

An abstract painting featuring a complex composition of vibrant colors including blue, purple, red, yellow, and green. The brushstrokes are thick and expressive, creating a sense of movement and depth. The overall style is reminiscent of modernist or expressionist art.

PETALING JAYA, SUNDAY 14 MAY 2017

# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 20 **Norma Abbas, Puan Sri** *Untitled*, 1991



# KLAS ART AUCTION 2017

## MALAYSIAN MODERN & CONTEMPORARY ART EDITION XXVII

### Auction Day

**Sunday, 14 May 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**



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

## Contact Information

### Auction enquiries and condition report

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

Datuk Gary Thanasan  
gary@mediate.com.my

### Payment and collection

Shamila +6019 3337668  
shamila@mediate.com.my

Lot 68 **Ibrahim Hussein, Datuk** *Now and Again it Flowers II, 1973*

Lot 30 **Jolly Koh, Dr** *Philosopher's Garden, 2004*



## Full Preview

Date: 18 April - 13 May 2017

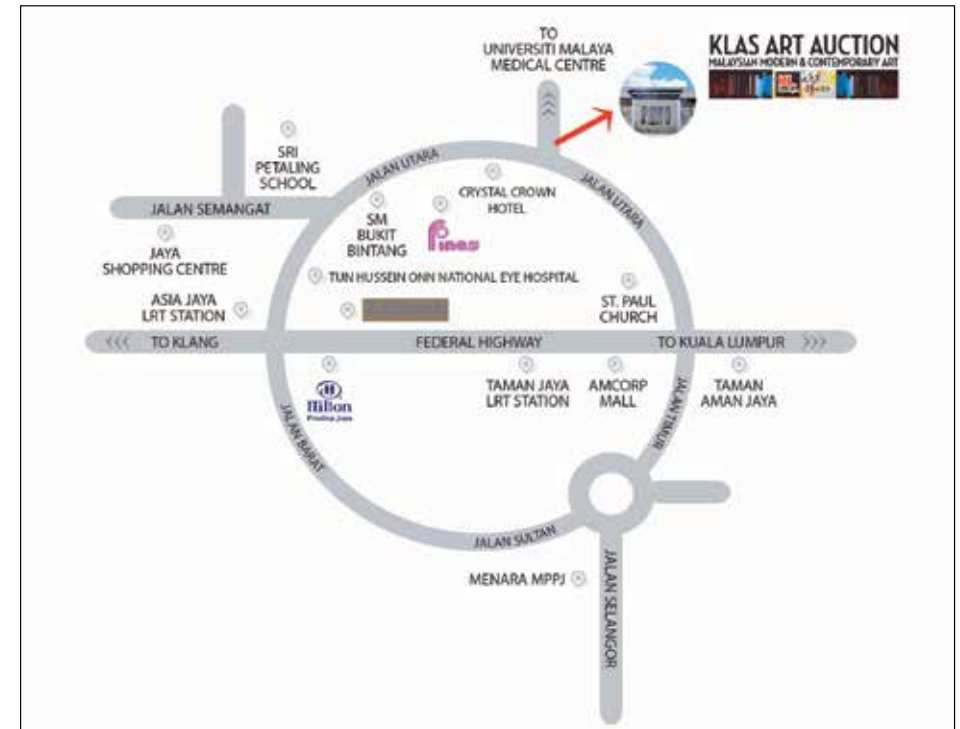
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

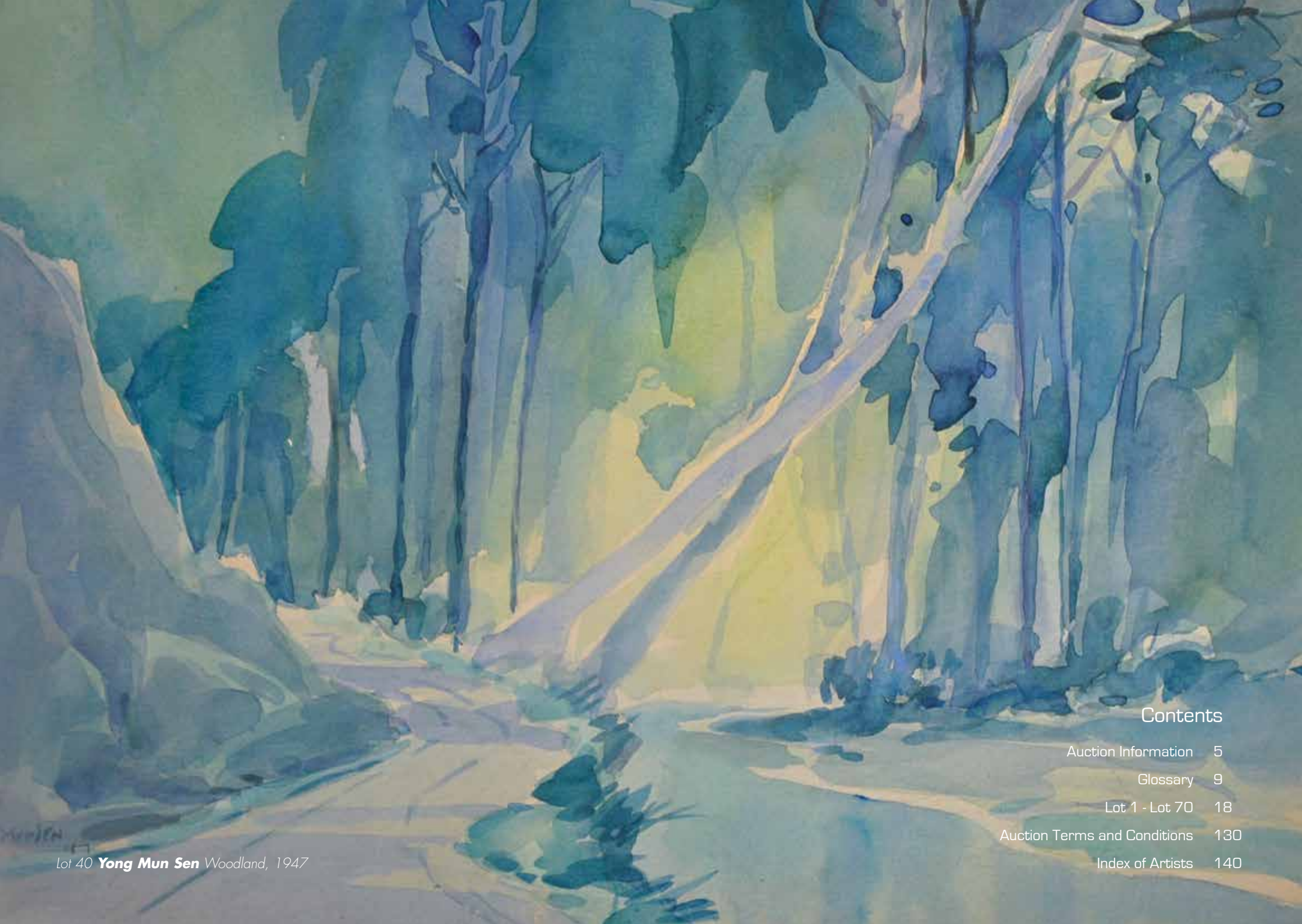
Date: Sunday, 14 May 2017

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

Time: 1.00 pm



Map to KL Lifestyle Art Space



lot 40 **Yong Mun Sen** *Woodland*, 1947

## Contents

Auction Information	5
Glossary	9
Lot 1 - Lot 70	18
Auction Terms and Conditions	130
Index of Artists	140

## Glossary



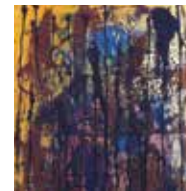
**1 ISMAIL ABDUL LATIFF**  
**MYSTERY TOUR.. INTO THE WILD NIGHT, 2014**

Acrylic on canvas 90 x 71 cm  
RM 9,000 - RM 16,000



**6 SHAFURDIN HABIB**  
**PENANG II - QUEEN VICTORIA MEMORIAL CLOCK TOWER, 2016**

Watercolour on paper 30 x 45 cm  
RM 1,500 - RM 3,000



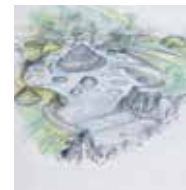
**2 BHANU ACHAN**  
**MOUNTAIN TRAIL, 2016**

Mixed media on canvas 91.5 x 61 cm  
RM 2,800 - RM 7,000



**7 MOHD ZAIN IDRIS**  
**TEBING SUNGAI, 1960s**

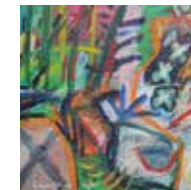
Oil on canvas 38 x 58 cm  
RM 2,500 - RM 5,000



**3 SYED AHMAD JAMAL, DATUK**

**STUDY FOR PUBLIC SCULPTURE, 1999**

Ink and colour on paper 28 x 40 cm  
RM 8,000 - RM 16,000



**8 RAFIEE GHANI**

**WATER BELOW, 1998**

Mixed media on canvas 71 x 100 cm  
RM 9,000 - RM 14,000



**4 RAPHAEL SCOTT AHBENG**  
**BIDAYUH VILLAGE OF PAP, SARAWAK**

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



**9 ABDUL MUTHALIB MUSA**  
**MAQUETTE FOR FOCI, 2013**

Stainless steel 30 cm (Height)  
RM 3,800 - RM 7,000



**5 KHALIL IBRAHIM**

**EAST COAST FISHERMEN, 1988**

Watercolour on paper 25 x 33.5 cm  
RM 2,000 - RM 5,000



**10 DAVID BROMLEY**  
**LEAP FROG - BOY OVER GIRL, 2013**

Bronze 43 x 27 x 12 cm  
RM 12,000 - RM 20,000



**11 DAVID BROMLEY**  
**LEAP FROG, 2013**

Mixed media on paper 34.5 x 26.5 cm  
RM 3,500 - RM 6,000



**16 CHOO KENG KWANG**  
**MAKING KITES, 1960s**

Batik 49 x 92 cm  
RM 5,500 - RM 11,000



**21 FRANK WOO**  
**CITY LIFE, CITY LOOKOUT SERIES - BROWNSCAPE I, II & III, 2004**

Mixed media collage 35 x 35 x 3 pieces  
RM 6,000 - RM 10,000



**12 KHALIL IBRAHIM**  
**PANTAI IRAMA, 1970**

Acrylic on canvas 92 x 120 cm  
RM 30,000 - RM 50,000



**17 KWAN CHIN**  
**ABOUND IN LOVE, 2012**

Batik 74 x 98 cm  
RM 2,800 - RM 5,000



**22 DAVID BROMLEY**  
**I THINK BUTTERFLIES ARE BEAUTIFUL I, 2015**

Mixed media and gold leaf on canvas  
55 x 82 cm  
RM 5,500 - RM 7,000



**13 NIZAM AMBIA**  
**BLATIK DANCER, 2004**

Mixed media on canvas 147 x 152 cm  
RM 6,000 - RM 15,000



**18 TAN THEAN SONG**  
**TWO WOMEN, 2007**

Batik 78 x 49 cm  
RM 2,000 - RM 4,000



**23 NIZAR KAMAL ARIFFIN**  
**SIRI POHON BERINGIN - DAERAH #10, 2012**

Acrylic on canvas 167 x 137 cm  
RM 5,000 - RM 12,000



**14 LYE YAU FATT**  
**CHATTERING, 1983**

Mixed media on canvas 81 x 63.5 cm  
RM 12,000 - RM 20,000



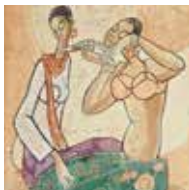
**19 ABDUL LATIFF MOHIDIN**  
**PAGO - PAGO, 1982**

Print on paper 59.5 x 39.5 cm  
RM 1,500 - RM 4,000



**24 RAFIEE GHANI**  
**LANDSCAPE, 2004**

Oil on board 20.3 x 25.4 cm  
RM 2,500 - RM 4,000



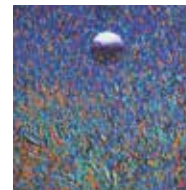
**15 SEAH KIM JOO**  
**TWO WOMEN WITH DOVE, 1970s**

Batik 60 x 47 cm  
RM 5,000 - RM 12,000



**20 NORMA ABBAS, PUAN SRI**  
**UNTITLED, 1991**

Mixed media collage 102 x 76 cm  
RM 15,000 - RM 35,000



**25 ISMAIL ABDUL LATIFF**  
**BERTIH WARNA, 2002**

Acrylic on paper 38 x 29 cm  
RM 2,500 - RM 4,500



Lot 15 **Seah Kim Joo**  
*Two Women with Dove, 1970s*



**26 SAMSUDIN WAHAB**  
**GODDESS OF JUSTICE, 2008**  
 Mixed media on canvas 152 x 183 cm  
 RM 14,000 - RM 26,000



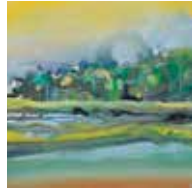
**31 MOKHTAR ISHAK**  
**PANTAI SABAK, 2010**  
 Watercolour on paper 14.5 x 21 cm  
 RM 200 - RM 450



**36 AFFANDI**  
**CUCU KESAYANGAN (DEAREST GRANDCHILD), 1977**  
 Ink on paper 37 x 39 cm  
 RM 24,000 - RM 50,000



**27 FADILAH KARIM**  
**MYSTERIOUS FACES, 2013**  
 Oil on canvas 152 x 183 cm  
 RM 10,000 - RM 24,000



**32 CHEW TENG BENG, DR**  
**LANDSCAPE, 1998**  
 Oil on board 20 x 25 cm  
 RM 3,000 - RM 5,000



**37 ISMAIL MAT HUSSIN**  
**KOTA BHARU MARKET SCENE, 1988**  
 Pencil on paper 12 x 12 cm  
 RM 300 - RM 800



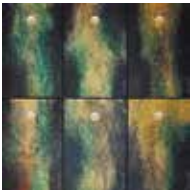
**28 YUSOF GHANI**  
**OMBAK SERIES "PISU - PISU", 2013**  
 Mixed media on silk 101 x 91 cm  
 RM 15,000 - RM 35,000



**33 TAWEE NANDAKWANG**  
**CANAL BOAT SCENE, 1973**  
 Oil on canvas 54 x 69 cm  
 RM 10,000 - RM 18,000



**38 LEE CHENG YONG**  
**FLOWERS IN A VASE, 1950s**  
 Pastel on paper 34 x 24 cm  
 RM 2,500 - RM 5,000



**29 ISMAIL ABDUL LATIFF**  
**TANAH PUSAKA BUMI MANUSIA, 2011**  
 Acrylic on canvas  
 72 x 48 cm x 6 pieces  
 RM 15,000 - RM 35,000



**34 ARIE SMIT**  
**RED SUNSET TEMPLE, BALI, 2001**  
 Acrylic on canvas 45 x 55 cm  
 RM 8,000 - RM 14,000



**39 LONG THIEN SHIH**  
**BLUE RHINO, 2010**  
 Acrylic on canvas 116 x 89 cm  
 RM 6,800 - RM 14,000



**30 JOLLY KOH, DR**  
**PHILOSOPHER'S GARDEN, 2004**  
 Oil and acrylic on canvas 91 x 91 cm  
 RM 18,000 - RM 36,000



**35 POPO ISKANDAR**  
**CAT WITH RED BALL, 1987**  
 Oil on canvas 50 x 50 cm  
 RM 5,000 - RM 12,000



**40 YONG MUN SEN**  
**WOODLAND, 1947**  
 Watercolour on paper 27.5 x 37.5 cm  
 RM 5,000 - RM 12,000



Lot 39 **Long Thien Shih**  
*Blue Rhino, 2010*



**41 ISMAIL ABDUL LATIFF**  
**SANGKAR PURNAMA TAMAN UDARA, 2013**

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



**46 TEW NAI TONG**  
**NUDE 207, 1999**

Oil on canvas 38 x 48.5 cm  
RM 1,300 - RM 3,800



**51 RAPHAEL SCOTT AHBENG**  
**SIKAJANG FALLS, SARAWAK, 2005**

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



**42 KHALIL IBRAHIM**  
**TWO FIGURES, 1986**

Batik with newsprint 90 x 60 cm  
RM 35,000 - RM 75,000



**47 ITZCHAK TARKAY**  
**FLEUR, 1996**

Watercolour and ink on montval paper  
29.5 x 23 cm  
RM 2,500 - RM 5,500



**52 SHAFURDIN HABIB**  
**PENANG I - CHOWRASTA MARKET, 2016**

Watercolour on paper 30 x 45 cm  
RM 1,500 - RM 3,000



**43 ISMAIL MAT HUSSIN**  
**TRISHAW, 1974**

Batik 57 x 50 cm  
RM 3,500 - RM 8,000



**48 CHEUNG POOI YIP**  
**ABSTRACT LADY, 2002**

Acrylic on canvas 47 x 38 cm  
RM 3,500 - RM 5,000



**53 KOH TENG HUAT**  
**CHEW JETTY, PENANG**

Oil on canvas 39.5 x 29.5 cm  
RM 1,500 - RM 3,500



**44 FATIMAH CHIK**  
**KEBAYA SERIES - PURPLE, 2001**

Batik 117 x 67 cm  
RM 7,000 - RM 15,000



**49 ENG TAY**  
**COMPANIONS, 2007**

Oil on canvas 132 x 177 cm  
RM 90,000 - RM 200,000



**54 SOON LAI WAI**  
**MOMENTS SERIES 10, 2015**

Acrylic on paper 42 x 29.5 cm  
RM 400 - RM 800



**45 TEW NAI TONG**  
**FIGURE STUDY**

Pen on paper 15 x 31 cm  
RM 400 - RM 900



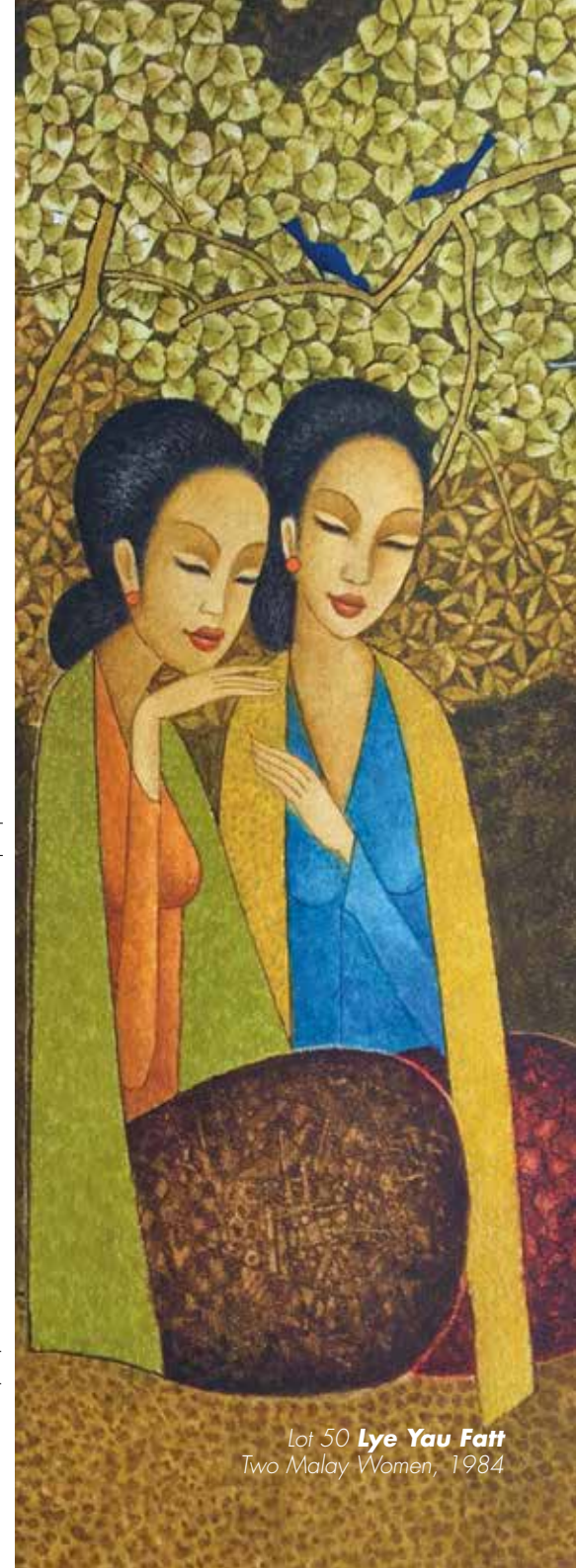
**50 LYE YAU FATT**  
**TWO MALAY WOMEN, 1984**

Mixed media on paper 56 x 38 cm  
RM 4,800 - RM 8,000



**55 BHANU ACHAN**  
**A SURREAL BLUE II, 2016**

Mixed media on paper 59 x 42 cm  
RM 2,500 - RM 4,500



Lot 50 **Lye Yau Fatt**  
*Two Malay Women, 1984*



**56 CHOO BENG TEONG**  
**RED-WHISKERED BULBUL,**  
**PERLIS, 2015**

Watercolour on paper 27 x 16 cm  
RM 1,500 - RM 3,500



**61 ABDUL GHANI AHMAD**  
**JOURNEY SERIES, 2005**

Acrylic on canvas 32.5 x 42.5 cm  
RM 1,000 - RM 2,200



**66 RAFIEE GHANI**  
**KEBUN SEMUT API, 2004**

Oil on canvas 30.5 x 40.6 cm  
RM 3,500 - RM 7,500



**57 DAVID BROMLEY**  
**I THINK BUTTERFLIES ARE**  
**BEAUTIFUL II, 2015**

Mixed media and gold leaf on canvas  
55 x 82 cm  
RM 5,500 - RM 7,000



**62 KELVIN CHAP**  
**NATURAL SYMPHONY, 2016**

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



**67 RAPHAEL SCOTT AHBENG**  
**KROKONG, 2013**

Acrylic on canvas 115 x 115 cm  
RM 5,000 - RM 8,000



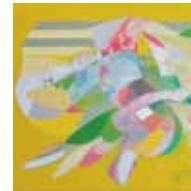
**58 YUSOF GHANI**  
**SIRI TARI 1989, 1989**

Mixed media on canvas 122 x 122 cm  
RM 45,000 - RM 90,000



**63 SOON LAI WAI**  
**THE JOURNEY - LIFE CYCLE**  
**31, 2010**

Mixed media on canvas 122 x 91 cm  
RM 1,200 - RM 2,500



**68 IBRAHIM HUSSEIN, DATUK**  
**NOW AND AGAIN IT**  
**FLOWERS II, 1973**

Acrylic on canvas 129 x 183 cm  
RM 180,000 - RM 400,000



**59 TAJUDDIN ISMAIL, DATO'**  
**MIRAGE**

Print on paper 30.5 x 30.5 cm  
RM 200 - RM 500



**64 NIK RAFIN**  
**EARTHSCAPE SERIES, 2011**

Acrylic on canvas 117 x 178 cm  
RM 1,800 - RM 4,500



**69 ISMAIL ABDUL LATIFF**  
**SUBMARINER BLUE...**  
**MY PARADISE, 2012**

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



**60 TAJUDDIN ISMAIL, DATO'**  
**NIGHT JOURNEY NO.5**

Print on paper 30.5 x 30.5 cm  
RM 200 - RM 500



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

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



**70 NIK RAFIN**  
**BACK TO WORK IN**  
**MELBOURNE, 1999**  
**MELBOURNE TOWN HALL,**  
**1999**

Watercolour on paper 19 x 11.5 cm  
RM 300 - RM 800



Lot 57 **David Bromley**  
*Butterflies II, 2015*

1

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Mystery Tour... Into the Wild Night, 2014**

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

**RM 9,000 - RM 16,000**



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



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

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Regrettably, these wonderful places are difficult to put into words, let alone paint. Fortunately though, we are able to see a proper, solid version of it through Ismail Latiff's paintings. With a brush stroke, 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."

## 2

### **BHANU ACHAN**

B. Kuala Lumpur, 1949

#### **Mountain Trail, 2016**

Signed and dated "Bhanu 16" on lower right

Inscribed "Mountain Trail" on the reverse

Mixed media on canvas

91.5 x 61 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,800 - RM 7,000**

A lover of nature, Bhanu draws inspiration from it. Bold, strong and dauntless, these painting is remindful of the strong, warm colours of the elements of earth and wind. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.

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.



### 3

#### SYED AHMAD JAMAL, DATUK

B. Johor, 1929 - 2011

#### Study for Public Sculpture, 1999

Signed and dated "9/99" on lower right  
Ink and colour on paper  
28 x 40 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 237 and 277 of "Syed Ahmad Jamal:PELUKIS" book

Published in 2009 by Balai Seni Lukis Negara

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



Dari Kapal Terbang Pagi, 2004  
Watercolour on paper 28 x 41 cm  
**SOLD RM 23,100.00**  
KLAS Art Auction 2 December 2012  
Edition II



Nipah, 1992  
Mixed media on paper 39.5 x 28 cm  
**SOLD RM 23,100.00**  
KLAS Art Auction 2 December 2012  
Edition II

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 in 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 years 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.

## 4

### RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

#### Bidayuh Village of Pap, Sarawak

Signed and titled "RSA Bidayuh village of Pap, Sarawak" on lower middle

Oil on board  
22.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 55 of "RAPHAEL SCOTT AHBENG"  
solo exhibition catalogue

Published in 2014 by KL Lifestyle Art Space

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



Kinabalu, 2009  
Oil on board 30.5 x 22.5 cm  
**SOLD RM 3,584.00**  
KLAS Art Auction 28 September 2014  
Edition XI



Judgement Day in Sarawak, 2003  
Oil on board 30.5 x 22.5 cm  
**SOLD RM 3,360.00**  
KLAS Art Auction 22 March 2015  
Edition XIV

"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.

5

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Fishermen, 1988**

Signed and dated "Khalil Ibrahim 88" on lower right

Watercolour on paper

25 x 33.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 212 of "KHALIL IBRAHIM The Art Journey"  
exhibition book

Published in 2015 by KL Lifestyle Art Space

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

The figures present in this painting 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 on figures and are heavily influenced by East Coast fishermen and women.





**6**

**SHAFURDIN HABIB**

B. Perak 1961

**Penang II - Queen Victoria Memorial Clock Tower, 2016**

Signed and dated "Shafurdin Habib 2016" on lower left  
Watercolour on paper  
30 x 45 cm

Provenance  
Private Collection, Kuala Lumpur

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

Shafurdin 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 Queen Victoria Memorial Clock Tower in Penang 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 Shafurdin'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.



**7**

**MOHD ZAIN IDRIS**

B. Terengganu, 1939 - 2000

**Tebing Sungai, 1960s**

Signed "M.ZAIN" on lower left  
Oil on canvas  
38 x 58 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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

## 8

### RAFIEE GHANI

B. Kedah, 1962

#### Water Below, 1998

Signed "Rafiee Ghani" on lower left  
Signed "Rafiee Ghani" on the reverse  
Title, date and medium inscribed on the reverse  
Mixed media on canvas  
71 x 100 cm

Provenance  
Private Collection, Kuala Lumpur

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



Dream, 1996  
Oil on canvas 100.5 x 138.5 cm  
**SOLD RM 16,908.00**  
KLAS Art Auction 24 April 2016  
Edition XX



Wetlands I, 1995  
Oil on canvas 129.5 x 138 cm  
**SOLD RM 20,064.16**  
KLAS Art Auction 26 June 2016  
Edition XXI

"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."

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.



In this piece, only can almost feel if not see the emotions that surround the artist when he gazes upon his subject matter, which is the wetlands. 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 and how it can make you feel 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.

9

**ABDUL MULTHALIB MUSA**

B. Penang, 1976

**Maquette for FOCl, 2013**

Stainless steel  
30 cm (Height)

Provenance  
Private Collection, Kuala Lumpur

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



In Bloom 1, 2013  
Stainless steel with concrete base  
75 x 22 x 17cm  
**SOLD RM 19,800.00**  
KLAS Art Auction 21 June 2014  
Edition IX

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

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

This piece employs a combination of geometry, computer design, mathematical equations and the technology of laser-cut machines. Each set of steel is kept ajar and stacked upon a vertical axis in random twists and turns, in a rotating motion. It does give the impression of a flower or plant about to bloom. It is also, in a way, an abstract form of art. The different twists and turns that contributed to the end-product signify different thoughts, feelings and mindset, all of which helped in inventing something aesthetic.



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

10

**DAVID BROMLEY**

B. England, 1960

**Leap Frog - Boy over Girl, 2013**

Inscribed "BROMLEY 2013" on the base

Bronze Sculpture, Artist Proof

43 x 27 x 12 cm

Provenance

Private Collection, Australia

**RM 12,000 - RM 20,000**



David Bromley with his sculpture

Bromley's practice of art invoked two distinctive themes that he is now best known for, the nude female portraits and the children series. Bromley delves into various mediums and imagery that result in a whimsical fruition.

His works are daringly illustrative and beautifully coloured, leaving its viewers a striking memory of his works. Bromley's brilliant work in sculpture is created using bronze and resin to bring life into the characters in his work. Through this sculpture, Bromley captures the playful and carefree essence of being a child and their spirited shenanigans.



Back view

**11**

**DAVID BROMLEY**

B. England, 1960

**Leap Frog, 2013**

Signed "BROMLEY" on lower left

Mixed media on paper

34.5 x 26.5 cm

Provenance

Private Collection, Australia

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

"Yes, art is our life, but you can find art everywhere - it is in music, handmade shoes, furniture and design, clothing, sculpture, books - there are no bounds."

Born in 1960, in Sheffield, England, David Bromley immigrated to Australia with his family in 1964 and emerged as a painter in the mid-1980s. Since then, he has become one of the most recognisable and innovative artists in Australia.

This piece is one of Bromley's many images of childhood, carrying us back to the land of lost content, to a world of action, dreams, of energy and reverie, of present pains and future hopes. They are direct and immediate in their appeal – like children. They are mysterious and allusive and indirect – like children.



## 12

### KHALIL IBRAHIM

B. Kelantan, 1934

#### Pantai Irama, 1970

Signed and dated "Khalil Ibrahim 70" on lower left  
Acrylic on canvas  
92 x 120 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on the "KHALIL IBRAHIM The Art Journey" book sleeve

Illustrated on page 176 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

**RM 30,000 - RM 50,000**



Figurative Series, 1994  
Acrylic on canvas 122 x 122 cm  
**SOLD RM 81,158.40**  
KLAS Art Auction 31 January 2016  
Edition XIX



Untitled, 1979  
Acrylic on canvas 140 x 179 cm  
**SOLD RM 157,808.00**  
KLAS Art Auction 24 April 2016  
Edition X

With human figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with a mesmerising acrylic piece of colourful, hypnotising women moving across the canvas.

The employment of bright, enlivening colours creates an overall enthusiastic and energetic mood. Silhouettes of various individuals are situated mainly in the center, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms expertly.



In entirety, this piece is reminiscent of wayang kulit, given its flat depths.

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.

## 13

### NIZAM AMBIA

B. N. Sembilan, 1969

#### Blatik Dancer, 2004

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

Provenance  
Private Collection, Kuala Lumpur  
Formerly in the Hilton Kuala Lumpur Collection

**RM 6,000 - RM 15,000**



Blatik Dancer, 2004  
Mixed media on canvas 152 x 147 cm  
**SOLD RM 13,200.00**  
KLAS Art Auction 21 September 2013  
Edition V

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.

14

**LYE YAU FATT**

B. Kedah, 1950

**Chattering, 1983**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 12,000 - RM 20,000**



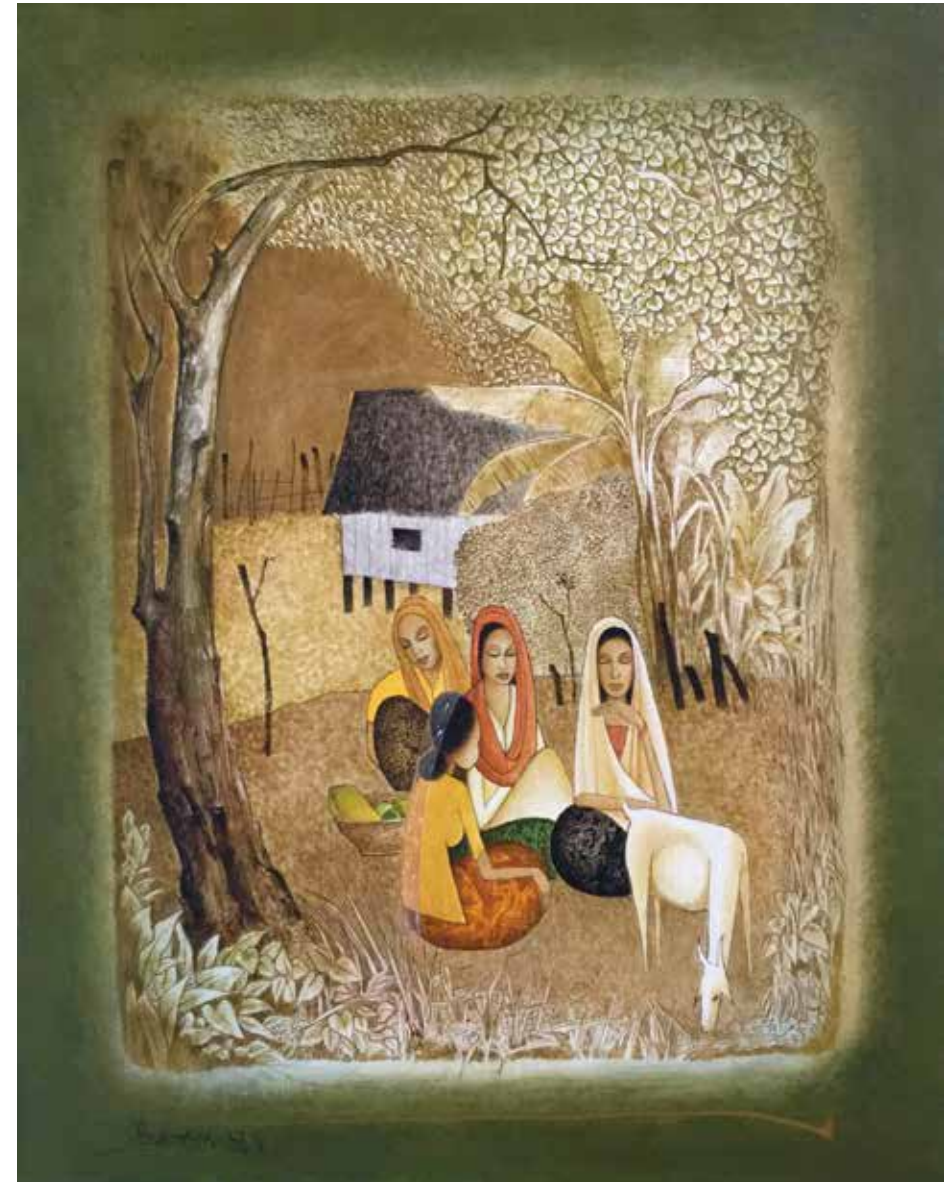
Lye Yau Fatt with his mentor, the late Cheong Soo Pieng (circa 1970)



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

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

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



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

15

**SEAH KIM JOO**

B. Singapore, 1939

**Two Women with Dove, 1970s**

Signed on lower right

Batik

60 x 47 cm

Provenance

Private Collection, Canada

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



Chinatown Singapore, 1970s  
Batik 89 x 50 cm  
**SOLD RM 20,289.60**  
KLAS Art Auction 31 January 2016  
Edition XIX



Singapore River  
Batik 51.5 x 79.5 cm  
**SOLD 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.





**16**

**CHOO KENG KWANG**

B. Singapore, 1931

**Making Kites, 1960s**

Signed on lower right

Batik

49 x 92 cm

Provenance

Private Collection, Kuala Lumpur

**RM 5,500 - RM 11,000**

In the early years, Choo Keng Kwang was involved in wood-cut and oil painting and chose as his subjects the life of workers as well as beauty of the countryside. In the late 60s when batik painting caught on as a popular art form, Choo switched from wood-cut and oil painting to batik painting. Many of his batik paintings were on Malay kampung life. With dedication and hard work, Choo soon emerged as one of the popular batik painting artists in Singapore during his time.

Choo came onto the art scene in the late 1950s after the emergence of a group of émigré artists, these pioneer Nanyang artists include such luminaries as Chen Wen Hsi, Liu Kang and Cheong Soo Pieng were so influential as teachers in the Nanyang Academy of Fine Arts that they not only propelled the Academy to a position of subsequent historic significance on the development of a modern Singapore art but left an indelible mark on the styles and techniques of “the second generation of Nanyang artists” many of whom were the students of these great mentors, including Choo Keng Kwang.



**17**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**Abundant in Love, 2012**

Signed “Kwan Chin” on lower right

Batik

74 x 98 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 25 of “Malaysian

Villagescape by Kwan Chin”

exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

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

In calmer, soothing tones of blue, Kwan Chin captures the tranquil life of the countryside and of a loving family carrying on with their daily 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.

**18**

**TAN THEAN SONG**

B. Kedah, 1946

**Two Women, 2007**

Signed "Tan Thean Song" on

lower left

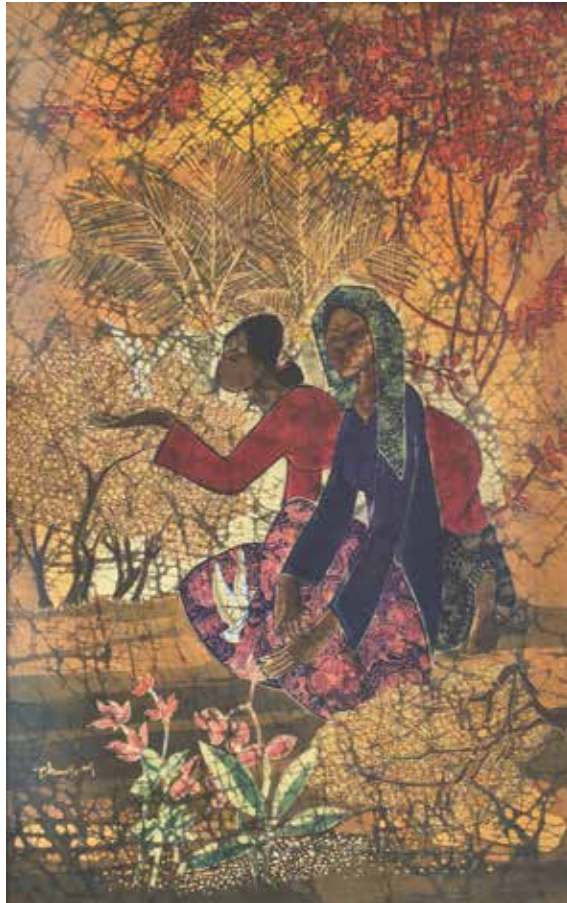
Batik

78 x 49 cm

Provenance

Private Collection, Kedah

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



**19**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Pago - Pago, 1982**

Inscribed "AL. 484/800" on lower

left with invitation note from the

artist on lower right

Print on paper

59.5 x 39.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 4,000**



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

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

Latiff's works bear a distinctively cosmopolitan outlook in terms of the successful development of a modern abstract visual language and a sustained exploration of world art and literature.

It is the Pago - Pago series that won him critical acclaim as one of Malaysia and Southeast Asia's most important modern artists. This series brought about primitive and tribal essences into his works, and the artist recalls his travels to Thailand and Indochina as being the key development and inspiration to his work in this series. He meticulously sketched sacred monuments and nature. It is in this series that he fused stupa-like forms and natural plants and rock forms, focusing on the "energy-movement" of structures rather than their simple depiction. Using rapid strokes, Latiff's work conveys spontaneity and the subject matter of interlocking geometric and more organic forms would become recurrent in his practice.

20

**NORMA ABBAS, PUAN SRI**

B. Kuala Lumpur, 1951

**Untitled, 1991**

Signed and dated "Norma Abbas July 1991" on lower right  
Mixed media collage on paper  
102 x 76 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 15,000 - RM 35,000**



Indian Woman V, 1989  
Mixed media collage 74.3 x 50.2 cm  
**SOLD RM 19,162.40**  
KLAS Art Auction 24 April 2016  
Edition XX

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

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

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



**21**

**FRANK WOO**

B. Hong Kong, 1962

**City Life, City Lookout Series - Brownscape I, II & III, 2004**

Signed and dated "FRANK WOO 2004" on lower edge of each

Mixed media on paper

35 x 35 x 3 pieces

Provenance

Private Collection, Kuala Lumpur

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

Born in Hong Kong, Frank Woo's artwork shows an inspirational blending of traditional Chinese colours and textures mingled with modern art and raw emotion. He is a self-taught painter, trained in print-making in Hong Kong.

His travels and burning desire for inspiration brought him to Japan, to Tokyo's Bunka Fashion College to complete his degree in illustration. Today, he resides in Malaysia where he expresses his artistic inspiration through both paint and sculpture. Distinctive brush strokes and drips, characteristic of abstract impressionism, give the illusion of chance and movement to his artwork. Meanwhile, each drip is highly deliberate, carefully placed and calculated to give the work the desired feel.



**22**

**DAVID BROMLEY**

B. England, 1960

**I Think Butterflies Are Beautiful I, 2015**

Signed "BROMLEY" on lower middle  
Signed and dated on the reverse  
Sketched and inscribed "I think butterflies are beautiful" on the reverse  
Mixed media and gold leaf on canvas  
55 x 82 cm

Provenance  
Private Collection, Australia

**RM 5,500 - RM 7,000**



Over the past 20 years, David's work has fostered widespread acclaim and notoriety in Australia and internationally. He has exhibited on nearly every continent including Asia, Europe, Africa and America.



"The vibrant city hum and clatter of trams and busy streets, which I also love, has though meant that butterflies don't visit me as they did in Byron. Fortunately, when I am in the studio, my mind and my brush travels through my imagination and I am in a place my dreams take me!"

Bromley's raw appreciation for nature has led him to create many paintings with organic subjects, Butterflies 1 being one of his highlights. This painting gives us a glimpse through his creative lens, where all the characters and subjects in his work is portrayed from the garden of his mind.

**23**

**NIZAR KAMAL ARIFFIN**

B. Pahang, 1964

**Siri Pohon Beringin - Daerah #10, 2012**

Signed and dated "NIZAR 2012" on lower right

Signed and dated "NIZAR 2012" on the reverse

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

Acrylic on canvas

167 x 137 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 7 of "The Faces of Abstraction, Nizar Kamal Ariffin"  
solo exhibition catalogue

Published in 2012 by KL Lifestyle Art Space

Exhibited in Nizar Kamal Ariffin The Faces of Abstraction Exhibition  
(July 4 - August 2, 2012) held at KL Lifestyle Art Space

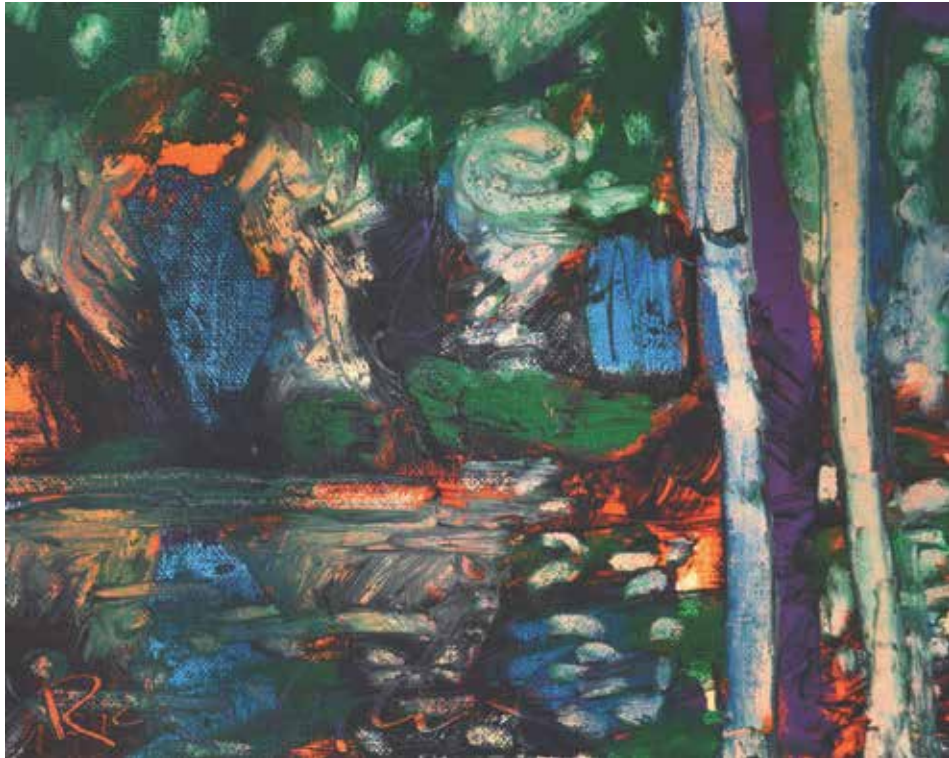
**RM 5,000 - RM 12,000**

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

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

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





**24**

**RAFIEE GHANI**

B. Kedah, 1962

**Landscape, 2004**

Signed "Rafiee Ghani" on lower left

Oil on board  
20.3 x 25.4 cm

Provenance  
Private Collection, Kuala Lumpur

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

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 i Fine Prints at Manchester Metropolitan University in 1987.



**25**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Bertih Warna, 2002**

Signed "Ismail Latiff" on lower middle

Acrylic on paper  
38 x 29 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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

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."

**26**

**SAMSUDIN WAHAB**

B. Perak, 1984

**Goddess of Justice, 2008**

Signed "Samsudin" on lower right

Signed and dated "Samsudin 08" on the reverse

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

Mixed media on canvas

152 x 183 cm

Provenance

Private Collection, Kuala Lumpur

**RM 14,000 – RM 26,000**

Samsudin Wahab majored in printmaking, graduating in 2007 with a Bachelor (Hons.) Fine Arts from UiTM, Shah Alam. Samsudin is actively participating in both local and international art shows and residency programmes. In 2009, Samsudin was the Malaysian resident artist for the year-long Malaysia-Australia Visual Artist Residency, which culminated in an exhibition of paintings and sculpture, and a performance piece. Samsudin was also a 2009 winner of the Malaysia Emerging Artist (MEA) Award.

Samsudin Wahab's art is a mixture of fantasy and reality, a unique and highly personal interpretation of truths. In particular Samsudin concentrates on issues of conspiracy, social power, and governmental control over the masses.

In 2013, Samsudin was the recipient of the Jurors' Award for the Young Contemporaries Exhibition organised by the National Visual Arts Gallery. His works incorporate multiple art disciplines, including printmaking, painting, and sculpture. More recently, he has been fascinated by his environment and in exploring things that surround him and digesting them as works of art. Samsudin resides and works in his studio in Selangor.



**27**

**FADILAH KARIM**

B. Johor, 1987

**Mysterious Faces, 2013**

Signed and dated "Fadilah Karim '13" on lower right  
Artist, title, date, medium and dimensions inscribed on the reverse

Oil on canvas

152 x 183 cm

Provenance

Private Collection, Kuala Lumpur

**RM 10,000 - RM 24,000**

"They are a reflection of my feelings, an expression of my emotions. All of them have a story behind them so they are very personal works." - Fadilah Karim

Fadilah Karim was born in 1987 in Batu Pahat and a graduate of Universiti Teknologi Mara. She produces dark and enigmatic portraits that reference and weave in her personal stories and experiences. Autobiographical in nature, these delicately reproduced realities offer an insight into the inner workings of her consciousness, revealing spaces that are at once intriguing, psychologically charged and highly intimate.

Fadilah is the recipient of the 2014 HOM Art Trans Young Guns Award and has exhibited in Malaysia, Singapore, Korea, Taiwan and Germany.



**28**

**YUSOF GHANI**

B. Johor, 1950

**Ombak Series “Pisu - Pisu”, 2013**

Signed “Yusof Ghani” on lower right  
Signed, titled and dated on the reverse  
Mixed media on silk  
101 x 91 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 169 of “Ombak, Breath of Life” exhibition book

Published in 2014 by Bank Negara Malaysia

**RM 15,000 - RM 35,000**

Ombak is about waves. Like every wave, this series represent irresistible movement. Everything about Yusof Ghani’s life is a journey, literally and metaphorically. He is a tireless traveller in the real world, as well as in his imagination. A more complete picture of this enigmatic artist is presented than ever before with Ombak, which is not only the title of his latest series but also a survey of what has come before.

This work from the Ombak Series did not change course, it still revolved around social remarks. He has always been an artist with a message. The message has changed over the years, but the feelings behind the paintings are as strong and visible as ever. Before Ombak, his other popular series are Tari, Topeng, Wayang, Segerak, Hijau, Biring and Wajah.

Ombak the series represents the most recent three phases of his journey, namely: destruction, humanity and awakening. This series brings us back to his roots in abstract expressionism. By travelling the world he has become a citizen of that larger entity. His waves know no boundaries. By tracing his progress over 20 years, the viewer can see the untamed creator staying true to his path. Like the waves of Asia’s devastating tsunamis, his reach is far.



**29**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Tanah Pusaka Bumi Manusia, 2011**

Signed "Ismail Latiff" on lower right of each

Acrylic on canvas

72 x 48 cm x 6 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 15,000 - RM 35,000**

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



30

**JOLLY KOH, DR**

B. Singapore, 1941

**Philosopher's Garden, 2004**

Signed and dated "Jolly Koh 04" on lower left

Oil and acrylic on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 173 of "JOLLY KOH" book

Published in 2008 by Perpustakaan Negara Malaysia

**RM 18,000 - RM 36,000**



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



Blue Birds, 2005  
Oil and acrylic on canvas 137 x 170 cm  
**SOLD RM 105,956.80**  
KLAS Art Auction 12 March 2017  
Edition XXVI

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.



**31**

**MOKHTAR ISHAK**

B. Kelantan, 1939

**Pantai Sabak, 2010**

Signed and dated "MOKH. ISHAK 2010" on lower right  
Watercolour on paper  
14.5 x 21 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 48 of  
"EAST-COAST NATIVE"  
exhibition catalogue  
Published in 2011 by KL Lifestyle Art  
Space

**RM 200 - RM 450**

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

For Mokhtar Ishak, inspirations may come in various forms, it is the opulent, charming and picturesque landscapes of the East Coast fishing village to be specific. With precise brush strokes and vibrant colours with soft hues, he brings these sceneries to life, doing its natural exquisiteness justice.

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



**32**

**CHEW TENG BENG, DR**

B. Terengganu, 1938

**Landscape, 1998**

Signed and dated  
"tengbengchew98" on lower  
right  
Oil on board  
20 x 25 cm

Provenance  
Private Collection, Penang

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

Born in 1938 in Kuala Terengganu, Dr Chew is an associate professor of the Art Centre at University Sains Malaysia, Penang. Previous to that, he was the head of the Painting and Printmaking departments, Siena Heights College, Michigan, U.S.A. before returning to Malaysia in 1972, to establish the Fine Arts Programme for USM.

His early art education was as an apprentice to his father who was a commercial artist and teacher. He also studied at Cranbrook Academy of Art and the University of Michigan.

His notable awards include the Frank Sullivan Prize (1964), Fulbright Hays Scholarship (1967-68), the British Council Visitorship (1975), the Australian Government Cultural Award (1978), The Australian Crafts Council Teaching Award, and was also awarded R & D grants from the Malaysian Government to research the indigenous plants for the manufacture of pulp and paper from 1989 to 1991.



**33**

**TAWEE NANDAKWANG**

B. Thailand, 1925 - 1991

**Canal Boat Scene, 1973**

Signed and dated "TAWEE 1973" on lower right  
Oil on canvas  
54 x 69 cm

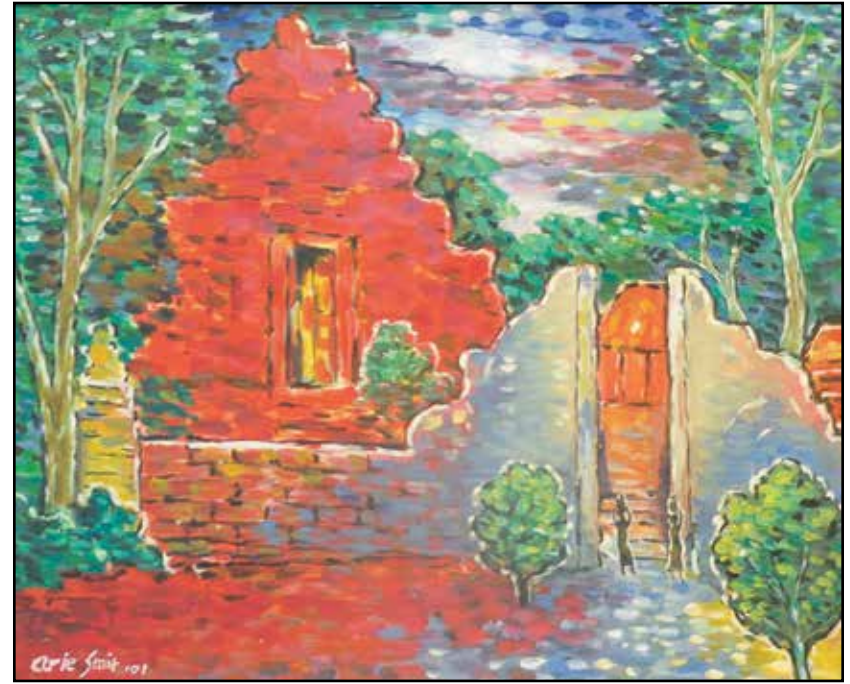
Provenance  
Private Collection, America

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

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

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

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



**34**

**ARIE SMIT**

B. Netherlands, 1916 - 2016

**Red Sunset Temple, Bali, 2001**

Signed and dated "arie smit .01" on lower right  
Inscribed "arie smit Zonsondergang Puri Bali '01" on the reverse  
Acrylic on canvas  
45 x 55 cm

Provenance  
Private Collection, Jakarta

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

Arie Smit was born in Zaandam, the Netherlands in 1916 and sadly passed away in March 2016. He was a student of the Academy of Arts in Rotterdam before working as lithographer for the Dutch Colonial Army in the Dutch Indies prior to the Second World War. He moved to Bali in 1956 to engage in full time painting and became an Indonesian Citizen and produced paintings at the Bandung Institute of Technology (ITB).

Arie Smit's paintings have been characterised as "Poems of Colour". Many of his paintings of Bali are indeed celebrations, in colour, of the artist's joy of life. He is the Indonesian painter about whom the most number of books that have been written. His works evoke the light and colours of late 19th century Impressionism, but he never paints on location. He sketches outdoors and then creates works back in his studio. His vibrant paintings focus on the people and places of Bali



**35**

**POPO ISKANDAR**

B. Indonesia, 1927

**Cat With Red Ball, 1987**

Signed and dated "popo 87" on lower right  
Oil on canvas  
50 x 50 cm

Provenance  
Private Collection, Jakarta

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

Known for his numerous depictions of leopards, cats and roosters, this oil on canvas piece is a homage to one of the creatures that interest Popo the most during his career.

"I don't just look at cats with my eyes, but also with my mind's eye (feelings). It is the complete cat which I understand in the totality of its existence. What I want to achieve in painting is the expression of what I comprehend through an object." Popo often described panthers as mysterious and magical.

Popo not only captured the panthers in their physical form, but also the spiritual form. It is often said that Popo incorporates his liking for Sundanese music into his paintings, which influenced the graceful, poetic and musical movements of these panthers across the canvas. Popo undertook a painting course at Keimin Buka Shidoso, Bandung, where his interest in art grew under the guidance of Hendra Gunawan.



**36**

**AFFANDI**

B. Indonesia, 1907 - 1990

**Cucu Kesayangan (Dearest Grandchild), 1977**

Signed and dated with artist's monogram and museum stamp on lower left  
Titled "Cucu Kesayangan" on lower right  
Ink on paper  
37 x 39 cm

Provenance  
Private Collection, Jakarta

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

Affandi once stated that "...the motif I know and like best is that of my own face; ugly and reminiscent of the dwarf Sukrasana." The painter Affandi has been called a "towering figure in the history of Indonesian modern art." Affandi's paintings often display his emotional responses to the lives of a people struggling to move out of poverty towards dignity. His style is expressionism, and his subjects include figures, animals, self portraits and Indonesian Genre.

In the January 12, 1953 issue of TIME Magazine, Affandi's working method is described as follows: Affandi never learned to use a palette, dislikes brushes. Instead, he squeezes paint on to his thumb, then smears it around the canvas. He will often spend a week studying a subject, but the actual painting seldom takes longer than 90 furious minutes. 'After about an hour,' he says, 'I usually feel my emotions declining. It's better to stop then. The painting is finished.'



**37**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Kota Bharu Market Scene,  
1988**

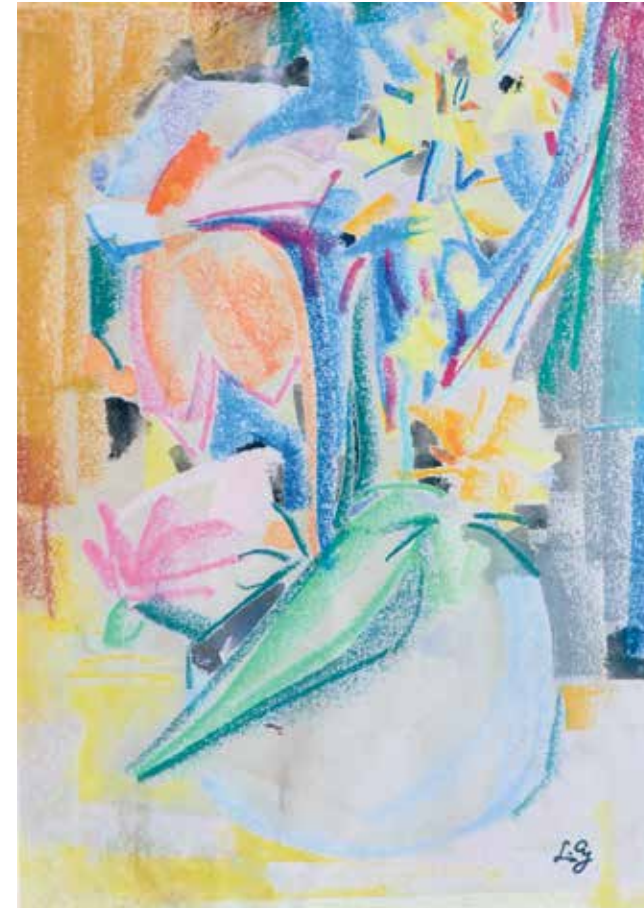
Signed and dated "Ismail Mat Hussin  
1988" on lower right  
Pencil on paper  
12 x 12 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - RM 800**

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.



**38**

**LEE CHENG YONG**

B. China, 1913-1974

**Flowers in a Vase,  
1950s**

Signed "LeeCY" on lower  
right  
Pastel on paper  
34 x 24 cm

Provenance  
Private Collection,  
Kuala Lumpur

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

A notable feature of Cheng Yong's style was his subdued tonality, where in spite of the 'dull' colours, he was able to show most successfully, the brilliance and warm sunshine in his paintings. His works were mostly oil painted after the Post-Impressionist tradition of Gauguin and Van Gogh. The subjects of his paintings were varied and included portraits, landscapes, still life, as well as semi-abstract works. In this piece however, he captures the subject matter of still life, in the form of a bouquet of flowers.

Lee Cheng Yong was born on 26 March 1913. He studied art at the Sin Hwa Art Academy, Shanghai (Shanghai Academy of Fine Art) and was a teacher at Chung Ling High School, Penang. On his return from Shanghai, he held a one-man show at the Philomatic Union, Acheen Street in 1934. In 1936, the Chinese artist in Penang came together and formed the Penang Chinese Art Club which was one of the first local art societies in Malaysia. Lee Cheng Yong was elected President. Lee Cheng Yong specialised in oil painting although he was also competent in watercolour, gouache, oil pastel and design. He also did sculptural works and was renowned for his bust of Tunku Abdul Rahman, entitled "Father of our Nation".

**39**

**LONG THIEN SHIH**

B. Selangor, 1946

**Blue Rhino, 2010**

Signed and dated "Thien Shih 2010" on lower right  
Acrylic on canvas  
116 x 89 cm

Provenance  
Private Collection, Selangor  
Illustrated on page 35 of "Malaysian Gems" exhibition catalogue  
Published in 2011 by KL Lifestyle Art Space

**RM 6,800 - RM 14,000**

There is a deep social consciousness in Long's diverse work, something we can trace back to this eternal idealist's works in the early 1970s. His prints and paintings retain a level of freshness that is seldom found in the works of his contemporaries. His grasp of the visual language and mastery of the elements of art set him apart in the art scene here.

At first glance, this piece is a translation of the subconscious, of Long Thien Shih's journey into his own subconscious exploration teamed with his concern for nature.

Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Superlure 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.



**40**

**YONG MUN SEN**

B. Sarawak, 1896 - 1962

**Woodland, 1947**

Signed and dated "MUN SEN 47" on lower left  
Watercolour on paper  
27.5 x 37.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

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. He had painted several abstract watercolour pieces with the influence of Chinese art.

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.



**41**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Sangkar Purnama Taman Udara, 2013**

Signed "Ismail Latiff" on lower middle

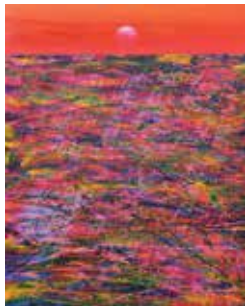
Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

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



Rapat Sesak... Bumi Manusia, 2012

Acrylic on canvas 90 x 71 cm

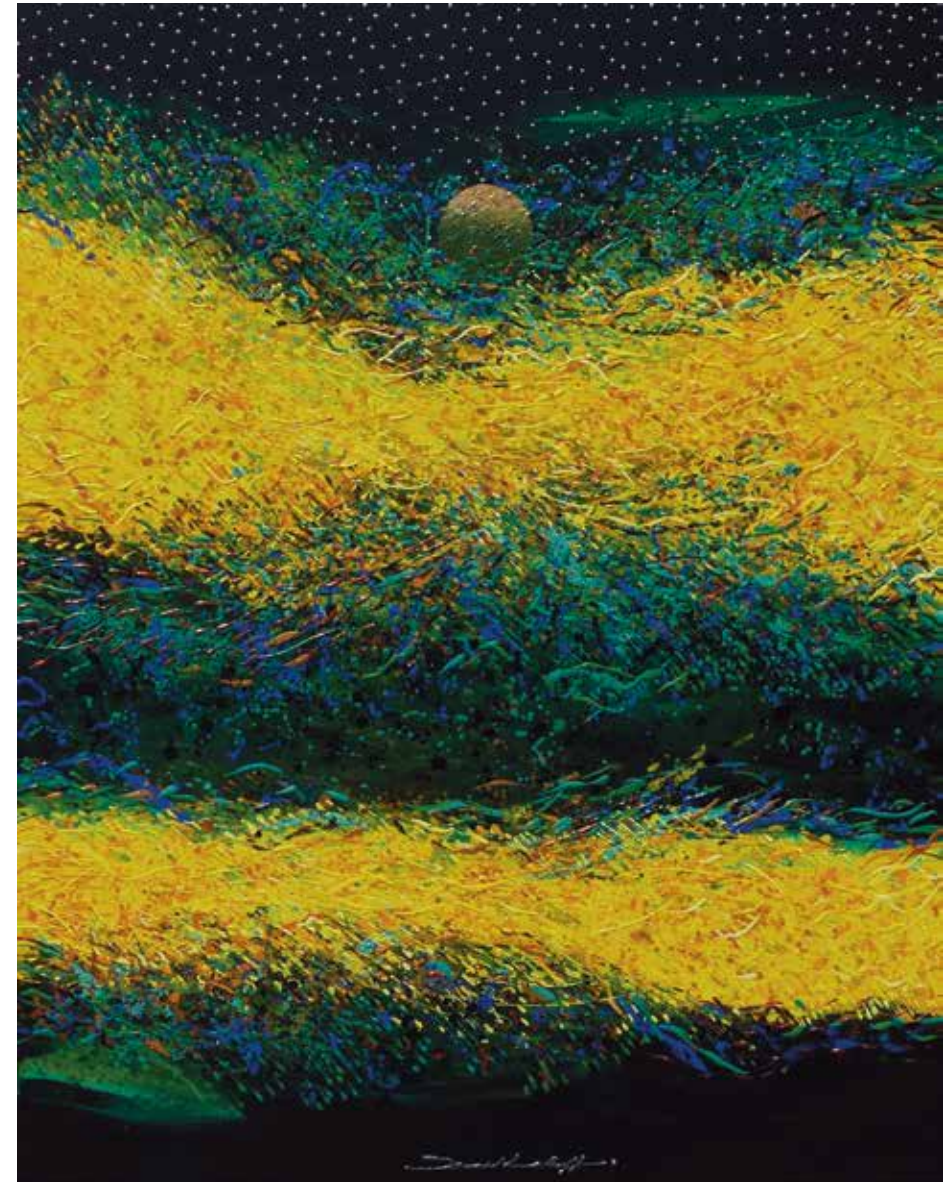
**SOLD RM 15,680.00**

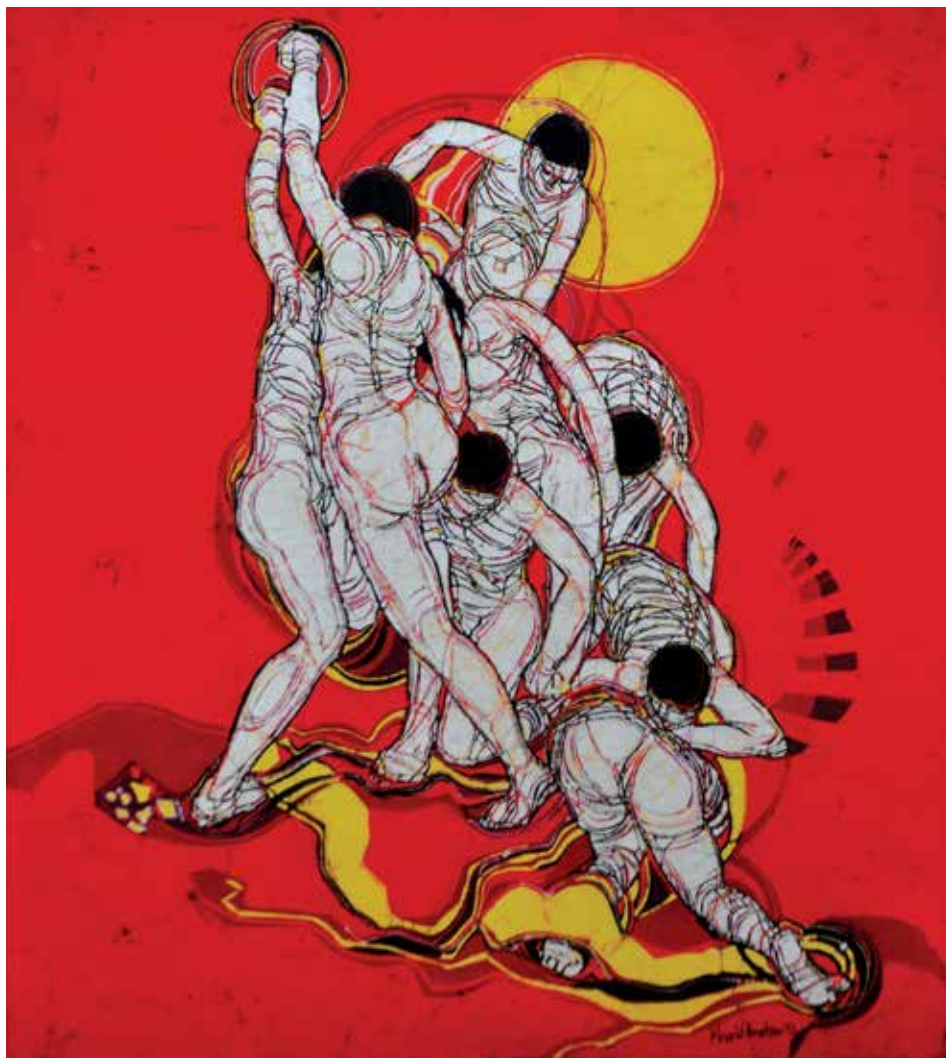
KLAS Art Auction 10 August 2014

Edition X

This painting evokes the feelings of freshness and energy. Inundated with the strong colours of green and yellow. Ismail kept the yellow bright and warm to cheer the surrounding. It captures the sunshine and the growth of nature – painting the background with green landscape. The faint circle of balance poses as the sun here, as Ismail captures one of the most amazing views.

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

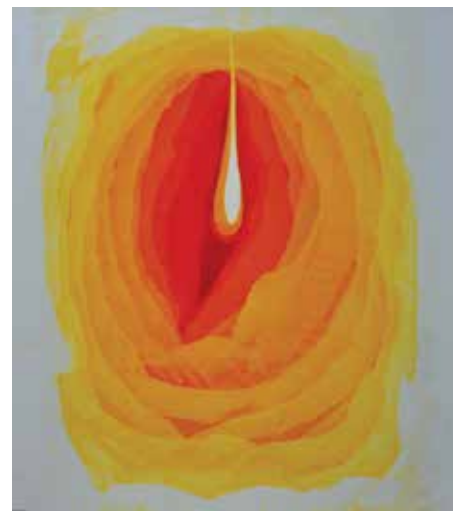




# KHALIL IBRAHIM'S BATIK

'My Art is Me' - Khalil Ibrahim

Movement in Red, 1971  
Batik 91 x 81 cm  
**SOLD RM 100,800.00**  
KLAS Art Auction 22 March 2015  
Edition XIV



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

## BACKGROUND

Malaysia's legendary artist and aptly described by KLAS as Malaysia's father of figurative painting, Khalil Ibrahim was born in 1934 in Kubang Krian, Kelantan. He is one of the earliest Malaysians who received a full state scholarship in 1960 to study art at the prestigious Central St Martins School of Art and Design in London. His masterful skills in drawing, watercolour and acrylic, are styles that move from the almost real to the almost abstract. Today, at the golden age of 83 years old, Khalil still paints and continues to be ardent to art, surrounded by familiar canvas or batik on canvas before him and paint brushes for days in his studio in Petaling Jaya.

## HOW IT ALL BEGAN

Khalil's rich Malay cultural background from the East Coast and the discipline of Islamic values that he learnt at the Pondok school shaped his primordial artistic journey. These values stuck by him which then merged with the freedom of expression that he encountered later through his formal art education at St. Martins in London. Though he did not receive any formal art education during the early years in Kelantan, Khalil's awareness of modern art was cultivated through a period of colonialism and the experiences of pioneering artists from the Nanyang Academy. Khalil is well known for his amazing watercolour paintings, delicate batik works and intriguing acrylics. His artistic talent began as a young boy with a passion for making wayang kulit. He would make the wayang kulit by drawing on a big leaf with the addition of a cardboard, which would then be used to play with his friends. He took this newfound interest and participated in competitions



Abstract in Blue & Red, 1972  
Batik 95 x 95 cm  
Private Collection

and shows held almost every month. Unfortunately, his mother disapproved of his newly found passion while his father, wanted him to be a teacher. Despite his parents' disapproval, Khalil remained steadfast to his passion.

In pursuit of his passion, he began attending art classes held every Sunday, in Kota Bharu. The art inspector, Nik Mahmud Idris bestowed upon Khalil the art of watercolour and painting techniques. Equipped with the painting techniques that he learnt in the art classes, he allowed his creativity to blossom, which resulted in the scenic landscapes of the Malaysian East Coast in his works, such as the undulating hills and the padi fields. His works generated the interest of army officers and civil servants who went on to purchase many of the paintings he produced. He was a teacher in a primary school, but he painted in his spare time and he travelled from Kelantan periodically to sell his works at the annual MAHA (Malaysian Agriculture and Horticulture Association) trade fair.

## EXHIBITIONS

One of the country's most prolific artists, Khalil has held many group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. His works have been acquired by many collectors, in places such as the Singapore Art Museum, Fukuoka Museum of Art in Japan and Victoria Gallery in Melbourne, Australia. His selected group exhibitions included X Biennale, Sao Paulo, Brazil (1971) and Man & His World, Montreal Canada (1970). His subsequent solo exhibitions included Khalil Ibrahim 'The Art Journey' (2015), A Tribute to Khalil Ibrahim (2011), Khalil Ibrahim - A Continued Dialogue, Galeri Petronas (2004) and The Spirit of the East Coast, Yayasan Seni Artisan, Kuala Lumpur (2001).



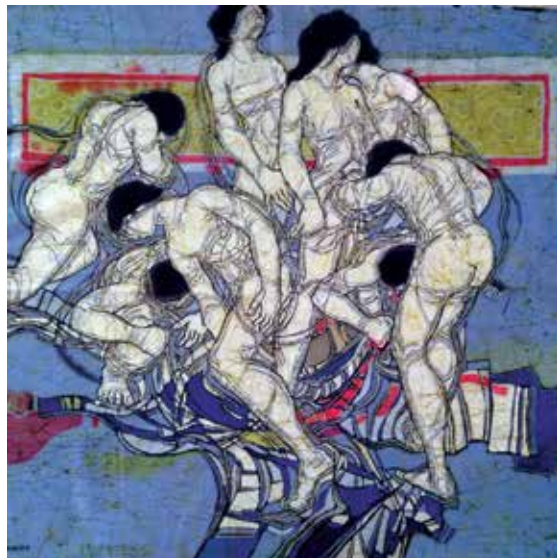
Tending Nets, 1968  
Batik 86.5 x 56.5 cm  
**SOLD RM 78,904.00**  
KLAS Art Auction 12 March 2017  
Edition XXVII



Movement in Blue, 1985  
Batik 92 x 91 cm  
**SOLD RM 100,100.00**  
KLAS Art Auction 21 September 2013  
Edition V



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



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



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



Abstract in Yellow and Pink, 1987  
Batik 54 x 45 cm  
**SOLD RM 11,550.00**  
KLAS Art Auction 7 July 2013  
Edition IV

#### ARTWORK

When it comes to his artwork, Khalil works with drawings, acrylic and watercolour. The dimensions of his style range from realist to abstract. Not only has he worked in a variety of styles (including figurative sketches, landscapes, portraits, abstracts and semi-abstracts), he has also excelled in many mediums, including painting, batik prints and etching. One can notice that his preference for the element of human figure is drawn from his hometown. It has led him to create iconic images of men and women in the East Coast Malay fishing villages against the backgrounds of blues and greens and watercolour landscapes of villages such as the 'Kota Bahru Boathouses', 'Tending Nets', 'Kelantanese', 'East Coast Series' and many more.

#### BATIK

As a medium, batik in Malaysia opened itself out in various directions by the mid-twentieth century. While contemporary batik painting in its extended form became not just a continuation of the craft's classical origins but rather it took a revolutionary step forward as an accepted notion of mark making within Malaysian contemporary art practice. While the late Chuah Thean Teng pioneered this art form in the 1930s, it was only accepted as a medium of artistic expression by the 1960s.

Somewhat later, Khalil Ibrahim also depicted Malay life, primarily that of the fishermen fraternity, through the batik technique - in a more real sense. While colour and texture

became the primary fascination for Khalil, he remained true to - firstly, the human figure albeit fragmented and secondly his people of the East Coast. Unlike Teng's subjects who reflected a lazy contentment about kampung life, Khalil's interpretation, in a piece such as East Coast (1978) NAG seems somewhat more involved. Even if rather romanticised in gesture and cluster and vibrant colour, there are possessed in their stance - notions that highlight their industriousness.

Despite his formal western art education, Khalil never wavered from his rich Kelantanese cultural heritage and it was natural that he would pursue batik painting upon his return from England in 1966. For Khalil, the material and tools of batik making were no different from the pens and paints used in artwork. It is undeniable that Khalil's understanding of batik was deeply rooted. The manufacture of batik has notably been associated with the East Coast states of Kelantan and Terengganu, having been introduced into Kelantan by Indonesian craftsmen in the very early twentieth century.

Renowned for his pictorial style and his fascination with the daily activities of the rural communities of the East Coast, he employed various techniques that included traditional methods such as dip dye, cracking and the use of the tjanting to imbue delicate lines and details to his paintings. In his abstract batik paintings, he developed techniques by using brush strokes and thus created abstract works that broke through tradition and defied the stereotypes of batik painting.

**42**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Two Figures, 1986**

Signed and dated "Khalil Ibrahim 086" on lower right

Batik with newsprint

90 x 60 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 65 of "KHALIL IBRAHIM The Art Journey"

exhibition book

Published in 2015 by KL Lifestyle Art Space

**RM 35,000 - RM 75,000**

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

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



43

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Trishaw, 1974**

Signed and dated "Ismail Mat Hussin" on lower right

Batik  
57 x 50 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 18 of "MOSAIC XIII" exhibition book

Published in 2013 by KL Lifestyle Art Space

Comes with a certificate signed by the artist

**RM 3,500 - RM 8,000**



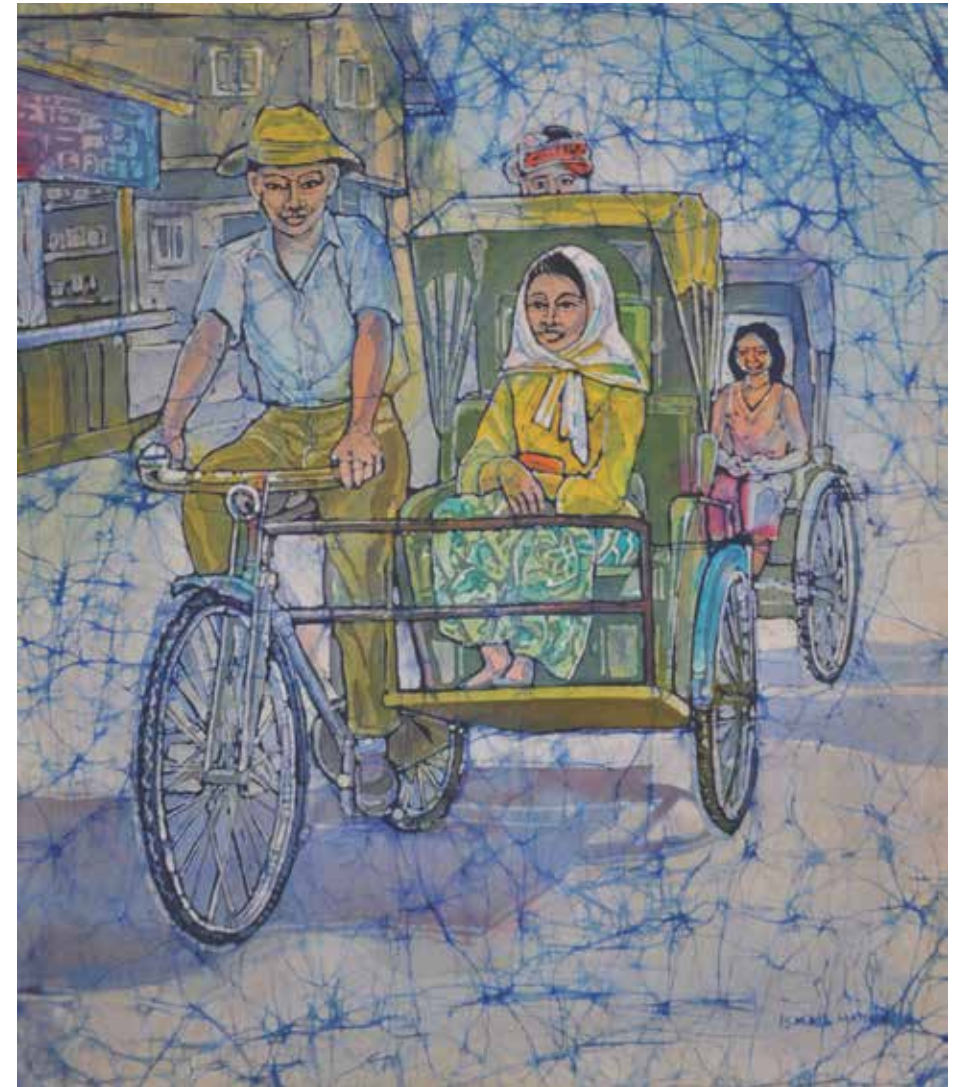
Bathing, 2000  
Batik 83.5 x 78 cm  
**SOLD RM 45,088.00**  
KLAS Art Auction 8 November 2015  
Edition XVIII



Ismail Mat Hussin with his 1974  
batik masterpiece

Batik is no longer considered an substandard form of art, used solely for textiles and material to adorn the body, but it has evolved into a form of artistic and visual appreciation. Ismail Mat Hussin is one of the prominent artists who incorporates batik into his paintings and infuses his entire being into his work, making the feel as if they know the artist himself just by looking at the painting. It is both endearing and warm.

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



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

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

44

**FATIMAH CHIK**

B. Johor, 1947

**Kebaya Series - Purple, 2001**

Signed and dated "Fatimah Chik 01" on lower right

Batik

117 x 67 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,000 - RM 15,000**



Mandala Series, 2000  
Batik 116 x 75 cm  
**SOLD RM 9,350.00**  
KLAS Art Auction 21 September 2013  
Edition V



Nusantara Series Green Yellow, 1993  
Batik 68 x 67 cm  
**SOLD RM 9,900.00**  
KLAS Art Auction 6 April 2014  
Edition VIII

All things traditional are always breathtaking. Batik most certainly does not escape this. It is highly ornate, structured with its luxurious texture and at most times, the way it is created – blocks, waxing, hand painting, dyeing – adds more value to it. What makes it even greater is that Fatimah Chik has brought batik to greater heights by co-mixing the old-style of crafting symbolic batik with new art forms to fit into the category of contemporary fine art.

After years of thorough research on tribal and traditional symbolisms and motifs (of the Malay, the Sumbanese, the Minangkabau, the Toradja, the Batak and the Dayak), new colours, shapes and symbols are brought into being through the metaphysical and iconographical influences from these tribes, demonstrably present in this piece of art. Her creations break the barriers between the physical, religious and racial differences among people.

Fatimah Chik was born in Pontian, Johor and trained at the MARA School of Art & Design as a textile designer. Her experiments with batik design began mid 1970s, and it was then that she started combining different motifs into her work, thus making them entirely her own style.





**45**

**TEW NAI TONG**

B. Selangor, 1936 - 2013

**Figure Study**

Signed "NAI TONG" on lower right

Pen on paper  
15 x 31 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 400 - RM 900**

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

This piece captures the freedom and beauty of the human body, and Tew Nai Tong's skills bring so much life to such a modest sketch.

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



**46**

**TEW NAI TONG**

B. Selangor, 1936 - 2013

**Nude 207, 1999**

Signed "NAI TONG" on lower  
right

Oil on canvas  
38 x 48.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,300 - RM 3,800**

A sketch of the nude human body is a measurement of how familiar an artist is with his own techniques, apart from being an artistic exploration by itself. During the Renaissance times when humanism flourished, artists drew many a nude sketch or painting, as they were more fascinated with humanity more than divinity.

Captured here is a woman caught in a serene moment, with Tew Nai Tong's signature style of depicting his subjects with squinty eyes. The woman poses, confident and relaxed.

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

**47**

**ITZCHAK TARKAY**

B. Israel, 1935 - 2012

**Fleur, 1996**

Signed on lower right  
Auction label attached to the  
reverse

Watercolour and ink on  
montval paper  
29.5 x 23 cm

Provenance  
Private Collection,  
Kuala Lumpur

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



Itzhak Tarkay was born in 1935 in Subotica on the Yugoslav-Hungarian border. Towards the end of World War II, Tarkay was sent with his family to the Mathausen concentration camp by the Nazis. Tarkay was only nine years old at this time. Tarkay's family survived and returned home after the war and Itzhak developed a keen interest in art. He won a prize for excellence in painting while still in school in Subotica. In 1949 Tarkay and his family immigrated to Israel and were sent to the transit camp for new arrivals at Beer Yaakov.

Tarkay achieved recognition as a leading representative of a new generation of figurative artists. The inspiration for his work lies with French Impressionism and Post-Impressionism, particularly the colour sophistication of Matisse and the drawing style of Toulouse-Lautrec. He drew upon the history of art to create many of his compositions, designing a kind of visual poetry from the aura of his cafes and intimate settings.

After exhibiting both in Israel and abroad, Tarkay received recognition at the International Artexpo in New York in 1986 and 1987 for works in several forms of media, including oil, acrylic and watercolour. Today, Tarkay is considered one of the most influential artists of the early 21st century and has inspired dozens of artists throughout the world with his contemplative depiction of the female figure. Three hardcover books have been written on Tarkay and his art, the most recent, "Tarkay, Profile of an Artist," was published in 1997.



"I develop my identity with bold colours, jagged lines and irregular rhythms," the artist claimed.

Cheung Pooi Yip, with his flashy and severely bright colours creates this blocky and staunchly-detailed image of a woman. Bold yet rhythmic is this piece, the colours falling in tandem in unity and balance.

As a result of the rough lines and the scattered patterns, this audacious painting comes off as raw, real and it captures the very essence of artistry and tenacity. The painting has the ability to light up an entire room, not just because of its colours but perhaps, due to the imprint of parts of Cheung Pooi Yip's own persona and character as well.

**48**

**CHEUNG POOI YIP**

B. Penang, 1936

**Abstract Lady, 2002**

Signed and dated "Pooi Yip 02" on lower  
right

Acrylic on canvas  
47 x 38 cm

Provenance  
Private Collection, Kedah

**RM 3,500 - RM 5,000**

**49**

**ENG TAY**

B. Kedah, 1947

**Companions, 2007**

Signed and dated on lower left  
Signed and dated "07" on the reverse  
Oil on canvas  
132 x 177 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 90,000 - RM 200,000**



"Emotions, relationships, colour, light, wind or sounds that I experienced last night, or many years before, are the raw materials with which I try to create 'new' moments - the images my etchings represent - rooted in memory."

Eng Tay was born in 1947 in Kedah, West Malaysia. In 1968, he moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Center. Here he studied graphic design, painting and printmaking. He worked in the graphic arts field until 1978, when he undertook several painting trips through out South America and Indonesia.

These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. He began to exhibit steadily and continued to gain international recognition as his work was shown in Taiwan, Hong Kong, Singapore, Indonesia, his native Malaysia and his adopted home of New York, as well as extensively across the United States.

Eng Tay still lives in New York City and travels extensively. He continues to paint, sculpt and make etchings at his TriBeCa studio.

Eng Tay works in several media – limited edition etchings, painting and sculpture. Most of his work has found its greatest expression when addressing the concept of family – the poetry of the family, of man and woman, of children, of friendship, of music and of the natural world.

Eng Tay brings a universal quality, combined with personal myth into his works, and has evolved a narrative style that is lyrical, nostalgic, mysterious and exotic. He has found a way to reveal the harmony of life through the images of his memory. Since his goal is to create simple poetry, his are not ornate or pretentious but a poetic language that is freely accessible and readily learned, leaving a lasting impression of people in action and poetry in motion.

50

**LYE YAU FATT**

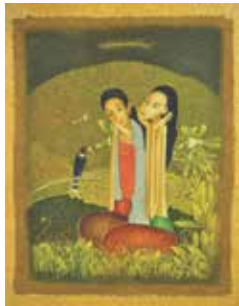
B. Kedah, 1950

**Two Malay Women, 1984**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 5,500 - RM 10,000**



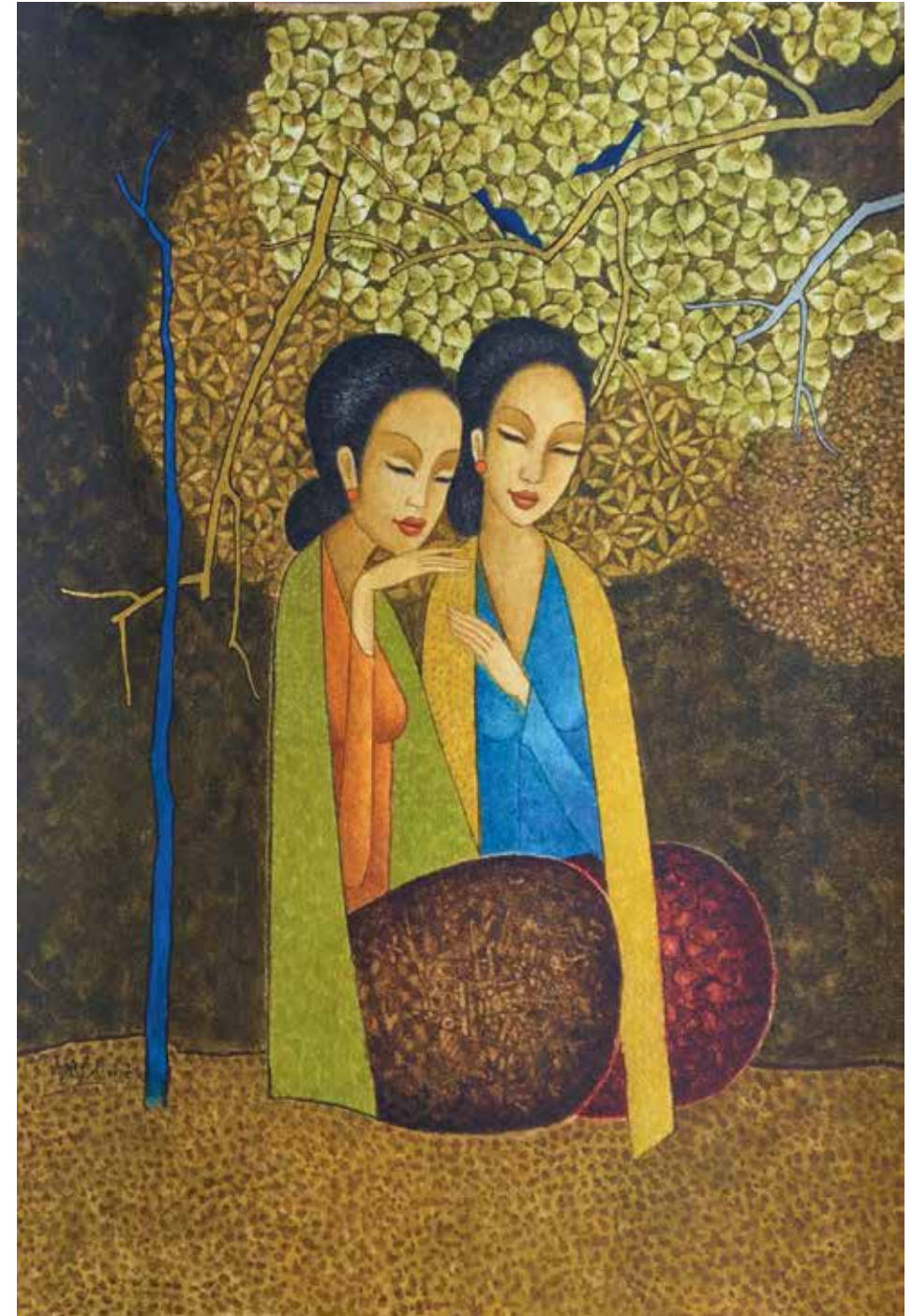
Sarawak Beauties, 1984  
Mixed media on paper 74 x 54 cm  
**SOLD RM 12,320.00**  
KLAS Art Auction 22 March 2015  
Edition XIV



Feeding Birds, 1982  
Mixed media on paper 56 x 38 cm  
**SOLD RM 8,228.56**  
KLAS Art Auction 13 November 2016  
Edition XXIV

The women are donned in traditional clothing and are together in the midst of nature, under a tree and chatting away, where they are caught in a moment of peace and quiescence. Lye Yau Fatt's artworks are always bedecked with rich and earth tones, creating a homey ambiance and mood, where viewers may find peace in. He never fails to evoke a feeling of familiarity and warmth, and security, in a way. His motifs always revolve around the rustics in a rural setting, with intricate designs running along his canvas, discernible if seen closely.

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.





**51**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Sikajang Falls, Sarawak, 2005**

Signed, titled and dated "RSA 2005 Sikajang Falls, Sarawak" on lower middle

Oil on board  
30.5 x 22.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 51 of "RAPHAEL SCOTT AHBENG" solo exhibition catalogue

Published in 2014 by KL Lifestyle Art Space

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

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.



**52**

**SHAFURDIN HABIB**

B. Perak, 1961

**Penang I - Chowrasta Market, 2016**

Signed and dated "Shafuridin Habib 2016" on lower right

Watercolour on paper  
30 x 45 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - 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.



**53**

**KOH TENG HUAT**

B. Penang, 1963

**Chew Jetty, Penang**

Signed and titled "CHEW JETTY"  
on lower right  
Oil on canvas  
39.5 x 29.5 cm

Provenance  
Private Collection, Penang

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

Koh Teng Huat is known for his skilled application of the impasto technique. Impasto is a technique used in painting, where paint is laid on an area of the surface very thickly, usually thick enough that the brush or painting-knife strokes are visible.

Hailing from Penang, this artist built his career creating picturesque landscape designs using a palette knife as his tool. He is one of the few Malaysian artists who paints with a palette knife. Koh finds that it highlights the beauty of a painting and it is simply style of painting. It is his passion for painting outdoors that inspired this painting.

This painting depicts the ambience of the Chew Jetty in Penang and the daily experiences that goes along with it. The colours used in this piece are a mixture of warm and cool tones to highlight the wooden houses and the sky.



**54**

**SOON LAI WAI**

B. Penang, 1970

**Moments Series 10, 2015**

Signed and dated "Lai Wai 2015"  
on lower right  
Acrylic on paper  
42 x 29.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 400 - RM 800**

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

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

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

**55**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**A Surreal Blue II, 2016**

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

Provenance  
Private Collection,  
Kuala Lumpur

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



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

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

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

**56**

**CHOO BENG TEONG**

B. Penang, 1966

**Red-Whiskered Bulbul, Perlis, 2015**

Signed "Choobengteong" on lower left  
Inscribed "Red-Whiskered Bulbul, Perlis,  
2015" in pencil on lower middle  
Watercolour on paper  
27 x 16 cm

Provenance  
Private Collection, Kuala Lumpur

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



After years of observing and photographing birds in the wild, the vast experience inspired artist Choo Beng Teong to paint them instead.

"Birds are interesting to paint because of the variety of species available, and they come with such an amazing array of colours", explains Choo. Armed with talent and a thorough insight into the beauty of birds, he converts gentle movement and effervescent colours of the feathers and features of the birds into paintings. With fine and meticulous brush strokes he captures the details, texture, posture and grace of the birds with flair and luminescence.

Choo Beng Teong was born in Penang and studied commercial art at Sain Academy of Art from 1985 to 1987 while attending a two-year course in art, graphics and painting at Universiti Sains Malaysia. He specialises in wildlife art. His repertoire of work is mostly book illustrations, such as "Frogs and Toads" and "Malaysian Insects" for Siri Buku Alam Pak Cipan by the Malayan Nature Society.

**57**

**DAVID BROMLEY**

B. England, 1960

**I Think Butterflies Are Beautiful II, 2015**

Signed "BROMLEY" on lower left  
Mixed media and gold leaf on canvas  
55 x 82 cm

Provenance  
Private Collection, Australia

**RM 5,500 - RM 7,000**



"It is as though Bromley is working under a kind of compulsion of memory. His figures inhabit a landscape of intense concentration and they force you to think with them."

His calm hues infused into the playful flutters of butterflies in this piece evokes a sense of unruffled peace. Combining an established and multi-faceted capability in design with a vibrant passion, Bromley creates products and environments that we love to be surrounded in.

"True to their word, they have sourced all those things that fascinate them, by all those talents they admire and mixed them into one magnificent soup- an evocative release of different, but complimentary flavours." ~ Vogue Living

**58**

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari 1989, 1989**

Signed and dated "Yusof Ghani 89" on lower right

Signed "Yusof Ghani" on the reverse

Title, date and medium inscribed on the reverse

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 45,000 - RM 90,000**



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



Siri Tari "Lambak I", 1990  
Mixed media on canvas 91 x 163 cm  
**SOLD RM 202,896.00**  
KLAS Art Auction 12 March 2017  
Edition XXVI

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

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



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

**59**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Mirage**

Signed "Taj" on lower right  
Inscribed "189/500 Mirage" in  
pencil on lower edge of paper  
Print on paper, Edition 189/ 500  
30.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 200 - RM 500**



**60**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Night Journey No.5**

Signed "Taj" on lower right  
Inscribed "169/500 Night Journey  
no. 5" in pencil on lower edge  
of paper  
Print on paper, Edition 169/ 500  
30.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 200 - RM 500**



**61**

**ABDUL GHANI AHMAD**

B. Kedah, 1945

**Journey Series, 2005**

Signed and dated "Abdul Ghani  
Ahmad 05" on lower right  
Acrylic on canvas  
32.5 x 42.5 cm

Provenance  
Private Collection, Kedah

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

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.



**62**

**KELVIN CHAP**

B. Indonesia, 1975

**Natural Symphony,  
2016**

Signed and dated "Chap  
KELVIN 2016" on lower right  
Mixed media on canvas  
131 x 131 cm

Provenance  
Private Collection,  
Kuala Lumpur

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

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.

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

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



**63**

**SOON LAI WAI**

B. Penang, 1970

**The Journey - Life Cycle  
31, 2010**

Signed and dated "LaiWai 10" on  
lower right

Signed, titled and dated on the  
reverse

Mixed media on canvas  
122 x 91 cm

Provenance  
Private Collection, Kuala Lumpur

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

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.



**64**

**NIK RAFIN**

B. Selangor, 1974

**Earthscape Series, 2011**

Signed and dated "Rafin 6.11" on lower right  
Acrylic on canvas  
117 x 178 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - RM 4,500**

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

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

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



**65**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Black Windrift**

Signed "Taj" on lower right  
Inscribed "188/500 Black Windrift"  
in pencil on lower edge of paper  
Print on paper, Edition 188/500  
35 x 35 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.

66

**RAFIEE GHANI**

B. Kedah, 1962

**Kebun Semut Api, 2004**

Signed "Rafiee Ghani" on lower left

Oil on canvas

30.5 x 40.6 cm

Provenance

Private Collection, Kuala Lumpur

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



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.

**67**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Krokong, 2013**

Signed "RSA' 13 Krokong" on lower right  
Acrylic on canvas  
115 x 115 cm

Provenance  
Private Collection, Kuala Lumpur

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



Homeward Bound, 2011  
Oil on canvas 61 x 119 cm  
**SOLD RM 16,500.00**  
KLAS Art Auction 7 July 2013  
Edition IV



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

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



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

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

68

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**Now and Again it Flowers II, 1973**

Acrylic on canvas  
129 x 183 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 180,000 - RM 400,000**



Photo of the Ibrahim Hussein masterpieces in the collector's residence in Kenny Hills.  
Photograph circa mid 1970s.

Datuk Ibrahim Hussein, or Ib, as he was more affectionately known, was born in 1936 in a village called Sungai Limau in Kedah. He studied at the Nanyang Academy of Fine Arts in Singapore, and then continued his studies in London at the Byam Shaw School of Art and the Royal Academy Schools.

One international critic described his abstract work as "futuristic and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions."



Now and Again It Flowers - Series I, 1973  
Acrylic on canvas 129 x 183 cm  
**SOLD RM 781,000.00**  
KLAS Art Auction 7 April 2013  
Edition III

Ib used a medium which he devised himself called "printage" - a mixture of printing and collage. He passed away due to a heart attack in 2009. Celebrated as one of Malaysia's most forward-thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years."

**69**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Submariner Blue... My Paradise, 2012**

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

Provenance  
Private Collection, Kuala Lumpur

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

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

His works are based on nature and solitude, some sort of paradise, as seen in this painting. He once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed onto paper and canvas." The bursts of green, blue and yellow and the gentleness with which they flow makes it all the more magical and soothing. He manages to make this painting seem like it is saturating with an aura of wonder.

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





**70**

**NIK RAFIN**

B. Selangor, 1974

**Back to work in Melbourne, 1999**

Signed and dated "Raf 99" on lower right

Watercolour on paper

21 x 19.5cm

**Melbourne Town Hall, 1999**

Signed and dated "Raf 99" on lower left

Watercolour on paper

19 x 11.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 300 - RM 800**



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

The second painting, 'Melbourne Town Hall' shows the vibrancy of the colours that Nik has chosen to speak for his feelings. This piece is able to fully satisfy that sight, or capture the sheer beauty of the work of art as you gaze wistfully before it.

Nik Rafin's paintings are a reflection of the scenes and subjects that he captures through his camera lens, reinterpreted and reproduced in painting form with added emotions. Some of the subjects of his works include wildlife and sceneries, with some done in sketches and some done in watercolour. Nik Rafin has also produced abstract paintings with his Escape series, a personal interpretation of how a person feels when escaping from negative emotions.

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.

LUMI  
TROPICANA

INSPIRED BY DESIGN  
BUILT WITH QUALITY  
CRAFTED FOR LIFESTYLE

Centrally located at Tropicana  
A dynamic suburb on the rise

Call us today to find out  
how you can win the  
"Hearts on Fire" Fulfillment  
Diamond Pendant

SHOW UNITS OPEN  
FOR VIEWING

- +6018 605 9999
- lumicollections.com
- lumi gallery

Brought to you by

THRIVEN



Developer: Mayfar Ventures Sdn Bhd (1044201-T) • Developer's License No: 16357-2/13-203/04/4/11 • Validity Period: 10/12/2016 - 09/12/2027 • Advertising & Sales Permit No: 24337-2/13-2007/04/1/1 • Validity Period: 20/12/2015 - 09/12/2017 • Approving Authority: Majlis Bandaraya Putrajaya • Approval Plan No: MB02/2/2015/07/07/0015 • Land Encumbrances: United Overseas Bank (Malaysia) Bhd • Land Tenure: Leasehold 99 Years Entry 23 December 2016 • Erection Date of Completion: June 2019 • Type of Property: Service Residences • Total Units: 372 • Selling Price: RM689,200.00 (Max) - RM4,952,203.00 (Min) • Built Up: 862sqft (Min) - 2,238sqft (Max) • Bumiputera Discount: 10% • SOHO: Total Units: 62 • Selling Price: RM550,000 (Min) - RM 700,000 (Max) • Built Up: 444sqft (Min) - 452sqft (Max) • Restriction in Interest: This land cannot be transferred, leased or charged without prior consent from State Authority.

## IMPORTANT NOTICE

### AUCTION TERMS AND CONDITIONS

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

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

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

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

#### Section 1 NOTICE TO BIDDERS

##### General

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

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

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

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

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

##### Tests

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

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

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

##### Bidder's Duty to Inspect

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

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

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

##### Condition Reports and Estimates

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

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

##### Storage Cost

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

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

##### Disclaimer and Limitation of Liability

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

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

##### Counterfeits

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

- (a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and
- (b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and
- (c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and
- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and
- (e) there were methods of establishing that the Lot was counterfeit at the date of publication of the Catalogue by means of processes which were generally accepted for use that were not unreasonably expensive or impractical or unlikely to have caused damage to the Lot but were not applied; and

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

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

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

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

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

#### Bids

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

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

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

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

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

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

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

#### Conduct of the Auction

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

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

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

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

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

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

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

#### After the Sale

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

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

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

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

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

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

#### Payment and Delivery

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

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

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

#### Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

#### Withdrawal of Lots

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

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

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

#### Risk, Property, Delivery and Payment

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

#### Miscellaneous

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

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

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

#### Section 3

### PROVISIONS APPLICABLE TO ALL PARTIES

#### Governing law

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

#### Jurisdiction

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

## Copyright

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

## Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

## Severability

3.5 If any part of these Auction Conditions is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

## Interpretation

3.6 The headings and introduction to the Auction Conditions do not form part of the Auction Conditions, but are for convenience only.

3.7 No act, failure to act or partial act by a party shall be deemed a waiver of any of its rights hereunder.

3.8 The singular includes the plural and vice versa where the context requires. Where the masculine one gender is used, this includes all other genders as the context requires.

3.9 The Auction Conditions and the agreements on which they are based, may not be assignable by the Buyer or the Seller without the prior written agreement of KLAS. However, the Auction Conditions shall be binding on any of their successors, assigns, trustees, executors, administrators and representatives.

3.10 If any term or any part of any term of the Auction Conditions is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

3.11 References in the Auction Conditions to KLAS will, where appropriate, include reference to KLAS' officers, employees and agents.

3.12 Nothing in the Auction Conditions confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of the Auction Conditions.

### Goods and Services Tax (GST)

All Buyers will be subject to the 6% GST payable on the Buyer's Premium of the winning bid.

## APPENDIX - DEFINITIONS AND GLOSSARY

Unless the contrary intention is expressed, the following expressions shall have the meaning respectively assigned to them as follows:

"Absentee Bidding Form"	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
"Absentee Bids"	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
"Auction"	the auction of art pieces organized by KLAS described in the Catalogue;
"Auctioneer"	the representative of KLAS conducting the Auction;

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;

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



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

Bidder No. (for office use)

**BIDDER REGISTRATION FORM**

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 14 May 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 | Utility Bills | 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 | 14 May 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 | Utility Bills | Bank Statement (Issued in 2017) \_\_\_\_\_

I hereby irrevocably authorise KLAS 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 KLAS 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 authorisation to charge the Top Limit specified below, using a valid credit card acceptable to KLAS, otherwise my bid may not be entered. All payment by cheque/ banker's draft should be made payable to Mediate Communications Sdn Bhd.

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

(leave blank if phone bidding)

LOT NUMBER	ITEM	TOP LIMIT (RM)

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

**AGREED AND ACCEPTED BY**

Signature of Bidder

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

## Index of Artists

Abdul Ghani Ahmad	61	Popo Iskandar	35
Abdul Latiff Mohidin	19	Rafiee Ghani	8, 24, 66
Abdul Multhalib Musa	9	Raphael Scott AhBeng	4, 51, 67
Arie Smit	34	SamsudinWahab	26
Affandi	36	Seah Kim Joo	15
Bhanu Achan	2, 55	Shafuridin Habib	6, 52
Cheung Pooi Yip	48	Soon Lai Wai	54, 63
Chew Teng Beng, Dr	32	Syed Ahmad Jamal, Datuk	3
Choo Beng Teong	56	Tajuddin Ismail, Dato'	59, 60, 65
Choo Keng Kwang	16	Tan Thean Song	18
David Bromley	10, 11, 22, 57	Tawee Nandakwang	33
Eng Tay	49	Tew Nai Tong	45, 46
Fadilah Karim	27	Yong Mun Sen	40
Fatimah Chik	44	Yusof Ghani	28, 58
Frank Woo	21		
Ibrahim Hussein, Datuk	68		
Ismail Abdul Latiff	1, 25, 29, 41, 69		
Ismail Mat Hussin	37, 43		
Itzchak Tarkay	47		
Jolly Koh, Dr	30		
Kelvin Chap	62		
Khalil Ibrahim	5, 12, 42		
Koh Teng Huat	53		
Kwan Chin	17		
Lee Cheng Yong	38		
Long Thien Shih	39		
Lye Yau Fatt	14, 50		
Mohd Zain Idris	7		
Mokhtar Ishak	31		
Nizam Ambia	13		
Norma Abbas, Puan Sri	20		
Nik Rafin	64, 70		
Nizar Kamal Ariffin	23		

**A TASTE OF NATURE**

**IN YOUR CITY**





Presented by



KL Lifestyle Art Space  
Modern & Contemporary Art Gallery  
31 Jalan Utara, 46200 Petaling Jaya, Selangor  
Tel: +603 7932 0668 Fax: +603 7955 0168 [www.kl-lifestyle.com.my](http://www.kl-lifestyle.com.my)  
Sales and Enquiries: +6019 333 7668