

KUALA LUMPUR, SUNDAY 4 SEPTEMBER 2016

KLAS ART AUCTION
MALAYSIAN MODERN & CONTEMPORARY ART

KUALA LUMPUR, SUNDAY 4 SEPTEMBER 2016

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MALAYSIAN MODERN & CONTEMPORARY ART







KLAS ART AUCTION 2016

MALAYSIAN MODERN & CONTEMPORARY ART
EDITION XXII

Auction Day

Sunday, 4 September 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

Supported by

THRIVEN



Lot 37 **Ibrahim Hussein, Datuk** Reaching Out 1964



KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd

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Kuala Lumpur Full Preview

Date:

24 August - 3 September 2016

Venue:

KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Open Daily:

From 10am - 7pm
(Except Public Holidays)

Auction Day

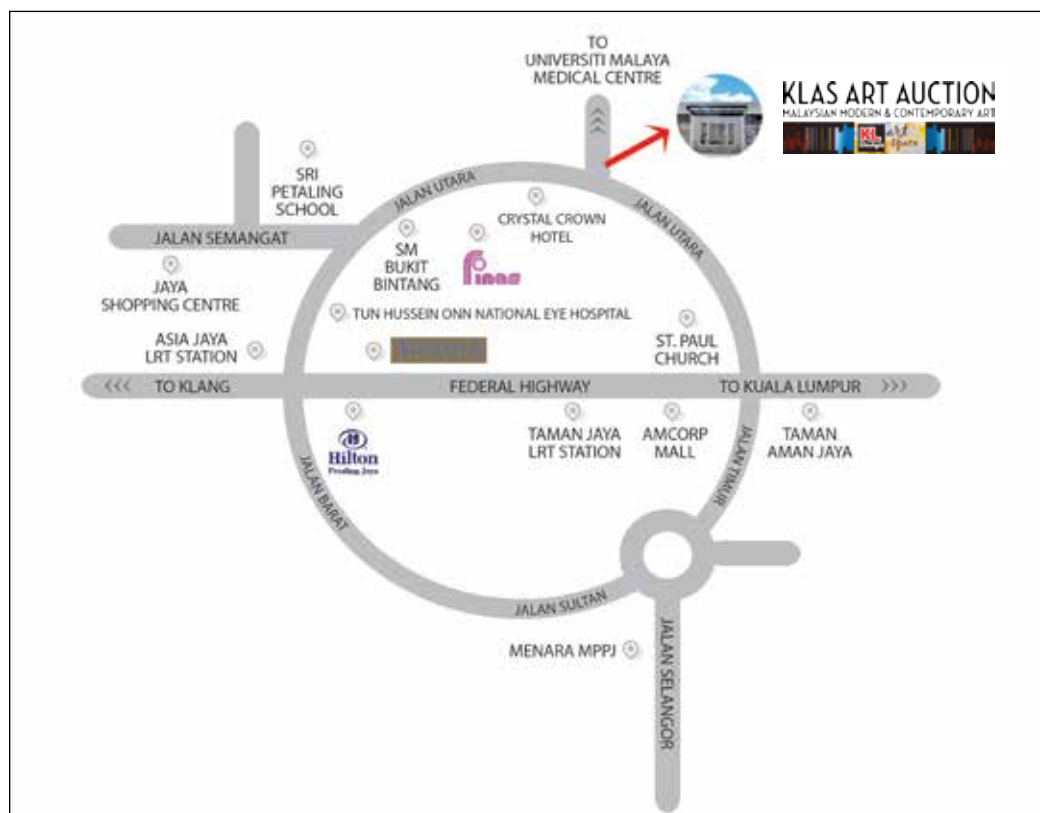
Date:

Sunday, 4 September 2016

Venue:

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

Time: 1.00 pm



Map to KLAS @ Jalan Utara



Lot 53 **Khalil Ibrahim** Grand Old Palace, Kota Bharu 1956



Contents

Auction Information	5
Glossary	9
Lot 1 - 88	20
Auction Terms and Conditions	160
Index of Artists	168



Lot 58 **Tajuddin Ismail, Dato'** *Interiorscape "Sunday Afternoon"* 1988

Glossary



1 RAFIEE GHANI
BLUE WINDOW, 1998

Oil on canvas 35.5 x 48 cm
RM 4,000 - RM 7,000



6 RAPHAEL SCOTT AHBENG
GOOD EARTH, 2002

Acrylic on canvas 91 x 60 cm
RM 3,500 - RM 7,500



2 ISMAIL LATIFF
**TARIAN PURBA...
MALAM DI JOGA, 1995**

Acrylic on paper 76 x 56 cm
RM 8,000 - RM 15,000



7 SOON LAI WAI
YOU MAKE MY DAY 6, 2014

Mixed media on canvas 76 x 76 cm
RM 3,500 - RM 5,500



3 ABDUL LATIFF MOHIDIN
SCHWALMERIN, 1962

Woodblock print on paper, Artist's Proof
24 x 18 cm
RM 4,000 - RM 8,000



8 ZULKEFLI TALHA
**COKLAT DAN MERAH
KHATULISTIWA, 2011**

Acrylic on canvas 83 x 83 cm
RM 1,200 - RM 2,500



4 DREW HARRIS
EVOKE SERIES #4 AND #6, 2013

Mixed media on canvas laid on board
92 x 92 cm x 2 pieces
RM 8,000 - RM 16,000



9 MOHD RADUAN MAN
696', 2010

Mixed media on paper 76 x 57 cm
RM 2,200 - RM 4,500



5 KHALIL IBRAHIM
GASING SKETCH, 1984

Ink on paper 27 x 40.5 cm
RM 300 - RM 800



10 BHANU ACHAN
RHAPSODY IN BLUE I AND II, 2016

Mixed media on paper
59 x 42 cm x 2 pieces
RM 1,000 - RM 2,200



11 LUI CHENG THAK
WINDOW SERIES
"TWITTERING OF BIRD III", 2013

Oil on linen 35.5 cm (Diameter)
 RM 4,000 - RM 7,000



16 ISMAIL LATIFF
TARIAN BULAN MUDA NO. 2, 1999

Acrylic on paper 38 x 29 cm
 RM 3,500 - RM 5,500



12 ISMAIL MAT HUSSIN
EAST COAST VILLAGE, 1974

Watercolour on paper 27 x 39.5 cm
 RM 1,200 - RM 2,500



17 SYED THAJUDEEN
WAITING FOR THE LOVER, 1998

Ink on paper 36 x 54 cm
 RM 3,000 - RM 7,000



13 KHALIL IBRAHIM
SUNRISE

Acrylic on canvas 19.5 x 23 cm
 RM 3,500 - RM 7,000



18 NAJIB AHMAD BAMADHAJ
BLACK, 2008

Oil and bitumen on canvas 68.5 x 46 cm
 RM 200 - RM 500



14 YUSOFF ABDULLAH
BOATS IN ABSTRACT, 2000

Batik 113 x 77.5 cm
 RM 2,000 - RM 3,000



19 HAMIDI HADI
ECLIPSE, 2011

Enamel paint, polyurethane
 and resin on canvas
 122 x 122 cm

RM 5,000 - RM 10,000



15 NORMA BELLEZA
FRUIT VENDOR, 1996

Oil on canvas 71 x 67 cm
 RM 3,500 - RM 7,000



20 YUSOF GHANI
SIRI TAMAN, 2011

Mixed media on canvas 120 x 122 cm
 RM 24,000 - RM 40,000



21 AWANG DAMIT AHMAD
PAYARAMA "JENANG WAKTU", 2012

Mixed media on canvas 122 x 122 cm
RM 50,000 - RM 80,000



22 NIZAR KAMAL ARIFFIN
MASK SERIES, 2001

Acrylic on canvas 91 x 91 cm
RM 4,500 - RM 8,000



23 A. B. IBRAHIM
PORTRAIT OF A MAN
PORTRAIT OF A WOMAN

Gouache and watercolour on paper
37 x 27 cm x 2 pieces
RM 2,000 - RM 5,000



24 JULIUS WENTSCHER
BALINESE BEAUTY

Oil on board 44 x 36 cm
RM 2,000 - RM 5,000



25 NGUYEN THANH BINH
SONG OF THE AUTUMN MORNING,
1994

Oil on canvas 60 x 80 cm
RM 3,000 - RM 5,500



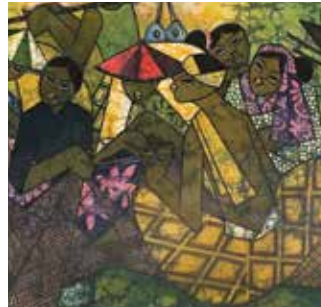
Lot 17 **Syed Thajudeen** *Waiting for the Lover* 1998



26 JEIHAN SUKMANTORO

WAJAH, 1991

Oil on canvas 40 x 50 cm
RM 3,800 - RM 7,500



31 KWAN CHIN

BOUNTY FROM THE SEA, 2014

Batik 84 x 146 cm
RM 10,000 - RM 15,000



27 MOHD RADUAN MAN

MINI, 2013

Mixed media on aluminium laid on board
46 x 46 cm
RM 2,800 - RM 6,000



32 THOMAS YEO

MISTY PASS

Gouache on rice paper laid on board
77 x 59 cm
RM 5,000 - RM 7,000



28 KHOO SUI HOE

TWO AT THE TOP, 1982

Oil on canvas 76 x 88 cm
RM 35,000 - RM 45,000



33 LYE YAU FATT

ASPARAGUS AND TOMATO, 1992

Etching 15 x 22 cm
RM 1,000 - RM 2,200



29 SHARIFAH FATIMAH SYED ZUBIR, DATO'

LINK 10, 2003

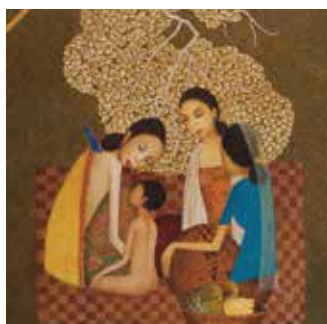
Acrylic on canvas 100 x 100 cm
RM 12,000 - RM 18,000



34 AHMAD ZAKII ANWAR

STILL LIFE, 2000

Oil on canvas 69 x 69 cm
RM 15,000 - RM 30,000



30 LYE YAU FATT

GATHERING, 1985

Mixed media on canvas 80 x 63 cm
RM 15,000 - RM 28,000



35 TEW NAI TONG

STUDY FOR A GOLDEN ERA II, 1980s

Pencil on paper 9 x 25.5 cm
RM 250 - RM 550



36 JOLLY KOH

RED EARTH, 1976

Acrylic and oil on paper 56 x 75 cm
RM 3,500 - RM 7,000



37 IBRAHIM HUSSEIN, DATUK

REACHING OUT, 1964

Gouache on magazine page laid to card
25.4 x 22.9 cm
RM 28,000 - RM 45,000



38 LONG THIEN SHIH

MICHELLE, 2010

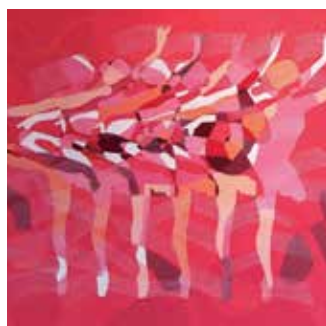
Pastel on paper 55 x 75 cm
RM 1,800 - RM 4,000



39 KHALIL IBRAHIM

EAST COAST SERIES, 1995

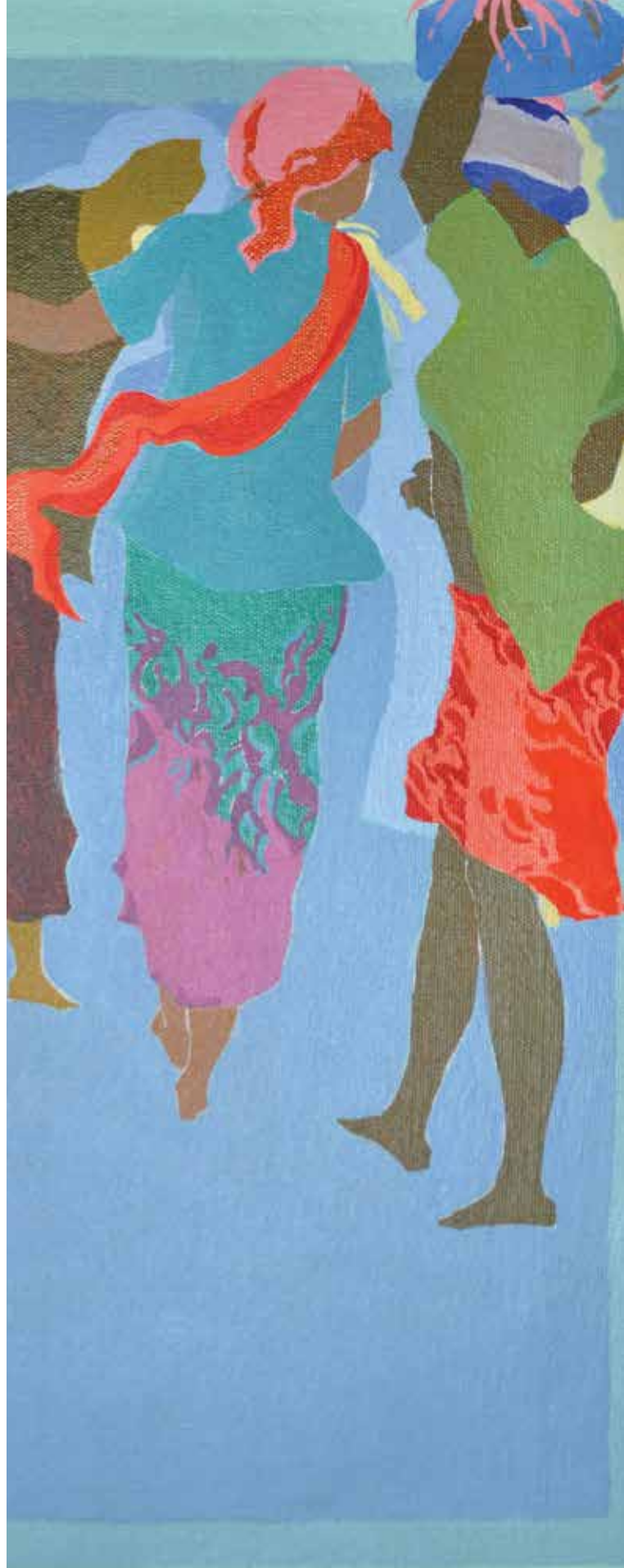
Acrylic on canvas 45.5 x 26.5 cm
RM 6,000 - RM 12,000



40 NIK RAFIN

**BALLERINAS SERIES
"ARABESQUE", 2016**

Acrylic on canvas 120 x 180 cm
RM 2,500 - RM 5,000



Lot 39 **Khalil Ibrahim** East Coast Series 1995



41 ISMAIL LATIFF
**FESTIVAL OF INNER JUNGLE...
 MIDNIGHT GARDEN, 1993**

Acrylic on paper 76 x 56 cm
 RM 8,000 - RM 15,000



46 SOON LAI WAI
LOTUS SERIES, 1999

Acrylic on canvas 27 x 27 cm
 RM 2,000 - RM 3,500



42 AWANG DAMIT AHMAD
**MARISTA "INGATAN
 YANG TERSISA II", 2001**

Mixed media on canvas 110 x 118.5 cm
 RM 55,000 - RM 75,000



47 SOON LAI WAI
LOTUS SERIES, 1999

Acrylic on canvas 27 x 27 cm
 RM 2,000 - RM 3,500



43 TAJUDDIN ISMAIL, DATO'
INTERIOR WITH RED PAINTING

Print on paper 33 x 33 cm
 RM 500 - RM 1,200



48 NIK RAFIN
WHITE ROSES, 2006

Watercolour on paper 35 x 25 cm
 RM 800 - RM 1,500



44 NIK RAFIN
**FOODMARKET IN CENTRAL
 MELBOURNE, 1999**

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



49 R. SOEBROTO
BALI, 2000

Oil on canvas 69.5 x 90 cm
 RM 2,000 - RM 4,000



45 SOON LAI WAI
LOTUS SERIES, 1999

Acrylic on canvas 27 x 27 cm
 RM 2,000 - RM 3,500



50 ABDUL MULTHALIB MUSA
MALAYSIAN BREEZE 2.1, 2003

Laser-cut mild steel
 60 x 120 x 3 cm x 6 pieces
 RM 15,000 - RM 25,000



51 LYE YAU FATT
MOTHER AND CHILD, 1975

Cement and granite Edition 4/5
31 x 15 x 21 cm
RM 5,500 - RM 7,500



52 ROCIO VILLATORO
MANIQUÍ IV

Bronze and digital image on methacrylate
48 x 15 x 15 cm
RM 6,000 - RM 10,000



53 KHALIL IBRAHIM
GRAND OLD PALACE, KOTA BHARU, 1956

Oil on canvas 34 x 50 cm
RM 25,000 - RM 50,000



54 YUSOF GHANI
SIRI TARI XII, 1989

Mixed media on canvas 117 x 165 cm
RM 170,000 - RM 250,000



55 NIZAR KAMAL ARIFFIN
SIRI DUNIA - GARIS LUNAK #6, 2016

Acrylic on canvas
120 x 240 cm (Diptych)
RM 18,000 - RM 24,000



Lot 52 **Rocio Villatoro** Maniquí IV



56 ZULKIFLI YUSOFF

MELTING, 1997

Acrylic on canvas 91 x 91 cm
RM 12,000 - RM 18,000



61 TAY BAK KOI

**BOATS WITH VILLAGE
SCENE, 1993**

Gouache on paper 93 x 45 cm
RM 12,000 - RM 24,000



57 RAFIEE GHANI

SLIPPERS, 1995

Oil on canvas 83.5 x 127.5 cm
RM 8,000 - RM 12,000



62 THOMAS YEO

ROCKY GROUND

Gouache on rice paper laid on board
80 x 45 cm
RM 5,000 - RM 7,000



58 TAJUDDIN ISMAIL, DATO'

**INTERIOSCAPE
"SUNDAY AFTERNOON", 1988**

Acrylic on canvas 152 x 137 cm
RM 35,000 - RM 55,000



63 LIM TIONG GHEE

TROPICAL PLANT, 1996

Collage on rice paper 76 x 56 cm
RM 4,000 - RM 6,000



59 LYE YAU FATT

BIRD CAGE AND A JAR, 2016

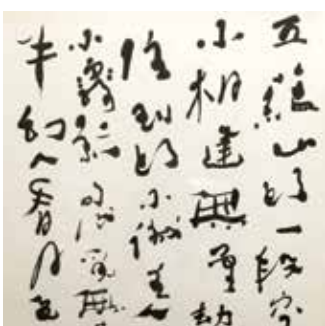
Mixed media on canvas 75 x 95.5 cm
RM 7,000 - RM 12,000



64 KHALIL IBRAHIM

EAST COAST SERIES

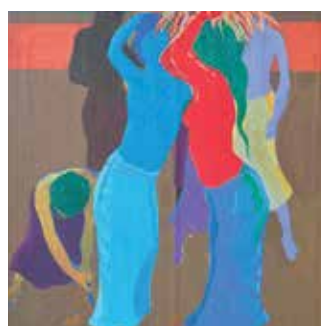
Acrylic on canvas 29.5 x 22.5 cm
RM 5,000 - RM 9,000



60 TAN SWIE HIAN

CALLIGRAPHY, 1977

Chinese ink on rice paper 70 x 45 cm
RM 20,000 - RM 30,000



65 KHALIL IBRAHIM

EAST COAST SERIES, 1999

Acrylic on canvas 24 x 19 cm
RM 5,000 - RM 9,000



66 KID KOSOLAWAT

THAI FARMER'S LIFE

Oil on canvas, heightened with gold leaf
78.25 x 48.25 cm
RM 5,000 - RM 10,000



67 CHRIS SUHARSO

INDONESIAN MARKET SCENE, 1970

Oil on canvas 49 x 64 cm
RM 1,500 - RM 3,500



68 MOKHTAR ISHAK

VILLAGE IN TUMPAT, 2011

Watercolour on paper 14 x 19 cm
RM 350 - RM 700



69 ISMAIL MAT HUSSIN

KG. SABAK, 2012

Watercolour on paper 37.5 x 50 cm
RM 1,500 - RM 2,500



70 KHALIL IBRAHIM

WAU SKETCH, 1985

Ink on paper 27 x 40.5 cm
RM 800 - RM 1,500



Lot 66 **Kid Kosolawat** Thai Farmer's Life



71 MOHD RADUAN MAN
DOUBLE DECKER, 2013

Mixed media on aluminium laid on board
46 x 46 cm
RM 2,800 - RM 6,000



76 AHMAD KHALID YUSOF
JAWI AND ILUSI, 1978

Acrylic on canvas 66 x 88 cm
RM 9,000 - RM 18,000



72 NIK RAFIN
MINDSCAPE SERIES 11, 2011

Acrylic on canvas 30 x 39.8 cm
RM 800 - RM 1,200



77 DZULKIFLI BUYONG
UNTITLED, 1979

Pastel on paper 26 x 18 cm
RM 3,800 - RM 7,000



73 RAPHAEL SCOTT AHBENG
MORNING IN KROKONG SARAWAK, 2005

Oil on board 30.5 x 22.5 cm
RM 1,500 - RM 2,500



78 NIK ZAINAL ABIDIN
BETARA KERISMA, 1982

Watercolour on paper 37 x 27 cm
RM 1,800 - RM 5,000



74 RAFIEE GHANI
DAFFS, 1998

Oil on canvas 35.5 x 48 cm
RM 4,000 - RM 7,000



79 ISMAIL HASHIM
COCK OF THE LOFT?, 2005/2007

Photography: Hand-tinted black and white
gelatin silver hand-print
55 x 62.5 cm
RM 12,000 - RM 18,000



75 ISMAIL LATIFF
**DANCING IN THE DARK...
FLOATING ON DREAMS, 2011**

Acrylic on canvas 90 x 71 cm
RM 10,000 - RM 14,000



80 KHALIL IBRAHIM
UNTITLED, 1980

Ink on paper 33 x 44.5 cm
RM 10,000 - RM 15,000



81 ISMAIL MAT HUSSIN

TEPI PANTAI, 1997

Watercolour on paper 38 x 56.5 cm
RM 1,200 - RM 2,500



86 SYED THAJUDEEN

MALE ENERGY, 2001

Oil on canvas 31 x 31 cm
RM 3,500 - RM 5,500



82 MOKHTAR ISHAK

VILLAGE IN TUMPAT, 2011

Watercolour on paper 11.5 x 14.5 cm
RM 300 - RM 500



87 KOK YEW PUAH

JIRIKI, 1970

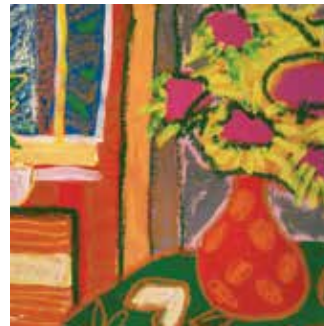
Silk screen on paper 90 x 72.5 cm
RM 3,000 - RM 7,000



83 TEW NAI TONG

FISHING VILLAGE, 1983

Watercolour on paper 27 x 38 cm
RM 1,800 - RM 3,500



88 RAFIEE GHANI

WHITE LIGHT, 1998

Oil on canvas 35.5 x 48 cm
RM 4,000 - RM 7,000



84 ABDUL LATIFF MOHIDIN

**SIRI GELOMBANG
"BENTUK DALAMAN", 1991**

Oil on canvas 157.5 x 175 cm
RM 250,000 - RM 500,000



85 TEW NAI TONG

LIVING YOU, 2011

Oil on canvas 31 x 41 cm
RM 5,000 - RM 7,000

1

RAFIEE GHANI

B. Kedah, 1962

Blue Window, 1998

Signed "Rafiee Ghani" on lower middle

Signed, titled and dated on the reverse

Oil on canvas

35.5 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

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.

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 hypnotising 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.



2

ISMAIL LATIFF

B. Melaka, 1955

Tarian Purba... Malam Di Joga, 1995

Signed "Ismail Latiff" on lower left
and on the reserve

Artist, title, date, medium and dimensions
inscribed on the reverse

Acrylic on paper

76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000



Colours of gold and crimson splatter across and around the canvas, and the view is stunning. Latiff's works have always been full of magic and wonder, and he paints a true escapists' dream. It is alive, vibrant and full of energy. With a harmonious blend of every colours that contrast, it results in a masterpiece of galaxy-on-canvas. As with every Latiff masterpiece, one can notice his ubiquitous circle of balance at the top middle of the painting – his circle of balance – one that he creates in each painting to "symbolise the search to become one with the cosmos."

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."



3

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Schwalmerin, 1962

Signed and dated "AL 62" on lower right

Inscribed "AP SCHWALMERIN" on lower edge of paper

Woodblock print on paper, Artist's Proof

24 x 18 cm

Provenance

Private Collection, Selangor

Illustrated in "Pago-Pago to Gelombang: 40 Years
of Latiff Mohidin" exhibition book

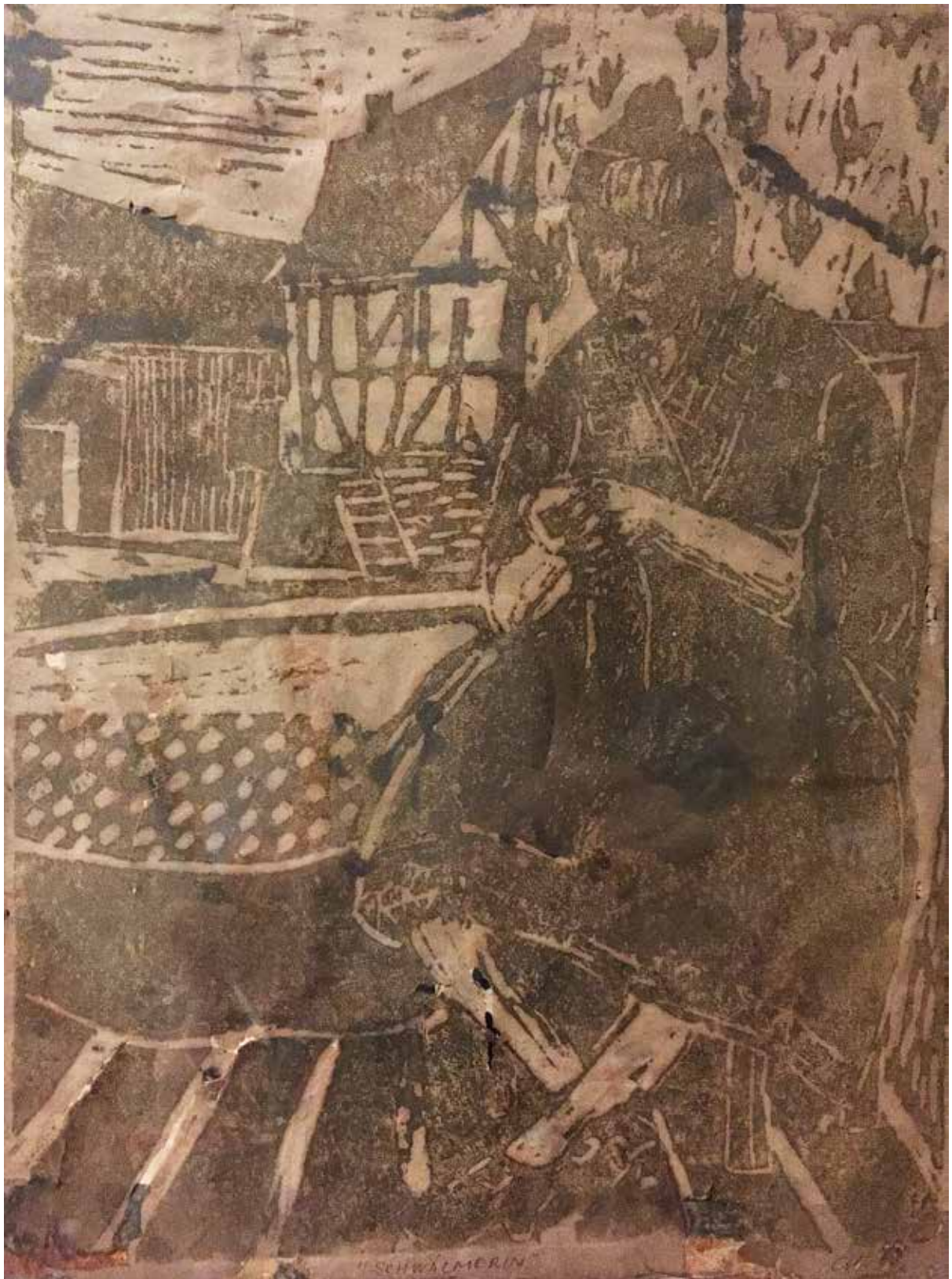
Published in 1994 by Singapore Art Museum

RM 4,000 - RM 8,000

Born in Seremban, Pak Latiff, as he is popularly known to serious art collectors, was a child prodigy and has become an artist virtuoso of epic reputation.

One of the early modernists in Malaysia, he studied at the Hochschule für Bildende Kunst (Academy of Fine Arts) in Berlin from 1960-1964 on a German scholarship. Naturally, his earlier influences bear traces of German expressionism, as seen in this piece which was completed in 1962.

Latiff later embarked on a tour of Southeast Asia, which included countries like Thailand, Laos, Cambodia, Indonesia. In 1969, he furthered his studies in printmaking at the Atelier La Courrier in Paris on another scholarship. In the same year, he went to Pratt Institute of New York on a John D. Rockefeller III scholarship.





4

DREW HARRIS

B. Canada, 1960

Evoke Series #4 and #6, 2013

Signed and inscribed with artist, title and date on the reverse of each

Mixed media on canvas laid on board

92 x 92 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 16,000



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. He however, does not believe that an artist's role is to deliver a message:

"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."

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.

His corporate collection includes; The Bank of Switzerland, Faulding Pharmaceuticals – Singapore, Hong Kong and Shanghai Investment Bank, Sun Life Insurance – Toronto, The Four Seasons Hotel – Las Vegas, The International Film Festival – Toronto, The Embassy of France – Indonesia, Variety Magazine-Sydney. Harris currently resides and maintains a working studio in Kuala Lumpur with his wife, artist and educator Sharifah Mazwari.

5

KHALIL IBRAHIM

B. Kelantan, 1934

Gasing Sketch, 1984

Signed and dated "Khalil Ibrahim 84" on lower right

Ink on paper

27 x 40.5 cm

Provenance

Private Collection, Kuala Lumpur

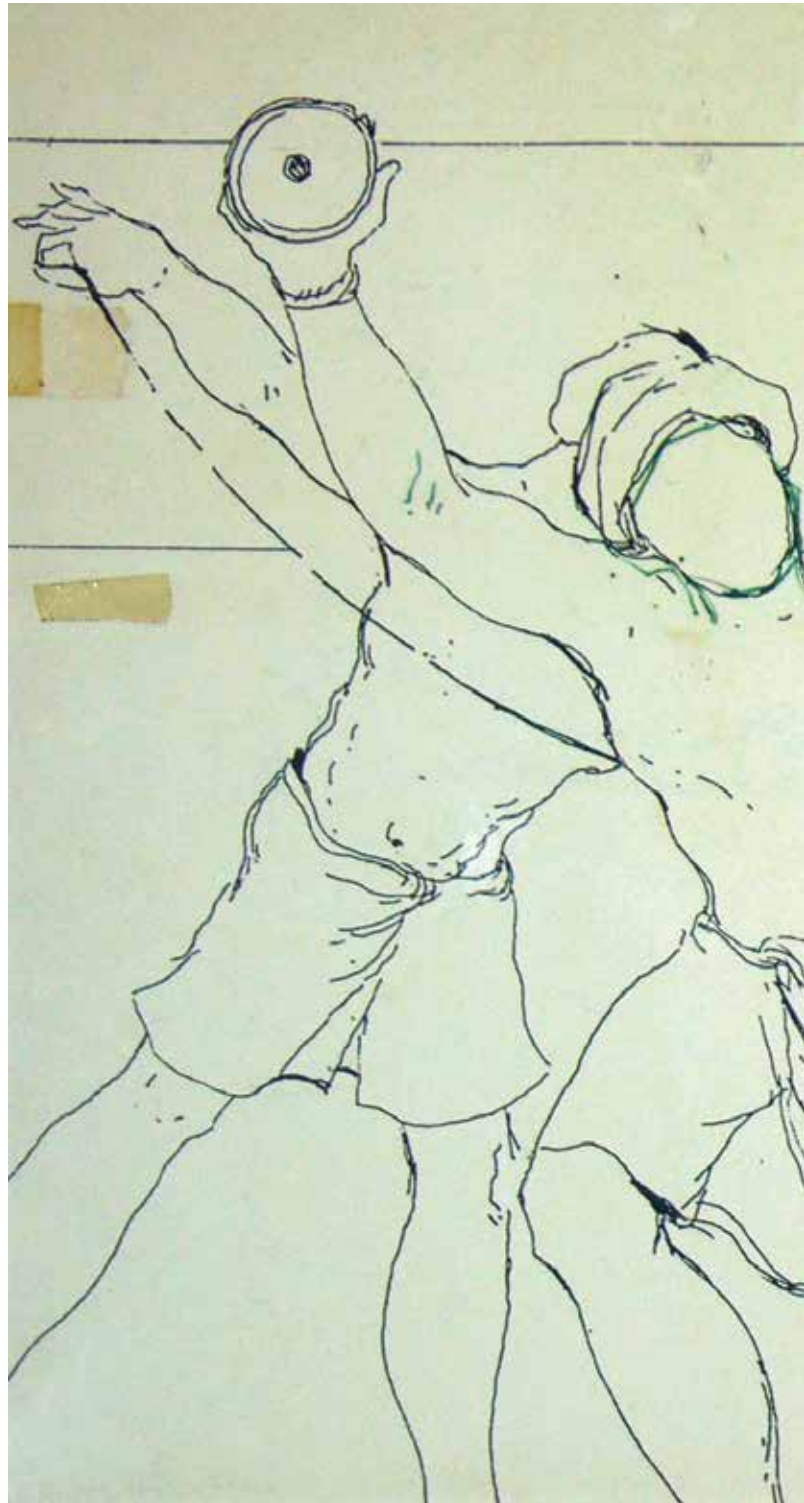
Illustrated on page 86 of "MALAYSIAN GEMS" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 300 - RM 800

We are able to catch a glimpse into Khalil Ibrahim's rustic upbringing once more in this skillful sketch of ink on paper, a scene of his village folk absorbed in an entertaining game of gasing. Devoid of facial features, a group of boys are seen hanging about each other. The soft, worn paper brings about familiar village-like scenes bring and nostalgia.

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.





6

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Good Earth, 2002

Signed, titled and dated "RSA '02 Good Earth" on lower right

Acrylic on canvas

91 x 60 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 18 of "RAPHAEL SCOTT AHBENG"
solo exhibition catalogue

Published in 2014 by KL Lifestyle Art Space

RM 3,500 - RM 7,500



Foliage, 2012
Acrylic on canvas 90 x 60 cm
SOLD RM 7,280.00
KLAS Art Auction September 28, 2014
Edition XI



Gold Hue, 2015
Acrylic on canvas 100 x 138 cm
SOLD RM 15,780.80
KLAS Art Auction April 24, 2016
Edition XX

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

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





His paintings speak of elegance.

"Western oil paints are wonderful for expression but I also use the splashed-ink-and colour method of the famous traditional Chinese painter, Chang Da Chien," said the artist, and we all agree that this combination has brought about exquisite masterpieces. Known for rotating his canvas to allow the liquid paint to flow slowly, they eventually begin to settle into shapes of ponds, flowers or leaves. He does not venture far from his depictions of the classic lotus flower, but they are all majestic and radiant, filled with romanticism and idealism.

"I'm in the school of thought that believes artists should push themselves experimenting with different colours and techniques," he explained, and he does so in this piece, experimenting this time with calmer, modest and muted colours in lieu of his usual vibrant greens and yellows. Whatever the outcome is, Soon Lai Wai's paintings are definitely mesmerising and sensual.

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.

7

SOON LAI WAI

B. Penang, 1970

You Make My Day 6, 2014

Signed and dated "Lai Wai 2014" on lower right

Signed and inscribed with artist, title, date,
medium and dimensions on the reverse

Mixed media on canvas

76 x 76 cm

Provenance

Private Collection, Sabah

RM 3,500 - RM 5,500



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.

8

ZULKEFLI TALHA

B. Selangor, 1972

Coklat dan Merah Khatulistiwa, 2011

Signed and dated "TALHA ZUL 2011" on lower right

Artist's label affixed to the reverse

Acrylic on canvas

83 x 83 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

9

MOHD RADUAN MAN

B. Pahang, 1978

696', 2010

Signed and dated "Raduan Man 2010" on lower right

Signed, titled and dated on the ereverse

Mixed media on paper

76 x 57 cm

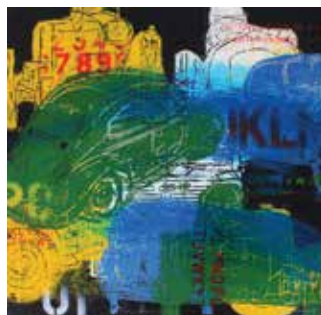
Provenance

Private Collection, Sabah

RM 2,200 - RM 4,500



Dancing with Nature Series, 2006
Wood print and mixed media on paper 57 x 74 cm
SOLD RM 5,600.00
KLAS Art Auction August 10, 2014
Edition X



VW 5, 2010
Oil on linen 74 x 74 cm
SOLD RM 7,890.40
KLAS Art Auction January 31, 2016
Edition XIX

This piece comes across as strong and purposeful, the statement as loud as the pulsating and determined colours that linger around the canvas. 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. Raduan toys with the concept of man-made transportation here, with the shadow of a Vespa attracting viewers to dissect the meaning and concept behind this masterpiece.

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows, the last being Living Metal in 2012.



10

BHANU ACHAN

B. Kuala Lumpur, 1949

**Rhapsody in Blue I and II,
2016**

Signed and dated "Bhanu '16" on
lower right of each
Mixed media on paper
59 x 42 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 2,200



Cool, insistent and calm, this piece is remindful of the soothing colours of the element of water. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. A lover of nature, Bhanu draws inspiration from it. This is perhaps an ode to the element of water.

Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and



figures, he creates a stunning piece that evokes from the viewers a strong admiration of water and the implications that come with it.

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 his artworks have been part of the National Art Gallery's collection.



11

LUI CHENG THAK

B. N. Sembilan, 1967

Window Series "Twittering of Bird III", 2013

Signed and dated "Cheng Thak Lui '13" on lower middle

Hong Creative Space labels affixed to the reverse

Oil on linen

35.5 cm (Diameter)

Provenance

Private Collection, Kuala Lumpur

Exhibited at Circles: Nostalgia and

Collective Memory, Solo Art Exhibition

by Lui Cheng Thak in 2014

RM 4,000 - RM 7,000

"Filled with history and heritage."

With his works mostly revolving around historical buildings, structures and street life around Malaysia, Lui Cheng Thak is said to capture history in his artworks.

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



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

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

12

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

East Coast Village, 1974

Signed "Ismail" on lower right
Watercolour on paper
27 x 39.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

13

KHALIL IBRAHIM

B. Kelantan, 1934

Sunrise

Acrylic on canvas
19.5 x 23 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



Bachok Sunrise, 2012
Acrylic on board 30.5 x 38 cm
SOLD RM 14,560.00
KLAS Art Auction August 10, 2014
Edition X



Beserah, 1982
Oil on canvas 27 x 35 cm
SOLD RM 10,640.00
KLAS Art Auction January 18, 2015
Edition XIII



Untitled, 2007
Acrylic on board 22 x 29 cm
SOLD RM 11,272.00
KLAS Art Auction September 13, 2015
Edition XVII

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 and women enjoying the beach during the wee hours of the morning. Differences in texture and colour combined with Khalil's artistry beautifully bring out the details of the beach, the sand, the background, the sky, and the detailing of the vibrant colours of their subjects' apparels. apparels with his artistic prowess. Captured in this piece are the appreciation for the beauty of the countryside beaches and the warmth of the sunrise.

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.



14

YUSOFF ABDULLAH

B. Kelantan, 1928-2006

Boats in Abstract, 2000

Signed "Yusoff Abdullah" on lower left

Batik

113 x 77.5 cm

Provenance

Private Collection, Kelantan

RM 2,000 - RM 3,000



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

This hypnotising piece reminds one of stained glass windows, what with the convoluted lines, design as well as the subject of boats that are amalgamated into one so gracefully. Lines upon lines meet and cross each other and each space and figure that is created out of those intercrossing lines are then decorated with different colours and patterns. The hints to this subject are the sails and timber that protrude from the boats, finally revealing that the subjects of this piece are boats. Wonderfully and colourfully done, this shows that the most beautiful of art arrangement can be created out of the simplest of things, as shown by the genius artist himself.

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



This piece illustrates a woman vendor, a common sight in the Philippines where Norma is from.

Completely taken with the ideas and subjects of folk genre, Norma gets her inspiration from the lovely and humble sights of Philippines. Often painting her subjects as generously proportioned with a distinctive native-like appearance, she fills the canvas with various colours that stand out, as the eyes feast on the many details and hues that bedeck this piece, as the subject looks on.

Norma Belleza was born in San Fernando, Pampanga on May 3, 1939 to a family of movie marquee and billboard painters, where billboard printing was still scarce at that time. Moving to Manila, she obtained a bachelor's degree in Fine Arts at the University of Santo Thomas in 1962. In the years to come, her work continue to be displayed and included at solo and joint exhibitions, art books, book covers, magazines and journals.

15

NORMA BELLEZA

B.Philippines, 1939

Fruit Vendor, 1996

Signed and dated "Belleza 96" on lower right

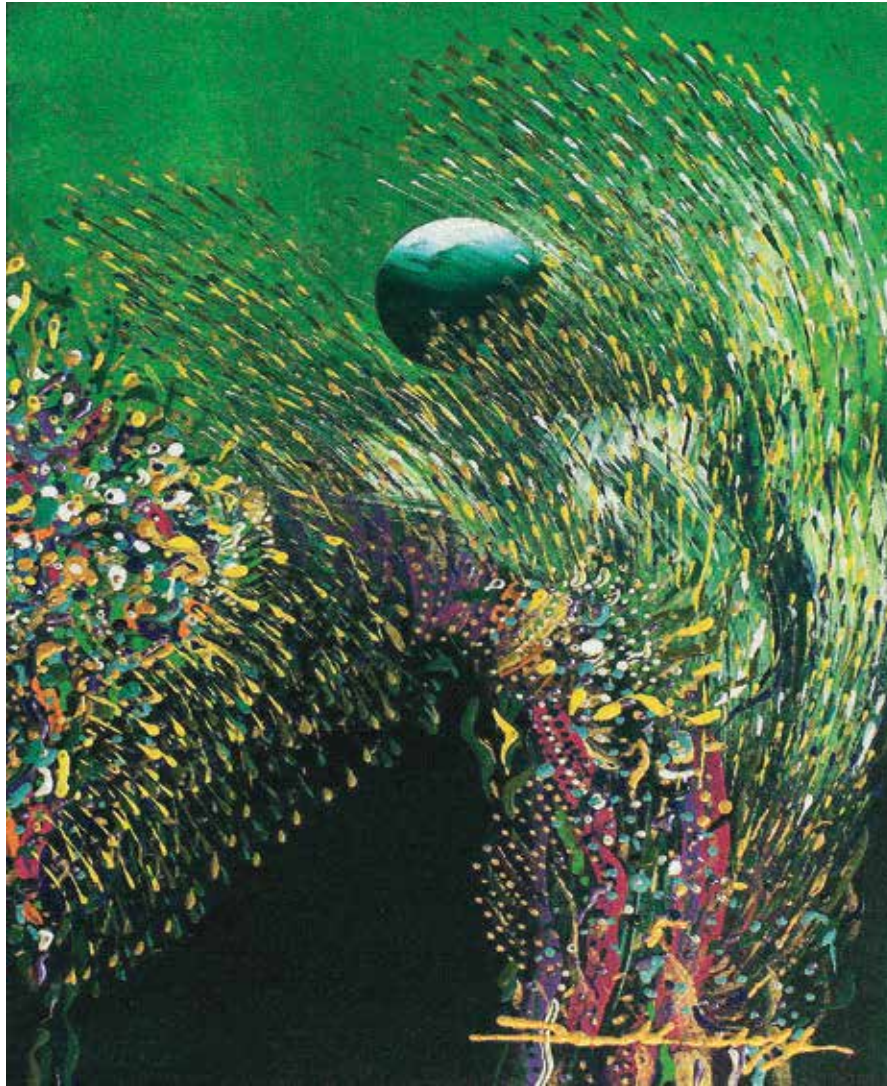
Oil on canvas

71 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



16

ISMAIL LATIFF

B. Melaka, 1955

Tarian Bulan Muda No. 2, 1999

Signed "Ismail Latiff" on lower right

Signed on a printed label affixed to the reverse

Acrylic on paper

38 x 29 cm

Provenance

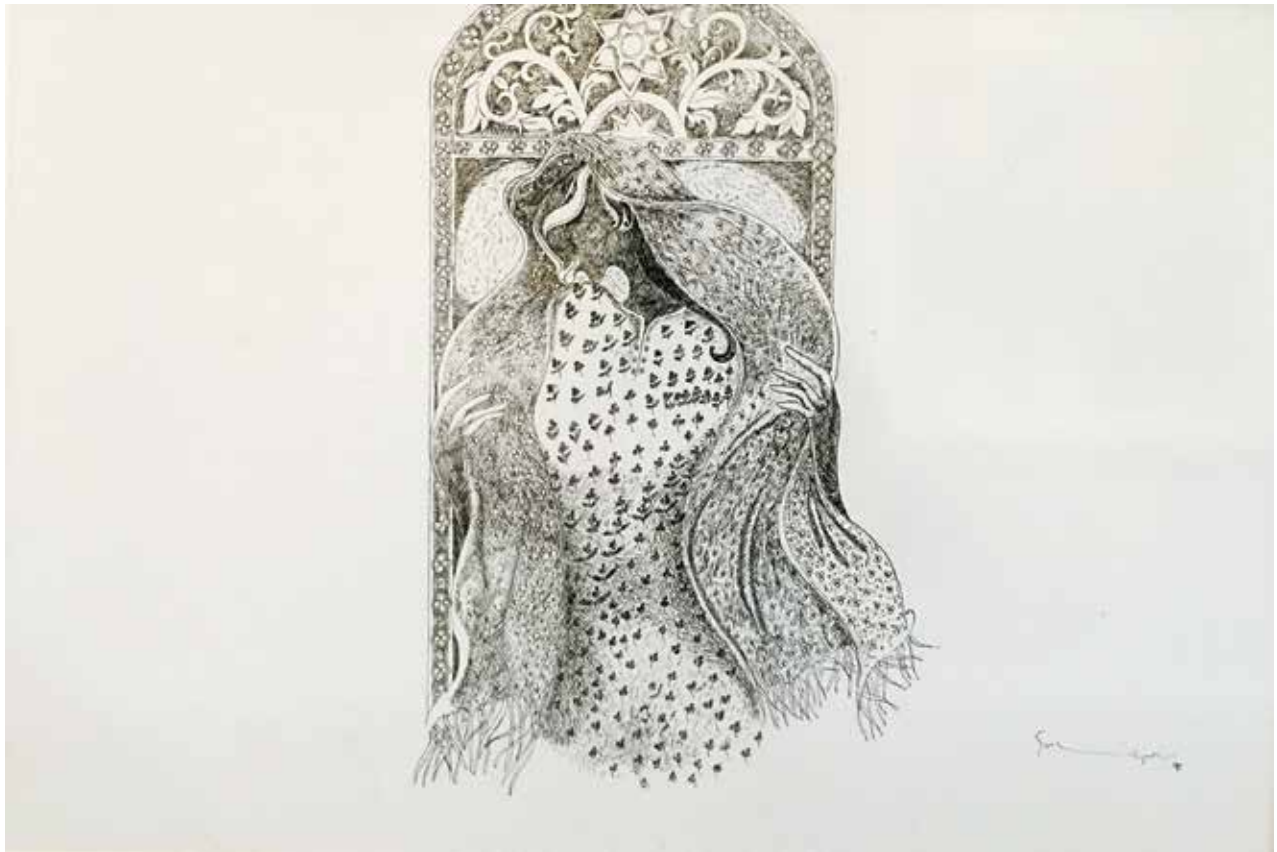
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500

This piece is floating, it is in motion.

It seems like a dance of various auras and elements of life, topped with Ismail Latiff's signature sphere of balance. It seeks to find perfection and to become one with the universe. This galaxy-like piece is executed flawlessly in Ismail Latiff's trademark harmoniously contrasting colours, the aura and spatter of colours throughout the canvas seem to dance around one another, evolving, shifting and progressing.

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."



17

SYED THAJUDEEN

B. India, 1943

Waiting for the Lover, 1998

Signed and dated "Syed Thajudeen '98" on lower right

Ink on paper

36 x 54 cm

Provenance

Private Collection, Selangor

Illustrated on page 47 of "Paintings

on Love by Syed Thajudeen"

exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

Exhibited at Paintings on Love,

Solo Exhibition by Syed Thajudeen

(August 22 - September 30, 2011) held

at KL Lifestyle Art Space

RM 3,000 - RM 7,000

Convoluting in technique yet simple in its message – this describes perfectly the work that is presented here. Syed Thajudeen's works known to be romantic, lyrical and spiritual to a point are no different than this one. He sketches love, or rather a longing for it. Capturing his subject (with the distinguishable eyes and lips amidst the chaos), with her head dipped in a shy manner, and a shawl wrapped loosely around her shoulders, she patiently waits for her lover.

This ink-on-paper work, otherworldly and glorious, catches your attention for long moments, willing you to come by and dissect the true meaning of it as well as explore the artistry that effectually created this masterpiece.

Syed Thajudeen was born Syed Thajudeen Shaik Abu Talib and is known as one of the best poetic artists in the Malaysian art industry. Initially sent to study medicine in India, the fire he had for art could not be distinguished. Convincing his parents to let him study art, he eventually attended the Government College of Arts and Crafts in Madras. His works are exhibited by Galeri PETRONAS, the National Art Gallery of Malaysia and the Singapore Art Museum.

18

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Black, 2008

Signed and dated "Najib Ahmad 08" on lower right

Signed and inscribed with title, date, medium
and dimensions on the reverse

Oil and bitumen on canvas

68.5 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 200 - RM 500



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

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



19

HAMIDI HADI

B. Selangor, 1971

Eclipse, 2011

Critics often say that Hamidi Hadi's works are downright puzzling, leaving the viewers in a state of confusion and bewilderment. His artworks do seem to be thought provoking since he does less and less of figurative works, venturing further away from the real world into a realm of forms. Filled with absolute darkness and tantalising mystery, this piece shrouded by shadow calls out to the viewer, and is as equally enigmatic as its muse, which is the eclipse of the moon.

Hamidi Hadi obtained his Diploma in Art and Design, majoring in Fine Art from Universiti Teknologi Mara (UITM) in 1995, continuing his Bachelor's Degree in the same school. Thereafter, he went to United Kingdom's University of Wolverhampton to complete his Masters in Art and Design Network, majoring in Painting. He was one of the previous top 5 winners of the Philip Morris Asean Art Awards, and is keenly involved with the Malaysian art movement.

Signed and dated "Hamidi Hadi 11" on lower right
Artist, title, date, medium and dimensions
inscribed on the reverse
Enamel paint, polyurethane and resin on canvas
122 x 122 cm

Provenance

Private Collection, Kuala Lumpur
Illustrated on page 15 of "Antara" exhibition catalogue
Published in 2012 by Wei-Ling Gallery
Exhibited at Antara, Solo Exhibition by Hamidi Hadi
(January 5 - February 2, 2012) held
at Wei-Ling Contemporary

RM 5,000 - RM 10,000

20

YUSOF GHANI

B. Johor, 1950

Siri Taman, 2011

Signed "Yusof Ghani" on lower right

Mixed media on canvas

120 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 24,000 - RM 40,000

For Johor-born Yusof Ghani, his Taman series reflects his body of work at a point in his life where he spent a lot of time overseas.

He works on various themes that comments on social and environment issues in his art over 30 years as an artist. In his Tari, Topeng, Wayang, Segerak, Biring and Wajah series, he worked on a platform to explore and voice out his concerns on human behaviour where as in Hijau and Ombak, he focused more on issues pertaining to nature and environment. Taman, however, sees his attempt to deviate from his previous themes and instead, to utilise his senses and observation on his experience. The visual landscape becomes the subject matter as opposed to the social commentary (as in Hijau and Ombak). Taman also reflects his strong belief that artists need to travel and explore to enhance their senses and application on arts.

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.



21

AWANG DAMIT AHMAD

B. Sabah, 1956

Payarama “Jenang Waktu”, 2012

Signed and dated on the reverse
Artist, title, date, medium and dimensions
inscribed on the reverse
Mixed media on canvas
122 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 50,000 - RM 80,000

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.



22

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask Series, 2001

Signed "NIZAR 2001" on lower right

Acrylic on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000

Nizar, born September 9, 1964, hails from Kuala Lipis, Pahang. He joined Senika, Pahang's art society in 1984. He worked at the Ministry of Culture and Youth and was appointed resident artist at Taman Seni Budaya Pahang. In 1986, he studied Fine Arts and Graphics at University Sains Malaysia. After graduating, he continued to paint arduously, moving to Kuala Lumpur in 1993 to paint at Central Market and Angkatan Pelukis SeMalaysia House. In 1998, he became a full-time artist and eventually joined the Artists Colony at Kuala Lumpur Craft Complex.

Nizar believes that in the final analysis, everyone is the same. One may lead a privileged life, a life full of suffering or success, but as Nizar portrays, his subjects are just unidentifiable silhouettes. When one looks at the painting, one cannot differentiate the powerful from the subservient, the beautiful from the ugly, and the rich from the poor. Everyone is equal. Everything is open to each viewer's own personal interpretation. Nizar's relentless search for truth and the meaning of life, deep in his soul, is transformed into passionate energy, subsequently channeling said energy into his paintings. He produces vigorous works, sculpting the surfaces vigorously with his agile yet meticulous strokes.





23

A.B. IBRAHIM

B. Kedah, 1925-1977

Portrait of a Man and Portrait of a Woman

Signed "A.B. IBRAHIM" on lower left of each

Gouache and watercolour on paper

37 x 27 cm x 2 pieces

Provenance

Private Collection, Australia

RM 2,000 - RM 5,000



Two pieces are at hand, both straightforward but beautiful. One of them is a simple yet sophisticated piece is of an old lady's side view. She seems to be amused, either at something someone said or at the recollection of something, or maybe even at the silent embarrassment of having her become the subject of the artist's piece. The other piece is of a man, who smiles amusedly back at the viewer. Despite the simplicity of the subject, the artist manages to create depth and shading with the use of both gouache and watercolour, and with that alone, the artist manages to portray the warmth and cheerfulness that seem to be emitting from his subjects.

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



24

JULIUS WENTSCHER

B. German, 1888-1962

Balinese Beauty

Signed "J. Wentscher" on lower right

Oil on board

44 x 36 cm

Provenance

Private Collection, Australia

RM 2,000 - RM 5,000

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 gazes away, captured fluently by Julius' artistic prowess.

Captured here is a gorgeous Balinese young girl. Her dark and thick hair, pulled up with an intricate yellow headpiece and traditionally pierced ears are a sight to behold, as it is a proof of a culture that is timeless and filled with mysticism. 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.



Captured in this piece is an elegant, slender, fair woman striking a pose. Binh is greatly influenced by the ancient Chinese paintings tradition and old Japanese woodcarvings where space is an integral part of the composition.

Binh's work therefore has large areas of space, which bring depth and serenity to his subjects. His paintings also explore the simplicity of Japanese Haiku poems and the Chinese alphabet. By omitting, little by little, the unnecessary details, Binh captures the shimmering essence of colour, which gives a sense of movement and elegance to his works.

Born in 1954 in Hanoi, Binh studied at the Hanoi College of Fine Arts and then at the Gia Dinh National College of Fine Arts in Ho Chi Minh City. and subjects that he captures through his camera lens, reinterpreted and reproduced in painting form with added emotions. Some of the subjects of his works include wildlife and sceneries, with some done in sketches and some done in watercolour.

25

NGUYEN THANH BINH

B. Vietnam, 1954

Song of the Autumn Morning, 1994

Signed and dated "Binh 94" on lower right

Title, date, medium and dimensions

inscribed on the reverse

Oil on canvas

60 x 80 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from Galerie La Vong, Hong Kong

"Keeping Cool II" Group Exhibition in 1995

RM 3,000 - RM 5,500

26

JEIHAN SUKMANTORO

B. Indonesia, 1938

Wajah, 1991

Signed and dated "jeihan '91" on upper left

Signed and inscribed "jeihan" on the reverse

Oil on canvas

40 x 50 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,800 - RM 7,500



Gadis, 1998
Oil on canvas 45 x 45 cm
SOLD RM 11,550.00
KLAS Art Auction July 7, 2013
Edition IV



Gadis, 2011
Acrylic on canvas 50 x 40 cm
SOLD RM 7,700.00
KLAS Art Auction September 21, 2013
Edition V



Rana, 2012
Oil on canvas 45 x 45 cm
SOLD RM 8,250.00
KLAS Art Auction January 19, 2014
Edition VII

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

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



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

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

27

MOHD RADUAN MAN

B. Pahang, 1978

Mini, 2013

Signed and dated "Raduan Man 2013" on lower left

Signed, titled and dated on the reverse

Mixed media on aluminium laid on board

46 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 6,000

Raduan toys with the concept of man-made transportation here, a Mini Cooper taking centre stage, set against aluminium background. This piece comes across as strong and purposeful, the statement as loud as the pulsating and determined colours that linger around the canvas. This is an ode to perhaps one of the artist's many hobbies, depicting vehicles that he finds captivating and stunning.

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows, the last being Living Metal in 2012.



28

KHOO SUI HOE

B. Kedah, 1939

Two at the Top, 1982

Signed "Sui Hoe" on lower right

Artist, title, date, medium and dimensions inscribed on the reverse

Oil on canvas

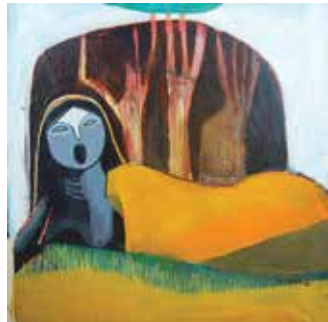
76 x 88 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in Christie's Hong Kong (23 November 2014) Asian 20th Century Art
(Day Sale) (Sale 3359) catalogue - Lot 369

RM 35,000 - RM 45,000



Call of the Wild, 1966
Oil on canvas 100 x 100 cm
SOLD RM 62,720.00
KLAS Art Auction September 28, 2014
Edition XI



Day of Ceremony, 1990
Acrylic on canvas 128 x 128 cm
SOLD RM 80,640.00
KLAS Art Auction November 8, 2014
Edition XII

Straightforward and succinct, mysterious and dream-like are telltale signs that this most definitely is a Khoo Sui Hoe. Simplicity at its best, Khoo Sui Hoe focuses on Primitivism here, opting for only a limited palette. Two figures of women are gazing back at the viewer with an unfathomable yet impartial expression, and it gives off the impression of a cross between royalty and a sentry, gaze unwavering from all directions. Their lips are ruby red and pronounced, making this piece evoke elegance. Khoo Sui Hoe works have the ability to transcend the unconscious as seen in this piece, and despite it being primitive, it is also fresh and modern at the same time, topped with an air of surrealism.

Born in 1939 in Baling, Kedah, he studied at Singapore's prestigious Nanyang Academy of Art and then at the Pratt Graphic Center in the US. He was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has helped promote other artists. Khoo Sui Hoe has also won a lot of awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum.





29

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Link 10, 2003

Acrylic on canvas
100 x 100 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

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

"We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world," said Dato' Sharifah.

With this piece she exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within. It is a piece that says, "although outside you may seem calm and collected, the inside is a different story".

Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Insitute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.



LYE YAU FATT

Transforming simplicity through virtuosity



with his mentor Cheong Soo Pieng, learning the techniques of watercolour painting and other forms of painting style before Cheong died in 1983 due to heart failure.

On being asked on what inspires him the most, Lye Yau Fatt answered, "Our daily lives. The Malaysian theme, the Malay lifestyle ... everything I see everywhere."

Those who follow his works can evidently see this, and one can certainly attest to the fact that it is ordinary objects around him that he would look for as subject matter for his artworks. Whether it is with the techniques of drybrush watercolour or mixed media on paper or canvas, his works often feature warmth, homeliness and comfort, scenes of the everyday life brought to greater heights by his artistry.

Although artist Lye Yau Fatt studied printmaking in the US and has been in the art industry for more than 40 years now, he seems very stuck to his Asian and Malaysian roots as evidently shown in his works.

Being mentored by Cheong Soo Pieng, Lye Yau Fatt admitted to being very inspired by Cheong's idea and compositions of art but despite all that, he often produced artworks that were full on the Malaysian theme and lifestyle.

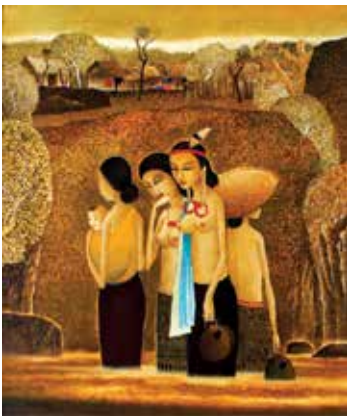
"What attracted and inspired me the most about Cheong Soo Pieng's techniques were the colour combination used by him and how he explained and described it through his art. He was a very good teacher and he taught me a lot about art, I learned so much from him just by talking to him," said Lye Yau Fatt.

"His (Cheong Soo Pieng) life was art. That was where his passion was and it can be seen through his work, and that's why I really liked it," he added. Lye Yau Fatt spent a lot of time

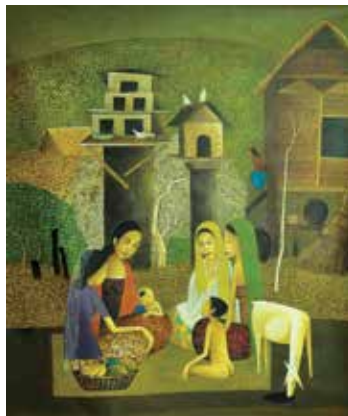
Lye Yau Fatt was born in Kedah in 1950, he studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award.

Lye Yau Fatt was heavily influenced by the Nanyang style, especially under the mentorship of the legendary artist and Nanyang art style pioneer Cheong Soo Pieng. His artworks have been exhibited in numerous solo and group exhibitions, internationally and locally. He received awards when he entered his works for the Open Art Competition (for sculpture) and the PNB Art Competition – Watercolour (for landscape painting).

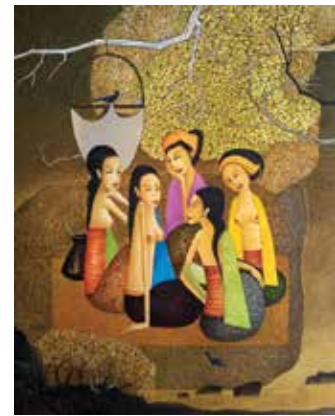
His works have been part of Sotheby's Singapore auctions, Henry Butcher and are in the collection of National Art Gallery Kuala Lumpur, Bank Negara Malaysia, Shell Malaysia, French Embassy Kuala Lumpur, Singapore Ministry of Foreign Affairs, Lion City Hotel Singapore, Standard Chartered Bank Malaysia, Syarikat Telekom Malaysia Berhad and HRH the sultan of Kedah.



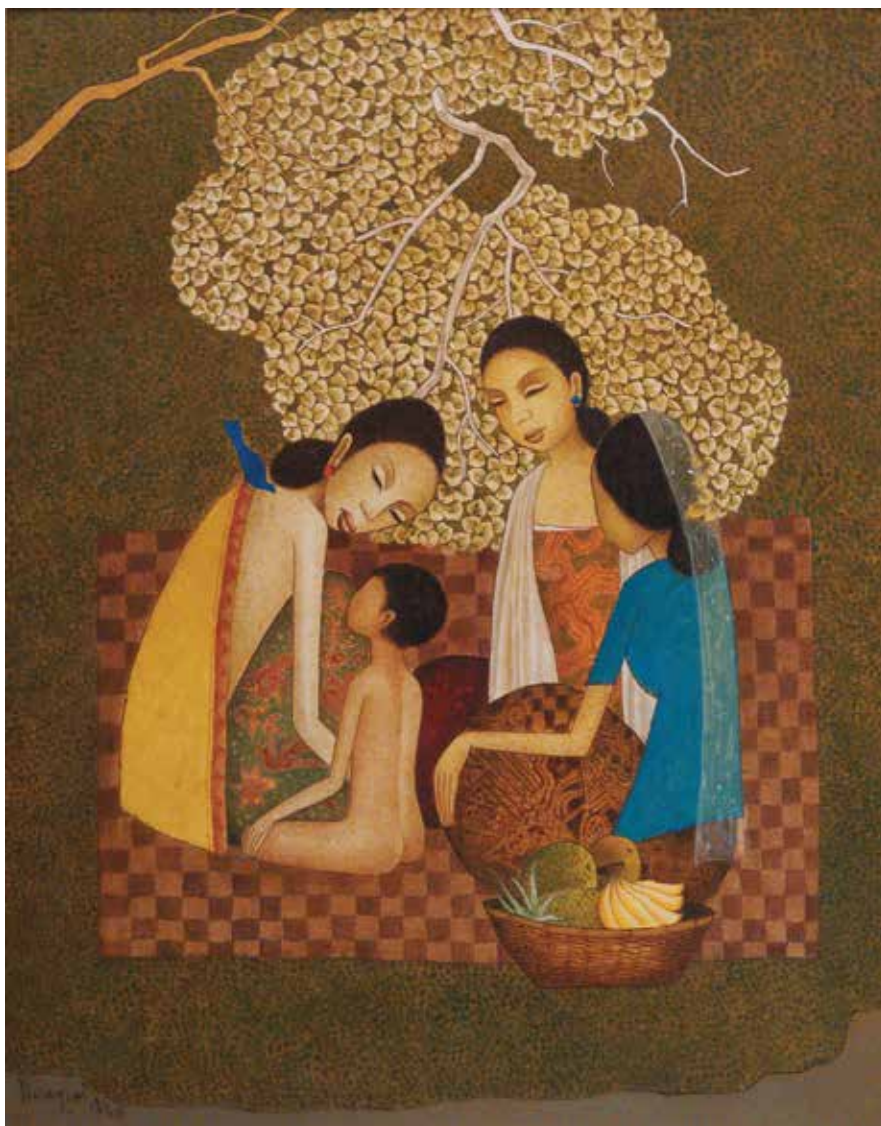
By the River, 1985
Oil on canvas 97 x 76 cm
SOLD RM 22,544.00
KLAS Art Auction January 31, 2016
Edition XIX



Favourite Pastime, 1976
Oil on canvas 96.5 x 75.5 cm
SOLD RM 30,434.40
KLAS Art Auction April 24, 2016
Edition XX



Chattering
Mixed media on canvas 95 x 75 cm
SOLD RM 19,162.40
KLAS Art Auction June 26, 2016
Edition XXI



30

LYE YAU FATT

B. Kedah, 1950

Gathering, 1985

Signed and dated on lower left

Mixed media on canvas

80 x 63 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 28,000

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 a mother and her daughter. These two women are rested side by side in the midst of nature, perhaps a garden, caught in a moment of serenity and respite. Lye Yau Fatt has always been able to capture the bond between blood and nature, emulating it flawlessly on paper. The tranquility of the mood is palpable and infectious, as viewers are able to grasp the mood that the artist portrays in this piece.

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.

31

KWAN CHIN

B. Kuala Lumpur, 1946

Bounty from the Sea, 2014

Signed and dated "Kwan Chin 14" on lower left

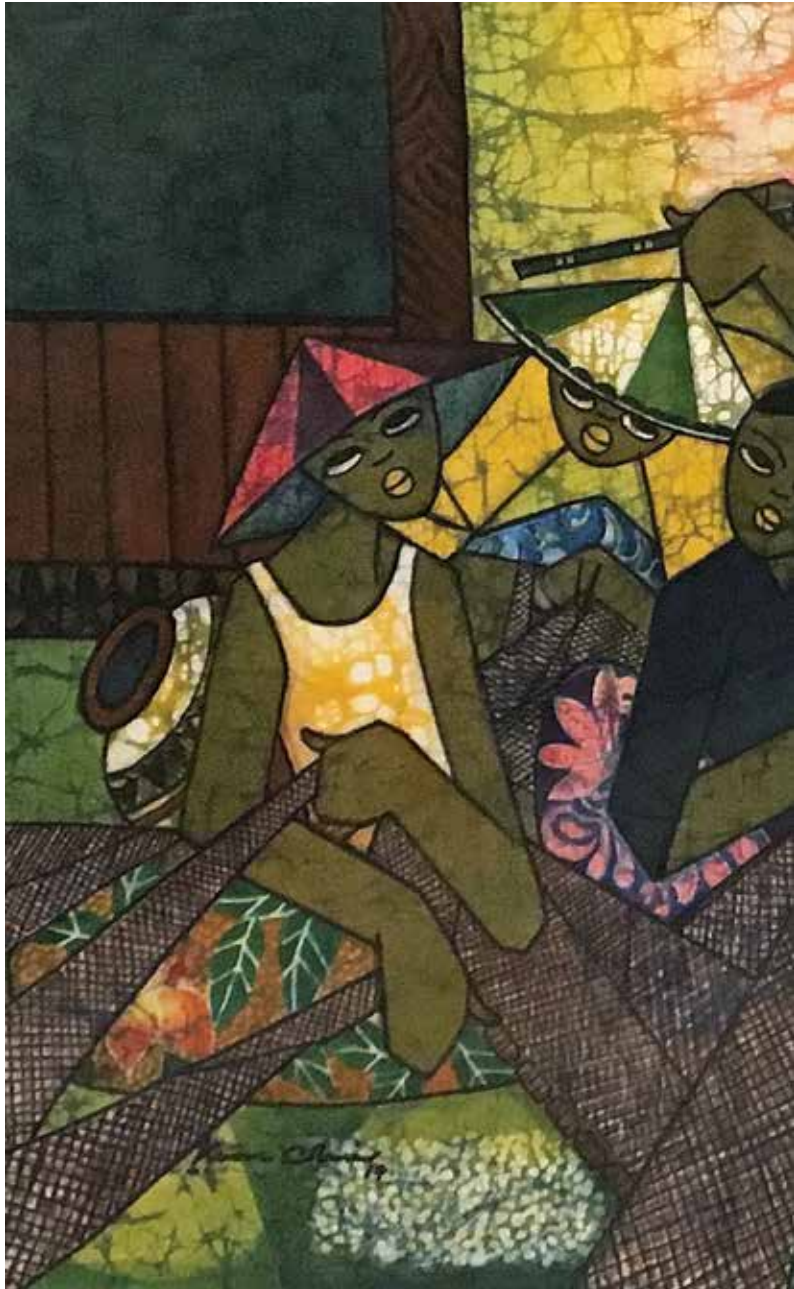
Batik

84 x 146 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 15,000



Taking batik to an entirely new level yet again with another piece of Kwan Chin's distinguished depictions of Malaysian life, this piece is a harmonious deluge of mellow 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 the hustle and bustle of the fishermen village scene, perhaps after a big catch. This piece is alive and animated, catching perfectly the implications that come with the lives of fishermen. One can capture glimpses of a basket full of fish, fishing nets and a young villager carrying the day's loot home. Born in Kepong, Kuala Lumpur in 1946, Kwan Chin attended the Nanyang Academy of Fine Art in Singapore during which he learned how to use traditional art materials. Shortly thereafter, he delved into the world of advertising but once he was introduced to batik, it instantly changed his career path. His batik pieces are rich in colour and his work is known around the world, having been exhibited in London and Miami.

32

THOMAS YEO

B. Singapore, 1936

Misty Pass

Signed "tyeo" on lower left
RAYA GALLERY label affixed to the reverse
Gouache on rice paper laid on board
77 x 59 cm

Provenance
Private Collection, Australia

RM 5,000 - RM 7,000



Dawn, 1986
Mixed media on paper 61 x 76 cm
SOLD RM 14,000.00
KLAS Art Auction September 28, 2014
Edition XI

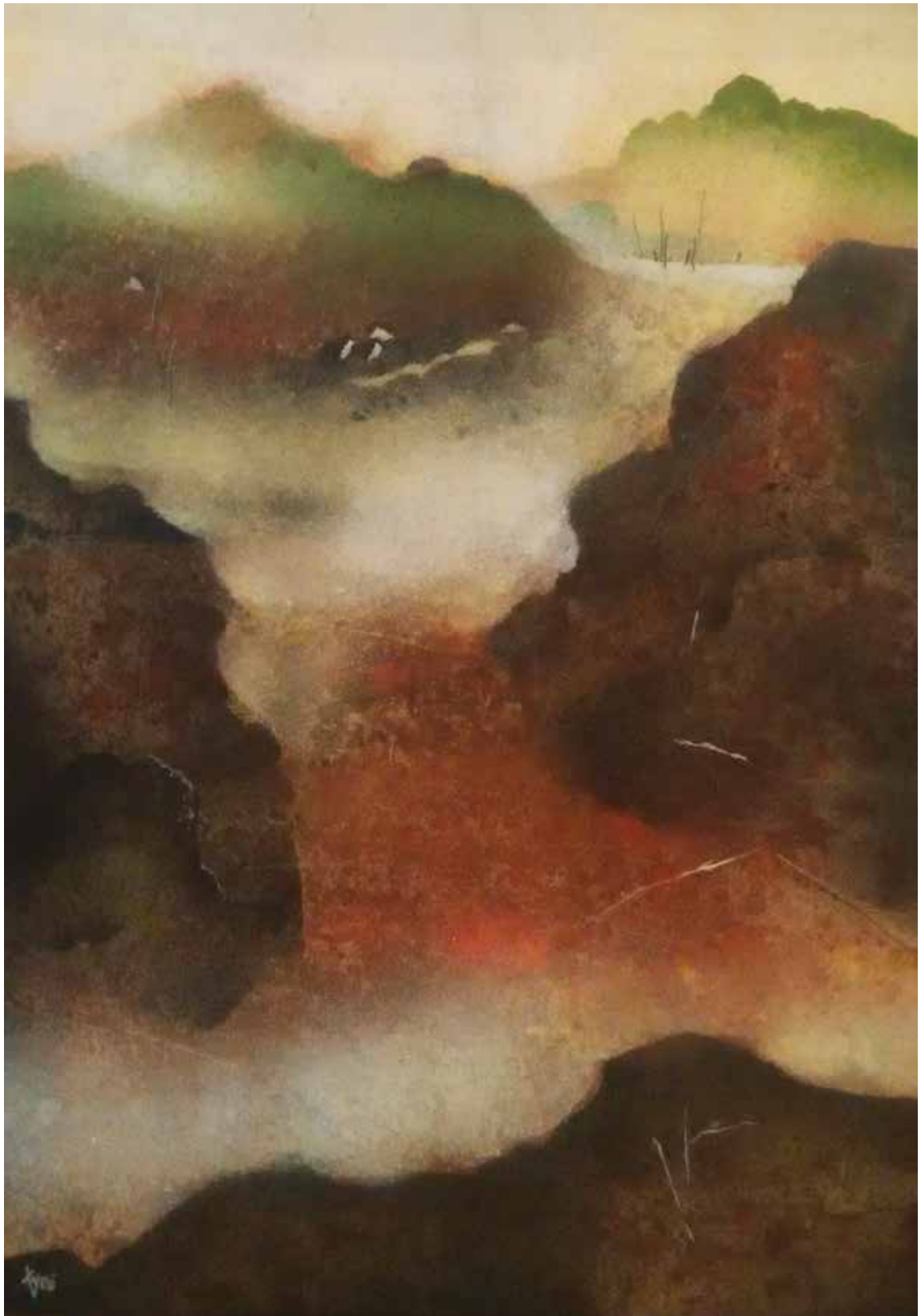


Village, 1980
Mixed media on paper 80 x 43 cm
SOLD RM 10,416.00
KLAS Art Auction November 8, 2014
Edition XII

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

Saturated with lovely, soothing colours, perhaps what Thomas Yeo has captured here is nature and at its best. He captures eloquently the morning mist, cooling and soothing to the eye and the mind's eye as well. It brings about a feeling of serenity and of escapism, as the artist paints the perfect, calming place to set your eyes on.

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



33

LYE YAU FATT

B. Kedah, 1950

Asparagus and Tomato, 1992

Signed and stamped with artist's seal on lower right

Inscribed "11/100 Asparagus and Tomato"

in pencil on lower edge of paper

Etching

15 x 22 cm

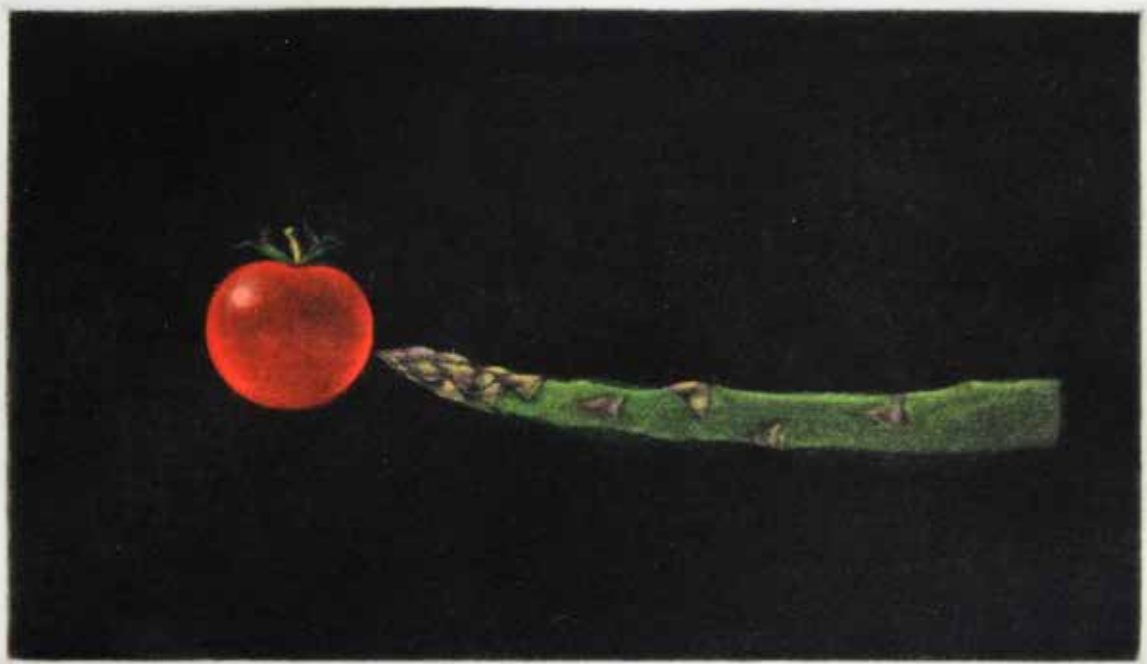
Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 2,200

Taking a different turn from his usual drybrush watercolours of homely scenes featuring shophouses or backlanes, artist Lye Yau Fatt creates a simple masterpiece. Despite the simplicity of the subject matter, all the colours and shapes work harmoniously together, unified and pleasing to the eye.

The self-taught 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. It was in 1986 that Lye Yau Fatt took a printmaking workshop in the US. Known for his intricate mezzotint prints, he produced prints on his custom-made etching press.



1/100

Asparagus and Tomato

Sam R. -

1971

34

AHMAD ZAKII ANWAR

B. Johor, 1955

Still Life, 2000

Signed and dated "Ahmad Zakii Anwar 00" on lower right
Signed and dated "Ahmad Zakii Anwar 29.5.00" on the reverse
Oil on canvas
69 x 69 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated in Christie's Hong Kong (29 May 2016)
Asian Contemporary Art Day Sale (Sale 12516) catalogue - Lot 195

RM 15,000 - RM 30,000



Vase, 2000
Acrylic on canvas 43 x 43 cm
SOLD RM 24,200.00
KLAS Art Auction April 7, 2013
Edition III



Untitled, 2002
Acrylic on canvas 64 x 53 cm
SOLD RM 40,700.00
KLAS Art Auction November 10, 2013
Edition VI



Untitled, 2007
Acrylic on linen 69 x 69 cm
SOLD RM 30,800.00
KLAS Art Auction January 19, 2014
Edition VII

This painting is very straightforward, it is a depiction of a still-life image done with Orientalist techniques, and is beautiful on its own.

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

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





35

TEW NAI TONG

B. Selangor, 1936-2013

Study for A Golden Era II, 1980s

Signed "NAI TONG" on lower middle

Pencil on paper

9 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 250 - RM 550

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.



Whether it is the wonderful and harmonious hues of colour, the difference in intensity and tones or that otherworldly atmosphere, this painting is solely and distinctively one of Jolly Koh's. Inspired by his own mind and skills, his style of painting is purely derived from his fantasy world and he morphs them into a tangible form with the combined use of oil and acrylic.

Known as a romantic and lyrical painter, he incorporates elements of nature in this arresting landscape. The stunning contrasts of his images sometimes are, he admitted, "accidental swirling and blending of colours", which bring about lovely inimitable shapes and forms. With this piece, he brings the viewer to another world where exists rivers of combinations of various colours, contrasting beautifully with one another.

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.

36

JOLLY KOH

B. Singapore, 1941

Red Earth, 1976

Signed "KOH" on lower right
RAYA GALLERY label affixed to the reverse

Acrylic and oil on paper
56 x 75 cm

Provenance
Private Collection, Australia

RM 3,500 - RM 7,000

37

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Reaching Out, 1964

Signed and dated "ibrahim hussein oct '64" on lower left
Inscribed with title "reaching out" on lower right
Gouache on magazine page laid to card
25.4 x 22.9 cm

Provenance

Private Collection, Kuala Lumpur
Exhibited at Ibrahim Hussein's solo exhibition
at Galerie Internationale, New York in 1964
Illustrated in the exhibition catalogue

RM 28,000 - RM 45,000



Untitled, 1981
Acrylic on paper 47 x 68 cm
SOLD RM 80,300.00
KLAS Art Auction September 21, 2013
Edition V



Untitled, 1981
Acrylic on paper 47 x 68 cm
SOLD RM 94,600.00
KLAS Art Auction September 21, 2013
Edition V



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

Describing his art, Ib said: "To me, painting is like praying. When I paint, I am dealing with my heart, my work and God."

"In the summer of '64, I took with me a portfolio of 50 gouaches to New York, I put up with a friend, the portrait painter of the former Shah of Iran. I went to the Life and Times Magazine office to see a friend I knew in New York and he introduced me to the Time art critic who gave me the names of art galleries in New York and the address of the Galerie Internationale in Madison Avenue. Like a school boy with my over-sized portfolio I went to Galerie and demanded to see the art director who wasn't in at the time. I left my paintings there. Three days later, they offered me a one-man exhibition and a contract to work for the Galerie. A week later, they sent me a cheque for the sale of 10 gouaches. I asked for the return of the rest of the paintings and left for Washington." - stated by Ib in his Retrospective published by the National Art Gallery in 1986, with this piece included in the aforementioned Galerie exhibition. This exhibition was eventually held in New York in April 1964. It was during that time that also appeared on a television talk show for the first time in his life and made the front page of the Charlotte Observer, a still-renowned newspaper based in North Carolina.

Ib had always drawn inspiration from the reality and immediate surroundings. In his autobiography titled 'A Life', he mentioned that, "My life is made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells,



and warmth'. All these are expressed in his artworks. Some art analysts consider his artwork as 'futuristic'. Ibrahim also used a process of creating artwork, which he called 'Printage'. It involved using a combination of two mediums such as printing and collage.

When asked about his work and art philosophy, he said, "It is all very well when one paints something, another soon recognises, but it just stops there, leaving others to paint stories. The actual story itself the artist cannot tell in words. It is all very well other people can write books about your creation, but to the artist himself, there is always something there that cannot be explained. Perhaps it is his soul, his unison. The artist cannot explain this, but he knows it is there and it is very real for him."

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.

38

LONG THIEN SHIH

B. Selangor, 1946

Michelle, 2010

Signed and dated "Thien Shih 2010" on lower left

Pastel on paper

55 x 75 cm

Provenance

Private Collection, Selangor

RM 1,800 - RM 4,000

Captured here in this visually appealing and lovely painting is a picturesque view of the artist's muse – a protagonist and subject named 'Michelle'. It isn't just a normal subject with the name 'Michelle', however. This piece is an ode to the famous actress Michelle Yeoh, who became internationally well-known after appearing in famous Asian kung fu movies and catapulting into the Hollywood scene. Set against a plain background, the subject is caught in the midst of a sharp hand wave, which perhaps can be likened to that of a kung fu move which is commonly seen in Michelle's movies.

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.



39

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1995

Signed and dated "Khalil Ibrahim 95" on lower right

Acrylic on canvas

45.5 x 26.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



East Coast Series - I/1981
Acrylic on canvas 30 x 18 cm
SOLD RM 10,144.80
KLAS Art Auction April 24, 2016
Edition XX



East Coast Series - XXII/ 1983
Acrylic on canvas 36 x 21 cm
SOLD RM 18,035.20
KLAS Art Auction April 24, 2016
Edition XX



East Coast Series, 1992
Acrylic on canvas 43 x 24 cm
SOLD RM 10,708.40
KLAS Art Auction June 26, 2016
Edition XXI

Khalil Ibrahim has always been so fascinated with the human figure. It is a recurrent theme, and it is Khalil's hallmark, apart from depictions of the East Coast.

These East Coast shadow ladies are painted beautifully in vibrant, vivacious colours set against equally bright blues as background. Khalil's penchant for the human figures is exhibited – he paints the ladies dancing across the canvas, paying particularly extra attention to the designs and colours of their sarongs.

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.



40

NIK RAFIN

B. Selangor, 1974

Ballerinas Series “Arabesque”, 2016

Signed and dated “Rafin 416” on lower right
Acrylic on canvas
120 x 180 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

In ballet, the Arabesque is a term used for a posture in which the body is supported on one leg, with the other leg extended horizontally backwards. This is the exact movement and stance that Nik Rafin was mesmerised by and subsequently chose to pay homage to. A group of ballerinas are lined up, sporting the same bearing – a show of discipline and flexibility against a background of spellbinding red.

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.





41

ISMAIL LATIFF

B. Melaka, 1955

Festival of Inner Jungle... Midnight Garden, 1993

Signed and dated "Ismail Latiff '93" on lower right

Acrylic on paper

76 x 56 cm

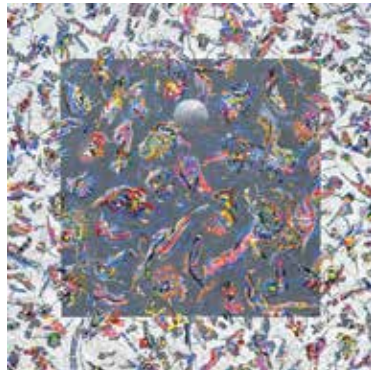
Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000



Holy night... Jungle of Darkness, 2003
Acrylic on canvas
138 x 90 cm
SOLD RM 31,900.00
KLAS Art Auction April 7, 2013
Edition III



Festival of Inner Jungle... Rainbow Paradise, 1999
Acrylic on museum board 81 x 81 cm
SOLD RM 18,880.00
KLAS Art Auction May 24, 2015
Edition XV



Sunset Boulevard No.1, 2013
Acrylic on canvas 72 x 48 cm
SOLD RM 13,500.00
KLAS Art Auction June 14, 2015
Edition XV

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

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



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

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

42

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista "Ingatan Yang Tersisa II", 2001

Signed and dated on the reverse

Artist, title, date, medium and dimensions inscribed on the reverse

Mixed media on canvas

110 x 118.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 83 of "Alun-alun ke Marista, Awang Damit

Ahmad 1996-2002" exhibition book

Published in 2002 by National Art Gallery to commemorate
the exhibition from 28 June - 4 August, 2002

RM 55,000 - RM 75,000



E.O.C. "Ikan Kekek dan Gubang Bigul", 1993
Mixed media on canvas 153 x 183 cm
SOLD RM 349,432.00
KLAS Art Auction April 24, 2016
Edition XX



Marista "Pun-Pun dan Biangsung", 1998
Mixed media on canvas 183 x 153 cm
SOLD - RM 146,536.00
KLAS Art Auction June 26, 2016
Edition XXI

The title itself hints at what this painting might be about. Different shapes and forms are scattered all over the canvas, with a space largely consisting of the colour grey takes precedence over the rest of the objects. Those familiar with Awang Damit's work are provided with the knowledge that his works are inspired by his memories, most of which are scattered, symbolic and garlanded with numerous emotions. Even this series, dubbed 'Marista' means "to talk about the past" in Brunei's Malay language. This is a piece about broken and lost memories, one that is strewn around a grey area, as bits and pieces only remain.



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.



43

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Interior With Red Painting

Signed "Taj" on lower right Stamped with artist's seal on lower left

Inscribed "128/150 Interior with Red Painting"

in pencil on lower edge of paper

Print on paper

33 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 1,200

As an artist trained in Interior Architecture, Dato' 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 space peeking 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.



With colours bursting with life and exuberance, Nik Rafin creates an art piece that seems to invigorate the viewer. One can almost hear the noises emitting from the marketplace. Done in cool colours and misty forms that complement each other, one is given the impression that this is akin to a memory, as the atmosphere is bursting with nostalgia.

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.

44

NIK RAFIN

B. Selangor, 1974

Foodmarket in Central Melbourne, 1999

Signed and dated "Raf 99" on lower right

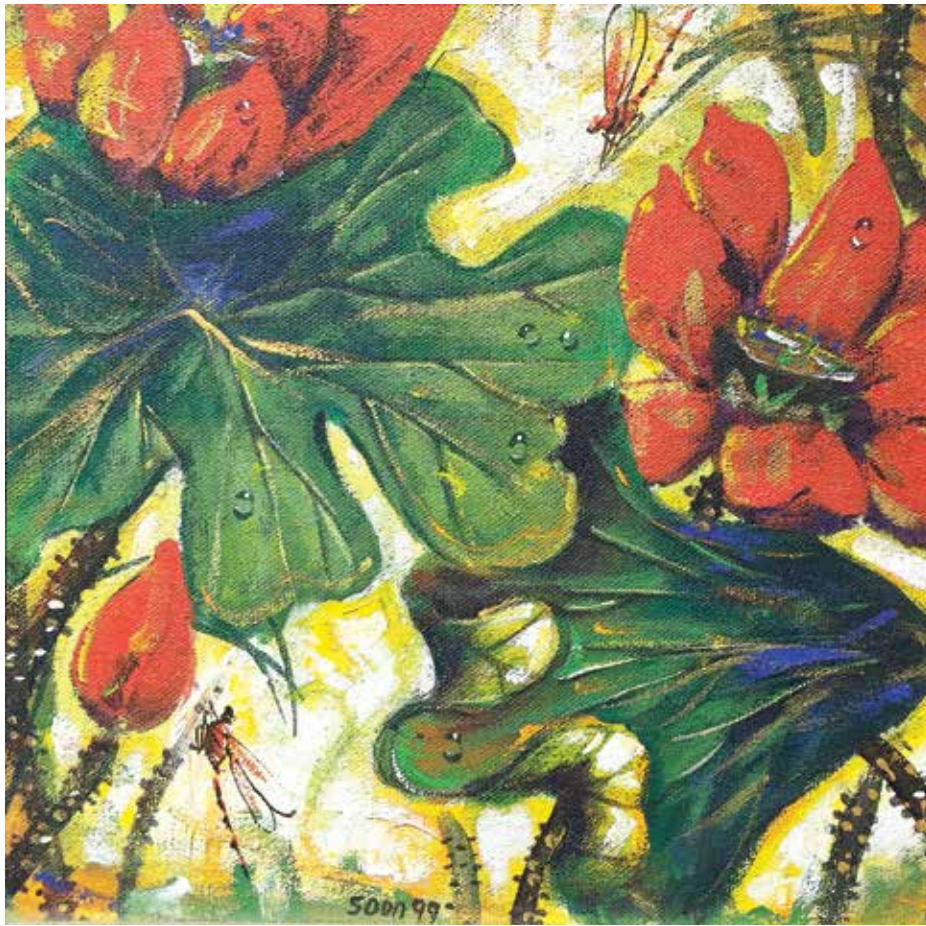
Watercolour on paper

16 x 21 cm

Provenance

Private Collection, Kuala Lumpur

RM 250 - RM 300



45

SOON LAI WAI

B. Penang, 1970

Lotus Series, 1999

Signed and dated "soon 99" on lower middle
Acrylic on canvas
27 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,500

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

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

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



46

SOON LAI WAI

B. Penang, 1970

Lotus Series, 1999

Signed and dated "soon 99" on lower right

Acrylic on canvas

27 x 27 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 3,500



47

SOON LAI WAI

B. Penang, 1970

Lotus Series, 1999

Signed and dated "soon 99" on lower right

Acrylic on canvas

27 x 27 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 3,500



48

NIK RAFIN

B. Selangor, 1974

White Roses, 2006

Signed and dated "Rafin 1006" on lower right

Watercolour on paper

35 x 25 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500

This piece exudes serenity from the top to the bottom. Nik Rafin, despite being trained in photography, clearly has a flair for watercolour as well.

With cool colours, he creates a tranquil atmosphere out of the simplest of subject matters, white roses. The realness of this piece is even more plausible as one glances at the leaves, the petals and the surrounding nature. The piece is accurate, detailed and carefully thought of, and one can almost feel as if the flowers are blooming out of the paper itself. All in all, this piece speaks of purity, demureness and elegance.

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.

49

R. SOEBROTO

B. Indonesia, 1937

Bali, 2000

Signed, titled and dated "soebroto '2000 BALI" on lower right

Oil on canvas

69.5 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 4,000

This piece by Soebroto is captivating, not only because they are unique, but also because apart from the majestic show of the scenes of village life, they are all based around a grid of black lines. This, in turn, gives the illusion of a mosaic work something akin to stained glass windows. His subjects are figures that are replicas of wayang kulit, his ode to one of the art forms that originated in Java. In its entirety, this piece is unique, eye-catching and hypnotizing and most certainly a desirable one to boot.

Soebroto was born in Tulungagung, East Java), Indonesia. He studied at the Akademi Seni Rupa Indonesia (ASRI, Indonesian Academy of Fine Arts) in Yogyakarta, Central Java and was a teacher at the Sekolah Seni Rupa Indonesia (SSRI, Indonesian School of Fine Art) and at Universitas Udayana, both located in Denpasar.



ABDUL MULTHALIB MUSA

Sculpting to success

Abdul Multhalib Musa is one of Malaysia's leading contemporary sculptors of our time. The master craftsman is known for his 'fluid metal sculptures' which has garnered him worldwide recognition, numerous international awards and residencies. He is without a doubt one of the most prominent sculptors of our nation today.

Born in Penang in 1976, Multhalib received his first Bachelor's Degree in Design Studies from the University of Adelaide in Australia in 1998. He returned to Malaysia and received his Bachelor of Architecture from MARA University of Technology in 2000. His educational foundation in

architecture has influenced his unique style in his abstract sculptural works.

Modern architecture not only involves the mastering of sculpture and art, but it also incorporates the use of technology. Multhalib's architectural education background plays a great influence in his sculptural method. Before the commencement of any of his works, he conducts a comprehensive analysis. He would start by creating patterns and visualising them technologically in three dimensional forms, only then he would create small prototypes to ensure the right use of tools, materials and techniques before the production of the real



Reconstructing Beauty I, 2004
Lasercut Mild Steel 120 x 120 x 3 cm



Multhalib Musa's "Inverted Swirls" produced in 2009 measuring 155 x 155 cm

sculpture. The fabrication of his works is often assisted by a team of builders through the use of machines to laser cut steel. He would drench the steel with salt water to create a rusty effect, which is known as his sculpting signature and identity.

Multhalib fully utilises geometric shapes in his sculptures. He used mathematical shapes and equations of circles, spheres, ovals and swirls in the composition of his series of circular sculptures entitled, Swirls, at the Australian High Commission Kuala Lumpur in 2005. He also did the same for his Involute series (2005) and Twist (2008). Over time, Multhalib developed a key principle that he holds on to until today, which is to transform a creation of two dimensional into a three dimensional figure so that he would be able to resonate a connection between his sculptures and the audience.

Awards, residencies and commissions

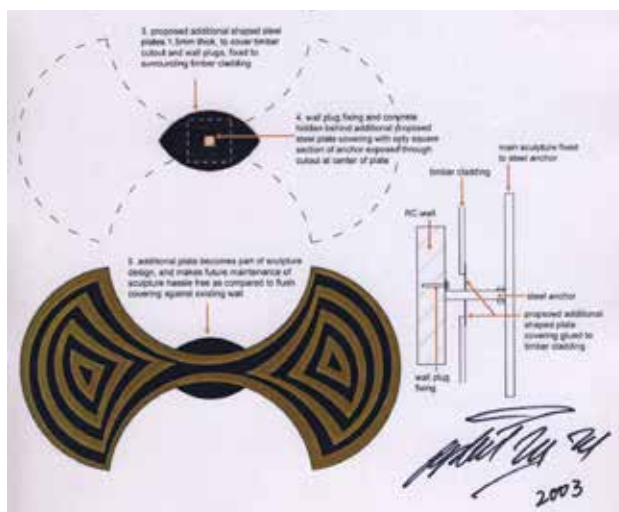
Multhalib's sculpture demonstrates a clean-cut and edgy silhouette, distinguishing its kind from others. It is no wonder that his immaculate, kinematic-style have secured him with many awards. In 2002, Multhalib won the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan and the Juror's Choice Award at the National Art Gallery in Kuala Lumpur. He was specially chosen to participate in the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous Region in China, and also the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. More impressively, he also won a competition to design an outdoor sculpture for the 2008 Beijing Olympics in China.

Some noteworthy residencies of his works include the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. He has also crafted some sculptures and received major commissions for public spaces such as Patience for Petronas, now displayed in the lobby of Prince Court Medical Centre, The Essence of National Legacy for Putrajaya Convention Centre and the latest, Darussalam for the Grand Hyatt. Others include for the Westin, UMW Toyota, Aliya and Farouk Khan and more.

One of Multhalib's great works, the Malaysian Breeze is currently owned by the Hilton and is mounted on their double volume wall above the lobby lounge. The Malaysian Breeze II, however, is set for auction at the KLAS Art Auction Edition VIII on April 6, 2014. The Malaysian Breeze II contains 21 pieces of distinct-shaped laser-cut metal sculptures, when combined and affixed still on the wall, emit a unique kinetic ability to the overall visual. The purchase of this particular work of Multhalib includes a graphic illustration personally autographed by the artist himself.



Graphic illustration for Malaysian Breeze II signed by the artist by the artist, Multhalib Musa Malaysian Breeze I, one of his earliest works, was a huge stepping stone in Muthalib's career. The Hilton KL commissioned this work, and it has been hanging in the hotel foyer's double-volume wall for more than ten years now.



Multhalib has shown growth in his series of sculptures throughout his years as a professional artist. He is evidently highly skilled in geometric knowledge, innovative concepts and sculptural precision which make him one of the leads in the contemporary Malaysian sculpture movement. Exhibiting consistently in group and solo shows since 2000, his urban-like rusty sculptural style marks him as a prodigious artist whose works are anticipated to be of utmost eminence.

Mounting design for the Malaysian Breeze II illustrated and signed by the artist, Multhalib Musa

50

ABDUL MUTHALIB MUSA

B. Penang, 1976

Malaysian Breeze 2.1, 2003

Lasercut mild steel
60 x 120 x 3 cm x 6 pieces

Provenance
Private Collection, Kuala Lumpur
Comes with a certificate from the artist

RM 15,000 - RM 25,000

"My work is derived from what could be and what exists - what is meant to be experienced and what is actually felt. Imagination and reality."

Muthalib Musa, like many other sculptors, is ongoing in their pursuit to find that one point between balance and flight for the sculptures. Through the integration of technology and inspiration, and ongoing debates of the tangible versus the intangible, a new complex relationship between art and architecture is nurtured. After all, for the longest time, art has always been thought to have a correlation with architecture.

This piece employs a combination of geometry, mathematical equations and the technology of laser-cut machines. The Malaysian Breeze 2.1 contains 6 pieces of distinct-shaped laser-cut metal sculptures, when combined and affixed still on the wall, emit a unique kinetic ability to the overall visual. The master craftsman is known for his 'fluid metal sculptures', and this piece is one of his earliest and most important private commissions by the Kuala Lumpur Hilton in KL Sentral, which has been mounted on their lobby lounge double-volume wall for over ten years. Presently, the Malaysian Breeze I can still be seen hanging there.

Muthalib Musa was born in Penang in the year 1976. He has always been interested in drawings and has won many competitions as a child. The most important and recent competition that he took part in was the Oita Asian Sculpture Exhibition and the Open Competition at the Fumio Asakura Memorial Park in Oita, Japan where was the Malaysian nominee and the Asian finalist. His background in architecture pushed his career into that of a sculptor.



51

LYE YAU FATT

B. Kedah, 1950

Mother and Child, 1975

Inscribed and dated on the bottom of the granite base

Cement and granite, Edition 4/5

31 x 15 x 21 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,500 - RM 7,500

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

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

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

The self-taught 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. This sculpture is one of the only two sculptures that Lye Yau Fatt has produced in his career.



Side view

Back view

52

ROCIO VILLATORO

B. Spain, 1973

Maniquí IV

Bronze and digital image on methacrylate
48 x 15 x 15 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in Rocio Villatoro Escultura exhibition catalogue

Illustrated on page 59 of "MOSAIC XII" group exhibition catalogue

Published in 2012 by KL Lifestyle Art Space

RM 6,000 - RM 10,000

Born in Madrid in 1973, Rocio Villatoro is a Spanish sculptor. She obtained her Bachelor of Fine Arts from the Complutense University of Madrid in 1996, majoring in sculpture. Her works of art are carried out mainly with materials such as bronze and iron, combined with other materials such as acrylic and brass.

The sculptures of Rocio Villatoro focus on the figure of women, however, far from the academic tradition. Rather, it is influenced by the magical realism of Francisco Lopez and appreciates the Italian Renaissance of Donatello and Jacopo della Quercia. Besides digital photography and other new materials are introduced to guide the sculptures towards the present. Sometimes the artist places her sculptures in boxes made of methacrylate (as in this piece), sometimes they are surrounded by various objects. It creates a mystical atmosphere while using symbolic and poetic elements - light and movement as an expression of femininity.



53

KHALIL IBRAHIM

B. Kelantan, 1934

Grand Old Palace, Kota Bharu, 1956

Signed and dated "Khalil Ibrahim 5.12.56" on lower left

Oil on canvas

34 x 50 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 86 of

"KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 25,000 - RM 50,000

This was a piece that was done to commemorate that time in his life, a time that influenced him, his life and ultimately his art. Executed and completed on-site, there are two paintings by Khalil that are of the same palace. This villagescape showcases the beauty of nature and the architecture surrounding a palace compound. Rather innocent and upfront, this historical piece was a showcase of Khalil's skills on canvas, as well as the beautiful landscape in Kota Bharu, of the most important palace in Kelantan. Captured here is the Istana Balai Besar, which was built in 1840 by the orders of Sultan Mohamed II. the Istana Balai Besar replaces the old palace, Istana Kota Lama along the Sungai Kelantan (Kelantan River) as the Sultan of Kelantan's new administrative centre (then).

Since the palace was erected, the town where the Istana Balai Besar is located has been named Kota Bharu (New Town) and later became the state capital of Kelantan. The palace stands proudly, surrounded by a fort within an area that covers over 1627square metres. This beautiful wooden structure is made of timber provided with courtesy from the people of Ulu Kelantan and Pasir Puteh.

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.



YUSOF GHANI

The Tari Series: The most coveted and sought-after real-meets-abstract body of works



Siri Tari VII, 1984 Oil on canvas 163 x 259 cm Private Collection, Kuala Lumpur

"I felt that I could still communicate about how I feel about the world with a dance theme. I called them Siri Tari (Dance series). I want to convey to the audience about the inequality of life that leads to chaos. I feel that dancing is chaotic and directionless. To achieve this effect, my approach to painting was based on immediacy, spontaneity and guided by my intuition for the colours and strokes. I had no specific sketches for the painting." – Yusof Ghani

Chaotic and directionless, dancing is – for the artist – a metaphor for the inequality of life that led to chaos; a social commentary on humanitarian issues. And for those familiar with Yusof Ghani's works, movement has always been a crucial part of his artistic career.

"One observes the power and directness typical of abstract expressionism and the dynamic shapes are violently released from the human form," was the late Syed Ahmad Jamal's commentary on Yusof Ghani's Tari works. And he had deduced that evidence of inspirations from Pollock and de Kooning were also apparent in the dancing lines and the bits and pieces of form and space.

Upon closer inspection, however, it isn't just aesthetics that make the pieces in this series stand out. The message is as powerful as the visuals, and it was also this body of works that catapulted Yusof Ghani into stardom back in the 80s.

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

This obsession and fascination for dance began when Yusof Ghani was studying in the US. He had then participated in a group protest against the American intervention in Nicaragua, and he did so by painting another series of work – the Protest series. Highly politically-motivated injected with a fair bit of social commentary, the influence from his Protest series carried on to his thesis for his Master's degree – Dance: A Cultural Statement (1982).

Following that, with the combined gestures of dance and bits and pieces from his Protest series, the Tari series was born.



Protest - Washington Series
"Rasuah Kakitangan Kerajaan", 1984
Mixed media on paper 68 x 52 cm
SOLD RM 25,362.00
KLAS Art Auction September 13, 2015
Edition XVII,



The artist Yusof Ghani and his painting Siri Tari XII

Using the mayhem and havoc that was painted on canvas, the dances on canvas are the artist's way of commenting on social issues, on the inconsistencies in life that causes perpetual anarchy. Apart from using dance paintings to portray human behaviour and to experiment with lines, movement and colour, works from the Tari revolved around social remarks, and until this day, remained as his most popular and memorable series.

It isn't hard to take in the importance of such an important body of work. This particular series is one of the most-coveted in Yusof Ghani's portfolio and continues to be so in every auction, without fail.

Art collector Farouk Khan, who owns a stunning work from the Tari series, said, "The Tari series basically represents the early period of post-modernism in the Malaysian art movement. The series ignited interest in the arts and was responsible for creating strong collecting interest in the 80s. The dynamism and flair demonstrated by Yusof Ghani in the Tari and subsequent

series positions Yusof possibly as Malaysia's most prominent expressionist artist."

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.

His works are in numerous public collections such as Anton Gallery, Washington DC, USA, Bank Negara Malaysia, Changi Airport, Singapore, Hijjaz Kasturi & Associates, Kuala Lumpur, Istana Negara, Kuala Lumpur, Jenkins Johnson Gallery, San Francisco, USA, Malaysian Airlines, Kuala Lumpur, National Art Gallery, Kuala Lumpur, Petronas KLCC, Singapore Art Museum, Singapore, Youth Center, Washington D.C, USA and Zain & Co., to name a few.



Siri Tari VII, 1984
Oil on canvas 153 x 183 cm
SOLD RM 176,000.00
KLAS Art Auction January 19, 2014
Edition VII



Siri Tari II, 1984-85
Oil on canvas 163 x 219 cm
SOLD RM 209,000.00
KLAS Art Auction December 2, 2012
Edition II

54

YUSOF GHANI

B. Johor, 1950

Siri Tari XII, 1989

Signed and inscribed "Yusof Ghani SIRI TARI XI/89
oil on canvas" on the reverse

Signed and inscribed on the stretcher bar

Mixed media on canvas

117 x 165 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 39 of the "Siri Tari: Topeng
by Yusof Ghani" exhibition book

Published in 1996 by Rusli Hashim Fine Art

RM 170,000 - RM 250,000

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

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

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





55

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Dunia - Garis Lunak #6, 2016

Signed and dated "NIZAR 2016" on lower right

Signed and dated "NIZAR 2016" on the reverse

Artist, title, date, medium and dimensions

inscribed on the reverse

Acrylic on canvas

120 x 240 cm (Diptych)

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 24,000



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. The beauty is in both the artistic prowess and the effect it gives, as the entire methodical, complex lines are brought together in unity in such a strikingly anarchic manner.



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.

56

ZULKIFLI YUSOFF

B. Kedah, 1962

Melting, 1997

Signed and inscribed "Zulkifli Yusoff Melting 97" on the reverse

Acrylic on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000



Co-Operation, 1997
Acrylic on canvas 152 x 152 cm
SOLD RM 38,940.00
KLAS Art Auction May 24, 2015
Edition XV



Treasure Hunt, 1997
Acrylic on canvas 152 x 213 cm
SOLD RM 49,560.00
KLAS Art Auction May 24, 2015
Edition XV



Power Series "Pesta Suka Ria", 1995
Acrylic on canvas 76 x 76 cm
SOLD RM 13,526.40
KLAS Art Auction September 13, 2015
Edition XVII

Artworks by this particular artist are not mere display of skill or as a source of visual brevity to those who look upon it, but therein lie various commentaries. These satirical pieces not only wow the viewers with such meticulous and methodical skills when it comes to Zulkifli Yusoff's paintings, but also because the end message definitely leaves more than one thing to smile about.

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 competition. Currently, he is an Associate Professor at Universiti Pendidikan Sultan Idris in Perak.



57

RAFIEE GHANI

B. Kedah, 1962

Slippers, 1995

Signed on lower left

Title, date, medium and dimensions inscribed on the reverse

Oil on canvas

83.5 x 127.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Having delicate and beautiful things so close, we tend to overlook it, but Rafiee Ghani is almost poetic when recollecting the sights and sounds that he has witnessed. He rearranges it in such a way that it makes things around us look even more visible than they truly are, and that makes us take a moment longer to appreciate it, as seen in this piece.

As the artist has said before, "I imagine happiness and express it. I want the play of shapes to dance in the viewer's eyes. And when it does I want to capture it. It's like a piece of music frozen in time. People always ask what does it mean? I say don't concern yourself with the meaning. The key to appreciate modern contemporary art is to put meaning aside. See how the paintings affect you. Does it play in your eyes or does it go deeper? It's about the "mood"."

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.





58

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Interiorscape "Sunday Afternoon", 1988

Signed and dated "Taj 9/88" on lower right
Signed, dated and inscribed
"Interiorscape - Sunday Afternoon" on the reverse
Acrylic on canvas
152 x 137 cm

Provenance
Private Collection, Kuala Lumpur

RM 35,000 - RM 55,000



Interior Still Life-The Veranda, 1988
Acrylic and oil pastel on canvas 122 x 122 cm
SOLD RM 47,040.00
KLAS Art Auction January 18, 2015
Edition XIII



Grey Horizon, 1993
Mixed media on canvas 125 x 125 cm
SOLD RM 41,706.40
KLAS Art Auction April 24, 2016
Edition XX



Balinese Garden, 2003
Acrylic on canvas 188 x 182 cm
SOLD RM 50,724.00
KLAS Art Auction June 26, 2016
Edition XXI

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 a mixture of cool and warm colours, there is an ideal contrast colours in this piece; as well as in the arrangement of shapes and where they are placed, such as the vases and the rattan chair.

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.



59

LYE YAU FATT

B. Kedah, 1950

Bird Cage and a Jar, 2016

Signed and dated on lower left

Signed and inscribed "LYE YAU FATT 2016" on the reverse

Mixed media on canvas

75 x 95.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

Artist Lye Yau Fatt has a proclivity for looking for themes and substance for his art pieces in regular objects. This is clearly demonstrated by this still-life piece, as he exquisitely paints a birdcage in a nondescript setting, along with a traditional pot, a wooden door and flowers on the right.

The entire event captured at sundown in homely colours show his love for the ordinary and simple. The unfussiness that is his theme contradicts the intricacy of his techniques in this piece, making this truly something that reminds you of home – simple yet lovely.

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





60

TAN SWIE HIAN

B. Indonesia, 1943

Calligraphy, 1977

Inscribed and dated in Chinese characters
“Dedicated to Yao Tuo 1977” with one seal
of the artist on lower left
Chinese ink on rice paper
70 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 20,000 - RM 30,000

“I create to show how a free mind functions. To me, it is like a hummingbird flying forwards, backwards, sideways, as it soars, swoops or remains stationary in the air. Art could be the rainbow that leads to the ultimate great white light of man and the universe.” – Tan Swie Hian

Tan Swie Hian is one of Singapore’s most prolific and acclaimed multidisciplinary and multilingual artists. A self-taught poet, philosopher and artist of a variety of mediums, Tan has received recognition across his varied creative output. Described by Time magazine as “Singapore’s Renaissance Man” in 2003, Tan has received many international honours, including being named as an Officer of the Ordre national de la Légion d’honneur. In 1987, Tan received the Cultural Medallion for his contributions to visual arts in Singapore.

Born in 1943 in Pulau Halang, Indonesia, Tan Swie Hian moved to Singapore with his family at the age of three. He attended the Chinese High School for his primary and secondary education, and went on to Nanyang University, graduating with a BA in Modern Languages and Literature in 1968. Throughout his school days, Tan would pursue his creative passions, picking up knowledge and teaching himself as he went along.

五德山一段空同月出入
 小相達無重劫來噴屋
 住到明小徹王前
 小徹王前
 牛知人春月色

全德人境
 北石
 七七



61

TAY BAK KOI

B. Singapore, 1939-2005

Boats with Village Scene, 1993

Signed and dated "BAK KOI 67" on middle left edge

Gouache on paper

93 x 45 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 24,000

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

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

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



62

THOMAS YEO

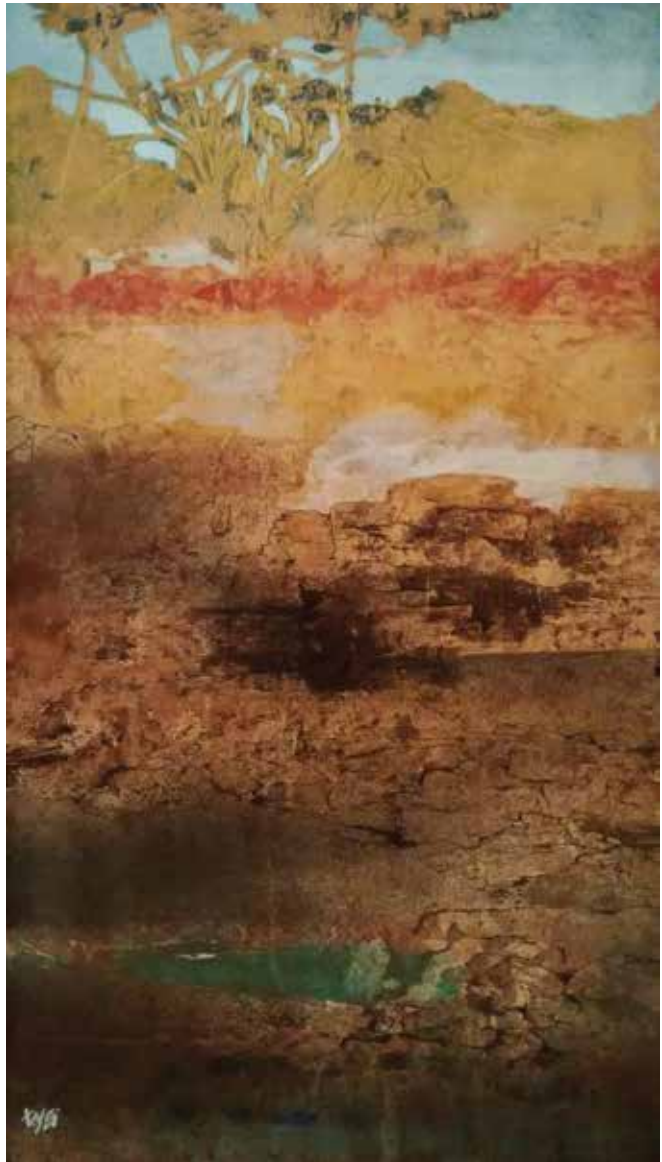
B. Singapore, 1936

Rocky Ground

Signed "tyeo" on lower left
RAYA GALLERY label affixed to the reverse
Gouache on rice paper laid on board
80 x 45 cm

Provenance
Private Collection, Australia

RM 5,000 - RM 7,000



Inspired by Thomas Yeo's travels and the ever-changing landscape and construction surrounding Singapore, his works are often geometric, abstract and always saturated with colour. With all the dust and noise surrounding him and the place where he lives, it pushed him to create meaningful, deep artworks. Centred around the colour orange, Yeo chose this colour as it "represents the beginning of the day" and it reflects how "construction is the promise of the future".

"In the future, buildings will shoot for the sky, but whether they are going to bring us happiness or something else is a question mark," he said, as he depicts in this piece a yet-untouched mountain village.

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



63

LIM TIONG GHEE

B. Singapore, 1955

Tropical Plant, 1996

Signed and dated on lower right
Inscribed "Tropical Plant"
on the lower middle
Collage on rice paper
76 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 6,000

Lim Tiong Ghee has condensed the form of abstract collage painting down to its simplest essentials of colour, line and texture. From this, one can observe both poetry and emotion and witness the celebration of landscape and tropical flora. There is also a feeling of growth and of fruition, as seen in this piece.

Lim was born in 1955 in Singapore. Among the awards that he has under his belt are the 1978 National Art Exhibition's Special Award, the 1st prize for UOB Painting of the Year Competition, the 1989 Top Award at the UOB Painting of the Year Competition and the 2004 VSC Freeman Fellowship 2004/2005 from Vermont Studio Center, US. His works are in the collection of the Singapore Art Museum, The Singapore Ministry of Foreign Affairs, Citibank Singapore, Singapore Airlines and private collections in Australia, Europe, United States, Taiwan and Hong Kong.

64

KHALIL IBRAHIM

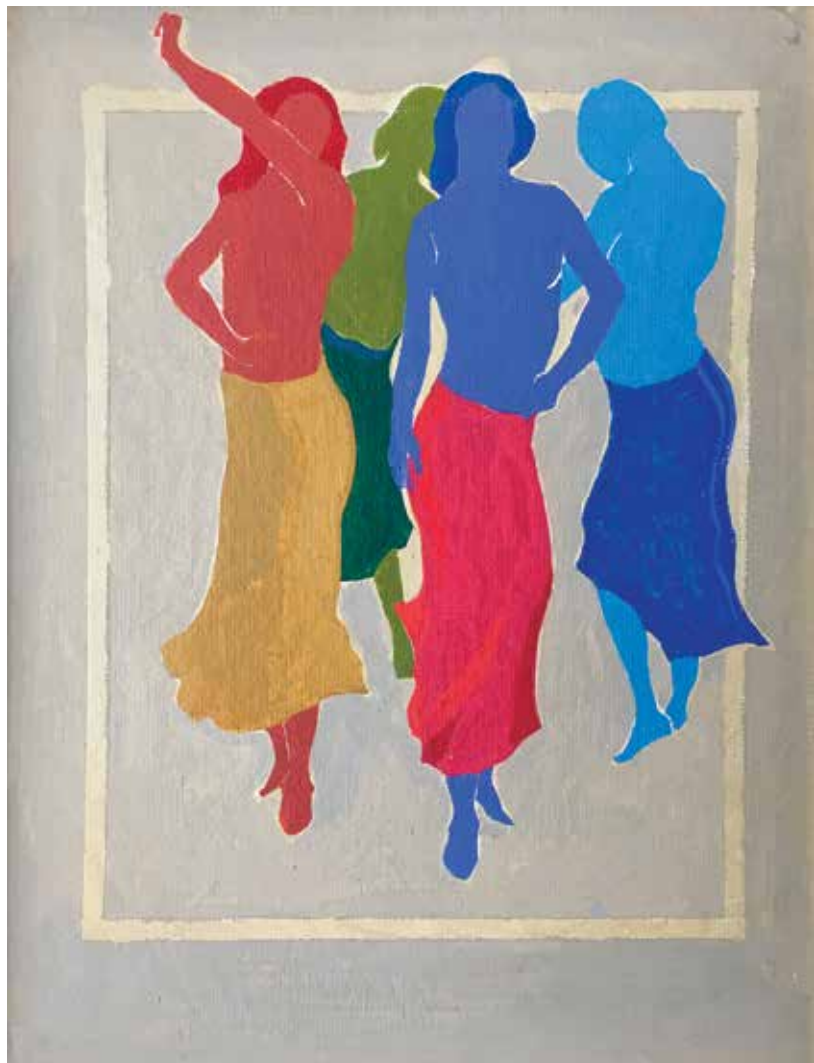
B. Kelantan, 1934

East Coast Series

Acrylic on canvas
29.5 x 22.5 cm

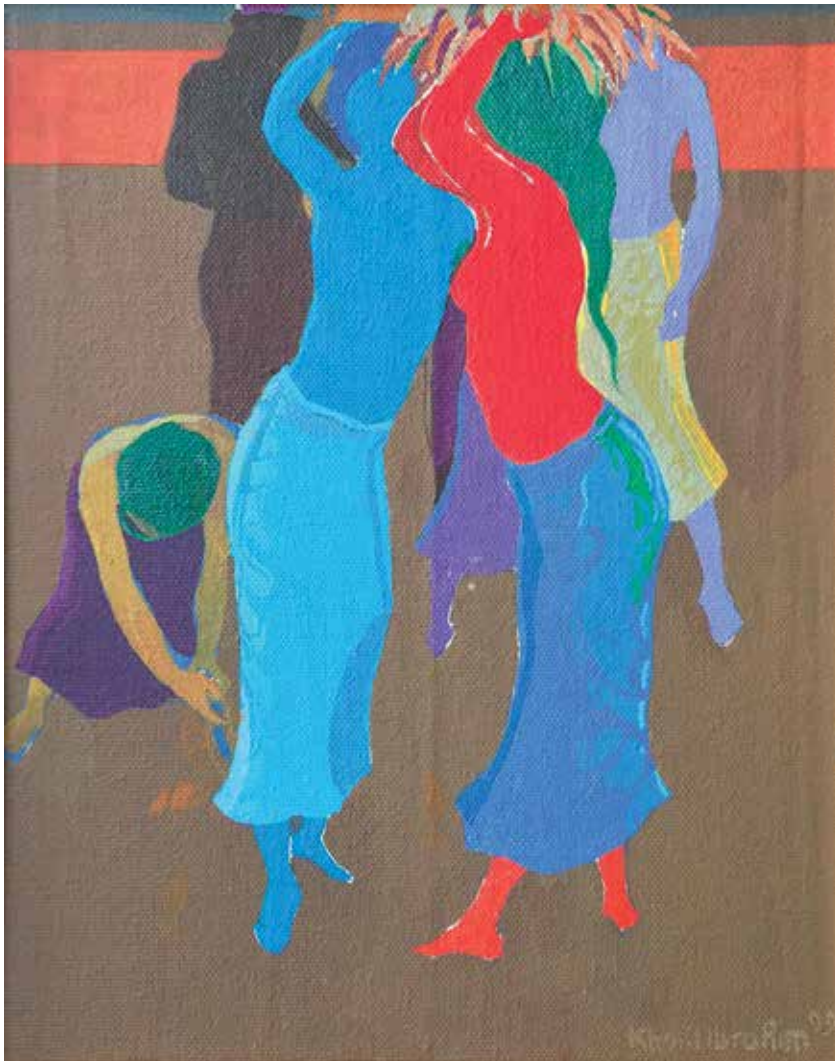
Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000



A familiar theme, the East Coast. Obtaining inspiration from his upbringing in Kelantan, this piece features a group of village folk clad in traditional rustic outfits. Khalil utilises his skill in and complete study of the human figures to bring out movement while simultaneously using vibrant and contrasting colours to bring about richness to this piece.

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.



65

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1999

Signed and dated "Khalil Ibrahim 99"

on lower right

Acrylic on canvas

24 x 19 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

With human figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with a mesmerising 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.

66

KID KOSOLAWAT

B. Thailand, 1917-1988

Thai Farmer's Life

Signed "KID" on lower right

Signed and titled on the reverse

Oil on canvas, heightened with gold leaf

78.25 x 48.25 cm

Provenance

Private Collection, Singapore

RM 5,000 - RM 10,000



This visual artist was known for painting the daily life in Thailand, and this piece captures exquisitely and expressly the life of a Thai farmer. Set against a clean, pristine background, various figures and people belonging to the agricultural background in Thailand are seen going about their daily lives. In its entirety, this piece is charming in its rusticity and the complexity in technique and subsequent simplicity in its message makes this piece aesthetically enchanting.

Kid Kosolawat was born in 1917 in Srisaket Province, Northeast Thailand. He went to Bangkok in 1936 where he studied at Silpakorn University for four years and then a year at Poh Chang College of Arts and Crafts. At one time, he was president of the Thai Fine Arts Association and an art instructor at Poh Chang College of Arts and Crafts in Bangkok, Thailand. Kid Kosolawat began garnering art awards since grade school in Si Sa Ket Province. By the time he came to Bangkok and enrolled in what is now Silpakorn University, his remarkable talent caught the eye of his teacher, Mr. Feroci (Prof. Silpa Bhirasri), the Italian founder of the university. Art, for Kid, was a never-ending source of happiness and fun. His drawings and numerous illustrations for magazines and children's readers bear his trademark of simplicity and care.



Suharso's path was not easy after Chinese Indonesians were persecuted after the rise of the New Order in 1966. Chinese characters were banned, Yin Hua disintegrated, several artists fled to Singapore, and Suharso, now with a family, had to work in various companies to earn money – all while struggling to make art. Between 1966 and 1977, Chris had to work outside his studio.

By 1984, Suharso could focus exclusively on painting, finding his true calling in painting watercolors of Bali's scenery.

Suharso began as a mixed-media artist, flipping between watercolors and oil, perhaps settling on the former due to its similarities to traditional Chinese ink paintings, which puts less emphasis on colour in favour of shading and lighting. His love for Balinese landscape and watercolor carried on, however.

Suharso was recognised as a painter who was intensely inspired by impressionism nominating Bali as his favored subject matter. It is evident that Chris Suharso's character was heavily influenced by impressionism or realism. His works represent his intention to explore the character of light and optical illusion. Suharso thoroughly acknowledged the very nature of light and transformed this knowledge through medium utilisation. Through this mastership, he brought precise representation into his works.

67

CHRIS SUHARSO

B. Indonesia, 1931-1999

Indonesian Market Scene, 1970

Signed and dated "CHRIS S '70" on lower right

Oil on canvas

49 x 64 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



68

MOKHTAR ISHAK

B. Kelantan, 1939

Village in Tumpat, 2011

Signed and dated "MOKH. ISHAK 2011" on lower right

Watercolour on paper

11.5 x 14.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 43 of

"EAST-COAST NATIVE" exhibition catalogue

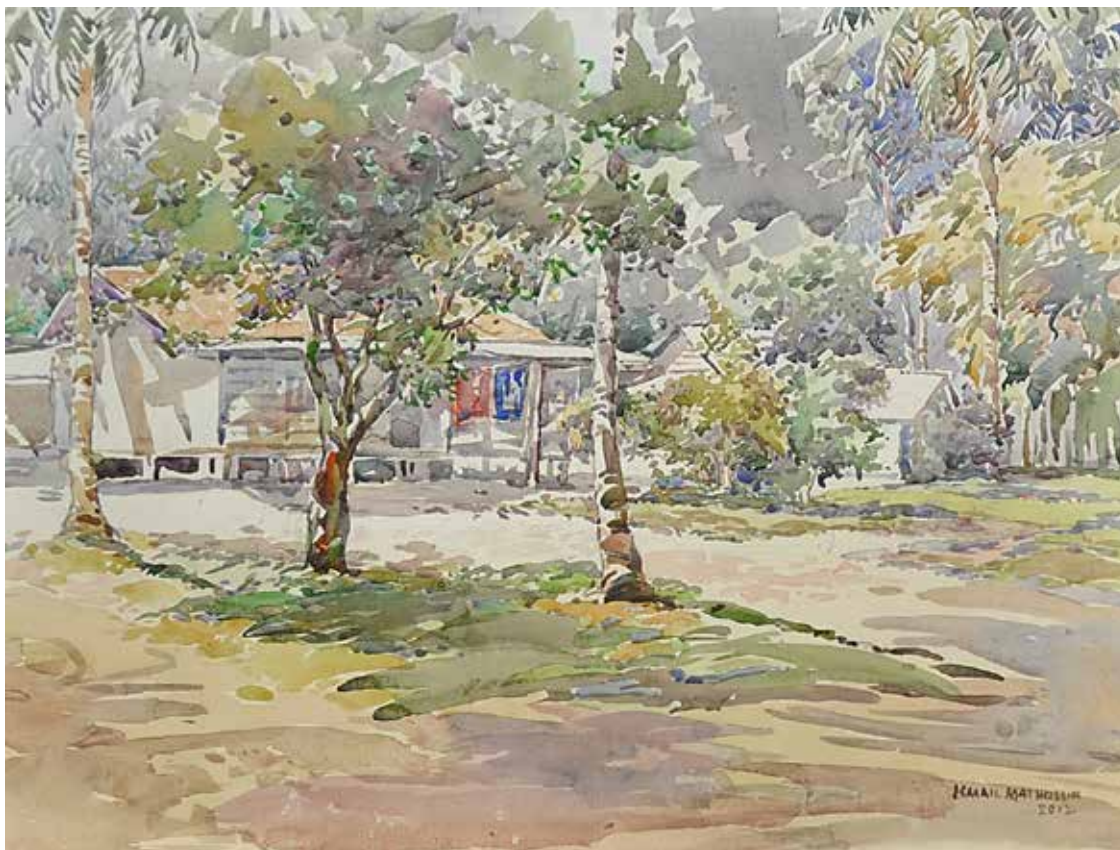
Published in 2011 by KL Lifestyle Art Space

RM 300 - RM 500

Mokhtar Ishak's paintings are mainly of rural landscapes, seascapes and portraits.

This piece, depicting the rustic settings of the East Coast of Malaysia, where he was born, shows clearly the beauty that is the way of life and the scenery there. With precise brush strokes and vibrant colours with soft hues, he brings these sceneries to life, doing its natural exquisiteness justice.

Mokhtar Ishak is a self-taught artist, the only education in art was brought on by an art course organized by the Ministry of Youth and Sports in 1973. His works are exhibited and showcased by the PETRONAS Gallery in Kuala Lumpur as well as Bank Negara in Langkawi.



69

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Kg. Sabak, 2012

Signed and dated "ISMAIL MAT HUSSIN 2012"
on lower right
Watercolour on paper
37.5 x 50 cm

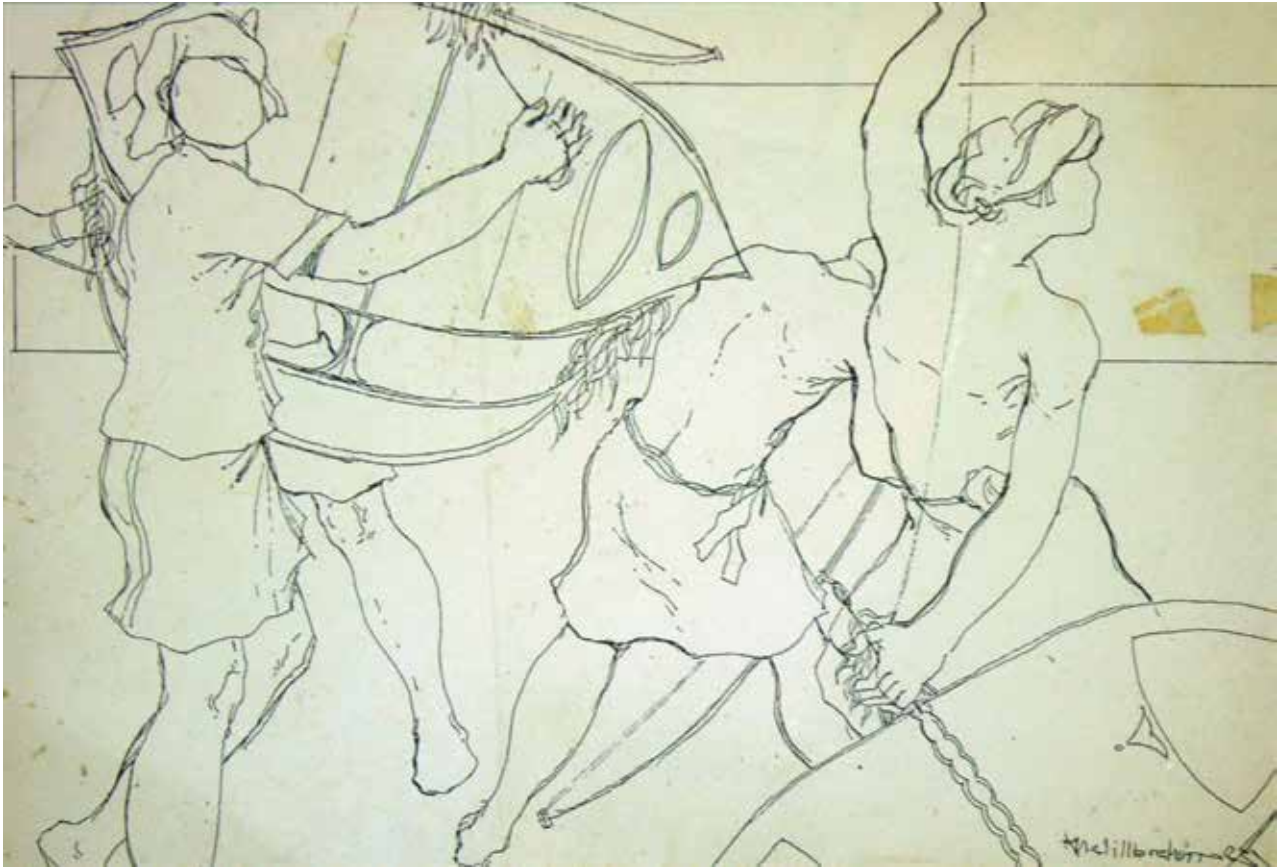
Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500

Venturing a little further away from his usual batik art, Ismail Mat Hussin presents a piece of nostalgia of a village called Sabak in Kelantan with his watercolour prowess.

Even with the knowledge that this was painted mere years ago, the greyish tint to the entire piece creates the mood of taking a trip down memory lane, especially with the almost misty and foggy quality to it. It also speaks of a laidback, mundane yet modest life in the countryside.

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 Yusoff Abdullah. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting.



70

KHALIL IBRAHIM

B. Kelantan, 1934

Wau Sketch, 1985

Signed and dated "Khalil Ibrahim 85"
on lower right
ink on paper
27 x 40.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 85 of "MALAYSIAN GEMS"
exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 800 - RM 1,500

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

Khalil managed to sell his batik works well enough to make a living even though some of his artist friends disapproved of what he was doing. As his fame grew, collectors and companies began to take notice of him. "Malaysia Airlines (MAS) commissioned me to do some batik works – huge pieces – for their first ticketing office in KL. Later, I produced more works for MAS offices in Singapore, Taiwan, Germany, Bangkok and Paris as well," he says.

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



Raduan's pieces have always been quite enigmatic and cryptic, and this piece is no different from his usual, despite the clarity of his subject matter. Strong and purposeful, this piece is full of statements without words, what with the strong portrayal of a double decker bus in London that mar the canvas. The execution of this piece is exceptional.

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. Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows, the last being Living Metal in 2012.

71

MOHD RADUAN MAN

B. Pahang, 1978

Double Decker, 2013

Signed and dated "Raduan Man 2013" on lower right

Signed, titled and dated on the reverse

Mixed media on aluminium laid on board

46 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 6,000



72

NIK RAFIN

B. Selangor, 1974

Mindscape Series 11, 2011

Signed and dated "Rafin 911"
on lower right
Acrylic on canvas
30 x 39.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,200

With colours bursting with life and exuberance, Nik Rafin creates an art piece that seems to invigorate the viewer. The cascade of crimson in this painting reminds the audience of motivation, energy and most of all, passion. It is, after all, a colour that symbolises strength.

It is only fitting that he names this piece Mindscape, this painting works as a means of an escape from one's worries and troubles, a nook inside one's mind. Apart from its enlivening and loud effect, Nik Rafin's love for detailed, descriptive work is apparent as he exquisitely draws fine lines on the various shapes, adding complexity and edge 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.



73

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Morning in Krokong, Sarawak, 2005

Signed, titled and dated "Morning in Krokong, Sarawak RSA 2005" on lower right

Oil on board
30.5 x 22.5 cm

Provenance

Private Collection, Kuala Lumpur
Illustrated on page 52 of "RAPHAEL SCOTT AHBENG" solo exhibition catalogue
Published in 2014 by KL Lifestyle Art Space

RM 1,500 - RM 2,500

In this unique oil on board painting by Raphael Scott AhBeng, a solitary area filled with a small cluster of trees is represented in shadowy forms and deep red hues set against a stark yellow backdrop. The trees are drooping, with their crowns hunched low, grouped together. The piece is remindful of a bright, sunny day and AhBeng chooses a specific location as his focus, an area in Sarawak dubbed Krokong.

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.



74

RAFIEE GHANI

B. Kedah, 1962

Daffs, 1998

Signed "Rafiee Ghani" on lower left
Signed, titled and dated on the reverse

Oil on canvas
35.5 x 48 cm

Provenance
Private Collection, Australia

RM 4,000 - RM 7,000

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

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

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

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.



75

ISMAIL LATIFF

B. Melaka, 1955

Dancing in the Dark... Floating on Dreams, 2011

Signed "Ismail Latiff" on lower middle
Signed, titled and dated on the reverse

Acrylic on canvas
90 x 71 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 14,000



Malam Di Jogja, 1991
Acrylic on museum board 64 x 90 cm
SOLD RM 13,526.40
KLAS Art Auction January 31, 2016
Edition XIX



The Night Sky...Wild Bird, 2014
Acrylic on canvas 90 x 71 cm
SOLD RM 22,544.00
KLAS Art Auction June 26, 2016
Edition XXI

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Regrettably, these wonderful places are difficult to put into words, let alone paint. Fortunately though, we are able to see a proper, solid version of it through Ismail Latiff's paintings. With a brushstroke, he takes us to that faraway place, one that consists of the landscapes you can only dream about. Ismail Latiff brings these dreams to fruition on canvas.

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



The darkness that shrouds the near-entirety of this piece beckons the viewer to come closer, as if a moth to a flame. By introducing a slash of yellow at the bottom of this piece, one is immediately drawn to the contrasting colours between darkness and light.

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."

76

AHMAD KHALID YUSOF

B. Kuala Lumpur, 1934-1997

Jawi and Ilusi, 1978

Signed and dated "Ahmad Khalid 1978" on the reverse

Artist, title, date and medium inscribed on the reverse

Acrylic on canvas

66 x 88 cm

Provenance

Private Collection, Kuala Lumpur

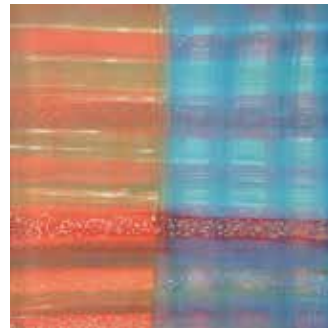
RM 9,000 - RM 18,000



Aku dan Alam Ini Tasik Cini, 1989
Acrylic on canvas 120.5 x 90 cm
SOLD RM 62,700.00
KLAS Art Auction September 21, 2013
Edition V



Untitled, 1978
Acrylic on canvas 89 x 89 cm
SOLD RM 28,600.00
KLAS Art Auction November 8, 2014
Edition XII



Untitled, 1993
Acrylic on canvas 90 x 90 cm
SOLD RM 29,700.00
KLAS Art Auction June 21, 2014
Edition IX

A master at creating a new realm and a solid manifestation of a dream for escapists, this soothing air-stream like is flawlessly executed to give it that ethereal aura and vision.

Ahmad Khalid Yusof has a habitual style of dotting his pieces with khat calligraphy (Islamic calligraphy), sprinkling tendrils and bits of Jawi ornamentally around the artwork, as shown in this quaint masterpiece. At a glance, the sprinkling of khat alphabets may seem like mere decorations, but fusion between colours and calligraphy makes this piece more evocative and striking.

After studying art at Winchester School of Art in England, Ahmad continued to enhance his art skills at Ohio State University, USA and completed his studies in 1976. In 1979, he was the founder and president of the Malaysian Artists Association (PPM). He received the Excellence Award after lecturing at ITM School of Art and Design for 19 years, and was part of the National Art Gallery of Kuala Lumpur's Board of Trustees.



77

DZULKIFLI BUYONG

B. Kuala Lumpur, 1948-2004

Untitled, 1979

Signed "Dzulkilfi Buyong 79" on the bottom

Pastel on paper

26 x 18 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,800 - RM 7,000



Untitled, 1982
Acrylic on board 59 x 42 cm
SOLD RM 42,833.60
KLAS Art Auction April 24, 2016
Edition XX

Dzulkifli Buyong received his art education at the Victoria Institution from 1961 to 1965, studying under V.I.'s well-known artist and art teacher, Patrick Ng, and was a regular member of the Wednesday Art Group. Before he was nineteen years of age, he had already been exhibiting publicly and had won many prizes. Hailed as a prodigy, he was regarded as a teenage sensation of the Malaysian art scene and the darling of the Kuala Lumpur art circles.

Dzulkifli describes himself: "I like to paint children, colourful games, and subjective paintings about my surroundings. Beauty is not important. Better common things that other people don't see. Everyday happenings, children particularly, their gaiety and liveliness." This piece is exactly that, as he captures with paster on paper a mother cat and her kitten.



In her biographical note on Dzulkipli, Dolores Wharton adds to the observation: "Dzulkipli's work is part of the community. Neighbours and children enjoy posing for him while he sketches. It is evident that he is clear-sighted in his thoughts, purposeful in his practice and decisive in aesthetic preference. He aims at depicting the vivacity, particularly of everyday life, which, he correctly observes, tends to be ignored or neglected. Dzulkipli's 'surroundings' are people, shaped by children; he digs deep into the domain of children, especially into the realm of play; he also dredges events and memories from his own children. What he constructs in his pictures is an intense, absorbing world nourished by experience as well as an objective yet empathetic observation of his environment..."



78

NIK ZAINAL ABIDIN

B. Kelantan, 1933-1993

Betara Kerisma, 1982

Signed and inscribed "oleh Nik Zainal Abidin 1982"
in Jawi on lower left

Watercolour on paper
37 x 27 cm

Provenance
Private Collection, Selangor

RM 1,800 - RM 5,000

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

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

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

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



"The best part of photography is the act of taking pictures. The rest is just the externalising of images. Before that happens, the work will have to go through a tug-of-war process with the medium." – Ismail Hashim

The strength of photographic works of Ismail Hashim is the sensitivity and his profound study of the idea of the subject that he wants to address. He has translated ideas and normal subjects in his photographic work, and made it into something profound, moving and larger-than-life, as exhibited in this piece.

Ismail Hashim went to Universiti Sains Malaysia (USM) to study Fine Arts in 1972 and obtained a Masters in Fine Arts specialising in Graphic Design from Washington State University, USA in 1979. He returned to lecture in the visual arts department of USM and eventually became the dean of the Pusat Seni (Centre of the Arts). A founding member of ALIRAN, a pioneering social justice movement in Malaysia, Ismail designed its logo as well as some of its most iconic magazine covers. As one of Malaysia's leading artist-photographers, Ismail Hashim helped elevate the status of photography as a form of fine art in Malaysia.

79

ISMAIL HASHIM

B. Penang, 1940-2013

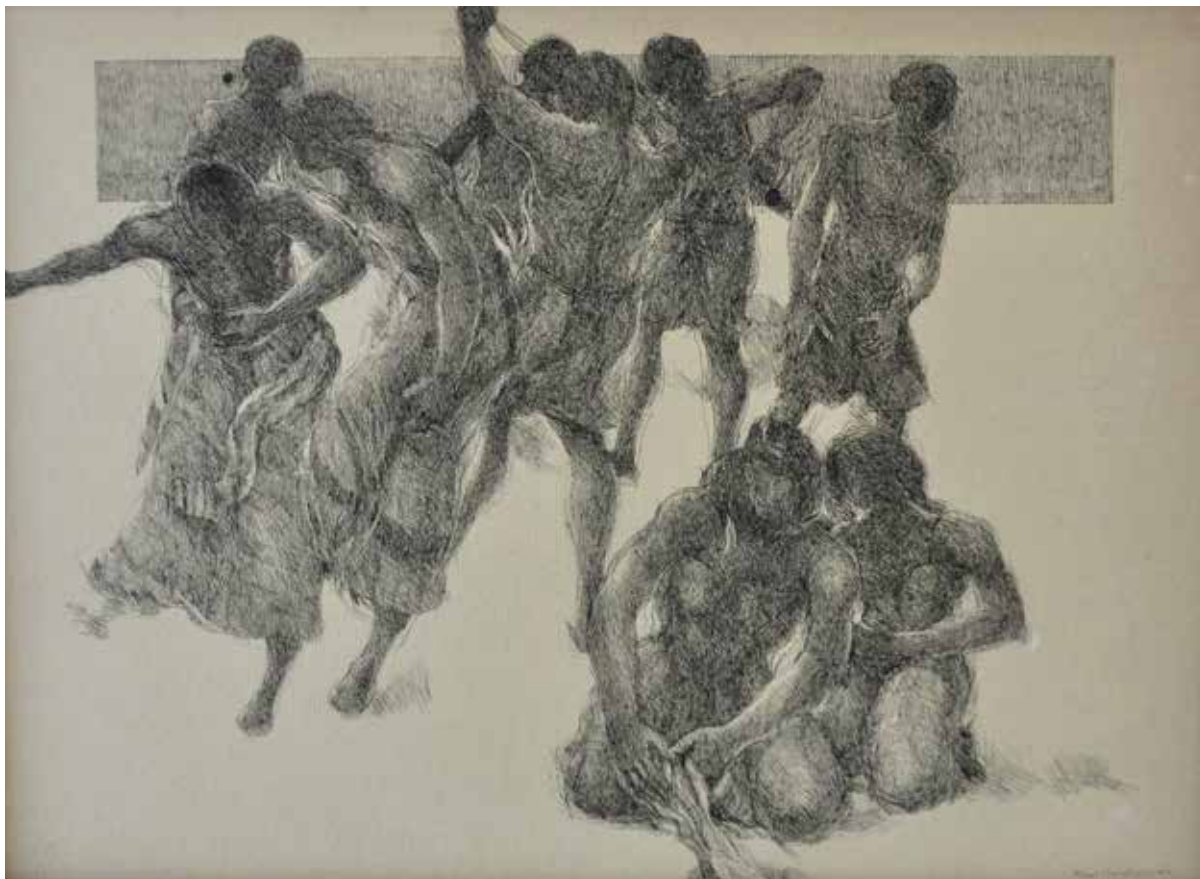
Cock of the Loft?, 2005/2007

Inscribed "Cock of the loft? Hand-coloured gelatin silver black+white hand-print" on lower left
Signed and dated "ISMAIL HISHAM '05/07" on lower right

Two labels inscribed with artist, title, date and medium affixed to the reverse
Photography: Hand-tinted black and white gelatin silver hand-print
55 x 62.5 cm

Provenance
Private Collection, Singapore

RM 12,000 - RM 18,000



80

KHALIL IBRAHIM

B. Kelantan, 1934

Untitled, 1980

Signed and dated "Khalil Ibrahim 80"

on lower right

Ink on paper

33 x 44.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 210 of "KHALIL IBRAHIM

The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 10,000 - RM 15,000

"Simplicity is the ultimate sophistication." – Leonardo da Vinci

This absolutely simple piece done by mere ink on paper is a surefire to understand an artist's expertise in art. With the simplest of mediums, Khalil Ibrahim draws a group of villager folk amidst a gathering. Using only basic of black ink, it is an insight to Khalil's skill and knowledge of his subjects and his own techniques, and the end-product is something simply dramatic and effective. Although it may seem quick and haphazard, it is a sign that it takes a lot of practice and talent to be able to create a piece that is simple yet artistic.

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.



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

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

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

81

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Tepi Pantai, 1997

Signed and dated "ISMAIL MAT HUSSIN 1997"
on lower right

Watercolour on paper
38 x 56.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500



82

MOKHTAR ISHAK

B. Kelantan, 1939

Village in Tumpat, 2011

Signed and dated "MOKH. ISHAK 2011" on lower right

Watercolour on paper

11.5 x 14.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 57 of "EAST-COAST NATIVE" exhibition
catalogue

Published in 2011 by KL Lifestyle Art Space

RM 300 - RM 500

A variation of his work from the earlier lot, he depicts once more the scenery one can find while at the countryside. One can capture the silhouettes of a woman and her child, with cattle in the distance not so far away from them. This piece speaks of tranquility and the simplicity of the life in the countryside. The untouched beauty of nature and the peaceful atmosphere of this piece speak volumes, beckoning the viewer to come escape while gazing at it.

Mokhtar Ishak is a self-taught artist, the only education in art was brought on by an art course organized by the Ministry of Youth and Sports in 1973. His works are exhibited and showcased by the PETRONAS Gallery in Kuala Lumpur as well as Bank Negara in Langkawi.



Illustrated here is a combination of Tew Nai Tong's hallmark in his artworks – a depiction of the simple life. The artist has an exemplary way of perceiving the simple life, enriching the visualisation of what he sees through his profound, vibrant paintings. The coarseness of colour and texture in his paintings also bring the mind to the countryside, and Tew Nai Tong's affection for the countryside is palpable. This piece captures blissful quiescence and peace, and tells of life led with simplicity and being close to nature.

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

83

TEW NAI TONG

B. Selangor, 1936-2013

Fishing Village, 1983

Signed and dated "NAI TONG 83"
on middle right

Watercolour on paper
27 x 38 cm

Provenance
Private Collection, Selangor

RM 1,800 - RM 3,500

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Siri Gelombang “Bentuk Dalam”, 1991

Signed and dated “Latiff 91” on lower right

Signed, titled and dated on the top stretcher bar

Signed, titled and dated on the reverse

Oil on canvas

157.5 x 175 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 156 of “Pago-Pago to Gelombang:

40 Years of Latiff Mohidin” exhibition book

Published in 1994 by Singapore Art Museum

RM 250,000 - RM 500,000

“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 Kunst 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.





85

TEW NAI TONG

B. Selangor, 1936-2013

Living You, 2011

Signed "NAI TONG" on upper left
Artist, title, date and dimensions
inscribed on the reverse

Oil on canvas
31 x 41 cm

Provenance
Private Collection, Selangor

RM 5,000 - RM 7,000

Using oil on canvas, Tew Nai Tong captures the exquisiteness of the female body as his subject rests in a relaxed manner. The face is completely omitted from view, as the artist wishes to focus only on the exceptionality of the female body – its shapes, contours, flesh and skin, highlighting the differences of the female species compared to that of the male.

All in all, this piece is a quiet, serene admiration of the female body, as well as an insight into the artist's skills and knowledge of the human body and the expression of emotions and of the body.

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.



At first glance, this piece undoubtedly emanates a mood that is a mixture between sensuality and biology. Syed's unique style and aesthetic sense draw inspiration from the Bauhaus art of Paul Klee and his Indian education background fused with Malay cultural elements. A distinctive stylisation, romantic treatment of subject matter and the rich colours as in the Ajanta cave paintings of Maharashtra and of the Mughal (enriched from the wealth of Indian mythology) are apparent in his works.

His works, as individualistic as they are, attempt to evoke a state of *rasa*, or heightened mood that belongs to a larger tapestry and sensibility of Asian artistic traditions. In many instances where his favourite subject matters deal with women and love, they share the same archetypal symbols and metaphors.

86

SYED THAJUDEEN

B. India, 1943

Male Energy, 2001

Signed and dated "Syed Thajudeen 01" on lower right
Oil on canvas
31 x 31 cm

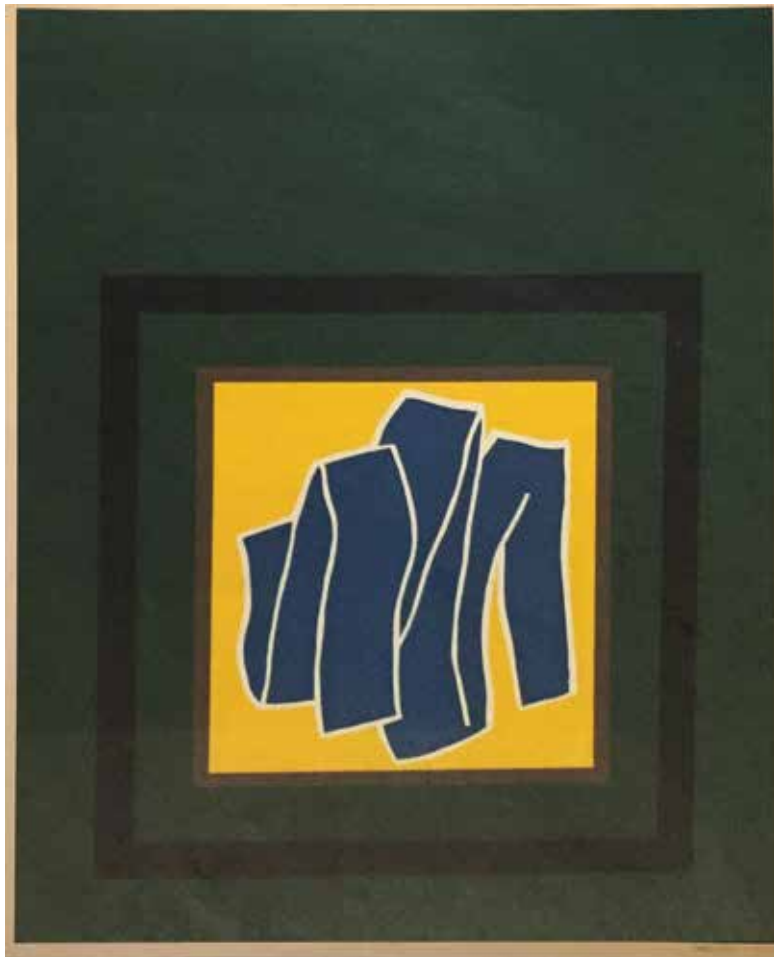
Provenance

Private Collection, Selangor

Illustrated on page 123 of "Syed Thajudeen
RETROSPECTIVE" book

Published in 2015 by Penang State Museum & Art Gallery

RM 3,500 - RM 5,500



87

KOK YEW PUAH

B. Selangor, 1947-1999

JIRIKI, 1970

Signed and dated "KOK YEW PUAH 1970"
on lower right

Inscribed "3/6 JIRIKI" in pencil
on lower edge of paper

Silkscreen on paper
90 x 72.5 cm

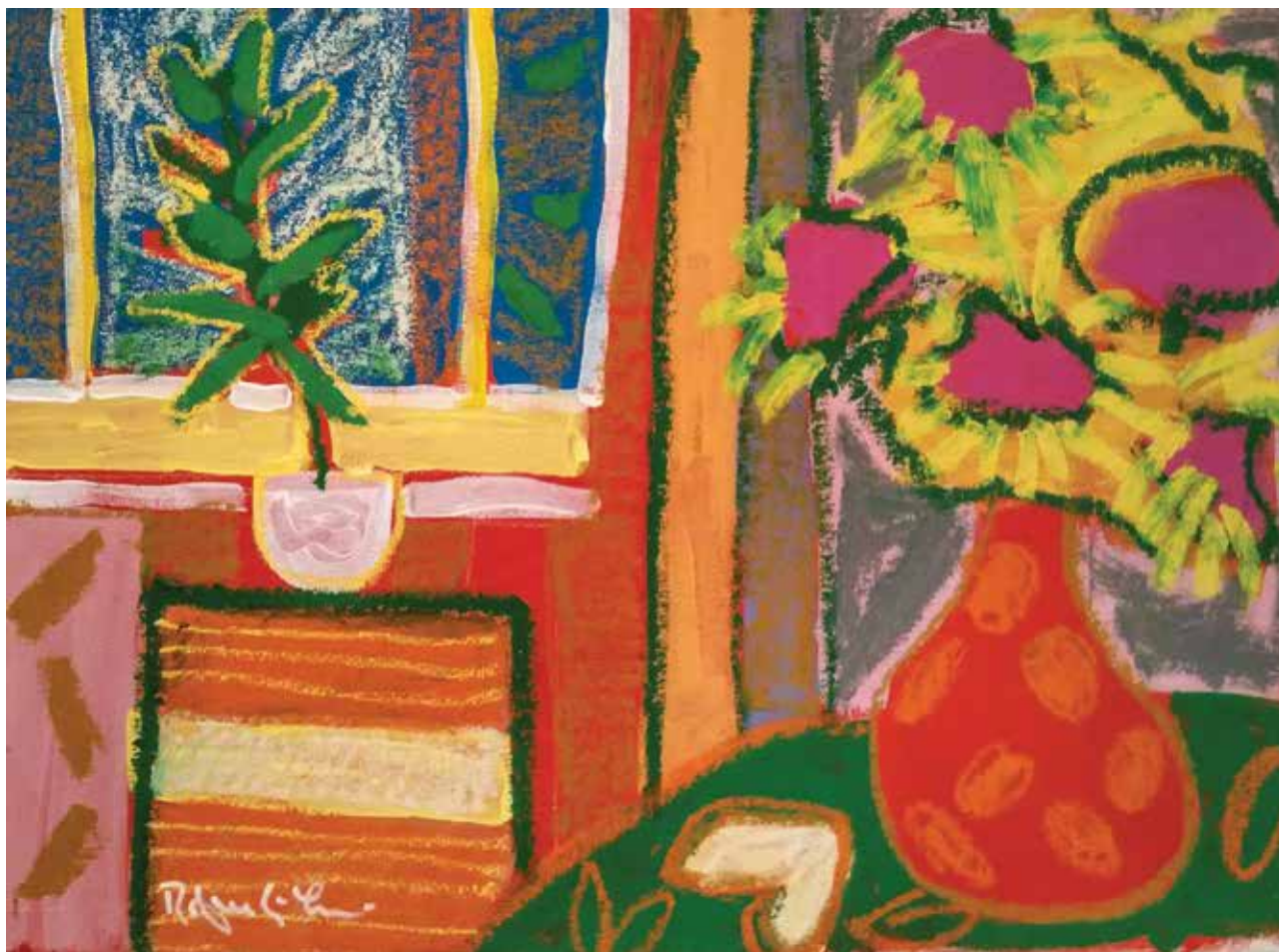
Provenance
Private Collection, Selangor

RM 3,000 - RM 7,000

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

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

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



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

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

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.

88

RAFIEE GHANI

B. Kedah, 1962

White Light, 1998

Signed "Rafiee Ghani" on lower left
Signed, titled and dated on the reverse
Oil on canvas
35.5 x 48 cm

Provenance
Private Collection, Australia

RM 4,000 - RM 7,000

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RESIDENCES
PHASE 2.2
(COMING SOON)

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 4 September 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 before bidding. KLAS may require the production of bank or other credit references.

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

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

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

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

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

Conduct of the Auction

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

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

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

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

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

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

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

After the Sale

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

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

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

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
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;

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



Bidder No. (for office use)

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31 Jalan Utara, Petaling Jaya, Selangor, Malaysia
Phone: +603 7932 0668 or Fax: +603 7955 0168

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | 4 September 2016 | Le Meridien Kuala Lumpur

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

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 2016) _____

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____



Bidder No. (for office use)

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31 Jalan Utara, Petaling Jaya, Selangor, Malaysia
Phone: +603 7932 0668 or Fax: +603 7955 0168

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | 4 September 2016 | Le Meridien Kuala Lumpur

Bidder Details

Billing Name _____
IC/Passport _____
Address _____
Mobile Phone _____ Email _____

Banking Details

Name of Bank _____ Account No. _____
Credit Card Type _____ Credit Card No. _____ Issuing Bank _____
Supporting Documents | Utility Bills | Bank Statement (Issued in 2016) _____

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

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

(leave blank if phone bidding)

Lot number	Item	Top limit (RM)

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____

Date _____

Index of Artists

A. B. Ibrahim	23	Norma Belleza	15
Abdul Latiff Mohidin	3, 84	R. Soebroto	49
Abdul Multhalib Musa	50	Rafiee Ghani	1, 57, 74, 88
Ahmad Khalid Yusof	76	Raphael Scott AhBeng	6, 73
Ahmad Zakii Anwar	34	Rocio Villatoro	52
Awang Damit Ahmad	21, 42	Sharifah Fatimah Syed Zubir, Dato'	29
Bhanu Achan	10	Soon Lai Wai	7, 45, 46, 47
Chris Suharso	67	Syed Thajudeen	17, 86
Drew Harris	4	Tajuddin Ismail, Dato'	43, 58
Dzulkifli Buyong	77	Tan Swie Hian	60
Hamidi Hadi	19	Tay Bak Koi	61
Ibrahim Hussein, Datuk	37	Tew Nai Tong	35, 83, 85
Ismail Hashim	79	Thomas Yeo	32, 62
Ismail Latiff	2, 16, 41, 75	Yusoff Abdullah	14
Ismail Mat Hussin	12, 69, 81	Yusof Ghani	20, 54
Jeihan Sukmantoro	26	Zulkefli Talha	8
Jolly Koh	36	Zulkifli Yusoff	56
Julius Wentscher	24		
Khalil Ibrahim	5, 13, 39, 53, 64, 65, 70, 80		
Khoo Sui Hoe	28		
Kid Kosolawat	66		
Kok Yew Puah	87		
Kwan Chin	31		
Lim Tiong Ghee	63		
Long Thien Shih	38		
Lui Cheng Thak	11		
Lye Yau Fatt	30, 33, 51, 59		
Mohd Raduan Man	9, 27, 71		
Mokhtar Ishak	68, 82		
Najib Ahmad Bamadhaj	18		
Nguyen Thanh Binh	25		
Nik Rafin	40, 44, 48, 72		
Nizar Kamal Ariffin	22, 48, 55		
Nik Zainal Abidin	78		

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