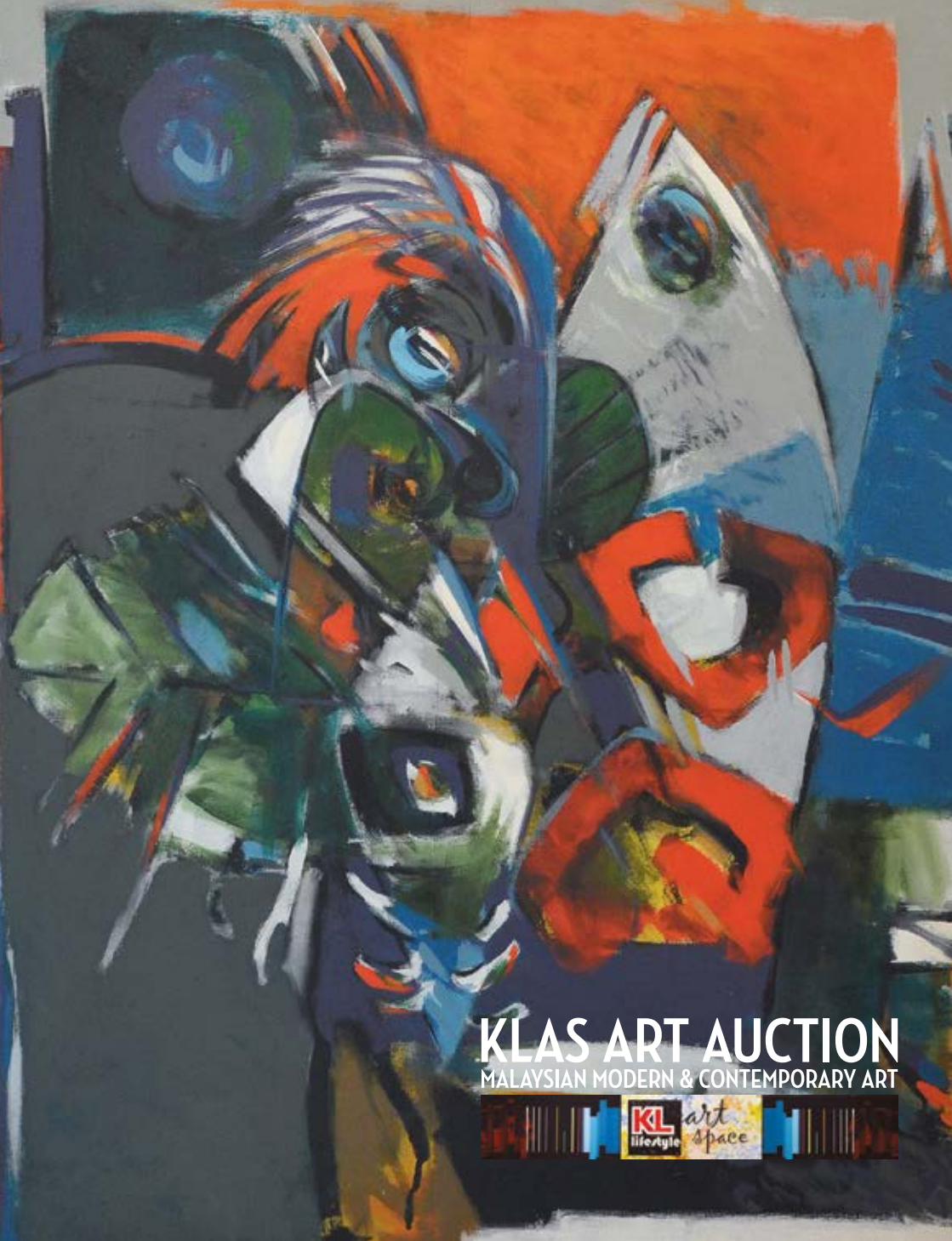


PETALING JAYA, SUNDAY 13 NOVEMBER 2016



# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





lot 14 **Norma Abbas, Puan Sri Indian Woman V, 1989**



# KLAS ART AUCTION 2016

## MALAYSIAN MODERN & CONTEMPORARY ART EDITION XXIV

### Auction Day

**Sunday, 13 November 2016**

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Supported by

**THRIVEN**





Lot 40 **Tajuddin Ismail, Dato' Rentak Alam, 2007**

**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

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gary@mediate.com.my

**Payment and collection**

Shamila +6019 3337668  
shamila@mediate.com.my





lot 34 **Ismail Abdul Latiff** *Tioman Tioman...Gelombang Pagi, 1997*

## Full Preview

Date: 3 - 12 November 2016

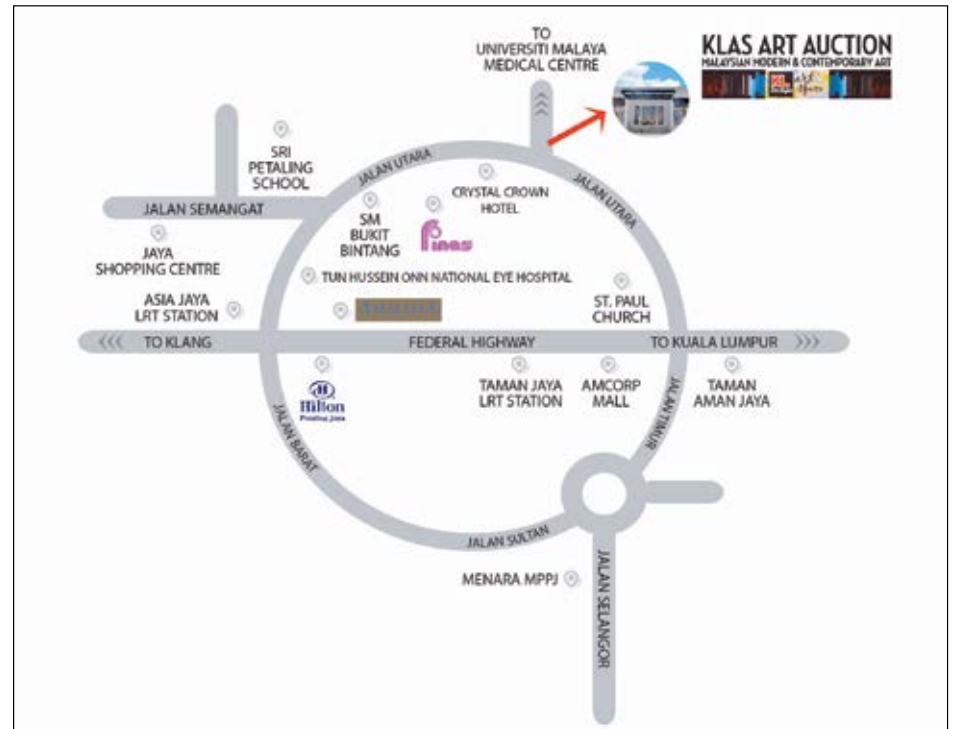
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

Date: Sunday, 13 November 2016

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

Time: 1.00 pm



Map to KL Lifestyle Art Space



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## Glossary



**1 RAFIEE GHANI**  
**LE JARDIN SERIES, 1993**  
Oil on canvas 45 x 59.5 cm  
RM 4,000 - RM 7,000



**6 KHALIL IBRAHIM**  
**SILAT, 1983**  
Ink on paper 25 x 35.5 cm  
RM 800 - RM 2,000



**2 YUSOF GHANI**  
**SIRI TARI - DRAWING/89, 1989**  
Mixed media on paper 27 x 37 cm  
RM 3,000 - RM 5,000



**7 RAPHAEL SCOTT AHBENG**  
**BIRDNEST MOUNTAIN, 2011**  
Oil on board 59 x 89 cm  
RM 3,000 - RM 7,000



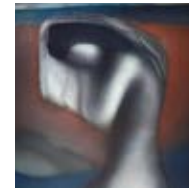
**3 SHARIFAH FATIMAH SYED ZUBIR, DATO'**  
**SONG OF LONGING, 1992**  
Acrylic and modelling paste  
39.5 x 31 cm  
RM 2,000 - RM 4,500



**8 JOLLY KOH**  
**PRAYING I, 1990S**  
Watercolour on paper 37.5 x 55 cm  
RM 2,500 - RM 5,000



**4 TAJUDDIN ISMAIL, DATO'**  
**INNERSPACE NO. 2**  
Print on paper 41 x 41 cm  
RM 500 - RM 1,500



**9 LEE LONG LOOI**  
**NIGHT, 1984**  
Watercolour on paper 50 x 38 cm  
RM 3,000 - RM 4,500



**5 KHOO SUI HOE**  
**DANCER II, 1993**  
Oil on canvas 80 x 80 cm  
RM 10,000 - RM 18,000



**10 YUSOF GHANI**  
**SIRI TARI - DRAWING/90, 1990**  
Mixed media on paper 53 x 72.5 cm  
RM 8,000 - RM 12,000



**11 RAFIEE GHANI**  
**THE SULTAN'S GARDEN I, 2000**  
Oil on board 39 x 29 cm  
RM 3,000 - RM 5,000



**16 KHALIL IBRAHIM**  
**ABSTRACT PINK PRINT, 2002**  
Batik 93 x 83 cm  
RM 15,000 - RM 30,000



**21 CHUAH SIEW TENG**  
**VILLAGE BOATS, 1970S**  
Batik 45.5 x 57 cm  
RM 3,800 - RM 7,000



**26 LYE YAU FATT**  
**FEEDING BIRDS, 1982**  
Mixed media on paper 56 x 38 cm  
RM 6,000 - RM 10,000



**12 AWANG DAMIT**  
**E.O.C "6/88", 1988**  
Acrylic on canvas 98 x 87 cm  
RM 25,000 - RM 55,000



**17 SHARIFAH FATIMAH SYED ZUBIR, DATO'**  
**GOLDEN EARTH 2, 1991**  
Acrylic and modelling paste 50 x 40 cm  
RM 4,000 - RM 7,000



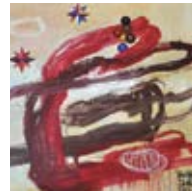
**22 MOHD ZAIN IDRIS**  
**MALAY HUT, 1965**  
Oil on canvas 38.5 x 58.5 cm  
RM 3,000 - RM 5,000



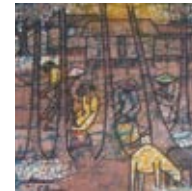
**27 DREW HARRIS**  
**EVOKE SERIES #5, 2013**  
Mixed media on canvas 91 x 91 cm  
RM 2,200 - RM 4,000



**13 CHUAH SIEW TENG**  
**PORTRAIT OF A BOY, 1975**  
Oil on canvas 38 x 28.5 cm  
RM 800 - RM 2,000



**18 ZULKEFLI TALHA**  
**COKLAT DAN MERAH Khatulistiwa, 2011**  
Acrylic on canvas 83 x 83 cm  
RM 500 - RM 800



**23 KWAN CHIN**  
**RUBBER TAPPERS - BROWN SERIES, 2012**  
Batik 44 x 38 cm  
RM 1,900 - RM 3,800



**28 FAUZUL YUSRI**  
**SHE AND DOG, 2009**  
Mixed media on canvas 137 x 137 cm  
RM 4,000 - RM 6,000



**14 NORMA ABBAS, PUAN SRI**  
**INDIAN WOMAN V, 1989**  
Mixed media collage 74.3 x 50.2 cm  
RM 5,000 - RM 8,000



**19 NIK RAFIN**  
**LAZY AFTERNOON ON THE YARRA, 1999**  
Watercolour on paper 21 x 21 cm  
RM 300 - RM 700



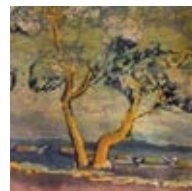
**24 MOKHTAR ISHAK**  
**TILLING THE FIELD, 2007**  
Watercolour on paper 20.5 x 28 cm  
RM 300 - RM 700



**29 YUSOF GHANI**  
**SIRI TARI - DRAWING/90, 1990**  
Mixed media on paper 53 x 72.5 cm  
RM 8,000 - RM 12,000



**15 REDZA PIYADASA**  
**MALAY LADIES, 1988**  
Silkscreen print 65 x 49.5 cm  
RM 10,000 - RM 15,000



**20 LEE LONG LOOI**  
**RIVER LANDSCAPE WITH BOATS**  
Batik on rice paper 20 x 45 cm  
RM 1,500 - RM 3,000



**25 MD SANI MD DOM**  
**MENDUKUNG, 1998**  
Watercolour on paper 12.5 x 12.5 cm  
RM 200 - RM 800



**30 YUSOF GHANI**  
**SIRI TARI - DRAWING/89, 1989**  
Mixed media on paper 27 x 37 cm  
RM 3,000 - RM 5,000

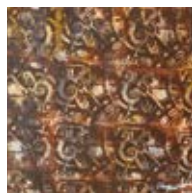




**31 NAJIB AHMAD BAMADHAJ**

**HEART BROKEN, 2008**

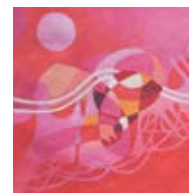
Acrylic on canvas 59.5 x 38 cm  
RM 1,000 - RM 1,500



**36 KELVIN CHAP**

**BORNEO SERIES "SYMBOL  
OF MOTHER EARTH", 2005**

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



**41 NIK RAFIN**

**MINDSCAPE SERIES 11, 2011**

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



**46 KHALIL IBRAHIM**

**INDIAN SERIES "INDIAN  
EXPERIENCE V", 2001**

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



**32 NIK RAFIN**

**MINDSCAPE SERIES 8, 2011**

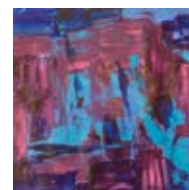
Acrylic on canvas 30 x 39.8 cm  
RM 200 - RM 800



**37 LYE YAU FATT**

**CHERRIES ON A TABLE, 2016**

Acrylic on canvas 62 x 81 cm  
RM 7,500 - 12,000



**42 BHANU ACHAN**

**WATERWAYS I, 2016**

Mixed media on paper 42 x 59 cm  
RM 1,500 - RM 3,000



**47 YUSOF GHANI**

**SIRI TARI - DRAWING/90,  
1990**

Mixed media on paper 45 x 60 cm  
RM 4,000 - RM 7,000



**33 NIK RAFIN**

**TENANG, 2015**

Watercolour on paper  
55.5 x 75.5 cm  
RM 2,500 - RM 5,000



**38 ISMAIL ABDUL LATIFF**

**RIMBA MUTIARA... HATI KU  
SEBERSIH MELATI, 2013**

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



**43 RAPHAEL SCOTT AHBENG**

**HOME OF THE PIGEONS, 2011**

Acrylic on canvas 120 x 90 cm  
RM 6,000 - RM 8,000



**48 MOHD ZAIN IDRIS**

**PADDY FIELD, 1965**

Oil on canvas 38.5 x 58.5 cm  
RM 3,000 - RM 5,000



**34 ISMAIL ABDUL LATIFF**

**TIOMAN TIOMAN...  
GELOMBANG PAGI, 1997**

Acrylic on paper 76 x 56 cm  
RM 6,000 - RM 12,000



**39 NIZAR KAMAL ARIFFIN**

**DALANG SERIES "SIRI DUNIA  
GARIS AMAN #6", 2016**

Acrylic on canvas 122 x 122 cm  
RM 12,000 - RM 18,000



**44 TEW NAI TONG**

**STUDY FOR DURIAN SELLER,  
1990S**

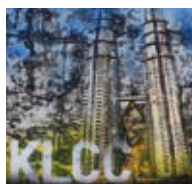
Ink on paper 10.2 x 10.2 cm  
RM 250 - RM 700



**49 ISMAIL MAT HUSSIN**

**PANTAI CINTA BERAHI, 2001**

Watercolour on paper 37 x 49 cm  
RM 500 - RM 1,500



**35 MOHD RADUAN MAN**

**KLCC, 2013**

Mixed media on aluminium  
46 x 46 cm  
RM 3,000 - RM 7,000



**40 TAJUDDIN ISMAIL, DATO'**

**RENTAK ALAM, 2007**

Mixed media on wood panel  
122 cm (Diameter)  
RM 25,000 - RM 35,000



**45 SHAFURDIN HABIB**

**PASAR PAGI, SUNGAI BESAR,  
2014**

Watercolour on paper 30 x 45 cm  
RM 1,200 - RM 2,000



**50 MOKHTAR ISHAK**

**IMAGINARY SEASCAPE, 2010**

Watercolour on paper 22 x 29 cm  
RM 250 - RM 500





**51 SHAFURDIN HABIB**  
**STREET SCENE, SUNGAI BESAR, 2014**

Watercolour on paper 30 x 45 cm  
 RM 1,200 - RM 2,000



**52 YUSOF GHANI**  
**SIRI TARI - DRAWING/90, 1990**

Mixed media on paper 45 x 60 cm  
 RM 4,000 - RM 7,000



**53 MOHD RADUAN MAN**  
**MALAYSIA, 2013**

Mixed media on aluminium 46 x 46 cm  
 RM 3,000 - RM 7,000



**54 SOON LAI WAI**  
**RESONANCE SERIES, 2015**

Acrylic on paper 30 x 45.5 cm  
 RM 1,500 - RM 3,000



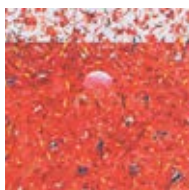
**55 TAJUDDIN ISMAIL, DATO'**  
**INNERSPACE**

Print on paper 41 x 41 cm  
 RM 500 - RM 1,500



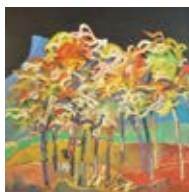
**56 ABDUL GHANI AHMAD**  
**JOURNEY SERIES, 2011**

Acrylic on canvas 20.5 x 48 cm  
 RM 850 - RM 1,800



**57 ISMAIL ABDUL LATIFF**  
**FESTIVAL OF INNER JUNGLE... MUTIARA MERAH, 2012**

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



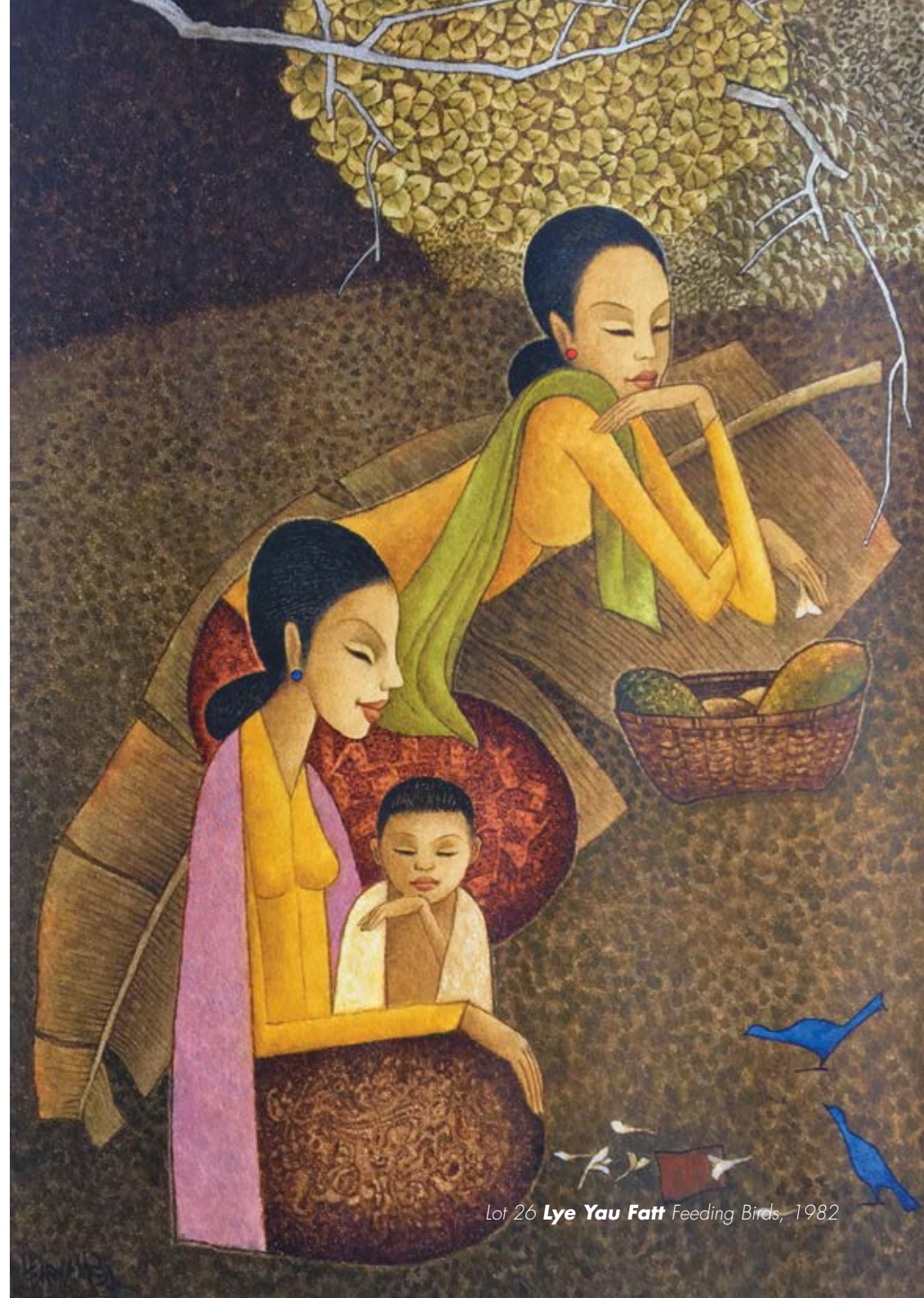
**58 RAPHAEL SCOTT AHBENG**  
**MONKOS LANDSCAPE, 2014**

Acrylic on canvas 89 x 118 cm  
 RM 7,000 - RM 12,000



**59 RAFIEE GHANI**  
**THE SULTAN'S GARDEN II, 2000**

Oil on board 39 x 29 cm  
 RM 3,000 - RM 5,000



Lot 26 **Lye Yau Fatt** Feeding Birds, 1982



1

## RAFIEE GHANI

B. Kedah, 1962

### Le Jardin Series, 1993

Signed and inscribed "Le Jardin Series 1993" on the reverse

Artist's label affixed to the reverse

Oil on canvas

45 x 59.5 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

**RM 4,000 - RM 7,000**



Le Jardin Series 3, 1993  
Oil on canvas 60 x 50 cm  
**SOLD RM 8,250.00**  
KLAS Art Auction 7 July 2013  
Edition IV



Le Jardin Series 5, 1994  
Oil on canvas 100 x 90 cm  
**SOLD RM 15,400.00**  
KLAS Art Auction 10 November 2013  
Edition VI



Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He started learning art at the De Virge Academie Voor Bildeende Kunst at The Hague in the Netherlands before he continued his studies at Institute Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works.

His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established where he is known to produce paintings of still life that depicts all types of objects of everyday life including the likes of vases, stools, chairs, mugs, flower, food and fruits. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.



## 2

### YUSOF GHANI

B. Johor, 1950

#### Siri Tari - Drawing/89, 1989

Signed and dated on verso

Mixed media on paper

27 x 37 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

**RM 3,000 - RM 5,000**



Siri Tari Sketch, 1989  
Mixed media on paper 23 x 26 cm  
**SOLD RM 11,330.00**  
KLAS Art Auction 10 November 2013  
Edition VI



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.





**3**

**SHARIFAH FATIMAH SYED  
ZUBIR, DATO'**

B. Kedah, 1948

**Song of Longing, 1992**

Acrylic and modelling paste  
39.5 x 31 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 4,500**

Dato' Sharifah Fatimah often creates artworks that resonates with her thoughts and emotions at the time, and her works result in something abstract and subjective to the viewer. This piece, governed by red, perhaps is a metaphor for passion. Red is known for being the colour of force, spirit as it pieces together the rest of the articles in this frame, bits and pieces of other colours such as blue and orange, each signifying a different kind of emotion or thought. In the end, despite the many thoughts and emotions, passion is what strings them together into a perfect composition.

She 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.



**4**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Innerspace No. 2**

Signed "Taj" on lower right  
Stamped with artist's seal on lower left  
Inscribed "251/300 Innerspace no. 2" in  
pencil on lower edge of paper  
Print on paper  
41 x 41 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,500**

Never straightforward and obvious with the messages he embeds into his artworks, Dato' Tajuddin Ismail has once again inspired curiosity with Innerspace Series. Innovative and complex, he stimulates the mind of the viewers while making a connection with them at the same time. What he wishes to incite is not an understanding of a singular, standard message from his artworks, but to evoke various feelings and thoughts - after all, what a person takes from an abstract form is completely subjective.

Citing nature as his muse, he avails himself of the combination of contrasting colours, thick heavy lines and blocks and geometrical shapes to illustrate all the elements of nature. These combinations are present in this piece.



# 5

## KHOO SUI HOE

B. Kedah, 1939

### Dancer II, 1993

Signed "SUI HOE" on lower right  
Artist, title, date, medium and dimensions inscribed on the reverse  
Oil on canvas  
80 x 80 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 10,000 - RM 18,000**



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



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

Khoo Sui Hoe was born in 1939 in Kedah and is one of Malaysia's foremost artists who graduated from the prestigious and highly reputable Nanyang Academy of Art in Singapore. He also studied in the United States where he obtained his education through the Pratt Graphic Centre in New York back in 1974. Khoo's talent doesn't go unnoticed as he has won first prize in the Oil, Malaysian Art and Craft competition in 1965, received an honourable mention in the Salon Malaysia Art competition in 1969, received the Certificate of Merits, Asian Art Now, and has had his work showcased at the Las Vegas Art Museum in 2002 and 2004.



Where his works are concerned, Khoo's work is abstract and colourful and one can see that such expressions come through with many years of experience. He has had many exhibitions around the world including Singapore, Bangkok, Jakarta, Bandung, Bali, Taipei, Melbourne, Adelaide, Honolulu, New York, Washington D.C., Houston, and Shanghai while some have been sold off by regional and international auction houses like Christie's and Sotheby's.



## 6

### KHALIL IBRAHIM

B. Kelantan, 1934

#### Silat, 1983

Signed and dated "Khalil Ibrahim 83" on lower right

Ink on paper

25 x 35.5cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 84 of "MALAYSIAN GEMS" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

**RM 800 - RM 2,000**



Gasing Sketch, 1984

Ink on paper 27 x 40.5 cm

**SOLD RM 1,014.48**

KLAS Art Auction 4 September 2016

Edition XXII



Wau Sketch, 1985

Ink on paper 27 x 40.5 cm

**SOLD RM 1,465.38**

KLAS Art Auction 4 September 2016

Edition XXII



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

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

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



## RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

### Birdnest Mountain, 2011

Signed, titled and dated "RSA '11 Birdnest Mountain" on lower right  
Acrylic on canvas  
59 x 89 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,000 - RM 7,000**



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



Krokong, 2013  
Acrylic on canvas 115 x 115 cm  
**SOLD RM 12,399.20**  
KLAS Art Auction 26 June 2016  
Edition XXI

"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. I paint subjects that are close to my heart — nature and landscapes," said Raphael Scott AhBeng.



Indeed, his paintings are a unique blend of colours and shapes that are his reinvention and reinterpretation of Nature, as they are often surrounded by solid, flamboyant and liberal amounts of colours. His abstract perspective of nature is not only energetic, but unusual and odd to those who are used to naturalistic ways of painting them. The canvas is decorated through heavy, forceful movements of the brush, creating an impactful piece that cannot be overlooked. It is loud; it is vigorous and filled with artistic value.

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.



8

# JOLLY KOH

B. Singapore, 1941

## Praying I, 1990s

Signed "Jolly Koh" on lower right  
GALERI WAN gallery label affixed to the  
reverse

Watercolour on paper  
37.5 x 55 cm

Provenance  
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

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 Melaka 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 Melaka 300 years ago and his great grandson Koh Eng Hoon left Melaka 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.



9

# LEE LONG LOOI

B. Kedah, 1942

## Night, 1984

Signed and dated "Lee 84" on lower left  
Artist's label affixed to the reverse

Watercolour on paper  
50 x 38 cm

Provenance  
Private Collection, Kuala Lumpur

RM 3,000 - RM 4,500

This mysterious and solemn piece is filled with Lee Long Looi's personality – the drawn-out features of the subjects, the simplicity that is the palette and the techniques and the entire piece put together is effortlessly aesthetic. Lee Long Looi only incorporates limited colours in this canvas, choosing instead to keep it simple as the subject gazes back at the viewer. She seems to be lost in thought, quiet and demure or a slight bit wary.

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.



10

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari - Drawing/90, 1990**

Signed and dated on verso

Mixed media on paper

53 x 72.5 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

**RM 8,000 - RM 12,000**



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 33.5 cm  
**SOLD RM 9,350.00**  
KLAS Art Auction 7 April 2013  
Edition III

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



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



**11**

**RAFIEE GHANI**

B. Kedah, 1962

**The Sultan's Garden I, 2000**

Oil on board  
39 x 29 cm

Provenance

Private Collection, Kuala Lumpur  
Comes with KLAS certificate signed by  
the artist

**RM 3,000 - RM 5,000**

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.





12

## AWANG DAMIT

B. Sabah, 1956

### E.O.C "6/88", 1988

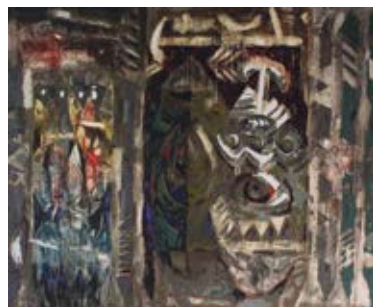
Signed and dated on lower right  
GALERI CITRA gallery label affixed to the reverse  
Acrylic on canvas  
98 x 87 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 25,000 - RM 55,000**



EOC Series "Ting Ting Elegi Anak Kecil", 1987  
Mixed media on canvas 115 x 145 cm  
**SOLD RM 180,352.00**  
KLAS Art Auction 13 September 2015  
Edition XVII



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

It can be argued that Awang Damit's works are elegiac. They do not have pretty colours nor are they paintings of flawless and fantastic dream realms. They are commanding, ruthless and stares back at the viewer, standing its ground firmly. As seen in this piece, the colours are dark and busy, creating a chaotic atmosphere. Jagged lines, shapes and random colours are scattered about the canvas, so forceful that they command the attention of the viewer at once.



These are not mere random drawings or arbitrary strokes of the brush, these are raw gestures filled with raw human emotions and the essence of culture (hence the series' title) - Awang Damit's intellectual journey. "Through them I try to translate the deepest parts of it onto something that is tangible," said Awang.

His bittersweet memories of his childhood are represented in this canvas, filled with emotions that are hard to forget even after all these years. They are, of course, unique in terms of colours and shapes, but that is what makes Awang Damit and his works truly memorable. The message needs a little dissecting, as if the viewer is trying to dissect parts of Awang Damit's personality as well, as if one looks close enough they may find bits and pieces that may hint at what the painting is truly about.



**13**

### CHUAH SIEW TENG

B. Penang, 1962

#### Portrait of a Boy, 1975

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

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.



**14**

### NORMA ABBAS, PUAN SRI

B. Kuala Lumpur, 1951

#### Indian Woman V, 1989

Inscribed "Indian Woman V Norma  
Abbas 1989" in pencil on  
lower edge of paper  
Mixed media collage  
74.3 x 50.2 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,000 - RM 8,000**

Puan Sri Norma Abbas' choice of colours may give the impression of a mysterious and convoluted atmosphere and motif, but they are even more sophisticated once inspected in detail. It is impossible to decode the message at first glance despite the loud, booming colours that inundate this piece. Her works are often social interactions, especially among women and human relationships with family, relatives and close friends.

"The paintings on the wall are all about my family and people I am in contact with. I wait for the point of contact, that candid moment... I capture it in my heart and I go home and paint... I find the raw being very direct. That's why I like lovely raw colours. I do mix my colours but I still go back to the raw and pure every time... I find using collage gives life to what to interpret. It makes my figures breathe life."

Part and parcel of her works are also emotional insights, cheeky humour and the combination of printmaking techniques such as this collage piece. Puan Sri Norma Abbas graduated from Universiti Teknologi Mara in Shah Alam in Art and Design in 1968. Thereafter, she studied at the Manchester Polytechnic in 1972 and Chelsea School of Art in London.



15

**REDZA PIYADASA**

B. Pahang, 1939-2007

**Malay Ladies, 1988**

Signed and dated "Piyadasa 88" on lower right  
Inscribed "49/200" in pencil on lower left of paper  
Silkscreen print, Edition 49/200  
65 x 49.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 10,000 - RM 15,000**

Redza Piyadasa hails from Kuantan and was born in 1939 and he received his early education at the Sekolah Abdullah in his hometown. He obtained his 'Certificate in Education' from the Institute of Education at the University of Birmingham in England where he continued to study at the Hornsey College of Art in England where he obtained his Diploma in Art and Design in 1963. Redza then progressed to finish his Post-Graduate Studies at the Art Department of the University of Hawaii, in 1997, where he majored in Asian Art History Studies and Graduate Sculpture Studies and finished his MAF (Master in Fine Arts) there too.

This print is from his famous series called The Malaysian series which focus on Malaysia's multiculturalism and plurality through a series of portraits of families or ethnic individuals in traditional dress and garb amidst a backdrop of the government's radical Islamisation of the nation.

Piyadasa had made several silkscreen versions of this work based on a work by an Indonesian artist. The series began in 1982 and included pieces in the collections of National Visual Arts Gallery, Malaysia and Fukuoka Art Museum, Japan.



16

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Abstract Pink Print, 2002**

Signed and dated "Khalil Ibrahim 002" on lower right

Batik

93 x 83 cm

Provenance

Private Collection, Kuala Lumpur

**RM 15,000 - RM 30,000**



Two Figures, 1986  
Batik with newsprint 49 x 74.5 cm  
**SOLD RM 49,500.00**  
KLAS Art Auction 21 June 2014  
Edition IX



Abstract, 1983  
Batik 108 x 105 cm  
**SOLD RM 33,000.00**  
KLAS Art Auction 8 November 2014  
Edition XII

Having been one of the few Malaysian artists who graduated from the London prestigious London art school St. Martin's School of Art and Design during the 60s, Khalil Ibrahim has been known to have produced artworks for over 50 years, exhibiting at major institutions both in Malaysia and Singapore. He is known for being a versatile artist using mediums that range from ink on paper to watercolour and acrylic. His penchant for form is usually set against bright and stark landscapes and this is displayed in this abstract piece, which is an interpretation of both of these preferences.



Khalil Ibrahim is perhaps one of the most illustrious Malaysian artists today where he has been actively involved in the Malaysian and regional art scenes for decades now. Khalil's works known to depict traditional village life and the daily routines, have been seen in most major art spaces around the country and abroad. There is no denying that Khalil Ibrahim has created an art form for himself, which distinguishes his works from many other artists either from his time or after him. He learnt from the best in the industry and in doing so, has become one of the best in the country thereby bringing Malaysian contemporary art to a whole new level.





**17**

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

B. Kedah, 1948

**Golden Earth 2, 1991**

Acrylic and modelling paste  
50 x 40 cm

**Provenance**

Private Collection, Kuala Lumpur  
Exhibited at SHARIFAH FATIMAH SYED  
ZUBIR BARAKBAH, TOUCH THE EARTH  
Solo Exhibition (18 June - 3 July 1992)  
held at Balai Seni Menara Maybank  
Kuala Lumpur

**RM 4,000 - RM 7,000**

After her visit to the Petra ruins in Amman, Jordan, she was thus inspired and began working actively on her Earth Series. An ode to human civilization and prehistory, she uses modelling paste for the texture effect. The entire composition mimics that of ancient ruins if viewed aerially, and the low intensity of the colours mixing with the bright milieu creates depth. Heavy bands are present at the top and bottommost part of the image, framing this masterwork handsomely.

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.



**18**

**ZULKEFLI TALHA**

B. Selangor, 1972

**Coklat dan Merah Khatulistiwa,  
2011**

Signed and dated "TALHA ZUL 2011"  
on lower right  
Artist's label affixed to the reverse  
Acrylic on canvas  
83 x 83 cm

**Provenance**  
Private Collection, Kuala Lumpur

**RM 500 - RM 800**

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 symbolising 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.



**19**

**NIK RAFIN**

B. Selangor, 1974

**Lazy Afternoon on the Yarra,  
1999**

Signed and dated "Raf '99" on lower  
right  
Watercolour on paper  
21 x 21 cm

Provenance  
Private Collection, Johor

**RM 300 - RM 700**

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 a humble fishing village and it is as if the viewer is right at that place just by viewing this piece. One can almost see and feel the boats lightly bouncing due to the water current, the stillness of the air save for a gust of wind every now and then as well as the green hills in the distance, accompanied by a clear, calm sky. The realness of this piece is even more plausible as one glances at the waters – the accurate, detailed and careful reflections in the moving waters. This piece somehow, feels like home.

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.



**20**

**LEE LONG LOOI**

B. Kedah, 1942

**River Landscape with Boats**

Signed "Long Looi Lee" on lower left  
Batik on rice paper  
20 x 45 cm

Provenance  
Private Collection, Kelantan

**RM 1,500 - RM 3,000**

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

Born in 1942 in Kedah, 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.



## 21

### CHUAH SIEW TENG

B. Penang, 1962

#### Village Boats, 1970s

Signed "S.TENG" on lower right

Batik

45.5 x 57 cm

Provenance

Private Collection, Australia

**RM 3,800 - RM 7,000**

While everything else such as the fisherman's house, boats and the water are painted in shades of deep purples and browns, the sun shines brightly in a garish orange colour. The unique, haphazard designs of the batik decorate this piece tastefully, giving this piece a vintage and antiquated atmosphere to it. It reminds one of dusk, just as the sun is about to set, when it shines its brightest.

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".



**22**

**MOHD ZAIN IDRIS**

B. Terengganu, 1939-2000

**Malay Hut, 1965**

Signed "M. ZAIN" on lower left

Oil on canvas

38.5 x 58.5 cm

Provenance

Private Collection, Sweden

**RM 3,000 - RM 5,000**



Penarik Beach, Terengganu, 1996

Oil on canvas 39.5 x 49.6 cm

**SOLD RM 5,040.00**

KLAS Art Auction 22 March 2015

Edition XIV



Portrait of a Native Lady, 1970

Oil on canvas 69 x 55 cm

**SOLD RM 9,520.00**

KLAS Art Auction 22 March 2015

Edition XIV



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



23

**KWAN CHIN**

B. Kuala Lumpur, 1946

**Rubber Tappers - Brown Series, 2012**

Signed "Kwan Chin" on lower left

Batik

44 x 38 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,900 - RM 3,800**



A Day At Work - Green Series, 2012  
Batik 74 x 74 cm  
**SOLD RM 8,800.00**  
KLAS Art Auction 19 January 2014  
Edition VII



Fruit Seller Series, 2003  
Batik 85 x 146 cm  
**SOLD RM 12,399.20**  
KLAS Art Auction 28 April 2016  
Edition XX

In calmer, soothing tones of muted genus of browns, Kwan Chin captures the tranquil life of the countryside and of the village folk carrying on with their routines. It is notable that Kwan Chin has a penchant for the ordinary kampung life, showcasing the rural life in lively colours and convoluted details – both of his art and batik.

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.





**24**

# **MOKHTAR ISHAK**

B. Kelantan, 1939

## **Tilling the Field, 2007**

Signed and dated "MOKH. ISHAK 07"  
on lower right  
Watercolour on paper  
20.5 x 28 cm

Provenance  
Private Collection, Kelantan  
Illustrated on page 41 of  
"EAST-COAST NATIVE" exhibition  
catalogue  
Published in 2011 by KL Lifestyle  
Art Space

**RM 300 - 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 mountains, abundant trees, the villagers 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.



**25**

# **MD SANI MD DOM**

B. Melaka, 1944

## **Mendukung, 1998**

Signed and dated on lower left  
Watercolour on paper  
12.5 x 12.5 cm

Provenance  
Private Collection, Kelantan

**RM 200 - RM 800**

Works of art that reflect the mother-and-child theme evoke specific responses from observers - be it personal or through the artist himself. Most mother-and-child art places its focus on the relationship, as seen in this piece. The facial features are relaxed, as mother and child are caught in a tender, untouched moment.

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

Mohd Ali Mohd Dom known as Pak Sani is a veteran painter whose works were exhibited at the National Arts Gallery, Kuala Lumpur in 2012 is a member of Angkatan Pelukis Semenanjung (APS). Pak Sani is a self-taught artist who has perfected his techniques in both oil and watercolour medium. He is fond to highlight the quiet, laid-back atmosphere of the rural way of life that he grew up with as a young boy.



**LYE YAU FATT**

B. Kedah, 1950

**Feeding Birds, 1982**

Signed on lower left  
Mixed media on paper  
56 x 38 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 6,000 - RM 10,000**

Lye Yau Fatt with his mentor, the late  
Cheong Soo Pieng (circa 1970)

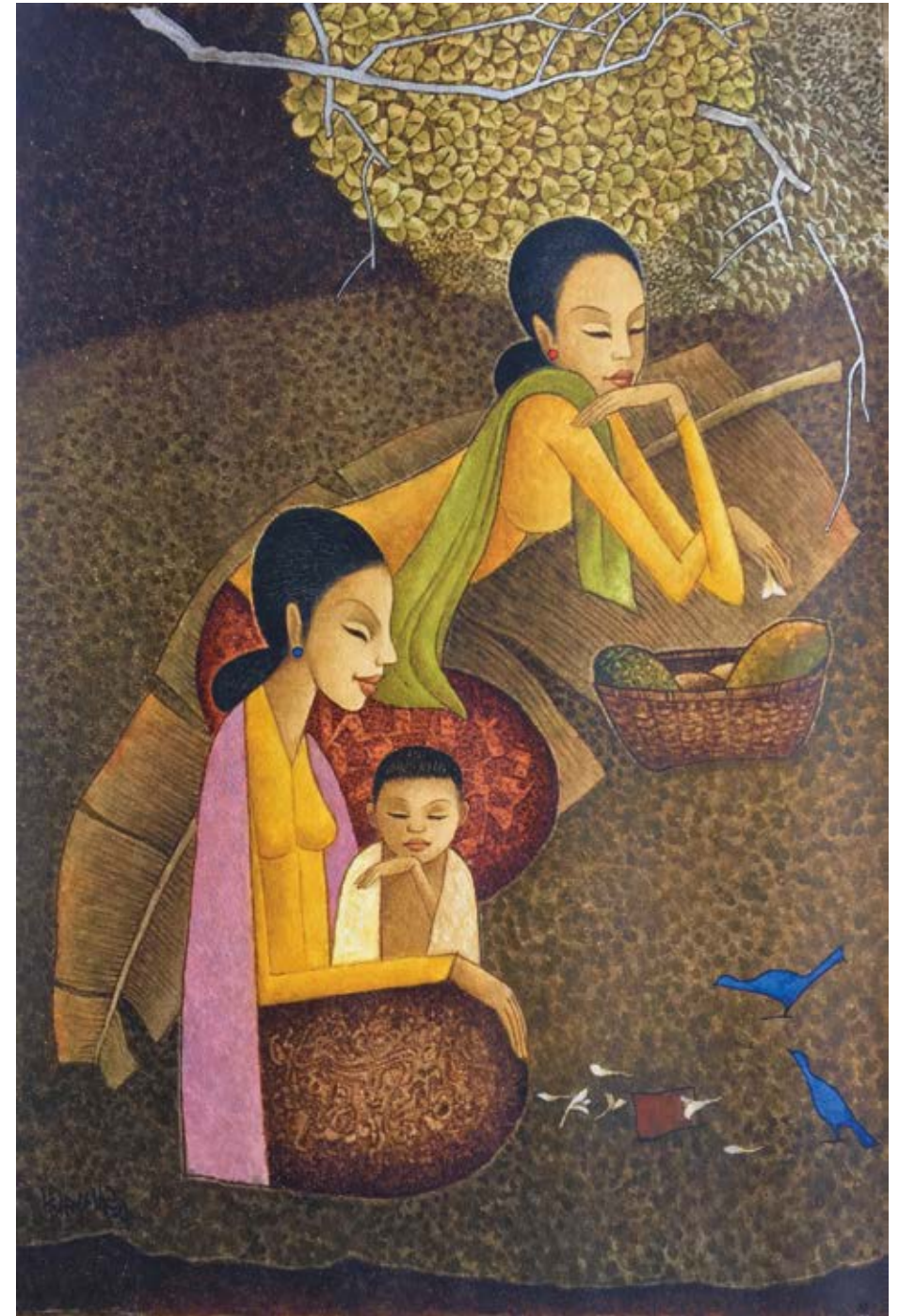


Gathering, 1985  
Mixed media on canvas 80 x 63 cm  
**SOLD RM 24,798.40**  
KLAS Art Auction 4 September 2016  
Edition XXII

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

"What attracted and inspired me the most about Cheong Soo Pieng's techniques were the colour combination used by him and how he explained and described it through his art. He was a very good teacher and he taught me a lot about art, I learned so much from him just by talking to him," said Lye Yau Fatt. He spent a lot of time with Cheong learning the techniques of watercolour painting and other forms of painting style before Cheong died in 1983 due to heart failure.

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.





**27**

**DREW HARRIS**

B. Canada, 1960

**Evoke Series #5, 2013,**

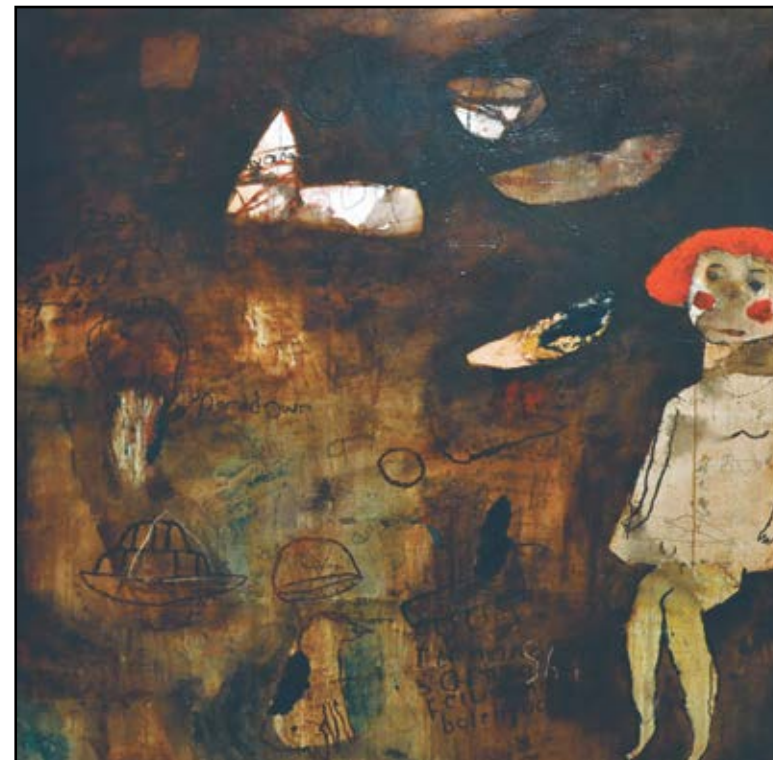
Signed and inscribed with artist, title  
and date on the reverse  
Mixed media on canvas  
91 x 91 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,200 - RM 4,000**

Paintings by Drew Harris are abstract expressions in style. Although his painting portrays tranquillity, 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.



**28**

**FAUZUL YUSRI**

B. Kedah, 1974

**She and Dog, 2009**

Signed and dated "Fauzul Yusri 2009"  
on lower middle  
Artist, title, date, medium and  
dimensions inscribed on the reverse  
Mixed media on canvas  
137 x 137 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,000 - RM 6,000**

Never one to be too direct in his messages through his art, Fauzul Yusri sticks to the philosophy that, "Artists should not be too direct, and be more creative with their messages." Set against a dark background, the only forms present in this canvas is a dog on the left and a girl on the right. They appear to be looking at each other, and despite the arbitrariness of the subjects, it may be relaying a certain message.

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





**29**

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari - Drawing/90, 1990**

Signed and dated on verso

Mixed media on paper

53 x 72.5 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

**RM 8,000 - RM 12,000**

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



**30**

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari - Drawing/89, 1989**

Signed and dated on verso

Mixed media on paper

27 x 37 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

**RM 3,000 - RM 5,000**

"Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof.

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



**31**

**NAJIB AHMAD BAMADHAJ**

B. Johor, 1987

**Heart Broken, 2008**

Signed and dated "najib ahmad 08"  
on lower right

Signed and dated on the reverse  
Title, date, medium and dimensions  
inscribed on the reverse

Acrylic on canvas  
59.5 x 38 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,000 - RM 1,500**

Painting, according to Najib Ahmad Bamadhaj, describes the concept of a wall, translated with paint on canvas. The wall is the main image, whereas the subject on the surface is the secondary image. From the time he began his career until today, Najib has participated in numerous group exhibitions and 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.



**32**

**NIK RAFIN**

B. Selangor, 1974

**Mindscape series 8, 2011**

Signed and dated "Rafin 911"  
on lower right

Acrylic on canvas  
30 x 39.8 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 200 - RM 800**

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

The artist's comprehensive and graphic work is also not lost in this piece, his fine lines present in every part of the canvas, and the play of circles create the illusion of underwater bubbles, successfully adding more intricacy and uniqueness to an already beautiful piece.





**33**

### NIK RAFIN

B. Selangor, 1974

Tenang, 2015

Signed and dated "Rafin 3.15"  
on lower right  
Watercolour on paper  
55.5 x 75.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,500 - RM 5,000**

Remaining true to the title, 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 a humble fishing village and it is as if the viewer is right at that place just by viewing this piece. One can almost see and feel the boats lightly bouncing due to the water current, the stillness of the air save for a gust of wind every now and then as well as the green hills in the distance, accompanied by a clear, calm sky. The realness of this piece is even more plausible as one glances at the waters – the accurate, detailed and careful reflections in the moving waters. This piece somehow, feels like home.

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.





**34**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Tioman Tioman... Gelombang Pagi, 1997**

Signed "Ismail Latiff" on lower right

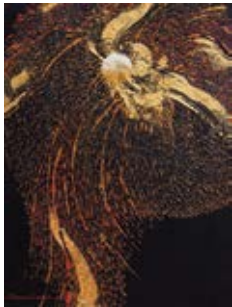
Acrylic on canvas

76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 12,000**



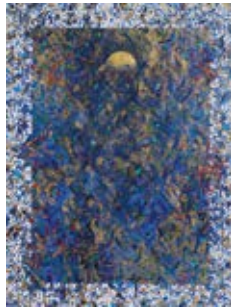
Tarian Purb... Malam Di Joga, 1995

Acrylic on paper 76 x 56 cm

**SOLD RM 18,035.20**

KLAS Art Auction 4 September 2016

Edition XXII



Riang - Riang Rimba...Ladang Baro, 1996

Acrylic on paper 76 x 56 cm

**SOLD RM 10,708.40**

KLAS Art Auction 23 October 2016

Edition XXIII



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

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

The bursts of green, blue and yellow and the gentleness with which they flow makes it all the more magical and soothing. He manages to make this painting seem like it is saturating 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."



**35**

**MOHD RADUAN MAN**

B. Pahang, 1978

**KLCC, 2013**

Signed and dated "Raduan Man 2013" on lower right

Signed, titled and dated on the reverse

Mixed media on aluminium

46 x 46 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,000 - RM 7,000**

Raduan Man has always been obsessed with man-made machines and has translated that obsession into his artworks. "I am always fascinated by the mechanics behind the design of cars, motorcycles and airplanes. I especially like the designs of the Volkswagen and the Vespa in the early 60s," said the artist.

This piece comes across as strong and purposeful, the statement as loud as the pulsating and determined colours that linger around the board. For this piece, Raduan toys with the concept of man-made objects here, one that is strongly associated with Kuala Lumpur – the breath-taking Petronas Towers, which serves as the focus point which takes centre stage, attracting viewers to dissect the meaning and concept behind this masterpiece.

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002.



**36**

**KELVIN CHAP**

B. Indonesia, 1975

**Borneo Series “Symbol of Mother Earth”, 2005**

Signed and dated “Chap Kelvin 2005” on lower right

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, in muted browns.

The artist explained that the idea behind this piece is simply a social commentary; the overlapping of tradition and culture with modernisation, of how they clash, and the portrayal of a society that is too eager to accept urbanisation, so much so that the lines are blurred and almost obscure the original culture identity. There is also a narration about nature itself that is present in this painting, making this piece more meaningful in both meaning and technique.

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.





**37**

**LYE YAU FATT**

B. Kedah, 1950

**Cherries on a Table, 2016**

Signed and dated on lower right

Acrylic on canvas

62 x 81 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,500 - RM 12,000**



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

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

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 .

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.

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

**38**

**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

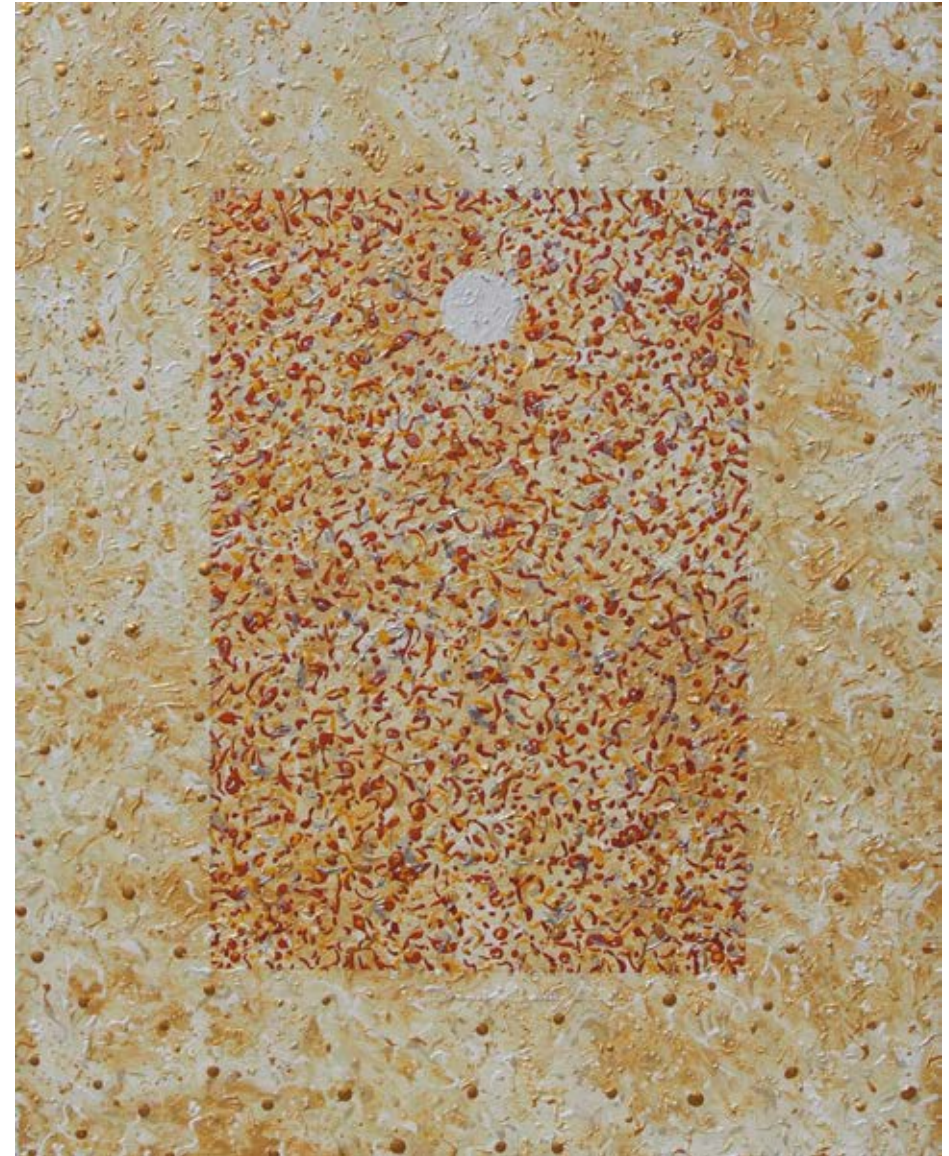
**RM 8,000 - RM 15,000**

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 swirl, 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."







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



Dalang Series "Dunia Berbisik Whispering World #14", 2015  
Acrylic on canvas 122 x 122 cm  
**SOLD RM 16,344.40**  
KLAS Art Auction 26 June 2016  
Edition XXI

## NIZAR KAMAL ARIFFIN

From humble beginning to a Master of Abstract Art

The wonder that is Nizar Kamal Ariffin was born on September 9, 1964 in Kuala Lipis Pahang. The induction of his painting began during his career with the Ministry of Culture and Youth and was then appointed as their Resident Artist at Taman Seni Budaya Pahang. Yearning to expand his knowledge, Nizar pursued his studies in Fine Arts and Graphic at Universiti Sains Malaysia in 1986. He only started painting seriously after graduating. In 1993, he moved to Kuala Lumpur to paint at the APS (Angkatan Pelukis SeMalaysia) house, Central Market while freelancing mainly in graphic and print works. Nizar recognised his calling and plunged into the painting scene full time, eventually joining the Conlay Artists Colony at the Malaysia Craft Complex Malaysia in 1998.

Nizar had a passion and yearning for self-discovery that led him to a relentless search for truth and the meaning of life, which he translated beautifully into his paintings. His incredible zest for life resulted in his pioneer artwork, Mask Series 1998, a prelude to his soul - searching journey. The beauty that defines Nizar's artwork are the details that go into the conception of his paintings, such as the swift and agile movement of his hand and effortless strokes resembling a true master of martial art. Along with his high finished surface, he manages to portray refinement and responsiveness towards life.

Nizar's Mask Series revolved around the use of a square for mat, symbolising fairness and the use of round circles that reflects on the balance of life. The mask series though derived spiritually, does not have any relation to religion, ritual or ethnic culture. Mask as a mask, is the artist's answer to his unending quest of Who, What, Why, When and How. Nizar's paradigm on the process of soul searching is not about unravelling the truth or untruth, but goes beyond that into a state of consciousness, ultimately leading to self revelation. Unlike many artists, Nizar believes in using the most basic colours such as black, white, red and green to express his feelings on the canvas.

Nizar's works also play around the theme of landscapes of the mind and spirit. 'Pohon Beringin' or Tree of Life, showcases the artist's skilful talent in using overlapping lines and juxtaposing shapes to create more interesting outcomes. There are two facets portrayed by Nizar's Pohon Beringin works, from afar and up-close. Standing a few steps back from Nizar's paintings allows you to see the bigger picture where shapes, forms and colours surface. At a closer distance, one can observe that his thick strokes and bold lines tell the tale of a hidden meaning. His paintings are both concealing and revealing, exhibiting the complexity of the intricate cluster of lines and brushstrokes, as well as what they ultimately form, and what meaning they camouflage. His brilliant and crafty technique of manipulating images and layering meaning on his canvas are sure to catch the viewer's eyes.

"Most of my works is to search the soul through the purest inner sense. Life is life, full of beauty, suffering and secrets. It is the inner beauty of time, space and mass." – Nizar, the Pondering Mask Man.



Siri Dunia "Garis Lunak #6", 2016  
Acrylic on canvas 120 x 240 cm (Diptych)  
**SOLD RM 21,416.80**  
KLAS Art Auction 4 September 2016  
Edition XXII

**39**

**NIZAR KAMAL ARIFFIN**

B. Pahang, 1964

**Dalang Series “Siri Dunia Garis Aman #6”, 2016**

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

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 12,000 - RM 18,000**

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

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

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





**40**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Rentak Alam, 2007**

Signed and dated "TAJ, 7/07" on lower middle

Signed, titled and dated on the reverse

Mixed media on wood panel

122 cm (Diameter)

Provenance

Private Collection, Kuala Lumpur

**RM 25,000 - RM 35,000**

This artist's training in Graphic Design, Interior Architecture and Fine are 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 them too," said Tajuddin.

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.





**41**

**NIK RAFIN**

B. Selangor, 1974

**Mindscape Series 11, 2011**

Signed and dated "Rafin 911" on lower right

Acrylic on canvas

30 x 39.8 cm

Provenance

Private Collection, Kuala Lumpur

**RM 200 - RM 800**

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

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

Nik Rafin studied Advanced Photography in the USA and pursued a Minor in Fine Arts at the Milwaukee Institute of Art and Design. He was an illustrator for Milwaukee's newspaper, The Marquette Tribune.



**42**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Waterways I, 2016**

Signed and dated "Bhanu '16" on lower right

Mixed media on paper

42 x 59 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 3,000**

Bold, strong and dauntless, this piece is remindful of the strong, cool colours of water and of the sky and its layers. 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.



**43**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Home of the Pigeons, 2011**

Signed, titled and dated "RSA '11 HOME OF THE PIGEONS" on lower right

Acrylic on canvas

120 x 90 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 8,000**

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

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.





**44**

**TEW NAI TONG**

B. Selangor, 1936-2013

**Study for Durian Seller, 1990s**

Ink on paper  
10.2 x 10.2 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 250 - RM 700**

Tew Nai Tong has a proclivity for the rural settings; it is his brand and forte. Featured here is a group of women at a marketplace, at a fruits corner with durians and mangosteens. This piece is a sketch, a study for a work on canvas. It is a simple setting, highlighting a simple life of agricultural trade. The perception of uncomplicated lives is enriched through his thoughtful and vivacious rendition. Through this piece, the artist's affection for the lifestyle here is flagrant, and he effectively captures the blissfulness of practicality and the feeling of being close to nature and the community around you.

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



**45**

**SHAFURDIN HABIB**

B. Perak, 1961

**Pasar Pagi, Sungai Besar, 2014**

Signed and dated "Shafuridin Habib 2014" on lower right  
Watercolour on paper  
30 x 45 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,000**

Shafuridin Habib loves the Malaysian scenery – whether it is the countryside or historical buildings. He is one of the specialists that holds a high respect for the Malaysian wide open, and this is regularly the subject of his artistic creations. Splendidly done with only the use of watercolour, this painting of old buildings is gorgeous on its own due to his exemplary hand, the clever play of light and shadow, as well as the balance between subject and space, this piece really is truly unique and stunning. It may seem like one of those sceneries that no one will pay attention to, but due to Shafuridin's picturesque rendition of it, one may start to appreciate the beauty in the simplest of things. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.



**KHALIL IBRAHIM**

B. Kelantan, 1934

**Indian Series “Indian Experience V”, 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**

Kota Bharu Village, 2004  
Watercolour on paper 54 x 53 cm  
**SOLD RM 11,000.00**  
KLAS Art Auction 7 April 2013  
Edition III



East Coast Bachok Landscape, 2007  
Watercolour on paper 42 x 59 cm  
**SOLD RM 11,272.00**  
KLAS Art Auction 31 January 2016  
Edition XIX

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.



**47**

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari - Drawing/90, 1990**

Signed and dated on verso  
Mixed media on paper  
45 x 60 cm

Provenance  
Private Collection, Kuala Lumpur  
Comes with KLAS certificate signed  
by the artist

**RM 4,000 - RM 7,000**

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

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



**48**

**MOHD ZAIN IDRIS**

B. Terengganu, 1939-2000

**Paddy Field, 1965**

Signed "M. ZAIN" on lower left  
Oil on canvas  
38.5 x 58.5 cm

Provenance  
Private Collection, Sweden

**RM 3,000 - RM 5,000**

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

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





**49**

# ISMAIL MAT HUSSIN

B. Kelantan, 1938

## Pantai Cinta Berahi, 2001

Signed "ISMAIL MAT HUSSIN 2001"  
on lower right  
Watercolour on paper  
37 x 49 cm

Provenance  
Private Collection, Kelantan

**RM 500 - RM 1,500**

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 tranquillity, 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.



**50**

# MOKHTAR ISHAK

B. Kelantan, 1939

## Imaginary Seascape, 2010

Signed and dated "MOKH. ISHAK APR '010"  
on lower right  
Watercolour on paper  
22 x 29 cm

Provenance  
Private Collection, Kelantan  
Illustrated on page 52 of

"EAST-COAST NATIVE" exhibition catalogue  
Published in 2011 by KL Lifestyle Art Space

**RM 250 - RM 500**

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.



**51**

**SHAFURDIN HABIB**

B. Perak, 1961

**Street Scene, Sungai Besar,  
2014**

Signed and dated "Shafurdin Habib 2014"  
on lower right  
Watercolour on paper  
30 x 45 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,000**

The air is quiet and serene in a modest city. It seems that Shafurdin Habib did not only capture the landscape, but the emotions and sounds that come along with the scene. One can almost feel the heat of the sun, the soft breeze and the distant and chatter of people.

Shafurdin's longing and love for the charm of a small town is palpable here, as it proves to be long-standing inspiration for his pieces for as long as he has been an artist. He captures beautifully here the mood, the humble town and the all-round delicate, refined yet striking beauty of the location with his artistic skills.

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.



**52**

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari - Drawing/90, 1990**

Signed and dated on verso  
Mixed media on paper  
45 x 60 cm

Provenance  
Private Collection, Kuala Lumpur  
Comes with KLAS certificate signed  
by the artist

**RM 4,000 - RM 7,000**

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

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

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theatre as a young boy, where he developed a predisposition towards painting. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.





**53**

**MOHD RADUAN MAN**

B. Pahang, 1978

**Malaysia, 2013**

Signed and dated "Raduan Man 2013" on lower left

Signed, titled and dated on the reverse

Mixed media on aluminium

46 x 46 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,000 - RM 7,000**

Raduan Man has always been obsessed with man-made machines and has translated that obsession into his artworks. "I am always fascinated by the mechanics behind the design of cars, motorcycles and airplanes. I especially like the designs of the Volkswagen and the Vespa in the early 60s," said the artist.

"Some of my works are statement of my dreams, memories, strength and self-belief. These images basically relates to my life and gave me the determination in facing the struggle in my journey as an artist," he explained.

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



**54**

**SOON LAI WAI**

B. Penang, 1970

**Resonance Series, 2015**

Signed and dated "Lai Wai 2015" on lower right

Acrylic on paper

30 x 45.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - 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.



**55**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Innerspace**

Signed "Taj" on lower right  
 Stamped with artist's seal on lower left  
 Inscribed "232/300 Innerspace" in pencil  
 on lower edge of paper  
 Print on paper  
 41 x 41 cm

Provenance  
 Private Collection, Kuala Lumpur

**RM 500 - RM 1,500**

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

Never straightforward and obvious with the messages he embeds into his artworks, Tajuddin Ismail has once again inspired curiosity with Innerspace. Innovative and complex, he stimulates the mind of the viewers while making a connection with them at the same time. What Tajuddin Ismail wishes to incite is not an understanding of a singular, standard message from his artworks, but to evoke various feelings and thoughts - after all, what a person takes from an abstract form is completely subjective.



**56**

**ABDUL GHANI AHMAD**

B. Kedah, 1945

**Journey Series, 2011**

Signed and dated "Abd Ghani Ahmad 2011" on lower right  
 Acrylic on canvas  
 20.5 x 48 cm

Provenance  
 Private Collection, Kedah

**RM 850 - RM 1,800**

Abdul Ghani Ahmad defines his paintings as a documentation of the local heritage, and that paintings are among the best ways to preserve our tradition and heritage for the future generation. However, taking a different turn from his usual landscape paintings of homely scenes, featuring nature and villages, he creates a stunning pandemonium of colours. The colours flow, bleed and seep into one another, creating slow movement that hypnotizes and enchants. Exceptionally pleasurable to the eye and mind, this spontaneous piece is made up of different shades and shapes, all muddled together to create the wonderful disorder that is this painting. Despite the disarray, they all work in harmonious unison.

Abdul Ghani Ahmad is a self-taught artist who started being active in watercolours in 1986. He believes that although photography produces accurate and honest images, it cannot compare to watercolours in providing the audience with a sense of satisfaction. He is member of the Asian Watercolour Confederation (MAWC), Organisation of Cat Air Malaysia (MWO), Persatuan Pelukis Malaysia (PPM), Angkatan Pelukis Se Malaysia (APS) and Angkatan Pelukis Kedah (APK).



**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Festival of Inner Jungle... Mutiara Merah, 2012**

Signed "Ismail Latiff" on lower middle

Inscribed and signed on the reverse

Acrylic on canvas

90 x 71 cm

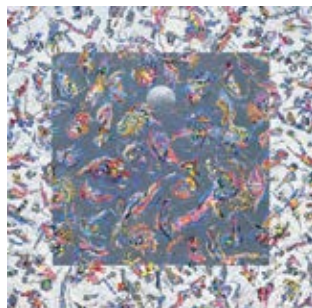
Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

**RM 8,000 - RM 15,000**

Riang Riang... 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

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

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

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



58

# RAPHAEL SCOTT AHBENG

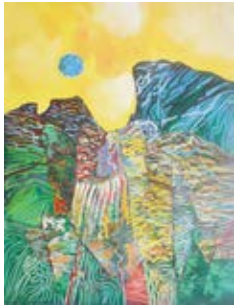
B. Sarawak, 1939

## Monkos Landscape, 2014

Signed, titled and dated "RSA '14 Monkos Landscape" on lower right  
Acrylic on canvas  
89 x 118 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - RM 12,000**



Blue Moon, 2009  
Acrylic on canvas 121 x 91 cm  
**SOLD RM 11,200.00**  
KLAS Art Auction 28 September 2014  
Edition XI



Borneo Secret, 2014  
Acrylic on canvas 90 x 119 cm  
**SOLD RM 9,581.20**  
KLAS Art Auction 31 January 2016  
Edition XIX

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



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

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



**59**

**RAFIEE GHANI**

B. Kedah, 1962

**The Sultan's Garden II, 2000**

Oil on board  
39 x 29 cm

Provenance  
Private Collection, Kuala Lumpur  
Comes with KLAS certificate signed by the artist

**RM 3,000 - RM 5,000**

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 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.



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## 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 after the auction will be stored at KL Lifestyle Art Space, 31 Jalan Utara, 46200 Petaling Jaya, Selangor.

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

##### Disclaimer and Limitation of Liability

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

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

##### Counterfeits

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

- (a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and
- (b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and
- (c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and
- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and

(e) there were methods of establishing that the Lot was counterfeit at the date of publication of the Catalogue by means of processes which were generally accepted for use that were not unreasonably expensive or impractical or unlikely to have caused damage to the Lot but were not applied; and

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

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

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

#### **Seller's Liability to Bidders and Buyers**

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

#### **Bids**

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

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

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

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

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

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

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

#### **Conduct of the Auction**

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

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

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

(c) to withdraw any Lot;

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

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the Lot in dispute and/or take any such actions as he

reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

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

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

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

#### **After the Sale**

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

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

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve percent (12%) of Hammer Price (or RM500.00,

whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

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

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

#### **Payment and Delivery**

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

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

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

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

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



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

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

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

agrees that any resale price will be deemed commercially reasonable.

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

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

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

#### Seller's Undertakings and Representations

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

- (a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;
- (b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;
- (d) the Seller is unaware of any matter or allegation which would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;
- (e) where the Lot has been moved to Malaysia from another country, the Lot has been lawfully imported into Malaysia, the Lot has been lawfully and permanently exported as required by the

laws of any country in which it was located, and required declarations upon the export and import of the Lot have been properly made and any duties and taxes on the export and import of the Lot have been paid;

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

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

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

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

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

#### Withdrawal of Lots

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

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

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

#### Risk, Property, Delivery and Payment

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

#### Miscellaneous

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

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

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

#### Section 3

### PROVISIONS APPLICABLE TO ALL PARTIES

#### Governing law

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

#### Jurisdiction

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

## Copyright

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

## Notices

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

(a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;

(b) if delivered by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of dispatch (notwithstanding that it is returned through the post undelivered); or

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

Any notice sent to KLAS shall be sent to:

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

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





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

Bidder No. (for office use)

## BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 13 November 2016 | KLAS @ Jalan Utara

### 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 I Utility Bills I 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 \_\_\_\_\_



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

Bidder No. (for office use)

## ABSENTEE BID FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 13 November 2016 | KLAS @ Jalan Utara

### 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. \_\_\_\_\_ Issuing Bank \_\_\_\_\_  
Supporting Documents I Utility Bills I 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 \_\_\_\_\_

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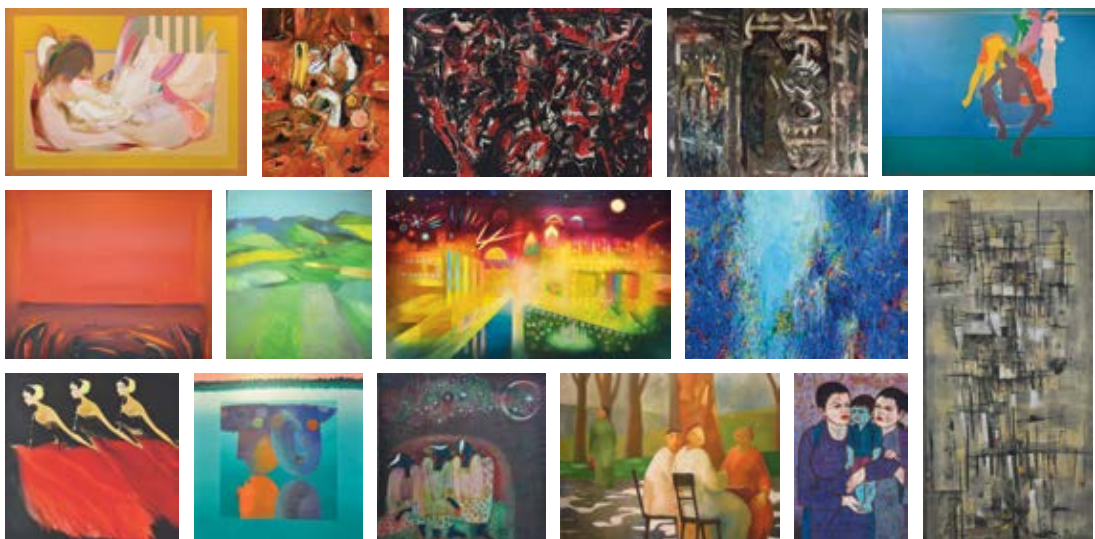
# KLAS CELEBRATES ASTOUNDING YEARS



**ABDUL LATIFF MOHIDIN** Siri Pago-Pago, 1963 Oil on canvas 87 x 78 cm  
**PRIVATE COLLECTION OF DATUK GARY THANASAN**  
(Formerly in the Private Collection of Datuk Syed Ahmad Jamal)

## KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART



### KL Lifestyle Art Space

31 Jalan Utara, 46200 Petaling Jaya, Selangor

T: +603 7932 0668 F: +603 7955 0168

[www.kl-lifestyle.com.my](http://www.kl-lifestyle.com.my)