

KUALA LUMPUR, 31 JANUARY 2016



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 1, **Awang Damit Ahmad** Marista "Sisa Semusim", 2001



KLAS ART AUCTION 2016

MALAYSIAN MODERN & CONTEMPORARY ART
EDITION XIX

Auction Day

Sunday, 31 January 2016

1.00 pm

Registration & Brunch
Starts 11.30 am

Artworks Inspection
From 11.30 am onwards

Clarke Ballroom
Level 6
Le Meridien Kuala Lumpur
2 Jalan Stesen Sentral
50470 Kuala Lumpur



Lot 15, **Khalil Ibrahim**, *Figurative Series*, 1994

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
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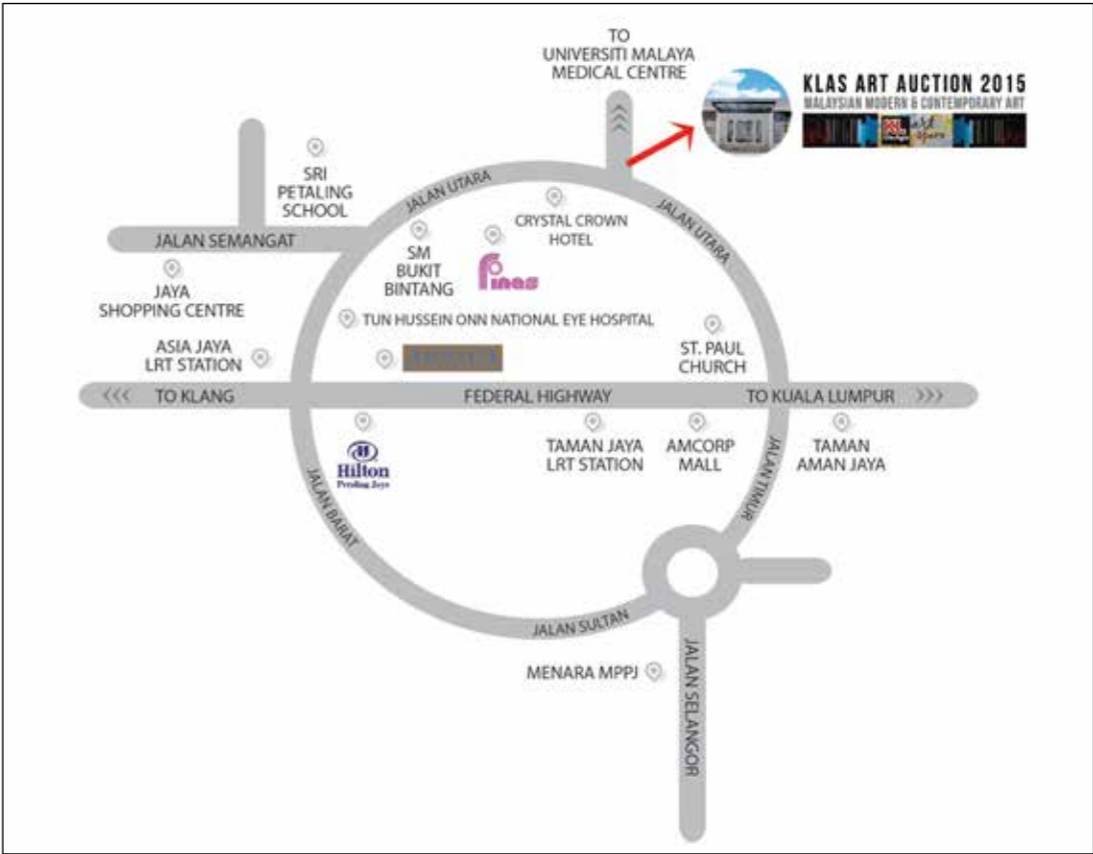
Lot 52, **Abdul Latiff Mohidin**, Gelombang Series "Seascape I", 1994

Kuala Lumpur Full Preview

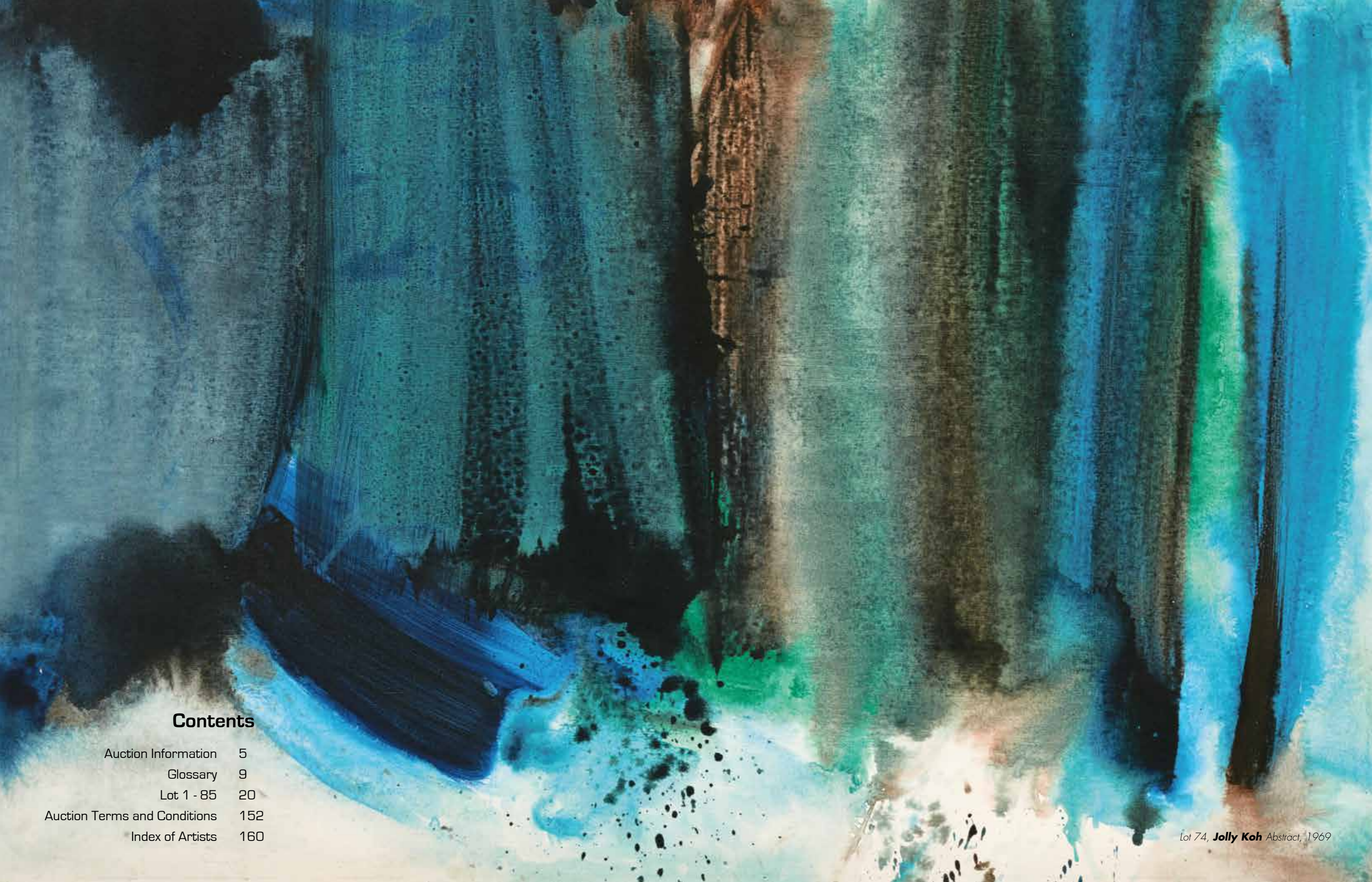
Date: 11 - 30 January 2016
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

Date: Sunday, 31 January 2016
Venue: Clarke Ballroom
Level 6
Le Meridien Kuala Lumpur
2 Jalan Stesen Sentral
50470 Kuala Lumpur
Time: 1.00 pm



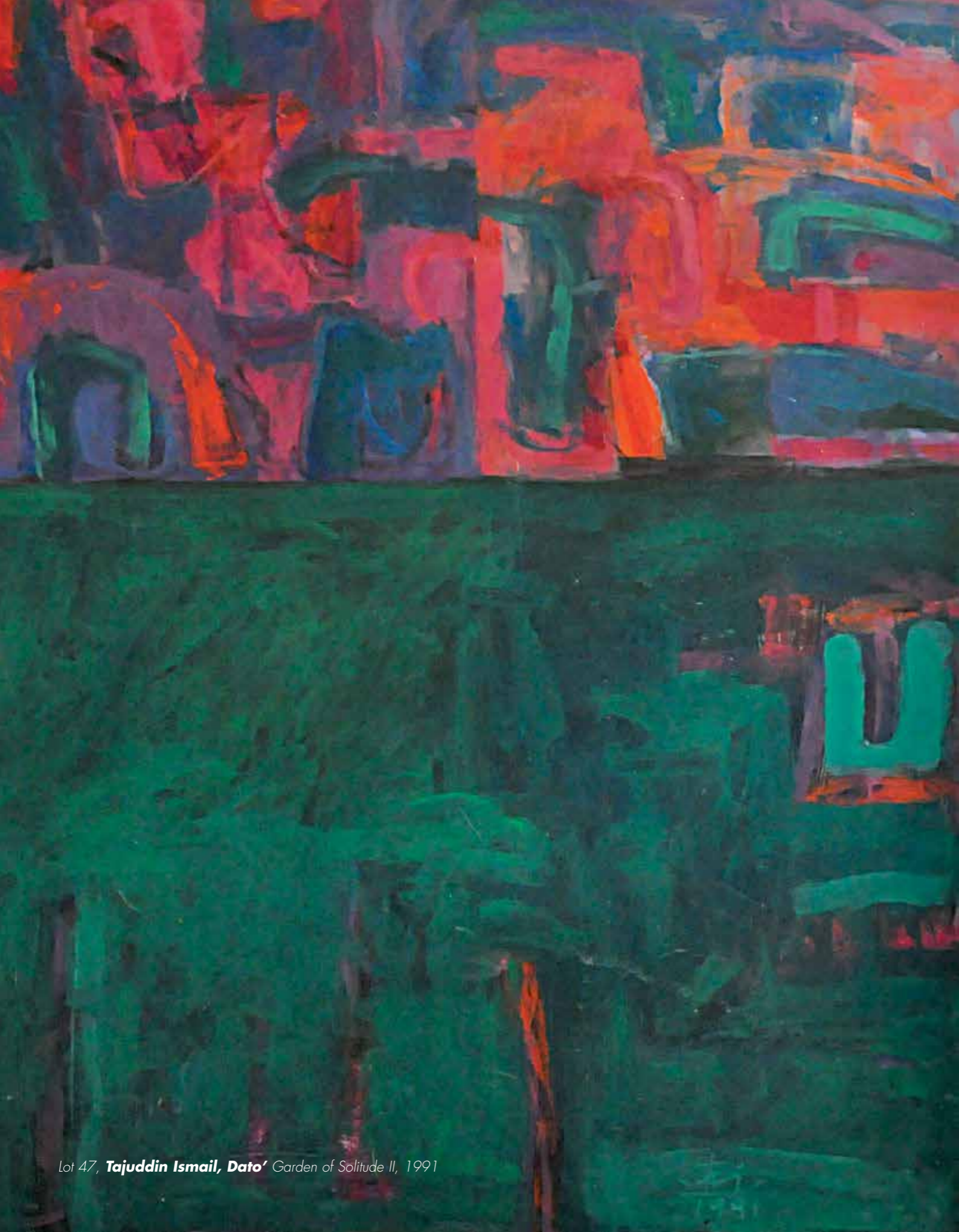
Map to KL Lifestyle Art Space



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Lot 74, **Jolly Koh** Abstract, 1969



Lot 47, **Tajuddin Ismail, Dato'** Garden of Solitude II, 1991

Glossary



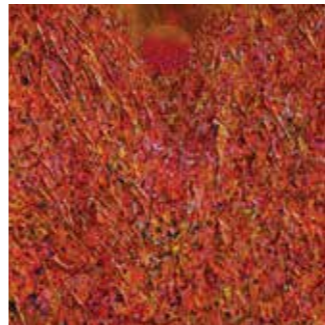
1 AWANG DAMIT AHMAD
MARISTA "SISA SEMUSIM", 2001

Mixed media on canvas 61 x 61 cm
RM 8,000 - RM 16,000



2 ABDUL LATIFF MOHIDIN
MARSHLAND, 1993

Mixed media on paper 25.4 x 17 cm
RM 14,000 - RM 17,000



3 ISMAIL LATIFF
LEMBAH MESTIKA MERAH, 2014

Acrylic on canvas 49 x 42 cm
RM 3,800 - RM 6,000



4 KHALIL IBRAHIM
VILLAGE, LUCERNE, 1984

Ink on paper 29 x 42 cm
RM 3,000 - RM 6,000



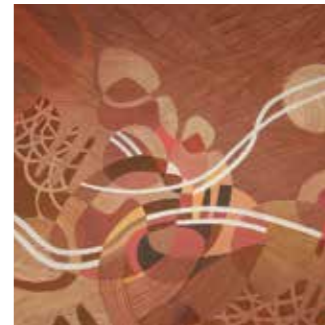
5 TAJUDDIN ISMAIL, DATO'
WHITE VEIL NO. 5, 1994

Acrylic and stucco on board 38 x 38 cm
RM 6,000 - RM 9,000



6 DREW HARRIS
ALIGN #3, 2011

Mixed media on canvas 122 x 91 cm
RM 9,000 - RM 14,000



7 NIK RAFIN
**EARTHSCAPE SERIES
- EXOTIC LAND, 2011**

Acrylic on canvas 61 x 61 cm
RM 800 - RM 1,200



8 MOHD AKHIR AHMAD
ADA YANG TERTINGGAL, 2013

Mixed media on canvas 91 x 91 cm
RM 2,800 - RM 4,000



9 MOHD RADUAN MAN
VW 5, 2010

Oil on linen 74 x 74 cm
RM 3,800 - RM 5,000



10 RAPHAEL SCOTT AHBENG
BORNEO SECRET, 2014

Acrylic on canvas 90 x 119 cm
RM 8,000 - RM 12,000



11 RAFIEE GHANI
GROWTH, 1996

Oil on canvas 73 x 103 cm
RM 10,000 - RM 18,000



12 TAWEE NANDAKWANG
SAMPAN BOATS ON RIVER, 1974

Oil on canvas 53 x 67 cm
RM 20,000 - RM 32,000



13 CESAR BUENAVENTURA
PADDY FARMERS, 1972

Oil on canvas 35.5 x 45 cm
RM 3,500 - RM 5,500



14 HO KHAY BENG
THE BREAK OF DAWN, 1970

Oil on canvas 50 x 39.5 cm
RM 4,800 - RM 8,000



15 KHALIL IBRAHIM
FIGURATIVE SERIES, 1994

Acrylic on canvas 122 x 122 cm
RM 45,000 - RM 68,000



16 YUSOF GHANI
SEGERAK SERIES, 2002

Acrylic on canvas 124 x 94 cm
RM 65,000 - RM 95,000



17 PUTU SUTAWIJAYA
BEDA DALAM DAMAI
(DIFFERENCES WITHIN PEACE), 2003

Acrylic on canvas 140 x 145 cm
RM 35,000 - RM 50,000



18 ZAO WOU-KI
UNTITLED, 1967

Colour Lithograph Edition 15/50
27.5 x 38.2 cm
RM 12,000 - RM 16,000



19 ERIC CHAN
CLOUD SERIES, 2002

Oil on canvas 80 x 80 cm
RM 8,000 - RM 12,000



20 MOHD RADUAN MAN
“THE DREAM MACHINE”
SIGNATURE SERIES, 2010

Oil and mixed media on linen
140 x 140 cm
RM 6,000 - RM 10,000



21 SOON LAI WAI
RESONANCE 11, 2015

Acrylic on paper 42 x 29.7 cm
RM 2,000 - RM 3,000



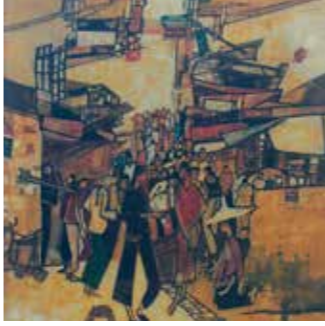
22 ISMADI SALLEHUDIN
MENJALARA SERIES “RUANGAN”, 2001

Mixed media on canvas 122 x 107 cm
RM 6,000 - RM 12,000



23 CHUAH THEAN TENG, DATO'
BY THE RIVER

Batik 58 x 43 cm
RM 12,000 - RM 24,000



24 SEAH KIM JOO
CHINATOWN SINGAPORE, 1970s

Batik 89 x 50 cm
RM 7,500 - RM 11,000



25 LEE LONG LOOI
SUNSET

Batik 25 x 34 cm
RM 1,000 - RM 1,500



Lot 24, **Seah Kim Joo** Chinatown Singapore, 1970s



26 BHANU ACHAN
STUDY OF A TREE, 2008

Ink on paper 36 x 26 cm
RM 800 - RM 1,600



27 NIK RAFIN
BALLERINAS, 2015

Acrylic on canvas 120.5 x 181 cm
RM 8,000 - RM 12,000



28 NIZAM AMBIA
BLATIK DANCER, 2004

Mixed media on canvas 147 x 152 cm
RM 8,000 - RM 12,000



29 AHMAD ZAKII ANWAR
BAYAN 10, 2007

Acrylic on jute 122 x 244 cm
RM 65,000 - RM 85,000



30 ISMAIL LATIFF
**TIOMAN DEEP BLUE..
MY DROVINE, 2014**

Acrylic on canvas 71 x 152 cm
RM 24,000 - RM 36,000



31 KHALIL IBRAHIM
PEMBICARAAN IV, 2002

Watercolor on paper 50 x 65 cm
RM 22,000 - RM 35,000



32 AWANG DAMIT AHMAD
MARISTA "IMAJAN YANG TERASA", 1997

Mixed media on canvas 100 x 92 cm
RM 28,000 - RM 50,000



33 NIZAR KAMAL ARIFFIN
**DALANG SERIES
"DUNIA BERBISIK #3", 2015**

Acrylic on canvas 125 x 122 cm
RM 7,000 - RM 11,000



34 ZULKEFLI TALHA
SUNGAI BESAR MENANGIS, 2007

Acrylic on canvas 80 x 103 cm
RM 6,000 - RM 9,000



35 SHAFURDIN HABIB
SELF PORTRAIT, 2004

Oil on canvas 22.5 x 21 cm
RM 3,000 - RM 6,000



36 HASIM
BALINESE DANCER, 1965

Oil on canvas 98 x 68 cm
RM 3,000 - RM 6,000



37 MALANG SANTOS
VENDOR, 1997

Oil on canvas 13.5 x 17.5 cm
RM 10,000 - RM 15,000



38 SEAH KIM JOO
MOTHER AND CHILD

Batik 90 x 60 cm
RM 6,000 - RM 9,000



39 LEE LONG LOOI
GIRL WITH BASKET

Batik 35 x 16 cm
RM 1,000 - RM 1,500



40 KENG SENG CHOO
COUNTRYSIDE, 2010

Oil on canvas 55 x 75 cm
RM 6,000 - RM 10,000



41 TAN PENG HOOI
FISHING VILLAGE AT SUNSET, 1968

Oil on canvas 53.5 x 74 cm
RM 4,500 - RM 7,000



42 TEW NAI TONG
PORTRAIT OF A LADY, 1990s

Oil on board 48.5 x 34.5 cm
RM 6,000 - RM 9,000



43 YUSOF GHANI
SIRI SEGERAK "Y1" & "Y3", 2005

Mixed media on canvas
51 x 25.5 cm x 2 pieces
RM 16,000 - RM 24,000



44 ISMAIL LATIFF
**JAMPUNG NO. 2, 2001
DINGIN BUKIT NO. 1, 2000**

Acrylic on paper
18 x 18 cm x 2 pieces
RM 1,500 - RM 2,500



45 IBRAHIM HUSSEIN, DATUK
UNTITLED, UNDATED

Montage
14 cm (Diameter) 36.5 cm (Height)
RM 12,000 - RM 18,000



46 ABDUL LATIFF MOHIDIN

**GELOMBANG SERIES
"SEASCAPE I", 1994**

Oil on board 49 x 52cm
RM 90,000 - RM 120,000



47 TAJUDDIN ISMAIL, DATO'
GARDEN OF SOLITUDE II, 1991

Mixed media on board 122 x 122 cm
RM 38,000 - RM 42,000



48 ASMAWI ISMAIL
JOGJAKARTA REFLECTION 7, 2006

Mixed media on canvas 152 x 152 cm
RM 4,000 - RM 8,000



49 DREW HARRIS
FLUIDITY #3, 2013

Mixed media on canvas 153 x 153 cm
RM 12,000 - RM 24,000



50 CESAR BUENAVENTURA
VILLAGE SCENE, 1969

Oil on canvas 39.5 x 49.5 cm
RM 3,500 - RM 5,500



51 DANG XUAN HOA
HUMAN OBJECTS, 1998

Gouache on paper 54 x 74 cm
RM 5,000 - RM 8,000



52 RAPHAEL SCOTT AHBENG
**GOLDEN LANDSCAPE
& SAPPHIRE FEELING, 2013**

Acrylic on board
30.5 x 30.5 cm x 2 pieces
RM 2,800 - RM 4,000



53 KWAN CHIN
FRUIT SELLER SERIES, 2008

Batik 84 x 147 cm
RM 8,000 - RM 13,000



54 CHUAH SEOW KENG
TWO COCKERELS

Batik 45 x 43 cm
RM 4,000 - RM 7,000



55 TAY MO LEONG, DATO'
RUBBER TAPPER SERIES

Batik 55.5 x 91 cm
RM 8,000 - RM 12,000

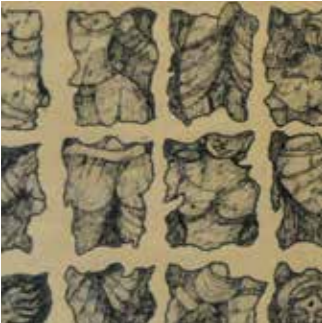


Lot 48, **Asmawi Ismail** Jogjakarta Reflection 7, 2006



56 CHEN WEN HSI
FISHES

Ink and colour on rice paper 65 x 43 cm
RM 30,000 - RM 40,000



57 BHANU ACHAN
DANCERS, 2008

Ink on paper 36 x 26 cm
RM 800 - RM 1,600



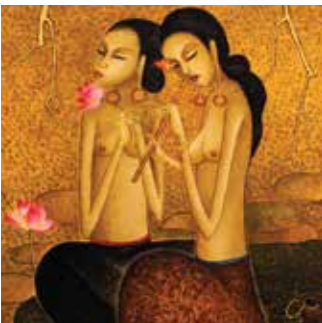
58 NG ENG TENG
STUDY OF A MAN'S HEAD

Patinated clay on marble base
40 cm (Height)
RM 12,000 - RM 22,000



59 LYE YAU FATT
BY THE RIVER, 1985

Oil on canvas 97 x 76 cm
RM 12,000 - RM 22,000



60 LYE YAU FATT
MUSIC BY THE RIVER, 1984

Mixed media on paper 74 x 43 cm
RM 6,000 - RM 9,000



61 FOO CHEE SAN
MALAYAN LANDSCAPE

Chinese ink and colour on paper 50 x 44.5 cm
RM 2,500 - RM 4,000



62 NIZAR KAMAL ARIFFIN
SIRI POHON BERINGIN
"DAERAH #13", 2012

Acrylic on canvas 152 x 152 cm
RM 5,000 - RM 9,000



63 ABDUL LATIFF MOHIDIN
PAGO - PAGO, 1966

Oil on board 46 x 44 cm
RM 140,000 - RM 240,000



64 ISMAIL LATIFF
MALAM DI JOGJA, 1991

Acrylic on museum board 64 x 90 cm
RM 12,000 - RM 16,000



65 KHALIL IBRAHIM
IMAGINARY EAST COAST
LANDSCAPE, 1986

Watercolour on paper 30 x 40 cm
RM 5,000 - RM 8,000



66 MOHD ZAIN IDRIS
PERAHUKU, 1984

Watercolour on paper 27.5 x 35 cm
RM 3,000 - RM 5,000



67 SHAFURDIN HABIB
MEMANCING & PULANG, 2011

Watercolour on paper
30 x 44.5 cm x 2 pieces
RM 1,200 - RM 1,600



68 TAJUDDIN ISMAIL, DATO'
INTERIOR WITH RED PAINTING

Print 33 x 33 cm
RM 1,000 - RM 1,500



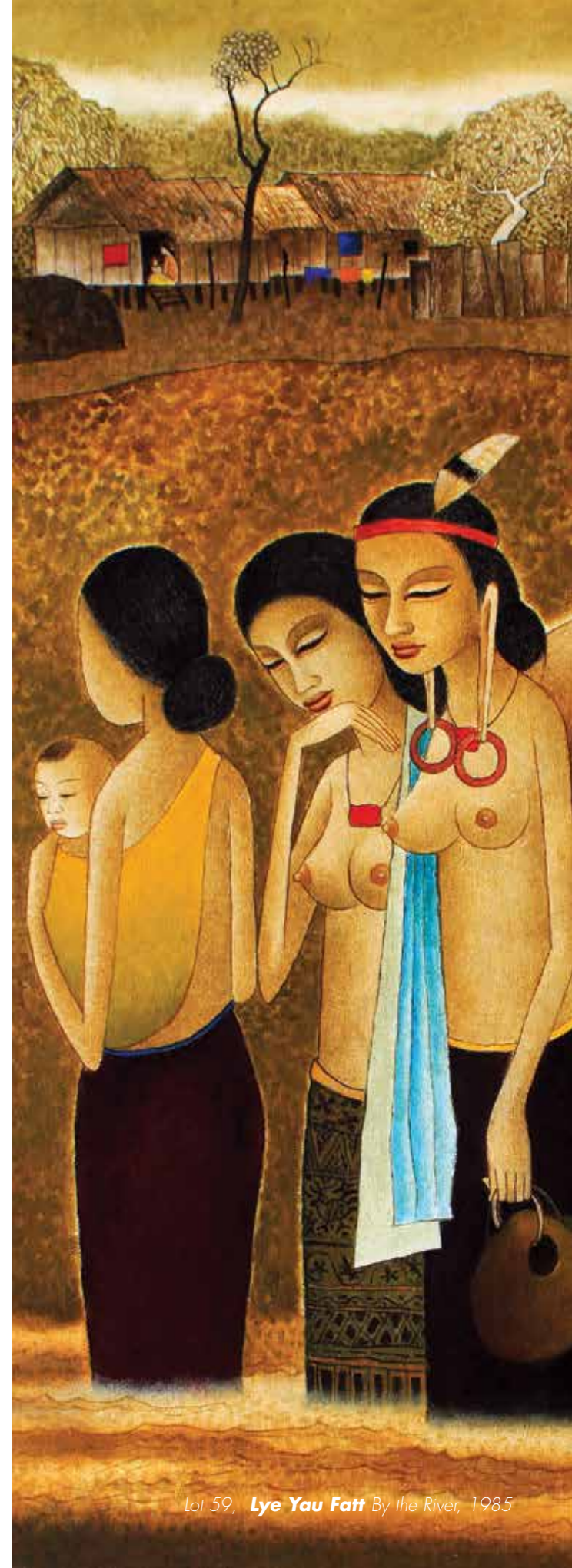
69 ISMAIL MAT HUSSIN
FIGURE STUDY I & II, 1978

Pencil on paper
27 x 38 cm x 2 pieces
RM 2,000 - RM 3,500



70 ISMAIL MAT HUSSIN
SIRI BUNGA API, 2010

Batik 126.5 x 85 cm
RM 24,000 - RM 36,000



Lot 59, **Lye Yau Fatt** *By the River, 1985*



71 KWAN CHIN
**FARMING II - BLUE SERIES
& FISHING VILLAGE, 2011**

Batik 25 x 27 cm x 2 pieces
RM 1,500 - RM 2,800



72 LONG THIEN SHIH
FISHERMAN'S WIFE, 1993

Etching 28.5 x 38.5 cm
RM 700 - RM 1,200



73 KHALIL IBRAHIM
EAST COAST SERIES, 1994

Ink on paper 35 x 40 cm
RM 11,000 - RM 16,000



74 JOLLY KOH
ABSTRACT, 1969

Acrylic on canvas 127 x 152.5 cm
RM 60,000 - RM 80,000



75 ZULKIFLI YUSOFF
**I WILL CALL MY LAWYER
- REFORMASI SERIES, 1997**

Acrylic on canvas 213 x 152 cm
RM 55,000 - RM 75,000



76 KHALIL IBRAHIM
MONT MARTRE - PARIS

Watercolour on paper 54 x 35.5 cm
RM 6,000 - RM 12,000



77 HARON MOKHTAR
**SHIH CHUNG PRIMARY
SCHOOL 2, 1999**

Acrylic on canvas 111.5 x 99 cm
RM 13,000 - RM 18,000



78 FAUZUL YUSRI
BLOOMING, 2010

Mixed media on canvas 120 x 120 cm
RM 8,000 - RM 12,000



79 LONG THIEN SHIH
**THE MONKEY AND
THE COCONUT, 2015**

Ink on paper 24 x 37 cm
RM 800 - RM 2,000



80 NAJIB AHMAD BAMADHAJ
KORBAN, 2009

Mixed media on canvas 61.5 x 61.5 cm
RM 3,800 - RM 5,000



81 KHALIL IBRAHIM
EAST COAST FISHERMEN I & II, 1995

Watercolour on paper
14 x 20 cm x 2 pieces
RM 8,000 - RM 13,000



82 TEW NAI TONG
STUDY FOR A GOLDEN ERA, 1980s

Pencil on paper
27 x 37 cm
9 x 25.5 cm
RM 1,200 - RM 2,200



83 ISMAIL LATIFF
ARUS PAGI, 2007

Acrylic on museum board
40.5 x 40.5 cm
RM 3,000 - RM 6,000



84 RAPHAEL SCOTT AHBENG
LANDSCAPE, 2010

Oil on canvas 99 x 121 cm
RM 8,000 - RM 12,000



85 KHALIL IBRAHIM
**EAST COAST BACHOK
LANDSCAPE, 2007**

Watercolour on paper 42 x 59 cm
RM 7,000 - RM 10,000



Lot 76, **Khalil Ibrahim** Mont Martre - Paris

1

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista “Sisa Semusim”, 2001

Signed, titled and dated on the reverse
Mixed media on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 16,000

At first impression, the abstractism in this piece of art evokes an almost morose-like feeling to it. Its bold, potent splatter of colours seem like a reflection and lament of the past, of something long gone, something one remembers with a tinge of bitterness.

Awang Damit Ahmad does usually base his abstract art on the emotional and nostalgic memories of his childhood pastimes and places from the past that he holds dear to his heart, declaring, “I am inspired by my childhood experiences, working experiences and my father’s background as a fisherman and farmer.”

This piece brings about a contemplative spirit – it is sombre and despondent, serious but earthy at the same time, a motif often used by the artist. The abstraction Awang Damit employs to create shapes and bits of patterns are all symbolic, and the way he arranges these shapes and patterns are arbitrary – all of which are derived from his personal observations and musings.

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.



2

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Marshland, 1993

Signed and dated "Latiff 93" on lower right

Mixed media on paper

25.4 x 17 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 17,000

After a moment of pondering on this piece, one will slowly begin to recognise how the abstraction seem to take the shape of a marshland bursting with earthy colours and harsh lines and strokes. The artist builds a great momentum in illustrating nature, choosing to address it in a blend of colours and shapes that seem to swirl and and shift, as if constantly in motion. The colours and shapes cannot be tamed, moving about arbitrarily according to their own behest, much like Mother Nature herself.

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



3

ISMAIL LATIFF

B. Melaka, 1955

**Lembah Mestika Merah,
2014**

Signed and dated "Ismail Latiff"
on lower middle
Acrylic on canvas
49 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,800 - RM 6,000



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

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

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



4

KHALIL IBRAHIM

B. Kelantan, 1934

Village, Lucerne, 1984

Signed and dated "Khalil Ibrahim 84" on lower right
Ink on paper
29 x 42 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 241 of "KHALIL IBRAHIM The Art Journey" exhibition book
Published in 2015 by KL Lifestyle Art Space

RM 3,000 - RM 6,000

This was undoubtedly influenced by Khalil's sojourn in Europe, as this a clear turn from his usual East Coast landscapes and subject matter, as the artist only paints what he sees, focusing solely on his senses and observation skills. There are no commentaries nor hidden messages, it is merely a rendering of something beautiful, something that caught the artist's eye. Khalil discovered various other artists and influences that somehow led to the many layers in his artworks. It is during this time that during his studies abroad, he learned new approaches to art and life, and this shaped how Khalil approached his own.

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.

5

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

White Veil No. 5, 1994

Signed and dated "Taj 1994" on lower right

Signed and titled on the reverse

Acrylic and stucco on board

38 x 38 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

This piece is teasing by nature, as Tajuddin plants a white veil in front of a plethora of colours that lurk behind this curtain. He inspires curiosity by being inventive and composite at the same time, stimulating the mind as viewers resist the urge to pull back the curtain that is obscuring the background.

Never straightforward and obvious with the messages he embeds into his artworks, Tajuddin connects with the audience by inducing various thoughts and perceptions, and that is what he seeks in his abstract art. His pieces revolve around Nature, and perhaps this piece a dialogue between the viewer and the art, about how everybody's gazes and perceptions on Nature are often clouded, leaving them blind and ignorant towards the true beauty that lies behind the obstruction.

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.



6

DREW HARRIS

B. Canada, 1960

Align #3, 2011

Signed, titled and dated on the reverse

Mixed media on canvas

122 x 91 cm

Provenance

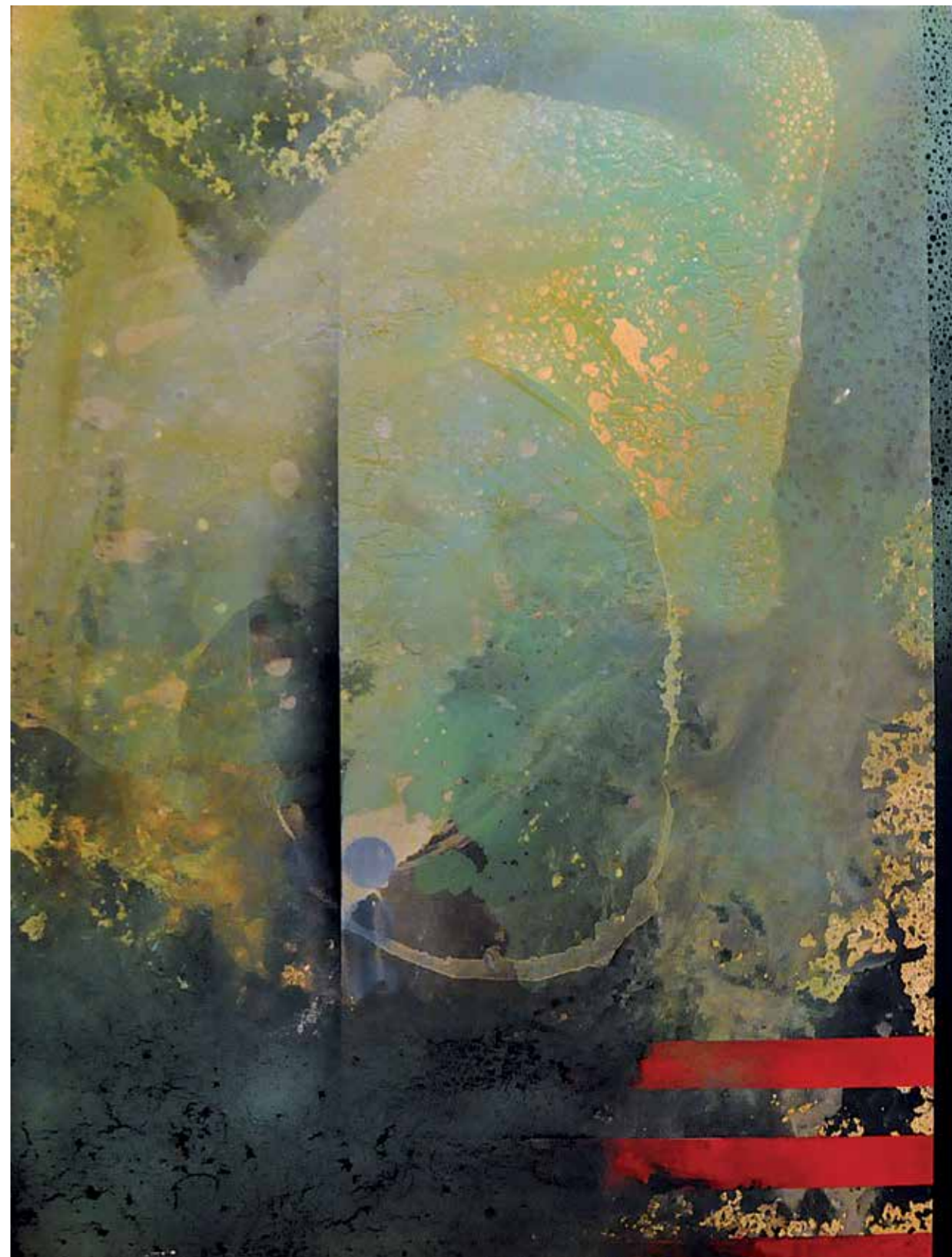
Private Collection, Kuala Lumpur

RM 9,000 - RM 14,000

“Each of us have our own lives. It is not for me to tell you how to conduct your life. I am just showing a bit of my feelings through the paintings. If the viewer likes the painting, he will sense my feelings.”

When he paints, Drew's main concern is to have complete connection to the work. As for any profound message, Drew doesn't think he intentionally starts out with any high-minded artist statement but rather, it is a feeling that develops. Drew Harris received his formal education in design and fine arts at Georgian College of Applied Arts in Ontario Canada, 1979-1982, receiving the Ontario Premiere's Award for most outstanding student of design in Ontario. Drew began his professional career in Toronto Canada as Senior Design Director for Communique Ltd, Canada's leading corporate communications company specializing in motivational seminars and speakers, corporate identity design and corporate video presentations. In 1991, after 6 years with Communique, Harris began his career as a full time visual artist exhibiting his abstract paintings nationally and throughout the world and in such cities as Toronto, Chicago, New York, Vancouver, Melbourne, Jakarta, Singapore and Kuala Lumpur.

Harris, who has exhibited widely, has his artworks in many private and corporate collections in Europe and Asia. His work has been showcased and sold in various international galleries around the world. His work can be found in Chicago, New York, Malaysia, Indonesia, Australia and Toronto.





7

NIK RAFIN

B. Selangor, 1974

Earthscape Series - Exotic Land, 2011

Signed and dated "Rafin 11" on lower right
Acrylic on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,200

Always eccentric and never boring, Nik Rafin creates another masterpiece in his Earthscape series, tinting it this time with the colour of dawn. Considered the colour of excitement, enthusiasm and warmth, it also draws the attention of viewers. The graphically comprehensive lines that the artist habitually incorporates into his painting is also present here, adding a more uniqueness and complexity to this piece.

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



8

MOHD AKHIR AHMAD

B. Penang, 1986

Ada Yang Tertinggal, 2013

Signed and dated on the reverse
Mixed media on canvas
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

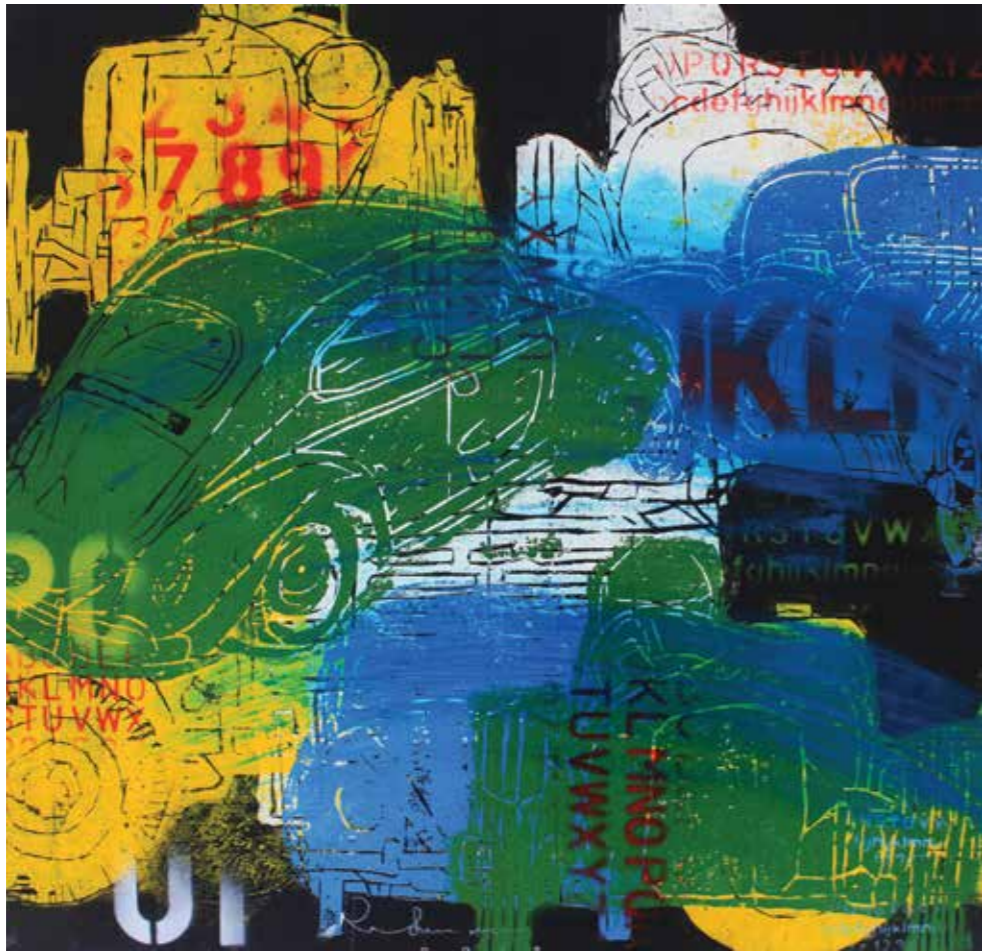
Reference
Illustrated on page 17 of
"FREEZING THE MOMENT" exhibition catalogue
Published in 2013 by R A Fine Arts

RM 2,800 - RM 4,000

Even before one can discern what the subject truly is, this painting gives off the air of enigma, of something kept secret and hidden.

As the eyes roam around the canvas, the understanding that comes to mind is it is of a bed, a mink shawl or coat is tossed onto the bed of rumpled sheets and rumpled pillows. The duvet droops over to the vivid, red and black carpet where a blink-and-miss-it pearl earring lay forgotten on the floor. It immediately hints at a lovers' rendezvous, a late night and sordid affair and a lovers' meeting.

In a shadowy yet realistic way, the artist paints a piece that is able to create mood and tell a story without bringing in too many subjects, relaying the message with perception and technique.



9

MOHD RADUAN MAN

B. Pahang, 1978

VW 5, 2010

Signed "Raduan Man" on middle bottom

Signed, titled and dated on the reverse

Oil on linen

74 x 74 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,800 - RM 5,000

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

Despite how strong it comes off as, the message is very unclear, ambiguous and closed, and it is only up to the viewer what to make of it. This piece, however, is subjective in its meaning yet exceptional in its execution.

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



10

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Borneo Secret, 2014

Signed and dated "RSA, 14" on lower right

Acrylic on canvas

90 x 119 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

It is known to whoever is familiar with Raphael Scott AhBeng's works that his interpretation of nature was different from the rest of his contemporaries.

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

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



11

RAFIEE GHANI

B. Kedah, 1962

Growth, 1996

Signed “Rafiee Ghani” on lower right
Signed, titled and dated on the reverse
Oil on canvas
73 x 103 cm

Provenance
Private Collection, America

RM 10,000 - RM 18,000

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.

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



12

TAWEE NANDAKWANG

B. Thailand 1925-1991

Sampan Boats on River, 1974

Signed and dated "Tawee 1974" on lower right

Oil on canvas

53 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 20,000 - RM 32,000

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 Suwanee. 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.





13

CESAR BUENAVENTURA

B. Philippines, 1919-1983

Paddy Farmers, 1972

Signed and dated
"Cesar Buenaventura 1972" on lower right
Oil on canvas
35.5 x 45 cm

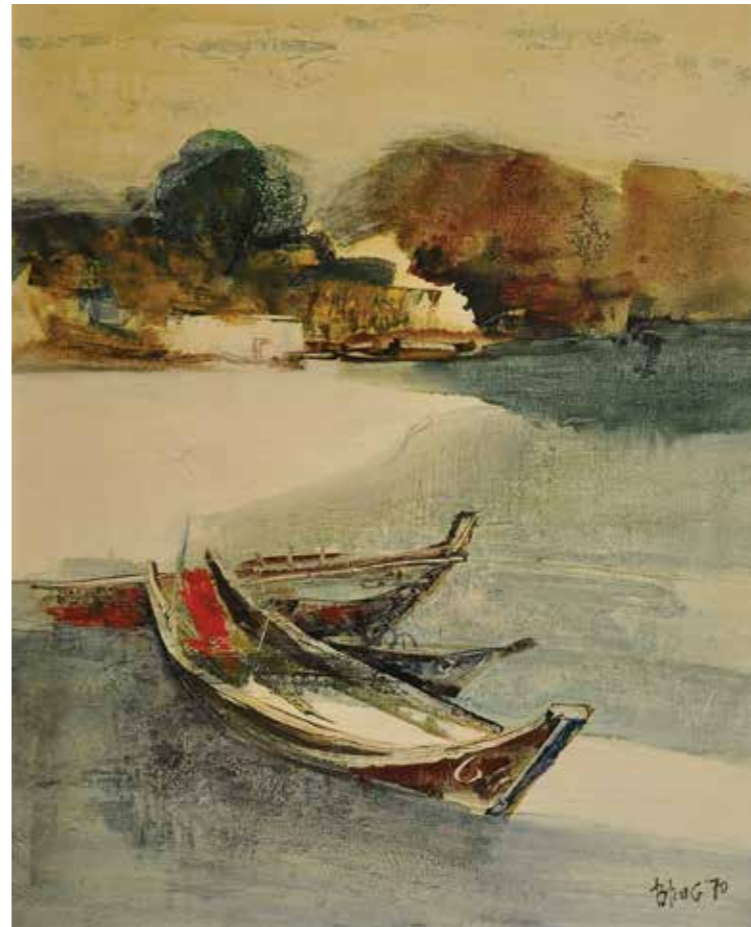
Provenance
Private Collection, Singapore

RM 3,500 - RM 5,500

His paintings had a mood, certain quietness that a Buenaventura collector can spot from a distance.

Cesar Buenaventura's greatest achievement is that his paintings were known as unofficial "Ambassadors of Goodwill" for the country in the visual arts. Hundreds of living rooms abroad display his works. In the earlier days, Peace Corps volunteers, American Embassy employees, US servicemen and their wives, as well as tourists and several Hollywood actors picked out a Cesar Buenaventura nine times out of ten, including Frank Sinatra, Bob Hope and George Montgomery. They enjoy his paintings of glorious sunsets, grand fleshed-out cloud formations and three-colored skies. The most popular being a sallow monochrome that is hard to duplicate.

Cesar Buenaventura was born on January 14, 1922. His parents, Teodoro Pascual Buenaventura and Agripina Espinosa, were from Paombong, Bulacan. Like his teacher Fernando Amorsolo, Cesar could create illusions of detail by the use of color. A single shade was made up of a great number of intermediate shades mixed by instinct.



14

HO KHAY BENG

B. Penang, 1933-1986

The Break of Dawn, 1970

Signed and dated "Beng 70" on lower right
Oil on canvas
50 x 39.5cm

Provenance
Private Collection, Australia

RM 4,800 - RM 8,000

One can almost feel the breeze and the gentle wave of the waters as it hits the boats. The multi-layered colour and texture brings out the movement in this painting, which Ho Khay Beng managed to breathe life into. Known for his simplicity in landscapes and signature style of layering and texturing, this piece is full of character.

Ho Khay Beng was born in 1933. He graduated from Nanyang Academy of Fine Arts, Singapore in 1959 and went on study art at Rome Academy of Fine Arts, Italy, in 1968. He held one-man shows at Chin Kang Association, Penang (1965), Galleria Guilla Flavia, Rome (1966), Galleria Michelangelo, Rome (1967) and Galleria D'arte I Volshi, Rome (1967).

He participated in the Singapore Local Artists Exhibitions and Nanyang Academy 20th Anniversary Exhibitions (1957-1958). He took part in the Penang Art Society annual exhibitions (1959-1984), National Art Gallery annual invitational exhibitions (1959-1965). In 1962, he was on the Malaysian Art Exhibition touring India. He was invited to Roman Art Gallery's invitation exhibition in 1967. Other than Malaysia, his works had been exhibited in Singapore, Hong Kong, Australia, India, Spain, Switzerland, France, Italy and United States.

Between 1965 to 1968, Khay Beng was awarded six gold and silver medals at National and International Art competitions in Italy. In 1968, he was honoured with the 'outstanding young man' award, Formosa. He was the Vice-President of the Penang Art Society between 1970 and 1975 and member of the Nanyang Academy Association of Malaysia and the Nanyang Academy Alumni Association of Singapore.

15

KHALIL IBRAHIM

B. Kelantan, 1934

Figurative Series, 1994

Signed and dated "Khalil Ibrahim, 94" on lower right

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 45,000 - RM 68,000

With human figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with a mesmerizing acrylic piece of colourful, hypnotising women moving across the canvas.

The employment of bright, enlivening colours creates an overall enthusiastic and energetic mood. Silhouettes of various individuals are situated mainly in the center, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms expertly.

In entirety, this piece is reminiscent of wayang kulit, given its flat depths.

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.



16

YUSOF GHANI

B. Johor, 1950

Segerak Series, 2002

Signed and dated "Yusof Ghani 02" on lower right

Acrylic on canvas

124 x 94 cm

Provenance

Private Collection, Kuala Lumpur

RM 65,000 - RM 95,000



Segerak Series
(Gracious Movement) Blue Wave, 2005
Oil on canvas 183 x 165 cm
SOLD RM 118,000.00
KLAS Art Auction May 24, 2015
Edition XV



Siri Segerak "Red Army", 2003
Mixed media on canvas 139 x 104 cm
SOLD RM 78,904.00
KLAS Art Auction September 13, 2015
Edition XVII



Siri Segerak "Gold Miner", 2003
Oil on canvas 122 x 122 cm
SOLD RM 67,632.00
KLAS Art Auction November 8, 2015
Edition XVIII

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

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

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



17

PUTU SUTAWIJAYA

B. Indonesia, 1970

Beda Dalam Damai (Differences Within Peace), 2003

Signed and dated "Putu Sutawijaya 2003" on lower left

Signed, titled and dated on the reverse

Acrylic on canvas

140 x 145 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 50,000

Putu Sutawijaya studied art at Indonesia Institute of Fine Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta and Bali. As a painter, sculptor and performance artist, Putu embodies the multi-media, cross-disciplinary character of Indonesian contemporary art. At the same time, a main focus of his work is the human body as both an expressive form and a vessel of the spirit: as Putu says, 'the body is the medium of suffering, pain, laughter and fear.' The spontaneous energy of Putu's paintings translates naturally into his sculptures. As the Indonesian critic Kris Budiman has pointed out, it is almost as though the figures in his paintings have 'crossed over into three-dimensional space... to look for meaning in different contexts.'

Above all else, it is the gestural movement of Putu's works that communicate an intense spectrum of spiritual and emotional states, from contemplation to sorrow to the pure exuberance of dance. Putu is also deeply drawn to sacred sites and often travels to the ancient temples scattered around Java and Bali, where he spends days painting.



18

ZAO WOU-KI

B. China 1921 - 2013

Untitled, 1967

Signed in Chinese & Pinyin and numbered 15/50
Colour Lithograph, Edition 15/50
27.5 x 38.2 cm

Provenance

Private Collection, Kuala Lumpur

Published in Christie's Hong Kong Asian 20th Century Art (Day Sale)
(Lot 446) Sale 3359 - November 23, 2014 auction catalogue

Reference

Arts et Mtiars Graphiques, Zao Wou-Ki Les estampes 1937-1974,
Paris, France, 1975 (illustrated in black & white, plate 166, p. 93).

Edition Heede & Moestrup, Zao Wou-Ki:

The Graphic Work, A Catalogue Raisonn 1937-1995,
Copenhagen, Denmark, 1994 (illustrated, plate 165, p. 100)

RM 12,000 - RM 16,000



Violes A la Mer, 1953
Colour Lithograph 140 x 53 cm
SOLD RM 24,200.00
KLAS Art Auction April 7, 2013
Edition III



L-Orchidee, 1986
Silkscreen after a watercolour on porcelain plate
25 cm diameter
SOLD RM 22,000.00
KLAS Art Auction April 6, 2014
Edition VIII



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

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



19

ERIC CHAN

B. Kuala Lumpur, 1975

Cloud Series, 2002

Signed and dated “Eric Chan 2002” on the reverse

Oil on canvas
80 x 80 cm

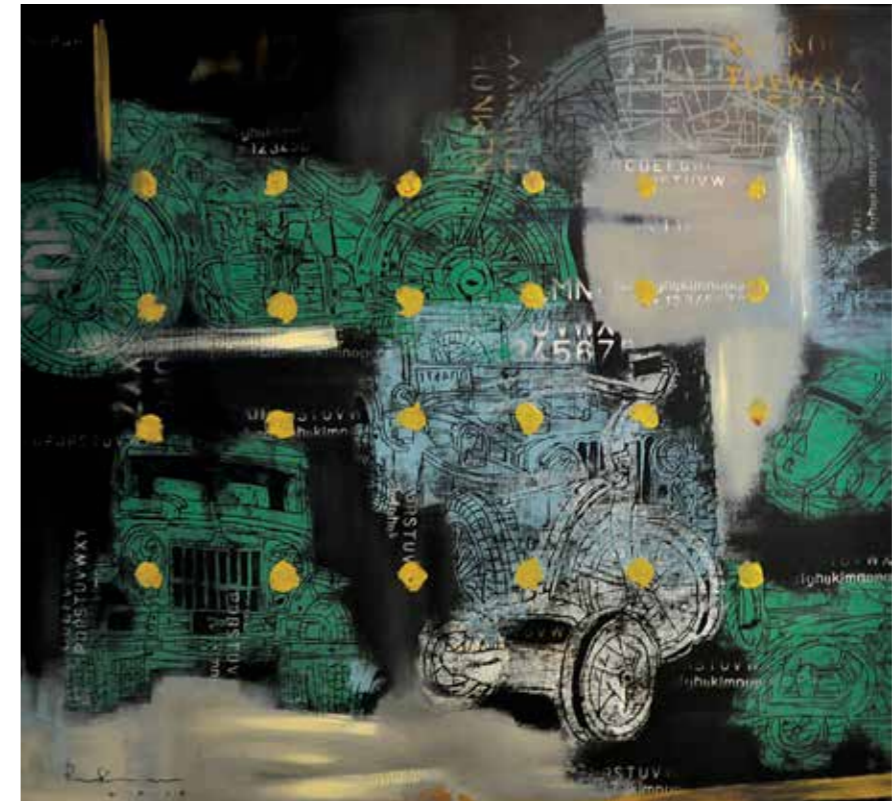
Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

The illusion is a painting that has a vintage quality to it, something that has faded away due to time. It is doubtlessly part of the charm, the bleeding of colours, the mistiness and blurriness that is this vision. Eric Chan combines a diverse repertoire of imagery from historical archives, classical literature and art history, as well as botanical illustration and printed text.

His paintings explore notions of beauty, history and time, such as this piece that has an antiquated tint to it. Techniques of photography also influence Eric’s works, especially with the atmosphere that is suggestive of a negative effect, making his subjects and figures seem ghostly and dramatic. The tension combined with the drama and beauty of the past makes this an epically romantic piece.

Born in Malaysia and currently residing in Singapore, Eric Chan was the first artist to ever inaugurate the BMW Young Asian Artists series with the Singapore Tyler Print Institute in 2007. His works are collected by the Singapore Art Museum, CapitaLand Collection, UOB Art Collection, UBS Art Collection and the Ministry of Foreign Affairs in Singapore.



20

MOHD RADUAN MAN

B. Pahang, 1978

“The Dream Machine” Signature Series, 2010

Signed and dated on the reverse

Oil and mixed media on linen
140 x 140 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

Mohd Raduan’s pieces have always been quite enigmatic and cryptic, and this piece is no different from his usual. Done in his usual murky, shadowy shades and figures, various shapes and forms of automobiles and machines are scattered throughout the canvas, and it seems as if his subject is slowly taking shape after being in the form of dust and shadow, floating in the midst of a mysterious aura.

Strong and purposeful, this piece is full of statements without words, what with the strong lines and dots that mar the canvas, as Mohd Raduan makes a statement about the human behaviour and modern urban society. The message, seeing as how being puzzling is Mohd Raduan’s hallmark, is very indistinct, hazy and closed, leaving the viewer to decide what feeling was evoked from it. The execution, however, is exceptional and the meaning strong.

Mohd Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to audience, and a number of his works have been sold at auctions, such as ‘Rooster’ and ‘The Young Contempo Auction’

21

SOON LAI WAI

B. Penang, 1970

Resonance 11, 2015

Signed and dated "Lai Wai 15"

Acrylic on paper

42 x 29.7 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000

Soon Lai Wai rose to prominence due to his beautiful depictions of the ever-pure lotus flowers teeming with life, surrounded by lush tropics and nature. However, this new series sees the artist moving towards a more abstract mind frame.

When the artist was asked about this abrupt change, he responded, "This new series is an attempt to reflect my current state of mind – 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."

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.



22

ISMADI SALLEHUDIN

B. Pahang, 1971

Menjalara Series “Ruangan”, 2001

Signed and dated “ISMADI 2001” on lower right

Mixed media on canvas

122 x 107 cm

Provenance

Private Collection, Selangor

RM 6,000 - RM 12,000

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

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



23

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

By the River

Signed "Teng" on lower left

Batik

58 x 43 cm

Provenance

Private Collection, America

RM 12,000 - RM 24,000

"Art is the vision of the artist, his creation, imagination and expression reflecting the artist's many degrees of feeling. It is an interplay of both emotional and visual expression where the illusions created convey the statements across. And through the different modes of expressions, we are compelled to seek some standard of value to enable us distinguish between them. This distinction is called the transformation of things." – Dato' Chuah Thean Teng

Teng, as he is popularly known, was born in China in 1914, where he studied at the Amoy Art School. Although batik painting has been around for hundreds of years, it is remarkable that no one before Teng had ever thought of adapting this age-old craft as a medium of fine art. Teng first started in this medium in 1953 and therefore he can be considered the father of Batik Painting in Malaysia.

According to Frank Sullivan, "His productivity in batik painting is enormous...never satisfied, he is always experimenting, seeking to give new depth and range to his batik art." Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF. In 1977, he was the only Malaysian invited to the Commonwealth Artists of Fame Exhibition in England. Since his first at the Arts Council, Penang, Malaysia in 1955, he has exhibited extensively all over the world, including Saigon, London, U.S.A, Holland, Australia, New Zealand, Brazil, Canada, Japan, Switzerland and Taiwan.

He received a Diploma of Merit at the First International Art Exhibition in Saigon, Vietnam in 1962. He was honoured with a Retrospective Exhibition by the National Art Gallery in 1965. For his contributions to art, he was awarded the A.M.N. medal by the Malaysian Government. His works have been reported extensively in numerous local and international newspapers articles and magazines. He was featured in the Readers Digest in October 1988 (British Edition) and October 1987 (Asian Edition). He is also mentioned in numerous books -Chinese Arts in the Twentieth Century (by Michael Sullivan), Modern Artists of Malaysia (by T.K Sabapathy and R. Piyadasa), and Teng-Batik (by Yahong Art Gallery) etc. He is listed in "International Who'sWho of Intellectuals", "Who's Who In The World" (1980-1981) and "Men of Achievement".



24

SEAH KIM JOO

B. Singapore, 1939

Chinatown Singapore, 1970s

Signed "Seah Kim Joo" on lower right

Batik

89 x 50 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 11,000

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo chooses a certain street in Singapore as his muse. Highly abstract and vague, the painting leads the viewer to dissect and distinguish between figures and the stalls and the streets. The mood is nostalgic, which makes one feel like they are revisiting memory lane by viewing it – especially those who have experienced Chinatown during its earlier days.

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





25

LEE LONG LOOI

B. Kedah, 1942

Sunset

Signed "Long Looi Lee" on lower left

Batik

25 x 34 cm

Provenance

Private Collection, Canada

RM 1,000 - RM 1,500

Although the subject may seem common and conventional, the energy that makes up the palette and the techniques and the entire piece put together is effortlessly aesthetic. One is reminded of a bright and sunny day at a forest, and will most certainly connect with those who have high regards for nature at its best. Lee Long Looi only incorporates limited colours in this piece, with crackling lines of batik adding more depth and character. The end product is simple yet profound.

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.



26

BHANU ACHAN

B. Kuala Lumpur, 1949

Study of a Tree, 2008

Signed and dated "Bhanu 08" on lower right

Ink on paper

36 x 26 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,600

Bhanu Achan presents this time a tasteful and effortless sketches of nature – or Mother Nature herself, as it is a study of a tree. These mysterious pieces, due to the restricted colour choices, leaves more room for the audience to marvel at the intricacy of technique and meticulousness that Bhanu Achan employs in his work. This piece captures the most recognizable and most basic element of nature, with which an artist truly finds and seeks inspiration from.

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



27

NIK RAFIN

B. Selangor, 1974

Ballerinas, 2015

Signed and dated "Rafin 15" on lower right

Acrylic on canvas

120.5 x 181 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

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.



28

NIZAM AMBIA

B. N. Sembilan, 1969

Blatik Dancer, 2004

Signed and dated "Nizam Ambia 04" on lower middle

Mixed media on canvas

147 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

This elegant lady stands out from a distance away, with her lovely patterns, stunning designs that remind one of a grand celebration. She is dancing – her pointed limbs and glowing skin twisting fluidly across the canvas, her head adorned with a myriad of colours, gems and jewels.

Radiant and captivating is this figure, much like the wayang kulit characters. Set against a dark backdrop, the dazzling and intricate designs are a sight to behold. Ultimately, this piece is a unique combination of the traditional wayang kulit and the Indian kolam.

The artist is known for his work in batik and fashion, his visual art striking many with its beauty and techniques, especially since his work hints at Malaysia's mixed culture and heritage.

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



29

AHMAD ZAKII ANWAR

B. Johor, 1955

Bayan 10, 2007

Signed and dated “Ahmad Zakii Anwar 07”
on lower right
Acrylic on jute
122 x 244 cm

Provenance
Private Collection, Kuala Lumpur

RM 65,000 - RM 85,000

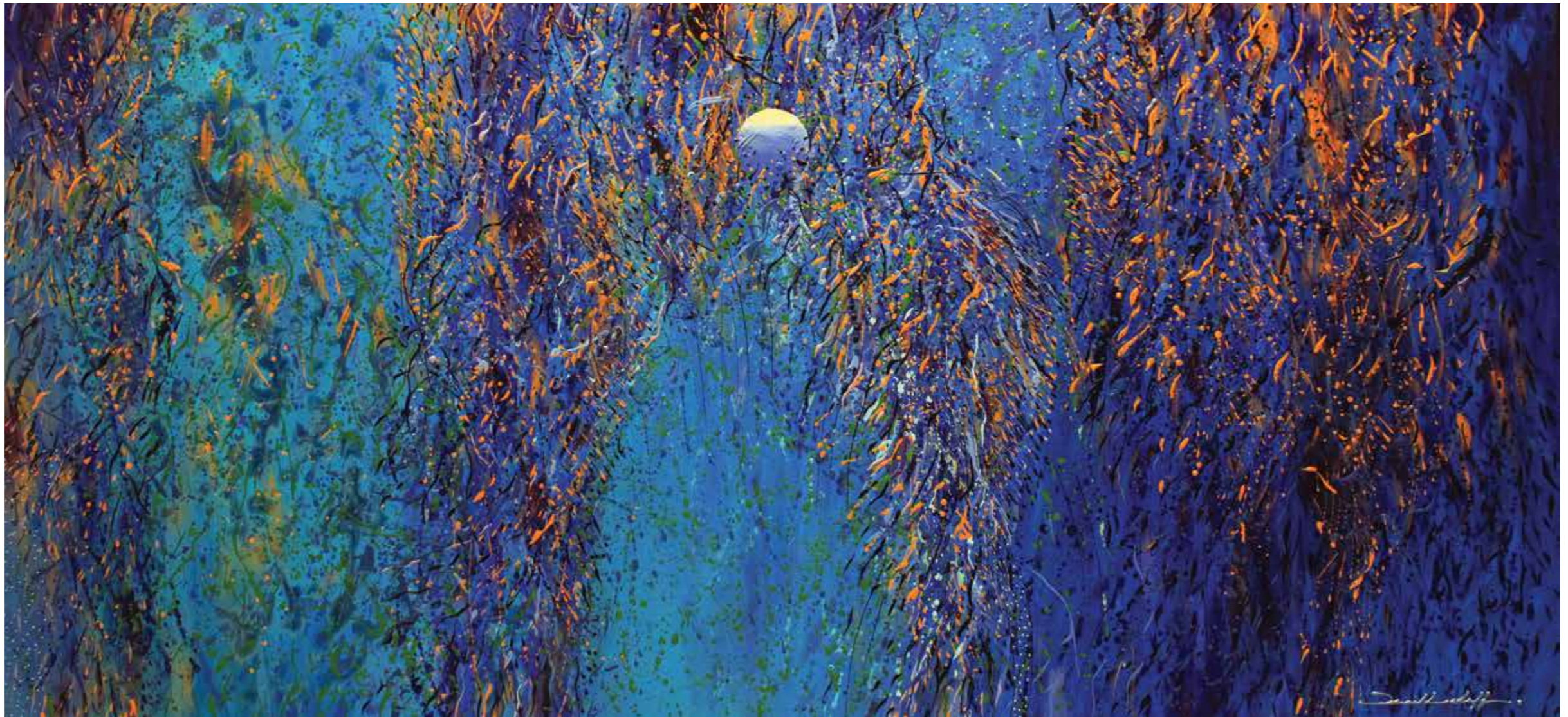
“Strong, arresting and unpretentious” – those were the words that The Herald Tribune used to describe Zakii’s works.

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.

Ahmad Zakii was born in 1955 in Johor. Beginning his career as a graphic artist after graduating from MARA Insitute 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.



30

ISMAIL LATIFF

B. Melaka, 1955

Tioman Deep Blue.. My Drovine, 2014

Signed and dated "Ismail Latiff" on lower right
Acrylic on canvas
71 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 24,000 - RM 36,000

Water landscapes have always been something that takes your breath away. The smooth, flowy movement and the light reflected off them is clearly something to behold. Ismail Latiff, creator of magical canvases, translates the formation of waves and ensuing collisions into a an art "dance".

He captures the depth, the clarity of the water and very beautifully so that the viewer is almost tempted to reach out to touch it, expecting to feel

water enveloping their fingers. This paradisiacal piece is bathed in wonderful colours, resembling tiny, colourful fish swimming excitedly around a spot. Latiff's canvases are truly what dreams are made of, and this piece is his direct interpretation and rendition of the crystal waters cascading over Tioman Island.

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."

31

KHALIL IBRAHIM

B. Kelantan, 1934

Pembicaraan IV, 2002

Signed and dated "Khalil Ibrahim 002" on lower right
Watercolor on paper
50 x 65 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 49 of "KHALIL IBRAHIM A Continued Dialogue" exhibition catalogue

Published in 2004 by Galeri Petronas

Illustrated on page 171 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 22,000 - RM 35,000

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

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

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.



32

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista “Imajan Yang Terasa”, 1997

Signed, titled and dated on the reverse

Mixed media on canvas

100 x 92 cm

Provenance

Private Collection, Kuala Lumpur

RM 28,000 - RM 50,000

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

Marista, in Brunei's Malay language means “to talk about the past”, and the artist himself has admitted that all his works on canvas are a result of the gathering of his memories, thoughts and emotions of his beloved hometown, Sabah. Contextually, he said that this entire series spoke of self-discovery and a search for positivity.

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



33

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Dalang Series “Dunia Berbisik #3”, 2015

Signed and dated “NIZAR 2015” on middle bottom

Signed, titled and dated on the reverse

Acrylic on canvas

125 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 11,000

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.



34

ZULKEFLI TALHA

B. Selangor, 1972

Sungai Besar Menangis, 2007

Signed and dated "TALHA ZUL 2007" on lower left

Acrylic on canvas

80 x 103 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000



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.

The artist, who has exhibited his work a number of times at Galeri Chandan, has a background in abstract art and his works have been described as a beautiful rendition of a cosmic chaos. Born in Selangor in 1972, Zulkefli studied Graphic Design at MARA Institute of Technology (ITM), Shah Alam before becoming Creative Director at ATCT Sdn Bhd. He has actively participated in shows since 1999 until today.

35

SHAFURDIN HABIB

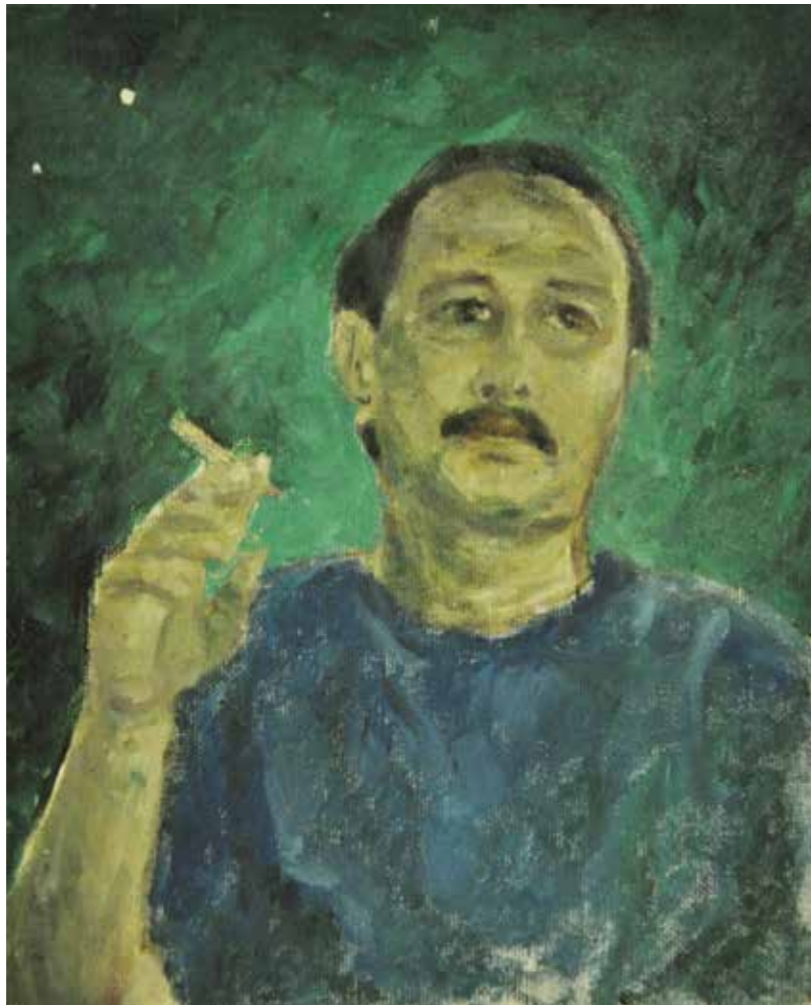
B. Perak, 1961

Self Portrait, 2004

Oil on canvas
22.5 x 21 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000



“Because I am so often alone ... because I am the subject I know best.” – artist Frida Kahlo on why she painted so many self-portraits.

One of the most important questions in art is, “Why do artists make self portraits?” Traditionally, artists create portraits of themselves over the course of their careers, as seen in this piece by Shafurdin Habib, who is famed for his village scene and rustic settings on canvases. He is seen here gazing outwards, deep in thought, while his cigarette burns in his right hand. The mood is contemplative and quiet. Beyond representing one’s physical attributes, self-portraiture can also serve to announce one’s vocation as an artist, one’s place in society or one’s style.

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



36

HASIM

B. Indonesia, 1921-1982

Balinese Dancer, 1965

Signed and dated “Hasim, 19.7.65” on lower right
Oil on canvas
98 x 68 cm

Provenance
Private Collection, America

RM 3,000 - RM 6,000

This enchanting piece of the life and tradition as well as the charm of Bali is a showcase of Hasim’s artistry. The scene is gloriously beautiful, as the viewer watches as a young lady dance, captured fluently by Hasim, who employs Romanticism (the artist’s feelings is his law) in his pieces.

Captured here is a gorgeous Balinese young girl. She is bedecked in traditional Balinese costume, putting on a show for the viewers. Due to the expert, smooth blending of the muted yet luminescent colours, there is most certainly a feeling of classic art, fantasy and mystery. This painting is rich and filled with depth and truly something superb to behold.

The traditional life and culture of Bali has always been a mystery and muse for most artists, and this elegant piece is truly a sight to behold.



37

MALANG SANTOS

B. Philippines, 1928

Vendor, 1997

Signed and dated "MALANG 25.XI.97"
on lower right
Oil on canvas
13.5 x 17.5 cm

Provenance
Private Collection, Singapore

RM 10,000 - RM 15,000

Mauro Malang Santos is known for his colourful genre paintings that feature simplified forms. Barrio Fiesta, commissioned in 1958 by the FGU-Insular Life Building, is among his paintings. He was born in Santa Cruz, Manila, on January 20, 1928 and started taking drawing lessons under Teodoro Buenaventura when he was ten. He developed his reputation first as a cartoonist, then later as a painter. Together with other well-known artists, he launched 'Art for the Masses' in 1966 in order for art to become accessible to more consumers through prints at reasonable prices. He is also one of the 1963 TOYM Awardees.

His art has lately become more abstract and often portrays his signature images of women in traditional dress with fruits in baskets and bilao. Vivid colours straight from the tube, unmixed, continue to dominate his canvases. He continues to experiment in the use of various media. In January of 2007, he celebrated his 78th birthday with an exhibit of recent works at the Art Centre in SM Megamall in the Philippines.



38

SEAH KIM JOO

B. Singapore, 1939

Mother and Child

Signed on lower right
Batik
90 x 60 cm

Provenance
Private Collection, America

RM 6,000 - RM 9,000

Posing in this batik piece is an elegant, graceful woman and another figure in the background. Seah Kim Joo showcases his skills for detailing with his intricate designs that surround the subject of the piece. With the stonewashed-like brown colouring, he gives it a more aged, antique quality to it. The classical appearance teamed with the poised woman makes it both haunting and mysterious.

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

39

LEE LONG LOOI

B. Kedah, 1942

Girl with Basket

Signed "Lee Long Looi" on upper right

Batik

35 x 16 cm

Provenance

Private Collection, Canada

RM 1,000 - RM 1,500



This batik masterpiece illustrates a woman enjoying a quiet and tranquil moment of rest after a whole day's work.

Done in Lee Long Looi's usual style of elongating the features of women, imaginative detailings were painted in the background, from the mist-like shadow to the intricate batik patterns against which the woman rests. Lee Loong 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.



40

KENG SENG CHOO

B. Kedah, 1945

Countryside, 2010

Signed and dated "Seng Choo 10" on lower right

Oil on canvas

55 x 75 cm

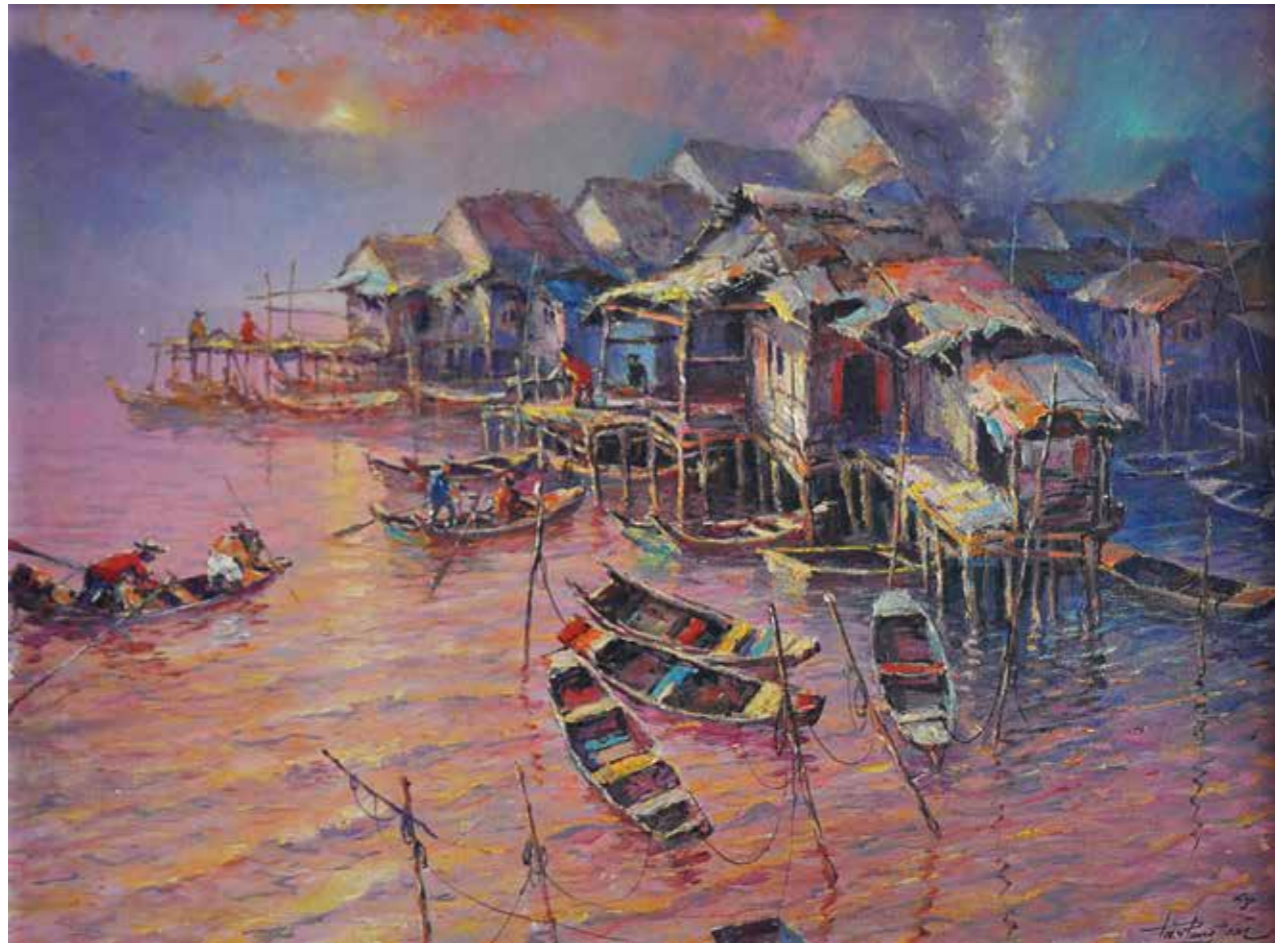
Provenance

Private Collection, Kedah

RM 6,000 - RM 10,000

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

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



41

TAN PENG HOOI

B. Penang, 1942

Fishing Village at Sunset, 1968

Signed and dated "Tan Peng Hooi 68"
on lower right
Oil on canvas
53.5 x 74 cm

Provenance
Private Collection, Kelantan

RM 4,500 - RM 7,000

As illustrated here, what is clearly a view of a kelong or a fisherman's village, with the hauntingly beautiful sunset overlooking the scenery and reflected on the waters below, and a fishermen rowing their boats home to retire for the night. The piece is incredibly hypnotic and beautiful in its colours, exuding the beauty of nature at its best.

Despite the simplicity of the setting, a fisherman's village the fishermen rowing above the gentle water in their respective boats, Tan Peng Hooi manages to deepen this painting's sense of place and event. With the convoluted detailing of patterns and shapes, along with the use of breathtaking colours, he creates a mystical, poetic, aesthetic and visually arresting piece, leaving the viewer in spiritual wonder.

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



42

TEW NAI TONG

B. Selangor, 1936-2013

Portrait of a Lady, 1990s

Signed "NAITONG" on lower right
Oil on board
48.5 x 34.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

Tew Nai Tong's significant "squinty eyes" expressions on his subjects in all his artworks depict the importance of having a good family relationship that creates peaceful and harmonious environment. It is said that his interpretation of the squinty eyes see the importance of working hard without grievance and living life to the fullest with love and happiness. This also brings about a mood that is serene, joyous and all about contentment.

Tew Nai Tong, most renowned for being a distinctive figurative artist, was born in his hometown in Klang in 1936. He attended the Peng Hwa Chinese School when he was seven years old. He was 18 when he chose to pursue the path of his dream of becoming an artist. He went to Singapore and attended the Nanyang Academy of Fine Arts (NAFA) for two years and graduated in 1958 at the age of 22. During his early stage at NAFA while focusing on sketching ,watercolour and landscape painting, Nai Tong with the rest of his contemporaries, became part of the watercolour movement of Malaysia.

He attended Ecole Nationale Superieure Des Beaux-Arts de Paris for 2 years, where he obtained the skills to paint using oil colour, enabling him to establish a solid foundation for his future advancement. During his stay he plunged into the realm of arts and culture in France and across Europe, visiting art galleries and museums, seeking inspiration and fresh ideas to unfold. Paris brought Tew Nai Tong a newly discovered inspiration which he efficiently used through his experimental phases on forms, compositions and colours, giving him a unique style of his own. With his art being described as the embodiment of the new Nanyang style, Tew Nai Tong may also be on of the few (2nd generation) individuals that carried the old Nanyang art style.

43

YUSOF GHANI

B. Johor, 1950

Siri Segerak “Y1” & “Y3”, 2005

Signed and dated “YG 05” on lower right

Signed and titled on the reverse

Mixed media on canvas

51 x 25.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 16,000 - RM 24,000

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.



44

ISMAIL LATIFF

B. Melaka, 1955

**Jampung No. 2, 2001
& Dingin Bukit No. 1, 2000**

Signed "Ismail Latiff" on middle bottom
Acrylic on paper
18 x 18 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500



Moondance...The Land of Faraway, 1999
Acrylic on board 181 x 101 cm
SOLD RM 34,100.00
KLAS Art Auction April 7, 2013
Edition III



Bumi Ku Bersolek No. 3 & No.4, 2012
Acrylic on canvas 48 x 48 cm x 2 pieces
SOLD RM 18,150.00
KLAS Art Auction April 6, 2014
Edition VIII



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.

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."



45

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Untitled, Undated

Montage

14 cm (Diameter) 36.5 cm (Height)

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000



Two Figures, 1972
Acrylic on paper 35 x 30 cm
SOLD RM 57,487.20
KLAS Art Auction September 13, 2015
Edition XVII



Untitled, 1960s
Oil on board 41 x 16.5 cm
SOLD RM 39,600.00
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.



Back View

46

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Gelombang Series “Seascape I”, 1994

Signed and dated “Latiff 94” on lower right

Oil on board

49 x 52 cm

Provenance

Private Collection, Kuala Lumpur

RM 90,000 - RM 120,000

His Gelombang works are dynamic and full of movement. They possess a kind of energy that is immediate. The paintings are textural and it is exciting to see someone still working in oil, a medium which younger artists have avoided... We see his motifs as being drawn from the whole Southeast Asia. The diversity of that background and the wealth of these motifs mean that Singaporeans, too, can appreciate the work.” - Susie Koay, former Curator for Art at National Museum Singapore

Unlike his style in Mindscape, which was more towards the meditative stance, this series observes a change in perspective. As Latiff had put it, “The way I produce my series is by going against the last,” Latiff explains.

With Abstract Expressionism influences as well as powerful waves of energy painted with the colours of nature, Latiff delves into mother nature and pursues an interest in painting out his emotions and thoughts onto canvas in a raw and uninhibited manner. The artist himself backs this up, as he said, ““You have to come back to nature. There’s a magnificence and glory in the whole experience and nature is a very strong factor of enabling my work. I think about it in a way where the many memories and experiences of life are reduced to a lump of mud, a single leaf or one drop of water. And that drop of something is where the secrets are kept, to the spectacle of life.”

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



47

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Garden of Solitude II, 1991

Signed and dated "Taj 1991" on lower right

Mixed media on board

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 38,000 - RM 42,000

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

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

Tajuddin Ismail does not believe in painting the same thing over and over again, but views his artworks as a development and progress from the previous one – new experiences and new techniques. Looking at this artwork, one can immediately tell that it is of nature with the green and red symbolizing flora and fauna.

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.



48

ASMAWI ISMAIL

Jogjakarta Reflection 7, 2006

Signed, titled and dated
"Asmawi Ismail Jogjakarta Reflection 7 2006"
on the reverse
Mixed media on canvas
152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

As an artist that is inspired by his travels, the mystical land of Indonesia is his chosen muse for this piece. Sporadically arranged in a cloud-like mist, the piece is perhaps, as the title puts it, his own reflection on his travels and the things he had witnessed during his sojourn there. Various subjects adorn the canvas such as a jeep and an aircraft. This is perhaps an insight into the artist's mind and his thoughts that bring his art to life.



49

DREW HARRIS

B. Canada, 1960

Fluidity #3, 2013

Signed, titled and dated on the reverse

Mixed media on canvas

153 x 153 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 19 of "DREW JAI TAJUDDIN ZAKII

Recent Works 2013" exhibition catalogue

Published in 2013 by The Edge Communications

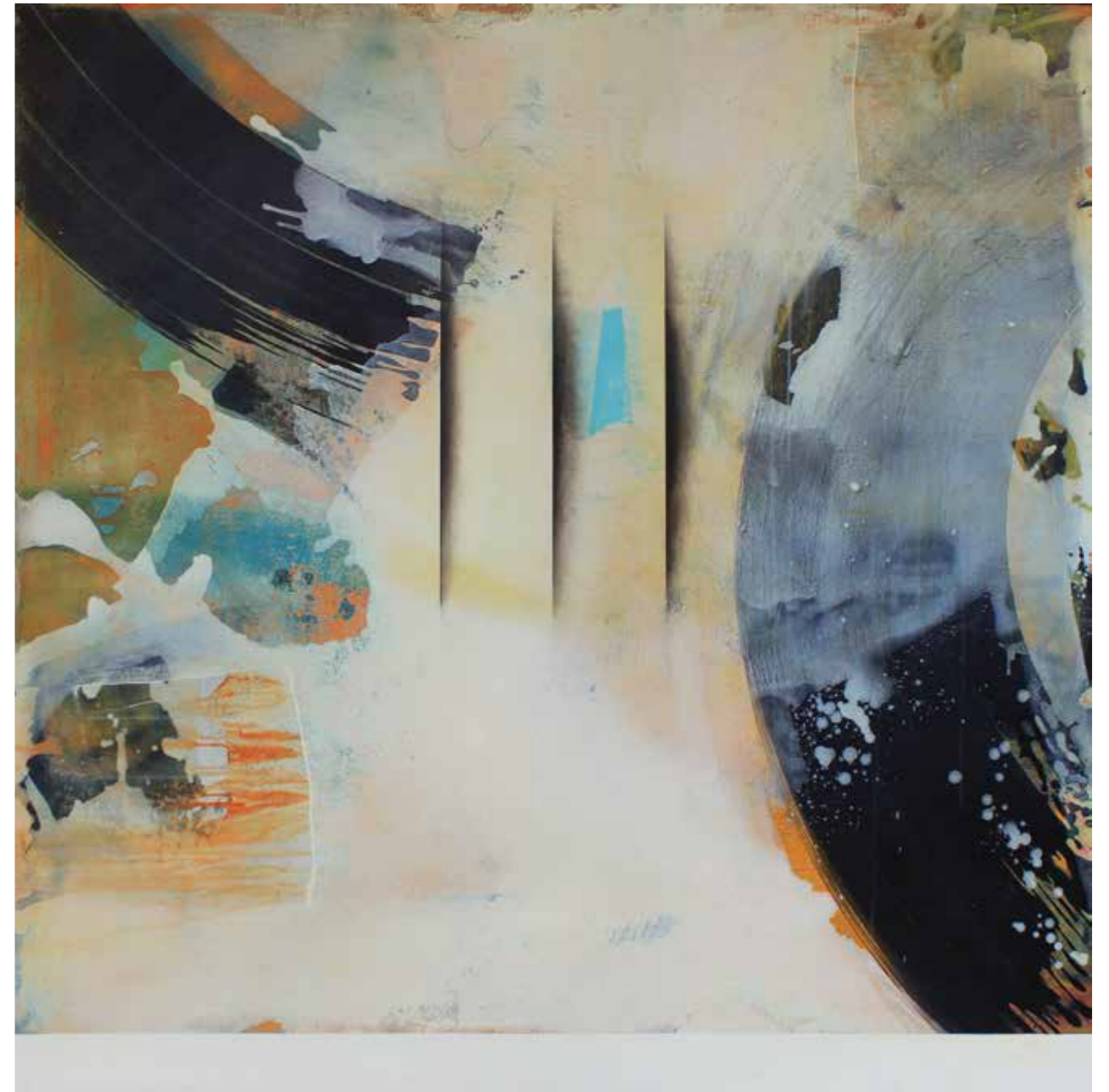
RM 12,000 - RM 24,000

"My work has for a number of years, related to elements seen in weather." – Drew Harris

Paintings by Drew Harris are abstract expressions in style. They are deeply moving and are almost a spiritual experience. Although his painting portrays tranquility, they are very potent.

"I have extended beyond my 'colour comfort level' and have been introducing warmer shades of red, orange, light blue and yellow, which I see as fresh, and I might add, reflect where I am as an artist in this stage of my career and life. One may say, my colours reflect a certain degree of quiet confidence, less stark, less aggressive use of hard elements."

Toronto-born abstract artist Drew Harris, 53, has been living in Kuala Lumpur and Penang for the past two decades and has been exhibiting periodically over the years. The Malaysian-based Canadian studied graphic design and fine arts for six years at college and started his career as a graphic designer in Toronto. Harris, who has exhibited widely, has his artworks in many private and corporate collections in Europe and Asia. His work has been showcased and sold in various international galleries around the world. His work can be found in Chicago, New York, Malaysia, Indonesia, Australia and Toronto.





50

CESAR BUENAVENTURA

B. Philippines, 1919-1983

Village Scene, 1969

Signed and dated
"Cesar Buena Ventura 1969"
on lower right
Oil on canvas
39.5 x 49.5 cm

Provenance
Private Collection, Singapore

RM 3,500 - RM 5,500

Unlike his father, who was a distinguished UP professor or his brother Teddy Junior who had taken formal studies in art at UP before the war, Cesar did not study art in school. This was because his father opposed to the idea of having two sons competing in the same field.

It was only at the old man's retirement when Cesar finally received formal instruction from his father. As it turned out, Cesar surpassed the skill and fame of both father and brother. Eventually, Cesar became a protégé of Fernando Amorsolo who had complete confidence in his talent.

So, when he had large or important commissions, he would invite the latter to help him as an Amorsolo manchador, an apprentice who "stains" the silhouette of the master painter. Amorsolo was a classicist whose general "backlighting" was in fact a type of European light. It was through this the Cesar gained the ability to create illusions of detail with the use of colour. Like Amorsolo, Cesar could create illusions of detail by the use of color. He was also an instinctive painter, only using a single shade to make up a number of other different shades.



51

DANG XUAN HOA

B. Vietnam, 1959

Human Objects, 1998

Signed and dated "HOA 2/98" on middle right
Gouache on paper
54 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Dang Xuan Hoa expresses emotions through figures and shapes as his compositions appear to be perfect in themselves. His harmony of colours has instant appeal with subtle aesthetics.

His work is in demand all over the world and has been auctioned and exhibited across the globe from New York to Hong Kong to London.

Born in 1959, Dang Xuan Hoa graduated from the Vietnam University of Fine Art in 1983. In his recent paintings, Dang Xuan Hoa remains true to himself, and objects are his main subjects. They are painted in a way to capture their relationship to the world around them. These objects are familiar in the life of the painter. As Dang Xuan Hoa says, they can be found everywhere around me and in the community".

The objects appear in a kind of multi-layered perspective. Their representation is simple, almost rough. They have a sense of immediacy, directness and power. Art is for Dang Xuan Hoa, simplicity in form and substance.

As a young artist, he painted a wide variety of still-life pieces, only gradually moving on to a figuration that has come to dominate his art. For Dang Xuan Hoa, still life offered him the opportunity to experiment, and his later portraits he has used elements and many motifs such as vases, flowers, bowls and cats, of his still life to enhance many of his best portraits and self portraits.

52

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Golden Landscape, 2013

Signed and dated "RSA 13 Golden Landscape" on lower right

Acrylic on board

30.5 x 30.5 cm

Sapphire Feeling, 2013

Signed and dated "RSA 13 Sapphire Feeling" on lower right

Acrylic on board

30.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 4,000

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 a 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."

Born in Singai, Bau District, Sarawak in 1939, Raphael Scott AhBeng has been painting for over 60 years. He started at the tender age of 9. He is considered a man of many talents, as he was once a teacher of the Arts and the English language, a cartoonist, a radio producer and so many more but he is first and foremost one of the most renowned abstract artist from Borneo, Malaysia. In 1954, Raphael was awarded with a British Council scholarship to study Art at the Bath Academy of Art in England. During this time he travelled extensively around Europe, passionately studying the works of great European masters. His formal education in art only began in the 1960s, but he had had his first solo exhibition in 1954.

After decades of producing beautiful masterpieces, organizing exhibitions and receiving awards, Raphael truly imbues his spirit and character into his paintings. "There is a war game on my mind when I do a picture that I dream must be a masterpiece," said the artist.

He is said to have a particularly strong, individualist persona. He has a particular affinity and adoration for landscapes and the lush rainforests that he ground up in. "There is so much to paint in the forest. So many things that many other people may not see," added Raphael. His paintings are predominantly of Sarawak and they are considered bold, individualistic, vivid and atypical.



53

KWAN CHIN

B. Kuala Lumpur, 1946

Fruit Seller Series, 2008

Signed "Kwan Chin" on lower right

Batik

84 x 147 cm

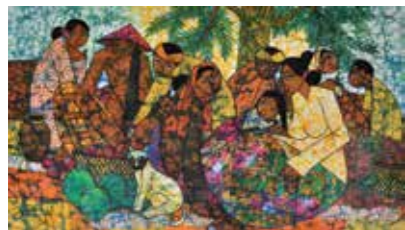
Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 13,000



Market Scene, 1968
Batik 53.5 x 152.5 cm
SOLD RM 15,950.00
KLAS Art Auction September 13, 2012
Edition I



Fruit Sellers, 2013
Batik 84 x 148 cm
SOLD RM 12,100.00
KLAS Art Auction November 10, 2013
Edition VI



Taking batik to an entirely new level yet again with another piece of Kwan Chin's distinguishably vivid-coloured depictions of Malaysian life, this Fruit Seller piece is a harmonious deluge of lively colours. His theme here is forthright and uncomplicated, no intricacies or hidden messages behind it - it is a very stunningly done piece of batik artwork, pure visual bliss. The only complication in this piece is his technique in executing it, from the laborious tasks of producing batik material from scratch to the detailing of the figures and scenery to the colours painted on them.

Kwan Chin captures 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.



54

CHUAH SEOW KENG

B. Kelantan, 1945

Two Cockerels

Signed "S.KENG" on lower left
Batik
45 x 43 cm

Provenance
Private Collection, America

RM 4,000 - RM 7,000

Chuah Seow Keng is recognized as one of Malaysia's leading artists and is very well known for his batik and watercolour paintings. Born in 1945 in Kelantan, Malaysia, Seow Keng now makes his home in Penang. In 1968 he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany.

While attending this academy he specialized in fiberglass sculpture, a difficult, but rewarding art medium. While being recognized as an accomplished sculptor, Seow Keng is also acknowledged as a masterful batik artist. His abilities as an artist were noticed at a very early age. He was exposed to the art of batik painting by his father, the renowned artist Chuah Thean Teng, who pioneered batik painting as a fine art form. Seow Keng excels in this intricate art technique and was chosen to demonstrate his batik skills at the International Freundschaftsheim in Buckeburg, Germany.

In 1974 Germany's Television Channel Zweites-Deutsches- Fernsehen-Trans-Tel made a documentary film of Seow Keng and his brothers who demonstrated the art of batik painting for German viewers.



55

TAY MO LEONG, DATO'

B. Penang, 1938

Rubber Tapper Series

Signed "Tay Mo Leong" on lower left
Batik
55.5 x 91cm

Provenance
Private Collection, Kelantan

RM 8,000 - RM 12,000

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

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

Cast against a shadowy background which provides the ethereal atmosphere, the direction with which the artist works creates the illusion that something simple as rubber tapping can look so awe-inspiring. The lines and details of batik is palpable here, making this piece seem more unique and breath-taking that it already is.

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

56

CHEN WEN HSI

B. China, 1906-1991

Fishes

Inscribed and signed, with seal of the artist on lower right
Ink and colour on rice paper
65 x 43 cm

Provenance

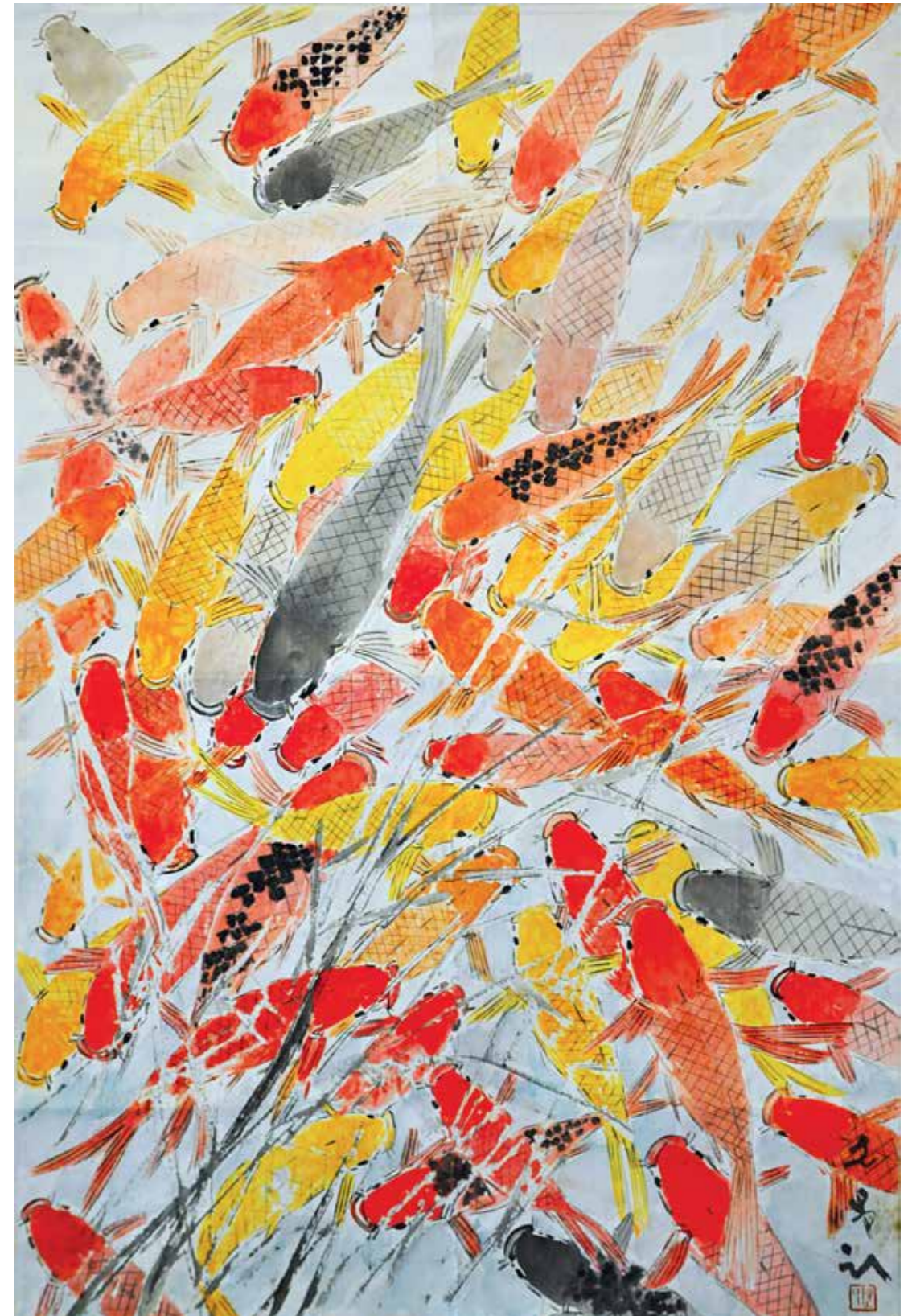
Private Collection, Kuala Lumpur

Published in Christie's Hong Kong Fine 19th and 20th Century Chinese Paintings
(October 29, 1995) auction catalogue

RM 30,000 - RM 40,000

Chen was proficient in both traditional Chinese ink and Western oil painting, and experimented with a variety of styles ranging from Fauvism to Cubism. In Chen's exhibition held in May 1956, Frank Sullivan noted his fascination for man-made things and clutter. The artist loved to experiment with the interplay of light and forms in chaotic subjects. His unique style which showed interest in angles but not Cubist; strays not far from reality and is obsessed with shapes, and yet not an abstract painter.

In this painting, despite the simplicity that comes with it, Chen Wen Hsi's effortless skill makes this piece truly a exquisite one indeed. Chen Wen Hsi was born in 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.



57

BHANU ACHAN

B. Kuala Lumpur, 1949

Dancers, 2008

Signed and dated "Bhanu 08" on lower right

Ink on paper

36 x 26 cm

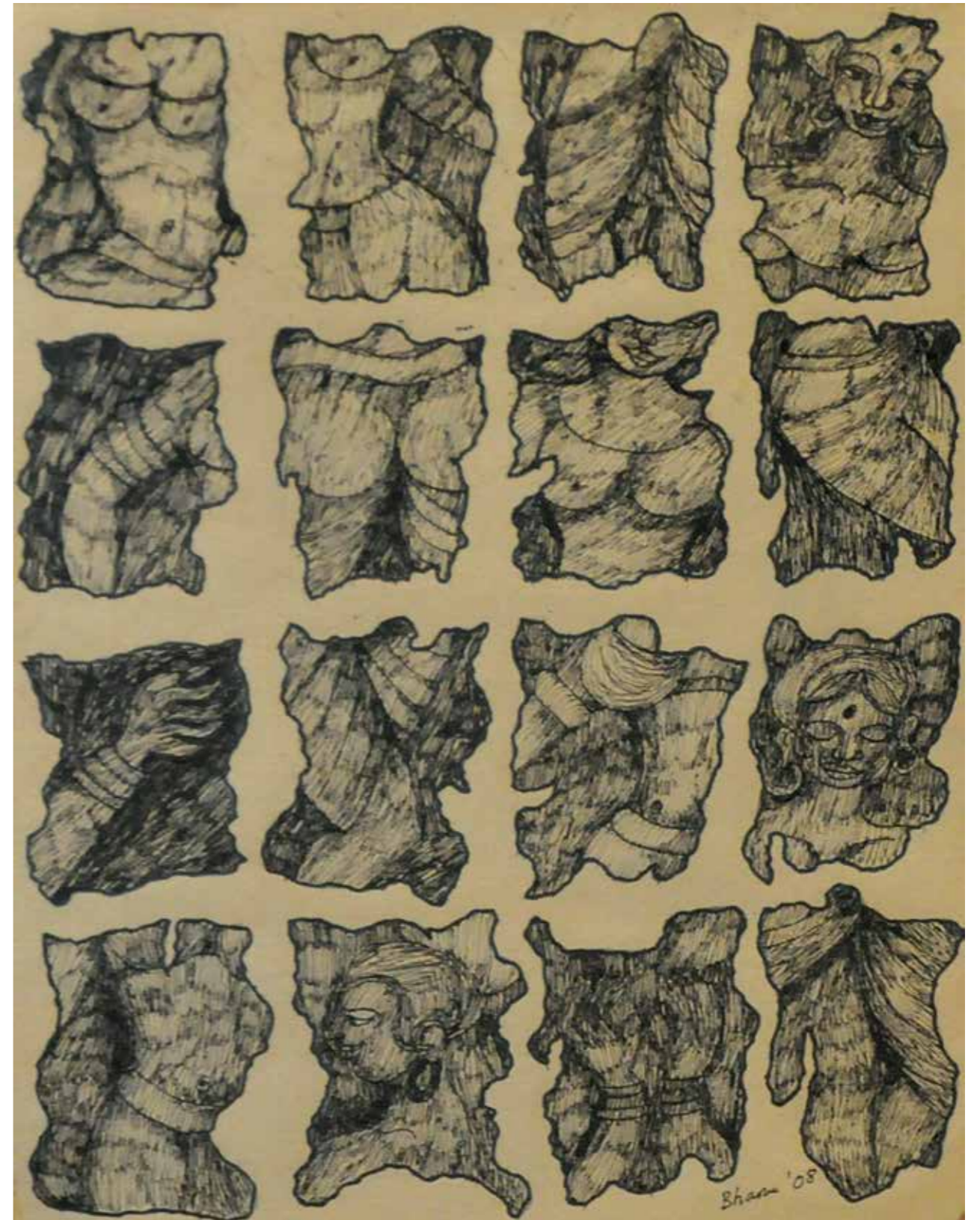
Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,600

This sketch is a catalogue of the various parts of the female body. Despite it being shadowy and almost indistinct, Bhanu highlights the different areas of the female body – the face, the arms, the hands and others, and it is detailed exploration and insight to the natural body. This piece, despite the simplicity that comes with, is testament to his prowess as an artist.

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



58

NG ENG TENG

B. Singapore, 1934-2001

Study of a Man's Head

Patinated clay on marble base
40 cm (Height)

Provenance
Private Collection, England

RM 12,000 - RM 22,000



Sunny day at Raft houses, 1960-64
Oil on canvas 74 x 54.5 cm
SOLD RM 44,000.00
KLAS Art Auction June 21, 2014
Edition IX



Pottery Head, Undated
Stoneware 22 x 9 x 9 cm
SOLD RM 13,440.00
KLAS Art Auction September 28, 2014
Edition XI



Conical Form, 1985
Clay sculpture | Height 56.5 cm
SOLD RM 16,908.00
KLAS Art Auction September 13, 2015
Edition XVII

“The human figure remains Eng Teng's principal source of inspiration and, no matter how abstract, his works, from the earliest, tentative explorations to these mature, masterful creations, always retain some link with figuration. They can be classed into a number of categories, most of which are familiar to viewers who have followed his career because he tenaciously explores familiar themes, particularly the female figure, which his fertile imagination transforms into the most unexpected and surprising images.” – Constance Sheares, **Bodies Transformed: Ng Eng Teng in the Nineties**

Captured here, in the recurring theme of figures, is the thought-provoking appearance of perhaps a man's head, a serious mien and contemplative look on his face. 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.



59

LYE YAU FATT

B. Kedah, 1950

By the River, 1985

Signed and dated on lower left

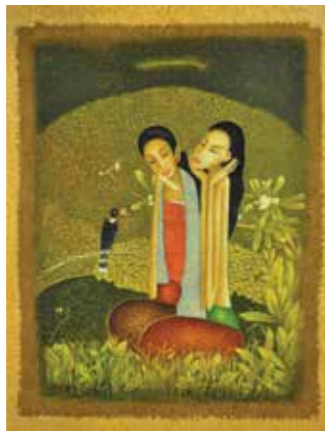
Oil on canvas

97 x 76 cm

Provenance

Private Collection, Kuala Lumpur

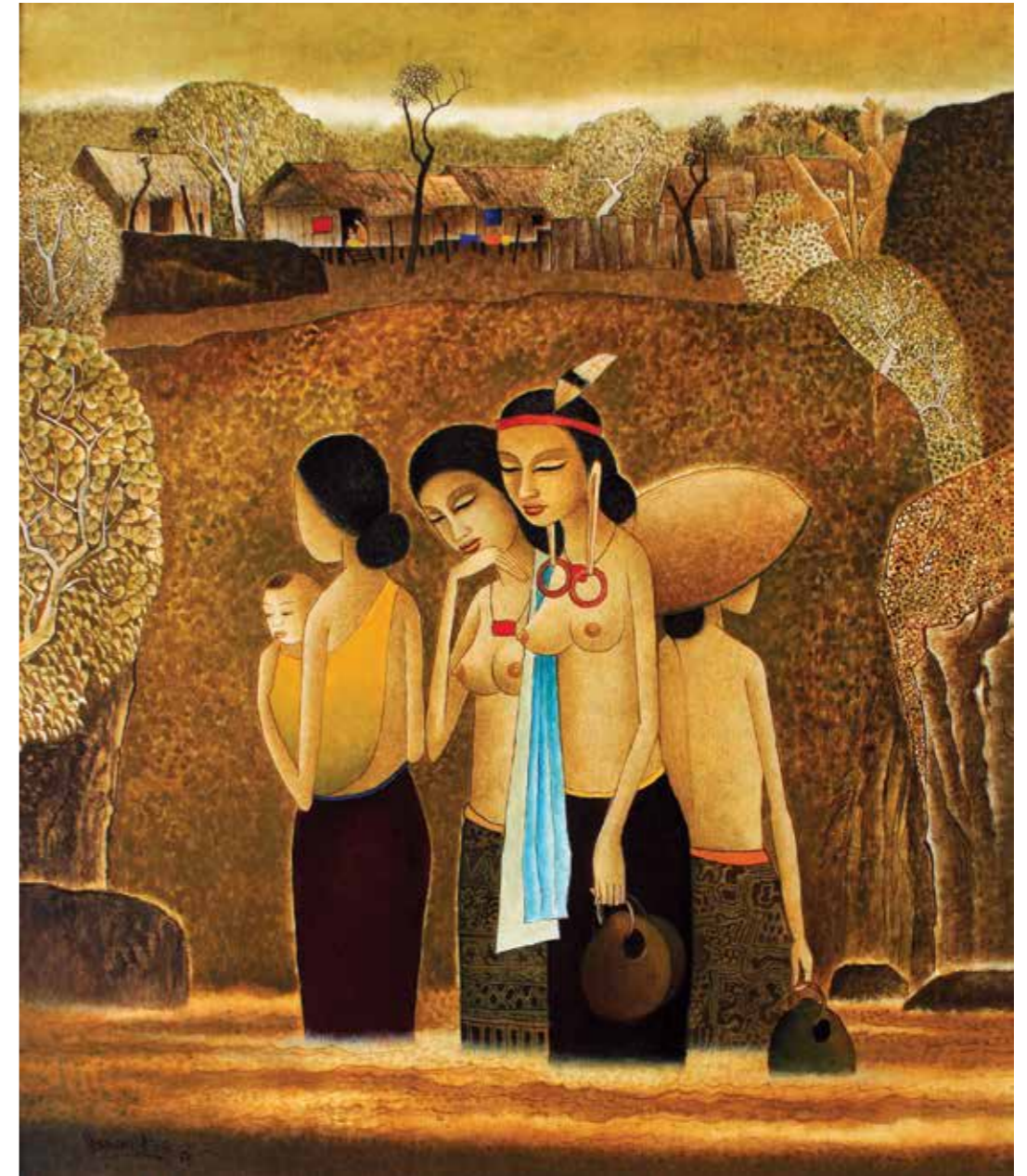
RM 12,000 - RM 22,000



Sarawak Beauties, 1984
Mixed media on paper 74 x 54 cm
SOLD RM 12,320.00
KLAS Art Auction March 22, 2015
Edition XIV

The women are donned in traditional clothing are together in the midst of nature, crossing a river and carrying water from it, 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.





60

LYE YAU FATT

B. Kedah, 1950

Music by the River, 1984

Signed and dated on lower left
Mixed media on paper
74 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he draws on paper a private moment between two women as they play the flute.

The women are seated together in the midst of nature, by a river, and viewers can almost imagine the mystifying, melodious tune emitting from the flute. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cosy, the pure epitome of serenity.

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.



61

FOO CHEE SAN

B. China, 1928

Malayan Landscape

Inscribed and signed, with seal
of the artist on lower left
Chinese ink and colour on paper
50 x 44.5 cm

Provenance
Private Collection, Kelantan

RM 2,500 - RM 4,000



Foo Chee San was born in 1928 in Hainan, China. He graduated from the Nanyang Academy of Fine Arts, Singapore Teachers' Training College and obtained the Art and Craft Certificate from the Industrial Art Institute (Tokyo, Japan) and Diploma in Art Education (MC) from the University of Tsukuba (Japan).

Currently, he is a lecturer at NAFA, and he serves an arts education co-ordinator with the Academic Committee.

Between 1964 and 1994, Chee San had worked as a lecturer of the Art Department with the Institute of Education, Singapore and the Assistant Specialist Inspector of School (Art and Craft) in Ministry of Education, Singapore. He was also a part-time lecturer in the Singapore National Institute of Education (Division of Art), member of Ministry of Community Development Art Advisory Committee, Vice President of Singapore Art Society and Chairman of the Society of Chinese Artists (Singapore). In 1988, he was presented the National Day Award (Long Service) PBS Singapore.

Chee San's works carry a style of serenity and elegance. His Chinese paintings were exhibited in China, Japan, Italy, Hong Kong, USSR, Malaysia and Singapore. Organizations such as Singapore National Museum Art Gallery and collectors in Japan, Germany, Malaysia and China collect his works. He is currently the Arts Coordinator (Education) of the NAFA.

62

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin
"Daerah #13", 2012

Signed, titled and dated on the reverse
Acrylic on canvas
152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000



For Nizar Kamal Ariffin, his artworks are not mere intricately planned and structured lines. These lines are what he uses to figuratively express spirituality, freedom, faith and personal growth - all of which are interconnected in the world as in the paintings, infinite and ongoing.

With lines upon lines scattering the entire canvas in haphazard positions and directions, there is a thick and pronounced vertical line planted in the midst of all the interwoven line, a line that "embody one's faith in the Creator to guide one through the good and bad of life", Nizar explains. In some cases, however, they can also mean the ruler of a country or a district, those responsible for people and their land. This is very much apt, as he does name his paintings Daerah, meaning district. A boundary is also painted on this piece, an area that is much lighter in colour than the rest of the canvas to signify 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.

63

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Pago - Pago, 1966

Signed and dated "AL 66" on lower left
Oil on board
46 x 44 cm

Provenance
Private Collection, Kuala Lumpur

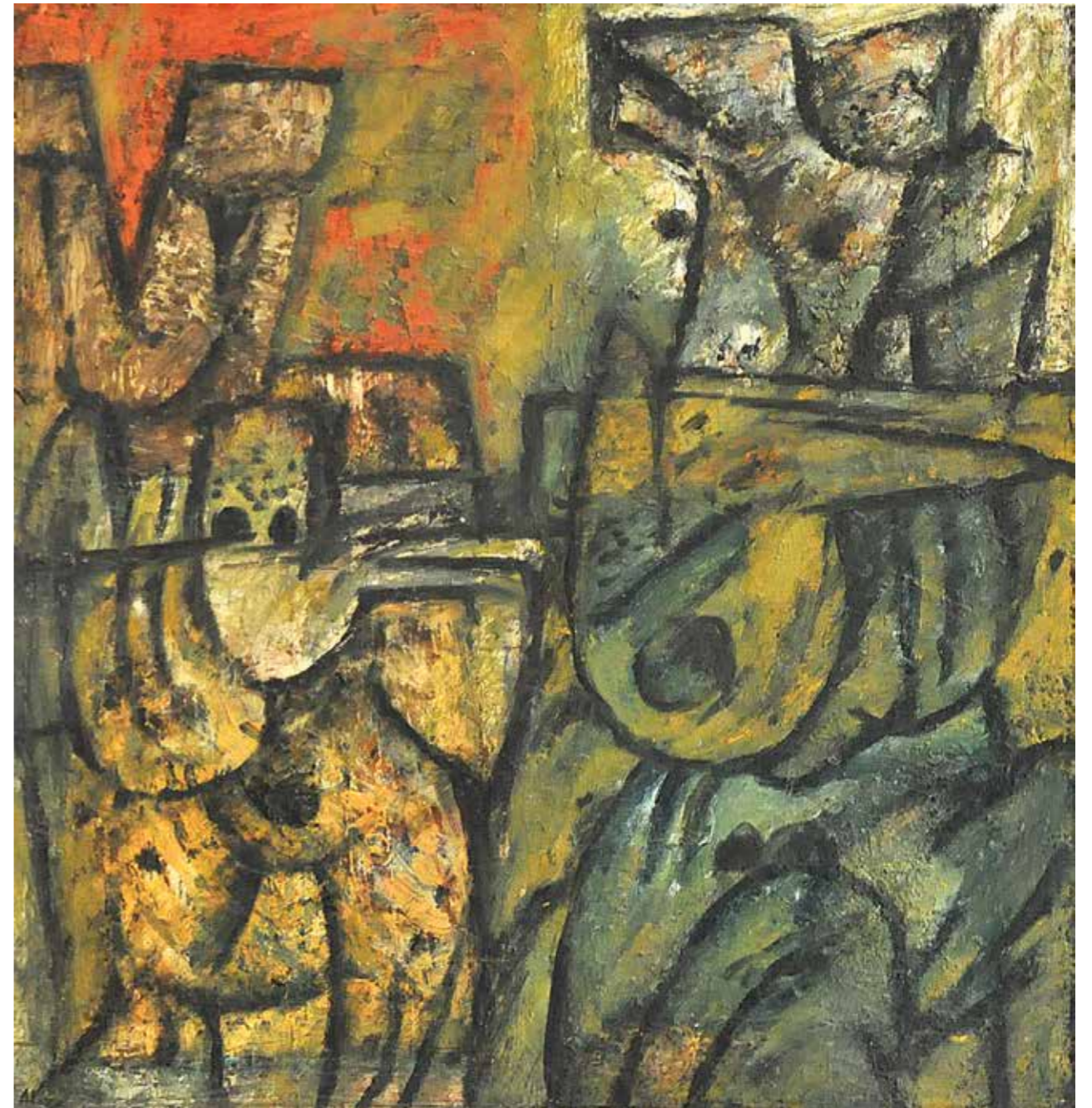
RM 140,000 - RM 240,000

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

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

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

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



64

ISMAIL LATIFF

B. Melaka, 1955

Malam Di Jogja, 1991

Signed and dated "Ismail Latiff '91" on lower right
Acrylic on museum board
64 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000

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

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

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



65

KHALIL IBRAHIM

B. Kelantan, 1934

Imaginary East Coast Landscape, 1986

Signed and dated “Khalil Ibrahim 86” on lower right
Watercolour on Paper
30 x 40 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Although inspirations may come in various forms, for Khalil Ibrahim, it is the opulent, charming and picturesque landscapes of Malaysia’s countryside.

For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Khalil’s painting of the East Coast comes alive through his experiences there, hence the creation of his own imagination and own take on his personal haven. Beautifully done with oil on canvas, he explores the allure and essential physiognomies of the beautiful views that make Malaysian countryside – the abundant trees, the sunny atmosphere as well as the untouched serenity that comes with it.

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.





66

MOHD ZAIN IDRIS

B. Terengganu, 1939-2000

Perahuku, 1984

Signed and dated "M.Zain 84" on lower right
Watercolour on paper
27.5 x 35 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

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

M. Zain was a self-taught artist. He first was touted the "Fisherman's Artist" by Frank Sullivan when he had his first solo at the Samat Art Gallery in 1972.



67

SHAFURDIN HABIB

B. Perak, 1961

Memancing & Pulang, 2011

Signed "Shafuridin Habib 2011" on lower left
Watercolour on paper
30 x 44.5 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 1,600

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

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.



68

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Interior With Red Painting

Inscribed "128/150 Interior with Red Painting Taj"
with seal of the artist on bottom of paper

Print
33 x 33 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 1,500

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

Tajuddin's works are systematically executed, with precision and absolute care for neatness. Using heavy blocks of cool colours, a soacepeeking into the veranda is illustrated here, as a vase bedecked with warm colours sits atop a glass coffee table. There is an ideal contrast colours in this piece, as well as the arrangement of form and lines, making this one of the magnum opuses right off his Interior Still Life series. The focus of this piece lies on the right side, where a large red painting rests against the wall.

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 Insitute 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.



69

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Figure Study I & II, 1978

Signed and dated "Ismail Mat Hussin, 1978"
on lower right
Pencil on paper
27 x 38 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,500

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.

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

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

70

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Siri Bunga Api, 2010

Signed, titled and dated "Siri Bunga Api ISMAIL MAT HUSSIN 2010" on lower right

Batik

126.5 x 85 cm

Provenance

Private Collection, Kuala Lumpur

RM 24,000 - RM 36,000

This piece evokes a familiar feeling.

It seems to be emanating warmth and noise that accompany tradition, the rustic and simple life and nostalgia.

In his usual browns and energetic yet earthy tones he illustrates a group of villagers and friends bedecked in comfortable attire and barefoot and they are all occupied with the traditional game of fireworks. Ismail's piece comes alive as if it has its own spirit, or perhaps it is Ismail's fondness for the East Coast that got manifested into something tangible. The colours used in Ismail's works are often described as being pleasant, steady and modest – something that resonates with the life and people in the countryside, someone like Ismail Mat Hussin himself as well.

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.



71

KWAN CHIN

B. Kuala Lumpur, 1943

Farming II - Blue Series, 2011

Signed "Kwan Chin" on lower right

Batik

25 x 27 cm

Fishing Village, 2011

Signed "Kwan Chin" on lower left

Batik

25 x 27 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 15 of "Malaysian Villagescape
by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

RM 1,500 - RM 2,800

In these batik pieces, Kwan Chin depicts a calm, peaceful atmosphere of the village folk. These two pieces capture perfectly the scenery of these village people going about their daily lives - the first walking home after a hard day's work during sunset, and the other during the day when they are busy working. Using complex and thorough detailing, and the strenuous task of producing batik from scratch, Kwan Chin is one of the few artists who still uses the batik medium in art.

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



72

LONG THIEN SHIH

B. Selangor, 1946

Fisherman's Wife, 1993

Inscribed "COLOUR PROOF Fisher's Wife" on bottom of paper
Signed and dated "Thien Shih 1993" on lower right
Etching, Colour Proof Edition 48
28.5 x 38.5 cm

Provenance
Private Collection, Selangor

RM 700 - RM 1,200

Captured here in this visually appealing and lovely etching is a picturesque view of a fisherman's wife. With a cool wash of colours, Long Thien Shih illustrates everything charming about the rustic lifestyle in one piece.

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

The skies above denotes that perhaps twilight was imminent, what with all the boats stationed back where they belong and that it was time to retire for the night, and the fisherman's wife is taking a stroll about the beach, enjoying the breeze.

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



73

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1994

Signed and dated "Khalil Ibrahim 94" on lower right

Ink on paper

35 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 11,000 - RM 16,000

The figures present in this painting are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim in abstract form.

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

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



74

JOLLY KOH

B. Singapore, 1941

Abstract, 1969

Signed and dated on the reverse

Acrylic on canvas

127 x 152.5 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist in 1969

RM 60,000 - RM 80,000

“I believe a painting must be beautiful in order to be able to fulfill its function of uplifting the soul.” – Jolly Koh

True to his word, Jolly Koh creates a dream landscape – a cool, pulsating wash of colours that invigorate, revitalize and soothe the soul. With a combo of streaks, this piece is stunning in its sporadic energy. It is peaceful, quiet and comforting.

His exploration of the relationship between colour and space result in this beautiful masterpiece, with the only disruption of the beautiful colour-space being the strokes and streaks of white at the bottom. This piece is translucent and breathtaking, as Jolly Koh successfully takes the viewer to another fantasy world with producing yet again another romantic and lyrical painting.

Jolly Koh was born in Singapore, where he studied for his National Diploma in Design at Hornsey College of Art, London in the year 1962. A year after, he obtained his Art Teacher's Certificate from London as well, and his Masters at Indiana University, USA in 1972. His artworks have been exhibited at the National Art Gallery in Victoria, Australia, Bank Negara Malaysia, the Fullerton Hotel in Singapore and J.D. Rockefeller III Collection, just to name a few.



75

ZULKIFLI YUSOFF

B. Kedah, 1962

I Will Call My Lawyer - Reformasi Series, 1997

Signed and dated "ZULKIFLI 97" on lower left

Signed, titled and dated on verso

Acrylic on canvas

213 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 55,000 - RM 75,000

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

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

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





76

KHALIL IBRAHIM

B. Kelantan, 1934

Mont Martre - Paris

Signed "Khalil" on lower right
Watercolour on paper
54 x 35.5 cm

Provenance
Private Collection, Selangor

RM 6,000 - RM 12,000

Khalil Ibrahim is renowned for his superb watercolour painting, atmospheric oils, delicate batiks and intriguing acrylics. He was born in 1934, at Kubang Kerian, Kelantan, on the East Coast of what was then Malaya (now Malaysia). As a young boy his burgeoning artistic talent surfaced in a love for making wayang kulit (traditional Kelantanese shadow play puppets).

When Khalil was at art school in England, he drafted village views and images of the sceneries he has seen, as observed in this piece. Khalil recorded what he saw and felt, both to practice his art and to record for future use, and the end product is always breathtaking.

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.



77

HARON MOKHTAR

B. Selangor, 1963

**Shih Chung Primary School 2,
1999**

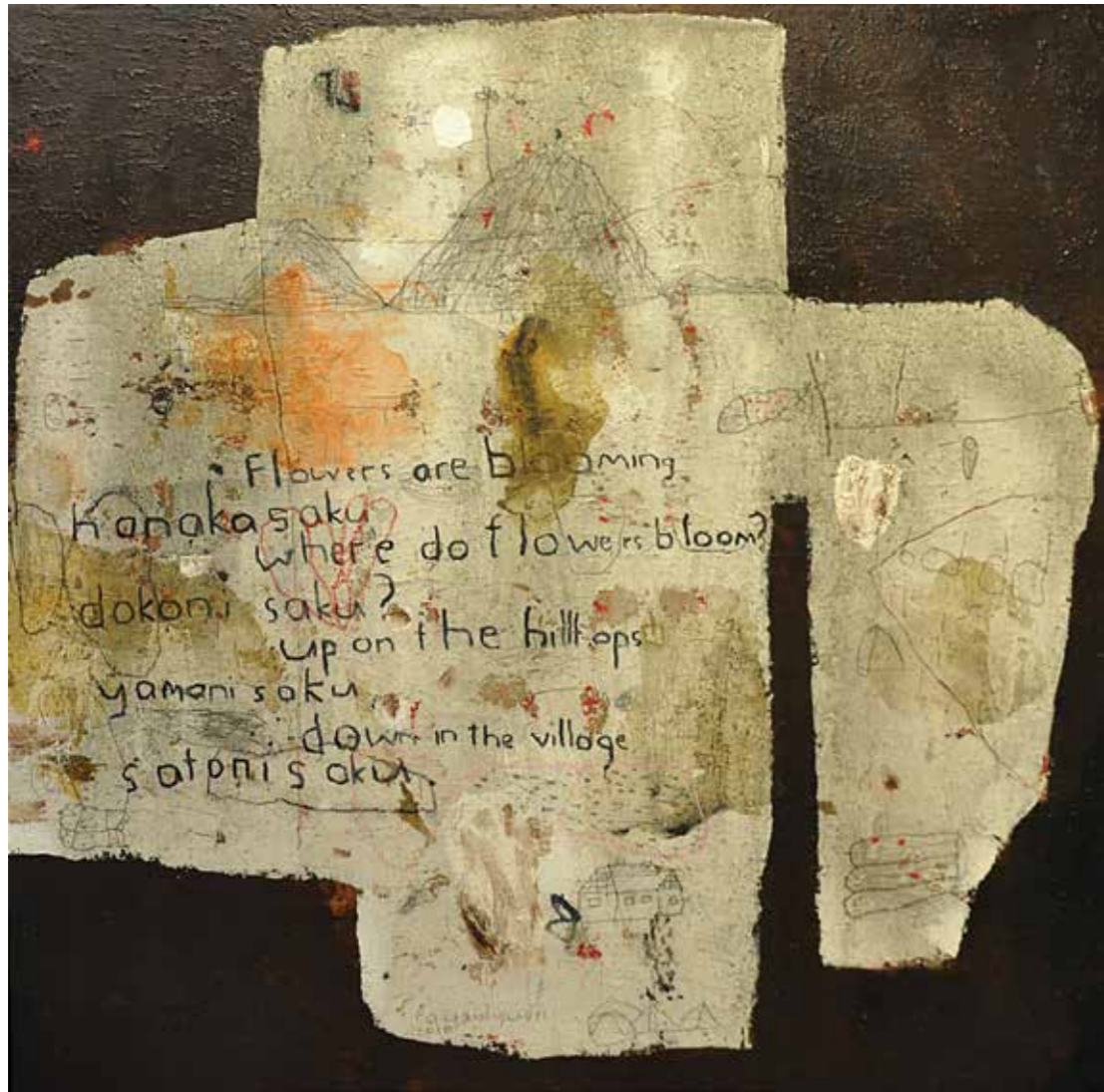
Signed and dated "Haron Mokhtar,
99" on lower right
Titled on the reverse
Acrylic on canvas
111.5 x 99 cm

Provenance
Private Collection, Kuala Lumpur

RM 13,000 - RM 18,000

Haron Mokhtar is known for his original use of space – and often, his compositions contain architecture at the top part of the canvas, and the people associated with said architecture at the bottom half, resulting in a substantial amount of empty space in between. In this piece, Haron illustrates a school – Shih Chung Primary School, and then leaves a whole space vacant in the middle before painting a group of students carrying school supplies with them. With very little effort, Haron utilizes the availability of space to link two different types of subjects on canvas.

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



78

FAUZUL YUSRI

B. Kedah, 1974

Blooming, 2010

Signed "Fauzul Yusri 2010" on lower middle

Signed, titled and dated on the reverse

Mixed media on canvas

120 x 120 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Never one to be too direct in his messages through his art, Fauzul Yusri sticks to the philosophy that, "Artists should not be too direct, and be more creative with their messages." Set against a vague background, the only forms present in this piece are shadowy figures and cryptic verses of a haiku, some written directly in romaji style. However, the message is completely subjective, for some it may something profound, while some may find it to be enigmatic.

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



79

LONG THIEN SHIH

B. Selangor, 1946

The Monkey and the Coconut, 2015

Signed and dated "Thien Shih 2015"

on lower right

Ink on paper

29 x 24 cm

Provenance

Private Collection, Selangor

RM 800 - RM 2,000

This marvelous ink on paper by Long Thien Shih illustrates a member of the primate family as it clutches a coconut in its palms. It is a scene familiar to Malaysian eyes, especially in the rural area, but never before has something so common be captured in an artistic way. This piece also gives off an aura of nostalgia and despite being so simple and sweet, it is priceless at the same time.

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



80

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Korban, 2009

Signed and dated "Najib Ahmad 09" on lower right

Signed, titled and dated on the reverse

Mixed media on canvas

61.5 x 61.5cm

Provenance

Private Collection, Kuala Lumpur

RM 3,800 - RM 5,000

This piece comes across as a dialogue, with a lot of mystery surrounding it. This type of artwork is a trademark of Najib's, as his artworks are eye-grabbing and potent, and it brings the viewer in, to dissect and decode what the message behind the art is. For those familiar with Hari Raya Aidiladha, or Hari Raya Haji, then one could easily tell the story behind this painting, whereby a flock of cows, sheep or goat would be sacrificed for prayer purposes. While that is the message that he is trying to display, the art alone stands out on its own, beautiful in its own aesthetics.

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.



81

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Fishermen I, 1995

Signed and dated "Khalil 95" on lower right

Watercolour on paper

14 x 20 cm

East Coast Fishermen II, 1995

Signed and dated "Khalil Ibrahim 95" on lower right

Watercolour on paper

14 x 20 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 13,000



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

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.

82

TEW NAI TONG

B. Selangor, 1936-2013

Study for A Golden Era I, 1980s

Signed "NAITONG" on lower right

Pencil on paper

27 x 37 cm

Study for A Golden Era II, 1980s

Signed "NAITONG" on lower middle

Pencil on paper

9 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,200



The combination stems from his time in Singapore and Paris, with his art being described as representing the tail-end of the old Nanyang (the Southern Seas of China) style as well as embodying the spirit of the new Nanyang style, a combination of stylised Balinese-Sarawakian figure types, the School of Paris chic and Chinese painting traditions. The amount of research that he always puts in for his art is exemplary. He visited Bali from 1996 to 2006, while also making a return to Paris from 1999 to 2002 in order to conduct research for his artworks as well as to look for inspiration, visits that have also played a part in molding his unique style.

Born in 1936 in his hometown in Klang, Tew Nai Tong attended Peng Hwa Chinese School at the age of seven. By the time he turned eighteen, he decided that he wanted to pursue his dreams of being an artist, a proper artist. With his mind set on painting his way through life, he upped sticks and moved to Singapore, enrolling at the Nanyang Academy of Fine Arts (NAFA) and studied there for two very fruitful years. Focusing on sketching, watercolors and landscape painting during his early years at NAFA, he, along with his contemporaries, became part of the watercolors movement in Malaysia, promoting the art style to the people in Malaysia.

For alumnus of NAFA, it was customary and essential for them to further their studies in Paris. Thus, for another two years, Paris became his home away from home as he studied oil and figurative painting at the Ecole Nationale Supérieure Des Beaux-Arts de Paris. From 1967 to 1968, Tew Nai Tong immersed himself in the kaleidoscope of arts and culture in France and across Europe, visiting museums and art galleries in search of inspiration, for new ideas. His time in Paris instilled in him a newfound creative energy, which he used to great effect as he went through an experimental phase on forms, compositions and colors, which shaped his unique art style: an interesting and beautiful combination of Oriental charm and Parisian elegance injected into dreamy watercolor on canvas, playful collages within oil paintings to geometrical abstracts depicting rural living, local culture and landscapes.



83

ISMAIL LATIFF

B. Melaka, 1955

Arus Pagi, 1995

Signed and dated "Ismail Latiff 95"

on lower right

Acrylic on museum board

40.5 x 40.5 cm

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.

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.

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."

84

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Landscape, 2010

Signed, titled and dated "RSA '10 LANDSCAPE" on lower right

Oil on canvas

99 x 121 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Teeming with various shapes, colours and shades, the audience is left to discover and unfold more and more colours the longer they engage themselves in this painting. There are various shades, colours and shades that make up this landscape. The colours amalgamate harmoniously, just as flora and fauna does and they are as diverse as the shrubbery and vegetation that make up beautiful landscapes.

Although AhBeng's rendition of Nature is always atypical and a complete variant from most works about nature, as it seems that he has painted this landscape's individual aura and he has introduced that to the viewer, enabling them to look through artistic eyes and mind.

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.



85

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Bachok Landscape, 2007

Signed and dated “ Khalil Ibrahim 07” on lower right

Watercolour on paper

42 x 59 cm

Provenance

Private Collection, Selangor

RM 7,000 - RM 10,000

The elegance of the rich colours playing together on this piece by Khalil Ibrahim gives us the opportunity to spend some time in the luxurious countryside. His paintings seem to slow down time, letting us enjoy the precious details of nature at its best. Khalil recalls his favourite place here, and his heritage, and he honours them both by painting this beauty. This painting seems to evoke nostalgia in order to confront us with the strangeness of our present time.

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



IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1
NOTICE TO BIDDERS

General

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

KLAS is Seller’s Agent Only

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

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

Tests

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

in contract or tort) in respect of the accuracy or completeness of any statement or representation about a Lot.

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

- (a) are statements of opinion only; and
- (b) may be revised prior to the Lot being offered for Sale (including whilst the Lot is on public view.

Bidder’s Duty to Inspect

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

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots from Le Meridien Kuala Lumpur on 31 January 2016 will be relocated to KL Lifestyle Art Space.

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

Seller’s Liability to Bidders and Buyers

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

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

- (b) to advance the bidding in such manner as he may decide;
- (c) to withdraw any Lot;
- (d) to combine any two or more Lots; and

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the Lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

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

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

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

After the Sale

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

- (h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;
- (i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or
- (j) to take such other action as KLAS deems necessary or appropriate.

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

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

- (a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;
- (b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;
- (d) the Seller is unaware of any matter or allegation which

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

- (a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or
- (b) KLAS reasonable believes that any of the Seller's representations or warranties are inaccurate in a material respect; or
- (c) the Seller breached any provisions of these Auction Conditions in any material respect; or
- (d) KLAS believes it would be improper to include that Lot in the Sale.

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

- (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;
- (b) if delivered by prepaid registered post, first class post or express or air mail or other fast postal service shall be

deemed to have been duly served within seven (7) days of dispatch (notwithstanding that it is returned through the post undelivered); or

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

Any notice sent to KLAS shall be sent to:

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31 Jalan Utara,
46200 Petaling Jaya,
Selangor, 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; |

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|------------------------------|---|
| “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 | 31 January 2016 | Le Meridien Kuala Lumpur

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



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)

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | 31 January 2016 | Le Meridien Kuala Lumpur

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 | Utility Bills | 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) |
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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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KHALIL IBRAHIM Pantai Kundu I, 1999
Acrylic on canvas 28 x 33.5 cm

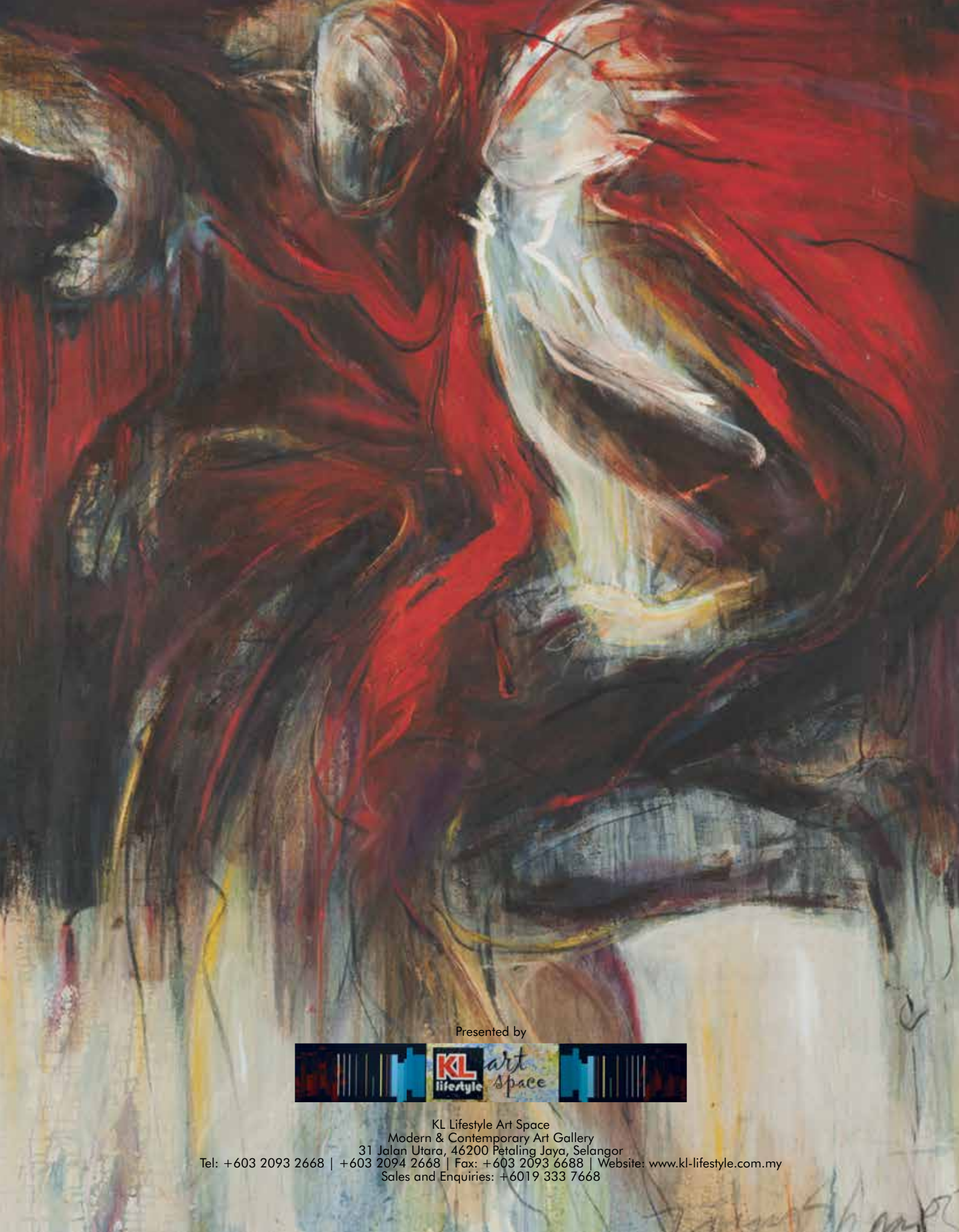
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We understand that frames are equally important to both art collectors and artists, therefore framing and properly protecting artwork is critical to maintaining a work’s value as well as assigning a sale cost to the work. It is not just the art that is beautiful in our gallery, the frames are too. We use the finest materials and the best framing methods.

Our services include bespoke picture framing and also as a gallery that exhibits the paintings of Malaysian artists, whose works encompass abstract art, fine art and modern and contemporary art.



Malaysia Art Network
29 Jalan Utara, 46200 Petaling Jaya, Selangor, Malaysia
Joshua Tan: +6012 3900 858 | malaysiaartnetwork@gmail.com



Presented by



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