

PETALING JAYA, SUNDAY 15 OCTOBER 2017

# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





lot 9 **Lye Yau Fatt** Chattering, 1983



# KLAS ART AUCTION 2017

## MALAYSIAN MODERN & CONTEMPORARY ART SALE XXIX

### Auction Day

**Sunday, 15 October 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 35 **Jailani Abu Hassan** *Sia Boey Banana*, 2000

#### **KL Lifestyle Art Space**

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

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Lot 54 **Tay Bak Koi** Figures at River

## Full Preview

Date: 1-14 October 2017

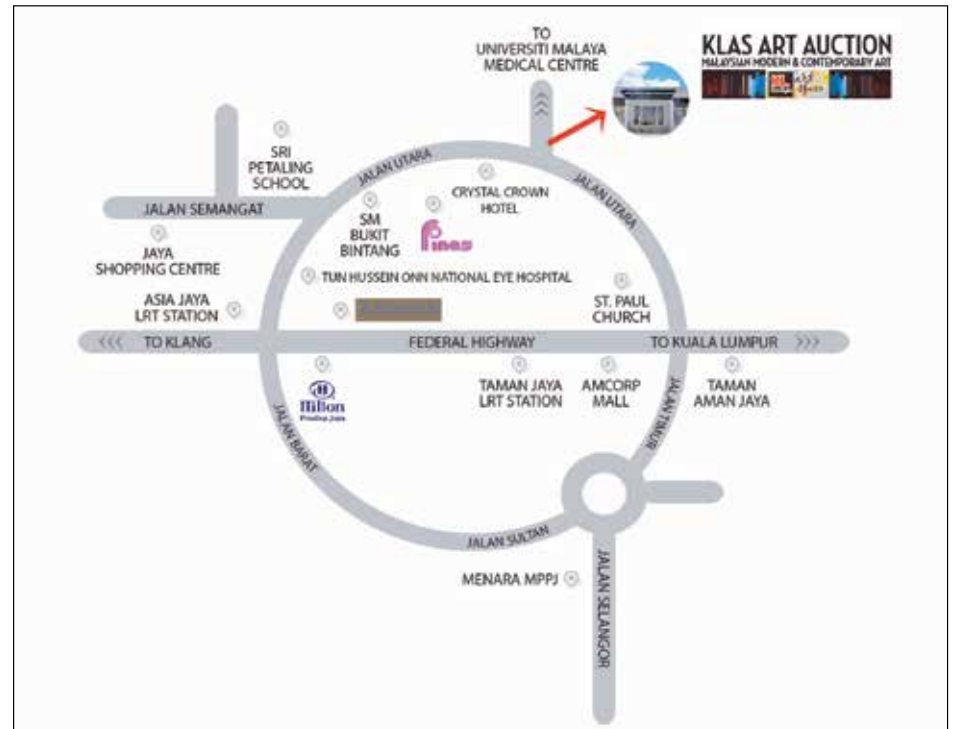
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

Date: Sunday, 15 October 2017

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

Time: 1.00 pm



Map to KL Lifestyle Art Space





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Lot 4 **Ismail Abdul Latiff** Kumbang Malam... Mencari Teman, 2014

## Glossary



**1 YUSOF GHANI**  
**SIRI TARI - DRAWING/89, 1989**

Mixed media on paper 27 x 37 cm  
RM 2,500 - RM 5,000



**2 KHALIL IBRAHIM**  
**EAST COAST SERIES, 2000s**

Watercolour on bamboo paper  
8 x 10.25 cm  
RM 200 - RM 500



**3 BHANU ACHAN**  
**PINK DELIGHT I, 2016**  
Mixed media on paper 42 x 59 cm

**EXCAVATIONS I, 2016**  
Mixed media on paper 59 x 42 cm  
RM 2,200 - RM 4,000



**4 ISMAIL ABDUL LATIFF**  
**KUMBANG MALAM...  
MENCARI TEMAN, 2014**

Acrylic on canvas 90 x 71 cm  
RM 12,000 - RM 18,000



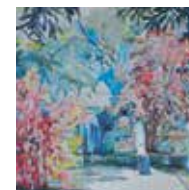
**5 RAPHAEL SCOTT AHBENG**  
**THE RELUCTANT SUN, 2013**

Acrylic on canvas 128 x 96 cm  
RM 6,000 - RM 12,000



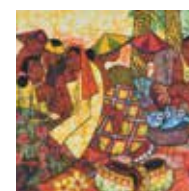
**6 JAILANI ABU HASSAN**  
**LABU SAYONG, 1997**

Mixed media on paper 101 x 67 cm  
RM 10,000 - RM 16,000



**7 KHALIL IBRAHIM**  
**TANJONG BONGKAK, BALI  
(GARDENS IN THE VILLA OF  
SRIHADI SOEDARSONO), 1970**

Watercolour on paper 54.5 x 37 cm  
RM 5,000 - RM 8,000



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

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



**9 LYE YAU FATT**  
**CHATTERING, 1983**

Mixed media on canvas 81 x 63.5 cm  
RM 15,000 - RM 25,000



**10 SHAFURDIN HABIB**  
**BALI SERIES - TEMPLE BY  
THE RIVER, 2009**

Watercolour on paper 30.5 x 45.8 cm  
RM 1,900 - RM 2,500





**11 MOHD RADUAN MAN**

**STUDY, 2015**

Mixed media on canvas 46 x 46 cm  
RM 1,000 - RM 3,000



**16 LONG THIEN SHIH**

**LION FISH, 2001**

Pastel on paper 72 x 54 cm  
RM 1,800 - RM 4,000



**21 FRANK WOO**

**CITY LIFE, CITY LOOKOUT  
SERIES - IN BLUE AND RED  
I & II, 2004**

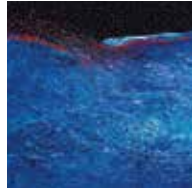
Mixed media collage 35 x 35 x 2 pieces  
RM 4,500 - RM 6,000



**12 SOON LAI WAI**

**RESONANCE 13, 2015**

Acrylic on paper 30 x 45.5 cm  
RM 600 - RM 900



**17 ISMAIL ABDUL LATIFF**

**BILA LARUT MALAM...  
GERAK GARIS KERAS, 2013**

Acrylic on canvas 70 x 140 cm  
RM 12,000 - RM 20,000



**22 DREW HARRIS**

**THE COMMUNITY SERIES -  
MIXED OPINIONS, 2013**

Mixed media on board 41 x 213 cm  
RM 4,000 - RM 8,000



**13 TEW NAI TONG**

**SCENERY, 1980s**

Watercolour on paper 20 x 22 cm  
RM 1,300 - RM 2,500



**18 YUSOF GHANI**

**SIRI TOPENG "WAYANG -  
SOLOK II", 1995**

Mixed media and collage on paper  
76 x 56 cm  
RM 5,000 - RM 12,000



**23 TAJUDDIN ISMAIL, DATO'**

**GRIDSCAPE REVISITED, 1992**

Mixed media on paper 77 x 66 cm  
RM 3,000 - RM 5,000



**14 EDGAR DOCTOR**

**HILLSIDE, 1996**

Watercolour on paper 37.5 x 27.5 cm  
RM 800 - RM 1,500



**19 NIZAR KAMAL ARIFFIN**

**SEJAMBAK MEWANGI #6,  
2017**

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



**24 CHEONG LAI TONG**

**TWO FIGURES, 1959**

Oil on canvas 41 x 28.5 cm  
RM 12,000 - RM 18,000



**15 LYE YAU FATT**

**SURVIVAL, 2017**

Oil on canvas 73 x 45.5 cm  
RM 5,000 - RM 9,000



**20 DAVID BROMLEY**

**GO FORTH, 2017**

Gouache and acrylic on French hand  
made artist paper 34 x 26.5 cm  
RM 2,500 - RM 3,500



**25 YUSOF GHANI**

**SIRI TOPENG, 1996**

Oil on canvas 137 x 122 cm  
RM 40,000 - RM 75,000



lot 20 **David Bromley** Go forth, 2017





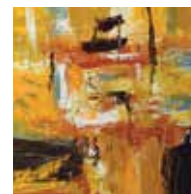
**26 HASAN DJAAFAR**  
**INDONESIAN VILLAGE SCENE**

Oil on canvas 78 x 102 cm  
RM 4,000 - RM 7,500



**31 SHAFURDIN HABIB**  
**SUNGAI MELAKA, 2014**

Watercolour on paper 30 x 45 cm  
RM 1,900 - RM 2,500



**36 BHANU ACHAN**  
**EARTH SERIES XI  
NO.1 & NO.2, 2016**

Mixed media on canvas  
91 x 61 cm x 2 pieces  
RM 3,500 - RM 5,500



**27 A. B. IBRAHIM**  
**KAMPUNG SCENE**

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



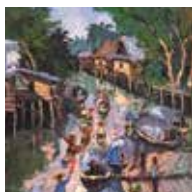
**32 KID KOSOLAWAT**  
**THAI FARMER'S LIFE**

Oil on canvas, heightened with gold  
leaf 78.25 x 48.25 cm  
RM 3,500 - RM 7,000



**37 JEHAN CHAN**  
**MISTY MORNING, 1995**

Ink and watercolour on paper  
78 x 101 cm  
RM 5,000 - RM 9,000



**28 TAWEE NANDAKWANG**  
**CANAL BOAT SCENE I & II, 1973**

Oil on canvas 54 x 69 cm, 28 x 38 cm

**CANAL BOAT SCENE III, 1974**  
38 x 28 cm

RM 5,000 - RM 15,000



**33 ATTRIBUTED TO  
HENDRA GUNAWAN**  
**UNTITLED, 1974**

Ink on paper 103 x 71 cm  
RM 20,000 - RM 45,000



**38 A. B. IBRAHIM**  
**FISHING VILLAGE**

Watercolour on paper 24 x 34 cm  
RM 2,500 - RM 5,000



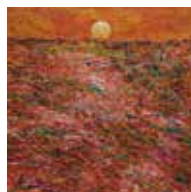
**29 NIK RAFIN**  
**BOATS IN THE HARBOUR, 1999**

Watercolour on paper 16 x 23 cm

**BRIDGES OVER THE YARRA,  
1999**

Watercolour on paper 16.5 x 19 cm

RM 350 - RM 700



**34 ISMAIL ABDUL LATIFF**  
**BULU KUMBA...  
ALAM MIMPI, 2013**

Acrylic on canvas 71 x 71 cm  
RM 5,000 - RM 10,000



**39 MOKHTAR ISHAK**  
**PANTAI MALAWI FISHERMEN,  
2002**

Watercolour on paper 7.5 x 6 cm  
RM 200 - RM 500



**30 KHALIL IBRAHIM**  
**PANTAI DASAR SABAK, 2004**

Acrylic on canvas 59 x 69.5 cm  
RM 17,000 - RM 35,000



**35 JAILANI ABU HASSAN**  
**SIA BOEY BANANA, 2000**

Acrylic on canvas 122 x 122 cm  
RM 22,000 - RM 40,000



**40 KELVIN CHAP**  
**COLOURS OF UNITY, 2016**

Mixed media on canvas 131 x 131 cm  
RM 3,500 - RM 6,000



*Lot 32 Kid Kosolawat Thai Farmer's Life*





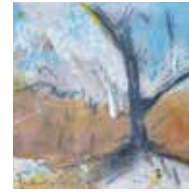
**41 FAUZUL YUSRI**  
**PETANG, 2015**

Acrylic and mixed media on jute  
92 x 92 cm  
RM 3,500 - RM 7,000



**46 ANTHONY CHAN  
SAI WENG**  
**TRANSITION SERIES, 1996**

Acrylic and oil on paper 50 x 50 cm  
RM 5,000 - RM 7,500



**51 MOHD RADUAN MAN**  
**STUDY, 2015**

Mixed media on canvas 46 x 46 cm  
RM 1,000 - RM 3,000



**42 ABDUL MULTHALIB MUSA**  
**HOLE HEARTED, 2002**

Laser-cut mild steel 116 x 82 x 5 cm  
RM 14,000 - RM 18,000



**47 YUSOF GHANI**  
**SIRI SEGERAK - STUDY FOR  
SEGERAK, 2013**

Mixed media on canvas 24.5 x 20 cm  
RM 1,000 - RM 3,000



**52 RAPHAEL SCOTT AHBENG**  
**BREEZE, 2005**

Oil on board 22.5 x 30.5 cm  
RM 800 - RM 1,600



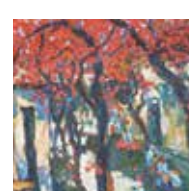
**43 NIK RAFIN**  
**MINDSCAPE SERIES 16, 2011**

Acrylic on canvas 30 x 39.8 cm  
RM 350 - RM 700



**48 IBRAHIM HUSSEIN, DATUK**  
**WINDOW CLEANER, 1964**

Gouache on magazine page laid to card  
26 x 25 cm  
RM 28,000 - RM 50,000



**53 THANH VAN**  
**BLOSSOM, 2001**

Oil on canvas 77 x 91 cm  
RM 4,000 - RM 9,000



**44 SOON LAI WAI**  
**THE MOMENTS 12, 2015**

Acrylic on paper 29.5 x 42 cm  
RM 600 - RM 900



**49 ISMAIL ABDUL LATIFF**  
**MAGIC IN THE SKY...  
THE LAST DESTINATION, 1998**

Acrylic on paper 69 x 63 cm  
RM 8,000 - RM 13,000



**54 TAY BAK KOI**  
**FIGURES AT RIVER & BIRDS**

Watercolour on board  
20 x 10 cm x 2 pieces  
RM 5,000 - RM 8,000



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

Acrylic on canvas 38 x 38 cm  
RM 850 - RM 1,200



**50 AWANG DAMIT AHMAD**  
**EOC SERIES "TING TING  
ELEGI ANAK KECIL", 1987**

Mixed media on canvas 115 x 145 cm  
RM 70,000 - RM 110,000



**55 LIM TZE PENG**  
**ZAHIR MOSQUE,  
ALOR SETAR, 1970s**

Chinese ink and watercolour on paper  
70 x 70 cm  
RM 20,000 - RM 50,000



Lot 55 **Lim Tze Peng**  
*Zahir Mosque, Alor Setar, 1970s*





**56 LYE YAU FATT**  
**BALINESE MAIDENS, 1985**

Mixed media on paper 56 x 38 cm  
RM 4,500 - RM 9,000



**61 JAILANI ABU HASSAN**  
**BANANA BEAT #2, 1997**

Mixed media on paper 101 x 67 cm  
RM 10,000 - RM 16,000



**66 KHALIL IBRAHIM**  
**SAWAH PADI SERIES, 1956**

Oil on board 30 x 45.5 cm  
RM 29,000 - RM 35,000



**57 DAVID BROMLEY**  
**CHARLOTTE, 2016**

Mixed media on canvas 40 x 30 cm  
RM 3,500 - RM 5,500



**62 RAPHAEL SCOTT AHBENG**  
**RIVERINE HOMES, BAKO, 2014**

Acrylic on canvas 89 x 118 cm  
RM 6,000 - RM 12,000



**67 MANSOR GHAZALI**  
**PATHWAY, 2004**

Watercolour on paper 25.5 x 53 cm  
RM 1,400 - RM 1,800



**58 LONG THIEN SHIH**  
**THE OTHER VIEW, 2001**

Pastel on paper 53 x 73 cm  
RM 1,800 - RM 4,000



**63 KENG SENG CHOO**  
**TWO SISTERS, 2011**

Oil on canvas 76.5 x 56 cm  
RM 5,000 - RM 9,000



**68 MOKHTAR ISHAK**  
**KOTA BAHRU LANDSCAPE, 2010**

Watercolour on paper 7.5 x 10 cm  
RM 200 - RM 500



**59 NIK RAFIN**  
**MID-AFTERNOON IN THE CITY, 1999**  
**STREETS OF MELBOURNE, 1999**

Watercolour on paper 19 x 8 cm  
Watercolour on paper 19 x 12 cm  
RM 350 - RM 700



**64 YUSOF GHANI**  
**SIRI SEGERAK - STUDY FOR SEGERAK "UPRISING", 2013**

Mixed media on canvas 24.5 x 20 cm  
RM 1,000 - RM 3,000



**69 RAPHAEL SCOTT AHBENG**  
**LANDSCAPE IN BIDI, 2010**

Oil on board 30.5 x 22.5 cm  
RM 800 - RM 1,600



**60 RAFIEE GHANI**  
**WATER BELOW, 1998**

Mixed media on canvas 71 x 100 cm  
RM 8,500 - RM 12,500



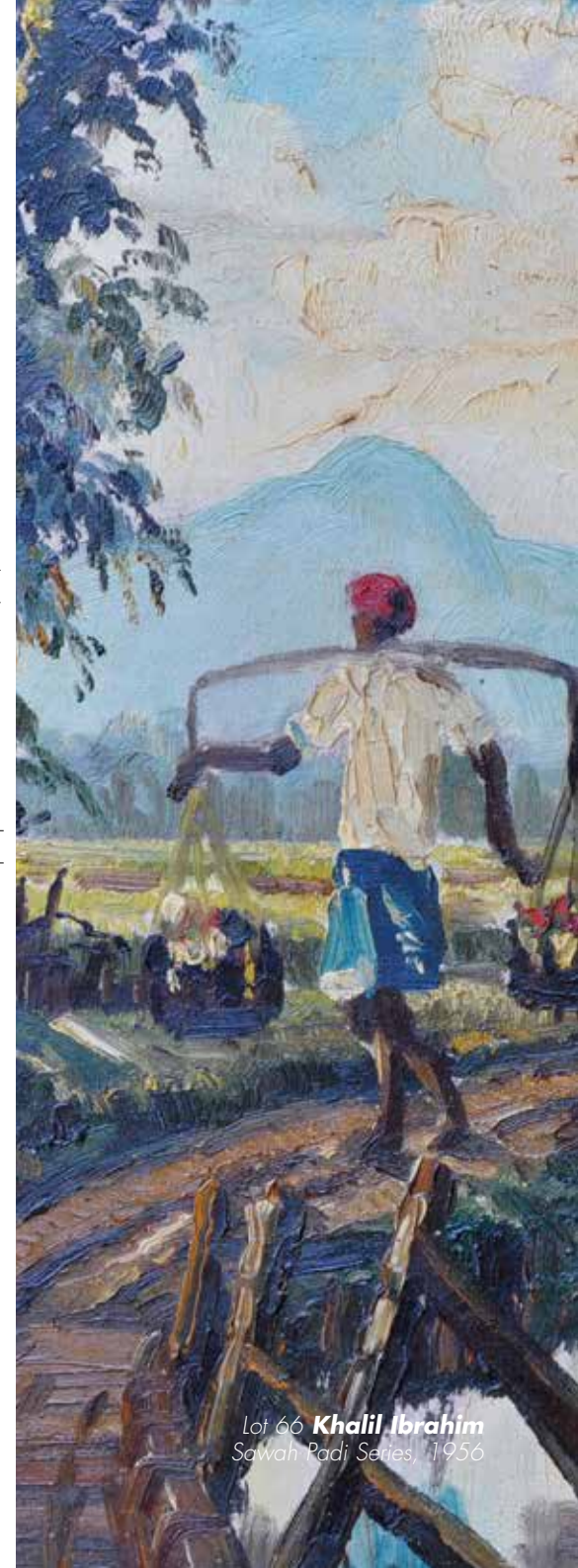
**65 YUSOF GHANI**  
**SIRI TARI, 1989**

Mixed media on paper 25 x 35 cm  
RM 3,000 - RM 5,000



**70 SYED AHMAD JAMAL, DATUK**  
**NUR TENAGA, 2010**

Acrylic on canvas 153 x 152 cm  
RM 350,000 - RM 600,000



Lot 66 **Khalil Ibrahim**  
*Sawah Padi Series, 1956*



1

## YUSOF GHANI

B. Johor, 1950

### Siri Tari - Drawing/89, 1989

Signed and dated on the reverse

Mixed media on paper

27 x 37 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

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



Siri Tari Sketch, 1989

Mixed media on paper 23 x 26 cm

**SOLD RM 11,330.00**

KLAS Art Auction 10 November 2013

Edition VI



Siri Tari, 1989

Mixed media on paper 24 x 38 cm

**SOLD RM 14,160.00**

KLAS Art Auction 24 May 2015

Edition XV

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



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

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



**2**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Series, 2000s**

Watercolour on bamboo paper  
8 x 10.25 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 286 of "KHALIL IBRAHIM The Art Journey"  
exhibition book  
Published in 2015 by KL Lifestyle Art Space

**RM 200 - RM 500**

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

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



Actual size





**3**

### **BHANU ACHAN**

B. Kuala Lumpur, 1949

#### **Pink Delight I, 2016**

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

#### **Excavations I, 2016**

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

Provenance  
Private Collection, Kuala Lumpur

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



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

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

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



**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Kumbang Malam... Mencari Teman, 2014**

Signed "Ismail Latiff" on lower middle

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 12,000 - RM 18,000**

The Night Sky...Wild Bird, 2014

Acrylic on canvas 90 x 71 cm

**SOLD RM 22,544.00**

KLAS Art Auction 26 June 2016

Edition XXI



Mystery Tour... Magical Love Bird, 2014

Acrylic on canvas 90 x 71 cm

**SOLD RM 22,544.00**

KLAS Art Auction 15 January 2017

Edition XXV

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

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



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

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



5

# RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

## The Reluctant Sun, 2013

Signed, titled and dated "RSA '13 THE RELUCTANT SUN" on lower right

Acrylic on canvas

128 x 96 cm

Provenance

Private Collection, Kuala Lumpur

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



Gold Hue, 2015

Acrylic on canvas 100 x 138 cm

**SOLD RM 15,780.80**

KLAS Art Auction 24 April 2016

Edition XX



Krokong, 2013

Acrylic on canvas 115 x 115 cm

**SOLD RM 12,399.20**

KLAS Art Auction 26 June 2016

Edition XXI

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

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



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

# 6

## JAILANI ABU HASSAN

B. Selangor, 1963

### Labu Sayong, 1997

Signed and dated "jai 97" on lower right

Inscribed "Labu Sayong" on lower left

Mixed media on paper

67 x 101 cm

Provenance

Private Collection, Kuala Lumpur

**RM 10,000 - RM 16,000**

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

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

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





**KHALIL IBRAHIM**

B. Kelantan, 1934

**Tanjong Bongkak, Bali  
(Gardens in the Villa of Srihadi Soedarsono), 1970**

Signed and dated "Khalil Ibrahim 70" on lower right

Title inscribed in pencil on lower right

Watercolour on paper

54.5 x 37 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 80 and 93 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

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

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



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

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

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



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

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

8

**KWAN CHIN**

B. Kuala Lumpur, 1946

**At the Market, 2014**

Signed and dated "Kwan Chin 14"

on lower right

Batik

85 x 145 cm

Provenance

Private Collection, Kuala Lumpur

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



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

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



**LYE YAU FATT**

B. Kedah, 1950

**Chattering, 1983**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 15,000 - RM 25,000**

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

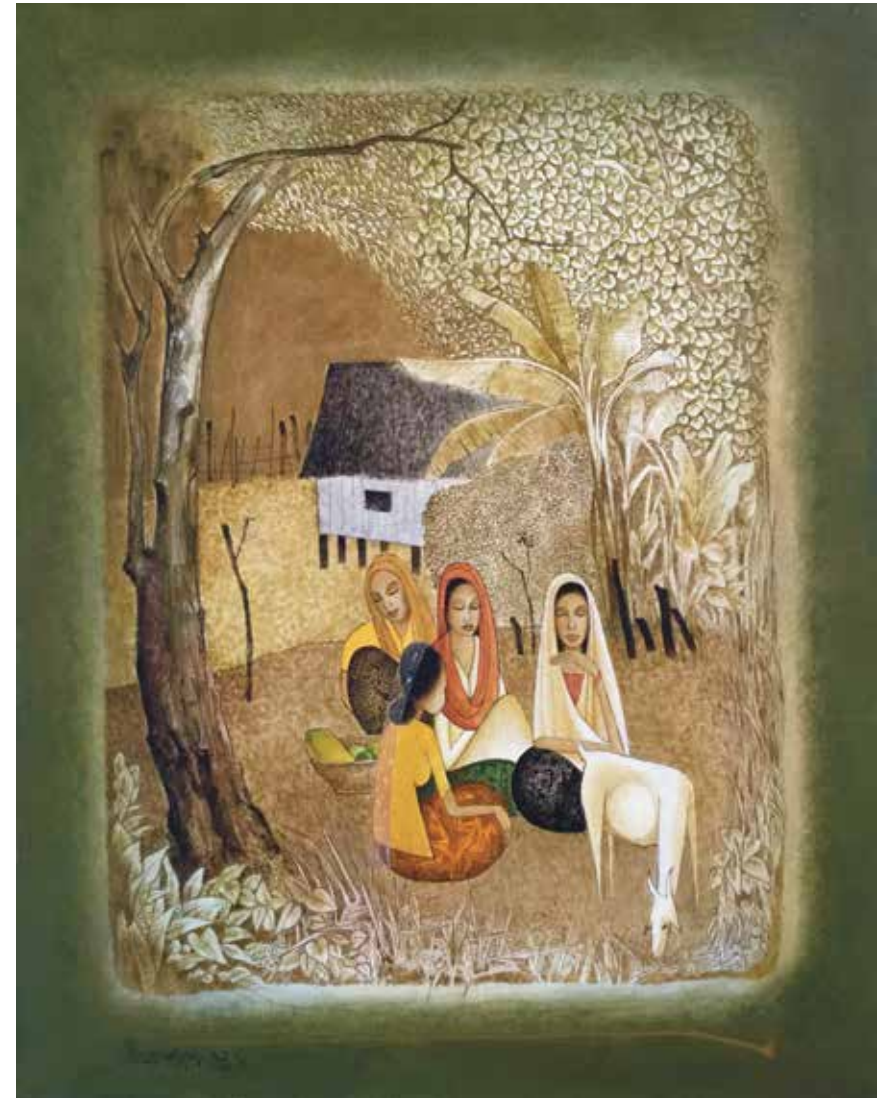


Two Sisters, 1984  
Oil on canvas 83 x 83 cm  
**SOLD RM 34,943.20**  
KLAS Art Auction 30 July 2017  
Edition XXVIII

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

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

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he paints on canvas a private moment between four women as they chatter away. The women are seated together in the midst of nature, under a tree.



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

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



**10**

### SHAFURDIN HABIB

B. Perak 1961

#### Bali Series - Temple by the River, 2009

Signed and dated "Shafurdin Habib 2009"  
on lower right  
Watercolour on paper  
30.5 x 45.8 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 31 of "Peasant  
Landscape: A Two-Man Show by Khalil  
Ibrahim & Shafurdin Habib"  
exhibition catalogue  
Published in 2011 by  
KL Lifestyle Art Space

**RM 1,900 - RM 2,500**

Shafurdin Habib loves the scenery – whether it is the Malaysian countryside or sceneries and places that he travelled to.

He is one of the specialists that holds a high respect for the greeneries and landscapes, and this is regularly the subject of his artistic creations.

Splendidly done with only the use of watercolour, this painting of an old temple by the river is gorgeous on its own due to his exemplary hand, the clever play of light and shadow, as well as the balance between subject and space, this piece really is truly unique and stunning.

It may seem like one of those sceneries that no one will pay attention to, but due to Shafurdin's picturesque rendition of it, one may start to appreciate the beauty in the simplest of things. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.



**11**

### 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  
46 x 46 cm

Provenance  
Private Collection, Kuala Lumpur

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

Landscape has always been a popular theme with artists. Of course, it is because it can be likened to being the relatable subject to viewer. 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 landscape.

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'.



**12**

**SOON LAI WAI**

B. Penang, 1970

**Resonance 13, 2015**

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

Provenance  
Private Collection,  
Kuala Lumpur

**RM 600 - RM 900**



**13**

**TEW NAI TONG**

B. Selangor, 1936-2013

**Scenery, 1980s**

Signed "NAI TONG" on  
lower left  
Watercolour on paper  
20 x 22 cm

Provenance  
Private Collection,  
Kuala Lumpur

**RM 1,300 - RM 2,500**



**14**

**EDGAR DOCTOR**

B. Philippines, 1941

**Hillside, 1996**

Signed, titled and dated "HILLSIDE  
Edgar Doctor '96" on lower right  
Watercolour on paper  
37.5 x 27.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 800 - RM 1,500**

Edgar Doctor is known to have a photographic memory, which has been an asset in remembering images and landscapes seen through his many travels and encounters. His close association with the late National Artist Vicente Manansala constituted a remarkable education in itself. As a young man, Doctor won first prize in the Shell National Students Art Competition in 1964, and Grand Prize at the AAP Art Competition in 1972.

Doctor describes his works as very fluid art where hard edges are not very much used. Although most novice art enthusiasts see abstract figures in his works, the learned sees beauty simplified. And it is in the simplification that the masterstroke is made. Doctor's body of work is not, however, limited to watercolour; he has made award-winning pieces in oil, acrylic and mixed media. He has done sculptures as well.

**15**

**LYE YAU FATT**

B. Kedah, 1950

**Survival, 2017**

Signed and dated on lower left

Oil on canvas

73 x 45.5 cm

Provenance

Private Collection, Kuala Lumpur

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



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

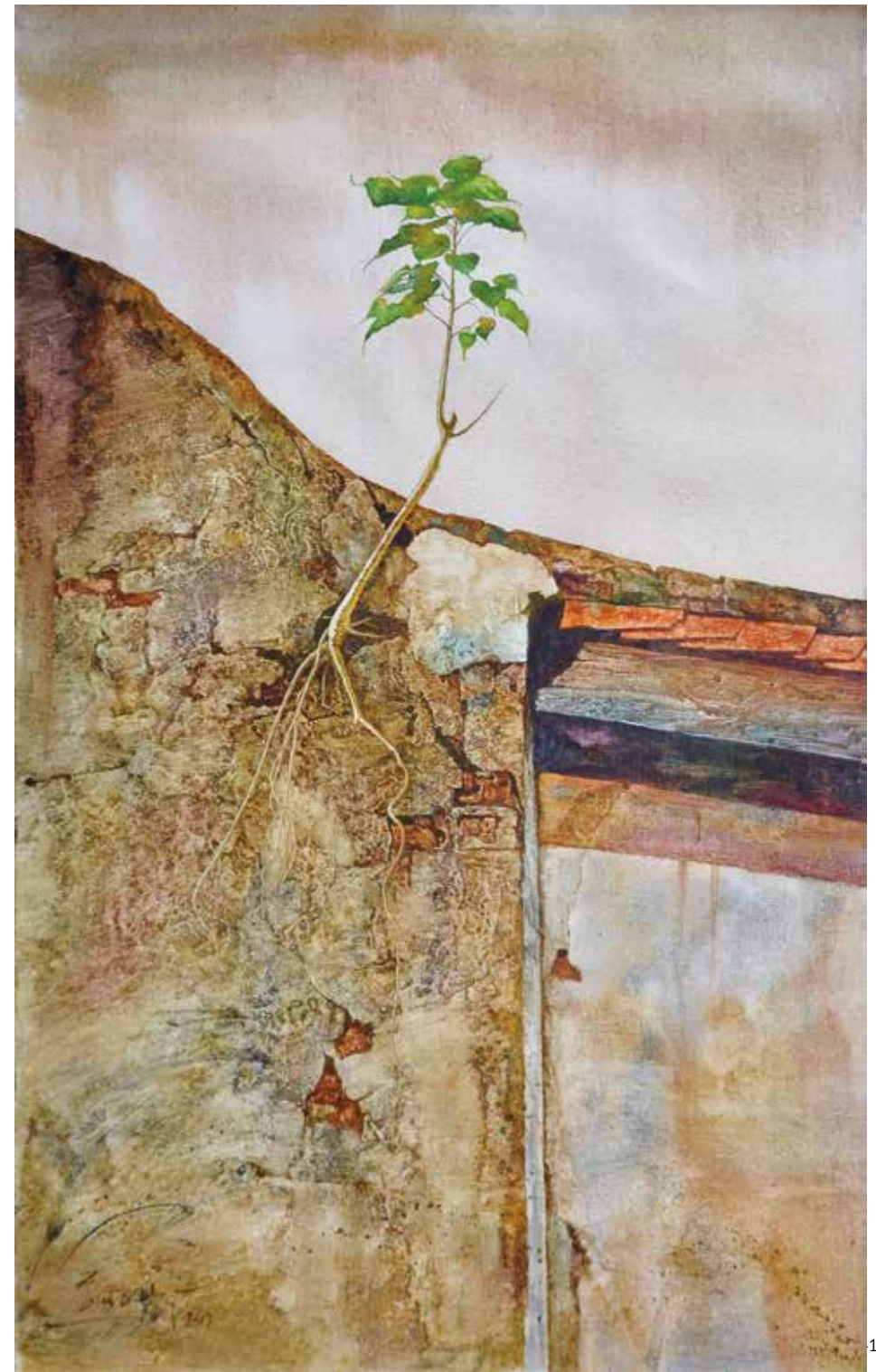


Bird Cage and a Jar, 2016  
Mixed media on canvas 75 x 95.5 cm

**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, 'Survival', the subject matter focuses on a plant attached to an aged wall. Despite its simplicity, it is appealing to its viewer's eyes.





**16**

**LONG THIEN SHIH**

B. Selangor, 1946

**Lion Fish, 2001**

Signed and dated "Thien Shih 2001" on lower right

Pastel on paper

72 x 54 cm

Provenance

Private Collection, Kuala Lumpur

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

Long Thien Shih employed the use of pastel on paper for this piece. Fish as a subject matter is highly decorative on its own, but when captured in art, it becomes a totally ornamental masterpiece.

Captured here is the lion fish, a species widely but locally distributed at islands in the Indo-Pacific. These domesticated common carp are illustrated beautiful with such vibrant and saturated colour, as the qualities of these bluecheeked and yellow-bordered species are translated beautifully by the artist.

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





17

# **ISMAIL ABDUL LATIFF**

B. Melaka, 1955

## **Bila Larut Malam... Gerak Garis Keras, 2013**

Signed "Ismail Latiff" on lower middle

Signed "Ismail Latiff" on the reverse

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

Acrylic on canvas

70 x 140 cm

Provenance

Private Collection, Kuala Lumpur

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

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

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

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



18

**YUSOF GHANI**

B. Johor, 1950

**Siri Topeng "Wayang - Solok II", 1995**

Signed "Yusof Ghani" on the reverse  
Mixed media and collage on paper  
76 x 56 cm

Provenance

Private Collection, Kuala Lumpur  
Illustrated on page 85 of "YUSOF GHANI Drawings" book  
Published in 1997 by Rusli Hashim Fine Art

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



The artist, Yusof Ghani with his masterpiece, Siri Topeng - Wayang Solok



Siri Topeng - Imbuan, 1996  
Mixed media on paper 76 x 56 cm  
**SOLD RM 18,035.20**  
KLAS Art Auction 24 April 2016  
Edition XX

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.

**NIZAR KAMAL ARIFFIN**

B. Pahang, 1964

**Sejambak Mewangi #6, 2017**

Signed and dated "NIZAR 2017" on lower middle

Signed and dated "NIZAR 2017" on the reverse

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

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

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

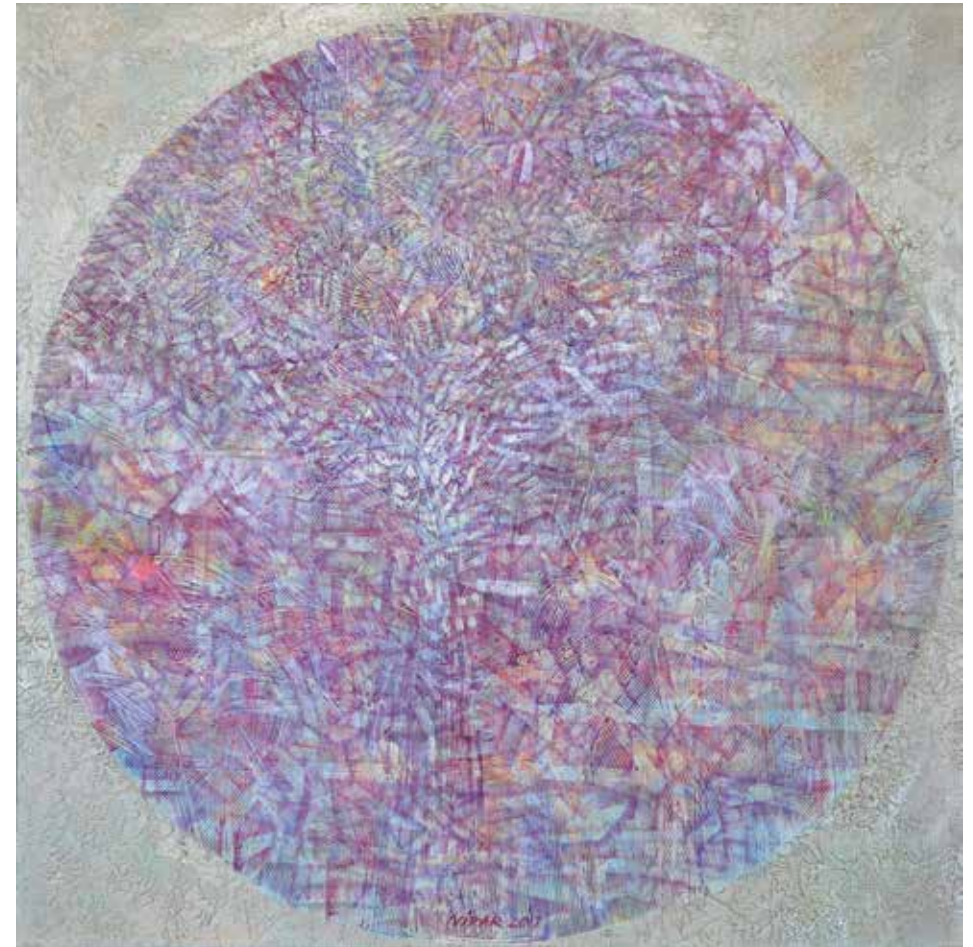
Sejambak Aman #2, 2016  
Acrylic on canvas 122 x 122 cm  
**SOLD RM 14,090.00**  
KLAS Art Auction 15 January 2017  
Edition XXV



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.





**20**

**DAVID BROMLEY**

B. England, 1960

**Go Forth, 2017**

Signed "BROMLEY" on lower left  
Gouache and acrylic on French hand  
made artist paper  
34 x 26.5 cm

Provenance

Private Collection, Australia

Illustrated on page 42 of "The World of  
David Bromley" exhibition book  
Published in 2017 by KL Lifestyle Art Space

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

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

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

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



**21**

**FRANK WOO**

B. Hong Kong, 1962

**City Life, City Lookout Series - In Blue and Red I & II, 2004**

Signed and dated "FRANK WOO 2004" on lower right of each  
Mixed media collage on paper  
35 x 35 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 4,500 - RM 6,000**

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

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





**22**

**DREW HARRIS**

B. Canada, 1960

**The Community Series - Mixed Opinions, 2013**

Signed and dated on the reverse

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

Mixed media on board

41 x 213 cm

Provenance

Private Collection, Kuala Lumpur

**RM 4,000 - RM 8,000**

**23**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Gridscape Revisited, 1992**

Signed and dated "Taj 1992" on lower right

Inscribed "Gridscape Revisited V" in pencil  
on lower middle

Mixed media on paper  
77 x 66 cm

Provenance

Private Collection, Kuala Lumpur

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





**24**

**CHEONG LAI TONG**

B. China, 1932

**Two Figures, 1959**

Signed and dated "Laitong 59" on upper left

Oil on canvas

41 x 28.5 cm

Provenance

Private Collection, Kuala Lumpur

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

Cheong Lai Tong was the artist responsible for the masterpiece that is the mural outside the National Museum of Kuala Lumpur, another at the Sultan of Selangor's Palace and another at the Hong Kong and Shanghai Bank in Kuala Lumpur.

"The murals at the National Museum were designed in the post-Merdeka years and they take on a deeper significance as we celebrate 60 years of independence."

He is considered a living national treasure, with his artistic contributions to the country spanning for over six decades. His career as an artist began during Malaysia's independence and his works are an undeniable asset to the country indeed.

Cheong Lai Tong once said that the paintings will tell an artist what colour to put, and as you keep painting, it will lead you. Most abstract artist would agree with him, that the paintings will direct an artist. If it doesn't, it merely means one is not mature enough as an artist.

"I like to be inside a painting. When you walk into a painting, you have the feeling of being with the painting, and vibrating with the painting."



Evidently, this piece creates such a painting – whose colours move and flow, in constant motion as if persuading the viewer to be one with it. The viewer will lose themselves in this piece, a painting of two figures, with movements and mysteries.

Cheong Lai Tong was born in Guangzhou and moved to Malaya when he was a child. He is known for his use of colours to portray a certain setting or to depict nature (hills, mountains, valleys and rivers), all of which are landscapes inspired by his travels. He was a former Rothmans International Regional Creative Director, and became part of the Malaysian Art History in 1962 when he won the commission for the 115-foot mural of the Malaysian culture and life (presently at the National Museum Kuala Lumpur).

25

**YUSOF GHANI**

B. Johor, 1950

**Siri Topeng, 1996**

Signed and dated "Yusof Ghani 96" on lower right  
Oil on canvas  
137 x 122 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 40,000 - RM 75,000**



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

"We're like hiding behind masks, sometimes for good reasons and sometimes not."

When Yusof Ghani took trips to Sarawak in 1988 and 1991, he was immediately taken with the masks of the Kenyah and Kayan. He claimed, "I found masks interesting as they could be used as motifs in paintings to make a cultural statement – about ceremony and rituals. They can also be used to preserve our slowly eroding local cultures and offer opportunities for social commentary on human pretensions and falsehoods."

Topeng is basically an expression of faces, there are simply no nice images in it. It combines oil and charcoal in controlled structures, intensified by outlines, showing Yusof's effort to explore new forms and visual approaches that are to the point, solid, structured and meaningful, such as in the case of this piece of artwork.



Born in 1950 in Johor, Malaysia, Yusof frequented a small movie theatre that was run by a family member as a young boy, where he developed a predisposition towards painting to depict movement and a sense of time through cowboy films. He cites Pollock and de Kooning as his early inspirations, but he eventually began to develop his unique style in painting, with masks being his theme for many years as a motif to explore human emotions and circumstances. The masks often appears displaced, implying at the rough state us human beings are always in.

The present sketch can be interpreted as a representation of the various attitudes of human beings towards the world and other human beings. Its depiction on paper has been known to portray Yusof's personal demons at the time, but all is left to the interpretation of the viewer, only able to take a calculated guess. The NHB of Singapore has about four pieces by Yusof Ghani, namely 'Gawai', 'Tangkal' and two pieces from his Tari series.





**26**

### HASAN DJAAFAR

B. Indonesia, 1919-1995

#### Indonesian Village Scene

Signed "Hasan Djaafar" on lower left  
Oil on canvas  
78 x 102 cm

Provenance  
Private Collection, Australia

**RM 4,000 - RM 7,500**

Hasan Djaafar was an Indonesian painter who was born in Koto Gadang West Sumatra in 1919. Many works by the artist have been sold at auctions

He was once taught by the famous landscape painter, Wakidi. He visited Europe in 1948 which after influenced his works to be impressionist and expressionist.

In 1956, he held his first exhibition in Indonesia then continued to participate in tour exhibits, among others are Singapore, Australia, Brazil, Japan, and several European countries. He died in 1995.



**27**

### A. B. IBRAHIM

B. Alor Setar, 1925-1977

#### Kampung Scene

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 romanticising 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.

## 28

### TAWEE NANDAKWANG

B. Thailand, 1925 - 1991

#### Canal Boat Scene I, 1973

Signed and dated "TAWEE 1973" on lower right

Oil on canvas

54 x 69 cm

#### Canal Boat Scene II, 1973

Signed and dated "TAWEE 1973" on lower right

Oil on canvas

28 x 38 cm

#### Canal Boat Scene III, 1974

Signed and dated "TAWEE 1974" on lower right

Oil on canvas

38 x 28 cm

Provenance

Private Collection, America

**RM 5,000 - RM 15,000**

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

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

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







**29**

**NIK RAFIN**

B. Selangor, 1974

### Melbourne Series “Boats in the Harbour”, 1999

Signed and dated “Raf 99” on lower left

Watercolour on paper

16 x 23 cm

### Melbourne Series “Bridges over the Yarra”, 1999

Signed and dated “Raf 99” on lower right

Watercolour on paper

16.5 x 19 cm

Provenance

Private Collection, Kuala Lumpur

**RM 350 - RM 700**



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

The second painting, ‘Bridges over the Yarra’ shows the vibrancy of the colours that Nik has chosen to speak for his feelings. This piece is able to fully satisfy that sight, or capture the sheer beauty of Yarra River as you gaze wistfully before it.

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

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

**30**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Pantai Dasar Sabak, 2004**

Signed and dated "Khalil Ibrahim 004" on lower right

Acrylic on canvas

59 x 69.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 17,000 - RM 35,000**



Figurative Series, 1994

Acrylic on canvas 122 x 122 cm

**SOLD RM 81,158.40**

KLAS Art Auction 31 January 2016

Edition XIX

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



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.





**31**

**SHAFURDIN HABIB**

B. Perak 1961

**Sungai Melaka, 2014**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 1,900 - RM 2,500**

Shafurdin Habib loves the Malaysian scenery – whether it is the countryside or historical buildings. He is one of the specialists that holds a high respect for the Malaysian wide open, and this is regularly the subject of his artistic creations.

Splendidly done with only the use of watercolour, this painting of Sungai Melaka is gorgeous on its own due to his exemplary hand, the clever play of light and shadow, as well as the balance between subject and space, this piece really is truly unique and stunning.

It may seem like one of those sceneries that no one will pay attention to, but due to Shafurdin's picturesque rendition of it, one may start to appreciate the beauty in the simplest of things. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.



**32**

**KID KOSOLAWAT**

B. Thailand 1917-1988

**Thai Farmer's Life**

Signed "KID" on lower right  
Signed and titled on the reverse  
Oil on canvas, heightened with  
gold leaf  
78.25 x 48.25 cm

Provenance  
Private Collection, Kuala Lumpur

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

This visual artist was known for painting the daily life in Thailand, and this piece captures exquisitely and expressly the life of a Thai farmer. Set against a clean, pristine background, various figures and people belonging to the agricultural background in Thailand are seen going about their daily lives. In its entirety, this piece is charming in its rusticity and the complexity in technique and subsequent simplicity in its message makes this piece aesthetically enchanting.

Kid Kosolawat was born in 1917 in Srisaket Province, Northeast Thailand. He went to Bangkok in 1936 where he studied at Silpakorn University for four years and then a year at Poh Chang College of Arts and Crafts. At one time, he was president of the Thai Fine Arts Association and an art instructor at Poh Chang College of Arts and Crafts in Bangkok, Thailand. Kid Kosolawat began garnering art awards since grade school in Si Sa Ket Province. By the time he came to Bangkok and enrolled in what is now Silpakorn University, his remarkable talent caught the eye of his teacher, Mr. Feroci (Prof. Silpa Bhirasri), the Italian founder of the university. Art, for Kid, was a never-ending source of happiness and fun. His drawings and numerous illustrations for magazines and children's readers bear his trademark of simplicity and care.

**33**

**ATTRIBUTED TO  
HENDRA GUNAWAN**

B. Indonesia, 1918 - 1983

**Untitled, 1974**

Signed and dated "Hendra KW 74"  
on lower right  
Ink on paper  
103 x 71 cm

Provenance  
Private Collection, Holland

**RM 20,000 - RM 45,000**



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

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

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



**34**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Bulu Kumba... Alam Mimpi, 2013**

Signed "Ismail Latiff" on lower left  
Signed "Ismail Latiff" on the reverse  
Artist, title, date, medium and dimensions  
inscribed on the reverse  
Acrylic on canvas  
71 x 71 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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



**35**

**JAILANI ABU HASSAN**

B. Selangor, 1963

**Sia Boey Banana, 2000**

Signed and dated "jai 2000" on lower right

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 85 of "JALAK Jalaini Abu Hassan" book

Published in 2006 by Valentine Willie Fine Art & Jalaini Abu Hassan

**RM 22,000 - RM 40,000**

Jai's work is described as, "A complex ambiguity where the significance of each work competes and distorts the understanding of the next. The responsibility of meaning therefore lies primarily in the selection of the viewer...as guided by their own experiences."

The artist is a natural poet, and his paintings have told their own stories: culture, mysticism, poetry, the Malay culture, social commentaries as well as his own biography. They may seem confusing at first, his works, but the seamless yet contrasting way the pictorial designs flow into each other seem to grab the attention of the viewer, calling them to inspect it further.

After having graduated from MARA Institute of Technology in Fine Art in 1985, he went on to obtain his masters in Slade School of Fine Art in London in 1988 and in Pratt Institute in 1994. Among the awards he has won include the 2005 Rado Switzerland Commission Award's first prize, the Hong Kong and Shanghai Bank Gold Award in 1991 and the Major Award from the Young Contemporary Artists exhibition in 1985.





**36**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Earth Series XI No.1 & No.2, 2016**

Signed and dated "Bhanu '16" on lower right of each

Mixed media on canvas

91 x 61 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

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



Bold, strong and dauntless, these two pieces is remindful of the strong, warm colours of the elements of earth and fire. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.

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

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





**37**

**JEHAN CHAN**

B. Melaka, 1937-2011

**Misty Morning, 1995**

Signed and dated "Jehan Chan 95" on lower left  
Ink and watercolour on paper  
78 x 101 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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



**38**

**A. B. IBRAHIM**

B. Kedah, 1936 - 2009

**Fishing Village**

Signed "A.B Ibrahim" on lower right  
Watercolour on paper  
24 x 34 cm

Provenance  
Private Collection,  
Kuala Lumpur

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

**39**

**MOKHTAR ISHAK**

B. Kelantan, 1939

**Pantai Malawi Fishermen, 2002**

Signed and dated "MOKH. ISHAK 02" on lower right  
Watercolour on paper  
6 x 7.5 cm

Provenance  
Private Collection,  
Kuala Lumpur  
Illustrated on page 44 of  
"EAST-COAST NATIVE"  
exhibition catalogue  
Published in 2011 by  
KL Lifestyle Art Space

**RM 200 - RM 500**





**40**

# 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 3,500 - RM 6,000**

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.



**41**

# FAUZUL YUSRI

B. Kedah, 1974

## Petang, 2015

Signed "Fauzul Yusri" on lower left  
Artist, title, date, medium and  
dimensions inscribed on the reverse  
Acrylic and mixed media on jute  
92 x 92 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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

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



# Abdul Multhalib Musa

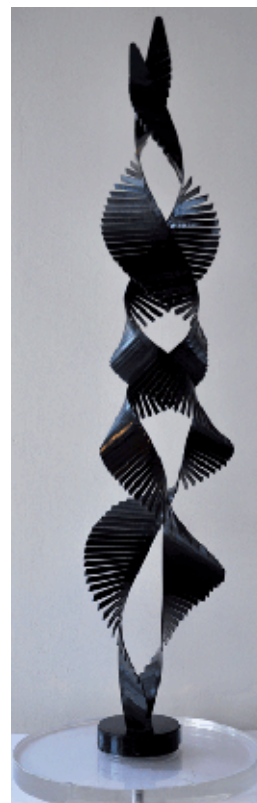
Beautifully sculpting the Malaysian art scene



Malaysian Breeze 2.1, 2003  
Laser mild steel 60 x 120 cm x 6 pieces  
(Now Available for Sale at KLAS @ Jalan Utara)



Twist, 2008  
Laser mild steel 60 x 30 x 30 cm  
(Now Available for Sale at KLAS @ Jalan Utara)



Two Palms, 2002  
Laser cut mild steel with clear coat  
90 x 30 x 30 cm  
Private Collection, Kuala Lumpur



Multhalib Musa's "Inverted Swirls" produced in 2009 measuring 155 x 155 cm  
Private Collection, Kuala Lumpur



Dr Mahathir having a closer look at the "Reconstructing Beauty I" on display in Galeri Tangsi Kuala Lumpur in 2005



Reconstructing Beauty I, 2004  
Laser cut Mild Steel 120 x 120 x 3 cm  
Private Collection of Datuk Gary Thanasan

Anyone familiar with Malaysia's contemporary art scene can certainly recognise Abdul Multhalib Musa as one of Malaysia's leading contemporary sculptors. His unique and energetic sculptures have earned him not only a name for himself, but several awards, residencies and commissions. Abdul Multhalib was born in Penang, in 1976. He gained a degree in architecture from Universiti Teknologi Mara in 2000. Sculpture and the allied arts have always been integral parts of an architect's training. This sparked a hidden fire and generated an interest in the arts. Multhalib uses his experience and degree in architecture by seamlessly materialising it into his works.

Multhalib sculptures exhibit magnetic energy and unmistakable silhouettes that justify the numerous awards under his belt. Multhalib's most recent residency was the 2015 Cité Internationale des Arts, funded by the French Embassy in Kuala Lumpur. His notable residencies were the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. In 2002, Multhalib was recognised for his work, winning the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan. Subsequently, he also won the Juror's Choice Award at the National Art Gallery in Kuala Lumpur in 2002. He was then selected for the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous

Region, China, as well as the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. Multhalib went on to achieve great heights by winning a competition to design a major outdoor sculpture for the 2008 Beijing Olympics in China. Multhalib had undertaken major commissioned works for Petronas, The Hilton, The Grand Hyatt, The Westin, Aliya and Farouk Khan and UMW Toyota.

Perhaps it was the predominant way of his architectural background that played a part in his sculptural practice, paving a way to his approach in constructing his sculptures. Multhalib uses technology as part of his process, to aid him in

visualising three-dimensional patterns. Then, if need be, he creates mini prototypes of that vision to ensure the right use of tools. It also helps him resolve any issues before the actual production commences. He is often aided by a team of builders in the fabrication of his work, similar to a construction of a building. Typically, Multhalib's sculptures go through a laser-cut steel. In order to attain his signature rusty effect, he would then douse his works in salt water and lo and behold, his masterpieces come to life only to be coveted by art aficionados.

According to Abdul Multhalib, the conception of his works is spontaneous, non-linear and they are derived from experiences and what he feels. He draws from the natural surroundings as well as built environment. He explained, "At this stage, I have come to perceive the self as a composite that is often contradictory and internally incomplete. Perhaps this is one way to relate to my work, in a sense that it is conceptualised and manifested in fragments and aggregates to reveal a certain personal characteristic that

challenges the reader to engage with the work at various levels of interpretation." Multhalib fully utilises geometric shapes in his sculptures. Furthermore, mathematical shapes and equations of swirls, circles and ovals are abundant in the composition of his circular series, entitled, 'Swirls'. His series was showcased at the Australian High Commission Kuala Lumpur in 2005, featuring as the title suggests, a series of circular sculptures. He had showcased two of his other works, the Involute series (2005) and Twist (2008).

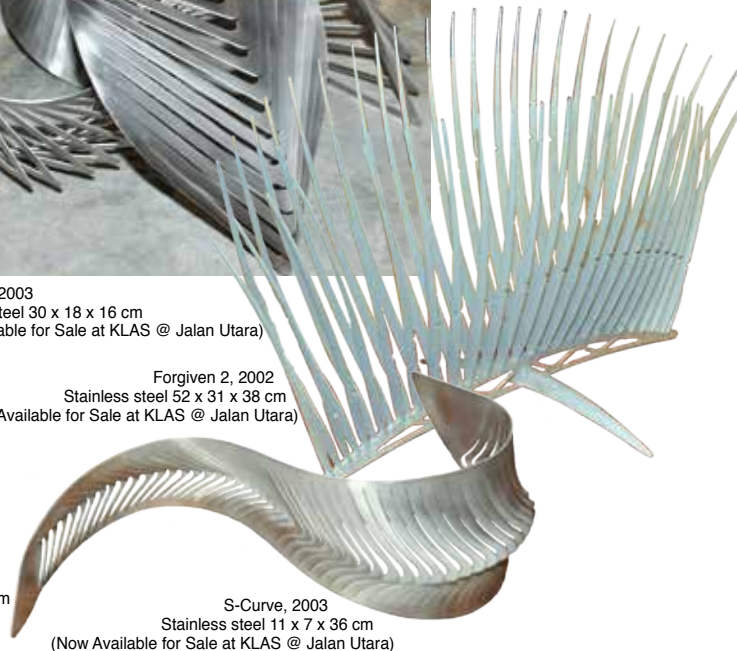


**In Bloom 1, 2013**  
Stainless steel with concrete base 75 x 22 x 17 cm  
(Now Available for Sale at KLAS @ Jalan Utara)



**Twisted 5, 2003**  
Stainless steel 30 x 18 x 16 cm  
(Now Available for Sale at KLAS @ Jalan Utara)

**Forgiven 2, 2002**  
Stainless steel 52 x 31 x 38 cm  
(Now Available for Sale at KLAS @ Jalan Utara)



**S-Curve, 2003**  
Stainless steel 11 x 7 x 36 cm  
(Now Available for Sale at KLAS @ Jalan Utara)

Multhalib approaches all his work with a consideration he developed while working on his Involute series. Although he considers all his works to be part of the same series, it also portrays how vastly different they are under different circumstances such as the shows they are displayed at the time and titles they hold. Abdul Multhalib lives by an unwavering principle to date, which is to transform two-dimensional creations to three dimensional figures in order to establish a connection between his sculptures and his audiences. It was initially a fundamental principle he had learnt in architecture which was then applied to art too. After all, beauty is in the eye of its beholder.

Abdul Multhalib's 'Involute' series consists of suspended spherical mobile sculptures. One can say that it shares an apparent similarity in aesthetics with the 'Swirl' series and his works from the 'Twist' series which debuted back in 2008. As mentioned earlier, Multhalib considers all his series similar and as one, yet they differ greatly depending on

circumstances. The Twist series features a series of sliced 'S' shapes standing up in tall totem-like structures.

You may recognise some of Multhalib's works in public spaces, prominently the Patience of Petronas which graces the lobby of Prince Court Medical Centre and The Essence of National legacy which can be seen at the Putrajaya International Convention Centre. While there aren't a lot of public sculptures, Multhalib adds his art to be part of the Kuala Lumpur skyline which has been referred to as a form of contemporary Malaysian sculpture in itself.

Synonymous with his talent, his success has earned his artworks a place in prestigious hotels, namely, his Breeze and Bubbles for the Hilton Hotel and his latest, Darussalam at the brand new Grand Hyatt. Darussalam is Multhalib's first foray in bronze, and was an interesting development for him as

bronze limits laser cutting, which is a typical method by which he handles his metals. The final form therefore greatly differs from his previous works and shows an interesting new development in his repertoire. Rather than consisting of metal slices, the sculpture is a tall smooth edifice, mimicking the building that houses it. A bird's-eye view of the piece outlines a crescent, an icon present in both the Brunei and Malaysian flags, and which is one of the oldest symbols known to mankind signifying splendour and beauty.

Multhalib has masterfully combined his mathematical knowledge, spatial awareness and conceptual abilities to create sculptures that resonate with his audiences, both locally and internationally. Forging his way at the forefront of the contemporary Malaysian sculpture movement, Multhalib's ability to connect his works to the spaces that they inhabit, all the while exploring the precarious division of two and three dimensionalities, brands him as an exciting artist whose coming works are poised for an electrifying future.

**42**

**ABDUL MULTHALIB MUSA**

B. Penang, 1976

**Hole Hearted, 2002**

Lasercut mild steel  
116 x 82 x 5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 14,000 - RM 18,000**





**43**

**NIK RAFIN**

B. Selangor, 1974

**Mindscape Series 16,  
2011**

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

Provenance  
Private Collection,  
Kuala Lumpur

**RM 350 - RM 700**



**44**

**SOON LAI WAI**

B. Penang, 1970

**The Moments 12, 2015**

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

Provenance  
Private Collection,  
Kuala Lumpur

**RM 600 - RM 900**



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.

**45**

**ABDUL GHANI AHMAD**

B. Kedah, 1945

**Journey Series, 2011**

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

Provenance  
Private Collection, Kedah

**RM 850 - RM 1,200**



**46**

# ANTHONY CHAN SAI WENG

B. Penang, 1950

## Transition Series, 1996

Signed and dated "Sai Weng 96" on  
lower left

Acrylic and oil on paper  
50 x 50 cm

Provenance  
Private Collection Kuala Lumpur

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

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.



**47**

# YUSOF GHANI

B. Johor, 1950

## Siri Segerak - Study for Segerak, 2013

Signed "Yusof Ghani" on lower right  
Mixed media on canvas  
24.5 x 20 cm

Provenance  
Private Collection, Kuala Lumpur

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

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, Topeng and Biring.



**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936-2009

**Window Cleaner, 1964**

Signed and dated "ibrahim hussein '64" on lower left  
 Inscribed "window cleaner" in pencil on lower right  
 Gouache on magazine page laid to card  
 26 x 25 cm

Provenance  
 Private Collection, Kuala Lumpur

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

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



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

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



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

49

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Magic in the Sky... The Last Destination, 1998**

Signed "Ismail Latiff" on lower left

Signed "Ismail Latiff" on the reverse

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

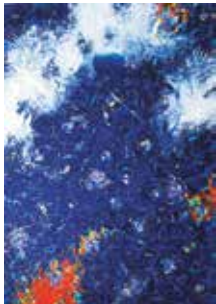
Acrylic on paper

69 x 63 cm

Provenance

Private Collection, Kuala Lumpur

**RM 8,000 - RM 13,000**



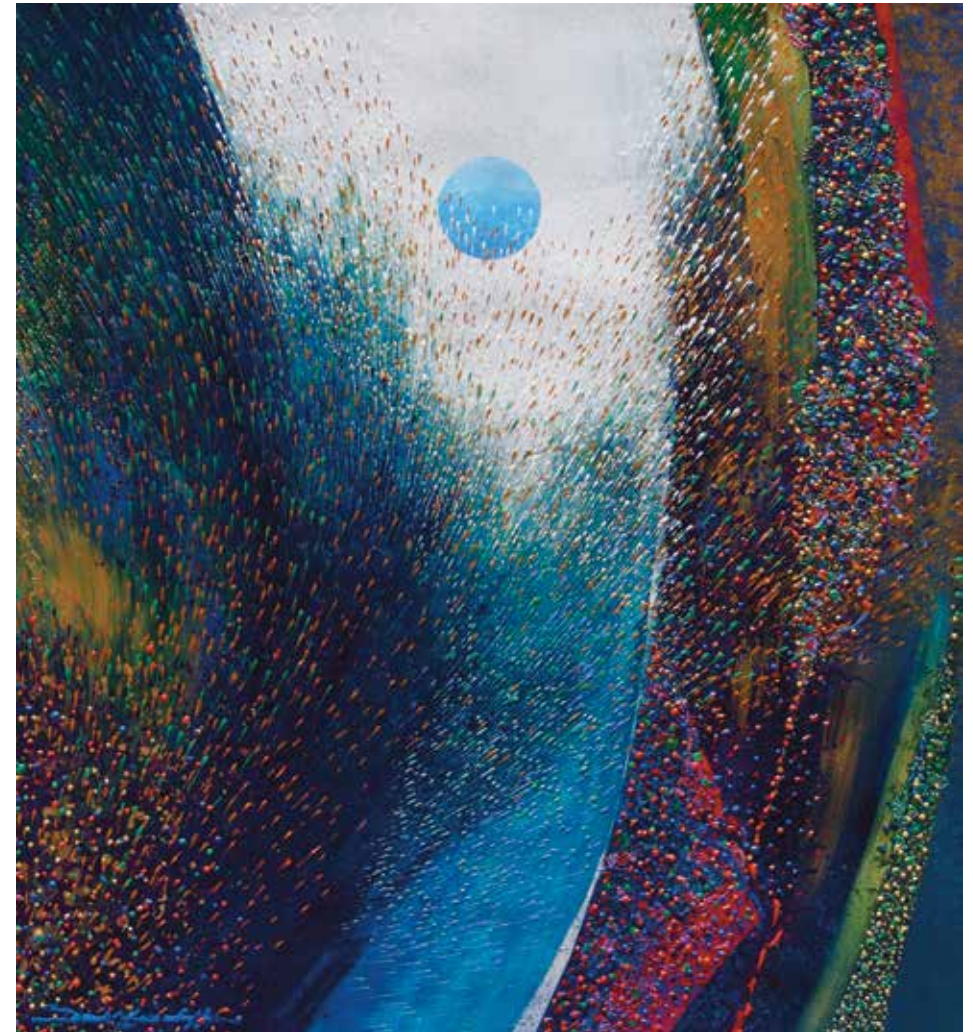
Puncak Gunung Kayangan, 1994  
Acrylic on paper 102 x 70.5 cm  
**SOLD RM 16,800.00**  
KLAS Art Auction 10 August 2014  
Edition X



Moondance...The Land of Faraway, 1999  
Acrylic on board 81 x 101 cm  
**SOLD RM 34,100.00**  
KLAS Art Auction 7 April 2013  
Edition III

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."



50

**AWANG DAMIT AHMAD**

B. Sabah, 1956

**EOC Series “Ting Ting Elegi Anak Kecil”, 1987**

Signed and dated on lower right  
Signed, titled and dated on the reverse  
Mixed media on canvas  
115 x 145 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 70,000 - RM 110,000**



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



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

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



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

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



**51**

# **MOHD RADUAN MAN**

B. Pahang, 1978

## **Study, 2015**

Signed and dated "Raduan Man 2015"  
on lower left

Signed, titled and dated on the reverse  
Mixed media on canvas  
46 x 46 cm

Provenance  
Private Collection, Kuala Lumpur

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

Mohd Raduan's pieces have always been quite enigmatic and cryptic, and this piece is no different – a commentary of some sort. Done in his usual murky, shadowy shades, with bright yellow streaks, shadows of the forest decorate the canvas.

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.

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



**52**

# **RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

## **Breeze, 2005**

Signed and dated "RSA '12 BREEZE"  
on lower right  
Oil on board  
22.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 26 of "RAPHAEL SCOTT AHBENG" solo exhibition catalogue  
Published in 2014 by KL Lifestyle Art Space

**RM 800 - RM 1,600**

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

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





**53**

**THANH VAN**

B. Vietnam, 1970

**Blossom, 2001**

Signed and dated "T.VAN 2001" on lower right

Oil on canvas

77 x 91 cm

Provenance

Private Collection, Kuala Lumpur

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

# TAY BAK KOI

Timeless and Tranquil Masterpieces



A second generation Singaporean artist by the name of Tay Bak Koi is fondly reminisced for his illustrations of urban landscapes, fishing villages and 'kampungs'. He was born in Singapore in 1939. His artistic beginnings initiated with a God-given talent and potential, later recognised by his father's friend who then enrolled him in the prestigious Nanyang Academy of Fine Arts (NAFA) in 1957. To Tay's dismay, his father did not approve of his enrolment in NAFA and did not garner his support as he was expected to help out with the family business and eventually take over it. Despite his ordeal and isolation, Tay remained adamant and resolute in his pursuit and was determined to thrive as an artist with a unique personal style.

Tay, a rebellious teen at NAFA soon disliked the establishment for being structurally rigid and he refused to conform. Instead, he spent much of his three-year course selling crabs at his father's market stall whilst experimenting with oils and watercolours which later became his forte. Tay knew that his career and life thenceforth would involve the arts, specifically as an artist.

It was also at NAFA where Tay was fortunate to be the disciple of the late Cheong Soo Pieng, one of the founding fathers of the Nanyang-style of paintings and widely revered for his experiments in brush techniques and the amalgamation of East-West elements in painting. Cheong greatly influenced Tay's works. In fact, many artworks produced during the early stages of his artistic career in the 1960's resembled the mark of his former teacher's style. While it would take him several years, Tay, known for his dedication to perfecting pictorial techniques and developing his own range of stylised images, eventually broke from the mould and found his own voice.

Persisting on despite the tremendous difficulty for the first and second generation artists to make a living in Singapore, Tay gained his first commercial breakthrough in the late 1970's when the prestigious Hilton Hotel recognised his talent and commissioned him to create 300 paintings to line the walls of the hotel. This would mark the beginning of an illustrious art career for Tay. To date, his works have been featured in numerous exhibitions around the world, including Hong Kong, Australia, Germany, Japan and the United States.

One will be able to observe a distinct evolution as Tay progressed through his artistic career. When he began in 1964, there was a strong lean towards mimicking the manner of his mentor, Cheong Soo Pieng. His emulation lay apparent in his watercolour piece, Abstract 6 (1964), a synergy of cold and warm colours, fabricating a composition that is vivid and vibrant, heavily reflecting the Nanyang-Cubist style, widely practised by pioneering artists, his teacher included.

**Boats with Village Scene, 1993**

Gouache on paper 93 x 45 cm

**SOLD RM 24,798.40**

KLAS Art Auction 4 September 2016

Edition XXII



**Under The Tree, Undated**  
Acrylic on rice paper 30 x 30 cm  
**SOLD RM 9,040.00**  
KLAS Art Auction 8 November 2014  
Edition XII



**By The Stream, Undated**  
Acrylic on rice paper 30 x 30 cm  
**SOLD RM 7,326.80**  
KLAS Art Auction 13 September 2015  
Edition XVII



**Boats, Undated**  
Acrylic on rice paper 13 x 22 cm  
**SOLD RM 4,734.24**  
KLAS Art Auction 13 September 2015  
Edition XVII

As Tay grew in experience and experimentation, we see his art starting to come to life in a unique way. His paintings Fishing Point and Boats, and Warehouses by the Singapore River thrived on a palette dominated by cool colours, mainly blue and green. Their complexity and richness both in texture and form far surpasses those of his earlier paintings. Turning from the bold and abstract, Tay's work now took on a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness.

Tay continued his tinkering on canvas for six years before he fashioned his own unique visual interpretation of buffaloes, which would become

a distinctive mark in many of his paintings. The animals, depicted in an askew geometrical form, are highly stylised, with comically massive bodies supported on two pairs of inverted V-shaped legs, and with small heads and sharp humps.

In the 1990's, Tay began incorporating warmer colours into his palette, his works transforming to become more grounded, real and ornamental. During this period, Singapore was modernising rapidly and Tay worked on capturing the nostalgia and recollection of the country's familiar landmarks and favourite haunts. It was then he painted an oeuvre of urban landscapes that included the Singapore

River, as well as Chinatown with its bustling vendors and colourful makeshift tents.

Another one of his noteworthy creations depicts the captivating battle of two fighting cocks in Kelantan. The intensity of the scene was so beautifully captured by Tay, you could feel the energy reverberating off the painting. Dominated by hues of red and orange, the use of swift, forceful one-directional brush strokes convey the aggressive motion of the cocks, in the heat of skirmish, their wings flapping frantically and feathers splitting as the fray goes on.

From fresh art graduate in the 1960's to confident master by the 1980's, able to command his own visual poetry, it is a delight to witness the journey of the great Tay Bak Koi through his paintings. It is a sad fact that Tay had created his final art piece. Even then, his extraordinary work, though usually depicting life's most ordinary moments, still to this day, remain exquisite and lyrical to the eye.

Tay's illustrious career came to a soaring end when he passed away in 2005. Two years after his passing, a solo exhibition of Tay's works was hosted by the Stamford House of Singapore, a tribute to the artist entitled, 'Reminiscences of Tay Bak Koi'. In 2013, a group comprising art collectors celebrated the legacy of the late artist by presenting an exhibition, 'Reminiscing Tay Bak Koi'. A form of mini retrospective, the showcase unveiled over 40 of Tay's works, some dating back to his juvenescence as an artist. However, what took prominence during the showcase was a two-metre, mammoth of oil composition of buffaloes accomplished by Tay in the 80s.



**54**

## **TAY BAK KOI**

B. Singapore, 1939-2005

### **Figures at River**

Signed "Bak Koi" on lower left  
Watercolour on board  
20 x 10 cm

### **Birds**

Signed "Bak Koi" on lower right  
Watercolour on board  
20 x 10 cm

Provenance  
Private Collection, Kuala Lumpur

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



**LIM TZE PENG**

B. Singapore, 1923

**Zahir Mosque, Alor Setar, 1970s**

Signed in Chinese character with artist's seal on upper right  
 Chinese ink and watercolour on paper  
 70 x 70 cm

Provenance  
 Private Collection, Kuala Lumpur

**RM 20,000 - RM 50,000**

Thian Hock Keng Temple, circa 1970s  
 Brush and ink with watercolour on paper  
 67 x 66.5 cm  
**SOLD RM 84,000.00**  
 KLAS Art Auction 28 September 2014  
 Edition XI

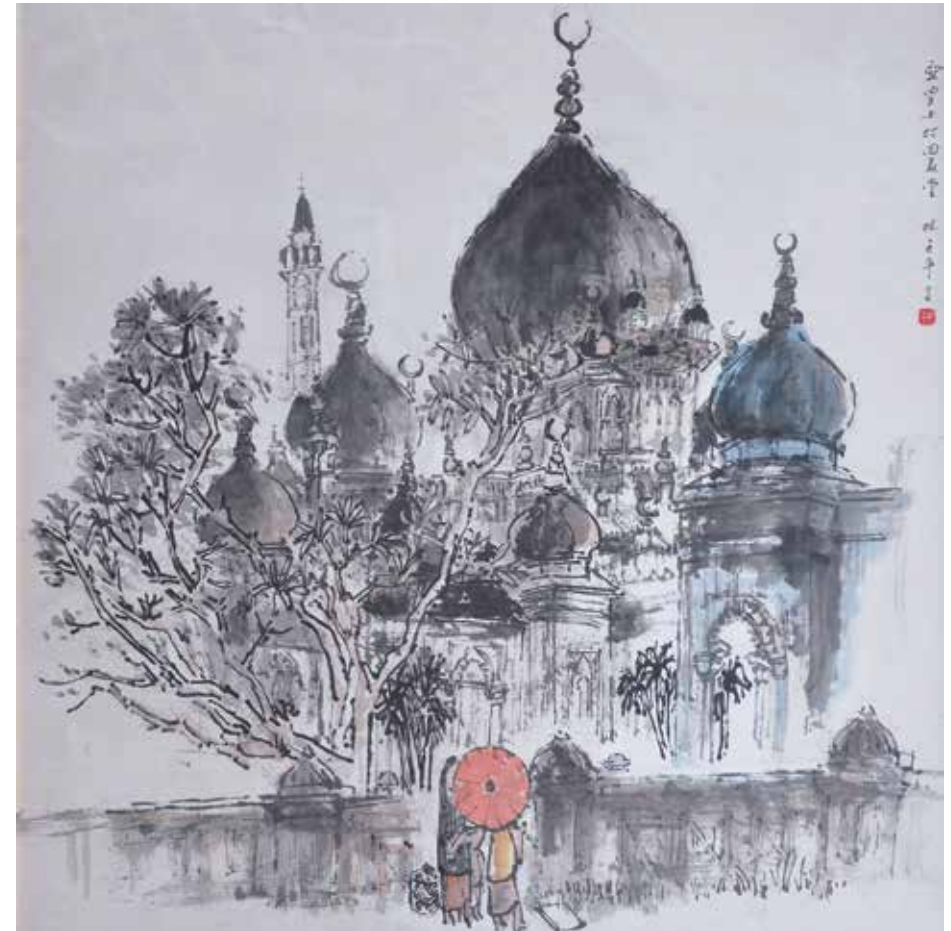


Lim Tze Peng and his masterpiece,  
 Thian Hock Keng Temple

Lim Tze Peng ardently believes that painting outdoors is necessary for an artist to become a good one. It is true that Lim Tze Peng loved to paint Singapore's outdoors. It is not only pure passion, sincerity and love for the place that fuels him, but it is simply because he wanted to perpetuate Singapore's heritage.

"I can say that all my paintings are sincere ... they are made from the heart. Life is transient, but art is eternal."

He had seen Singapore pre- and post-modernisation, its ups and downs and everything in between. By drawing the places that are full of heritage and history, he immortalizes them. His pieces are often nostalgic, full of longing for the days gone by, as seen in this exquisite piece of the Zahir Mosque, Alor Setar.



Lim is dubbed the "most thorough artist documenter of the changing landscape in Singapore", he provides an insightful history to Singapore's landscapes and architecture. After all, history and art are linked in terms of how they portray and mirror the society.

LimTze Peng was born in Singapore in 1923 and is considered one of Singapore's most important artist. He attended Chung Cheng High School and taught for 32 years. He is well-known for his Chinese ink drawings and paintings. In 1977, Lim was awarded the Special Prize at the Commonwealth Art Exhibition in England and the Cultural Medallion in Singapore in 2003. The National Heritage Board of Singapore houses about 300 pieces of his work in their gallery.

56

**LYE YAU FATT**

B. Kedah, 1950

**Balinese Maidens, 1985**

Signed and dated on lower left

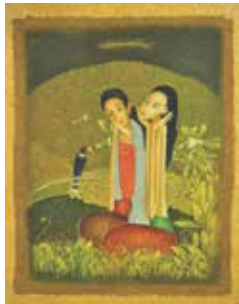
Mixed media on paper

56 x 38 cm

Provenance

Private Collection, Kuala Lumpur

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



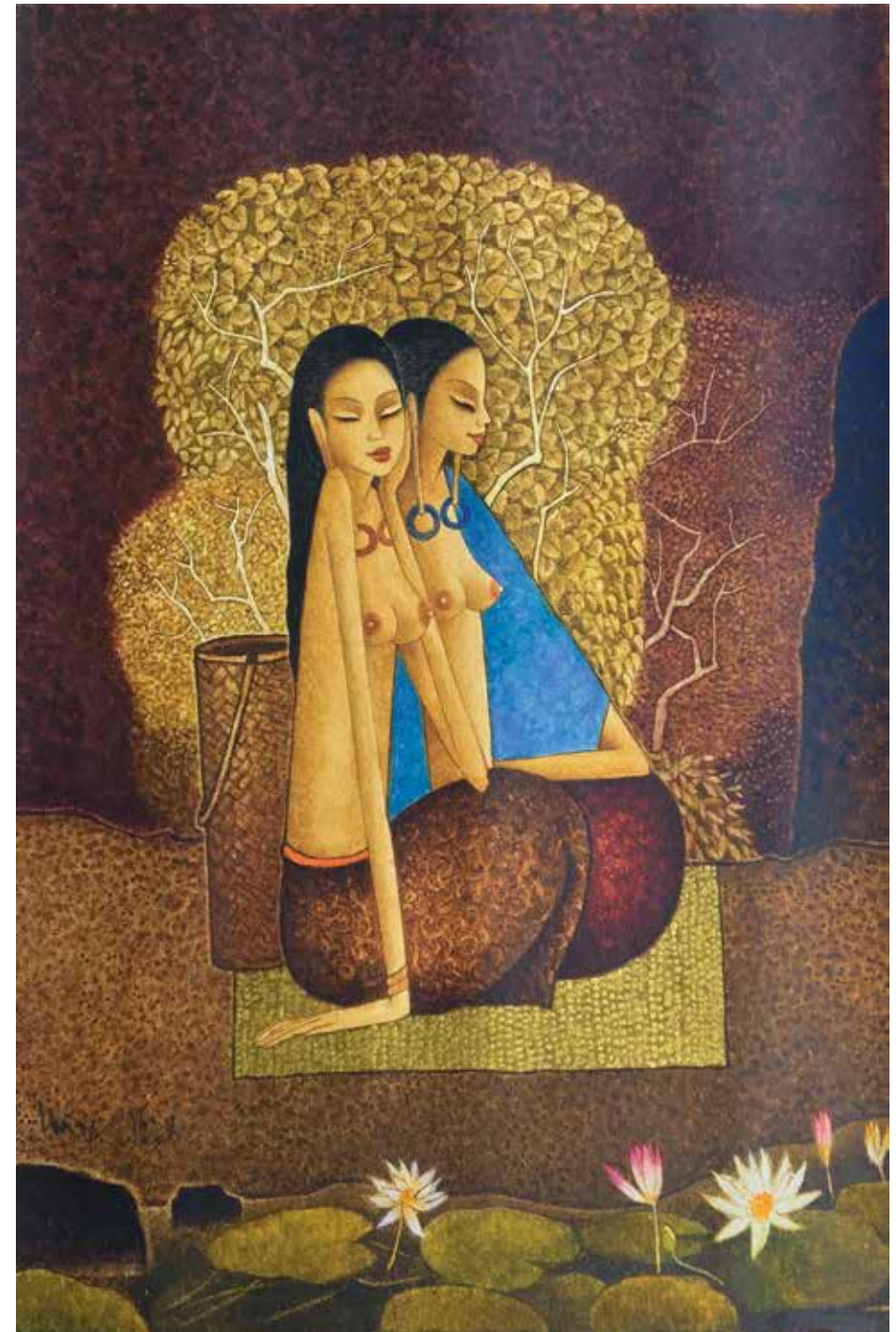
Sarawak Beauties, 1984  
Mixed media on paper 74 x 54 cm  
**SOLD RM 12,320.00**  
KLAS Art Auction 22 March 2015  
Edition XIV



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

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

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





**57**

**DAVID BROMLEY**

B. England, 1960

**Charlotte, 2016**

Signed "BROMLEY"  
on lower right  
Signed and dated "BROMLEY  
2016" on the reverse  
Mixed media on canvas  
40 x 30 cm

Provenance  
Private Collection, Australia

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



Born in 1960 in Sheffield, England, David Bromley immigrated to Australia with his family in 1964 and emerged as a painter in the mid 1980s. Since then, he has become one of the most recognisable and innovative artists in Australia. Over the past 20 years David's work has fostered widespread acclaim and notoriety in Australia and internationally. He has exhibited on nearly every continent including Asia, Europe, Africa and America.

In his practice, David has developed distinct themes and unique styles of painting; his best known are the nude female portraits and children's series, but he often explores with various mediums and imagery that portray a certain whimsy. However diverse in his subject matter, David's work is enduringly figurative, daringly coloured and executed with a graphic intention that is striking and memorable.

David's practice has extended to significant work in sculpture, creating in both bronze and resin to bring to life the characters imbued within his paintings. His work, both in painting and sculpture have become cornerstone pieces for several of the key interior projects undertaken by Bromley & Co in recent years.



Something so straightforward and uncomplicated such as this painting of a nude body is positively packed with aesthetic value. These explorations of the contours, curves, crevices and shapes of the female body are the main focus, and the artist himself translates the admiration for these figures onto paper. In these sorts of drafts, faces are often left blank or cut off from view, as he brings focus mainly on the exquisiteness of the body. It is a quiet, serene admiration of the human figures, as well as the artist's insight and knowledge of the human body. The bare body not only gives an insight to an artist's skill and knowledge of the human body, it also gives more room to express emotions and body languages.

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

**58**

**LONG THIEN SHIH**

B. Selangor, 1946

**The Other View, 2001**

Signed and dated "Thien Shih  
2001" on lower right  
Pastel on paper  
53 x 73 cm

Provenance  
Private Collection, Selangor

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



**59**

**NIK RAFIN**

B. Selangor, 1974

**Mid-afternoon in the City, 1999**

Signed and dated "Raf 99" on lower left

Watercolour on paper

19 x 8 cm

**Streets of Melbourne, 1999**

Signed and dated "Raf 99" on lower right

Watercolour on paper

19 x 12 cm

Provenance

Private Collection, Kuala Lumpur

**RM 350 - RM 700**



**60**

**RAFIEE GHANI**

B. Kedah, 1962

**Water Below, 1998**

Signed "Rafiee Ghani" on lower left  
Signed "Rafiee Ghani" on the reverse

Title, date and medium inscribed  
on the reverse

Mixed media on canvas  
71 x 100 cm

Provenance

Private Collection, Kuala Lumpur

**RM 8,500 - RM 12,500**

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

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

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





**61**

**JAILANI ABU HASSAN**

B. Selangor, 1963

**Banana Beat #2, 1997**

Signed and dated "jai 97" on lower right  
Inscribed "Banana Beat #2" on the lower edge of paper  
Mixed media on paper  
101 x 67 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 10,000 - RM 16,000**



**62**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Riverine Homes, Bako, 2014**

Signed, titled and dated "RSA '14  
Riverine homes Bako" on lower right  
Acrylic on canvas  
89 x 118 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

Landscapes and mountains are typically brushed off as being too common a subject to capture through art, but fortunately Raphael Scott AhBeng does not think so. His visual renditions of Riverine Home in Bako turn out to be a spectacular surge of colours, as seen in this piece. The elements of nature here are depicted in different colours, as if separated through categories. There is a wild interaction between these colours, filling this piece with a peculiar and eccentric personality.

63

# KENG SENG CHOO

B. Kedah, 1945

## Two Sisters, 2011

Signed and dated "Seng Choo 11"  
on lower right  
Oil on canvas  
76.5 x 56 cm

Provenance  
Private Collection, Kedah

RM 5,000 - RM 9,000



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

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

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



64

# YUSOF GHANI

B. Johor, 1950

## Siri Segerak - Study for Segerak "Uprising", 2013

Signed "Yusof Ghani" on lower right  
Mixed media on canvas  
24.5 x 20 cm

Provenance  
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

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

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.





**65**

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari, 1989**

Signed and dated "YG 89" on  
lower right

Mixed media on paper  
25 x 35 cm

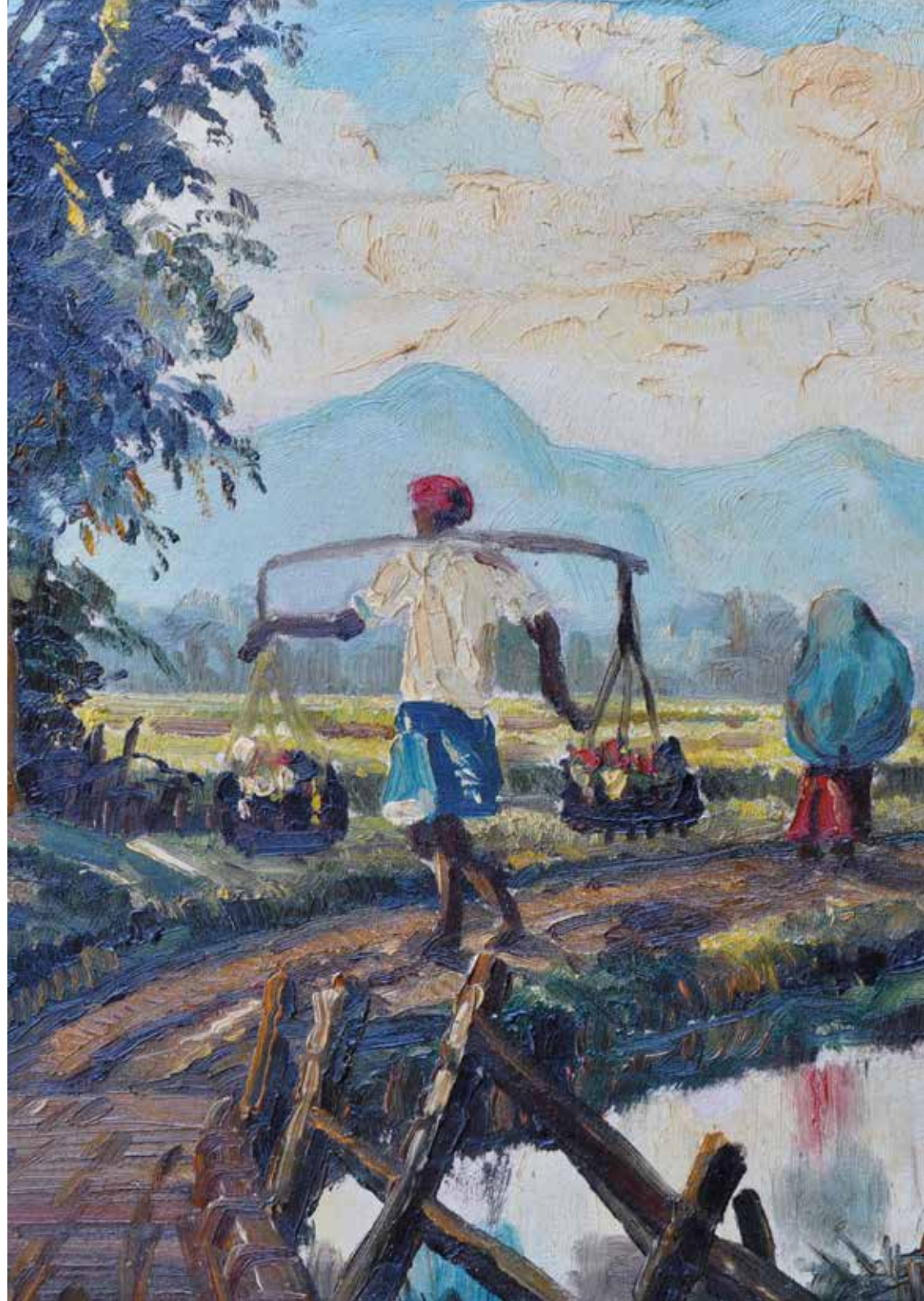
Provenance  
Private Collection, Kuala Lumpur

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

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

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

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





**66**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Sawah Padi Series, 1956**

Oil on board  
30 x 45.5 cm

**Provenance**

Private Collection, Kuala Lumpur

Illustrated on page 84 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

**RM 29,000 - RM 35,000**



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

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

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





**67**

**MANSOR GHAZALI**

B. Perak, 1930

**Pathway, 2004**

Signed and dated "mansor ghazalli 04"  
on lower left  
Watercolour on paper  
25.5 x 53 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,400 - RM 1,800**

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.



**68**

**MOKHTAR ISHAK**

B. Kelantan, 1939

**Kota Bahru Landscape, 2010**

Signed and dated "MOKH. ISHAK  
2010" on lower right  
Watercolour on paper  
7.5 x 10 cm

Provenance  
Private Collection, Kelantan  
Illustrated on page 55 of  
"EAST-COAST NATIVE" exhibition  
catalogue  
Published in 2011 by KL Lifestyle  
Art Space

**RM 200 - RM 500**

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

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

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



69

## RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

### Landscape in Bidi, 2010

Signed, titled and dated "RSA '10  
BIDI" on lower right

Oil on board  
30.5 x 22.5 cm

Provenance  
Private Collection, Kuala Lumpur

RM 800 - RM 1,600

This piece is engulfed in various shapes, colours and shades. Struck with visual wonder, the audience is left to discover more and more colours as they explore the canvas, each colour special and diverse, as trees and floras are in the forests. This variation of nature just seems to pull the viewer in, coaxing them to take a longer look, as there are many more colours to discover and to get acquainted with. Perhaps this is how Raphael Scott AhBeng sees plants, leaves and flowers collectively – he sees them as having their own aura, their own colour and own shapes in spite of their original and natural colour.

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

# SYED AHMAD JAMAL

Life as colourful as his paintings

*The late Datuk Syed Ahmad Jamal treaded  
the path of art which led to a colourful adventure,  
a story told through his paintings which reverberate  
vibrant, energetic hues.*

## PRIMORDIAL DAYS

He was born to fit this artistic role. Born in Bandar Maharani, Muar, Johor on Sept 19, 1929, Syed Ahmad Jamal had a carefree childhood. Even at a very young age, he had a deep sense of observation and appreciation for the natural milieu of his environment. His family lived in a small community where rubber plantations were abundant. Evidence of his keen eye of observation, Syed Ahmad used to find himself gazing at the clouds and sky in fascination and speculated that perhaps God lay amongst those clouds. He was also an inquisitive and eager-to-learn young lad. He relished simple things in life like playing

with his siblings while also spending a lot of time on his own, thinking.

It was much later when he realised that the early discoveries and awareness developed as a young boy sharpened his sense of sight and hearing, which played a pivotal role in his artistry. Syed Ahmad noted that he might not have cultivated the sensitivity to his surroundings had he stayed in Kuala Lumpur. An incident that jolted Syed Ahmad's young life was the death of his grandfather - his first encounter with the harsh reality of the impermanence of life. That black mark triggered a curiosity on the subject of life and death.





National Art Laureate, Datuk Syed Ahmad Jamal posing with the artwork "Nur Tenaga" in his Gombak residence. This was the final painting completed by him in 2010.

Datuk Syed Ahmad Jamal passed away in 2011, a month before the official launch of his Special Retrospective Exhibition at KL Lifestyle Art Space.

(Photo circa 2010)



City By Night, 2006  
Acrylic on Canvas 107 x 183 cm

## SCHOOLING DAYS

At the age of six, Syed Ahmad was enrolled into a Malay school, Sekolah Melayu Tambatan in Johor Bahru as it was the closest to home. At this school, he learned to write Jawi, an adapted Arabic alphabet for writing the Malay language, in his early days. His primordial days in school were made a challenge by his teacher who once gave him 12 lashes on his calf for not being able to read a sentence in Jawi.

Things took an ugly turn when Syed Ahmad's father, Syed Jamal reprimanded the teacher. As an act of revenge, the teacher failed Syed Ahmad in his Standard One examinations, which hindered him from progressing to the next standard. Nevertheless, it did not deter him from re-sitting and passing the examination six months later. On hindsight, this unpleasant experience motivated him to work hard and excel academically and be competitive in class.

After three years at the Malay school, he shifted to an English primary school at nine years old, where he was welcomed with books with coloured pictures which subsequently sparked a genuine interest in reading. This, he had proudly said, was the main reason he did exceptionally well in his studies and often achieved high scores in almost every subject.

It was during this time that he decided he wanted to become an artist. He related, "Every day after coming back from school and finishing my homework, I would start drawing. There was no single incident that sparked my interest to become an artist.

I just felt that I wanted to draw every day and was very happy doing it." Apparently, Syed Ahmad projected his interest in art even before he started schooling, by sketching on the wooden walls of his house. His forbearing and empathetic parents not once scolded him for his mischievous deed, rather, bought him crayons and watercolours. His father was very encouraging. This flourished his interest in becoming an artist and it became a starting point for his adventure in art.

In 1941, during Syed Ahmad's school holidays, World War II broke out in Malaya. Whenever there was an attack, his family would hide in a special shelter. There was this incident where the house of an engineer was looted. Venturing to the site later, Syed Ahmad saw a lot of books scattered around the place.

Among all the books that were strewn about, he was drawn to one about art. Intrigued by it, he took it home with him and could not take his eyes off it. From the book, he read about famous artists such as Turner, Constable, Corot, Rossetti, etc and marvelled at their paintings. These artists, whose works he became accustomed with, became his inspiration.

After the war ended, Syed Ahmad's father's health took a toll for the worse and he eventually passed away in January, 1947. His family was provided with 75 dollars a month by the State Social Welfare Department. Syed Ahmad used the money for provisions which he had to carry all the way back from town. The arduous life, however, never broke his spirit, it was just part of life.



Study for Public Sculpture, 1999  
Ink and colour on paper 28 x 40 cm

## CROSSROADS BETWEEN ARCHITECTURE AND ART

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. Despite his predicament, his achievement in school garnered the Yayasan Sultan Ibrahim Scholarship to study at the Birmingham School of Architecture, England in 1950. Naturally, he leapt at this opportunity. However, the induction of architecture made him realise that it wasn't his cup of tea. The only time he awaited eagerly for was when his class would head outdoors or to art galleries to sketch as he could whip out his favourite apparatus, his pencils.

Syed Ahmad's dexterity for drawing caught the eye of his principal, Mr Jones who acknowledged that his sketches were the best among all his classmates. His principal told him, "You are too good an artist to be an architect."

Intending to aid Syed Ahmad to trail his true calling, Mr Jones wrote to the Johor government and informed them that he should discontinue his studies in architecture and enrol in art school instead. The first letter Mr Jones sent was unfortunately rejected but he persisted and wrote an appeal letter which the Johor government responded favourably and Syed Ahmad was soon on his way to the Chelsea School of Art in London. Finally, his dream came true. "At that time, it felt like a dream. If it weren't for Mr Jones, I probably won't be an artist now," Syed Ahmad noted.

When he arrived at the Chelsea School of Art, Syed Ahmad had to work harder to catch up with his peers as classes had commenced. But efforts, coupled with his extraordinary talent, paid off. He did very well and soon won various competitions and awards. He related that studying in Chelsea was the best four years of his life. "I enjoyed myself immensely. Chelsea was to me, the world," he enthused. It was a ritual for him to visit both private and public art galleries every Saturday. Sundays were for a different regime - it would be museums of various sorts, like the science museum, natural history museum, geological museum, etc. where he intended to learn and absorb as much as he could. To him, visiting these places was part of the education. Needless to say, he strived to make the most of his time while in England and made sure to gain the best that England could offer.



Nipah, 1992  
Mixed media on paper  
39.5 x 28 cm

## ART MAKETH THE MAN

Throughout his career, Syed Ahmad's artistic style had been through various changes. His landscape and (early) portrait paintings were stamped with his personal input and style, with traces of analytical Cubism and Abstract Expressionism, before his art matured into Symbolism.

During the roaring 1960's and 70's, his style leaned towards abstracts, while in the 2000s, his paintings became more spiritual. His Abstracts were marked sometimes by Jawi and later, Naskh calligraphic strokes and gestures (Naskh is a cursive Arabic script).

Syed Ahmad depicted the starting point of his life as an artist in Britain (Birmingham School of Architecture and Chelsea School of Art) through three notable works, all done in 1956, namely 'Battersea Park I and II' and 'Duel in the Snow' (inspired by the epic battle between Hang Tuah and Hang Jebat on morality and justice).

It is evident that to him, it was the landscapes and happenings around him that gave him his 'topics'. In later years, he delved into socio-political issues, like anti-nuclearism, the environment, Palestine and Bosnia, in which he expressed his thoughts through Symbolism. Syed Ahmad's art resonated with the spirit of the age and marked historic events in the country. Despite his reputation then, Syed Ahmad Jamal remained a true artist, one who created art neither for recognition nor wealth, but merely as a form of self-expression.

When he first decided to become an artist, he faced naysayers questioning whether this path could be fruitful. But he paid no heed to them as he wasn't in it for money. He desired to follow his passion and that was what he did. In fact, during his first exhibition, his most expensive work sold for a mere 300 dollars. "The ultimate thing I want to achieve as an artist is the beauty of the artwork in its own existence," he said - his paintings being the testament to this statement.

Six years after returning from England, his first artifice was the Pohon Nipah (1957), produced for the profound effect the nipah palms had on him on several levels. He recalled the sturdy topography



Lencana Balai Seni Lukis Negara, 1984  
Copper 106 x 145 cm

of nipah palms standing in the soft mangrove mud like scaffolds against soil erosion, with their fern-like palms outstretched, glistening warrior-like in the sunlight. The nipah palms were common milieu during his commune between Johor Bahru and Batu Pahat High School, where he was teaching then.

"It was a milieu contrasting to that of the mild, mellowed, cultivated civilised landscape or garden countryside of England. The palms stood firmly, as they were enjoining the earth, space and the while the serrated blades of the palms shot up, as if in response to the invisible rays of the sun. The sheer bout of energy was catalytic, echoing and re-echoing again years later in the 'Gunung Ledang' and 'Between Heaven and Earth series'. In 1957, Syed Ahmad produced Mandi Laut.

"It ties up my academic knowledge and training in the West with the local tropical ambience. I transposed and transmuted the Western figurative format (a la the Madonna and the Rock) into a Malaysian setting. Besides, the act of posing (of the figures) is also a Western thing," he said.

Syed Ahmad's decorated belt of achievements included designing an emblem for the National Art Gallery of Malaysia. The stylised human eye in the emblem represents vision of the artist while the rectangular shape represents the visual arts. The long oval shape that circles the eye and the rectangular shape represents inner content.

## NUR TENAGA

A special piece entitled, 'Nur Tenaga' is the final artwork produced by Syed Ahmad before he passed on in 2011. This painting is the highlight of KLAS's upcoming Art Auction Sale XXIX. Defined as light and energy, the late artist depicted these elements through his forte, colours. Nur Tenaga portrays a radiating energy of light at the focal point of the painting while surrounded by hues of green, blue and red.

The solo show in Croatia that made waves in Europe National laureate Datuk Syed Ahmad Jamal legacy lives on through his paintings. The prominent artist who passed away in 2011 at 81 years old, was celebrated this year with a posthumous exhibition at the Museum of Arts and Craft in Zagreb, Croatia from June 3 to 29. The show, aptly referred him as the 'Guru of Colour', the perfect representation of the artist.

Three prominent galleries in Malaysia, namely Galeri Petronas, Bank Negara Malaysia's Museum and Art Gallery and National Visual Arts Gallery played a part in the exhibition by loaning works by the artist. Nurlhaq, Syed Ahmad's son curated his father's works for the show which included, 'Ruang Qiblat', 'Sireh Pinang', 'Keris', 'Saturday Night', 'Self Portrait', 'Nuraini', 'Warna Merdeka', 'Basmallah' and 'Energy East'.





## THE UNREAL DEAL EXHIBITION

Marking the 60th anniversary of Merdeka, 'The Unreal Deal: Six Decades of Malaysian Abstract Art' exhibition sheds light on the emergence and development of the Abstract genre in Malaysia over six decades. This exhibition emphasises the cultural legacy of prominent artists including the late Syed Ahmad Jamal. It showcases the masters' influence in shaping the local art scene, paving the way for Abstract artists of today. The Unreal Deal puts the spotlight back on a field that is at the heart of Malaysia's 60-year creative history. It is the nation's abstract artists who monopolise the aesthetic hall of fame. The exhibition is a meeting place of young and old, where every generation is represented on canvas.

Malaysia's leading exponents of the genre gathered at Bank Negara Malaysia's Museum and Art Gallery to provide what is probably the largest ever display of abstract art in the country. Half a century ago, artists such as Syed Ahmad Jamal, Ibrahim Hussein, Latiff Mohidin, Yeoh Jin Leng and Jolly Koh could never have imagined they would revolutionise the way art is seen in their homeland. They dragged a young nation into the modern world. The paintings in the exhibition show the continuity of abstraction.

The artists have rejected realism in favour of something that challenges viewers, if they want to be challenged. As the title of the exhibition suggests, the unreal can be as significant as anything else. The appearance of abstract art is removed from reality but it has substance. Six decades on, it also has longevity. "The Unreal Deal: Six Decades of Malaysian Abstract Art" Exhibition at Bank Negara Malaysia's Museum and Art Gallery is on from Aug 30, 2017 to Jan 21, 2018.

Nur Tenaga, 2010  
Acrylic on canvas 153 x 152 cm  
**RM 350,000 - RM 600,000**  
KLAS Art Auction 15 October 2017  
Sale XXIX



**70**

## SYED AHMAD JAMAL, DATUK

B. Johor, 1929 - 2011

**Nur Tenaga, 2010**

Signed and dated on lower right

Certificate of Authenticity signed by at the artist attached on the reverse

Acrylic on canvas

153 x 152 cm

Provenance

Private Collection Kuala Lumpur

Illustrated on page 37 of "Yang Maha Esa: Kepada Mu Kekasih" exhibition book

Published in 2010 by Balai Seni Lukis Negara

Illustrated in the exhibition catalogue published by the National Art Gallery of Malaysia

for the "Guru of Colours - An Exhibition of works by Datuk Syed Ahmad Jamal"

in Zagreb, Croatia in June 2014

**RM 350,000 - RM 600,000**



Left:  
Photograph of newly framed  
Pago-Pago: The newly  
reframed Pago-Pago artwork  
which is currently in the  
private collection of KLAS'S  
CEO, Datuk Gary Thanasan.

Right:  
A photograph taken in  
the living room of the late  
Datuk Syed Ahmad Jamal's  
residence with the Pago-Pago  
gifted to him by Abdul Latiff  
Mohidin.

## A TWO-MAN SHOW WITH LATIFF MOHIDIN

Latiff and Syed Ahmad had a two-man show at the Royal Selangor Club around 1967 and in the exhibition, Syed Ahmad had sold almost all of his artworks while Latiff Mohidin was not able to sell his works. As a result, at the end of the exhibition, Latiff Mohidin gifted possibly the earliest Pago-Pago ever produced on canvas in 1963 to Syed Ahmad in lieu of cost of putting up the exhibition.





**CHANELA** (KLL Cover July 2015)  
Acrylic on canvas with metal leaf gilding 150 x 120 cm

## PRIVATE COMMISSION OF PORTRAITS BY DAVID BROMLEY

**A CHANCE TO CAPTURE MOMENTS  
ON CANVAS FOR YOUR LOVED ONES  
BY ONE OF AUSTRALIA'S MOST  
IMPORTANT CONTEMPORARY  
PORTRAITURE ARTIST,  
DAVID BROMLEY**



FOR FURTHER INFORMATION ON GETTING A PRIVATE COMMISSION OF A PORTRAIT BY DAVID BROMLEY,  
KINDLY CONTACT KLAS AT +6019 333 7668 OR SEND AN EMAIL TO [INFO@MEDIATE.COM.MY](mailto:INFO@MEDIATE.COM.MY)

**DAVID BROMLEY IS EXCLUSIVELY REPRESENTED IN MALAYSIA  
BY KL LIFESTYLE ART SPACE**

## DAVID BROMLEY'S PORTRAITS

A chance to Capture Moments on Canvas for your loved ones by one of Australia's most important contemporary portraiture artist, David Bromley

**D**avid Bromley, a larger-than-life persona and Australia's finest self-taught artist was born in 1960 in Sheffield, England to a Dutch mother and English father. Four years later, Bromley explored a new frontier in Australia. It was in his 20s when he delved into the art scene. Over the past 20 years, Bromley's works have garnered widespread acclaim and notoriety in Australia and internationally for its contemporary reimagining of a bygone era (Children/ Butterflies and Birds series) and commanding life-sized exploration of the female form (Female Portrait series) with a distinctive Warhol-esque influence. His works are hotly sought after by art lovers the world over. His passion for art is an outlet for him express himself. Bromley dipped his hands in many mediums and was finally led to the medium of paint which he subsequently fell in love with.

### ARTWORK

Every production of this artist is an expression of his soul and for the past 20 years, Bromley's artworks have expressed just that. His works have reaped widespread acclaim and notoriety in Australia and internationally. He has exhibited in nearly every continent including Asia, Europe, Africa and America.

Bromley's artworks revolve around three distinct themes: the first, being nude female portraits, the second, his children's series, and third, his exploration of the world as we know it. His artworks portray his unique style of painting where he explores various mediums that result in whimsical fruition. Bromley's work is enduringly figurative, daringly coloured and executed with a graphic intention that is both striking and memorable.



Tengku Chanela Jamidah - KL Lifestyle Magazine Cover July 2015



Sheena Liam - KL Lifestyle Magazine Cover February 2014



Sarah Lian - KL Lifestyle Magazine Cover December 2015







Amber Chia - KL Lifestyle Magazine Cover February 2017



## **PORTRAITS OF KL LIFESTYLE MAGAZINE COVER GIRLS**

When planning Bromley's inaugural solo exhibition in Malaysia, KL Lifestyle Art Space CEO Datuk Gary Thanasan, a fan and a friend of Bromley's had asked him if he would be comfortable painting portraits of local (Malaysian) flavours and to Datuk Gary's delight, he agreed. The portraits Bromley was commissioned to concoct were subject close to home, the cover girls of KL Lifestyle magazine, such as Tengku Chanela Jamidah, Amber Chia and Sheena Liam to name a few.

## **CHILDREN'S PORTRAITS**

The children's portraits, differing greatly from the nudes, emanate a charm of their own. Through the portraits of his children's series, Bromley reminds its spectators of the playful yet innocent soul of a child and carries its viewers to the land of lost content, to a world of action, dreams, of energy and reverie, of present pains and future hopes. Continuously drawing attention to the eyes, he depicts a different theme, one that is mysterious, allusive and indirect – like children. Adapting a Malaysian spin to his familiar children's portraits, Bromley produced two evocative paintings for KLAS entitled, 'Naeema' and 'Arisa'.

## **COMMISSIONED WORKS**

The commission process is something that is really special and Bromley loves the honour of creating a unique piece for people. Typically, the commission process would start with a meeting between the client and Bromley to take photographs and establish the style of painting and the personality of the client. This can also be done via skype and/or a photograph. Subsequently, they would need to also establish the size and detail of the painting that the client is interested in and a 50 percent deposit is required before the first consultation. Once the painting is completed, the final amount needs to be paid. It is a really simple process and one that he is always keen to be involved in.

Bromley also points out that he does not appreciate those who feel art is exclusive to a certain class of people or community. "Art is music to the eyes. Anyone who can enjoy and appreciate it should have rights to it." The man is an extraordinary artist with down-to-earth personality, engaging his audience to relate, to feel, alongside him, through his works.

***Flaunt your desire of superior taste for art by owning a piece of Bromley and immerse yourself in his vibrant, colourful and ingenious world. For further information on getting a private commission of a portrait by David Bromley, kindly contact KLAS at 019 3337668 or send us an email to info@mediate.com.my.***

***David Bromley is Exclusively represented in Malaysia by KL Lifestyle Art Space.***



Naeema, 2017  
Mixed media and gold leaf on canvas 122 x 91 cm



Arisa, 2017  
Mixed media and gold leaf on canvas 122 x 91 cm

## **NUDE PORTRAITS**

One would say that Bromley's most marketable and sought-after works are his portraits. His proficiency in the ancient form of portraiture resulted in various masterpieces that art aficionados get to own. Bromley's portrait subjects are habitually women and children, adapted from the world of 1950's book illustrations entitled 'Boys Own Annuals'. These are combined with an inventive relish for the effects of paint. His bestselling paintings, his nude portraits, are forged with an eye for recognising beauty and a certain finesse. One is able to discern that the nude series uses layering and texturing techniques to explore the female figure which tantalises the viewer with Bromley's suggestions of an underlying meaning. The most popular nude portrait is undoubtedly 'Rosie' and it comes as no surprise as Bromley's rendition of the model

is simply stunning. They say the eyes are the window to the soul; remarkably, Bromley has illustrated the very essence of the saying through his portraits. He is notorious for how well he captures the subject's eyes and lips and this extends to portraits of the children's series too. "For me, when it comes to portraits, it's always their eyes. It draws you into the painting."

In a recent interview with KL Lifestyle magazine, Bromley revealed that the subject of his portraits initiated when he realised he looked at women in magazines with a sense of judgement. He then decided to materialise his sense of judgement by working on his own and asked his friends if he could photograph them. "I just wanted to try portraiture and just started doing it. I then realised it was so challenging," he admitted.

## **IMPORTANT NOTICE AUCTION TERMS AND CONDITIONS**

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

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

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

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

## **Section 1 NOTICE TO BIDDERS**

### **General**

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

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

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

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

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

### **Tests**

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

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

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

### **Bidder's Duty to Inspect**

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

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

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

#### Condition Reports and Estimates

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

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

#### Storage Cost

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

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

#### Disclaimer and Limitation of Liability

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

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

#### Counterfeits

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

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

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

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

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

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

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

#### Bids

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

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

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

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

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

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

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

#### Conduct of the Auction

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

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

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



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

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

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

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

#### After the Sale

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

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

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

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

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

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

#### Payment and Delivery

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

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

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

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

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

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

(a) to forthwith terminate and annul the Contract of Sale;

(b) to charge the Buyer, the Seller's and KLAS's Expenses;

(c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;

(d) to forfeit the Buyer's earnest deposit;

(e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;

(f) to arrange and carry out a resale of the Lot by public auction or private sale in mitigation of the debt owed by the Buyer to KLAS;

(g) set-off any amounts owed by KLAS to the Buyer against any amounts owing by the Buyer to KLAS or any KLAS's affiliated company, whether as the result of any proceeds or sale or otherwise;

(h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;

(i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or

(j) to take such other action as KLAS deems necessary or appropriate.

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

agrees that any resale price will be deemed commercially reasonable.

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

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

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

#### Seller's Undertakings and Representations

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

(a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;

(b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;

(d) the Seller is unaware of any matter or allegation which would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;

(e) where the Lot has been moved to Malaysia from another country, the Lot has been lawfully imported into Malaysia, the Lot has been lawfully and permanently exported as required by the

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

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

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

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

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

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

#### Withdrawal of Lots

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

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

(a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or

(b) KLAS reasonable believes that any of the Seller's representations or warranties are inaccurate in a material respect; or

(c) the Seller breached any provisions of these Auction Conditions in any material respect; or

(d) KLAS believes it would be improper to include that Lot in the Sale.

#### Risk, Property, Delivery and Payment

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

#### Miscellaneous

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

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

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

#### Section 3

#### PROVISIONS APPLICABLE TO ALL PARTIES

#### Governing law

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

#### Jurisdiction

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

#### Copyright

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

#### Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

#### Severability

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

#### Interpretation

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

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

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

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

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

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

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

#### Goods and Services Tax (GST)

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

#### APPENDIX - DEFINITIONS AND GLOSSARY

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

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



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

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



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

Bidder No. (for office use)

## BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 15 October 2017 | KLAS @ Jalan Utara

### Bidder Details

Billing Name \_\_\_\_\_  
 I.C. / Passport No. \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 Mobile Phone \_\_\_\_\_ Email \_\_\_\_\_

### Banking Details

Name of Bank \_\_\_\_\_ Account No. \_\_\_\_\_  
 Credit Card Type \_\_\_\_\_ Credit Card No. \_\_\_\_\_  
 Expiration Date \_\_\_\_\_ Issuing Bank \_\_\_\_\_

Supporting Documents | Utility Bills | Bank Statement (Issued in 2017) \_\_\_\_\_

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

### AGREED AND ACCEPTED BY

Signature of Bidder

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



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

Bidder No. (for office use)

## ABSENTEE BID FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 15 October 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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Presented by



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