

An abstract painting featuring several figures in a tropical setting. The figures are rendered in bold, expressive brushstrokes with a color palette dominated by deep blues, purples, and greens, accented with bright reds and oranges. The background is a vibrant, textured mix of these colors, suggesting a lush, tropical environment. The overall style is modern and expressive, with a focus on color and form over realistic detail.

PETALING JAYA, SUNDAY 28 JANUARY 2018

# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





lot 2 **Ibrahim Hussein, Datuk** Untitled, 1963



# KLAS ART AUCTION 2018

## MALAYSIAN MODERN & CONTEMPORARY ART SALE XXX

### Auction Day

**Sunday, 28 January 2018**

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 14 **Tajuddin Ismail, Dato'** Studio Interiorscape, 2002

#### **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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[shamila@mediate.com.my](mailto:shamila@mediate.com.my)





Lot 64 **Awang Damit Ahmad** Iraga "Belatik Rapih II", 2007

## Full Preview

Date: 17 - 27 January 2018

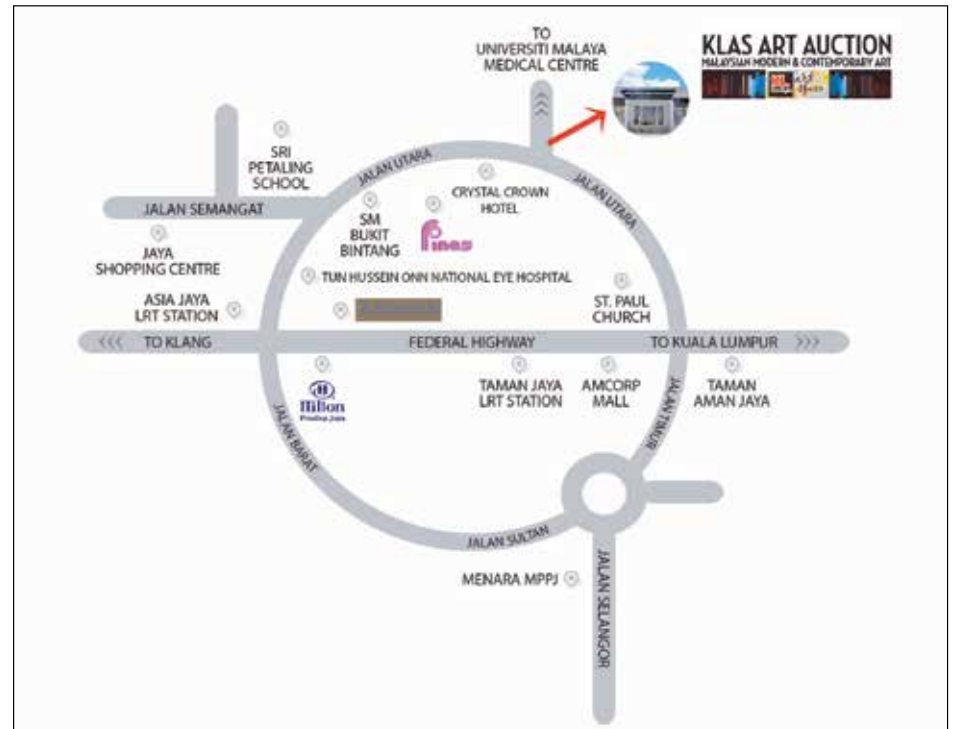
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

Date: Sunday, 28 January 2018

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

Time: 1.00 pm



Map to KL Lifestyle Art Space





lot 70 **Choo Keng Kwang** *Three Cockatoos*, 1982

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lot 6 **Eng Tay** At Rest, 1990

## Glossary



**1 KHALIL IBRAHIM**  
**CHERATING, 2003**

Acrylic on board 17.5 x 17.5 cm  
RM 1,500 - RM 3,500



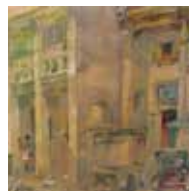
**2 IBRAHIM HUSSEIN, DATUK**  
**UNTITLED, 1963**

Acrylic ink and collaged paper  
24 x 36.87 cm  
RM 28,000 - RM 50,000



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

Acrylic on canvas 60 x 90 cm  
RM 2,000 - RM 5,000



**4 TAN CHOON GHEE**  
**PENANG STREET, 1982**

Watercolour on paper 49 x 61 cm  
RM 7,500 - RM 10,000



**5 CHIN KON YIT**  
**PENANG STREET SCENE, 2001**

Watercolour on paper 13 x 20 cm  
RM 1,500 - RM 2,500



**6 ENG TAY**  
**AT REST, 1990**

Oil on canvas 46 x 61 cm  
RM 11,000 - RM 25,000



**7 KWAN CHIN**  
**RUBBER TAPPING - GREEN SERIES & RUBBER TAPPING I - BLUE SERIES, 2011**

Batik 27 x 25.5 cm x 2 pieces  
RM 1,000 - RM 2,500



**8 MOHD RADUAN MAN**  
**WAR IS ON I, 2010**

Mixed media on linen 74 x 74 cm  
RM 2,500 - RM 4,500



**9 ISMAIL ABDUL LATIFF**  
**ANGKASA BERSOLEK... MANDI BERHIAS, 2015**

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



**10 DAVID BROMLEY**  
**INDIAN, 2016**

Acrylic on canvas with metal leaf gilding  
122 x 91 cm  
RM 22,000 - RM 38,000





**11 DAVID BROMLEY**  
**BOY WITH A CIGARETTE,**  
**2017**

Mixed media on calf leather cushion  
46 x 46 cm  
RM 2,500 - RM 4,500



**16 LEE MAN FONG**  
**SIEVING THE RICE**

Ink on paper 44 x 34 cm  
RM 18,000 - RM 35,000



**21 RAPHAEL SCOTT AHBENG**  
**LIMESTONE APLENTY, 2014**

Acrylic on canvas 91 x 122 cm  
RM 5,000 - RM 10,000



**12 SYED AHMAD JAMAL, DATUK**  
**STUDY FOR SCULPTURE,**  
**1999**

Mixed media on paper 28.5 x 40 cm  
RM 10,000 - RM 25,000



**17 LEE MAN FONG**  
**MAN WITH COCKEREL**

Ink on paper 44 x 34 cm  
RM 18,000 - RM 35,000



**22 BHANU ACHAN**  
**FLOWERS, 2017**

Oil on canvas 91 x 71 cm  
RM 1,500 - RM 4,500



**13 NIZAR KAMAL ARIFFIN**  
**SEJAMBAK MEWANGI #3,**  
**2017**

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



**18 JUHARI MOHD SAID**  
**UNTITLED, 1992**

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



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

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



**14 TAJUDDIN ISMAIL, DATO'**  
**STUDIO INTERIOscape,**  
**2002**

Acrylic on board  
240 x 240 cm (Diptych)  
RM 80,000 - RM 110,000



**19 IBRAHIM HUSSEIN, DATUK**  
**LITTLE COMMOTION, 1964**

Gouache on magazine page  
20.5 x 33 cm  
RM 28,000 - RM 50,000



**24 FRANK WOO**  
**CITY LIFE, CITY LOOKOUT**  
**SERIES - REFLECTION I, II &**  
**III, 2004**

Mixed media collage on paper  
33 x 33 cm x 3 pieces  
RM 5,000 - 12,000



**15 JEIHAN SUKMANTORO**  
**FATIMAH, 2010**

Oil on canvas 70 x 70 cm  
RM 7,500 - RM 12,500



**20 KHALIL IBRAHIM**  
**EAST COAST FISHERMEN,**  
**1991**

Acrylic on canvas 105 x 123.5 cm  
RM 55,000 - RM 70,000



**25 TAY BAK KOI**  
**FIGURES AT MOUNTAIN,**  
**1970s**

Watercolour on board 14.5 x 17 cm  
RM 5,000 - RM 8,000



Lot 15 **Jeihan Sukmanto**  
Fatimah, 2010

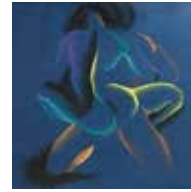




**26 CHEONG SOO PIENG**  
**FISHING VILLAGE IN RIVER**  
**LANDSCAPE, 1960**  
 Chinese ink and watercolour on paper  
 44 x 66 cm  
 RM 70,000 - RM 120,000



**31 KENG SENG CHOO**  
**A HOT AND SUNNY DAY, 2010**  
 Oil on canvas 75.5 x 55 cm  
 RM 5,000 - RM 8,000



**36 LONG THIEN SHIH**  
**TWO FIGURES, 2001**  
 Pastel on paper 55 x 75 cm  
 RM 4,000 - RM 7,000



**27 LYE YAU FATT**  
**CHATTERING IN THE WAKAF,**  
**1982**  
 Mixed media on paper 76 x 55 cm  
 RM 7,000 - RM 12,000



**32 CHEUNG POOI YIP**  
**DUA PENARI, 1994**  
 Oil on canvas 56 x 44.5 cm  
 RM 4,000 - RM 6,000



**37 KHALIL IBRAHIM**  
**VILLAGE, LUCERNE, 1984**  
 Ink on paper 29 x 42 cm  
 RM 2,500 - RM 5,000



**28 SEAH KIM JOO**  
**VILLAGERS**  
 Batik 84 x 55 cm  
 RM 7,000 - RM 12,000



**33 YUSOF GHANI**  
**SIRI NEO-PROTEST, 2012**  
 Mixed media on paper 36 x 52 cm  
 RM 6,000 - RM 8,000



**38 CHIN KON YIT**  
**CHAN SZE SHU YUAN**  
**TEMPLE, 1997**  
 Watercolour on paper 30 x 40 cm  
 RM 1,500 - RM 2,500



**29 CHUAH THEAN TENG,**  
**DATO'**  
**THE FRUIT SEASON, 1970s**  
 Batik 90 x 64 cm  
 RM 20,000 - RM 50,000



**34 IBRAHIM HUSSEIN, DATUK**  
**SPORT SERIES, 1986**  
 Print on paper 56 x 44 cm  
 RM 4,000 - RM 6,000



**39 TEW NAI TONG**  
**FISHING VILLAGE, 1961**  
 Oil on board 39 x 59 cm  
 RM 14,000 - RM 25,000



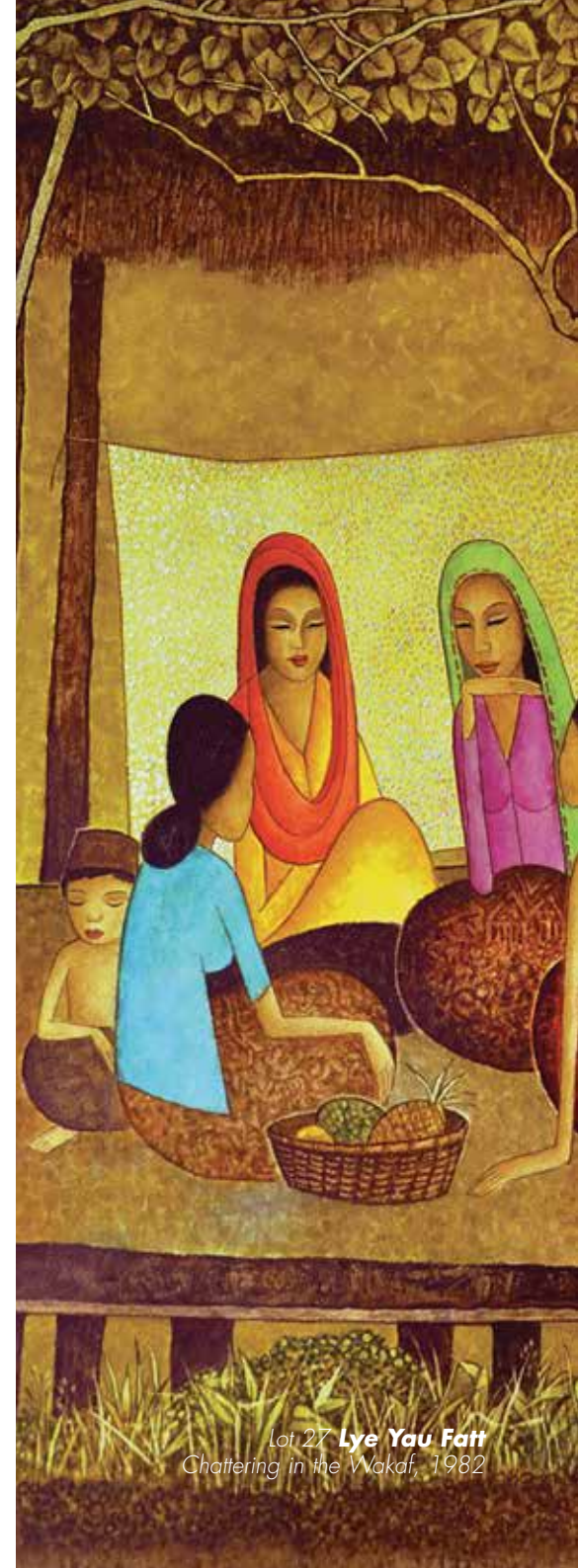
**30 KWAN CHIN**  
**KAMPUNG LIFE, 2012**  
 Batik 76 x 101.5 cm  
 RM 5,000 - RM 9,000



**35 KHALIL IBRAHIM**  
**NUDE MOVEMENT, 1981**  
 Ink on paper 21 x 30 cm  
 RM 4,000 - RM 7,000



**40 TAWEE NANDAKWANG**  
**CANAL BOAT SCENE, 1972**  
 Oil on canvas 40 x 58 cm  
 RM 2,000 - RM 4,000



Lot 27 **Lye Yau Fatt**  
*Chattering in the Wakaf, 1982*





**41 RAMLI MALEK**  
**STILT HOUSES, 1970s**

Oil on board 29.5 x 66 cm  
RM 5,000 - RM 9,000



**46 ISMAIL ABDUL LATIFF**  
**TELUK AKAR-AKAR, 1978**

Silkscreen on paper 68 x 47 cm  
RM 2,800 - RM 5,500



**51 KHOO SUI HOE**  
**FLYING BY THE SUNSET, 1973**

Oil and acrylic on canvas 65 x 97 cm  
RM 22,000 - RM 38,000



**42 KHALIL IBRAHIM**  
**PAHANG RIVER BOATHOUSES, 1957**

Oil on canvas 35 x 61 cm  
RM 25,000 - RM 40,000



**47 YEOH KEAN THAI**  
**AMBIENCE, 2017**

Acrylic on canvas 100 x 80 cm  
RM 7,500 - RM 12,000



**52 JEIHAN SUKMANTORO**  
**DEWINA, 2010**

Oil on canvas 45 x 45 cm  
RM 5,000 - RM 9,000



**43 A.B. IBRAHIM**  
**BEACH HUT**

Watercolour on paper 28 x 38 cm  
RM 1,000 - RM 3,000



**48 LUI CHENG THAK**  
**WINDOW SERIES**  
**"TWITTERING OF BIRD III", 2013**

Oil on linen 35.5 cm (Diameter)  
RM 3,500 - RM 6,000



**53 ROLAND STRASSER**  
**BALI BEACH SCENE**

Gouache on paper 50 x 37 cm  
RM 3,000 - RM 6,000



**44 NIK RAFIN**  
**BOATS IN VENICE, 2006**

Watercolour on paper 9.5 x 16 cm  
RM 250 - RM 500



**49 SHARIFAH FATIMAH SYED ZUBIR, DATO'**  
**NIGHT DANCE #5**

Mixed media on paper 38 x 28 cm  
RM 3,200 - RM 5,000



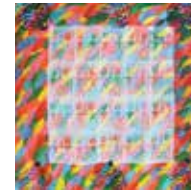
**54 HASIM**  
**BALINESE MAIDENS**

Oil on canvas 66 x 46 cm  
RM 1,800 - RM 4,000



**45 TAJUDDIN ISMAIL, DATO'**  
**INTERIOR WITH RED PAINTING**

Print on paper 33 x 33 cm  
RM 500 - RM 1,200



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

Mixed media on canvas 131 x 131 cm  
RM 4,000 - RM 7,000



**55 JAILANI ABU HASSAN**  
**TROPIKA ESOTIKA, 2012**

Mixed media on paper 74 x 59 cm  
RM 9,000 - RM 12,000



Lot 42 **Khalil Ibrahim**  
**Pahang River Boathouses, 1957**





**56 KHALIL IBRAHIM**  
**EAST COAST VILLAGE, 1994**

Watercolour on paper 17 x 23.5 cm  
RM 5,000 - RM 12,000



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

Mixed media on canvas 150 x 150 cm  
RM 5,000 - RM 9,000



**66 LEE LONG LOOI**  
**TOGETHER, 1987**

Oil pastel on paper 57 x 40 cm  
RM 900 - RM 1,500



**57 KHALIL IBRAHIM**  
**FISHERMEN I, 1995**

Watercolour on paper 14 x 20 cm  
RM 4,000 - RM 7,000



**62 NIK ABDUL AZIZ**  
**VIHARA SEMAR SERIES  
NO. 5, 1992**

Oil on canvas 90 x 75 cm  
RM 3,000 - RM 12,000



**67 THOMAS YEO**  
**LANDSCAPE SERIES, 1980s**

Mixed media on paper  
20 x 24 cm x 3 pieces  
RM 5,000 - RM 10,000



**58 MOHD RADUAN MAN**  
**STUDY I, 2015**

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



**63 ISMAIL ABDUL LATIFF**  
**UNTITLED, 1994**

Acrylic on paper 100 x 80 cm  
RM 10,000 - RM 16,000



**68 TONG CHIN SYE**  
**SINGAPORE HARBOUR,  
1970s**

Watercolour on paper 53 x 71 cm  
RM 12,000 - RM 18,000



**59 MOHD RADUAN MAN**  
**STUDY II, 2015**

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



**64 AWANG DAMIT AHMAD**  
**IRAGA "BELATIK RAPUH II",  
2007**

Mixed media on canvas 204 x 173 cm  
RM 90,000 - RM 150,000



**69 FOO CHEE SAN**  
**MALAYAN LANDSCAPE**

Chinese ink and colour on paper  
50 x 44.5 cm  
RM 8,000 - RM 12,000



**60 SUZLEE IBRAHIM**  
**BLUE MOON II, 2003**

Mixed media on canvas 90 x 90 cm  
RM 8,000 - RM 16,000



**65 KENG SENG CHOO**  
**MOTHER AND CHILD, 1984**

Watercolour on paper 27 x 37 cm  
RM 1,000 - RM 2,500



**70 CHOO KENG KWANG**  
**THREE COCKATOOS, 1982**

Oil on masonite board 80 x 122 cm  
RM 38,000 - RM 70,000



Lot 63 **Ismail Abdul Latiff**  
Untitled, 1994





**71 DAVID BROMLEY**

**BUNNY, 2012**

Gouache and watercolour on French  
hand made artist paper  
34 x 26 cm  
RM 3,000 - RM 7,000



**72 TAI SUK HIAN**

**INNOCENCE, 1993**

Oil on canvas 78 x 71 cm

**COMPANY, 1993**

Oil on canvas 45 x 40 cm

RM 6,500 - RM 10,000



**73 ABDUL LATIFF MOHIDIN**

**A COLLECTION OF PRINTS**

Offset print on 157gsm matt art paper  
51 x 39 cm x 6 pieces  
RM 3,000 - RM 7,000



**74 KHALIL IBRAHIM**

**EAST COAST FIGURE STUDY  
VI, 1980s**

Ink on paper 14 x 10.2 cm  
RM 500 - RM 1,000



**75 ISMAIL ABDUL LATIFF**

**SARANG KEMBANG BIAK  
NO. I & NO. IV, 2001**

Acrylic and mixed media on paper  
38 x 29 cm x 2 pieces  
RM 2,000 - RM 5,500



Lot 10 **David Bromley** Indian, 2016

BROMLEY



1

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Cherating, 2003**

Signed and dated "Khalil Ibrahim 003" on lower right

Acrylic on board

17.5 x 17.5 cm

Provenance

Private Collection, Kuala Lumpur

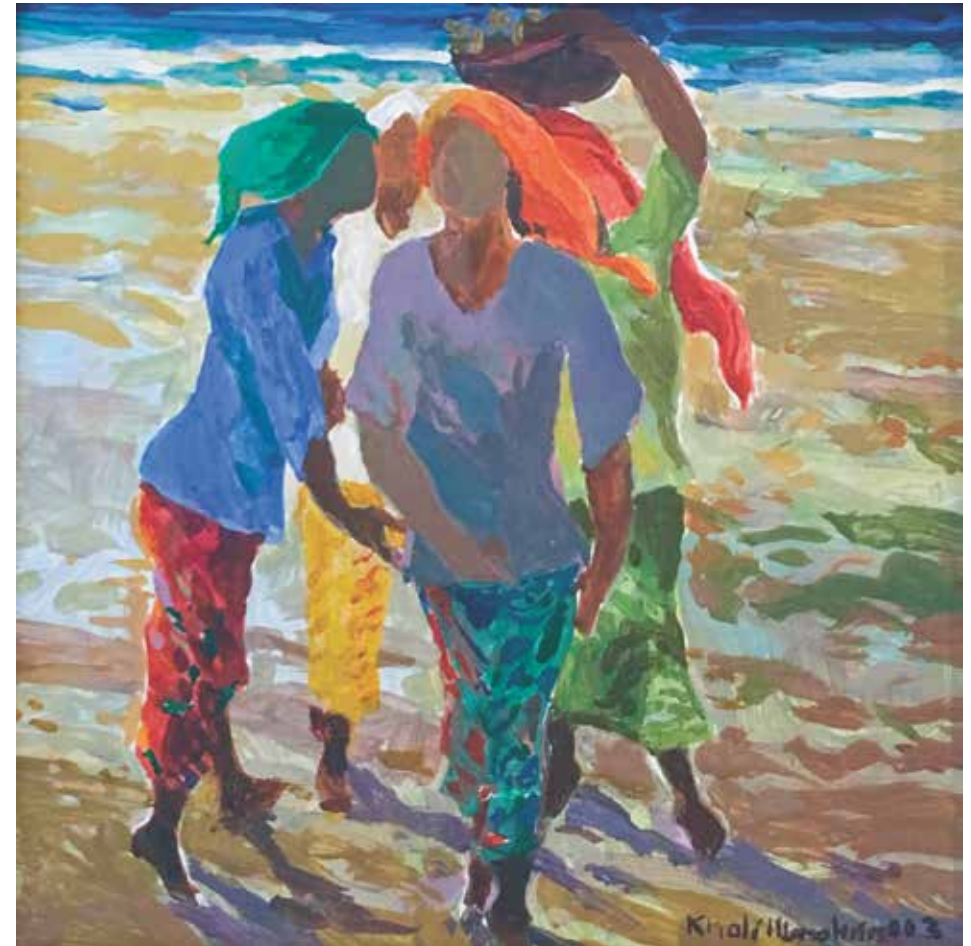
Illustrated on page 87 of "KHALIL IBRAHIM A Continued Dialogue"  
exhibition catalogue

Published in 2004 by Galeri Petronas for an exhibition hosted  
at the National Art Gallery Malaysia in 2007

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

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.





# IBRAHIM HUSSEIN'S GEMS

## The early Iconic London and New York Masterpieces

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

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



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

### INTERNATIONAL APPRECIATION FOR HIS EARLY MASTERPIECES FROM LONDON

Rare, illustrious and important artwork from the 60's, a period where Ibrahim's works were the most momentous, vibrant and honest, which would explain the fascination of its viewers and the numerous sold-out exhibitions in his very early years as an artist. This were visual translations of the textures, colours, shapes, darkness, sounds, smells and sights he had seen and absorbed as a passer-by during his early days as a student in London.

In his autobiography titled, 'IB: A Life', he mentioned that all these different experiences, he seamlessly depicted on his canvases and masterpieces on paper which are totally priceless for one who seeks to understand the great mind of this legendary artist.

### FIRST MALAYSIAN ARTIST TO HOLD A SOLO EXHIBITION IN NEW YORK

In 1963, Ibrahim walked into a gallery on a whim in London and showed his paintings to its owner who happened to be there. The owner then became fascinated with the artist's works and prompted him to have his first one-man exhibition. Needless to say, the exhibition was a raging success. All of his paintings showcased at the exhibition were sold out by the end of the night.

With the earnings from his pioneer exhibition in London, Ibrahim decided to embark on a journey to the United States, along with fifty of his gouaches. A few days' post-arrival in the US, Ibrahim paid a visit to a Mr Lauda, the European editor of Sports Illustrated magazine then. Lauda took a liking to the paintings and immediately called his colleagues in Time Magazine, including a critic to view the artist's gouaches. The critic came and introduced a couple of potential galleries that would be interested in Ibrahim's gouaches. Thus, the next day, Ibrahim set forth to Galerie Internationale of New York which almost immediately



Man with Possessions, 1964  
Oil on canvas 122 x 122 cm

Study for Man with Possessions, 1964  
Gouache on magazine page 24 x 24.8 cm

**SOLD RM 631,232.00**  
KLAS Art Auction 30 July 2017  
Edition XXVIII



One of the many artworks sold by Ibrahim Hussein during his inaugural solo exhibition in New York. Ibrahim's artworks, the 'Man with Possessions' 1964 illustrates his skill in making his works an extension of himself, packed with vigour and life.





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

In April 1964, Ibrahim was to have his first one-man exhibition in New York. Soon after the painter's success in selling his gouaches, he travelled all over US, discovering the beauty of each state. He was ecstatic about his journey and all that he had discovered. With a few hundred dollars left in his pocket, all his gouaches sold and a solo exhibition awaiting him the following year, he returned to London and the Royal Academy, contented.

Ibrahim returned to New York in the next few years and proudly hosted several sold out exhibitions with Galerie Internationale New York.

Ibrahim Hussein has always considered his paintings to be about life, celebrations of life, justice, the joys and disappointments. Paintings to him were like a vehicle or trolley, where he could sit and sit and travel with it, and during the journey encounter all kinds of things.

This painting comes from a whole series of works on paper and canvases produced by Ibrahim Hussein whilst in London and can be seen narrated and illustrated on pages 22 – 27 in the "Ibrahim Hussein, A Retrospective exhibition book published by the National Art Gallery of Malaysia for an exhibition which coincided with his 50th birthday.

signed him to a contract with them. All that this talented artist asked was for his gouaches to be sold in order for him to prolong his visit in the US.

Luck would have it that in a mere couple of days, Ibrahim received a call from the owner of the gallery, Mr. Calfino asking him to drop by. When the artist did, he was astonished as well as amazed to find out that his remaining gouaches were sold for a whopping US \$10,000.



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

## 2

### IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

#### Untitled, 1963

Signed and dated "IB 63" on lower left  
Acrylic ink and collaged paper laid to card  
24 x 36.87 cm

Provenance  
Private Collection, Singapore

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



**3**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

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

Signed and dated "RSA '10 THUNDER GOD ON MOUNT PINA SKETCH 1"  
on lower right  
Acrylic on canvas  
60 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

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



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.

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

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





4

### TAN CHOON GHEE

B. Penang, 1930 - 2010

#### Penang Street, 1982

Signed and dated "CHOON GHEE  
1982" on lower left  
Watercolour on paper  
49 x 61 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,500 - RM 10,000**

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

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

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



5

### CHIN KON YIT

B. Selangor, 1950

#### Penang Street Scene, 2001

Signed and dated "KON YIT  
2001" and inscribed "Penang A  
Sketchbook" on lower left  
Watercolour on paper  
13 x 20 cm

Provenance  
Private Collection, Kuala Lumpur

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

Chin Kon Yit was born in 1950 in Klang, Selangor. The self-taught artist decided to pursue his passion full-time in 1985 and his works has been exhibited in China, Japan, Taiwan, Hong Kong, Korea, Indonesia, Singapore, India, Australia, New Zealand, Sweden, Italy, Brazil, the US and Malaysia.

His works, apart from exhibitions in galleries and art spaces, have also been immortalised in books which have been used for collection as well as text books by some institutions. His artworks can be seen in the collections of such institutions including the National Art Gallery of Malaysia, Petronas Gallery, Central Bank of Malaysia and many other private and public international collections.

His popular works and unique technique make Kon Yit very much one of the few fine watercolour artists of Asia. It is very easy to recognise Kon Yit's work because the images projected are seen as soft and fine featuring very vibrant colours.



## 6

### ENG TAY

B. Kedah, 1947

#### At Rest, 1990

Signed on lower left

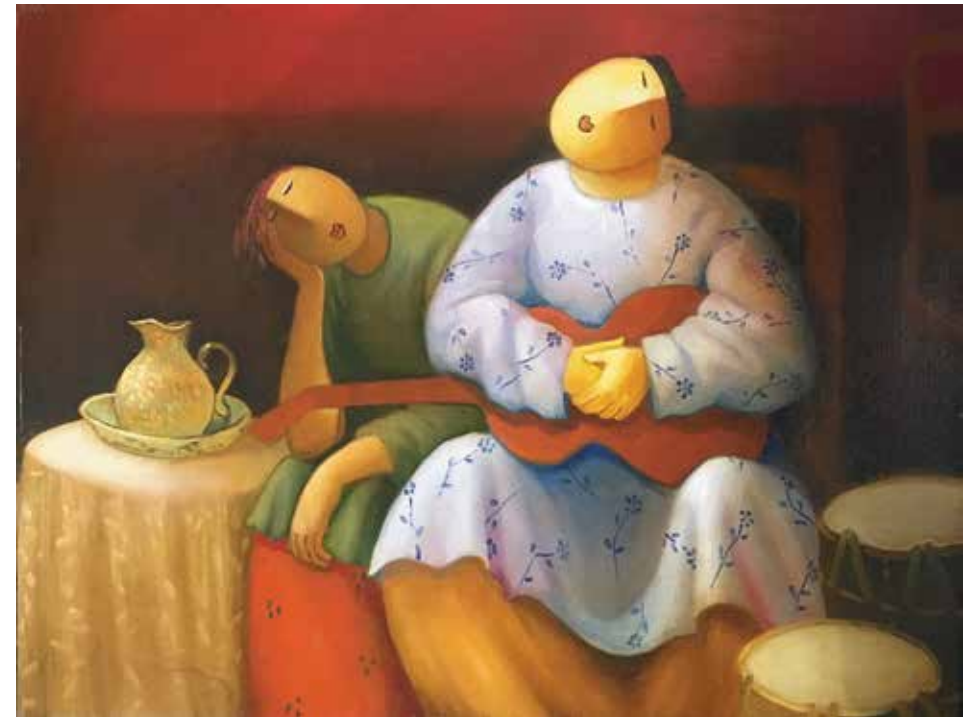
Oil on canvas

46 x 61 cm

Provenance

Private Collection, Kuala Lumpur

**RM 11,000 - RM 25,000**



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

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

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

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

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

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



7

## KWAN CHIN

B. Kuala Lumpur, 1946

### Rubber Tapping - Green Series & Rubber Tapping I – Blue Series, 2011

Signed "Kwan Chin" on lower left of each

Batik

27 x 25.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 18 of "Malaysian Villagescape by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

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

In calmer, soothing tones of blue, Kwan Chin captures the tranquil life of the countryside and of a loving family carrying on with their daily chores. It is notable that Kwan Chin has a penchant for the ordinary kampung life, showcasing the rural life in lively colours and convoluted details – both of his art and batik.

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



8

## MOHD RADUAN MAN

B. Pahang, 1978

### War is On I, 2010

Signed "Raduan Man 2015" on lower left

Signed, titled and dated on the reverse

Mixed media on linen

74 x 74 cm

Provenance

Private Collection, Kuala Lumpur

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

Mohd Raduan's pieces have always been quite enigmatic and cryptic, and this piece is no different – a commentary of some sort. Done in his usual murky, shadowy shades, with bright popping colours, silhouettes of soldiers decorate the canvas, with graffiti like words marring the top. Streaks of red adorn the bottom, which could be a direct reference to the bloodshed wars have caused.

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

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



**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Angkasa Bersolek... Mandi Berhias, 2015**

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

Provenance  
Private Collection, Kuala Lumpur

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

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



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

"I embarked on a conquest of inner space, texture and colour bringing the beauty of the natural world indoor, which is transformed onto paper and canvas. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world."

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



**10**

**DAVID BROMLEY**

B. England, 1960

**Indian, 2016**

Signed and dated "BROMLEY 2016" on lower right  
Acrylic on canvas with metal leaf gilding  
122 x 91 cm

Provenance  
Private Collection, Australia  
Illustrated on page 30 of "The World of David Bromley"  
exhibition book  
Published in 2017 by KL Lifestyle Art Space

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

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.







**11**

**DAVID BROMLEY**

B. England, 1960

**Boy with a Cigarette, 2017**

Signed "BROMLEY" on lower left  
Mixed media on calf leather cushion

46 x 46 cm

Provenance

Private Collection, Australia

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

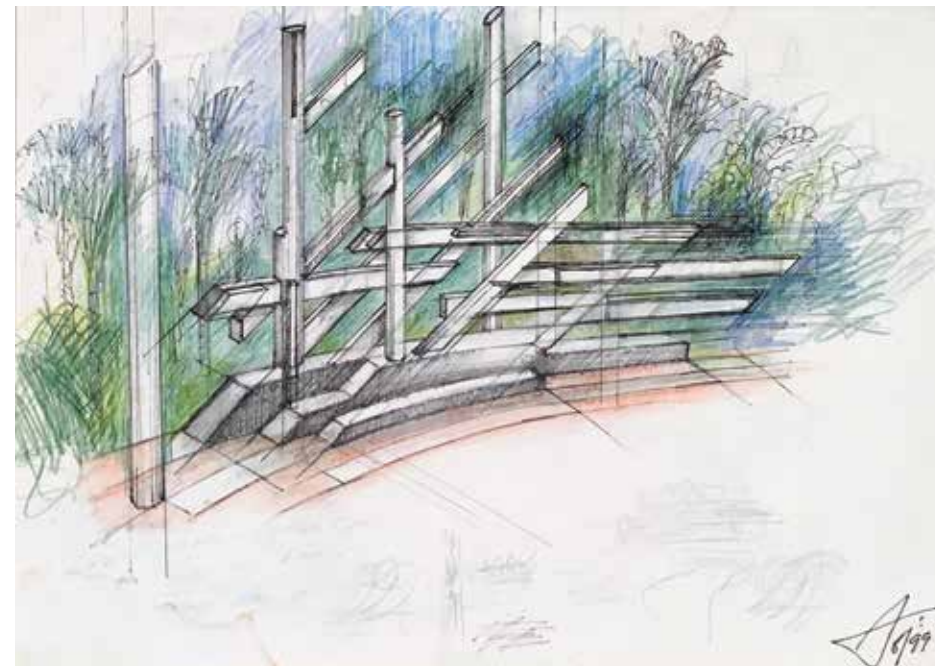
David Bromley is well known for experimenting in the different mediums and this work on calf leather cushions covers were a private commission for his inaugural solo Malaysian exhibition with KLAS in 2017.



Back



Side



**12**

**SYED AHMAD JAMAL**

B. Johor, 1929 - 2011

**Study for Sculpture, 1999**

Signed and dated on lower right  
Mixed media on paper

28.5 x 40 cm

Provenance

Private Collection Kuala Lumpur

**RM 10,000 - RM 25,000**

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

Syed Jamal did so well in school that the Johor government awarded him the Yayasan Sultan Ibrahim Scholarship to study at the Birmingham School of Architecture, England on 1950. His sketches would always turn out to be the best among all his classmates', something his principle, Mr Jones took notice of. Syed Ahmad was soon on his way to the Chelsea School of Art in London.

Syed Jamal was appointed the Director of the National Art Gallery Malaysia between 1983 till 1991. After retiring from the National Art Gallery, Syed Jamal went on to serve the Dewan Bahasa & Pustaka and the National Art Gallery Malaysia as a guest artist writer from 1991 till 2009.

**NIZAR KAMAL ARIFFIN**

B. Pahang, 1964

**Sejambak Mewangi #3, 2017**

Signed and dated "NIZAR 2017" on lower middle

Signed and dated "NIZAR 2017" on the reverse

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

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

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

Dalang Series "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.



## 14

### TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

#### Studio Interiorscape, 2002

Signed and dated "Taj 10/02" on lower right

Signed, titled and dated on the reverse

Acrylic on board

240 x 240 cm (Diptych)

Provenance

Private Collection, Kuala Lumpur

**RM 80,000 - RM 110,000**

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

Any layout or any landscapes for that matter have their own grid systems, as they are integral in composing any work. These dictate the arrangements of forms and spaces, and that caught Tajuddin's interest, as something so ordinary has the ability to be so exceptional and he demonstrates that through this piece, tinted in his usual choice of subdued colours. "A simple square can be exciting. In the early days I used squares and boxes to create my works.

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

A former student of UiTM, Tajuddin Ismail studied Graphic Design at the Art Centre College of Design in Los Angeles in 1974 before venturing into Interior Architecture at the Pratt Institute in New York. He is the recipient for various awards such as the 1977's National Drawing Competition, the Major Award, the Minor Award, 1978's National Graphic Arts and the 1979's Salon Malaysia Award. Currently, he is Sunway University's Fine Arts department's Assistant Professor and Academic Advisor.



15

**JEIHAN SUKMANTORO**

B. Indonesia, 1938

**Fatimah, 2010**

Signed and dated "Jeihan '10" on lower middle

Signed and titled on the reverse

Oil on canvas

70 x 70 cm

Provenance

Private Collection, Jakarta

**RM 7,500 - RM 12,500**



Yanti, 2008

Oil on canvas 70 x 70 cm

**SOLD RM 13,750.00**

KLAS Art Auction 7 July 2013

Edition IV



Monica, 2011

Oil on canvas 70 x 70 cm

**SOLD RM 11,000.00**

KLAS Art Auction 2 December 2012

Edition II

Women are enigmatic, incomparable and made to be revered, although unfathomable, according to the artist. Perhaps that is why the artist chooses to paint his subject's eyes black, to signify the depth of mystery that surrounds a woman despite being unsettling at first.

Dramatic and striking, there are many theories that surround the technique of painting black on the eyes of his subjects, and one of the few that were procured was that Sukmanto was notorious for his non-conformist views when it came to painting the eyes, and the other being that he preferred his subjects to look out-of-this-world.



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

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





**16**

# **LEE MAN FONG**

B. China, 1913 - 1988

## **Sieving the Rice**

Signed in Chinese and stamped  
with artist's seal on lower left

Ink on paper  
44 x 34 cm

Provenance  
Private Collection, Jakarta

**RM 18,000 - RM 35,000**

Lee Man Fong was born on November 14, 1913 in Guangdong, China. Fong moved to Singapore in 1917 and studied at the Anglo-Chinese School until 1929. In 1932 he migrated to Java and worked for Kolff, a Dutch printing and publishing company. In 1936 the head of the Dutch East Indies Association in Batavia invited Fong to participate in an exhibition, a great honour since he was the first non-Dutch artist to be given this invitation.

After 1940 Fong devoted himself full-time to painting. He visited Bali, working briefly there, and held solo shows in Jakarta and Bandung. Fong quickly gained recognition for his paintings of Balinese subjects, many influenced by the work of Willem Hofker. He then held a solo show in Jakarta in 1941, after which he was interned by the Japanese.

In 1949 Fong was awarded a Malino scholarship to study art in the Dutch Netherlands. He was there for three years, and then returned to Indonesia where his talent was acknowledged by President Soekarno, to whom he became an art advisor.



**17**

# **LEE MAN FONG**

B. China, 1913 - 1988

## **Man with Cockerel**

Signed in Chinese and stamped  
with artist's seal on lower left

Ink on paper  
44 x 34 cm

Provenance  
Private Collection, Jakarta

**RM 18,000 - RM 35,000**

From 1955 to 1961, Fong served as the chairman of Yin Hua Meishu Xiehui (Society of Chinese Artists in Indonesia). From 1961 to 1966 he served as court painter at the presidential palace. In 1964, Lee Man Fong, together with Lim Wasim, compiled a 5-volume edition of the Soekarno Collection, which also featured many of his own works.

During this period Fong was awarded Indonesian citizenship. In 1967, when Soekarno fell from grace, Man Fong, who was considered close to Sukarno, and alleged to have communist inclinations, and this resulted in the artist's decision to move to Singapore in 1970. His career continued to thrive, and he was often given lucrative commissions by Chinese businessmen who wanted him to paint animals of the Chinese zodiac.

In the 1980's Lee Man Fong suffered from kidney and heart disease, and became increasingly private. Lee Man Fong, who returned to Indonesia in 1985, died on April 3, 1988 in Jakarta.

**18**

**JUHARI MOHD SAID**

B. Selangor, 1961

**Untitled, 1992**

Signed and dated on lower right

Collage on print

49 x 34 cm

Provenance

Private Collection, Kuala Lumpur

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

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

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





# 19

## IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

### Little Commotion, 1964

Signed and dated "IB 64" on lower right  
Inscribed "ibrahim hussein little commotion" in pencil on lower edge of paper  
Gouache on magazine page laid to card  
20.5 x 33 cm

Provenance  
Private Collection, Singapore

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



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



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



20

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Fishermen, 1991**

Signed and dated "Khalil Ibrahim 91" on lower right

Acrylic on canvas

105 x 123.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 55,000 - RM 70,000**



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.



**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Limestone Aplenty, 2014**

Signed, titled and dated "RSA '14 Limestone Aplenty" on lower right

Acrylic on canvas

91 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 5,000 - RM 10,0000**

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



Seaside  
Acrylic on canvas 60 x 90 cm  
**SOLD RM 10,450.00**  
KLAS Art Auction 21 June 2014  
Edition IX

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

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



In 1954, Raphael was awarded with a British Council scholarship to study Art at the Bath Academy of Art in England. During this time he travelled extensively around Europe, passionately studying the works of great European masters. His formal education in art only began in the 1960s, but he had his first solo exhibition in 1954.

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

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

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Flowers, 2017**

Signed and dated "Bhanu '17" on lower right

Oil on canvas

91 x 71 cm

Provenance

Private Collection, Kuala Lumpur

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

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



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

Bold, strong and dauntless, this painting 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.







**23**

**ABDUL GHANI AHMAD**

B. Kedah, 1945

**Journey Series, 2011**

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

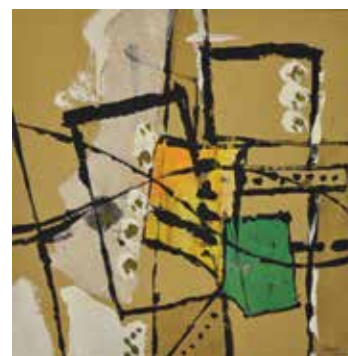
Acrylic on canvas  
38 x 38 cm

Provenance  
Private Collection, Kedah

**RM 850 - RM 1,200**

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

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



**24**

**FRANK WOO**

B. Hong Kong, 1962

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

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

Mixed media collage on paper  
33 x 33 cm x 3 pieces

Provenance  
Private Collection, Kuala Lumpur

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

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.

25

**TAY BAK KOI**

B. Singapore, 1939 - 2005

**Figures at Mountain, 1970s**

Signed "Bak Koi" on lower left  
Watercolour on board  
14.5 x 17 cm

Provenance  
Private Collection, Kuala Lumpur

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



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  
Acrylic on rice paper 30 x 30 cm  
**SOLD RM 19,040.00**  
KLAS Art Auction 18 January 2015  
Edition XIII

"My aim is to give people something beautiful to remember and cherish; something that they are familiar with but have forgotten. My subjects may look ordinary enough, but each has its own meaning. I paint from what I see, from my memory, and then use my artistic license to beautify them."

The lines between fantasy and reality are often blurred when it comes to works done by Tay Bak Koi. He incorporates that idyllic and dream-like quality into his paintings and made it his signature. In fact, he is known for merging fantasy with realism so flawlessly. For instance, his realistic sceneries and landscapes are often injected with fairytale-like interjections. This emphasizes the hybridisation of reality and perception, as seen in this piece.



Although he emphasizes on the observable reality, he engages his piece and the audience in a process of exclusion and distortion, in order to reduce complex forms to their basic shapes. As a result, there is a keen appreciation and presentation of the two-dimensional aspects of his pieces.

Tay Bak Koi was an artist renowned for his portrayals of fishing villages, kampung scenes and urban landscapes. He specialised in oil and watercolour and his works have been exhibited extensively in Singapore and various other countries, including Malaysia, Hong Kong, Japan, Australia, Germany and the United States. Tay's talent for drawing was discovered by his father's friend, who subsequently enrolled him in the Nanyang Academy of Fine Arts in 1957. His teacher, the late Cheong Soo Pieng, taught him to appreciate existing works of art in new ways and to challenge conventional art forms.



**CHEONG SOO PIENG**

B. China, 1917 - 1983

**Fishing Village in River Landscape, 1960**

Signed and dated "SOO PIENG 60" on lower left

Signed in Chinese and stamped with artist's seal on lower left

Chinese ink and watercolour on paper

44 x 66 cm

Provenance

Private Collection, Singapore

**RM 70,000 - RM 120,000**

Water Kampung Night, 1961  
Ink and colour on paper 91 x 45 cm  
**SOLD RM 137,500.00**  
KLAS Art Auction 21 June 2014  
Edition IX



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



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

Cheong Soo Pieng's works are very much coveted in the art scene, as it is undoubtedly and truly a gem. With his Western easel painting influences and Chinese ink formats and techniques applied to his Southeast Asian subjects, he created a style that was exclusively his own. The artist had an unwavering passion and fascination for the Southeast Asian culture and village life, its simplicity and ordinariness of normal people going about their daily routine was something that charmed Cheong Soo Pieng and led him to capture it through art, one of the famed ones being landscapes of the kelong (fishing village).

The artist was well-known for fusing two techniques – the traditional Chinese ink painting and the Western oil painting such as Fauvism (garishly expressionistic and non-naturalistic colours) and Cubism (geometric shapes, interlocking planes), which gave birth to the Nanyang art style.



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

He was commonly known as the inventor of the Nanyang style in art. Singapore's National Museum Art Gallery's former curator Choy Weng Yang described Soo Pieng as a "dynamic pacesetter of the Singaporean art scene who injected into Singaporean art a sense of innovation".

In lieu of painting realistic shapes and sceneries that people are so used to seeing, Soo Pieng preferred to depict them based on how he personally viewed the subjects. "Ane tu xi ane", Soo Pieng reminded his students time and time again. It means 'this is how things are'. It was his way of saying that one should always look at things in your own, unique way.

**The National Heritage Board of Singapore has a vast collection of Cheong Soo Pieng's works, over 1670 in total.**

**LYE YAU FATT**

B. Kedah, 1950

**Chattering in the Wakaf, 1982**

Signed and dated on lower right  
Mixed media on paper  
76 x 55 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

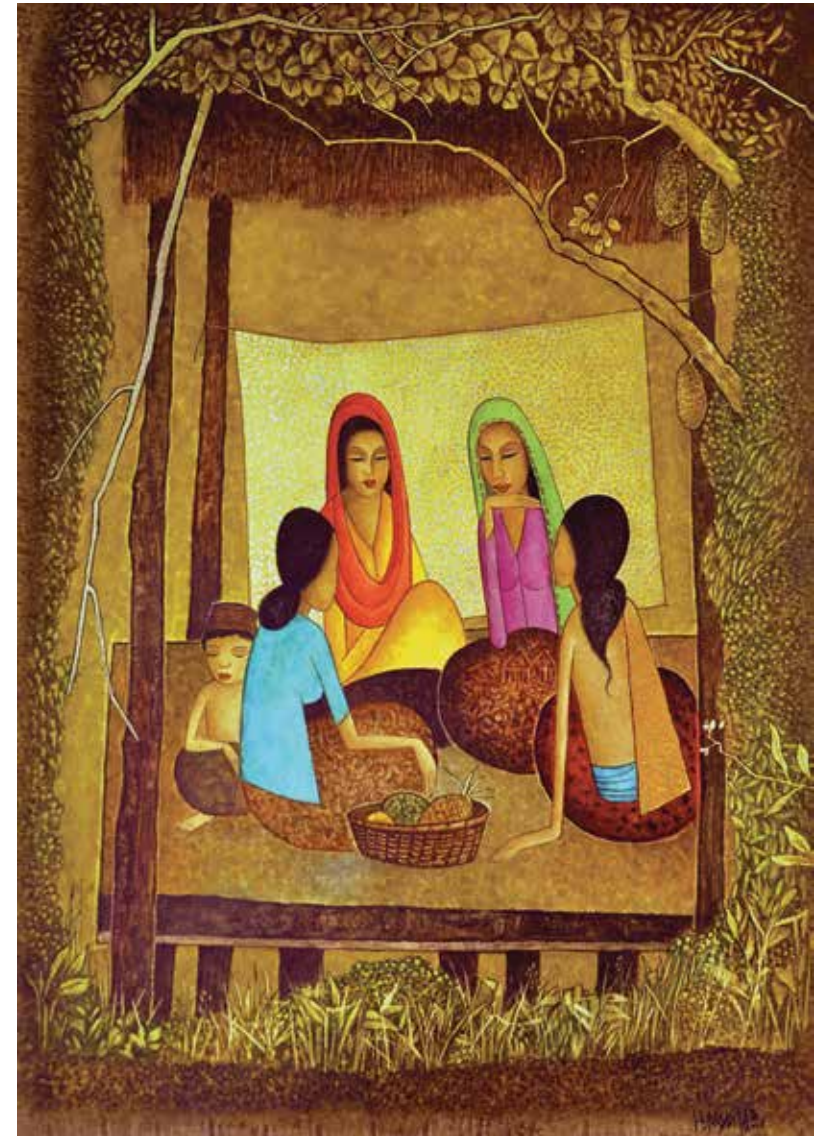


Sarawak Beauties, 1984  
Mixed media on paper 74 x 54 cm  
**SOLD RM 12,320.00**  
KLAS Art Auction 22 March 2015  
Edition XIV

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.



28

**SEAH KIM JOO**

B. Singapore, 1939

**Villagers**

Signed on lower right  
Gallery label affixed to the reverse  
Batik  
84 x 55 cm

Provenance  
Private Collection, Kuala Lumpur

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



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



Singapore River  
Batik 51.5 x 79.5 cm  
**SOLD RM 19,726.00**  
KLAS Art Auction 24 April 2016  
Edition XX

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

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





**CHUAH THEAN TENG, DATO'**

B. China, 1914 - 2008

**The Fruit Season, 1970s**

Signed and dated "Teng" on lower left

Batik

90 x 64 cm

Provenance

Private Collection, Canada

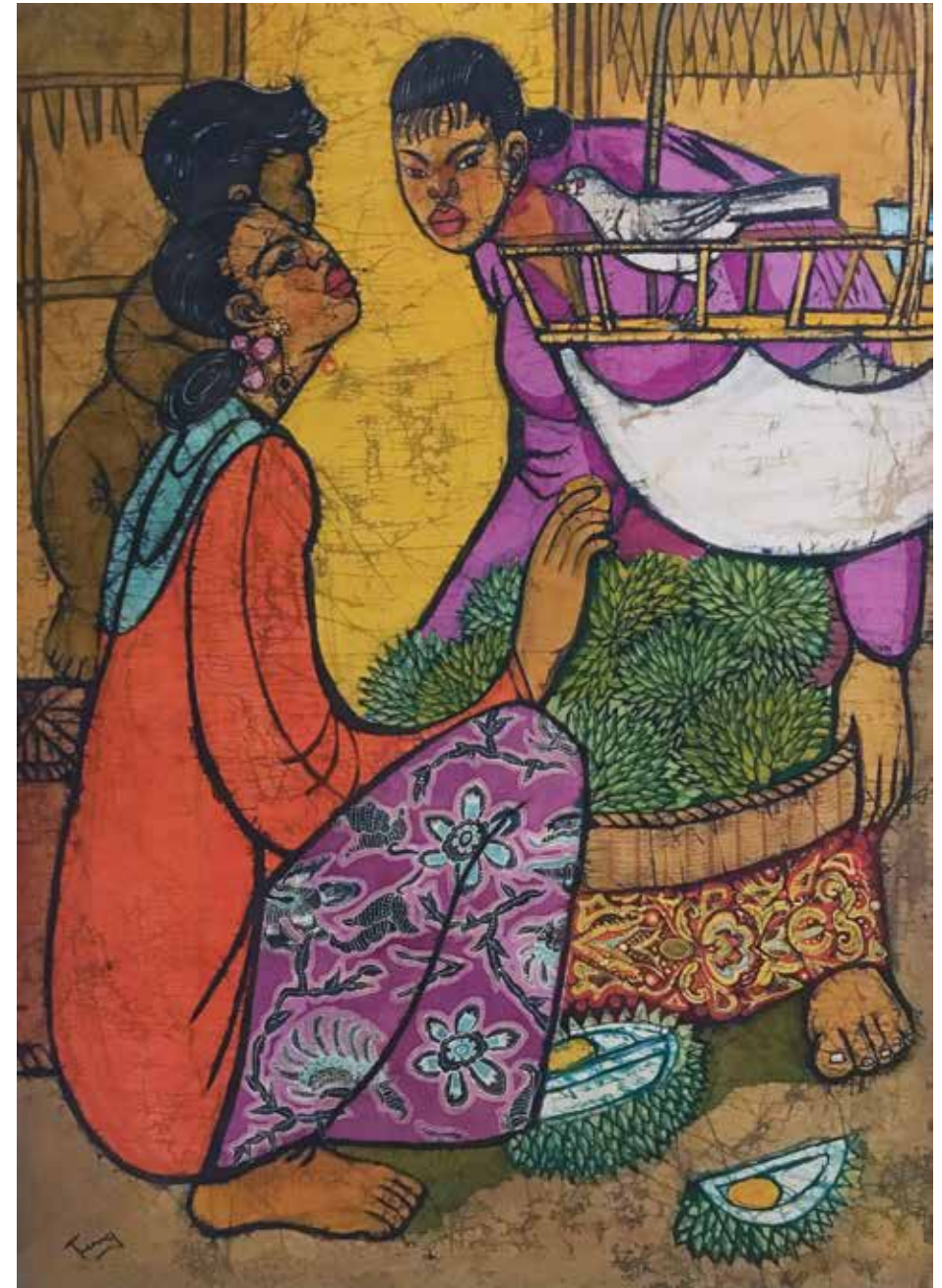
**RM 20,000 - RM 50,000**

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

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

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

He received a Diploma of Merit at the First International Art Exhibition in Saigon, Vietnam in 1962. He was honoured with a Retrospective Exhibition by the National Art Gallery in 1965. For his contributions to art, he was awarded the A.M.N. Medal by the Malaysian Government. His works have been reported extensively in numerous local and international newspapers articles and magazines. He was featured in the Readers Digest in October 1988 (British Edition) and October 1987 (Asian Edition).







**30**

### 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  
Illustrated on page 4 of "Malaysian  
Villagescape by Kwan Chin"  
exhibition catalogue  
Published in 2013 by KL Lifestyle Art Space

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

In vibrant, sunny tones of bright genus of orange, 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.



**31**

### KENG SENG CHOO

B. Kedah, 1945

#### A Hot and Sunny Day, 2010

Signed and dated "Seng Choo 10"  
on lower right  
Oil on canvas  
75.5 x 55 cm

Provenance  
Private Collection, Kedah

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

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

Born in 1945 in Alor Setar, Kedah, Keng Seng Choo graduated from the prestigious Nanyang Academy of Fine Arts in Singapore in 1965. His amazing career has spanned across 45 years and Seng Choo is showing no signs of slowing down. Keng Seng Choo is known for his exemplary and 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.



**32**

### CHEUNG POOI YIP

B. Penang, 1936

#### Dua Penari, 1994

Signed and dated "Pooi Yip 94"  
on lower right  
Oil on canvas  
56 x 44.5 cm

Provenance  
Private Collection, Kedah

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

Cheung Pooi Yip is noted for his constant use of bold colours, jagged and rough lines, as well as irregular rhythms in his painting. This time, he depicts a moment during a Malay traditional dance, where a couple lose themselves in the art. Although the subject is often the muse for many artists, this piece is distinctively Cheung Pooi Yip, with haphazard brush strokes and colours thrown in to give that truly exclusive attribute.

Born in Penang in 1936, Cheung Pooi Yip moved to Kedah, where he improved and refined his talent and skills in painting. Despite having no formal training in art, he aspired to become an artist. However, he became a frameworker instead due to the economy, while producing artworks at the same time.

After emerging in the local art scene in 1961, his paintings were selected for Singapore's local artists' annual show. Since then, he has been participating in plenty of exhibitions, gaining recognitions and awards.



**33**

### YUSOF GHANI

B. Johor, 1950

#### Siri Neo-Protest, 2012

Signed and dated "Yusof Ghani 12"  
on lower right  
Mixed media on paper  
36 x 52 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 6,000 - RM 8,000**

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

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

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





**34**

# IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

## Sport Series, 1986

Signed and dated "ibrahim hussein 1986" on lower right

Inscribed "A/P" in pencil on lower left Print on paper

56 x 44 cm

Provenance

Private Collection, Kuala Lumpur

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



**35**

# KHALIL IBRAHIM

B. Kelantan, 1934

## Nude Movement, 1981

Ink on paper

21 x 30 cm

Provenance

Private Collection, Kuala Lumpur  
Illustrated on page 81 of "MALAYSIAN  
GEMS" exhibition catalogue  
Published in 2011 by  
KL Lifestyle Art Space

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

Simplicity mixed with sophistication is what Khalil Ibrahim's sketches on paper are usually like. Something so straightforward and uncomplicated such as these ink drafts of nude bodies in motion are positively packed with aesthetic value.

These explorations of the contours, curves, crevices and shapes of the human body are the main focus, and the admiration for these figures is translated onto canvas by the artist himself. 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. Khalil Ibrahim's artistic prowess made it so that a piece as uncomplicated as this still has that ability to look surreal and otherworldly. It is a quiet, serene admiration of the human figures, as well as the artist's insight and knowledge of the human body.

This figurative line sketch is probably one of the earliest one executed by the artist and was exhibited at the former Equatorial Hotel in Jalan Sultan Ismail Kuala Lumpur in the early 1980's.



**36**

### LONG THIEN SHIH

B. Selangor, 1946

#### Two Figures, 2001

Signed and dated "Thien Shih 2001" on lower right  
Pastel on paper  
55 x 75 cm

Provenance  
Private Collection, Kuala Lumpur

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

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.



**37**

### KHALIL IBRAHIM

B. Kelantan, 1934

#### Village, Lucerne, 1984

Signed and dated "Khalil Ibrahim 84"  
on lower right  
Ink on paper  
29 x 42 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 241 of  
"KHALIL IBRAHIM  
The Art Journey" exhibition book  
Published in 2015 by  
KL Lifestyle Art Space

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

This was undoubtedly influenced by Khalil's sojourn in Europe, as this a clear turn from his usual East Coast landscapes and subject matter, as the artist only paints what he sees, focusing solely on his senses and observation skills. There are no commentaries nor hidden messages, it is merely a rendering of something beautiful, something that caught the artist's eye whilst on his regular travels to Lucerne between the 70's and the early part of 2000. Khalil discovered various other artists and influences that somehow led to the many layers in his artworks. It is during this time that during his studies abroad, he learned new approaches to art and life, and this shaped how Khalil approached his own.

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.





**38**

**CHIN KON YIT**

B. Selangor, 1950

**Chan Sze Shu Yuan Temple, 1997**

Signed and dated "KON YIT 97" on lower left  
Inscribed "Chan Sze Shu Yuan - Jalan Petaling, Kuala Lumpur, Malaysia"  
on lower left  
Watercolour on paper  
30 x 40 cm

Provenance  
Private Collection, Kuala Lumpur

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



**39**

**TEW NAI TONG**

B. Selangor, 1936 - 2013

**Fishing Village, 1961**

Signed and dated "Nai Tong 61"  
on lower right  
Oil on board  
39 x 59 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 14,000 - RM 25,000**

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

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



**40**

# **TAWEE NANDAKWANG**

B. Thailand, 1925 - 1991

## **Canal Boat Scene, 1972**

Signed and dated "TAWEE 1972"  
on lower right  
Oil on canvas  
40 x 58 cm

Provenance  
Private Collection, Canada

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

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.



**41**

# **RAMLI MALEK**

B. Pahang, 1943 - 1982

## **Stilt Houses, 1970s**

Signed "RAMLI MALEK" on lower right  
Oil on board  
29.5 x 66 cm

Provenance  
Private Collection, Canada

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

Ramli Malek studied Fabric Design at Bradford College of Art in 1964. His work has been exhibited in solo exhibitions in Manchester, Hull, and the Midlands. After he returned to Malaysia, Malek set up a batik factory in Kuantan. He continued to practice as one of the country's finest batik artists until his untimely death in 1982.

The late Ramli Malek was one of the notables depicted in the Pahang Heroes Museum (Muzium Tokoh Pahang) in Kuantan. He was one of the cultural personalities who contributed towards the advancement of Pahang batik in design and batik making.



42

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Pahang River Boathouses,  
1957**

Signed and dated "KHALIL IBRAHIM  
57" on lower right  
Oil on canvas  
35 x 61 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 25,000 - RM 40,000**



By the middle of the twentieth century, landscape painting in Malaysia had become a major form of cultural expression and an important genre that has shaped the development of Malaysian contemporary art history. It was also an era when Khalil Ibrahim emerged as an artist. The landscape allowed him to align himself with the newly emerging art scene. And in doing so, he began to construct his own history.

Khalil together with artists, Yusoff Sulaiman and the late Nik Zainal Abidin joined the Saturday art classes, voluntary organised by Cikgu Nik Mahmud Idris - a Malay School inspector, who had returned to Kelantan after an art education in Singapore. The theme was always the pastoral settings of Kampongs. Through this experience, Khalil further sought to capture the transparent nature of the landscape. Through the careful arrangement of light and composition, he transformed ordinary scenarios into sweeping visions of beauty.

Khalil Ibrahim is not concerned with any specific object in his vast landscape. A master in the medium of watercolour, he depicts the clouds and mists engulfing the distant hills with a skill acquired after a lifetime of practice. Such subject is mundane, which is exactly what he loves most.

And it is such a remarkable verism would give his art new force, suggesting that the landscape has remained his Eden – always present for eyes seeking it.

This historically important oil on canvas masterpiece painted on the year of our nations independence would be considered a national treasure as it captures a moment in time where boat houses were a common scene on Pahang River which is totally non existent today.



**43**

### A. B. IBRAHIM

B. Alor Setar, 1925 - 1977

#### Beach Hut

Signed "A. B. IBRAHIM" on  
lower right

Watercolour on paper  
28 x 38 cm

Provenance  
Private Collection, Canada

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

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.



**44**

### NIK RAFIN

B. Selangor, 1974

#### Boats in Venice, 2006

Signed and dated "Raf 06" on  
lower right

Watercolour on paper  
9.5 x 16 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 250 - RM 500**

This painting, 'Boats in Venice' 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 water. It 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 Venice 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, he 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.





**45**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Interior With Red Painting**

Inscribed "127/150 Interior with Red  
Painting Taj" with seal of the artist  
on bottom of paper  
Print on paper  
33 x 33cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,200**

As an artist trained in Interior Architecture, Tajuddin Ismail certainly knows what difference the balance between form, colour and space will make to a masterpiece.

Tajuddin's works are systematically executed, with precision and absolute care for neatness. Using heavy blocks of cool colours, a space peeking into the veranda is illustrated here, as a vase bedecked with warm colours sits atop a glass coffee table. There is an ideal contrast colours in this piece, as well as the arrangement of form and lines, making this one of the magnum opuses right off his Interior Still Life series. The focus of this piece lies on the right side, where a large red painting rests against the wall.



**46**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Teluk Akar-Akar, 1978**

Signed and dated "Ismail Latiff 98" on lower right  
Inscribed "A/P Teluk Akar Akar" on lower edge of paper  
Silkscreen on paper  
68 x 47 cm

Provenance  
Private Collection, Kuala Lumpur

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



**47**

**YEOH KEAN THAI**

B. Penang, 1966

**Ambience, 2017**

Signed and dated "THAI 2017" on lower right

Artist, title, date and medium

inscribed on the reverse

Acrylic on canvas

100 x 80 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,500 - RM 12,000**

Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award, the Freeman Fellowship, 2008 and the Commonwealth Award - International Artist Residency (2009).

He has developed a unique aesthetic language using metal and metal aesthetic. He is credited with being one of the first artists from Malaysia to be featured during New York's "Asia Art Week", in March 2008 and then again in 2009. He has exhibited in other international venues including Hong Kong and Italy. His works are in the permanent collection of the National Art Gallery, Malaysia and numerous corporate and individual collections.



"Filled with history and heritage."

With his works mostly revolving around historical buildings, structures and street life around Malaysia, Lui Cheng Thak is said to capture history in his artworks.

With strong contrasts of colours and tones, the medium of oil allows him to have more control over the different textures and thickness in his paintings, making them have that superb three-dimensional effect. He reminisces, and this evidently manifests in his paintings.

The artist's impression of a kampung style house in Malaysia can be felt if not seen through his subdued yet energetic palette of colours, resulting in this dazzling piece. Lui Cheng Thak was a student at the Kuala Lumpur College of Art, and obtained his Diploma in 1989.

**48**

**LUI CHENG THAK**

B. N. Sembilan, 1967

**Window Series "Twittering of Bird III", 2013**

Signed and dated "Cheng Thak Lui '13" on lower middle

Hong Creative Space labels affixed to the reverse

Oil on linen

35.5 cm (Diameter)

Provenance

Private Collection, Kuala Lumpur

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



49

**SHARIFAH FATIMAH  
SYED ZUBIR, DATO'**

B. Kedah, 1948

**Night Dance #5**

Mixed media on paper  
38 x 28 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,200 - RM 5,000**



As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract work, her artworks usually turn out to be a motley of aesthetic mayhem. Such as the matters of the heart and mind, it is never clear, rarely uncluttered and most definitely not immaculate. She exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within.

This piece resonates vibrancy, liveliness and vivacity. It is done in her usual loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold-coloured fragments and shapes. It is a discourse between nature and man, and it can be likened to seeking solitude in nature, the greens, purples and warm washes of red each representing different types of the elements of flora and fauna. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours.

Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Institute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.



50

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

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.

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.

51

**KHOO SUI HOE**

B. Kedah, 1939

**Flying by the Sunset, 1973**

Artist, title, medium and dimensions inscribed on the reverse

Gallery label affixed to the reverse

Oil and acrylic on canvas

65 x 97 cm

Provenance

Private Collection, Bangkok

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



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



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



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

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



52

**JEIHAN SUKMANTORO**

B. Indonesia, 1938

**Dewina, 2010**

Signed and dated "Jeihan '10" on upper right

Signed and titled on the reverse

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Jakarta

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



Rana, 2012

Oil on canvas 45 x 45 cm

**SOLD RM 8,250.00**

KLAS Art Auction 19 January 2014

Edition VII



Gadis, 1998

Oil on canvas 45 x 45 cm

**SOLD RM 11,550.00**

KLAS Art Auction 7 July 2013

Edition IV

The flat black eyes can be unnerving, and the more one studies it, the more intriguing it gets. If there were one trait in art that is distinctively Jeihan Sukmantoro, it would be the deliberate painting of black on the eyes of his subjects. It is most certainly different if not disconcerting. Perhaps it is what makes the paintings so dramatic and eye-catching.

There were several theories on why the hollow eyes are ever-present in his paintings. One was that Sukmantoro has always been known to be rebellious when it comes to art and that he refused to conform to the conventional ways of painting the eyes. The other theory was that he was hoping to achieve an ethereal effect, something out of this universe.



All these theories and speculations were put to rest when the man himself resolved the whodunit behind this trait, saying, "We are all walking in the darkness of mystery, we still don't know where we'll go." So then, the eyes signify the unknown, the darkness and the mystery in human beings.

Women are usually this artist's subjects, mainly because he feels that they are mysterious, inimitable and something that is meant to be admired, though not necessarily understood. His drawings are also flat, likened to the wayang kulit that he was inspired by when he was younger. As in this piece, Sukmantoro normally draws his subject in a relaxed, minimalistic fashion, but they are always in an empty space, to signify the "physical and non-physical reality of things".

53

# ROLAND STRASSER

B. Austria, 1895 - 1974

## Bali Beach Scene

Inscribed and signed "Strasser Bali" on lower right  
Signed "Roland STRASSER" on lower left  
Signed and titled on the reverse  
Gouache on paper  
50 x 37 cm

Provenance  
Private Collection, Canada  
Comes with original 1973 cheque for purchase of painting by consignor, with artist's cheque signature endorsement affixed to the reverse

RM 3,000 - RM 6,000



"During five years of wandering in the heart of Asia, I accepted my experiences and impressions like such a child. But now that it is over, I feel the impulse to note down and retain, while they are still vivid, some at least of the strange and thrilling impressions that crowd upon me, in the shape of a few descriptive and open sketches." His vivacious paintings, creations and drawings captured and depicted the lives of subjects from cultures and societies that are still considered "exotic" by European viewers. He was once described by one of his admirers as "a strange, restless painter, who disappears for years..." and he was known for painting subjects that were complicated or even risky to paint.

Roland Strasser was born in Vienna in 1895 and was of Basque descent. He was one of the great painter/adventurers of the early 20th century, and one of the last Orientalist romantics. Strasser first studied art with his father – whose family name was Quiriquez -- a member of the Viennese Sucession movement who taught at the Academy of Fine Arts and was known for his small scale polychrome ceramic sculptures and also for a bronze of Marc Antony that he created for the 1900 Paris World Exhibition.



This enchanting piece of the life and tradition as well as the charm of Bali is a showcase of Hasim's artistry.

The scene is gloriously beautiful, as the viewer watches as young ladies going about their daily lives. As tradition and rusticity has it, these women are topless and have bedecked their lower halves with sarongs.

The element of Romanticism is palpable here, and due to the expert, smooth blending of the muted yet luminescent colours, there is most certainly a feeling of classic art, fantasy and mystery. This painting is rich and filled with depth and truly something superb to behold.

54

# HASIM

B. Indonesia, 1921 - 1982

## Balinese Maidens

Signed "HASIM" on lower right  
Oil on canvas  
66 x 46 cm

Provenance  
Private Collection, Canada

RM 1,800 - RM 4,000





**55**

**JAILANI ABU HASSAN**

B. Selangor, 1963

**Tropika Esotika, 2012**

Signed and dated "Jai 2012"  
on the reverse

Mixed media on paper  
74 x 59 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 9,000 - RM 12,000**

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.



**56**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Village, 1994**

Signed and dated "Khalil Ibrahim  
94" on lower right

Watercolour on paper  
17 x 23.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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

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

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. 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.



**57**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Fishermen I, 1995**

Signed and dated "Khalil Ibrahim 95" on lower right  
Watercolour on bamboo paper  
14 x 20 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 220 of  
"KHALIL IBRAHIM The Art  
Journey" exhibition book  
Published in 2015 by  
KL Lifestyle Art Space

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

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

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



**58**

**MOHD RADUAN  
MAN**

B. Pahang, 1978

**Study I, 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**



**59**

**MOHD RADUAN  
MAN**

B. Pahang, 1978

**Study II, 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**



60

**SUZLEE IBRAHIM**

B. Terengganu, 1967

**Blue Moon II, 2003**

Signed "Suzlee Ibrahim" on lower left

Mixed media on canvas

90 x 90 cm

Provenance

Private Collection, Kuala Lumpur

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



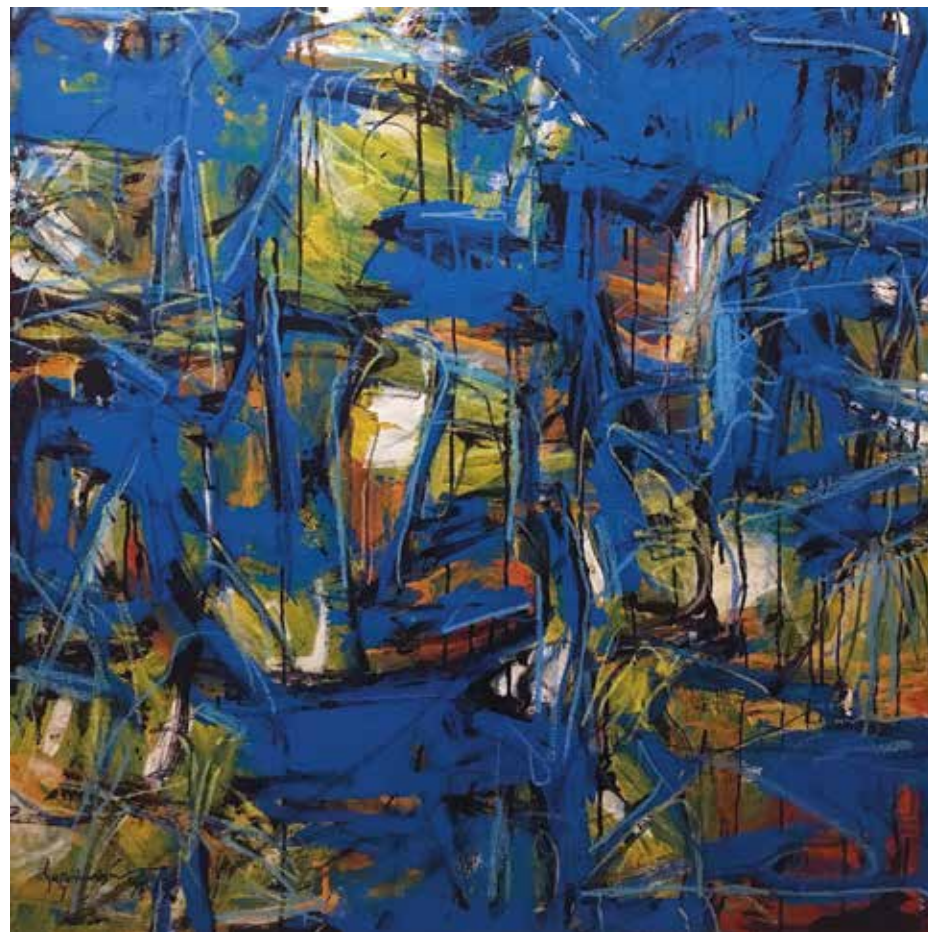
*Melody for Madonna*

Mixed media on canvas 121 x 91 cm

**SOLD RM 11,272.00**

KLAS Art Auction 30 July 2017

Edition XXVIII



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



**61**

**ISMADI SALLEHUDIN**

B. Pahang, 1971

**Sparring of Colour, 2015**

Signed and dated "ismadi 2015"  
on upper left

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

Provenance  
Private Collection, Kuala Lumpur

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

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

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



**62**

**NIK ABDUL AZIZ**

B. Malaysia

**Vihara Semar Series No. 5, 1992**

Exhibition label affixed to the reverse  
Oil on canvas  
90 x 75 cm

Provenance  
Private Collection, Ireland

Illustrated in Sotheby's Hong Kong (October 01, 2017)  
Modern & Contemporary Southeast Asian Art Day Sale catalogue  
Exhibited at National Art Gallery, Kuala Lumpur "The Malaysian Young Contemporaries -  
An Invitation Art Exhibition", 17 February - 1 March 1992

**RM 3,000 - RM 12,000**



63

# ISMAIL ABDUL LATIFF

B. Melaka, 1955

Untitled, 1994

Signed and dated "Ismail Latiff '94" on lower right

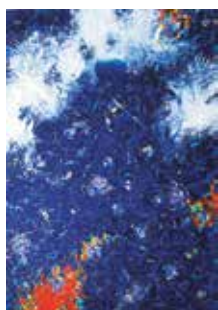
Acrylic on paper

100 x 80 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 16,000



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."

**AWANG DAMIT AHMAD**

B. Sabah, 1956

**Iraga "Belatik Rapuh II", 2007**

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

Signed on the reverse

Mixed media on canvas

204 x 173 cm

Provenance

Private Collection, Kuala Lumpur

**RM 90,000 - 150,000**

Iraga "Perjalanan Utara-Jejak Waktu"  
Broken Gate II, 2011  
Mixed media on canvas 107 x 107 cm  
**SOLD RM 63,840.00**  
KLAS Art Auction 10 August 2014  
Edition X



Iraga "Sketsa Iraga V", 2004  
Mixed media on canvas 61 x 61 cm  
**SOLD RM 22,544.00**  
KLAS Art Auction 24 May 2015  
Edition XV

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.

It takes you by surprise, this painting. Either that, or you will be stunned with bewilderment. This piece by Awang Damit Ahmad is heavy with emotion. One can tell that it is a very emotional painting, an angry one at that. The harsh brush strokes, the bold and livid colours seem to interest the viewers from the first look.



As an artist who finds inspirations from his childhood memories and reminiscing of the past, these may have transformed a bad memory, an angry memory into a painting on a canvas. In its entirety, this piece speaks of unsettlement, conflict or a certain kind antagonism. The whites could represent innocence, and it is slowly tarnished by the harsh blacks, greys and reds, incessantly ruining the spotlessness of the whites. For some, it may represent angst.

Born and brought up in Kuala Penyu, Sabah, he spent most of his teen years learning painting from various artists whilst traveling around the state. He initially came to Selangor to work as a technician for Telekom Malaysia, but found that art was something he truly was passionate about. He eventually left the telecommunications company, and took his Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States. A painting of his, Nyanyian Petani Gunung, won the 1991 Art Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.





**65**

# KENG SENG CHOO

B. Kedah, 1945

## Mother and Child, 1984

Signed and dated "Keng 84"  
on lower right  
Watercolour on paper  
27 x 37 cm

Provenance  
Private Collection, Canada

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

The women in Keng Seng Choo's still-life paintings always have those distinctively pointed chins and bodies that are a tad elongated. Captured in this piece is a mother and a child, both are caught in a moment of peace and serenity.

This painting has a certain glow and quiet radiance to it, as a result of Keng Seng Choo's smooth and expert blending of rich, warm and earthy colours. With the subjects' eyes shut and their lips characteristically discernible, this piece evokes an air of silent contemplation with a tad of comfort and ease.

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



**66**

# LEE LONG LOOI

B. Kedah, 1942

## Together, 1987

Signed and dated  
"Long Looi Lee 1987"  
on lower left  
Oil pastel on paper  
57 x 40 cm

Provenance  
Private Collection, Canada

**RM 900 - RM 1,500**

Done in Lee Long Looi's usual style of elongating the features of women, imaginative detailings were painted in the background, from the mist-like shadow to the intricate patterns against which the woman rests. Lee Loong Looi creatively brings a mundane scene in life to a whole new level by blending vibrant and fresh colours, making it a visual treat altogether. All the colours, shapes and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best.

Born in 1942 in Kedah, Malaysia, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more.

**67**

**THOMAS YEO**

B. Singapore, 1936

**Landscape Series, 1980s**

Signed "tyeo" on lower right of each

Mixed media on paper

20 x 24 cm x 3 pieces

Provenance

Private Collection, Canada

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

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

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

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





68

**TONG CHIN SYE**

B. Singapore, 1939

**Singapore Harbour, 1970s**

Signed "Tong" on lower right

Watercolour on paper

53 x 71 cm

Provenance

Private Collection, Singapore

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



China Town, Smith Street, 1970s

Watercolour on paper 72 x 108 cm

**SOLD RM 19,600.00**

KLAS Art Auction 28 September 2014

Edition XXVIII

Tong Chin Sye was a frequent traveller, and is continuously inspired by architecture and culture.

Using a wide array of colours, he translates them beautifully onto paper. His watercolour paintings remind the viewer of Chinese calligraphy and ancient Chinese paintings, the way the colours seem to flow and meld into each other seamlessly and gracefully. His works are the combination of memory and personality. He sketches every country he has been to – China, Japan, Korea, Australia, New Zealand and more, executing them brilliantly with his brushworks as in this piece, a view of Singapore Harbour.



Tong Chin Sye is a multimedia artist and a part-time lecturer at the Nanyang Academy of Fine Arts, Singapore (NAFA). In 1987, he won the first prize in the PSA Art Competition and represented Singapore at the Flemish Watercolour Days held in Zaventem in 1998. This artist's dynamic oeuvre spans from watercolour, oil, acrylic, Chinese ink painting and calligraphy, making him the most sought after artist and instructor in Singapore. Tong Chin Sye's works are collection by the National Heritage Board of Singapore, with six of them being in their current collection.

**69**

**FOO CHEE SAN**

B. Singapore, 1928 - 2017

**Malayan Landscape**

Inscribed and signed, with seal of the artist on lower left  
Chinese ink and colour on paper  
50 x 44.5 cm

Provenance  
Private Collection, Singapore

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

Foo Chee San was born in 1928 in Hainan, China. He graduated from the Nanyang Academy of Fine Arts, Singapore Teachers' Training College and obtained the Art and Craft Certificate from the Industrial Art Institute (Tokyo, Japan) and Diploma in Art Education (MC) from the University of Tsukuba (Japan).

Between 1964 and 1994, Chee San had worked as a lecturer of the Art Department with the Institute of Education, Singapore and the Assistant Specialist Inspector of School (Art and Craft) in Ministry of Education, Singapore. He was also a part-time lecturer in the Singapore National Institute of Education (Division of Art), member of Ministry of Community Development Art Advisory Committee, Vice President of Singapore Art Society and Chairman of the Society of Chinese Artists (Singapore). In 1988, he was presented the National Day Award (Long Service) PBS Singapore.

Chee San's works carry a style of serenity and elegance. His Chinese paintings were exhibited in China, Japan, Italy, Hong Kong, USSR, Malaysia and Singapore. Organizations such as Singapore National Museum Art Gallery and collectors in Japan, Germany, Malaysia and China collect his works. He is currently the Arts Coordinator (Education) of the NAFA.





70

**CHOO KENG KWANG**

B. Singapore, 1931

**Three Cockatoos, 1982**

Signed and dated "K. KWANG 82" on lower right

Oil on masonite board

80 x 122 cm

Provenance

Private Collection, USA

Illustrated in the exhibition catalogue of Choo Keng Kwang's Solo Exhibition  
in Gallery Americana in Carmel, California, USA in 1983

**RM 38,000 - RM 70,000**



Winter Birds, 1983

Oil on board 80 x 120.5 cm

**SOLD RM 49,560.00**

KLAS Art Auction 24 May 2015

Edition XV



Singapore Skyline, 1976

Oil on canvas 54 x 90 cm

**SOLD RM 59,178.00**

KLAS Art Auction 30 July 2017

Edition X

Choo Keng Kwang's subjects of birds from the early 80's are extremely rare and very much sought after. More rare are ones painted on masonite board executed alongside his mentor, Lee Man Fong. Bathed in soothing colours to amplify the beautiful harmony in nature, depicted here are uncommonly sighted birds, the cockatoos. This idyllic painting depicts exotic winter birds – with some perched silently on branches, some mid-flight and zooming in to alight on the very same branch.



Choo Keng Kwang was the only son of a Teochew diamond trader. He was heavily criticized for his decision to enrol in art classes but it paid off, as he graduated with two certificates, one from Catholic High School and Nanyang Academy of Fine Arts. He then became a teacher and was made the principal of Sin Hua School. His paintings were presented to the late Egyptian president Sadat and China's Chairman Mao Tse-Tung and have also adorned the late President Ong Teng Cheong's official residence at Kheam Hock Road.

Choo has held and participated in numerous solo and group art exhibitions in Singapore and abroad. His works have toured Southeast Asia, Japan, Europe and US. For instance, in November 1990, he became the first Singaporean artist to participate in a cultural exchange exhibition in Jakarta, Indonesia. In July 1993, he was invited to exhibit his paintings in Brunei to commemorate Sultan of Brunei's 47th birthday. Choo is also a philanthropist, involving himself in community and charity work by donating the proceedings of his paintings to hospital and communities.



**71**

**DAVID BROMLEY**

B. England, 1960

**Bunny, 2012**

Signed "BROMLEY" on lower right  
Gouache and acrylic on French hand  
made artist paper  
34 x 26 cm

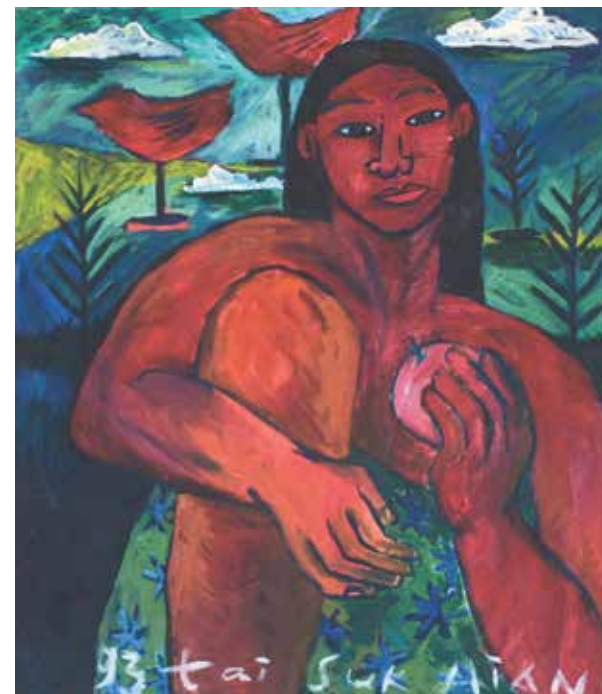
Provenance  
Private Collection, Australia  
Illustrated on page 42 of "The World of  
David Bromley" exhibition book  
Published in 2017 by KL Lifestyle Art Space

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

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

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

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



**72**

**TAI SUK HIAN**

B. Melaka, 1968

**Innocence, 1993**

Signed and dated  
"93 Tai Suk Hian"  
on lower edge  
Oil on canvas  
78 x 71 cm



**Company, 1993**

Signed and dated  
"Suk Hian 1993"  
on lower edge  
Oil on canvas  
45 x 40 cm

Provenance  
Private Collection,  
Kuala Lumpur

**RM 6,500 - RM 10,000**





**73**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**A Collection of Prints : Rimba Kelam IV, Samudera, Pago-Pago,  
Api Malam, Mindscape & Pagodas I**

Dated "Feb 20/99"

Offset print on 157gsm matt art paper

51 x 39 cm x 6 pieces

Provenance

Private Collection, Ireland

Illustrated in Sotheby's Hong Kong (October 01, 2017)

Modern & Contemporary Southeast Asian Art Day Sale catalogue

A gift from the artist to the present owner

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



Reverse

**74**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Figure Study VI,  
1980s**

Signed "Khalil" on the reverse

Ink on paper

14 x 10.2 cm

Provenance

Private Collection, Kuala Lumpur

**RM 500 - RM 1,000**

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

He paints them here in thicker, fuller forms and only focusing on the lower half to create a little mystery, so as to not take the focus away from the subject matter. The angles are different for each lady, which hints at the message of the piece - that no matter how differently they are positioned, the female body is definitely a masterpiece on its own.



**75**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Sarang Kembang Biak No. I & No. IV, 2001**

Signed "Ismail Latiff" on lower middle of each  
Acrylic and mixed media on paper  
38 x 29 cm x 2 pieces

Provenance  
Private Collection, Kuala Lumpur

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



This painting evokes the feelings of fire and energy. Inundated with the strong colours of orange and brown. 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 brown. 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.



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

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

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

##### Tests

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

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

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

##### Bidder's Duty to Inspect

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

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

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

##### Condition Reports and Estimates

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

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

##### Storage Cost

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

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

##### Disclaimer and Limitation of Liability

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

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

##### Counterfeits

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

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

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

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

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

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

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

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

#### **Bids**

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

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

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

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

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

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

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

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

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

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

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

(c) to withdraw any Lot;

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

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

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

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

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

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

#### **After the Sale**

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

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

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

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

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

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

#### **Payment and Delivery**

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

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

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

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

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



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

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

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

agrees that any resale price will be deemed commercially reasonable.

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

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

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

#### Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

#### Withdrawal of Lots

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

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

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

#### Risk, Property, Delivery and Payment

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

#### Miscellaneous

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

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

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

#### Section 3

### PROVISIONS APPLICABLE TO ALL PARTIES

#### Governing law

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

#### Jurisdiction

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

## Copyright

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

## Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

## Severability

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

## Interpretation

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

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

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

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

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

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

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

## Goods and Services Tax (GST)

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

## APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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





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

Bidder No. (for office use)

## BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 28 January 2018 | KLAS @ Jalan Utara

### Bidder Details

Billing Name \_\_\_\_\_

I.C. / Passport No. \_\_\_\_\_

Address \_\_\_\_\_

Mobile Phone \_\_\_\_\_ Email \_\_\_\_\_

### Banking Details

Name of Bank \_\_\_\_\_ Account No. \_\_\_\_\_

Credit Card Type \_\_\_\_\_ Credit Card No. \_\_\_\_\_

Expiration Date \_\_\_\_\_ Issuing Bank \_\_\_\_\_

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

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

### AGREED AND ACCEPTED BY

Signature of Bidder

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



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

Bidder No. (for office use)

## ABSENTEE BID FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 28 January 2018 | 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) \_\_\_\_\_

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Signature of Bidder

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

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