

PETALING JAYA, SUNDAY 12 MARCH 2017

# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 48 **Khalil Ibrahim** Tending Nets, 1968



# KLAS ART AUCTION 2017

## MALAYSIAN MODERN & CONTEMPORARY ART EDITION XXVI

### Auction Day

**Sunday, 12 March 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 18 **Nizar Kamal Ariffin** *Sejambak Amon #5, 2017*

**KL Lifestyle Art Space**

c/o Mediate Communications Sdn Bhd  
31, Jalan Utara  
46200 Petaling Jaya  
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**Auction enquiries and condition report**

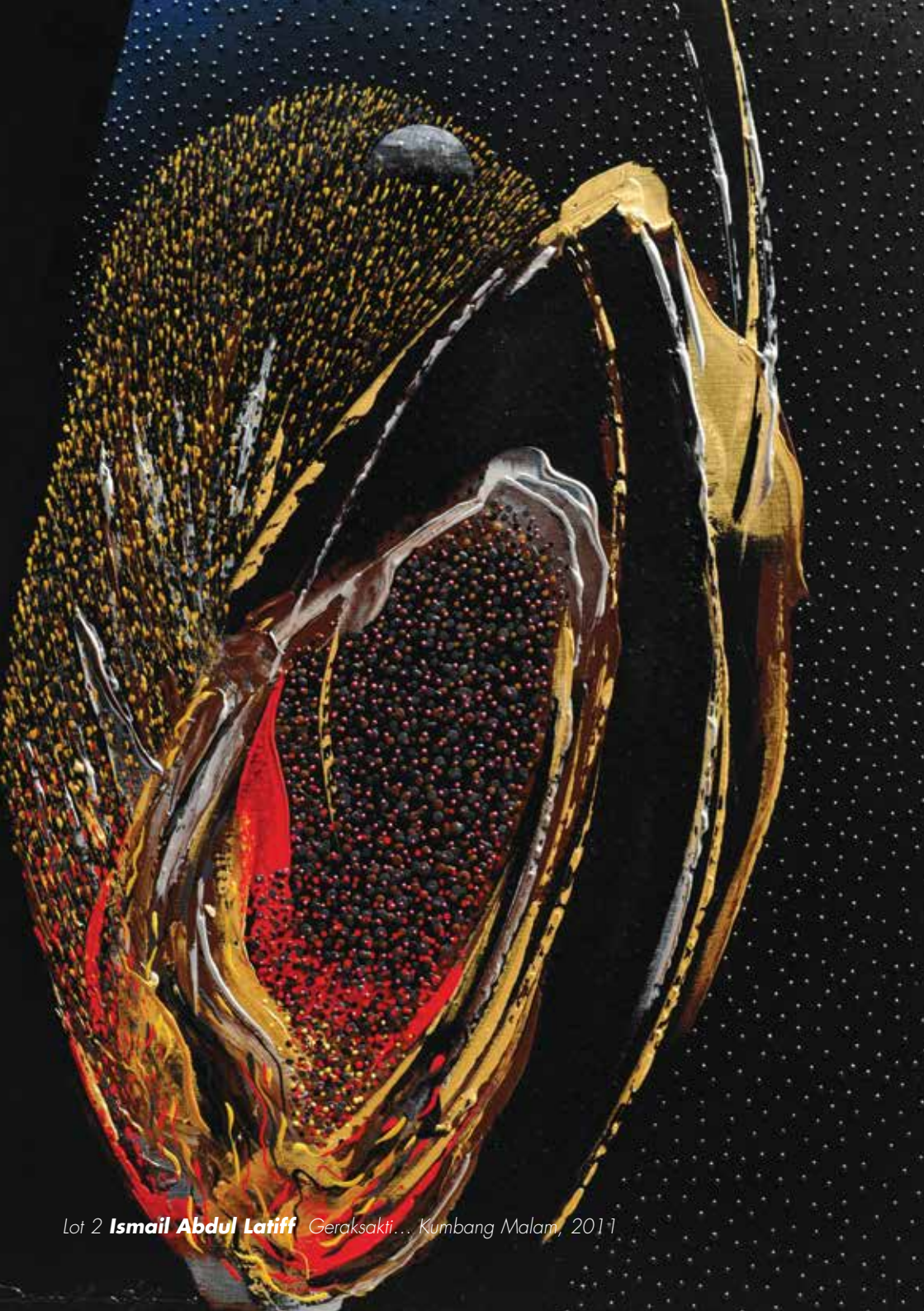
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Lot 2 **Ismail Abdul Latiff** *Geraksakti... Kumbang Malam, 2011*

## Full Preview

Date: 22 February - 11 March 2017

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

## Auction Day

Date: Sunday, 12 March 2017

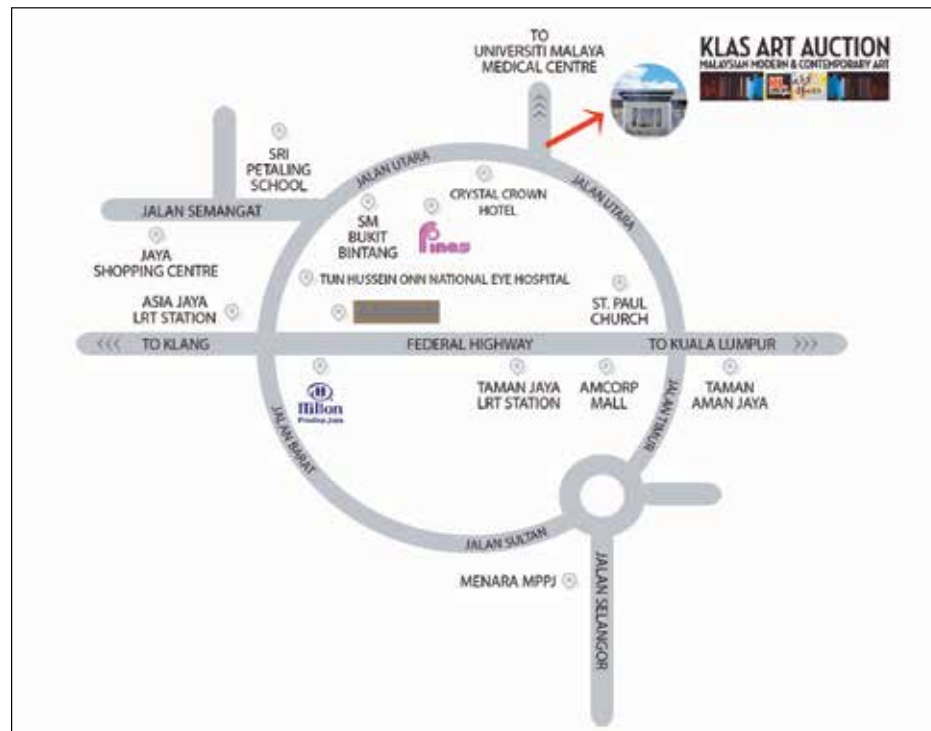
Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya


Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space





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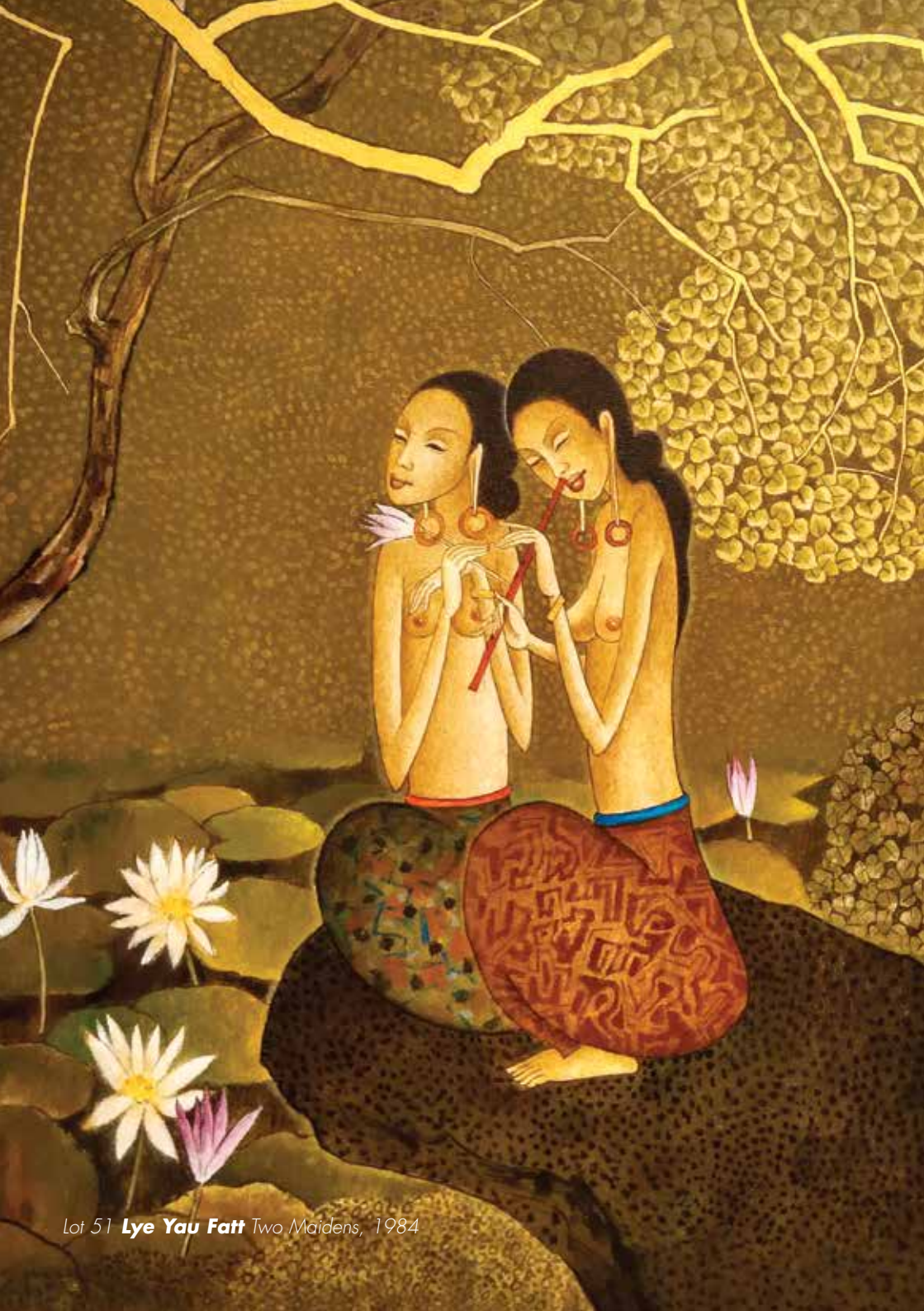
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Lot 51 **Lye Yau Fatt** *Two Maidens*, 1984

## Glossary



**1 RAFIEE GHANI**

**WINDOW, 2004**

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

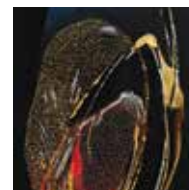


**6 ISMAIL MAT HUSSIN**

**FIGURE STUDY, 1986**  
Pencil on paper 26 x 18.5 cm

**FIGURE STUDY, 1978**

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



**2 ISMAIL ABDUL LATIFF**  
**GERAKSAKTI... KUMBANG MALAM, 2011**

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



**7 SOON LAI WAI**

**YOU MAKE MY DAY 6, 2014**

Mixed media on canvas 76 x 76 cm  
RM 1,000 - RM 3,500



**3 BHANU ACHAN**

**JOURNEY TO MT. KINABALU, 2016**

Mixed media on paper 108.6 x 79.4 cm  
RM 2,500 - RM 4,500



**8 TAJUDDIN ISMAIL, DATO'**

**UNTITLED, 2000**

Mixed media on paper 19.5 x 39.5 cm  
RM 2,500 - RM 3,500



**4 SYED AHMAD JAMAL, DATUK**

**SKETCH "SET UNOK KERIS", 2007**

Mixed media on paper 13.5 x 26 cm  
RM 6,000 - RM 12,000



**9 RAPHAEL SCOTT AHBENG**

**RICHLAND, 2014**

Acrylic on board 30.5 x 30.5 cm  
RM 1,800 - RM 3,500



**5 TAN CHOON GHEE**

**BIG BEN, LONDON, 1973**

Chinese ink on paper 56 x 43 cm  
RM 5,800 - RM 9,000



**10 KELVIN CHAP**

**PATTERN OF CULTURE, 2014**

Mixed media on canvas 131 x 131 cm  
RM 3,500 - RM 7,000





**11 JAILANI ABU HASSAN**  
**LABU SAYONG, 1997**

Mixed media on paper 67 x 101 cm  
RM 8,000 - RM 16,000



**12 RAPHAEL SCOTT AHBENG**  
**THUNDER GOD ON MOUNT  
PINA - SKETCH I, 2010**

Acrylic on canvas 60 x 90 cm  
RM 4,000 - RM 9,000



**13 JEHAN CHAN**  
**FISHING VILLAGE, 1993**

Ink and watercolour on paper  
26 x 38 cm  
RM 1,500 - RM 3,000



**14 BASOEKI ABDULLAH**  
**SEASCAPE**

Oil on canvas 68 x 137 cm  
RM 20,000 - RM 30,000



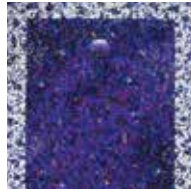
**15 TAJUDDIN ISMAIL, DATO'**  
**BLACK WINDRIFT**

Print on paper  
35 x 35.5 cm  
RM 200 - RM 500



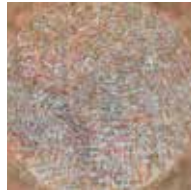
**16 BHANU ACHAN**  
**FOREST IMPRESSION, 2016**

Oil on canvas 152.5 x 88 cm  
RM 3,000 - RM 6,000



**17 ISMAIL ABDUL LATIFF**  
**FESTIVAL OF INNER  
JUNGLE... PURPLE MORNING,  
2012**

Acrylic on canvas 90 x 71 cm  
RM 8,000 - RM 14,000



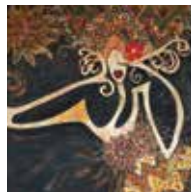
**18 NIZAR KAMAL ARIFFIN**  
**SEJAMBAK AMAN #5, 2017**

Acrylic on canvas 122 x 122 cm  
RM 10,000 - RM 15,000



**19 YUSOF GHANI**  
**SIRI TARI "LAMBAK I", 1990**

Mixed media on canvas 91 x 163 cm  
RM 120,000 - RM 220,000



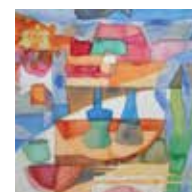
**20 NIZAM AMBIA**  
**BLATIK DANCER, 2004**

Mixed media on canvas 147 x 152 cm  
RM 6,000 - RM 9,000



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

Acrylic on canvas 122 x 183 cm  
RM 1,000 - RM 2,500



**22 RAFIEE GHANI**  
**GARDEN ROOM, 2003**

Watercolour on paper 38 x 56.5 cm  
RM 2,000 - RM 5,000



**23 R. SOEBROTO**  
**BALI, 2000**

Oil on canvas 69.5 x 90 cm  
RM 1,800 - RM 3,500



**24 IDA BAGUS NADERA**  
**TERRACED RICE FIELDS**

Acrylic on canvas 30 x 45 cm  
RM 3,000 - RM 6,000



**25 I. GUSTI KETUT SUANDI**  
**BALINESE CHILDREN, 1973**

Watercolour ink, gouache  
and pencil on paper  
36 x 37 cm  
RM 2,500 - RM 4,800



Lot 16 **Bhanu Achan** Forest Impression, 2016

Bhanu  
'16





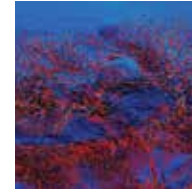
**26 TAN PENG HOOI**  
**SPARROWS, 2014**

Oil on canvas 42.5 x 37.5 cm  
RM 2,200 - RM 5,000



**31 RAPHAEL SCOTT AHBENG**  
**FOREST DANCE, 2010**

Acrylic on canvas 60 x 90 cm  
RM 4,500 - RM 9,000



**36 ISMAIL ABDUL LATIFF**  
**GELOMBANG MANDI**  
**ANGIN, 2014**

Acrylic on canvas 90 x 71 cm  
RM 9,000 - RM 14,000



**27 KHALIL IBRAHIM**  
**NUDE SERIES, 1984**

Watercolour on paper 26 x 35 cm  
RM 3,000 - RM 5,000



**32 LEE JOO FOR, JOHN**  
**STAMPEDE, 1972**

Monotype 73.5 x 180 cm  
RM 4,500 - RM 9,000



**37 AHMAD KHALID YUSOF**  
**MASJID**

Print on paper 43 x 56 cm  
RM 1,000 - RM 3,500



**28 CHUAH THEAN TENG, DATO'**  
**COUNTRYSIDE, 1972**

Batik 62 x 46 cm  
RM 25,000 - RM 50,000



**33 LYE YAU FATT**  
**ASPARAGUS AND TOMATO, 1992**

Etching  
15 x 22 cm  
RM 900 - RM 1,500



**38 JUHARI MOHD SAID**  
**UNTITLED, 1992**

Collage on print 49 x 34 cm  
RM 5,000 - RM 8,000



**29 KWAN CHIN**  
**AT THE MARKET, 2014**

Batik 85 x 145 cm  
RM 8,000 - RM 15,000



**34 JOLLY KOH**  
**BLUE BIRDS, 2005**

Oil and acrylic on canvas 137 x 170 cm  
RM 50,000 - RM 120,000



**39 TAJUDDIN ISMAIL, DATO'**  
**ENCOUNTER I**

Print on paper  
21 x 39.5 cm  
RM 200 - RM 500



**30 LONG THIEN SHIH**  
**SARAWAK LONGHOUSE, 1987**

Watercolour on paper 24 x 35 cm  
RM 2,500 - RM 4,500



**35 KHALIL IBRAHIM**  
**PEMBICARAAN SERIES, 1995**

Watercolour on paper 56 x 76 cm  
RM 11,000 - RM 18,000



**40 DREW HARRIS**  
**FRAGILE EARTH, 2012**

Mixed media on canvas  
91.5 x 91.5 cm  
RM 1,200 - RM 3,600



Lot 29 **Kwan Chin** At The Market, 2014





**41 NIK RAFIN**  
**MINDSCAPE SERIES 5, 2011**  
 Acrylic on canvas 30 x 39.8 cm  
 RM 200 - RM 500



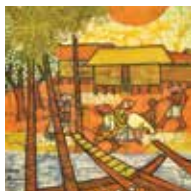
**46 CHUAH SIEW TENG**  
**MOTHERS LOVE, 1970s**  
 Batik 44 x 29 cm  
 RM 2,800 - RM 5,000



**51 LYE YAU FATT**  
**TWO MAIDENS, 1984**  
 Mixed media on canvas 81 x 63.5 cm  
 RM 6,000 - RM 12,000



**42 SOON LAI WAI**  
**RESONANCE SERIES, 2015**  
 Acrylic on paper 30 x 45.5 cm  
 RM 400 - RM 800



**47 KWAN CHIN**  
**AT THE COAST, 2012**  
 Batik 40.5 x 51 cm  
 RM 2,800 - RM 5,000



**52 JEHAN CHAN**  
**FISHING BOATS, 1974**  
 Ink and watercolour on rice paper  
 40.5 x 87 cm  
 RM 4,000 - RM 6,000



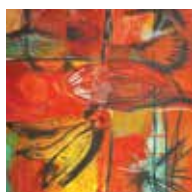
**43 NAJIB AHMAD BAMADHAJ**  
**COCONUT SCRAPER, 2009**  
 Pen on paper 28 x 39 cm  
 RM 900 - RM 2,500



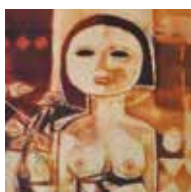
**48 KHALIL IBRAHIM**  
**TENDING NETS, 1968**  
 Batik 86.5 x 56.5 cm  
 RM 28,000 - RM 60,000



**53 LOK EK SEM**  
**MOTHER & DAUGHTER**  
 Paper casting  
 25 x 30 cm  
 RM 800 - RM 2,200



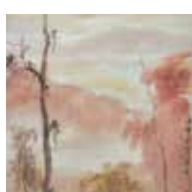
**44 JAILANI ABU HASSAN**  
**BANANA BEAT #2, 1997**  
 Mixed media on paper 67 x 101 cm  
 RM 8,000 - RM 16,000



**49 SEAH KIM JOO**  
**GLAMOUROUS**  
 Batik 61 x 45 cm  
 RM 7,000 - RM 12,000



**54 TEW NAI TONG**  
**FIGURATIVE AND LANDSCAPE STUDY, 1980s**  
 Pen and pencil on paper  
 14.5 x 14 cm, 8.5 x 9 cm, 7.5 x 9 cm,  
 8.5 x 9 cm, 9 x 9.5 cm (5 pieces)  
 RM 500 - RM 1,200



**45 TANG TUCK KAN**  
**TREES IN A LANDSCAPE, 1980s**  
 Chinese ink and watercolour on paper  
 80 x 60 cm  
 RM 1,000 - RM 3,500



**50 YONG MUN SEN**  
**PORTRAIT OF A NYONYA PERANAKAN, 1943**  
 Hand-painted photograph/portrait  
 26 x 19 cm  
 RM 3,000 - RM 5,000



**55 CHEUNG POOI YIP**  
**TREES, 1995**  
 Acrylic on canvas 61 x 51 cm  
 RM 5,000 - RM 7,000



Lot 50 **Yong Mun Sen** Portrait of a Nyonya Peranakan, 2014





**56 KENG SENG CHOO**  
**A HOT AND SUNNY DAY, 2010**

Oil on canvas 75.5 x 55 cm  
RM 5,000 - RM 8,000



**61 YUSOFF ABDULLAH**  
**PANTAI CINTA BERAHI**

Oil on board 45 x 59 cm  
RM 3,500 - RM 6,500



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

Acrylic on canvas 49 x 45 cm  
RM 1,200 - RM 2,500



**57 SHAFURDIN HABIB**  
**PASAR PAGI, 2005**

Watercolour on paper 56 x 76 cm  
RM 900 - RM 3,000



**62 MAT ALI MAT SOM**  
**PERTARUNGAN #2, 2016**

Natural stone and metal  
80 x 49 x 32 cm  
RM 18,000 - RM 25,000



**67 RAFIEE GHANI**  
**HANGING GARDEN 14, 2003**

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



**58 NIK RAFIN**  
**TENANG, 2015**

Watercolour on paper 55.5 x 75.5 cm  
RM 500 - RM 900



**63 RAPHAEL SCOTT AHBENG**  
**GREETINGS, 2014**

Acrylic on canvas 114 x 84.5 cm  
RM 7,000 - RM 12,000



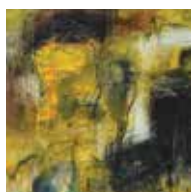
**68 FAUZUL YUSRI**  
**UNTITLED, 2001**

Mixed media on paper 37 x 27 cm  
RM 500 - RM 1,000



**59 SHAFURDIN HABIB**  
**SENJA, 2014**

Watercolour on paper 56 x 76 cm  
RM 2,500 - RM 6,000



**64 FAUZUL YUSRI**  
**GROUND II - HISTORIC, 2006**

Mixed media on canvas 152 x 120 cm  
RM 4,000 - RM 6,000



**60 KHALIL IBRAHIM**  
**KOTA BHARU BOATHOUSES, 1960**

Oil on canvas 40.5 x 61 cm  
RM 22,000 - RM 38,000



**65 LONG THIEN SHIH**  
**SPINN SERIES - HYBRID 2, 2016**

Acrylic on canvas 58 x 48 cm  
RM 1,800 - RM 3,000



Lot 60 **Khalil Ibrahim** Kota Bharu Boathouses, 1960



1

## RAFIEE GHANI

B. Kedah, 1962

### Window, 2004

Signed "Rafiee Ghani" on lower left

Oil on board

30.5 x 40.6 cm

Provenance

Private Collection, Kuala Lumpur

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



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

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

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



When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotising piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.

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



**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Geraksakti... Kumbang Malam, 2011**

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

Provenance  
Private Collection, Kuala Lumpur

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

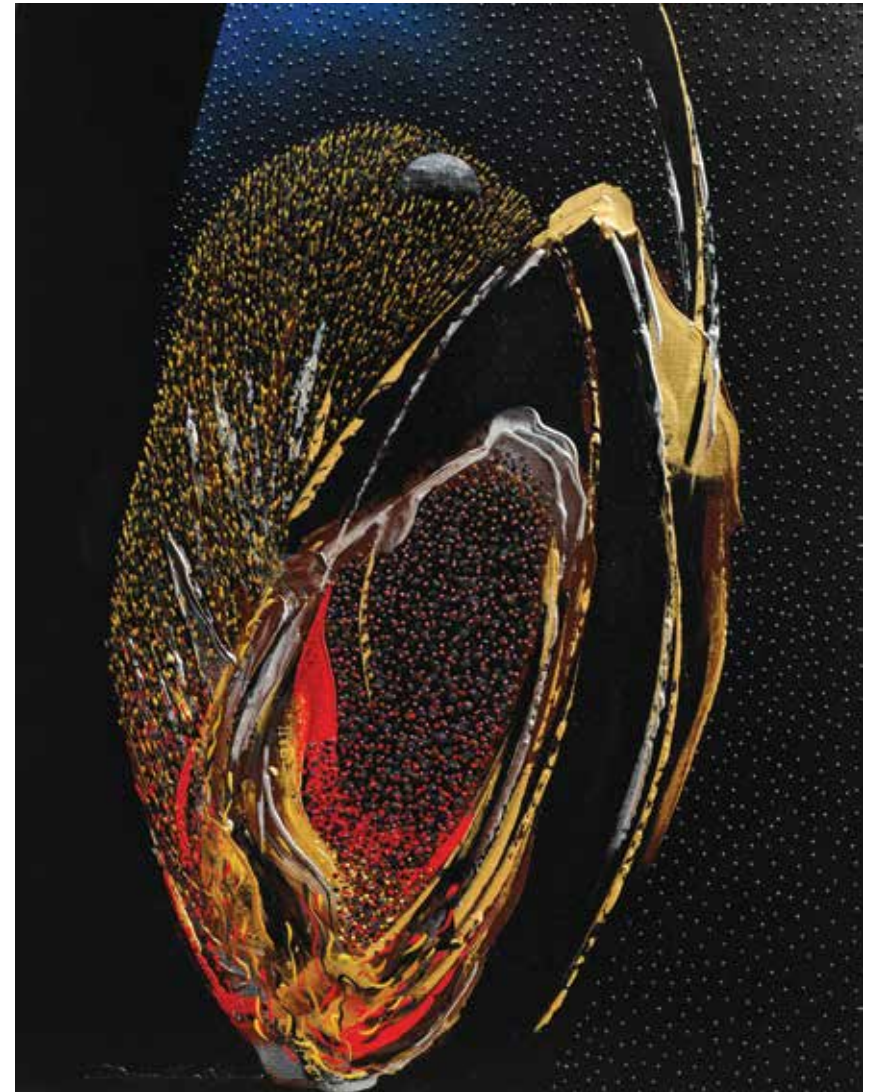
The Night Sky... Wild Bird, 2014  
Acrylic on canvas 90 x 71 cm  
**SOLD RM 22,544.00**  
KLAS Art Auction 26 June 2016  
Edition XXI



Mystery Tour... Magical Love Bird, 2014  
Acrylic on canvas 90 x 71 cm  
**SOLD RM 22,544.00**  
KLAS Art Auction 15 January 2017  
Edition XXV

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."



**3**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Journey to Mt. Kinabalu, 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 2,500 - RM 4,500**

Bold, strong and dauntless, this piece is remindful of the strong, cool colours of the forest and of the sky and its layers. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.

A lover of nature, Bhanu draws inspiration from it. This is perhaps an ode to the element of fire and of earth. Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of fire and the implications that come with it – passion, strength, anger, inner demons, bright and headstrong.

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





## 4

### SYED AHMAD JAMAL, DATUK

B. Johor, 1929-2011

#### Sketch “set untok KERIS”, 2007

Signed and dated on lower right  
Inscribed “set untok KERIS” on lower left  
Mixed media on paper  
13.5 x 26 cm

Provenance  
Private Collection, Kuala Lumpur

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



Former National Art Laureate and Johor born artist Datuk Syed Ahmad Jamal has given much to the Malaysian art world in his teachings, services as board and committee member to various art-related organisations as well as being an art curator. In 1995 he was awarded the National Art Award which recognised him as a National Artist. He is probably one of the country's first abstract artists and he uses the non-figurative language to express his ideas about culture, politics and poetry.

As the eldest of his family, with six younger brothers and sisters to look after, a higher education seemed out of reach to Syed Ahmad. But despite his predicament, he did so well in school that the Johor government awarded him the Yayasan Sultan Ibrahim Scholarship to study at the Birmingham School of Architecture, England on 1950. Once he was there, however, he realised that architecture just wasn't his cup of tea. The time he looked forward to most was when his class went to sketch in the outdoors or visit art galleries. Syed Ahmad's sketches would always turn out to be the best among all his classmates', something his principle, Mr Jones took notice of. Syed Ahmad was soon on his way to the Chelsea School of Art in London.

Upon his return to Malaysia in 1956, he went to become an art teacher in the Government High School in Batu Pahat for two year and was subsequently appointed as an art teacher at the Day Training College in 1957. Syed Jamal scaled up the ladder in the civil service steadily over the next few decades and was appointed the Director of the National Art Gallery Malaysia between 1983 till 1991. After retiring from the National Art Gallery, Syed Jamal went on to serve the Dewan Bahasa & Pustaka and the National Art Gallery Malaysia as a guest artist writer from 1991 till 2009. He passed away on July 30, 2011 at age 81.

The artwork "Keris" was painted by the late Datuk Syed Ahmad Jamal to commemorate and celebrate the stage production by National Laureate Datuk Syed Alwi Hassan which was held from 6th till 17th July 2007 at the Dewan Bahasa & Pustaka.





5

### TAN CHOON GHEE

B. Penang, 1930-2010

#### Big Ben, London, 1973

Inscribed and signed,  
with one seal of the artist on upper right  
Chinese ink and colour on paper  
56 x 43 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,800 - RM 9,000**

Tan Choon Ghee's familiar works are those of the old streets in London. He captures the buildings, the shops, landscapes and tiny, miniscule details.

By infusing the Chinese classical paintings' calligraphic brushstrokes and the British watercolour approach, Tan Choon Ghee creates pieces that are ethereal, desirable and unmitigated in its exquisiteness. With gentle brushstrokes and the way the ink blends into the white background gives it that faint, misty glow that provides his pieces with an air of nostalgia.

Tan Choon Ghee was considered one of the most established Malaysian artist. He obtained his training in art from the Nanyang Academy of Fine Arts in Singapore in 1951, before continuing to his studies at the Slade School of Art in the United Kingdom in 1958, where he was awarded scholarships from the West Germany Government and Australian Broadcasting Commission.



6

### ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

#### Figure Study, 1986

Signed and dated "Ismail Mat Hussin  
1986" on lower right  
Pencil on paper  
26 x 18.5 cm

#### 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.

Ismail Mat Hussin was born in Kota Bharu, Kelantan. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting. Ismail's painting's can be found in various galleries, a few being PETRONAS, Bank Negara, ESSO, Maybank and the National Art Gallery of Kuala Lumpur.





**7**

## SOON LAI WAI

B. Penang, 1970

### You Make My Day 6, 2014

Signed and dated "Lai Wai 2014"  
on lower right

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

Mixed media on canvas  
76 x 76 cm

Provenance  
Private Collection, Sabah

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

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

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.



**8**

## TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

### Untitled, 2000

Inscribed "TAJUDDIN H. ISMAIL" on the reverse  
Mixed media on paper  
19.5 x 39.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,500 - RM 3,500**

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 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.



9

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Richland, 2014**

Signed and dated "RSA '14 richland" on lower right

Acrylic on board

30.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,800 - RM 3,500**

"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.





# 10

## KELVIN CHAP

B. Indonesia, 1975

### Pattern of Culture, 2014

Signed and dated "Chap KELVIN 2014" on lower right

Signed and dated on the reverse

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

Mixed media on canvas

131 x 131 cm

Provenance

Private Collection, Kuala Lumpur

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

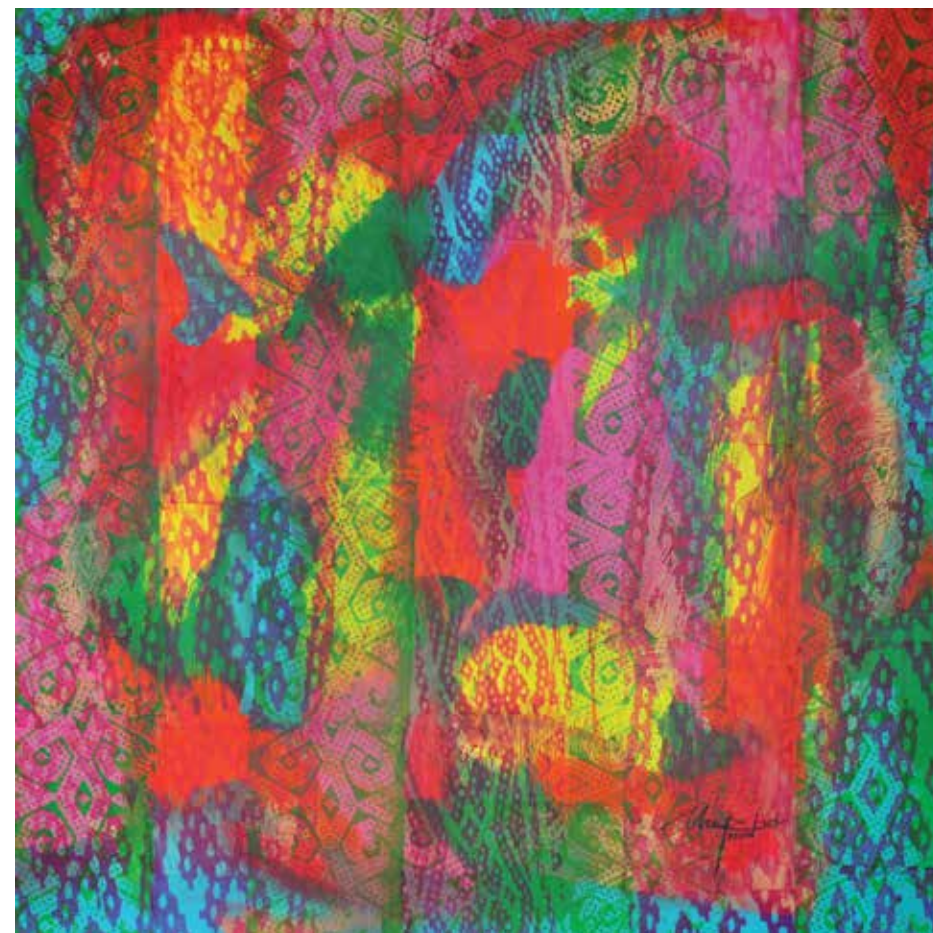


The Land of the Headhunters 2003  
Mixed media on canvas 131 x 131 cm  
**SOLD RM 8,960**  
KLAS Art Auction 22 March 2015  
Edition XIV



Red Zone, 2003  
Mixed media on canvas 131 x 131 cm  
**SOLD RM 6,199.60**  
KLAS Art Auction 13 September 2015  
Edition XVII

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



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

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.



11

**JAILANI ABU HASSAN**

B. Selangor, 1963

**Labu Sayong, 1997**

Signed and dated "jai 97" on lower right

Inscribed "Labu Sayong" on lower left

Mixed media on paper

67 x 101 cm

Provenance

Private Collection, Kuala Lumpur

**RM 8,000 - RM 16,000**

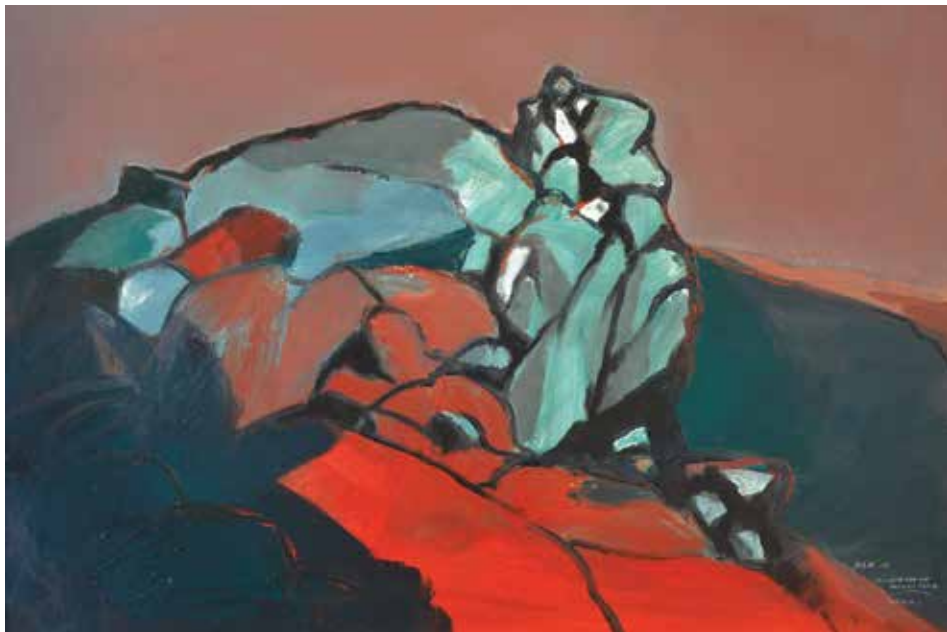
Jailani Abu Hassan was born in 1963 in Selangor. Fondly referred to as 'Jai' in the Malaysian art scene, he is one of the most established and renowned fine artists of the country. He first obtained his BA in Fine Art at the same institution in 1985 when it was then the Mara Institute of Technology. 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.







**12**

# **RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

## **Thunder God on Mount Pina - Sketch I, 2010**

Signed and dated "RSA '10 THUNDER GOD  
ON MOUNT PINA SKETCH 1" on lower right

Acrylic on canvas  
60 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

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

It is known to whoever is familiar with Raphael Scott AhBeng's works that his interpretation of nature was different from the rest of his contemporaries. They have been modified into something that is purely AhBeng's style – atypical and bizarre.

Limestone hills and mountains are typically brushed off as being too common a subject to capture through art, but fortunately Raphael Scott AhBeng does not think so. His visual renditions of Mount Pina turn out to be a spectacular surge of colours, as seen in this piece. The elements of nature here are depicted in different colours, as if separated through categories. There is a wild interaction between these colours, filling this piece with a peculiar and eccentric personality. The moon remains close, like a sentinel, highlighting the best of nature and the best of Raphael's art.



**13**

# **JEHAN CHAN**

B. Melaka, 1937-2011

## **Fishing Village, 1993**

Signed and dated "Jehan Chan 93"  
and stamped with one seal  
of the artist on lower left

Ink and watercolour on paper  
26 x 38 cm

Provenance  
Private Collection, Kuala Lumpur

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

Jehan Chan and his paintings were heavily influenced by his father, Chan Wee Sim, a scholar-artist. His father was among the first working in the Chinese brush medium to incorporate the Malaysian milieu and spirit into the centuries old traditional painting. Combining the use of the ancient and traditional Chinese painting skills and the Malaysian spirit and environment, the outcome is simply fabulous and unique. In this piece, Jehan was to engage again with the subject matter of a near-surreal view of a fisherman, his ship and the beauty of the ocean.

In the late 1980s, Jehan began experimenting with watercolour on rice paper and made this his distinguishing style after perfecting it. Frank Sullivan gave him his first two solos at the Samat Art Gallery in 1968 and 1970. Jehan was the recipient for the Merit Award in the Art India Exhibition and the 1st Prize (Category D) in the Salon Malaysia competition. He was a student at the Nanyang Academy of Fine Arts, during which his mentor was the legendary Cheong Soo Pieng.





**14**

**BASOEKI ABDULLAH**

B. Indonesia, 1915-1992

**Seascape**

Signed "R.BASUKI ABDULLAH" on lower left

Oil on canvas

68 x 137 cm

Provenance

Private Collection, USA

**RM 20,000 - RM 30,000**

Basoeeki Abdullah was known for his mesmerising portraits of equally hypnotising women, but this time he paints a landscape so beautifully, emulating the serenity and awe that comes with the moment. He employs Romanticism in this piece, as there is a blend of a little bit of mystery, some elusiveness and some fantasy. There is a sincere and admiring atmosphere, and perhaps it is the artist's own feelings and mood that was captured as well. The landscape is definitely awe-inspiring, but combined with Basoeeki's own elements and personality; it becomes a rich, exquisite painting.

Basoeeki Abdullah's work has been characterised as realistic and naturalistic and is exhibited at the Indonesian Art Gallery. He was trained formally at the Academie Voor Beeldende Kunsten at The Hague, and was an art teacher during the Japanese occupation of Indonesia. He became internationally well-known after the war and granted him the opportunity to paint the official portrait of President Suharto. He was also known to paint landscapes apart from portraits.



**15**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Black Windrift**

Signed "Taj" on lower right

Inscribed "190/500 Black Windrift"

in pencil on lower edge of paper

Print on paper, Edition 190/500

35 x 35.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 200 - RM 500**

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

He is not ever straightforward in his art pieces, always one to intrigue and beckon the viewer to dissect the meaning of his abstract work. To the unknowing eye, Tajuddin's works also may seem incomprehensible, unfathomable and downright confusing in message, but after careful deliberation, it evokes a certain feeling.



**16**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Forest Impression, 2016**

Signed and dated "Bhanu'16" on lower right

Oil on canvas

152.5 x 88 cm

Provenance

Private Collection, Kuala Lumpur

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

Calming, soothing and inundated with various colours flowing effortlessly with one another, this piece by Bhanu Achan is the visualisation of the ongoing search to look for meaning beyond shapes, structures and subject matter.

His landscape painting is effervescent with big strokes, infused with his own emotions and understanding of the elements of nature. There are simply no rules and lines, no fixed forms or objects, it is by and large, a communication between the artist and the audience – a communication that does not abide by the rubrics of the physical, representational and figurative manifestations.

Initially, Bhanu Achan was sent to India to study medicine. However, he began to discover more on the teachings of Hinduism, of yoga, dharma and karma and this spiritual side is always present in his paintings, as they all have that aura-like atmosphere to them. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.





17

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Festival of Inner Jungle... Purple Morning, 2012**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 8,000 - RM 14,000**



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

"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. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world."

There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours – absolute magic. Ismail Latiff, is an important artist dedicated to painting in the abstract. He is known for his abstract expressionism works on canvas, spectacularly converting colours into dreams and dreams into colours.





18

**NIZAR KAMAL ARIFFIN**

B. Pahang, 1964

**Sejambak Aman #5, 2017**

Signed and dated "NIZAR 2017" on lower middle

Signed and dated "NIZAR 2017" 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 10,000 - RM 15,000**



Dalang Series "Siri Dunia Garis Aman #6", 2016

Acrylic on canvas 122 x 122 cm

**SOLD RM 14,653.60**

KLAS Art Auction 13 November 2016

Edition XXIV



Sejambak Aman #2, 2016

Acrylic on canvas 122 x 122 cm

**SOLD RM 14,090.00**

KLAS Art Auction 15 January 2017

Edition XXV



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. 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.

## YUSOF GHANI

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



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

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

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

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

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

Gail Anns, the owner of Anton Gallery who held Yusof Ghani's first solo in 1984, said, "You can feel his underlying concern for humankind. It's dancers, but it's also something else. There are tremendous levels of subliminal content. The dancers are reaching out... for something more." This obsession and fascination for dance began when Yusof Ghani was studying in the US. He had then participated in a group protest against the American intervention in Nicaragua, and he

did so by painting another series of work – the Protest series. Highly politically-motivated injected with a fair bit of social commentary, the influence from his Protest series carried on to his thesis for his Master's degree – Dance: A Cultural Statement (1982).

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

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

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

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

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

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



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



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





**19**

# **YUSOF GHANI**

B. Johor, 1950

## **Siri Tari "Lambak I", 1990**

Signed "Yusof Ghani" on lower right

Signed, titled and dated "Yusof Ghani SIRI TARI LAMBAK I 1990" on the reverse

Mixed media on canvas

91 x 163 cm

Provenance

Private Collection, Kuala Lumpur

**RM 120,000 - RM 220,000**

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

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

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

**20**

**NIZAM AMBIA**

B. N. Sembilan, 1969

**Blatik Dancer, 2004**

Signed and dated "04 nizam ambia" on lower middle  
Mixed media on canvas  
147 x 152 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 6,000 - RM 9,000**

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

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

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

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







**21**

**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 1,000 - RM 2,500**

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.



**22**

**RAFIEE GHANI**

B. Kedah, 1962

**Garden Room, 2003**

Signed "Rafiee Ghani"

on lower left

Watercolour on paper

38 x 56.5 cm

Provenance

Private Collection, Kuala Lumpur

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

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.



**23**

**R. SOEBROTO**

B. Indonesia, 1937

**Bali, 2000**

Signed, titled and dated "Soebroto  
2000 BALI" on lower right

Oil on canvas  
69.5 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - RM 3,500**

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

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



**24**

**IDA BAGUS MADE NADERA**

B. Indonesia, 1910-1998

**Terraced Rice Fields**

Signed "Ida B M Nadera" on lower  
right

Inscribed "Ida Bgs Md Nadera, dari  
Tegallinggah" in pencil on the reverse

Acrylic on canvas  
30 x 45 cm

Provenance  
Private Collection, Ireland

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

Ida Bagus Made Nadera is a self-taught painter who created very interesting works. In 1936 he joined the Pita Maha Art Association. The two founders of the association, Walter Spies and Rudolf Bonnet, recognised his talent and asked him to paint a large monumental work measuring 9 meters in width. Having successfully fulfilled the task, Nadera was appointed to provide guidance to the other artists within the association.

While Balinese paintings usually share a common regional artistic style, Nadera's works have a strong individual character. His landscapes often convey his concern for the environment, while his paintings of everyday life show his interest in traditions and culture.

In the 1960s, he had his own painting studio in Semabaung, Bedahulu, on the road to Gianyar via Pejeng, and he was frequently visited by art collectors. On the way to the Tampaksiring Palace, President Sukarno would pay the artist a visit, and purchase his paintings. Some of Nadera's paintings are in the collection of the President. His paintings appear in the collections of the Neka Museum, ARMA Museum (Ubud) and Taman Budaya (Denpasar).





**25**

## I. GUSTI KETUT SUANDI

B. Indonesia, 1932

### Balinese Children, 1973

Signed and dated "SUANDI  
BALI 73" on lower left  
Watercolour ink, gouache  
and pencil on paper  
36 x 37 cm

Provenance  
Private Collection, Ireland

**RM 2,500 - RM 4,800**

From the study of biology to being a visual artist, Gusti Ketut Suandi is dedicated to painting with a living sense of atmospheric colouring and related figurative compositions. His works has garnered international and local recognition specifically through his "Backstage" piece that was sold at Borobudur Auction, Jakarta Asian Contemporary and Art Sale 2013.

His earliest works dating back to 1932, "Upacara" takes on a distant scenic view of a ceremony in a temple. Even up to the more recent works in 1993, the theme remained close to the memory of traditional Indonesia. In all his works, there is a clear manifestation of the love and passion he felt for his culture and home through his gentle gestures and brush strokes. In ceremonial occasions, Suandi would use brighter and more vibrant colours to emphasize the positive and inviting tone of the painting. Though throughout his other works that are more up close to his subjects, the colour tones are more earthy as if to inspire a sense of humility.



**26**

## TAN PENG HOOI

B. Penang, 1942

### Sparrows, 2014

Signed and dated "2014 Tan  
Peng Hooi" on lower right  
Oil on canvas  
42.5 x 37.5 cm

Provenance  
Private Collection, Kelantan

**RM 2,200 - RM 5,000**

This painting illustrates the simple charm of the relationship between bird and nature at its best, as all forms of life and nature are depicted intermingling and interacting with one another. The chirping of the sparrows can almost be heard, as does the warm heat of the sun. This piece, despite being compact with details to parade Tan Peng Hooi's skills, is very realistic and it also comes off as being almost therapeutic, exuding a warm feeling to anyone who lays their eyes upon it.

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





**27**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Nude Series, 1984**

Signed and dated "Khalil Ibrahim 84" on  
lower right

Watercolour on paper  
26 x 35 cm

Provenance  
Private Collection, Kuala Lumpur

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

Having held a fascination for the nude human body, Khalil Ibrahim paints figures in different poses, each showcasing the contours, shapes and lines of the nude body. The affection and admiration he has for women is showcased here, as he employs his flair in watercolour to highlight the soft curves, gentle shapes and crevices of the female body.

His subjects are undeniable heavier than the ones he was used to during his time in art school, but he paints them here in thicker, fuller forms and only focusing on the lower half to create a little mystery, so as to not take the focus away from the subject matter. The angles are different for each lady, which hints at the message of the piece - that no matter how differently they are positioned, the female body is definitely a masterpiece on its own.





**28**

**CHUAH THEAN TENG, DATO'**

B. China, 1914 - 2008

**Countryside, 1972**

Signed and dated "Teng" on lower left

Batik

62 x 46 cm

Provenance

Private Collection, Kuala Lumpur

**RM 25,000 - RM 50,000**

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

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

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



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

**29**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**At the Market, 2014**

Signed and dated "Kwan Chin 14"

on lower right

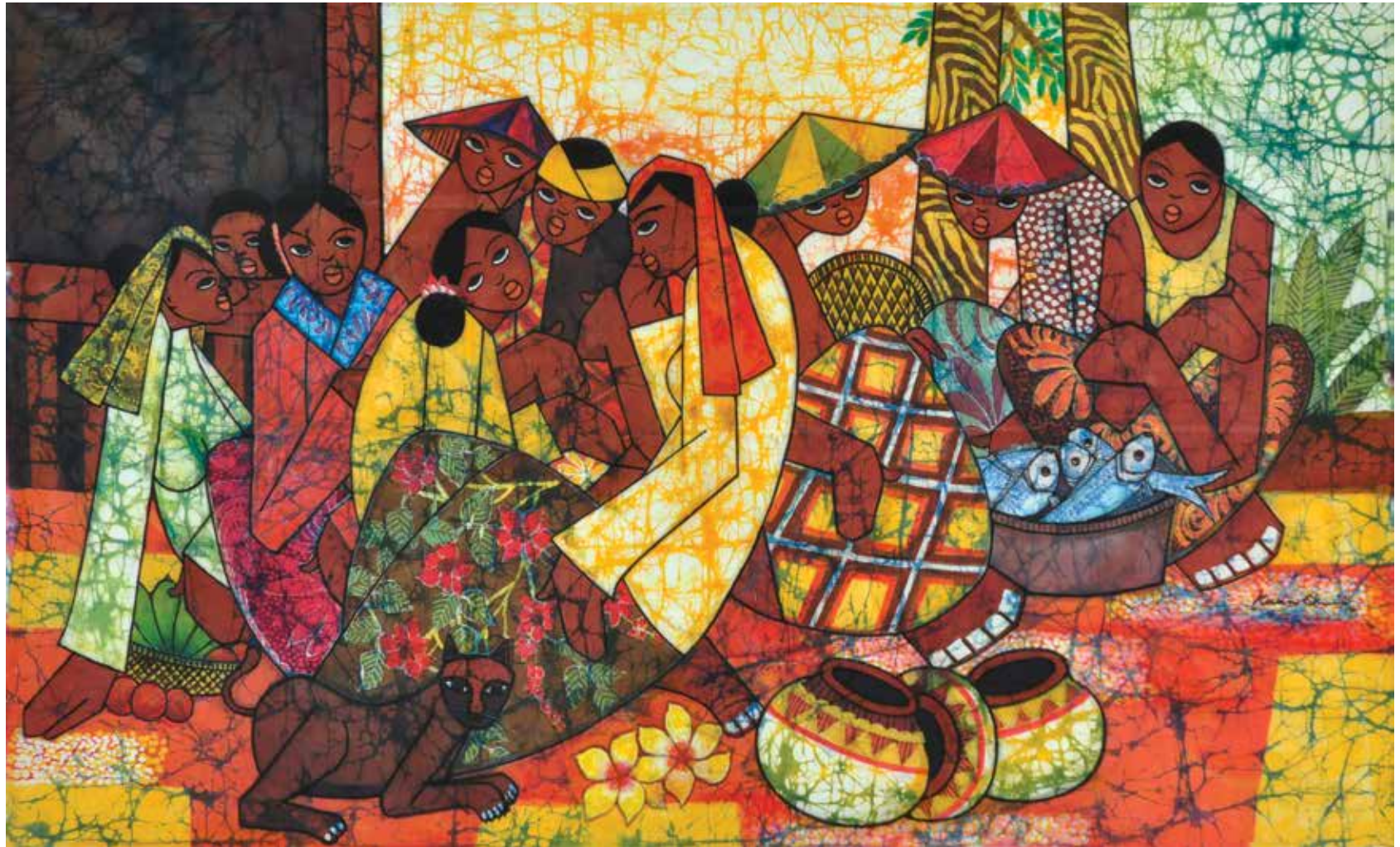
Batik

85 x 145 cm

Provenance

Private Collection, Kuala Lumpur

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



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. 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.



**30**

**LONG THIEN SHIH**

B. Selangor, 1946

**Sarawak Longhouse, 1987**

Signed and dated "THIEN SHIH JAN. 1987 at SARAWAK MUSEUM" on lower right

Watercolour on paper

24 x 35 cm

Provenance

Private Collection, Kuala Lumpur

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



Michelle, 2010

Pastel on paper 55 x 75 cm

**SOLD RM 5,636.00**

KLAS Art Auction 4 September 2016

Edition XXII



Pulau Langkawi, 1989

Watercolour on paper 44 x 68 cm

**SOLD RM 4,508.80**

KLAS Art Auction 15 January 2017

Edition XXV

Captured here in this visually appealing and lovely watercolour on paper piece is a picturesque view of a Sarawakian Longhouse. Long Thien Shih illustrates everything that is Sarawakian in one painting, as there are traditional urns and textiles all in one place, which is the longhouse. Not to forget, the Rhinoceros Hornbill that is perched on the window – the symbol and state emblem of Sarawak.



He depicts a setting so realistic that the viewers feel as though they are present in the picture, feeling the warm and gentle breeze, the quiet atmosphere save for the chirping of the birds and the sound of cicadas.

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.

**31**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Forest Dance, 2010**

Signed and dated "RSA '10 FOREST DANCE" on lower right

Acrylic on canvas

60 x 90 cm

Provenance

Private Collection, Kuala Lumpur

**RM 4,500 - RM 9,000**



Bush Delight, 2009

Oil on canvas 61 x 91cm

**SOLD RM 6,199.60**

KLAS Art Auction 23 October 2016

Edition XXIII



Birdnest Mountain, 2011

Acrylic on canvas 59 x 89 cm

**SOLD RM 5,636.00**

KLAS Art Auction 13 November 2016

Edition XXIV

Known for his abstract renditions of nature, nature and landscapes are held close to Raphael Scott AhBeng's heart. He expresses his love for nature and its beauty using stunning colours and designs, both of which are non-conventional and unique. Definitely more imaginative than natural, Raphael Scott AhBeng creates his personal haven. 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 Singahi, 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 artists from Borneo, Malaysia. In 1954, Raphael was awarded with a British Council scholarship to study Art at the Bath Academy of Art in England. During this time he travelled extensively around Europe, passionately studying the works of great European masters. His formal education in art only began in the 1960s, but he had had his first solo exhibition in 1954.

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

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





**32**

**LEE JOO FOR, JOHN**

B. Penang, 1929

**Stampede, 1972**

Inscribed "Lee Joo For '72" in pencil and signed "LJ FOR",  
with one seal of the artist on lower middle

Art Salon Kuala Lumpur gallery label affixed to the reverse

Monotype

73.5 x 180 cm

Provenance

Private Collection, Kuala Lumpur

**RM 4,500 - RM 9,000**

"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.

**33**

**LYE YAU FATT**

B. Kedah, 1950

**Asparagus and Tomato, 1992**

Signed and stamped with artist's seal on lower right

Inscribed "11/100 Asparagus and Tomato in pencil on lower edge of paper

Etching, Edition 11/100

15 x 22 cm

Provenance

Private Collection, Kuala Lumpur

**RM 900 - RM 1,500**



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

The self-taught Lye Yau Fatt was born in Kedah in 1950, he studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award. It was in 1986 that Lye Yau Fatt took printmaking workshop in the US. Known for his intricate mezzotint prints, he produced prints on his custom-made etching press.



34

**JOLLY KOH**

B. Singapore, 1941

**Blue Birds, 2005**

Signed and dated "Jolly Koh 05" on lowers left  
Oil and acrylic on canvas  
137 x 170 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 184 of "JOLLY KOH" book

Published in 2008 by Perpustakaan Negara Malaysia

Illustrated on page 10 of "XL '06" exhibition catalogue

Published in 2006 by Art Salon

**RM 50,000 - RM 120,000**



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



The Red Dreaming, 2004  
Acrylic and oil on canvas 179 x 220 cm  
**SOLD RM 110,465.60**  
KLAS Art Auction 23 October 2016  
Edition XXIII

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



Known as a romantic and lyrical painter, he incorporates birdlike images into his work (he calls them "chooks"), and they dot his arresting landscapes every now and then. The stunning contrast of his images sometimes are, he admitted, "accidental swirling and blending of colours", which bring about lovely inimitable shapes and forms. With this piece, he brings the viewer to another world where exist rivers of combinations of various colours, contrasting beautifully with one another.

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

**35**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Pembicaraan Series, 1995**

Signed and dated "Khalil Ibrahim 95" on lower left  
Watercolour on paper  
56 x 76 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 11,000 - RM 18,000**



Pembicaraan IV, 2002  
Watercolor on paper 50 x 65 cm  
**SOLD RM 24,798.40**  
KLAS Art Auction 31 January 2016  
Edition XIX

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

These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips of flowing colours. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction.



This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.

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



**36**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Gelombang Mandi Angin, 2014**

Signed "Ismail Latiff" on lower right

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

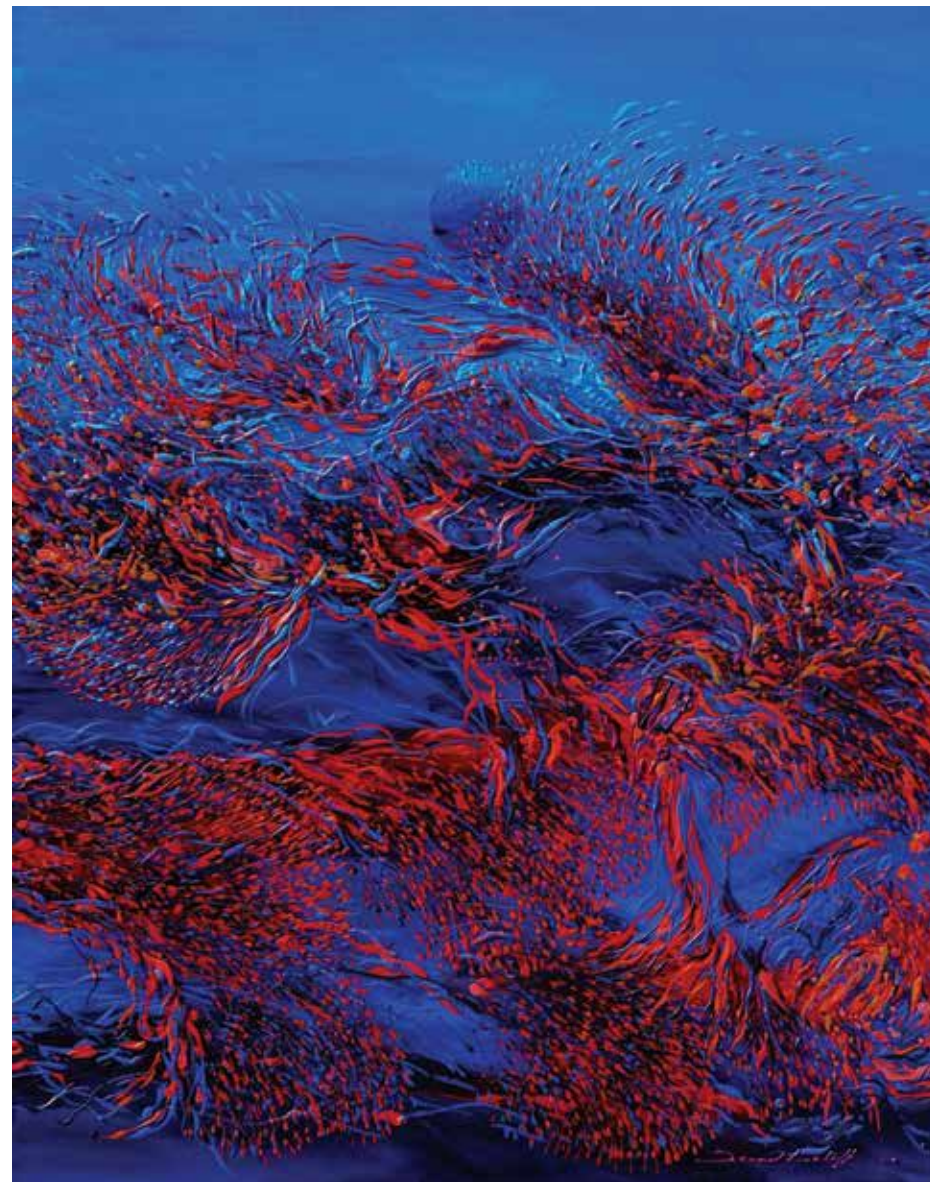
**RM 9,000 - RM 14,000**

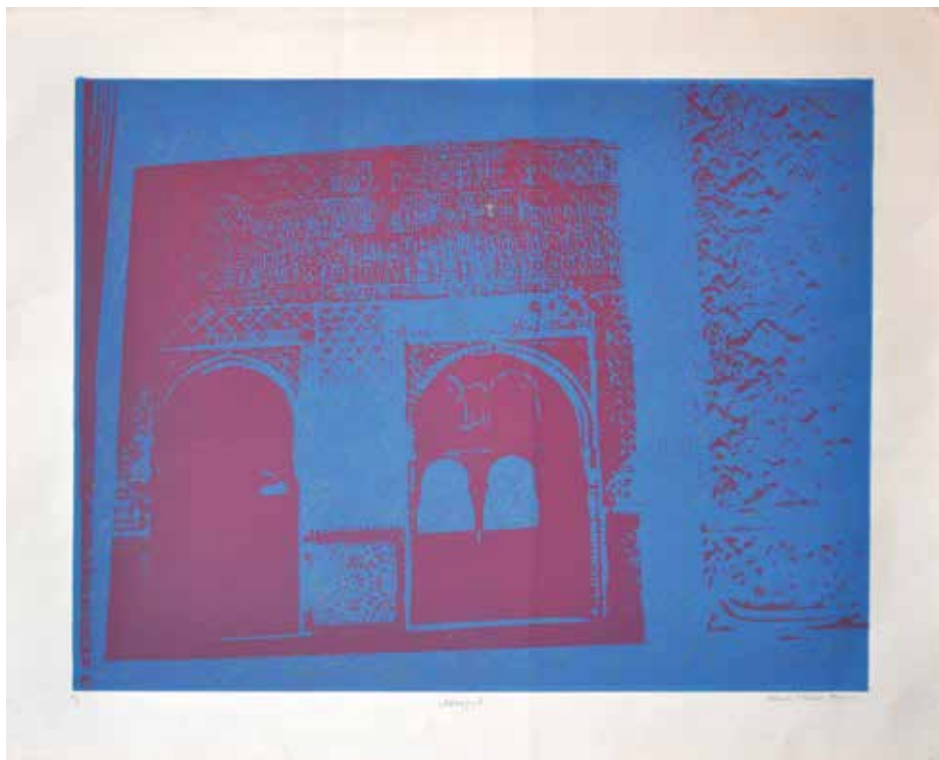
Anybody familiar with Ismail Latiff's works may even describe him to be an artistic wizard, and by wielding a brush, he creates magic on paper. The colours seen here are in a fantasy swirl, moving about here and there, floating and breezing through the paper as if Ismail Latiff was showing the viewer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





**37**

# AHMAD KHALID YUSOF

B. Kuala Lumpur, 1934 - 1997

## Masjid

Inscribed "2/8 Masjid Ahmad Khalid Yusof"

in pencil on lower edge of paper

Print on paper, Edition 2/8

43 x 56 cm

Provenance

Private Collection, Kuala Lumpur

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

Known as the foremost Malaysian artist using khat calligraphy technique in his painting practice, Ahmad Khalid breaks away from the prevailing style of Abstract Expressionism with his Alif Ba Ta series, skillfully developed from 1971.

The two key elements in his works are the choice of khat motifs as pictorial forms and the dimensions of his pictorial method. Rhythmic optical images are transformed in his compositions which essentially originated from the art of khat. Upon viewing Ahmad Khalid's pictures, one's perceptual sense is instantaneously aroused as he transports the viewer into a meditative sensory experience, as seen in this mosque print.



**38**

# JUHARI MOHD SAID

B. Selangor, 1961

## Untitled, 1992

Signed and dated on lower right

Collage on print

49 x 34 cm

Provenance

Private Collection, Kuala Lumpur

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

Juhari Said obtained his formal education from Universiti Teknologi MARA (UiTM) from 1979 to 1983. He won the Permodalan Nasional Berhad Prize and the Main Prize in the printmaking category at Salon Malaysia in 1991. In 1993, he represented Malaysia at the ASEAN workshop in Manila, and was awarded a research grant in Paris by the French Government. In 1994, he received a research grant from Japan Foundation and studied traditional Japanese printmaking in Tokyo under national artist Yoshisuke Funasaka. In 2008, he was appointed as a Creative Fellow by Universiti Sains Malaysia, Penang.

He has also been awarded the Anugerah Karyawan Seni 2009 by the Ministry of Unity, Culture, Arts and Heritage Malaysia. Besides working as an artist, he also contributes his talent to the programmes organised by the Yayasan Raja Muda Selangor and other charitable organisations.



**39**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Encounter I**

Signed "Taj" on lower right  
Inscribed "42/500 Encounter I" in  
pencil on lower edge of paper  
Print on paper, Edition 42/500  
21 x 39.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 200 - RM 500**



**41**

**NIK RAFIN**

B. Selangor, 1974

**Mindscape Series 5, 2011**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 200 - RM 500**



**40**

**DREW HARRIS**

B. Canada, 1960

**Fragile Earth, 2012**

Artist, title, date, medium and  
dimensions inscribed on the reverse  
Mixed media on canvas  
91.5 x 91.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 3,600**



**42**

**SOON LAI WAI**

B. Penang, 1970

**Resonance Series, 2015**

Signed and dated "Lai Wai 2015"  
on lower right  
Acrylic on paper  
30 x 45.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 400 - RM 800**





**43**

**NAJIB AHMAD BAMADHAJ**

B. Johor, 1987

**Coconut Scraper, 2009**

Signed and dated "najib ahmad 09  
8/3/09"

on lower right  
Pen on paper  
28 x 39 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 900 - RM 2,500**

Simplistic and done in minimalistic colour, this sketch on paper is mysterious and intricate at the same. With the artist's clever use of space, he keeps the focus on the beautiful architecture and complexity that is the architecture involved in a temple's design. With the artist's superb shading and astute play of light and shadow, this piece showcases the artist's gift and flair for art in its simplest forms.

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



**44**

**JAILANI ABU HASSAN**

B. Selangor, 1963

**Banana Beat #2, 1997**

Signed and dated "jai 97" on lower right  
Inscribed "Banana Beat #2" on the lower edge of paper

Mixed media on paper  
67 x 101 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 8,000 - RM 16,000**



**45**

**TANG TUCK KAN**

B. Selangor, 1934

**Trees in a Landscape**

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

Provenance  
Private Collection, Kuala Lumpur

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

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.



46

**CHUAH SIEW TENG**

B. Penang, 1962

**Mothers Love, 1970s**

Signed "S.TENG" on middle right.

Inscribed "小丁" and stamped with one seal of the artist on upper left

Batik

44 x 29 cm

Provenance

Private Collection, Kuala Lumpur

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



Spring is Coming, 1977  
Batik on cotton  
70.5 x 49 cm  
**SOLD RM 6,763.20**  
KLAS Art Auction 26 June 2016  
Edition XXI



Village Boats, 1970s  
Batik 45.5 x 57 cm  
**SOLD RM 4,283.36**  
KLAS Art Auction 13 November 2016  
Edition XXIV

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

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





**47**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**At the Coast, 2012**

Signed "Kwan Chin" on lower left

Batik

40.5 x 51 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 27 of "Malaysian Villagescape by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

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



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

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.

## KHALIL IBRAHIM

### The Expressionist, Realist and Abstract Artist



Khalil posing with his winning artwork at the Lever Brothers Contest in 1959.

#### How it all began

Khalil is well known for his amazing watercolour paintings, delicate batiks and intriguing acrylics. When he was a young boy, his artistic talent began with a passion for making wayang kulit. In his earlier days as a teenager, he would draw on a big leaf and make the wayang kulit with the addition of cardboard, to play with his friends. It was a big thing for Khalil as there were competitions and different shows almost every month. His mother disapproved of his newly found passion and his father wanted him to be a teacher. While most of his friends continued to pursue their higher education in the Middle East, Khalil's path took a different turn instead.

He began attending art classes held every Sunday, in Kota Bharu and it was here that he learned the fine art of watercolour and painting techniques from art inspector, Nik Mahmud Idris. Khalil was driven by his own creativity and the art pieces that were purchased by army officers and civil servants. He painted in his spare time

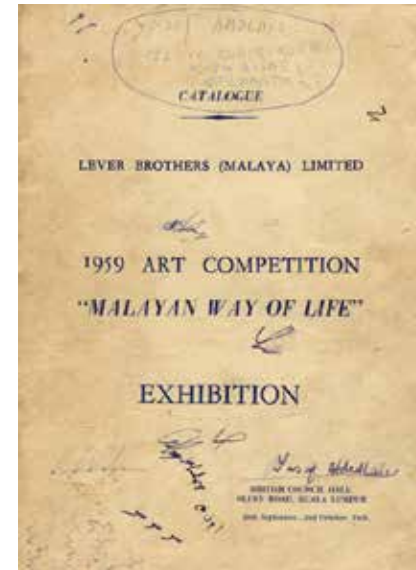
from primary school teaching and he would travel from Kelantan periodically to sell his work at the annual MAHA (Malaysian Agriculture and Horticulture Association) trade fair.

#### The Temerloh House

Khalil had originally planned on going to Bandung, Indonesia, to further pursue his studies in the arts but his application was unsuccessful. That did not set him back one bit as he achieved his artistic breakthrough some years later in Pahang around 1957. It was during this period that the artist was first introduced to the District Officer, Claude Gibb Ferguson, previously a District Officer in Perak.

Ferguson got on very well with the locals as he spoke good Malay. Ferguson invited Khalil to come over to his house and later asked him to paint an image of it, in Temerloh, Pahang. It was not an easy request for Khalil to complete, but he successfully completed it and other commissions followed suit. He eventually adopted the Temerloh Rest House as an impromptu art gallery, due to the amount of travelling dignitaries who had the tendency to stop over at the Rest House, and would view his work there. This period proved to be a significant one for Khalil as his time was filled with the creation of new artworks.

Some of the artworks he created in 1957 include Bachok and Pahang River, the Pahang Series, consisting of fishing boats, the river and thatched houses. One of his most notable commissions in that year was the task to paint the portrait of the Sultan of Pahang – Sultan Abu Bakar Ri'aytuddin



Al-Mu'adzam Shah, in conjunction with the Sultan's birthday. 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. While studying at the Clifford School, Khalil submitted some of his works to enter The Malaysian Way of Life – the Lever Brothers art competition, and received the second prize in that competition.

Today, 82-year old Khalil continues to paint to his heart's desire, grossed over the canvas in front of him and surrounded by countless paint brushes and bottles of paint in his home-cum-studio in Petaling Jaya.

The Exhibition Catalogue from 28th September 1959 hosted by Lever Brothers (Malaya) Limited.

#### Education

1960 - 1964 - St Martin's School of Art, London  
1964 - 65 - Post Graduate Course at St Martin's School of Art, London

#### Solo Exhibitions

Samat Gallery, Kuala Lumpur (1968-70)  
Balai Budaya Jakarta (1970)  
Gallery of Fine Art, Singapore (1970)  
Galerie Delafontain, Geneva, Switzerland (1971)  
Samat Gallery, Kuala Lumpur (1972-74)  
Asian Art Museum, University Malaya, Kuala Lumpur (1975)  
Raya Gallery, Kew, Victoria, Australia (1975-76)  
Samat Gallery, Kuala Lumpur (1976)  
La Pagode (Zyma), Nyon, Switzerland (1978)  
Hotel Equatorial, Kuala Lumpur (1983)  
The Spirit of the East Coast, Yayasan Seni Artisan, Kuala Lumpur

#### Group Exhibitions (selected)

10th Paolo Biennae, Brazil (1969)  
"Salon Malaysia", National Art Gallery, Kuala Lumpur (1979)  
Contemporary Malaysian/British Art, National Art Gallery, Kuala Lumpur  
5th Asian International Art Exhibition, National Art Gallery, Kuala Lumpur  
Light and Reflection, Atrium Gallery, Queensway, London



48

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Tending Nets, 1968**

Signed and dated "Khalil Ibrahim 68" on lower left

Batik

86.5 x 56.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 28,000 - RM 60,000**



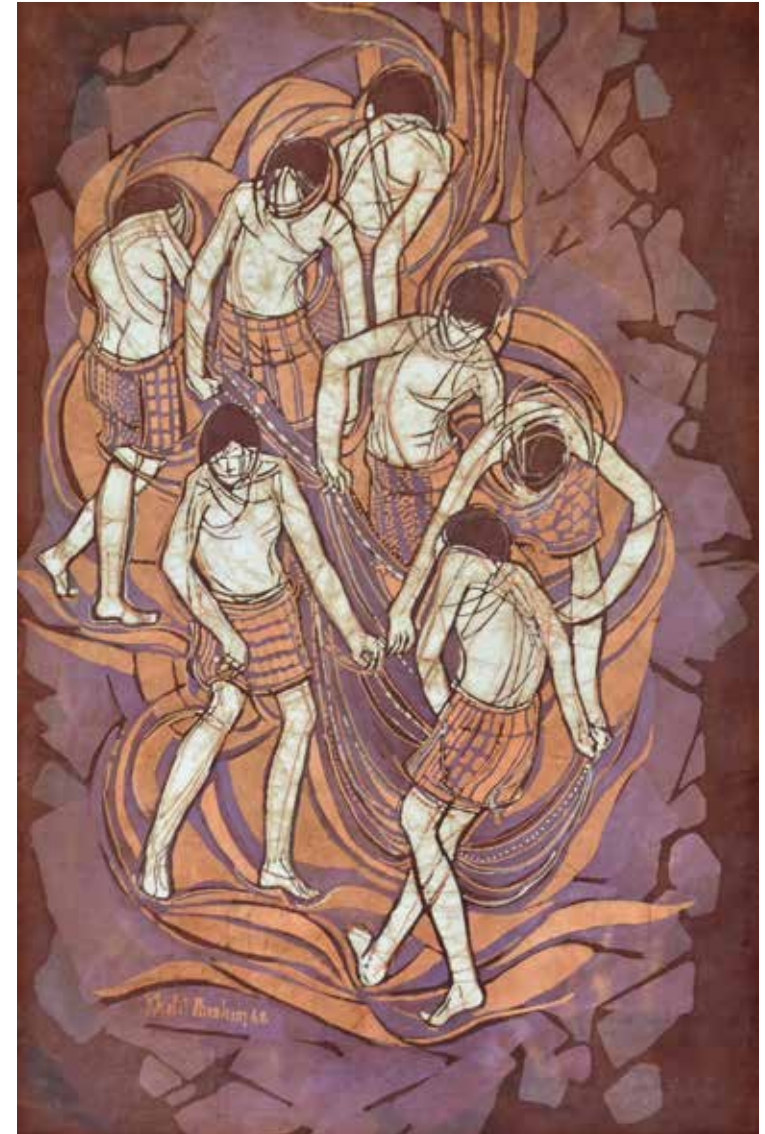
East Coast Series, 1973  
Batik 90 x 60 cm  
**SOLD RM 132,000.00**  
KLAS Art Auction 19 January 2014  
Edition VII



Nude Movement, 1983  
Batik 93 x 103 cm  
**SOLD RM 123,200.00**  
KLAS Art Auction 28 September 2014  
Edition XI

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

Khalil has drawn to observe and depict the hard working lives of ordinary people influenced by his East Coast of Malaysia upbringing. From his earliest works of Pahang fishing villages, thatched roof dwellings, fishermen hauling their catch, to more enigmatic and stylish beach works, he is definitely in touch not only with his own humble origins but with the heart and soul of the country he loves. He is one of the few Malaysian contemporary artists who have successfully worked using batik as a medium.



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

49

**SEAH KIM JOO**

B. Singapore, 1939

**Glamorous**

Signed "Seah Kim Joo" on lower right

Batik

61 x 45 cm

Provenance

Private Collection, Kuala Lumpur

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



Chinatown Singapore, 1970s  
Batik 89 x 50 cm

**SOLD RM RM 20,289.60**

KLAS Art Auction 31 January 2016

Edition XIX



Singapore River  
Batik 51.5 x 79.5 cm

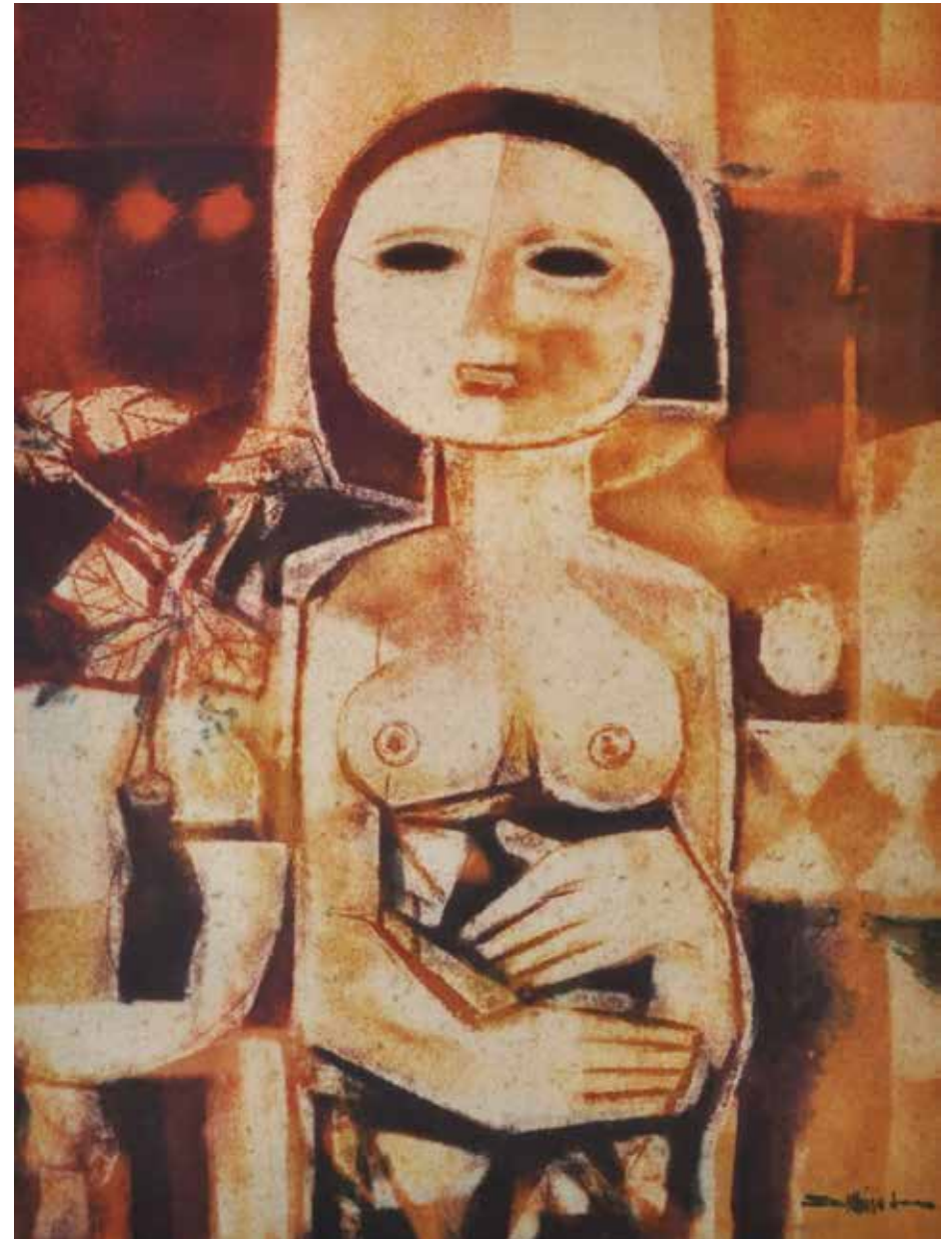
**SOLD RM RM 19,726.00**

KLAS Art Auction 24 April 2016

Edition XX

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a dreamy scene. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik makes this piece an absolute gem.

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





**50**

**YONG MUN SEN**

B. Sarawak, 1896-1962

**Portrait of a Nyonya Peranakan, 1943**

Inscribed and dated "Mun Sen 1943" on lower right  
Hand-painted photography/ portrait  
26 x 19 cm

Provenance  
Private Collection, Kuala Lumpur

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



Inscribed on verso

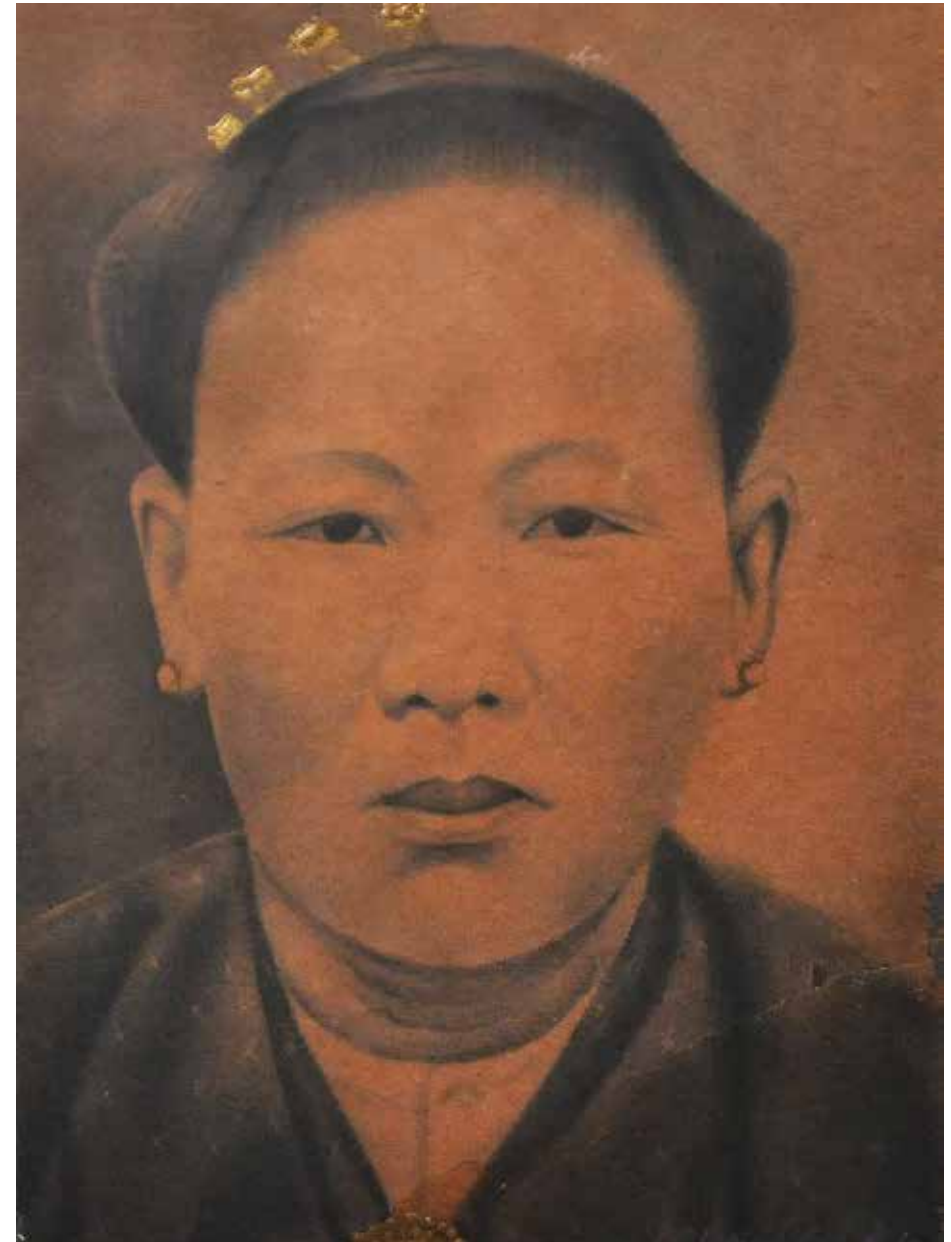
Known to be the Father of Malaysian painting, the artist was born on 10 January 1896 as Yen Lang. He left his father's coconut estate in Kuching, Sarawak to receive formal education at Kwantung Province of China in 1901.

There, he picked up his skills of using brush and calligraphy before he went back to Kuching in 1910. He was first inspired to paint pictures of lions and tigers in China (1914) by a Japanese artist painting watercolours. Along the way, the artist not only picked up the skill of photography but began producing plaster-of-paris sculptures. He also developed his style in oil paintings.

In 1936, Mun Sen became the Vice President of the Penang Chinese Art Club for two years before it was disbanded due to Second World War in 1939. He turned to farming for survival during the period of the Japanese Occupation of Malaya.

Soon after the War, Yong Mun Sen opened a photography studio on Penang Road in 1943. During this period in the studio, he would regularly paint portraits in photo style of army personnel and the rich local Baba and Nyonya's in Penang which looked super realistic and were considered exclusive. Over the many years in the studio, Mun Sen continued painting portraits of military personnel and the local Penangites.

Mun Sen had his first of several strokes in 1956 and eventually succumbed on 29 September 1962. Today, Mun Sen's works can be seen in all the major institutions in Singapore, Malaysia and private collections throughout Asia.



51

**LYE YAU FATT**

B. Kedah, 1950

**Two Maidens, 1984**

Signed on lower left  
Mixed media on canvas  
81 x 63.5 cm

Provenance  
Private Collection, Kuala Lumpur

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



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

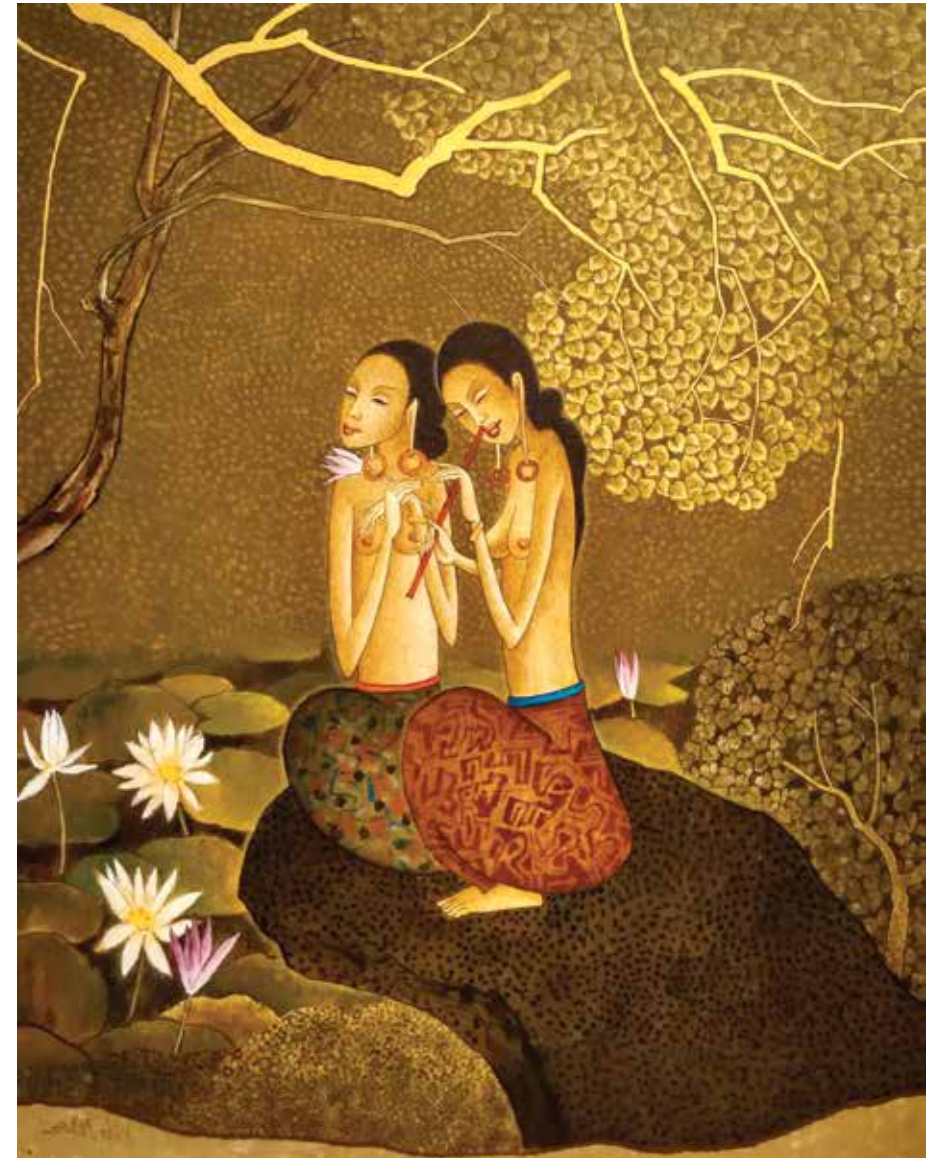


Gathering, 1985  
Mixed media on canvas 80 x 63 cm  
**SOLD RM 24,798.40**  
KLAS Art Auction 4 September 2016  
Edition XXII

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.

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he paints on canvas a private moment between two women as they play the flute. The women are seated together in the midst of nature, by a river, and viewers can almost imagine the mystifying, melodious tune emitting from the flute.



Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cosy, the pure epitome of serenity.

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





**52**

**JEHAN CHAN**

B. Melaka, 1937-2011

**Fishing Boats, 1974**

Signed and dated "Jehan Chan 74" on lower right  
Ink and watercolour on rice paper  
40.5 x 87 cm

Provenance  
Private Collection, Kuala Lumpur

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

Jehan Chan and his paintings were heavily influenced by his father, Chan Wee Sim, a scholar-artist. His father was among the first working in the Chinese brush medium to incorporate the Malaysian milieu and spirit into the centuries old traditional painting. Combining the use of the ancient and traditional Chinese painting skills and the Malaysian spirit and environment, the outcome is simply fabulous and unique. In this piece, Jehan was to engage again with the subject matter of a near-surreal view of a fisherman, his ship and the beauty of the ocean.

In the late 1980s, Jehan began experimenting with watercolour on rice paper and made this his distinguishing style after perfecting it. Frank Sullivan gave him his first two solos at the Samat Art Gallery in 1968 and 1970. Jehan was the recipient for the Merit Award in the Art India Exhibition and the 1st Prize (Category D) in the Salon Malaysia competition. He was a student at the Nanyang Academy of Fine Arts, during which his mentor was the legendary Cheong Soo Pieng.



**53**

## LOK EK SEM

B. Johor, 1956

### Mother & Daughter

Signed and inscribed "11/100 Mother & Daughter Lok Ek Sem" on lower edge

Paper casting, Edition 11/100  
25 x 30 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 800 - RM 2,200**

Artist Lok Ek Sem was born in 1956 in Muar, Johor and started painting in the 1960s. He obtained his Diploma in Fine Art at the Kuala Lumpur College of Art. After signing up for a world contract with the Opera Gallery in 1995-2000, he ventured into sculpting for 3 years, and also resumed work on the Kampung Series whilst starting on a Sabah and Sarawak cultural series.

In 2009, he was awarded the Guinness World of Records for his artwork image that was used as the largest pin art – a pin art made up of 3.7 million map pins with 22 different colours, measuring 9.35m x 6.7m. He has held several solo exhibitions at the Menara Maybank, Kuala Lumpur, Art Salon, Mon't Kiara and Malacca House, Malacca.



**54**

## TEW NAI TONG

B. Selangor, 1936-2013

### Figurative and Landscape Study, 1980s

Signed "NAI TONG" on lower right  
Pen and pencil on paper  
14.5 x 14 cm, 8.5 x 9 cm, 7.5 x 9 cm,  
8.5 x 9 cm, 9 x 9.5 cm (5 pieces)

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,200**

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

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



**CHEUNG POOI YIP**

B. Penang, 1936

**Trees, 1995**

Signed and dated "PooiYip 95" on lower left.

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

Acrylic on canvas

61 x 51 cm

Provenance

Private Collection, Kedah

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

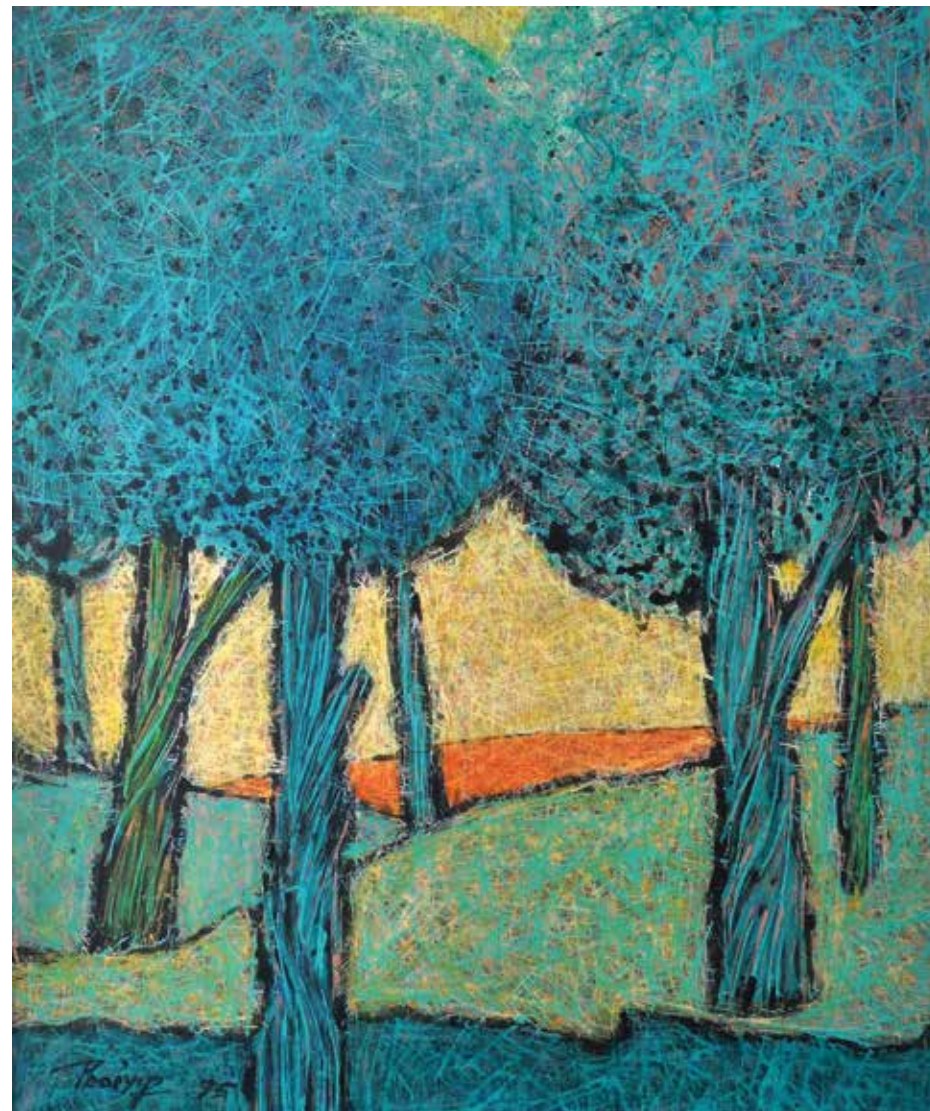
Strolling in the Park, 2003  
Oil on canvas 73 x 58.5 cm  
**SOLD RM 7,280.00**  
KLAS Art Auction 10 August 2014  
Edition X



Sunset, 2009  
Oil on canvas 80 x 60 cm  
**SOLD RM 7,700.00**  
KLAS Art Auction 7 July 2013  
Edition IV

Cheung Pooi Yip is noted for his constant use of bold colours, jagged and rough lines, as well as irregular rhythms in his painting. This time, he depicts a scene at a park, where the trees are green and fresh. Although different from usual and common depictions of sceneries, especially one quite as calming as a park, this piece is distinctively Cheung Pooi Yip, with haphazard brush strokes and colours thrown in to give that truly exclusive attribute.

Born in Penang in 1936, Cheung Pooi Yip moved to Kedah, where he improved and refined his talent and skills in painting. Despite having no formal training in art, he aspired to become an artist. However, he became a frameworker instead due to the economy, while producing artworks at the same time. After emerging in the local art scene in 1961, his paintings were selected for Singapore's local artists' annual show. Since then, he has been participating in plenty of exhibitions, gaining recognitions and awards.



**56**

**KENG SENG CHOO**

B. Kedah, 1945

**A Hot and Sunny Day, 2010**

Signed and dated  
"Seng Choo 2010" on lower right  
Oil on canvas  
75.5 x 55 cm

Provenance  
Private Collection, Kedah

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



The women in Keng Seng Choo's paintings always have those distinctively pointed chins and bodies that are a tad elongated. Captured in this piece is a woman and child. This painting has a certain glow to it, providing the viewers instantaneously with calmness and serenity. The subjects have their eyes shut, as Keng Seng Choo decorates the canvas with rich colours, smoothly blending them, as if the environment and every other distraction blurred so as to focus solely on this moment. All in all, it is a romantic and lyrical depiction of a mother and child sharing a moment together, enjoying each other's company.

Born in 1945 in Alor Setar, Kedah, Keng Seng Choo graduated from the prestigious Nanyang Academy of Fine Arts in Singapore in 1965. His amazing career has spanned across 45 years and Seng Choo is showing no signs of slowing down. Keng Seng Choo is known for his exemplary and brilliant techniques in Batik Art. With a career in the art scene that spans across 45 years, his works are known to have encircled around still life and object, which he paints with much passion and expression.

He has won awards and accolades as an artist and one of his most notable one was the Silver Medal at the 1970 New York International Art Show, an achievement which has not been emulated by many artists today. Viewing his artwork is like taking a journey into the mind of a great artist who depicts his message using abstract figures, strong colours as well as other accompanying objects to express his take on a specific theme.



**57**

**SHAFURDIN HABIB**

B. Perak, 1961

**Pasar Pagi, 2005**

Signed and dated "Shafuridin Habib 2005" on lower right  
Watercolour on paper  
56 x 76 cm

Provenance  
Private Collection, Kelantan

**RM 900 - RM 3,000**

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





**58**

**NIK RAFIN**

B. Selangor, 1974

**Tenang, 2015**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 900**

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

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



**59**

**SHAFURDIN HABIB**

B. Perak, 1961

**Senja, 2014**

Signed and dated "Shafurudin Habib 2014"  
on lower right  
Watercolour on paper  
56 x 76 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,500 - RM 6,000**

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

Shafurudin 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.

60

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Kota Bharu Boathouses, 1960**

Signed and dated "Khalil Ibrahim 60" on lower left  
Oil on canvas  
40 x 61 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 92 of "KHALIL IBRAHIM The Art  
Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

**RM 22,000 - RM 38,000**



Solitary and devoid of human inhabitants, this shows the artist's intent study of landscapes, especially those of the countryside. Khalil Ibrahim used to attend art classes every Sunday in Kota Bharu, where he learned the fine art of watercolour and painting techniques from Nik Mahmud Idris, an art inspector.

Perhaps this was a piece that was done to commemorate that time in his life, a time that influenced him, his life and ultimately his art. Rather innocent and upfront, this piece holds no hidden meanings or anything of that sort, this was a showcase of Khalil's skills on canvas, as well as the beautiful landscape in Kota Bharu.

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.



**61**

**YUSOFF ABDULLAH**

B. Kelantan, 1928-2006

**Pantai Cinta Berahi, Kota Bharu, Kelantan**

Signed and dated "Yusof Abdullah" on lower right

Oil on board

45 x 59 cm

Provenance

Private Collection, Kuala Lumpur

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



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 the Art Education.

**62**

**MAT ALI MAT SOM**

B. Selangor, 1975

**Pertarungan #2, 2016**

Metal on natural stone  
80 x 49 x 32 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 18,000 - RM 25,000**



Mat Ali Mat Som has a passion for everything about silat, a traditional Malay martial art. Being able to share it is a satisfaction he cannot describe in words. Not only has he learnt the martial art, and studied its history and moves, he is now sharing his sculptures based on the art. "I remember making my first metal sculpture – a keris – after watching a television documentary on the keris when I was 10 years old. I made the keris using an iron pipe in the garage of my parents' home in Ampang," said Mat Ali.



**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Greetings, 2014**

Signed and dated "RSA '14 Greetings" on lower right

Acrylic on canvas

114 x 84.5 cm

Provenance

Private Collection, Kuala Lumpur

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

Gold Hue, 2015

Acrylic on canvas 100 x 138 cm

**SOLD RM 15,780.80**

KLAS Art Auction 24 April 2016

Edition XX



Home of the Pigeons, 2013

Acrylic on canvas 120 x 90 cm

**SOLD RM 10,144.80**

KLAS Art Auction 13 November 2016

Edition XXIV

Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting.

"Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng. That seems evident in this piece as he does incite the soothing and calm atmosphere that only being physically present at the seaside can only provide. With intense colouring and bold strokes, the display of the forms and colours instantaneously create an aura calmness and comfort. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.



**FAUZUL YUSRI**

B. Kedah, 1974

**Ground II - Historic, 2006**

Signed and dated "FAUZUL YUSRI 06" on lower left  
 Artist, title, date, medium and dimensions inscribed on the reverse  
 Mixed media on canvas  
 152 x 120 cm

Provenance  
 Private Collection, Kuala Lumpur

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

Position, 2008  
 Mixed media on canvas 91 x 91 cm  
**SOLD RM 8,800.00**  
 KLAS Art Auction 6 April 2014  
 Edition VIII



She and Dog, 2009  
 Mixed media on canvas 137 x 137 cm  
**SOLD RM 10,144.80**  
 KLAS Art Auction 13 November 2016  
 Edition XXIV

"Artists should not be too direct, and be more creative with their messages."

That is exactly the stand Fauzul Yusri takes as he creates yet another unfathomable yet curiosity-evoking piece. Despite the sandy, loud brown he takes on throughout this piece of artwork, random and sporadic forms of black masses decorate the canvas - as if floating or suspended, even. Formless markings, scratching and scarring also appear here and there. In its entirety, the message is loud and bold, honest yet a little distorted.

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







**65**

**LONG THIEN SHIH**

B. Selangor, 1946

**Spin Series - Hybrid 2, 2016**

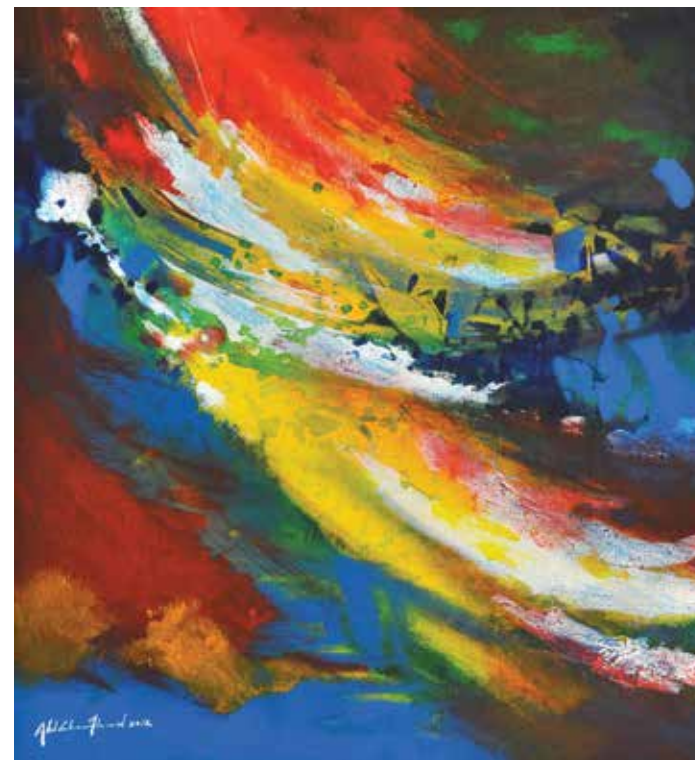
Signed and dated "Thien Shih 2016"  
on lower left  
Acrylic on canvas  
58 x 48 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - RM 3,000**

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 boldcoloured 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.



**66**

**ABDUL GHANI AHMAD**

B. Kedah, 1945

**Journey Series, 2011**

Signed and dated "Abd Ghani Ahmad 2011" on lower left  
Acrylic on canvas  
49 x 45 cm

Provenance  
Private Collection, Kedah

**RM 1,200 - RM 2,500**

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 hypnotises 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.



**67**

**RAFIEE GHANI**

B. Kedah, 1962

**Hanging Garden 14, 2003**

Signed, dated and inscribed "Rafiee Ghani 'hanging garden 14' 2003"  
on lower edge of paper  
Watercolour on paper  
38 x 57 cm

Provenance  
Private Collection, Kuala Lumpur

**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 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.



**68**

**FAUZUL YUSRI**

B. Kedah, 1974

**Untitled, 2001**

Signed and dated "FAUZUL 2001"  
on lower right  
Mixed media on paper  
37 x 27 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,000**

For around 20 years, Fauzul Yusri lived in the unspoilt nature and the freedom and peace of village life before he moved to Kuala Lumpur in 1996 to pursue his Bachelor Degree in Fine Art at Universiti Teknologi Mara in Shah Alam. He graduated in 1999, but his previous village life would have a tremendous influence on his art, alongside his fascination for a man's struggle with his natural environment. His style is deliberate yet energetic, confident and committed.

Creating interesting textures in his artworks through scarring and layering, Fauzul Yusri's artworks of geometric abstractions are seen in both solo exhibitions (Taksu Kuala Lumpur) and group exhibitions (National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN gallery and more). Born in Alor Setar, Kedah in 1974, the artist has to-date won several awards including Kijang Art Awards by Bank Negara Malaysia in 2004 and at the Young Contemporary Art Award at National Art Gallery Malaysia in 2002.



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Developer: MyStar Ventures Sdn Bhd (1046301-T) • Developer's License No. A1157-1/21-2017/094/01 • Validity Period: 10/11/2015 - 09/11/2017 • Advertising & Sales Permit No. 14157-1/21-2017/094/01 • Validity Period: 10/11/2015 - 09/11/2017 • Approving Authority: Multi-Bersekutuan Putrajaya • Approval Plan No. MBPJ/2010/07/01/07/2015 • Land Encumbrances: United Overseas Bank (Malaysia) Bhd • Land Tenure: Leasehold 99 years (Expiry 30 December 2114) • Expected Date of Completion: Aug 2019 • Type of Property: Serviced Residences • Total Units: 372 • Selling Price: RM889,200.00 (Min) - RM1,952,303.00 (Max) • Built Up: 862sqft (Min) - 2,218sqft (Max) • Discount: 10% • SOHO: Total Units: 62 • Selling Price: RM550,000 (Min) - RM 700,000 (Max) • Built Up: 441sqft (Min) - 652sqft (Max) • Restriction in Interest: This land cannot be transferred, leased or charged without prior consent from State Authority.

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**THRIVEN**

## IMPORTANT NOTICE

### AUCTION TERMS AND CONDITIONS

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

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

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

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

#### Section 1 NOTICE TO BIDDERS

##### General

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

##### KLAS is Seller's Agent Only

1.2 In its role as Auctioneer of Lots, KLAS acts solely for and in the interests of the Seller. KLAS' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. If KLAS or any of its staff or representatives makes any statement or representation in respect of a Lot, or if KLAS provides a Condition Report on a

Lot, it does so, on the Seller's behalf. Upon a Sale, the resulting contract (“the Contract of Sale”) is between the Buyer and the Seller and not with KLAS. The terms of the Contract of Sale between a Seller and a Buyer is set out in Section 2.

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

##### Tests

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

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

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

##### Bidder's Duty to Inspect

1.6 Subject to the Contractual Description about a Lot in the Catalogue, Lots are sold to the Buyer on an “as is” basis, and may contain faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Description) or elsewhere of any Lot are for identification purposes only. They may not

reveal the true condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, origin, value and estimated selling price (including the Hammer Price).

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

##### Condition Reports and Estimates

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

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

##### Storage Cost

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

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

##### Disclaimer and Limitation of Liability

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

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

##### Counterfeits

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

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

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



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

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

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

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

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

#### **Bids**

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

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

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

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

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

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

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

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

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

- (a) refuse any bid which does not exceed the previous bid by at least 10% or by such other amount as the Auctioneer will in his absolute discretion decide;
- (b) to advance the bidding in such manner as he may decide;
- (c) to withdraw any Lot;
- (d) to combine any two or more Lots; and

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

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

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

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

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

#### **After the Sale**

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

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

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

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

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

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

#### **Payment and Delivery**

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

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

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

#### Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

#### Withdrawal of Lots

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

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

- (a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or
- (b) KLAS 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 | 12 March 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 2017) \_\_\_\_\_

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

### AGREED AND ACCEPTED BY

Signature of Bidder

Name \_\_\_\_\_ Date \_\_\_\_\_



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

Bidder No. (for office use)

## ABSENTEE BID FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 12 March 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. \_\_\_\_\_ Issuing Bank \_\_\_\_\_  
Supporting Documents I Utility Bills I Bank Statement (Issued in 2017) \_\_\_\_\_

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

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

(leave blank if phone bidding)

LOT NUMBER	ITEM	TOP LIMIT (RM)

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### AGREED AND ACCEPTED BY

Signature of Bidder

Name \_\_\_\_\_ Date \_\_\_\_\_



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