

KUALA LUMPUR, MARCH 22, 2015

KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 92, **Awang Damit Ahmad** EOC Sea Harvest, 1993



KLAS ART AUCTION 2015

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XIV

Auction Day

Sunday, March 22, 2015

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

Nexus 1 Ballroom, Level 3A

Connexion@Nexus

No 7, Jalan Kerinchi

Bangsar South City

59200 Kuala Lumpur

Malaysia



Lot 41, **Tajuddin Ismail, Dato'** Red Earth Synergy, 2006

**KL Lifestyle Art Space**

c/o Mediate Communications Sdn Bhd
150, Jalan Maarof
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lot 26, **Yusof Ghani** Biring XXIX, 2006

Kuala Lumpur Full Preview

Date: March 5 - March 21, 2015

Venue: KL Lifestyle Art Space

150, Jalan Maarof

Bukit Bandaraya

59100 Kuala Lumpur

Auction Day

Date: Sunday, March 22, 2015

Venue: Nexus 1 Ballroom, Level 3A

Connexion@Nexus

No 7, Jalan Kerinchi

Bangsar South City

59200 Kuala Lumpur

Time: 1.00 pm



Map to Connexion@Nexus



lot 39, **Abdul Latiff Mohidin** Blue landscape - Rimba Series, 1996



Contents

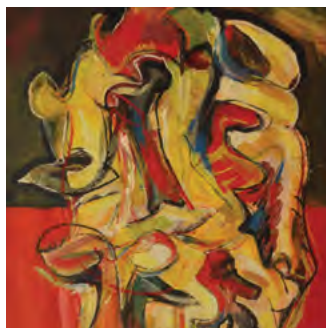
5	Auction Information
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22	Lot 1 - 95
184	Auction Terms and Conditions
192	Index of Artists



Lot 5, **Raphael Scott AhBeng** Morning Grass, 2012

RSA '12
morning
grass

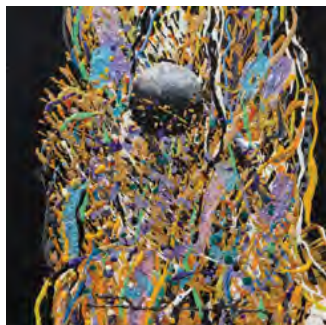
Glossary



1 YUSOF GHANI
SIRI TOPENG - BERIHUN, 1996
 Mixed media on paper | 75.5 x 56 cm
 RM 8,000 - RM 18,000



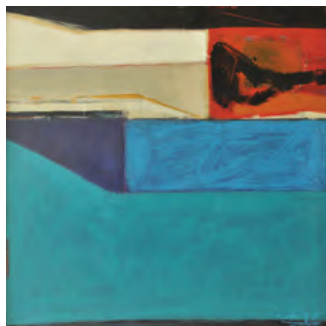
6 MOHD YUSRI SULAIMAN
KEMELUT MUARA 9 (B), 2002
 Mixed media on canvas
 122.5 x 122 cm
 RM 3,500 - RM 6,500



2 ISMAIL LATIFF
ONAK NO. 1 & 2, 2000
 Acrylic on paper | 18 x 18 cm x 2 pieces
 RM 3,000 - RM 6,000



7 SUZLEE IBRAHIM
OMBAK MONSOON VIX, 2009/10
 Acrylic and oil on canvas | 91 x 91 cm
 RM 5,000 - RM 7,000



3 TAJUDDIN ISMAIL, DATO'
BLUE HORIZON, 1993
 Acrylic on canvas | 51 x 51 cm
 RM 5,000 - RM 10,000



8 RAFIEE GHANI
MERAK KAYANGAN, 2014
 Oil on canvas | 122 x 122 cm
 RM 8,000 - RM 12,000



4 SOON LAI WAI
THE JOURNEY - LIFE CYCLE 31, 2010
 Mixed media on canvas | 122 x 91 cm
 RM 8,000 - RM 12,000



9 NIK RAFIN
BALLET DANCERS, 2014
 Acrylic on canvas | 120 x 183 cm
 RM 3,000 - RM 5,000



5 RAPHAEL SCOTT AHBENG
MORNING GRASS, 2012
 Acrylic on canvas | 119 x 90 cm
 RM 8,000 - RM 12,000



10 S.P. HIDAYAT
LENGGOKAN BAKUL, 2005
 Oil on canvas | 180 x 100 cm
 RM 14,000 - RM 24,000



11 I NYOMAN MARSA
PENARI KIPAS, 1998

Oil on canvas | 70 x 80 cm
RM 3,500 – RM 6,000



16 KWAN CHIN
BACK FROM THE SEA, 2012

Batik | 44.5 x 38 cm
RM 3,000 - RM 5,000



12 CHEUNG POOI YIP
DUA PENARI, 1994

Oil on canvas | 56 x 44.5 cm
RM 4,000 - RM 6,000



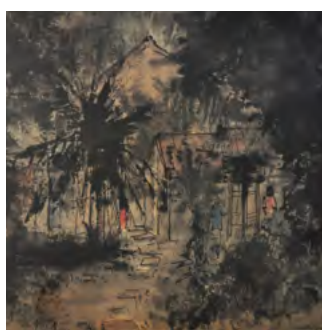
17 CHUAH SIEW TENG
FISHING VILLAGE, UNDATED

Batik | 58 x 43 cm
RM 3,500 - RM 5,500



13 MOHD RADUAN MAN
ANAK ANAK WAYANG I-VII, 2005

Mixed media on canvas
31 x 31 cm x 7 pieces
RM 5,000 - RM 7,500



18 CHOONG KAM KOW, DR
VILLAGE SCENE, 2005

Chinese ink and colour on paper
45 x 60 cm
RM 7,000 - RM 10,000



14 NIK ZAINAL ABIDIN
MUSICIANS, 1978

Watercolour on paper | 38 x 43.5 cm
RM 5,000 - RM 8,000



19 LONG THIEN SHIH
PENANG ROAD, 2012

Ink and colour on paper | 26 x 36 cm
RM 800 - RM 1,500



15 ISMAIL MAT HUSSIN
WAYANG KULIT MUSICIANS AT WORK, 1998

Batik | 102 x 114 cm
RM 16,000 - RM 28,000



20 KHALIL IBRAHIM
UNTITLED, 1997

Ink on board | 40 x 40 cm
RM 5,000 - RM 7,000



21 TANG DA WU

SIAN, 1988

Ink and watercolour on paper | 70 x 52 cm
RM 4,000 - RM 9,000



22 ZAO WOU-KI

MONTAGNES EMBRUMÉES
(MISTY MOUNTAINS), 2006

Silkscreen on arches paper
Edition 71/99
27.5 x 19.7 cm
RM 8,000 - RM 11,000



23 ZAO WOU-KI

SOLEIL COUCHANT
(SLEEPING SUN), 2006

Silkscreen on arches paper
Edition 55/99
27.5 x 19.7 cm
RM 8,000 - RM 11,000



24 TAN CHOON GHEE

LONDON, 1981

Chinese ink and watercolour on paper
67.5 x 44 cm
RM 7,500 - RM 12,500



25 ZULKIFLI YUSOFF

ISLAND PEOPLE, 1997

Acrylic on canvas | 152 x 152 cm
RM 18,000 - RM 28,000





26 YUSOF GHANI
BIRING XXIX, 2006
 Acrylic and charcoal on linen | 127 x 97 cm
 RM 35,000 - RM 60,000



31 ABDUL LATIF MAULAN
SASARAN, 2013
 Acrylic on canvas | 91 x 91 cm
 RM 6,000 - RM 9,000



27 NIZAR KAMAL ARIFFIN
SIRI DUNIA - KOTA PERANG #6, 2014
 Acrylic on canvas | 152 x 152 cm
 RM 9,000 - RM 15,000



32 NIZAR KAMAL ARIFFIN
MASK - COLLABORATION SERIES #9 & #10, 1999
 Acrylic on canvas
 35.5 x 35.5 cm x 2 pieces
 RM 3,500 - RM 6,500



28 ISMADI SALLEHUDIN
MENJALARA SERIES 136, 2003
 Mixed media on canvas | 147 x 183 cm
 RM 8,000 - RM 14,000



33 KHOO SUI HOE
RECOLLECTION, 1974
 Oil and acrylic on canvas | 86 x 86 cm
 RM 25,000 - RM 35,000



29 FAUZUL YUSRI
SELISIH, 2013
 Acrylic and mixed media on canvas
 122 x 122 cm
 RM 5,500 - RM 10,500



34 RAPHAEL SCOTT AHBENG
STERLING SILVER, 2011
 Acrylic on canvas | 120 x 90 cm
 RM 8,000 - RM 12,000



30 FENDY ZAKRI
IDENTITY CRISIS #1, 2012
 Acrylic on canvas | 152 x 152 cm
 RM 2,800 - RM 5,800



35 ABDUL LATIF MAULAN
TEMBIKAI, 1997
 Oil on canvas | 52 x 53 cm
 RM 3,000 - RM 6,000



36 YAU BEE LING
THE MANY CORNERS OF MY HOUSE,
 2000

Oil on canvas | 65 x 101 cm
 RM 13,000 - RM 18,000



37 CHEONG LAITONG
UNTITLED, 1981

Oil on canvas | 133 x 128 cm
 RM 55,000 - RM 100,000



38 SHARIFAH FATIMAH SYED ZUBIR, DATO'
EXPRESSION, 1996

Oil on canvas | 109 x 109 cm
 RM 18,000 - RM 26,000



39 ABDUL LATIFF MOHIDIN
BLUE LANDSCAPE - RIMBA SERIES,
 1996

Oil on canvas | 90 x 120 cm
 RM 150,000 - RM 200,000



40 ASWAD AMEIR
DITIMPA CAHAYA, 2005

Mixed media on canvas | 91 x 112 cm
 RM 5,000 - RM 10,000





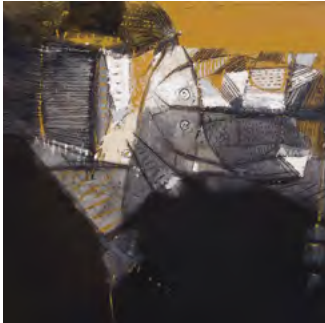
41 TAJUDDIN ISMAIL, DATO'
RED EARTH SYNERGY, 2006

Acrylic on canvas | 173 x 173 cm
RM 22,000 - RM 48,000



46 A. B. IBRAHIM
A FARMER'S BEST FRIEND, UNDATED

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



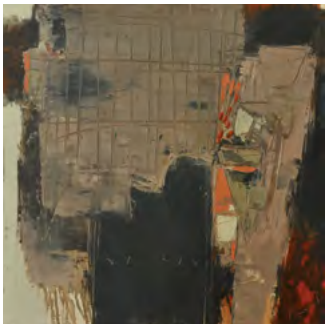
42 SUNARYO
BETWEEN TWO SPHERES, 2000

Mixed media on canvas | 140 x 120 cm
RM 70,000 - RM 90,000



47 SHAFURDIN HABIB
SUNGAI MELAKA, 2014

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



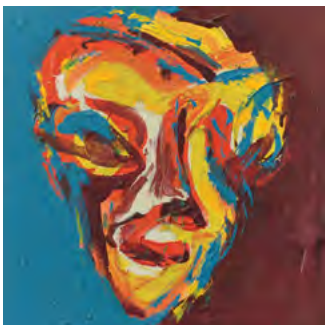
43 AWANG DAMIT AHMAD
SKETSA IRAGA - 1/08, 2008

Mixed media on canvas | 61 x 61 cm
RM 9,000 - RM 14,000



48 ONG KIM SENG
BLAIR ROAD, SINGAPORE, 2003

Watercolour on paper | 51.5 x 72 cm
RM 10,000 - RM 19,000



44 YUSOF GHANI
TOPENG SERIES - PUCOK, 1996

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



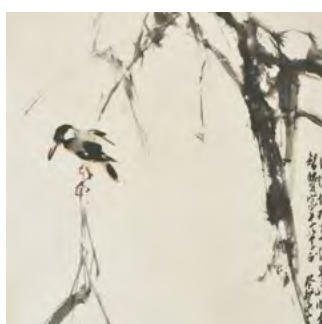
49 TAY BAK KOI
BY THE STREAM, UNDATED

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



45 M. ZAIN IDRIS
PENARIK BEACH, TERENGGANU, 1996

Oil on canvas | 39.5 x 49.6 cm
RM 5,000 - RM 8,000



50 ZHAO SHAO'ANG
BIRD, 1981

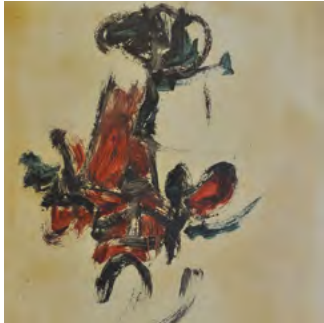
Ink and colour on paper | 94 x 60 cm
RM 65,000 - RM 95,000



51 CHEN WEN HSI

TWO GIBBONS, UNDATED

Ink and colour on paper | 152 x 42 cm
RM 35,000 - RM 50,000



52 CHEONG LAITONG

UNTITLED, 1966

Oil on masonite board | 79 x 61 cm
RM 8,000 - RM 12,000



53 LUI CHENG THAK

SCISSOR SHARPENING, 2007

Oil on canvas | 50 x 40 cm
RM 5,500 - RM 8,500



54 GERARD PIETER ADOLFS

A FLOWER OF MADURA, 1953

Oil on canvas | 80 x 60 cm
RM 12,000 - RM 15,000



55 M. ZAIN IDRIS

PORTRAIT OF A NATIVE LADY, 1970

Oil on canvas | 69 x 55 cm
RM 6,000 - RM 11,000



Lot 49, **Tay Bak Koi** By the Stream, Undated



56 TAN CHOON GHEE
PERPUSTAKAAN BERGERAK, 1984

Watercolour on paper | 32.5 x 37 cm
RM 3,500 - RM 6,000



61 ABDUL GHANI AHMAD
JOURNEY SERIES, 1987

Acrylic on canvas | 45 x 45 cm
RM 2,500 - RM 5,000



57 LIM AH CHENG
ANCIENT HORSES 11, 2007

Oil on canvas | 107 x 152 cm
RM 10,000 - RM 14,000



62 FAUZUL YUSRI
GRID I, II & III, 2013

Mixed media and digital print on canvas
50 x 50 cm x 3 pieces
RM 7,000 - RM 12,000



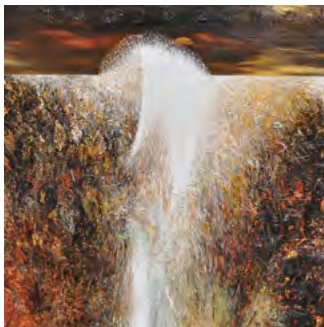
58 YUSOF GHANI
SIRI TARI - LAMBAK, 1990

Mixed media on canvas | 145 x 213 cm
RM 120,000 - RM 170,000



63 AHMAD NAZRI ABDULLAH
BUKIT MELAWATI, 2009

Oil on canvas | 46 x 81 cm
RM 1,500 - RM 2,500



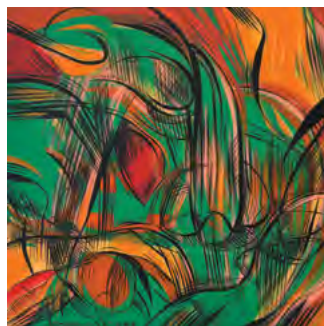
59 ISMAIL LATIFF
MOONWATER....OCEANS OF SECRETS, 1997

Acrylic and mixed media on canvas
138 x 178 cm
RM 25,000 - RM 50,000



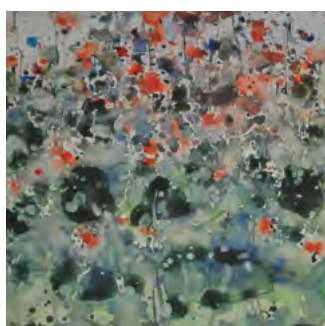
64 WILLEM VAN DER DOES
SAWAH DI KAKI GUNUNG ARJUNA, UNDATED

Oil on canvas | 65 x 90 cm
RM 9,000 - RM 15,000



60 ZULKIFLI YUSOFF
UNTITLED, 2014

Acrylic on canvas | 61 x 61 cm
RM 1,500 - RM 2,500



65 ALEX ONG
UNTITLED, 1990
UNTITLED, 1980

Watercolour on paper | 27 x 37 cm x 2 pieces
RM 5,000 - RM 10,000



66 ZULKIFLI YUSOFF

POWER SERIES, 1994

Ink on paper | 32 x 23 cm
RM 3,000 - RM 6,000



67 JUHARI MOHD SAID

CAWAN UNGU DAN BAJU KURUNG, 1992

Lino cut on paper | 50 x 59 cm
RM 5,000 - RM 9,000



68 STEPHEN MENON

THE MOVIE SERIES NO. 5, 2011

Silk screen on paper | 66 x 51 cm
RM 3,000 - RM 5,000



69 KOK YEW PUAH

UNTITLED, 1971

Silkscreen on paper | 78 x 56 cm
RM 6,000 - RM 9,000



70 YEONG SEAK LING

KAMPUNG LIFE SERIES, 1997

Watercolour on paper | 76 x 76 cm
RM 20,000 - RM 30,000





71 LUCIEN FRITS OHL
SHIPS, UNDATED

Oil on canvas | 81.5 x 61 cm
RM 9,000 – RM 15,000



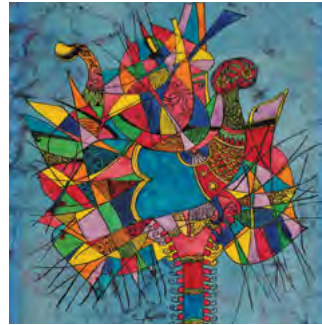
76 SEAH KIM JOO
THE FISHERMEN, UNDATED

Batik | 51.5 x 82 cm
RM 5,500 - RM 8,000



72 LONG THIEN SHIH
FISHING HUTS, 1963

Oil on canvas | 32.5 x 52 cm
RM 11,000 - RM 18,000



77 YUSOFF ABDULLAH
BOATS IN ABSTRACT, 2000

Batik | 113 x 77.5 cm
RM 8,000 - RM 14,000



73 HASIM
ENTRANCE TO THE TEMPLE, 1950S

Oil on canvas | 86 x 56 cm
RM 6,000 - RM 9,000



78 ISMAIL MAT HUSSIN
TRISHAW STAND, 2011

Watercolour on paper | 39.5 x 56.5 cm
RM 2,000 - RM 3,500



74 TAY MO LEONG, DATO'
THE MAIN GATE, 1974

Batik | 61 x 91 cm
RM 8,000 - RM 12,000



79 JOHN LEE JOO FOR
UNTITLED, 1966

Chinese ink and colour on paper
59 x 49 cm
RM 2,800 - RM 4,200



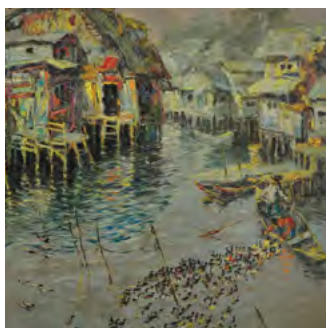
75 KWAN CHIN
MOTHER AND CHILD II, 2011

Batik | 50 x 40 cm
RM 3,000 - RM 5,000



80 TAN THEAN SONG
FETCHING WATER, UNDATED

Ink and watercolour on paper
43.5 x 68.5 cm
RM 1,500 - RM 2,000



81 TAN PENG HOOI

FEEDING TIME AT SUNGAI PINANG, 1968

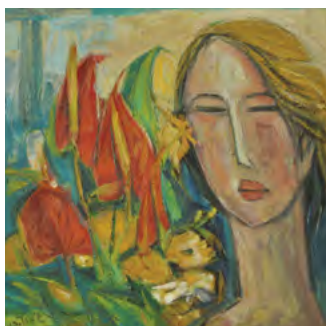
Oil on canvas | 48 x 58 cm
RM 4,500 - RM 8,000



82 KENG SENG CHOO

COUNTRYSIDE, 2010

Oil on canvas | 56 x 76.5 cm
RM 6,000 - RM 10,000



83 TEW NAI TONG

GIRL WITH FLOWERS, EARLY 2000S

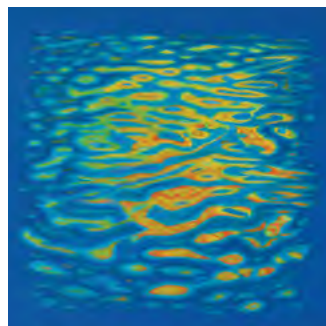
Oil on canvas | 52 x 52 cm
RM 6,000 - RM 9,000



84 ENG HWEE CHU

BLACK MOON 10 (MY LAND), 1991

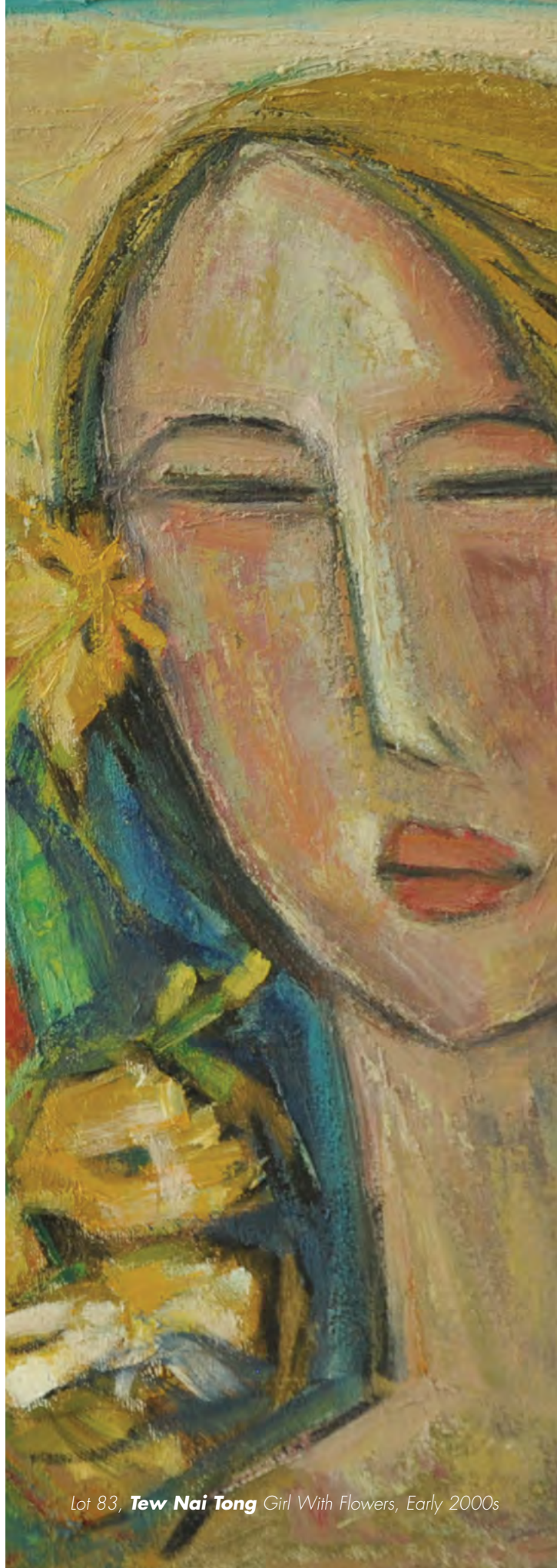
Acrylic on canvas | 147 x 213 cm
RM 65,000 - RM 95,000



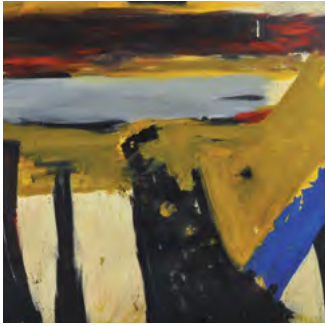
85 HOE SAY YONG

GENTLE BREEZE, 2014

Oil on canvas | 55 x 55 cm
RM 5,000 - RM 7,000



Lot 83, **Tew Nai Tong** Girl With Flowers, Early 2000s



86 NAJIB AHMAD BAMADHAJ

ECLIPSE, 2011

Oil on canvas | 61.5 x 92 cm
RM 1,500 - RM 3,000



91 YUSOF GHANI

SIRI TARI, 1989

Watercolour on paper | 26 x 36 cm
RM 3,000 - RM 6,000



87 KELVIN CHAP

**THE LAND OF THE HEADHUNTERS
(BORNEO SERIES), 2003**

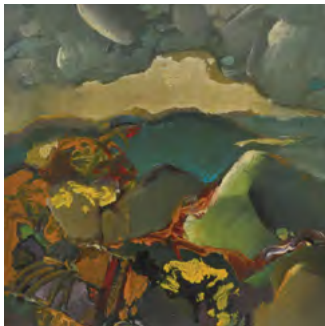
Mixed media on canvas | 131 x 131 cm
RM 5,000 - RM 8,000



92 AWANG DAMIT AHMAD

EOC SEA HARVEST, 1993

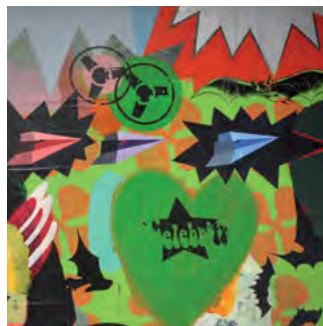
Mixed media on canvas | 76 x 61 cm
RM 14,000 - RM 24,000



88 RAPHAEL SCOTT AHBENG

JUDGEMENT DAY IN SARAWAK, 2003

Oil on board | 30.5 x 22.5 cm
RM 1,000 - RM 1,800



93 AHMAD SHUKRI MOHAMED

UNTITLED, 2005

Mixed media and collage on canvas
120 x 300 cm (Triptych)
RM 15,000 - RM 25,000



89 LYE YAU FATT

SARAWAK BEAUTIES, 1984

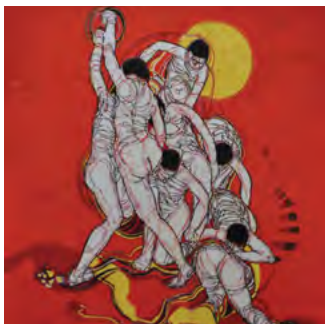
Mixed media on paper | 74 x 54 cm
RM 6,000 - RM 10,000



94 SUZLEE IBRAHIM

**SIRI CHENANG - REFLECTION II,
2013**

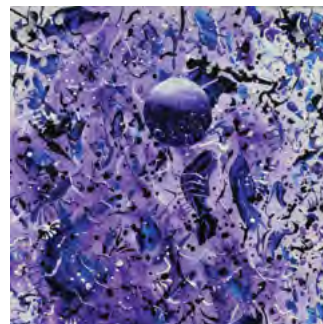
Acrylic and oil on canvas | 100 x 80 cm
RM 2,000 - RM 5,000



90 KHALIL IBRAHIM

MOVEMENT IN RED, 1971

Batik | 91 x 81 cm
RM 90,000 - RM 120,000



95 ISMAIL LATIFF

KOLAM PUTERI IMPIAN NO. 2 & 3, 2002

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



Lot 42, **Sunaryo** *Between Two Spheres*, 2000

01

YUSOF GHANI

B. Johor, 1950

Siri Topeng - Berihun, 1996

Signed "Yusof Ghani" on lower right
Signed, titled and dated
"Yusof Ghani Topeng - Berihun 1996" on verso
Mixed media on paper
75.5 x 56 cm

Provenance
Private Collection, Kuala Lumpur
Exhibited at Art Colony Kuala Lumpur

RM 8,000 - RM 18,000

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

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

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

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



Yusof Ghani posing with the artwork "Siri Topeng - Berihun"





02

ISMAIL LATIFF

B. Melaka, 1955

Onak No. 1 & 2, 2000

Signed "Ismail Latiff" on lower middle

Acrylic on paper

18 x 18 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

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

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

Its sibling piece is only subtly different from the first, as this offers the cognizance that this piece is in motion, moving from its original position as portrayed in the earlier piece. The flecks of red have now travelled to the left, and Ismail Latiff's ubiquitous circle of balance is getting lighter in shade, as is approaching its goal, ever-moving towards it.

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



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

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

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

03

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Blue Horizon, 1993

Signed and dated "Taj 5/93" on lower right

Signed, titled and dated on verso

Acrylic on canvas

51 x 51 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 10,000

04

SOON LAI WAI

B. Penang, 1970

The Journey - Life Cycle 31, 2010

Signed and dated "LaiWai 10" on lower right

Signed, titled and dated on verso

Mixed media on canvas

122 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

In the midst of grey and blandness that may surround the world, Soon Lai Wai's lotus flowers prevail, standing magnificently and beautifully as they teem with life and colour. He is an artist faithful to his subject, as the lotus flower often bedecks his canvases whilst he explores new colours and palettes. Although his techniques and shades may differ, the outcome is always, without fail, a stunning rendition of the classic flower.

Set against shades of smoke and mist, the flowers stand out with their vibrant pinks and vivacious greens. It is tasteful and elegant, and a true expression of beauty. The piece is radiant, romantic and like the lotus flower itself, modest yet engaging.

Soon rotates his canvas to allow the liquid paint to flow slowly and to settle into shapes of ponds, flowers or leaves – which creates that subtle yet discernible flow and movement in the colours. He also believes that his canvas should have the perfect balance between space and form – yin and yang, as the Oriental philosophy states. The lotus flower, credited as being the subject that catapulted Soon into fame and recognition, still remains his muse.

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.



05

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Morning Grass, 2012

Signed, titled and dated "RSA '12 morning grass" on lower right

Acrylic on canvas

119 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

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

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

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



RSA '12
morning
glory



06

MOHD YUSRI SULAIMAN
B. Perak, 1977

Kemelut Muara 9 (B), 2002

Signed on lower right
Titled and dated on verso
Mixed media on canvas
122.5 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 6,500

This dark 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.

Suzlee Ibrahim studied at UiTM, Shah Alam and graduated in 1987. He majored in Fine Arts. Since then, he has been involved with the Persatuan Pelukis Malaysia, Angkatan Pelukis Semenanjung and the International Society of Assemblage and Collage Artists in USA. He has received a number of awards such as the "In Recognition of Outstanding Creative Excellence", Emaar International Art Symposium Dubai and International Honorary Artistic Committee Award in Greece.

07

SUZLEE IBRAHIM
B. Terengganu, 1967

Ombak Monsoon VIX, 2009/10

Signed and dated "Suzlee Ibrahim 2010"
on lower left

Signed, titled and dated on verso
Acrylic and oil on canvas
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 7,000



08

RAFIEE GHANI

B. Kedah, 1962

Merak Kayangan, 2014

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

Provenance
 Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. "I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us."

When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotizing piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature and fantasy truly are like through Rafiee Ghani's works.

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



09

NIK RAFIN

B. Selangor, 1974

Ballet Dancers, 2014

Signed and dated "Rafin 12.14" on lower right

Acrylic on canvas

120 x 183 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

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

Brown and orange lines weave and circle around these dancers, placing them aesthetically as their silhouettes are projected to be the center of attention. With the same warm orange shade as the background, as well as Nik Rafin's ever-present details, lines and shapes along with it provide an invigorating atmosphere for these dancers, as they perform the allongé, allegro and attitude of the ballet gracefully. This piece is a flawless showcase of Nik Rafin's flair for details, design and illustrations – as not even the computer screen or sophisticated design software will outmaneuver looking at a real piece of art face-to-face, such as this one.

10

S.P. HIDAYAT
B. Indonesia, 1969

Lenggokan Bakul, 2005

Signed and dated "hidayat 05" on top right
Signed, titled and dated on verso
Oil on canvas
180 x 100 cm

Provenance
Private Collection, Indonesia

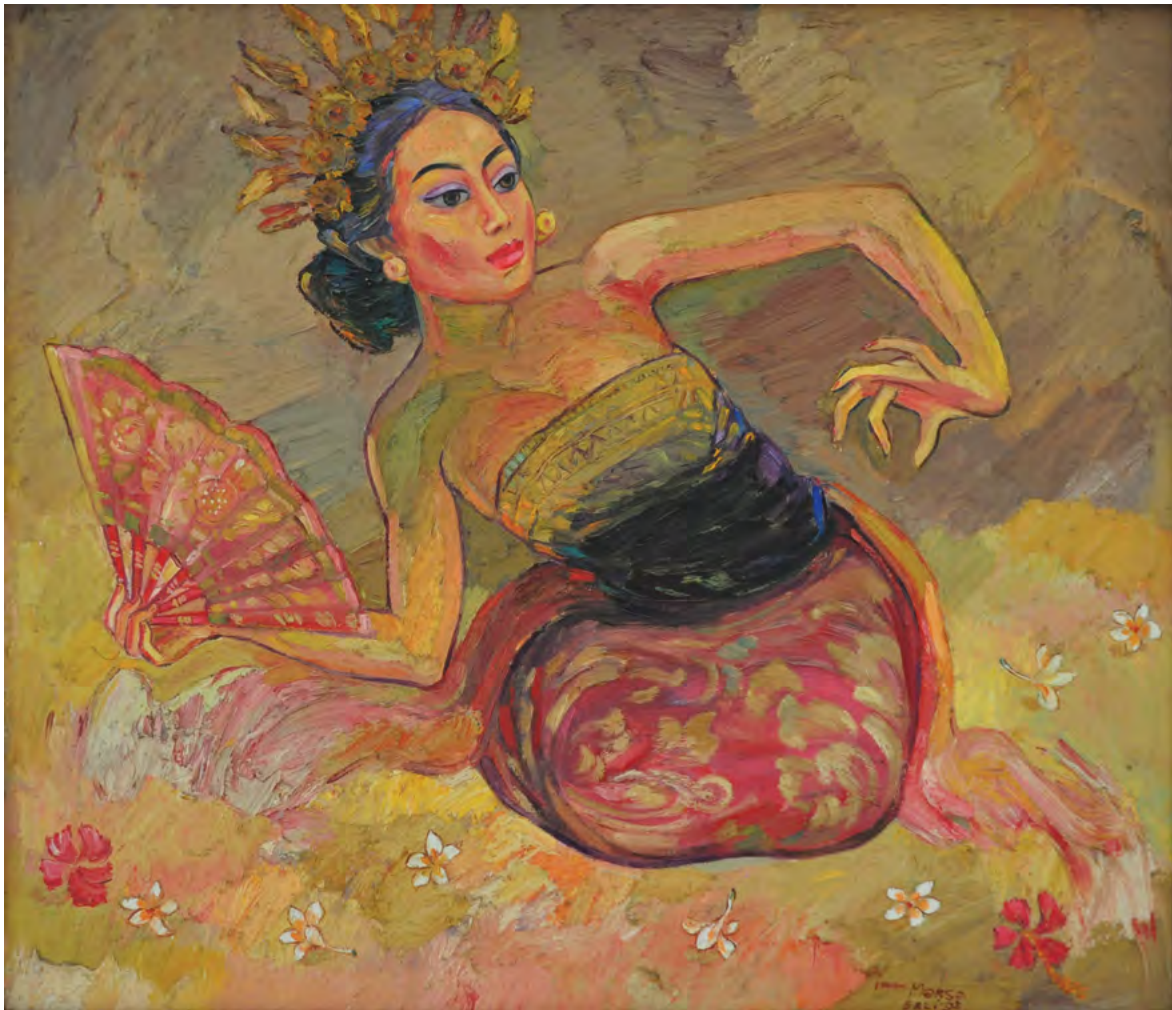
RM 14,000 - RM 24,000

Known for depicting the ordinary, simple life occurrences and his own artistic conscience into something majestic and inspirational through impressionistic and expressionistic styles, S. P. Hidayat believes that his painting should have the ability to emotionally connect with his audience. He also believes that expression is the greatest gift a human can have and he shows through his artworks – by not depicting them in a common, objective way, but in convoluted one, as they swim in their own complexities and secrecies.

This artist has a gift for having great sensitivity towards his surroundings, elevating a common sight into something deep and emotionally contemplative.

S. P. Hidayat was born in Indramayu, West Java. He studied at Indonesia Art Institute (ISI) in Jogjakarta, majoring in Fine Arts, where he was awarded the Best Oil Painting award. His first publication, "The Best Collection of S. P. Hidayat was voted one of the Best National 100th finalist Phillip Morris.





11

I NYOMAN MARSA
B. Indonesia, 1952

Penari Kipas, 1998

Signed and dated "I NYM MARSA BALI '98"
on lower right
Oil on canvas
70 x 80 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 – RM 6,000

Ever since he was a child, Marsa has been involved in art activities such as stone carving, wood carving and tahatan. He obtained his experience in art from a formal school of art called SSRi Denpasar from 1970 to 1973. Thereafter, he studied at the University of Udayana, in the Faculty of Technic Arts of Painting). He became an art teacher at the Indonesia Institute of Arts (ISI Denpasar), in Bali. He has taken part in various exhibitions from 1979 until 1990.

His subjects are often the Balinese people, the life they live and the nature that surrounds them. As depicted in this piece, the Balinese dancer is portrayed mid-motion, frozen in a moment that is captured and illustrated in beautiful, expressionistic colours. The soft palette leaves the viewer amazed at the sheer serenity and softness of the moment, and gives an insight into the lives and culture of the Balinese people.



Cheung Pooi Yip is noted for his constant use of bold colours, jagged and rough lines, as well as irregular rhythms in his painting. This time, he depicts a moment during a Malay traditional dance, where a couple lose themselves in the art. Although the subject is often the muse for many artists, this piece is distinctively Cheung Pooi Yip, with haphazard brush strokes and colours thrown in to give that truly exclusive attribute.

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

12

CHEUNG POOI YIP

B. Penang, 1936

Dua Penari, 1994

Signed and dated "Pooi Yip 94" on lower right

Oil on canvas

56 x 44.5 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 4,000 - RM 6,000

13

MOHD RADUAN MAN

B. Pahang, 1978

Anak Anak Wayang I-VII, 2005

Signed, titled and dated on verso

Mixed media on canvas

31 x 31 cm x 7 pieces

Provenance

Private Collection, Selangor

Acquired by collector from Galeri Tangsi, Kuala Lumpur in 2007

RM 5,000 - RM 7,500

Mohd Raduan Man is a Malaysian visual artist who was born in 1978. To this young artist the production of his artworks are dynamic movements that possess strong statements that must be conveyed to his audience. He hopes that his artworks are substantiated enough to be included in future dialogues on visual art. Raduan's paintings stand out for their movement. Inspired by the animals in Chinese horoscope, his technique itself is fascinating. Printing onto large canvases using wood as his blocks, the end result is truly unique.

Woodcarving is the technique of engraving lines that are defined, and this enables Raduan to assess an object in its elemental and basic form, and it thus depicts elemental strength. His latest artworks showcase his perception of the different degree of strength, which exists in the animals that symbolise self and emotional strength, through his chosen medium.



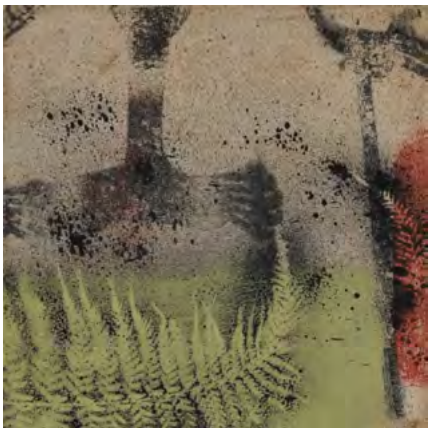
I



II



III



IV



V



VI



VII

14

NIK ZAINAL ABIDIN

B. Kelantan, 1933-1993

Musicians, 1978

Signed in Jawi and dated "21.10.1978" on lower right

Watercolour on paper

38 x 43.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

He was often hailed as the "Painter of the Epics". This was because of the recurring motif in his paintings, which defined his career as an artist – the ancient theatrical art of wayang kulit.

Wayang kulit was his obsession, from the time he was a child surrounded by Kelantanese shadow play. Nik Zainal was deemed the foremost artist in incorporating wayang kulit into his art, being the pioneer of weaving traditional and ancient imageries with modern visual art, but he was also created artworks aside from that, as seen in this piece.

Taking his cues from his roots as a Kelantanese Malay, that form of culture and tradition is illustrated in this piece. It is a form of cultural identity and it is done beautifully.

Nik Zainal Abidin never had a formal education in art but took lessons in art. He was a member of APS and Wednesday Art Group. He often dabbled in painting romantic landscapes of picturesque countryside, paddy fields, beaches and boats.



15

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Wayang Kulit Musicians at Work, 1998

Signed and dated "ISMAIL MAT HUSSIN 1998" on lower right

Batik

102 x 114 cm

Provenance

Private Collection, Kelantan

RM 16,000 - RM 28,000

Musculoskeletal renderings and brassy versions of the traditional Malay life in scenic compositions are Ismail Mat Hussin's trademark.

Taking batik to an entirely new level yet again with another piece of his distinguishably vivid-coloured depictions of Malaysian life, 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 musicians are perhaps playing an upbeat, melodious tune, the mood set by the surrounding milieu that is perhaps as vibrant as the colours.

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

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





16

KWAN CHIN

B. Kuala Lumpur, 1946

Back from the Sea, 2012

Signed "Kwan Chin" on lower left

Batik

44.5 x 38 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 26 of "Malaysian Villagescape by Kwan Chin"
exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

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 village folk going about their daily lives with one carrying vegetable atop their head, as tradition would have it.

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.

RM 3,000 - RM 5,000



While everything else such as the fisherman's house, boats and the water are painted in shades of deep purples and browns, the sun shines brightly in a garish orange colour. The unique, haphazard designs of the batik decorate this piece tastefully, giving this piece a vintage and antiquated atmosphere to it. It reminds one of dusk, just as the sun is about to set, when it shines its brightest. 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".

17

CHUAH SIEW TENG
B. Penang, 1944

Fishing Village, Undated

Signed "S.Teng" on lower right
Batik
58 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500



18

CHOONG KAM KOW, DR
B. Perak, 1934

Village Scene, 2005

Signed and dated "CHOONG KAM KOW 05"
on lower right
Chinese ink and colour on paper
45 x 60 cm

Provenance
Private Collection, Singapore

RM 7,000 - RM 10,000

"As an artist who prefers to work by series, his signature style is that of a fusion of East and West, expanding his visual vocabulary and expressing his own range of aesthetic messages through his art." Choong as an artist has been exposed to, and influenced by, the Abstract Expressionism, Pop Art, Hardedge, Conceptualism and international art movements during his stay in New York in the 1960s and early 80's. Dr Choong believes that change is a process which involves elements of culture, philosophy, nature and social environment. As a result, he adopts an innovative approach to produce the best visual effects in his works.

He obtained his BA in Fine Art from the National Taiwan Normal University in 1961 and Master in Fine Arts degree from Pratt Institute, N.Y. USA in 1968. In 1965, He received a Fulbright Grant to study modern art in USA and another Fulbright-ACLS Fellowship in 1980 for research in contemporary art. In 2006, he was conferred the Honorary Degree of Doctor of Arts by the Robert Gordon University, Scotland for his achievements in fine art and contribution in art and design education. In addition to the prestigious Fulbright Hays Awards, Choong has also won many prizes in art competitions including 1st prize (Drawing) & 2nd prize (water colour) in Virginia Art Show, 2nd prize (Landscape) in PNB Art Competition and 3rd prize in Association of Bank Art Competition etc. He is currently the Chairman of Federation of Asian Artists Malaysia Committee. He has served as a member of the National Art Gallery Board of Trustees from 2004 to 2009 and as a member of the Acquisition Committee from 2002 to 2006.



19

LONG THIEN SHIH

B. Selangor, 1946

Penang Road, 2012

Signed, titled and dated "Thien Shih Penang Road 8-8-2012" on lower right

Ink and colour on paper

26 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500

This marvelous ink and colour on paper by Long Thien Shih illustrates a scenery of a road in Penang. It is a scene familiar to Malaysian eyes, but never before has something so common be captured in an artistic way. This piece also gives off an aura of nostalgia and despite being so simple and sweet, it is priceless at the same time.

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.

20

KHALIL IBRAHIM

B. Kelantan, 1934

Untitled, 1997

Signed and dated "Khalil Ibrahim 97" on lower right

Ink on board

40 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 7,000

There are presences 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 and lines done by pen. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.

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



21

TANG DA WU

B. Singapore, 1930

Sian, 1988

Signed, titled and dated
“SIAN DA WU TANG 88” on bottom of paper
Ink and watercolour on paper
70 x 52 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

Through his drawings, sculptures, paintings, performances and installations, this multifaceted artist explores various themes of the social and environment kind, subtly remarking on distressing subjects such as the endangerment of animals, deforestation and modernization.

His paintings are a narration of various issues, a union between motion and energy with his use of ink, water and paper – proving that Chinese ink painting is not merely an outdated medium restricted to paintings of still-life and landscapes. As demonstrated in this piece, the ink blends and seeps into another, the ensuing monochromatic tones creating silhouettes that are candid yet sophisticated.

Tang Da Wu received a BA in sculpture from the School of Fine Art, Birmingham Polytechnic and advanced his studies at Saint Martins School of Art and then received an MFA from Goldsmith's College, University of London. He then ventured into performing arts and co-founded the Artists Village (a collective group committed to promoting experimental art through the provision of studio and exhibition space). He was the recipient Visual Arts Award from the Arts Council of Great Britain in 1978, the Artist Award from the Greater London Arts Council in 1983 and the 10th Fukuoka Asian Culture Prize in Arts and Culture.





22

ZAO WOU-KI

B. China, 1921-2013

Montagnes Embrumées
(Misty Mountains), 2006

Signed in Chinese and Pinyin, and numbered 71/99

Silk screen on arches paper

Edition 71/99

27.5 x 19.7 cm

Provenance

Private Collection, Kuala Lumpur

Published in Christie's Hong Kong

Asian 20th Century Art (Day Sale) (Lot 444)

Sale 3359 - November 23, 2014 auction catalogue

RM 8,000 - RM 11,000

The air is heavy, thick and mysterious. Dark clouds mingling with fog veil the mountains, almost obstructing it from view. Shadows and outlines of trees can be seen, but barely.

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

Reference

For the limited edition of the book Zao Wou-Ki, *Carnets de voyage 1948-1952*, Albin Michel ed., 2006, based on a watercolour from 1950



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

His artworks are known to be completely subjective, especially the viewers come from different art backgrounds. Zao has mentioned before that despite the seeming slapdash effect that he applies in his painting, those with Western art backgrounds may see a mere play of colours and lines, but those who come from Chinese art backgrounds may even see water, wind or mountains. As in this piece, it may come off as simplistic and effortless, but it is Zao's flawless execution and utmost elegance that created these flow of blue mountains and the muted sun that overlooks these massifs.

Reference

For the limited edition of the book Zao Wou-Ki, Carnets de voyage 1948-1952, Albin Michel ed., 2006, based on a watercolour from 1950

23

ZAO WOU-KI

B. China, 1921-2013

***Soleil Couchant
(Sleeping Sun), 2006***

Signed in Chinese and Pinyin, and numbered 55/99

Silk screen on arches paper

Edition 55/99

27.5 x 19.7 cm

Provenance

Private Collection, Kuala Lumpur

Published in Christie's Hong Kong

Asian 20th Century Art (Day Sale) (Lot 443)

Sale 3359 - November 23, 2014 auction catalogue

RM 8,000 - RM 11,000

24

TAN CHOON GHEE

B. Penang, 1930-2010

London, 1981

Signed and inscribed in Chinese
"London 1981" with seal on lower left
Chinese ink and watercolour on paper
67.5 x 44 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,500 - RM 12,500

Tan Choon Ghee has always been inspired by and passionate about what people would deem nondescript streets – its buildings, the shops, the people walking down the streets with umbrellas or on bicycles, as seen in this piece.

Tan was noted for his excellent blend of the British watercolour technique and the Chinese classical paintings' calligraphic brushstrokes. As a result of this, the art pieces created by him are often sought-after and copied by many.

Cool, calm and murky, it reminds one of a quiet pathway, perhaps towards the evening. The illustration of the buildings' architecture is sublime, and the faint mist-like glow to it gives the entire composition a nostalgic ambiance.



25

ZULKIFLI YUSOFF

B. Kedah, 1962

Island People, 1997

Signed and dated "Zulkifli '97" on lower middle

Signed and titled on verso

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 28,000

A large, bold streak of red handsomely puts this beautiful masterpiece together. It attracts the attention, beckoning the view to come closer and inspect the hidden meaning behind another of Zulkifli's art-cum-narration. His omnipresent caricatures and character parodies flock together, with their own unique idiosyncrasies injected into them. This may very well be derived from and inspired by the artist's ongoing dialogue on the nation and its people, as Zulkifli dissects the ethnicities through his chosen medium.



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



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



26

YUSOF GHANI

B. Johor, 1950

Biring XXIX, 2006

Signed and dated "Yusof Ghani 06" on lower right

Signed, titled and dated on verso

Acrylic and charcoal on linen

127 x 97 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 69 of

"Biring by Yusof Ghani, A Malaysian Master" coffee table book

Published in 2007 in conjunction with the Biring Exhibition

RM 35,000 - RM 60,000

In a flurry of earthy colours, 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.



NIZAR KAMAL ARIFFIN

Nizar, the Pondering Mask man



Nizar posing with his artwork "Siri Pohon Beringin - Daerah Dunia, 2012"

"He expresses spirituality, human faith, personal growth, freedom and an interconnected world in the paintings, which are mostly in earth tones, monochrome and metal colours."

Nizar, born 9 September, 1964, hails from Kuala Lipis, Pahang. He joined Senika, Pahang's art society in 1984. He worked at the Ministry of Culture and Youth and was appointed resident artist at Taman Seni Budaya Pahang. In 1986, he studied Fine Arts and Graphics at University Sains Malaysia.

After graduating, he continued to paint arduously, moving to Kuala Lumpur in 1993 to paint at Central Market and Angkatan Pelukis SeMalaysia House. In 1998, he became a full-time artist and eventually joined the Artists Colony at Kuala Lumpur Craft Complex. Nizar believes that in the final analysis, everyone is the same. One may lead a privileged life, a suffering life or am a successful individual but as Nizar portrays in his "Bayang" (Shadow), a metamorphosis from his previous series -"Topeng" (Mask) & later "Faces and Faces", his subjects are just unidentifiable silhouettes.

When one looks at the painting, one cannot differentiate the powerful from the subservient, the beautiful from the ugly, and the rich from the poor. Everyone is equal. Everything is open to each viewer's own personal interpretation. He uses a mix of materials, acrylic paints and texture paste to stunning effect.

"Nizar's relentless search for truth and the meaning of life, deep in his soul, is transformed into passionate energy, subsequently channeling said energy into his paintings. He produces vigorous works, sculpting the surfaces vigorously with his agile yet meticulous stroke." Nizar is a perfectionist, and with his high finished surface, he managed to portray sensitivity and responsive towards life. His first 'Topeng' or Mask in 1998 was a prelude to his acquired self.

He works only on square formats, as this is said to symbolize fairness and round circles reflects balance in life. To Nizar his works a form of soul-search.

Honours/Awards

- Honorable Mention : Phillip Morris Asian Art Award – 2000
- Honorable Mention : Phillip Morris Asian Art Award – 1999

Solo Exhibitions

- 2012 - The Faces of Abstraction – KL Lifestyle Art Space, Kuala Lumpur
- 2011 - Conlay Artist Group –MAP @ Publika, Solaris Dutamas, Kuala Lumpur
- 2010 - Kepada Mu Kekasih – National Art Gallery, Kuala Lumpur Melangkau Ufuk – Antara Langit dan Bumi – Galeri Petronas, Kuala Lumpur
- 2009 - Tampannya Budi – National Art Gallery, Kuala Lumpur 2008 Palestin - National Art Gallery, Kuala Lumpur
- 2007 - Lakarasa Inderapura - National Art Gallery, Kuala Lumpur
- 2005 - Koleksi Siri-3 – Galeri Petronas, Kuala Lumpur Terbuka Malaysia – National Art Gallery, Kuala Lumpur 2004 Imajan – Maybank Gallery, Kuala Lumpur
- 2003 - Phillip Morris Art Award – National Art Gallery, Kuala Lumpur Topeng – Stonor Art Centre, Kuala Lumpur
- 2002 - 5 Sekawan – Ulterly Gallery, Singapore Crossroad – Alliance Francaise, Kuala Lumpur Potret Diri - National Art Gallery, Kuala Lumpur
- 2001 - Face the Act- Galeri Petronas, Kuala Lumpur
- 2000 - Phillip Morris Asian Art Award - National Art Gallery, Kuala Lumpur
- 1999 - Phillip Morris Asian Art Award - National Art Gallery, Kuala Lumpur
- 1998 - Paradise Stroke – Century Paradise Club, Kuala Lumpur Citra Malaysia – Kuala Lumpur Craft Complex, Kuala Lumpur Labour of Love – Hilton Hotel, Kuala Lumpur APEC – Putra World Trade Centre, Kuala Lumpur Living Pellete – Sheraton Imperial Hotel, Kuala Lumpur
- 1997 - Menemui Modeniti - National Art Gallery, Kuala Lumpur
- 1996 - Date 6 Sense – Istana Hotel, Kuala Lumpur Pameran APS -Galeri Petronas, Kuala Lumpur
- 1993 - Malaysia Fest – Kuala Lumpur
- 1992 - Senika – IKIP, Kuantan, Pahang
- 1991 - Miniature – Equatorial Hotel, Kuala Lumpur
- 1990 - Young Contemporary - National Art Gallery, Kuala Lumpur
- 1989 - Young Contemporary - National Art Gallery, Kuala Lumpur Papier mache – Citra Gallery, Kuala Lumpur
- 1988 - Pameran Sejarah Pahang – Pekan, Pahang Kuantan Town/MPK – Kuantan, Pahang Young Contemporary - National Art Gallery, Kuala Lumpur
- 1987 - Inspirasi Seni – Universiti Sains Malaysia, Penang Aspirasi – Universiti Sains Malaysia Museum, Penang
- 1986 - Pahang – Kuantan, Pahang Manifestasi '3P' – Kuantan, Pahang
- 1985 - Senika – Hyatt Hotel, Kuantan, Pahang WWF – DBKL, Kuala Lumpur



Siri Pohon Beringin - Daerah #15, 2012
Acrylic on canvas 137.5 x 137.5 cm
SOLD RM 10,450
KLAS Art Auction April 7, 2013



Siri Dunia - Kota Perang #5, 2014
Acrylic on canvas 152 x 152 cm
SOLD RM 22,400
KLAS Art Auction January 18, 2015

27

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Dunia - Kota Perang #6, 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.

A little different than *Siri Pohon Beringin* where he narrates spirituality, liberty, faith and personal growth, this series takes on an entirely different meaning as Nizar chooses to focus on a nation as whole, capturing its essence on canvas. In this sphere with interwoven lines and clashes, he illustrates a country at war. There is much disorder and disarray and one might even catch glimpses of soldiers attacking one another. Nizar captures chaos, mayhem and the tendency of human nature to create wars.

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.

The KLAS Auction January 18, 2015 auctioned the sibling piece, *Kota Perang #5, 2014* at RM 22,400.



28

ISMADI SALLEHUDIN

B. Pahang, 1971

Menjalara Series 136, 2003

Signed and dated "ISMADI 2003" on lower left

Mixed media on canvas

147 x 183 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 14,000

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

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





29

FAUZUL YUSRI
B. Kedah, 1974

Selisih, 2013

Signed and dated
"Fauzul Yusri 2013" on lower left
Signed, titled and dated on verso
Acrylic and mixed media on canvas
122 x 122 cm

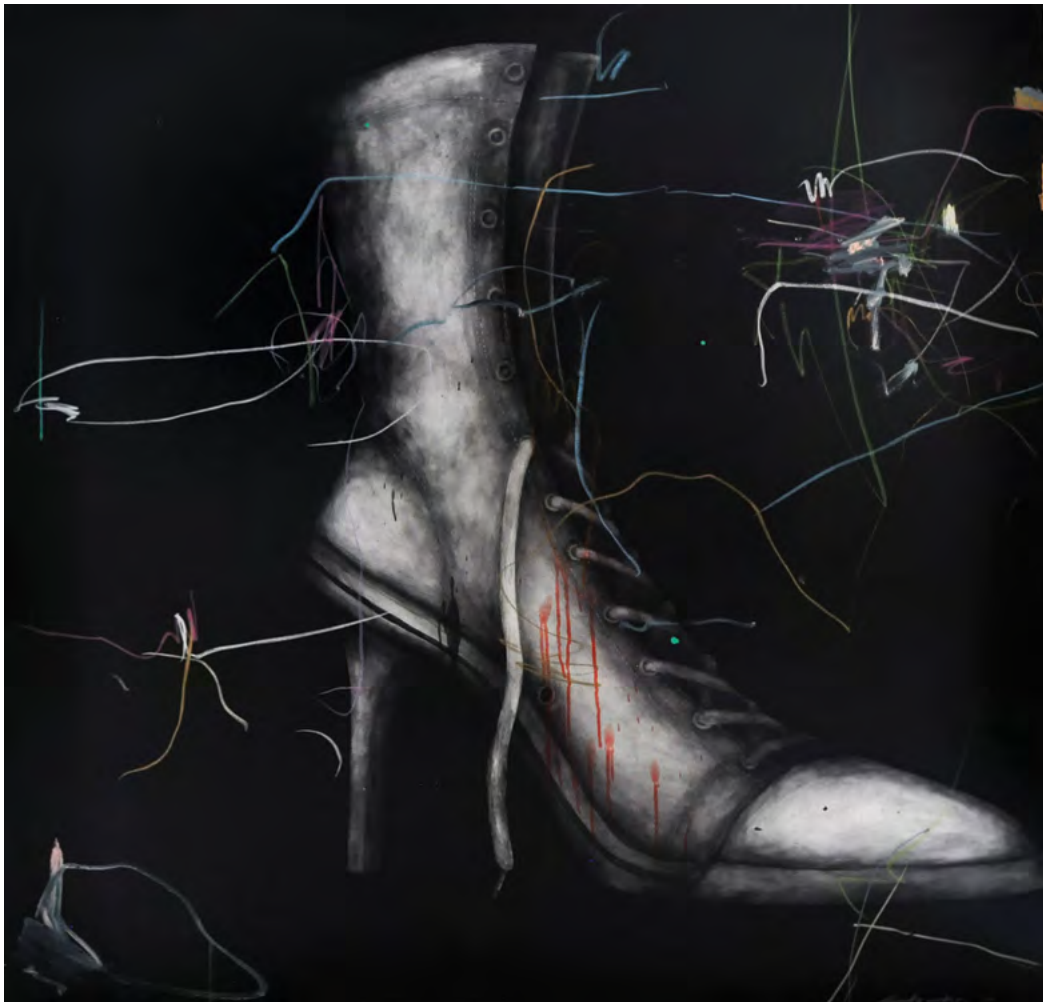
Provenance
Private Collection, Kuala Lumpur

RM 5,500 - RM 10,500

Fauzul Yusri is never direct with his messages. Instead, he delves with the subtle layering of textures and manipulation of surfaces, to create new aesthetic perception of form and floating shapes upon the canvas.

Set against a dark background, the only forms present in this canvas are shadows of grey masses, floating around the canvas. The message is completely subjective, for some it may be a little cynical, ominous or even intimidating in this depiction, but for some it may hold a deeper meaning.

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



"He talks about appreciation of mystery and women, and in the same breath addresses – with much enthusiasm – topics like lust, desire and artistic taste." Fendy challenges conventional perspectives with hidden images in his works, and although his work might look like a mess of colours and lines on canvas, he insists that every stroke of the brush is deliberate, every line is carefully composed.

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

He works to create illusions in his painting, illustrating a visual interplay between the sensual and practical. As seen in this piece, it is an amalgamation of sneakers and a high-heeled shoe. True to its title, it speaks of uncertainty and indecisiveness. Fendy Zakri is a self-taught artist based in Kuala Lumpur and had his first solo exhibition in 2014, entitled "Seeing the Unseen".

30

FENDY ZAKRI
B. Perak, 1982

Identity Crisis #1, 2012

Signed and dated
"fendy zakri '12" on lower right
Titled and dated on verso
Acrylic on canvas
152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 5,800



31

ABDUL LATIF MAULAN

B. Pahang, 1974

Sasaran, 2013

Signed and dated "Latif Maulan 2013" on lower left

Acrylic on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

These marbles look so real that you want to reach out and touch them, feel the texture and hear the slight sound as they clash against one another, and hear and feel the crackle and wisp of the scrunched up paper beneath them. Maulan's works are often based on still life and nature, but they are all visually appealing. This everyday scene from his life proves to be compelling on canvas due to his expert techniques.

Latif Maulan was born in the quiet village of Kampung Lebu, Pahang. This unique artistic talent was discovered during his early childhood. As he had no formal training in art, he nurtured his own talent in his home and then started to travel and work in the US, Europe and Australia. Maulan is considered a budding artist as his 2011 exhibition held at the National Art Gallery of Malaysia in Kuala Lumpur proved to be an immense success.



32

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask - Collaboration Series #9 & #10, 1999

Signed and dated "NIZAR 99" on lower middle

Acrylic on canvas

35.5 x 35.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 6,500

Taking a different turn from his usual convoluted and heavily detailed and structured lines, Nizar takes on a darker approach in the subject matter for these paintings. It is rather ambiguous, as one needs to delve deeper into the canvas to finally come up with an idea or a message. For some, moving auras can be seen, whilst for others, suspicious and shadowy figures gaze back at the viewer, almost tauntingly. It is, all in all, very mysterious indeed. While one may argue that Nizar still incorporates some of the spirituality that is often present in his paintings, it definitely takes on a much deeper and darker meaning.





KHOO SUI HOE

Conveying bliss and spirituality through representational elements

"I paint to glorify the gift bestowed upon me. Art is like a religion," said Khoo Sui Hoe, and true enough, there is an omnipresent and resilient spiritual presence and aura in his paintings. Anyone familiar with his works would most definitely say that Khoo has a way with the emotive power of colours and compositional qualities. It is his trademark.

He communicates and paints harmony, beauty and tranquillity.

Most of his works relate to his life journey, as he himself has said that, "My paintings are my memory, my recollections during my childhood days in the kampung." These paintings were the documentations of his struggles (such as his rebellious years at the Nanyang Academy of Fine Art), his dreams, courtships, marriage, children, wedding, travels (as seen in his Cameron Highlands and Bali landscapes), before settling into a period where there were many rainbow hues present in his paintings ... perhaps hinting at the settled and secure feeling in life.

Among all the writers and fellow artists who have debated about his work and tried describing his masterpieces, his closest and oldest friend Datuk Seri Lim Cheong Keat does it the best:

"He created a cosmos populated with myths, tantalising messages, fascinating beasts, people and himself – transfigured in spontaneous imagery and creative morphology. The environment and natural forms are part of his visual language and form-making; hills, trees, sun, moon and atmosphere are woven into his compositions, unrealistic – but credible within his world in art. The artist often expresses a subtle humour within the plastic game of merging forms, and more obviously with postures and situations."

And we, especially those who are true followers and admirers of Khoo's works, find this to be absolutely true.



The Wedding, 1980
Oil on canvas 76.2 x 76.2 cm
KLAS Art Auction Edition X, August 10, 2014
SOLD RM 40,320

His Life and Career

Khoo Sui Hoe was born in 1939, in Baling, Kedah, the third of seven children. His father was a fine tailor who ran a general store before becoming a rubber planter. He studied at the Seng Yok Primary School in Kedah from 1945 to 1951.

At the age of 12, he moved to Penang and studied at the Chung Ling High School, then Green Lane Normal School and four years later at the Han Chiang High School. Due to a misunderstanding (he, as the class monitor, was sent by his classmates to convey their unhappiness with their algebra teacher. As a result of this, he was wrongly labelled as a troublemaker), he was asked to leave the school.

In 1957, he taught in Pei Chye School, a primary school in Kedah for three months. The Kedah Education Department offered him a place at the Teachers Training College, but was asked to leave mere weeks later without reason, wrongly blacklisted for his alleged communist inclination. He then aspired to be a journalist in Singapore (for Sin Chew Jit Poh or Nanyang Siang Pau), as he had been writing poems and short stories since junior high. However, due to job unavailability with the press, he worked as a concrete labourer and finally, when pressed by his parents to give up working

as a labourer and to further his studies in any field, on a whim he mentioned art.

They say the things that happen by accident always turn out to be the greatest occurrences in your life. Also, great discoveries are often made through accidents. However, for Khoo it might be a cross between an accident and fate.

In 1959, He enrolled at the Nanyang Academy of Fine Art (NAFA) and studied under two widely acclaimed artists – Cheong Soo Pieng and Georgette Chen. This was never a serious pursuit, but Chen taught him perspective and Cheong encouraged his students to explore watercolour and oil (and influenced his students to use palette knives). Lai Foong Moi also coached Khoo in the technique of the brush.

In 1962, Khoo invited three of his classmates to organise an art exhibition at the Singapore National Library. These classmates were Lee Ming Thong, Tan Chew Ming and Cheah Yew Saik, who, later on became the founder and principal of the Kuala Lumpur College of Art. Khoo was initially denied entry as he did not have any appointments. However, due to his persistence and efforts, the Ministry of Culture finally gave in and allowed them to carry on with

the show, and were kind enough to open it. The exhibition was a hit and definitely boosted the spirits of these four young artists. A year later, another show – a five-man show this time – was held at the British Council in Kuala Lumpur, with Goh Chong Thar joining the group.

In 1964-65, Khoo returned home to Kedah but due to differences with his father, eventually left for Penang. There, he met Yeo Hoe Koon, an ex-classmate from Green Lane Normal School. Yeo gave him shelter, food and a spot in his studio – an attic of a coffee shop. He loved painting water, having grown up surrounded by it. He also painted on hard board, the cheapest material he could get at the time and never had any problem with inspiration. After moving and staying at Galleri de Mai, an art supply shop owned by watercolour and batik artist Tay Mo-Leong, he painted “Two By The Lake”. This piece won him the 1st prize at the Malaysian Art and Craft Competition. It was around this time that he helped Tay launch Salon de Mai, an international art exhibition which attracted many artists from South-East Asia.

At the same time, he took a job as a temporary worker to paint a mural-size painting, *Fishing Village*, for the Penang State Museum. He was given a daily wage of RM15.

His first one-man show was held in 1965 at the British Council in



Two at the Top, 1982
Oil on Canvas 76 x 88 cm
Christie's Hong Kong Asian 20th Century Art (Day Sale)
SOLD RM 43,313 (US\$ 12,084)

Kuala Lumpur, where he was dubbed “a Poet in Paint” by Frank Sullivan. Lim Chong Keat bought two of his paintings and they both forged a lasting friendship, and Lim offered to hold an exhibition for Khoo. For this, he painted two 8 x 8 foot paintings: “Children of the Sun” and “A Day in 1946” (now lost), one 12 x 6 foot “The Golden Wedding” (now in the collection of the United Overseas Bank) and another painting that was also lost. Khoo held his second exhibition a year after.

In 1967, the Art Council of Malaysia sponsored a one-man show at the Balai Ampang, AIA Building, Kuala Lumpur and opening the show was the Minister of Finance, Tun Tan Siew Sin. Kington Loo, the chairman of the Arts Council of Malaysia, said that there was no doubt that Khoo was an artist who had earned a worthy place in Malaysian art.

In 1968, Khoo held his fifth one-man show at the National Library, Singapore, a show that was opened by the Singapore Minister for Culture, Jek Yuen Thong. He stressed that Singapore needed artists like Khoo, who were “bold and unconventional, and had the courage to explore new vistas.” Khoo also painted “One Fine Day” here, but a dog destroyed it after being exhibited. He experimented with batik, but found it too laborious and did not like it. He met fellow artist Prateung Emjaroen, with whom he built another lasting friendship.

In 1969, 19 out of 23 paintings from his exhibition from the year before were sold and Khoo then flew to Japan for two months. He made friends with photographer Anzai Shigeo. This was also the year Khoo held his 7th one-man show in Taipei.

In 1970, he held another one-man show at the National Library in Singapore. Professor DW Notley, the dean of Architecture at the University of Singapore opened the show. Singapore Chinese



Wind Dance, 2003
Oil on canvas 80 x 80 cm
KLAS Art Auction Edition XIII, January 18, 2015
SOLD RM 31,360

art critic Ma Ko wrote, "Khoo Sui Hoe found his own style since 1965. He was seen as an artist of modern primitivism and one would relate him as our Henry Rousseau in the east." A three-man exhibition with Thomas Yeo and Yeo Hoe Koon followed, and after much encouragement and support from Lim Chong Keat, he set up Alpha Gallery.

In 1973, he was invited to be a resident artist at Mekpayap Art Center in Bangkok, a complex set up by Princess Chumpot. He held a one-man show and the world-renowned Belgian artist Hundertwasser came to the exhibition. Khoo lived in Cameron Highlands at this time and started doing paintings of the place.

In 1974, he was given a grant from the JDR 3rd Fund, awarding him with the opportunity to study development of contemporary art in New York. Before he left, he held various shows. This grant provided him with the chance to visit many important museums and view many great artists' works. He also studied at the Pratt Graphics Center in New York, where he learned and produced different artistic mediums such as print making, etching and silkscreens. After a year in the US, he visited Europe's contemporary art museums.

In 1977-89, he started the Utara Group, comprising artists such as Lim Kung Chooi, Lim Chee Boon, Syed Salleh Mustaff, Yeong Chee Cheong, Tang Hon Yin, Chong Hip Seng, Sharifah Fatimah Zubir, Judin Ahmad, Sulaiman Jamalludin and Askandar Unglehr. They held yearly exhibitions at the Penang State Art Gallery and had many shows in Kuala Lumpur and Singapore.

In 1978, he held a show at the Raya Gallery in Melbourne and Newton Gallery in Adelaide. This was the time he returned to



Woman and a Man, 1993
Oil on canvas 82 x 82 cm
KLAS Art Auction Edition XIV, March 22, 2015

his figures – figures that are usually set peacefully in the air or above water. The Advertiser reported: "A naïve figurative painter with overtones of surrealism, Sui Hoe paints scenes but mysterious dream-like figures, unmistakably oriental, in the bold and vibrant colours so typical of South-East Asian art."

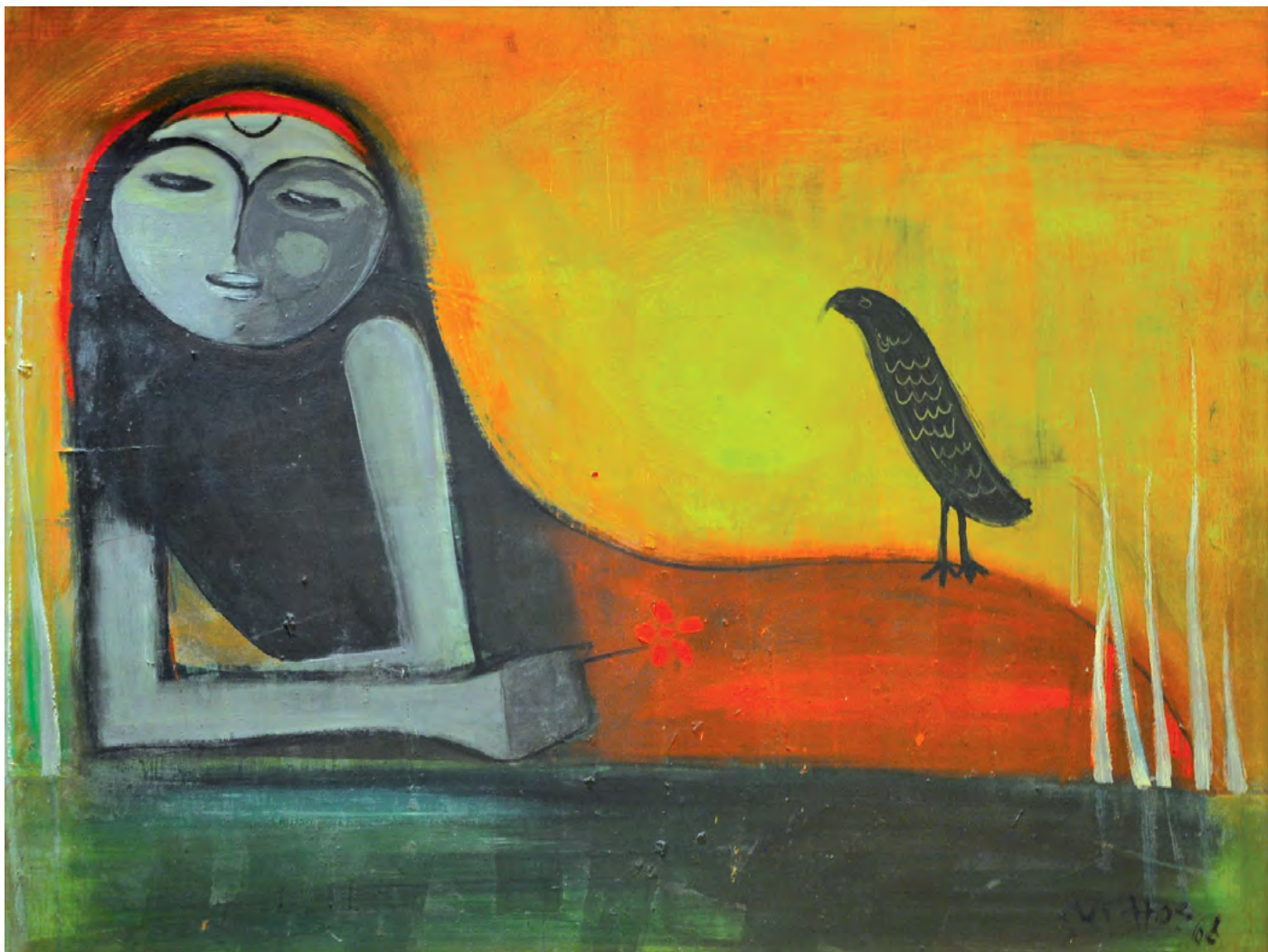
In 1981, the Art Society of the International Monetary Fund in Washington DC presented a one-man show by Khoo. In the brochure, it was written: "Thus, although Khoo Sui Hoe's mysticism and frame of reference are regional, the charm of his colour and mood make his appeal transcend boundaries and become truly international. His work stands alone. It is above all haunting. His paintings will always stay with you."

Simultaneously, Renee Phillips wrote: "To view Sui Hoe's paintings is to enter a world of enchantment and mysticism, to be embraced by nature's ethereal magic, to transcend, much like an experience in meditation."

In 1982, Khoo and his wife made the decision to immigrate to the US, in order to provide for his children better education. For many more years, Khoo held many exhibitions in the US.

In the 2000s, Lim Chong Keat organised Sui Hoe @ Bellevue, a solo show-cum-symposium in Penang. John Lee Joo For wrote: "His more recent artworks show a significant departure from Man languishing placidly and complacently languishing in the midst of nature to a tighter enclosure of Man in deep thought, in an indulgent spell of introspection and contemplation."

The following years saw Khoo actively taking part in shows, joining exhibitions and travelling.



Girl with a Flower, 1968
Oil on board 61 x 81 cm
KLAS Art Auction Edition VIII, April 6, 2014
SOLD RM 66,000

KHOO SUI HOE: AN OVERVIEW PART II - THE PATRON, DATUK SERI LIM CHONG KEAT'S COLLECTION FROM 1960S TO 1980S

Last month, an exhibition of artist Khoo Sui Hoe's works from the collection of Datu Seri Lim Chong Keat opened at The Private Museum, Singapore in honour of artist Khoo Sui Hoe's great legacy.

The exhibition runs from Jan 21 to March 8 in conjunction with Singapore's 50th anniversary of independence and the Singapore Art Week. This Collector's Platform was presented by The Private Museum. As the name suggested, the museum invited Khoo's biggest patron, Datuk Seri Lim Chong Keat to exhibit his collection of the artist's works spanning from the 1960s to the 1980s.

A selection of 16 significant paintings were showcased, both in honour of the friendship and patronage of the artist's foremost collector.

The collection encompasses Khoo's works at the beginning of his artistic career in South-East Asia, and follows his unadulterated

artistic explorations of figures and landscapes, for which Datuk Lim had coined the term "Inscapes". For these paintings in "Inscapes", Khoo drew inspiration from the rivers, rubber estates in Kedah, abstraction of mountains in Cameron Highlands and the cloud compositions in Thailand.

The highlight of the exhibition was undoubtedly his most notable piece to date, "Children of the Sun", which was mentioned earlier in the article. It is the artist's first monumental painting which was commissioned for the Singapore Conference Hall in 1965. It is also the painting's 50th anniversary since its creation.

It was at this show also that Datuk Seri Lim shared his collecting habits, making this event an opportunity for collectors and art lovers to meet the renowned collector in person and to find out more about his South-East Asian art collection.

33

KHOO SUI HOE

B. Kedah, 1939

Recollection, 1974

Signed "SUI-HOE 74" on lower right

Signed, titled and dated on verso

Oil and acrylic on canvas

86 x 86 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate of authenticity from Alpha Gallery,
Singapore affixed to the back of canvas

RM 25,000 - RM 35,000

"I paint to glorify the gift bestowed upon me. Art is like a religion," said Khoo Sui Hoe, and true enough, there is an omnipresent and resilient spiritual presence and aura in his paintings. Anyone familiar with his works would most definitely say that Khoo Sui Hoe has a way with the emotive power of colours and compositional qualities. It was his trademark.

His quote, "my paintings are my memory, my recollections during my childhood days in the kampong", best describes this painting (apart from the title), he illustrates a window-like frame, set against a backdrop that is remindful of seashore, where waves crash against the sand. This window provides the opportunity to delve into Khoo's past, his documentation of his past, his dreams, marriage, children and the like. It is calm and tranquil as one reminisces along with Khoo.

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.



34

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Sterling Silver, 2011

Signed, titled and dated "RSA '11 STERLING SILVER" on lower right

Acrylic on canvas

120 x 90 cm

Provenance

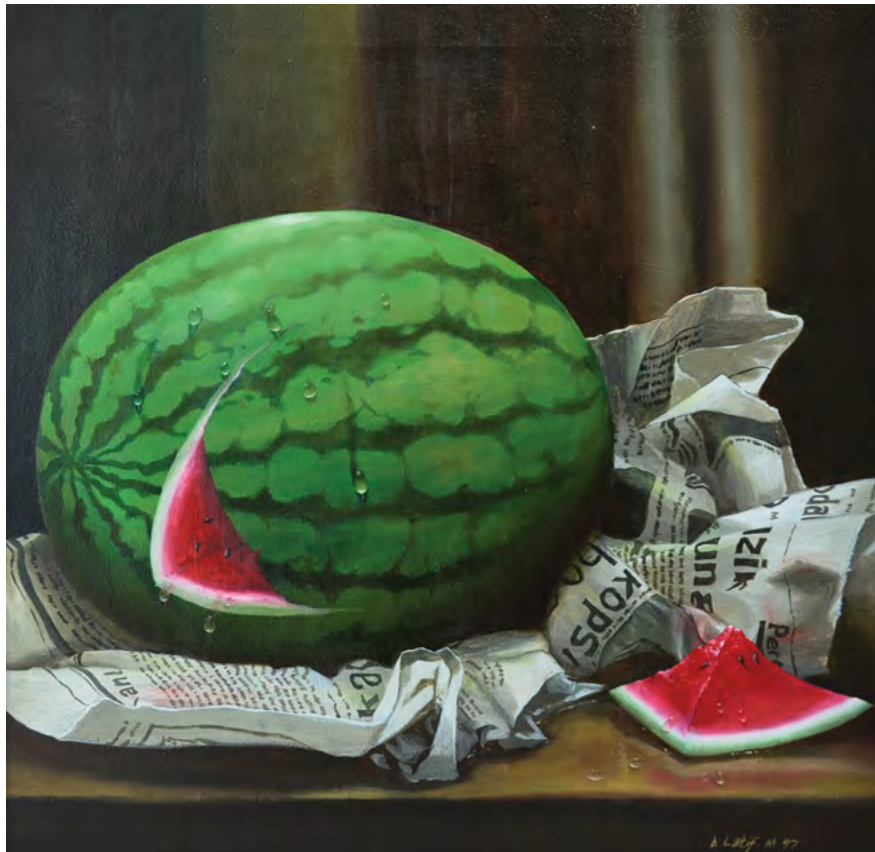
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Raphael Scott AhBeng's paintings and perception of nature is not your conventional true-to-life type. Even the simplest of forms of subjects such as the silver comes off as nonconforming and curious but in a uniquely beautiful way. The grey that takes up most of the canvas hints at the original colour of the precious metal, but he composes this piece in a more meaningful, artistic way of portraying nature and its resources.



75A 11
STERLING
SILVER



35

ABDUL LATIF MAULAN

B. Pahang, 1974

Tembikai, 1997

Signed and dated "A Latif M 97" on lower right

Oil on canvas

52 x 53 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Latif Maulan's works are often described as being so real, that "the flowers look so real that you want to reach out and touch them; the fruits are so good you feel like eating them."

His works are solely based on still life and nature, capturing the purest form of their visual beauty. They are undoubtedly nice and pretty, as he details them so well that they are almost true-to-life. His ambition is to produce 'Photorealism' paintings.

Latif Maulan was born in the quiet village of Kampung Lebu, Pahang. This unique artistic talent was discovered during his early childhood. As he had no formal training in art, he nurtured his own talent in his home and then started to travel and work in the US, Europe and Australia. Maulan is considered a budding artist as his 2011 exhibition held at the National Art Gallery of Malaysia in Kuala Lumpur proved to be an immense success.



"In my paintings, my style is still primarily expressionist, but I transform the abstract the figurative by playing with ideas of concealing and revealing. You could call them contemporary paintings with a conventional understanding of the media used." Yau Bee Ling The whimsical layering here is incredible, and that is what artist Yau Bee Ling is known for. Throbbing with vivid strokes and colour, depicts – as the title suggests – the many corners of her house. It is as if one is looking at a floorplan or an aerial view of a house. There is a den armed with sofas and chairs, a dining room equipped with a dining table, plates and teapots and all the paraphernalia one would find in the kitchen as well as a laundry room.

Despite the many layerings and complexity in her pieces, Yau has said that she wants them to simple, allowing anyone to connect with it as well. She pushes here the potential of her chosen medium, using its flexibility to convey her thoughts and feelings, of which are provided by her home. Depicted here is a typical, humble home bursting with comfort and warmth, and one is reminded of family, shelter and rest.

Yau Bee Ling is considered to be one of the most established contemporary artists in Malaysia. She was born in 1972 in Port Klang. She studied art at the Malaysian Institute of Art, where she was awarded with a full scholarship. She represented Malaysia at the 9th Asian Art Biennial in Bangladesh. Her work was then selected by a renowned curator in Singapore, T. K. Sabapathy for an exhibition at the Singapore Sculpture Square, and then at the Fukuoka Asian Art Museum.

36

YAU BEE LING

B. Selangor, 1972

The Many Corners of My House, 2000

Signed and dated "Bee Ling 2000" on lower right

Oil on canvas

65 x 101 cm

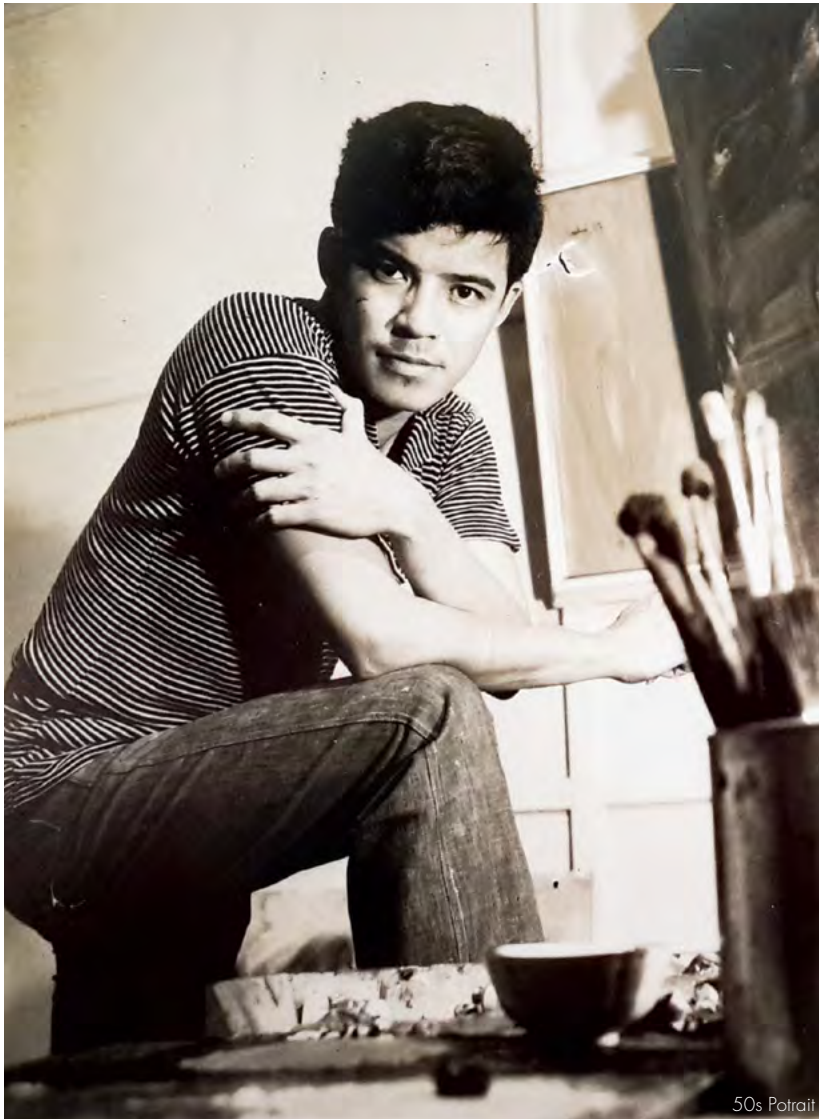
Provenance

Private Collection, Singapore

RM 13,000 - RM 18,000

CHEONG LAITONG

The Living National Treasure



50s Potrait

It has been 60 years since artist Cheong LaiTong first contributed artistically to Malaysia. What he began around the time of Malaysia's independence has now become cherished and historic in terms of both talent and contribution. The biggest asset in all this is essentially Cheong LaiTong himself, who, after six decades of art, is still moving forward. Still inventing, still composing.

Born in China in 1932, he came to Malaya in 1938 with his mother and two sisters to join his father, who was running a business in Kuala Lumpur.

"I presume I was born with the ability to draw. I remember when I was a child, whenever I was free I liked to draw on paper or on the wall. But back then I didn't know what an artist was, because during that era there were not any art school or

movement or anyone I knew having to do with art. That was until I received an American scholarship and subsequently also studied art in London. Hence, I accidentally happen to be an artist today."

Claim to Fame

Very early in his career, LaiTong won the commission (and, consequently, became part of Malaysian art history) in 1962 for the 115-foot mural that is presently at the National Museum in Kuala Lumpur. Made from Venetian glass mosaics, this particular work of his centres around Malaysian life and culture. It remains until today, as good as new and one of the most unforgettable and adored public artworks. Seven years later, he won the prestigious Salon Malaysia's Major Prize with his abstract works.

Style

After returning from studying overseas, LaiTong began immersing and familiarising himself with the trends and art movements from the West. With that, LaiTong began to tailor his own art style – a portion of abstract expressionism mixed with a healthy dose of Malaysia's principles and outlook. Teaming this artistic philosophy with his constant journey to venture into the world's and his own psyche to progress towards a better future, his works unquestionably played a vital role in the growth of Malaysian art.

With stimulating new ideas and a passion to see the country's artistic language grow, LaiTong and his peers were keen to create art that would not only engage the viewer because of its visual beauty, but also convey the meaning and gravitas of art in society. Through art, LaiTong induced deep reflections and timeless consciousness.

There is an East-meets-West approach in his works, as his layering, contrasts of colours, markings and subsequent masterpieces make it possible for the viewer to interpret them at so many different levels.

He is also said to be an artist that goes by instinct, and his canvases are the result of the expression of his emotions.

"The paintings will tell an artist what colour to put,



Mural at the Muzium Negara

and as you keep painting, it will lead you. Most abstract artists would agree with me, that the paintings will direct an artist. If it doesn't, it merely means one is not mature enough as an artist," said LaiTong.

He added, "I like to be inside a painting. When you walk into a painting, you have the feeling of being with the painting, and vibrating with the painting."

LaiTong produces about 20 to 30 paintings for every series for an exhibition. Although his works are never titled, they are numbered according to the year and exhibition it was made for. He paints in his studio in the evenings, with classical music in the background, and he is often surrounded by nature.

In the 50's

One of LaiTong's initial abstract works is a small oil-on-board piece painted in 1957. The inspiration for this piece came about when he visited Batu Caves. Droplets of water went into his eyes and something sparked from within him. Once he was back at the studio, he painted a series of two – depictions of a dark blue background with white and red circular ripples. It was an expression of his experience that day.

LaiTong is also a fine draughtsman. He was accustomed to sketching and painting the human figure in his earlier works. As most artists would agree, the exploration and study of the human form is imperative to study the human behaviour, values, perceptions and habits. These figures, although considered to be part of his transitional period, developed and became more stylised in appearance before he completely converted into abstraction.

60's

In the 1960s, LaiTong's paintings were more gestural. There are backgrounds of painted planes of solid, strong colours and calligraphic black lines would govern the entire picture. These writing-like lines show LaiTong's prowess with the brushstroke as he demonstrates the force of movement and control of form.

It was around this time that artists began forming their own communities, as LaiTong was also one of the founding members of the Wednesday Art Group. Weekly meetings were organised to draw, paint and share ideas with other artists. There was not a singular and standardised ideal and concept, but it was more of a casual evening of meeting up and practising their art.

The 1960s also saw LaiTong joining Rothmans as its creative director, and he held the post from 1963 to 1992. During his time here, the firm won a myriad of awards for design and marketing. These works are kept in the Permanent Collection of the National Art Gallery. This also meant that apart from being a national treasure, LaiTong was also a fundamental founding member of another Malaysian artistic genre - advertising. This virtuoso led the team responsible for all the iconic Dunhill Style, Quality and Excellence advertisements which were ever-present from the 70s to the 90s, building for Rothmans International and Malaysia the rocketing and most lucrative consumer brand in Malaysia's history... and this was where LaiTong's expressed his artistic passion.

He both worked and pursued his passion for art. Although the art scene was not as huge as it is today, LaiTong had supporters who were also his friends. Apart from the National Art Gallery, there were Dr Ronnie McCoy, Zain Azahari and the late Datuk Kington Loo and Mrs. Dolores D. Wharton (her collection of Malaysian artworks included an abstract piece by LaiTong which is now exhibited at the Southeast Asian section of Herbert F. Johnson Museum of Art, Cornell University).

70's

LaiTong began employing acrylic in his paintings, as art materials became more accessible this time around. He also worked on larger canvases, and this proved most advantageous, especially for his abstracts.

His paintings around this time were the result of his study of the relationship between forms and the effects of colours on one's consciousness.

His paintings from this era would examine the relationship between forms and the effects of colouration on the human mind, soul and spirit. They are also more structured in appearance as LaiTong used colour blocking within painted lines, giving the viewer so much more to experience when viewing colours due to the presence of an assortment of shades and pitch. As a result, his works were inundated with grace and refinement – almost romantic – which gave way to a more lyrical form of abstraction.



His winning piece at the Salon Malaysia '79

80's

Malaysia experienced quick development and modernisation. LaiTong's works reflected this change, in a way acting as a response to his surroundings then. His works this time were softer with more of a textural feel as interlacing of black lines were present to segregate the layering of colours. 'Almost like batik' was the phrase often used to describe his works in this decade.

His works also hinted at the Indonesia-Malaysia Archipelago (Nusantara), where the exoticism, spirituality, charm and atmosphere of the region and its ancient cultures were highlighted.

90's - present

LaiTong retired from Rothmans and held his solo exhibition at Galeri Wan in Jalan Binjai, Kuala Lumpur, in 1995. His works, themed "Voices of Nature", were the result of imposing negatives of images he had taken in the jungle and painted upon afterwards. This exhibition then became the determining factor in LaiTong's decision to look at his art and life, and to begin an introspective journey.

On average, LaiTong paints 20 paintings per year. In his free time, LaiTong loves travelling, each time returning with new ideas for exhibitions. For instance, in 1998, his presentation of Shan-Hur, Mountains and Rivers, was motivated by stunning landscapes.

Today, LaiTong spends his days painting with no specific projects in mind yet.

BACKGROUND

Born in 1932 in Guangzhou, China and moved to Malaya when he was a child with his mother and two sisters in 1938 to avoid the Japanese Occupation in China. His father was running a business in Kuala Lumpur back then. LaiTong enrolled in a Chinese school before the Japanese occupation of Malaya, but lessons were not conducted during the occupation. He started learning the English language when he was 18 years old.

EDUCATION

Skowhagen School of Printing and Sculpture in Maine, USA (USIS Exchange Scholarship)

1961 | London County Council Central Art School, London

POSTS

- Served as creative director of Rothmans of Pall Mall (Malaysia) from 1963-1992
- Regional creative director of Rothmans International for the Asia Pacific region from 1992-1995

HONOURS/AWARDS

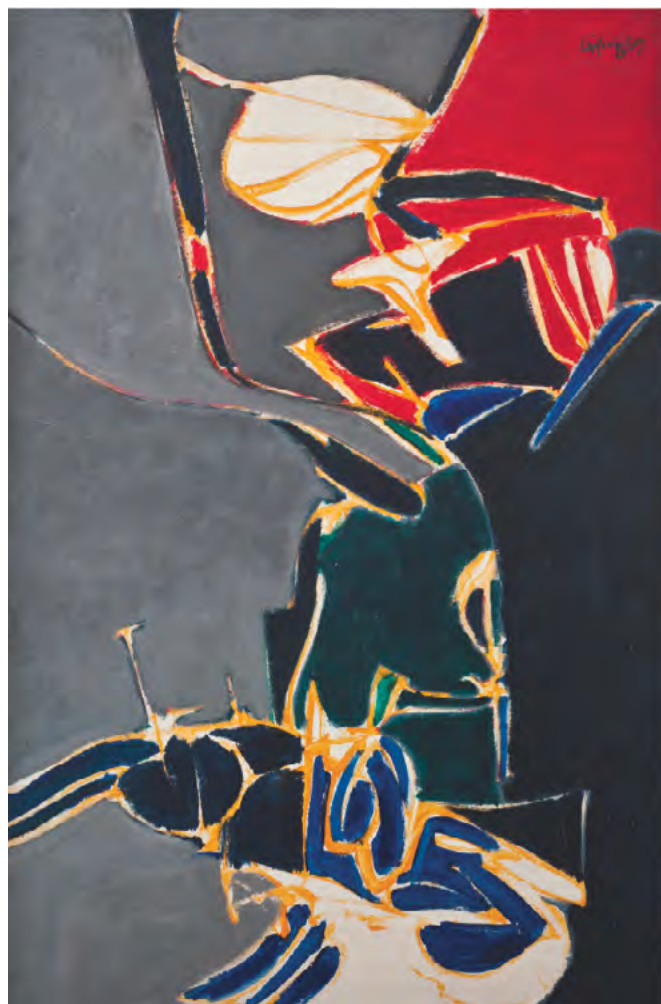
1958 - Mural for the new palace of Sultan of Selangor (winner of competition), Kuala Lumpur.

1962 - Mural for the National Museum, Kuala Lumpur (winner of competition), Kuala Lumpur.

1962 - Mural for Hong Kong and Shanghai Bank, Kuala Lumpur.

1969 - 1st Salon Malaysia 1st prize in the oil and acrylic section.

1979 - 2nd Salon Malaysia 1st prize in the oil and acrylic section.



"Abstract, 1969" by Cheong LaiTong
Christie's Hong Kong Asian 20th Century Art (Day Sale)
(Lot 180) Sale 3308 on May 25, 2014.
Estimate RM 32,330 - RM 41,570 (HKD 70, 000 - HKD 90,000).
SOLD - RM138,568 (HKD 300,000) with buyers premium.

37

CHEONG LAITONG

B. China, 1932

Untitled, 1981

Signed and dated "LaiTong 81" on lower right

Signed and dated on verso

Oil on canvas

133 x 128 cm

Provenance

Private Collection, Kuala Lumpur

Formerly in the Private Collection of Datuk Syed Ahmad Jamal

RM 55,000 - RM 100,000

Cheong LaiTong was the artist responsible for the masterpiece that is the mural outside the National Museum of Kuala Lumpur, another at the Sultan of Selangor's Palace and another at the Hong Kong and Shanghai Bank in Kuala Lumpur. "The murals at the National Museum were designed in the post-Merdeka years and they take on a deeper significance as we celebrate 50 years of independence."

He is considered a living national treasure, with his artistic contributions to the country spanning for over six decades. His career as an artist began during Malaysia's independence and his works are an undeniable asset to the country indeed.

Cheong LaiTong once said that the paintings will tell an artist what colour to put, and as you keep painting, it will lead you. Most abstract artist would agree with him, that the paintings will direct an artist. If it doesn't, it merely means one is not mature enough as an artist.

"I like to be inside a painting. When you walk into a painting, you have the feeling of being with the painting, and vibrating with the painting."

Evidently, this piece creates such a painting – whose colours move and flow, in constant motion as if persuading the viewer to be one with it. The viewer will lose themselves in this piece, a painting of Nature herself, as they watch every movement and discover more mysteries.

Cheong LaiTong was born in Guangzhou and moved to Malaya when he was a child. He is known for his use of colours to portray a certain setting or to depict nature (hills, mountains, valleys and rivers), all of which are landscapes inspired by his travels. He was a former Rothmans International Regional Creative Direction, and became part of the Malaysian Art History in 1962 when he won the commission for the 115-foot mural of the Malaysian culture and life (presently at the National Museum Kuala Lumpur).



38

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Expression, 1996

Oil on canvas
109 x 109 cm

Provenance
Private Collection, Kuala Lumpur

RM 18,000 - RM 26,000

This piece resonates vibrancy, liveliness and vivacity. It is done in her usual loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold-coloured fragments and shapes. It is a discourse between nature and man, and it can be likened to seeking solitude in nature, the greens, blues and warm washes of orange each representing different types of the elements of flora and fauna. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours.

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



39

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Blue Landscape - Rimba Series, 1996

Signed and dated "Latiff 96" on lower right

Signed, titled and dated on verso

Oil on canvas

90 x 120 cm

Provenance

Private Collection, Kuala Lumpur

RM 150,000 - RM 200,000

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.

This forest of a piece accommodates a vibrant and vigorous burst of rapid, jagged colours of blue, white and streaks of yellow spontaneously composed by the hand of the artist. It is as if the audience is taken on a journey through the artist's mind and thoughts. It is highly absorbing, beckoning the viewer to come and invest a moment longer to understand what the motif of the painting is, at the same time being reflective with its aloof nature.

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



40

ASWAD AMEIR

B. Kelantan, 1977

Ditimpa Cahaya, 2005

Signed and dated "aswad ameir 05" on lower right

Mixed media on canvas

91 x 112 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 40 of "ASWAD AMEIR, ACROSS

THE LINES 2001-2007" exhibition catalogue

Published in 2007 by November Press

RM 5,000 - RM 10,000

"Art will only be swirling in a narrow context and become mere 'personal property' owned by artists, and something that should not be shared with the community. Therefore, artists should find their own directions to ensure the success of the relationship between creating and sharing. This effort will be much easier with the willingness of institutions and individuals concerned to provide space and lend support. In addition to that, this relationship can contribute to the development of the country and through in-depth knowledge and experience, art will no longer be something strange in the eyes of society. Hopefully, this exhibition will be a stimulant for the future generations."

- A. Latiff Mohidin,

Teluk Kumbar, Pulau Pinang, 15 Jun 2007 - on Aswad Ameir's exhibition entitled Across The Lines (2001-2007)

Aswad Ameir was born in 1977 in Kelantan but grew up in Kuala Lumpur. After graduating from the School of Art and Design at Central Saint Martins, London with a Bachelor of Arts degree, he returned home in 2000 filled with aspirations of being a full time artist. He took part in group art exhibitions in KL, as well as delved in other related activities like graphic design, animation and video. There were also installation works that he exhibited at the Klue Urbanscapes and Chow Kit Arts Festival.

His art career reached a turning point in October 2001 when he was offered to be the resident artist at a studio owned by architect Shamsudin Alang Ahmad. There, Aswad was given the opportunity to continue working on his art right up until today and that has culminated in his first solo exhibition – "Across the Lines". His experiences were crucial to his development as an artist and made even more so with the guidance he received from top personalities such as Abdul Latiff Mohidin.



Tajuddin Ismail, Dato'

Inspired by nature



The artist, Dato' Tajuddin Ismail posing with his masterpieces "Interior Still Life IV, 1988"

Dato' Tajuddin Ismail is a reputable artist worthy of respect and recognition for his amazing abstract art that draws inspiration from natural forms and landscapes. To Tajuddin, just as how music is able to make a connection with the listener, art is the same. It is all about making a visual connection with what one is seeing.

Education and occupation

Born in 1949 in Negeri Sembilan, Tajuddin had a deep-rooted passion for art at an early age. He not only possesses great talent, but he also has a solid educational foundation in art as well. He studied Fine Art at the MARA University Institute of Technology (UiTM) in Malaysia and then pursued Graphic Design at the Art Center College of Design in Los Angeles, USA. Then he did his post-graduate studies in Interior Architecture at Pratt Institute in New York, USA. In 1987, he was granted the Fulbright Research Fellowship by the American Council of Learned Societies of New York.

In 1975, Tajuddin became a senior lecturer and an associate professor of design at UiTM's Faculty of Architecture. In 2004, he resigned from UiTM and established an art gallery, TJ Fine Art, with his wife, Datin Khaliah Ismail. Both now are the managing directors of the gallery. It was set up for the purpose of exclusively featuring Tajuddin's works

along with those of other chosen contemporary artists from Asia, the USA, South America and Europe.

Awards and achievements

The renowned artist has participated in more than 150 solo and group exhibitions in Malaysia and throughout countries in Asia, South America, Europe, and USA since the late 1960's. Active for almost five decades, Tajuddin has won numerous Art and Design awards nationally and his artworks can be found in private art collections, museums, exhibitions and corporations in Asia, the Middle East, Europe and America.

Some of his solo exhibitions held locally included Recent Paintings & Drawings at Dewan Tunku Chancellor (1977), Innerspace at Australian High Commission KL (1978), Recent Works (1979) and Unfold (1994) at Art Salon KL, and Mind Matter & Metaphor at Segaris Art Centre KL (2012). His works were also featured at the KL Auction in April 2013. He was conferred with various honours and awards from Salon Malaysia of the National Art Gallery KL (Minor Award) in 1979, Malaysia Design Council (Minor Award) and Phillip Morris at the Malaysian Art Awards (Honourable Mention) in 1994.



Innerspace-Ocheifield, 1990
Acrylic on board 122 x 122 cm
SOLD RM 32,480
KLAS Art Auction November 8, 2014

His art style

Subjectivity in paintings is what makes abstracts so unique and beautiful. Tajuddin's abstract artworks are never straightforward and underlie a metaphoric or symbolic meaning. The interpretation of his paintings is never meant to be one way in particular, as he creates his art pieces in a way that can mean different things to different people as perception is based on life experiences. With art, it is not a matter of understanding what an artist simply paints, it is more about how the art makes you feel.



Gridscape III, 1988
Acrylic on canvas 125 x 125 cm
SOLD RM 48,160
KLAS Art Auction September 28, 2014

Nature is his prime inspiration due to his appreciation of God's creations as sustenance of life on earth, which he truly appreciates. The greatness of nature's wonder can make one ponder on its beauty and tranquill. Hence, Tajuddin's art uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a serene poetic visual language that is very well structured, yet lyrical. His complex sense of illustration with simplified oeuvre mirrors his artistic talent, knowledge, skills and spiritual development as an artist.

41

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Red Earth Synergy, 2006

Signed and dated "Taj 9/06" on lower right

Signed, titled and dated on verso

Acrylic on canvas

173 x 173 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 48,000

This artist believes that any work of art is the visual manifestations of the artist's intellectual journey – a reflection of his worldview, spiritual values, dreams and self-identity. Nature is his muse, and he paints its uniqueness and strengths through consistent gestural styles and abstract and expressionistic images.

"Nature, nature's landscapes and nature's forces are my sources of artistic inspiration. In the approach of lyrical abstraction, I try to express the poetic and contemplative beauty of Allah's creations."

Tajuddin Ismail does not believe in painting the same thing over and over again, but views his artworks as a development and progress from the previous one – new experiences and new techniques. Looking at this artwork, one can immediately tell that it is of nature, of a landscape except that it is dyed in red and magenta. The scribbles and chaotic fusion of colours at the top half may signify shrubbery and growth, flora and fauna, and the whites of the skies suggesting a clear, bright day.

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.



42

SUNARYO

B. Indonesia, 1943

Between Two Spheres, 2000

Signed and dated "Sunaryo 00" on lower right

Mixed media on canvas

140 x 120 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in Washington D.C., USA, Circle Point Artspace,

A Stage of Metamorphosis: Solo Exhibition by Sunaryo, May 15 - June 15, 2001

RM 70,000 - RM 90,000

Sunaryo is dedicated to painting, pushing its boundaries with innovative techniques. He distills a passion for comic books, science fiction, and Japanese manga into abstract compositions animated by dynamic gesture, entropic progression, and alternating centrifugal and centripetal forces that gather and disperse pigments over the surface of his paintings.

Rejecting the paintbrush in favor of direct application with his hands, Sunaryo then moved on to industrial methods. In 2008, his impatience with the prolonged drying time of oil paint, further protracted by the layered density of his application, led him to experiment with pigmented resin, which has become his signature material. In its natural, plant-derived form, resin connects with age-old methods of preservation, notably used in ancient Egyptian mummification and varnishes. Sunaryo uses synthetic resins to cast sleek, futuristic objects, combining the traditional and contemporary significance of this material with the aesthetic heroism of Abstract Expressionism.

Arin Dwihartanto Sunaryo studied fine art at Bandung Institute of Technology, Indonesia, graduating in 2001, and earned an MFA from Central Saint Martins College of Art and Design, London, UK in 2005.



43

AWANG DAMIT AHMAD

B. Sabah, 1956

Sketsa Iraga - 1/08, 2008

Signed, titled and dated on verso

Mixed media on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 14,000

Even without discovering the meaning and message behind Awang Damit, one is able to tell that this is a highly emotional piece, much like the rest of his works. That is what makes his paintings appealing in the first place, combined with the rare gift of artistry. The paintings speak to the viewer and makes them feel something - sadness, anger, bitterness or all combined. Those familiar with his works know that his works are always, always heavy with emotion, as if they carry the burden on one's shoulders in canvas form. Bold and vivid, the colours may intimidate the viewer, but grows slowly on them, engaging them for as long as possible.

Awang Damit's paintings can be considered to be an intellectual journey of sorts, as he progressed from his EOC Series into various others, constantly exploring, continuously learning and always expressing.

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





44

YUSOF GHANI
B. Selangor, 1974

Topeng Series - Pucok, 1996

Signed, titled and dated on verso
Oil and acrylic 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.



45

M. ZAIN IDRIS

B. Terengganu, 1939-2000

Penarik Beach, Terengganu, 1996

Signed and dated "M.ZAIN 96" on lower right

Oil on canvas

39.5 x 49.6 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

M. Zain Idris had the greatest admiration for the village life, and he highly cherished it. He was dubbed the "Fisherman's Artist" by Frank Sullivan, and was known for depicting landscape of the seaside and fishermen villages. Kampung are the panoramas of the charming scenes of nature. Although it is plain and simple and it is always filled with divine beauty, and artist M. Zain Idris captures it in this piece. All in all, this piece is filled with romanticism and brilliant execution.



46

A. B. IBRAHIM

B. Kedah, 1925-1977

A Farmer's Best Friend, 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

The air is romantic and breathtaking, as A. B. Ibrahim paints soft skies and the tranquility that comes with being in the countryside. This piece is sentimental and nostalgic as a farmer and his cattle wade through the village. The essence of the countryside is clearly captured here and it reminds one of being close to nature, away from the hustle and bustle of the city life and of the good old days where one sought solace in the midst of nature, teamed with A. B. Ibrahim's expertise in his techniques.

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 Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



47

SHAFURDIN HABIB

B. Perak, 1961

Sungai Melaka, 2014

Signed and dated "Shafurdin Habib 2014" on lower left

Titled on verso

Watercolour on paper

30 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 1,800

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

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.

48

ONG KIM SENG

B. Singapore, 1945

Blair Road, Singapore, 2003

Signed and dated on lower right

Watercolour on paper

51.5 x 72 cm

Provenance

Private Collection, Singapore

RM 10,000 - RM 19,000

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

He focuses on inanimate objects, architectural form, masonry, foliage and landscape and as seen in this piece he captures the scenery in Nepal brilliantly, and the results are better than real. From the complexity and the minute details of the buildings to the realistic play of light and shadow, his exemplary use of watercolour and the balance between subject and space truly make his work a gem. Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few. The National Heritage Board of Singapore has over 95 pieces of Ong Kim Seng's artworks.

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



49

TAY BAK KOI

B. Singapore, 1939-2005

By the Stream, Undated

Signed "BAK KOI" on lower left

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."

The lines between fantasy and reality are often blurred when it comes to works done by Tay Bak Koi. He incorporates that idyllic and dream-like quality into his paintings and made it his signature. In fact, he is known for merging fantasy with realism so flawlessly. For instance, his realistic sceneries and landscapes are often injected with fairytale-like interjections. This emphasizes the hybridization of reality and perception, as seen in this piece. Although he emphasizes on the observable reality, he engages his piece and the audience 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 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.



50

ZHAO SHAO'ANG

B. China, 1905-1998

Bird, 1981

Inscribed with a poem and signed, with three seals of the artist

Dated winter, eleventh month, xinyou year (1981)

Ink and colour on paper

94 x 60 cm

Provenance

Private Collection, Kedah

RM 65,000 - RM 95,000

This ink and colour depicting a bird perched on a tree branch is another masterpiece by Chinese ink virtuoso Zhao Shao'ang.

The misty and monotonous effect as well as the differences in intensities of the ink through the use of the traditional Chinese ink a visual treat and a showcase of Zhao's talent. Paintings done with Chinese ink are definitely something to behold, and this is demonstrated by this remarkable composition.

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



51

CHEN WEN HSI
B. China, 1906-1991

Two Gibbons, Undated

Inscribed and signed, with two seals of the artist
Ink and colour on paper
152 x 42 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist by the present owner

RM 35,000 - RM 50,000

Famous Chinese ink painter Chen Wen Hsi was especially adept at painting the human figures and animals, but the ones that stand out and happen to be his favourite were his paintings of gibbons.

The inspiration came from the famous triptych paintings by 13th century Southern Song Dynasty Chinese artist Mu Xi – the White Robed Guanyin, Crane and Gibbon. Moved by this, he studied the piece and started emulating them. This fascination then led him to buy his own pet gibbons when he arrived at Singapore. This gave him the opportunity to study the creature's postures and characteristics. He had six pet gibbons – one white, one grey and four black ones. In this painting, despite the simplicity that comes with it, Chen Wen Hsi's effortless skill makes this piece truly a exquisite one indeed.

Chen Wen Hsi was born in Baigong, Guangdong. He moved to Singapore and was based there until his death in 1991. Despite his uncle's objection during the early years, Chen decided to pursue fine art at the Shanghai College of Art before transferring to the Xinhua College of Art in Shanghai where his mentor was Pan Tianshou. For his contributions to the fine arts in Singapore, he was awarded the Public Service Star in 1964. He also founded the Chun Yang Painting Society in Shantou.





52

CHEONG LAITONG

B. China, 1932

Untitled, 1966

Signed and dated "LaiTong 66" on lower right

Oil on masonite board

79 x 61 cm

Provenance

Private Collection, Singapore

RM 8,000 - RM 12,000

"I presume I was born with the ability to draw. I remember when I was a child; whenever I was free I liked to draw on paper or on the wall. But back then I didn't know what an artist was, as there were not any schools or movements or anyone I knew that had something to do with art. That was until I received an American scholarship and subsequently studied art in London – I accidentally happen to be an artist today."

Through art, Laitong induced deep reflections and timeless consciousness. There is an East-meets-West approach in his works, as his layering, contrasts of colours, markings and subsequent masterpieces make it possible for the viewer to interpret them at so many different levels.

He is also said to be an artist that goes by instinct, and his canvases are the result of the expression of his emotions.



53

LUI CHENG THAK

B. N. Sembilan, 1967

Scissor Sharpening, 2007

Signed and dated "Lui Cheng Thak '07" on upper right

Signed, titled and dated on verso

Oil on canvas

50 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,500 - RM 8,500

Lui Cheng Thak's works are often described as being "filled with history and heritage." With his works mostly revolving around historical buildings, structures and street life around Malaysia, Lui Cheng Thak is said to capture history in his artworks. As seen in this piece, there is a sheer curtain of nostalgia along with an antiquated look, giving the impression of tradition and of old conventions, as this is a sight that is rarely seen in the age of modernity.

With subdued yet seamless 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. Lui Cheng Thak was a student at the Kuala Lumpur College of Art, and obtained his Diploma in 1989.

54

GERARD PIETER ADOLFS

B. Netherlands, 1897-1968

A Flower of Madura, 1953

Signed "Adolfs" on lower left
Signed, titled and dated "Adolfs 53 54 59 Kembang
Madoura A Flower of Madura" on verso
Oil on canvas
80 x 60 cm

Provenance
Private Collection, Kuala Lumpur
Sotheby's France and Sotheby's Singapore labels
affixed to the back of frame

RM 12,000 – RM15,000

Amongst those who have brought drawings and paintings from the Dutch East Indies, G.P. Adolfs stands out on account of the striking frankness of his style. These are not the aperçus of a typical Dutch painter seeking to achieve atmosphere and tone at all costs; but neither is there any forced exoticism in the style.

He knows how to inform us directly and spontaneously of the atmosphere of a particular location – both in his paintings and in his sketches and water-colours. He tells us about the special mixture of the intimate and the fantastic in an old quarter of Surabaya and about the phantasmagorical might of a tall temple gate topped with a monstrous idol; he tells us about the epic quality of the lakes with proa boats sailing on them; and about the graceful indolence of local people leaning against broken walls.

He has the unpretentiousness of true inspiration, and some of his compositions – the one with the temple gates and the one with the well – convey a strong and strange enchantment to the observer. —De Telegraaf, De Telegraaf, Amsterdam, 2 June 1929

Dubbed the "Wizard of Light", Adolfs was born in Semarang, Central Java. He studied architecture in Amsterdam and went back to Java after graduating, where he started to design houses in Yogyakarta, Solo and Surabaya. The main subjects of his work were scenes of Java, Bali, Japan and North Africa.





55

M. ZAIN IDRIS

B. Terengganu, 1939-2000

Portrait of a Native Lady, 1970

Signed and dated "M.ZAIN 70" on lower right

Oil on canvas

69 x 55 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 11,000

M. Zain Idris was known for his kampung sceneries and fisherman villages depiction, but this time it is a mesmerizing portrait of an equally hypnotizing woman dressed in traditional costume. Employing Romanticism in this piece, as there is a blend of a little bit of mystery, some elusiveness and some fantasy. There is a sincere and admiring atmosphere, and perhaps it is the artist's own feelings and mood that was captured as well. The soft and feminine features and overall beauty of the woman is definitely awe-inspiring, but combined with M. Zain's own elements and personality, it becomes a rich, exquisite painting. After all, a portrait is more than just a painting, as a true portrait is fuller and richer than simply an image on a flat surface.



56

TAN CHOON GHEE

B. Penang, 1930-2010

Perpustakaan Bergerak, 1984

Signed and dated "CHOON GHEE 1984" on lower right

Watercolour on paper

32.5 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 6,000

"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 an area with a mobile library, this piece is inundated with people, from youngsters to schoolchildren and adults. This piece is truly a gem and a reminder of the Malaysian culture, 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.

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

57

LIM AH CHENG

B. Selangor, 1968

Ancient Horses 11, 2007

Signed and dated "Lim Ah Cheng 08" on lower right

Signed, titled and dated on verso

Oil on canvas

107 x 152 cm

Provenance

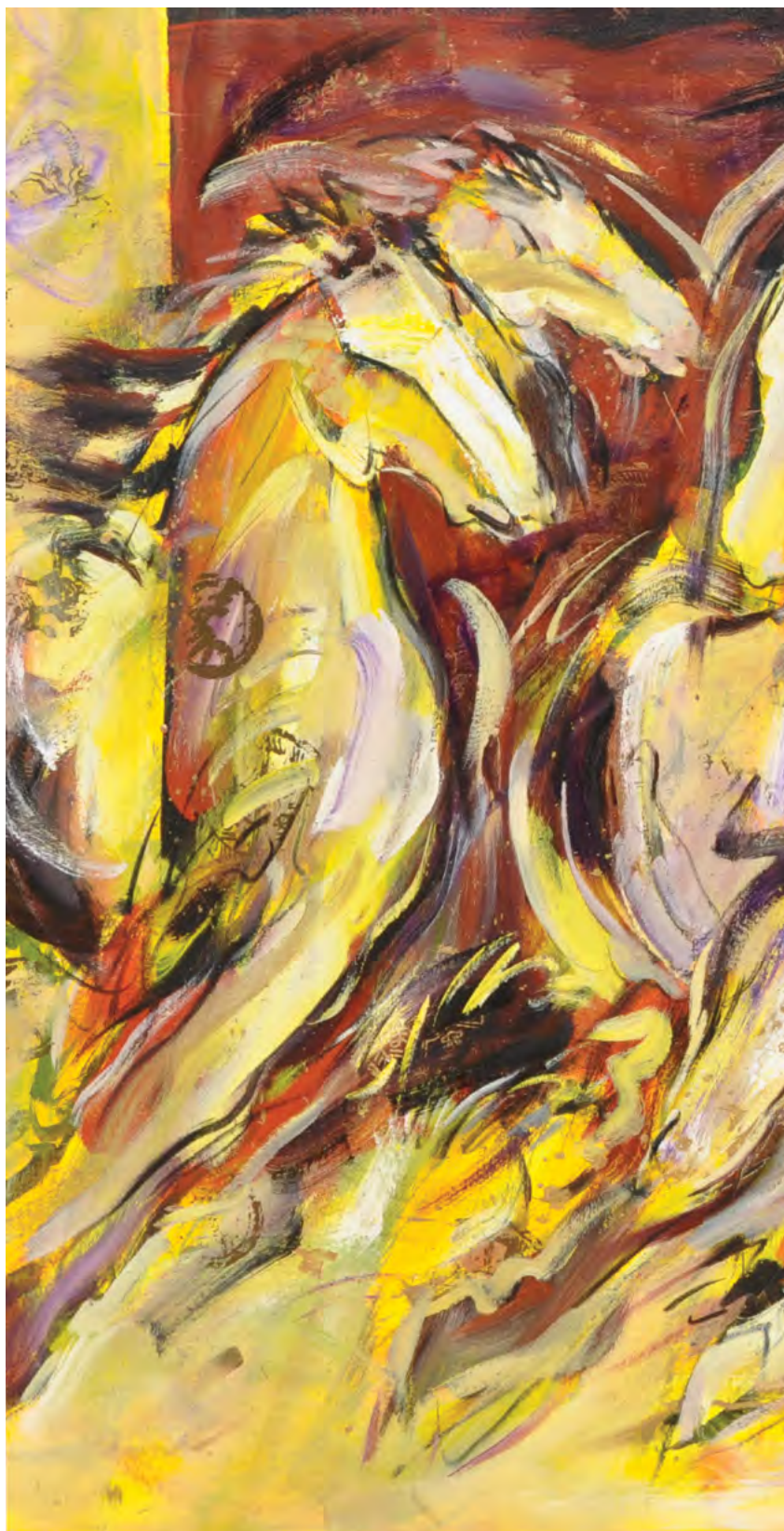
Private Collection, Kuala Lumpur

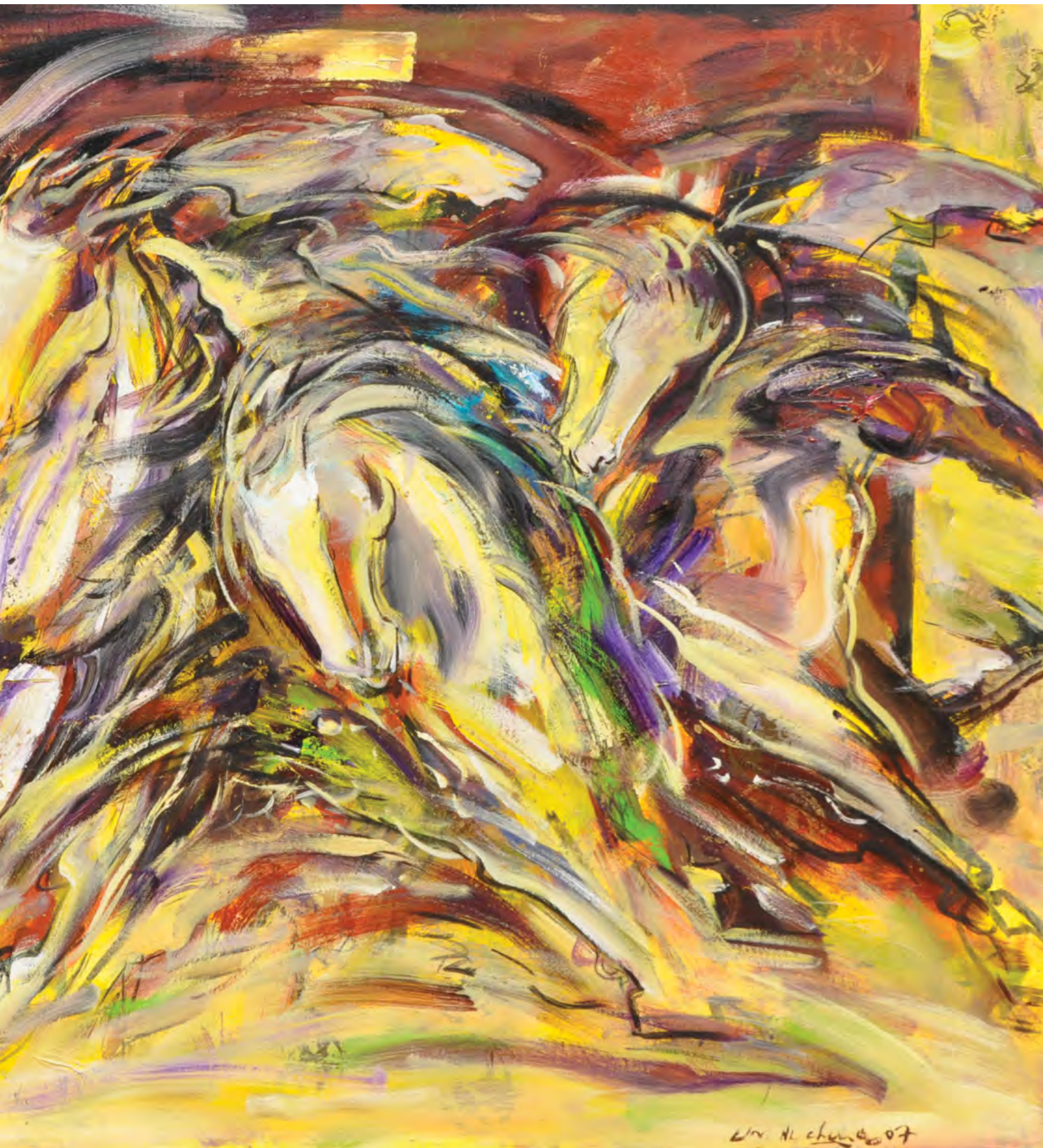
RM 10,000 - RM 14,000

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.





YUSOF GHANI

An Artist Profile

“One observes the power and directness typical of abstract expressionism and the dynamic shapes are violently released from the human form. The work has a freshness reminding one of the sheer joy of painting. Yusof Ghani has become one of the bright lights of the current Malaysian art scene.” – T.K. Sabapathy

Yusof Ghani was born in 1950 in Johor, Malaysia. He is a painter, sculptor, writer, professor and curator. His works blend painting and drawing into a visual entity with controlled play of sculptural and collage elements. As a young boy in a small town in Johor, he enjoyed watching movies in a small cinema close to his house that was run by a family member. Watching Western movies such as cowboy films developed his interest in painting to depict movement visually and a sense of time in his pictures early on. He cites American Abstract Expressionist painters such as Jackson Pollock and Willem de Kooning as his earlier references.

Education and Influences

Yusof Ghani was in graphic art for ten years. Between 1969 and 1979, he 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.

He 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, he became fascinated with fine art after he met Walter Kravitz, a professor in painting at the university in 1980. After the meeting, he began to take elective courses in painting. He was his early influence.

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

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

His career in art

He did his early Siri Tari (Dance Series) for his thesis. It has strong message content on culture and the theme also allowed him to experiment with lines, movements, and colors.

After he obtained his masters, he was highly enthusiastic and excited about being an artist. He went to New York to visit galleries and museums.



“The emergence of Yusof Ghani on the modern Malaysian art scene embodies the revival and continuity of abstract expressionism in this country.” – Muliyadi Mahamood

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

During one of those visits to the Metropolitan Museum of Art to see great masterpieces worth millions, he spoke with the taxi driver on art. He was a Nigerian and he questioned him 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? Yusof Ghani was taken aback and confused. There was truth in his statements. He almost went back to graphic art.

"I can use art to tell the world how I feel."

This led to his involvement with a group of activists in Washington, D.C. He participated in a few exhibitions with "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.

The Tari Series

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. He thought his "Protest" paintings were obviously out of place. Since he did a series of paintings on "cultural dance" for my thesis, I decided to expand on this theme for my art

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



The artist, Yusof Ghani with his masterpiece "Siri Tari XII" painted in 1989

YUSOF GHANI

B. Johor, 1950

Siri Tari - Lambak, 1990

Signed, titled and dated on verso

Mixed media on canvas

145 x 213 cm

Provenance

Private Collection, Kuala Lumpur

RM 120,000 - RM 170,000

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

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

Wong Hoy Cheong reviewed the pieces from this series, stating that Yusof Ghani “provides us with some insights into the problems and contradictions in the process of painting”. Looking deeper into this piece, it can be said that the strained or contrary condition that prevails in the process of painting can also be read as symbolizing the tense, conflicting state of events and situations in the world. The piece is filled with colliding and contending forces.

Although there has been plenty of dissections on the motivations behind the pieces within the series, it is confirmed that there are two themes that dominate Yusof Ghani's art and they are: 1) movement as manifested in dance and embodied by the figure as the dancer and 2) the mask. The interest in movement appears earlier and at the beginning of his artistic career – as this theme was depicted as his thesis. The arrangement of the pieces in the series can be read in terms of a sequential unfolding of connected or linked movements.

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

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

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

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.



ISMAIL LATIFF

B. Melaka, 1955

Moonwater....Oceans of Secrets, 1997

Signed and dated "Ismail Latiff '97" on lower right

Signed, titled and dated on verso

Acrylic and mixed media on canvas

138 x 178 cm

Provenance

Private Collection, Kuala Lumpur

"Illustrated on page 25 of "MOSAIC XIII" coffeetable book

Published in 2013 by KL Lifestyle Art Space

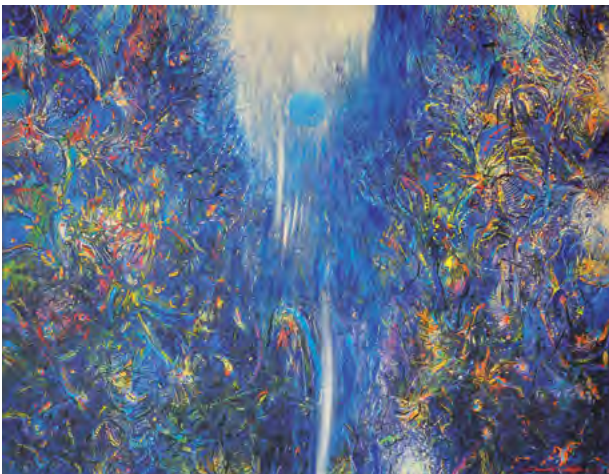
RM 25,000 - RM 50,000

"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." There is no better place than our dreams, and there is no better artist to paint those dreams apart from 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 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 Malaysia Institute, 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; Palais Du Roi De Lerida and Spain. Greatly admired in Southeast Asia for his prolific works, his art collectors include individuals, corporations, galleries and national as well as international museums.

"I have arrived at my philosophy of life and work: Art is Life and one of the Best Introduction to Art is Nature."



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





60

ZULKIFLI YUSOFF

B. Kedah, 1962

Untitled, 2014

Signed and dated "Zulkifli Yusoff 2014" on lower left

Acrylic on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500

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



Abdul Ghani Ahmad defines his paintings as a documentation of the local heritage, and that paintings are among the best ways to preserve our tradition and heritage for the future generation. However, taking a different turn from his usual landscape paintings of homely scenes, featuring nature and villages, he creates a stunning pandemonium of colours. The colours flow, bleed and seep into one another, creating slow movement that hypnotizes and enchants. Exceptionally pleasurable to the eye and mind, this spontaneous piece is made up of different shades and shapes, all muddled together to create the wonderful disorder that is this painting. Despite the disarray, they all work in harmonious unison.

Abdul Ghani Ahmad is a self-taught artist who started being active in watercolours in 1986. He believes that although photography produces accurate and honest images, it cannot compare to watercolours in providing the audience with a sense of satisfaction. He is member of the Asian Watercolour Confederation (MAWC), Organisation of Cat Air Malaysia (MWO), Persatuan Pelukis Malaysia (PPM), Angkatan Pelukis Se Malaysia (APS) and Angkatan Pelukis Kedah (APK).

61

ABDUL GHANI AHMAD

B. Kedah, 1945

Journey Series, 1987

Signed and dated
"Abd Ghani Ahmad 87" on lower right
Acrylic on canvas
45 x 45 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 2,500 - RM 5,000



62

FAUZUL YUSRI

B. Kedah, 1974

Grid I, II & III, 2013

Signed "fauzul yusri" on bottom of canvas

Signed, titled and dated on verso

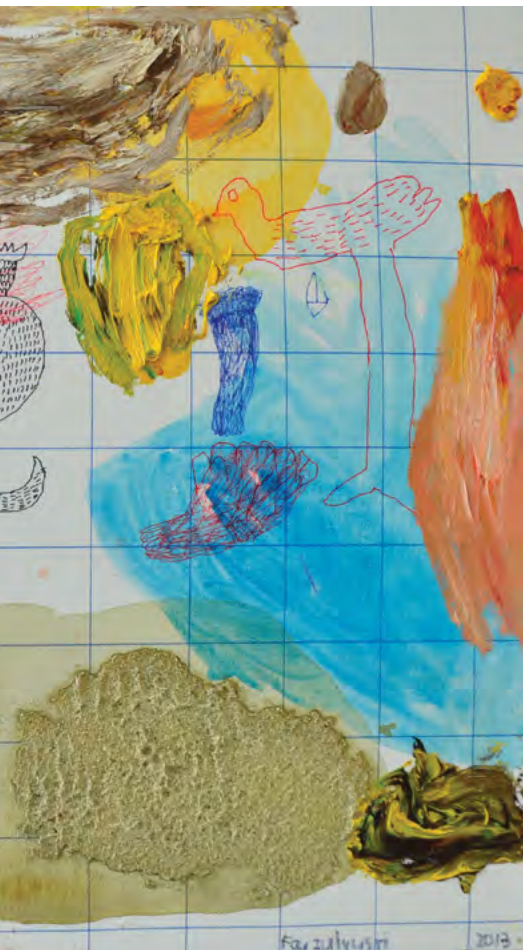
Mixed media and digital print on canvas

50 x 50 cm x 3 pieces

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000



“Artists should not be too direct, and be more creative with their messages.”

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

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



63

AHMAD NAZRI ABDULLAH

B. Australia, 1937

Bukit Melawati, 2009

Signed and dated "Nazri 09" on lower right

Oil on canvas

46 x 81 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from NN Gallery

RM 1,500 - RM 2,500

"When doing such landscape paintings, I look at them as a whole composition. I start off by roughly putting in the shapes I see with light colours and then move on to smaller brushes and painting in the details using oil paints straight from the tube."

Most of Ahmad Nazri Abdullah's works consist of landscapes painted plein air. Clouds have always interested the artist, and it all started while he was taking a walk and photographing sunset that he truly found the inspiration for his masterpieces. The artist also finds himself feeling more at home in Asian countries like Malaysia, where he has spent about two-thirds of his life, and his adoration for this country is seen in this piece of the Selayang landscape.

Ahmad Nazri Abdullah was born in 1937, in Melbourne, Australia. He studied at Swinburne Technical College when he was 15 and his career began as a regional creative director for an advertising firm before becoming a lecturer at the Mara Institute of Technology (ITM), now known as UiTM. He was then appointed Selangor Royal Court Artist by Sultan Salahuddin Abdul Aziz Shah. He has painted 145 official portraits, 12 of them are of the Yang di-Pertuan Agong.



Born in 1889, he is known until this day for his Asian subject oil paintings and his works have a record of being sold at auction houses for the past 20 years. He authored and illustrated a book entitled "Storms, Ice and Whales: The Antarctic Adventures of a Dutch Artist on a Norwegian Whaler". The synopsis is as follows: At once adventure story and natural history, van der Does's tale is alive with the sights, sounds, and smells of his exploits, as well as the powerful range of emotions he experienced during this epic trip. The first Dutchman ever to set foot in Antarctica, van der Does grippingly captures all the excitement, fascination, and fear generated by life in the coldest place on earth.

First published in the Dutch East Indies in 1934 and later in the Netherlands, this historical gem is now available in English for the very first time. The book has been expertly translated by Ruth van Baak Griffioen, who also contributes a new preface with personal anecdotes about van der Does's life and the history of his book. Storms, Ice, and Whales is an entertaining, vividly realistic memoir and visual journal of whaling life that will appeal to a wide range of readers.

64

WILLEM VAN DER DOES

B. Netherlands, 1889 – 1966

Sawah di Kaki Gunung Arjuna, Undated

Signed "W. v. d. Does" on lower left

Oil on canvas

65 x 90 cm

Provenance

Private Collection, Kuala Lumpur

Sotheby's Singapore auction label affixed to frame

RM 9,000 – RM15,000

65

ALEX ONG

B. Johor, 1951

Untitled, 1990

Signed and dated, with seal of the artist on lower right

Watercolour on paper

27 x 37 cm

Untitled, 1990

Signed and dated "ALEX B H ONG 90", with seal of the artist on lower right

Watercolour on paper

27 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 10,000

Alex Ong's paintings always have that naturalistic element to them, and he often depicts plants from the wild. His muse is the notable yarrow. Dubbed the 'little feather' in Spanish, this flower is always featured in his beautiful paintings.

Ong attended the Kuala Lumpur College of Art and graduated in 1977. Since then, he has held at least seven solo exhibitions, the first of which being in 1994. Ong has received two awards from the Malaysian Watercolour Society, one in 1987 and another in 1990, in recognition of his watercolour rock paintings.

Ong's works have been cited as being able to "conjure up a romantic expression of life and love", such as the paintings in his 2008 exhibition titled Romance. His third solo exhibition, Seasons 2, which was held in 2002 as a follow-up to 1999's Seasons, reportedly took three years to complete. A member of the Singapore Watercolour Society, he visits New Zealand at least once every year to seek inspiration for his paintings.



66

ZULKIFLI YUSOFF

B. Kedah, 1962

Power Series, 1994

Signed and dated
"ZULKIFLI YUSOFF 94" on lower right
Ink on paper
32 x 23 cm

Provenance
Private Collection, Kedah

RM 3,000 - RM 6,000

Zulkifli Yusoff draws caricatures and character parodies of the types of people that he sees in society with a pop-art style. Using this form of abstractism in art, he criticizes on social and political issues. His characters are usually drawn in an ostentatious and overstated manner, each with their own personality and unique trait. This is no different, proving to be a narration political and social commentaries. Besides wowing the audience with his skills and techniques in art, he also injects humour into his paintings, making them all the more entertaining and a joy to explore.



67

JUHARI MOHD SAID

B. Perak, 1961

Cawan Ungu dan Baju Kurung, 1992

Inscribed "12/18 cawan ungu dan
baju kuning Juhari Mohd Said 92" on bottom of paper
Lino cut on paper
50 x 59 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

"I had no intention to make sculpture, I just wanted to take printmaking into another dimension".

Set against a wooden table, a mug of steaming coffee and baju kurung material lay. The mood is contemplative and tranquil. It reminds one of being at home as well as the satisfaction of living a simple life.

Juhari Said obtained his formal education from Universiti Teknologi MARA (UiTM) from 1979 to 1983. He won the Permodalan Nasional Berhad Prize and the Main Prize in the printmaking category at Salon Malaysia in 1991. In 1993, he represented Malaysia at the ASEAN workshop in Manila, and was awarded a research grant in Paris by the French Government. In 1994, he received a research grant from Japan Foundation and studied traditional Japanese printmaking in Tokyo under national artist Yoshisuke Funasaka. In 2008, he was appointed as a Creative Fellow by Universiti Sains Malaysia, Penang. He has also been awarded the Anugerah Karyawan Seni 2009 by the Ministry of Unity, Culture, Arts and Heritage Malaysia. To date, Juhari has held ten solo exhibitions, and participated in over a hundred local and international exhibitions. Besides working as an artist, he also contributes his talent to the programmes organised by the Yayasan Raja Muda Selangor and other charitable organisations. Juhari works from Akal di Ulu, an orchard located in Hulu Langat, about 40 minutes from Kuala Lumpur.



68

STEPHEN MENON

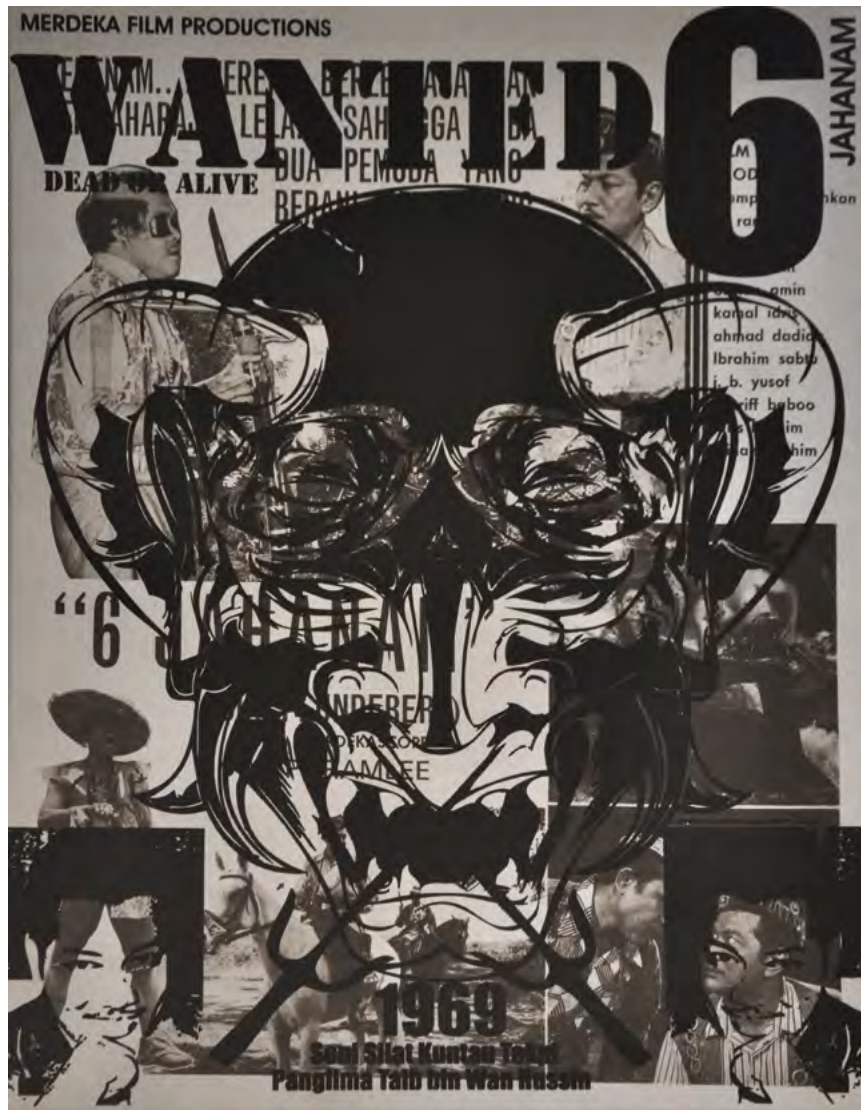
B. Pahang, 1972

The Movie Series No. 5, 2011

Silk screen on paper
66 x 51 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000



"It's not about the personality but rather their stories or journey. Chin Peng might be viewed negatively, but there are certainly many interesting stories about him." Artist Stephen Menon has always been fascinated with famous faces and has them as his muse, regardless of whether they were a positive figure or a negative one. One thing for sure is that they have many interesting stories behind those faces.

He researches these faces – reading, watching films about them or talking to his subject's companions before painting them. "After my research and getting all sorts of opinions, both negative and positive, I put my opinions into the painting. I'm just like a middleman. I will only start work when I have done thorough research."

Stephen Menon was born in Kuantan, Pahang in the East Coast of Peninsular Malaysia. He graduated with a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993. Stephen has a particular penchant for figurative drawing and has learnt much from Amron Omar, one of Malaysia's leading figurative artists. This evolved to his fascination to paint famous faces such as his much sought after and famed Tunku, P.Ramlee and Mao series. As Stephens's subjects change, the media he uses change as well. There seems to be no end to his creative limits. Stephen has held 3 solo exhibitions and currently is the resident artist at University Malaya.



69

KOK YEW PUAH
B. Selangor, 1947-1999

Untitled, 1971

Signed and dated "KOK YEW PUAH 71"
on lower right
Silkscreen on paper
78 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

"His art is about today. There is an authenticity about the man and his art. There is a contemporaneity in his art."

Kok Yew Puah studied at the Victorian College of the Arts, Melbourne. He obtained a Diploma in Painting and Master Diploma in Printmaking. He was recognized as an accomplished and innovative printmaker shortly after returning from his studies and created works of abstract art in hard-edged and silk-screen print techniques, before moving on to other realistic works that quickly made him known as the documenter of the changing environment in Malaysia.

Among the awards he had won are the Philip Morris Malaysia Art Awards (2nd Prize), Honourable Mention at the 1997 Philip Morris Malaysia Art Awards. Throughout his career, he held solo exhibitions in Australia and Malaysia.

70

YEONG SEAK LING

B. Perak, 1948

Kampung Life Series, 1997

Signed and dated "Y.S.L. 25.6.97 KEDAH" on lower right

Watercolour on paper

76 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 20,000 - RM 30,000

This is a beautifully painted piece by Yeong Seak Ling. The baby cot with a kampong background brings one back to the Renaissance portraiture influences, as the combination of classical styles with modern execution somewhat shows the efforts to preserve and enrich traditional treasures in a modern world.

Yeong Seak Ling is a self-taught artist who is known to be one of the masters in watercolour art. His body of art normally encompasses acrylic and oil paintings. His passion for art started in his early schooling years where he was one of the youngest artists to win the Major Award in the Salon Malaysian Art Competition then. Yeong is one of the founding members of the earliest contemporary art groups in the 1970s called the 'Utara Art Group' and he will continue to be actively involved with such movements where he founded the ArtGrup Penang in 2003 in which he is currently the president.

Yeong's earlier works were known to be in abstract art where used to paint on 8 foot canvases using an innovative technique in watercolours. His works were exemplary and this was when he won the major awards for the Malaysian Landscape-Water Colour Competitions in 1982 and 1984 respectively. A full time artist since 1991, Yeong's work is known for her rendering of Malaysian stil-life landscapes that encompassed the likes of plantations, animals and such.



71

LUCIEN FRITS OHL
B. Netherlands, 1904-1976

Ships, Undated

Signed " L. F. OHL" on lower right
Oil on canvas
81.5 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 – RM 15,000

Lucien Frits Ohl was considered an important pioneer artist in the Dutch East Indies. He captured articulately here the scenes that was always present in the traditional villages of Southeast Asian countries, the ships that often come by for trading purposes. His hallmark brushwork is distinct here, as warm washes of colours create the atmosphere of dusk, just as the sun is about to set in the horizon. It also reminds one of the sceneries in the countryside. The focal points are definitely the outlines and colours of the ships and the background in an expressionistic style, the sails running free as the ship comes to a slow in the evening.

Lucien Frits Ohl was a self-taught artist who lived and worked in Palembang, Jakarta and Yogyakarta. He settled in Hague afterwards and painted in the style of Gerard Pieter Adolfs. He produced illustrations of Indonesia for JC Hamel's *Soldatendominiee* (Hague 1948) and held many exhibitions in Hague and Netherlands. He died in 1976.



72

LONG THIEN SHIH

B. Selangor, 1946

Fishing Huts, 1963

Signed and dated "Thien Shih 63" on lower right

Oil on canvas

32.5 x 52 cm

Provenance

Private Collection, Singapore

RM 11,000 - RM 18,000

Captured here in this visually appealing and lovely oil on canvas piece is a picturesque view of fishing huts. With a warm wash of colours, Long Thien Shih illustrates everything charming about the rustic lifestyle in one painting.

This radiant, peaceful, homey rendition of a fishing village situated at the shore of a beach is brought to life through Long Thien Shih's expert layering of colours and texture, for which he was known. There is spontaneity in his strokes, a more relaxed approach to his subjects, but the results are incandescent.

The skies above denotes that perhaps twilight was imminent, what with all the boats stationed back where they belong and that it was time for these diligent fishermen to come home to their family and retire for the night.

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



73

HASIM

B. Indonesia, 1921-1982

Entrance to the Temple, 1950s

Signed "HASIM" on lower right
Oil on canvas
86 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000



This enchanting piece of the life and tradition as well as the charm of Bali is a showcase of Hasim's artistry.

The scene is gloriously beautiful, as the viewer watches as a young lady carries provisions atop her head. Statues bedeck the entrance and the intricacy of the architecture that is captured so eloquently adds to the charm of this piece. The skies, the trees and the various colours that they all take on are also captured fluently by Hasim, who employs Romanticism (the artist's feelings is his law).

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.



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 village women carrying provisions atop their head, as gates open to allow them permission to enter, and the striking sun is seen in 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.

74

TAY MO LEONG, DATO'
B. Penang, 1938

The Main Gate, 1974

Signed "T. Mo Leong" on lower right

Batik

61 x 91 cm

Provenance

Private Collection, Singapore

Illustrated on page 181 of

"TAY MO-LEONG RETROSPECTIVE" coffee table book
Published in 2009 by Penang State Museum & Art Gallery

RM 8,000 - RM 12,000



75

KWAN CHIN

B. Kuala Lumpur, 1946

Mother and Child II, 2011

Signed "Kwan Chin" on lower left

Batik

50 x 40 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 17 of "Malaysian Villagescape by Kwan Chin"
exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

RM 3,000 - RM 5,000

In this batik piece, Kwan Chin depicts a calm, peaceful atmosphere of the village folk, specifically that of a mother and child. With a wash of earthy colours and dashes of bright colours here and there, Kwan Chin captures perfectly the tranquility and the bond between mother and child. Using complex and thorough detailing, and the strenuous task of producing batik from scratch, Kwan Chin is one of the few artists who still uses the batik medium in art.

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



76

SEAH KIM JOO

B. Singapore, 1939

The Fishermen, Undated

Signed "Seah Kim Joo" on lower left

Batik

51.5 x 82 cm

Provenance

Private Collection, Kelantan

RM 5,500 - RM 8,000

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates the dreamy version of fishermen sailing gently across the canvas this time. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik with haphazard dots and scatterings of faint whites provide the illusion of clouds and stars as the fishermen bask in quiescence.

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.



77

YUSOFF ABDULLAH
B. Kelantan, 1928-2006

Boats in Abstract, 2000

Signed "Yusoff Abdullah" on lower left
Batik
113 x 77.5 cm

Provenance
Private Collection, Kelantan

RM 8,000 - RM 14,000

Yusof 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 boats 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 are the elaborate shapes of the boats, finally revealing what the subject of this piece is. 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.

Yusof 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.



78

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Trishaw Stand, 2011

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

Watercolour on paper

39.5 x 56.5 cm

Provenance

Private Collection, Kelantan

RM 2,000 - RM 3,500

Ismail Mat Hussin romanticizes local landscapes here. 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 made him one of the most well-known artists in Kelantan until this day.



79

JOHN LEE JOO FOR

B. Penang, 1929

Untitled, 1966

Signed and dated "LJ FOR 66" on lower middle
Chinese ink and colour on paper
59 x 49 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 4,200

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

In this artistic adaptation of by Lee Joo For, strong and forceful lines are present, as are an assortment of intermingling, mellow colours. The focus of this piece is the architecture of the subject itself, accompanied by the other detailing such as the horses and the people. The results of the artist's works are the collective influences from his Chinese heritage, Malaysian upbringing and Western education.

Lee Joo For was awarded a scholarship by the Malaysian government to study art at Brighton College of Art and the Camberwell School of Art and the prestigious Royal College of Art. He is also a leading playwright, and a lecturer for arts.



80

TAN THEAN SONG

B. Kedah, 1946

Fetching Water, Undated

Signed in Chinese with seal on lower left

Ink and watercolour on paper

43.5 x 68.5 cm

Provenance

Private Collection, Kelantan

RM 1,500 - RM 2,000

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

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

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



81

TAN PENG HOOI

B. Penang, 1942

Feeding Time at Sungai Pinang, 1968

Signed "Tan Peng Hooi 68" on lower left

Signed and dated on verso

Oil on canvas

48 x 58 cm

Provenance

Private Collection, Kelantan

RM 4,500 - RM 8,000

This painting illustrates the simple charm of the relationship between man and nature at its best, as all forms of life and nature are depicted intermingling and interacting with one another. The quacking of the many ducks trailing the fisherman's boat can almost be heard, as does the warm heat of the sun that is about to set at this tranquil, quiet fisherman's village. The soothing palette Tan Peng Hooi employs here makes one long for such a tranquil space, an escape from complications and qualms. This piece, despite being compact with details to parade Tan Peng Hooi's skills, is very realistic and it also comes off as being almost therapeutic, exuding a warm feeling to anyone who lays their eyes upon it.

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



The quiet radiance and glow to Keng Seng Choo is one of the reasons why his paintings are striking and stunning. These elongated women with distinctive lips and pointed chins share a peaceful, intimate moment with the audience as the viewer chances upon a countryside scenery, filled with working ladies and their cattle. The contrasting of light and dark colours and texture boast a smooth finish, a show of Keng Seng Choo's flair for shading and eye for intricate details, capturing the countryside charm.

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

82

KENG SENG CHOO

B. Kedah, 1945

Countryside, 2010

Signed and dated "Seng Choo 10" on lower right

Oil on canvas

56 x 76.5 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 6,000 - RM 10,000

83

TEW NAI TONG

B. Selangor, 1936-2013

Girl with Flowers, early 2000s

Signed "NAI TONG" on lower left

Oil on canvas

52 x 52 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

Illustrated here is a combination of Tew Nai Tong's hallmarks in his artworks. Said hallmarks include females in rural settings, scenes from the everyday trade and agricultural activities and depictions of the simple life. The artist has an exemplary way of perceiving the simple life, enriching the visualisation of villages through his profound, vibrant paintings. The coarseness of colour and texture in his paintings also bring the mind to the countryside, and Tew Nai Tong's affection for the countryside is palpable. This piece captures blissful quiescence and peace, and tells of life led with simplicity and being close to the community and nature.

Tew Nai Tong studied art at the Nanyang Academy of Fine Arts in Singapore (NAFA) and graduated in 1958 before furthering his studies at the Ecole Nationale Supérieure des Beaux Arts in Paris. Among the awards he received were the Second Prize in the Chartered Bank Mural Design Competition, the Shell Watercolour Award, Best Award from Esso, the Dunlop Watercolour Award and the Grand Prize Asia Art Award (Malaysia) in Seoul. He was also the co-founder of the Malaysian Watercolour Society and the Contemporary Malaysian Watercolourist Association.



84

ENG HWEE CHU

B. Johor, 1967

Black Moon 10 (My Land), 1991

Acrylic on canvas
147 x 213 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 21 of

“Archive: Eng Hwee Chu & Tan Chin Kuan” exhibition catalogue

Published in 2008 by 12 (Art Space Gallery, Kuala Lumpur)

Illustrated on page 36 & 37 of “Contemporary Feminist Artist,

Eng Hwee Chu” art book

Published in 2013 by Tan Chin Kuan

RM 65,000 - RM 95,000

This artwork is a part of Hwee Chu's “Black Moon” series.

There are 14 artworks in this series, and “Black Moon 10 (My Land)” deals with her own views on her country, essentially asking: “This is our land, this is our country, why are we not able to enjoy playing in our own land?”.

In this painting, a woman is holding the flag while standing together with a black shadow. At the bottom are shadows of children playing on the flag, for which she thinks merely an illusion.

As a serious contemporary artist, Hwee Chu dealt with her own personal struggle, as well as her husband's (contemporary artist, Tan Chin Kuan), for which is depicted being inside a coffin. Both of them, have had issues with bureaucrats and politicians before. Hwee Chu for painting nudes, and Chin Kuan for including socio-political commentaries in his artworks. Eng Hwee Chu is an important contemporary artist in Malaysia, and this artwork is meant for serious art collections especially with the institutions and corporations.

Eng Hwee Chu studied at the Malaysian Institute of Art, Kuala Lumpur from 1986 to 1989 and later clinched the Minor Award (Painting) in the prestigious 1991 Salon Malaysia for her work Black Moon 12. She won a Minor Award in the Young Contemporary Artists in 1994 and more importantly, her Cry Freedom won the First Prize in the national-level of the Philip Morris Asean Art Awards. She was selected to participate in major international shows such as the 2nd Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia in 1996, Art In Southeast Asia: Glimpses Into The Future in Hiroshima, Japan in 1997, and Women In-Between: Asian Women Artists 1984-2012 in Fukuoka and Tochigi, Japan. She then returned to the public eye with an exhibition, Archive: Eng Hwee Chu and Tan Chin Kuan at 12 Art Space, Kuala Lumpur in August 2008.

The “Black Moon Series” is currently in the collection of National Visual Art Gallery Malaysia, Singapore Art Museum and The Aliya & Farouk Khan Collection



85

HOE SAY YONG

B. Johor, 1956

Gentle Breeze, 2014

Signed "SYH" on lower right

Titled and dated on verso

Oil on canvas

55 x 55 cm

Provenance

Private Collection, Kuala Lumpur

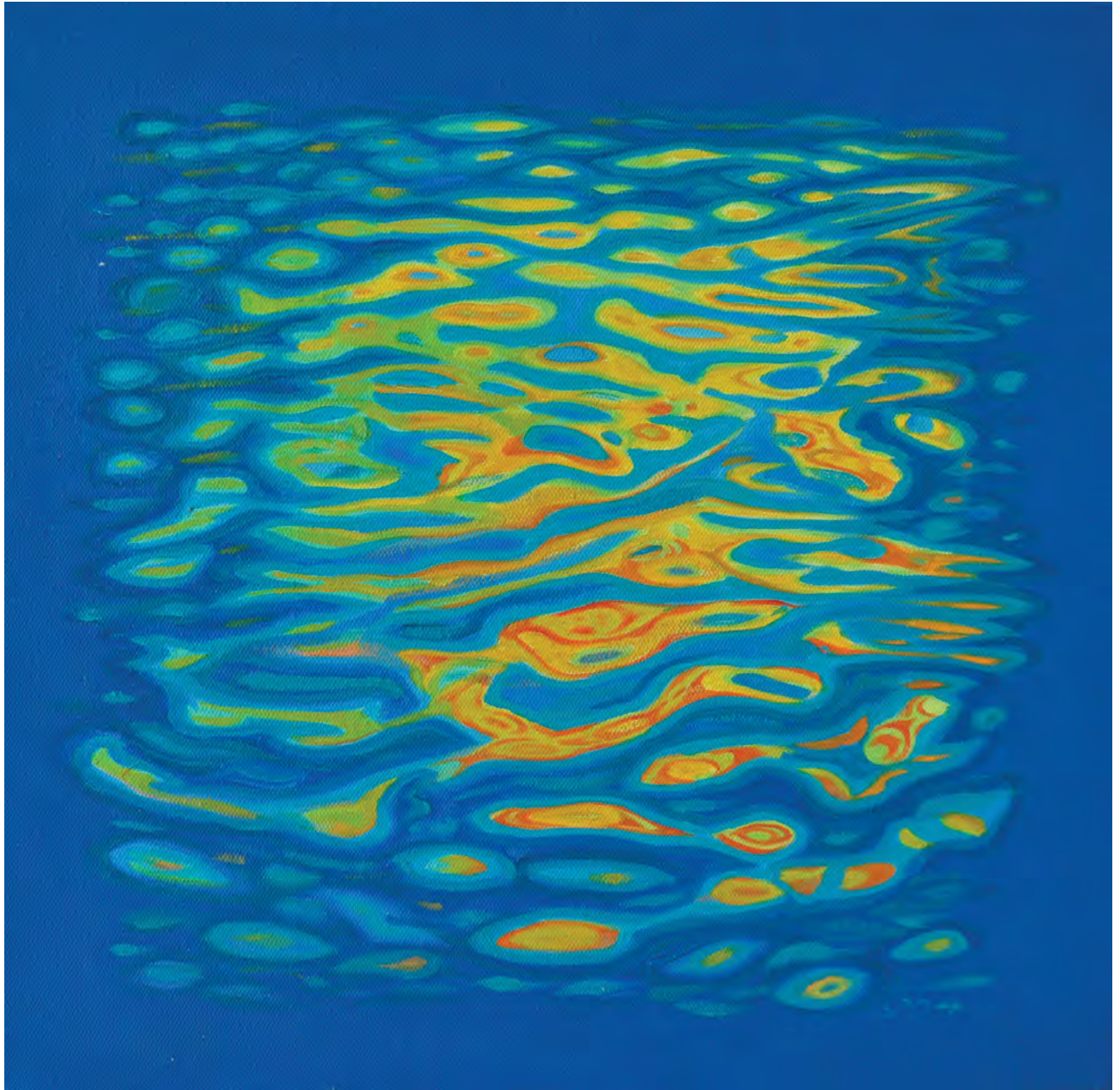
RM 5,000 - RM 7,000

"Reflection to me is only a subject, a theme. It is what is behind the reflection that matters. It is a projection of my mind, or an impression of surrounding issues that concern me."

The combination of cool colours mixed with a generous amount of reds thrown in gives the impression of a myriad of emotions involved during the execution of this piece. It moves and flows ever so gently, as a gentle breeze blows. The water's surface has become his canvas in exploring different realities of unexpected harmony, fluidity and an imaginative colour play.

Watercolourist Chang Fee Ming once commented on Hoe's work, saying, "ore than the scintillating water reflections, Hoe Say Yong's recent works evoke deeper meanings with their dark but rich colours and in 'weighted' movements."

Hoe Say Yeong was born in Batu Pahat, Johor, Malaysia and obtained his Diploma at the Kuala Lumpur College of Art (1975 to 1977) and in 1982, he had his first solo in Johor. He won the Asia Art 2011 award organised by the Korea Culture Art Research Institute and followed it up with an exhibition 24 Solar Terms, at the Seoul Metro Art Centre in South Korea.



86

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Eclipse, 2011

Signed and dated "Najib Ahmad 11" on lower right

Oil on canvas

61.5 x 92 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000

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

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



87

KELVIN CHAP
B. Indonesia, 1974

The Land of the Headhunters (Borneo Series), 2003

Signed and dated "Chap 2003" on lower right
Titled and dated on verso
Mixed media on canvas
131 x 131 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

The Land of the Headhunters (Borneo Series)

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

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

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



88

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Judgement Day in Sarawak, 2003

Signed, titled and dated

"RSA Judgement day in Sarawak 2003" on lower right

Oil on board

30.5 x 22.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 52 of "Eastern Horizon by

Raphael Scott AhBeng" exhibition catalogue

Published in 2014 by KL Lifestyle Art Space

RM 1,000 - RM 1,800

Ominous clouds loom over the colourful forests and nature. It is known to whoever is familiar with Raphael Scott AhBeng's works that his interpretation of nature was different from the rest of his contemporaries.

They have been modified into something that is purely AhBeng's style – atypical and bizarre. These modifications, his reinterpretations are not unwelcome. In fact, they appeal to the eyes and the emotions. His visual renditions of Nature turn out to be a spectacular surge of colours, as seen in this piece. The elements of nature here are depicted in different colours, as if separated through categories. Another way AhBeng's works charm the viewer is through the subtle, meandering way it catches the eye. It does not give off an immediate reply to a question, but it beckons the viewer to come and dissect the hidden meaning and blend of colours.



89

LYE YAU FATT

B. Kedah, 1950

Sarawak Beauties, 1984

Signed and dated on lower left

Mixed media on paper

74 x 54 cm

Provenance

Private Collection, Kuala Lumpur

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 a tender moment between two Sarawakian sisters.

The two women are donned in traditional clothing are seated together in the midst of nature, perhaps a garden, where they are caught in a moment of peace and quiescence. Not to forget, the Rhinoceros Hornbill that is perched on the window – the symbol and state emblem of Sarawak. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cozy - much like the relationship between the sisters.

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.



KHALIL IBRAHIM

The Batik Maestro



East Coast Series, 1973
Batik, 90 x 60 cm
SOLD RM 132,000
KLAS Art Auction January 19, 2014

Khalil Ibrahim depicted Malay life, mostly of fishermen. While he often experimented with colour and texture, Khalil was loyal to both the human figure the people of the East Coast, for which his heart beats.

Batik was only known for its contribution to the textile and traditional industry. The manufacture of batik has notably been associated with the East Coast States of Kelantan and Terengganu, having been introduced into Kelantan by Indonesian craftsmen in the very early twentieth century. It was in the 1960s that batik truly took a revolutionary step into being part of modern and contemporary art with a twist. It was slowly becoming part of Malaysian contemporary art practice, and Khalil Ibrahim most certainly had a part to play in this huge step for batik.

Khalil's interpretation of the batik is more convoluted than the normal, content depiction of the kampung life, he gets the viewer and audience involved in his pieces. They are romanticized, no doubt, what with the vibrancy in colours and spirit in gesture.

Renowned for his pictorial style and his fascination with the daily activities of the rural communities of the East Coast, he employed various techniques that included works executed in traditional methods such as dip dye, crackling and the use of the tjanting to imbue delicate lines and details to his paintings. In his abstract batik paintings, he developed techniques by using brush strokes and thus created abstract works that broke through tradition and defied the stereotypes of batik painting.

Khalil Ibrahim is indeed a legendary icon in the Malaysian art scene. Born in 1934 in Kubang Krian, Kelantan, he is by far one of the few Malaysians who received a state scholarship to attend art training at the prestigious Central St Martins School of Art and Design in London. Throughout his long career, which spans over 50 years, Khalil has held a number of solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. His masterful skills in drawing, watercolour and acrylic, are in styles that move from the almost real to the almost abstract.

In his earlier days as a teenager, while most of his friends continued to pursue their higher education in the Middle East, Khalil's past took a different turn instead. He began attending art classes held every Sunday, in Kota Bharu and it was here that he learned the fine art of watercolour and painting techniques from art inspector, Nik Mahmud Idris.

Khalil had originally planned on going to Bandung, Indonesia, to further pursue his studies in the arts but his application wasn't



Movement in Blue, 1985
Batik, 92 x 91 cm
SOLD RM 100,100
KLAS Art Auction September 21, 2013

“Malaysia Airlines (MAS) commissioned me to do some batik works – huge pieces – for their first ticketing office in KL. Later, I produced more works for MAS offices in Singapore, Taiwan, Germany, Bangkok and Paris as well,” he says.

successful. That didn't set him back one bit as it was during this period that the artist was first introduced to the District Officer, Claude Gibb Ferguson. With the guidance of Ferguson, Khalil studied English at the Clifford School, Kuala Lipis to gain the necessary language skills for him to continue his studies art in England. Khalil was sponsored by the Pahang state government to continue his studies at the prestigious Central St. Martin's School of Art and Design in London.

In 1968, Khalil met Frank Sullivan, who was the first director of the National Art Gallery and owner of the Samat Art Gallery – the biggest private gallery in town that time. Sullivan gave him his first solo exhibition.

Khalil managed to sell his batik works well enough to make a living even though some of his artist friends disapproved of what he was doing. As his fame grew, collectors and companies began to take notice of him.

Throughout his career, among the corporate entities which have purchased his works are the Hilton hotels, Maybank, Petronas, National Art Gallery, Bank Negara, Bank Bumiputra and Telekom.

He received formal western education, of course, but he never forgot his Kelantanese cultural heritage. Somehow inevitably, he pursued batik after returning from England.



Nude Movement, 1983
Batik, 93 x 103 cm
SOLD RM 123,200
KLAS Art Auction September 28, 2014

90

KHALIL IBRAHIM

B. Kelantan, 1934

Movement in Red, 1971

Signed and dated Khalil Ibrahim 71" on lower right

Batik

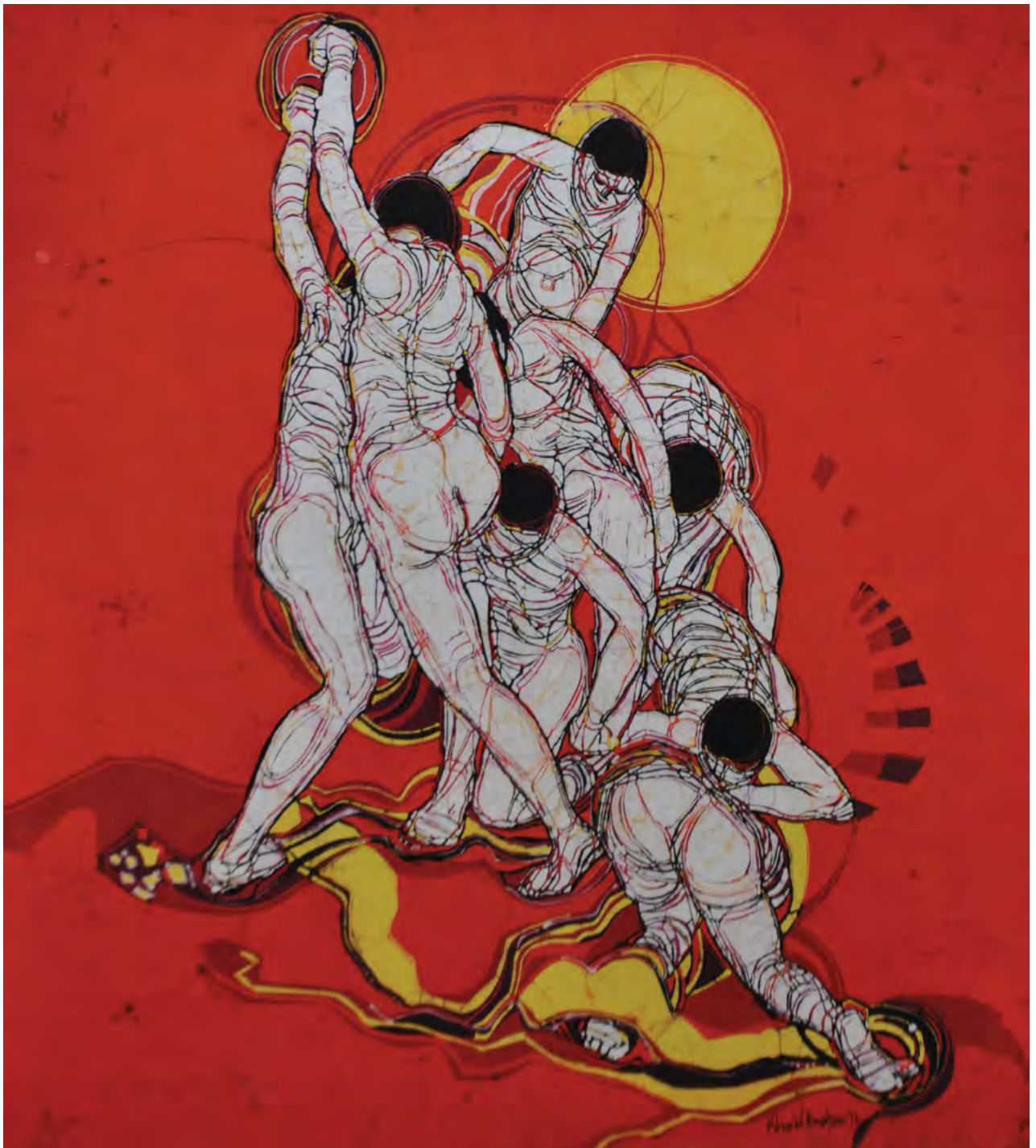
91 x 81 cm

Provenance

Private Collection, Kuala Lumpur

RM 90,000 - RM 120,000

Combining both his love for batik and fascination for the nude human body, Khalil Ibrahim pieces together this beautiful batik composition of various figures in different poses, each showcasing the contours, shapes and lines of the nude body. Slightly different from his usual earthy, warm, brawny tones, Khalil ventures into a more invigorating, stimulating and attention-grabbing hue and atmosphere, with contrasting colours of yellow making an appearance every now and then.



91

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed and dated "YG 2571989" on lower right

Watercolour on paper

26 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

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

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

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



92

AWANG DAMIT AHMAD

B. Sabah, 1956

EOC Sea Harvest, 1993

Signed, titled and dated on verso

Mixed media on canvas

76 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 24,000

It can be argued that Awang Damit's works are elegiac. They do not have pretty colours nor are they paintings of flawless and fantastic dream realms. They are commanding, ruthless and stares back at the viewer, standing its ground firmly. As seen in this piece, the colours are dark and busy, creating a chaotic atmosphere. Jagged lines, shapes and random colours are scattered about the canvas, so forceful that they command the attention of the viewer at once.

These are not mere random drawings or arbitrary strokes of the brush, these are raw gestures filled with raw human emotions and the essence of culture (hence the series' title) - Awang Damit's intellectual journey. "Through them I try to translate the deepest parts of it onto something that is tangible," said Awang.

His bittersweet memories of his childhood are represented in this canvas, filled with emotions that are hard to forget even after all these years. They are, of course, unique in terms of colours and shapes, but that is what makes Awang Damit and his works truly memorable. The message needs a little dissecting, as if the viewer is trying to dissect parts of Awang Damit's personality as well, as if one looks close enough they may find bits and pieces that may hint at what the painting is truly about.





93

AHMAD SHUKRI MOHAMED

B. Kelantan, 1969

Untitled, 2005

Signed and dated "Ahmad Shukri Mohd 2005" on verso

Mixed media and collage on canvas

120 x 300 cm (Triptych)

Provenance

Private Collection, Selangor

Acquired from Galeri Tangsi Contemporary Art, Kuala Lumpur in 2007

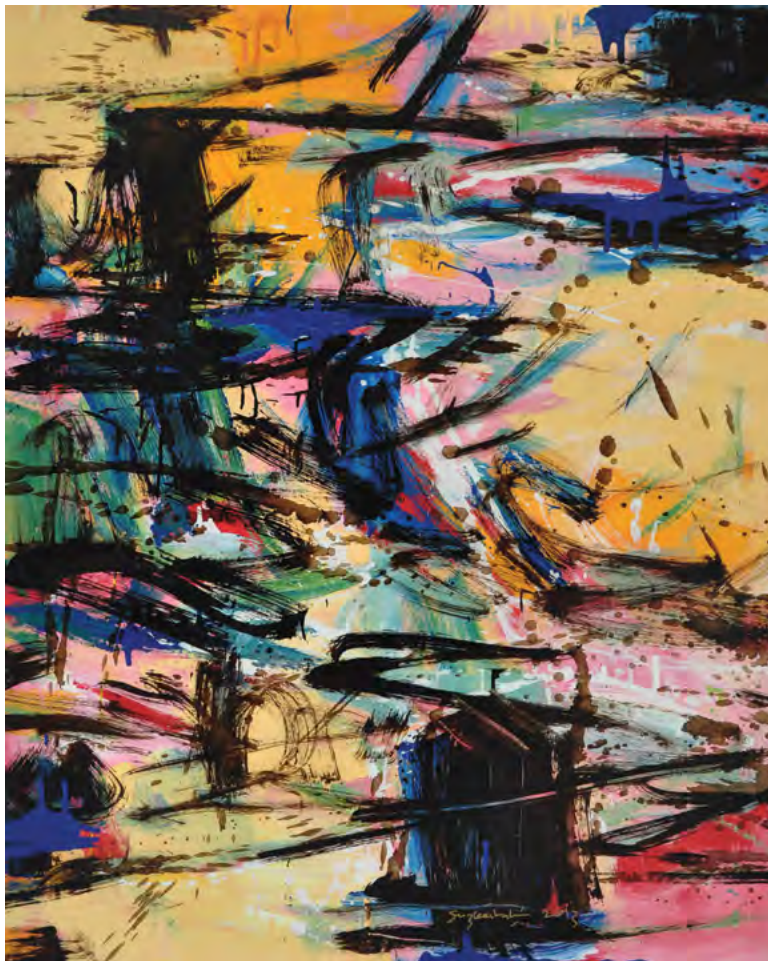
RM 15,000 - RM 25,000



At first glance, this painting seems playful - childlike, even. It is spontaneous, colourful and casual. However, once one looks past the nonchalance that is the mood of this piece, one will start to notice the thoughtful details Ahmad Shukri decorates the canvas with. It is anything but casual afterwards.

Aside from the colours that adorn the canvas, there are recognizable bits and pieces of the things we see in our lives – fish, bats, chicken, radioactive signs, text and even sightings of children’s popular cartoons. One can also detect stars, explosions, planes and many more, which catches the mind and attention of viewers. Ahmad Shukri uses mixed media to create this collection of the elements that make up the nature and modernity that we see now. In a way, it is a direct reference to the colourful life that we are all living now, what with the expansion of the world, globalization and discourse between man, modernity and nature. All things considered, this painting of nature and balance is lighthearted yet meaningful.

Ahmad Shukri Mohamed lectured at UiTM but decided to focus on being a full-time artist, while still taking on part-time academic work. He is also the co-founder of Matahati, a collective art group. Preferring to have absolute freedom over his style, materials (he forms his work with aluminium foil, paint, paper, oil, to name a few) and subjects, he declared, “the only constant thing in my art is change”.



94

SUZLEE IBRAHIM

B. Terengganu, 1967

Siri Chenang - Reflection II, 2013

Signed and dated "Suzlee Ibrahim 2013" on lower middle

Signed, titled and dated on verso

Acrylic and oil on canvas

100 x 80 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

There are a lot of emotions, colours and movements in this piece, as usually seen in Suzlee Ibrahim's works.

It is a canvas of reflections for the artist, and he uses the brush to portray them – impulsive, unrestrained and unrestricted. These splashes and spatters of colours are inspired by the waves that he is so fond of, this time of Chenang, and its motion combined with his own emotions and feelings result in a piece that is so striking.



"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." There is no better place than our dreams, and there is no better artist to paint those dreams apart from 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, 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 Malaysia Institute, 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; Palais Du Roi De Lerida and Spain. Greatly admired in Southeast Asia for his prolific works, his art collectors include individuals, corporations, galleries and national as well as international museums. "I have arrived at my philosophy of life and work: Art is Life and one of the Best Introduction to Art is Nature."

95

ISMAIL LATIFF

B. Melaka, 1955

Kolam Puteri Impian No. 2 & 3, 2002

Signed "Ismail Latiff" on lower middle

Acrylic on paper

38 x 29 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

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 March 22, 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 identity. Payment will not be deemed to have been made until KLAS is in receipt of the full amount due to KLAS from the buyer either in cash or cleared funds.

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

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve percent (12%) of Hammer Price (or RM500.00, whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

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

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

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 | March 22, 2015 | Connexion@Nexus

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

Telephone _____ Mobile Phone _____

Email _____

Banking Details

Name of Bank _____ Account No. _____

Credit Card Type _____ Credit Card No. _____

Expiration Date _____ Issuing Bank _____

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

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____



Bidder No. (for office use)

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd

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

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

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | March 22, 2015 | Connexion@Nexus

Bidder Details

Billing Name _____

I.C. / Passport No. _____ Email _____

Address _____

Telephone _____ Mobile Phone _____

Banking Details

Name of Bank _____ Account No. _____

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

Supporting Documents I Utility Bills I Bank Statement (Issued in 2015) _____

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

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

(leave blank if phone bidding)

Lot number	Item	Top limit (RM)

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____

Date _____

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Thank You

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

We look forward to your continuous support in 2015.



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2 December 2012



7 April 2013



7 July 2013



21 September 2013



10 November 2013



19 January 2014



6 April 2014



21 June 2014



10 August 2014



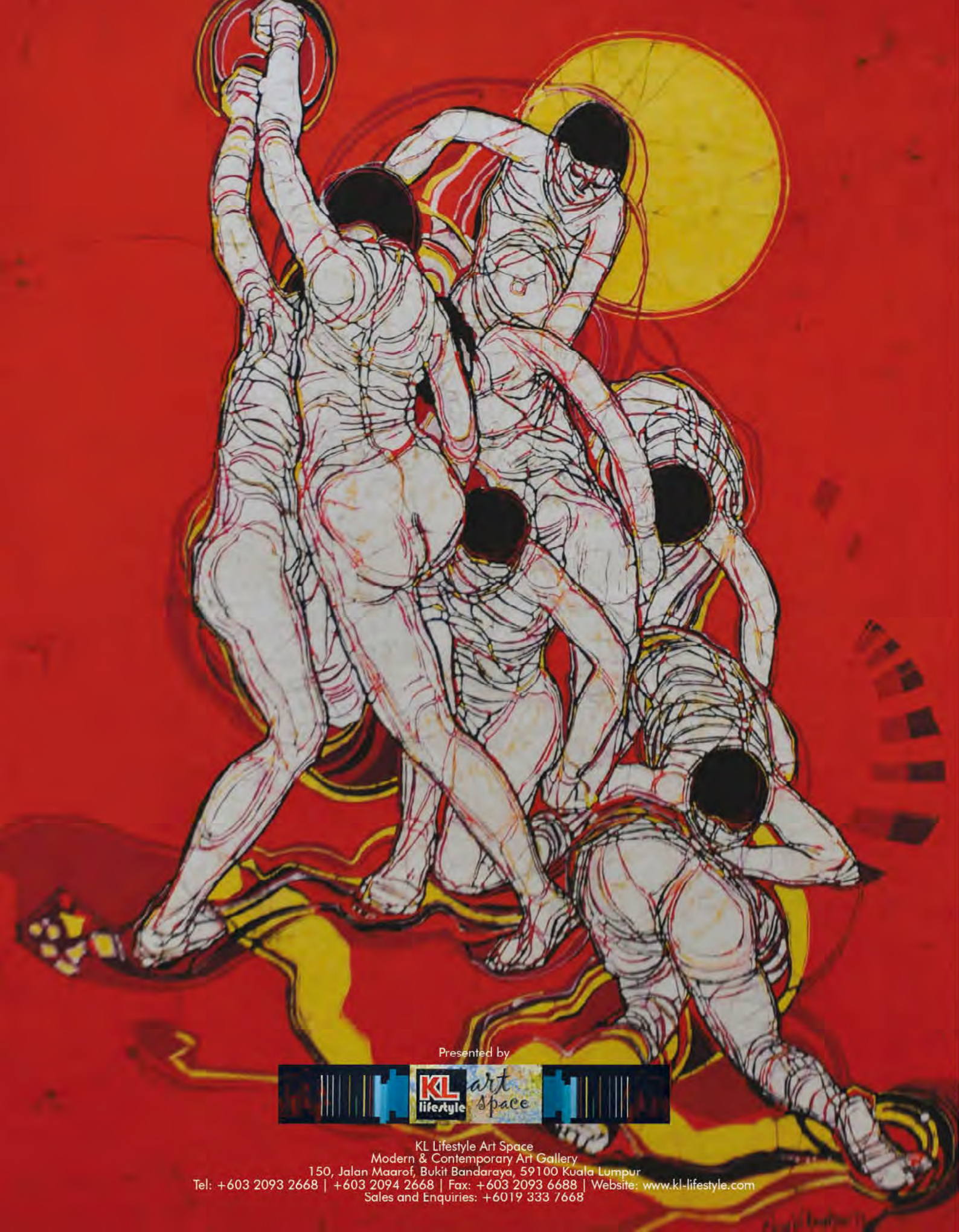
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