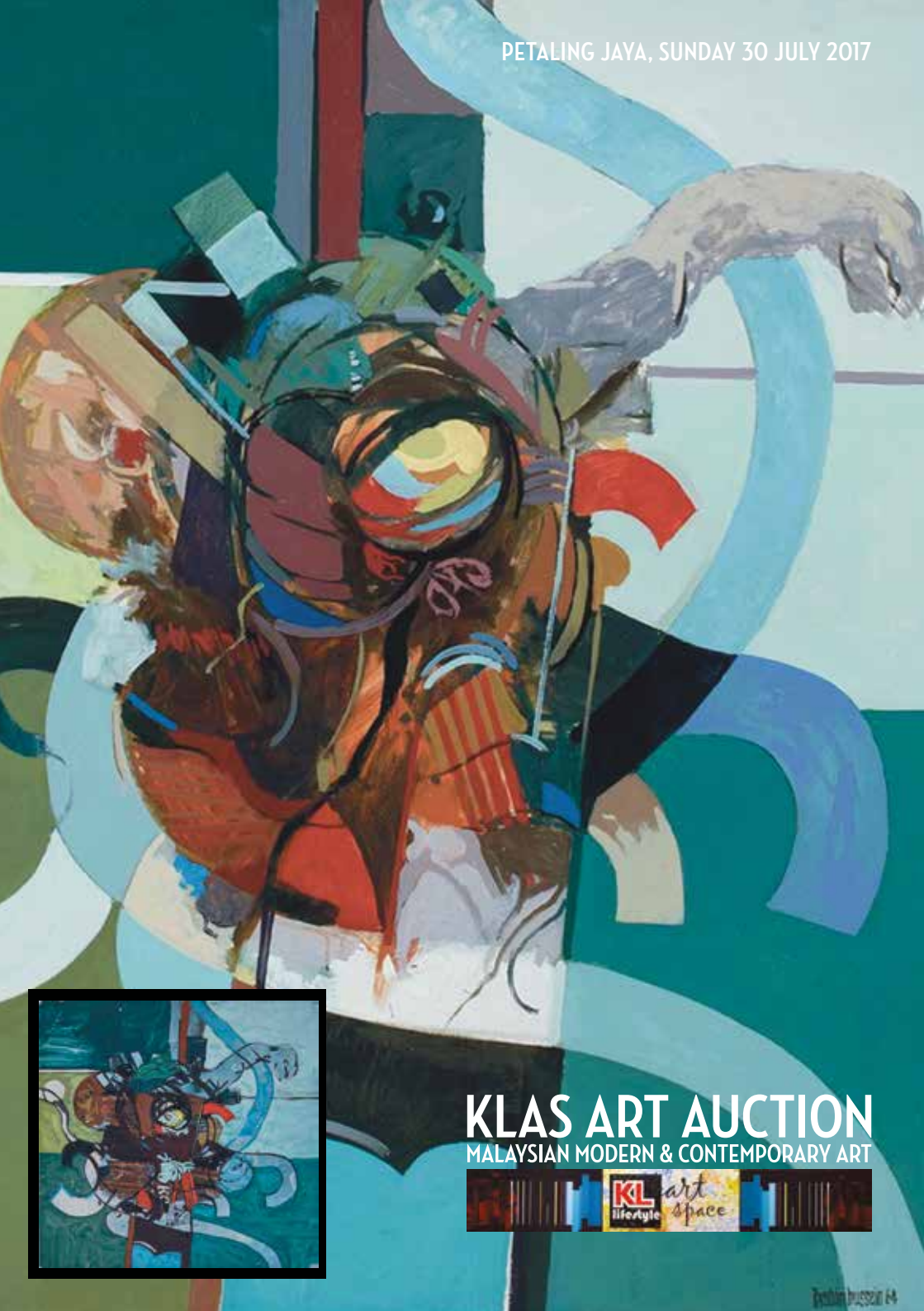


PETALING JAYA, SUNDAY 30 JULY 2017



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





lot 31 **Yusof Ghani** Siri Tari II, 1989



KLAS ART AUCTION 2017

MALAYSIAN MODERN & CONTEMPORARY ART SALE XXVIII

Auction Day

Sunday, 30 July 2017

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Supported by

THRIVEN



Lot 29 **Khalil Ibrahim** *East Coast Series, 2009*

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
31, Jalan Utara
46200 Petaling Jaya
Selangor
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Payment and collection

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Lot 5 **Nizar Kamal Ariffin** Dalang Series "Siri Dunia: Garis Aman #6", 2016

Full Preview

Date: 20 July - 29 July 2017

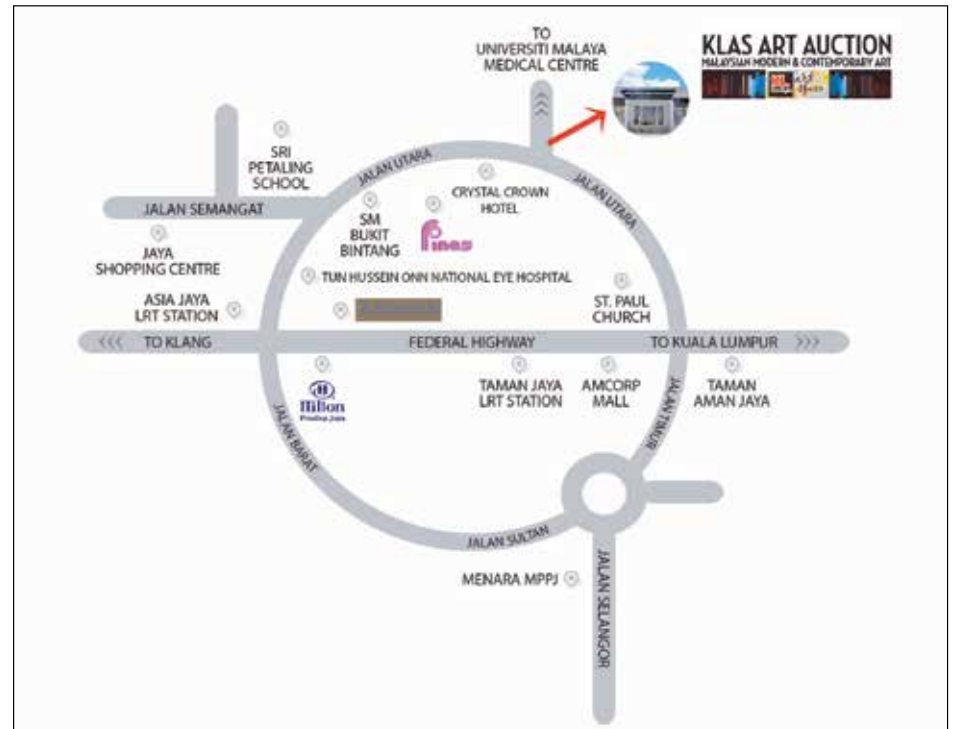
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

Date: Sunday, 30 July 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 37 **Choo Keng Kwang** *Singapore Skyline, 1976*

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lot 48 **Rafiee Ghani** *Le Jardin Series III, 1992*

Glossary



1 ISMAIL ABDUL LATIFF

UNTITLED, 1995

Acrylic on board 80 x 102 cm
RM 9,000 - RM 15,000



6 BHANU ACHAN

STILL LIFE IN ABSTRACT, 2017

Acrylic on canvas 96 x 75 cm
RM 2,500 - RM 5,000



2 KHALIL IBRAHIM

EAST COAST SERIES, 1992

Watercolour on paper 27 x 37 cm
RM 2,000 - 5,000



7 MOHD RADUAN MAN

THE CAPTAIN I, 2010

Oil on linen 74 x 74 cm
RM 2,000 - RM 4,500



3 AFFANDI

KERETA TEBU, 1975

Ink on paper 39 x 54 cm
RM 18,000 - RM 40,000



8 MOHD RADUAN MAN

THE SOLDIER STORY II, 2010

Oil on linen 74 x 74 cm
RM 2,000 - RM 4,500



4 YEO JIN LENG

UNTITLED, 1995

Mixed media on paper 18 x 26.5 cm
RM 5,500 - RM 9,500



9 SUZLEE IBRAHIM

MELODY FOR MADONNA

Mixed media on canvas 121 x 91 cm
RM 8,000 - RM 15,000



5 NIZAR KAMAL ARIFFIN

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

Acrylic on canvas 122 x 122 cm
RM 10,000 - RM 14,000



10 TAJUDDIN ISMAIL, DATO'

PIRANHA, 2015

Wood 57 x 44 x 14.5 cm
RM 1,000 - RM 2,500



11 TAJUDDIN ISMAIL, DATO'
ENCOUNTER I
Print on paper 21 x 39,5 cm
RM 250 - RM 400



12 ISMAIL ABDUL LATIFF
TIOMAN GARDEN I, II & III, 1992
Print on paper 43 x 31 cm
RM 800 - 1000



13 LYE YAU FATT
NOSTALGIA, 2017
Mixed media on canvas 73 x 46 cm
RM 4,500 - RM 9,500



14 RAPHAEL SCOTT AHBENG
FLOWER TREES, 2009
Oil on board 30,5 x 22,5 cm
RM 1,200 - RM 3,500



15 ABDUL GHANI AHMAD
ALAM SEMULAJADI, 1983
Oil on canvas 39 x 52 cm
RM 5,000 - 9,000



16 ISMAIL ABDUL LATIFF
**KINGDOM OF THE SKY...
VALLEY OF THE KING, 2005**
Acrylic and mixed media on canvas
173 x 250 cm
RM 50,000 - 110,000



17 TANG TUCK KAN
FALLING BRANCH, 1970
Chinese ink and watercolour on paper
60 x 40 cm
RM 1,000 - RM 3,000



18 CHIA HUI CHIAN
BOATS, 1965
Pastel on paper 54 x 37 cm
RM 1,000 - RM 2,800



19 NAJIB AHMAD BAMADHAJ
COCONUT SCRAPER, 2009
Pen on paper 28 x 39 cm
RM 500 - RM 1,500



20 ISMAIL ABDUL LATIFF
**SKYLINE... SORELLA RED
NIGHT, 2013**
Acrylic on canvas 72 x 152 cm
RM 13,000 - RM 24,000



21 NIZAR KAMAL ARIFFIN
**SIRI POHON BERINGIN -
DAERAH #13, 2012**
Acrylic on canvas 152 x 152 cm
RM 5,000 - RM 12,000



22 LING JIAN
ABSTRACT, 1994
Oil on board 206 x 40 cm
RM 5,000 - RM 9,000



23 BHANU ACHAN
A SURREAL BLUE II & III, 2016
Mixed media on paper
59 x 42 cm x 2 pieces
RM 1,800 - RM 3,500



24 ISMAIL ABDUL LATIFF
**RIMBA BERINGIN
RENDANG... PUTERI AMPAI
AMPAI, 1992**
Acrylic on paper 75 x 54 cm
RM 5,500 - RM 9,000



25 YUSOF GHANI
**SIRI TOPENG "ANAK
ANGKAT", 1995**
Oil on canvas 91,5 x 91,5 cm
RM 16,000 - RM 32,000



for 13 **Lye Yau Fatt** Nostalgia, 2017



26 ISMAIL ABDUL LATIFF
**MUARA SENJA... MANDI
BERHIAS, 2014**

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



31 YUSOF GHANI
SIRI TARI II, 1989

Mixed media on canvas 122 x 122 cm
RM 90,000 - RM 150,000



36 KHOO SUI HOE
DANCER II, 1993

Oil on canvas 80 x 80 cm
RM 18,000 - RM 35,000



27 KELVIN CHAP
COLOURS OF UNITY, 2016

Mixed media on canvas 131 x 131 cm
RM 5,000 - RM 12,000



**32 IDA BAGUS MADE
NADERA**
TERRACED RICE FIELDS

Acrylic on canvas 30 x 45 cm
RM 1,500 - RM 3,500



37 CHOO KENG KWANG
SINGAPORE SKYLINE, 1976

Oil on canvas 54 x 90 cm
RM 30,000 - RM 55,000



28 HENDRA GUNAWAN
PANEN (HARVEST), 1977

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



33 I. GUSTI KETUT SUANDI
BALINESE CHILDREN, 1973

Watercolour ink, gouache and
pencil on paper
36 x 37cm
RM 1,500 - RM 3,500



38 YONG MUN SEN
HARBOUR SCENE, 1948

Watercolour on paper 25.5 x 35.5 cm
RM 8,000 - RM 12,000



29 KHALIL IBRAHIM
EAST COAST SERIES, 2009

Acrylic on canvas 101 x 101 cm
RM 35,000 - RM 60,000



34 NYOMAN GUNARSA
BALINESE DANCER, 1969

Oil on canvas 63 x 50 cm
RM 6,000 - RM 12,000



39 YONG MUN SEN
BEACH HUT, 1949

Watercolour on paper 25.5 x 35.5 cm
RM 8,000 - RM 12,000



30 PUTU SUTAWIJAYA
**BEDA DALAM DAMAI
(DIFFERENCES WITHIN
PEACE), 2003**

Acrylic on canvas 140 x 145 cm
RM 30,000 - RM 50,000



35 HERI DONO
UNTITLED, 2012

Mixed media on thick card 56 x 50 cm
RM 4,500 - RM 8,000



40 KWAN CHIN
SUNRISE, 1968

Batik 65 x 48 cm
RM 6,000 - RM 12,000



Lot 36 **Khoo Sui Hoe** Dancer II, 1993



41 SEAH KIM JOO
GROOMING, 1970S

Batik 60 x 44 cm
RM 6,000 - RM 9,000



42 LYE YAU FATT
TWO SISTERS, 1984

Oil on canvas 83 x 83 cm
RM 22,000 - RM 40,000



43 MOHD DIN MOHD
STREET SCENE, 1985

Oil on canvas 38.4 x 74 cm
RM 4,500 - RM 9,000



44 A. B. IBRAHIM
KAMPUNG SCENE I

Watercolour on paper 27 x 34 cm
RM 1,800 - RM 4,000



45 CHIN KON YIT
VERANDAH, 1996

Mixed media on paper 26 x 38 cm
RM 3,000 - RM 5,000



46 KOK YEW PUAH
TEMPLE FIGURES, 1997

Acrylic and charcoal on paper
78 x 108 cm
RM 7,000 - RM 11,000



47 LEE JOO FOR, JOHN
HORSE II, 1995

Chinese ink on paper 38 x 46 cm
RM 3,000 - RM 5,000



48 RAFIEE GHANI
LE JARDIN SERIES III, 1992

Acrylic on canvas 101.6 x 91.4 cm
RM 8,000 - RM 16,000



49 MANSOR GHAZALI
DI TEPI SUNGAI, 2005

Watercolour on paper 34.5 x 50 cm
RM 900 - RM 1,500



50 TEW NAI TONG
SEAVIEW, 1988

Watercolour on paper 56 x 76.5 cm
RM 2,200 - RM 4,200



51 SYED AHMAD JAMAL
A STUDY OF BANJARAN LEDANG, 1981

Mixed media on paper 19 x 26 cm
RM 3,800 - RM 8,000



52 KENG SENG CHOO
SHEPHERD, 2011

Oil on canvas 76 x 56 cm
RM 5,000 - RM 9,000



53 LEE LONG LOOI
MALAY GIRLS, 1975

Etching 16 x 22 cm
RM 500 - RM 1,000



54 LEE LONG LOOI
WOMAN WITH A HAT

Batik on rice paper 44 x 26.5 cm
RM 2,800 - RM 5,000



55 KWAN CHIN
HARVEST, 2012

Batik 76 x 51 cm
RM 3,500 - RM 7,000



Lot 55 **Kwan Chin** Harvest, 2012



56 CHUAH SIEW TENG
MALAY WOMEN, 2000

Batik 43 x 27.5 cm
RM 1,800 - RM 3,500



61 ANUAR RASHID
**SOMEWHERE BETWEEN
HEAVEN & EARTH, 2014**

Oil on canvas 75 x 75 cm
RM 8,000 - RM 15,000



66 PETER HARRIS
PORTRAIT OF A MAN, 1958

Charcoal on paper 23 x 18.5 cm
RM 1,200 - RM 3,000



57 TAN RAHIM
WAU BULAN, 1979

Batik 120 x 90cm
RM 2,500 - RM 3,800



62 NIK RAFIN
EARTHSCAPE SERIES, 2013

Acrylic on canvas 152 x 152 cm
RM 1,800 - RM 4,500



67 SYED THAJUDEEN
**BIRD OF PARADISE SERIES,
1987**

Ink on paper 42 x 30 cm
RM 3,000 - RM 5,000



58 NIK RAFIN

TRAMS, 1999

Watercolour on paper 20 x 16 cm
MELBOURNE CBD, 1999
Watercolour on paper 16.5 x 10.5 cm
RM 300 - RM 800



63 BHANU ACHAN

ROCK EXPLORATION I, 2017

Mixed media on canvas 102 x 80 cm
RM 2,500 - RM 5,000



68 ISMAIL MAT HUSSIN

MOTHER AND CHILD, 1978

Pencil on paper 19 x 25 cm

REBANA PLAYERS, 1980

Pencil on paper 17 x 20 cm

RM 900 - RM 2,200



59 TAJUDDIN ISMAIL, DATO'

**RED EARTH SYNERGY
NO. 6 & NO. 7**

Print on paper
30.5 x 30.5 cm x 2 pieces
RM 450 - RM 750



64 ABDUL GHANI AHMAD

JOURNEY SERIES, 2011

Acrylic on canvas 38 x 38 cm
RM 900 - RM 1,500



69 IBRAHIM HUSSEIN, DATUK

MAN WITH POSSESSIONS, 1964

Oil on canvas 122 x 122 cm

**STUDY FOR MAN WITH
POSSESSIONS, 1964**

Gouache on magazine page 24 x 24.8 cm

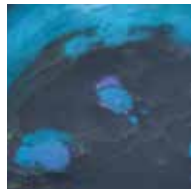
RM 480,000 - RM 650,000



60 MOHD RADUAN MAN

STUDY, 2015

Mixed media on canvas 48 x 48 cm
RM 1,000 - RM 3,000



65 ANTHONY CHAN SAI WENG

**THE TRANSITION SERIES
NO. 96, 1993**

Acrylic and oil on paper 18.8 x 37.8 cm
RM 4,000 - RM 8,000



Lot 63 **Bhanu Achan**
Rock Exploration I, 2017
Bhanu '17

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Untitled, 1995

Signed and dated "Ismail Latiff '95" on lower right

Acrylic on board

81 x 102 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

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



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

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

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1992

Signed and dated "Khalil Ibrahim 92" on lower right

Watercolour on paper

27 x 37 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 215 of "KHALIL IBRAHIM The Art Journey"
exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 2,000 - RM 5,000



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 centre on figures and are heavily influenced by East Coast fishermen and women.

AFFANDI

B. Indonesia, 1907-1983

Kereta Tebu, 1975

Signed and dated "AF 1975" with artist's monogram and museum stamp on lower left

Titled "Kereta Tebu" on lower right

Ink on paper

39 x 54 cm

Provenance

Private Collection, Jakarta

RM 18,000 - RM 40,000



Cucu Kesayangan (Dearest Grandchild), 1977

Ink on paper 37 x 39 cm

SOLD RM 33,816.00

KLAS Art Auction 14 May 2017

Edition XXVII



Self Portrait with Rooster, 1975

Ink on paper mounted on wood panel 39 x 42 cm

SOLD RM 24,780.00

KLAS Art Auction 8 November 2015

Edition XVIII



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.'

Beginning in 1955 Affandi taught at the Indonesian Academy of Fine Arts in Yogyakarta. After participating in international exhibitions in Brazil and Italy, Affandi received a 1957 scholarship from the U. S. government to study arts education. He was made an Honorary Professor of Painting by Ohio State University, and in 1974 was awarded an honorary doctorate by the University of Singapore. He also received the Peace Award from the Dag Hammarskjöld Foundation in 1977, and the title of Grand Maestro in Florence, Italy.

By the time of his death it is estimated that Affandi had created over 2,000 oil paintings. He also left sculptures in both cement and clay. Affandi's unique home, which features a banana shaped roof sits on the bank of the Gajah Wong River in Yogyakarta. It is now a museum displaying over 300 of the artist's paintings. Upon his death in 1990, Affandi was buried in the museum complex.

4

YEO JIN LENG

B. Perak, 1929

Untitled, 1995

Signed and dated "jinleng 95" on lower right

Mixed media on paper

18 x 26.5 cm

Provenance

Private Collection Kuala Lumpur

RM 5,500 - RM 9,500



Jin Leng was initially a teacher in Ipoh and then joined the Malayan Teachers' Training College in Kirby, Liverpool. He developed an interest in art before becoming a pioneer teacher in Kuala Terengganu. Thereafter, he received the first federal scholarship to further his art studies at the Chelsea School of Art and also the Institute of Education at the University of London.

When he returned to Malaysia, he became an artist and a potter and was a fulltime lecturer at the Specialist Teachers' Training Institute, Cheras until 1983. Subsequently, he was the President of Society for Art Education from 1974 to 1983, the Founder-Member and Vice-President of the Malaysian Artists' Association, the Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur. His first solo exhibition was at the British Council, Kuala Lumpur in 1965 and he was honoured with a retrospective exhibition by the National Art Gallery in Kuala Lumpur in 1996.

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

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

Signed and dated “NIZAR 2016” on lower middle

Signed and dated “NIZAR 2016” on the reverse

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

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 14,000

Sejambak Aman #2, 2016
Acrylic on canvas 122 x 122 cm
SOLD RM 14,090.00
KLAS Art Auction 15 January 2017
Edition XXV



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

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.

BHANU ACHAN

B. Kuala Lumpur, 1949

Still Life in Abstract, 2017

Signed and dated "Bhanu'17" on lower right
Mixed media on canvas
96 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

Mountain Trail, 2016
Mixed media on canvas 91.5 x 61 cm
SOLD RM 3,156.16
KLAS Art Auction 14 May 2017
Edition XXVII



Forest Impression, 2016
Oil on canvas 152.5 x 88 cm
SOLD RM 5,072.40
KLAS Art Auction 12 March 2017
Edition XXVI

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.





7

MOHD RADUAN MAN

B. Pahang, 1978

The Captain I, 2010

Signed "Raduan Man 2010" on lower left

Signed, titled and dated on the reverse

Oil on linen

74 x 74 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 4,500

Mohd Raduan's pieces have always been quite enigmatic and cryptic, and this piece is no different – a commentary of some sort.

Done in his usual murky, shadowy shades, with bright popping colours, silhouettes of soldiers decorate the canvas, with graffiti like words marring the top. Streaks of red adorn the bottom, which could be a direct reference to the bloodshed wars have caused.



8

MOHD RADUAN MAN

B. Pahang, 1978

The Soldier Story II, 2010

Signed "Raduan Man 2010" on lower right

Signed, titled and dated on the reverse

Oil on linen

74 x 74 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 4,500

Strong and purposeful, this piece is full of statements without too many words, as Mohd Raduan makes a statement about the human behaviour and modern urban society and war itself.

Mohd Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to audience.



9

SUZLEE IBRAHIM

B. Terengganu, 1967

Melody for Madonna

Mixed media on canvas
121 x 91 cm

Provenance
Private Collection, Kelantan

RM 8,000 - RM 15,000

Born in 1967 in the modest state of Terengganu, Suzlee Ibrahim has shown a remarkable achievement in his 30 years' career as a painter. He has had 32 solo exhibitions and has exhibited in more than 20 countries all over the world. KLAS proudly brings to attention one of his masterpieces, Melody for Madonna. With defining white spaces and dark lines exploding around the more predominant colours of gold, red and blue, the painting embodies lyrical abstraction. A chaos of colours comes to life on his canvas. The multiple layers of paint are applied followed by textural treatment to unravel a precise state of mind expressed through conscious gestures.



10

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Piranha, 2015

Signed and dated "Taj 8/15"
on the bottom of the base
Wood
57 x 44 x 14.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,500

11

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Encounter I

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

Provenance
Private Collection, Kuala Lumpur

RM 250 - RM 400



12

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Tioman Garden I, II & III, 1992

Signed and dated "Ismail Latiff '92" on lower right and titled in pencil on lower edge of paper for all three pieces

Print on paper, Artist Proof
92 x 120 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,000

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."



13

LYE YAU FATT

B. Kedah, 1950

Nostalgia, 2017

Signed and dated "2017" on lower right

Mixed media on canvas

73 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 9,500



Cherries on a Table, 2016
Acrylic on canvas 62 x 81 cm

SOLD RM 9,468.48

KLAS Art Auction 13 November 2016
Edition XXIV



Bird Cage and a Jar, 2016
Mixed media on canvas 75 x 95.5 cm

SOLD RM 8,454.00

KLAS Art Auction 4 September 2016
Edition XXII

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. Lye Yau Fatt delivers yet another masterpiece that revolves around the theme of modesty. Aptly titled, 'Nostalgia', he subject matter focuses on a plant in an old Nestle Nestum tin. Despite its simplicity, it is appealing to its viewer's eyes.



14

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Flower Trees, 2009

Signed, titled and dated
"Flower trees RSA 09" on lower right
Oil on board
30.5 x 22.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 3,500



"Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated. I paint subjects that are close to my heart — nature and landscapes," said Raphael Scott AhBeng.

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

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



Set in the 1980s, there is an air of nostalgia. Painted by the river, Abdul Ghani Ahmad translates the essence and ambiance of a bright, sunny day into his artwork. It reminds one of being close to nature, away from the hustle and bustle of the city life and of the good old days where one sought solace in the midst of nature, teamed with the artist's expertise in his techniques.

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.

15

ABDUL GHANI AHMAD

B. Kedah, 1945

Alam Semulajadi, 1983

Signed and dated "Abd Ghani Ahmad 1983"
on lower right
Oil on canvas
39 x 52 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

16

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Kingdom of the Sky... Valley of the King, 2005

Signed and dated "Ismail Latiff '05" on lower right

Signed "Ismail Latiff" on the reverse

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

Acrylic and mixed media on canvas

173 x 250 cm

Provenance

Private Collection, Kuala Lumpur

RM 50,000 - RM 110,000



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."

17

TANG TUCK KAN

B. Selangor, 1934

Falling Branch, 1970

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

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000



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

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

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



18

CHIA HUI CHIAN

B. Johor, 1940

Boats, 1965

Signed and dated "Hui Chian
1965" on lower left
Pastel on paper
54 x 47 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,800

Born in 1940, Chia Hui Chian comes from a distinguished and talented family of artists. His brother, Chia Yu Chian was a strong influence on him and his brother, which paved the way for him to emerge as an artist. This artist commonly works with pastel on paper, however, he has dabbled with oil on board too. Viewers can notice that the artist's works resonates his surroundings, evident in works such as 'Boats', 1965.



19

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Coconut Scraper, 2009

Signed and dated "najib ahmad 09
8/3/09" on lower right
Pen on paper
28 x 39 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,500

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

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





20

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Skyline... Sorella Red Night, 2013

Signed "Ismail Latiff" on lower right

Signed "Ismail Latiff" on the reverse

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

Acrylic on canvas

72 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 13,000 - RM 24,000

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

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

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21

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Daerah #13, 2012

Signed and dated "NIZAR 2012" on lower right
Artist, title, date, medium and dimensions inscribed on the reverse
Acrylic on canvas
152 x 152 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 10 of "The Faces of Abstraction, Nizar Kamal Ariffin"
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.



22

LING JIAN

B. China, 1963

Abstract, 1994

Signed and dated "LING 94" on lower left

Oil on board

206 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

"Often I am alone, and during this time I think that producing art is like hunting. This is because it requires a spirit of adventure to produce an artwork, and it is a turbulent process of unforeseen and unknown outcomes. It is this unknown process that often tempts and bewilders. Artists art like hunters-they wait, they search, and they have reactions so quick that they will not overlook anything no matter how insignificant; in the end, they kill the prey. Through this process, the perception of smelling, hearing, sensing, dying and living, becomes a transient permanence that exists only from the beginning to the end. This is why artists need to have a saintly temperament of noble innocence as well as possessing devilish magic and frantic enchantment. They have to have a genuine ability to experience living itself whilst maintaining a broad and tolerant mind. I very clearly know what I have to do – to surpass or to destroy the self."
– Ling Jian

While Ling Jian's art is not considered Westernised Chinese art, or Orientalised Western art, it is a form that is unique and solely his own. Stylistic and expressive, this painting looks almost surreal in its enigma and mystery. It is somehow reminiscent of the night, of deep thoughts and of complication.

Ling Jian was born in Shandong, China. He studied at the Qinghua University Art College. He left for Vienna, Hamburg and Berlin thereafter to work. Ling Jian seeks to reconcile past-China and present-China through his artworks. He has famous series of works such as the Communist Sister, Don't Love Beauty and Love Army's Power.



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.

23

BHANU ACHAN

B. Kuala Lumpur, 1949

A Surreal Blue II & III, 2016

Signed and dated "Bhanu'16"

on lower right of each

Mixed media on paper

59 x 42 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

24

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Rimba Beringin Rendang... Puteri Ampai Ampai, 1992

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

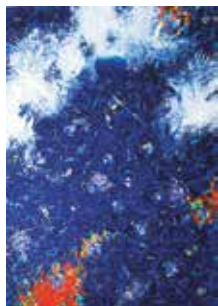
Acrylic on paper

75 x 54 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,500 - RM 9,000



Puncak Gunung Kayangan, 1994
Acrylic on paper 102 x 70.5 cm
SOLD RM 16,800.00
KLAS Art Auction 10 August 2014
Edition X



Riang - Riang Rimba...ladang Baro, 1996
Acrylic on paper 76 x 56 cm
SOLD RM 10,708.40
KLAS Art Auction 23 October 2016
Edition XXIII

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

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



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

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25

YUSOF GHANI

B. Johor, 1950

Siri Topeng “Anak Angkat”, 1995

Signed, titled and dated “Yusof Ghani 1995 Topeng Series Anak Angkat”
on the reverse
Oil on canvas
91.5 x 91.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 16,000 - RM 32,000



Siri Topeng, 1995
Mixed media on canvas 122 x 91 cm
SOLD RM 47,342.40
KLAS Art Auction 13 September 2015
Edition XVII



Siri Topeng Jerantut, 1995
Oil on canvas 93 x 85.5 cm
SOLD RM 44,840.00
KLAS Art Auction 24 May 2015
Edition XV

The Topeng series came about when Yusof Ghani paid a visit to Sarawak. It was here that he discovered the ethnic Kayan and Kenyah tribes wore ceremonial masks to cure illnesses, especially during ceremonial rituals. This gave him insight into the spiritual life of the people there, and consequently gave him inspiration for the series. It was said that he began to paint what he saw as the cure to his own state of spiritual illness, having doubted whether his works reflected his true self, or merely an adopted persona.

As such, both the paintings and the masks hinted at something: the bolder and the more grotesque the masks, the more powerful they become – and the more they heal. Perhaps, this was a form of the artist dealing with his own personal demons at the time.



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

26

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Muara Senja... Mandi Berhias, 2014

Signed "Ismail Latiff" on lower right

Signed "Ismail Latiff" on the reverse

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

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 14,000

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

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

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

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



27

KELVIN CHAP

B. Indonesia, 1975

Colour of Unity, 2016

Signed and dated "Chap KELVIN 2016" on lower right

Signed and dated on the reverse

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

Mixed media on canvas

131 x 131 cm

Provenance

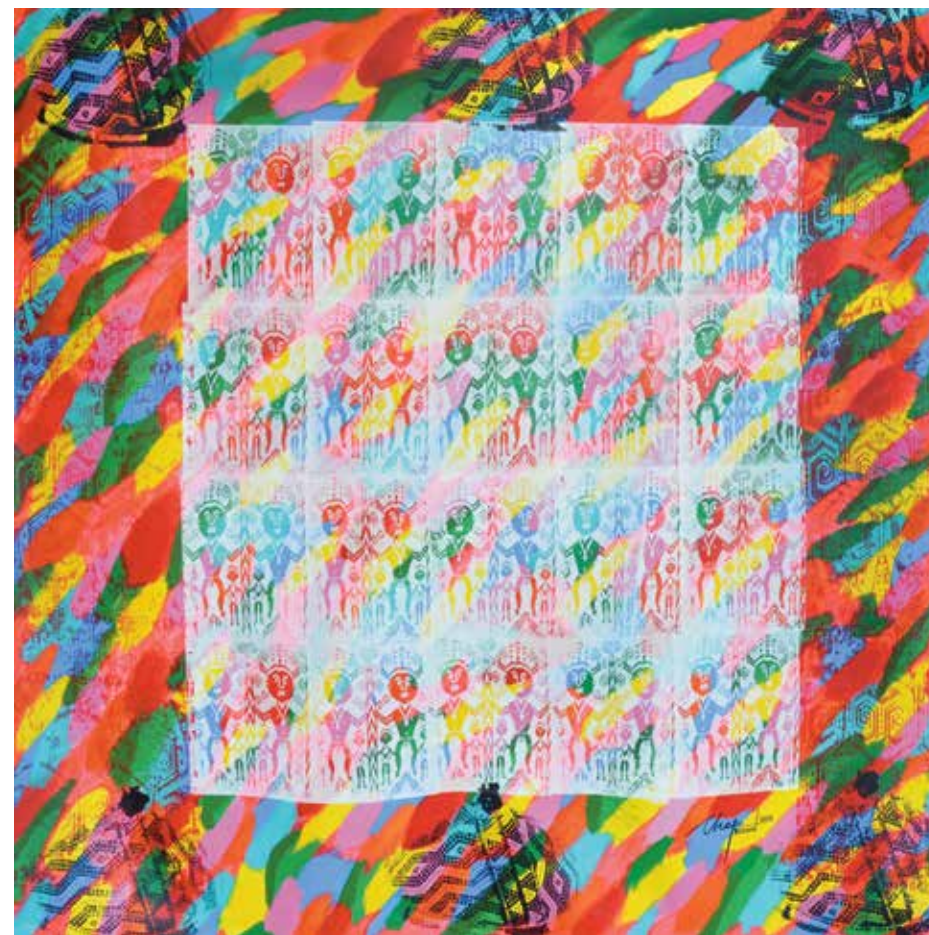
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

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

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.



28

HENDRA GUNAWAN

B. Indonesia, 1918 - 1983

Panen (Harvest), 1977

Titled "Panen" on lower left
Signed and dated "Hendra '77" on lower right
Ink on paper
39 x 54 cm

Provenance
Private Collection, Jakarta

RM 24,000 - RM 50,000



Fruit Seller, 1977
Mixed media on paper 54 x 39 cm
SOLD RM 33,816.00
KLAS Art Auction 15 January 2017
Edition XXV



Three Workers Drinking Coffee, 1975
Ink on paper 60 x 45 cm
SOLD RM 27,052.80
KLAS Art Auction 8 November 2015
Edition XVIII



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

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

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

29

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 2009

Signed and dated "Khalil Ibrahim 2009" on lower right

Acrylic on canvas

101 x 101 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 60,000



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.

30

PUTU SUTAWIJAYA

B. Indonesia, 1970

Beda Dalam Damai (Differences Within Peace), 2003

Signed and dated "Putu Sutawijaya 2003" on lower left

Signed, titled and dated on the reverse

Acrylic on canvas

140 x 145 cm

Provenance

Private Collection, Indonesia

RM 30,000 - RM 50,000

Putu Sutawijaya studied art at Indonesia Institute of Fine Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta and Bali. As a painter, sculptor and performance artist, Putu embodies the multi-media, cross-disciplinary character of Indonesian contemporary art.

At the same time, a main focus of his work is the human body as both an expressive form and a vessel of the spirit: as Putu says, 'the body is the medium of suffering, pain, laughter and fear.' The spontaneous energy of Putu's paintings translates naturally into his sculptures. As the Indonesian critic Kris Budiman has pointed out, it is almost as though the figures in his paintings have 'crossed over into three-dimensional space... to look for meaning in different contexts.'

Above all else, it is the gestural movement of Putu's works that communicate an intense spectrum of spiritual and emotional states, from contemplation to sorrow to the pure exuberance of dance. Putu is also deeply drawn to sacred sites and often travels to the ancient temples scattered around Java and Bali, where he spends days painting.



YUSOF GHANI

B. Johor, 1950

Siri Tari II, 1989

Signed and dated "Yusof Ghani 1989" on the reverse

Gallery label affixed to the reverse

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 30 of "Yusof Ghani, Siri Tari : Topeng" book

Published in 1996 by Rusli Hashim Fine Art

RM 90,000 - RM 150,000

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.



32

IDA BAGUS MADE NADERA

B. Indonesia, 1910-1998

Terraced Rice Fields

Signed "Ida B M Nadera" on lower right

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

Acrylic on canvas
30 x 45 cm

Provenance
Private Collection, Ireland

RM 3,000 - RM 6,000

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

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

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



33

I. GUSTI KETUT SUANDI

B. Indonesia, 1932

Balinese Children, 1973

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

Provenance
Private Collection, Ireland

RM 2,500 - RM 4,800

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

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

34

NYOMAN GUNARSA

B. Indonesia, 1944

Balinese Dancer, 1969

Signed and dated on lower right
Oil on canvas
63 x 50 cm

Provenance
Private Collection, Germany

RM 6,000 - RM 12,000

Ever since he was a child, Gunarsa has been involved in art activities such as stone carving and wood carving. He obtained his experience in art from a formal school of art called SSRI Denpasar from 1970 to 1973.

Thereafter, he studied at the University of Udayana, in the Faculty of Technic Arts of Painting). He became an art teacher at the Indonesia Institute of Arts (ISI Denpasar), in Bali. He has taken part in various exhibitions from 1979 until 1990.

His subjects are often the Balinese people, the life they live and the nature that surrounds them. As depicted in this piece, the Balinese dancer is portrayed mid-motion, frozen in a moment that is captured and illustrated in beautiful, expressionistic colours. The soft palette leaves the viewer amazed at the sheer serenity and softness of the moment, and gives an insight into the lives and culture of the Balinese people.



35

HERI DONO

B. Indonesia, 1960

Untitled, 2012

Signed and dated "heri dono 21212" on lower middle

Mixed media on thick card

56 x 50 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000



Heri Dono is an Indonesian artist, currently based in Yogyakarta. The artist's paintings are figurative and mostly conveys a message to its viewers. Heri Dono's paintings portrays the perplexing picture of Indonesian society and politics associated with larger international affairs. Growing up during the arduous period of Indonesian history, Dono addresses the issue of violence and social turmoil through the means of his work, as well as the Western culture as it is viewed in his country. After quitting art school, the artist took up shadow puppetry which he then incorporated in installations as well as drawings in order to explore the darker elements of human experience.

36

KHOO SUI HOE

B. Kedah, 1939

Dancer II, 1993

Signed "SUI HOE" on lower right

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

Oil on canvas

80 x 80 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 35,000



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



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



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

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

CHOO KENG KWANG

The love for art, education and philanthropy has made Singapore's first generation artist, Choo Keng Kwang an iconic figure in the scene.



Born in 1931 in Singapore, Choo Keng Kwang is known as one of the country's eminent and beloved first generation artists. Choo's traditional oil paintings of landscape, animals and nature are contributors to his outstanding reputation. Choo was the son of a Teochew diamond trader, Choo Kim Kye, and his interest in fine art stemmed from his favourite comics and printed cartoons. He was a student at the Catholic High School and received criticism and disapproval from the teachers when he enrolled for art courses at NAFA.

Dedicated to both his regular studies and art classes, his hard work paid off in 1953 when he graduated with two certificates, one from the Catholic High School and one

from NAFA. Despite his early interest in art, Choo didn't delve in it after he graduated. He chose to be an educator and started teaching, which eventually led to Choo being the principal of Sin Hua School.

During his early years as an artist, Choo had good friends within the art circle that included Lee Man Fong, Georgette Chen, Liu Kang and Cheong Soo Pieng. "Liu Kang visited me at least once a month and we get together at my home. As for Lee Man Fong, we saw each other quite frequently when Lee was alive," said Choo. Despite their close friendship, their styles varied from each other. For instance, his good friend Lee was the first artist to paint pigeons. While Lee's pigeons perch on big brown stones, Choo's

stand on pine and bougainvillea trees in his paintings. Choo's pigeon artworks combined two different styles, western and eastern, while Lee used the Linan style. "One can tell the difference between a Choo Keng Kwang pigeon and a Lee Man Fong one without looking at the signature of the artist based on these differences," Choo explained. Craft Complex Malaysia in 1998.

The dedicated academician

Aside from his artistic achievements, Choo was an academician known for his involvement as a former teacher who later promoted as the school principal of Sin Hua School and he was also Nanyang Academy of Fine Arts (NAFA)'s head of the Art Education Department until his retirement. "During my years as a lecturer at NAFA, I was actually instructed by the Minister of Education, the late Dr Tay Eng Soon to teach the Singapore art teachers doing the diploma course. In other words, all Singapore art teachers who received their diplomas from the Ministry of Education were my students," said Choo.

And to top it all off, this public-spirited artist is a philanthropist and has been getting recognition with the numerous awards he has received for his contribution to education and art since the 1950s.

Artistic achievements

As one of Singapore's first generations artists, Choo's status as an icon led to his artworks being commissioned by royalty, dignitaries and governments. The Singapore government had commissioned his paintings as state gifts to foreign dignitaries and had

also been presented to the late Egyptian president Anwar Sadat and China's chairman Mao Tse-Tung. Choo has also had the privilege to hold and participate in a vast number of solo and group art exhibitions in Singapore and beyond. In November 1990, Choo became the first Singaporean artist to participate in a cultural exchange exhibition in Jakarta and in July 1993, he was invited to exhibit his paintings in Brunei to commemorate the Sultan of Brunei's 47th birthday.

Choo's masterpieces have been sold at notable auction houses like Christie's and Sotheby's. In 1989, his artwork was featured on the first day cover postage stamps for the Singapore Telecommunications Authority. The four original oil paintings of Chinatown were eventually donated to the Singapore National Museum for its permanent collection. Choo was conferred with the Public Service Medal (PBM) in 1976 and the Long Service Award (PBS) in 1986.

In 2008, the prolific artist received homage and acknowledgement from the Organising Committee for the Olympic Fine Art 2008, which was a joint effort with the IOC, the Ministry of Culture, China and the Organising Committee of the XXIX Olympiad at the China International Exhibition Centre. He received the recognition for his success in art and influence in the art circle. In 2012, Choo received an honorary certificate for his contribution to the Creative Cities Collection – Fine Art Exhibition in London that was held in August at the Barbican Centre. His World Peace artwork was selected for the exhibition. The China International Culture

Association, China Society for the Promotion of Culture and Art Development and the Beijing Association for the Promotion of Olympics-related Culture organised the exhibition.

The philanthropic painter

The charitable artist has also used his paintings for the greater good of the community. Choo's paintings have been sold to raise funds for charitable causes and organisations. One example was when all the sales proceeds of his paintings were donated to St. Andrew's Mission Hospital and Touch Community Services. He also successfully raised S\$160, 000 for charity when he participated in the President's Charity Art Exhibition - Choo Keng Kwang: An Artistic Path of His Own, and in 1997, he donated oil paintings to the President's Star Charity Show. In addition, the Chinese Development Assistance Council (CDAC) has reproduced Choo's artwork on phone cards for fund-raising campaigns.



Winter Birds, 1983
Oil on board 80 x 120.5 cm
SOLD RM 49,560.00
KLAS Art Auction 24 May 2015
Edition XV

The legacy continues

In March 2013, Choo held a solo exhibition at the Malaysia Brand Outlet at the Vertex in Singapore. The most expensive work to be shown at that solo exhibition was World Peace1, a 100cm by 200cm painting of doves that was priced that was at \$280,000. The rest of the artworks were tagged at \$28, 000 and above. This was definitely a far cry from what he earned 50 years ago. His paintings back then were sold for just \$150 each at the night markets.

While now his larger canvases can easily command six figure sums, prices aren't important to the artist. Choo's struggles during the earlier years makes him humble and appreciative of the value of hard work. As a contemporary of the late Liu Kang and Georgette Chen, Choo is still a favourite amongst avid art collectors for his technique of combining Western impressionism and rules of perspective with traditional Chinese brushwork.



Houseboats Along the River, 1970s
Oil on canvas 61 x 101 cm
SOLD RM 47,040.00
KLAS Art Auction 8 November 2014
Edition XII



37

CHOO KENG KWANG

B. Singapore, 1931

Singapore Skyline, 1976

Signed "K.KWANG" on lower right

Oil on canvas

54 x 90 cm

Provenance

Private Collection, Canada

RM 30,000 - RM 55,000



Penang Seascape with Kedah Peak Oil on canvas 55 x 64 cm **SOLD RM 19,800.00**
 KLAS Art Auction 7 April 2013 Edition III

YONG MUN SEN

The Father of Malaysian Painting

The late Yong Mun Sen, born on Jan 10, 1896 was one of Malaysia's pioneer artists. The country's art scene wouldn't be what it is today if it wasn't for his contributions. The artist was born in a coconut estate in Kuching, Sarawak with the forename of Yen Lang. In 1901, he travelled to Tai-Pu, in the Kwangtung Province of China to attain a formal education in the proper use of brush and calligraphy. He returned to his hometown in 1910.

One day, Mun Sen witnessed a Japanese artist painting using watercolours and thenceforth, he became enamoured with that medium. In 1914, Mun Sen went back to China and painted majestic pictures of lions and tigers which were much loved by the warlords of the time. Two years later, he married 16-year-old Lam Sek Foong who bore five children. He returned to Sarawak in 1917. A year later, he started his career at a bookshop in Singapore and served at a school bookshop counter. Living in Singapore sparked a fondness and appreciation for its urban scene he later illustrated in numerous watercolours.

In 1920, he was transferred to the Penang branch of the bookshop in Carnarvon Street. It was his first time in Penang; he saw the lovely island for what it was and was captivated by its beauty and charm. It was in 1922 when he decided to change his name to Yong Mun Sen and subsequently set up Tai Koon Art Studio in Chulia Street. He took up photography seriously and executed some plaster-of-paris sculptures. Eight years later, he moved his studio from Chulia Street to Penang Road and renamed it Mun Sen Studio. Unfortunately, his career did not gain him any success which later prompted him to open an additional studio housed at an old mansion in Northam Road. During this time, Mun Sen familiarised himself with the works of prominent European artists through books, particularly those of Van Gogh and Gauguin. Gauguin and his works spoke to Mun Sen, which explains the strong influence on the development of his style, especially in his oil paintings.

Around 1936, several Penang artists happened to meet up and decided to form their brainchild, the Penang Chinese Art Club, with Mun Sen as the vice-president. He became the president the following year. With the onset of the Second World War in 1939, the Penang Chinese Art Club was disbanded never to be formed again. When the Japanese occupied Malaya from 1941 to 1945, for Mun Sen, this was the most fruitless period of his life. He had to resort to farming for the sake of survival.



Landscape with Bridge, 1953 Watercolour on paper 36 x 55 cm **SOLD RM 12,100.00**
 KLAS Art Auction 7 April 2013 Edition III

The streak of misfortune continued when his wife died in 1941. Soon after, he remarried to the beautiful Yao Chew Mooi, the daughter of Yao Swee Lum from Ipoh (a descendant of Kapitan China, Yap Ah Loy). She eventually gave birth to four sons and two daughters. Post-war, Mun Sen got back on track and delved into the art scene actively and soon after, he became well known through his exhibitions in Malaya and Singapore and also through foreign contacts in Britain, USA and Australia. Mun Sen's forte and heart was landscape in watercolour. Although he did frolic into oil and Chinese traditional brush painting with success, eventually he steered back to the watercolour medium, in which he excelled. One can observe that his works assimilated the Chinese artistic spirit. It is also evident in his landscape paintings that Mun Sen did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm.

In 1956, he had the first of several strokes. Undeterred by his physical infirmity, he struggled on to paint. Things really took a toll on him when his illness lingered and financial hardship eventually led to a morose man. He died on Sept 29, 1962.

A decade later, in 1972, the National Art Gallery organised a Mun Sen Memorial Art Exhibition. Yong Mun Sen's works will always hold a distinguished place in Malaysian art, as they rightfully deserve.



38

YONG MUN SEN

B. Sarawak, 1896 - 1962

Harbour Scene, 1948

Signed and dated "MUN SEN 1948" on lower left

Watercolour on paper

25.5 x 35.5 cm

Provenance

Private Collection, Canada

RM 8,000 - RM 12,000



Portrait of a Nyonya Peranakan, 1943
Hand-painted photography/ portrait
26 x 19 cm
KLAS Art Auction 12 March 2017
Edition XXVI



Woodland, 1947
Watercolour on paper 27.5 x 37.5 cm
KLAS Art Auction 14 May 2017
Edition XXVII

39

YONG MUN SEN

B. Sarawak, 1896-1962

Beach Hut, 1949

Signed and dated "MUN SEN 1949" on lower left

Watercolour on paper

25.5 x 35.5 cm

Provenance

Private Collection, Canada

RM 8,000 - 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.



40

KWAN CHIN

B. Kuala Lumpur, 1946

Sunrise, 1968

Signed "Kwan Chin" on lower right

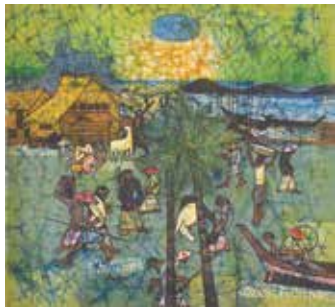
Batik

65 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



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



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

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

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

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



41

SEAH KIM JOO

B. Singapore, 1939

Grooming, 1970s

Signed on lower right
Batik
60 x 44 cm

Provenance
Private Collection, Ireland

RM 6,000 - RM 9,000



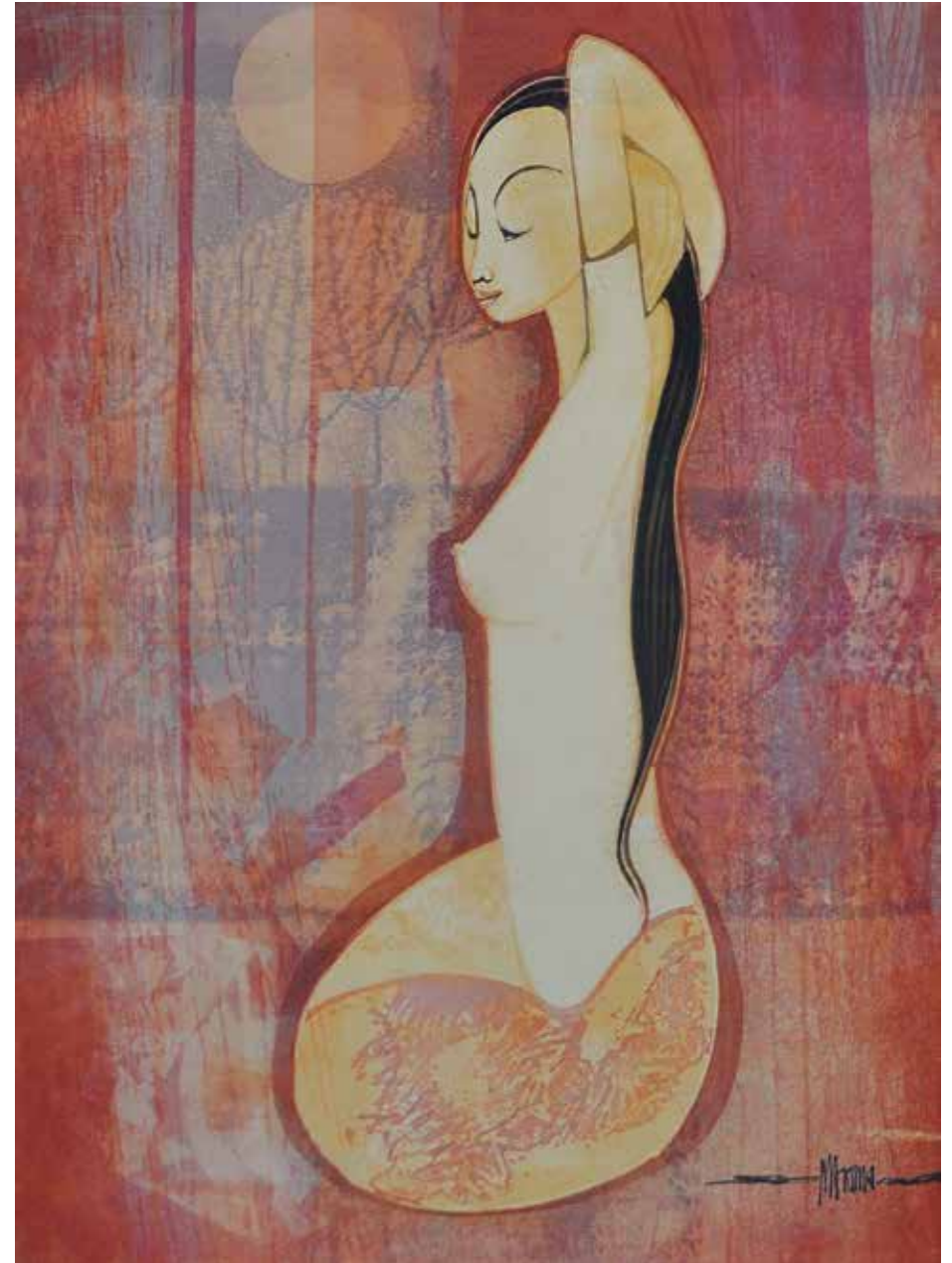
Chinatown Singapore, 1970s
Batik 89 x 50 cm
SOLD RM 20,289.60
KLAS Art Auction 31 January 2016
Edition XIX



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.



LYE YAU FATT

B. Kedah, 1950

Two Sisters, 1984

Signed and dated on lower left
Oil on canvas
83 x 83 cm

Provenance
Private Collection, Kuala Lumpur

RM 22,000 - RM 40,000

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



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

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

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

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





43

MOHD DIN MOHD

B. Melaka, 1955

Street Scene, 1985

Signed and dated "Mohammad Din Mohammad 85" on lower left

Oil on canvas

38.4 x 74 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 9,000

Mohammad Din Mohammad was born in 1955. Although born in Melaka, he became a Singaporean Malay painter whose expressive works were heavily influenced by Sufism and his devotion to the practice of Malay martial art, 'silat'. Mohammad Din obtained his education in art, (the Realist portrait painting style) and graduated from the Nanyang Academy of Fine Arts, in 1976. The artist's works were provocative, a combination of his progressive Western concepts and his cultural background.



44

A. B. IBRAHIM

B. Alor Setar, 1925-1977

Kampung Scene I

Signed "A. B Ibrahim" on lower left

Watercolour on paper

27 x 34 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 4,000

A. B. Ibrahim excelled in creating and romanticizing local landscapes only with the watercolour medium. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day.

A. B. Ibrahim was a self-taught artist and was one of the founder members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



45

CHIN KON YIT

B. Selangor, 1950

Verandah, 1996

Signed and dated "KonYit '96"
on lower right
Mixed media on paper
26 x 38 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Chin Kon Yit was born in 1950 in Klang, Selangor. The self-taught artist decided to pursue his passion full-time in 1985 and his works has been exhibited in China, Japan, Taiwan, Hong Kong, Korea, Indonesia, Singapore, India, Australia, New Zealand, Sweden, Italy, Brazil, the US and Malaysia. His works, apart from exhibitions in galleries and art spaces, have also been immortalised in books which have been used for collection as well as text books by some institutions. His artworks can be seen in the collections of such institutions including the National Art Gallery of Malaysia, Petronas Gallery, Central Bank of Malaysia and many other private and public international collections.

His popular works and unique technique make Kon Yit very much one of the few fine watercolour artists of Asia. It is very easy to recognize Kong Yit's work because the images projected are seen as soft and fine featuring very vibrant colours. While most artists exhibit their work at galleries and art spaces, Kon Yit went a step further as his works have been cemented and published in books which have been used as personal collections as well as text books by some institutions. He has produced a series of 'Sketches' books that has covered scenes of Malacca, Selangor, Perak, Kuala Lumpur and Penang.



46

KOK YEW PUAH

B. Selangor 1947-1999

Temple Figures, 1997

Signed and dated on lower right
Acrylic and charcoal on paper
78 x 108 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 11,000

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

Among the awards he had won are the Philip Morris Malaysia Art Awards (2nd Prize), Honourable Mention at the 1997 Philip Morris Malaysia Art Awards. Throughout his career, he held solo exhibitions in Australia and Malaysia.

LEE JOO FOR, JOHN

B. Penang, 1929-2017

Horse II, 1995

Signed "LJFOR" with seal of the artist on lower right
Chinese ink on paper
38 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Stampede, 1972
Monotype 73.5 x 180 cm
SOLD RM 7,890.40
KLAS Art Auction 12 March 2017
Edition XXVI



The Spirit That Cannot Be Contained, 1980
Mixed media on canvas 144 x 200 cm
SOLD RM 30,434.40
KLAS Art Auction 15 January 2017
Edition XXV

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



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

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

48

RAFIEE GHANI

B. Kedah, 1962

Le Jardin Series III, 1992

Signed on lower left

Acrylic on canvas

101.6 x 91.4 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 16,000



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



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



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

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



49

MANSOR GHAZALI

B. Perak, 1930

Di Tepi Sungai, 2005

Signed and dated "mansor ghazali 05" on
lower right

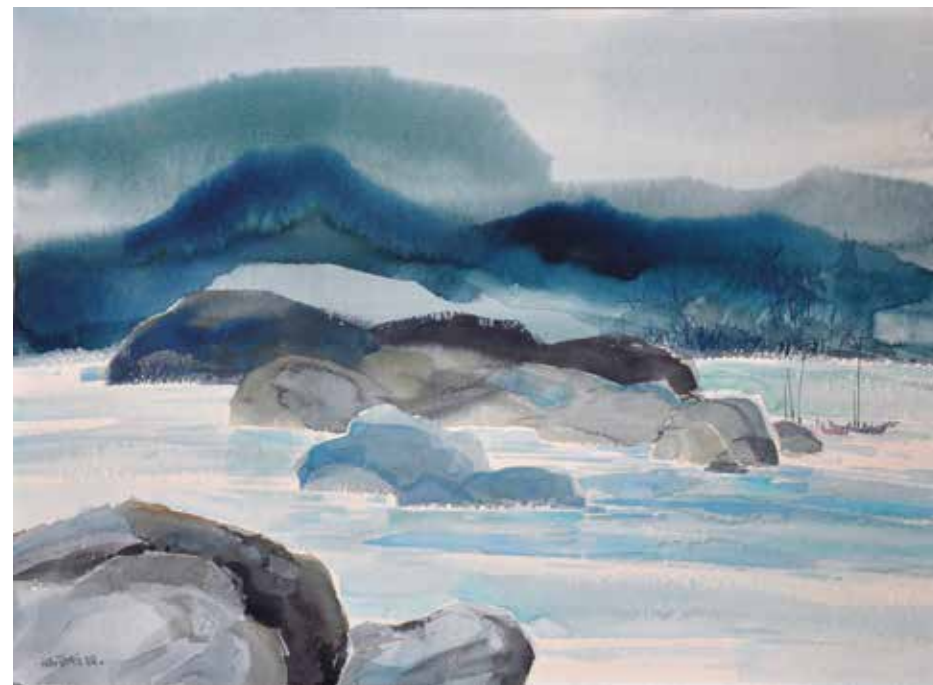
Watercolour on paper
34.5 x 50 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - 1500

Born in Bukit Chandan in Kuala Kangsar, Mansor taught art at the Sekolah Menengah Bentara Luar in Batu Pahat until his retirement in 1986. Mansor's passion was always art which led him to study in Brighton in the 60s.

Mansor's niche was watercolour paintings. Albeit his brief study in Brighton, his spirit remained true to his origins. He was a dying breed of al-fresco artist who would just whip out his painting pad to capture whatever scene that put a sparkle in his eyes when he was out and about, evident by his paintings of ramshackle houses, a riverside and stilt Malay houses.



50

TEW NAI TONG

B. Selangor, 1936-2013

Seaview, 1988

Signed and dated "NAI TONG 88" on
lower left

Watercolour on paper
56 x 76.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,200 - RM 4,200

Illustrated here is a combination of Tew Nai Tong's hallmark in his artworks – a depiction of the simple life. The artist has an exemplary way of perceiving the simple life, enriching the visualisation of what he sees through his profound, vibrant paintings. The coarseness of colour and texture in his paintings also bring the mind to the countryside, and Tew Nai Tong's affection for the countryside is palpable. This piece captures blissful quiescence and peace, and tells of life led with simplicity and being close to nature.

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

51

SYED AHMAD JAMAL

B. Johor, 1929 - 2011

A Study of Banjaran Ledang, 1981

Signed, titled and dated "Banjaran Ledang '81" on lower right
Mixed media on paper
19 x 26 cm

Provenance
Private Collection Kuala Lumpur

RM 3,800 - RM 8,000



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

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

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



Study for Public Sculpture, 1999
Ink and colour on paper 28 x 40 cm
SOLD RM 10,708.40
KLAS Art Auction 14 May 2017
Edition XXVII



Sketch "set untuk KERIS", 2007
Mixed media on paper 13.5 x 26 cm
SOLD RM 7,326.80
KLAS Art Auction 12 March 2017
Edition XXVI

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.



52

KENG SENG CHOO

B. Kedah, 1945

Shepherd, 2011

Signed and dated "Seng Choo, 2011" on lower right
Oil on canvas
76 x 56 cm

Provenance
Private Collection Kedah

RM 5,000 - RM 9,000

The quiet radiance and glow to Keng Seng Choo is one of the reasons why his paintings are striking and stunning. These elongated women with distinctive lips and pointed chins share a peaceful, intimate moment with the audience as the viewer chances upon a countryside scenery, filled with working villagers and their cattle. The contrasting of light and dark colours and texture boast a smooth finish, a show of Keng Seng Choo's flair for shading and eye for intricate details, capturing the countryside charm.

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



53

LEE LONG LOOI

B. Kedah, 1942

Malay Girls, 1975

Signed and dated "longlooilee 75" on lower right
Inscribed "A/P Malay Girls" in pencil on lower edge of paper
Etching, Artist Proof
16 x 22 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,000



54

LEE LONG LOOI

B. Kedah, 1942

Woman with a Hat

Signed "longlooilee" on lower left
Batik on rice paper
44 x 26.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 5,000

55

KWAN CHIN

B. Kuala Lumpur, 1946

Harvest, 2012

Signed "Kwan Chin" on lower right

Batik

76 x 51 cm

Provenance

Private Collection, Kuala Lumpur

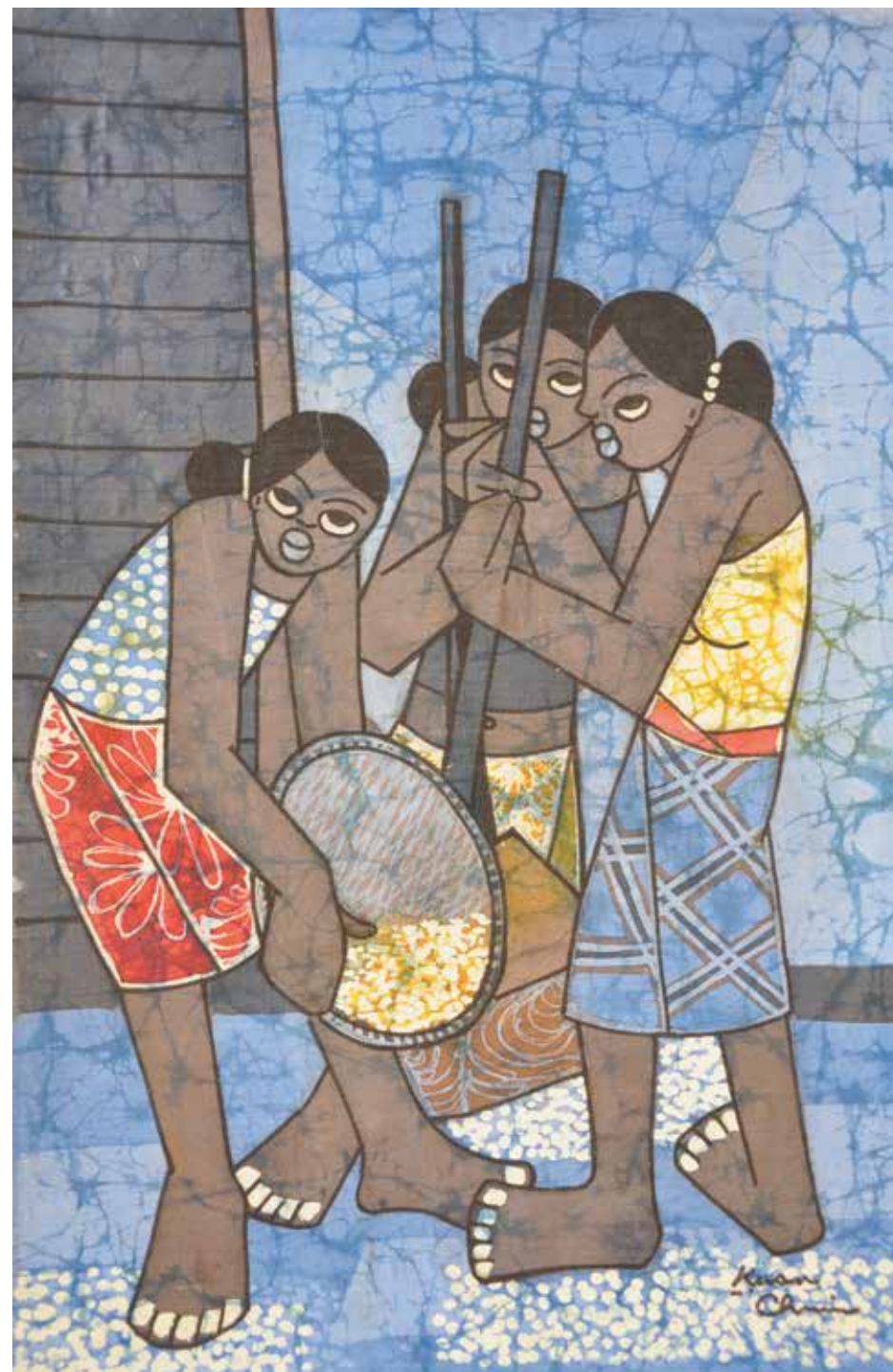
Illustrated on page 30 of "Malaysian Villagescape by Kwan Chin"
exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

RM 3,500 - RM 7,000

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.



56

CHUAH SIEW TENG

B. Penang, 1962

Malay Women, 2000

Signed and dated "S.TENG 2000" on
lower right
Batik
43 x 27.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500



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

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



57

TAN RAHIM

B. Perak, 1934

Wau Bulan, 1979

Signed and dated "Tan Rahim Zahici '79" on
lower right
Batik
120 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 3,800

Tan Rahim is known for his impressive experimentation with abstraction in the batik medium. He was largely a self-taught artist, committing himself to painting in the early 1970's. His batik paintings are notable for their striking similarity to the colour-field painting movement in 1960's New York.



58

NIK RAFIN

B. Selangor, 1974

Trams, 1999

Signed and dated "Raf 99" on lower right

Watercolour on paper

20 x 16 cm

Melbourne CBD, 1999

Signed and dated "Raf 99" on lower left

Watercolour on paper

16.5 x 10.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 300 - RM 800



59

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Red Earth Synergy No. 6

Signed "Taj" on lower right
Inscribed "161/500 Red Earth
Synergy No.6" in pencil

on lower edge of paper

Print on paper, Edition 161/ 500

30.5 x 30.5 cm



Red Earth Synergy No. 7

Signed "Taj" on lower right
Inscribed "102/500 Red Earth
Synergy No.7" in pencil

on lower edge of paper

Print on paper, Edition 102/ 500

30.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 450 - RM 750



60

MOHD RADUAN MAN

B. Pahang, 1978

Study, 2015

Signed and dated "Raduan Man 2015" on
lower right

Signed, titled and dated on the reverse

Mixed media on canvas
48 x 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

Love and passion has always been a popular theme with artists. Of course, it is because can be likened to being the most powerful emotion, it has the ability to shift and alter one's mind, heart and soul. Raduan Man understands this, as even as his usual subject matters comprise commentaries about nature, war and the human behaviour, he too has taken the liberty of painting his own view of love.

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



61

ANUAR RASHID

B. Kedah, 1958

Somewhere Between Heaven & Earth, 2014

Signed "Anuar" on lower right

Titled on the reverse

Oil on canvas
75 x 75 cm

Provenance
Private Collection Kedah

RM 8,000 - RM 15,000

From the early beginning of his career, Anuar Rashid has been a maverick. At a tender age of 20 years old, through his "Birth of Inderaputera" (1978) #31, Syed Ahmad Jamal, then the director of National Art Gallery, declared him as "the new sensation of the Malaysian Art scene, perhaps its brightest star yet". A radical and an independent, Anuar joined Anak Alam colony in 1978 after graduating from Uitm because he was persuaded by its communal spirit and comradeship.

After a successful solo exhibition "Wind, Water & Fire (1983) in Kuala Lumpur, he left for Europe on several grants and fellowships. He also made unofficial visits to the then communist Romania and Yugoslavia, and briefly stayed in the communist-dominated northern Italy. On his return to Malaysia in 1986, he completed a mural for Central Market titled "farewell", and then retreated reclusively to his home state Kedah. Twenty years has passed before he eventually returned to Central Market for the Tiga Alam Exhibition.



62

NIK RAFIN

B. Selangor, 1974

Eearthscape Series, 2013

Signed and dated "Rafin 1.13"
on lower right
Acrylic on canvas
152 x 152 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.



63

BHANU ACHAN

B. Kuala Lumpur, 1949

Rock Exploration I, 2017

Signed and dated "Bhanu'17" on
lower right
Mixed media on canvas
102 x 80 cm

Provenance
Private Collection Kuala Lumpur

RM 2,500 - RM 5,000

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.



64

ABDUL GHANI AHMAD

B. Kedah, 1945

Journey Series, 2011

Signed and dated "Abd Ghani Ahmad
2011" on lower left
Acrylic on canvas
38 x 38 cm

Provenance
Private Collection Kuala Lumpur

RM 900 - RM 1,500

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

Abdul Ghani Ahmad is a self-taught artist who started being active in watercolours in 1986. He believes that although photography produces accurate and honest images, it cannot compare to watercolours in providing the audience with a sense of satisfaction.



65

ANTHONY CHAN SAI WENG

B. Penang, 1950

The Transition Series No. 96, 1993

Signed and dated "Sai Weng '93" on lower left
Acrylic and oil on paper
18.8 x 37.8 cm

Provenance
Private Collection Kuala Lumpur

RM 4,000 - RM 8,000

Penang boy, Anthony Chan was born in 1950. He is a self-taught artist in abstract art who dabbles in acrylic and oil on canvas. His works became a must-have for collectors around the globe. There is something about Anthony's works that enthralls its viewers, almost like an energy that washes over you. Inspired by nature and her beauty, Anthony captures the essence of his homeland through his abstract delights.

Anthony's illustrious career and talent gained him major disciples such as Malaysia Airlines and Mobil Oil Malaysia. In addition, his works were so instrumental that it inspired the former President of France, Francois Mitterrand, to include this Asian star in his collections.

66

PETER HARRIS

B. England, 1923-2009

Portrait of a Man, 1958

Signed and dated on lower right

Charcoal on paper

23 x 18.5 cm

Provenance

Private Collection Kuala Lumpur

RM 1,200 - RM 3,000



67

SYED THAJUDEEN

B. India, 1943

Bird of Paradise Series, 1987

Signed and dated "Syed Thajudeen

16/3/87" on lower right

Ink on paper

42 x 30 cm

Provenance

Private Collection Kuala Lumpur

RM 3,000 - RM 5,000



68

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Mother and Child, 1978

Signed and dated "Ismail Mat

Hussin 1978" on lower right

Pencil on paper

19 x 25 cm



Rebana Players, 1980

Signed and dated "Ismail Mat

Hussin 1980" on lower right

Pencil on paper

17 x 20 cm

Provenance

Private Collection Kuala Lumpur

RM 900 - RM 2,200



DATUK IBRAHIM HUSSEIN

"Art is, in the end, the thing that makes you realise the beauty of life itself"



The Traveller, 1964
Gouache on magazine page
29 x 19 cm
SOLD RM 31,561.60
KLAS Art Auction 15 January 2017
Edition XXV



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



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

Ibrahim was born in 1936 in the village of Sungai Limau Dalam in the Yan district of Kedah. Growing up, Ibrahim was a very curious lad. He was constantly in search of meaning. There was a time when he saw a gleaming light from a distant, shining in the middle of the paddy field. Out of curiosity, he ran over to only find that it was the sun's reflection off the zinc roof of a hut. However, he did not regret running over as it satiated his curiosity. It was his thirst in self-discovery which landed him at Nanyang Academy of Fine Arts, Singapore first, then London, to study at the Byam Shaw School of Art.

However, that fuel somehow died down when he first entered the Byam Shaw College; he did not concentrate in class nor lifted a paintbrush. He felt uninspired. Then one day, while he was strolling about the campus, he came about a facility that housed a printing press. He stood in front of that machinery for hours, in complete awe of its function. That piece of machinery sparked the fire that was within him all along, subsequently lifting him from the art daze he was facing; he rushed home to start painting. His hands moved over the canvas effortlessly, and his ideas materialised in painting, almost as if it had been bursting to come out.

Consequently, he won an award at the end of the school year for the Byam Shaw Award of Merit for three consecutive years. That paved the way for an opportunity that led him to a

guest studentship in the Royal Academy Schools. With the Malaysia Hall in Brynston Square, London, as the epicentre, Ibrahim met many fellow Malaysians, including local legend, Khalil Ibrahim with whom he shared a close friendship and a fondness for painting together.

Besides meeting Khalil, another friendship that also blossomed from Ibrahim's days in London was one with Datuk Abu Mansor and Datin Paduka Zaitoon Othman, one of Ibrahim's pioneering collectors. The Mansor's became familiar faces in Ibrahim's exhibitions. Moreover, it was their close-knit friendship that led them to organise Ibrahim's exhibitions in Malaysia. Among their early and prized masterpieces of Ibrahim's is the diptych, 'Now and Again with Flowers'. It was personally hung by Ibrahim, at their Taman Duta residence and remained there for several decades, between late 1973 and 2006.

ARTISTIC APPRECIATION FOR HIS EARLY MASTERPIECES IN LONDON

Many would consider that the 50s and 60s were the period where Ibrahim's works were the most momentous, vibrant and honest, which would explain the fascination of its viewers and the numerous sold-out exhibitions. In his autobiography titled, 'IB: A Life', he mentioned that his life was made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells and warmth, which he seamlessly depicted on his canvases, hundred dollars left in his pocket, all his gouaches sold and a solo exhibition awaiting him the following year, he returned to London and the Royal Academy, contented.



Now and Again it Flowers, a masterpiece by Ibrahim Hussein hung by the artist himself at the residence of a Private Collector in the early 70s



Khalil Ibrahim and Ibrahim Hussein with the Cook from the Malaysia Hall outside the Malaysia Hall (1963)

IBRAHIM THE JOHN D III ROCKEFELLER SCHOLAR

The long-awaited moment then came for Ibrahim to travel back to New York, for his one-man show. In New York in the 1960s, it was fashionable for a gallery to host a dinner at a Chinese restaurant after the cocktails and champagne. At the dinner, he discovered that one of the guests who attended his exhibition was the director of the John D. Rockefeller Fund. With the New York exhibition, he realised that things had surpassed anything he expected from life and that he thoroughly enjoyed himself. After the exhibition, he returned to London to continue studying at the Royal Academy.

Ibrahim left for New York again in 1967 to attend further training under the Fullbright Travelling Scholarship and the John D III Rockefeller Fund Fellowship which ended in 1968. He was told that his presence in New York was to experience the life and culture there. He could buy anything his heart desired as he was given an allowance to do so. Needless to say, he was gratified and agreeable to the arrangement because after all, painting was joy and not something to agonise over. Overjoyed about his life then, Ibrahim was inspired to produce paintings in a very swift manner. While in New York, he had serendipitously met several public figures such as Mrs. John Rockefeller Prentice, actress Colleen Moore, Ravi Shankar and Saul Steinberg (a famous New York cartoonist). It was during this period that Ibrahim Hussein stumbled upon the method of 'printage', a combination of printing and collage which he developed further with his maverick style.

The idea of 'printage' came about because he became aware that America, New York especially, was a country dotted by billboards. The billboards were ubiquitous, adorned by beautiful women to sell all kinds of products. That sparked an idea to use images as a social commentary. Before he mastered the technique, plenty of trial and errors were involved. The 'printage' technique uses a mixture of chemicals which allows images to be transferred from printed paper onto canvas. There are depths and antiquity through striations that run through the transferred images.

IBRAHIM EXPLORES ASIA

In 1969, Ibrahim made a trip to Siem Reap, Cambodia. Without distractions, he headed straight for the ancient ruins of Angkor Wat. The ancient temple complex was so majestic and magnificent that it left him overwhelmed and in awe. "I imagined how exotic life must have been then. There were vast spaces for dancers to perform for the king or prince, great pools and everywhere there was a sense of glory. I thought of why and how this city was built in the middle of nowhere. The surroundings, the landscape was not unlike my own village but here was a city of temples that had been created. Why?", he had said in his book, 'IB: A Life'. The artist's fascination with the Angkor Wat resulted in him painting the image of this grandiose ruins, with an image of Pol Pot (Cambodian politician and revolutionary who led the Khmer Rouge) emerging from a crack in the ruins.



IBRAHIM HUSSEIN, DATUK Now and Again it Flowers, 1973
Acrylic on canvas 258 x 183 cm (Diptych)
Private Collection Kuala Lumpur



Jelly Fish, 1967
Oil on canvas 141.6 x 146.4 cm
SOLD RM 428,336.00
KLAS Art Auction 23 October 2016
Edition XXIII



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

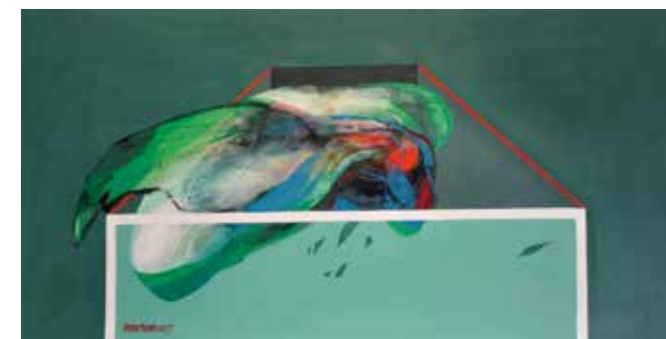
Then, the tragic incident of May 13, 1969 struck in Malaysia and Ibrahim's heart sank, thinking about home, thoughts trailing back to Sungai Limau Dalam. He watched the tragedy unfold, from the opposite end of the world, feeling helpless. The turmoil in Malaysia was the reason he left New York; he wanted to help his home country. The racial riots demonstrated to the artist that there was more he could do through art. He returned to Malaysia where certain parts of Kuala Lumpur and Selangor were under curfew and looking like ghost towns. One morning, Ibrahim decided to walk about a deserted Petaling Street and came about a shop selling flags. He then placed an order for the Malaysian flag which then materialised into an entire series of paintings, in reference to the May 13 incident. Through his paintings, he was able to offer his depiction on sensitive topics such as religion, corruption, the false promises of politicians, and religious fanaticism.

In the May 13 series, the central figure and subject that Ibrahim turned to was his father, portraying him in his work, 'My Father and the Astronaut' and in the role of a poor farmer in the painting 'Pak Utih', titled after Usman Awang's poem. The artist's return to his home country and his May 13 series incident grabbed the attention of Ungku Aziz (then vice-chancellor of Universiti Malaya), who invited Ibrahim to hold an exhibition at Dewan Tunku Canselor. The artist agreed almost instantly and requested for the then Prime Minister, Tun Razak Hussain to officially open the exhibition for the simple reason, it was a social commentary or rather, his social commentary.

On the morning of the exhibition day, however, misfortune struck and armed policemen fetched Ibrahim to Parliament House to meet with the prime minister. He was naturally perplexed and later found out that there was an issue with one of his paintings, the piece with the Malaysian flag in it. Ibrahim had painted it black, put a red line on it and then a circle below it in white. The black canvass represented the dark tragic situation the nation was in, the red line represented he twilight after darkness and the white circle a bright day and renewed energy. Prime Minister Tun Razak was under the impression that Ibrahim had tarnished the national flag on purpose. However, after clarification on Ibrahim's thought process and the underlying meaning behind the series, he was given the green light to proceed with the exhibition. The exhibition was undoubtedly a success. You will find this painting on display at the Ibrahim Hussain Museum & Cultural Foundation.

"The exhibition was the result of a whole series of coincidences that finally brought me back to Malaysia and led me to this moment. From my work and paintings I could have stayed anywhere in the world and the world had, in fact, become a very small place for me. I had never taken much of an interest in politics but it was a political event that brought me back here"

"I would consider my paintings to be about life, celebrations of life, justice, the joys and disappointments. Painting is, if I could borrow from my brother Abdullah, "Like a vehicle or trolley, where I could sit and sit and travel with it, and during the journey encounter all kinds of things." he had said.



Untitled, 1977
Acrylic on board 59 x 120 cm
SOLD RM 330,000.00
KLAS Art Auction 10 November 2013
Edition VI

Untitled, 1960s
Oil on board 41 x 16.5 cm
SOLD RM 39,600.00
KLAS Art Auction 7 April 2013
Edition III



(i)



(ii)

69

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

(i) Man with Possessions, 1964

Signed and dated "ibrahim hussein 64" on lower right

Oil on canvas

122 x 122 cm

(ii) Study for Man with Possessions, 1964

Signed and dated "ibrahim hussein 64" on upper right

Gouache on magazine page laid to card

24 x 24.8 cm

Provenance

Private Collection Kuala Lumpur

RM 480,000 - RM 650,000

COMING SOON

The World of
David Bromley

SOLO EXHIBITION

8 AUGUST - 30 AUGUST 2017
KLAS @ JALAN UTARA



DAVID BROMLEY Chanela, 2017
Acrylic on canvas with metal leaf gilding 120 x 90 cm

David Bromley's Solo Exhibition
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ECOWORLD
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CREATING TOMORROW & BEYOND

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CREATING TOMORROW & BEYOND

SPECIAL SHOWCASE



DAVID BROMLEY Zippora, 2017
Acrylic on canvas with gold leaf gilding 183 x 152 cm

The World of
David Bromley

SOLO EXHIBITION

12 SEPTEMBER - 24 SEPTEMBER 2017
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- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

(c) to withdraw any Lot;

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

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

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

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

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

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

After the Sale

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

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

Goods and Services Tax (GST)

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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



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

Bidder No. (for office use)

BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 30 July 2017 | KLAS @ Jalan Utara

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

Mobile Phone _____ Email _____

Banking Details

Name of Bank _____ Account No. _____

Credit Card Type _____ Credit Card No. _____

Expiration Date _____ Issuing Bank _____

Supporting Documents I Utility Bills I Bank Statement (Issued in 2017) _____

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

AGREED AND ACCEPTED BY

Signature of Bidder _____

Name _____ Date _____



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

Bidder No. (for office use)

ABSENTEE BID FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 30 July 2017 | KLAS @ Jalan Utara

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

Mobile Phone _____ Email _____

Banking Details

Name of Bank _____ Account No. _____

Credit Card Type _____ Credit Card No. _____ Issuing Bank _____

Supporting Documents I Utility Bills I Bank Statement (Issued in 2017) _____

I hereby irrevocably authorise KL AS 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 _____

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LET'S

GET REAL

That's what you get in every bottle of Strongbow Apple Ciders. The crisp, refreshing taste that comes with the richness of real apples.

But don't just take our word for it; experience our fresh-tasting apple cider at our travelling Cider Garden, coming to these locations near you:



FIND US HERE

03 - 04 June Queensbay Mall Penang, Ground Floor, North Zone

09 - 11 June Sunway Velocity Mall, Level B1

Follow us on Facebook and Instagram to stay updated and find out how you can keep it real.

WWW.STRONGBOW.COM

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Heineken Marketing Malaysia Sdn Bhd (5971-D)
Sungei Way Brewery, Lot 1135, Batu 9, Jalan Klang Lama,
46000 Petaling Jaya, Selangor Darul Ehsan





Presented by



KL Lifestyle Art Space
Modern & Contemporary Art Gallery
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Tel: +603 7932 0668 Fax: +603 7955 0168 www.kl-lifestyle.com.my
Sales and Enquiries: +6019 333 7668