-executed works.

As seen in this piece, this soothing painting of blue and turquoise represents energy in growth. It can also represent the Tree of Life, which alludes to the interconnection of all life on our planet and serves as a metaphor for common descent in the evolutionary sense. The piece shows the tree bursting with life, growing and branching out – a commentary perhaps directed at ourselves, addressing growth personally, mentally and physically and towards our society as a whole.



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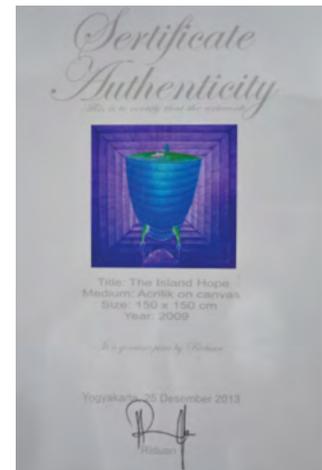
RIDUAN
B. Indonesia

The Island Hope, 2009

Signed and dated "Riduan Yogyakarta '09" on lower left
Acrylic on canvas
150 x 150 cm

Provenance
Private Collection, Singapore
Acquired from an art gallery in Yogyakarta
Comes with a certificate from the artist

RM 5,500 - RM 8,500



"Riduan has not always been a figurative painter but was previously known for his abstracts earlier in his career. His current works, however, fall within the genre the writer calls "Yogya Surrealism", an embodiment of a city that whose traditionalism is constantly being morphed by the movement of young people into the city, known for its numerous institutions of higher learning." – Anton Lorenz

His ability to create the illusion of texture on an otherwise very flat piece of canvas is something truly astounding.

Riduan, originally from Palembang, currently lives and works in Yogyakarta, arguably the epicenter of the Indonesian contemporary art world, and one of the key regional art hubs. Riduan, like many other Indonesian artists, is a graduate from Institut Seni Indonesia (ISI) in Yogyakarta. Among the awards that he has won is the Best Sketch from FSR ISI Yogyakarta, Best Work at the Dies Natalis ISI – XVII, the Best 5 of Visual Art Competition and a Nomination of UOB, Bank Buana.



52

LIM AH CHENG

B. Selangor, 1968

Transform Series 7, 2014

Signed and dated "Lim Ah Cheng 14" on lower right

Signed, titled and dated on verso

Oil on canvas

91 x 183 cm

Provenance

Private Collection, Kuala Lumpur

RM 11,000 - RM 14,000

Horses - the Romans, Macedonians, Persians, Greeks, Assyrians, Chinese and Indians have depicted them in their art many, many times. Expressionistic painter Lim Ah Cheng considers horses as his muse, as they are a symbol of grace and power as well as loyal companions. Depicting them in their untamed, dramatic glory as in this piece, there is a haze around these horses as they gallop at a blurring speed. "Horses appeal to me because of their strength and beauty, their speed and movement. They have been a longstanding subject in Chinese painting, and I've had many years of traditional Chinese ink training, whereby brushstrokes can express galloping horses and a lot of movement."



While equestrian art have conventionally been done through Chinese ink only, Lim prefers to capture them through the use of mainly oil and combining them with other mediums as well, stating that “the texture of oil paint is brilliant: it can show off the layers of colours and richness of texture. Depth and perspective can be reached easily when I master it. It also can be laid on top of water-based paint mediums to create a combination of mixed media harmoniously.” Combining both the Western and Oriental approach, he uses his brushstrokes in fluid motion to creation speed and movement as his horses bolt throughout the canvas.

Lim Ah Cheng studied graphic design and oil painting at Malaysia Institute of Art in 1988, illustration at Tatsun Studio and Chinese ink painting under Chong Cheng Chuan, a local master. He then became a professional artist in 1996.



53

KHALIL IBRAHIM

B. Kelantan, 1934

Nude Movement, 1981

Ink on paper

21 x 30 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 81 of "MALAYSIAN GEMS" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 2,800 - RM 4,000

Simplicity mixed with sophistication is what Khalil Ibrahim's sketches on paper are usually like. Something so straightforward and uncomplicated such as these ink drafts of nude bodies in motion are positively packed with aesthetic value.

These explorations of the contours, curves, crevices and shapes of the human body are the main focus, and the admiration for these figures is translated onto canvas by the artist himself. In these sorts of drafts, faces are often left blank or cut off from view, as he brings focus mainly on the exquisiteness of the body. Khalil Ibrahim's artistic prowess made it so that a piece as uncomplicated as this still has that ability to look surreal and otherworldly. It is a quiet, serene admiration of the human figures, as well as the artist's insight and knowledge of the human body.



54

TAN CHOON GHEE

B. Penang, 1930-2010

Amsterdam, 1992

Signed and dated "CHOON GHEE 1992" on lower right

Watercolour on paper

23.5 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,500 - RM 9,000

"As you can see, most of Tan's paintings, drawings or sketches contain figures of people — which most artists would avoid. But for him, people give life to artworks." Adroit with watercolour, oil or ink, he was a diligent sketcher who often went outdoors to draw. He was fascinated with human figures and saw their importance in bringing scenes to life. Tan also once said, "Without people, my paintings of old buildings would seem dead."

He loved working on the streets, to be better able to capture the atmosphere of the place and gestures of his subjects. "There is always something going on — hawkers selling food, trishaws passing by, people eating and drinking. "I record them all in my sketchbooks with whatever comes to hand — pencil, charcoal, ink, anything," read another of his quotes.

55

TAN CHOON GHEE

B. Penang, 1930-2010

Vienna, Austria, 1995

Signed and inscribed in Chinese "1995 at Austria capital, Vienna" with seal on lower left

Ink and watercolour on paper

43 x 68 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 12,500

"I like my paintings to have people in them as people are the life of a place."

Illustrated beautifully here is the hustle and bustle of the city of Vienna. This piece is truly a gem, as the gentle and lovely colours as well as Tan Choon Ghee's eye for beauty and detail were brought out stupendously. Habitually infusing the British watercolour approach with the Chinese classical paintings' calligraphic brushstrokes, Tan Choon Ghee's have spawned many imitators – which usually is a compliment to the mastery of the artist. He was also described as an exceptional painter of lines and he could finish a drawing by using just one continuous line.



CHEONG SOO PIENG

Pioneer of the Nanyang art style

Early Life

Cheong Soo Pieng started studying art at age 16 at the Xiamen Academy of Fine Art. His parents were indifferent towards Cheong's pursuit of the arts, as they neither encouraged nor discouraged him. At the Xiamen Academy of Fine Arts, Cheong studied under Lim Hak Tai whose idea set the ground for the development of the Nanyang style. He always suggested to the staff and to the students that the subject matter in their works should reflect the reality of the South Seas. He emphasised that their work should depict the localness of the place we lived in, and these influences are seen in Cheong's works afterwards.

Three years later, after graduating, Cheong moved to Shanghai to further his studies. This time, however, his studies at the Sin Hwa Academy of Fine Art was forced to be put on hold due to the Sino-Japanese War. As a result of the war, the school was destroyed and Cheong returned to Xiamen Academy to teach, where he held his first solo exhibition in 1942.

At that point in time, Cheong only painted in watercolours. He did not have the opportunity to paint with oils, seeing that oil paints were inaccessible. The constant social and political turbulence that swept across China did not stop even after the surrender of the Japanese in 1945. In addition, prior to the Sino-Japanese War, China was already involved in a civil war between the Chinese Communist Party and the Guomindang, which started in 1927 and continued until 1950. Cheong decided to leave China in 1945 to avoid being conscripted in a civil war for either side, and spent some time in Hong Kong before relocating to Singapore in late 1946. He quickly gained employment at the Nanyang Academy of Fine Arts, teaching for over 20 years there before becoming a full-time artist in his late 40s.

“Easel and scroll pictures were amalgamated to create both daring and remarkable pictorial structures.”

Career

“Whilst known as a dynamic teacher, Cheong Soo Pieng's first commitment has always been to art-making. His innovative spirit has been recognised as a major influence on Singapore modern art. In a short span of time his works had progressed through several phases: From post-Impressionist to Cubist to abstract, semi-abstract and more. They showcase his versatility as an artist. He was especially fond of early Egyptian and primitive art forms, and liked to paint squirrels.”

Most of his early works were woodcut print and sketch drawings, capturing the new reality of everyday life he encountered in Southeast Asia, such as the hawkers, barbers, fishermen mending their nets, people in their leisure activities: resting, playing music, as well as the architecture of Singapore: the houses, buildings and many others.

Cheong continued to explore his training in both Chinese ink painting as well as Western technique and pictorial tradition. T.K. Sabapathy wrote an article on Cheong Soo Pieng in The Strait Times, highlighting Soo Pieng's works that “specifically amalgamated the long tradition of delicacy and craftsmanship of the East, the influence of the West, and most importantly, the locality of Southeast Asia, as seen in the work titled Malay Fishing Village, which is now in the collection of the Herbert Johnson Museum of Art, Cornell University”.

He formulated his distinctive style of painting Malay women after a 1959 trip to the Dayak longhouses of Borneo. Besides painting both in the Eastern and Western techniques of Chinese ink and oils, Cheong also sculpted and crafted metal installations. But it was his Nanyang-style paintings in particular that received much attention. The techniques used are recognised as a creative blend of West and East, and the subject matter was inspired by his Southeast Asian surroundings, hence the term Nanyang or South-Seas style. He was one of the first artists to paint in this theme. Inspiration for this stemmed from a Bali trip in 1952, which he embarked with three others: Liu Kang, Chen Wen Hsi and Chen Chong Swee.

“For Soo Pieng, art is the beginning, the end, and the meaning of all life. He has no other interest.” – Frank Sullivan, art writer.

He was the curators' and critics' favourite, as they have called him a pacesetter and a dominant figure in Singapore's modern art scene. In recognition of this, the National Museum Art Gallery organised a retrospective exhibition of his works in 1983. Unfortunately, four months before the exhibition, Cheong died of heart failure at the age of 66.

Style

His brushstrokes were described as almost 'sketch-like' and 'rough'. His works also have an unfinished, raw quality, especially from the dry brush technique and ink washes inside his thick and thin outlines.

His visual strategy made the transition from Chinese landscape painting to cubist painting seemed to flow naturally. As a result, the cubistic elements in this paintings look both prominent yet subtle at the same time. Choy Weng Yang, a former curator at Singapore's National Museum Art Gallery said that, "Cubism in Soo Pieng's works exist only in spirit, for they are sharply different from the works of Picasso, Braque or the other prominent exponents of Cubism. His new works convey not the startling intellectualism of the Cubists but his own exhilaration, of his own exciting and fresh responses to the exuberance of the tropical Singaporean habitat in contrast to Amoy and even Shanghai." Other than that, Seng Yu Jin, also a former curator, said that Cheong's experiments with Cubism were to "resolve the artistic problem of representing space on a two-dimensional flat plane".

Cheong's exploration of the combination of traditional Chinese ink painting and Western oil painting is considered to be the first of its kind and has never been explored before. Choy Weng Yang also described Cheong as the "dynamic trendsetter with his persistent exploration and innovation in visual language in order to form and express the particularity of Southeast Asia through his paintings." His artwork may be viewed as a visual representation of the history of Singaporean modern art, for the artist worked with abstract expressionism, realism, cubism and traditional landscape painting, all throughout his career.



Untitled (Water Kampung Night), 1961
Ink and colour on paper 91 x 45 ccm
SOLD RM 137,500
KLAS Art Auction June 21, 2014



Fishing Village - Johore, 1961
Ink and colour on paper 91 x 45 ccm
SOLD RM 190,400
KLAS Art Auction September 28, 2014

Career

- 1947 - 1961: Teaches at Nanyang Academy of Fine Arts
- 1948: Part-time lecturer at Chinese High School
- 1952: Travels to Bali with Chen Chong Swee, Chen Wen Hsi and Liu Kang
- 1959: Travels to Borneo and is inspired by the Sarawak lifestyle
- 1961-1963: Travels through Europe, holding exhibitions in London, Oxford and Munich
- 1963-death: Full-time artist

Selected Exhibitions

- 1942: First solo show of watercolours in China.
- 1953: Paintings on Bali exhibition in Singapore, with Chen Chong Swee, Chen Wen Hsi and Liu Kang.
- 1956: Held first solo exhibitions in Singapore, Kuala Lumpur and Penang.
- 1962: Held exhibitions in London and Munich. Represented Singapore in the Commonwealth Art Today Exhibition organised by the Singapore Art Society, held at the Commonwealth Institute, London.
- 1963: Held exhibitions in London and Oxford
- 1964: Sets up an art studio in Zion Road giving private art lessons to pupils.
- 1965: Paintings are shown at the Commonwealth Arts Festival in Glasgow and Dublin.
- 1966: Participates in the Malaysian Art Exhibition in London, Cologne, Berlin, Hamburg.
- 1967: Twenty years of his art, a solo exhibition at the National Art Gallery, Kuala Lumpur, in honour of his 50th birthday. Also exhibited at Sculpture 67, Singapore's first sculpture show.

"The combination of the Chinese hanging scroll format (and handscroll) and Euro-American notions of color theory and composition in the grid to denote space, and applied on local subject – the kelong – marks an important aspect of Soo Pieng's contribution to the Nanyang Style."

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CHEONG SOO PIENG

B. China, 1917-1983

Fishing Village, 1961

Signed and dated "SOO PIENG 61" with seal on lower left

Ink and colour on paper

92 x 41 cm

Provenance

Private Collection, Singapore

RM 26,000 - RM 42,000

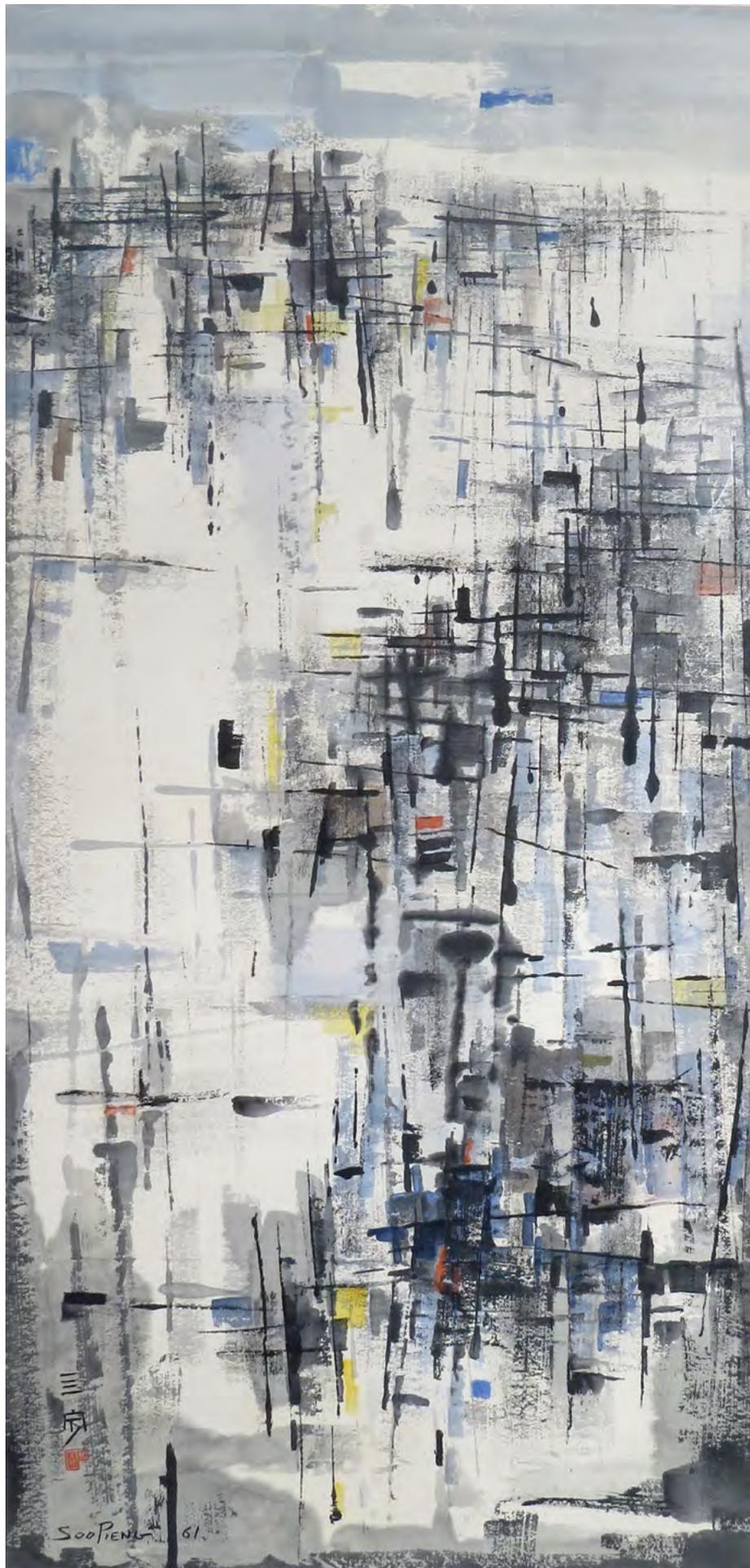
"Western easel painting conventions and Chinese ink painting pictorial formats and techniques, applied to Southeast Asian subjects, came to cement his artistic style." – Visions of Southeast Asia, on Cheong Soo Pieng.

Having always been fascinated by the Southeast Asian culture and village life, particularly by the ease and normalness that are the sights of ordinary folk going about their daily activities and the sceneries that surround them, depicted here is another of Cheong Soo Pieng infamous kelong (fishing village) landscapes. Soo Pieng's pièce de résistance is known as the apparent synthesis of techniques – the traditional Chinese ink painting and the Western oil painting techniques which were strongly influenced by Parisian art movements such as the Fauvism (vivid expressionistic and non-naturalistic use of colour) and Cubism (geometric shapes, interlocking planes). This combination eventually led to the birth of the Nanyang art style.

However, even after combining his paintings of symbolism with Modernist techniques, they still retain the same Southeast Asian authenticity to it. The Singapore in the 1950s was blatantly different from China, but he sought inspiration from scenes of the everyday life. Soo Pieng's use of geometrical shapes is the result of his Cubistic experimentations in an effort to reinvent space and present multiple perspectives in form. The sharpness of his brush creates vertical, horizontal lines that are almost grid-like. He also uses a certain kind of pointillism (tiny dots of colours which become blended) and blotches of black ink with Chinese ink painting, making the details seem only noticeable through impression instead of realism. As such, although the setting in this piece seems disjointed and muffled, forms of the kelong and the waters that run beneath them are visible. It is simultaneously familiar and enigmatic. This piece was painted in the same series of works of the same year, which can be seen in the collection of the National Heritage Board of Singapore and featured on page 21 and 121 of the Cheong Soo Pieng book "Visions of Southeast Asia" (2000).

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

He was commonly known as the inventor of the Nanyang style in art. Singapore's National Museum Art Gallery's former curator Choy Weng Yang described Soo Pieng as a "dynamic pacesetter of the Singaporean art scene who injected into Singaporean art a sense of innovation". In lieu of painting realistic shapes and sceneries that people are so used to seeing, Soo Pieng preferred to depict them based on how he personally viewed the subjects. "Ane tu xi ane", Soo Pieng reminded his students time and time again. It means 'this is how things are'. It was his way of saying that one should always look at things in your own, unique way.



57

ONG KIM SENG
B. Singapore, 1945

Mountains, 1980s

Signed on lower left
Watercolour on paper
53 x 73.5 cm

Provenance
Private Collection, Singapore

RM 10,000 - RM 19,000

In order for a masterpiece or painting of a landscape to come to life, there has to be an extraordinary link between the artist and the subject. In this magnificent painting of the Himalayan Mountains, Ong Kim Seng captures the depth, the contours, the shadows and the beauty that is the natural scenery of the world. It is stunning, and although simple in its execution, it shows the meticulous and methodical use of fine brush strokes and skills.

Ong said, "I have to feel a place before I paint it. If I have good feelings for a scene - just as I may have good feelings for someone I meet - I know I'll have the will to paint it well. For me, and for all painters, I believe, inspiration comes naturally when there's a link between the artist and his subject." Ong's works have been highly coveted due to the fact that his pieces are not only magnetic, but they seem to be permeating with an aura of wonder – not only because of his skills in executing these pieces, but also because of the scenery that he manages to bring to life.



58

TAY BAK KOI

B. Singapore, 1939-2005

Under the Tree, Undated

Signed "Bak Koi" on lower right

Acrylic on rice paper

30 x 30 cm

Provenance

Private Collection, Singapore

RM 5,000 - RM 8,000

"My aim is to give people something beautiful to remember and cherish; something that they are familiar with but have forgotten. My subjects may look ordinary enough, but each has its own meaning. I paint from what I see, from my memory, and then use my artistic license to beautify them."

Tay Bak Koi's works carry that idyllic and dream-like quality, the lines between fantasy and reality usually blurred. As a matter of fact, it is signature – his dexterity in merging fantasy with realism. For example, when portraying landscapes, he had a propensity for disrupting realistic sceneries with fantasy and fairytale-like interjections that emphasized the crisscrossing of reality and perception, as seen in this piece of a lady with her children taking shade under a tree. Although he emphasized on the observable reality, he engaged in a process of exclusion and distortion in order to reduce complex forms to their basic shapes. As a result, there is a keen appreciation and presentation of the two-dimensional aspects of his pieces.

Tay Bak Koi (b. 1939, Singapore - d. 2005, Singapore) was an artist renowned for his portrayals of fishing villages, kampung scenes and urban landscapes. He specialised in oil and watercolour and his works have been exhibited extensively in Singapore and various other countries, including Malaysia, Hong Kong, Japan, Australia, Germany and the United States. Tay's talent for drawing was discovered by his father's friend, who subsequently enrolled him in the Nanyang Academy of Fine Arts in 1957. His teacher, the late Cheong Soo Pieng, taught him to appreciate existing works of art in new ways and to challenge conventional art forms.



59

TONG CHIN SYE

B. Singapore, 1939

Reflecting, 1983

Signed and dated "Tong 1983" on lower right
Inscribed "Tong Chin Sye 0689 1983" on verso

Watercolour on paper
27.5 x 27.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Tong Chin Sye was a frequent traveller, and is continuously inspired by architecture and culture.

Using a wide array of colours, he translates them beautifully onto paper. His watercolour paintings remind the viewer of Chinese calligraphy and ancient Chinese paintings, the way the colours seem to flow and meld into each other seamlessly and gracefully. His works are the combination of memory and personality. He sketches every country and the people he has seen, as depicted in this piece, executing them brilliantly with his brushworks.

Tong Chin Sye is a multimedia artist and a part-time lecturer at the Nanyang Academy of Fine Arts, Singapore. In 1987, he won the first prize in the PSA Art Competition and represented Singapore at the Flemish Watercolour Days held in Zaventem in 1998. This artist's dynamic oeuvre spans from watercolour, oil, acrylic, Chinese ink painting and calligraphy, making him the most sought after artist and instructor in Singapore.





60

FUNG YOW CHORK

B. China, 1918-2013

Fishing Village, 1993

Signed and dated "Yow Chork 93"

on lower left

Oil on canvas

39.5 x 49.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 7,000

"The landscape thinks itself in me and I am its consciousness." – Fung Yow Chork

On a dark, cloudy day or perhaps sometime around the evening, the artist captured this spectacular and rare moment. Highly nostalgic and filled with depth, the fishermen's village is quiet, dank and still with boats moored at the riverbank with sightings of a few fishermen. It is a piece that will make the viewer feel many things deep in the soul, a need for escape and tranquility. The clouds roll, and the blue boats sway ever so slightly, as fishermen finally get ready to retire for the night.

Fung Yow Chork had a penchant for going on outdoor-painting trips where he would favour the most abandoned and reclusive of places to paint the most stunning of landscapes.

Fung Yow Chork was a self-taught artist whose family moved to Singapore in 1933. He befriended Professor Zhong Bai-mu, who was a professor at Nanyang Academy of Fine Arts. He used to paint during holidays and every Sunday, before holding his first exhibition in 1981 at the Chin Woo Art Gallery. Fung Yow Chork was only 13 when he picked up the finer points in art from an artist in China who had studied Impressionism in Japan



61

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Seraya, 2012

Signed and dated
"RSA '12 SERAYA" on lower right
Oil on board
45 x 30 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 31 of
"Eastern Horizon by Raphael Scott AhBeng"
exhibition catalogue
Published in 2014 by KL Lifestyle Art Space

RM 1,200 - RM 1,800

This striking and distinctive piece by Raphael Scott AhBeng is an ode to the majestic Seraya rainforest tree.

Easily reaching 30-45 meters in height, this piece gives the impression that the viewer is gazing upwards at the tree, watching the old leaves of the mature tree, with the light streaks of blue hinting at the clear skies above. The dominating browns and earthy colours give this piece warmth while staying true to Raphael's subject matter, he sinewy lines that extend throughout the canvas represent the branches of the beautiful Seraya tree, wild and untamed as Nature herself. Having grown up in Sarawak, Raphael keeps nature close to his heart, and such devotion is often translated into his pieces, as seen in this one.

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.

62

ISMAIL LATIFF

B. Melaka, 1955

Magical Landscape, 2002

Signed "Ismail Latiff" on lower middle

Acrylic on paper

56 x 38 cm

Provenance

Private Collection, Kuala Lumpur

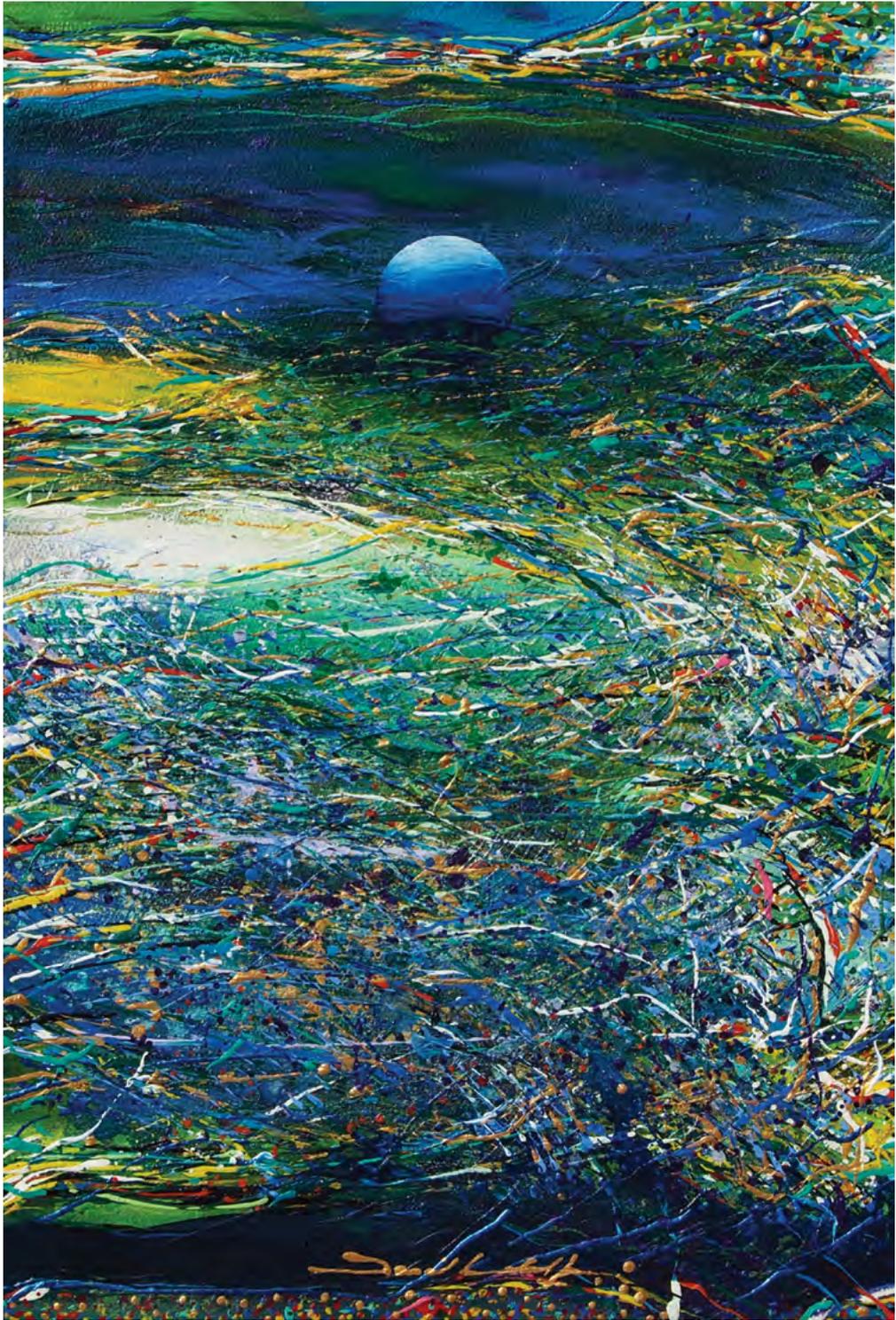
RM 3,500 - RM 7,000

Anybody familiar with Ismail Latiff's works may even describe him to be an artistic wizard, and by wielding a brush, he creates magic on canvas. The colours seen here are in a fantasy swirl, moving about here and there, floating and breezing through the canvas as if Ismail Latiff was showing the viewer a magic show, or opening a window to peer into his beautiful imagination.

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

The bursts of vibrant colours and the exuberance with which they flow make it all the more like an experience than just a viewing, as it is heavily saturated with an aura of wonder.

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



63

LYE YAU FATT

B. Kedah, 1950

Resting, 2010

Signed on lower left
Acrylic on canvas
69.5 x 90.5 cm

Provenance
Private Collection, Penang
Acquired directly from the artist

RM 8,000 - RM 12,000

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

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

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



64

SOON LAI WAI

B. Penang, 1970

The Journey - Life Cycle 38, 2011

Signed and dated "Lai Wai 11" on lower left

Signed, titled and dated on verso

Mixed media on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,500 - RM 9,500

Soon Lai Wai believes that as an artist, one should try different palettes and try other techniques.

He practices what he preaches, as he explores new colours and palettes in his classic and faithful rendition of the lotus flowers. Shades of blue and green are present in this piece, subtly decorating the canvas, but careful enough not to take the attention away from the main subject. It is tasteful and elegant, and a true expression of beauty. There is a certain radiance and romantic feel to this piece, something that reminds one of the lotus flower itself – modest yet engaging. It is through this flower that Soon Lai Wai gained recognition when he first started off as an artist.

On creating the masterpiece and flow of colours, he said, "I rotate my canvas to allow the liquid paint to flow slowly and to settle into shapes of ponds, flowers or leaves." He also believes that his canvas should practice the Oriental philosophy of balance – the yin and yang, space and form. "If the painting is full, it can't breathe. With more empty space, there is more life."

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



65

TAN CHOON GHEE

B. Penang, 1930-2010

Fishing Boats, 1978

Signed and dated in Chinese with seal on lower left

Ink and watercolour on paper

43 x 51.5 cm

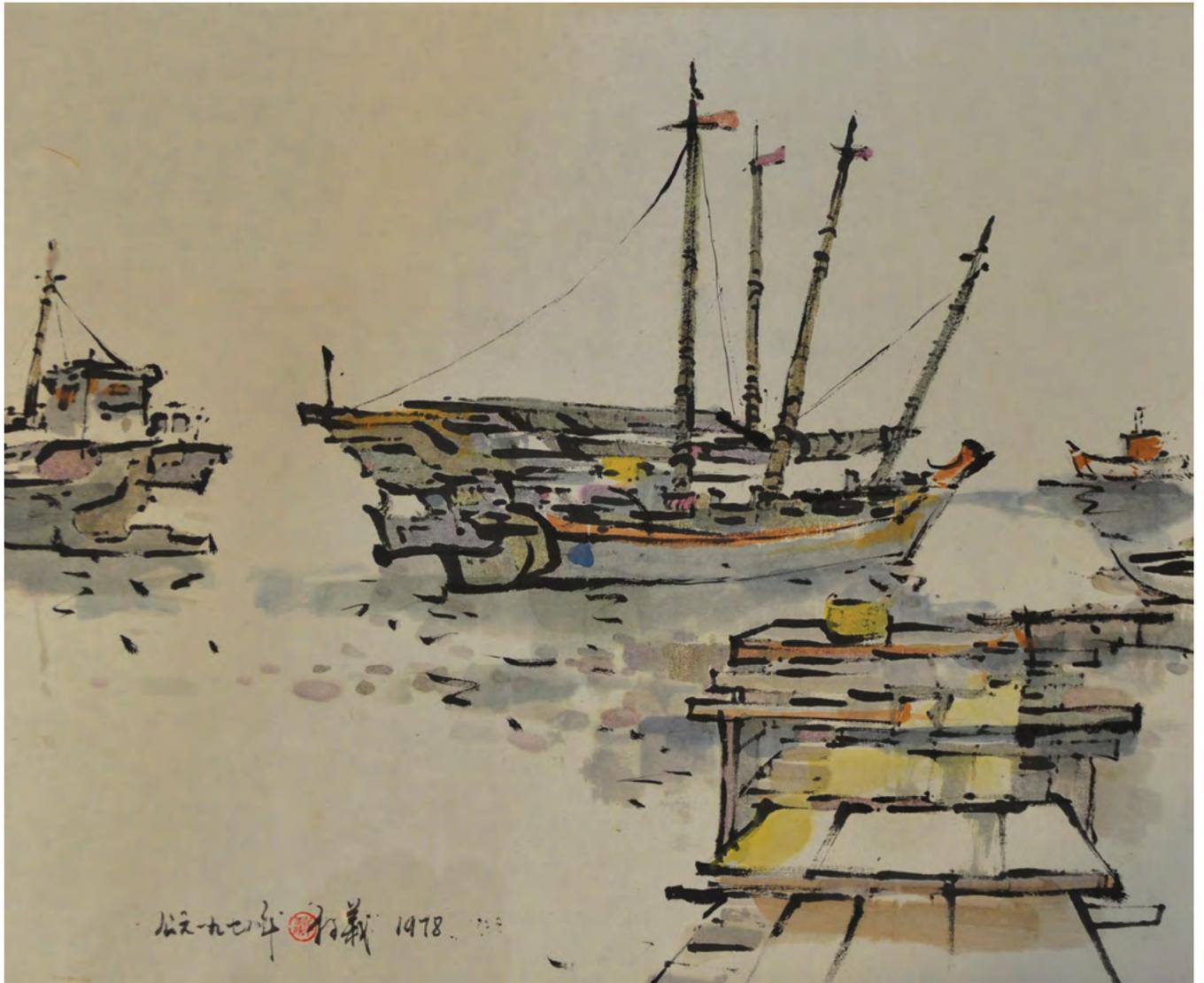
Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 12,500

While Tan Choon Ghee was well known for his beautiful illustrations of Penang streetscapes (Penangite art collectors insist that his works are a must-have), another fascination of his was ships, junks and boats.

This interest in sea vessels sprouted from his student days in England. He frequently travelled via cargo vessels throughout Europe, and he sketched whatever that caught his eye then. His subjects were often boats, ships and the sea, and that fascination has translated onto his art pieces, giving them a revered, nostalgic glow.





66

YONG LOOK LAM

B. Selangor, 1962

Fishing Boat, 2010

Signed and dated "LOOK LAM 2010"
on lower right

Watercolour on paper
26 x 26 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,500

Known as the "Kampong Boy" of the art scene, the artist loves to create close interpretations of culture and the village community, and this time is no different. In his works, he normally explores Malaysian culture and traditions, usually through the depictions of fishing boats, rural life, local flora and fauna and other indigenous aesthetics. Among all that, Yong seems to have a special, unbreakable bond with fishing boats. To create such pieces, he escapes the urban lifestyle to a fishing village, to find the true Malaysian soul to put into painting.

Elegantly composed and designed in such a way that it makes the Malaysian rural lifestyle look even more charming, he keeps the watercolour tradition alive at the same time. Depicted here is a man mooring his boat, done elegantly in watercolour in a minimalistic yet effective manner.

Born in Klang in 1962, Yong Look Lam is a well established fine artist in Malaysia. He graduated in 1982 with a Diploma in Fine Art from the Kuala Lumpur College of Art and a year later he completed his Diploma in Watercolour. He is one of the founding members of the Malaysian Watercolour Organization where he has been involved in numerous exhibitions in around the world. He is the recipient of the Malaysian Watercolour Society Award in 1987 as well as the Pemandangan Malaysia Award in 1994.



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

Cheung Pooi Yip, with his flashy and severely bright colours creates this blocky and staunchly-detailed image of a woman clutching a bouquet of equally bright flowers. Bold yet rhythmic is this piece, the colours falling in tandem in unity and balance.

As a result of the rough lines and the scattered patterns, this audacious painting comes off as raw, real and it captures the very essence of artistry and tenacity. The painting has the ability to light up an entire room, not just because of its colours but perhaps, due to the imprint of parts of Cheung Pooi Yip's own persona and character as well.

67

CHEUNG POOI YIP
B. Penang, 1936

Girl with Flowers, 2003

Signed and dated "Pooi Yip 03" on lower left

Oil on canvas
47 x 47 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 4,000 - RM 6,000

68

KHOO SUI HOE

B. Kedah, 1939

Face in Gold, 1996

Signed "SUI HOE" on lower left
Signed, titled and dated on verso
Oil on canvas
90 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 24,000 - RM 32,000

Straightforward and succinct, mysterious and dream-like are telltale signs that this most definitely is a Khoo Sui Hoe. Simplicity at its best, Khoo Sui Hoe focuses on Primitivism here, opting for only a limited palette. A figure is gazing back at the viewer with an unfathomable yet intense expression, and it gives off the impression of a cross between royalty and a sentry, gaze unwavering from all directions.

Khoo Sui Hoe works have the ability to transcend the unconscious as seen in this piece, and despite it being primitive, it is also fresh and modern at the same time, topped with an air of surrealism.

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.



69

ISMAIL LATIFF

B. Melaka, 1955

Moon River... Green World, 2013

Signed "Ismail Latiff" on lower middle

Signed, titled and dated on verso

Acrylic on canvas

78 x 55 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

This time around Ismail Latiff takes us deep into the furthest depths of the green forest. All of us feel akin to hikers, watching the thick, thick forest and shrubbery. The arbitrary streaks and spatter of colours dominating the left and right of the canvas provide the illusion of the breeze and leaves as if performing for the viewer in a mystical wind dance. His circle of balance, one that is present in every single painting, acts as the moon in this piece, providing that illumination and that wonder of nature in all its glory.



70

CHUAH THEAN TENG, DATO'

B. China, 1912-2008

Kampung Life - Abstract, 1970s

Batik

86.5 x 63 cm

Provenance

Private Collection, Kuala Lumpur

RM 55,000 - RM 85,000

The subject is enigmatic and the air is tense. The colours are almost washed out, giving it an almost archaic and extraordinary feel to it, as if an archaeologist has discovered one of the oldest treasures.

This piece is remarkably atypical, some way or another reminiscent of the ancient Egyptian craftsmanship.

There is amalgamation of different images and colors in this piece, but that, in no way whatsoever, makes the piece filled crowded and cluttered. It is an exemplary use of space, stylization and symbols. This piece is as intriguing as it is brilliant, in light of the fact that as the viewer analyzes each and every component in it, they find more images and pictures. There are slender, weak crackling lines embellishing this piece, the main sign that this is a batik piece, making this one a positively wonderful work of art.



71

TAY MO LEONG, DATO'
B. Penang, 1938

Village Scene, 1970s

Signed "T.Mo.Leong" on lower left
Batik
90 x 57.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000



Known for his innovative double-resist process on batik painting, Dato' Tay Mo Leong creates this arresting vision.

Charming and exquisite, it engages the viewer for long moments before they comprehend that this piece is an encapsulation of the charm of the rustics. He cleverly combines the elements of space, form and colour to work magnetically with one another, as he captures a woman carrying an intricately designed clay pot, no doubt filled with water, as another figure is seen at the distance. The crackling lines of the batik that decorate the piece here and there prove as a striking combination with the setting, making this truly an exquisite piece.

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.



72

SEAH KIM JOO
B. Singapore, 1939

Back from the Market, Undated

Signed on lower right

Batik

86 x 57 cm

Provenance

Private Collection, Canada

RM 5,500 - RM 8,000

There is something very charming about the countryside and the simple village folk, as observed through many of the subject matters that are chosen by many successful artists.

Seah Kim Joo definitely believes so as he captures the demure, village women by the rich greenery that surrounds them. This piece is elegant, as Seah Kim Joo details the scenery and subject meticulously and matches them with hale and hearty greens and stonewashed browns that often bedeck the untouched countryside. This piece also somehow has an antique quality to it, as there is an air of nostalgia and memory surrounding it.

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



73

A. B. IBRAHIM

B. Alor Setar, 1925-1977

Kampung Scene, Undated

Signed "A. B Ibrahim" on lower left

Watercolour on paper

27.5 x 38 cm

Provenance

Private Collection, Canada

RM 2,000 - RM 3,500

A. B. Ibrahim excelled in creating and romanticizing local landscapes only with the watercolour medium. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in reenacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day.

A. B. Ibrahim was a self-taught artist and was one of the founder members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Star. Although he was based in Alor Star, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



74

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Landscape, 2011

Signed and dated "Khalil 2011" on lower right

Watercolour on paper

19.5 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 2,500

Although inspirations may come in various forms, for Khalil Ibrahim, 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 Khalil'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 countryside – the abundant trees, the sunny atmosphere as well as the untouched serenity that comes with it.

75

SHAFURDIN HABIB

B. Perak, 1961

Cari Ketam, 2010

Signed and dated "Shafurdin Habib 2010" on lower left

Watercolour on paper

28.5 x 43.5 cm

Surut, 2011

Signed and dated "Shafurdin Habib 2011" on lower right

Watercolour on paper

28.5 x 43.5 cm

Provenance

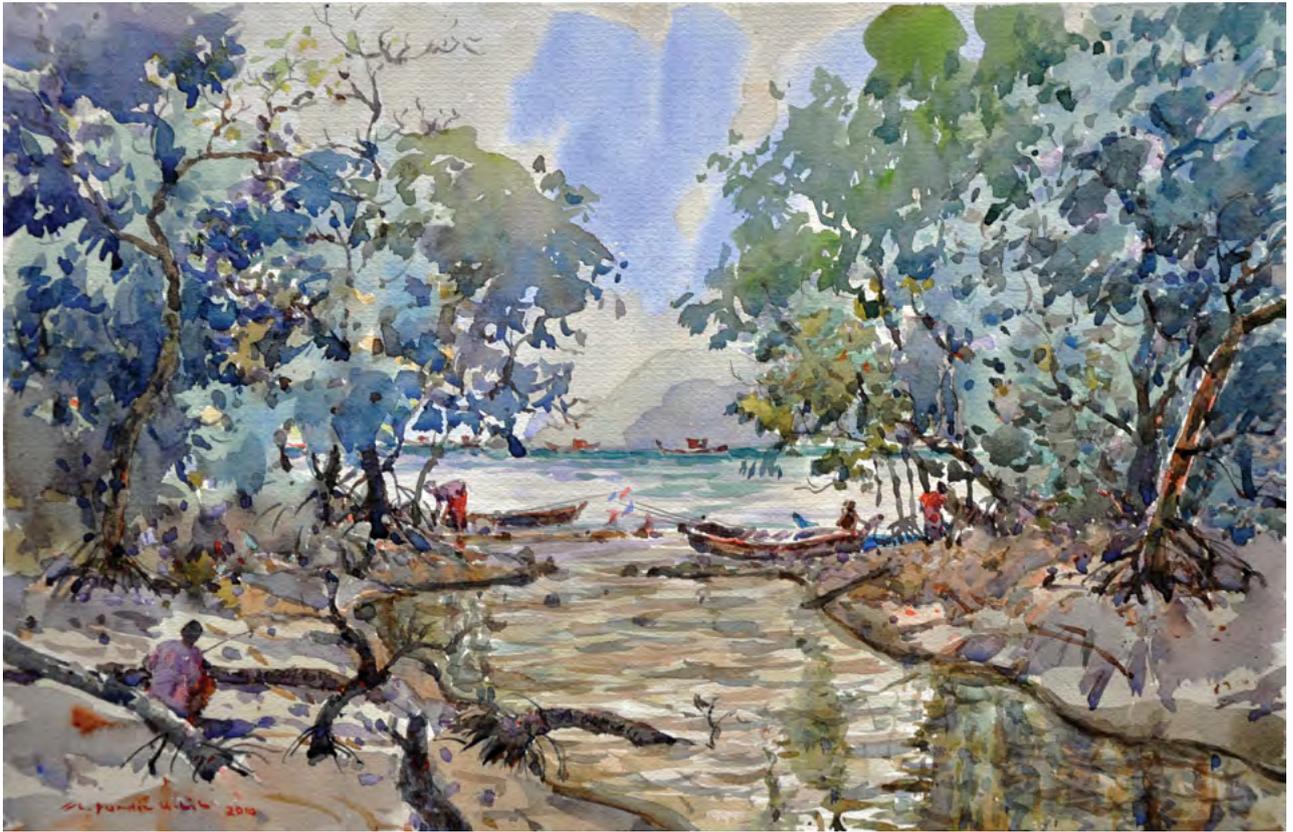
Private Collection, Kuala Lumpur

RM 1,800 - 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.



76

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Dunia - Kota Perang #5, 2014

Signed and dated "NIZAR 2014" on lower middle

Signed, titled and dated on verso

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

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

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

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



77

JOLLY KOH
B. Singapore, 1941

Reflection III, 1996

Signed and dated "Jolly Koh 96" on lower left
Acrylic and oil on canvas
122 x 91 cm

Provenance

Private Collection, Singapore

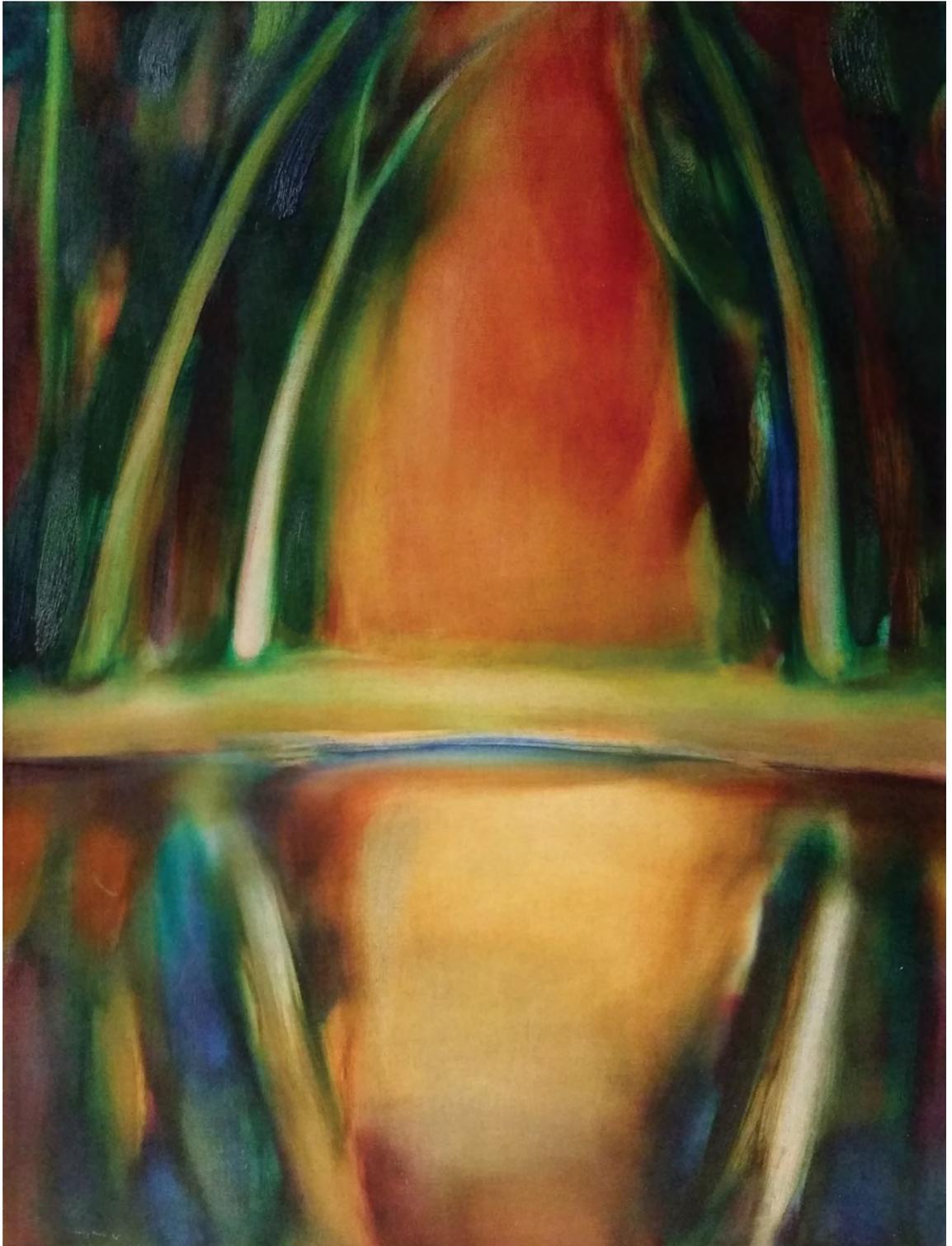
Illustrated in "Terang Bulan: An Exhibition of Recent Works by Jolly Koh" exhibition catalogue
Published in 1996 by Shenn's Fine Art Gallery, Singapore

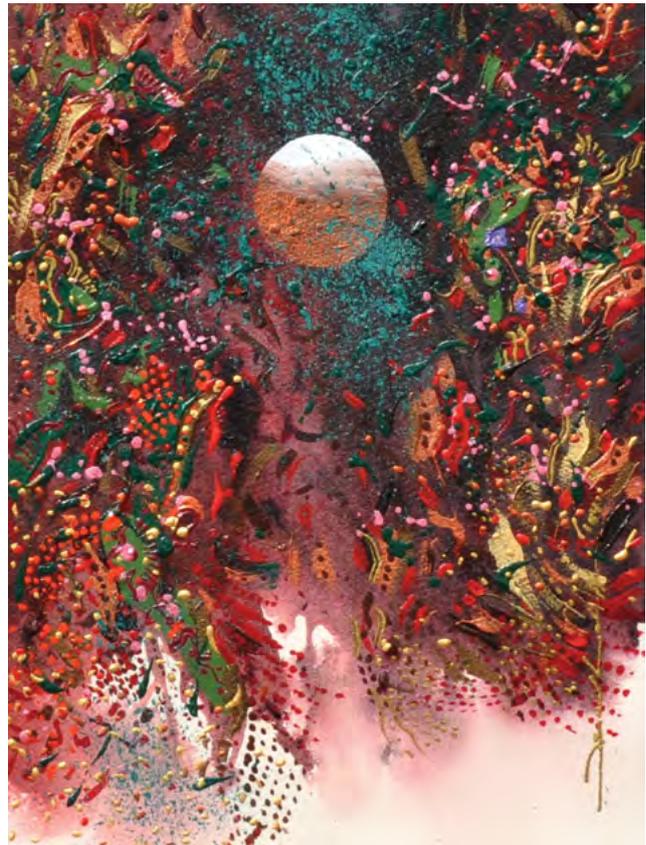
RM 20,000 - RM 35,000

With a steady wash of colours associated with Nature, one may argue that the longer you gaze at this masterpiece, the more it begins to resemble a riverbank, with its small alcove revealing bits of the sun. Parts of the forests as well as the alcove and the sun, is reflected in those calm waters.

Whether it is the wonderful and harmonious hues of colour, the difference in intensity and tones, that otherworldly totality that is this painting is solely and distinctively Jolly Koh's. Inspired by his own mind and skills, his style of painting is purely derived from his fantasy world and he morphs them into a tangible form with the combined use of oil and acrylic. Romantic, warm and serene is the mood that goes along with this piece, as it is that perfect moment – perhaps at dusk when the light of the sun turns orange.

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.





78

ISMAIL LATIFF

B. Melaka, 1955

Gambir No. 1, 2006

Signed "Ismail Latiff" on lower middle

Acrylic on paper

38 x 29 cm

Kayu Manis No. 2, 2006

Signed "Ismail Latiff" on lower right

Acrylic on paper

38 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Ismail Latiff delivers us once more from the wear and tear of reality, and takes us into his realm of escapism. Not one to shy away from colours, Ismail's works are always enchanting, speaking to us not only visually, but also spiritually. According to art critic Ooi Kok Chuen, Ismail Latiff is one of the greatest escape artists to ever wield the brush.

There is an instant comfort in gazing upon Ismail's art, as they are always so full of life, seemingly teeming with visual comfort that seems so rare these days. With expert combinations and blending of colours that seem to simultaneously clash and harmonize, he paints dreams. Coincidentally, it was Van Gogh who said, "I dream of painting and I paint my dreams."

In the midst of the more-than-welcome chaos of colours, Ismail Latiff's circle of balance is ever-present at the top middle of the canvas, to symbolise the search to become one with the cosmos, as he described.



79

KHALIL IBRAHIM

B. Kelantan, 1934

Beserah, 1982

Signed and dated "82 Khalil Ibrahim" on lower right

Oil on canvas

27 x 35 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Evoking the familiar spirit of Khalil Ibrahim's beloved East Coast once more, this is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of fishermen 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 their 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.

ISMAIL LATIFF

The Wand and the Wizard, the Brush and the Artist

There is no better place than our dreams, and there is no better artist to paint those dreams than Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours – absolute magic. Ismail Latiff, born in 1955 in Batu Pahat, Johor, Malaysia, is an important artist dedicated to painting in the abstract. He is known for his abstract expressionism works on canvas, spectacularly converting colours into dreams and dreams into colours.

In 1979, he graduated with a Diploma in Art and Design from the prominent MARA Institute of Technology, Shah Alam, Selangor. He was awarded in 1979 the Frank Sullivan Award, Salon Malaysia and National Art Gallery, Kuala Lumpur. In 1984, he did his first solo art exhibition in Kuala Lumpur. In 1979-2006, he exhibited at the Palais Des Nations, Geneva and Palais Du Roi De Lerida, Spain, amongst and amongst others. Greatly admired in Southeast Asia for his prolific works, his art collectors include individuals, corporations, galleries and national as well as international museums.

He was brought up by his mother in Singapore in his father's absence as a ship captain. He later went to live with his grandmother in Malacca, where he studied at an English medium school. He furthered his studies at Mara Institute of Technology, where he was introduced to the art world. This was also where he met his wife, Noraini Jaafar and course mate Anuar Rashid. He was also taught by artists Latiff Mohidin and Long Thien Shih.

He began his art adventure with watercolours and sketches on paper, which in turn, landed him a job as a finished artist and a visualizer at McCann-Erickson. He sold these artworks to the then creative director John Lane, who was very impressed with his skills.



The artist, Ismail Latiff with his artwork

"I embarked on a conquest of inner space, texture and colour bringing the beauty of the natural world indoor, which is transformed onto paper and canvas. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world."

After his success in the advertising industry in which he could utilise his graphic skills fully, he became an art director. He then resigned after a year and pursued a full-time career as an artist.

"I have arrived at my philosophy of life and work: Art is Life and one of the Best Introductions to Art is Nature." Ismail is a consummate merchant of lyrical dreams on canvas; he is known to be instinctive, inspirational and a myth-maker with a most wonderful magical palette. Spectacular and awe-inspiring, Ismail's paintings are mesmerising, imbued with luscious textures and exquisite patterning of objects and ornaments creating both aura and ambience.

In his new works, Ismail has spooled new tales and magic and expanded his repertoire of decorative idioms and tantalising forms. Ismail's works reflect a combination of movement, or gerak, a Malay word and mythology or sakti, a Sanskrit word. Unique to all his paintings, is the shape of a circle that is placed in the centre of each of his work. The circle according to Ismail, is a symbol of perfection and balance, and embodies his search for wholeness and oneness with the cosmos.

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



Waterdance ... Blue Night Dreams, 1999
Acrylic on canvas 140 X 180 cm
SOLD RM 60,500 KLAS Art Auction September 21, 2013



Cermin Alam... Biarkan Cahaya Bicara, 1997
Acrylic and mixed media on canvas 138 x 178 cm
SOLD RM 52,800.00 KLAS ART Auction December 2, 2012

Awards and Other Achievements

- Frank Sullivan Award (Graphic Art Section of the Salon Malaysia art competition held by the National Art Gallery Malaysia) in 1979
- Led his team from McCann-Erickson to win advertising awards such as for Malaysia Airlines.
- Young Illustrator of Asia, Japan in 1981
- First prize at the Biennale of Visual Arts, Seychelles in 1992.

Selected solo exhibitions

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

Selected group exhibitions

- 1979 – Salon Malaysia, Competition of Painting, Sculpture & Printmaking, National Art Gallery, Kuala Lumpur
- 1980 – International Graphic Art, Osaka University, Osaka, Japan
- 1981 – Asian Art Biennial, Dhaka, Bangladesh
- 1988 – The 3rd ASIAN International Art Exhibition, Fukuoka Art Museum, Fukuoka, Japan

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

80

ISMAIL LATIFF

B. Melaka, 1955

Wajah Damai Rupawan... Mimpi Lautan Bumi, 2013

Signed "Ismail Latiff" on lower right

Acrylic on canvas

152 x 200 cm

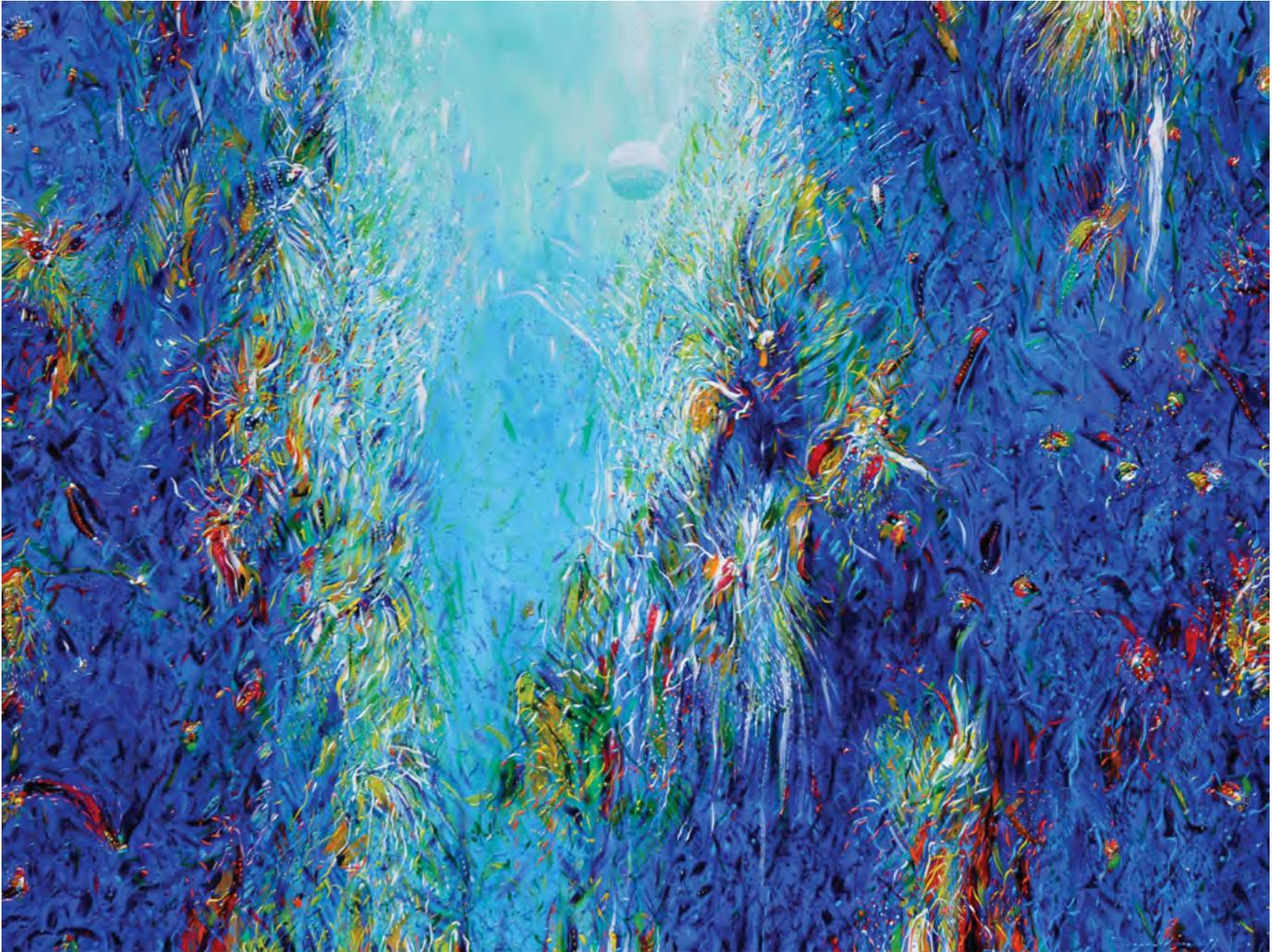
Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 42,000

As we dive into the great unknown, this would be most likely what we would see, only a thousand times more beautiful as illustrated by Ismail Latiff. This piece is breathtaking, as the smooth, flowing movement and the light reflected off the sea is clearly something to behold, as shoals circle one another and colourful corals are seen scattered here and there. Ismail Latiff, creator of magical canvases, translates underwater beauty onto canvas in this refreshing, invigorating and calming piece.

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



81

RAFIEE GHANI

B. Kedah, 1962

Forest Road II, 2006

Signed, titled and dated

“Rafiee Ghani ‘forest road II’ 2006” on bottom of canvas

Acrylic on canvas

75 x 60 cm

Provenance

Private Collection, Kelantan

RM 4,500 - RM 8,000

“I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us.”

Rafiee Ghani is not slapdash about his paintings. He does not merely paint on random subjects of flora and fauna with gallant and cheerful colours. For him, the mood is that one thing he wishes to capture on canvas. What the canvas makes people feel is the result he seeks. He also once said that, “I do not merely paint melons or mangoes; I paint my ‘feelings’ about them.”

There are quite a bit of things once can notice when gazing at Rafiee Ghani’s pieces – take for example, one can detect elements of nature, the environment and his devotion to colour. He also looks at the world with a very unique perspective. This piece seems to spellbind from afar, calling out to the viewer to slowly unfold the meaning and messages behind it, as well as introduce us to the different sides of nature.





82

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

Using pastel on paper, Kow Leong Kiang captures the exquisiteness of the female body as his subject rests in a left lateral recumbent position. The face is devoid of any details, as the artists wishes to focus only on the exceptionality of the female body – its shapes, contours, flesh and skin, highlighting the differences of the female species compared to that of the male.

His use of space and the absence of any other subjects apart from the female body makes this piece seem more surreal and otherworldly. Combined with his skill in shading, he provides the impression of the subject being bathed in light as she rests upon white sheets. All in all, this piece is a quiet, serene admiration of the female body, as well as an insight into the artist's skills and knowledge of the human body and the expression of emotions and of the 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.



83

KHALIL IBRAHIM

B. Kelantan, 1934

Nude Series, 1984

Signed and dated "Khalil Ibrahim 84" on lower right

Watercolour on paper

26 x 35 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

Having held a fascination for the nude human body, Khalil Ibrahim paints figures in different poses, each showcasing the contours, shapes and lines of the nude body. The affection and admiration he has for women is showcased here, as he employs his flair in watercolour to highlight the soft curves, gentle shapes and crevices of the female body.

His subjects are undeniable heavier than the ones he was used to during his time in art school, but he paints them here in thicker, fuller forms and only focusing on the lower half to create a little mystery, so as to not take the focus away from the subject matter. The angles are different for each lady, which hints at the message of the piece - that no matter how differently they are positioned, the female body is definitely a masterpiece on its own.

84

ROLAND STRASSER

B. Austria, 1982-1974

Legong-Tanzerin (Bali), 1928

Inscribed "Roland Strasser: Legong - Tanzerin (Bali)" on bottom of paper

Lithograph on paper

43 x 30.5 cm

Provenance

Private Collection, Kelantan

RM 2,800 - RM 5,800

"During five years of wandering in the heart of Asia, I accepted my experiences and impressions like such a child ... But now that it is over, I feel the impulse to note down and retain, while they are still vivid, some at least of the strange and thrilling impressions that crowd upon me, in the shape of a few descriptive and open sketches." His vivacious paintings, creations and drawings captured and depicted the lives of subjects from cultures and societies that are still considered "exotic" by European viewers. He was once described by one of his admirers as "a strange, restless painter, who disappears for years..." and he was known for painting subjects that were complicated or even risky to paint. As seen in this piece, he captures eloquently the mysticism and mystery that borders on something forbidden that surrounds the Legong dance.

Strasser first travelled to Thailand, then Indonesia and New Guinea in the 1920s, and he journeyed to the remote and forbidding interior of New Guinea. Due to a misfortunate event, he made his way back to Java, but lost all his drawings. He then spent eighteen months at Bali where he met Willem Dooyewaard, a Dutch artist, who became his student and frequent travel companion.

Roland Strasser was born in Vienna in 1895 and was of Basque descent. He was one of the great painter/adventurers of the early 20th century, and one of the last Orientalist romantics. Strasser first studied art with his father – whose family name was Quiriquez -- a member of the Viennese Succession movement who taught at the Academy of Fine Arts and was known for his small scale polychrome ceramic sculptures and also for a bronze of Marc Antony that he created for the 1900 Paris World Exhibition. At the age of 17, after completing his studies at a Realschule, Roland Strasser accompanied his father on a trip to Egypt. Strasser next studied with Rudolf Jettmar and Julius Schmidt at the Vienna Academy of Fine Arts between 1911 and 1915. He was then assigned as war artist for the Imperial War Press. Roland then briefly worked as a lithographer and illustrator.



85

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Road Pago Pago Series, 1972

Signed, titled and dated "Road Pago Pago Series '72 AL" on bottom of paper

Ink and colour on paper

15 x 14 cm

Provenance

Private Collection, Kuala Lumpur

RM 17,000 - RM 28,000

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

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

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

Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the "boy wonder". He is as well-known a poet as an artist as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.



86

JEIHAN SUKMANTORO

B. Indonesia, 1938

Si Penari, 2009

Signed and dated "Jeihan '09" on lower left

Signed, titled and dated on verso

Oil on canvas

90 x 70 cm

Provenance

Private Collection, Singapore

Acquired directly from the artist

Comes with certificate from the artist

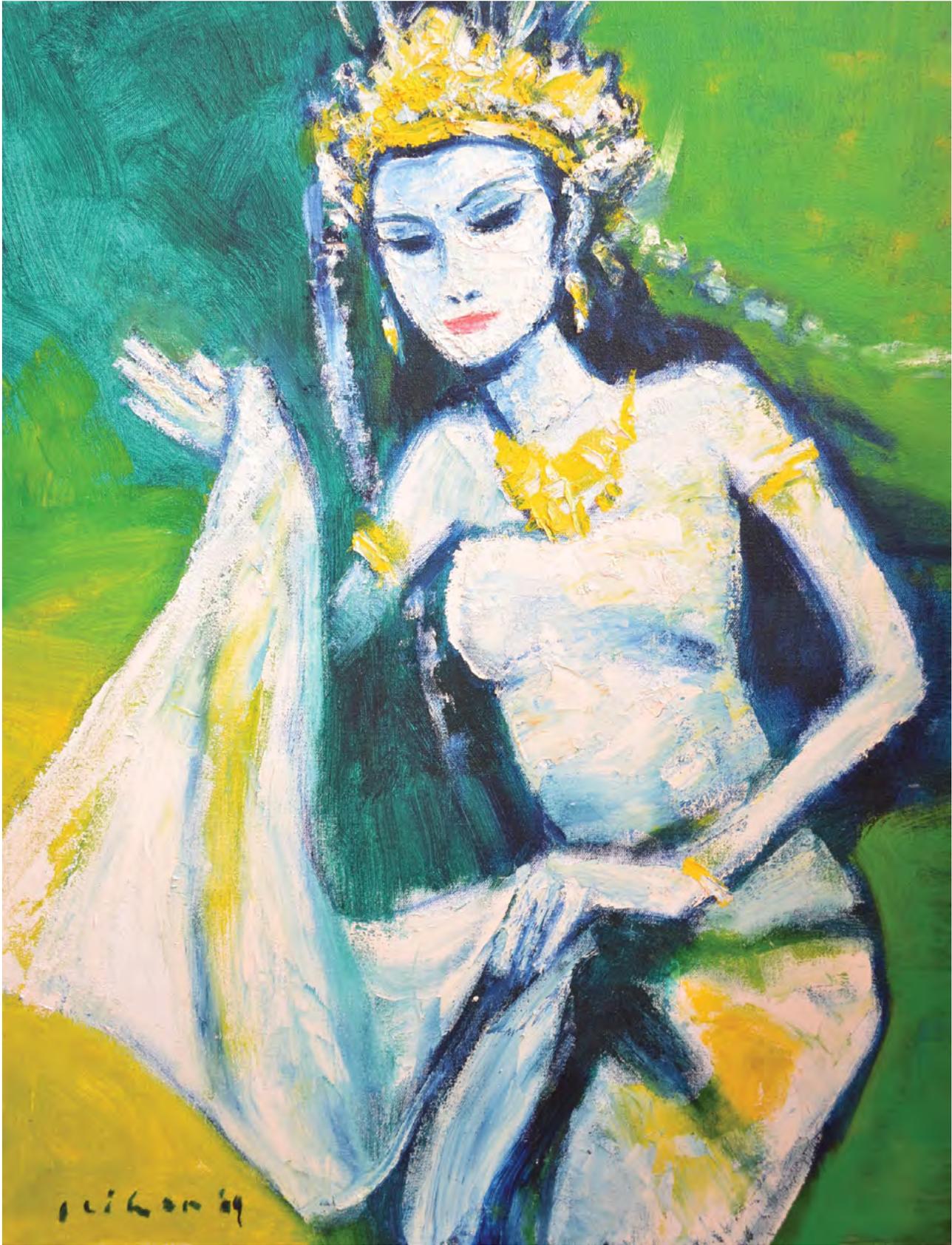
RM 9,000 - RM 15,000



The artist, Jeihan Sukmanto posing with his masterpiece

Women are enigmatic, incomparable and made to be revered, although unfathomable, according to the artist. The mysticism is thus enhanced as Jeihan captures his dancer subject mid-performance. This piece is full of mystery with hints of riskiness that makes it even more thrilling. The artist chooses to paint his subject's eyes black, to signify the depth of secrecy that surrounds a woman despite being unsettling at first. Dramatic and striking, there are many theories that surround the technique of painting black on the eyes of his subjects, and one of the few that were procured was that Sukmanto was notorious for his non-conformist views when it came to painting the eyes, and the other being that he preferred his subjects to look out-of-this-world.

"We are all walking in the darkness of mystery, we still don't know where we'll go," added the artist. Flat (like the wayang kulit he was inspired by when he was younger), minimalistic and set against a huge amount of space, they signify the physical and non-reality of things.





87

DEDY SUFRIADI

B. Indonesia, 1976

Humanist Theory, 2013

Signed, titled and dated on verso

Mixed media on canvas

145 x 200 cm

Provenance

Private Collection, Singapore

Acquired from a private collector in Yogyakarta

Comes with a certificate from the artist

RM 11,000 - RM 16,000



“As an artist with a lot of empirical experience and intellect, Dedy uses emotional depth and intellectual strength to borrow images he encountered in the world of children, the spirit of emotion, and intuition, and expresses them artistically with technical prowess.” – Rusnoto Susanto

Herein lies a strong composition of intertwined words and symbols. His works are described as radical and dynamic, also distinctive in expressive style and abstract execution. It is undoubtedly powerful in both visuals and meaning. The artist seeks to explore the borders between discipline, words and imagery. He is the creator of a unique hybrid artistic language and he uses this language to evolve his subject matter with more freedom. All in all, this piece is impactful, direct and filled with honesty.

Dedy was born in 1976, and began his artistic journey in Jogjakarta in 1995 and started exhibiting his work when he was only twenty. His works gained critical acclaim and interest, and this led him to winning many awards.



Lot 88, **Raphael Scott Ah Beng** *Moon Over Crab Junction*, 2007

88

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Moon Over Crab Junction, 2007

Signed and dated "RSA '07 Moon Over Crab `Junction" on lower right

Oil on canvas

180 x 120 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 14,000

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

Raphael paints with his entire being, letting his brush and artistic mind take control of the colours and shapes that make up this mountain of colours. There is a wild interaction between these colours, filling this piece with a peculiar and eccentric personality. The blue moon watches over them, like a sentinel, highlighting the best of nature and the best of Raphael's art.



89

YUSOF GHANI

B. Johor, 1950

Segerak Series - Actor V, 2004

Signed, titled and dated on verso

Oil on canvas

92 x 61 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 138 of "SEGERAK - YUSOF GHANI" coffee table book

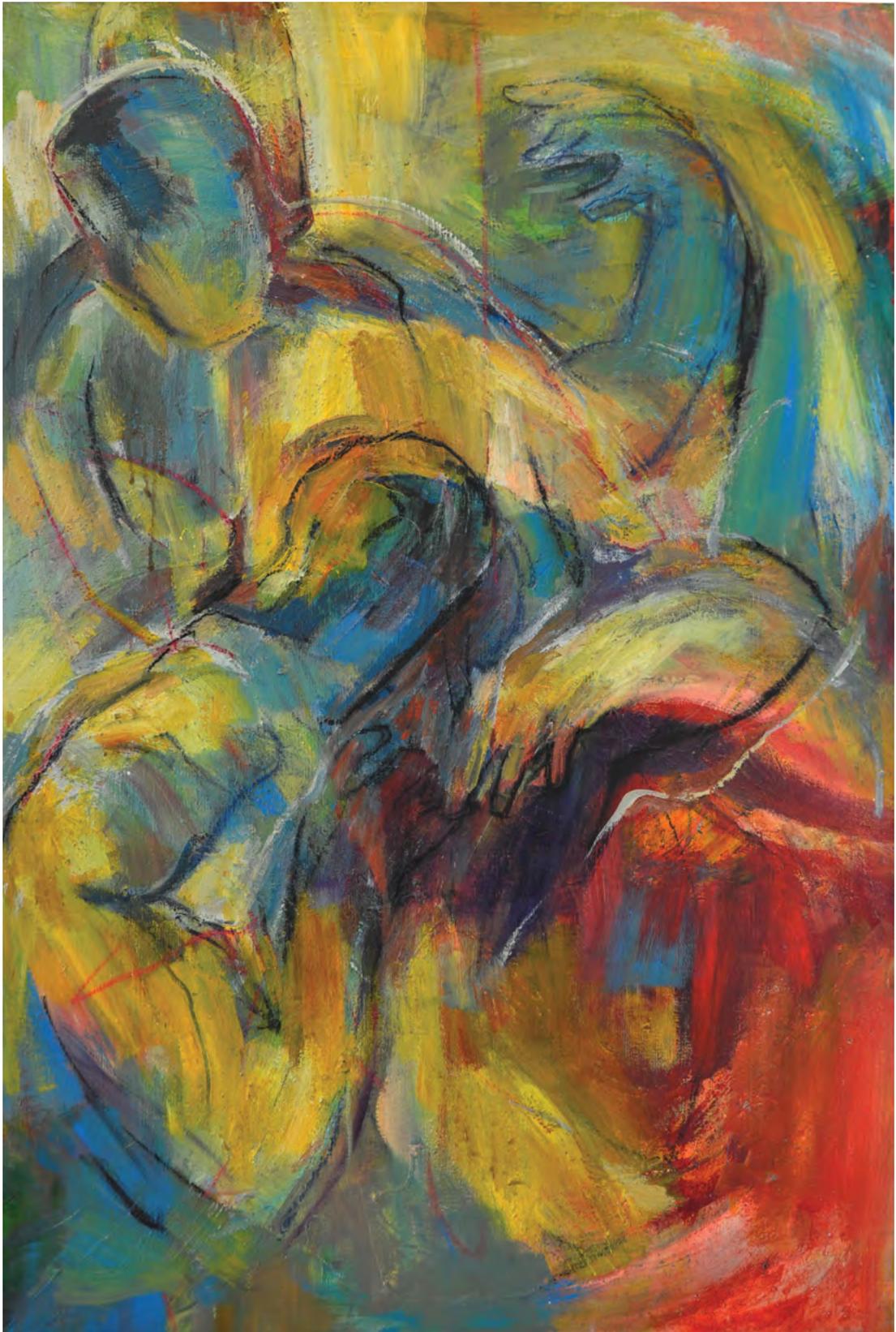
Published in 2004 by Utusan Publications & Distributors in conjunction with the solo exhibition held at Art Case Galleries, Kuala Lumpur from April 7 - 21, 2004

RM 12,000 - RM 22,000

Yusof Ghani's deep interest in the human form has seen him create masterpieces in his Tari series (with the combination of abstract expressionism with figuration), yet the artist decided that he was not done capturing the essence of form as he revisits the same theme in the Segerak series. He explores the human figure once more, with less of a forceful environment and mood. While it may be a reinterpretation of human figures, he approaches it in a more philosophical way. Instead of his usual personal and social commentaries such as war, famine, poverty and injustice, it is now more about the positive and negative forces in the world today.

Although the theme here is mellower than his works in Tari, there are no less vibrant and energetic and to document these movements, spontaneous marks and lines decorate his canvas – confident and broad and expressive to capture the right atmosphere for his story.

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



90

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista - Imajan Dari Pedalaman, 1997

Signed, titled and dated on verso

Mixed media on canvas

136 x 120 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 28,000

The bold and strong style of Awang Damit Ahmad makes a reappearance in this piece, this time taking a resilient, symbolic form.

In his theme Marista, which means “to talk about the past” in Brunei’s Malay language, he names this piece Imajan Dari Pedalaman, “images from the countryside”. It is a retrospective work, painting out mirages and emotions in abstract form, all from hometown and his travels around Sabah when he was younger.

Awang Damit admits that after having studied the Marista series in context, he found it to be a journey of self-discovery as well as a search for a developing positive culture. This painting is both controlled yet expressive, inciting both abstract and figurative forms.



91

ZULKIFLI YUSOFF

B. Kedah, 1962

Pinang Tak Jadi, 1995

Signed and dated "Zulkifli Yusoff 1995" on lower middle
Charcoal and acrylic on canvas
91.5 x 152.5 cm

Provenance
Private Collection, Singapore

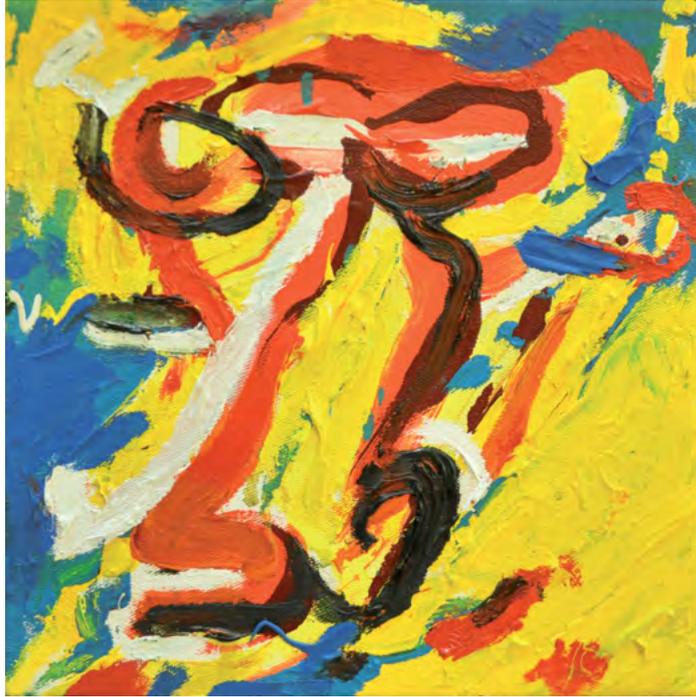
RM 15,000 - RM 30,000





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.



92

YUSOF GHANI

B. Johor, 1950

Topeng Maya 6, 1996

Signed, titled and dated "Yusof Ghani Maya 6 1996" on verso

Oil on canvas

25 x 25 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Bold and abrasive, this piece makes as strong a statement as its execution. Although the colours seem to work harmoniously, there is a certain conflict that hangs heavy in the atmosphere. Perhaps it is the mystery behind the distorted mask or the rough lines that bring out its shape, but Yusof Ghani had always been taken with masks. It started when he travelled to Sarawak in 1988 and 1991, and being exposed to the Kenyah and Kayan masks inspired him – both artistically and philosophically. It can be used for a cultural statement as well as a personal one, as the artist himself had said that everybody was hiding behind masks, sometimes for good reasons and sometimes not. One is a different person in front of friends compared to when one is with his or her boss.

The slowly eroding local cultures, as seen in Sarawak, are also part of the main focus point in this series. There are many faces, personalities and attitudes and culture that were involved in making this piece, therefore it is not meant to look nice, according to the artist himself. This piece makes a statement without too many details, and induces a myriad of thoughts and feelings from the viewers.



93

LEE LONG LOOI

B. Kedah, 1942

Talk Not Series - Awake Asleep, 1999

Signed and dated "Lee 99" on middle bottom
Watercolour on paper
57 x 81 cm

Talk Not Series - Three Faces, 1999

Signed and dated "Lee 99" on middle bottom
Watercolour on paper
57 x 81 cm

Provenance

Private Collection, Canada

RM 4,000 - RM 8,000

This endearing and quirky triptych is filled with Lee Long Looi's personality, and he is telling a story – 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 yellows, reds and oranges. The entire piece is modest yet effective.

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.



94

AHMAD ZAKII ANWAR

B. Johor, 1955

Untitled, 2005

Inscribed "1/1 Ahmad Zakii Anwar"
on bottom of paper
Etching on paper, Edition 1/1
18 x 16.5 cm

Provenance
Private Collection, Singapore

Reference
Page 245 of "Disclosure Ahmad Zakii Anwar"
coffee table book
Published in 2008 by Galeri Petronas, Kuala Lumpur

RM 3,500 - RM 5,000

At the Singapore Tyler Print Institute, Ahmad Zakii Anwar portrayed performers and entertainers of the banned Mak Yong show move that work secretly in the wildernesses during the evenings in Kelantan.

He once stated that his motivation for these pieces are to record an art form that is dying. He catches here the human face and figure as it seems to be, no embellishments as he puts them aside for brazen, unruly shading, as he observes that he doesn't have to change things in order to catch what it is he wishes to catch. Here, he outlines them as typical, common people before they change into their characters amid their performance. This piece emphasizes an on-screen character with thick eyebrows, bulging ears and a large nose.

Ahmad Zakii was born in 1955 in Johor. Beginning his career as a graphic artist after graduating from MARA Institute Technology of Malaysia, he focused on advertising. Later on, he delved into fine arts, notably known for his strikingly realistic portraits and paintings. He is one of the most accomplished Malaysian artists, both locally and internationally.



95

AHMAD ZAKII ANWAR

B. Johor, 1955

Untitled, 2005

Inscribed "1/1 Ahmad Zakii Anwar"
on bottom of paper

Etching on paper, Edition 1/1
18 x 16.5 cm

Provenance
Private Collection, Singapore

Reference
Page 245 of "Disclosure Ahmad Zakii Anwar"
coffee table book
Published in 2008 by Galeri Petronas, Kuala Lumpur

RM 3,500 - RM 5,000

"I don't find the need to distort when I'm drawing the human figure to find what I'm looking for. I'd like to find it within the principle of the human figure as it is," said Zakii, during his days at Singapore Tyler Print Institute, when he used to do etchings of Malay Mak Yong actors – those who perform the age-old drama-dance in secret during the night as they were banned by the government.

This etching proves that despite the obvious grinning face of the actor, Zakii manages to create a darker, mysterious, elusive mood, as if echoing the fact that these actors still work in secret after being banned. Also, despite the fact that colours focus more on being expressionistic than naturalistic, he captures the details, the contours and the crevices of every nook and cranny of the human face as it is – the wrinkles, the shadows, the shapes and everything else very accurately. Although this may seem straightforward in meaning, this clearly shows Zakii's explorations of his artistic techniques, skill and a deeper meaning in art.



96

NIK RAFIN

B. Selangor, 1974

Runaway Horses Series 2, 2012

Signed and dated "Rafin 212" on lower left

Acrylic and black ink on acid free canvas

60 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,000

A sibling piece of Nik Rafin's Runaway Horses illustration, he captures the horses this time from a different angle, with their side profiles in mind. The horses are lined elegantly, their wild, stunning glory showcased beautifully.

They are still moving, trampling and the moment is frozen on Nik Rafin's canvas, as they race against the wind. Reflecting Malaysia and its people's love for racing horses, Nik Rafin creates this ode to these wonderful, magnificent creatures.



97

MOHD RADUAN MAN

B. Pahang, 1978

Dragon Ball 3, 2004

Signed, titled and dated on verso

Woodcut on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

Acquired by collector from "Raduan, I Printed the Blue Frog"
exhibition at Artspace Gallery, Kuala Lumpur in 2004

RM 3,500 - RM 5,500

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. On the left is the claw of a dragon, and a shadowy sphere is positioned at the bottom right. This piece, however, is subjective in its meaning yet exceptional in its execution.

98

ISMAIL LATIFF

B. Melaka, 1955

Riang Riang... Gerbang Alam, 1999

Signed "Ismail Latiff" on lower middle

Acrylic on museum board

81 x 81 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 15,000

Ismail Latiff's spatter of colours dance around the canvas and their smooth, flowy movement is clearly something to behold. Ismail Latiff, creator of magical canvases, interprets the formation of what a gate and window to the world would be like in true artistic form, onto canvas.

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

He captures the depth, the clarity very beautifully. 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.





99

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

White Veil No. 5, 1994

Signed and titled "Taj 1994" on lower right

Signed and titled on verso

Acrylic and stucco on board

38 x 38 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

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

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

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



100

AMINAH ABDUL RAHMAN

B. Selangor, 1962

Only For You, 2014

Signed and dated "Aminah 14" on lower right

Watercolour on paper

60 x 80 cm

Provenance

Private Collection, Selangor

RM 2,200 - RM 3,000

"Out of norm, without any brush stroke, I manage to create an image that is beyond our thought. The challenge is, we do not know what is going to happen when the color is applied because no matter how we put the color on the paper but with the help of the hot sun, the effect of the color will appear and form the image. The process is tedious, but I enjoy doing it."

Aminah acquired a Certificate of Creative Art from University Science Malaysia. Since then, she has taken part in various international art exhibitions such as the Landscape of Malaysia exhibition in Sweden; the 19th International Brussels Independent Film Festival in Belgium; Images of Malaysia & India in India; Images of Malaysia in Brazil; Seoul New World Exhibition in Korea and the Colours of Malaysia exhibition in Jordan.

She has also taken part in local group art exhibitions such as the Two Weeks in the Summer of Sweden exhibition in 1997; Landscape of Malaysia in 1998, Images of India in 2001, Malaysian Watercolour Exhibition in 2002; Kelantan in Watercolour in 2003, The Charms of Sabah in 2004 and the International Women's Day Art Exhibition in 2012.

IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

1.2 In its role as Auctioneer of Lots, KLAS acts solely for and in the interests of the Seller. KLAS' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. If KLAS or any of its staff or representatives makes any statement or representation in respect of a Lot, or if KLAS provides a Condition Report on a Lot, it does so, on the Seller's behalf. Upon a Sale, the resulting contract ("the Contract of Sale") is between the Buyer and the Seller and not with KLAS. The terms of the Contract of Sale between a Seller and a Buyer is set out in Section 2.

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

Tests

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

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

(a) are statements of opinion only; and

(b) may be revised prior to the Lot being offered for Sale (including whilst the Lot is on public view).

Bidder's Duty to Inspect

1.6 Subject to the Contractual Description about a Lot in the Catalogue, Lots are sold to the Buyer on an "as is" basis, and may contain faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Description) or elsewhere of any Lot are for identification purposes only. They may not reveal the true condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, origin, value and estimated selling price (including the Hammer Price).

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots from Connection@Nexus on January 18, 2015 will be relocated to KL Lifestyle Art Space.

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

Seller's Liability to Bidders and Buyers

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

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

Bids

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

1.17 Prospective Buyers or Bidders who wish to bid at the Auction must register as a Bidder at anytime after publication of the relevant Bid Registration Form before the start of the Auction, as determined by KLAS at its discretion. A Bidder or prospective Buyer must complete and sign a Bid Registration Form and provide identification 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 twelve percent (12%) of Hammer Price (or RM500.00, whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

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

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

Payment and Delivery

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

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

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

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

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

- (a) to forthwith terminate and annul the Contract of Sale;
- (b) to charge the Buyer, the Seller's and KLAS's Expenses;
- (c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- (d) to forfeit the Buyer's earnest deposit;
- (e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;
- (f) to arrange and carry out a resale of the Lot by public auction or private sale in mitigation of the debt owed by the Buyer to KLAS;
- (g) set-off any amounts owed by KLAS to the Buyer against any amounts owing by the Buyer to KLAS or any KLAS's affiliated company, whether as the result of any proceeds or sale or otherwise;

(h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;

(i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or

(j) to take such other action as KLAS deems necessary or appropriate.

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

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

(a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;

(b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;

(d) the Seller is unaware of any matter or allegation which

would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

3.2 KLAS and all Bidders, Buyers and Sellers (including prospective Bidders) agree that all disputes and differences between the parties must be referred to arbitration by a single arbitrator appointed by the President of the Bar Council, Malaysia and to be conducted in accordance with the Arbitration Rules of the Kuala Lumpur Regional Centre for Arbitration.

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
150, Jalan Maarof,
Bukit Bandaraya,
59100 Kuala Lumpur, Malaysia

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

“Absentee Bidding Form”	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
“Absentee Bids”	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
“Auction”	the auction of art pieces organized by KLAS described in the Catalogue;
“Auctioneer”	the representative of KLAS conducting the Auction;
“Bidder”	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
“Bidding Form”	a form prescribed by KLAS from time to time for registration of a Bidder’s intention to bid at the Auction;
“Bid Registration”	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
“Buyer”	the person who makes the highest bid or offer accepted by KLAS, and/or that person’s disclosed principal agreed by KLAS;
“Buyer’s Premium”	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
“Catalogue”	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
“Contractual Description”	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
“Description”	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
“Estimate” or “Estimated Price Range”	a statement of opinion of the price range within which the hammer is likely to fall;

“Expenses”	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights’ fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;
“Forgery”	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
“Form”	Form, as the case may be;
“Hammer Price”	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
“KLAS”	includes its successors in title and assigns;
“Lot”	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
“Net Sale Proceeds”	
“Purchase Price”	the Hammer Price plus the Buyer’s Premium and all other applicable taxes and charges;
“Reserve” or “Reserve Price”	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
“Sale”	the sale evidenced by the striking of the Auctioneer’s hammer;
“Seller”	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), “Seller” includes both the agent and the principal who will both be jointly and severally liable;
“Telephone Bidding Form”	the form prescribed by KLAS from time to time for making Telephone Bids;
“Telephone Bids”	the form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.



Bidder No. (for office use)

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd

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

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

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | January 18, 2015 | Connexion@Nexus

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

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

Email _____

Banking Details

Name of Bank _____ Account No. _____

Credit Card Type _____ Credit Card No. _____

Expiration Date _____ Issuing Bank _____

Supporting Documents | Utility Bills | Bank Statement (Issued in 2014) _____

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____



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

Bidder No. (for office use)

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | January 18, 2015 | Connexion@Nexus

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

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

Banking Details

Name of Bank _____ Account No. _____

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

Supporting Documents | Utility Bills | Bank Statement (Issued in 2014) _____

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

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

(leave blank if phone bidding)

Lot number	Item	Top limit (RM)

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

AGREED AND ACCEPTED BY

Signature of Bidder

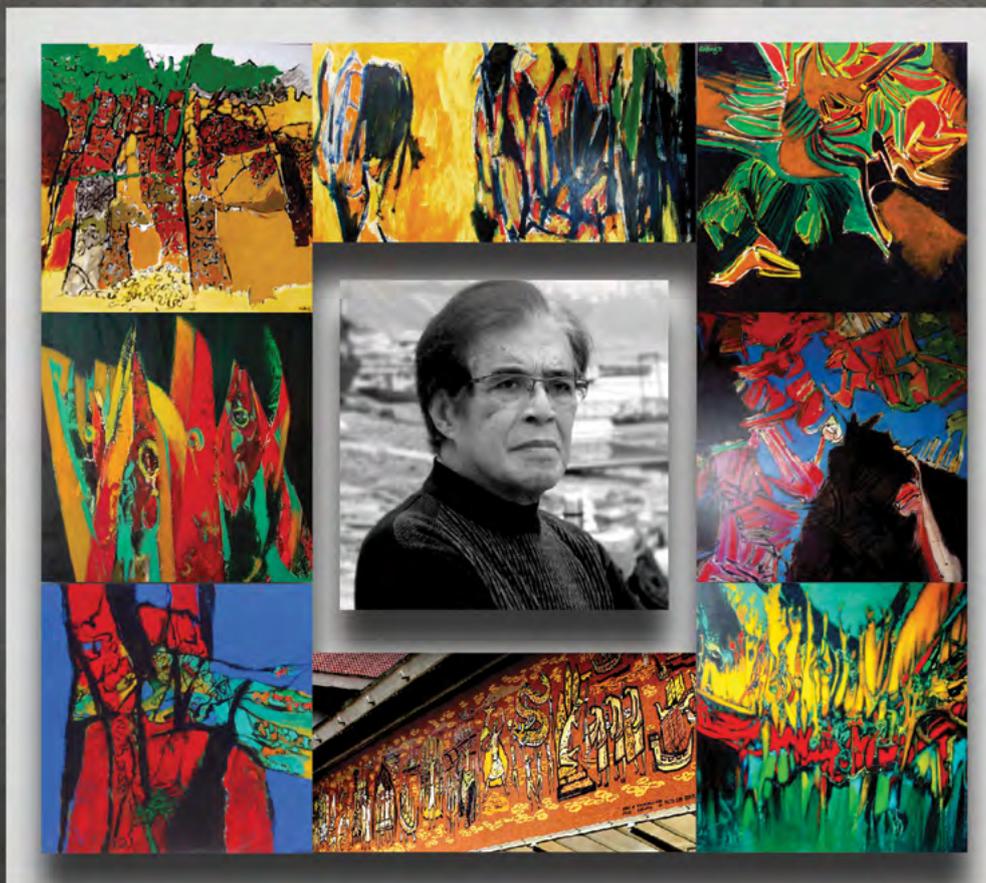
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