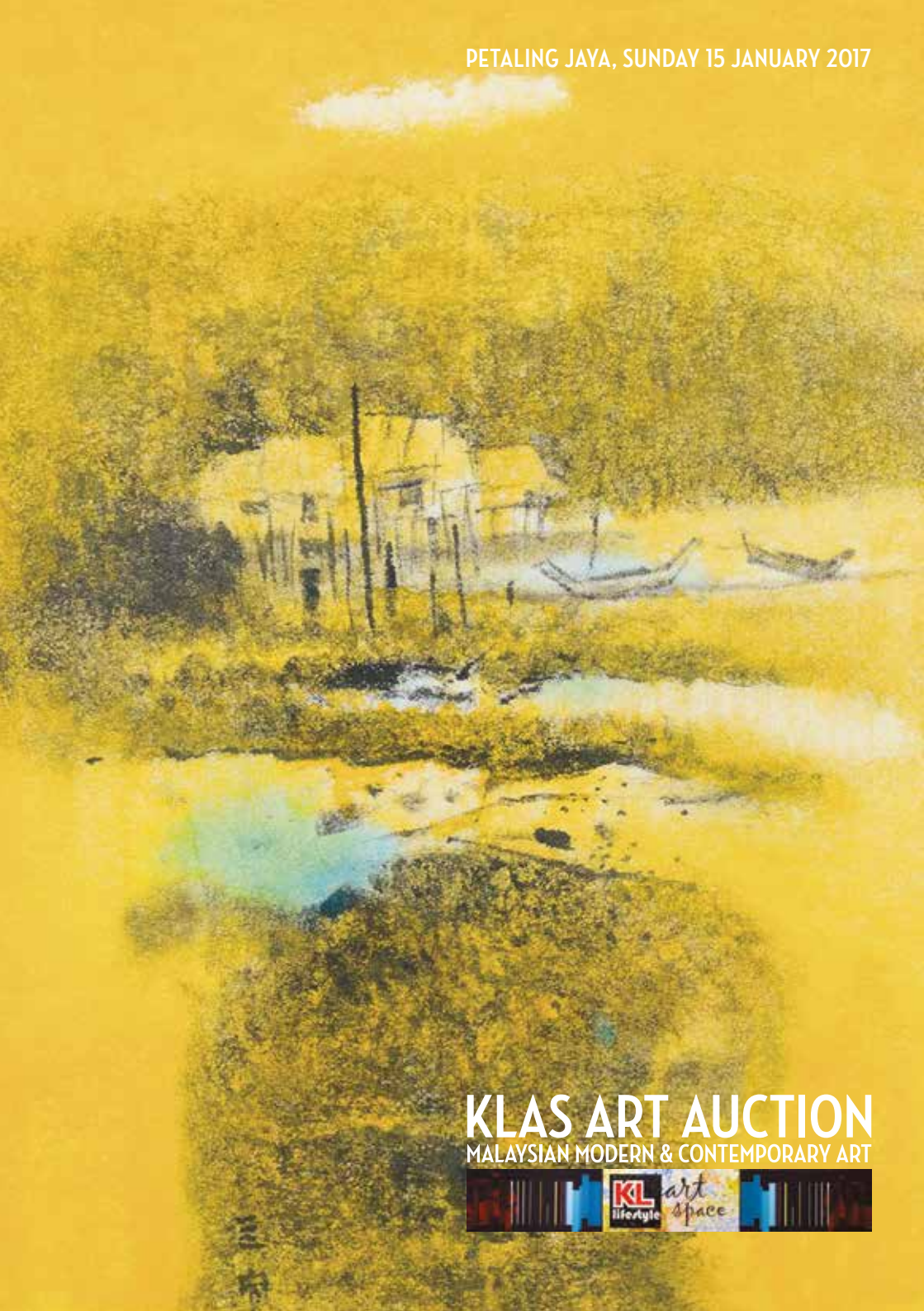


PETALING JAYA, SUNDAY 15 JANUARY 2017



# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART







Lot 13 **Awang Damit Ahmad** E.O.C "Rumbia Dan Pucuk Paku", 1992



# KLAS ART AUCTION 2017

## MALAYSIAN MODERN & CONTEMPORARY ART EDITION XXV

### Auction Day

**Sunday, 15 January 2017**

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 44 **Nizar Kamal Ariffin** *Sejambak Aman #2, 2016*

**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](mailto:info@mediate.com.my)

**Contact Information**

**Auction enquiries and condition report**

Lydia Teoh +6019 2609668  
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Datuk Gary Thanasan  
[gary@mediate.com.my](mailto:gary@mediate.com.my)

**Payment and collection**

Shamila +6019 3337668  
[shamila@mediate.com.my](mailto:shamila@mediate.com.my)





lot 27 **Ismail Abdul Latiff** *Mystery Tour:.. Magical Love Bird, 2014*

## Full Preview

Date: 5 - 14 January 2017

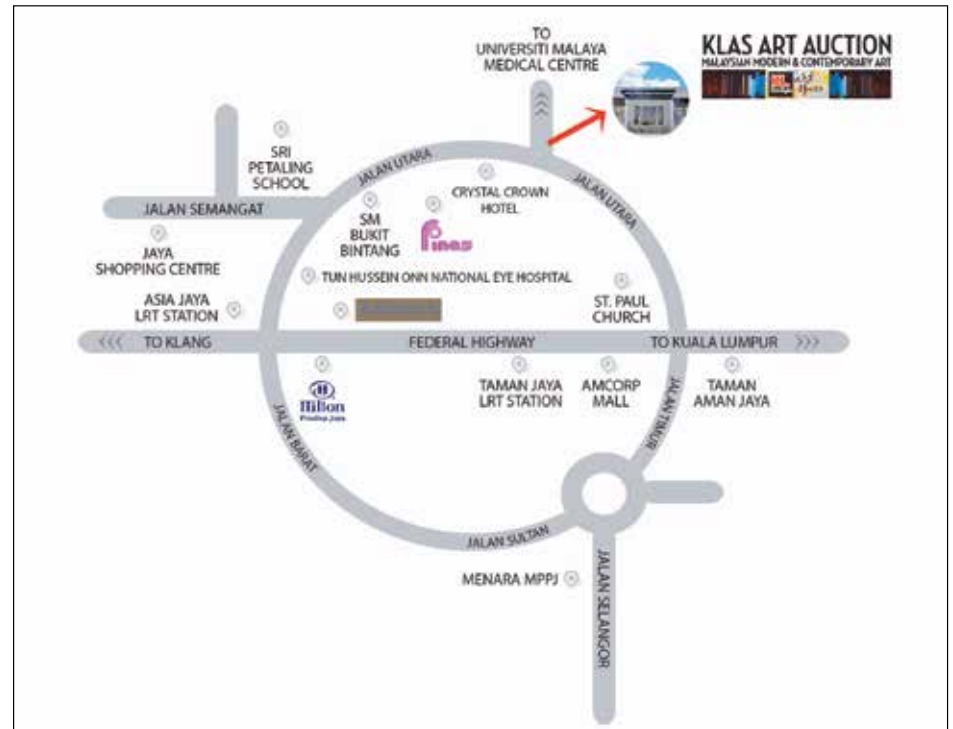
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

Date: Sunday, 15 January 2017

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

Time: 1.00 pm



Map to KL Lifestyle Art Space





lot 53 **Lye Yau Fatt** *Mothers and Child*, 1985

## Contents

Auction Information	5
Glossary	9
Lot 1 - 63	16
Auction Terms and Conditions	118
Index of Artists	128





lot 23 **Khalil Ibrahim** Kelantanese, 1968

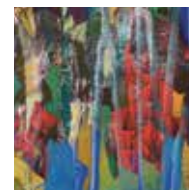
## Glossary



**1 RAFIEE GHANI**  
**HANGING GARDEN, 2003**  
Watercolour on paper 38 x 57 cm  
RM 2,000 - RM 5,000



**2 ISMAIL ABDUL LATIFF**  
**RIMBA BERINGIN RENDANG...  
PUTERI AMPAI AMPAI, 1992**  
Acrylic on paper 75 x 54 cm  
RM 8,000 - RM 12,000



**3 RAPHAEL SCOTT AHBENG**  
**SUMMER IN BORNEO, 2014**  
Acrylic on canvas 91 x 120 cm  
RM 6,000 - RM 10,000



**4 YUSOF GHANI**  
**BIRING SERIES, 2006**  
Mixed media on canvas  
59 x 48 cm x 2 pieces  
RM 14,000 - RM 20,000



**5 IBRAHIM HUSSEIN, DATUK**  
**SPORT SERIES, 1986**  
Print on paper 56 x 44 cm  
RM 6,000 - RM 10,000



**6 DR ZAKARIA ALI**  
**10 AM, 1991**  
Oil on canvas 49.5 x 36.5 cm  
RM 3,000 - RM 5,000



**7 JAILANI ABU HASSAN**  
**UNTITLED**  
Mixed media on paper 111.5 x 75.5 cm  
RM 8,000 - RM 12,000



**8 LOO HOOI NAM**  
**EVENING SETTLES, 2004**  
Oil on board 45 x 60 cm  
RM 2,500 - RM 4,000



**9 LONG THIEN SHIH**  
**PULAU LANGKAWI, 1989**  
Watercolour on paper 44 x 68 cm  
RM 2,000 - RM 4,000

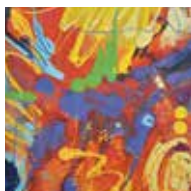


**10 YUSOFF ABDULLAH**  
**SAWAH PADI, 1962**  
Oil on canvas 38 x 58 cm  
RM 5,000 - RM 7,000



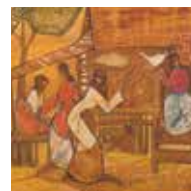
**11 MOHD ZAIN IDRIS**  
**FISHING VILLAGE, 1950**

Oil on board 39 x 59 cm  
RM 2,000 - RM 5,000



**16 ISMADI SALLEHUDIN**  
**SPARRING OF COLOUR, 2015**

Mixed media on canvas 150 x 150 cm  
RM 6,000 - RM 10,000



**21 KENG SENG CHOO**  
**MARKET SCENE, 1972**

Batik 47.5 x 73 cm  
RM 4,000 - RM 9,000



**26 YUSOFF ABDULLAH**  
**BACK FROM THE SEA**

Oil on board 37 x 50 cm  
RM 2,000 - RM 5,000



**12 SHAFURDIN HABIB**  
**MENYUSURI TEBING, 2010**

Watercolour on paper 30.5 x 45.8 cm  
RM 1,200 - RM 3,000



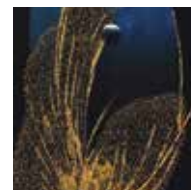
**17 LONG THIEN SHIH**  
**SPINNING SERIES - HYBRID, 2016**

Acrylic on canvas 48 x 62 cm  
RM 2,800 - RM 5,000



**22 KWAN CHIN**  
**AFTERNOON REST, 2012**

Batik 76 x 51 cm  
RM 2,800 - RM 5,500



**27 ISMAIL ABDUL LATIFF**  
**MYSTERY TOUR... MAGICAL LOVE BIRD, 2014**

Acrylic on canvas 90 x 71 cm  
RM 10,000 - RM 15,000



**13 AWANG DAMIT AHMAD**  
**E.O.C "RUMBIA DAN PUCUK PAKU", 1992**

Mixed media on canvas 76 x 61 cm  
RM 25,000 - RM 60,000



**18 ISMAIL ABDUL LATIFF**  
**EXTREME PLACES I DIDN'T KNOW, 2012**

Acrylic on canvas 71 x 152 cm  
RM 13,000 - RM 24,000



**23 KHALIL IBRAHIM**  
**KELANTANESE, 1968**

Batik 45 x 36 cm  
RM 12,000 - RM 25,000



**28 AHMAD ZAKII ANWAR**  
**LEGONG 4, 1997**

Acrylic on canvas (Diptych)  
120 x 180 cm  
RM 50,000 - RM 90,000



**14 KELVIN CHAP**  
**WATERFALL, 2015**

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



**19 LEE JOO FOR, JOHN**  
**THE SPIRIT THAT CANNOT BE CONTAINED, 1980**

Mixed media on canvas 144 x 200 cm  
RM 7,000 - RM 14,000



**24 CHUAH THEAN TENG, DATO'**  
**SELF PORTRAIT**

Watercolour on paper 32 x 25 cm  
RM 3,500 - RM 6,000



**29 JEIHAN SUKMANTORO**  
**GADIS, 1991**

Oil on canvas 119 x 79.5 cm  
RM 5,000 - RM 12,000



**15 RAPHAEL SCOTT AHBENG**  
**BODANG REEDS, 2014**

Acrylic on board 30.5 x 30.5 cm  
RM 1,200 - RM 3,000



**20 KHOO SUI HOE**  
**WATER GAME, 1999**

Oil on canvas 76.2 x 88.9 cm  
RM 12,000 - RM 25,000



**25 KUO JU PING**  
**STREET SCENE, 1957**

Watercolour on paper 37.5 x 54.5 cm  
RM 2,500 - RM 5,000



**30 HENDRA GUNAWAN**  
**FRUIT SELLER, 1977**

Mixed media on paper 54 x 39 cm  
RM 24,000 - RM 50,000





**31 MOKHTAR ISHAK**  
**SOWING, 2011**

Watercolour on paper 30.5 x 44 cm  
RM 400 - RM 900



**36 YUSOF GHANI**  
**SIRI TARI, 1992**

Mixed media on paper 26 x 26 cm  
RM 2,500 - RM 5,000



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

Acrylic on canvas 38 x 38 cm  
RM 1,500 - RM 2,800



**46 RAFIEE GHANI**  
**RED KANG KONG, 2004**

Oil on canvas 30.5 x 40.6 cm  
RM 3,200 - RM 6,000



**32 ISMAIL MAT HUSSIN**  
**FIGURE STUDY, 1978**

Pen on paper 27 x 38 cm  
RM 500 - RM 1,200



**37 YUSOF GHANI**  
**SEGERAK SERIES, 2007**

Mixed media on canvas 152 x 91 cm  
RM 25,000 - RM 45,000



**42 DREW HARRIS**  
**ALIGN #1, 2011**

Mixed media on canvas 153 x 91 cm  
RM 3,000 - RM 6,000



**47 ISMAIL ABDUL LATIFF**  
**TAMAN MIMPI LANGIT, 1997**

Acrylic on museum board  
50.5 x 40.5 cm  
RM 2,800 - RM 5,000



**33 KHALIL IBRAHIM**  
**NETBALL SKETCH, 1985**

Ink on paper 26.5 x 39 cm  
RM 750 - RM 2,000



**38 IBRAHIM HUSSEIN, DATUK**  
**THE TRAVELLER, 1964**

Gouache on magazine page  
29 x 19 cm  
RM 28,000 - RM 50,000



**43 ABDUL LATIF MAULAN**  
**VOICE OF DARKNESS, 2014**

Charcoal on plywood  
110 cm (Diameter)  
RM 4,000 - RM 9,000



**48 BHANU ACHAN**  
**TELUK CEMPEDAK II, 2016**

Mixed media on paper  
108.6 x 79.4 cm  
RM 2,800 - RM 5,500



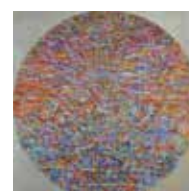
**34 NIK RAFIN**  
**BALLERINAS - GREEN SERIES, 2016**

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



**39 RAFIEE GHANI**  
**HANGING GARDEN, 2003**

Watercolour on paper 38 x 57 cm  
RM 2,000 - RM 5,000



**44 NIZAR KAMAL ARIFFIN**  
**SEJAMBAK AMAN #2, 2016**

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



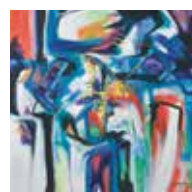
**49 SOON LAI WAI**  
**RESONANCE 4 & 5, 2015**

Acrylic on paper  
29.5 x 42 cm x 2 pieces  
RM 1,200 - RM 3,000



**35 CHANG FEE MING**  
**SAMUAN TIGA I & II, 1994**

Watercolour on paper  
13.5 x 20.5 cm x 2 pieces  
RM 6,000 - RM 12,000



**40 SABRI SALLEH**  
**POWER OF LIGHT, 1996**

Oil on canvas 113 x 115 cm  
RM 5,000 - RM 7,000



**45 TAJUDDIN ISMAIL, DATO'**  
**BLUE MOON II, 2007**

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



**50 THOMAS YEO**  
**MISTY PASS**

Gouache on rice paper laid on board  
77 x 59 cm  
RM 3,000 - RM 6,000





**51 RAPHAEL SCOTT AHBENG**  
**SANTUBONG ESCAPEDE, 2013**

Acrylic on board 30.5 x 30.5 cm  
RM 1,200 - RM 3,000



**56 MOHD ZAIN IDRIS**  
**FISHING VILLAGE, KUALA BESUT, TERENGGANU, 1976**

Watercolour on paper 36.5 x 56.5 cm  
RM 2,500 - RM 4,500



**61 RAFIEE GHANI**  
**STUDIES (STILL LIFE), 1998**

Oil on board 20.3 x 25.4 cm  
RM 2,000 - RM 5,000



**52 KWAN CHIN**  
**A DAY AT WORK, 2011**

Batik 54 x 45 cm  
RM 2,200 - RM 4,500



**57 MOKHTAR ISHAK**  
**SOWING II, 2011**

Watercolour on paper 17.5 x 21 cm  
RM 300 - RM 800



**62 LYE YAU FATT**  
**MALAY GIRL (GADIS MELAYU), 1975**

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



**53 LYE YAU FATT**  
**MOTHERS AND CHILD, 1985**

Mixed media on canvas  
75.5 x 75.5 cm  
RM 16,000 - RM 28,000



**58 KHALIL IBRAHIM**  
**KOTA BHARU VILLAGE, 2004**

Watercolour on paper 54 x 53 cm  
RM 5,000 - RM 12,000



**63 TAJUDDIN ISMAIL, DATO'**  
**WHITE VEIL NO 5 & NO 6, 1994**

Acrylic and stucco on board  
46 x 46 cm x 2 pieces  
RM 3,500 - RM 6,500



**54 CHEONG SOO PIENG**  
**HOUSES ON RIVERSIDE, 1973**

Gouache on paper 67.5 x 47.5 cm  
RM 50,000 - RM 110,000



**59 ISMAIL ABDUL LATIFF**  
**IKAN HIAS LOMBOK BIRU, 2012**

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



**55 TANG TUCK KAN**  
**FALLING BRANCH, 1970**

Chinese ink and watercolor on paper  
60 x 40 cm  
RM 1,800 - RM 4,000



**60 MOHD RADUAN MAN**  
**THE CAPTAIN I, 2010**

Oil on linen 74 x 74 cm  
RM 3,500 - RM 7,000



Lot 30 **Hendra Gunawan** Fruit Seller, 1977



1

## RAFIEE GHANI

B. Kedah, 1962

### Hanging Garden, 2003

Signed and dated "Rafiee Ghani 03" on lower right

Inscribed "Hanging Garden" on the reverse

Watercolour on paper

38 x 57 cm

Provenance

Private Collection, Kuala Lumpur

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



Le Jardin Series, 1993

Oil on canvas 45 x 59.5 cm

**SOLD RM 7,326.80**

KLAS Art Auction 13 November 2016

Edition XXIV



The Sultan's Garden II, 2000

Oil on board 39 x 29 cm

**SOLD RM 6,763.20**

KLAS Art Auction 13 November 2016

Edition XXIV



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

### ISMAIL ABDUL LATIFF

B. Melaka, 1955

#### Rimba Beringin Rendang... Puteri Ampai Ampai, 1992

Signed and dated "Ismail Latiff '72" on lower right

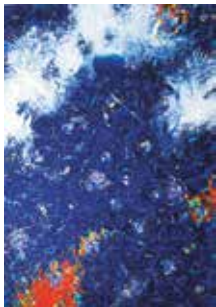
Acrylic on paper

75 x 54 cm

Provenance

Private Collection, Kuala Lumpur

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



Puncak Gunung Kayangan, 1994  
Acrylic on paper 102 x 70.5 cm

**SOLD RM 16,800.00**

KLAS Art Auction 10 August 2014  
Edition X



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."



### 3

## RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

### Summer In Borneo, 2014

Signed and dated "RSA '14 Summer in Borneo" on lower right  
Acrylic on canvas  
91 x 120 cm

Provenance  
Private Collection, Kuala Lumpur

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



Forest Magnet, 2012  
Oil on canvas 96.5 x 128 cm  
**SOLD RM 16,800.00**  
KLAS Art Auction 10 August 2014  
Edition X



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

"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.





**4**

**YUSOF GHANI**

B. Johor, 1950

**Biring Series, 2006**

Signed, titled and dated "Biring Yusof Ghani 06" on lower edge of each

Mixed media on canvas

59 x 48 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 14,000 - RM 20,000**



In a flurry of earthy colours, Yusof Ghani portrays another haunting painting of cockfights. It is disordered, aggressive and he expresses this extraordinarily well with harsh brushstrokes, demonstrating the tension, chaos and hostility of this act as the roosters fight valiantly for their lives.

The artist manages to create motion in this scene, as the audience can imagine feathers and wings beating around in fast motion. Biring departs from Yusof Ghani's paintings of masks, forms and nature as he concentrates on cockfighting, using it as a symbol of courage and conflict among Man.

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.





5

# IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

## Sport Series, 1986

Signed and dated "ibrahim  
hussein 1986" on lower right  
Inscribed "A/P" in pencil on lower left

Print on paper  
56 x 44 cm

Provenance  
Private Collection, Kuala Lumpur

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

Ib was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 and then moved to London, where he continued his studies at the Byam Shaw School of Art and the Royal Academy Schools. He travelled to France and Italy after being awarded an Award of Merit scholarship.

He also founded the Ibrahim Hussein Museum and Cultural Foundation in the Langkawi rainforest, which is a non-profit foundation and museum committed to promoting, developing and advancing art and culture.



6

# DR ZAKARIA ALI

B. N. Sembilan, 1946

## 10AM, 1991

Signed, dated and titled "zakaria ali  
'10AM' 1991" on lower left  
Artist, title, date, medium and  
dimensions inscribed on a gallery label  
affixed to the reverse

Oil on canvas  
49.5 x 36.5 cm

Provenance  
Private Collection, Penang

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

Born in Kampung Batu in Rembau, Negeri Sembilan in 1946, Dr Zakaria is very actively involved in the development of Malaysian arts and culture where he is known for his paintings while he is also a very respective writer in literature and poems. He obtained his Bachelor in Fine Arts degree in Southwestern University in Georgetown, Texas.

After that, he continued at the Stephen F. Austin State University in Nacogdoches, Texas where he completed his Masters degree. He then further enhance his academic qualifications when he completed his Masters in Art History at the Universidad de las Americas in Puebla, Mexico. Dr Zakaria then completed his PhD in 1991 at Harvard University.



## 7

### JAILANI ABU HASSAN

B. Selangor, 1963

#### Untitled

Mixed media on paper  
111.5 x 75.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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

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







8

### LOO HOOI NAM

B. Kedah, 1965

#### Evening Settles, 2004

Signed and dated "HOOI NAM 04" on lower right

Artist, title, date, medium and dimensions  
inscribed on a label affixed to the reverse

Oil on board

45 x 60 cm

Provenance

Private Collection, Penang

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

Loo Hooi Nam was born in Kedah in 1965 and has been an artist for more than 27 years. A self-taught artist, Hooi Nam specialises in watercolour and oil paintings and has participated in group exhibitions in Malaysia, Thailand and China. He has also held solo exhibitions in Penang and Kuala Lumpur.

He won the gold award in the SP Setia Art Fair Penang 2001, and is a recipient of Pesta Pulau Pinang prizes in 1993, 1994, and 1997. A member of the Penang Art Society, Penang Watercolour Society, Angkatan Pelukis Kedah, and Central Kedah Art Society.



9

### LONG THIEN SHIH

B. Selangor, 1946

#### Pulau Langkawi, 1989

Signed, titled and dated "Thien Shih

1989 P.LANGKAWI" on lower right

Watercolour on paper

44 x 68 cm

Provenance

Private Collection, Kelantan

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

Captured here in this visually appealing and lovely picturesque view. With a cool wash of colours, Long Thien Shih illustrates everything charming about the calm sea in one piece through expert layering of colours and texture, for which he was known. There is spontaneity in his strokes, a more relaxed approach to his subjects, but the results are incandescent.

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



**10**

**YUSOFF ABDULLAH**

B. Kelantan, 1928-2006

**Sawah Padi, 1962**

Signed and dated "Yusoff Abdullah 62"

on lower right

Oil on canvas

38 x 58 cm

Provenance

Private Collection, Kuala Lumpur

**RM 5,000 - RM 7,000**

Set in the 1970s, there is an air of nostalgia. It reminds one of being close to nature, away from the hustle and bustle of the city life and of the good old days where one sought solace in the midst of nature, teamed with Yusoff Abdullah's expertise in his techniques.

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



**11**

**MOHD ZAIN IDRIS**

B. Terengganu, 1939-2000

**Fishing Village, 1950**

Signed "M. ZAIN" on lower left

Oil on board

39 x 59 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,000 - 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.





**12**

**SHAFURDIN HABIB**

B. Perak, 1961

**Menyusuri Tebing, 2010**

Signed and dated "Shafurdin Habib 2010"  
on lower left

Watercolour on paper  
30.5 x 45.8 cm

**Provenance**

Private Collection, Kuala Lumpur  
Illustrated on page 42 of "Peasant  
Landscape: A Two-Man Show by Khalil  
Ibrahim & Shafurdin Habib" exhibition  
catalogue  
Published in 2011 by KL Lifestyle Art Space

**RM 1,200 - RM 3,000**

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

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





# 13

## AWANG DAMIT AHMAD

B. Sabah, 1956

### E.O.C “Rumbia Dan Pucuk Paku”, 1992

Signed and dated “A. W. DAMIT 92” on lower right  
Shenn’s Fine Art gallery label affixed to the reverse  
Mixed media on canvas  
76 x 61 cm

#### Provenance

Private Collection, Kuala Lumpur  
Exhibited at Awang Damit Ahmad: Intipati Budaya - Essence of Culture  
(1989-1993) exhibition at Shenn’s Fine Art, Singapore in 1994  
Illustrated in the exhibition catalogue

**RM 25,000 - RM 60,000**



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



E.O.C “6/88”, 1988  
Acrylic on canvas 98 x 87 cm  
**SOLD RM 92,430.40**  
KLAS Art Auction 13 November 2016  
Edition XXIV

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.





**14**

**KELVIN CHAP**

B. Indonesia, 1975

**Waterfall, 2015**

Signed and dated "Chap KELVIN 2015" on lower right

Artist, title, date, medium and dimensions inscribed on the reverse  
Mixed media on canvas  
131 x 131 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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.



**15**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Bodang Reeds, 2014**

Signed and dated "RSA '14 BODANG REEDS" on lower right

Acrylic on board  
30.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 3,000**

Known for his abstract renditions of nature, nature and landscapes are held close to Raphael Scott AhBeng's heart. He expresses his love for nature and its beauty using stunning colours and designs, both of which a non-conventional and unique. Definitely more imaginative than natural, Raphael Scott AhBeng creates his personal haven. The artist said once, "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated."

Born in Singai, Bau District, Sarawak in 1939, Raphael Scott AhBeng has been painting for over 60 years. He started at the tender age of 9. He is considered a man of many talents, as he was once a teacher of the Arts and the English language, a cartoonist, a radio producer and so many more but he is first and foremost one of the most renowned abstract artist from Borneo, Malaysia.



**16**

# **ISMADI SALLEHUDIN**

B. Pahang, 1971

## **Sparring of Colour, 2015**

Signed and dated "ismadi 2015"  
on upper left

Artist, title, date and dimensions  
inscribed on the reverse  
Mixed media on canvas  
150 x 150 cm

Provenance  
Private Collection, Kuala Lumpur

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

Ismadi's love for nature and his hometown were the inspiration for his paintings, shown through spontaneous, gestural and scratch effects he employs on these expressionistic paintings. There are scarring, scratches, blurred areas as well as symbols and shapes scattered throughout the canvas, which leaves the viewers intrigued. The painting also beckons the viewer to stay a while longer to dissect what the message of this painting is.

The Pahang-born artist was a UiTM graduate who obtained his Master's degree at De Monfort University, UK and has over 20 years of experience in the art industry. Using the relationship between humans, nature and animals as his muse for abstract paintings, his technique involves the throwing of paint at the canvas before he wipes, scrapes and perfects the image he wishes to express.



**17**

# **LONG THIEN SHIH**

B. Selangor, 1946

## **Spinning Series - Hybrid, 2016**

Signed and dated "Thien  
Shih 2016" on lower right

Artist, title, date and medium inscribed  
on the reverse  
Acrylic on canvas  
48 x 62 cm

Provenance  
Private Collection, Selangor

**RM 2,800 - RM 5,000**

This marvelous acrylic on canvas by Long Thien Shih resonates with vibrancy, liveliness and vivacity. It is done in a loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold-coloured fragments. It is a chaotic discourse between nature and man, and the emotions and thoughts that vary according to colour.

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





**18**

# **ISMAIL ABDUL LATIFF**

B. Melaka, 1955

## **Extreme Places I Didn't Know, 2012**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 13,000 - RM 24,000**

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

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

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



19

**LEE JOO FOR, JOHN**

B. Penang, 1929

**The Spirit That Cannot Be Contained,  
1980**

Signed and dated "LJ FOR 80" on lower middle

Inscribed "John Lee" on lower right

Mixed media on canvas

144 x 200 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,000 - RM 14,000**



"The true artist is an intellectual, finely attuned to all the influence of the arts around him. He draws from the worthwhile of music, poetry, literature and the philosophical sciences. He is not brashly and emptily modern. He admires the best of history and customs and traditions and invokes the images and patterns of the past to empearl them in fresh light and look in the modern symbolic context of today." – Lee Joo For

In this artistic adaptation of by Lee Joo For, strong and forceful lines are present, as are an assortment of intermingling, mellow colours. The focus of this piece is the architecture of the subject itself, accompanied by the other detailing such as the horses and the riders. The results of the artist's works are the collective influences from his Chinese heritage, Malaysian upbringing and Western education.

Lee Joo For was awarded a scholarship by the Malaysian government to study art at Brighton College of Art and the Camberwell School of Art and the prestigious Royal College of Art. He is also a leading playwright, and a lecturer for arts.



20

**KHOO SUI HOE**

B. Kedah, 1939

**Water Game, 1999**

Signed "SUI HOE" on lower right

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

Oil on canvas

76.2 x 88.9 cm

Provenance

Private Collection, Kuala Lumpur

**RM 12,000 - RM 25,000**



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.

**21**

**KENG SENG CHOO**

B. Kedah, 1945

**Market Scene, 1972**

Signed and dated "Seng Choo 72" on lower right

Batik

47.5 x 73 cm

Provenance

Private Collection, Australia

**RM 4,000 - RM 9,000**



The women in Keng Seng Choo's still-life paintings always have those distinctively pointed chins and bodies that are a tad elongated. Captured in this piece is a familiar market scene in the 70s. In a calm and earthy tones, Keng Seng Choo captures the tranquil life of the countryside and of the women busy with their routines.

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



**KWAN CHIN**

B. Kuala Lumpur, 1946

**Afternoon Rest, 2012**

Signed "Kwan Chin" on lower right  
Batik  
76 x 51 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 22 of  
"Malaysian Villagescape by Kwan Chin" exhibition catalogue  
Published in 2013 by KL Lifestyle Art Space

**RM 2,800 - RM 5,500**

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 taking a break after running their morning chores. 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.



**23**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Kelantanese, 1968**

Signed and dated "Khalil 68" on lower left

Batik

45 x 36 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 139 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

**RM 12,000 - RM 25,000**



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 Pink Print, 2002  
Batik 93 x 83 cm  
**SOLD RM 27,052.80**  
KLAS Art Auction 13 November 2016  
Edition XXIV

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.



**CHUAH THEAN TENG, DATO'**

B. China, 1914 - 2008

**Self Portrait**

Signed "Teng" on lower middle  
Watercolour on paper  
32 x 25 cm

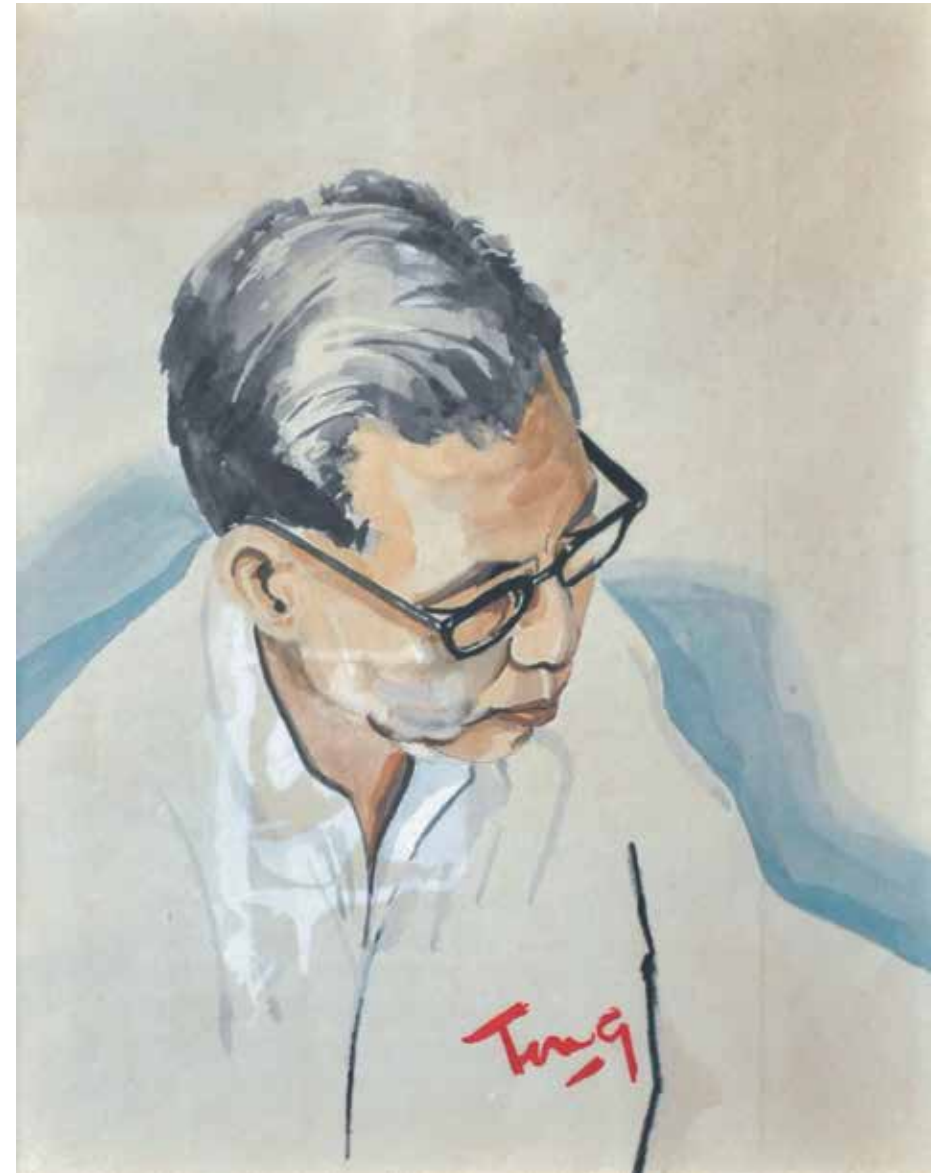
Provenance  
Private Collection, Penang

**RM 3,500 - RM 6,000**

Verso of painting

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

Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF. In 1977, he was the only Malaysian invited to the Commonwealth Artists of Fame Exhibition in England. Since his first exhibition at the Arts Council, Penang, Malaysia in 1955, he has exhibited all over the world, including London, U.S.A and Australia.



He received a Diploma of Merit at the First International Art Exhibition in Saigon, Vietnam in 1962. He was honoured with a Retrospective Exhibition by the National Art Gallery in 1965. For his contributions to art, he was awarded the A.M.N. medal by the Malaysian Government. His works have been reported extensively in numerous local and international newspapers articles and magazines.



**25**

**KUO JU PING**

B. N. Sembilan, 1949

**Street Scene, 1957**

Signed and dated "Ju Ping 1957" on lower right  
Watercolour on paper  
37.5 x 54.5

Provenance  
Private Collection, Penang

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

Kuo Ju Ping was outstandingly gifted at sketching, as a result of meticulously studying and observing people and nature.

Allegedly, he was known to have climbed up on rooftops to paint landscapes and every evening, he walked to the beach for inspiration. The very place that gave him inspiration makes an appearance in his artwork, as he effectively combines resourcefulness, panache and technical flair, creating a lovely, atmospheric piece.

Born in Fukien, China, he received his early education from Pai Yuen Secondary School in China. Thereafter, he transferred to Penang and then studied at the Nanyang Academy of Fine Arts in Singapore, graduating in 1940. His works are exhibited at the National Art Gallery and the Penang Museum and Art Gallery



**26**

**YUSOFF ABDULLAH**

B. Kelantan, 1928-2006

**Back from the Sea**

Signed "Yusoff Abdullah" on lower right  
Oil on board  
37 x 50 cm

Provenance  
Private Collection, Kelantan

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

There is an air of nostalgia in this painting. Painted by the sea, Yusoff Abdullah translates the essence and ambiance of an evening sun into his artwork. It reminds one of being close to nature, away from the hustle and bustle of the city life and of the good old days where one sought solace in the midst of nature, teamed with Yusoff Abdullah's expertise in his techniques.

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



**27**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Mystery Tour... Magical Love Bird, 2014**

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

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



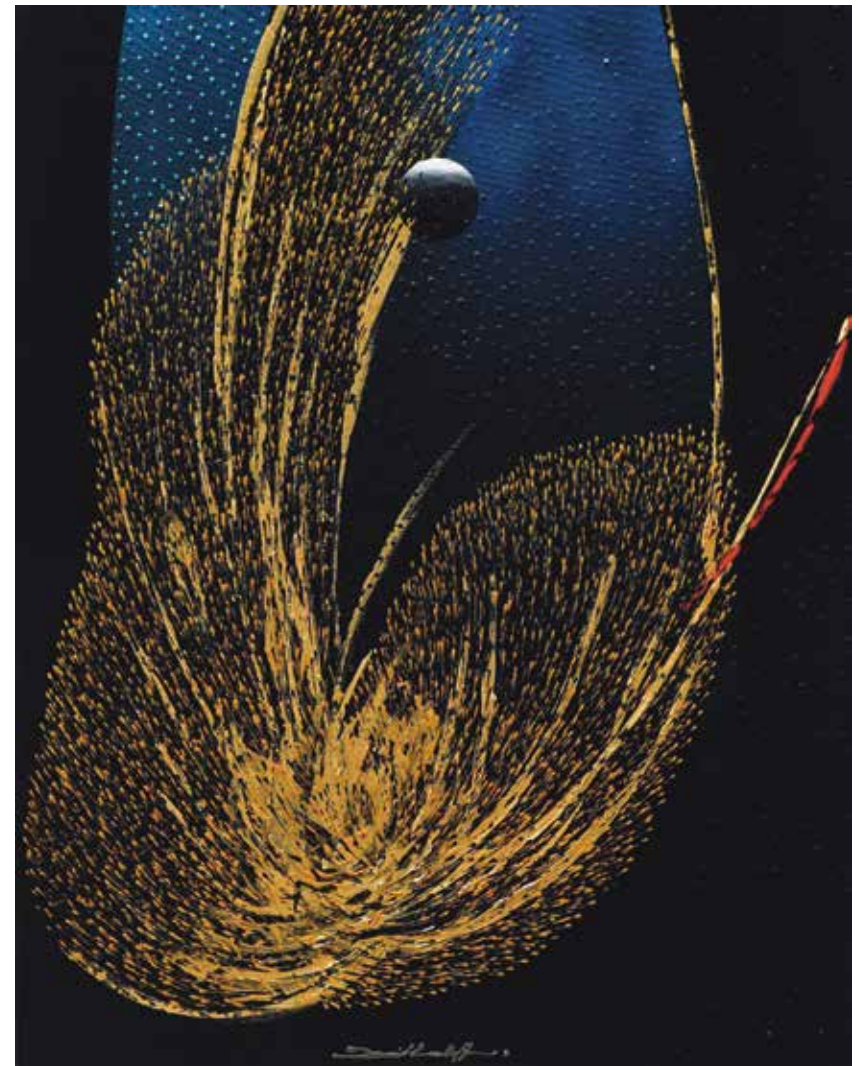
The Night Sky...Wild Bird, 2014  
Acrylic on canvas 90 x 71 cm  
**SOLD RM 22,544.00**  
KLAS Art Auction 26 June 2016  
Edition XXI



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

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."



This piece, carefully and methodically arranged into the shape of a majestic mythical bird is radiant and voluminous, misting colours everywhere as it moves ever so grandly. Ismail Latiff's circle of balance is placed in the top middle of the canvas, to symbolise the search to become one with the cosmos.

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."

**28**

**AHMAD ZAKII ANWAR**

B. Johor, 1955

**Legong 4, 1997**

Signed and dated "Ahmad Zakii Anwar 97" on lower right  
Artist, title, date, medium and dimensions inscribed on the reverse

Acrylic on canvas  
120 x 180 cm (Diptych)

Provenance  
Private Collection, Kuala Lumpur

**RM 50,000 - RM 90,000**



Red Legong, 2000  
Acrylic on canvas 120 x 180 cm  
**SOLD RM 137,500.00**  
KLAS Art Auction 10 November 2013  
Edition VI



Legong 6, 1998  
Acrylic on canvas 120 x 180 cm  
**SOLD RM 143,000.00**  
KLAS Art Auction 21 June 2014  
Edition IX



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.

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**JEIHAN SUKMANTORO**

B. Indonesia, 1938

**Gadis, 1991**

Signed and dated "Jeihan '91" on lower left

Oil on canvas

119 x 79.5 cm

Provenance

Private Collection, Penang

**RM 5,000 - RM 12,000**

The Artist painting a portrait of Nikheisha in 2011



Yanti, 2008

Oil on canvas 70 x 70 cm

**SOLD RM 13,750.00**

KLAS Art Auction 7 July 2013

Edition IV

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

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

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



**30**

**HENDRA GUNAWAN**

B. Indonesia, 1918-1983

**Fruit Seller, 1977**

Signed "Hendra" on lower right

Stamp of "Dokumentasi Aktivitas Hendra Gunawan" and  
a label inscribed with artist, title, date, medium and dimensions affixed to the reverse

Mixed media on paper

54 x 39 cm

Provenance

Private Collection, Germany

**RM 24,000 - RM 50,000**

"...the busy activities of fishermen on the coast, fishes, water buffaloes, women (making up, wearing a sarong, nude, dancing with faces masked), men and women in intimate love relationships, masked men, guerrillas and abstract forms better exploring his innermost feelings."

Hendra Gunawan was born in Bandung, West Java, in 1918. During his youth he joined the student troops and was an active member of Poetera (Center of Popular Power) and organisation led by Sukarno and others. He was also active in Persagi (The Association of Indonesian Painters, an organization founded by S. Soedjojono and Agus Djaya in 1938. Gunawan was committed in his political views, and dedicated his life to the fight against poverty, injustice and colonialism. He was incarcerated in Kebon Waru for his involvement in the Institute of Popular Culture (Lekra), a cultural organization affiliated with the now-defunct Indonesian Communist Party (PKI). Gunawan's incarceration began in the 1960's and he was not released until 1978.

During this time, his artwork was rarely seen or written about. Many of Gunawan's works have been lost, but museums and private collectors have located and catalogued over 120 of his paintings and sketches, along with eleven sculptures.







**31**

## MOKHTAR ISHAK

B. Kelantan, 1939

### Sowing, 2011

Signed and dated "MOKH. ISHAK 2011"  
on lower right  
Watercolour on paper  
30.5 x 44 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 42 of  
"EAST-COAST NATIVE" exhibition  
catalogue  
Published in 2011 by KL Lifestyle Art  
Space"

**RM 400 - RM 900**

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.



**32**

## ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

### Figure Study, 1978

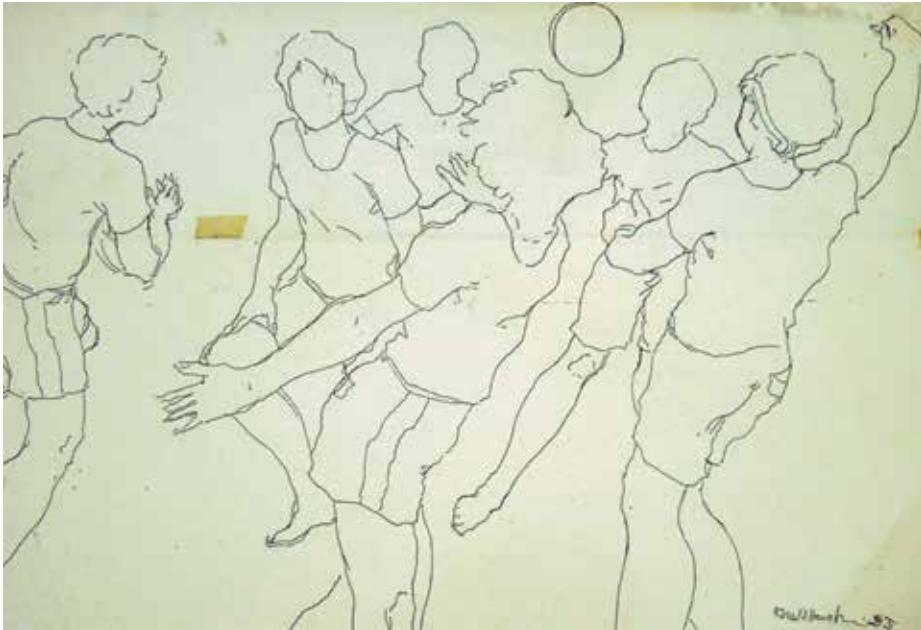
Signed and dated "Ismail Mat Hussin  
1978" on lower right  
Pen on paper  
27 x 38 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,200**

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

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



**33**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Netball Sketch, 1985**

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

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 85 of "MALAYSIAN

GEMS" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

**RM 750 - RM 2,000**

We are able to catch a glimpse into Khalil Ibrahim's skillful sketch of ink on paper, a scene of a group of people absorbed in an entertaining game of netball. Devoid of facial features, the boys are seen hanging about each other. The soft, worn paper reminds us about familiar sport-scenes which brings nostalgia. Khalil had originally planned on going to Bandung, Indonesia, to further pursue his studies in the arts but his application wasn't successful.

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



**34**

**NIK RAFIN**

B. Selangor, 1974

**Ballerinas - Green Series, 2016**

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

Provenance

Private Collection, Kuala Lumpur

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

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

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





**35**

## CHANG FEE MING

B. Terengganu, 1959

### Samuan Tiga I & II, 1994

Signed, titled and inscribed "Samuan Tiga 94"  
on lower edge of each paper  
Watercolour on paper  
13.5 x 20.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur  
Exhibited at Chang Fee Ming... To Mount Agung,  
A Solo Painting Exhibition by Chang Fee Ming  
(July 15 - August 16, 2012) held at  
Komaneka Fine Art Gallery, Ubud-Bali

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

Born in Kuala Terengganu, in 1959, Chang Fee Ming is a self-taught artist who began his career in the early 1980s. Since winning the Malaysian Watercolour Society Award in 1984, he has successfully gained many accolades both locally and internationally, and became a Signature Member of the National Watercolour Society (USA) in 1994.

He is one of Asia's most accomplished artists working in watercolour. For over twenty years his subject has been the people of Malaysia, Southeast Asia and Asia. He has exhibited widely in the Southeast Asian region, with solo shows in Kuala Lumpur, Chiang Mai, Singapore, Jakarta and Bali, and participating in numerous major exhibitions in Malaysia, Australia, Taiwan, South Korea, Thailand, China (Tianjin and Shanghai), Indonesia, USA, Canada, Hong Kong, UK, Sweden and Brazil.



**36**

## YUSOF GHANI

B. Johor, 1950

### Siri Tari, 1992

Signed and dated "YG 92" on  
lower right  
Mixed media on paper  
26 x 26 cm

Provenance

Private Collection, Kuala Lumpur

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

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

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

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

**YUSOF GHANI**

B. Johor, 1950

**Segerak Series, 2007**

Signed and dated "Yusof Ghani 07" on lower right  
Mixed media on canvas  
152 x 91 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 25,000 - RM 45,000**

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



Segerak Series "Foray", 2007  
Oil on linen 126 x 96 cm  
**SOLD RM 90,176.00**  
KLAS Art Auction 23 October 2016  
Edition XXIII

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

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

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





**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936-2009

**The Traveller, 1964**

Signed, dated and inscribed "ibrahim hussein 64 the traveller" in pencil on lower edge of paper  
 Gouache on magazine page  
 29 x 19 cm

Provenance  
 Private Collection, Kuala Lumpur

**RM 28,000 - RM 50,000**

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



Mother and Child, 1964  
 Gouache on magazine page 33 x 25 cm  
**SOLD RM 67,632.00**  
 KLAS Art Auction 23 October 2016  
 Edition XXIII

"In the summer of '64, I took with me a portfolio of 50 gouaches to New York, I put up with a friend, the portrait painter of the former Shah of Iran. I went to the Life and Times Magazine office to see a friend I knew in New York and he introduced me to the Time art critic who gave me the names of art galleries in New York and the address of the Gallerie Internationale in Madison Avenue. Like a school boy with my over-sized portfolio I went to Gallerie and demanded to see the art director who wasn't in at the time. I left my paintings there. Three days later, they offered me a one-man exhibition and a contract to work for the Gallerie. A week later, they sent me a cheque for the sale of 10 gouaches. I asked for the return of the rest of the paintings and left for Washington." - stated by Ib in his Retrospective published by the National Art Gallery in 1986.

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



39

# RAFIEE GHANI

B. Kedah, 1962

## Hanging Garden, 2003

Signed and dated "Rafiee Ghani 03" on lower right

Inscribed "Hanging Garden" on the reverse

Watercolour on paper

38 x 57 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000



Blue Window, 1998

Oil on canvas 35.5 x 48 cm

**SOLD RM RM 4,508.80**

KLAS Art Auction 4 September 2016

Edition XXII



Daffs, 1998

Oil on canvas 35.5 x 48 cm

**SOLD RM 5,636.00**

KLAS Art Auction 4 September 2016

Edition XXII

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



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

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





**40**

**SABRI SALLEH**

B. Penang, 1966

**Power of Light, 1996**

Signed and dated "Sabri Salleh 96" on lower right

Inscribed "POWER OF LIGHT - SABRI SALLEH" on the reverse

Oil on canvas  
113 x 115 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,000 - RM 7,000**

Sabri Salleh was born in 1966 in Penang. He graduated from Saint Academy Of Art Malaysia and became a full-time artist since 1990.

Sabri Salleh had participated in numerous local art exhibitions and abroad since 1996. He won a few awards from local art competitions and overseas.

"My painting was collected by private collector, local and international. My painting was an abstract painting with figure. My inspiration came through nature and human. I like to see the character of people with difference mood and action in difference situation. I love people and nature everything growth with survival is a life challenge." - Sabri Salleh



**41**

**ABDUL GHANI AHMAD**

B. Kedah, 1945

**Journey Series, 2011**

Signed and dated "Abd Ghani Ahmad 2011" on lower left

Acrylic on canvas  
38 x 38 cm

Provenance  
Private Collection, Kedah

**RM 1,500 - RM 2,800**

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.



**42**

# DREW HARRIS

B. Canada, 1960

## Align #1, 2011

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

Provenance  
Private Collection, Kuala Lumpur

**RM 3,000 - RM 6,000**

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.



**43**

# ABDUL LATIF MAULAN

B. Pahang, 1974

## Voice of Darkness, 2012

Signed and dated "Latif Maulan 2012" on lower middle

Artist, title, date, medium and dimensions  
inscribed on the reverse  
Charcoal on plywood  
110 cm (Diameter)

Provenance  
Private Collection, Selangor  
Exhibited at "A METER DIAMETER" exhibition  
at House of MATAHATI in 2012

**RM 4,000 - RM 9,000**

Latif Maulan's works are solely based on still life and nature, capturing the purest form of their visual beauty. They are undoubtedly nice and pretty, as he details them so well that they are almost true-to-life. His ambition is to produce 'Photorealism' paintings.

Latif Maulan was born in the quiet village of Kampung Lebu, Pahang. This unique artistic talent was discovered during his early childhood. As he had no formal training in art, he nurtured his own talent in his home and then started to travel and work in the US, Europe and Australia. Maulan is considered a budding artist as his 2011 exhibition held at the National Art Gallery of Malaysia in Kuala Lumpur proved to be an immense success.





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

**44**

**NIZAR KAMAL ARIFFIN**

B. Pahang, 1964

**Sejambak Aman #2, 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.





**45**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Blue Moon II, 2007**

Signed and dated "TAJ, 2/07" 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.



46

**RAFIEE GHANI**

B. Kedah, 1962

**Red Kang Kong, 2004**

Signed "Rafiee Ghani" on lower left

Oil on board

30.5 x 40.6 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

**RM 3,200 - RM 6,000**



Malam 1000 Bunga, 2007  
Oil on canvas 102 x 248 cm

**SOLD RM 16,500.00**

KLAS Art Auction 2 December 2012  
Edition II



Pink Nasi Lemak, 2004  
Oil on canvas 112 x 142.5 cm

**SOLD RM 16,500.00**

KLAS Art Auction 7 July 2013  
Edition IV



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.

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."



**47**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Taman Mimpi Langit, 1997**

Signed "Ismail Latiff" on lower middle  
Acrylic on museum board  
50.5 x 40.5 cm

Provenance  
Private Collection, Kuala Lumpur

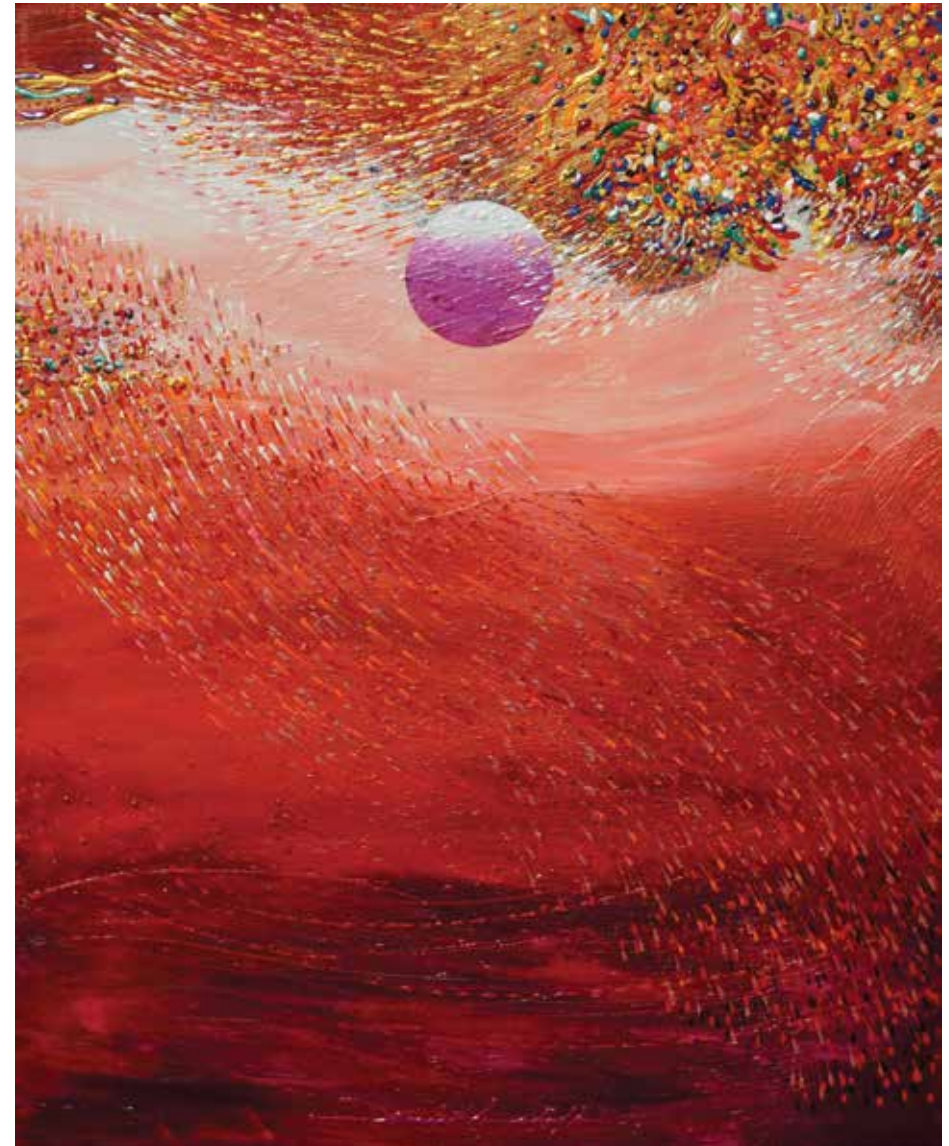
**RM 2,800 - RM 5,000**

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."



**48**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Teluk Cempedak II, 2016**

Signed and dated "Bhanu '16" on lower right

Mixed media on paper

108.6 x 79.4 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,800 - RM 5,500**

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

Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of water and the implications that come with it.

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





**49**

**SOON LAI WAI**

B. Penang, 1970

**Resonance 4 & 5, 2015**

Signed and dated "Lai Wai 2015" on lower left of each

Acrylic on paper

29.5 x 42 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 1,200 - RM 3,000**

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

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

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



**50**

**THOMAS YEO**

B. Singapore, 1936

**Misty Pass**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 3,000 - RM 6,000**



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

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

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



"I paint subjects that are close to my heart – nature and landscapes. Unlike people, they are silent and don't criticize" - RSA

His many accomplishments reveal a spirited character, with an unquenchable thirst for learning various subjects. He, the master of the Sarawak natural landscapes, is known to have a bias for reds in his already florid palette. His paintings are easily recognised as he has such a strong, individualistic style that sets him apart from the rest. His spirit can be seen in his artworks whether it be his landscapes, figures or even caricatures, although he is mostly recognised for his vibrant depictions of the Sarawakian rainforests.

**51**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Santubong Escapade, 2013**

Signed and dated "RSA '14  
SANTUBONG ESCAPADE" on lower right  
Acrylic on board  
30.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 3,000**



**52**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**A Day at Work, 2011**

Signed "Kwan Chin" on lower left

Batik

54 x 45 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 22 of

"Malaysian Villagescape by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

**RM 2,200 - RM 4,500**

Kwan Chin has a penchant for the Malaysian country life, setting and people. In the first piece, he captures a lovely moment between siblings – all groomed in his trademark unmitigated yet enthralling expressions. The second captures a group of villagers resting after a hard day's chores and errands. The lines and details of the batik are very clear and evident here, proving to the audience how much of an expert Kwan Chin is with his detailing when it comes to batik. The lovely display of colours sets a cheerful, sunny mood for the viewer, at the same time showcasing the complexity of batik-making.

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



**LYE YAU FATT**

B. Kedah, 1950

**Mothers and Child, 1985**

Signed on lower left  
Mixed media on canvas  
75.5 x 75.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 16,000 - RM 28,000**

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.





**CHEONG SOO PIENG**

B. China, 1917-1983

**Houses on Riverside, 1973**

Signed in Chinese character on lower middle  
Gouache on paper  
67.5 x 47.5 cm

Provenance

Private Collection, Australia

Previously owned by Dr Douglas Duffy, a Neurologist who purchased the artwork  
in Singapore while working there in the early 70s

Comes with receipt of purchase and certificate of authenticity  
from Norma Lu Gallery

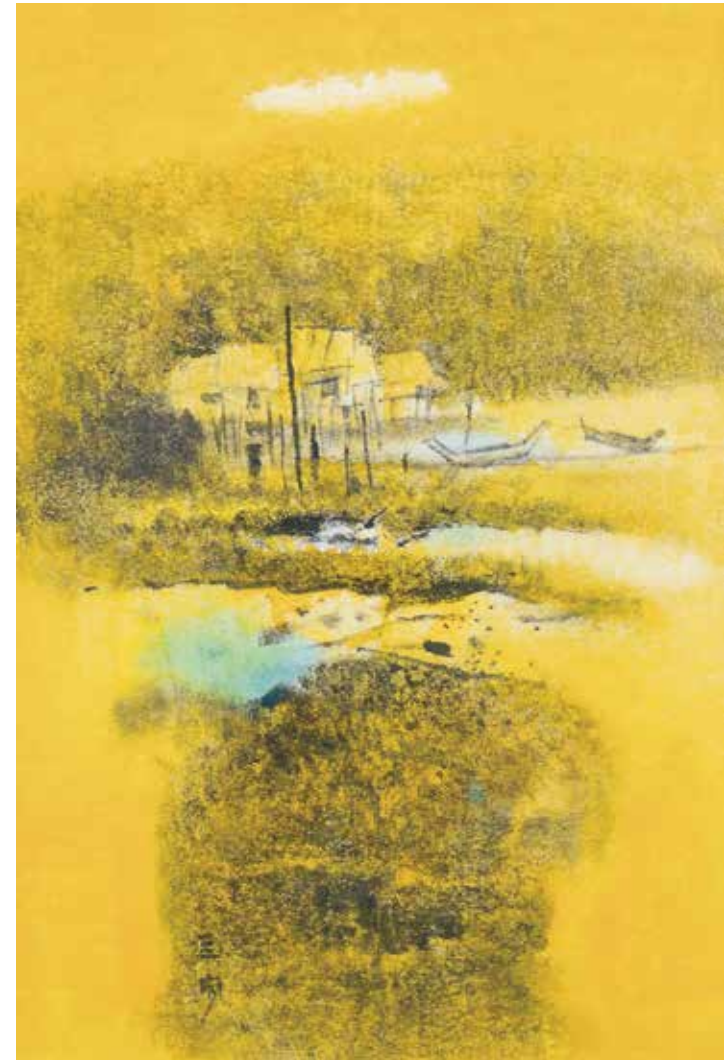
**RM 50,000 - RM 110,000**

Fishing Village - Johore, 1961  
Ink and colour on paper 91 x 45 cm  
**SOLD RM 190,400.00**  
KLAS Art Auction 28 September 2014  
Edition XI



Fishing Village, 1961  
Ink and colour on paper 92 x 41 cm  
**SOLD RM 134,400.00**  
KLAS Art Auction 18 January 2015  
Edition XIII

Having always been fascinated by the Southeast Asian culture and village life, particularly by the ease and normalness that are the sights of ordinary folk going about their daily activities and the sceneries that surround them, depicted here is another of Cheong Soo Pieng infamous kelong (fishing village) landscapes. Soo Pieng's pièce de résistance is known as the apparent synthesis of techniques – the traditional Chinese ink painting and the Western oil painting techniques which were strongly influenced by Parisian art movements such as the Fauvism (vivid expressionistic and non-naturalistic use of colour) and Cubism (geometric shapes, interlocking planes). This combination eventually led to the birth of the Nanyang art style.



Cheong Soo Pieng was born on the 1st of July, 1917 in Amoy, China. He enrolled at the Xiamen Academy of Fine Arts, a private art school whose principal, Lin Ke Gong, focused on both traditional Chinese ink painting and Western painting. This, in turn, influenced Soo Pieng's work. Thereafter, he studied at the Xin Hua Academy of Fine Art in Shanghai where he learnt more of the Western and Chinese art styles. His arrival in Singapore in 1946 marked his style to this date, after he incorporated the subjects of the Southeast Asian culture and lifestyle into his paintings. Singaporeans may be familiar with the Drying Salted Fish painting at the back of their \$50 notes.

**55**

**TANG TUCK KAN**

B. Malaysia, 1934

**Falling Branch, 1970**

Inscribed and signed, with three seals of the artist on the middle right  
Chinese ink and watercolour on paper  
60 x 40 cm

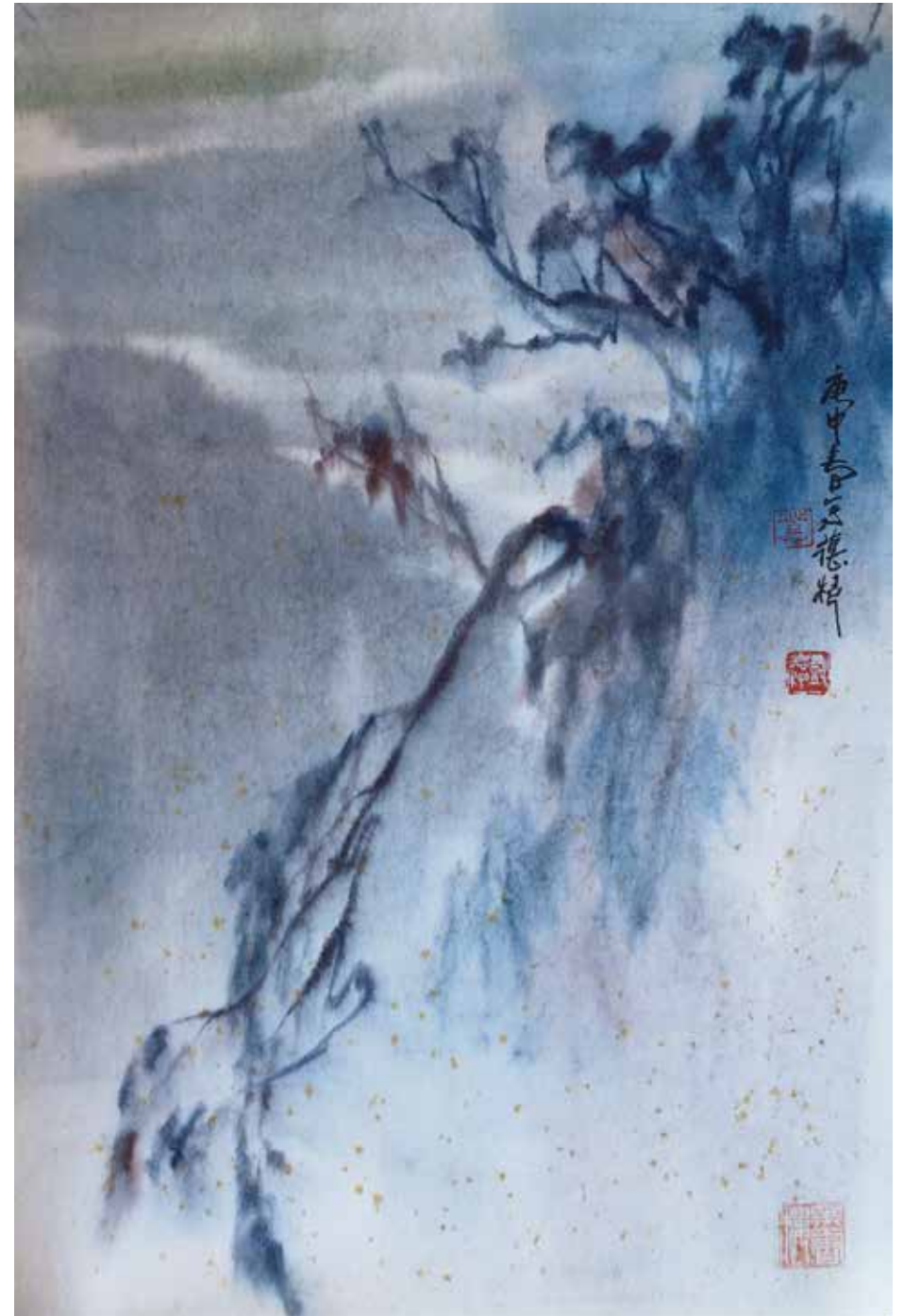
Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - RM 4,000**

Born in 1934, Tang Tuck Kan was educated from the prestigious St. Martin's School of Arts, London. His only other Malaysian artist friend from the same school is Khalil Ibrahim. As an academician, he was a senior art teacher at St. Johns Institution Kuala Lumpur. The Prime Minister, Dato' Sri Najib Tun Abdul Razak and Dato' Seri Hishamuddin Tun Hussein were his students then. He was once a lecturer at Uitm and Malaysian Institute of Art.

Known for his cubism approach with 'hard edge' space identities, Tang created a new image from the ordinary Chinese painting which was popular back then. Comfortable as a realist, figurative, portraiture, abstract impressionist and modern artist, he excelled beyond the ordinary with watercolour, oil and mix media as his medium of artistic presentation. Among well known Malaysian artists who were once his students including Ismail Latiff and Anuar Rashid.

He had three solo exhibition in 1971, 1976 and 1977. Selected group shows are the 10th Biennial in Sao Paolo, Brazil, Expo '70 in Osaka, Japan and exhibitions in Canada, Australia and New Zealand.







**56**

**MOHD ZAIN IDRIS**

B. Terengganu, 1939-2000

**Fishing Village, Kuala Besut,  
Terengganu, 1976**

Signed and dated "M. ZAIN 76" on lower right  
Watercolour on paper  
36.5 x 56.5 cm

Provenance  
Private Collection, Kelantan

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

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 are the panoramas of the charming scenes of nature. Although it is plain and simple and it is always filled with divine beauty, and artist M. Zain captures it in this piece. All in all, this piece is filled with romanticism and brilliant execution.

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



**57**

**MOKHTAR ISHAK**

B. Kelantan, 1939

**Sowing II, 2011**

Signed and dated "MOKH. ISHAK 1-2011  
on lower right"  
Watercolour on paper  
17.5 x 21 cm

Provenance  
Private Collection, Kuala Lumpur Illustrated  
on page 40 of  
"EAST-COAST NATIVE" exhibition catalogue  
Published in 2011 by KL Lifestyle Art Space

**RM 300 - RM 800**

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.

58

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Kota Bharu Village, 2004**

Signed and dated on lower right

Watercolour on paper

54 x 53 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 5,000 - RM 12,000**



Indian Series "Indian Experience III", 2001  
Watercolour on paper 52 x 76 cm  
**SOLD RM 9,017.60**  
KLAS Art Auction 23 October 2016  
Edition XXIII



Indian Series "Indian Experience V", 2001  
Watercolour on paper 52 x 76 cm  
**SOLD RM 9,581.20**  
KLAS Art Auction 13 November 2016  
Edition XXIV

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

For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Khalil's painting of the East Coast comes alive through his experiences there, hence the creation of his own imagination and own take on his personal haven.



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

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



59

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Ikan Hias Lombok Biru, 2012**

Signed "Ismail Latiff" on lower middle  
Acrylic on canvas  
90 x 71 cm

Provenance  
Private Collection, Kuala Lumpur

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



Dancing in the Dark...  
Floating on Dreams, 2011  
Acrylic on canvas 90 x 71 cm  
**SOLD RM 11,272.00**  
KLAS Art Auction 4 September 2016  
Edition XXII



Festival of Inner Jungle...  
Mutiara Merah, 2012  
Acrylic on canvas 90 x 71 cm  
**SOLD RM 18,035.20**  
KLAS Art Auction 13 November 2016  
Edition XXIV

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

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

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



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





**60**

# **MOHD RADUAN MAN**

B. Pahang, 1978

## **The Captain I, 2010**

Signed "Raduan Man 2010" on lower left

Signed, titled and dated on the reverse

Oil on linen

74 x 74 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,500 - RM 7,000**

Mohd Raduan's pieces have always been quite enigmatic and cryptic, and this piece is no different – a commentary of some sort. Done in his usual murky, shadowy shades, with bright popping colours, silhouettes of soldiers decorate the canvas, with graffiti-like words marring the top. Streaks of red adorn the bottom, which could be a direct reference to the bloodshed wars have caused. Strong and purposeful, this piece is full of statements without too many words, as Mohd Raduan makes a statement about the human behaviour and modern urban society and war itself.

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.



**61**

# **RAFIEE GHANI**

B. Kedah, 1962

## **Studies (Still Life), 1998**

Signed "Rafiee Ghani" on lower left

Oil on board

20.3 x 25.4 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate

signed by the artist

**RM 2,000 - 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.



**LYE YAU FATT**

B. Kedah, 1950

**Malay Girl (Gadis Melayu), 1975**

Inscribed and dated on the bottom of the granite base  
Cement and granite, Edition 3/5  
31 x 15 x 16 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,500 - RM 7,500**

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



Bottom View  
Signed and dated by the artist

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

Lye Yau Fatt was heavily influenced by the Nanyang style, especially under the mentorship of the legendary artist and Nanyang art style pioneer Cheong Soo Pieng. Lye Yau Fatt's cement and granite sculpture entitled 'Malay Girl/Gadis Melayu' (Illustrated on page 7 of the Exhibition Winner Announcement Catalogue) won the 2nd Prize for the Sculpture Competition And Exhibition in 1983 hosted and exhibited by the Penang State Art Museum in collaboration with Sin Pin Jih Pao Malaysia and Super Departmental Store Sd Bhd.



Side View



Back View

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**White Veil No 5 & No 6, 1994**

Signed and dated "Taj 1994" on lower right of each

Signed, titled and dated on the reverse of each

Acrylic and stucco on board

46 x 46 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 3,500 - RM 6,500**

Blue Horizon, 1993

Acrylic on canvas 51 x 51 cm

**SOLD RM RM 11,760.00**

KLAS Art Auction 22 March 2015

Edition XIV



Untitled, 2013

Mixed media on canvas 61 x 61 cm

**SOLD RM 16,520.00**

KLAS Art Auction 24 May 2015

Edition XV

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

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

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





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- (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

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

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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.

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- (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

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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.

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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 reasonably 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 | 15 January 2017 | 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)

### 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 \_\_\_\_\_



## Index of Artists

Abdul Ghani Ahmad	41	Sabri Salleh	40
Abdul Latif Maulan	43	Shafuridin Habib	12
Ahmad Zakii Anwar	28	Soon Lai Wai	49
Awang Damit Ahmad	13	Tajuddin Ismail, Dato'	45, 63
Bhanu Achan	48	Tang Tuck Kan	55
Chang Fee Ming	35	Thomas Yeo	50
Cheong Soo Pieng	54	Yusof Ghani	4, 36, 37
Chuah Thean Teng, Dato'	24	Yusoff Abdullah	10, 26
Drew Harris	42	Zakaria Ali, Dr	6
Hendra Gunawan	30		
Ibrahim Hussein, Datuk	5, 38		
Ismadi Sallehudin	16		
Ismail Abdul Latiff	2, 18, 27, 47, 59		
Ismail Mat Hussin	32		
Jailani Abu Hassan	7		
Jeihan Sukmantoro	29		
Kelvin Chap	14		
Keng Seng Choo	21		
Khalil Ibrahim	23, 33, 58		
Khoo Sui Hoe	20		
Kuo Ju Ping	25		
Kwan Chin	22, 52		
Lee Joo For, John	19		
Long Thien Shih	9, 17		
Loo Hooi Nam	8		
Lye Yau Fatt	53, 62		
Mohd Raduan Man	60		
Mohd Zain Idris	11, 56		
Mokhtar Ishak	31, 57		
Nik Rafin	34		
Nizar Kamal Ariffin	44		
Rafiee Ghani	1, 39, 46, 61		
Raphael Scott AhBeng	3, 15, 51		

## A TASTE OF NATURE IN YOUR CITY





An abstract painting featuring a central figure with a white face and red body, surrounded by swirling blue, red, and black brushstrokes. The composition is dynamic and expressive, with a mix of bold colors and intricate details.

Presented by



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Modern & Contemporary Art Gallery  
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