

KLAS

FRAMING SHOP



NOW TAKING ORDERS

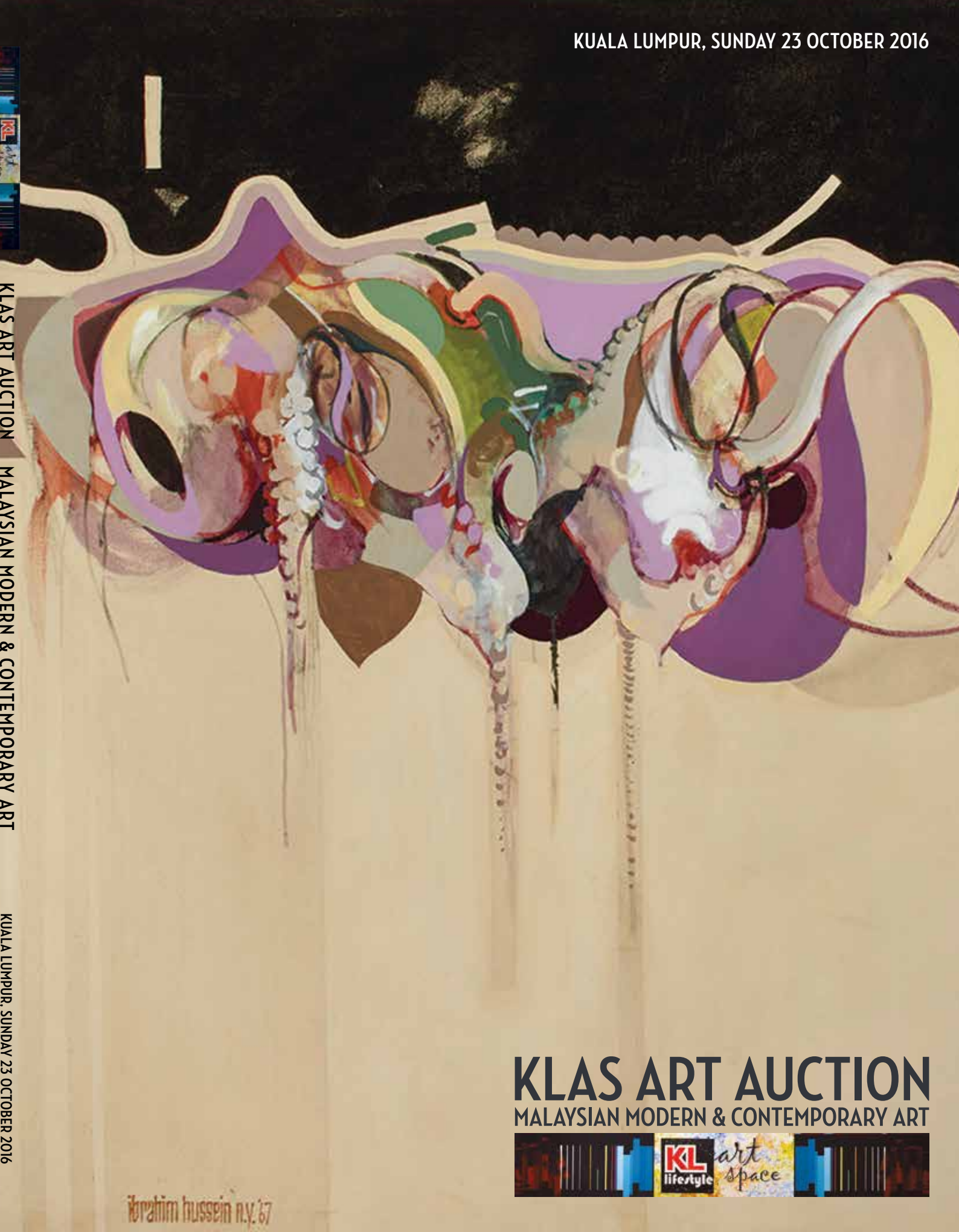
For enquiries please call +6013 361 2668

KUALA LUMPUR, SUNDAY 23 OCTOBER 2016

KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART

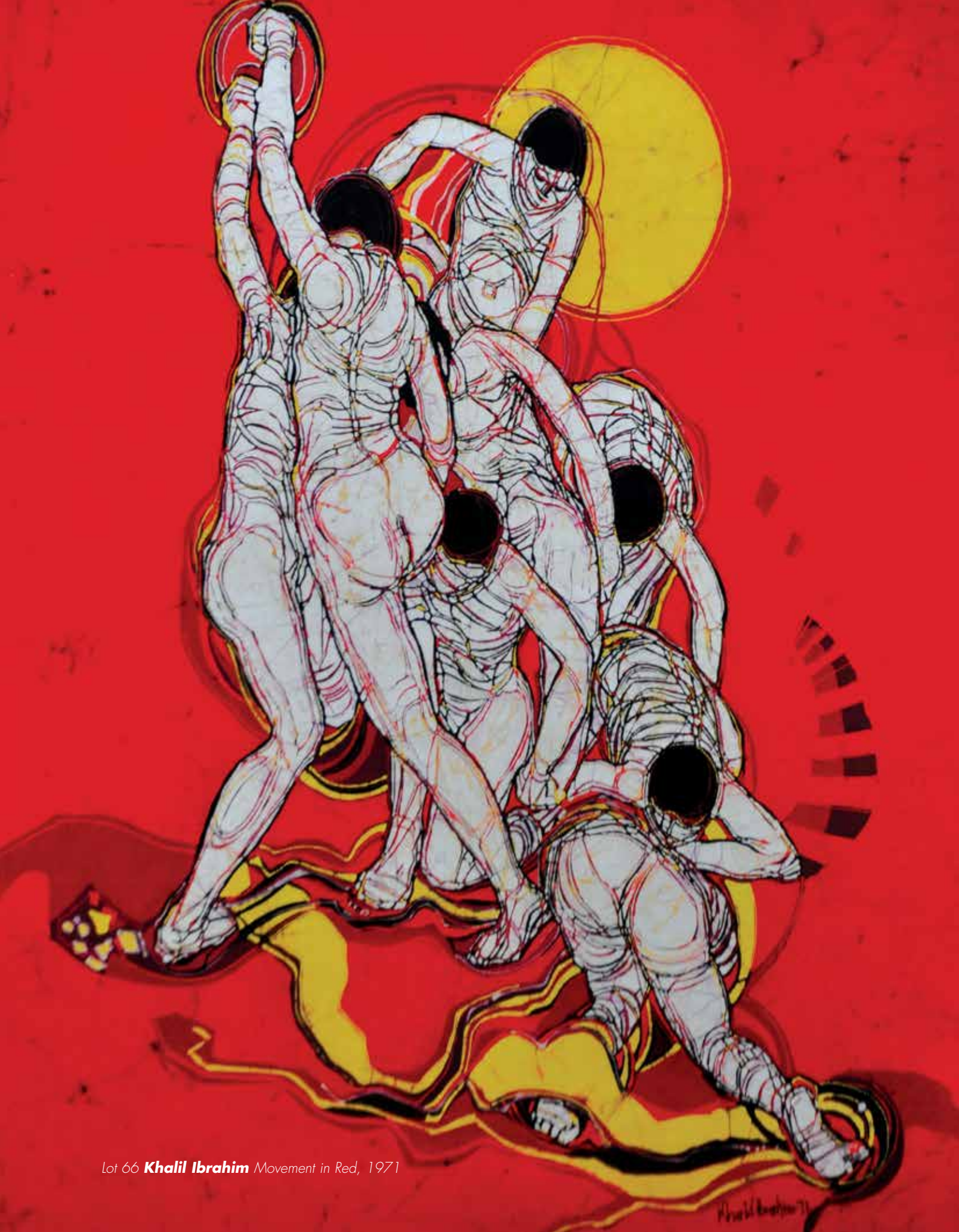
KUALA LUMPUR, SUNDAY 23 OCTOBER 2016



Ibrahim Hussein n.y. 67

KLAS ART AUCTION
MALAYSIAN MODERN & CONTEMPORARY ART





Lot 66 **Khalil Ibrahim** Movement in Red, 1971



KLAS ART AUCTION 2016

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XXIII

Auction Day

Sunday, 23 October 2016

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

Clarke Ballroom

Level 6

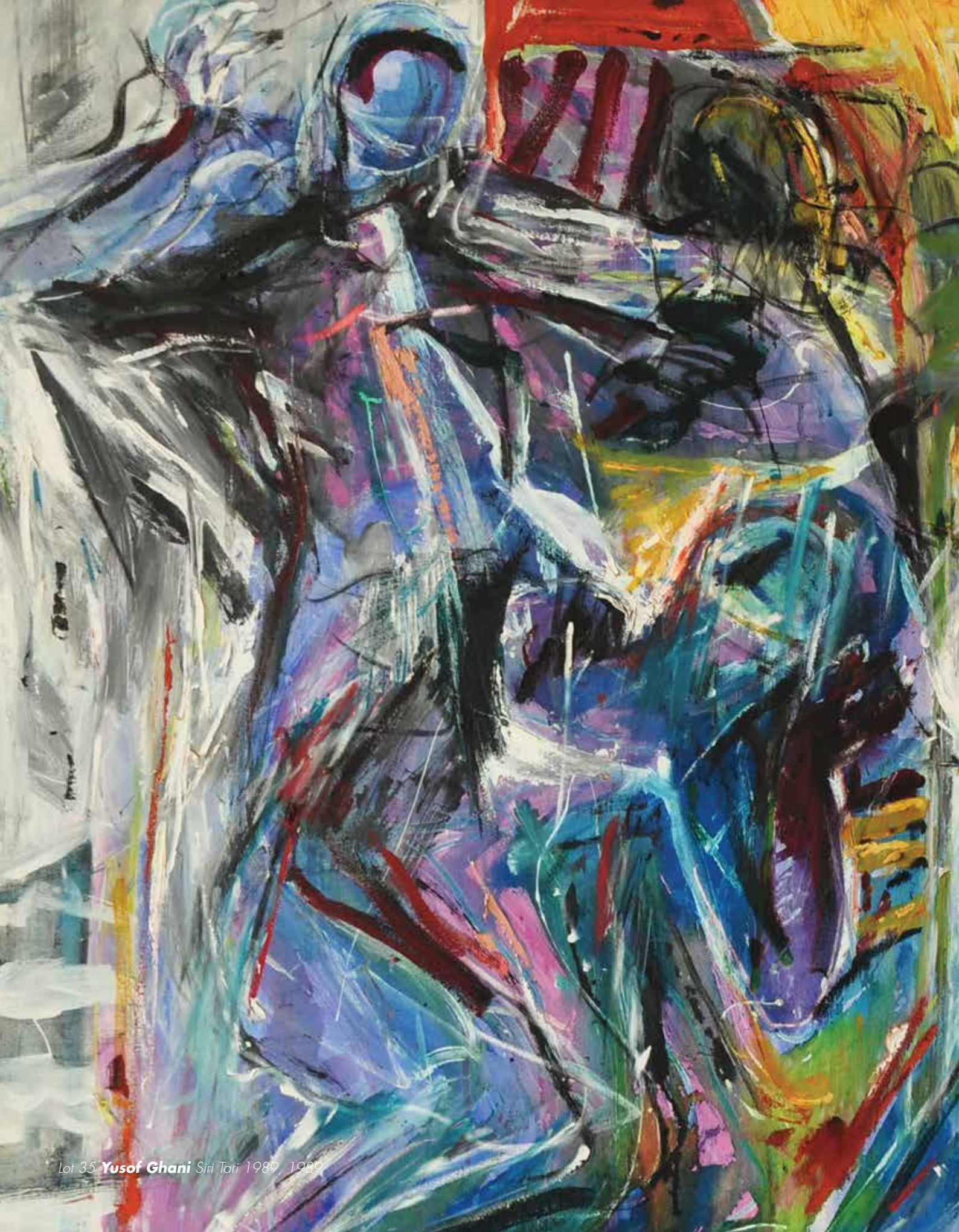
Le Meridien Kuala Lumpur

2 Jalan Stesen Sentral

50470 Kuala Lumpur

Supported by

THRIVEN



Lot 35 **Yusof Ghani** Siri Tari 1989, 1989

**KL Lifestyle Art Space**

c/o Mediate Communications Sdn Bhd
31, Jalan Utara
46200 Petaling Jaya
Selangor
t: +603 7932 0668
f: +603 7955 0168
e: info@mediate.com.my

Contact Information**Auction enquiries and condition report**

Lydia Teoh +6019 2609668
lydia@mediate.com.my

Datuk Gary Thanasan
gary@mediate.com.my

Payment and collection

Shamila +6019 3337668
shamila@mediate.com.my



Lot 30 **Khalil Ibrahim** St. Martin's Series "Model in St. Martin's", 1964

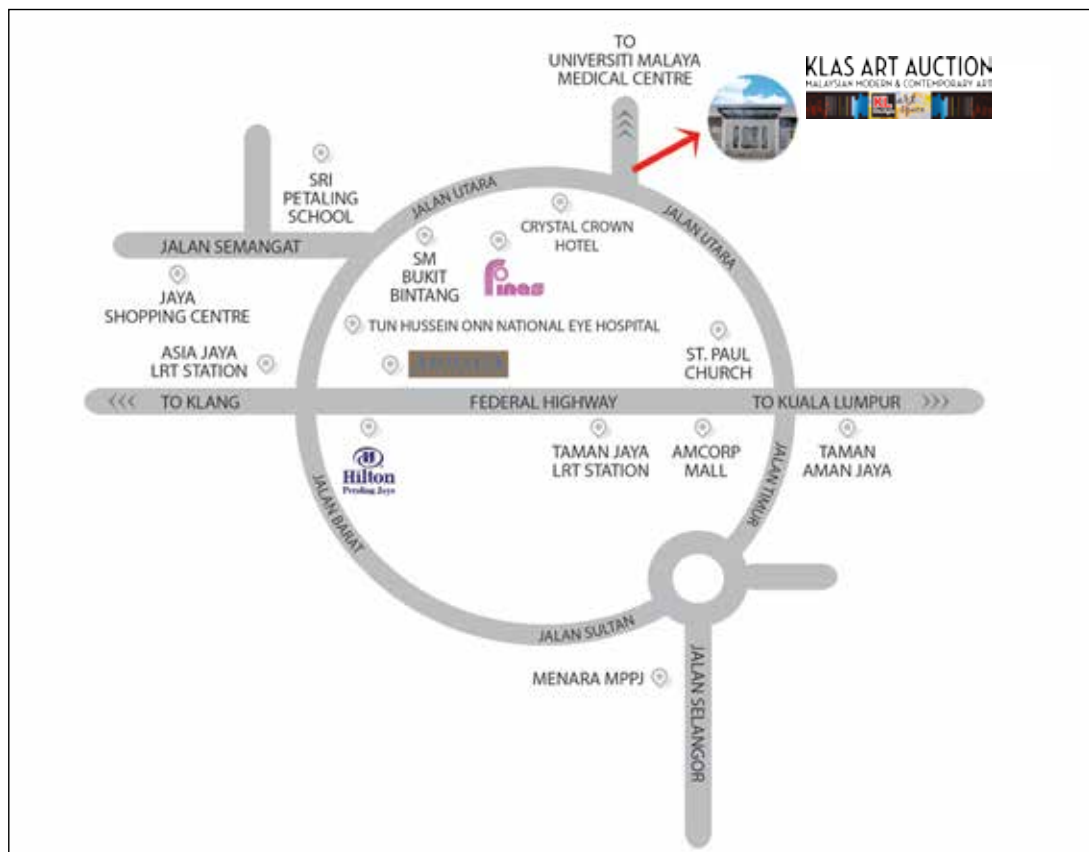
Khalil 64

Kuala Lumpur Full Preview

Date: 6 - 22 October 2016
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

Date: Sunday, 23 October 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 21 **Jolly Koh** *The Red Dreaming*, 2004



Contents

Auction Information	5
Glossary	9
Lot 1 - 90	22
Auction Terms and Conditions	160
Index of Artists	168



Lot 13 **Awang Damit Ahmad** Marista "Imajan Dari Pedalaman", 1997

Glossary



1 RAFIEE GHANI
BLUE COAST, 1996

Oil on canvas 58.5 x 64.5 cm
RM 5,000 - RM 8,000



6 KHALIL IBRAHIM
NETBALL SKETCH, 1985

Ink on paper 26.5 x 39 cm
RM 800 - RM 1,500



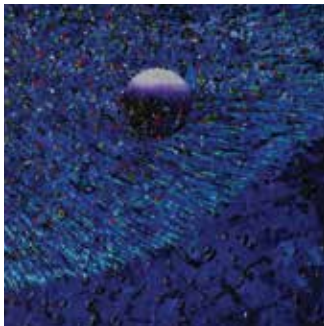
2 RAPHAEL SCOTT AHBENG
PADAWAN, 2014

Acrylic on canvas 118 x 89 cm
RM 5,000 - RM 9,000



7 AHMAD ZAKII ANWAR
LEGONG 4, 1997

Acrylic on canvas 120 x 180 cm (Diptych)
RM 70,000 - RM 100,000



3 ISMAIL ABDUL LATIFF
BUNGA TIDUR NO. 1 & NO. 3, 2007

Acrylic on paper 28 x 28 cm x 2 pieces
RM 2,800 - RM 4,800



8 AWANG DAMIT AHMAD
IRAGA "DAYUNG PATAH", 2006

Mixed media on canvas 100 x 101 cm
RM 30,000 - RM 50,000



4 KWAN CHIN
GOING HOME, 2011

Batik 45 x 54 cm
RM 2,800 - RM 5,500



9 KELVIN CHAP
RANAU, 2015

Mixed media on canvas 131 x 131 cm
RM 2,000 - RM 5,000



5 YUSOFF ABDULLAH
WAYANG KULIT

Batik 60 x 46 cm
RM 2,500 - RM 6,000



10 DREW HARRIS
THE COMMUNITY SERIES
"INTERCONNECTED 4", 2013

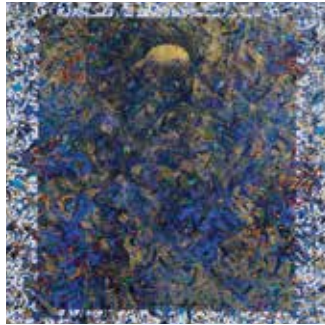
Mixed media on board 153 x 122 cm
RM 6,000 - RM 9,000



11 BHANU ACHAN
RHAPSODY IN BLUE SERIES, 2016
 Mixed media on canvas 121.5 x 91 cm
 RM 3,000 - RM 7,000



16 MOKHTAR ISHAK
BACHOK, 1995
 Watercolour on paper 21 x 12 cm
 RM 250 - RM 500



12 ISMAIL LATIFF
RIANG-RIANG RIMBA... LADANG BARO, 1996
 Acrylic on paper 76 x 56 cm
 RM 8,000 - RM 15,000



17 SHAFURDIN HABIB
BEAUTIFUL EVENING, 2014
 Watercolour on paper 54 x 74.5 cm
 RM 1,500 - RM 2,500



13 AWANG DAMIT AHMAD
MARISTA "IMAJAN DARI PEDALAMAN", 1997
 Mixed media on canvas 136 x 120 cm
 RM 50,000 - RM 90,000



18 RAFIEE GHANI
RED VASE, 1993
 Oil on canvas 30.5 x 34.5 cm
 RM 3,000 - RM 5,000



14 ABDUL MULTHALIB MUSA
MALAYSIAN BREEZE SERIES, 2003
 Lasercut mild steel 60 x 120 x 3 cm
 RM 6,000 - RM 9,000



19 ONG KIM SENG
OLD BRIDGE, 1990
 Watercolour on paper 36 x 54 cm
 RM 2,500 - RM 5,000



15 ISMAIL MAT HUSSIN
EAST COAST FISHING VILLAGE, 1992
 Watercolour on paper 35 x 51.5 cm
 RM 1,800 - RM 3,800



20 ISMAIL ABDUL LATIFF
OCEAN RED SKY... SHADOW DANCE, 1999
 Acrylic on paper 76 x 56 cm
 RM 8,000 - RM 15,000



21 JOLLY KOH

THE RED DREAMING, 2004

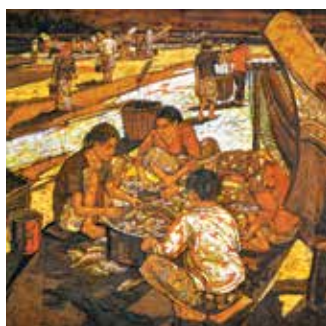
Acrylic and oil on canvas 179 x 220 cm
RM 80,000 - RM 160,000



22 RAPHAEL SCOTT AHBENG

HELICONIA, 2013

Oil on canvas 119 x 90 cm
RM 2,800 - RM 5,000



23 ISMAIL MAT HUSSIN

PANTAI SABAK FISHING VILLAGE, 2011

Batik 118 x 143 cm
RM 30,000 - RM 50,000



24 KWAN CHIN

SHEPHERD BOY, 2011

Batik 54 x 45 cm
RM 2,800 - RM 5,500



25 CHUAH SEOW KENG

ORCHIDS, 1973

Batik 57 x 43.5 cm
RM 2,500 - RM 5,000



Lot 12 **Ismail Abdul Latiff**
Riang-Riang Rimba... Ladang Baro, 1996



26 CHUAH SIEW TENG

STUDY OF A LION

Batik 61 x 43 cm
RM 1,500 - RM 3,000



31 LYE YAU FATT

MALAY GIRL (GADIS MELAYU), 1975

Cement and granite, Edition 3/5
31 x 15 x 16 cm
RM 5,500 - RM 7,500



27 NIK RAFIN

WHITE ROSES, 2006

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



32 CHUAH SIEW TENG

PORTRAIT OF A BOY, 1975

Oil on canvas 38 x 28.5 cm
RM 800 - RM 2,000



28 MOKHTAR ISHAK

PADANG MERDEKA, KOTA BHARU, 1970

Oil on board 50 x 78 cm
RM 3,500 - RM 8,000



33 JEI HAN SUKMANTORO

MIRYAM, 1997

Oil on canvas 70 x 70 cm
RM 4,500 - RM 8,000



29 KHALIL IBRAHIM

INDIAN SERIES "INDIAN EXPERIENCE III", 2001

Watercolour on paper 52 x 76 cm
RM 7,000 - RM 12,000



34 TEW NAI TONG

SHE LIKES FLOWERS, 2010

Oil on canvas 91 x 91 cm
RM 10,000 - RM 22,000



30 KHALIL IBRAHIM

ST. MARTIN'S SERIES "MODEL IN ST. MARTIN'S", 1964

Acrylic on board 73 x 44 cm
RM 22,000 - RM 45,000



35 YUSOF GHANI

SIRI TARI 1989, 1989

Mixed media on canvas 122 x 122 cm
RM 65,000 - RM 95,000



36 IBRAHIM HUSSEIN, DATUK
MOTHER AND CHILD, 1964

Gouache on magazine page 33 x 25 cm
RM 28,000 - RM 50,000



37 NIZAR KAMAL ARIFFIN
**DALANG SERIES "SIRI DUNIA
GARIS AMAN #1", 2016**

Acrylic on canvas 152 x 152 cm
RM 14,000 - RM 22,000



38 ZULKEFLI TALHA
**GREEN AND GOLD KHATULISTIWA,
2007**

Acrylic on canvas 100 x 100 cm
RM 600 - RM 1,200



39 ILSE NOOR
MERAPI, 1982

Silkscreen on paper 29 x 27 cm
RM 1,800 - RM 3,000



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

Mixed media on board 92 x 92 cm x 2 pieces
RM 3,000 - RM 8,000

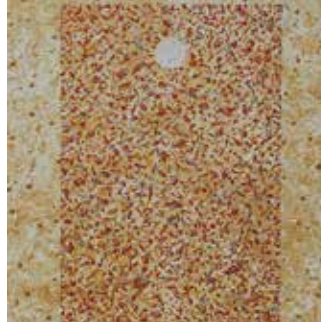


Lot 37 **Nizar Kamal Ariffin**
Dalang Series "Siri Dunia Garis Aman #1", 2016



41 LIM AH CHENG
CHALLENGING HORSES SERIES,
1998

Mixed media on paper 21.5 x 30 cm
RM 1,800 - RM 2,500



46 ISMAIL ABDUL LATIFF
RIMBA MUTIARA... HATI KU
SEBERSIH MELATI, 2013

Acrylic on canvas 90 x 71 cm
RM 8,000 - RM 15,000



42 LYE YAU FATT
FLOWERS IN A VASE, 2016

Oil on canvas 63 x 75 cm
RM 7,000 - RM 12,000



47 ABDUL LATIFF MOHIDIN
MINDSCAPE SERIES
"MINDSCAPE-27", 1983

Oil on canvas 89.5 x 90 cm
RM 160,000 - RM 250,000



43 MOHD KHAIRUL IZHAM
COAL MINER, 2008

Mixed media on canvas 90 x 107 cm
RM 400 - RM 1,000



48 IBRAHIM HUSSEIN, DATUK
JELLY FISH, 1967

Oil on canvas 141.6 x 146.4 cm
RM 380,000 - RM 600,000



44 MOHD RADUAN MAN
BENGAL 3, 2011

Mixed media on aluminium 91 x 91 cm
RM 5,000 - RM 8,000



49 TAWEE NANDAKWANG
CANAL BOAT SCENE, 1973

Oil on canvas 54 x 69 cm
RM 16,000 - RM 25,000



45 BHANU ACHAN
OPUS SERIES "BROWN I & BROWN
II", 2016

Mixed media on paper
59 x 42 cm x 2 pieces
RM 1,500 - RM 2,500



50 YUSOFF ABDULLAH
FISHING VILLAGE

Oil on canvas 45 x 60 cm
RM 1,800 - RM 5,000



52 TAJUDDIN ISMAIL, DATO'

BLACK WINDRIFT

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



51 TAJUDDIN ISMAIL, DATO'

BLUE LANDSCAPE, 2003

Oil on canvas 153 x 137 cm
RM 26,000 - RM 38,000



53 SHARIFAH FATIMAH SYED ZUBIR, DATO'

PILLARS OF DAWN, 1994

Acrylic on canvas 120 x 120 cm
RM 20,000 - RM 40,000



54 ZULKEFLI TALHA

SUNGAI BESAR MENANGIS, 2007

Acrylic on canvas 80 x 103 cm
RM 600 - RM 1,200



55 RAFIEE GHANI

THE TEA ROOM, 1996

Oil on canvas 58.5 x 81 cm
RM 6,000 - RM 9,000



Lot 42 **Lye Yau Fatt** *Flowers in a Vase, 2016*



56 NAJIB AHMAD BAMADHAJ

WORTHLESS III, 2010

Mixed media on canvas 183 x 153.5 cm
RM 9,000 - RM 12,000



61 LYE YAU FATT

FORTUNE GREETINGS, 1992

Etching 20 x 22 cm
RM 1,000 - RM 2,200



57 NIK RAFIN

MINDSCAPE SERIES 2, 2011

Acrylic on canvas 30 x 39.8 cm
RM 500 - RM 1,000



62 YUSOF GHANI

SIRI TARI, 1989

Mixed media on paper 25 x 33 cm
RM 3,000 - RM 7,000



58 RAPHAEL SCOTT AHBENG

BUSH DELIGHT, 2009

Oil on canvas 61 x 91cm
RM 3,000 - RM 7,000



63 LEE LONG LOOI

MALAY LADY

Batik on rice paper 45 x 30 cm
RM 2,500 - RM 4,500



59 RAFIEE GHANI

BY THE WINDOW, 1996

Oil on canvas 66 x 83 cm
RM 6,000 - RM 9,000



64 TAN THEAN SONG

MOTHER AND DAUGHTER, 2008

Batik 75 x 46.5 cm
RM 2,000 - RM 4,000



60 TEW NAI TONG

HAPPY LIVING, 2002

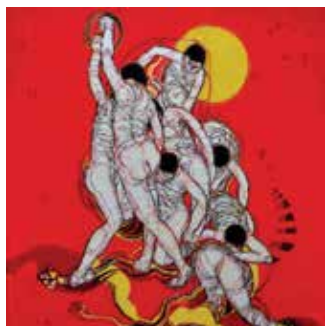
Oil on canvas 46 x 46 cm
RM 5,000 - RM 8,000



65 KWAN CHIN

SUNRISE, 1968

Batik 65 x 48 cm
RM 4,000 - RM 9,000



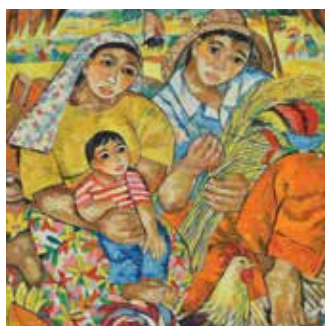
66 KHALIL IBRAHIM
MOVEMENT IN RED, 1971

Batik 91 x 81 cm
RM 50,000 - RM 90,000



67 NIK RAFIN
BALLERINAS - BROWN SERIES, 2016

Acrylic on canvas 122 x 183 cm
RM 6,000 - RM 10,000



68 NORMA BELLEZA
ANI, 1994

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



69 CESAR BUENAVENTURA
VILLAGE SCENE, 1969

Oil on canvas 39.5 x 49.5 cm
RM 600 - RM 1,200



70 CESAR BUENAVENTURA
PADDY FARMERS, 1972

Oil on canvas 35.5 x 45 cm
RM 600 - RM 1,200



Lot 65 **Kwan Chin** Sunrise, 1968



71 TEW NAI TONG
UNTITLED, 1994 - 1998

Watercolour on paper 15 x 16.5 cm
RM 1,500 - RM 2,800



76 YUSOF GHANI
SEGERAK SERIES "FORAY", 2007

Oil on linen 126 x 96 cm
RM 50,000 - RM 65,000



72 ISMAIL MAT HUSSIN
TUMPAT, 1990S

Watercolour on paper 28 x 31 cm
RM 1,500 - RM 3,500



77 M. SENATHIPATHI
FACE, 1998

Watercolour on paper 27 x 24 cm
RM 2,500 - RM 5,000



73 SHAFURDIN HABIB
SUNGAI BESAR SERIES, 2014

Watercolour on paper 54 x 74.5 cm
RM 1,500 - RM 2,500



78 NIK RAFIN
BUAT WAU, 2015

Watercolour on paper 36 x 48.5 cm
RM 250 - RM 500



74 MOKHTAR ISHAK
SUNSET IN PANTAI MALAWI, 2011

Watercolour on paper 23 x 29 cm
RM 350 - RM 700



79 RAMLI MALEK
BERGELUT/ STRUGGLING, 1971

Acrylic on canvas 120.5 x 85 cm
RM 8,000 - RM 16,000



75 JOLLY KOH
"DO NOT GO GENTLE...", 2005

Acrylic and oil on canvas 86.5 x 106.5 cm
RM 28,000 - RM 50,000



80 LONG THIEN SHIH
SWINGING UP, 1998

Pastel on paper 74 x 54 cm
RM 1,800 - RM 4,000



81 TEW NAI TONG
LIVING YOU, 2011

Oil on canvas 31 x 41 cm
RM 3,500 - RM 6,000



82 SOON LAI WAI
RESONANCE 1, 2015

Acrylic on paper 30 x 45.5 cm
RM 1,200 - RM 3,000



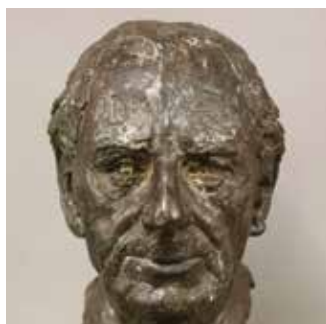
83 JAILANI ABU HASSAN
UNTITLED

Mixed media on paper 111.5 x 75.5 cm
RM 9,000 - RM 13,000



84 KOK YEW PUAH
UNTITLED, 1971

Silkscreen on paper 88 x 67 cm
RM 3,000 - RM 5,000



85 NG ENG TENG
STUDY OF A MAN'S HEAD, 1970S

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





86 KHALIL IBRAHIM
LUCERNE BOATHOUSE, 1987

Watercolour on paper 24 x 32 cm
 RM 2,800 - RM 5,000



87 TAJUDDIN ISMAIL, DATO'
RED EARTH SYNERGY

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



88 MOHD RADUAN MAN
WAYANG SERIES "ANAK ANAK WAYANG I-VII", 2005

Mixed media on canvas
 31 x 31 cm x 7 pieces
 RM 3,000 - RM 5,000



89 CHANG FEE MING
SAMUAN TIGA I & II, 1994

Watercolour on paper
 13.5 x 20.5 cm x 2 pieces
 RM 7,000 - RM 15,000



90 KHALIL IBRAHIM
LUCERNE OLD BRIDGE, 1987

Watercolour on paper 24 x 32 cm
 RM 2,800 - RM 5,000





Lot 47 **Abdul Latiff Mohidin** *Mindscape Series "Mindscape-27", 1983*

1

RAFIEE GHANI

B. Kedah, 1962

Blue Coast, 1996

Oil on canvas
58.5 x 64.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. "I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us." When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotizing piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.

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



2

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Padawan, 2014

Signed, titled and dated "RSA '14 Padawan" on lower right

Acrylic on canvas

118 x 89 cm

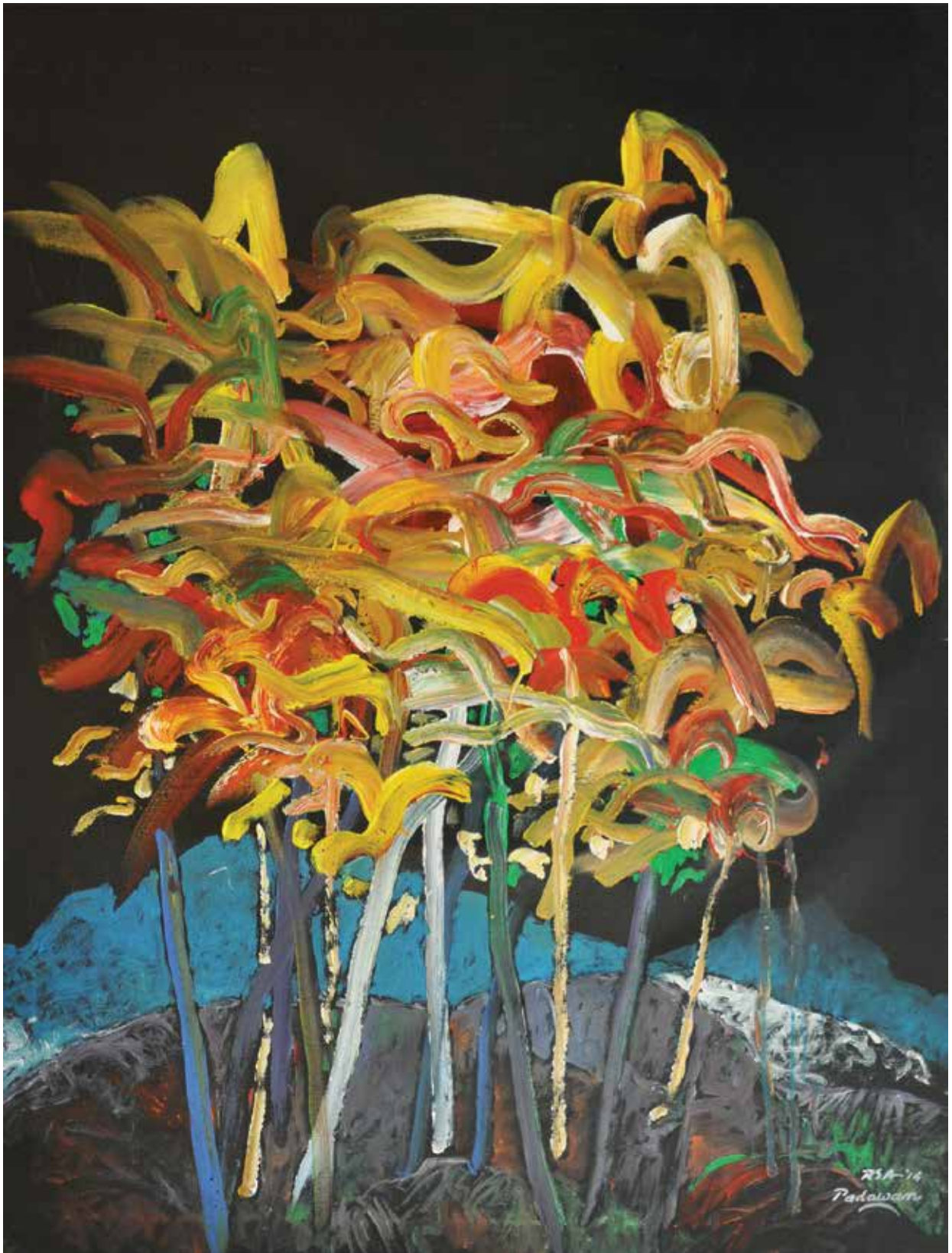
Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

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.



3

ISMAIL ABDUL LATIFF

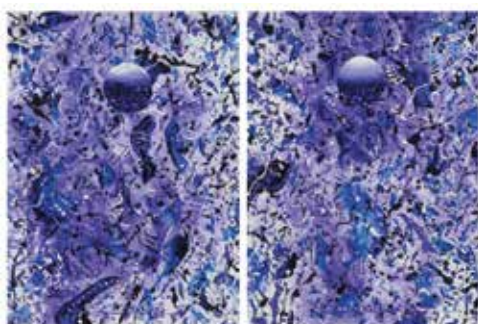
B. Melaka, 1955

Bunga Tidur No. 1 and No. 3, 2007

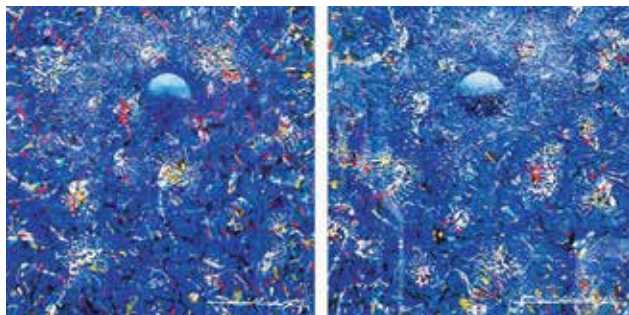
Signed "Ismail Latiff" on lower middle of each
Acrylic on paper
28 x 28 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 4,800



Kolam Puteri Impian No. 2 & 3, 2002
Acrylic on paper 38 x 29 cm x 2 pieces
SOLD RM 4,480.00
KLAS Art Auction 22 March 2015
Edition XIV

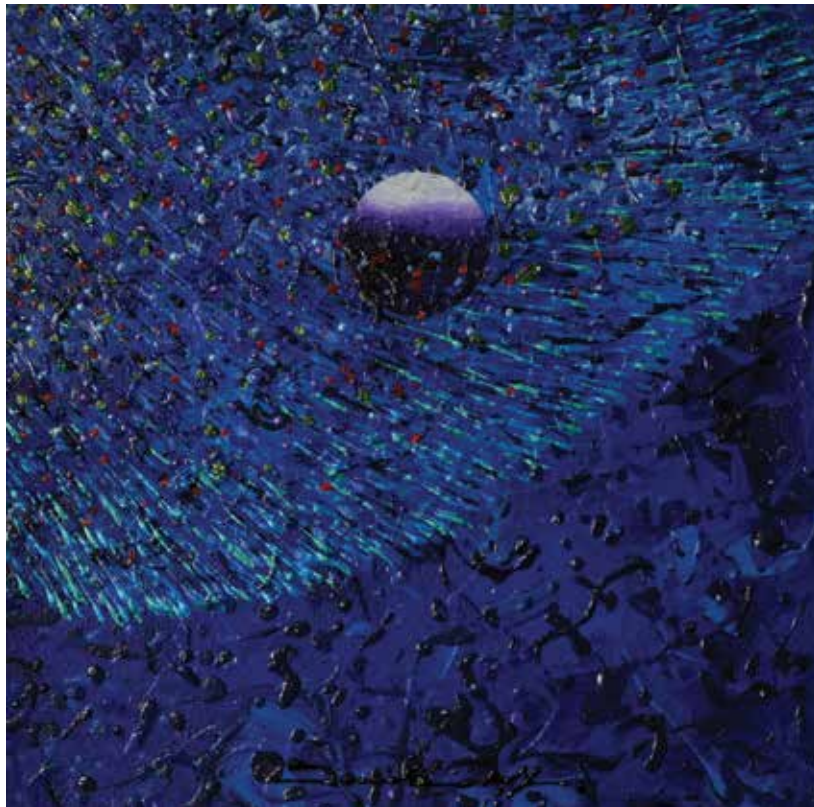
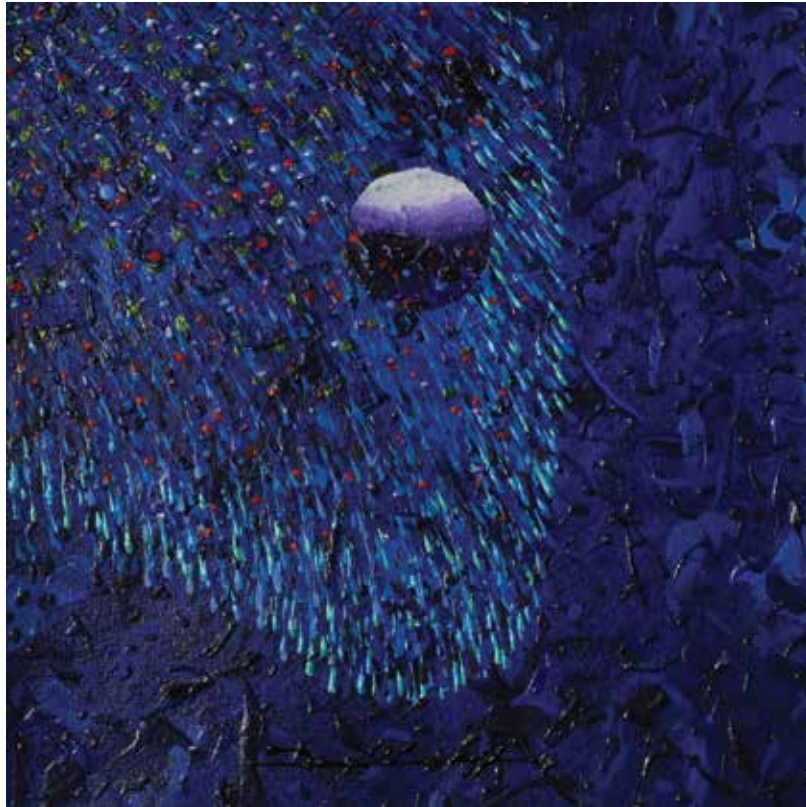


Bintang Timbun... Tioman Biru No. 1 & No. 2, 2002
Acrylic on museum board 38 x 38 cm x 2 pieces
SOLD RM4,508.80
KLAS Art Auction 8 November 2015
Edition XVIII

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

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

The No. 3 is only subtly different from No. 1, this offers the cognizance that this piece is in motion, moving from its original position as portrayed in the earlier piece. The flecks of light blue have now travelled to the right. The entire mood is tranquil, soothing and calm, one that takes away your worries and provides one with the perfect haven and the unadulterated escape.



4

KWAN CHIN

B. Kuala Lumpur, 1946

Going Home, 2011

Signed "Kwan Chin" on lower left

Batik

45 x 54 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 14 of 'Malaysia Villagescape by
Kwan Chin' exhibition catalogue

Published in 2013 by KI Lifestyle Art Space

RM 2,800 - RM 5,500

Kwan Chin has brought more life into batik by painting them in vivid colours, illustrating scenes of Malaysian life. Going Home is a depiction of people living a simple everyday life in the countryside, a life of little to no complications. Country life is undoubtedly still and people have no qualms about living side by side – everybody goes to work in the morning and comes back together, no competition whatsoever involved. The setting, as captured by the artist, is definitely something that is envied by those who live in concrete jungles. The entire piece speaks peace, quiet and picturesque.

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.



5

YUSOFF ABDULLAH

B. Kelantan, 1928-2006

Wayang Kulit, 1971

Signed "Yusoff Abdullah" on lower left
Batik
60 x 46 cm

Provenance
Private Collection, Kelantan

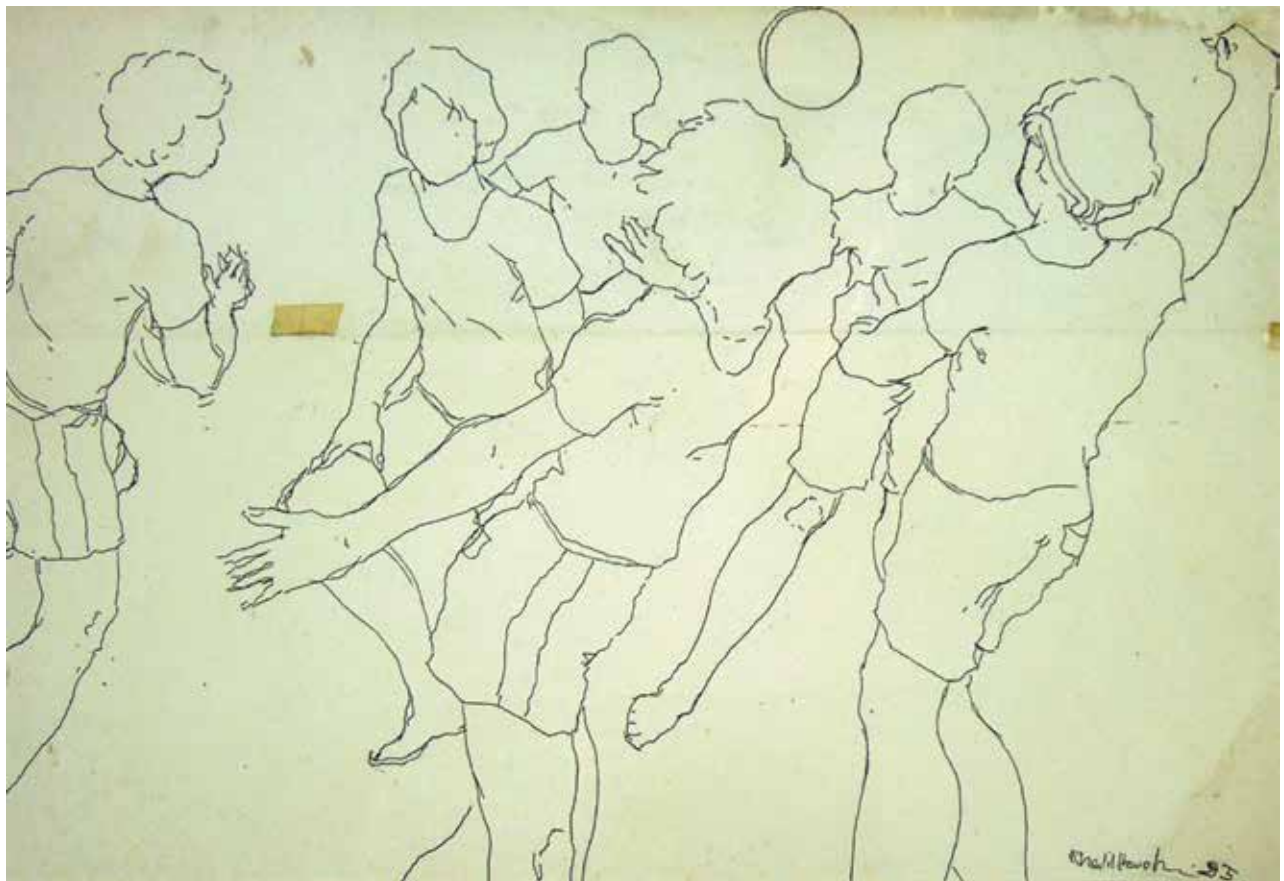
RM 2,500 - RM 6,000



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

Wayang kulit is the subject of his painting this time, likened to the Kelantanese shadow play that he was inspired by when he was younger. Being one of the pioneer of weaving traditional and ancient imageries with modern visual art, he has taken 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. 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.



We are able to catch a glimpse into Khalil Ibrahim's skillful sketch of ink on paper, a scene of a group of people absorbed in an entertaining game of netball. Devoid of facial features, the boys are seen hanging about each other. The soft, worn paper reminds us about familiar sport-scenes which brings nostalgia.

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.

6

KHALIL IBRAHIM

B. Kelantan, 1934

Netball Sketch, 1985

Signed and dated "Khalil Ibrahim 85" on lower right
Ink on paper
26.5 x 39 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

7

AHMAD ZAKII ANWAR

B. Johor, 1955

Legong 4, 1997

Signed and dated "Ahmad Zakii Anwar 97" on lower right
Artist, title, date, medium and dimensions inscribed on the reverse
Acrylic on canvas
120 x 180 cm (Diptych)

Provenance
Private Collection, Kuala Lumpur

RM 70,000 - RM 100,000



Red Legong, 2000
Acrylic on canvas 120 x 180 cm
SOLD RM137,500.00
KLAS Art Auction 10 November 2013
Edition VI



Legong 6, 1998
Acrylic on canvas 120 x 180 cm
SOLD RM143,000.00
KLAS Art Auction 21 June 2014
Edition IX

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

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

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

Upon commenting on his exhibition, he said, "Underneath all that grace and violence is an intoxicating spiritual undercurrent that is irresistible. The unity of mind and body driven by a spiritual force that at times allow the artist to transcend himself." Beginning his career as a graphic artist after graduating from MARA Institute Technology of Malaysia, he focused on advertising. Later on, he delved into fine arts, notably known for his strikingly realistic portraits and paintings. He is one of the most accomplished Malaysian artists, both locally and internationally. Zakii's artworks featuring the study of figures in 1995, 2008 and 2009 are featured in the collection of NHB Singapore.



8

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga "Dayung Patah", 2006

Signed and dated on the reverse

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

Mixed media on canvas

100 x 101 cm

Provenance

Private Collection, Kuala Lumpur

RM 30,000 - RM 50,000



Iraga "Perjalanan Utara-jejak Waktu"
Broken Gate II, 2011
Mixed media on canvas 107 x 107 cm
SOLD RM 63,840.00
KLAS Art Auction 10 August 2014
Edition X



Iraga "Belatik Rapih II", 2007
Mixed media on canvas 204 x 173 cm
SOLD RM 118,000.00
KLAS Art Auction 24 May 2015
Edition XV



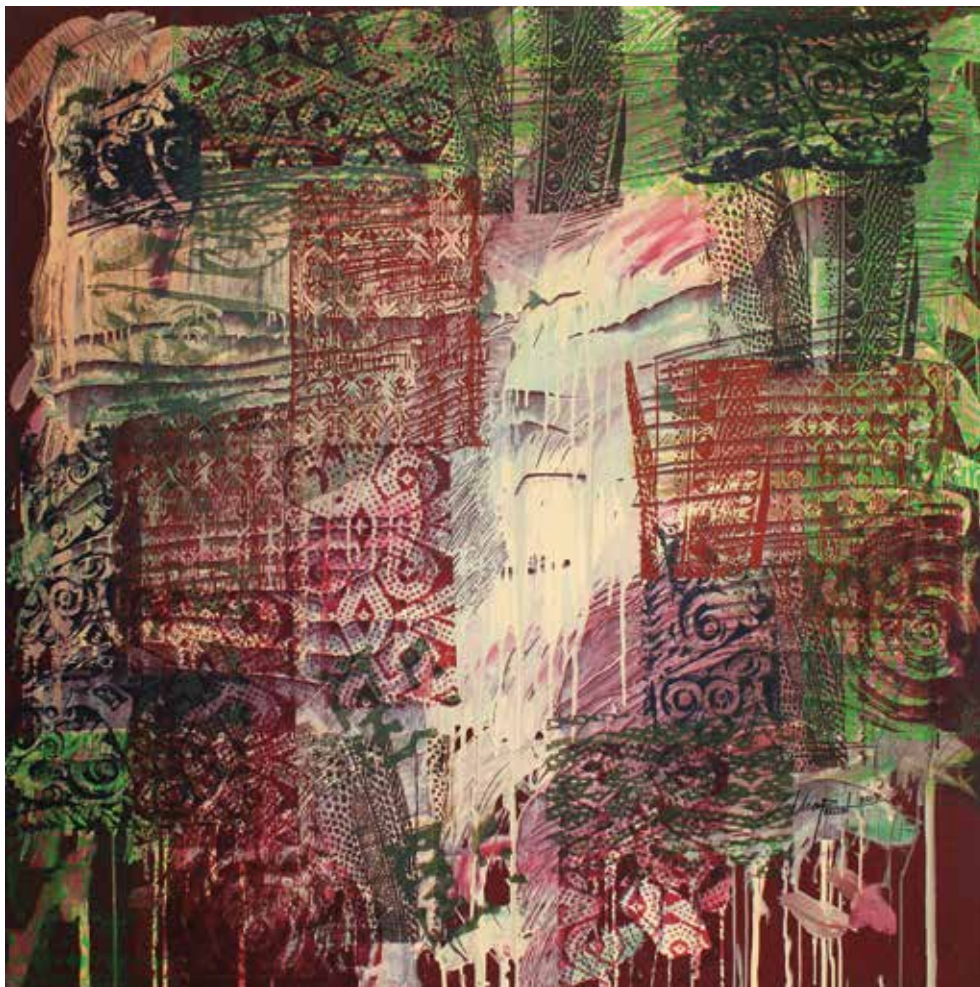
Iraga "Sketsa Iraga V", 2004
Mixed media on canvas 61 x 61 cm
SOLD RM 22,544.00
KLAS Art Auction 24 May 2015
Edition XV

It takes you by surprise, this painting. Either that, or you will be stunned with bewilderment. This piece by Awang Damit Ahmad is heavy with emotion. One can tell that it is a very emotional painting, an angry one at that. The harsh brush strokes, the bold and livid colours seem to interest the viewers from the first look.

As an artist who finds inspirations from his childhood memories and reminiscing of the past, these may have transformed a bad memory, an angry memory into a painting on a canvas. In its entirety, this piece speaks of unsettlement, conflict or a certain kind antagonism. The whites could represent innocence, and it is slowly tarnished by the harsh blacks, greys and reds, incessantly ruining the spotlessness of the whites. For some, it may represent angst.

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 Art Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.





9

KELVIN CHAP

B. Indonesia, 1975

Ranau, 2015

Signed and dated "Chap Kelvin 2015" on lower right

Signed, titled and dated on the reverse

Mixed media on canvas

131 x 131 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

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

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

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



10

DREW HARRIS

B. Canada, 1960

**The Community Series
"Interconnected 4", 2013**

Signed and inscribed with artist, title
and date on the reverse
Mixed media on board
153 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

A flow is always present in Drew Harris' piece. When he paints, Drew's main concern is to have complete connection to the work, but he says, "My work has for a number of years, related to elements seen in weather." As for any profound message, Drew doesn't think he intentionally starts out with any high-minded artist statement but rather, it is a feeling that develops. As seen in this piece, a collage of elements and subject matters tied into one brings about unity, flow and harmony – it beckons to the viewer.

Toronto-born abstract artist Drew Harris, 56, has been living in Kuala Lumpur and Penang for the past two decades and has been exhibiting periodically over the years. The Malaysian-based Canadian studied graphic design and fine arts for six years at college and started his career as a graphic designer in Toronto. In the mid-80s, he realised that he was making more money from his paintings than graphic designs and decided to take the plunge to become a full-time artist.

Drew Harris received his formal education in design and fine arts at Georgian College of Applied Arts in Ontario Canada, 1979-1982, receiving the Ontario Premiere's Award for most outstanding student of design in Ontario. Drew began his professional career in Toronto Canada as Senior Design Director for Communique Ltd, Canada's leading corporate communications company specializing in motivational seminars and speakers, corporate identity design and corporate video presentations. In 1991, after 6 years with Communique, Harris began his career as a full time visual artist exhibiting his abstract paintings nationally and throughout the world and in such cities as Toronto, Chicago, New York, Vancouver, Melbourne, Jakarta, Singapore and Kuala Lumpur.

11

BHANU ACHAN

B. Kuala Lumpur, 1949

Rhapsody in Blue Series, 2016

Signed and dated "Bhanu '16" on lower right

Mixed media on canvas

121.5 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

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



12

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Riang-Riang Rimba... Ladang Baro, 1996

Signed "Ismail Latiff" on lower middle

Acrylic on paper

76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

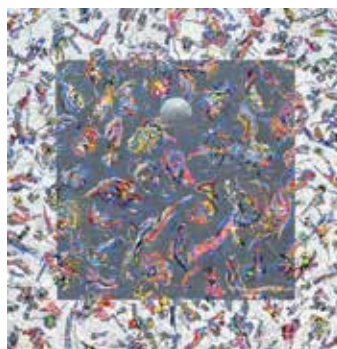
RM 8,000 - RM 15,000



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



Riang Rieng... Gerbang Alam, 1999
Acrylic on museum board 81 x 81 cm
SOLD RM 14,560.00
KLAS Art Auction 18 January 2015
Edition XIII



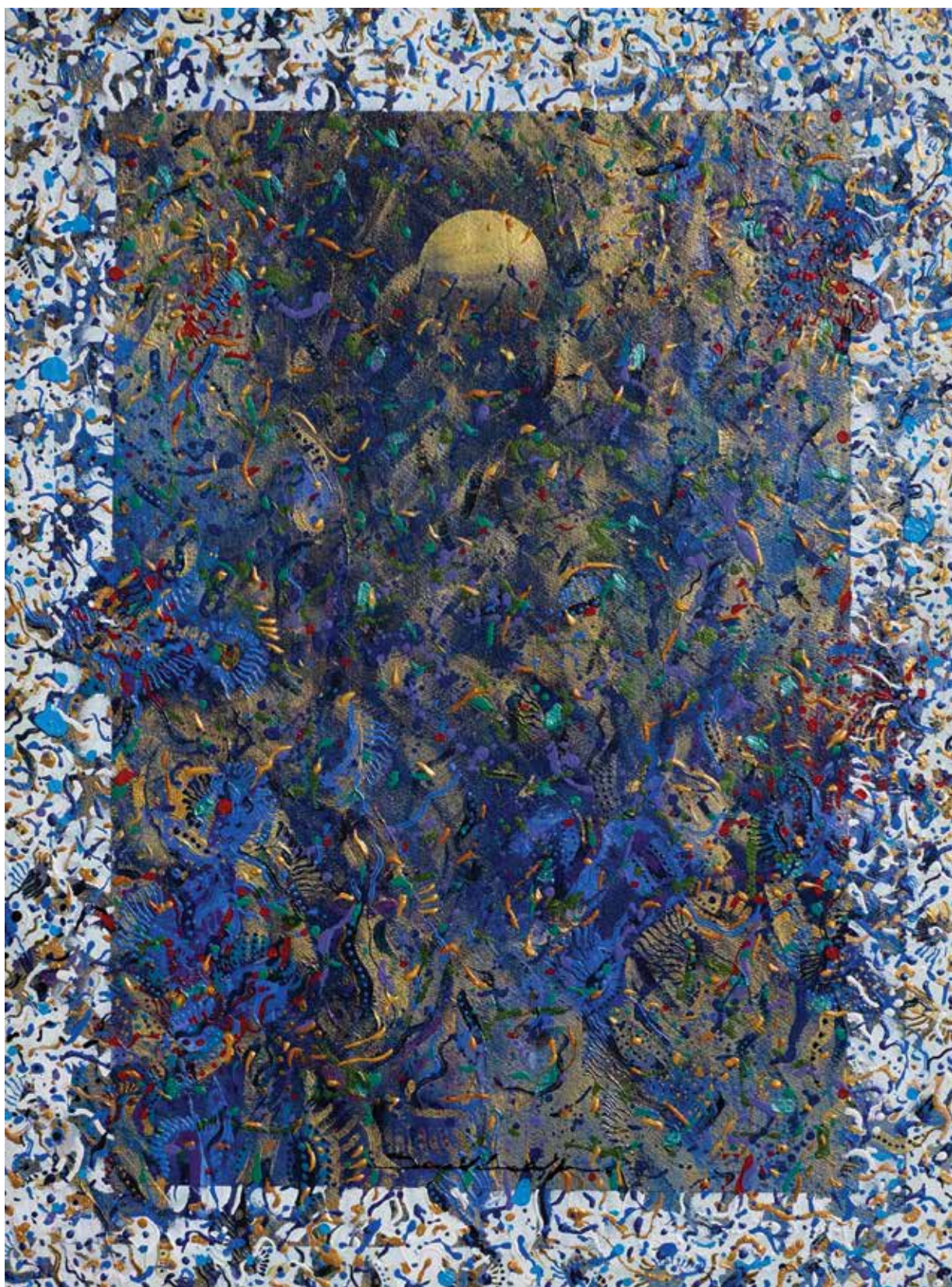
Festival of Inner Jungle... Rainbow Paradise, 1999
Acrylic on museum board 81 x 81 cm
SOLD RM 18,880.00
KLAS Art Auction 24 May 2015
Edition XV

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."



13

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista "Imajan Dari Pedalaman", 1997

Signed and dated on the reverse

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

Mixed media on canvas

136 x 120 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 50 and 51 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 50,000 - RM 90,000



Marista "Sisa Semusim", 2001
Mixed media on canvas 61 x 61 cm
SOLD RM 29,307.20
KLAS Art Auction 31 January 2016
Edition XIX



Marista "Imajan Yang Terasa", 1997
Mixed media on canvas 100 x 92 cm
SOLD RM 48,469.60
KLAS Art Auction 31 January 2016
Edition XIX



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

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

Marista, in Brunei's Malay language means "to talk about the past", and the artist himself has admitted that all his works on canvas are a result of the gathering of his memories, thoughts and emotions of his beloved hometown, Sabah. Contextually, he said that this entire series spoke of self-discovery and a search for positivity. Throughout his canvas, one may spot a couple of symbolisms that trace back to Awang Damit's past, especially in the shapes and figures. Awang Damit leaves clues and hints here and there, and despite being abstract in his work, they tell a clear, story about his childhood. His pieces have been dubbed emotional for the longest time, as they mostly are made up of his bittersweet memories while growing up.

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 Art Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.



14

ABDUL MULTHALIB MUSA

B. Penang, 1976

Malaysian Breeze Series, 2003

Lasercut mild steel
60 x 120 x 3 cm

Provenance

Formerly in the Hilton KL Collection

Private Collection, Kuala Lumpur

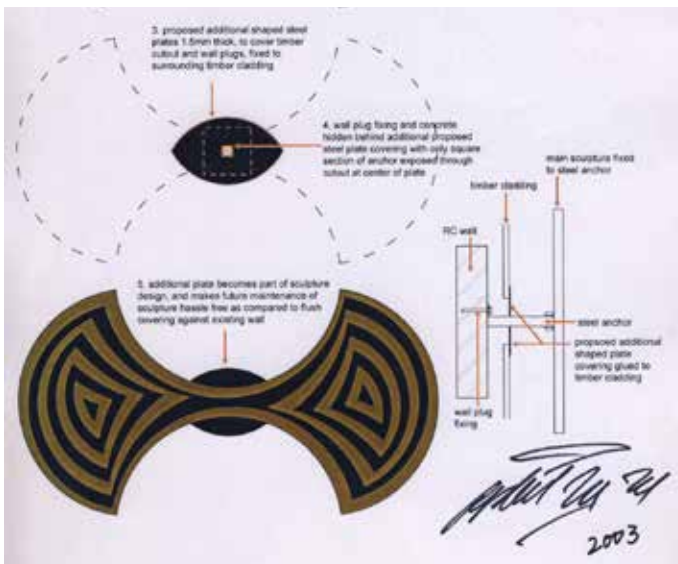
Comes with certificate from the artist

RM 6,000 - RM 9,000

"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."

Multhalib 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.

Multhalib 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.

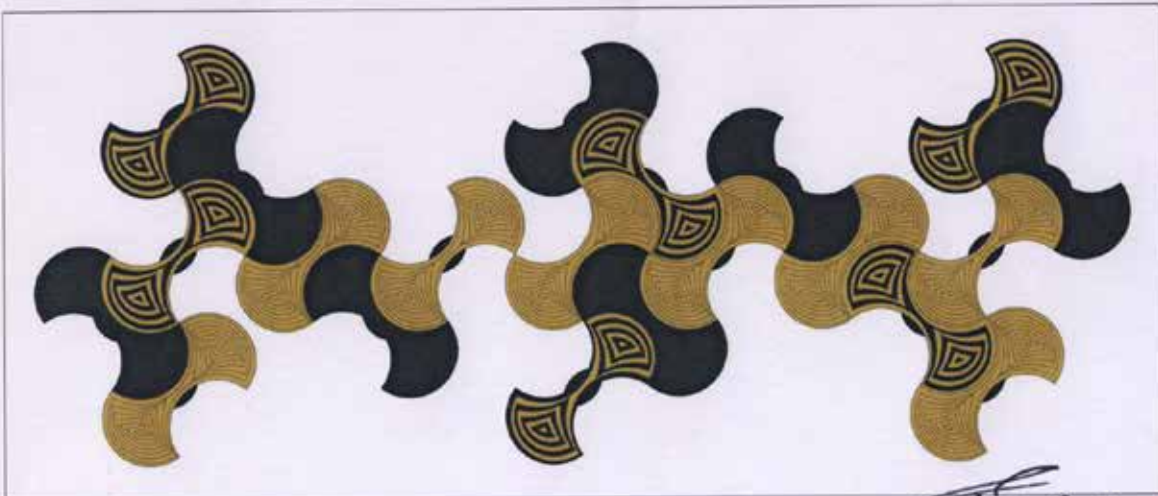


Mounting design for the Malaysian Breeze II illustrated and signed by the artist, Multhalib Musa

This piece employs a combination of geometry, mathematical equations and the technology of laser-cut machines. The Malaysian Series is a single piece of distinct-shaped laser-cut metal sculpture, 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.



WITH PROPOSED ADDITIONAL SHAPED STEEL PLATE TO COVER TIMBER CLADDING CUTOUT



FLAT WALL

Multhalib Musa
2003

Graphic illustration for Malaysian Breeze II signed by the artist by the artist, Multhalib Musa



15

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

East Coast Fishing Village, 1992

Signed and dated
 "ISMAIL MAT HUSSIN 1992" on lower right
 Watercolour on paper
 35 x 51.5 cm

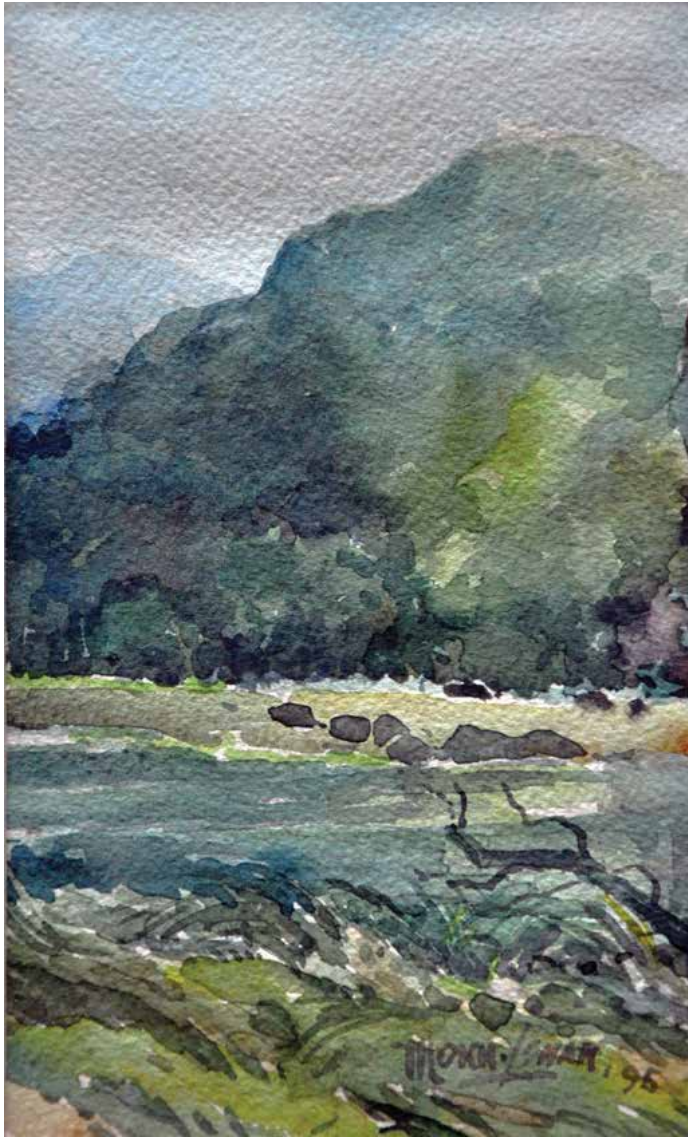
Provenance
 Private Collection, Kuala Lumpur

RM 1,800 - RM 3,800

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 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.



16

MOKHTAR ISHAK

B. Kelantan, 1939

Bachok, 1995

Signed and dated "MOKH. ISHAK '95" on lower right

Watercolour on paper

21 x 12 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 67 of

"EAST-COAST NATIVE" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 250 - RM 500

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

This piece "Bachok", 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. . The lighting, the shading as well as the motion in the waters is successfully captured by the artist. Silhouettes of people appear in the far distance on the left side, as well as the outline of the sea. This painting reminds one of home, and of being close to nature.

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.



17

SHAFURDIN HABIB

B. Perak, 1961

Beautiful Evening, 2014

Signed and dated "Shafurdin Habib 2014" on lower right
Watercolour on paper
54 x 74.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500

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

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



For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them.

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

When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a 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.

18

RAFIEE GHANI

B. Kedah, 1962

Red Vase, 1993

Signed on lower right

Oil on canvas

30.5 x 34.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

19

ONG KIM SENG

B. Singapore, 1945

Old Bridge, 1990

Signed, dated and inscribed "90 A.W.S." on lower left

Watercolour on paper

36 x 54 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



Himalayan Panorama, 1982
Watercolour on paper 77.5 x 113 cm
SOLD RM 56,000.00
KLAS Art Auction 28 September 2014
Edition XI



Entrance to the Square, 1982
Watercolour on paper 76.5 x 57 cm
SOLD RM 42,560.00
KLAS Art Auction 8 November 2014
Edition XII



Singapore River, 1979
Watercolour on paper 71 x 51 cm
SOLD RM 37,670.00
KLAS Art Auction 24 May 2015
Edition XV

Ong is a self-taught artist, who never had any formal art training. As a realist painter, his works focus on inanimate objects, architectural form, masonry, foliage and landscape. His style is "naturalist cum impressionistic", which is "a combination of post-impressionist colour and the outlook of the American realist masters". He has held numerous solo and group exhibitions in the past three decades, had his works published by local and international publishers, and appeared on local arts television programmes.

In 1993 his work, 'Bhaktaphur' was the first Singapore watercolour painting to be auctioned by Sotheby's in Hong Kong. In March 1994, his work, 'Bali' was auctioned by Christie's in Singapore. His works are now auctioned annually in Singapore and in the region.

Ong's works have appeared in eight books by publishers in America and China. He was Founding Editor-South East Asia for International Artist and an article on his works appeared in the first issue of the magazine in June 1998. His artwork can be found in the Singapore Art Museum, Neka Museum in Bali, Maritime Museum in Sentosa and the Hawk Gallery in Oregon, US.

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



20

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Ocean Red Sky... Shadow Dance, 1999

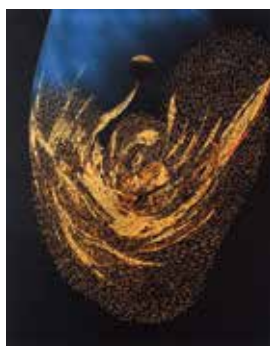
Signed "Ismail Latiff" on lower middle
Acrylic on paper
76 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000



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



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

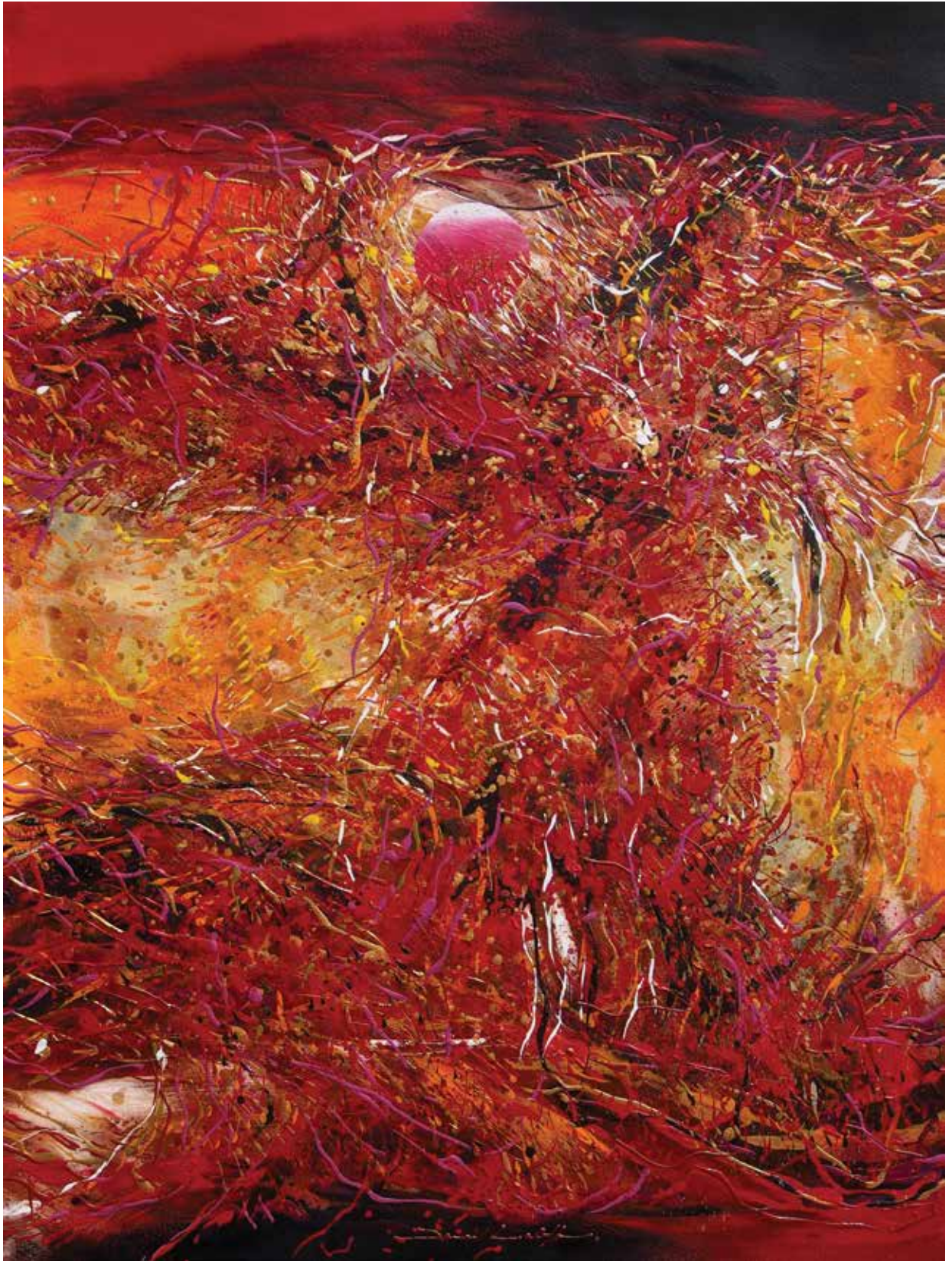


Tarian Purba... Malam Di Jogja, 1995
Acrylic on paper 76 x 56 cm
SOLD RM 18,035.20
KIAS Art Auction 4 September 2016
Edition XXII

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

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

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







JOLLY KOH

“The Red Dreaming” 2004 Formerly in the Hilton Kuala Lumpur Collection

Born in 1941 in Singapore, Dr Jolly Koh is possibly one of the most illustrious artists in Malaysia. He is widely considered as one of the prime movers of the local art scene where he brings with him a vast range of experience he gained through living in the United Kingdom, the United States, Australia and many other countries. He is also not afraid to speak his mind as we found out during the interview.

Mind you, a conversation with the artist-academic Jolly Koh is not what you will call a regular tete-a-tete, as he can be brutally honest with whatever the topic raised or discussed. “I know the negative reputation that some people have of me but I’m really a nice guy, very generous and extremely tolerant. I have a bad reputation only because I’m outspoken, forthright and because I express my point of views openly, which doesn’t go well with everybody. But that’s only my manner, and never mistake the manner for the substance,” said Koh.

Koh was born in Singapore but moved to then Malaya when he was an infant during the Japanese invasion of the country. Koh along with his family moved to Malacca due to this. What people might not know is that Koh’s family weren’t migrants from Singapore. The history of his family’s migration goes back to perhaps 300 years ago, when his first ancestor made his way to the country. “My first ancestor to come to Malaya was Koh Chin. He arrived in Malacca 300 years ago and his great grandson Koh Eng Hoon left Malacca to work in Singapore. Eng Hoon Street in Singapore was named after him and Koh Eng Hoon was my great-great grandfather,” explained Jolly.

Koh was born into an affluent Straits Baba family and in his book, *Artistic Imperatives: Selected Writings and Paintings*, he credits his grandfather for being an integral influence on his development during his teenage years. At the age of 13, he had already won the prestigious Milo Art competition and by the time he was 16, he was given a one-man show at the British Council in Kuala Lumpur, followed by another one in Singapore.

“I’ve always liked to draw ever since I was a kid and at the age of 15, I took part in the Selangor Art Society exhibition. At 16, I held my first solo exhibitions; one was in KL and the other in Singapore. I left for art school in London when I was 18. And in 1963, I taught and painted at the same time. I taught for a living because in the 70’s and 80’s it wasn’t possible for me to make a living through painting, so I taught and painted all those years. It was only in the late 90’s when I became a full time artist,” recalled Koh.

Koh’s family and teachers actually had high expectations of him attending either law school or studying medicine, but he of course wanted to become an artist so he left for London to pursue his studies in that field. Dedicated to his dream, Koh embarked on his journey to Hornsey College of Art in London where his grandfather supported his studies. His student life in London allowed him to experience first hand his initiation into the world of literature, theatre and music. Although he said that most of the 20th century art schools around the world are atrocious, his stint at Hornsey played a major part in his development as an artist and art educator. He was introduced to the Basic Design programme initiated by such figures as Victor Pasmore and Maurice de Sauzmarez.

“It’s imperative for budding artists to enhance their skills by seeking knowledge abroad. We live in a society where not everyone or very few of us are knowledgeable about art, so we must go to developed countries to expand our artistic knowledge,” said Koh.

“Nowadays, winners of the Turner Prize do all works other than paintings. You’ve got installations and video art and that is what’s going on in art school these days. If you go to an art school now, you won’t be taught painting and you may not even do a painting. The irony is that today’s top artists are all painters and I’ll give you two of my favourite examples, one is Peter Doig and the other is Marlene Dumas,” he added.

“I frequently travel to Europe every year to visit its major museums, and to attend operas and concerts. I can’t really list down all my favourites but I can give you some highlights, which include the newly renovated Rijksmuseum, and my favourite painting there is the *Night Watch*. The Reina Sofia Museum in Madrid is also another great place to go where the *Guernica* is. An experience not to be missed is seeing the 30 feet or 40 feet of water lily paintings by Monet at the Musee de l’Orangerie. They are all jaw-dropping experiences,” said Koh.

Being a Malaysian artist and educator isn't an easy feat either. When Koh returned from the US in 1975, he found it hard to secure a job in Malaysia. The only job that was offered to him was in Australia, hence the reason why he moved there the following year and he was the only artist in that country with a doctorate. He taught at a high school in Melbourne and worked with celebrated Australian artist John Olsen for a certain period and subsequently secured a senior lecturer post in Adelaide where he worked for 10 years. He spent nearly three decades living and working in Australia but returned home to become a full-time artist.

"I'm a Malaysia artist, and my business is here. My counterparts in England, Europe and even Australia are far better than me economically and this is because Malaysian art is cheap as we are still a developing nation when it comes to art. In Europe, the price of their national artists' works are 10 or even 1,000 times more than a Rolls Royce. Here in Malaysia, it's the other way round. Here the average price for a Malaysian artist's work is cheaper than a Berkin handbag," said Koh.

Jolly Koh's paintings in his current solo exhibition have a strong and resolute quality that reflects his personality. His works also presents a lyrical and romantic quality, which surely showcases his private persona. His latest Nebula series represents his celestial shout to the human world. Hopefully there will be many more shouts from Jolly Koh. His last solo exhibition, Towards the Nebula, ran from Aug 23 to Sept 30, 2013 at The Edge Galerie.



Abstract, 1969
Acrylic on canvas 127 x 152.5 cm
SOLD RM 76,649.60
KLAS Art Auction 31 January 2016
Edition XIX



Red Earth, 1976
Acrylic and oil on paper 56 x 75 cm
SOLD RM 24,798.40
KLAS Art Auction 4 September 2016
Edition XXII

Educational Experience

1959 – 1962: Hornsey College of Art, London, UK
1962 – 1963: London University, UK, A.T.C (Art Teacher's Certificate)
1970 – 1972: Indiana University, USA, M.Sc. (Master of Science)
1972 – 1975: Indiana University, USA, Ed.D. (Doctor of Education)

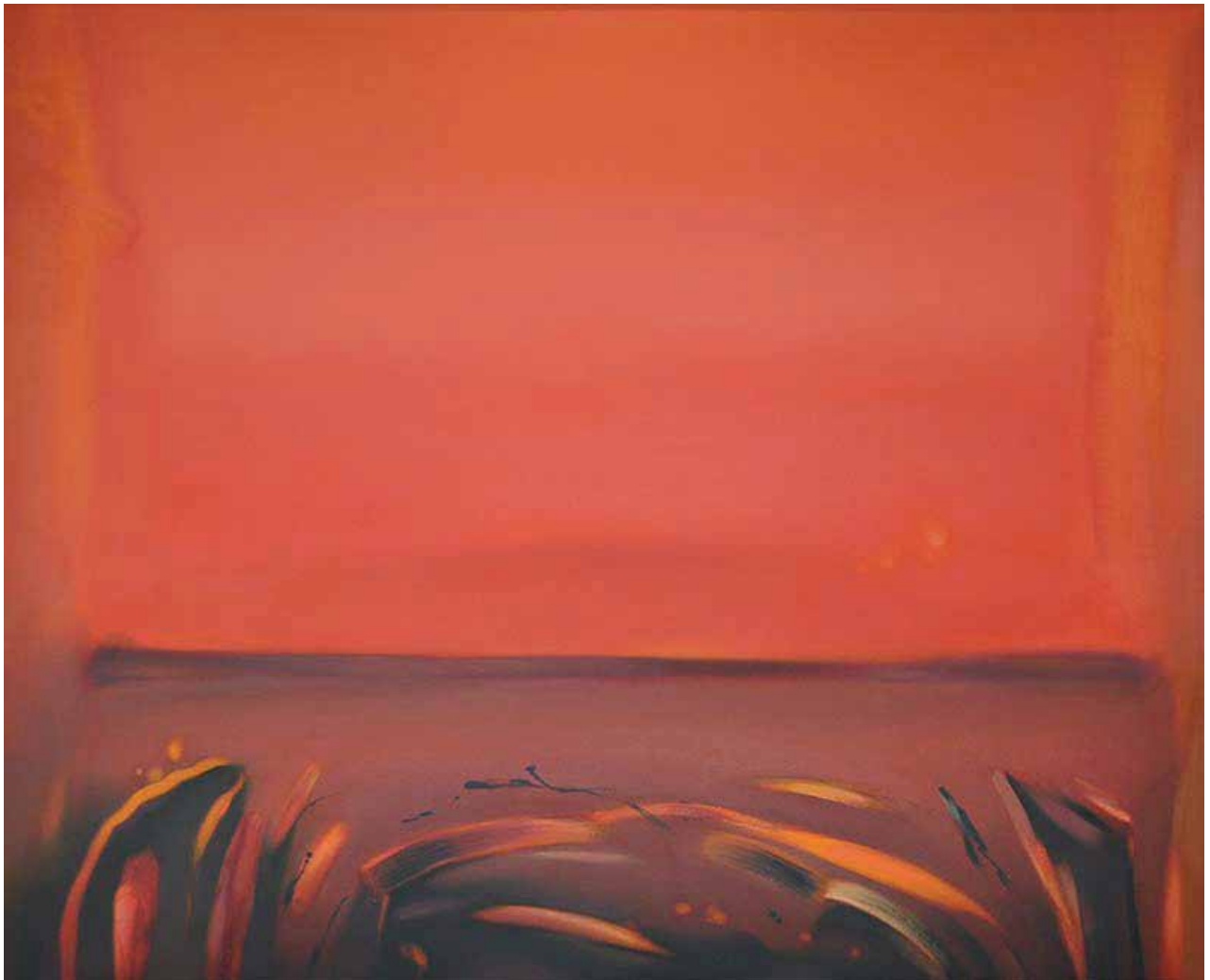
Teaching experiences

1963: Art teacher, Muar Secondary School, Johor
1964: Art teacher, Maxwell Secondary School, Kuala Lumpur
1965/66: Art lecturer, Gaya College, Kota Kinabalu, Sabah
1967/70: Lecturer-in-charge of Fine Art, Mara Institute of Technology, Kuala Lumpur
1970/72: Fulbright Scholarship to Indiana University, USA
1973/75: Teaching Associate, Indiana University, USA (Lecturing to students enrolled in the Master of Education programme)
1976/77: Tutor at Melbourne State College and Art Teacher at Lalor High School, Melbourne
1978/88: Senior Lecturer – Technical and Further Education, Adelaide, South Australia
1997/99: Conducted several art sessions at the National Art Gallery, Kuala Lumpur
2000/04: Senior Lecturer, MSC College (now SEGi College, Kuala Lumpur)

Public and corporate collections

Dr Jolly Koh's amazing works can be found in all these locations:

- Singapore Art Museum, Singapore
- National Art Gallery, Malaysia
- National Art Gallery, Victoria, Australia
- Bank Negara, Malaysia
- Galeri PETRONAS, Malaysia
- J.D. Rockefeller III Collection, New York
- Telecom, Australia
- Footscray Institute of Technology, Melbourne
- Herbert F. Johnson Museum of Art, Cornell University, U.S.A
- The Kasama Nichido Museum of Art, Japan
- Fullerton Hotel, Singapore
- Westin Hotel, Kuala Lumpur, Malaysia
- KL Hilton, Kuala Lumpur, Malaysia



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

True to his word, Jolly Koh creates a dream landscape – a warm, luminous wash of intense blend of red and orange, bright and bold like the sun and soothing to the soul. With a vast amount of space, this piece is stunning in its bareness, the focus being on the wonderful warmth and shades of colour. It is akin to a sunset, those certain few minutes before the sun completely disappears from view, and it is peaceful, quiet and comforting.

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

21

JOLLY KOH

B. Singapore, 1941

The Red Dreaming, 2004

Signed and dated "Jolly Koh 04" on lower left

Acrylic and oil on canvas

179 x 220 cm

Provenance

Private Collection, Kuala Lumpur

RM 80,000 - RM 160,000

22

RAPHAEL SCOTT AHBENG

B. Sarawak 1939

Heliconia, 2013

Signed, titled and dated "RSA 13 HELICONIA" on lower right

Oil on canvas

119 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 5,000



Home of The Pigeons, 2013
Acrylic on canvas 120 x 90 cm
SOLD RM 9,440.00
KLAS Art Auction 24 May 2015
Edition XV



Woods, 2012
Acrylic on canvas 119 x 90 cm
SOLD RM 9,017.60
KLAS Art Auction 13 September 2015
Edition XVII



Landscape, 2010
Oil on canvas 99 x 121 cm
SOLD RM 11,835.60
KLAS Art Auction 31 January 2016
Edition XIX

Raphael Scott AhBeng's paintings and perception of nature is not your conventional true-to-life type. They come off as nonconforming and curious but in a uniquely beautiful way, and this visual rendition of the Heliconia stays true to that. The red that takes up most of the canvas hints at the original colour of the plant, but the shape (originally paddle-shaped) is anything but that, as he recreates a more meaningful, artistic way of portraying nature, a constant muse in his artworks.

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

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.



23

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Pantai Sabak Fishing Village, 2011

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

Batik

118 x 143 cm

Provenance

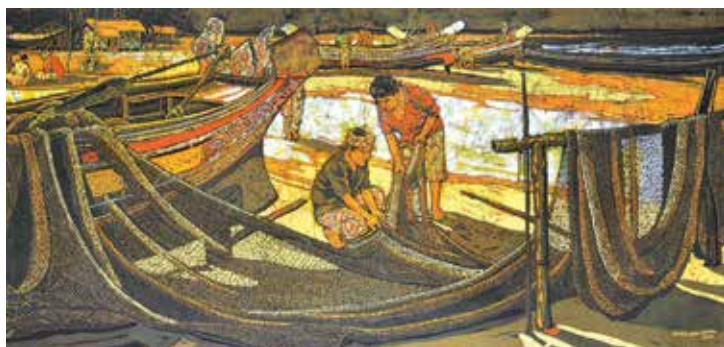
Private Collection, Kuala Lumpur

Illustrated on page 8 of "SPIRIT OF THE EAST COAST

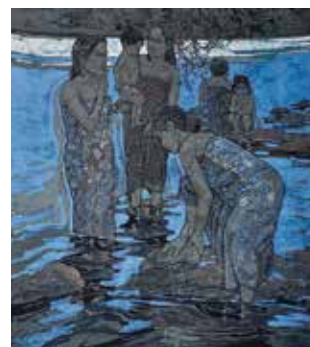
by Ismail Mat Hussin" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 30,000 - RM 50,000



Pantai Sabak, 2010
Batik 75.5 x 158.5 cm
SOLD RM 50,724.00
KLAS Art Auction 12 September 2015
Edition XVII



Bathing, 2000
Batik 83.5 x 78 cm
SOLD RM45,088.00
KLAS Art Auction 8 November 2015
Edition XVIII

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

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

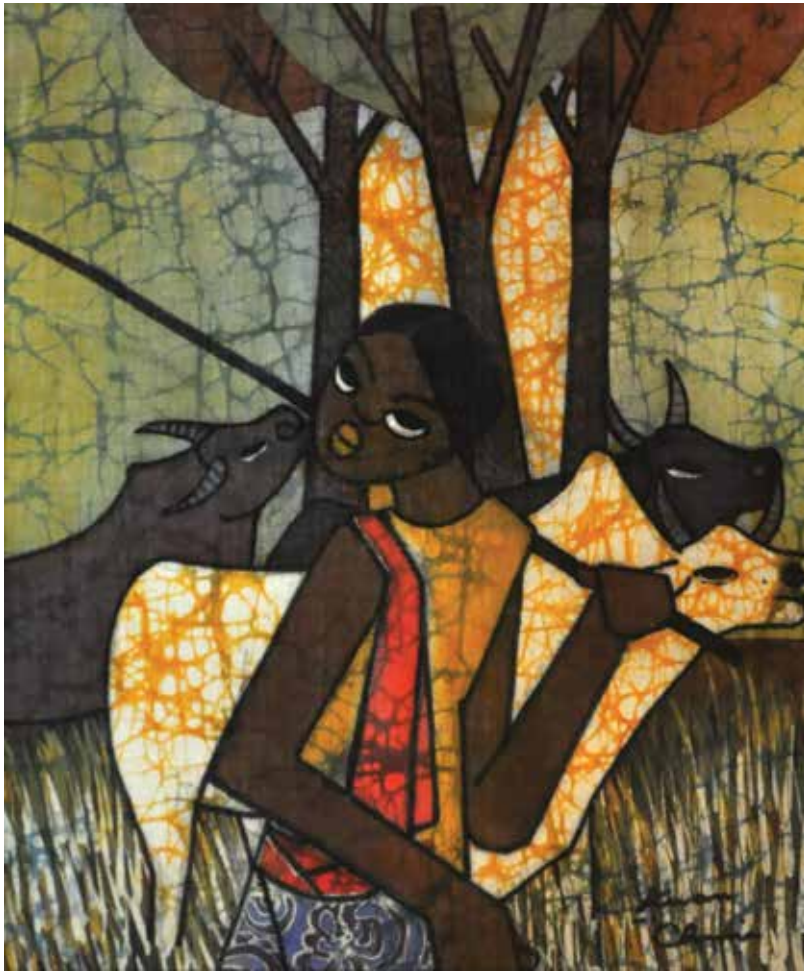
Ismail was born in Pantai Sabak, Kota Bharu in 1938. His calling was early, and at the tender age of 12, he developed an interest in painting. He signed up for art classes and was trained by Nik Mahmood, a teacher at the Sekolah Melayu Padang Garong in Kelantan. Later on, he took up the violin and obtained 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.



This piece is a beautiful paradox – an everyday countryside occurrence that resulted into something that looks regal and grandiose.

With rich, vivid earthy browns, oranges and yellows, Ismail Mat Hussin captures once more the spirit of the East Coast with a sunny rendition and disposition of village women fussing with the day's catch. The entire composition is filled with bright, earth colours, as if Ismail Mat Hussin is recapturing the glint and heat of the sun at that moment in time. It is heavy in detail, Ismail Mat Hussin-esque style, fine lines and thorough and scrupulous visual descriptions from the boats, to the people, to the sceneries in the background. The striking and welcome disruption of the batik design against the scene adds to the aesthetic value of this piece, making it truly a magnum opus.

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



24

KWAN CHIN

B. Kuala Lumpur, 1946

Shepherd Boy, 2011

Signed "Kwan Chin" on lower right
Batik
45 x 54 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 5,500

There is something very charming and likeable about this piece. It is friendly, comforting and it captures innocence eloquently.

Illustrated here is a young shepherd boy, rounded features a la Kwan Chin with a patterned sarong material around draping over his lower half. He is surrounded by nature, and behind him are a herd of cows out grazing in the fields. This piece puts a smile on the viewer's face as they gaze upon this longer, from the amiable boy to the endearing cattle behind him. This is the personification of the countryside gems – its people, its animals and its nature.

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.



25

CHUAH SEOW KENG

B. Kelantan, 1945

Orchids, 1973

Signed "S.KENG" on lower right

Batik

57 x 43.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

Chuah Seow Keng is recognised as one of Malaysia's leading artists and is very well known for his batik and watercolour paintings. Born in 1945 in Kelantan, Malaysia, Seow Keng now makes his home in Penang. In 1968 he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany. While attending this academy he specialised in fiberglass sculpture, a difficult, but rewarding art medium.

While being recognised as an accomplished sculptor, Seow Keng is also acknowledged as a masterful batik artist. His abilities as an artist were noticed at a very early age. He was exposed to the art of batik painting by his father, the renowned artist Dato' Chuah Thean Teng, who pioneered batik painting as a fine art form. Seow Keng excels in this intricate art technique and was chosen to demonstrate his batik skills at the International Freundschaftsheim in Buckeburg, Germany. During 1974 Germany's Television Channel Zweites-Deutsches- Fernsehen-Trans-Tel made a documentary film of Seow Keng and his brothers who demonstrated the art of batik painting for German viewers.

Seow Keng's excellent technique in working with the batik medium is evidently translated onto this batik. As he relayed his fascination through his art, depicting the orchids' delicacy and allure, rich colours of radiance and bursting with life.

26

CHUAH SIEW TENG

B. Penang, 1944

Study of a Lion

Signed "S.TENG" on lower right

Batik

61 x 43 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000



Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today. He comes from Penang and was born in 1944 where he had long established himself and cement a place among Malaysian artists before he finished his education in 1965 at the Ravensburne College of Art and City & Guild Art School in England.

Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Dato' Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor".



27

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 500 - RM 800

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.

28

MOKHTAR ISHAK

B. Kelantan, 1939

Padang Merdeka, Kota Bharu, 1970

Signed and dated "MOKH. ISHAK 70" on lower right

Oil on board

50 x 78 cm

Provenance

Private Collection, Kelantan

RM 3,500 - RM 8,000

Rather innocent and upfront, this historical piece was a showcase of Mokhtar Ishak's skills on canvas, as well as the beautiful landscape in Kota Bharu, of the most important historical site in Kelantan. Captured here is the Padang Merdeka in 1970.

Lined with trees and bushes, Padang Merdeka is an open field that has been the venue for many historical events. Located close to a number of old palaces and museums, it was accorded various names before the powers-that-be settled for the present name to denote the 1957 declaration of independence. Other historical events linked to the site include the hanging of local hero Tok Janggut, who led a group of rebels against the British in 1910. Today, the field is a popular venue for state celebrations and festivals.

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 organised 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.



29

KHALIL IBRAHIM

B. Kelantan, 1934

Indian Series “Indian Experience III”, 2001

Signed and dated “Khalil Ibrahim 001” on lower right

Watercolour on paper

52 x 76 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 104 of “KHALIL IBRAHIM The Art Journey” exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 7,000 - RM 12,000

In this piece, Khalil captured not only the urban landscape, but the emotions and sounds that come along with the scene. One can almost feel the heat of the sun, the soft breeze, the distant chatter of people and the sound of traffic in the New Delhi city centre. He illustrated beautifully the mood, the bustling traffic in the humble city with his artistic skills when he painted this artwork at the actual site when he attended the New Delhi Biennale in 2001.

Khalil Ibrahim is perhaps one of the most illustrious Malaysian artists to as he has been actively involved in the Malaysian and regional art scene for decades now. Cutting across all the boundaries of art and culture, Khalil's work is known to depict the traditional village life and the daily routines which have been seen in most major art spaces all over the country and abroad. There is no denying that Khalil Ibrahim has created an art form for himself, which distinguishes his works with many other artists either from his time or after.

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



KHALIL IBRAHIM

B. Kelantan, 1934

St. Martin's Series "Model in St. Martin's", 1964

Signed and dated "Khalil 64" on lower right

Acrylic on board

73 x 44 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 118 of "KHALIL IBRAHIM The Art Journey"
exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 22,000 - RM 45,000

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.

Khalil painted and sketched a number of portraits. However with the passing years, he often challenged the transient nature of human existence. Although Khalil has seldom been discussed as a portrait painter, he produced a large number of portraits in a variety of media. In many of his portraits, the palette has been composed of pure hues.

In his studies of models, while at St Martin's he adopted a much more academic style, using naturalistic colours as seen in Model in St. Martin's 1964 wherein he draws attention to the face by merging the rest of the body to the background. The rigorous teaching of portraiture at the academy ensured that students learnt to be excellent technicians as the distinctive character of the academy was to produce artists who would portray their subjects with powerful simplicity.

Freedom to control interpretation has been essential to Khalil and many of his studies are from reception of unnamed subjects whom he had encountered in passing. Khalil responded strongly to people who were graceful and exotic and often portrayed them through colour.

Khalil only painted two self-portraits of himself in 1965 and later again in 1999 but instead through the very nature of portraiture, he investigated the humanity of his models. Khalil's portraits are characterised not by their stylistic consistency, but rather by change – quite as much as the other genres in which he has worked.



31

LYE YAU FATT

B. Kedah, 1950

Malay Girl (Gadis Melayu), 1975

Inscribed and dated on the bottom of the granite base

Cement and granite, Edition 3/5

31 x 15 x 16 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,500 - RM 7,500



The artist, Lye Yau Fatt posing next to his sculpture
"Malay Girl (Gadis Melayu) 1975"



Bottom View
Signed and dated by the artist

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

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. Lye Yau Fatt's cement and granite sculpture entitled 'Malay Girl/Gadis Melayu' (Illustrated on page 7 of the Exhibition Winner Announcement Catalogue) won the 2nd Prize for the Sculpture Competition And Exhibition in 1983 hosted and exhibited by the Penang State Art Museum in collaboration with Sin Pin Jih Pao Malaysia and Super Departmental Store Sd Bhd.



Side View



Back View

32

CHUAH SIEW TENG

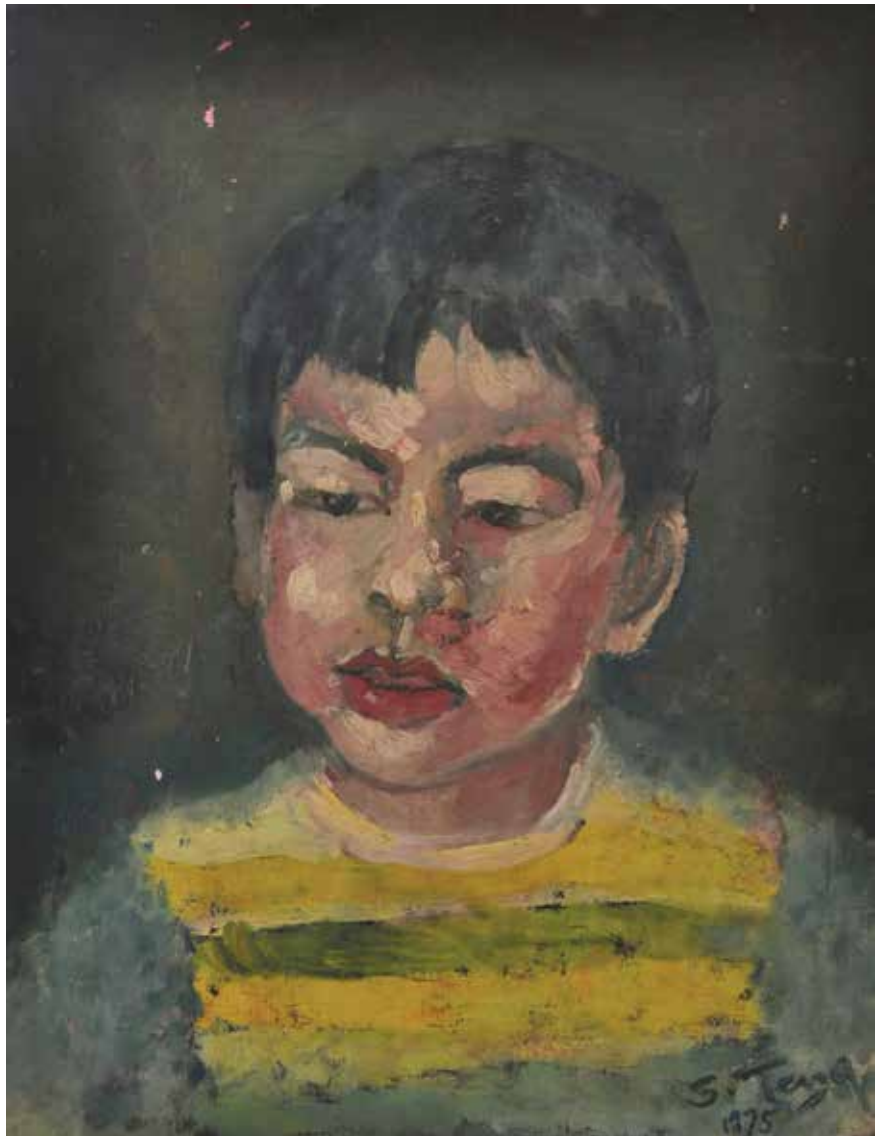
B. Penang, 1944

Portrait of a Boy, 1975

Signed and dated "S.Teng 1975" on
lower right
Oil on canvas
38 x 28.5cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 2,000



The mood is sombre, pensive and mysterious. The subject looks on, seemingly lost in a world of daydreams as children would be. His cheeks, plump and rosy are slightly puffed as he pulls his mouth in an almost defiant pout. Viewers almost wonder what is going on in the boy's head as the vignette effect gives the entire piece a vintage-like and antiquated atmosphere to it.

The artist is the critically acclaimed and award-winning eldest son of Dato' Chuah Thean Teng and has also had his works shown in international exhibitions. Siew Teng has won many art awards even before obtaining a formal art education at the Ravensburne College of Art and City & Guild Art School in England in 1965. His art focuses on a modernist interpretation of Malaysian culture. He lived abroad for quite awhile, mainly England. In 1975 he lectured and taught batik art in Australia and although his Batik work has been described as "beyond boundaries", Siew Teng declares that his true forte lies in Oil Painting, as seen in this Portrait of a Boy completed in 1975.



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

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

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

33

JEIHAN SUKMANTORO

B. Indonesia, 1938

Miryam, 1997

Signed and dated "Jeihan '97" on upper left

Signed, titled and dated on the reverse

Oil on canvas

70 x 70 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000

34

TEW NAI TONG

B. Selangor, 1936-2013

She Likes Flowers, 2010

Signed "NAI TONG" on lower left

Oil on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 19 of "A Golden Era TEW NAI TONG"
exhibition catalogue

Published in 2012 by KL Lifestyle Art Space

RM 10,000 - RM 22,000

Tew Nai Tong's significant "squinty eyes" expressions on his subjects in all his artworks depict the importance of having a good family relationship that creates peaceful and harmonious environment. It is said that his interpretation of the squinty eyes see the importance of working hard without grievance and living life to the fullest with love and happiness. This also brings about a mood that is serene, joyous and all about contentment. Here the woman sits beside a vase filled with flowers, and as the title suggests, she is pleased by it and sits with a content look on her face - and the emotion is palpable that the viewer can absolutely relate to the mood of the painting.

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

He attended Ecole Nationale Supérieure Des Beaux-Arts de Paris for 2 years, where he obtained the skills to paint using oil colour, enabling him to establish a solid foundation for his future advancement. 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.

35

YUSOF GHANI

B. Johor, 1950

Siri Tari 1989, 1989

Signed and dated "Yusof Ghani 89" on lower right

Signed, titled and dated on the reverse

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 65,000 - RM 95,000



Siri Tari 14/91, 1991
Mixed media on canvas 122 x 122 cm
SOLD RM 116,600.00
KLAS Art Auction 14 June 2015
Edition XVI



Siri Tari XII, 1989
Mixed media on canvas 117 x 165 cm
SOLD RM 225,440.00
KLAS Art Auction 4 September 2016
Edition XXII

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

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

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



36

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Mother and Child, 1964

Signed and dated "ibrahim hussein 64" on lower right
Signed, dated and inscribed "ibrahim hussein '64 mother and child"
in pencil on lower edge of paper
Gouache on magazine page
33 x 25 cm

Provenance

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

RM 28,000 - RM 50,000



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



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



Reaching Out, 1964
Gouache on magazine page laid to card
25.4 x 22.9 cm
SOLD RM 33,816.00
KLAS Art Auction 4 September 2016
Edition XXII

"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 Gallerie Internationale in Madison Avenue. Like a school boy with my over-sized portfolio I went to Gallerie 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 Gallerie. 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 Gallerie 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 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.



37

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Dalang Series "Siri Dunia Garis Aman #1", 2006

Signed and dated "NIZAR 2016" on lower middle

Signed and dated "NIZAR 2016" on the reverse

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

Acrylic on canvas

123 x 123 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 22,000



Siri Dunia-Kota Perang #5, 2014
Acrylic on canvas 152 x 152 cm
SOLD RM 22,400.00
KLAS Art Auction 22 March 2015
Edition XIV



Siri Dunia - Garis Lunak #6, 2016
Acrylic on canvas 120 x 240 cm (Diplych)
SOLD 21,416.90
KLAS Art Auction 4 September 2016
Edition XXII

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.





38

ZULKEFLI TALHA

B. Selangor, 1972

Green And Gold Khatulistiwa, 2007

Signed and dated "TALHA ZUL 2007" on lower right

Artist's label affixed to the reverse

Acrylic on canvas

100 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,200

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.



The etching of fine lines, the gradual change of tones in this piece and the sheer simplicity of it is breathtaking.

Ilse Noor has been noted for being fond of nature, music, poetry and the like and this fondness has been transmuted into art. This surreal piece, however, speaks volumes not only because of the title and the minute details but the emotions she brings into it, and the viewer instantly captures them. The almost-nostalgic colouring to it makes the yearning for something so palpable. That 'something' that is yearned for is completely subjective – is it a yearning for an old, familiar yet dearly-missed place or is it a yearning for calmness, solitude and refuge?

Born in Wipperfurth, Germany in 1941, Ilse Noor studied graphic art at the College of Art in Koln and then enhanced her techniques at the Academy of Fine Arts in Munchen. She migrated to Malaysia upon meeting her husband, where she became one of the famous printmaking artists. All her works are manually executed, printed, numbered, titled and signed in pencil on her own.

39

ILSE NOOR

B. Germany, 1941

Merapi, 1982

Signed and dated "Ilse Noor 1982"
on lower right
Inscribed "3/XV Merapi" in pencil
on lower edge of paper
Silkscreen on paper
29 x 27 cm

Provenance
Private Collection, Selangor

RM 1,800 - RM 3,000



40

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 board

92 x 92 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 8,000

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.



Horses - the Romans, Macedonians, Persians, Greeks, Assyrians, Chinese and Indians have depicted them in their art many, many times. Expressionistic painter Lim Ah Cheng considers horses as his muse, as they are a symbol of grace and power as well as loyal companions. Depicting them in their untamed, dramatic glory as in this piece, there is a haze around these horses as they gallop at a blurring speed.

"Horses appeal to me because of their strength and beauty, their speed and movement. They have been a longstanding subject in Chinese painting, and I've had many years of traditional Chinese ink training, whereby brushstrokes can express galloping horses and a lot of movement." - Lim Ah Cheng

While equestrian art have conventionally been done through Chinese ink only, Lim prefers to capture them through the use of mainly oil and combining them with other mediums as well, stating that "the texture of oil paint is brilliant: it can show off the layers of colours and richness of texture. Depth and perspective can be reached easily when I master it. It also can be laid on top of water-based paint mediums to create a combination of mixed media harmoniously." Combining both the Western and Oriental approach, he uses his brushstrokes in fluid motion to creation speed and movement as his horses bolt throughout the painting.

Lim Ah Cheng studied graphic design and oil painting at Malaysia Institute of Art in 1988, illustration at Tatsun Studio and Chinese ink painting under Chong Cheng Chuan, a local master. He then became a professional artist in 1996.

41

LIM AH CHENG

B. Selangor, 1968

Challenging Horses Series, 1998

Signed "LIM AH CHENG" on lower right
Mixed media on paper
21.5 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 2,500

42

LYE YAU FATT

B. Kedah, 1950

Flowers in a Vase, 2016

Signed and dated on lower right

Oil on canvas

63 x 75 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, the objects are systematically executed, with precision and absolute care for neatness. The intricacy of his techniques in this piece, making this truly something that reminds you of a Nyonya home – simple yet lovely. It brings a nostalgic feeling of antiquity, a Chinese Peranakan culture .

If you look carefully, you will see there are certain elements which can mean different things. He exquisitely paints a set of Famille Rose teapot and cup, some red Saga seeds along with flowers in an old vase . Red Saga seeds (called “xiang si dou” in Chinese) meaning “mutual love seed” is a symbol of love.

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.





43

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Coal Miner, 2008

Signed and dated "am 08" on lower right
Mixed media on canvas
90 x 107 cm

Provenance
Private Collection, Kuala Lumpur

RM 400 - RM 1, 000

Born 1985 in Maran, Pahang, Mohd Khairul Izham approaches broad subjects of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection.

Khairul Izham graduated with B.A. of Fine Arts in Painting from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor. Some of his recent shows include, Malaysian Emerging Artist Award (2011), Deceitful Truths (2011) and Dis-chromatic (2010). The talented artist currently works and resides in Kuala Lumpur.



This piece comes across as strong and purposeful, as the artist tries to make a statement regarding an issue about nature. 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.

He captures a quiet, serious mood in this piece, as he captures a regal Bengal tiger staring into the distance with constant vigilance, as if watching a prey or looking out for one.

The shadowy, dim palette resonates well with the subject, amplifying the rigor of the tiger's persona. The graphically comprehensive lines that the artist habitually incorporates into his painting are also present here, adding a more uniqueness and complexity to this piece, contrasting beautifully with the equally graphic depiction of the Sumatran tiger. In entirety, it seems as if the tiger is stalking his prey from the bushes.

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.

44

MOHD RADUAN MAN

B. Pahang, 1978

Bengal 3, 2011

Signed and dated "Raduan Man 2011"
on lower left

Signed, titled and dated on the reverse
Mixed media on aluminium
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000



45

BHANU ACHAN

B. Kuala Lumpur, 1949

Opus Series "Brown I & Brown 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 1,500 - RM 2, 500



Bold, strong and dauntless, these two pieces are reminiscent of the strong, warm colours of the elements of earth and fire. 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 fire and of earth.

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 fire and the implications that come with it – passion, strength, anger, inner demons, bright and headstrong.

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.

46

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Rimba Mutiara... Hati Ku Sebersih Melati, 2013

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

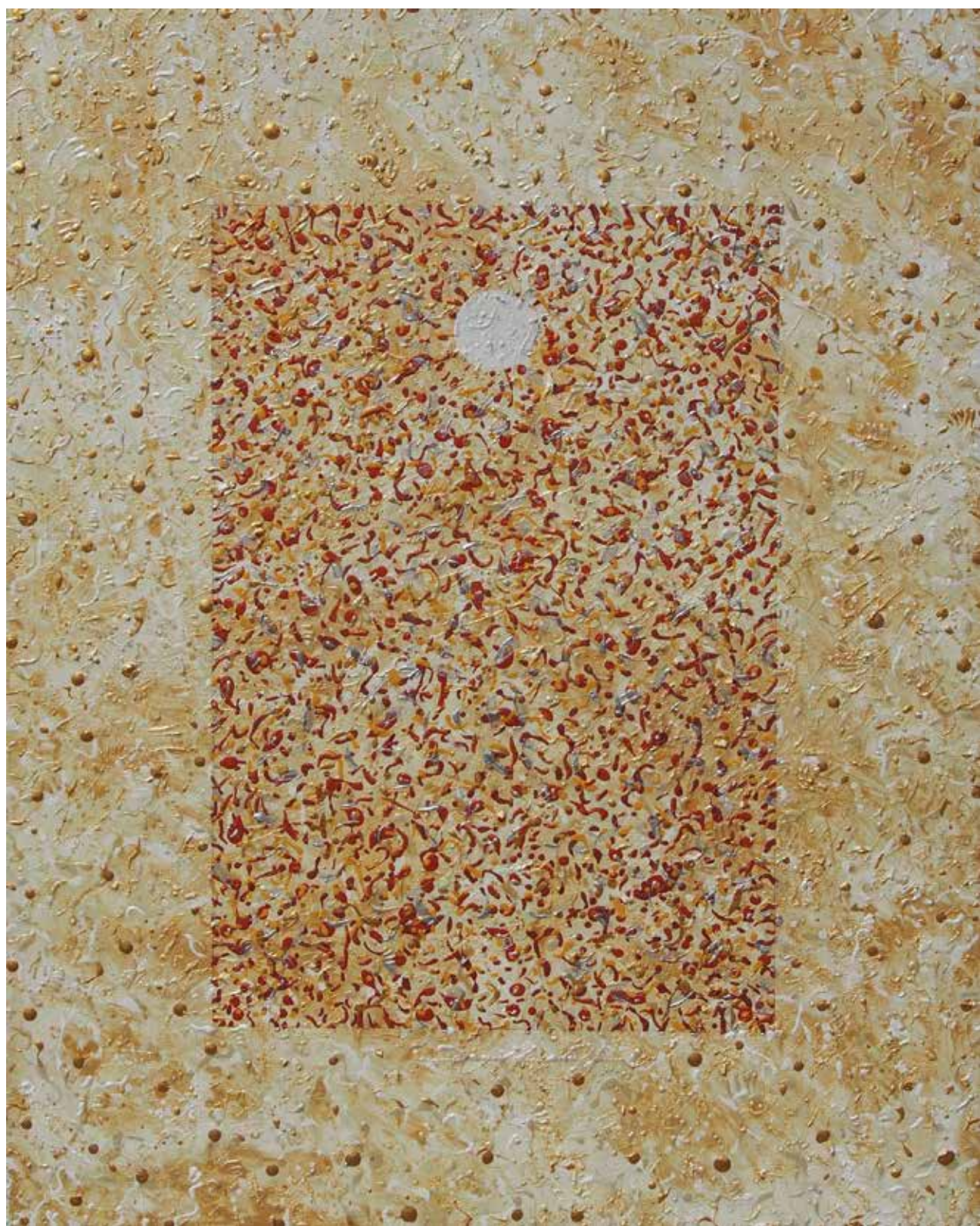
RM 8,000 - RM 15,000

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 canvas. The colours seen here are in a fantasy twirl, moving about here and there, floating and breezing through the canvas 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."

This piece seems to draw the viewer in, taking them to a faraway place filled with shimmery pearls as they look into the distance. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. The canvas is adorned with pale earthy tones, they blend and mix as if in motion. Ismail Latiff is also a master at creating the perfect balance in his pieces, just like nature herself – there is nothing too much or too little about it.

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."



ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Mindscape Series "Mindscape-27", 1983

Signed and dated on the reverse

Inscribed "Latiff Mohidin MINDSCAPE - 27 1983 Mindscape Series" on the reverse

Oil on canvas

89.5 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 160,000 - RM 250,000



Pago-Pago Series "Debris", 1968
Oil on board 89 x 69.5 cm
SOLD RM 541,056.00
KLAS Art Auction 24 April 2016
Edition XX



Rimba Series "Puntung The Stump", 1996
Oil on canvas 137 x 266 cm
SOLD RM 879,216.00
KLAS Art Auction 24 April 2016
Edition XX



Signed and dated on the reverse by the artist.
Latiff Mohidin

Abdul Latiff Mohidin is an artist that likes to invent his own rules, to create new things. This piece is strong, dramatic, orderly and precise in terms of brushwork and composition. This series explores the relationship between shapes, figures, colours, balance, perception and the mind of the artist. The resulting abstract art is the representation of the artist's contemplating and dedication to this piece of art. A dome-shaped structure accommodating a vibrant and vigorous burst of rapid, random colours spontaneously done by the hand of the artist, before reaching what seems like volcanic lava. It is as if the audience is taken on a journey through a flowing river before reaching a volcano, or the peak of one's mind. It is highly absorbing, beckoning the viewer to come and invest a moment longer to understand what the motif of the painting is, at the same time being reflective with its aloof nature.

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



IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Jelly Fish, 1967

Signed, dated and inscribed "ibrahim hussein n.y. '67" on lower left

Inscribed "JELLY FISH" on the reverse

Oil on canvas

141.6 x 146.4 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited at the Galerie Internationale, New York in 1967

Acquired by the current owner from USA.

RM 380,000 - RM 600,000

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

"In the summer of 1964, 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.

The exhibition in New York was eventually held in April of 1964. During that period Ibrahim Hussein also appeared on a television talk show. Most notable exposure for IB for the first time in his life was when he appeared on the front page of the Charlotte Observer, a still-renowned newspaper based in North Carolina.

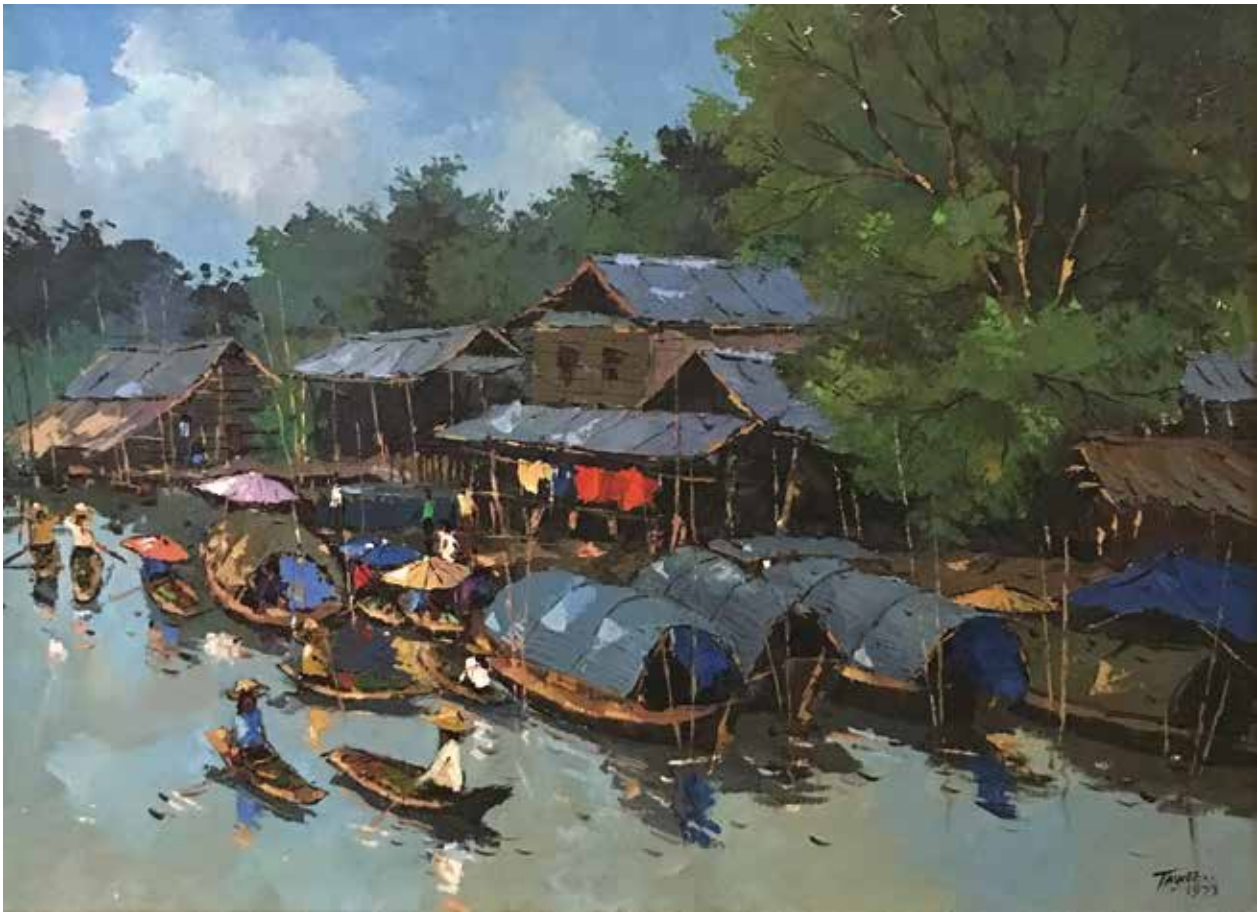
This Ibrahim Hussein artwork "Jelly Fish" painted in 1967 is one of his most important artworks sold at the exhibition hosted at Galerie Internationale New York upon his return to New York after obtaining the Fullbright Travel Scholarship and John D Rockefeller III Fund Scholarship. Ibrahim Hussein is still to this day, the first Malaysian maestro to ever hold two successful exhibitions in New York both at the Galerie Internationale in 1964 and 1968, way ahead of any other Malaysian artist.

Ibrahim Hussein 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 in his artworks upon his return from New York.

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."



Ibrahim Hussein 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.



49

TAWEE NANDAKWANG

B. Thailand, 1925 – 1991

Canal Boat Scene, 1973

Signed and dated "TAWEE 1973" on lower right

Oil on canvas

54 x 69 cm

Provenance

Private Collection, America

RM 16,000 - RM 25,000

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

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

Tawee's initial creative works from his schooldays between 1947 and 1948 can be classified as Impressionism. Tawee was greatly inspired by the French school of Impressionism partly due to the influence of Silpa Bhirasri who introduced his students to modern art. Among his masterpieces was Lotus painted in 1956 which won him a gold medal in the seventh National Exhibition of Art. Tawee is also influenced by the Western style called Cubism.



Set in the 1970s, there is an air of nostalgia. Painted by the river, Yusoff Abdullah translates the essence and ambiance of a bright, sunny day into his artwork. It reminds one of being close to nature, away from the hustle and bustle of the city life and of the good old days where one sought solace in the midst of nature, teamed with Yusoff Abdullah's expertise in his techniques.

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

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.

50

YUSOFF ABDULLAH

B. Kelantan, 1928-2006

Fishing Village

Signed on lower right

Oil on canvas

45 x 60 cm

Provenance

Private Collection, England

RM 1,800 - RM 5,000



51

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Black Windrift

Signed "Taj" on lower right
Inscribed "190/500 Black Windrift" in pencil
on lower edge of paper
Print on paper
33 x 33 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,200

Tajuddin Ismail has a rare gift of creating art that allows one to enter it from a variety of angles – no such thing as only one way of interpreting it – and emerging with a variety of views. That is the true beauty of abstract art – subjectivity. It could mean different things and evoke different feelings for each individual. "Just like music," he said. "It brings you to another dimension and in turn, enriches the meaning, the imagination and the experience. It makes a piece of work more fascinating and compelling."

He is not ever straightforward in his art pieces, always one to intrigue and beckon the viewer to dissect the meaning of his abstract work. To the unknowing eye, Tajuddin's works also may seem incomprehensible, unfathomable and downright confusing in message, but after careful deliberation, it evokes a certain feeling. A certain spirituality, so to speak. It would seem as if the paintings were speaking to the viewer about the world, coaxing us to be one with Nature. His artworks bring together a person's inner self with nature in a dialogue. To a certain extent, it describes solidarity and solace with Nature.



52

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Blue Landscape, 2003

Signed and dated "Taj 8/03" on lower right

Signed, dated and inscribed

"BLUE LANDSCAPE" on the reverse

Oil on canvas

153 x 137 cm

Provenance

Private Collection, Kuala Lumpur

RM 26,000 - RM 38,000

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

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

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

Art should never be too direct. It becomes boring. It really needs to challenge the perception and not be too literal, otherwise there is nothing more to engage in. It should engage the viewer in so many ways.

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.

53

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Pillars of Dawn, 1994

Art Salon Kuala Lumpur gallery label affixed to the reverse

Acrylic on canvas

120 x 120 cm

Provenance

Formerly in the Private Collection of an English collector

RM 20,000 - RM 40,000

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.

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".

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

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



54

ZULKEFLI TALHA

B. Selangor, 1972

Sungai Besar Menangis, 2007

Signed and dated "TALHA ZUL 2007" on lower left

Artist's label affixed to the reverse

Acrylic on canvas

80 x 103 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,200

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.



55

RAFIEE GHANI

B. Kedah, 1962

The Tea Room, 1996

Oil on canvas
58.5 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000



Blue Window, 1998
Oil on canvas 35.5 x 48 cm
SOLD RM RM 4,508.80
KLAS Art Auction 4 September 2016
Edition XXII



Daffs, 1998
Oil on canvas 35.5 x 48 cm
SOLD RM 5,636.00
KLAS Art Auction 4 September 2016
Edition XXII

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.



NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Worthless III, 2010

Inscribed "NAJIB AHMAD 10" on lower right

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

Mixed media on canvas

183 x 153.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 12,000

Najib with his artwork "Worthless III", a work in progress

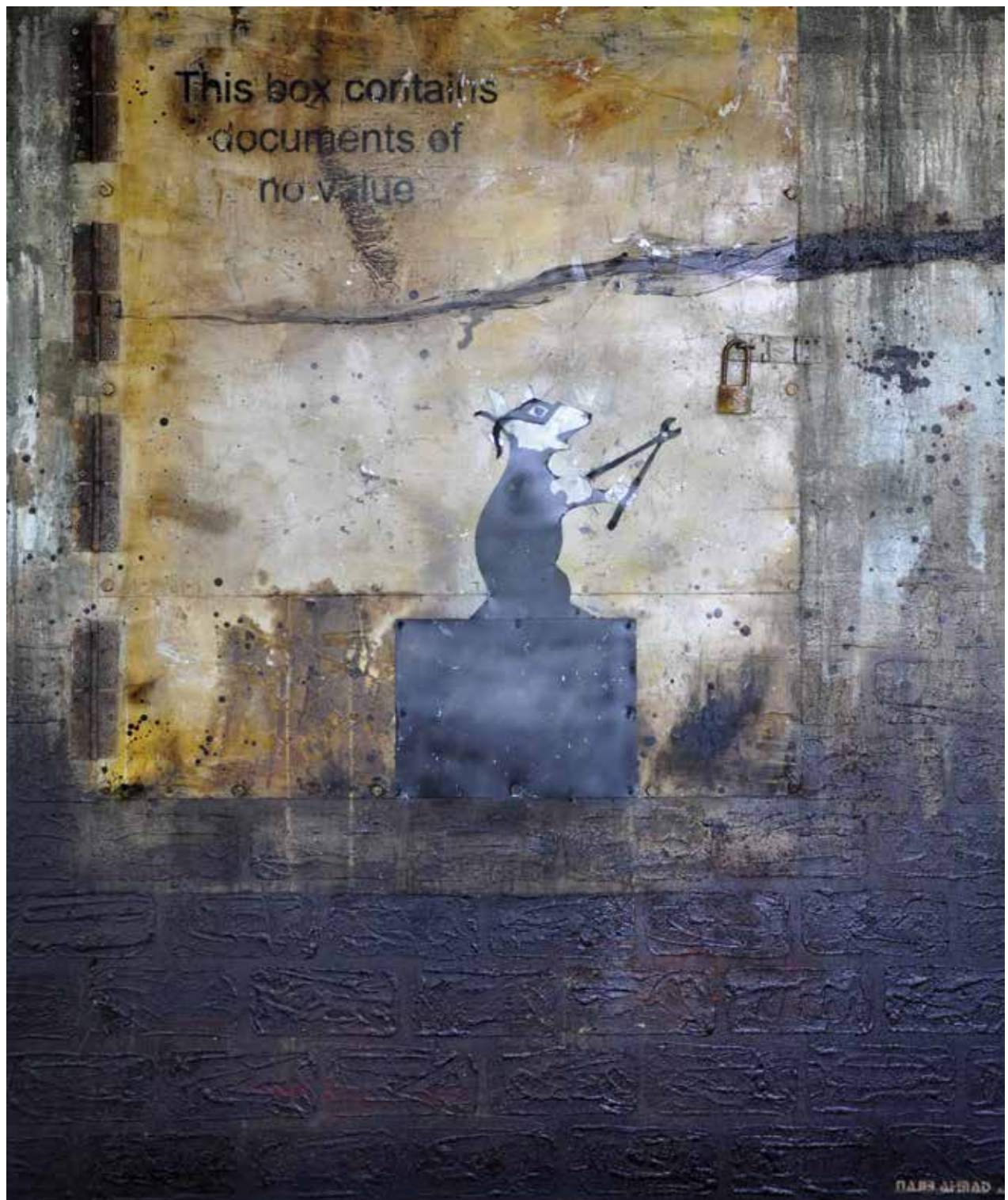


Najib giving the final touches to "Worthless III" after installing the artwork

It is often seen that the artist separates the surface and subject matter, opting instead to pull the viewer's attention with the surface and materials used. Employing mixed media on canvas, this piece of artwork is eye grabbing and potent. The piece is interesting and infested with dark humour, as Najib pays homage to one of England's well-known graffiti artist – Banksy. Banksy was a graffiti artist, political activist and a film director whose identity remains unknown until today. It is shown that an animal, dressed in disguise in attempt to break into a safe. A metal padlock is seen on this canvas, along with multiple door hinges – making this piece a surreal mix of reality and fantasy.

Painting, according to Najib Ahmad Bamadhaj, describes the concept of a wall, translated with paint on canvas. The wall is the main image, where as the subject on the surface is the secondary image. The talented young artist born in 1987, completed his Diploma in Fine Art from UiTM Melaka back in 2008 and then pursued a B.A. (Hons) in Fine Art (Sculpture) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, in 2010. "My interest in the arts began in primary school. I really liked decorating my school books with sketches and I always got excited participating in poster design competitions in school," he said.

From the time he began his career until today, Najib has participated in numerous group exhibitions including, Endangered, a two-man show with Hirzaq Harris at TAKSU KL (2011), Visual Art Award (2011), LiFest at MAPKL (2011), HIMPUN at the National Art Gallery KL (2010), and many more. This amazing young talent was also a Finalist of MRCB Art Awards at the National Art Gallery (2008), 1st prize winner in the Tanjong Heritage Art Competition in Kuala Lumpur (2010), and a finalist for the Visual Arts Awards in Kuala Lumpur (2011). Najib unveiled his first solo exhibition, Great Migration in October 2012 at TAKSU Kuala Lumpur. This collection saw the highly rated young artist exploring various themes through his endangered animal-centric mixed media artwork on a range of surfaces, including mud, cement, recycled wood panels and zinc.





57

NIK RAFIN

B. Selangor, 1974

Mindscape Series 2, 2011

Signed and dated "Rafin 911" on lower right

Acrylic on canvas

30 x 39.8 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 1,000

Nik Rafin's pieces have always been filled with vim and vigour, always bursting with enormous energy.

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. The artist's comprehensive and graphic work is also not lost in this piece, his fine lines present in every part of the canvas, and the play of circles create an orchestra of shapes and form, successfully adding more intricacy and uniqueness to an already beautiful 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. Nik captures his subjects through his camera lenses first before reinterpreting and reinventing them on canvas.



Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng. That seems evident in this piece.

Surrounded by thick, vivid and generous amounts of colours, Raphael's abstract perspective on nature and its forests is not only lively, but original and unusual. He decorates the canvas with heavy strokes of his brush, creating an impactful piece that seems to glow, shining bright despite the darkness it is surrounded by.

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.

58

RAPHAEL SCOTT AHBENG

B. Sarawak 1939

Bush Delight, 2009

Signed, titled and dated "BUSH DELIGHT RSA 2009"
on lower right
Oil on canvas
61 x 91cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 13 of "RAPHAEL SCOTT AHBENG"
solo exhibition catalogue

Published in 2014 by KL Lifestyle Art Space

RM 3,000 - RM 7,000

59

RAFIEE GHANI

B. Kedah, 1962

BY THE WINDOW, 1996

Signed "Rafiee Ghani" on lower right

Oil on canvas

66 x 83 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

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.



60

TEW NAI TONG

B. Selangor, 1936-2013

Happy Living, 2002

Signed "NAI TONG" on lower right

Artist, title, date and dimensions
inscribed on the reverse

Oil on canvas
46 x 46 cm

Provenance
Private Collection, Selangor

RM 5,000 - RM 8,000



The late Tew Nai Tong was born in 1936 in Klang, started his early education at the Peng Hwa Chinese School at the age of 7 years old. At 18, he decided that he wanted to pursue his dream to become a proper artist. With his mind set on painting as a means of living, he moved to Singapore and enrolled at the Nanyang Academy of Fine Arts (NAFA) and spent two years completing his studies. Focusing on skills such as sketching, watercolours and landscape painting during his early years at NAFA, he, along with his contemporaries, became part of the watercolours movement in Malaysia, promoting the art style to the masses.

Just like many NAFA graduates before him, Tew Nai Tong followed in their foots steps by furthering his studies in Paris. He spent the next two years studying oil and figurative painting at the Ecole Nationale Supérieure Des Beaux-Arts de Paris. From 1967 to 1968, he immersed himself in the kaleidoscope of arts and culture in France and across Europe, visiting museums and art galleries in search of inspiration.

His time in Paris instilled a newfound creative stance, which he fully made use of as he went through an experimental phase on forms, compositions and colours, which shaped his unique art style: an interesting and beautiful combination of Oriental charm and Parisian elegance injected into dreamy watercolour on canvas, playful collages within oil paintings to geometrical abstracts depicting rural living, local culture and landscapes.

In 2009, Nai Tong received the prestigious Grand Prize Asia Art Award in Seoul, South Korea in recognition for his contributions to the Malaysian art scene as well as exposing the rich cultural heritage and the Fine Arts of Malaysia to the international community. He is considered by some to be one of the top 10 artists in Malaysia and his works have been auctioned at Christies and Sotheby's as well as through Malaysia's own KLAS Art Auction. KL Lifestyle Art Space also had the pleasure of hosting, A Golden Era, an exhibition featuring Tew Nai Tong's works in January 2012.



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

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.

61

LYE YAU FATT

B. Kedah, 1950

Fortune Greetings

Signed and stamped with artist's seal on lower right
Inscribed "51/100 Fortune Greeting" in pencil
on lower edge of paper

Etching
20 x 22 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,200

62

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed and dated "yusof ghani 89" on lower right

Inscribed "Siri Tari" on lower left

Mixed media on paper

25 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



Siri Tari, 1989
Mixed media on paper 78.5 x 75.5 cm
SOLD RM 25,850.00
KLAS Art Auction 7 April 2013
Edition III



Siri Tari, 1989
Mixed media on paper 24 x 38 cm
SOLD RM 14,160.00
KLAS Art Auction 24 May 2015
Edition XV

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

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

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



63

LEE LONG LOOI

B. Kedah, 1942

Malay Lady

Signed "Long Looi Lee" on lower right
Batik on rice paper
45 x 30 cm

Provenance
Private Collection, Kelantan

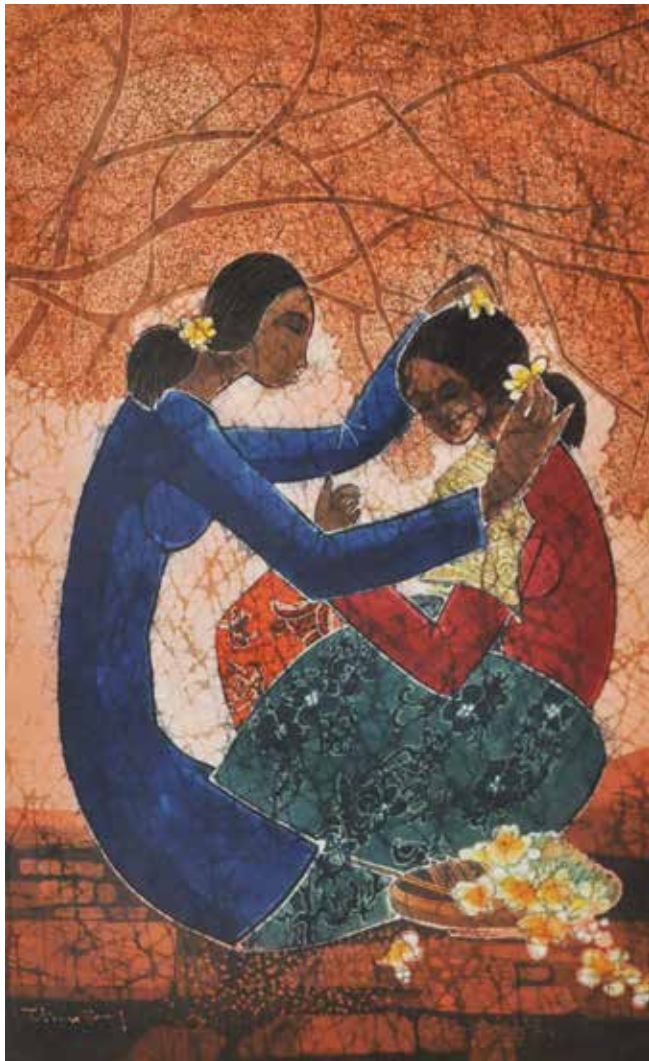
RM 2,500 - RM 4,500



This batik masterpiece illustrates a Malay Lady enjoying a quiet and tranquil moment of rest after a whole day's work while in deep thoughts.

Done in Lee Long Looi's usual style of elongating the features of women, imaginative detailings were painted in the background, from the mist-like shadow to the intricate batik patterns against which the woman rests. Lee Loong Looi creatively brings a mundane scene in life to a whole new level by blending vibrant and fresh colours, making it a visual treat altogether. All the colours, shapes and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best.

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



64

TAN THEAN SONG

B. Kedah, 1946

Mother and Daughter, 2008

Signed "Thean Song" on lower left

Batik

75 x 46.5 cm

Provenance

Private Collection, Kedah

RM 2,000 - RM 4,000

The women in Tan Thean Song's paintings always have those distinctively bodies that are a tad elongated. Captured in this piece is a woman and a child, both are caught in a moment of peace and serenity.

This painting has a certain glow to it, providing the viewers instantaneously with calmness and serenity. The subjects have their eyes shut, as Thean Song decorates the batik with earthy colours, smoothly blending them, as if the environment and every other distraction blurred so as to focus solely on this moment. All in all, it is a romantic and lyrical depiction of a mother and her daughter sharing a moment together, enjoying each other's company.

Full-time batik artist Tan Thean Song was born in Kedah in 1946 and is a graduate of the renowned Nanyang Academy of Fine Arts. Thean Song, who also paints with watercolour and Chinese ink, has participated in a number of art competitions and has won plenty of awards, including the first and consolation prizes in the Malaysian Young Artists Art Competition in 1964 and the second prize in batik medium in the Salon Malaysia Art Competition with the painting 'Playing Kite' in 1969, which is now a permanent collection of the National Art Gallery Kuala Lumpur. He has held solo exhibitions in Adelaide, Australia and Penang, as well as being involved in group exhibitions in Malaysia and Singapore.

65

KWAN CHIN

B. Kuala Lumpur, 1946

Sunrise, 1968

Signed "Kwan Chin" on lower left

Batik

65 x 48 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 42 of "MOSAIC XIII"
exhibition book

Published in 2013 by KL Lifestyle Art Space

RM 4,000 - RM 9,000

In this batik piece, Kwan Chin depicts a calm, peaceful atmosphere in the Malaysian suburbs, as a group of villagers gathering and resting at the wee hours of the morning, watching and basking in the first light of the morning sun. Life in the countryside is definitely enviable, as it provides a certain serenity that the city does not have no matter where one turns to. Here, Kwan Chin captures it perfectly the tranquility and the closeness with nature.

Using complex and thorough detailing, and the strenuous task of producing batik from scratch, Kwan Chin is one of the few artists who still uses the batik medium in art.

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



KHALIL IBRAHIM

B. Kelantan, 1934

Movement in Red, 1971

Signed and dated Khalil Ibrahim 71" on lower right

Batik

91 x 81 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 286 of "KHALIL IBRAHIM The Art Journey"
exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 50,000 - RM 90,000

Movement in Blue, 1985

Batik 92 x 91 cm

SOLD RM 100,100.00

KLAS Art Auction 21 September 2013

Edition V



East Coast Series, 1973

Batik 90 x 60 cm

SOLD RM 132,000.00

KLAS Art Auction 19 January 2014

Edition VII



Nude Movement, 1983

Batik 93 x 103 cm

SOLD RM 123,200.00

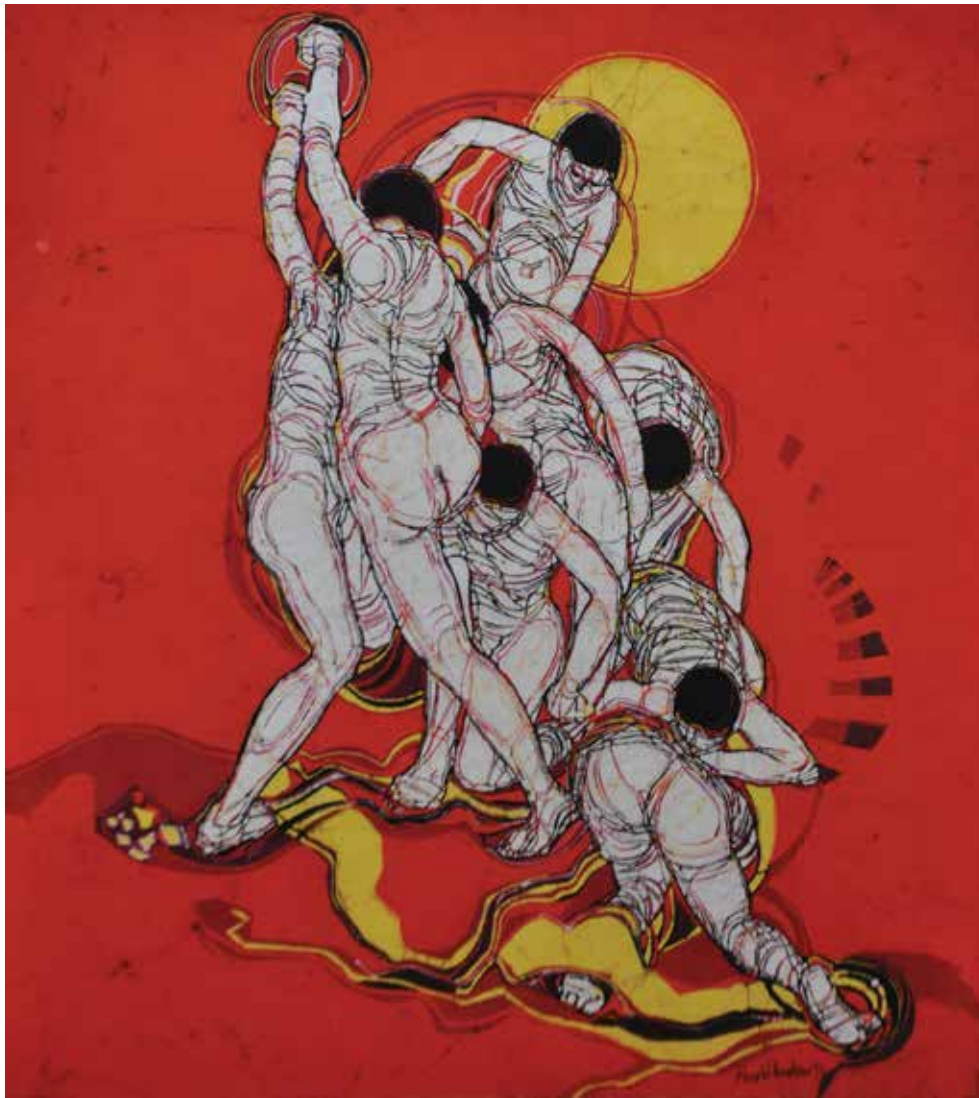
KLAS Art Auction 28 September 2014

Edition XI

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

Born in 1934 in Kelantan, Khalil Ibrahim is one of Malaysia's most influential artists. He is one of few Malaysians to have received art training at the prestigious Central St. Martins School of Art and Design in London during the 1960's. He is well known for being a versatile artist using mediums that range from ink on paper to watercolour and acrylic. Using acrylic, oil, water colour and batik, his preference for figuration has led to memorable images of men and women from the east coast Malay fishing villages dramatically set against stark backgrounds of blues and greens and water colour landscapes of east coast villages.

Khalil has drawn to observe and depict the hard working lives of ordinary people influenced by his East Coast of Malaysia upbringing. From his earliest works of Pahang fishing villages, thatched roof dwellings, fishermen hauling their catch, to more



enigmatic and stylish beach works, he is definitely in touch not only with his own humble origins but with the heart and soul of the country he loves. He is one of the few Malaysian contemporary artists who have successfully worked using batik as a medium. Gadis painted in 1968, a portrait of a young girl, is a good example of Khalil's batik work, made shortly after his return to Malaysia, while Pantai Timur II painted in 1985 is a very provocative and strong piece using muted colours, but demonstrates the artist's command of line and detail, in his chosen medium.

Due to his affiliation with MAS (Malaysian Airlines) in the 1980s, Khalil became actively involved with the Malaysian Watercolour Association, which has held successful exhibitions around Asia, including Hong Kong, Japan and Korea. He continued producing watercolours like Beach Vista in 1990, Sunset in 1991, Berserah in 1994, Kota Bharu and the East Coast Series in 1995. In his brief look at Malaysian art, in *Modern Malaysian Art – from the pioneering era to the pluralist era (1930s – 1990s)*, Dr. Mulyadi Mahamood suggests that 'The early 1990s also witnessed a revived interest in the watercolour medium that was first introduced in the 1930s'. He goes on to remark that Khalil Ibrahim was amongst the 'serious' water-colourists who used 'spontaneous brushstrokes' and 'many thin and transparent layers of colour through the wash technique'.



67

NIK RAFIN

B. Selangor, 1974

Ballerinas - Brown Series, 2016

Signed and dated "Rafin 416" on lower right
Acrylic on canvas
122 x 183 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

In his earlier works such as the Mindscape Series, Nik Rafin explored the relationship between colours and shapes. Those works were mainly abstract, but this time he incorporates both abstract and definitive subject matter – ballet dancers. Brown and orange lines weave and circle around these dancers, placing them aesthetically as their silhouettes are projected to be the center of attention.

Nik Rafin's ever-present details, lines and shapes provide an invigorating atmosphere for these dancers, as they perform the allongé, allegro and attitude of the ballet gracefully. This piece is a flawless showcase of Nik Rafin's flair for details, design and illustrations – as not even the computer screen or sophisticated design software will outmaneuver looking at a real piece of art face-to-face, such as this one.

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



Norma Belleza began by painting dark and sombre representations of religious subjects. Then, she progressed into colourful and detailed works on folk genre subjects, including Metro Manila aides, peasants in various rural activities, women vendors, and potters. She is also known for emphasising the physical strength and native appearance of her subjects, as seen in this festival. All of them are drawn portly, with archetypal Oriental features that make up the Filipinos. The family here is huddled closely together, and is surrounded by the village scenery and everything that comes with festivities. The subject is easy to gauge - it is clearly a religious festival. However, the subsequent intricacy of skill and artistic flair that the artist uses makes this piece an absolute stunner.

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 continues to be displayed and included at solo and joint exhibitions, art books, book covers, magazines and journals.

68

NORMA BELLEZA

B. Philippines, 1939

Ani, 1994

Signed and dated "Belleza 94" on lower left

Artist's label affixed to the reverse

Oil on canvas

71 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



69

CESAR BUENAVENTURA

B. Philippines 1919-1983

Village Scene, 1969

Signed and dated "Cesar Buenaventura 1969"

on lower right

Oil on canvas

39.5 x 49.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,200

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

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

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



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

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

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

70

CESAR BUENAVENTURA

B. Philippines 1919-1983

Paddy Farmers, 1972

Signed and dated "Cesar Buenaventura 1972"

on lower right

Oil on canvas

35.5 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,200



71

TEW NAI TONG

B. Selangor, 1936-2013

Untitled, 1994-1998

Signed "NAI TONG" on lower left

Watercolour on paper

15 x 16.5 cm

Provenance

Private Collection, Selangor

RM 1,500 - RM 2,800

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.

The artist has an exemplary way of perceiving the simple life, enriching the visualisation of simple things through his profound skills. The simplicity and subsequent sophistication that erupts for his works are a testament to Tew Nai Tong's affection for his skill and subject matter.

This piece captures the everyday life of the people in the East Coast. Illustrating a group of village men and women going about their daily lives. Tew Nai Tong brings out the details of the beach and the sand with his prowess in watercolour.



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

This piece, depicting the rustic settings of the East Coast of Malaysia, where he was born, shows clearly the beauty of 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. Even with the knowledge that this was painted mere years ago, the entire piece creates the mood of taking a trip down memory lane. 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.

72

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Tumpat, 1990s

Signed "ISMAIL MAT HUSSIN" on lower right
Watercolour on paper
28 x 31 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



73

SHAFURDIN HABIB

B. Perak, 1961

Sungai Besar Series, 2014

Signed and dated "Shafurdin Habib 2014" on lower right

Watercolour on paper

54 x 74.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500

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

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



74

MOKHTAR ISHAK

B. Kelantan, 1939

Sunset in Pantai Malawi, 2011

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

Watercolour on paper

23 x 29 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 39 of

"EAST-COAST NATIVE" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 350 - RM 700

Beautifully done with watercolour on paper, Mokhtar Ishak explores the allure and essential physiognomies of the beautiful views that make Malaysian countryside – the ocean, abundant trees, the sunny atmosphere as well as the untouched serenity that comes with it.

For Mokhtar Ishak, inspirations may come in various forms, it is the opulent, charming and picturesque landscapes of the East Coast fishing village to be specific. 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 an art course organised 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.

75

JOLLY KOH

B. Singapore, 1941

“Do Not Go Gentle...”, 2005

Signed and dated “Jolly Koh 05” on lower right
Acrylic and oil on canvas
86.5 x 106.5 cm

Provenance
Private Collection, Kuala Lumpur
Exhibited at Wei-Ling Gallery in 2005

RM 28,000 - RM 50,000



Green Movement, 2007
Acrylic and oil on canvas 137 x 92 cm
SOLD RM 52,800.00
KLAS Art Auction 21 September 2013
Edition V



Like Maiden's Hair, 2012
Acrylic and oil on canvas 36 x 84 cm
SOLD RM 26,880.00
KLAS Art Auction 10 August 2014
Edition X

Layers upon layers of colours are applied, and it eventually led to a warm landscape, a wash of light intensifying it further – it is somehow redolent of the breathtaking vision that is sunset, a view that can only be found if one is in the middle of the ocean. Bathed by warm orange and red light, Jolly Koh creates yet another landscape that is heavenly and serene.

Whether it is the wonderful and harmonious hues of colour, the difference in intensity and tones, that otherworldly totality that is this painting is solely and distinctively 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. Romantic, warm and serene is the mood that goes along with this piece, as it is that perfect moment – perhaps at dusk when the light of the sun turns orange.

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.



YUSOF GHANI

B. Johor, 1950

Segerak Series “Foray”, 2007

Signed and dated ‘Yusof Ghani ‘07’ on lower right
Signed, dated and inscribed “Yusof Ghani FORAY SEGERAK SERIES 2007”
on the reverse
Oil on linen
128 x 95.8 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 59 of “Commemorative Collection of Segerak IV by
a Malaysian Master” exhibition book

Exhibited at Segerak IV, Solo Exhibition by Yusof Ghani (24 -27 March 2008)
held at Rotunda, Exchange Square Hong Kong

(An exhibition organised by Gallery @ Starhill, Kuala Lumpur)

RM 50,000 - RM 65,000



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



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



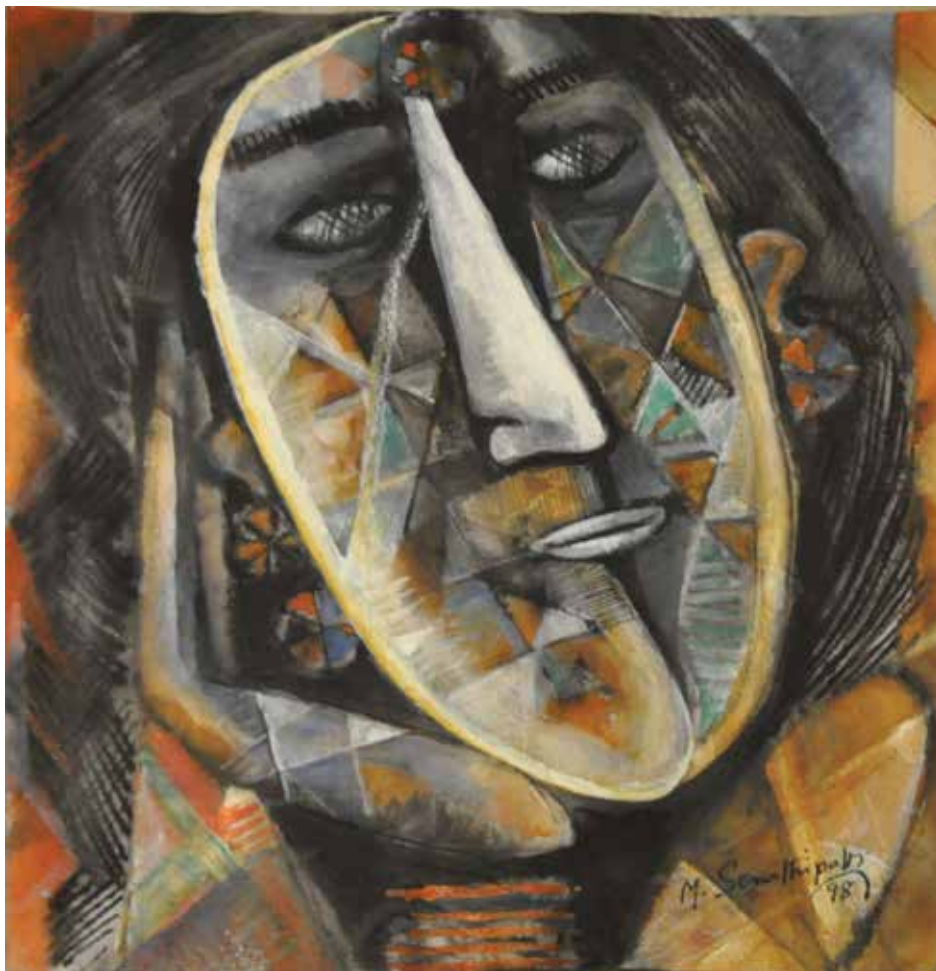
Segerak Series, 2002
Acrylic on canvas 124 x 94 cm
SOLD RM 76,649.60
KLAS Art Auction 31 January 2016
Edition XIX

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

The end-result of a seamless flow of lovely colours amalgamating with one another was not intentionally meant to look aesthetic and flowing. The initial lines and sketches were rough, chaotic and arbitrary, to portray the human behaviour of being wild and free.

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





77

M. SENATHIPATHI

B. India, 1939

Face, 1998

Signed and dated "M. Senathipathi 98" on lower right

Watercolour on paper

27 x 24 cm

Provenance

Private Collection, Canada

RM 2,500 - RM 5,000

Senathipathi is one of the strongest and most individual figurative painters in Chennai. Key to the thematic interests of his art is his village upbringing.

Senathipathi's art is one built on fluid, lyrical line, brilliant and wisely-choreographed colour and dense pattern. This style is no doubt inspired in part by his early teachers, K.C.S. Paniker and the established and talented figurative artist, A.P. Santhanaraj.

His subjects vary from Hindu mythological images such as Krishna and the Cows and Ganesha to sensitive portraits of village couples and musicians, from pictures of friends together or women at rest, play, or with child, through to painterly definitions of abstract ideas and emotions such as insecurity, love or fear.



Nik Rafin has always had a love of the arts since he was a young boy. Urged by his architect father to pursue art even further, he started off by tracing anything that he could find from magazines, which made drawing an easier task to learn and do. Upon finishing high school, Nik Rafin studied Advanced Photography in the USA, before pursuing a Minor in Fine Arts from the Milwaukee Institute of Art and Design. He then graduate with a Bachelor of Arts in Advertising and Mass Communication from Marquette University in Milwaukee.

He once worked as an illustrator for Milwaukee newspaper The Marquette Tribune before being offered a job that other people would kill for, a seven-year contract by Walt Disney as a graphic designer and illustrator. He turned it down due to his dad's insistence that he was to go back to his home country and contribute something to Malaysia. He did manage to illustrate a Winnie the Pooh promotional board, which is something that he is proud of having done.

His paintings are a reflection of the scenes and subjects that he captures through his camera lens, reinterpreted and reproduced in painting form with added emotions.

78

NIK RAFIN

B. Selangor, 1974

Buat Wau, 2015

Signed and dated "Rafin 215" on lower left
Watercolour on paper
36 x 48.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 250 - RM 500

79

RAMLI MALEK

B. Pahang, 1943-1982

Bergelut/ Struggling, 1971

Signed and dated "Ramli Malek '71" on the reverse
National Art Gallery Malaysia label affixed to the reverse

Acrylic on canvas
120.5 x 85 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 16,000

Ramli Malek studied Fabric Design at Bradford College of Art in 1964. His work has been exhibited in solo exhibitions in Manchester, Hull, and the Midlands. After he returned to Malaysia, Malek set up a batik factory in Kuantan. He continued to practice as one of the country's finest batik artists until his untimely death in 1982.

The late Ramli Malek was one of the notables depicted in the Pahang Heroes Museum (Muzium Tokoh Pahang) in Kuantan. He was one of the cultural personalities who contributed towards the advancement of Pahang batik in design and batik making.



80

LONG THIEN SHIH

B. Selangor, 1946

Swinging Up, 1998

Signed and dated "Thien Shih 1998"
on lower left
Pastel on paper
74 x 54 cm

Provenance
Private Collection, Selangor

RM 1,800 - RM 4,000



Something so straightforward and uncomplicated such as this painting of a nude body is positively packed with aesthetic value. These explorations of the contours, curves, crevices and shapes of the female body are the main focus, and the artist himself translates the admiration for these figures onto paper. In these sorts of drafts, faces are often left blank or cut off from view, as he brings focus mainly on the exquisiteness of the body. It is a quiet, serene admiration of the human figures, as well as the artist's insight and knowledge of the human body. The bare body not only gives an insight to an artist's skill and knowledge of the human body, it also gives more room to express emotions and body languages.

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.



A sketch of the nude human body is a measurement of how familiar an artist is with his own techniques, apart from being an artistic exploration by itself. During the Renaissance times when humanism flourished, artists drew many a nude sketch or painting, as they were more fascinated with humanity more than divinity. Captured here is a woman caught in a serene moment, with Tew Nai Tong's signature style of depicting his subjects with squinty eyes. The woman poses, confident and relaxed.

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.

81

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 3,500 - RM 6,000



82

SOON LAI WAI

B. Penang, 1970

Resonance 1, 2015

Signed and dated "Lai Wai 2015" on lower right

Acrylic on paper

30 x 45.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 3,000

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

When the artist was asked about this abrupt change, he responded, "This new series is an attempt to reflect my current state of mind – peace. To see the water and its reflection. To remind me that we should always look back at ourselves and inner soul. The answer always in ourselves."

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



83

JAILANI ABU HASSAN

B. Selangor, 1963

Untitled

Mixed media on paper
111.5 x 75.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 13,000

Jailani Abu Hassan was born in 1963 in Selangor. Fondly referred to as 'Jai' in the Malaysian art scene, he is one of the most established and renowned fine artists of the country. He first obtained his BA in Fine Art at the same institution in 1985 when it was then the Mara Institute of Technology. He continued his MA at the Slade School of Fine Art at the University College of London and then proceeded to pursue his Master in Fine Art at the Pratt Institute in New York.

Since then, he has been actively pursuing his passion in the Malaysian art scene while lecturing at UiTM. Jai's work is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad. He has won awards as an artist while some of his works are permanent collections in corporations and public art galleries like the Balai Seni Lukis Negara and PETRONAS Gallery.

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



84

KOK YEW PUAH

B. Selangor, 1947-1999

Untitled, 1971

Signed and dated "KOK YEW PUAH 1971"

in pencil on lower edge of paper

Silkscreen on paper

88 x 67 cm

Provenance

Private Collection, Selangor

RM 3,000 - RM 5,000

Kok Yew Puah was born in Klang and apart from going abroad to study; he lived most of his life in Klang and is sometimes referred to as a "Klang" artist. After studying painting and printmaking at the Victorian College of the Arts in Melbourne, Kok Yew Puah left art during the 70's for a long hiatus to manage his family's food business. In the late 80's, he made a tentative return to the art world, and began to develop his own extraordinary brand of Malaysian realism. His finely detailed, large canvases have a distinctive local colour, concrete greys and glaring blue skies are punctuated by the bright tones of late 20th century youth fashion and advertising, cars stand abandoned in tall green 'lalang'.

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.



85

NG ENG TENG

B. Singapore, 1934-2001

Study of a Man's Head

Patinated clay on marble base
40 cm (Height)

Provenance
Private Collection, Sabah

RM 12,000 - RM 22,000



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



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

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

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

86

KHALIL IBRAHIM

B. Kelantan, 1934

Lucerne Boathouse, 1987

Inscribed "Khalil 87 Switzerland" on lower right

Watercolour on paper

24 x 32 cm

Provenance

Private Collection Kuala Lumpur

Illustrated on page 77 of "KHALIL IBRAHIM The Art Journey"
exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 2,800 - RM 5,000

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

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



87

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Red Earth Synergy

Signed "Taj" on lower right

Inscribed "162/500 Red Earth Synergy No.6" in pencil
on lower edge of paper

Print on paper

33 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 1,200

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

"Nature, nature's landscapes and nature's forces are my sources of artistic inspiration. In the approach of lyrical abstraction, I try to express the poetic and contemplative beauty of Allah's creations." Tajuddin Ismail does not believe in painting the same thing over and over again, but views his artworks as a development and progress from the previous one – new experiences and new techniques. Looking at this artwork, one can immediately tell that it is of nature, of a landscape except that it is dyed in red and magenta. The scribbles and chaotic fusion of colours at the top half may signify shrubbery and growth, flora and fauna, and the whites of the skies suggesting a clear, bright day.

A former student of UiTM, Tajuddin Ismail studied Graphic Design at the Art Centre College of Design in Los Angeles in 1974 before venturing into Interior Architecture at the Pratt Institute in New York. He is the recipient for various awards such as the 1977's National Drawing Competition, the Major Award, the Minor Award, 1978's National Graphic Arts and the 1979's Salon Malaysia Award. Currently, he is Sunway University's Fine Arts department's Assistant Professor and Academic Advisor.

88

MOHD RADUAN MAN

B. Pahang, 1978

Wayang Series “Anak Anak Wayang I-VII”, 2005

Signed and dated “Raduan 05” on the reverse of each

Title, date and medium inscribed on the reverse of each

Mixed media on canvas

31 x 31 cm x 7 pieces

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 32 of “GROWING DESIRES ‘A Scientia of Art’ A Raduan

Man & Galeri Tangsi Fine Art Collaboration” exhibition catalogue

Published in 2006 by Galeri Tangsi

RM 3,000 - RM 5,000

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

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



I



II



III



IV



V



VI



VII

89

CHANG FEE MING

B. Terengganu, 1959

Samuan Tiga I & II, 1994

Signed, titled and inscribed "Samuan Tiga 94"

on lower edge of each paper

Watercolour on paper

13.5 x 20.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

Exhibited at Chang Fee Ming... To Mount Agung, A Solo Painting Exhibition

by Chang Fee Ming

(July 15 - August 16, 2012) held at Komaneka Fine Art Gallery, Ubud-Bali

RM 7,000 - RM 15,000

Born in Kuala Terengganu, in 1959, Chang Fee Ming is a self-taught artist who began his career in the early 1980s. Since winning the Malaysian Watercolour Society Award in 1984, he has successfully gained many accolades both locally and internationally, and became a Signature Member of the National Watercolour Society (USA) in 1994. He is one of Asia's most accomplished artists working in watercolour. For over twenty years his subject has been the people of Malaysia, Southeast Asia and Asia. He has exhibited widely in the Southeast Asian region, with solo shows in Kuala Lumpur, Chiang Mai, Singapore, Jakarta and Bali, and participating in numerous major exhibitions in Malaysia, Australia, Taiwan, South Korea, Thailand, China (Tianjin and Shanghai), Indonesia, USA, Canada, Hong Kong, UK, Sweden and Brazil.

In recent years, his Mekong series, based on seven years of research and travel, toured to Galeri PETRONAS, Kuala Lumpur, National Art Gallery, Jakarta and Chiangmai University Art Museum, Chiangmai in 2004. In 2005, he travelled to the Swahili Coast in Africa, making a series of small works and studies. From 2005 through to 2007 he has been researching and working on the source of the Mekong, in Yunnan, Tibet and Qinhai. Chang Fee Ming is based in Kuala Terengganu, spending part of the year in Bali, and much of the rest traveling through Asia.



90

KHALIL IBRAHIM

B. Kelantan, 1934

Lucerne Old Bridge, 1987

Signed and dated "Khalil Ibrahim 87" on lower right

Watercolour on paper

24 x 32 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 77 of "KHALIL IBRAHIM The Art Journey"
exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 2,800 - RM 5,000

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

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

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










INSPIRED BY DESIGN
BUILT WITH QUALITY
CRAFTED FOR LIFESTYLE

Centrally located at Tropicana
A dynamic suburb on the rise

PHASE 1
OFFICIAL LAUNCH
SERVICED RESIDENCE | SOHO

15TH & 16TH OCT '16, 10^{AM}-4^{PM}
LUMI GALLERY, SEC 13 PJ

 +6018 605 9999
 lumicollections.com
 lumi gallery



Brought to you by

THRIVEN

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 23 October 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 Buyer's Premium 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 | 23 October 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 | 23 October 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

Abdul Latiff Mohidin	47	Ong Kim Seng	19
Abdul Multhalib Musa	14	Rafiee Ghani	1, 18, 55, 59
Ahmad Zakii Anwar	7	Ramli Malek	79
Awang Damit Ahmad	8, 13	Raphael Scott AhBeng	2, 22, 58
Bhanu Achan	11, 45	Shafurdin Habib	17, 73
Cesar Buenaventura	69, 70	Sharifah Fatimah Syed Zubir, Dato'	53
Chang Fee Ming	89	Soon Lai Wai	82
Chuah Seow Keng	25	Tajuddin Ismail, Dato'	51, 52, 87
Chuah Siew Teng	26, 32	Tan Thean Song	64
Drew Harris	10, 40	Tawee Nandakwang	49
Ibrahim Hussein, Datuk	36, 48	Tew Nai Tong	34, 60, 71, 81
Ilse Noor	39	Yusoff Abdullah	5, 50
Ismail Abdul Latiff	3, 12, 20, 46	Yusof Ghani	35, 62, 76
Ismail Mat Hussin	15, 23, 72	Zulkefli Talha	38, 54
Jailani Abu Hassan	83		
Jeihan Sukmantoro	33		
Jolly Koh	21, 75		
Khalil Ibrahim	6, 29, 30, 66, 86, 90		
Kelvin Chap	9		
Kok Yew Puah	84		
Kwan Chin	4, 24, 65		
Lee Long Looi	63		
Lim Ah Cheng	41		
Long Thien Shih	80		
Lye Yau Fatt	31, 42, 61		
M. Senathipathi	77		
Mohd Khairul Izham	43		
Mohd Raduan Man	44, 88		
Mokhtar Ishak	16, 28, 74		
Najib Ahmad Bamadhaj	56		
Ng Eng Teng	85		
Nik Rafin	27, 57, 67, 78		
Nizar Kamal Ariffin	37		
Norma Belleza	68		

LE MERIDIEN
KUALA LUMPUR

T +60 3 2263 7888
[lemeridien.com/
kualalumpur](http://lemeridien.com/kualalumpur)



TRANSFORMATION UNCOVERED

The ultimate Kuala Lumpur discovery weekend begins at Le Méridien Kuala Lumpur. Revel in the creative vibes of Le Méridien and experience the newly refreshed guestrooms and Le Méridien Club Lounge.

To discover more, visit lemeridienkualalumpur.com, call +60 3 2263 7888 or email reservations.lmkl@lemeridien.com

Le **MERIDIEN**

N 03° 09' E 101° 42'
DESTINATION UNLOCKED

spg^{*} Starwood
Preferred
Guest

©2016 Starwood Hotels & Resorts Worldwide, Inc. All Rights Reserved. Preferred Guest, SPG, Le Méridien and their logos are the trademarks of Starwood Hotels & Resorts Worldwide, Inc., or its affiliates.