

KUALA LUMPUR, SEPTEMBER 13, 2015



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





lot 43, **Ibrahim Hussein, Datuk Two Figures, 1972**



KLAS ART AUCTION 2015

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XVII

Auction Day

Sunday, September 13, 2015

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

Nexus 3 Ballroom, Level 3A

Connexion@Nexus

No 7, Jalan Kerinchi

Bangsar South City

59200 Kuala Lumpur

Malaysia



Lot 34, **Yusof Ghani** *Siri Tari Lambak I*, 1990

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
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Lot 9, **Khalil Ibrahim** Abstract, 1992

Kuala Lumpur Full Preview

Date: September 3 - September 12, 2015

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, September 13, 2015

Venue: Nexus 3 Ballroom, Level 3A

Connexion@Nexus

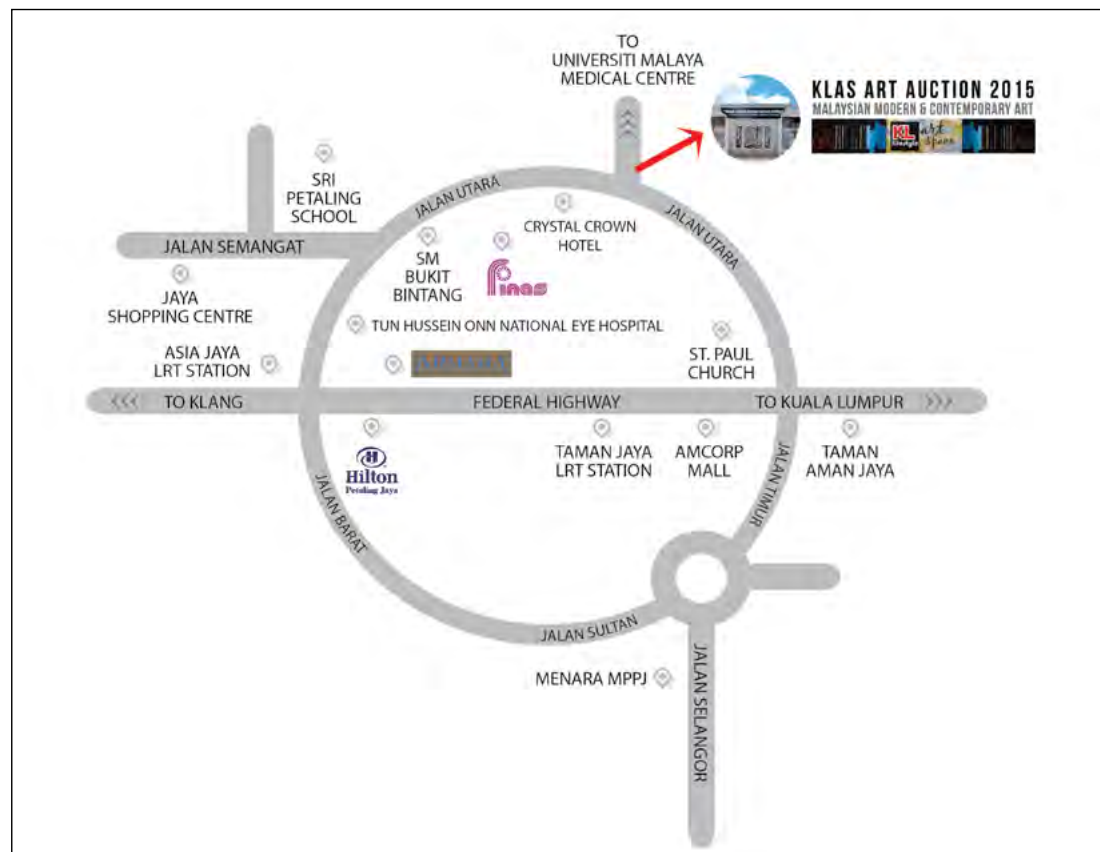
No 7, Jalan Kerinchi

Bangsar South City

59200 Kuala Lumpur

Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space



Lot 41, **Awang Damit Ahmad** EOC Series "Ting Ting Elegi Anak Kecil", 1987



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lot 4, **Ismail Latiff** Panorama Landscape Greensky Goldrock View No. 02, 1997

Glossary



1 ZULKIFLI YUSOFF
POWER SERIES "PESTA SUKA RIA",
1995

Acrylic on canvas | 76 x 76 cm
RM 9,000 - RM 14,000



6 RAPHAEL SCOTT AHBENG
VILLAGE IN THE SKY, 2010

Acrylic on canvas | 120 x 90 cm
RM 10,000 - RM 16,000



2 AHMAD ZAKII ANWAR
SPIDERMAN, 1990s

Mixed media and collage on news print
54 x 37 cm
RM 6,000 - RM 12,000



7 BHANU ACHAN
ABSTRACT LANDSCAPE III, 2009

Oil on paper | 54.5 x 67 cm
RM 1,800 - RM 3,500



3 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper | 35 x 25.5 cm
RM 7,000 - RM 12,000



8 TAJUDDIN ISMAIL, DATO'
INNERSPACE NO 1 & NO 3

Print | 31 x 32 cm x 2 pieces
RM 2,000 - RM 3,000



4 ISMAIL LATIFF
PANORAMA LANDSCAPE GREENSKY
GOLDROCK VIEW NO. 02, 1997

Acrylic and mixed media on museum board
41 x 101.5 cm
RM 9,000 - RM 15,000



9 KHALIL IBRAHIM
ABSTRACT, 1992

Acrylic on canvas | 97 x 115.5 cm
RM 16,000 - RM 24,000



5 RAFIEE GHANI
BLUE CHAIR AND BLUE TABLE, 1995

Oil on canvas | 129 x 138 cm
RM 17,000 - RM 22,000



10 NIK RAFIN
BALLERINAS, 2015

Acrylic on canvas | 122 x 183 cm
RM 4,000 - RM 7,000



11 ZULKEFLI TALHA
GREEN AND GOLD KHATULISTIWA,
2008

Acrylic on canvas | 100 x 100 cm
RM 7,000 - RM 10,000



16 ISMAIL MAT HUSSIN
PANTAI SABAK, 2010

Batik | 75.5 x 158.5 cm
RM 55,000 - RM 65,000



12 NIZAR KAMAL ARIFFIN
MASK SERIES, 1999

Acrylic on canvas | 61 x 61 cm
RM 6,000 - RM 9,000



17 ISMAIL MAT HUSSIN
BACHOK FISHERMEN, 1979

Batik | 50 x 68 cm
RM 14,000 - RM 18,000



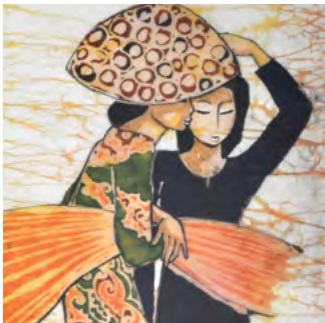
13 KHOO SUI HOE
ECHO, 1993

Oil on canvas | 80 x 80 cm
RM 26,000 - RM 30,000



18 ISMAIL MAT HUSSIN & KWAN CHIN
KOTA BHARU MARKET, 2014

Batik | 106 x 113 cm
RM 15,000 - RM 25,000



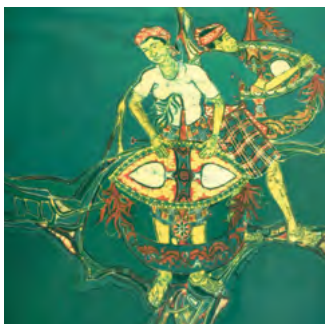
14 LEE LONG LOOI
BY THE PADDY FIELD, UNDATED

Batik | 49 x 22 cm
RM 2,500 - RM 4,500



19 ISMAIL MAT HUSSIN
EAST COAST VILLAGE, 1974

Watercolour on paper | 27 x 39.5 cm
RM 4,500 - RM 6,000



15 YUSOFF ABDULLAH
WAU SERIES, 1976

Batik | 99 x 67 cm
RM 14,000 - RM 28,000



20 ISMAIL MAT HUSSIN
TWO FARMERS, 1986

Pen on paper | 21 x 29.5 cm
RM 1,200 - RM 2,500



21 ISMAIL MAT HUSSIN

KG. SABAK 1, 1987

Pen on paper | 21 x 29.5 cm
RM 800 - RM 1,200



22 ISMAIL MAT HUSSIN

KG. SABAK 2, 1987

Pen on paper | 21 x 29.5 cm
RM 800 - RM 1,200



23 LYE YAU FATT

MOTHER AND CHILD, 1975

Cement and granite | 31 x 15 x 21 cm
RM 6,000 - RM 8,000



24 NG ENG TENG

CONICAL FORM, 1985

Clay sculpture | Height 56.5 cm
RM 14,000 - RM 24,000



25 TAY BAK KOI

BY THE STREAM, UNDATED

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





26 ONG KIM SENG
BENDIGO POST OFFICE, 1990

Watercolour on paper | 38 x 28 cm
RM 6,000 - RM 9,000



31 TAN CHOON GHEE
LONDON, 1981

Chinese ink and watercolour on paper | 67 x 45 cm
RM 8,000 - RM 12,000



27 ONG KIM SENG
GEELONG CORIO BAY, 1990

Watercolour on paper | 38 x 28 cm
RM 6,000 - RM 9,000



32 AHMAD ZAKII ANWAR
THE PERFUMED GARDEN SERIES, 1994

Acrylic on paper | 30 x 20 cm
RM 4,000 - RM 6,000



28 ONG KIM SENG
CORIO BAY GEELONG, 1990

Watercolour on paper | 28 x 38 cm
RM 6,000 - RM 9,000



33 YUSOF GHANI
SIRI SEGERAK, 2005

Mixed media on canvas | 51 x 25.5 cm
RM 8,000 - RM 12,000



29 ISMAIL LATIFF
AMBON NO. 2 & NO. 3, 1999

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



34 YUSOF GHANI
SIRI TARI LAMBAK I, 1990

Oil on canvas | 91 x 163 cm
RM 130,000 - RM 160,000



30 CHEONG LAITONG
TWO FIGURES, 1959

Oil on canvas | 41 x 28.5 cm
RM 15,000 - RM 22,000



35 TAJUDDIN ISMAIL, DATO'
BLUE MOON II, 2007

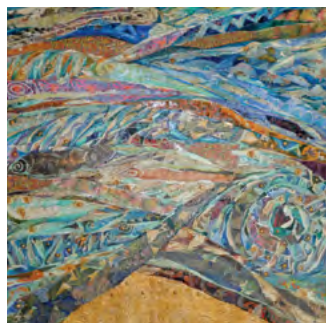
Mixed media on wood panel | 122 x 122 cm
RM 25,000 - RM 40,000



36 SOON LAI WAI

RESONANCE SERIES 1 & 2, 2015

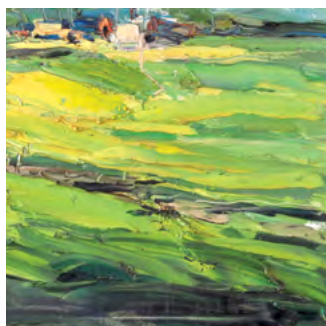
Acrylic on paper | 29.7 x 42 cm x 2 pieces
RM 3,500 - RM 5,500



37 FAUZIN MUSTAFA

LAYER SERIES, 1996

Mixed media on canvas | 172 x 172 cm
RM 29,000 - RM 40,000



38 PETER LIEW

GREEN LANDSCAPE, 2003

Oil on canvas | 49 x 99 cm
RM 10,000 - RM 14,000



39 SHAFURDIN HABIB

**BERLABUH, 2011
PENAMBANG, 2010**

Watercolour on paper
30.5 x 45.8 cm x 2 pieces
RM 1,200 - RM 1,600



40 TAWEE NANDAKWANG

**SAMPAN BOATS ON RIVER,
THAILAND, 1974**

Oil on canvas | 53 x 67 cm
RM 28,000 - RM 35,000



Lot 33, **Yusof Ghani** Siri Segerak, 2005



41 AWANG DAMIT AHMAD

EOC SERIES "TING TING ELEGI ANAK KECIL", 1987

Mixed media on canvas | 115 cm x 145 cm
RM 120,000 - RM 180,000



46 NIZAR KAMAL ARIFFIN

BALANG SERIES - DUNIA BERBISIK #5, 2015

Acrylic on canvas | 152.5 x 152.5 cm
RM 12,000 - RM 15,000



42 YUSOF GHANI

SIRI SEGERAK "RED ARMY", 2003

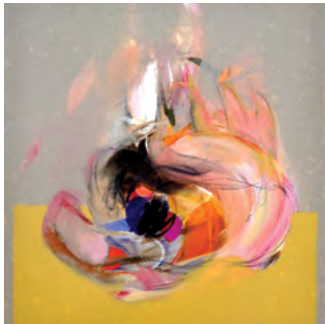
Mixed media on canvas | 139 x 104 cm
RM 75,000 - RM 100,000



47 NAJIB AHMAD BAMADHAJ

FRAGILE FOREST, 2012

Mixed media on canvas | 120.5 x 150.5 cm
RM 5,500 - RM 8,500



43 IBRAHIM HUSSEIN, DATUK

TWO FIGURES, 1972

Acrylic on paper | 35 x 30 cm
RM 18,000 - RM 32,000



48 ANISA ABDULLAH

INDONESIAN SERIES, 2012

Collage and acrylic on canvas | 121.5 x 180 cm
RM 8,000 - RM 12,000



44 TAJUDDIN ISMAIL, DATO'

HOMAGE TO CHILLIDA III, 2015

Acrylic on canvas | 152 x 152 cm
RM 30,000 - RM 35,000



49 AHMAD ZAKII ANWAR

TIGER, 1980s

Mixed media on paper | 19 x 31 cm
RM 4,500 - RM 7,000



45 RAPHAEL SCOTT AHBENG

WOODS, 2012

Acrylic on canvas | 119 x 90 cm
RM 10,000 - RM 16,000



50 AHMAD ZAKII ANWAR

ZEBRA, 1980s

Mixed media on paper | 19 x 31 cm
RM 4,500 - RM 7,000



51 YUSOF GHANI

SIRI TARI, 1990

Mixed media on paper | 25.5 x 34.5 cm
RM 7,000 - RM 12,000



52 KHALIL IBRAHIM

NETBALL SKETCH, 1985

Ink on paper | 26.5 x 39.5 cm

WAW SKETCH FOR MALAYSIA AIRLINES, 1971

Ink on paper | 26.8 x 39.5 cm

RM 7,800 - RM 12,000



53 LUCIEN FRITS OHL

FLAMBOYANT

Oil on canvas | 60 x 90 cm
RM 18,000 - RM 26,000



54 LYE YAU FATT

MALAY GIRL (GADIS MELAYU), 1975

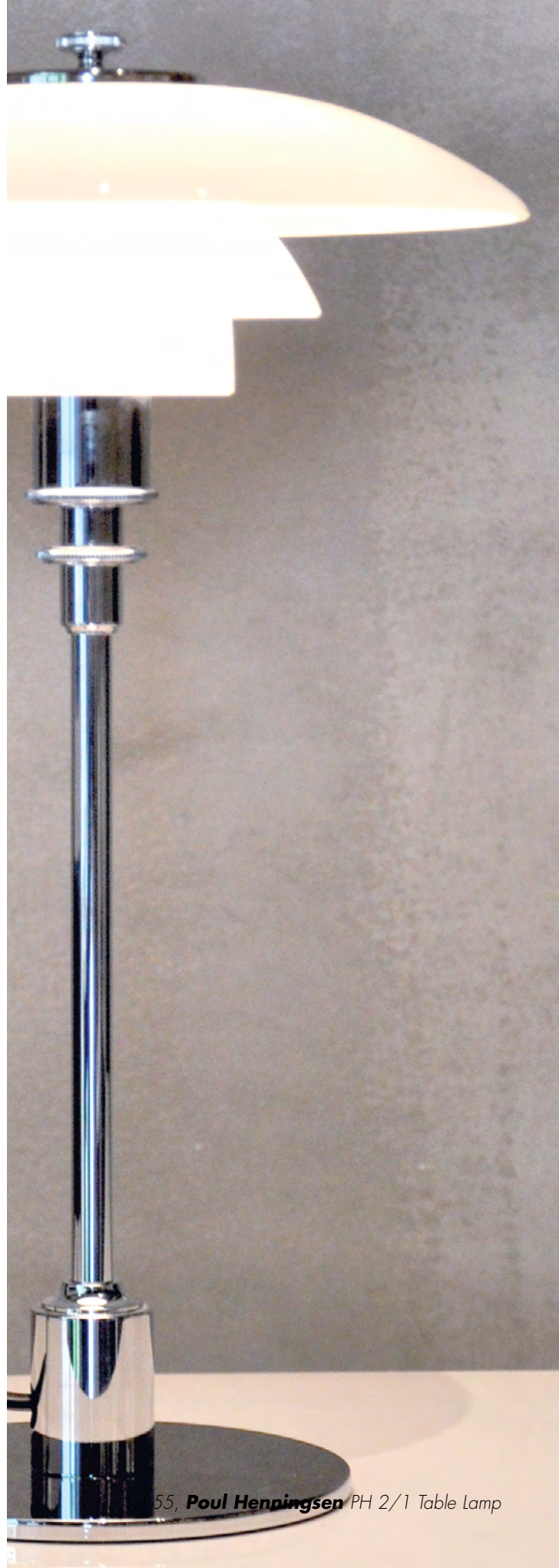
Cement and granite | 30 x 15 x 16 cm
RM 6,000 - RM 8,000



55 POUL HENNINGSEN

PH 2/1 TABLE LAMP

Glass shades and steel frame | 35.5 x 20 cm
RM 2,800 - RM 5,800



55, **Poul Henningsen** PH 2/1 Table Lamp



56 POUL HENNINGSEN

PH 2/1 TABLE LAMP

Glass shades and steel frame | 35.5 x 20 cm
RM 2,800 - RM 5,800



61 ARNE JACOBSEN

**SERIES 7 CHAIR,
MODEL 3107, SET OF 4**

Mocha Aniline leather | 79 x 51 x 47 cm
RM 16,000 - RM 22,000



57 ARNE JACOBSEN

**SERIES 7 CHAIR,
MODEL 3107, SET OF 2**

Tan Aniline leather | 79 x 51 x 47 cm
RM 8,000 - RM 12,000



62 ARNE JACOBSEN

AJ TABLE LAMP

Black lacquered metal | Height 44 cm
RM 5,000 - RM 9,000



58 ARNE JACOBSEN

**SERIES 7 CHAIR,
MODEL 3107, SET OF 4**

Tan Aniline leather | 79 x 51 x 47 cm
RM 16,000 - RM 22,000



63 ZULKIFLI YUSOFF

STUDY FOR NEW FORMASI NO 2, 2014

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



59 ARNE JACOBSEN

**SERIES 7 CHAIR,
MODEL 3107, SET OF 2**

White lacquered plywood | 79 x 51 x 47 cm
RM 2,500 - RM 4,000



64 NIZAR KAMAL ARIFFIN

MASK SERIES, 1999

Acrylic on canvas | 61 x 61 cm
RM 6,000 - RM 9,000



60 ARNE JACOBSEN

**SERIES 7 CHAIR,
MODEL 3107, SET OF 4**

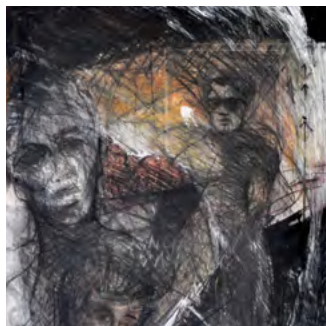
White lacquered plywood | 79 x 51 x 47 cm
RM 5,000 - RM 8,000



65 YUSOF GHANI

SIRI TOPENG 1, 2 & 3, 1994

Mixed media on canvas | 25.5 x 19 cm x 3 pieces
RM 8,000 - RM 12,000



66 YUSOF GHANI

**PROTEST - WASHINGTON SERIES
"RASUAH KAKITANGAN KERAJAAN",
1984**

Mixed media on paper | 68 x 52 cm
RM 12,000 - RM 18,000



67 AWANG DAMIT AHMAD

IRAGA - SKETSA IRAGA V, 2004

Mixed media on canvas | 61 x 61 cm
RM 20,000 - RM 28,000



68 JEHAN CHAN

FISHING VILLAGE, 1974

Ink and watercolour on paper | 40 x 88.5 cm
RM 4,500 - RM 7,500



69 ONG KIM SENG

**HERITAGE BUILDINGS -
NEPAL SERIES, 2008**

Watercolour on paper | 38 x 28 cm
RM 7,500 - RM 10,000



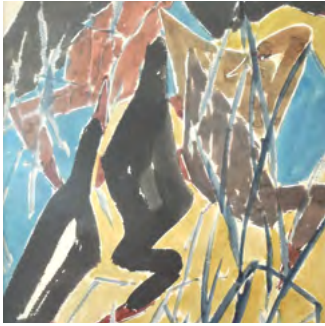
70 ONG KIM SENG

**HERITAGE SHOPHOUSES,
SINGAPORE, 2008**

Watercolour on paper | 52 x 72 cm
RM 12,000 - RM 18,000



Lot 57, **Arne Jacobsen**
Series 7 Chair, Model 3107, Set of 2



71 CHEN WEN HSI
DUCKS

Ink and colour on paper | 44.5 x 32.5 cm
RM 14,000 - RM 22,000



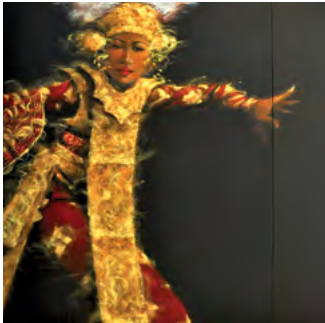
72 TAY BAK KOI
BOATS, UNDATED

Acrylic on paper | 13 x 22 cm
RM 3,500 - RM 6,000



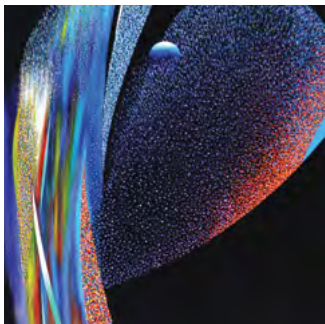
73 NG ENG TENG
IN THE SWAMP, 1960

Oil on masonite board | 79.5 x 39 cm
RM 16,000 - RM 28,000



74 AHMAD ZAKII ANWAR
LEGONG 4, 1997

Acrylic on canvas | 120 x 180 cm (Diptych)
RM 90,000 - RM 120,000



75 ISMAIL LATIFF
**LEMBAH MIMPI MELAYANG...
BUNGA BINTANG MALAM, 2003**

Acrylic on canvas | 132 x 80 cm
RM 16,000 - RM 24,000



76 TAY MO LEONG, DATO'
OFFERING II, 2012

Batik | 181.5 x 87.5 cm
RM 14,000 - RM 25,000



77 ISMAIL MAT HUSSIN
SENJA, 1981

Batik | 73 x 96 cm
RM 15,000 - RM 24,000



78 KWAN CHIN
SUNSHINE GIRL, 1998

Batik | 74 x 74 cm
RM 4,500 - RM 8,000



79 KHALIL IBRAHIM
UNTITLED, 2007

Acrylic on board | 22 x 29 cm
RM 3,000 - RM 6,000



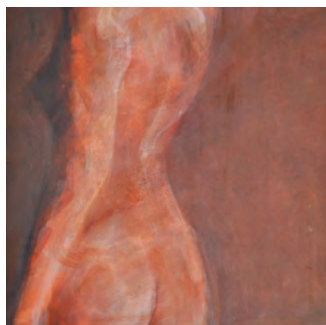
80 KHALIL IBRAHIM
NUDE IN MOTION, 1980

Watercolour on paper | 15 x 28 cm
RM 2,500 - RM 3,500



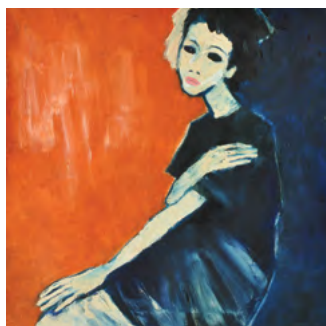
81 KHALIL IBRAHIM
EAST COAST FISHERMEN SERIES,
1987

Watercolour on paper | 14.5 x 40 cm
 RM 2,500 - RM 3,500



82 AHMAD ZAKII ANWAR
NUDE, 1996

Acrylic on canvas | 38 x 50.5 cm
 RM 16,000 - RM 22,000



83 JEI HAN SUKMANTORO
MIRYAM, 1997

Oil on canvas | 70 x 70 cm
 RM 7,500 - RM 9,500



84 LYE YAU FATT
CROSSING THE RIVER, 1981

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



85 RAPHAEL SCOTT AHBENG
FLOWER TREES, 2009

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



Lot 74, **Ahmad Zakii Anwar** Legong 4, 1997



86 KELVIN CHAP

RED ZONE, 2003

Mixed media on canvas | 131 x 131 cm
RM 6,000 - RM 8,000



87 YUSOF GHANI

SIRI TOPENG, 1995

Mixed on canvas | 122 x 91 cm
RM 40,000 - RM 55,000



88 YUSOF GHANI

NEO - PROTEST, 2012

Mixed media on canvas | 61 x 61 cm
RM 19,000 - RM 10,000



89 ISMAIL LATIFF

LEMBAH TARIAN BUNGA DEWI, 2014

Acrylic on canvas | 49 x 42 cm
RM 6,000 - RM 10,000



90 RAFIEE GHANI

GARDEN SERIES, 1990s

Mixed media on canvas | 115 x 103
RM 9,000 - RM 12,000





Lot 44, **Tajuddin Ismail, Dato' Homage To Chillida III, 2015**



1

ZULKIFLI YUSOFF

B. Kedah, 1962

Power Series "Pesta Suka Ria", 1995

Signed and dated "Zulkifli Yusoff 95" on lower right

Signed and dated on verso

Gallery label on verso

Acrylic on canvas

76 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 14,000

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

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



2

AHMAD ZAKII ANWAR

B. Johor, 1955

Spiderman, 1990s

Signed "Ahmad Zakii Anwar" on lower right
 Titled and dated on verso
 Mixed media and collage on news print
 54 x 37 cm

Provenance
 Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Later, a more contemporary edge surfaced in his works as Zakii introduced urban subjects and settings into his canvases.

He is lauded for capturing not just city motifs and urban features but also a distinctive psychological dimension and cinematic quality in these scenarios. Zakii's preoccupation with the spiritual or metaphysical aspects of urban life, as seen through his use of icons, symbols and allegories (including metaphors of theatre, performance and masks) have also marked his practice – as seen in this piece, featuring a group of men and perhaps the artist's childhood hero.

3

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed, titled and dated "Siri Tari Yusof Ghani 89" on bottom of paper

Mixed media on paper

35 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

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.

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.





4

ISMAIL LATIFF

B. Melaka, 1955

Panorama Landscape Greensky Goldrock View No. 02, 1997

Signed and dated "Ismail Latiff '97" on lower right
Acrylic and mixed media on museum board
41 x 101.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000



A canvas bathed with the colours of the wind transports the viewer to another world where there is solitude and rest – especially since the colour green is often associated with nature and serenity. Just by looking at this, the viewer is provided the brevity of escaping just for a moment. Amid the chaos and flutter of colourful wind however, lies the circle of balance, one that the artist explained was an embodiment of being one and whole with the universe.

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

5

RAFIEE GHANI

B. Kedah, 1962

Blue Chair and Blue Table, 1995

Signed "Rafiee Ghani" on lower right

Oil on canvas

129 x 138 cm

Provenance

Private Collection, Penang

RM 17,000 - RM 22,000

This piece is busy with reflections, emotions as well as ambitions and motivations. In a limited space, Rafiee Ghani narrates his probes and study on the relationship between his thoughts and perspective, with various figures and colours.

Mood is crucial for Rafiee Ghani, as he has mentioned that he does not merely paint his subjects, but his feelings about his subjects. In a way, this piece is an emotions capsule, as Rafiee collects his thoughts, views and perspectives. Apart from that, his works also captures his rearrangement on what people normally look past, his translation of reality onto canvas.

The colours are eccentric and completely disorganized, giving it a cheery, easygoing feel to it. It does seem to pique the interest, as the arbitrariness of it all calls out to the viewer to acquaint themselves with each and every single stroke, line and colour in this piece.





6

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Village In The Sky, 2010

Signed, titled and dated "RSA '10 VILLAGE IN THE SKY"
on lower right
Acrylic on canvas
120 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 16,000

Known for his abstract renditions of nature, nature and landscapes are held close to Raphael Scott Ahbeng's heart. He expresses his love for nature and its beauty using stunning colours and designs, both of which are non-conventional and unique. Definitely more imaginative than natural, Raphael Scott Ahbeng creates his personal haven.

The artist said once, "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." This painting does exactly that, with a bright yellow sky, a light blue moon and bumpy hills of various mixtures of colours and festooned with even haphazardly-coloured lines and bold strokes. The aura is immediately uplifting and viewers will feel its emboldened air and strong energy wafting from it.

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 '10

VILLAGE IN THE



7

BHANU ACHAN

B. Kuala Lumpur, 1949

Abstract Landscape III, 2009

Signed and dated "Bhanu '09" on lower right

Oil on paper

54.5 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

Born in Kuala Lumpur, 1961. Bhanu's journey in life has been one of twists and turns. Emerging from his final year in school with an impeccable academic award, he was one of those destined for a successful career. A journey into medical school in India drew him the vast spiritual realms and then he returned home to Malaysia as an artist. Bhanu's output during his forty year career as an artist has been both impressive and consistent. His works have been exhibited extensively in the country and three pieces are now part of the National Art Gallery's permanent collection and also a part of many private collections. Bhanu Achan's works manifest a struggle to find meaning beyond form and content.



8

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Innerspace No 1

Inscribed "240/300 Innerspace 1 Taj" on bottom of paper

Print

31 x 32 cm

Innerspace No 3

Inscribed "248/300 Innerspace no 3 Taj" on bottom of paper

Print

31 x 32 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000

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

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

9

KHALIL IBRAHIM

B. Kelantan, 1934

Abstract, 1992

Signed and dated "KHALIL IBRAHIM 92" on lower right

Acrylic on canvas

97 x 115.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 167 of "KHALIL IBRAHIM The Art Journey" coffee table book

Published in 2015 by KL Lifestyle Art Space

RM 16,000 - RM 24,000

Throughout Khalil Ibrahim's career as an artist, the influence of abstract has been present every now and then in some of his works. They are definitely rare, but they are nonetheless glorious. Most of his abstract works were done upon Khalil's return from his studies in Britain.

Strips, blocks and pieces of various colour adorn the canvas, giving this piece a lighthearted atmosphere. A myriad of thoughts and concepts go into the workings of this piece, and it gives the illusion of depth and texture so vivid that viewers are tempted to make out all the shapes, patterns and techniques this canvas showcases.

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.





10

NIK RAFIN

B. Selangor, 1974

Ballerinas, 2015

Signed and dated "Rafin 2015" on lower right

Acrylic on canvas

122 x 183 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

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



11

ZULKEFLI TALHA

B. Selangor, 1972

Green And Gold Khatulistiwa, 2008

Signed and dated "TALHA ZUL 2007" on lower right

Acrylic on canvas

100 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 10,000

This artistic discourse with nature begins to adopt a more spiritual aspect to it, as it is the visual incarnation of the concerns of a human being towards nature itself.

This piece of art is a practical dialogue between the artist and the environment, focusing on how we, human beings, are interconnected with nature, rather than how we are all disconnected from it. We are all linked, somehow. The artist exhibits this by blending in various colours, each colour symbolizing man and parts of nature.



12

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask Series, 1999

Signed and dated "NIZAR 99" on lower middle
Acrylic on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

"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 this series - "Topeng" (Mask) & later "Faces and Faces", his subjects are just unidentifiable silhouettes.



"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.

13

KHOO SUI HOE

B. Kedah, 1939

Echo, 1993

Signed, titled and dated on verso

Artist's stamp on verso

Oil on canvas

80 x 80 cm

Provenance

Private Collection, Kuala Lumpur

RM 26,000 - RM 30,000

14

LEE LONG LOOI

B. Kedah, 1942

By the Paddy Field, Undated

Signed and dated "Long Looi Lee" on lower right

Batik

49 x 22 cm

Provenance

Private Collection, Canada

RM 2,500 - RM 4,500

This oil on canvas masterpiece illustrates two women sharing a quiet and tranquil moment of walking whilst carrying paddy after a whole day's work.

Done in Lee Long Looi's usual style of elongating the features of the women, they are caught in a tender moment between friends. Imaginative detailings were painted in the background, from the mist-like shadow to the intricate batik patterns whereupon the women are walking across exhibits how Lee Long Looi creatively brings a mundane scene in life to a whole new level by blending vibrant and fresh colours, making it a visual treat altogether. All the colours, shapes and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best.

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





15

YUSOFF ABDULLAH

B. Kelantan, 1928-2006

Wau Series, 1976

Signed and dated
 "Yusoff Abdullah 1976" on lower middle
 Batik
 99 x 67 cm

Provenance
 Private Collection, Selangor

RM 14,000 - RM 28,000

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

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

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

ISMAIL MAT HUSSIN (1938-2015)

Remembering Batik's leading light



Khalil Ibrahim and the late Ismail Mat Hussin.

For some artists, art is a diary or a vessel of thoughts, emotions and beliefs transferred onto canvas via paintbrush. With every stroke, they convey subtle ideas, feelings or gestures. Art may, at other times, work as an ephemeral journey of the self, through all the trials and tribulations that have scarred and dented the psyche. Some may choose to ceaselessly flitter from one subject to another, relishing in adversities and such. Ismail Mat Hussin, however, painted the 'constant' in his life.

Many of us embark on adventures and quests in life, to savour the most important things in life but never realizing that the one thing that has been closest to us through all these adventures is consistency – it is that one thing that gives us comfort. This was not different for Ismail Mat Hussin, as the East Coast remained ever-true, his constant comfort. From the very beginning until the last days of his life, it was something that remained dear to Ismail. The amalgamation of the clear skies, the untarnished air, untouched serenity and the feel and smell of earth and its humble and charming rustic quality instantly captures the hearts of the gazer, as they experience the same feeling as Ismail when he painted these bits and pieces of home. It is a reminder that despite whatever that has happened, is happening and will happen, home will always be there. With that thought in mind, he captured the spirit of the East Coast immaculately every single time.

Self-effacing and endearing are his works, and these qualities are often used to describe the man himself by those who have met him. His works were a personification of Ismail and his love for the East Coast, the atmosphere so palpable as if his entire being is present in these paintings. It is all a very intimate, moving and confidential affair. It is discernible, how his constant brand of paintings were constructed not merely for the sake of art, but came from deep within his roots.

Despite the popular misconception that batik art is somewhat ... textile-based and subservient when compared to other art forms, part of its charm comes from its modesty and simplicity, and the subsequent complexity with which it was created when rendering landscapes of nature and people result in spectacular treat. Granted, it was an art form that was more practical and sensible, printed on clothes for the locals to wear. It then progressed to "special occasions only" before taking a turn into a more elegant and delicate form of art. Like Ismail's work, it is a form meant for visual and artistic appreciation.

Back in the days, while other cities were progressing in art due to the colonial influence, the East Coast (Kelantan, mostly) never saw as much headway in modern and contemporary art, but it made its breakthrough, with its rich culture and heritage playing a pivotal role in motif, as seen in Ismail's works. Home, tradition and culture shape his works.

Ismail was born in Pantai Sabak, Kota Bharu in 1938. His calling was early, and at the tender age of 12, he developed an interest in painting. He signed up for art classes and was trained by Nik Mahmood, a teacher at the Sekolah Melayu Padang Garong in Kelantan. Later on, he took up the violin and obtained a Grade V certificate from London's Royal School of Music. Through this, he worked with Radio Televisyen Malaysia Kota Bharu as a part-time musician, earning a living as well as sustaining his creative interest in painting.

He began actively producing and exhibiting his paintings around the region and eventually joined the Angkatan Pelukis Semenanjung (Peninsular Artists Movement) or APS, having made the decision to become a full-time artist. While he was participating in competitions, he met fellow artist Khalil Ibrahim, with whom he forged a close friendship before Khalil left for London. For a brief time in the 1990s, he also worked as a graphic designer and illustrator for the Kota Bharu-based Syarikat Percetakan Dian, created a MAS-TDC calendar for Malaysia Airlines and the Tourist Development Corporation, designed playing cards for Malaysia Airlines and featured in an ESSO advertisement.

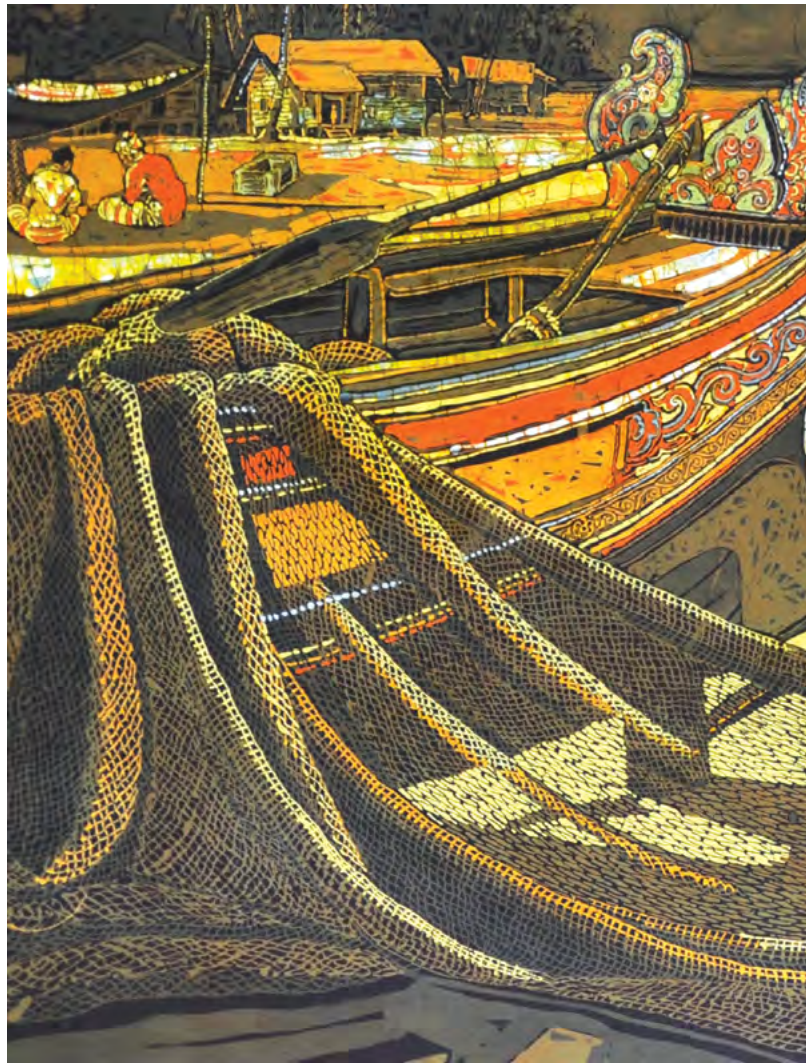
In the face of various experiences, exposure and competitions, the fire in Ismail's soul was unwavering, it did not flag even a little as the East Coast and its culture and legacies continued to feed his passion for both art and the countryside. It fuelled him unwaveringly so that in spite of being unsuccessful in competitions (such as the Salon Malaysia 1969 and 1979), he remained tenacious and held fast, by and by winning over the hearts and minds of various art collectors. It is through the naysayers and the doubtful that ostensibly added to Ismail's creative fire. Today, his works are collected by the National Visual Arts Gallery, National Museum, ESSO Malaysia, Malaysia Airline System, Bank Negara and PETRONAS Gallery, just to name a few. One of his pieces, "After the Catch", was flaunted and described by ardent collector Dr Tan Chong Guan as "the finest batik painting". Ismail remains, to this day, one of the very few artists to still incorporate batik in their works.

There have been many outside influences that, had Ismail been an artist struggling with his own identity, would have turned his attentions elsewhere but these factors failed to exert their influences on Ismail, as he remained steadfast and committed to his chosen muse. His works captured the meek manner of living in the East Coast as seen in his works exhibited here – marketplaces with people haggling, women in colourful clothing, headdress and sarongs, groups of fishermen mending nets or gathering with friends, a group of country women caught in a serene moment while bathing, musicians playing a melodious tune with traditional instruments – all-round ordinary course of events in the countryside, allowing the viewer to engage, to see what it is that Ismail saw in these seemingly mundane sceneries, and to learn how to appreciate how something so simple can be so breathtaking, much like the batik medium itself. Musculoskeletal renderings of the human figures set against warm and vivid hues, fine lines and rigorous descriptions of the boats to the people and the transitory sceneries in the background are evidence of Ismail's penchant and care for detail, making sure that the essence of the countryside is captured, is done justice to. The aesthetic value of his pieces is only elevated with the welcome disruption of the batik designs, a sign of the laboriousness that goes hand-in-hand with batik-making. Nonetheless, in the end, he managed to make us feel something.

Sometimes, Ismail's works capture a quiet, serene and nostalgic mood and other times he captured the sun, something eventful and something remindful of a good memory, and we are all watching a scene unfold right before our eyes. Ismail's works take the viewer to a different realm, a realm of the much-desired tranquility. His works can be likened to a paradox – daily occurrences at the countryside are made to look so majestic, and a simple art form resulted in such exquisiteness. In a way, Ismail's works speak to us, not only in communicating the beauty in simplicity, but also in connecting with our hearts and minds, if escape is what one is seeking but finding it difficult to catch.

Fortunately, the escape from the wear and tear of modernism is offered by Ismail. Through earthy browns, verdant greens and mellow colours – humble, friendly, stable and constant – Ismail's works bring to you a portal – a portal that takes you home. And even if he has left us, his legacy still lives on.

"Without art, the crudeness of reality would make the world unbearable." - George Bernard Shaw



16

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Pantai Sabak, 2010

Signed and dated "ISMAIL MAT HUSSIN 2010" on lower right
Batik

75.5 x 158.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 55,000 - RM 65,000



This piece is a beautiful paradox – an everyday countryside occurrence that resulted into something that looks regal and grandiose. With rich, vivid earthy browns, oranges and yellows, Ismail Mat Hussin captures once more the spirit of the East Coast with a sunny rendition and disposition of fishermen fussing with their net at the shoreline. The entire composition is filled with bright, earth colours, as if Ismail Mat Hussin is recapturing the glint and heat of the sun at that moment in time. It is heavy in detail, Ismail Mat Hussin-esque style, fine lines and thorough and scrupulous visual descriptions from the boats, to the people, to the sceneries in the background. The striking and welcome disruption of the batik design against the scene adds to the aesthetic value of this piece, making it truly a magnum opus.

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

17

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Bachok Fishermen, 1979

Signed "ISMAIL MAT HUSSIN" on lower left

Batik

50 x 68 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 18,000

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

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

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

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



18

ISMAIL MAT HUSSIN B. Kelantan, 1938-2015
& **KWAN CHIN** B. Kuala Lumpur, 1946

Kota Bharu Market, 2014

Signed "ISMAIL MAT HUSSIN Kwan Chin"
on lower right
Batik
106 x 113 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000



The artist, Ismail Mat Hussin signing the batik.



Kota Bharu Market unfinished batik.

Taking batik to an entirely new level are both batik maestros – Ismail Mat Hussin and Kwan Chin, creating this distinguishably vivid-coloured depictions of Malaysian life. This piece is a harmonious deluge of lively colours. The theme here is forthright and uncomplicated, no intricacies or hidden messages behind it - it is a very stunningly done piece of batik artwork, pure visual bliss. The only complication in this piece is his technique in executing it, from the laborious tasks of producing batik material from scratch to the detailing of the figures and scenery to the colours painted on them. These two artists capture the mood of an arguably rowdy scene at the marketplace, and the intensity and boldness of the colours with which he uses on this piece makes it seem very alive and animated.

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.

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.





19

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

East Coast Village, 1974

Signed "ISMAIL" on lower right

Watercolour on paper

27 x 39.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 6,000

Although inspirations may come in various forms, for Ismail Mat Hussin, it is the opulent, charming and picturesque landscapes of Malaysia's countryside, most of which are depicted in his renowned batik pieces.

For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Ismail's painting of the East Coast comes alive through his experiences there. Beautifully done with oil on canvas, he explores the allure and essential physiognomies of the beautiful views that make Malaysian countryside – the abundant trees, the sunny atmosphere as well as the cloudy atmosphere that evokes a feeling of nostalgia.



20

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Two Farmers, 1986

Signed and dated "Ismail Mat Hussin 1986" on lower right

Pen on paper

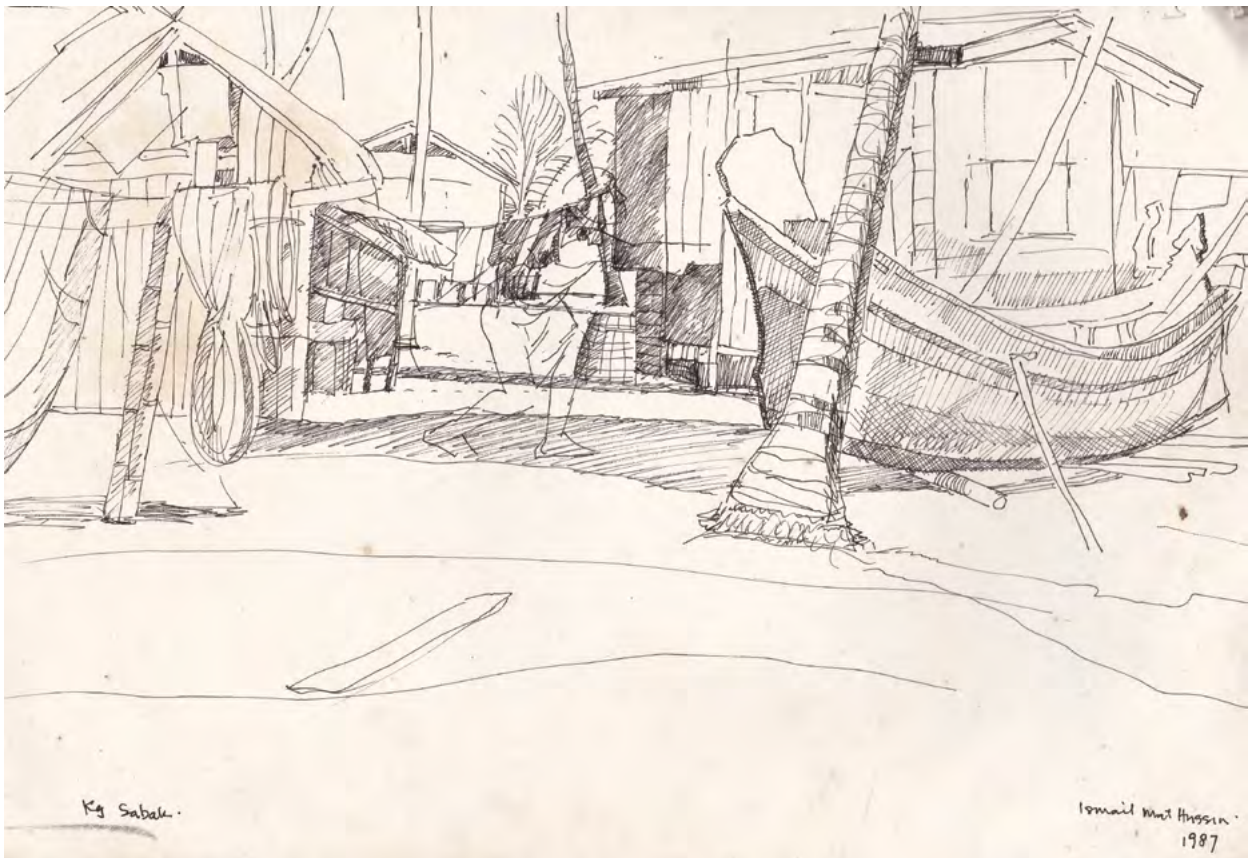
21 x 29.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

Sketching is a type of drawing that is done completely freehand. It is often a technique used to create initial representations of final drawings or designs. In some cases, however, artists will create final pieces, just by sketching – as seen with Ismail Mat Hussin. Here the audience gets a glimpse into the legendary artist's first outlines before creating a masterpiece. Often, a sketch can tell so much about an artist's vision and it is a privilege to be able to own one of the rawest pieces by Ismail Mat Hussin.



21

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Kg. Sabak 1, 1987

Signed, titled and dated "Kg. Sabak Ismail Mat Hussin 1987" on bottom of paper

Pen on paper

21 x 29.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,200



22

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Kg. Sabak 2, 1987

Signed, titled and dated "Kg. Sabak Ismail Mat Hussin 1987" on bottom of paper

Pen on paper

21 x 29.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,200

23

LYE YAU FATT

B. Kedah, 1950

Mother and Child, 1975

Signed and dated on the bottom of the granite base

Cement and granite

Edition 4/5

31 x 15 x 21 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 8,000



Side View

Back View

Works of art that reflect the mother-and-child theme evoke specific responses from observers - be it personal or through the artist himself. Most mother-and-child art places its focus on the relationship, as seen in this sculpture. The facial features are relaxed, with their eyes close and lips prominent as per Lye Yau Fatt's trademark style, allowing viewers to channel their own reflection and identification on the piece.

The oval-style of the sculpture that amalgamates the mother and child also represents the relationship between mother and child – unbreakable, and both seen as one.

The piece is simple, but heavy with meaning – that mothers are always holding their children close to them. The overall mood of the sculpture is sentimental and familial, while exuding both serenity and stability.



24

NG ENG TENG

B. Singapore, 1934-2001

Conical Form, 1985

Clay sculpture with an impressed seal of the artist
Height 56.5 cm

Provenance
Private Collection, Singapore

RM 14,000 - RM 24,000



Seal of the artist



Bottom view

Sculpture -- the creation of solid forms occupying, invading space, the imaginative transformation of inert matter into semblances of life -- has fascinated Ng Eng Teng from the very beginning.

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

In this piece, he creates a poetic, elegant and fluid piece that speaks of sophistication and simplicity. It is a search for metaphor and meaning as well as formal originality.



25

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.



26

ONG KIM SENG

B. Singapore, 1945

Bendigo Post Office, 1990

Signed and titled
"ONG KIM SENG BENDIGO" on lower left
Watercolour on paper
38 x 28 cm

Provenance
Private Collection, Singapore

RM 6,000 - RM 9,000



To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it."

Today, he is undeniably one of Singapore's most prolific watercolourists. Accolades aside, he placed Singapore on the world map by being the only Asian artist residing outside of US to be admitted to the American Watercolour Society ('AWS').

As a plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.

As seen in this piece, the Bendigo Post Office is a building on Pall Mall in Bendigo, a provincial city in the Australian state of Victoria, and the artist captures it beautifully with exquisite shadings and hyper-realistic contours.



27

ONG KIM SENG

B. Singapore, 1945

Geelong Corio Bay, 1990

Signed, titled and dated
 "ONG KIM SENG '90
 GEELONG CORIO BAY"
 on lower right
 Watercolour on paper
 38 x 28 cm

Provenance
 Private Collection, Singapore

RM 6,000 - RM 9,000

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

Splendidly done with only the use of watercolour, Ong Kim Seng captures here a scenery at Geelong Corio Bay. Gorgeous on its own due to the exemplary use of watercolour as well as the balance between subject and space, this piece really is truly unique and stunning.

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.



28

ONG KIM SENG

B. Singapore, 1945

Corio Bay Geelong, 1990

Signed, titled and dated

"ONG KIM SENG CORIO BAY GEELONG '90" on lower right

Watercolour on paper

28 x 38 cm

Provenance

Private Collection, Singapore

RM 6,000 - RM 9,000



29

ISMAIL LATIFF

B. Melaka, 1955

Ambon No. 2 & No. 3, 1999

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.

30

CHEONG LAITONG

B. China, 1932

Two Figures, 1959

Signed and dated "Laitong 59" on upper left

Oil on canvas

41 x 28.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 22,000

Cheong Lai Tong 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 Lai Tong 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 Lai Tong 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).



31

TAN CHOON GHEE

B. Penang, 1930-2010

London, 1981

Signed and inscribed in Chinese "London 1981"
with artist's seal on lower right
Chinese ink and watercolour on paper
67 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000



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 busy streets of Paris, 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.

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.



32

AHMAD ZAKII ANWAR

B. Johor, 1955

The Perfumed Garden Series, 1994

Signed and dated "AHMAD ANWAR 94"
on lower right
Acrylic on paper
30 x 20 cm

Provenance
Private Collection, Kuala Lumpur

Reference
Hati & Jiwa, The Zain Azahari Collection VOL I
MALAYSIA coffee table book, pg. 318

RM 4,000 - RM 6,000

"Strong, arresting and unpretentious" – those were the words that The Herald Tribune used to describe Zakii's works.

Undoubtedly, the darkness and the mysteries of life have always held a certain appeal to them, and Zakii certainly does think so, as shown through his moody, deep and contemplative canvas.

His works are much coveted, and have always been known to be "loud" and almost forceful and compelling. This piece from the Still Life Series started with influences from the Orientalist techniques. With an air of enigma and darkness teamed with a flair for the arts, Zakii created this masterpiece. "The concept of art-making has not changed for me," said Zakii, "I need to get excited about a subject and "feel" it in order to paint it. The result must be subliminal, to reach a state of one-ness with whatever that I'm going to create." In this piece, he showcases shapes and forms and antiques, to celebrate times gone by.

33

YUSOF GHANI

B. Johor, 1950

Siri Segerak, 2005

Signed and dated "YG 05" on lower right

Signed on verso

Mixed media on canvas

51 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

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.



YUSOF GHANI

An Artist Profile

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



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



Siri Tari VII, 1984
Oil on canvas 153 x 183 cm
SOLD RM 176,000
KLAS Art Auction January 19, 2014
Edition VII

“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



Siri Tari IV, 1991
Oil on canvas 122 x 183 cm
SOLD RM 175,000
KLAS Art Auction September 21, 2013
Edition V

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

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





34

YUSOF GHANI

B. Johor, 1950

Siri Tari Lambak I, 1990

Signed "Yusof Ghani" on lower right

Signed, titled and dated on verso

Oil on canvas

91 x 163 cm

Provenance

Private Collection, Kuala Lumpur

RM 130,000 - RM 160,000

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

35

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Blue Moon II, 2007

Signed and dated "Taj 2/07" on lower middle

Signed and titled on verso

Mixed media on wood panel

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 40,000

Known for his abstract renditions of nature, nature and landscapes are held close to Tajuddin Ismail's heart. He expresses his fascination for nature and its beauty using stunning colours and designs, both of which are non-conventional and unique. Definitely more imaginative than natural, Tajuddin Ismail creates his personal haven. The aura is immediately uplifting and viewers will feel its emboldened air and strong energy wafting from it.



36

SOON LAI WAI

B. Penang, 1970

Resonance Series 1 & 2, 2015

Acrylic on paper
29.7 x 42 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500

"This new series is trying to reflect my mind status. Peace. To see the water and its reflection. To remind me that we should always look back at ourselves and inner soul. The answer always in ourselves"

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

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

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



37

FAUZIN MUSTAFA

B. Perak, 1966

Layer Series, 1996

Signed and dated "Fauzin '96" on lower left

Mixed media on canvas

172 x 172 cm

Provenance

Private Collection, Singapore

RM 29,000 - RM 40,000

Fauzin combines traditional craft and academic art techniques with modern elements to create a wonderfully contemporary piece that pays tribute to his identity as Malay and the pride he feels therein. He is one of the most respected contemporary artists working in Malaysia today. His mixed media approach, which combines thoughtful concepts with the formalistic aspects of fine art through recognisable Malay iconography, eases the boundaries between conceptual art and the public. Uniting formal methods and cultural motifs in a contemporary arrangement is a signature for Fauzin. Incorporating batik evidences his thorough knowledge of the physical characteristics of materials as having both aesthetic as well as intellectual value, and grounds the work in a definitively Malaysian context.

Born in Perak, Fauzin obtained his degree from University Technology MARA (UiTM), Shah Alam, Selangor. He then continued to study for his Masters. He has received an impressive amount of Awards such as the First Prize for the 1Malaysia Mural Painting Competition, the second prize Mekar Citra 2007 - 50th Merdeka Celebration and served as the representative for Malaysia in Container 96 - Art Across Ocean Exhibition in Denmark, among other things.





38

PETER LIEW

B. Perak, 1955

Green Landscape, 2003

Signed and dated "PETER LIEW 2003" on lower left

Oil on canvas

49 x 99 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 14,000

Nature depicted in this piece is done in thick, heavy impastos – so thick and so real that it beckons the viewer to touch it, for it seems as if the painting is slowly coming out of the canvas. More often than not, many cannot resist the temptation to reach out and feel Peter Liew's paintings.

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

The light is vibrant, mirroring the full-lighted peak of the sun. Peter placed himself at an opportune intersection, allowing himself to capture the scenery, the moment, and most especially the vivacity of the morning light.

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



39

SHAFURDIN HABIB

B. Perak, 1961

Berlabuh, 2011

Signed and dated "Shafuridin Habib 2011" on lower right
Watercolour on paper
30.5 x 45.8 cm

Penambang, 2010

Signed and dated "Shafuridin Habib 2010" on lower left
Watercolour on paper
30.5 x 45.8 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 39 and 43 of

"Peasant Landscape, An Exhibition by Khalil Ibrahim
& Shafuridin Habib" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 1,200 - RM 1,600

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

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

Shafuridin 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.

40

TAWEE NANDAKWANG

B. Thailand 1925-1991

Sampan Boats on River, Thailand, 1974

Signed and dated "TAWEE 1974" on lower right

Oil on canvas

53 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 28,000 - RM 35,000

Tawee was born in Lampoon Province and graduated from Silpakorn University, Bangkok and the Academy of Fine Arts of Rome, Italy.

Tawee Nandakwang was recognized and regarded as one of the Thailand's leading artists in Thai contemporary art. His life and works have been recorded in Thailand's history of modern art. A pioneer in approaches to painting still-life, portraits and landscapes, he spent his entire life consistently creating excellent works. He was rightly named Thailand's outstanding artist, a National Artist (1990) and also in the same year, he was named ASEAN Awards Outstanding Artist in Visual Arts.

Tawee's initial creative works from his schooldays between 1947 and 1948 can be classified as Impressionism. Tawee was greatly inspired by the French school of Impressionism partly due to the influence of Silpa Bhirasri who introduced his students to modern art.

Among his masterpieces was Lotus painted in 1956 which won him a gold medal in the seventh National Exhibition of Art. Tawee is also influenced by the Western style called Cubism. Such influence is apparent in his painting Ayatthaya, Suwannee, a painting of Tawee's first wife was named the best portrait of the year at the 9th National Exhibition of Art. The significance of this painting rests in the attempt to avoid the close resemblance of the subject: detail does not seem to take priority. Tawee used his brushstrokes to accentuate the structure of the countenance and other parts of the painting. Not only was the artist able to portray a face that was telling in emotion and feeling, he also succeeded in conveying with accuracy and liveliness the characteristics of his wife Suwannee. Another special attribute in his portrait which is considered a pioneering step in Thai portrait painting is the use of bold lines to give prominence to the model and prevent her from being blended into the background.



41

AWANG DAMIT AHMAD

B. Sabah, 1956

EOC Series “Ting Ting Elegi Anak Kecil”, 1987

Signed and dated “Damit 87” on lower right

Signed, titled and dated on verso

Mixed media on canvas

115 cm x 145 cm

Provenance

Private Collection, Kuala Lumpur

RM 120,000 - RM 180,000



The artist, Awang Damit signing on the verso of the artwork.

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.



42

YUSOF GHANI

B. Johor, 1950

Siri Segerak “Red Army”, 2003

Signed and dated “Yusof Ghani 03” on lower right

Signed, titled and dated on verso

Mixed media on canvas

139 x 104 cm

Provenance

Private Collection, Kuala Lumpur

RM 75,000 - RM 100,000

Yusof Ghani's fascination with the human form has seen him move from his first series, *Siri Tari* where he combined abstract expressionism with figuration to make some strong socio-political statements on humanitarian issues. In *Segerak*, he re-explores the theme of figures, but in a more calmer nature and less aggressively – philosophically, so to speak.

In many of his *Segerak* pieces, the works contain a personal story and/or reflect upon the good and evil in our world today. Although, *Segerak*'s themes are somewhat mellow in comparison to those represented in *Siri Tari*, the works are no less energetic, and contain a vibrancy that have taken his works to a new level.

Using a combination of mediums, from charcoal and chalk to pastels and oil paint, he has employed a variety of spontaneous marks and lines to document human movement. With broad, confident brushstrokes he applies varying layers of colour and intermittent expressive lines to his canvas to capture the mood, feeling and atmosphere of the story he is trying to tell.



43

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Two Figures, 1972

Signed and dated "IBRAHIM HUSSEIN 72" on lower left

Acrylic on paper

35 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 32,000



Now and Again II Flowers - Series I, 1973

Acrylic on canvas 129 x 183 cm

SOLD RM 781,000

KLAS Art Auction April 7, 2013

Edition III

"Futuristic, and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions."
Chu-Li, art analyst.

Datuk Ibrahim Hussein (or more affectionately known as Ib) was famous for his own devised medium, one that he called "printage", which was a combination of printing and collage. His art pieces revolve around his life, humanity, personalities and events that he spins into a tale, resulting into a unique vision of a masterpiece. He once mentioned that his life was made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells and warmth – all of which are expressed in his work.

Ib was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 and then moved to London, where he continued his studies at the Byam Shaw School of Art and the Royal Academy Schools. He travelled to France and Italy after being awarded an Award of Merit scholarship. He also founded the Ibrahim Hussein Museum and Cultural Foundation in the Langkawi rainforest, which is a non-profit foundation and museum committed to promoting, developing and advancing art and culture.



TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Homage to Chillida III, 2015

Signed and dated "Taj 6/15" on lower right

Signed, titled and dated on verso

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 30,000 - RM 35,000

Eduardo Chillida Juantegui was a Spanish Basque sculptor famed for his monumental abstract works. His works, although massive and monumental, suggest a lot of movement and tension. Most of his works involve pillars with arms that reach out but do not touch, rough-lined sculptures and zigzags (as seen in this painting). His combination of sculptural form and metaphysical significance is integrated with architectural and environmental space to produce distinct urban spaces, and a similar concept is what Tajuddin Ismail has been following as an artist.

"My whole Work is a journey of discovery in Space. Space is the liveliest of all, the one that surrounds us. ...I do not believe so much in experience. I think it is conservative. I believe in perception, which is something else. It is riskier and more progressive. There is something that still wants to progress and grow. Also, this is what I think makes you perceive, and perceiving directly acts upon the present, but with one foot firmly planted in the future. Experience, on the other hand, does the contrary: you are in the present, but with one foot in the past. In other words, I prefer the position of perception. All of my work is the progeny of the question. I am a specialist in asking questions, some without answers."

This piece is Tajuddin Ismail's ode to Eduardo Chillida, an ode to his works, his beliefs and concepts. As seen in the illustration here, Tajuddin takes his cue from Eduardo's works to form the shapes that are scattered haphazardly around the canvas, as Tajuddin tastefully colours them and arranges them in a way that becomes a beautiful abstract work.

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.





45

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Woods, 2012

Signed, titled and dated "RSA '12 WOODS"

on lower right

Acrylic on canvas

119 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 16,000

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

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



25A

woods

46

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Balang Series - Dunia Berbisik #5, 2015

Signed and dated "NIZAR 2015" on lower middle

Signed, titled and dated on verso

Acrylic on canvas

152.5 x 152.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 15,000

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

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

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





47

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Fragile Forest, 2012

Signed, titled and dated on verso

Mixed media on canvas

120.5 x 150.5 cm

Provenance

Private Collection, Singapore

RM 5,500 - RM 8,500

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

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



“There is one consistent message implied in all her works; a reminder of how vibrant and fast-paced our world today is. Whenever possible, we must force ourselves to slow down, take a breather, to stop and reflect. For Anisa, art has remained to be a constant factor in her life despite all changes and uncertainties that shook her vulnerably. Like her, there is an anchor we need to hold on to, and certain values to uphold, to ensure our grounding points remain intact.”

Contemporary artist Anisa Abdullah uses an exceptional approach to collage to express personal narrative, vintage and metropolitan symbolism, as well as her own past experiences. “The collages reflect my life, or ‘pieces of my life’ as it were, and therefore are also a reflection of my religion, family and culture,” said the 28-year-old artist.

Born in Warsaw, Poland, Anisa’s father worked with the Malaysian embassy and up till the age of 13, she followed her parents on their travels to Saudi Arabia and Pakistan. She was sent back to Malaysia to complete her secondary education in a boarding school where she had to make new friends and learn Bahasa Malaysia. She obtained a certificate in Fine Art at PERZIM, Melaka, a Diploma in Fine Art from Ikip College Kuantan, Pahang and a Bachelor (Hons.) in Fine Art, Majoring in Painting in UiTM Shah Alam, Selangor.

48

ANISA ABDULLAH

B. Poland, 1985

Indonesian Series, 2012

Signed and dated “ANISA 2012” on lower right
Collage and acrylic on canvas
121.5 x 180 cm

Provenance
Private Collection, Singapore

RM 8,000 - RM 12,000



49

AHMAD ZAKII ANWAR

B. Johor, 1955

Tiger, 1980s

Signed "ahmad" lower right

Mixed media on paper

19 x 31 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 7,000

The animal is in a quiet poise, still and majestic.

"On this particular painting the animal does not have any specific meaning but the situation presented is rather unusual; almost surreal. The idea is to present subversive images and situations that disturbs and probe the subconscious of the viewer on a primal level. When meaning is elusive interpretation varies and the painting becomes fluid." – Ahmad Zakii Anwar.

"I think he is one of the most important contemporary artists in Malaysia," added Irene Lee, director of the Singapore Tyler Print Institute. "He never stops exploring new ground and his imageries are strong, arresting and unpretentious. They exude a quiet strength. His works can be understood on many levels, visually, but also intellectually."



50

AHMAD ZAKII ANWAR

B. Johor, 1955

Zebra, 1980s

Signed "ahmad" lower right

Mixed media on paper

19 x 31 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 7,000

"Really a lot of artists can't explain their work not because they're not intelligent or they don't know but simply because they think visually; they don't think in words. It's more of a visual intelligence."

With an air of enigma teamed with a flair for the arts, Zakii created this masterpiece. "The concept of art-making has not changed for me," said Zakii, "I need to get excited about a subject and "feel" it in order to paint it. The result must be subliminal, to reach a state of one-ness with whatever that I'm going to create."



51

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1990

Signed, titled and dated "Siri Tari Yusof Ghani 90" on bottom of paper

Mixed media on paper

25.5 x 34.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

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.

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.



SIRI TATTA

6w

52

KHALIL IBRAHIM

B. Kelantan, 1934

Netball Sketch, 1985

Signed and dated "Khalil Ibrahim 85" on lower right

Ink on paper

26.5 x 39.5 cm

Wau Sketch for Malaysia Airlines, 1983

Signed and dated "Khalil Ibrahim 83" on lower right

Ink on paper

26.8 x 39.5 cm

Provenance

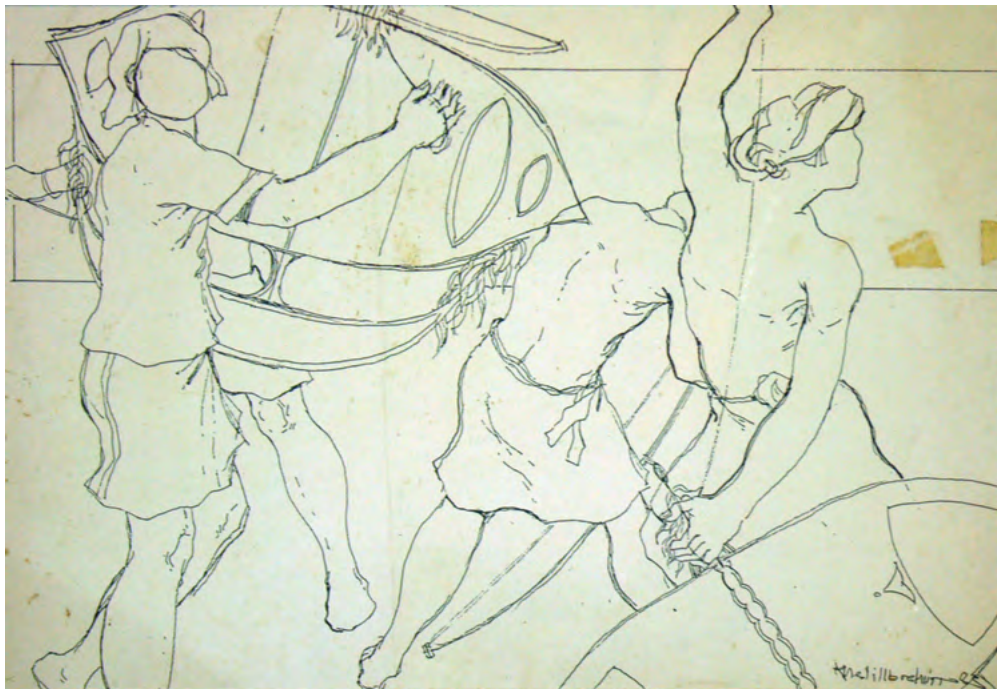
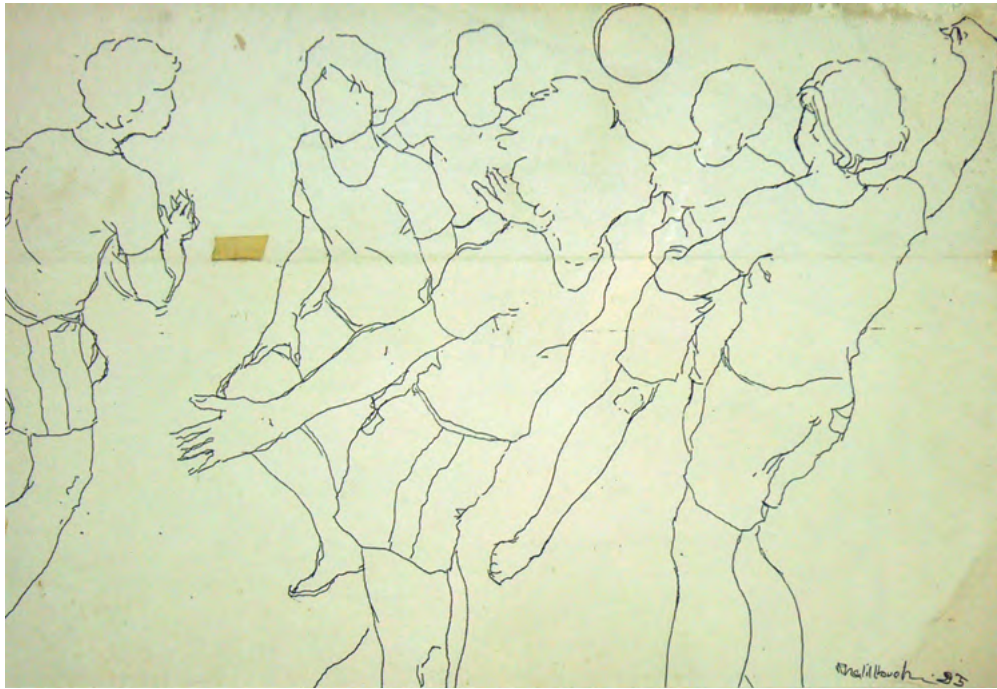
Private Collection, Kuala Lumpur

RM 7,800 - RM 12,000

The XVI Commonwealth Games were publicized through a joint art exhibition on sports by five local artists.

One of those artists happened to be Khalil Ibrahim as well, and him and other artists (Yusof Ghani, Raja Azhar Idris, Ahamd Zakii Anwar, and Datuk Ibrahim Hussein) staged the art exhibition entitled 'Keeping Pace'. Every artist had their own style and theme, and Khalil Ibrahim, having had a humongous success with depictions of fishermen had done watercolours on games such as netball.

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





53

LUCIEN FRITS OHL

B. Indonesia, 1904-1976

Flamboyant

Signed "L. Frits Ohl" on lower left

Oil on canvas

60 x 90 cm

Provenance

Private Collection, Singapore

RM 18,000 - RM 26,000

Lucien Fritz Ohl was considered an important pioneer artist in the Dutch East Indies. He captured articulately the vibrancy of perhaps, the Illawarra Flame Trees. His hallmark brushwork is distinct here, as a vivacious and lively wash of potent red catch the attention of the viewer. The piece is highly expressionistic, with the focus being on the flamboyant trees as the title suggests, but the exquisite way Lucien fills in the rest of the space with virtuosic blending and imagination and skill, the piece comes alive.

Lucien Fritz 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.



54

LYE YAU FATT

B. Kedah, 1950

Malay Girl (Gadis Melayu), 1975

Signed and dated on the bottom of the granite base

Cement and granite

Edition 3/5

30 x 15 x 16 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 8,000



Side View



Back View

Captured here is the thought-provoking sculpture by Lye Yau Fatt. Retaining some link to figuration, especially the appearance of the woman which resemble most of his famous elongated ladies in his canvas works, the subject is positioned in a way that would require a lot of deliberation from the viewers' part. She is seated, curled with her knees up to her chest as the material of her clothing is stretched. It is a quiet, serene moment - contemplative and solemn. It is the encapsulation of tranquility. However, this sculpture has the potential to be something very subjective, especially to the most fertile of imaginations.

An artist with extraordinary talents, Lye Yau Fatt was born in 1950 in Kedah. Since 1979, his artworks have been exhibited 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 matter for his artworks. For Mosaic XII, Lye Yau Fatt will be exhibiting pieces that were inspired by the paintings of his mentor, the late Singaporean artist and pioneer of the Nanyang art style Cheong Soo Pieng, whom he spent a lot of time with learning the techniques of watercolour painting and painting styles before Cheong died due to heart failure in 1983.

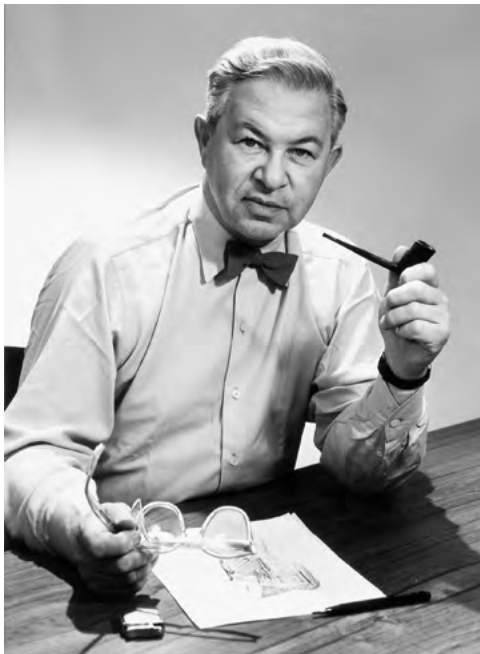
Introducing world-renowned Danish Designers

Arne Jacobsen

Designs that Last Decades

“People buy a chair, and they don’t really care who designed it.”

That was said by Arne Jacobsen himself, and that rings true for many, if not most of us. We see a pretty chair, innovative in design and vibrant in colour, and texture so soft we admire it but only for a moment. For those who have not heard of Arne Jacobsen, he was the man who revolutionised the design of chairs perhaps forever.



Jacobsen was born in 1902 in Copenhagen. His father, Johan Jacobsen, was a wholesale trader in safety pins and snap fasteners. His mother, Pouline Jacobsen was a bank clerk but often painted floral motifs as a hobby. They lived in Claessensgade, in a typical Victorian-style home. Arne painted the coloured wallpaper in his room white, as opposed to his parents' heavily decorated tastes.

At school, Arne was described as restless pupil, often up to pranks and with a self-deprecating humour. However, at such an early age, he showed an extraordinary talent for drawing and depicting nature. He had wishes to become a painter but his father decided that becoming an architect was the more sensible choice.

He studied as a mason at the Technical School and later as an architect at the Royal Danish Academy of Arts, before opening his own architectural office in Hellerup. There, he created some of the most significant, groundbreaking and continually ever-present pieces of mid-century design, most of which we still see today.

There were a couple of inklings that might have suggested how big of a role

Jacobsen would play in pushing the traditions of Danish design to the limits, such as his winning the “House of the Future” contest project in 1929. [Insert House of the Future plan pic]

Both he and Flemming Lassen, a collaborator, designed the circular structure which was supported by a rooftop helipad. They both designed the interiors, furniture, textiles and colours. Jacobsen's involvement every step of the way and from the littlest to the biggest areas such as the architecture right down to the frok design, described perfectly his major work and consequently, his most famous designs.

“You will soon find that I am a bit obsessive about my work.”

Jacobsen believed that the design of every element of a building had to be harmonious - down to the doorknobs. He insisted on adding a clause to his contract stating that: “Professor Jacobsen should undertake as much as possible of the landscape design and the design of fixtures and fittings.”

Jacobsen interpreted this as being given carte blanche to obsess over everything from the exact shade of grey for the curtains, to the height of the cedar trees he planted in the quadrangle and the combination of fish - chub and golden orfe - to be placed in the pond. The result is a completely coherent, perfectly proportioned, yet very gracious



Main lobby at the Radisson Blu Royal Hotel, Copenhagen with the Egg chair by Arne Jacobsen and PH Artichoke lamp by Poul Henningsen.

“The fundamental factor is proportion,” he concluded. “Proportion is precisely what makes the old Greek temples beautiful... And when we look at some of the most admired buildings of the Renaissance or the Baroque, we notice that they are all well-proportioned. That is the essential thing.”

A few years later, in 1943, Jacobsen and his wife Joanna fled to Sweden during the German occupation of Denmark. While in Sweden, both of them worked together on a series of textile prints and wallpaper, as Joanna was a textile printer. They returned to Denmark 6 years later and Jacobsen began working on the Munkegård School, a project that lasted until the mid-1950s.

The SAS or Royal Hotel in Copenhagen

Today, it is known as the Radisson. Before that, back in 1956, it was not an immediate success. Jacobsen himself said, “When the SAS building was inaugurated, a paper ran a competition to select the ugliest building in the city – I won first prize.” However, he countered this with the following wise words, “I can’t stand the term ‘good taste’ ... I would rather say: artistic approach, receptiveness, alertness.” After the SAS stint, Jacobsen created the enormously popular “Swan”, “Egg”, “Pot” and “Drop”. He introduced a new kind of classic design.

Intuitive Design

Jacobsen was described as “rarely knowing what he wanted ahead of time – despite the seemingly effortless line”. Most of his work was conceived with a keen sense of proportion and an unusual talent for design and form. Nothing was determined ahead of time. Into the third millennium and more than 30 years after his death, Jacobsen’s furniture indeed remains exciting and relevant. Today, he is remembered for his contribution to “architectural Functionalism”.

Many of Arne Jacobsen’s works are auctioned off all over the world until now. The vintage Ox Chair was sold for US\$40, 000 in Phillips New York on June 9, 2015, 6 drops chairs were hammered at US\$31, 644 in Christie’s London in 2014 and the Egg chair was hammered for US\$10, 000 in Christie’s London in 2014.

“Modern furniture by Arne Jacobsen and lightings by Poul Henningsen are regarded as works of art in their own rights. These works are truly amongst the best examples of Modern 20th Century Design. Elegantly modern and functional are these iconic design of the 50s and 20s, and they remain timeless and are valued collectibles today.

Arne Jacobsen’s furniture design for the Radisson Blue Royal Hotel, Copenhagen or formerly known as the SAS Royal Hotel are elegant and timeless designs that were created in the 1950s. I am glad that KLAS is introducing Jacobsen’s work into the auction.”

Dato’ Tajuddin Ismail on Arne Jacobsen’s works



Poul Henningsen

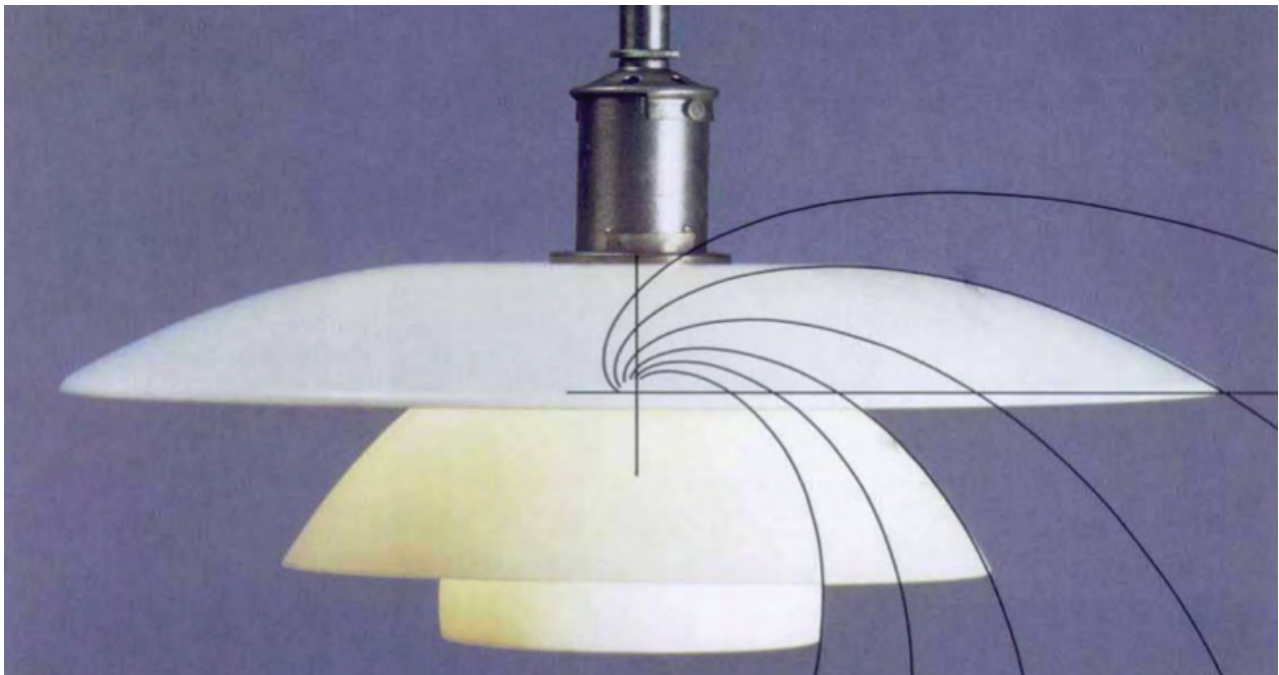
A Leading Light



Poul Henningsen was renowned for a series of lighting fixtures that resulted from his fascination with the invention of the electric light bulb. In 1925, one of PH's fixtures won first prize for modern lighting at the Paris Exposition of Decorative Arts. The next year, it was put into production by Louis Poulsen & Co. in Copenhagen, and it had been in continuous international demand ever since. PH wanted to recreate the soft gas lighting of his youth in his electric fixtures. Composed of concentric tiers of reflective painted metal bands, the PH design was carefully based on scientific analysis of a lampshade's function. It evenly distributed light and reduced glare – which determined the size, shape and position of the shades. The variations of the PH lamp designs accommodated various functions and spaces, and within a few years of its introduction, the PH lamp was used in world-class institutions and homes across Scandinavia.

Henningsen continued to design for Louis Poulsen despite his early success, and in 1958, he produced yet another classic – the majestic Artichoke lamp. Based on the same principle as the multilayered shade, the Artichoke employed leaf-like elements to compose the form. With its grand size, the Artichoke created dramatic atmospheric lighting appropriate for elegant commercial settings and larger

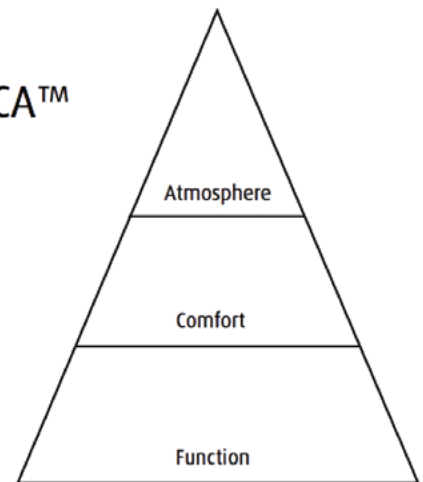
Poul Henningson's principles



It is based on the principle of a reflecting multi-shade system, creating a harmonious and glare free light. The glass shades were drawn over a logarithmic spiral, with the center of the light source placed in the spiral's focal point.

The Louis Poulsen FCA™ Philosophy

Louis Poulsen's lighting philosophy is based on the three elements. Each of these described an aspect we consider to be vital and important to lighting. Together, they provided the foundation for unique and comfortable lighting solutions. The PH lamps are frequently present in auction houses and go under the hammer for massive prices. For instance, the PH Grand Piano lamp was hammered for US\$ 37,500 in Sotheby's New York recently on June 9, 2015 and a pair of monumental and rare double spiral wall light were sold for US\$ 132,000 in Phillips London on April 28, 2015. His vintage works such as the 3 ½ - 2 table lamp was sold for US\$15,000 in Phillips New York on December 17, 2014.



Lobby lounge at the Radisson Blu Royal Hotel, Copenhagen today.

About Louis Poulsen

Louis Poulsen's lighting philosophy is admired around the world and owe much of the honour to PH, who initiated what later developed into our lighting philosophy in the late 1920s. In essence, the creation of human-friendly lighting and comfortable lighting made people beautiful, and resulted in an excellent atmosphere. Louis Poulsen's lighting philosophy consisted of three elements: function, comfort and ambience. The abbreviation FCA™ (function, comfort and ambience) communicated to the world about the values which defined lighting.

Louis Poulsen's approach to lighting encompassed a very strict and uncompromising product philosophy grounded in simplicity. There were no elements that did not serve a light related purpose. This resulted in creating a product with a very simple and discreet design, ideally suited to all types of architecture, both new and old, across cultural styles. Their product designs were also admired for their unique quality and lasting appeal, which resulted in projects that remained contemporary year after year.

55

POUL HENNINGSEN

B. Denmark, 1894-1967

PH 2/1 Table Lamp

Manufactured by Louis Poulsen, Denmark

White opal glass shades

Frame and base in high lustre chrome plated brass and steel

Comes with numbered certificate 470034

35.5 x 20 cm

Provenance

Private Collection, London

Reference

Light Years Ahead: The Story of the PH Lamp Louis Poulsen,
Jorstian and Nielsen, pg. 147, 149, 173, 182

RM 2,800 - RM 5,800



“Future comes by itself, progress does not.” – Poul Henningsen

Poul Henningsen was Danish author, architect and critic, was one of the leading figures of the cultural life of Denmark between the World Wars. In Denmark, he is often referred to as PH.

His most valuable contribution to design was in the field of lighting. He designed the PH-lamp in 1925, which, like his later designs, used carefully analyzed reflecting and baffling of the light rays from the bulb to achieve glare-free and uniform illumination.



56

POUL HENNINGSEN

B. Denmark, 1894-1967

PH 2/1 Table Lamp

Manufactured by Louis Poulsen, Denmark

White opal glass shades

Frame and base in high lustre chrome plated brass and steel

Comes with numbered certificate 373665

35.5 x 20 cm

Provenance

Private Collection, London

Reference

Light Years Ahead:

The Story of the PH Lamp Louis Poulsen, Jorstian and Nielsen,
pg. 147, 149, 173, 182

RM 2,800 - RM 5,800

His light fixtures were manufactured by Louis Poulsen. His best-known models are the PH Artichoke and PH5. The lamps created the economic foundation of his later work. Other notable designs include the PH Grand Piano which is included in several notable 20th-century design collections, including that of the Metropolitan Museum in New York City. He also designed Glassalen for Tivoli Gardens in Copenhagen.

57

ARNE JACOBSEN

B. Denmark, 1902-1971

Series 7 Chair, Model 3107, Set of 2

Produced by Fritz Hansen, Denmark

Dated 1960s

Tan Aniline leather, chrome-plated steel, plastic

Signed with molded manufacturer's mark to frame of each example:

[Made in Denmark by Fritz Hansen]

79 x 51 x 47 cm

Provenance

Private Collection, London

Reference

Fritz Hansen - Furniture, manufacturer's catalog, 1963, pg. 8

Jacobsen, Thau and Vindum, pg. 395-396

RM 8,000 - RM 12,000

"I based my work on a need: what chairs are needed? I found that people needed a new type of chair for the small kitchen dinettes that are found in most new building today, a little, light, and inexpensive chair. At the same time, I made one that can also be used in lunchrooms, as a stacking chair. It can be stacked by inserting the chairs into one another, consequently saving both time and energy." – Arne Jacobsen

In 1955, Arne Jacobsen set a new standard for chair design when he created Series 7™ - a design fit for the future. For eternity, some would say. The most sold stackable chair in design history, it has become a style icon and is seen by many as one of the finest examples of timeless design. It has remained popular for six decades – a period of profound changes in technology, culture and lifestyle. Series 7™ has now reached its 60th anniversary and is still in perfect shape to continue its journey towards new generations with new demands and new standards for design. It has also sold more than seven million copies worldwide.

All chairs are made of pressure moulded sliced veneer and all bases are made of chromed steel tubes.

As a designer, Jacobsen made prototypes for furniture, textiles, wallpaper, silverware, and other items. The cooperation between Arne Jacobsen and Fritz Hansen dates back to 1934, but it was in 1952 the break-through came with the Ant™. It was succeeded by the Series 7™ in 1955. This propelled his and Fritz Hansen's names into furniture history.

Arne Jacobsen was very productive both as an architect and as a designer. At the end of the 50s Arne Jacobsen designed the Royal Hotel in Copenhagen, and for that project the Egg™, the Swan™, the Swan™ sofa and Series 3300™. Arne Jacobsen was and is an admired and outstanding designer and architect.



58

ARNE JACOBSEN

B. Denmark, 1902-1971

Series 7 Chair, Model 3107, Set of 4

Produced by Fritz Hansen, Denmark

Dated 1960s, 1968, 1979, 1979

Tan Aniline leather, chrome-plated steel, plastic

Signed with molded manufacturer's mark to frame of each example:

[Made in Denmark by Fritz Hansen]

79 x 51 x 47 cm

Provenance

Private Collection, London

Reference

Fritz Hansen - Furniture, manufacturer's catalog, 1963, pg. 8

Jacobsen, Thau and Vindum, pg. 395-396

RM 16,000 - RM 22,000



59

ARNE JACOBSEN

B. Denmark, 1902-1971

Series 7 Chair, Model 3107, Set of 2

Produced by Fritz Hansen, Denmark

Dated 2008

White lacquered plywood, chrome-plated steel, plastic

Signed with molded manufacturer's mark to frame of each example:

[Made in Denmark by Fritz Hansen]

79 x 51 x 47 cm

Provenance

Private Collection, London

Reference

Fritz Hansen - Furniture, manufacturer's catalog, 1963, pg. 8

Jacobsen, Thau and Vindum, pg. 395-396

RM 2,500 - RM 4,000



60

ARNE JACOBSEN

B. Denmark, 1902-1971

Series 7 Chair, Model 3107, Set of 4

Produced by Fritz Hansen, Denmark

Dated 1991, 1996, 2000, 2008

White lacquered plywood, chrome-plated steel, plastic

Signed with molded manufacturer's mark to frame of each example:

[Made in Denmark by Fritz Hansen]

79 x 51 x 47 cm

Provenance

Private Collection, London

Reference

Fritz Hansen - Furniture, manufacturer's catalog, 1963, pg. 8

Jacobsen, Thau and Vindum, pg. 395-396

RM 5,000 - RM 8,000



61

ARNE JACOBSEN

B. Denmark, 1902-1971

Series 7 Chair, Model 3107, Set of 4

Produced by Fritz Hansen, Denmark

Dated 1960s

Mocha Aniline leather, chrome-plated steel, plastic

Signed with molded manufacturer's mark to frame of each example:

[Made in Denmark by Fritz Hansen]

79 x 51 x 47 cm

Provenance

Private Collection, London

Reference

Fritz Hansen - Furniture, manufacturer's catalog, 1963, pg. 8

Jacobsen, Thau and Vindum, pg. 395-396

RM 16,000 - RM 22,000



62

ARNE JACOBSEN

B. Denmark, 1902-1971

AJ Table Lamp

Manufactured by Louis Poulsen, Denmark

Designed in 1957

Black lacquered metal, base with push button switch

Adjustable shade

Formerly part of the furnishing in the Egedel Municipality Town Hall in Olstykke and Smorum, Denmark

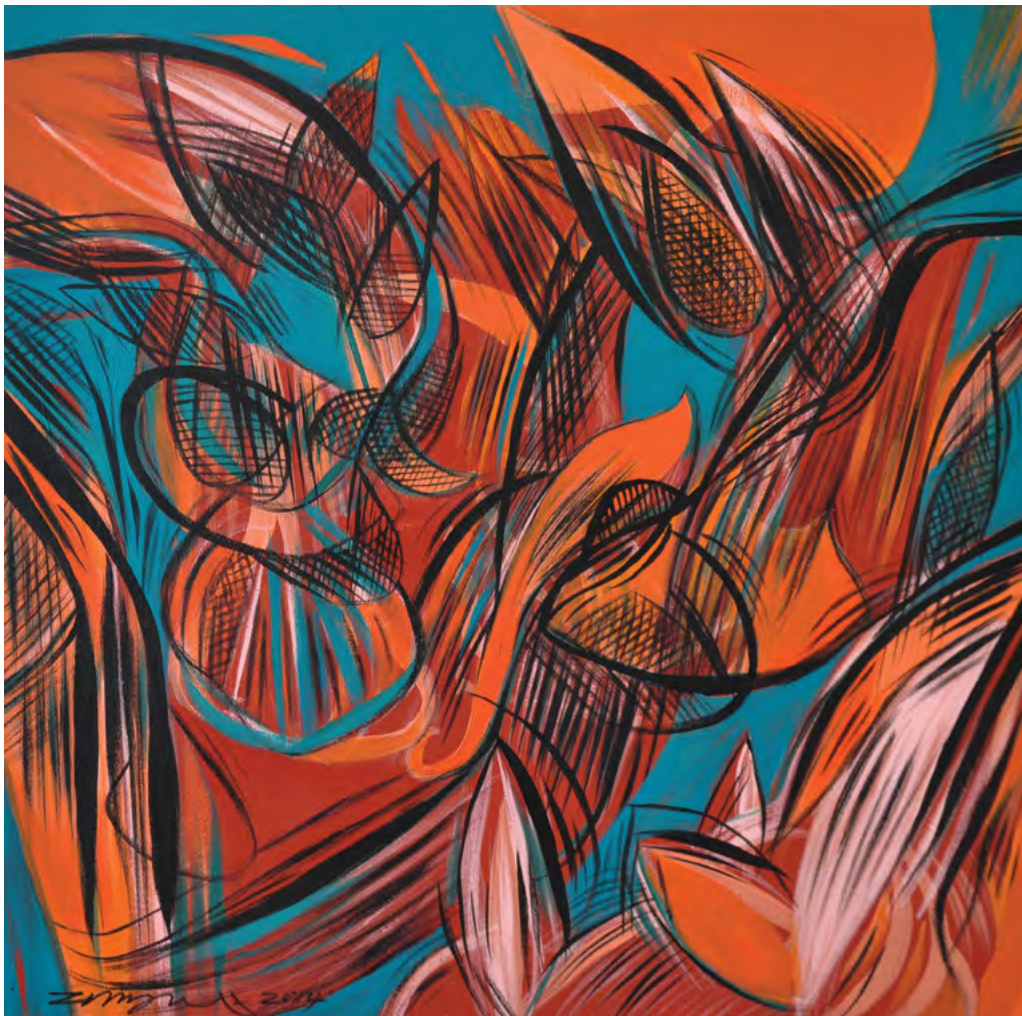
Height 44 cm

Provenance

Private Collection, London

RM 5,000 - RM 9,000





63

ZULKIFLI YUSOFF

B. Kedah, 1962

Study for New Formasi No 2, 2014

Signed and dated
 "ZULKIFLI YUSOFF 2014" on lower left
 Acrylic on canvas
 61 x 61 cm

Provenance
 Private Collection, Kuala Lumpur

RM 800 - RM 1,400

This piece that employs expressionism moves towards the abstract side. Intriguing as it seems, it is full of painterly movements and shows off dynamism. This canvas, artfully constructed, reflect Zulkifli's interpretations of social and political issues in the country. Despite the absence of his usual pop-art style, there is still that lingering sense of cynical and wit present in his works, making his works as stunning as usual. The title may suggest at the reformation of the sociopolitical scene – the strokes and lines of different strengths almost moving haphazardly across the canvas, shuffling and aiming to find a perfect form.

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.



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.

64

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask Series, 1999

Signed and dated "NIZAR 99" on lower middle

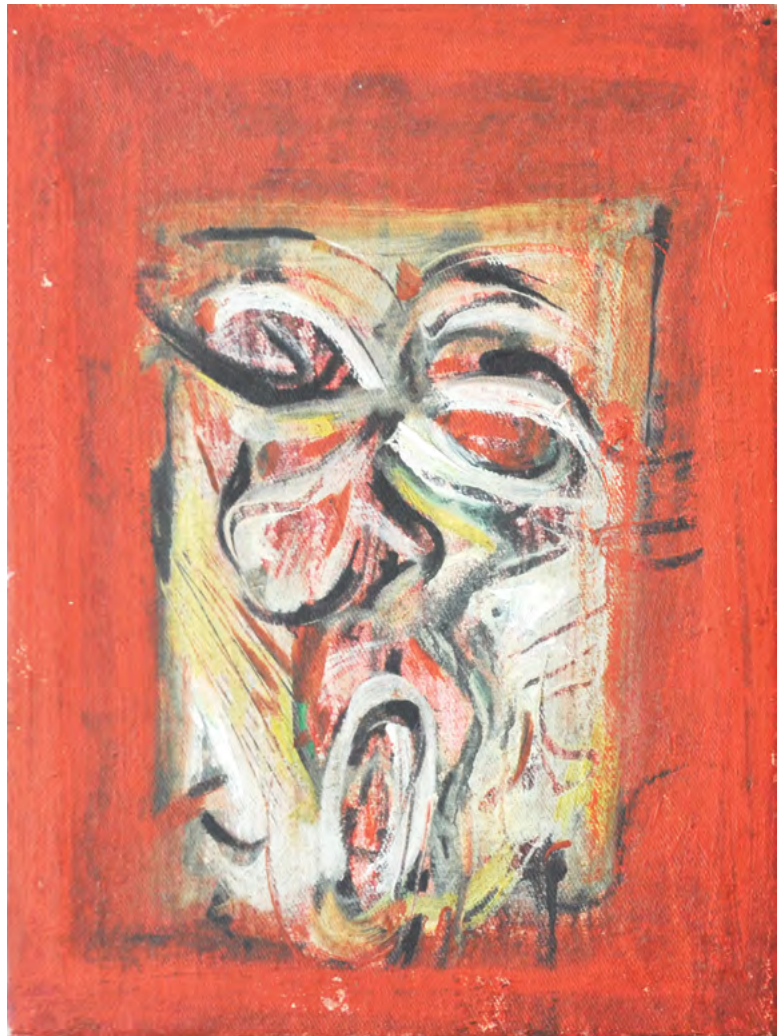
Acrylic on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000



65

YUSOF GHANI

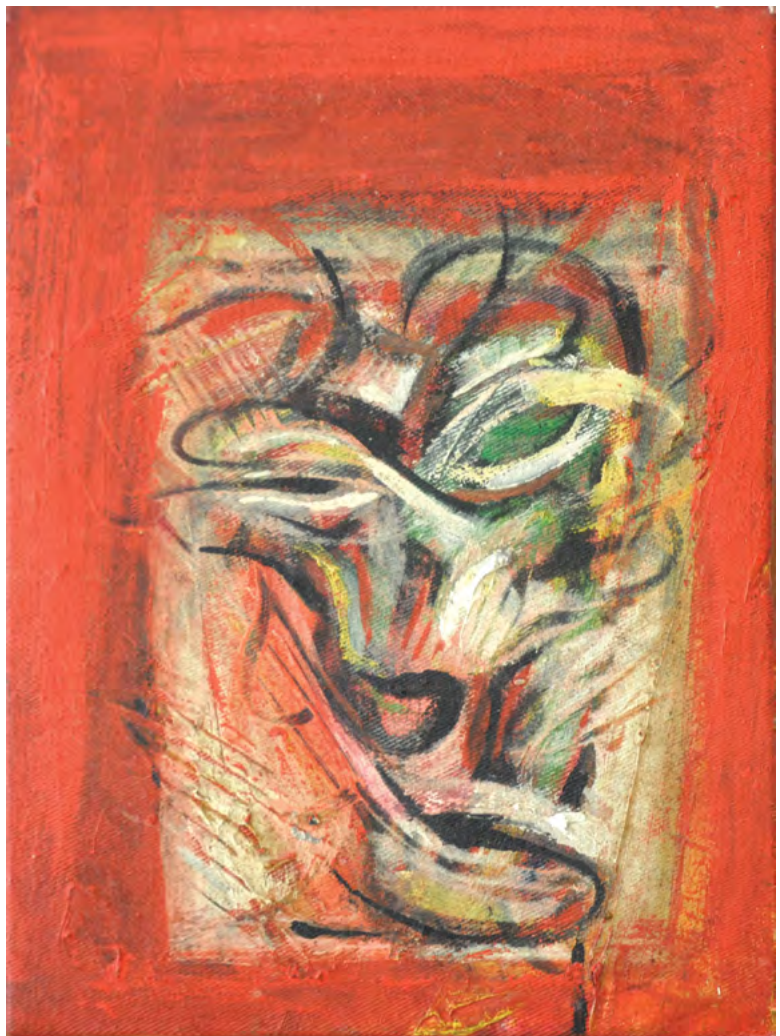
B. Johor, 1950

Siri Topeng 1, 2 & 3, 1994

Mixed media on canvas
25.5 x 19 cm x 3 pieces

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000



It was Oscar Wilde who said that Man is least himself when he talks in his own person. Yusof Ghani can most definitely get behind that saying, as he dedicated an entire series exploring the theme of masks. He had first fallen in love with the Kenyah and Kayan masks when he travelled to Sarawak in 1988 and 1991, saying that he found them interesting as they could be used as motifs in paintings to make a cultural statement. Apart from that, they can also be used to preserve the slowly eroding local cultures in our time. Most importantly, however, they can be used to comment on Man's departure from the truth and falsities, and as Yusof Ghani put so eloquently, "we're like hiding behind masks, sometimes for good reasons and sometimes not."

This piece is a representation of the many faces, personalities and attitudes of human beings towards others and towards the world. There are not meant to be nice images in these pieces, as it is an expression of a myriad of faces. In controlled structures, a combination of ink and watercolour dominate the piece, strengthened by bold, strong outlines that border on new forms and visual approaches.

66

YUSOF GHANI

B. Johor, 1950

Protest - Washington Series “Rasuah Kakitangan Kerajaan”, 1984

Signed and dated
“YUSOF GHANI 84 RASUAH KAKITANGAN KERAJAAN”
on lower left
Mixed media on paper
68 x 52 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

The mood here is dark, heavy and serious. It may seem chaotic, but that is exactly what the artist was aiming for – as it is a direct representation and social commentary on humanitarian issues.

After Yusof Ghani completed his Master's degree, he had his first solo exhibition at the prestigious Anton Gallery in Washington D.C. His Protest series, as seen in this piece, which protested the US intervention in Nicaragua and El Salvador at that time, was well received and even drew rave reviews from Washington Post's art critic – Jo Ann Lewis.

He had participated in a group protest show against American intervention in Nicaragua with his artworks, and these artworks were catalogued under the Protest series.

After returning to Malaysia, he decided to combine elements from his Protest series with dance, which gave birth to the Tari series.



67

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga - Sketsa Iraga V, 2004

Signed, titled and dated on verso

Mixed media on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 20,000 - RM 28,000

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 invasive, the colours may intimidate the viewer, but grows slowly on them, engaging them for as long as possible. 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.

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.





68

JEHAN CHAN

B. Melaka, 1937-2011

Fishing Village, 1974

Signed and dated "Jehan Chan 1974" on lower right
Ink and watercolour on paper
40 x 88.5 cm

Provenance
Private Collection, Kelantan

RM 4,500 - RM 7,500

Jeihan Chan and his paintings were heavily influenced by his father, Chan Wee Sim, a scholar-artist. Combining the use of the ancient and traditional Chinese painting skills and the Malaysian spirit and environment, the outcome is simply fabulous and unique.

As illustrated here, what is clearly a view of a kelong or a fisherman's village, with the hauntingly beautiful moon overlooking the scenery and reflected on the waters below, and a lone fisherman rowing. The night mist provides the illusion of an ethereal-like scenery, a scenery that was brought alive through different intensities of brush and ink, similar to the Chinese painting styles.

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



69

ONG KIM SENG

B. Singapore, 1945

Heritage Buildings - Nepal Series, 2008

Signed and dated

"ONG KIM SENG 10.05.08" on lower right

Watercolour on paper

38 x 28 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 10,000

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.

70

ONG KIM SENG

B. Singapore, 1945

Heritage Shophouses, Singapore, 2008

Signed and dated "ONG KIM SENG '08" on lower right

Watercolour on paper

52 x 72 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 18,000

For a masterpiece to come alive, there has to be a special connection between the artist and the subject. In this breathtaking painting of street sceneries, Ong Kim Seng captures the depth, the contours, the shadows and the beauty that is the architectural scenery. It is stunning, and although simple in its execution, it shows the meticulous and methodical use of fine brush strokes and skills.

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

Ong 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, making him the first and only Singaporean to have been admitted into AWS and subsequently win six awards from them. The National Heritage Board of Singapore has over 95 pieces of Ong Kim Seng's artworks.



71

CHEN WEN HSI

B. China, 1906-1991

Ducks

Signed with seal on upper left
Ink and colour on paper
44.5 x 32.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 14,000 - RM 22,000

Chinese classical paintings are very beautiful in their simplicity and the subsequent complexity of the techniques used to create artwork so simple. Essentially using the same techniques as calligraphy, the brushstrokes are used meticulously and delimits details very precisely.

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, and at other times, ducks. As in this painting, it shows that there is always beauty in uncomplicatedness, how Chen Wen Hsi effortlessly paints on floating ducks, with slashes of black lines and coloured ink blobs representing the flowers and plants that surround a pond. It is easy on the eyes due to the pure, modest colours and the amount of space gives it an air of serenity and of peace.

Chen Wen Hsi was born in 1906 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.



72

TAY BAK KOI

B. Singapore, 1939-2005

Boats, Undated

Signed "BAK KOI" on lower right

Acrylic on paper

13 x 22 cm

Provenance

Private Collection, Kelantan

RM 3,500 - RM 6,000



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

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



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

73

NG ENG TENG

B. Singapore, 1934-2001

In The Swamp, 1960

Signed "ENG TENG" on middle left

Titled and dated on verso

Gallery label on verso

Oil on masonite board

79.5 x 39 cm

Provenance

Private Collection, Kelantan

RM 16,000 - RM 28,000

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

In this piece, he successfully catches a picturesque moment of a fishermen's villag. He does this in the style of Chinese painting, having learnt the skill from various art teachers, one of which was Georgette Chen. The faded, washed-out look to this piece of oriental painting gives it a nostalgic and historial mood to it.

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



74

AHMAD ZAKII ANWAR

B. Johor, 1955

Legong 4, 1997

Signed and dated "Ahmad Zakii Anwar 97" on lower right

Titled and dated on verso

Acrylic on canvas

120 x 180 cm (Diptych)

Provenance

Private Collection, Kuala Lumpur

RM 90,000 - RM 120,000

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

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

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

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

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

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75
ISMAIL LATIFF
B. Melaka, 1955

**Lembah Mimpi Melayang...
Bunga Bintang Malam, 2003**

Signed "Ismail Latiff" on lower left
Acrylic on canvas
132 x 80 cm

Provenance
Private Collection, Kuala Lumpur

RM 16,000 - RM 24,000

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

Ismail Latiff's artworks are always so vibrant, alive and energetic. With a harmonious blend of every colour that ever existed, it results in a masterpiece of motion-on-canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise.

Colourful and voluminous, misting colours are everywhere as they move ever-so-grandly. Ismail Latiff's circle of balance is placed in the top middle of the canvas, to symbolise the search to become one with the cosmos.



76

TAY MO LEONG, DATO'

B. Penang, 1938

Offering II, 2002

Signed "T. Mo Leong" on lower left

Batik

181.5 x 87.5 cm

Provenance

Private Collection, Kuala Lumpur

Reference

Tay Mo-Leong Retrospective coffee table book, pg. 216

RM 14,000 - RM 25,000

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

Charming and exquisite, it engages the viewer for long moments before they comprehend that this piece is an encapsulation of the charm of the rustics. He cleverly combines the elements of space, form and colour to work magnetically with one another, as he captures village women carrying provisions atop their head, with the intricately designed background contrasting beautifully against the subjects. 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.



77

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Senja, 1981

Signed "ISMAIL MAT HUSSIN" on lower right

Batik

73 x 96 cm

Provenance

Private Collection, Kelantan

RM 15,000 - RM 24,000

The quiet calm flow of the water in motion due to diminutive waves, the faint and broken reflections on the surface of the water and the soft atmosphere are successfully captured on batik here.

Known for encapsulating the everyday life of the country people in the East Coast, Ismail Mat Hussin illustrates a moment in at a calm shore.

The simplicity of the scene coalesced with the heavy detailing that Ismail Mat Hussin features on this piece is 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 pervaded with depth and a much profounder meaning.

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.



78

KWAN CHIN

B. Kuala Lumpur, 1943

Sunshine Girl, 1998

Signed "Kwan Chin" on lower left

Batik

74 x 74 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000

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

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





79

KHALIL IBRAHIM

B. Kelantan, 1934

Untitled, 2007

Signed and dated "Khalil Ibrahim 007" on lower right

Acrylic on board

22 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Khalil Ibrahim emerged as an artist the same time landscape painting had taken Malaysia by storm, as it was often used as a form of cultural expression. He delved into the landscape painting scene and began to journal his own story onto canvas. While many may see landscapes as insignificant pictures, Khalil found deep meanings within them and learnt lessons from them. As there were no art schools back then, groups such as the Wednesday Art Group (founded by Peter Harris) and Penang Artists Groups (founded by Tay Hooi Keat) started to gain an active following. Khalil, however, was no part of either of these and found himself grouping with fellow self-taught artists such as Yusoff Sulaiman and the late Nik Zainal Abiddin. Together, they both joined Saturday art classes, taught by Cikgu Nik Mahmud Idris.

The theme for these classes were always the pastoral settings of kampungs. Here, Khalil learned how, through careful study, to arrange light and composition through which he transformed even the most mundane of settings to stunning visions of beauty.



80

KHALIL IBRAHIM

B. Kelantan, 1934

Nude In Motion, 1980

Signed and dated
"Khalil Ibrahim 80" on lower left
Watercolour on paper
28 x 15 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 3,500

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, browny tones, Khalil ventures into a cooler mood and atmosphere, with contrasting colours making an appearance every now and then.



81

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Fishermen Series, 1987

Signed and dated "Khalil Ibrahim 87" on lower right

Watercolour on paper

14.5 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 3,500

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

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



82

AHMAD ZAKII ANWAR

B. Johor, 1955

Nude, 1996

Signed and dated "Ahmad Zakii Anwar 96" on lower right

Acrylic on canvas

38 x 50.5 cm

Provenance

Private Collection, Singapore

RM 16,000 – RM 22,000

Sensual and mysterious are two words that fit this painting well. The artist captures here a profile of a nude woman's body, facing away from the viewer. The piece oozes absolute allure, sophistication and depth, as well as spirituality.

"It's painting the body from the inside out," the artist says.

"One of the most important things in my work is the sense of something absolute. I want to reflect the order of life, as well as internal beauty," he said. "I want to paint something more spiritual. I want people who look at the work to feel inner peace."



83

JEIHAN SUKMANTORO

B. Indonesia, 1938

Miryam, 1997

Signed and dated "Jeihan '97" on upper left

Signed, titled and dated on verso

Oil on canvas

70 x 70 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 9,500

Women are enigmatic, incomparable and made to be revered, although unfathomable, according to the artist. Perhaps that is why the artist chooses to paint his subject's eyes black, to signify the depth of mystery that surrounds a woman despite being unsettling at first. Dramatic and striking, there are many theories that surround the technique of painting black on the eyes of his subjects, and one of the few that were procured was that Sukmanto was notorious for his non-conformist views when it came to painting the eyes, and the other being that he preferred his subjects to look out-of-this-world.

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

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



84

LYE YAU FATT

B. Kedah, 1950

Crossing the River, 1981

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

The women are donned in traditional clothing are walking together in the midst of nature, crossing a river, where they are caught in a moment of peace and quiescence. Lye Yau Fatt's artworks are always bedecked with rich and earth tones, creating a homey ambiance and mood, where viewers may find peace in. He never fails to evoke a feeling of familiarity and warmth, and security, in a way. His motifs always revolve around the rustics in a rural setting, with intricate designs running along his canvas, discernible if seen closely.

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.

85

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Flower Trees, 2009

Signed, titled and dated
"Flower Trees RSA 09" on lower right

Oil on board
30.5 x 22.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800



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

Raphael 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.



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

The artist explained that the idea behind this piece is simply a social commentary; the overlapping of tradition and culture with 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.

86

KELVIN CHAP

B. Indonesia, 1975

Red Zone, 2003

Signed and dated "Kelvin Chap 2003" on lower right

Mixed media on canvas

131 x 131 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 8,000

87

YUSOF GHANI

B. Johor, 1950

Siri Topeng, 1995

Signed "YG" on lower right

Mixed media on canvas

122 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 40,000 - RM 55,000

"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.

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



88

YUSOF GHANI

B. Johor, 1950

Neo - Protest, 2012

Signed Yusof Ghani on lower right

Signed, titled and dated on verso

Mixed media on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 19,000 - RM 25,000

Yusof Ghani's comment on his Protest series:

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

After I obtained my masters, I was highly enthusiastic and excited about being an artist. I went to New York to visit galleries and museums. During one of those visits to the Metropolitan Museum of Art to see great masterpieces worth millions, I spoke with the taxi driver on art.

He was a Nigerian and he questioned me about the role of art. He told me that in Africa, you get people starving but yet here in New York, people are paying millions for paintings. What can the paintings do? I was taken aback and confused. There was truth in his statements. I almost went back to graphic art.

I questioned myself about the validity of art. After a state of confusion, I found an answer. Why don't I use art as a medium of communication? I can use art to tell the world how I feel.

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



89

ISMAIL LATIFF

B. Melaka, 1955

Lembah Tarian Bunga Dewi, 2014

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

49 x 42 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

"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, born in 1955 in Batu Pahat, Johor, Malaysia, is an important artist dedicated to painting in the abstract. He is known for his abstract expressionism works on canvas, spectacularly converting colours into dreams and dreams into colours.

In 1979, he graduated with a Diploma in Art and Design from the prominent 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."



90

RAFIEE GHANI

B. Kedah, 1962

Garden Series, 1990s

Signed in Jawi on lower left

Mixed media on canvas

115 x 103

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - 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 truly is like through Rafiee Ghani's works.



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

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



KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31 Jalan Utara, Petaling Jaya, Malaysia
Phone: +603 2093 2668 or Fax: +603 2093 6688

Bidder No. (for office use)

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | September 13, 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
31 Jalan Utara, Petaling Jaya, Malaysia
Phone: +603 2093 2668 or Fax: +603 2093 6688

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | September 13 | 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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