

KUALA LUMPUR, SUNDAY 14 JUNE 2015

KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART



PRE-MOVING AUCTION



Lot 6, **Tajuddin Ismail, Dato'** Crossroad, 2008

KLAS ART AUCTION 2015

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XVI



A PRE-MOVING & NO BUYERS PREMIUM AUCTION

Kuala Lumpur Full Preview

June 4 - June 14, 2015

KL Lifestyle Art Space

150, Jalan Maarof, Bukit Bandaraya

59100 Kuala Lumpur

Open daily from 10 am to 7 pm

AUCTION DAY

Sunday, June 14, 2015

1.00 pm

Registration & Refreshments

Starts 12 noon

Artworks Inspection

From 12 noon onwards

KL Lifestyle Art Space

150 Jalan Maarof, Bukit Bandaraya

59100 Kuala Lumpur

Glossary



1 ZULKIFLI YUSOFF
STUDY FOR NEW FORMASI
NO. 3, 2014

Acrylic on canvas | 61 x 61 cm
RM 800 - RM 1,400



6 TAJUDDIN ISMAIL, DATO'
CROSSROAD, 2008

Mixed media on canvas | 60 x 60 cm
RM 8,000 - RM 12,000



2 RAPHAEL SCOTT AHBENG
SEPTEMBER BLOOM, 2009

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



7 HASIM
BALINESE GIRL, UNDATED

Oil on canvas | 87 x 59 cm
RM 3,000 - RM 7,000



3 ISMAIL LATIFF
SUNSET BOULEVARD NO.1, 2013

Acrylic on canvas | 72 x 48 cm
RM 8,000 - RM 12,000



8 LYE YAU FATT
AT THE RIVER, 1984

Mixed media on paper | 74 x 54 cm
RM 6,000 - RM 9,000



4 KHALIL IBRAHIM
EAST COAST SERIES, 2002

Watercolour on paper | 21 X 30 cm
RM 1,000 - RM 2,500



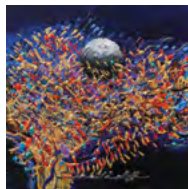
9 ISMAIL MAT HUSSIN
KG. KUALA BESAR, 1985

Ink on paper | 27 x 38 cm
RM 450 - RM 550



5 CHUAH SIEW TENG
TUN MAHATHIR, 2004

Pencil on paper | 26.5 x 20.5 cm
RM 800 - RM 1,800



10 ISMAIL LATIFF
OLANG OLENG NO. 2 & NO. 3, 2002

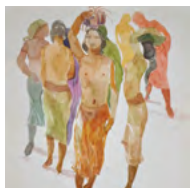
Acrylic on paper | 18 x 18 cm x 2 pieces
RM 3,000 - RM 6,000



11 NIK RAFIN

FEELING BLUE, 2011

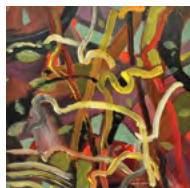
Acrylic on canvas | 60 x 60 cm
RM 800 - RM 1,200



12 KHALIL IBRAHIM

BALI NUDE SERIES, 2006

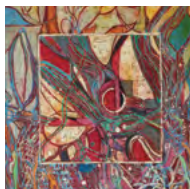
Watercolour on paper | 30 x 21 cm
RM 1,000 - RM 2,500



13 RAPHAEL SCOTT AHBENG

**WINDY AFTERNOON, 2013
WINDY AFTERNOON 3, 2013**

Acrylic on board | 30.5 x 30.5 cm x 2 pieces
RM 2,000 - RM 3,500



14 CHUAH SIEW TENG

ABSTRACT, UNDATED

Batik | 88 x 57 cm
RM 6,000 - RM 8,000



15 YUSOF GHANI

BIRING SERIES XIV, 2006

Oil on canvas | 122 x 90 cm
RM 80,000 - RM 90,000



tot 15, Yusof Ghani Biring Series XIV, 2006



16 TAN CHOON GHEE
CANNON STREET, PENANG, 1978

Chinese ink and watercolour on paper
67.5 x 44 cm
RM 7,500 - RM 8,500



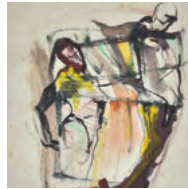
21 KHALIL IBRAHIM
SEPAK TAKRAW, 1983

Pen on paper | 25 x 35.5 cm
RM 1,800 - RM 3,000



17 TAN CHOON GHEE
UNTITLED, 1982

Chinese ink and watercolour on paper
44 x 67 cm
RM 7,500 - RM 8,500



22 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper | 34 x 24 cm
RM 6,000 - RM 9,000



18 ONG KIM SENG
STRAITS CHINESE HOUSE, 1990

Watercolour on paper | 28 x 38 cm
RM 3,800 - RM 4,200



23 YUSOF GHANI
SIRI SEGERAK, 2005

Mixed media on canvas | 51 x 25 cm
RM 7,500 - RM 12,500



19 SHAFURDIN HABIB
MANDI DI KALA, 2011 & KELAPA MUDA BUAT KAK LONG, 2011

Watercolour on paper
28.5 x 43.5 cm x 2 pieces
RM 1,600 - RM 3,600



24 KHALIL IBRAHIM
COMMONWEALTH GAMES SPORTS '98 SERIES, 1998

Watercolour on paper | 25 x 20 cm
RM 3,500 - RM 5,500



20 ISMAIL MAT HUSSIN
SKETCH, 1994

Pencil on paper | 18.5 x 26.5 cm
RM 500 - RM 800



25 NIK RAFIN
FOODMARKET IN CENTRAL MELBOURNE, 1999

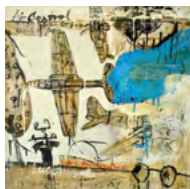
Watercolour on paper | 16 x 21 cm
RM 250 - RM 300



26 NIK RAFIN

HARBOUR SCENE, 1999

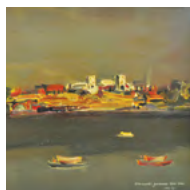
Watercolour on paper | 9 x 20.5 cm
RM 320 - RM 450



27 JAILANI ABU HASSAN

**AIRPORT -
DRAWING PROJECT, 2001**

Mixed media on canvas | 71.5 x 71.5 cm
RM 13,000 - RM 18,000



28 RAPHAEL SCOTT AHBENG

**SARAWAK'S GOVERNOR
LIVES HERE, 2009**

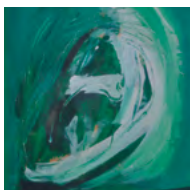
Oil on board | 22.5 x 30.5 cm
RM 1,000 - RM 1,800



29 ISMAIL LATIFF

SUNSET BOULEVARD NO.2, 2013

Acrylic on canvas | 72 x 48 cm
RM 8,000 - RM 12,000



30 IBRAHIM HUSSEIN, DATUK

UNTITLED, 1968

Mixed media on paper | 28 x 25.5 cm
RM 15,000 - RM 25,000



Lor 23, **Yusof Ghani** Siri Segerak, 2005



31 YUSOF GHANI

SIRI TARI 14/91, 1991

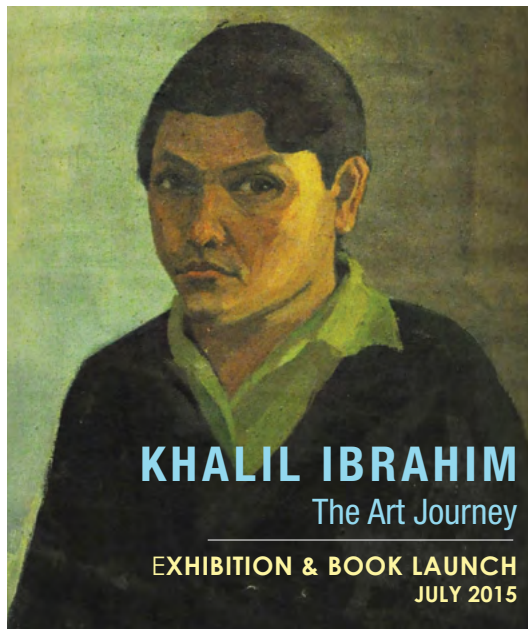
Mixed media on canvas | 122 x 122 cm
RM 80,000 - RM 120,000



32 KHALIL IBRAHIM

EAST COAST SERIES, 2006

Watercolour on paper | 31 x 40 cm
RM 2,500 - RM 5,000



KHALIL IBRAHIM

The Art Journey

EXHIBITION & BOOK LAUNCH
JULY 2015

OUR NEW GALLERY

KLAS 31 Jalan Utara, 46200 Petaling Jaya, Selangor, Malaysia
Tel: +603 2093 2668 | +603 2094 2668 | Email: info@mediate.com.my





Airport - Drawing Project

1

ZULKIFLI YUSOFF

B. Kedah, 1962

Study for New Formasi No. 3, 2014

Signed and dated "ZULKIFLI 2014" on lower left

Acrylic on canvas

61 x 61 cm

Provenance

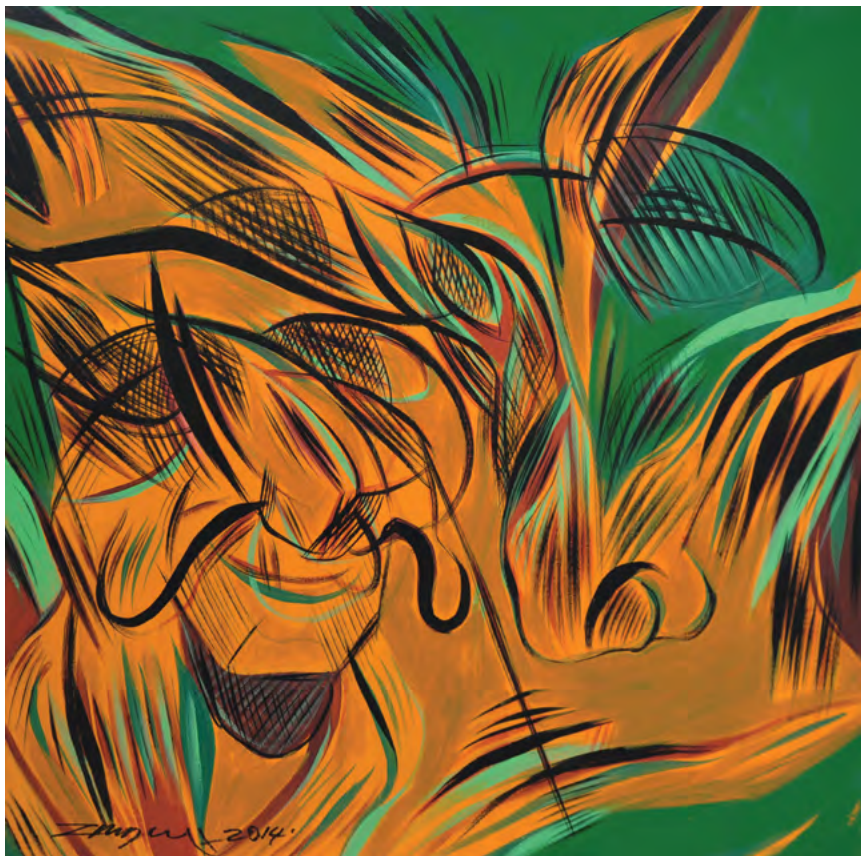
Private Collection, Kuala Lumpur

RM 800 - RM 1,400

His works often reflect his take on the subject of power and sociopolitical issues. Zulkifli's pieces aim to reveal contemporary issues of power, identity and collective thought through the use of a variety of media. Zulkifli uses his work to question the past and current state of the Malaysian identity, and it is also intended to trigger a dialogue regarding the understanding and application of the subject on both individual and national levels.

Zulkifli Yusoff grew up in Malaysia during a time of racial turmoil. Much of his current work is in response to this period of time, and he works from historical readings and as well as lived experiences. The artist considers his works to be "a dialogue on nation building and the making of a people." The artist's choice of composition keeps visitors constantly alert and aware of the visual statements that surround them.

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.



2

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

September Bloom, 2009

Signed, titled and dated

"SEPTEMBER BLOOM RSA 09" on lower right

Oil on board

22.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800

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

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



3

ISMAIL LATIFF

B. Melaka, 1955

Sunset Boulevard No.1, 2013

Signed "Ismail Latiff" on lower right

Signed, titled and dated on verso

Acrylic on canvas

72 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

This time Ismail Latiff takes us deep into the furthest depths of the sea. All of us feel akin to divers, watching the moon above through the thick, clear water. The arbitrary streaks and spatter of colours dominating the left and right of the canvas provide the illusion of fish shoaling and schooling about, as if partaking in an underwater performance. His circle of balance, one that is present in every single painting, acts as the moon in this piece, providing that illumination and that wonder of nature in all its glory. The entire piece is balanced, perfect and grabs you by the eyes and heart. The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.





4

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 2002

Signed and dated "Khalil Ibrahim 2006" on lower right

Watercolour on paper

21 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 2,500

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



5

CHUAH SIEW TENG

B. Penang, 1962

Tun Mahathir, 2004

Signed "S.TENG" on lower left and dated "2004" on lower right

Pencil on paper

26.5 x 20.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,800

6

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

Crossroad, 2008

Signed, titled and dated on verso

Mixed media on canvas

60 x 60 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

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

“Art should never be too direct. It becomes boring. It really needs to challenge the perception and not be too literal, otherwise there is nothing more to engage in. It should engage the viewer in so many ways,” said Tajuddin. Tajuddin was born in 1949 in Negeri Sembilan, and has held a deep-seated passion for art since he was young. Having studied at MARA University Institute of Technology (UiTM), he then studied Graphic Design at the Art Center College of Design in Los Angeles, USA. Thereafter, he pursued his post-graduate studies in Interior Architecture at Pratt Institute in New York, USA. He was then granted the Fulbright Research Fellowship by the American Council of Learned Societies in New York. Tajuddin became a professor of design at UiTM’s Faculty of Architecture before resigning in 2004 to establish an art gallery, TJ Fine Art, with his wife



7

HASIM

B. Indonesia, 1921 - 1981

Balinese Girl, Undated

Signed "HASIM" on lower right

Oil on canvas

87 x 59 cm

Provenance

Private Collection, Canada

RM 3,000 - RM 7,000

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

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

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



8

LYE YAU FATT

B. Kedah, 1950

At the River, 1984

Signed and dated on lower right

Mixed media on paper

74 x 54 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

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



9

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Kg. Kuala Besar, 1985

Signed and dated "Ismail Mat Hussin 1985" on lower right

Titled "Kg. Kuala Besar" on lower left

Ink on paper

18.5 x 27 cm

Provenance

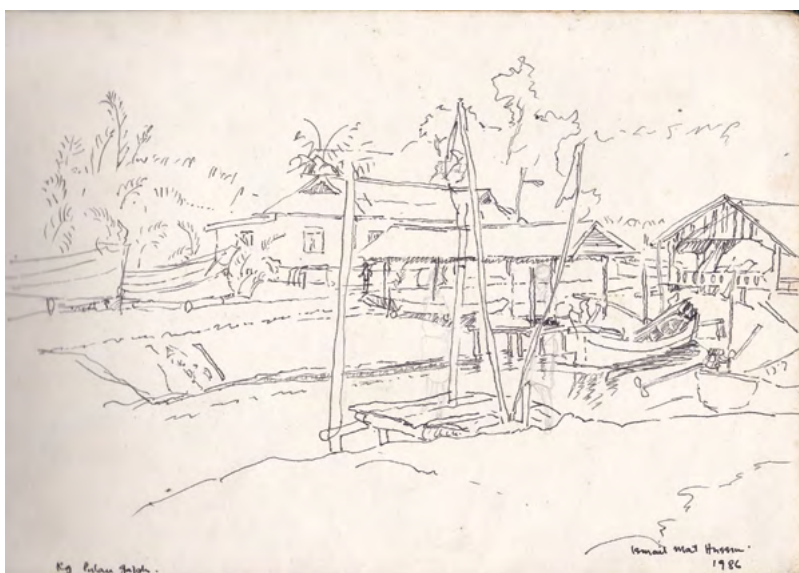
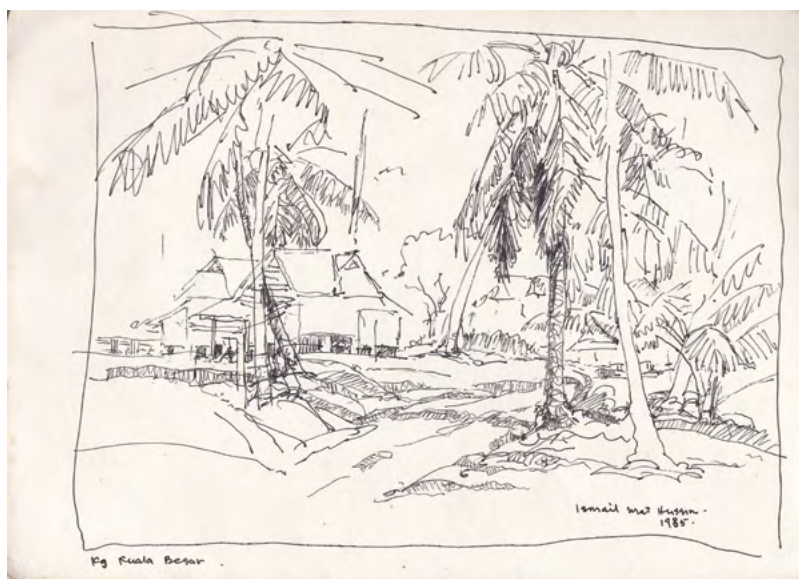
Private Collection, Kuala Lumpur

RM 450 - RM 550

Venturing a little further away from his usual batik art, Ismail Mat Hussin presents a piece of nostalgia of Kg. Kuala Besar, Kelantan with his sketching prowess.

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

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



Back

10

ISMAIL LATIFF

B. Melaka, 1955

Olang Oleng No. 2 & No. 3, 2002

Signed “Ismail Latiff” on lower middle

Acrylic on paper

18 x 18 cm x 2 pieces

Provenance

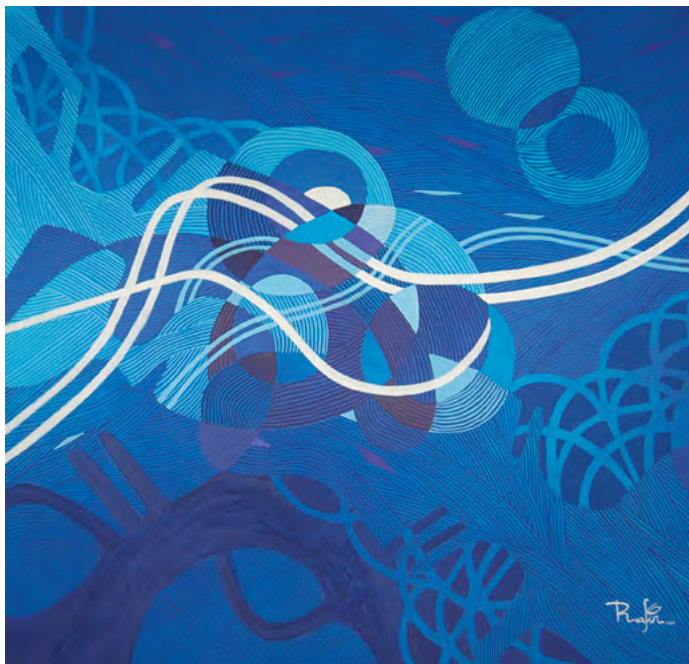
Private Collection, Kuala Lumpur

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. 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.

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. The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely ‘Festival of Inner Jungle I’ and ‘Puncak Pengkalan Serumbi’.





11

NIK RAFIN

B. Selangor, 1974

Feeling Blue, 2011

Signed and dated "Rafin 1111"
on lower right
Acrylic on canvas
60 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,200

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

How one feels after gazing at this painting, however, is up to the viewer. The artist's comprehensive and graphic work is also not lost in this piece, his fine lines present in every part of the canvas, successfully adding more intricacy and uniqueness to an already beautiful piece.



12

KHALIL IBRAHIM

B. Kelantan, 1934

Bali Nude Series, 2006

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

Provenance
 Private Collection, Kuala Lumpur

RM 1,000 - RM 2,500

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

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

13

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Windy Afternoon, 2013

Signed, titled and dated

"RSA '13 windy afternoon" on lower right

Acrylic on board

30.5 x 30.5 cm

Windy Afternoon 3, 2013

Signed, titled and dated

"RSA '13 windy afternoon 3" on lower right

Acrylic on board

30.5 x 30.5 cm

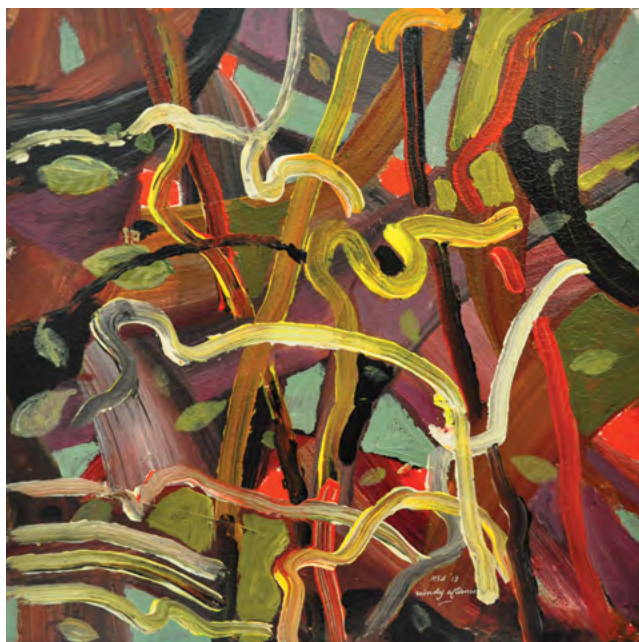
Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 3,500

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.



14

CHUAH SIEW TENG

B. Penang, 1944

Abstract, Undated

Signed "S.TENG" on lower left

Batik

88 x 57 cm

Provenance

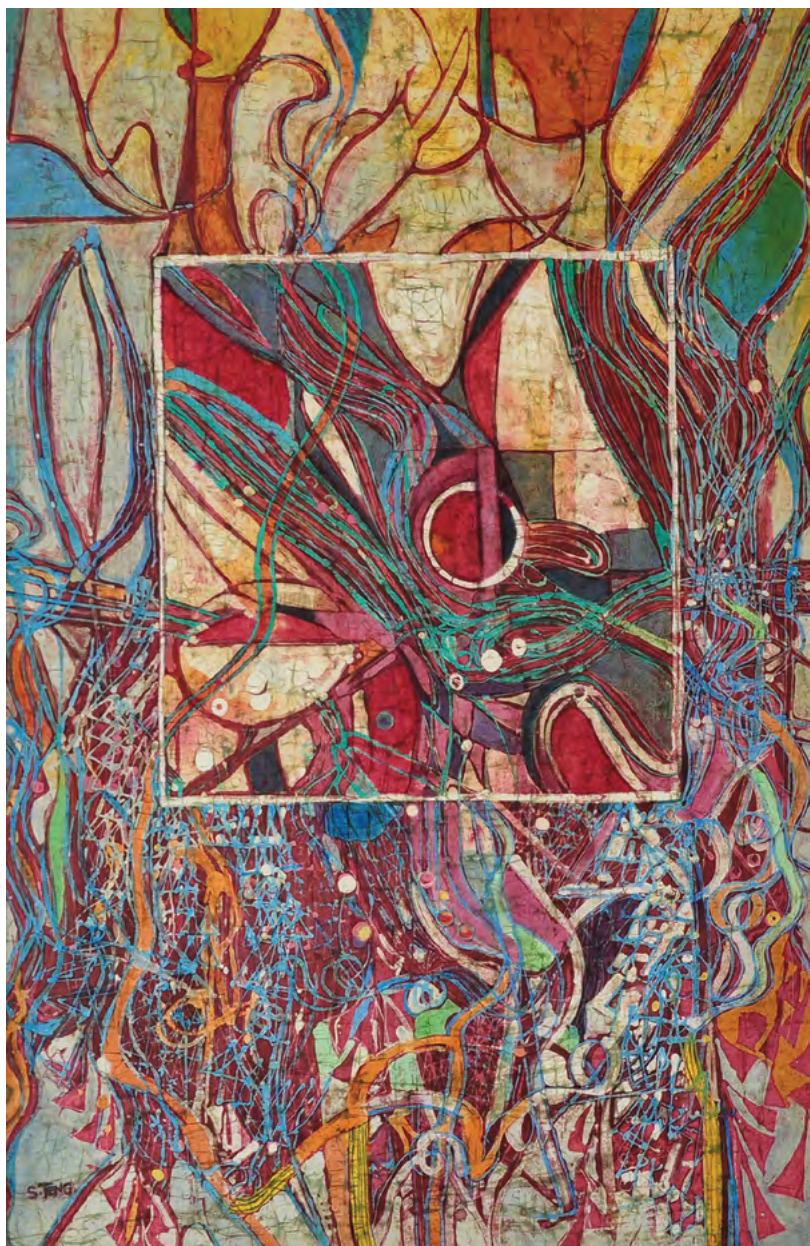
Private Collection, Canada

RM 6,000 - RM 8,000

Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today.

He is the critically acclaimed and award-winning eldest son of Chuah Thean Teng and has also had his works shown in international exhibitions. Siew Teng has won many art awards even before obtaining a formal art education at the Ravensburne College of Art and City & Guild Art School in England in 1965. His art focuses more on a modernist interpretation of Malaysian culture.

He lived abroad for some time, mainly in England. In 1975 he lectured and taught batik art in Australia. Although his batik works have been described as "beyond boundaries", Siew Teng declares that his true forte lies in Oil Painting. The devoted son is currently in the midst of writing a detailed biography of his father.



15

YUSOF GHANI

B. Johor, 1950

Biring Series XIV, 2006

Signed "Yusof Ghani" on lower right

Signed, titled and dated

"Yusof Ghani Biring Series - Biring XIV 2006" on verso

Oil on canvas

122 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 80,000 - RM 90,000

Former graphic artist-turned-painter, sculptor, writer, professor and curator Yusof Ghani's career has spanned over three decades which resulted into a diverse series that deals with Southeast Asian motifs with an Abstract Expressionist approach. Born in 1950 in Johor, his works blend painting and drawing into a visual entity with controlled play of sculptural and collage elements. Currently, his mature works deals with contemporary issues concerning Malaysian society such as social issues regarding famine and injustice, the nation's history, distortions of Asian motifs and depiction of visual energy. His works are currently exhibited at public collections in the USA, Singapore, Malaysia, and Japan, while he has also done group and solo shows in Indonesia, China, Spain, India, Iraq, and the U.K, among others.

His works also hang in prestigious collections around the world including in the collections of PETRONAS Malaysia, Singapore Art Museum, Tokyo Gas, Japan, PNB Malaysia, and Bank Negara Malaysia, to name a few. Yusof's works have also been published into several books, spanning his 23-year career. His career can be divided into four phases: 'Protest', 'Siri Tari', 'Topeng/ Wayang' and 'Hijau' and most recently 'Segerak', 'Wajah', 'Taman' and 'Ombak' in 2013.. This artist's works incorporate strong gestural brushstrokes that capture mood, movement and expression all at once.



16

TAN CHOON GHEE

B. Penang, 1930-2010

Cannon Street, Penang, 1978

Signed and inscribed in Chinese
"1978 Cannon Street, Penang"
with seal on lower right
Chinese ink and watercolour on paper
67.5 x 44 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,500 - RM 8,500



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

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

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



17

TAN CHOON GHEE

B. Penang, 1930-2010

Untitled, 1982

Signed and inscribed in Chinese with seal on lower right

Chinese ink and watercolour on paper

44 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 8,500

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

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

ONG KIM SENG

B. Singapore, 1945

Straits Chinese House, 1990

Signed and dated "ONG KIM SENG '90 A.W.S" on lower left

Watercolour on paper

28 x 38 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,800 - RM 4,200

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.



19

SHAFURDIN HABIB

B. Perak, 1961

Mandi di Kala, 2011

Signed and dated "Shafurdin Habib 2011" on lower right

Watercolour on paper

28.5 x 43.5 cm

Kelapa Muda Buat Kak Long, 2011

Signed and dated "Shafurdin Habib 2011" on lower right

Watercolour on paper

28.5 x 43.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,600 - RM 3,600

Inspiration comes in many forms, and for Shafurdin Habib, it is the countryside of Malaysia and its picturesque landscapes. For a true artist to put colour on canvas or paper, there must be a special connection between the subject and artist.

This is very much the case for Shafurdin whose fuel for painting comes in the form of the whole experience of being in the countryside, from the fishermen toiling at sea to the women pounding spices on their verandahs.

-Born in Kampung Basong, Perak, Shafurdin recalls his childhood days in the form of painting, as he said, "As a schoolboy I loved sailing — all my school exercise books were full of my pencil drawings. A humble hobby soon turned into a deep passion."

In his twenties, when Shafurdin moved to Kuala Lumpur, he befriended established watercolourists, and among them was Khalil Ibrahim. In fact, Khalil's influence is evident in many of Shafurdin's works. The artist actively pursued painting all through the 1980s, mainly to compose a good number of pieces to join professional art clubs.





Back

20

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Sketch, 1994

Inscribed by the artist on lower right

Pencil on paper

18.5 x 26.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 800



21

KHALIL IBRAHIM

B. Kelantan, 1934

Sepak Takraw, 1983

Signed and dated "Khalil Ibrahim 83" on lower right

Pen on paper

25 x 35.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 3,000

22

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed and dated "YG 1891989" on lower middle

Mixed media on paper

34 x 24 cm

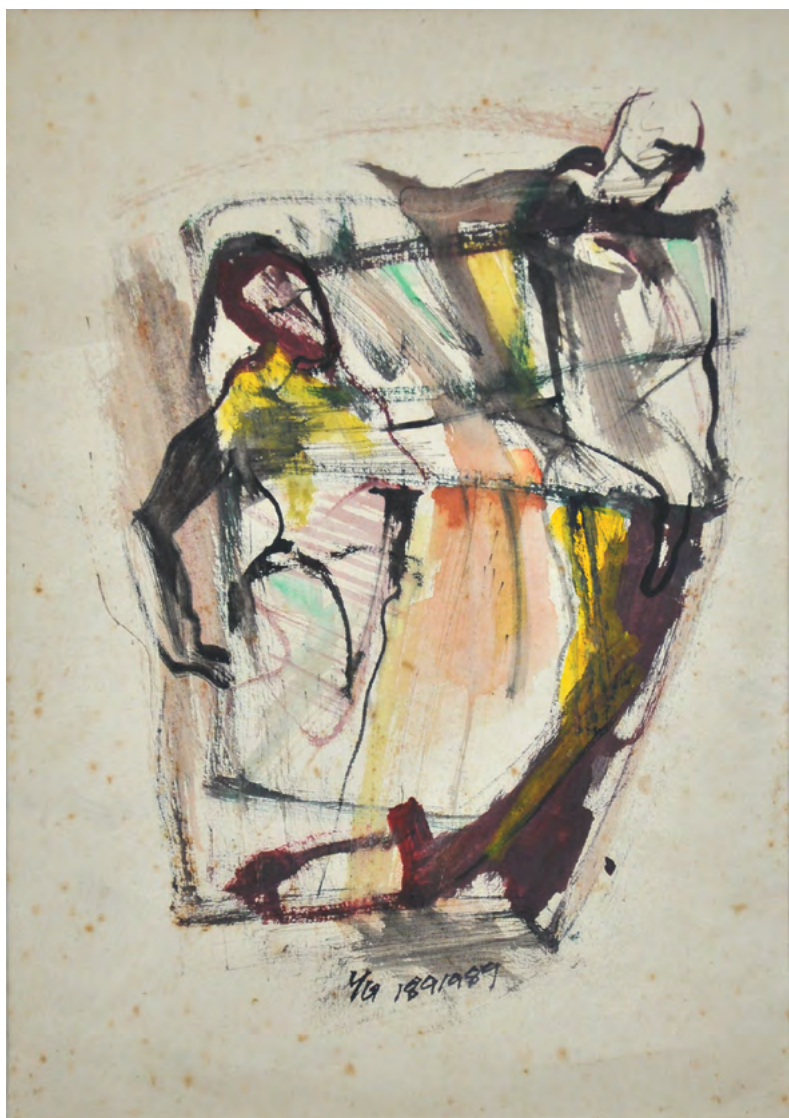
Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

You can feel his underlying concern for humankind. It's dancers, but it's also something else. There are tremendous levels of subliminal content. The dancers are reaching out... for something more" – Gail Enns, Anton Gallery owner who held Yusof Ghani's first solo in 1984.

Yusof Ghani's obsession and fascination for dance sprouted after he submitted his thesis and painting for his master's degree – Dance: A Cultural Statement – in 1982 in the US. He then combined the gestures of dance and bits and pieces from his Protest series, which gave birth to the Tari series. It is said that the disorder and arbitrariness of the dance is the artist's way of commenting on social issues, on the disparity in life that causes constant chaos. Although many have said that the paintings from the Tari series come off as calm, graceful and airy but the true meaning is just the opposite. The NHB of Singapore has about four pieces by Yusof Ghani, namely 'Gawai', 'Tangkal' and two pieces from his Tari series.



23

YUSOF GHANI

B. Johor, 1950

Siri Segerak, 2005

Signed and dated "YG 05" on lower right

Signed "Yusof Ghani" on verso

Mixed media on canvas

51 x 25 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 12,500

His paintings, according to many, have shifted from something dark and mysterious to take the air of something cheery and elegant. However, the artist himself said that his social commentaries did not change despite the change of atmosphere. It still had social remarks. He also said life, is a bit like the lives of humans. Purposeless and unorchestrated at times, but it brings a lot of pleasure. This social commentary was brought to canvas, based on his studies on the human behaviour teamed with lines, colours and motion.

The end-result of a seamless flow of lovely colours amalgamating with one another was not intentionally meant to look aesthetic and flowing. The initial lines and sketches were rough, chaotic and arbitrary, to portray the human behaviour of being wild and free. The NHB of Singapore has about four pieces by Yusof Ghani, namely 'Gawai', 'Tangkal' and two pieces from his Tari series.





24

KHALIL IBRAHIM

B. Kelantan, 1934

Commonwealth Games Sports '98 Series, 1998

Signed and dated "Khalil Ibrahim 98" on lower right

Watercolour on paper

25 x 20 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500



25

NIK RAFIN

B. Selangor, 1974

Foodmarket in Central Melbourne, 1999

Signed and dated "Raf99" on lower right

Watercolour on paper

16 x 21 cm

Provenance

Private Collection, Kuala Lumpur

RM 250 - RM 300

26

NIK RAFIN

B. Selangor, 1974

Harbour Scene, 1999

Signed and dated "Raf99" on lower right

Watercolour on paper

9 x 20.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 320 - RM 450



“What initially intrigues the tentative viewer of Nik Rafin’s paintings, is the vibrancy of the colours that the artist has chosen to speak for his feelings. No tablet or computer screen viewed JPEG, or four-colour print reproduction, is able to fully satisfy that sight, or capture the sheer beauty of the work of art as you gaze wistfully before it. Catalogues and brochures, as important as they are, and as expansive and informative as they are, cannot compete with being face to face with a work of art. This is true of meeting an object, soon to be desired, in an adroit artisan temple set aside for such adoration.” – Martin Bradley

Nik Rafin is an entrepreneur, an artist, a photographer and a happily-married man now. He runs his own gallery, Rafin Art Gallery, while also still focusing on his career as one of the best artists of his generation and beyond. His paintings are a reflection of the scenes and subjects that he captures through his camera lens, reinterpreted and reproduced in painting form with added emotions. Some of the subjects of his works include wildlife and sceneries, with some done in sketches and some done in watercolour. Nik Rafin has also produced abstract paintings with his Escape series, a personal interpretation of how a person feels when escaping from negative emotions.



Born in 1974 in Petaling Jaya, Nik Rafin has always had a love of the arts since he was a young boy. Urged by his architect father to pursue art even further, he started off by tracing anything that he could find from magazines, which made drawing an easier task to learn and do. Upon finishing high school, Nik Rafin studied Advanced Photography in the USA, before pursuing a Minor in Fine Arts from the Milwaukee Institute of Art and Design. He would then graduate with a Bachelor of Arts in Advertising and Mass Communication from Marquette University in Milwaukee, Wisconsin in the USA. He once worked as an illustrator for Milwaukee newspaper The Marquette Tribune before being offered a job that other people would kill for, a seven-year contract by Walt Disney as a graphic designer and illustrator. He turned it down due to his dad's insistence that he was to go back to his home country and contribute something to Malaysia. He did manage to illustrate a Winnie the Pooh promotional board, which is something that he is proud of having done.

27

JAILANI ABU HASSAN

B. Selangor, 1963

Airport - Drawing Project, 2001

Signed and dated "Jai 2001 K.L" on middle right

Mixed media on canvas

71.5 x 71.5 cm

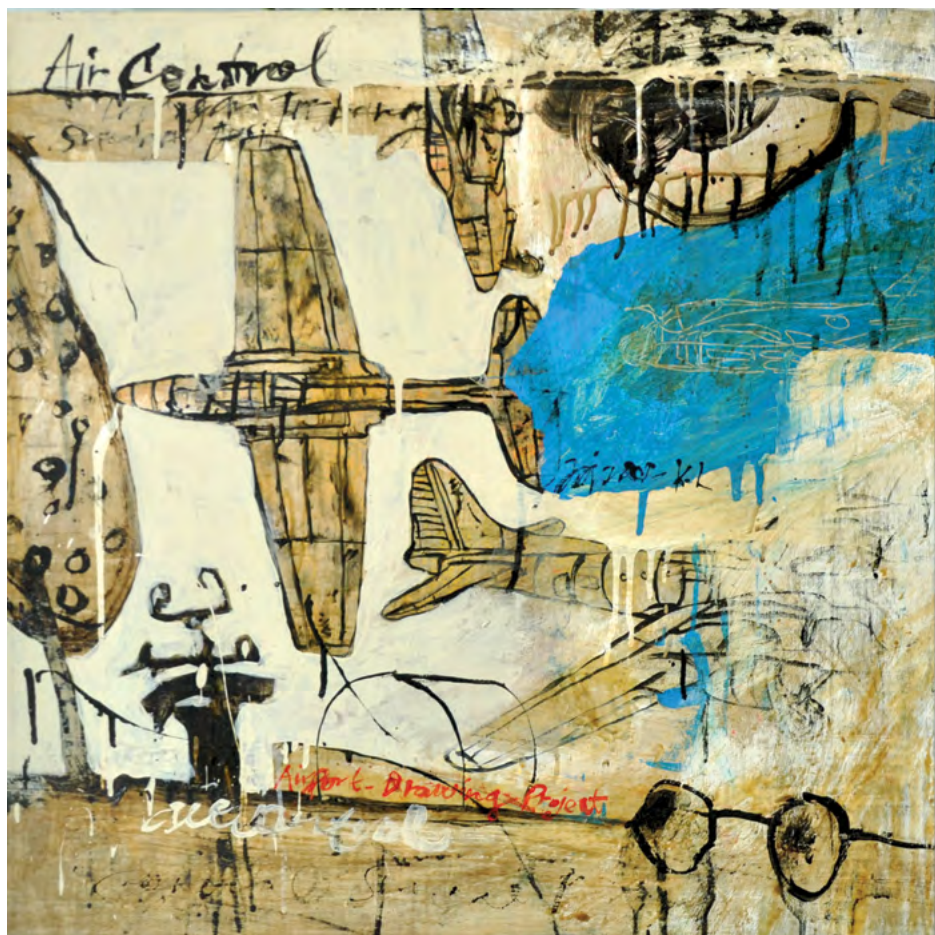
Provenance

Private Collection, Kuala Lumpur

RM 13,000 - RM 18,000

Jailani Abu Hassan was born in 1963 in Selangor. Fondly referred to as 'Jai' in the Malaysian art scene, he is one of the most established and renowned fine artists of the country. He first obtained his BA in Fine Art at the same institution in 1985 when it was then the Mara Institute of Technology. He continued his MA at the Slade School of Fine Art at the University College of London and then proceeded to pursue his Master in Fine Art at the Pratt Institute in New York. Since then, he has been actively pursuing his passion in the Malaysian art scene while lecturing at UiTM. Jai's work is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad. He has won awards as an artist while some of his works are permanent collections in corporations and public art galleries like the Balai Seni Lukis Negara and PETRONAS Gallery.

He returned to New York in the spring of 2011 for his first US solo exhibition in over ten years, comprising a new body of mixed media works on canvas and paper. Jai's exhibition gave American audiences a rare opportunity for an in-depth viewing of the work of one of Malaysia's leading contemporary artists. The exhibition's title refers to a form of Malay popular opera (Bangsawan) and the notion of the national (Kebangsaan). Jai's work infuses references of traditional Malay culture, while actively engaging contemporary developments in Malaysia's rapidly changing society. Ever since his first solo show in London in 1987, his work has appeared in almost sixty exhibitions in Asia, Australia, Europe, and North America.





28

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Sarawak's Governor Lives Here, 2009

Signed, titled and dated

"Sarawak's Governor Lives Here RSA '09" on lower right

Oil on board

22.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800

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



29

ISMAIL LATIFF

B. Melaka, 1955

Sunset Boulevard No.2, 2013

Signed "Ismail Latiff" on lower right

Signed, titled and dated on verso

Acrylic on canvas

72 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Ismail Latiff's pieces are not static, as they seem to take you on an adventure. Only slightly different from its sibling piece earlier, this offers the cognizance that this piece is in motion, moving from its original position as portrayed in the earlier piece. The colours are travelling and in motion. 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. The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.

30

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Untitled, 1968

Signed and dated "Ibrahim Hussein n.y. 68" on lower right

Mixed media on paper

28 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000

Datuk Ibrahim Hussein, or Ib, as he was more affectionately known, was born in 1936 in a village called Sungai Limau in Kedah. He studied at the Nanyang Academy of Fine Arts in Singapore, and then continued his studies in London at the Byam Shaw School of Art and the Royal Academy Schools. One international critic described his abstract work as "futuristic and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions." Ib used a medium which he devised himself called "printage" - a mixture of printing and collage. He passed away due to a heart attack in 2009. Celebrated as one of Malaysia's most forward-thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years.



YUSOF GHANI

B. Johor, 1950

Siri Tari 14/91, 1991

Signed and titled on verso

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from Gallery Citra

RM 80,000 - RM 120,000

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.

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.



32

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 2006

Signed and dated "Khalil Ibrahim 2006" on lower right

Watercolour on paper

31 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

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



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 lots can be collected at KL Lifestyle Art Space.

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

(a) refuse any bid which does not exceed the previous bid by at least 10% or by such other amount as the Auctioneer will in his absolute discretion decide;

(b) to advance the bidding in such manner as he may decide;

(c) to withdraw any Lot;

(d) to combine any two or more Lots; and

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the

Lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

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

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

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

After the Sale

1.27 Upon conclusion of the relevant session of the Auction in which the Lot was sold, the Buyer shall pay to KLAS the full amount due no later than seven (7) calendar days after the Auction and provide KLAS with his name and permanent address and, if so requested, proof of identify. Payment will not be deemed to have been made until KLAS is in receipt of the full amount due to KLAS from the buyer either in cash or cleared funds.

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

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve

percent (12%) of Hammer Price (or RM500.00, whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

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

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

Payment and Delivery

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

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

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

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

1.35 If the Buyer without the prior agreement of KLAS fails to make payment of

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

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

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

claim which the Buyer may have to the Lot and agrees that any resale price will be deemed commercially reasonable.

Section 2

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.

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

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

Copyright

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

Notices

- 3.4 Any letter, notice, request, demand or certificate:
- (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;
 - (b) if delivered by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of dispatch (notwithstanding that it is returned through the post undelivered); or
 - (c) if sent by telex or facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after dispatch.

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

3.6 The headings and introduction to the Auction Conditions do not form part of the

Auction Conditions, but are for convenience only.

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

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

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

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

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

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

Goods and Services Tax (GST)

All Buyers will be subject to the 6% GST payable on the Hammer Price of the winning bid.

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;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.

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Lot 30, **Ibrahim Hussein, Datuk** Untitled, 1968



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