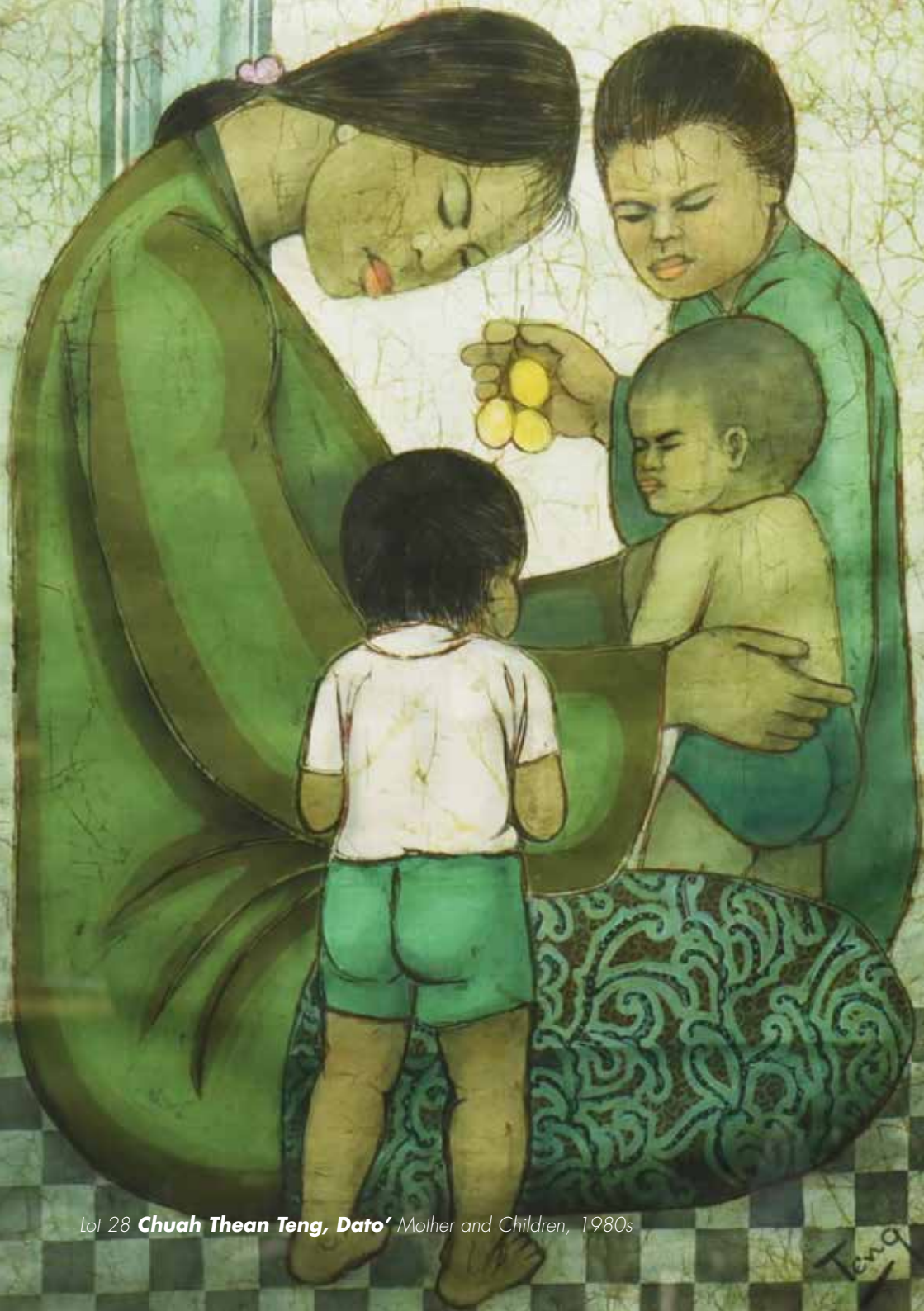


PETALING JAYA, SUNDAY 15 APRIL 2018

KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





lot 28 **Chuah Thean Teng, Dato'** Mother and Children, 1980s



KLAS ART AUCTION 2018

MALAYSIAN MODERN & CONTEMPORARY ART SALE XXXI

Auction Day

Sunday, 15 April 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 22 **Yusof Ghani** *Siri Tari IV*, 1990

KL Lifestyle Art Space

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

Contact Information

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

Datuk Gary Thanasan
gary@mediate.com.my

Payment and collection

Shamila +6019 3337668
shamila@mediate.com.my



lot 2 **Ibrahim Hussein, Datuk** *Untitled, 1964*

Full Preview

Date: 26 March - 14 April 2018

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 15 April 2018

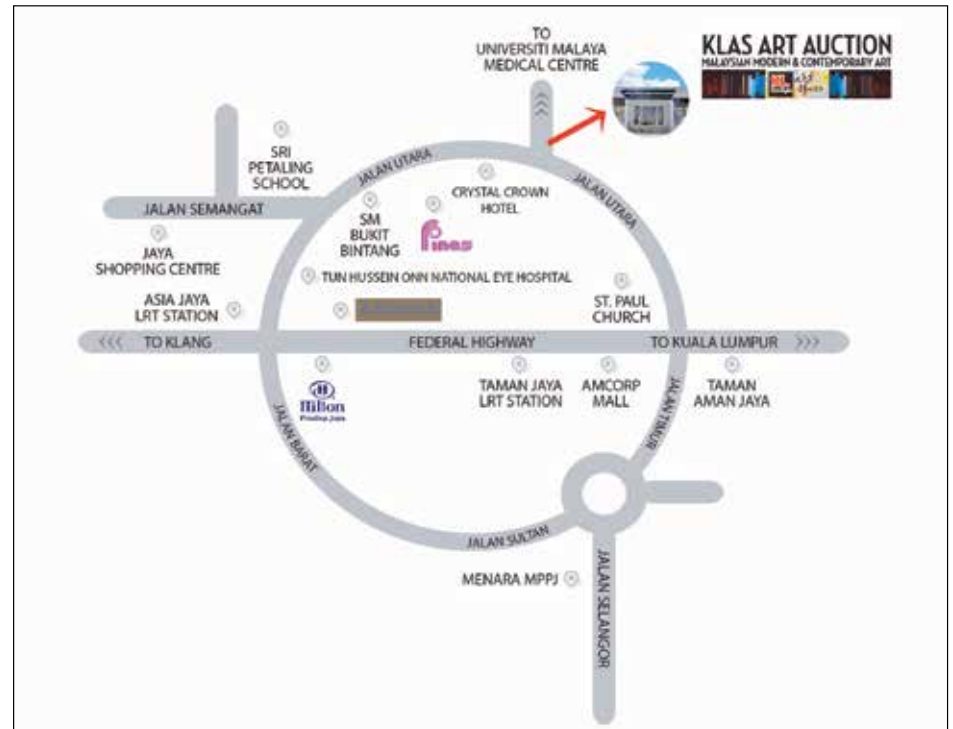
Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space



lot 24 **Tay Bak Koi** *Misty Morning*, 1970s

Contents

Auction Information	5
Glossary	9
Lot 1 - Lot 80	20
Auction Terms and Conditions	134
Index of Artists	144



lot 56 **Khoo Sui Hoe** Wandering at Night, 1970

Glossary



1 KHALIL IBRAHIM
LANDSCAPE DRAWING, 1980s

Watercolour on paper 10.2 x 14 cm
RM 800 - RM 2,000



2 IBRAHIM HUSSEIN, DATUK
UNTITLED, 1964

Gouache on magazine page
23.8 x 28.9 cm
RM 28,000 - RM 50,000



3 JOLLY KOH, DR
RED DAWN, 1999

Oil and acrylic on paper 38 x 57.5 cm
RM 3,500 - RM 7,000



4 DAVID BROMLEY
CHARLOTTE, 2016

Mixed media on canvas 40 x 30 cm
RM 3,800 - RM 8,000



5 RAPHAEL SCOTT AHBENG
HUTAN, 2006

Acrylic on canvas 60 x 90 cm
RM 6,000 - RM 12,000



6 MOHD RADUAN MAN
STUDY, 2015

Mixed media on canvas 46 x 46 cm
RM 1,500 - RM 3,500



7 SHAFURDIN HABIB
**CUSTOMS BUILDING,
(WELD QUAY) PENANG
WATERFRONT, 2017**

Watercolour on paper 45.8 x 30.5 cm
RM 1,500 - RM 2,800



8 TAN CHOON GHEE
BIG BEN, LONDON, 1973

Chinese ink and colour on paper
56 x 43 cm
RM 5,800 - RM 8,000



9 ISMAIL ABDUL LATIFF
**LOVE BIRD... PRINCE OF THE
NIGHT, 2014**

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



10 KHALIL IBRAHIM
**SEMI FIGURATIVE EAST
COAST SERIES, 1998**

Ink on paper 42 x 58 cm
RM 3,000 - RM 7,000



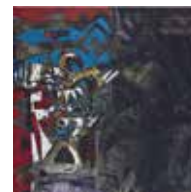
11 JAILANI ABU HASSAN
BANANA BEAT #2, 1997

Mixed media on paper 101 x 67 cm
RM 5,000 - RM 12,000



16 TAJUDDIN ISMAIL, DATO'
**ENCOUNTER I &
ENCOUNTER II**

Offset print on paper
21 x 39.5 cm x 2 pieces
RM 800 - RM 1,800



21 AWANG DAMIT AHMAD
**EOC SERIES
"SCARECROW II", 1993**

Mixed media on canvas 183 x 152 cm
RM 90,000 - RM 150,000



12 LONG THIEN SHIH
BANANA STITCHES, 2011

Oil on canvas 53 x 41 cm
RM 2,300 - RM 4,000



17 RAFIEE GHANI
LE JARDIN SERIES III, 1992

Acrylic on canvas 101.6 x 91.4 cm
RM 15,000 - RM 25,000



22 YUSOF GHANI
SIRI TARI IV, 1990

Mixed media on canvas
122 x 122 cm
RM 80,000 - RM 160,000



13 SOON LAI WAI
**THE MOMENTS SERIES 13,
2015**

Acrylic on paper 29.5 x 42 cm
RM 1,000 - RM 2,000



18 PACO GOROSPE
FOUR LADIES, 1965

Oil on canvas 60 x 90 cm
RM 1,200 - RM 3,500



23 CHUA EK KAY
AFTERNOON RAIN, 2002

Lithograph in colours on wove paper
127 x 101.6 cm
RM 6,000 - RM 12,000



14 NIZAR KAMAL ARIFFIN
**SEJAMBAK MEWANGI #5,
2017**

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



19 KHALIL IBRAHIM
**LANDSCAPE STUDY -
COCONUT TREES & EAST
COAST STUDY, 1980s**

Ink on paper 14 x 10.2 cm x 2 pieces
RM 500 - RM 1,000



24 TAY BAK KOI
**SERENITY BY MOUNTAINS,
1970s**

Watercolour on paper 14 x 16.5 cm
RM 4,500 - RM 7,000



15 ISMAIL ABDUL LATIFF
**GERAKSAKTI BERLALU
MALAM, 1996**

Acrylic on paper 38 x 29 cm
RM 1,000 - RM 3,000



20 ISMAIL ABDUL LATIFF
**FESTIVAL OF INNER
JUNGLE... MIDNIGHT
GARDEN, 1993**

Acrylic on paper 76 x 56 cm
RM 3,000 - RM 7,000



25 TAY BAK KOI
MISTY MORNING, 1970s

Watercolour on paper 60 x 98 cm
RM 9,000 - RM 18,000



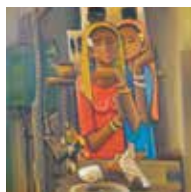
Lot 14 **Nizar Kamal Ariffin**
Sejambak Mewangi #5, 2017



26 CHEONG SOO PIENG

**PORTRAIT OF A SEATED
SARAWAK GIRL, 1959**

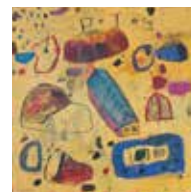
Chinese ink and watercolour on paper
66 x 37 cm
RM 35,000 - RM 70,000



31 KENG SENG CHOO

TWO SISTERS, 2011

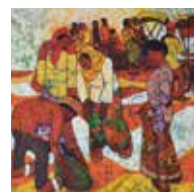
Oil on canvas 76.5 x 56 cm
RM 5,000 - RM 8,000



36 FAUZUL YUSRI

PETANG, 2015

Acrylic and mixed media on jute
92 x 92 cm
RM 1,200 - RM 3,500



**27 ISMAIL MAT HUSSIN &
KWAN CHIN**

KOTA BHARU MARKET, 2014

Batik 106 x 113 cm
RM 8,000 - RM 16,000



32 KHALIL IBRAHIM

FIGURATIVE SERIES 1, 2004

Acrylic on board 32 x 34 cm
RM 2,000 - RM 5,000



37 TAJUDDIN ISMAIL, DATO'

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

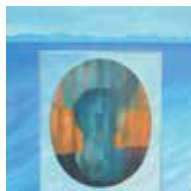
Offset print on paper
30.5 x 30.5 cm x 2 pieces
RM 1,200 - RM 2,000



**28 CHUAH THEAN TENG,
DATO'**

**MOTHER AND CHILDREN,
1980s**

Batik 74 x 52 cm
RM 35,000 - RM 60,000



33 KHOO SUI HOE

**A PORTRAIT OF A MAN
UNDER THE SEA, 1973**

Oil on canvas 76 x 88 cm
RM 22,000 - RM 35,000



38 YUSOF GHANI

SIRI TARI, 1989

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



29 LYE YAU FATT

RESTING, 2017

Mixed media on canvas
55.5 x 61 cm
RM 5,000 - RM 12,000



34 YUSOF GHANI

SIRI TOPENG, 1995

Mixed media on paper 43 x 29 cm
RM 3,000 - RM 5,000



39 KHALIL IBRAHIM

**EAST COAST SERIES,
1995**

Watercolour on paper 30 x 39 cm
RM 3,000 - RM 7,500



30 TAN THEAN SONG

A DAY AT WORK

Batik 85 x 65 cm
RM 1,200 - RM 2,500



35 BHANU ACHAN

PINK DELIGHT I, 2016

Mixed media on paper 59 x 42 cm
RM 300 - RM 700



40 LEE ENG BENG

COFFEE STALL, 2006

Watercolour on paper 7.5 x 11 cm
RM 2,000 - RM 4,000



Lot 27 **Cheong Soo Pieng**
Portrait of a Seated Sarawak Girl, 1959



41 KHALIL IBRAHIM
**INDIAN SERIES "INDIAN
EXPERIENCE III", 2001**

Watercolour on paper 52 x 76 cm
RM 7,000 - RM 12,000



46 CHEONG SOO PIENG
**KAMPUNG FISHING VILLAGE -
SIBU (MALAYSIA) RIVERSIDE,
1961**

Chinese ink and watercolour on paper
94 x 43 cm
RM 50,000 - 120,000



51 NIK RAFIN
RUNAWAY HORSES, 2017

Acrylic on canvas 91 x 152 cm
RM 2,000 - RM 5,000



42 SHAFURDIN HABIB
CHOWRASTA MARKET, 2017

Watercolour on paper 45.8 x 30.5 cm
RM 1,500 - RM 2,800



47 CHOO KENG KWANG
ANGKOR, CAMBODIA, 1964

Oil on canvas 65 x 83 cm
RM 25,000 - RM 55,000



52 ISMAIL ABDUL LATIFF
INDAH DEWI PERTIWI, 1997

Acrylic on paper 38 x 29 cm
RM 1,000 - RM 3,000



43 MOKHTAR ISHAK
**FISHING BOATS AT PANTAI
SABAK, 2003**

Watercolour on paper 10.5 x 14 cm
RM 300 - RM 700



48 DREW HARRIS
FOGWATER #3, 2008

Mixed media on canvas 153 x 91 cm
RM 4,000 - RM 6,000



53 TAN RAHIM
UNTITLED

Oil on canvas 45 x 45 cm
RM 2,500 - RM 5,000



44 TAWEE NANDAKWANG
CANAL BOAT SCENE III, 1973

Oil on canvas 38 x 28 cm
RM 5,000 - RM 9,000



49 MOHD RADUAN MAN
WAR IS ON I, 2010

Mixed media on linen 74 x 74 cm
RM 2,000 - RM 4,000



54 LONG THIEN SHIH
WHITE STRIPES, 2001

Pastel on paper 56 x 76 cm
RM 1,800 - RM 3,500



45 ONG KIM SENG
CORIO BAY GEELONG, 1990

Watercolour on paper 28 x 38 cm
RM 3,500 - RM 5,000



50 NIK RAFIN
**BALLERINAS - BLUE SERIES,
2016**

Acrylic on canvas 122 x 183 cm
RM 2,500 - RM 5,000



55 JOLLY KOH, DR
**UNTITLED (TERANG BULAN
SERIES), 1995**

Oil and acrylic on canvas
91 x 121.5 cm
RM 35,000 - RM 50,000



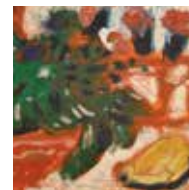
Lot 55 **Jolly Koh, Dr**
Untitled (Terang Bulan Series), 1995



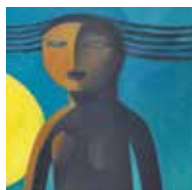
56 ENG TAY
GUITAR PLAYER, 1993
 Oil on canvas 51 x 51 cm
 RM 11,000 - RM 25,000



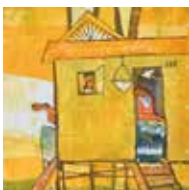
61 ABDUL GHANI AHMAD
JOURNEY SERIES, 2011
 Acrylic on canvas 38 x 38 cm
 RM 850 - RM 1,200



66 RAFIEE GHANI
STILL LIFE, 1998
 Oil on board 20.3 x 25.4 cm
 RM 2,500 - RM 5,500



57 KHOO SUI HOE
WANDERING AT NIGHT, 1970
 Oil on canvas 88 x 40 cm
 RM 18,000 - RM 36,000



62 KENG SENG CHOO
KAMPUNG SCENE, 1969
 Batik 73.5 x 50.8 cm
 RM 3,500 - RM 7,000



67 TAN RAHIM
UNTITLED, 1988
 Oil on canvas 65 x 65 cm
 RM 2,500 - RM 5,000



58 A.B. IBRAHIM
BOY ON BUFFALO
 Watercolour on paper 27.5 x 37 cm
 RM 1,000 - RM 3,000



63 ISMAIL ABDUL LATIFF
**DANCING STARS...
 WIND OF ROSES, 2012**
 Acrylic on canvas 90 x 71 cm
 RM 9,000 - RM 14,000



68 DAVID BROMLEY
BUTTERFLIES, 2015
 Acrylic on canvas with metal leaf gilding
 91 x 183 cm
 RM 28,000 - RM 55,000



59 SEAH KIM JOO
ABSTRACT
 Batik 63 x 89 cm
 RM 6,000 - RM 12,000



64 BHANU ACHAN
SUNSET 1 & DUSK II, 2016
 Mixed media on paper
 59 x 42 cm x 2 pieces
 RM 1,800 - RM 3,600



69 KHALIL IBRAHIM
**EAST COAST FIGURES -
 MOVEMENT IN RED, 1975**
 Batik 92 x 80 cm
 RM 50,000 - RM 90,000



60 KWAN CHIN
SUNRISE, 1968
 Batik 65 x 48 cm
 RM 6,000 - RM 12,000



65 LYE YAU FATT
LEMON TEA, 2017
 Oil on canvas 56 x 61 cm
 RM 4,500 - RM 8,000



70 RAPHAEL SCOTT AHBENG
NR. THE GOLDMINE, 2015
 Acrylic on board 30 x 30 cm
 RM 1,500 - RM 2,800



Lot 67 **David Bromley**
 Love Butterflies, 2015



71 RAPHAEL SCOTT AHBENG
BAKO

Acrylic on board 30 x 30 cm
RM 1,500 - RM 2,800



76 ZULKIFLI YUSOFF
UNTITLED, 1995

Charcoal on canvas 91 x 91 cm
RM 7,000 - RM 12,000



72 TEW NAI TONG
**SELECTION OF SKETCHES
OF BOARD AND PAPER**

Sketches 1980s - 1990s
Mixed selection
RM 300 - RM 500



77 KHALIL IBRAHIM
PORTRAIT STUDY VIII, 1980s

Watercolour on paper 14 x 10.2 cm
RM 800 - RM 1,000



73 ISMAIL MAT HUSSIN
SKETCH BOOK 1980s

Mixed media on paper 19 x 27 cm
RM 2,000 - RM 3,000



78 ISMAIL ABDUL LATIFF
**SAMUDERA SEPAKU
SEPAKU, 2004**

Acrylic on paper 38 x 29 cm
RM 1,000 - RM 3,000



74 ISMAIL MAT HUSSIN
REBANA PLAYERS, 1980
Pencil on paper 19 x 20 cm

PLAYING GASING, 1979
Pencil on paper 17 x 17 cm

RM 500 - RM 1,000



79 YUSOF GHANI
**SIRI TOPENG "SERAMPANG",
1993**

Mixed media on canvas 122 x 92 cm
RM 20,000 - RM 50,000



75 MOKHTAR ISHAK
PANTAI MALAWI, 2010

Watercolour on paper 10.5 x 15.5 cm
RM 300 - RM 700



80 KHALIL IBRAHIM
VIVACITY I, 2003

Acrylic on canvas 104 x 96.5 cm
RM 35,000 - RM 70,000



Lot 55 **Eng Tay** Guitar Player, 1993

1

KHALIL IBRAHIM

B. Kelantan, 1934

Landscape Drawing, 1980s

Watercolour on paper
10.2 x 14 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 268 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 800 - RM 2,000



Kuala Kemaman Fishing Village -
View from Bukit Kijal, 1984
Watercolour on paper 28 x 38 cm
SOLD RM 6,199.60
KLAS Art Auction 26 June 2016
Edition XXI



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

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

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 landscape comes alive through his experiences there, hence the creation of his own imagination and own take on his personal haven.



Front



Reverse

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

2

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Untitled, 1964

Signed "ibrahim hussein" on lower right
Gouache on magazine page laid to card
23.8 x 28.9 cm

Provenance
Private Collection, Singapore

RM 28,000 - RM 50,000



Untitled, 1963
Acrylic ink and collaged paper laid to card
24 x 36.87 cm
SOLD RM 61,996.00
KLAS Art Auction 28 January 2018
Sale XXX



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

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



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

3

JOLLY KOH, DR

B. Singapore, 1941

Red Dawn, 1999

Signed and dated "Jolly Koh 99" on lower right

Oil and acrylic on paper

38 x 57.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



Red Earth, 1976

Acrylic and oil on canvas 56 x 75 cm

SOLD RM 24,798.40

KLAS Art Auction 4 September 2016

Edition XXII

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



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

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

4

DAVID BROMLEY

B. England, 1960

Charlotte, 2016

Signed "BROMLEY" on lower right

Signed and dated "BROMLEY 2016" on the reverse

Mixed media on canvas

40 x 30 cm

Provenance

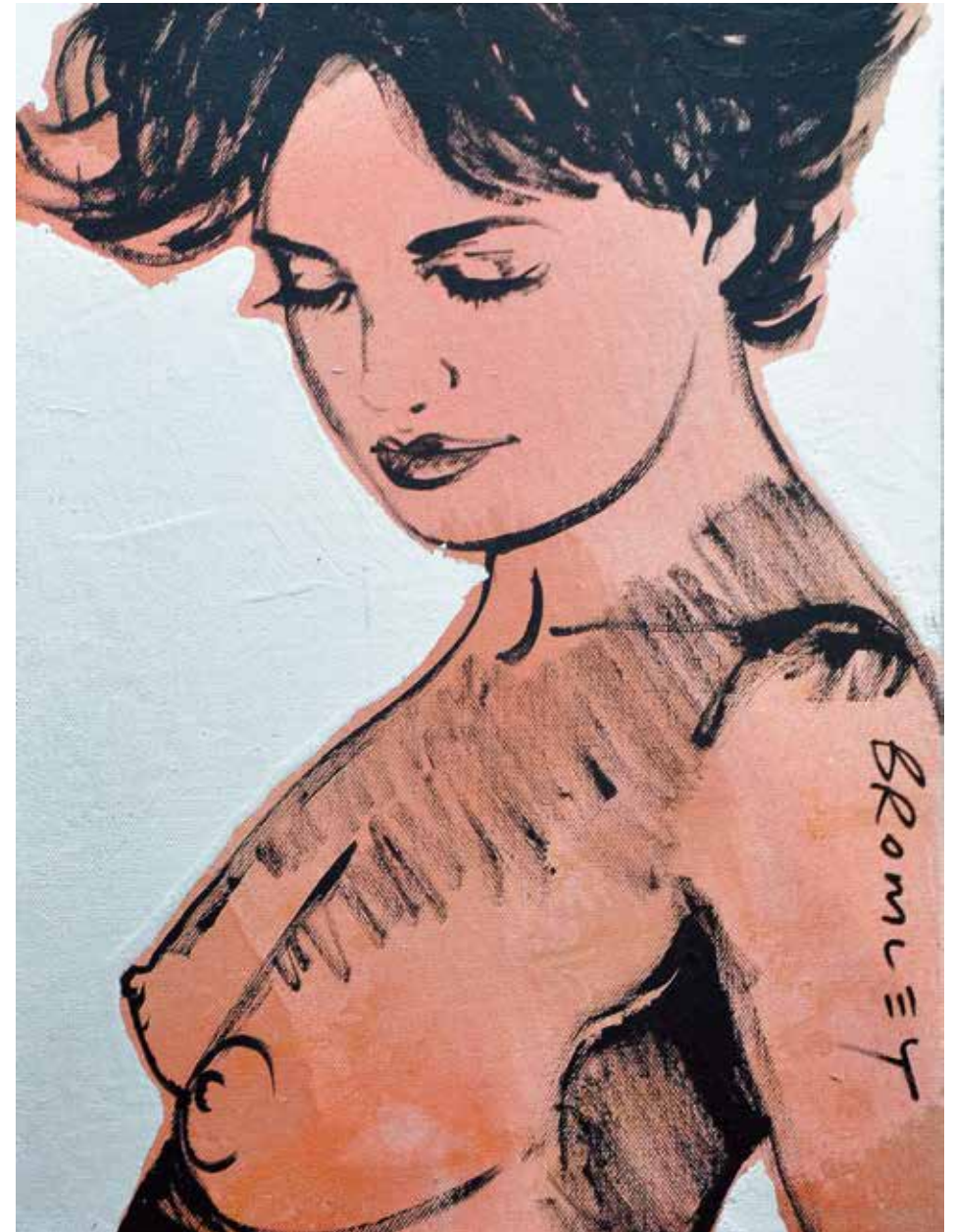
Private Collection, Australia

RM 3,800 - RM 8,000

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.





5

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Hutan, 2006

Signed, titled and dated "RSA '06
HUTAN" on lower right
Acrylic on canvas
60 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

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.

Forests 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 Hutan 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.



6

MOHD RADUAN MAN

B. Pahang, 1978

Study, 2015

Signed and dated "Raduan Man 2015"
on lower left
Signed, titled and dated on the reverse
Mixed media on canvas
46 x 46 cm

Provenance
Private Collection, Singapore

RM 1,500 - RM 3,500

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 yellow streaks, shadows of the forest decorate the canvas.

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

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

7

SHAFURDIN HABIB

B. Perak 1961

Customs Building, (Weld Quay) Penang Waterfront, 2017

Signed and dated "Shafurdin Habib
2017" on lower left
Watercolour on paper
45.8 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,800



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

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

The Customs Building or Wisma Kastam, originally known as the Federated Malay States Railway Station, and later the Malayan Railway Building, is one of the most prominent heritage buildings along the Weld Quay waterfront of George Town. It was built at the turn of the 20th century following land reclamation that extended the shoreline outward.

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



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

8

TAN CHOON GHEE

B. Penang, 1930-2010

Big Ben, London, 1973

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

Provenance
Private Collection, Kuala Lumpur

RM 5,800 - RM 8,000

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Love Bird... Prince Of The Night, 2014

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

Provenance
Private Collection, Selangor

RM 9,000 - RM 14,000

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



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

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

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



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

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

10

KHALIL IBRAHIM

B. Kelantan, 1934

Semi Figurative East Coast Series, 1998

Signed and dated "Khalil Ibrahim 98" on lower right

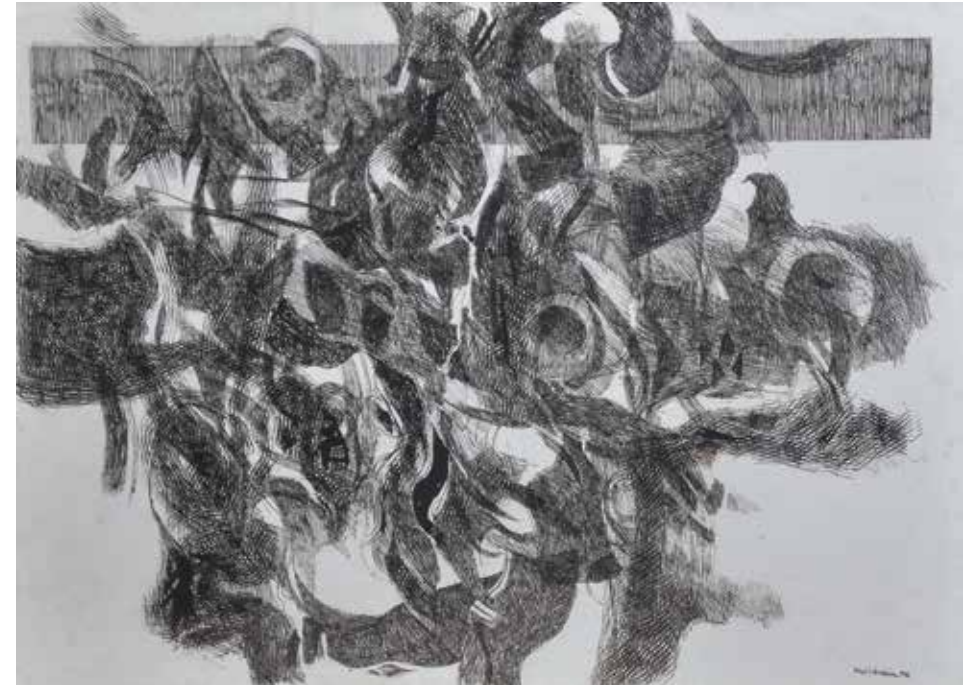
Ink on paper

42 x 58 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - 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.



11

JAILANI ABU HASSAN

B. Selangor, 1963

Banana Beat #2, 1997

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

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

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

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



12

LONG THIEN SHIH

B. Selangor, 1946

Banana Stitches, 2011

Signed and dated "Thien Shih 2011" on the reverse
Artist, title, date, medium and dimensions inscribed on the reverse
Oil on canvas
53 x 41 cm

Provenance
Private Collection, Selangor

RM 2,300 - RM 4,000

Born in 1946, Long Thien Shih is one of Malaysia's prolific, visual artist. He is a skilful painter with a fervour for art which he has effortlessly and beautifully materialised on canvas.

Long is also known to use his artworks to highlight environmental concerns and social issues, being the man who has seen it all, from social revolutions of the 1960's, ideological conflicts of the 1980's right to the global and technological progressions. He truly has seen it all.

Devoted fans of his works can observe that Long's paintings often portray vibrant, playful colours that amalgamate, as seen in "Banana Stitches, 2011".



13

SOON LAI WAI

B. Penang, 1970

The Moments Series 13, 2015

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

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,000

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

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

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



Siri Dunia "Kota Perang #5", 2014
Acrylic on canvas 152 x 152 cm
SOLD RM 22,400.00
KLAS Art Auction 22 March 2015
Edition XIV



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

NIZAR KAMAL ARIFFIN

From humble beginning to a Master of Abstract Art

The wonder that is Nizar Kamal Ariffin was born on September 9, 1964 in Kuala Lipis Pahang. The induction of his painting began during his career with the Ministry of Culture and Youth and was then appointed as their Resident Artist at Taman Seni Budaya Pahang. Yearning to expand his knowledge, Nizar pursued his studies in Fine Arts and Graphic at Universiti Sains Malaysia in 1986. He only started painting seriously after graduating. In 1993, he moved to Kuala Lumpur to paint at the APS (Angkatan Pelukis SeMalaysia) house, Central Market while freelancing mainly in graphic and print works. Nizar recognised his calling and plunged into the painting scene full time, eventually joining the Conlay Artists Colony at the Malaysia Craft Complex Malaysia in 1998 .

Nizar had a passion and yearning for self-discovery that led him to a relentless search for truth and the meaning of life, which he translated beautifully into his paintings. His incredible zest for life resulted in his pioneer artwork, Mask Series 1998, a prelude to his soul - searching journey. The beauty that defines Nizar's artwork are the details that go into the conception of his paintings, such as the swift and agile movement of his hand and effortless strokes resembling a true master of martial art. Along with his high finished surface, he manages to portray refinement and responsiveness towards life.

Nizar's Mask Series revolved around the use of a square for mat, symbolising fairness and the use of round circles that reflects on the balance of life. The mask series though derived spiritually, does not have any relation to religion, ritual or ethnic culture. Mask as a mask, is the artist's answer to his unending quest of Who, What, Why, When and How. Nizar's paradigm on the process of soul searching is not about unravelling the truth or untruth, but goes beyond that into a state of consciousness, ultimately leading to self revelation. Unlike many artists, Nizar believes in using the most basic colours such as black, white, red and green to express his feelings on the canvas.

Nizar's works also play around the theme of landscapes of the mind and spirit. 'Pohon Beringin' or Tree of Life, showcases the artist's skilful talent in using overlapping lines and juxtaposing shapes to create more interesting outcomes. There are two facets portrayed by Nizar's Pohon Beringin works, from afar and up-close. Standing a few steps back from Nizar's paintings allows you to see the bigger picture where shapes, forms and colours surface. At a closer distance, one can observe that his thick strokes and bold lines tell the tale of a hidden meaning. His paintings are both concealing and revealing, exhibiting the complexity of the intricate cluster of lines and brushstrokes, as well as what they ultimately form, and what meaning they camouflage. His brilliant and crafty technique of manipulating images and layering meaning on his canvas are sure to catch the viewer's eyes.

"Most of my works is to search the soul through the purest inner sense. Life is life, full of beauty, suffering and secrets. It is the inner beauty of time, space and mass." – Nizar, the Pondering Mask Man.



Siri Dunia "Garis Lunak #6", 2016
Acrylic on canvas 120 x 240 cm (Diptych)
SOLD RM 21,416.80
KLAS Art Auction 4 September 2016
Edition XXII



14

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Sejambak Mewangi #5, 2017

Signed and dated "NIZAR 2017" on lower middle

Signed and dated "NIZAR 2017" on the reverse

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

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 14,000



15

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Geraksakti Berlalu Malam, 1996

Signed "Ismail Latiff" on lower middle
Acrylic on paper
38 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

Ismail Latiff's works are based on nature and solitude, some sort of paradise, as seen in this painting.

The contrast between bright 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."



16

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Encounter I

Inscribed "41/500 Encounter I Taj" on bottom of paper
Offset print on paper, Edition 41/ 500
21 x 39.5 cm

Encounter II

Inscribed "59/500 Encounter II Taj" on bottom of paper
Offset print on paper, Edition 59/ 500
21 x 39.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,800

17

RAFIEE GHANI

B. Kedah, 1962

Le Jardin Series III, 1992

Signed on lower left

Acrylic on canvas

101.6 x 91.4 cm

Provenance

Private Collection, Singapore

RM 15,000 - RM 25,000



Le Jardin Series 5, 1994

Oil on canvas 100 x 90 cm

SOLD RM 15,400.00

KLAS Art Auction 10 November 2013

Edition VI

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



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



18

PACO GOROSPE

B. Philippines, 1939

Four Ladies, 1965

Signed "pacogorospe '65" on
lower right
Oil on canvas
60 x 90 cm

Provenance
Private Collection, Canada

RM 1,200 - RM 3,500

He was dubbed the "Picasso of the Philippines". Inspired by the simple and colourful lifestyle of native tribes and the elements that surround it, Paco paints them beautifully. The women here, who come from tribes around the Philippines, are painted as they are gathered together.

There is a misty, foggy atmosphere that clouds the canvas and the women are blurred artistically so that the entire piece is reminiscent of something likened to a recollection, or a distant memory. This piece also gives off a dreamy, fantasy-like vibe, drawing the viewers to the mysticism and mystery that surround it.

Paco enrolled in the University of St. Thomas as a Fine Art Student, studied under Hong Kong artist David Cheng, but after one year more or less dropped out of the UST. He settled down in Ermita, Manila, and joined with a group of artists and opened up his own gallery in Mabini. From 1961 until 1965 his paintings were patronised by Lyd Arguilla at the Philippine Art Gallery and sold in the United States. Paco's works were chosen to represent the Philippines in 1962 at the Washington World Fair and in 1964 his painting were exhibited at the New York World Fair.



Front



Reverse



Front



Reverse

19

KHALIL IBRAHIM

B. Kelantan, 1934

(a) Landscape Study - Coconut Trees, 1980s

Ink on paper
14 x 10.2 cm

(b) East Coast Study, 1980s

Ink on paper
10.2 x 14 cm

Provenance
Private Collection, Kuala Lumpur

Illustrated on page 266 of "KHALIL IBRAHIM The Art Journey" exhibition book
Published in 2015 by KL Lifestyle Art Space

RM 500 - RM 1,000

20

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Festival of Inner Jungle... Midnight Garden, 1993

Signed and dated "Ismail Latiff '93" on lower right

Acrylic on paper

76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



Tarian Purb... Malam Di Joga, 1995

Acrylic on paper 76 x 56 cm

SOLD RM 18,035.20

KLAS Art Auction 14 September 2016

Edition XXII

"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.



21

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C “Scarecrow II”, 1993

Signed and dated “A. W. DAMIT 93” on lower right

Gallery label affixed to the reverse

Mixed media on canvas

183 x 153 cm

Provenance

Private Collection, Singapore

Illustrated on page 7 of “Essence of Culture: A Synthesis” exhibition catalogue
by National Art Gallery, KL in 1995

Illustrated in Sotheby's, Hong Kong (1 October 2017)

Modern and Contemporary Southeast Asian Art – Day Sale (HK0738)

RM 90,000 - RM 150,000



E.O.C “6/88”, 1988

Acrylic on canvas 98 x 87 cm

SOLD RM 92,430.40

KLAS Art Auction 13 November 2016

Edition XXIV

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



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

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

YUSOF GHANI

B. Johor, 1950

Siri Tari IV, 1990

Signed, titled and dated on the reverse

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 42 of "Yusof Ghani, Siri Tari : Topeng" book

Published in 1996 by Rusli Hashim Fine Art

RM 80,000 - RM 160,000

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



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

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

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



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

23

CHUA EK KAY

B. China, 1947-2008

Afternoon Rain, 2002

Signed and dated "chua ek kay 2002" on lower right

Inscribed "P.P. 1 AFTERNOON RAIN" in pencil on lower edge of paper

Lithograph in colours on wove paper, Edition PP 1

(Printed Proof or P.P. 1 is the final approved print proof executed by the printer which is signed by the artist before the commencement of the entire print run output.

These pieces are superior to A/P's)

127 x 101.6 cm

Provenance

Private Collection, Singapore

Published by Singapore Tyler Printing Institute, Singapore

RM 6,000 - RM 12,000

Chua Ek Kay was born in Guangdong China. He was deemed as the artist that hailed the 'bridge between Asian and Western art', by showing unique painting styles through Chinese ink on paper that formed a union of the traditional Chinese painting forms with Western art theories and techniques. Chua trained under Singaporean master brush painter, Fan Chang Tien of the Shanghai School, but later developed a keen interest in Western art.

In the 1950s, his family migrated to Singapore and settled in Liang Seah Street (which most of his influence came from as well). He was the first Chinese-ink painter to win the United Overseas Bank Painting of the Year Award in 1991 with his piece titled "My Haunt", a brush painting of old buildings on Liang Seah Street.

Chua was much inspired by the works of Western artists such as Jackson Pollock, Matisse and Picasso, since their "spontaneous" style was deemed similar to the free style of the Shanghai School. His interest in Western art led him to take up related courses at the then Lasalle-SIA College of the Arts in 1990 as well as in Australia. But the "Chinese brush" influence never left him as he continued to express his artistic inclinations in both traditional Chinese as well as Western contemporary styles.

One of the reasons why Ek Kay has been able to establish a connecting point between Asian and Western art was because he saw the importance of retaining tradition, an important factor for future generations to come.





24

TAY BAK KOI

B. Singapore, 1939 - 2005

Serenity by Mountains, 1970s

Signed "Bak Koi" on lower left
Watercolour on paper
14 x 16.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 7,000

TAY BAK KOI

Timeless and Tranquil Masterpieces



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

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

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

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

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

Boats with Village Scene, 1993
Gouache on paper 93 x 45 cm
SOLD RM 24,798.40
KLAS Art Auction 4 September 2016
Edition XXII



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



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



Figures at Mountain, 1970s
Watercolour on paper
14.5 x 17 cm
SOLD RM 7,890.40
KLAS Art Auction
28 January 2018
Sale XXX

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

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

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

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

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

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

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

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



25

TAY BAK KOI

B. Singapore, 1939 - 2005

Misty Morning, 1970s

Signed "Bak Koi" on lower left
Watercolour on paper
60 x 98 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 18,000

26

CHEONG SOO PIENG

B. China, 1917 - 1983

Portrait of a Seated Sarawak Girl, 1959

Signed and dated "SOO PIENG 59" on lower right
Signed in Chinese and stamped with artist's seal on upper left
Chinese ink and watercolour on paper
66 x 37 cm

Provenance
Private Collection, Singapore
Formerly in a Private Collection in London

RM 35,000 - RM 70,000

This portrait is of a seated Sarawak lady in her element, clad in merely a sarong and tribal accessories. The medium used for this painting is ink, watercolour and body colour on paper. Dated '59, it's signed with two characters, red seal and further signed in English.

Provenance: This work was acquired by a gentleman's father, a partner in a principal Singapore law firm, who acquired this painting through Loke Wan Tho, a famous magnate, collector, and a client of his father's law firm in the 1950's and 1960's. It was Loke Wan Tho who introduced Cheong Soo Pieng to the vendor's father.

In 1959, Soo Pieng visited Borneo, particularly the Dayak longhouses. This was when he developed his unique style of figure painting, evident in "Portrait of a seated Sarawak Girl".

The reference above was extracted from the Andrew Smith & Son's Fine Art Auctioneer's & Valuers Fine Art, Antiquities, Interiors & Collectables auction catalogue dated 7th and 8th November 2017.

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



ISMAIL MAT HUSSIN & KWAN CHIN

B. Kelantan, 1938-2015 / B. Kuala Lumpur, 1946

Kota Bharu Market, 2014

Signed "ISMAIL MAT HUSSIN Kwan Chin" on lower right

Batik

106 x 113 cm

Provenance

Private Collection, Selangor

RM 8,000 - RM 16,000

The artist, Ismail Mat Hussin signing the batik.



Kota Bharu Market unfinished batik.



In the 1960's, there was a wave of experimentation with batik painting among local artists and it produced many legends, including Khalil Ibrahim, Datuk Chuah Thean Theng and Chua Siew Teng. Khalil Ibrahim, Malaysia's batik painting master soon inspired Ismail Mat Hussin's foray into this art medium. Batik painting came naturally to Ismail, having patience in spades and his innate talent for combining warm and earthy hues from a restricted palette of colours to illustrate beautifully the everyday rural scenes.

While Khalil was trained in rendering human figures and Ismail followed suit, he did not embody Khalil's stylised depiction. Instead, Ismail's figures illustrate real-looking people. Ismail's batik paintings may be found in the art collections of the National Art Gallery Kuala Lumpur, Petronas, Bank Negara Malaysia, ESSO Malaysia and Maybank.

Kwan Chin, on the other hand, is an outstanding batik painter whose works depict a hint of the Nanyang style. His paintings generally feature bright atmospheres, paired with excellent contrast of colours. Kwan Chin's works have been exhibited locally and internationally, and collected by Bank Negara Malaysia, Penang Batik Painting Museum and other institutions, besides private collectors.

The collaboration of Ismail Mat Hussin and Kwan Chin

Ismail Mat Hussin and Kwan Chin are two pioneers who stand shoulder to shoulder among legends and are synonymous with the Malaysian batik painting scene. Both, Ismail and Kwan Chin ventured into batik almost during the same period, 1960's and 70's.

"Kota Bahru Market" (2014) is a masterpiece forged by the artistic brilliance of both Ismail and Kwan Chin respectively. It's almost as if it is meant to be that two artists who share the same fervour for batik painting and who catapulted into the art scene at almost the same period would collaborate on this painting. This painting in its inception, was a mere drawing on a batik fabric, executed by Ismail in its totality in the 1990's and was left unfinished.

Seeing the need to bring life to his work, Ismail agreed for his work to be completed by Kwan Chin in 2014, not before signing the drawing. Kwan Chin, in his figurative style added his flavour and his niche of using vibrant, contrasting colours to the painting, which highlighted Ismail's drawing of the rural setting in Kota Bahru. The result is a distinct, aesthetically-pleasing and heart-warming painting that evokes nostalgia among its viewers.

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Mother and Children, 1980s

Signed "Teng" on lower right
Batik
74 x 52 cm

Provenance
Private Collection, Singapore

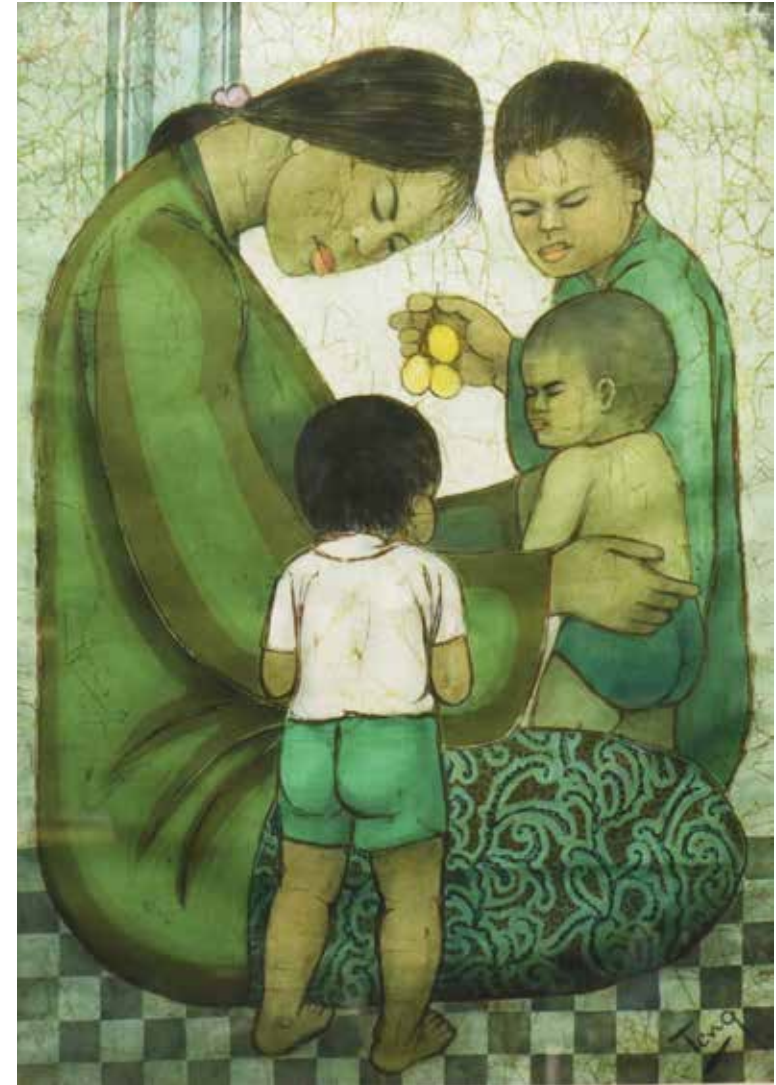
RM 35,000 - RM 60,000

The Mothers and The Child, 1970s
Batik 92 x 60 cm
SOLD RM 82,500.00
KLAS Art Auction 7 July 2013
Edition IV

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).

29

LYE YAU FATT

B. Kedah, 1950

Resting, 2017

Signed and dated "2017" on lower right

Acrylic on canvas

55.5 x 61 cm

Provenance

Private Collection, Singapore

RM 5,000 - RM 12,000



Bird Cage and a Jar, 2016
Mixed media on canvas 75 x 95.5 cm
SOLD RM 8,454.00
KLAS Art Auction 4 September 2016
Edition XXII



Resting, 2010
Acrylic on canvas 69.5 x 90.5 cm
SOLD RM 8,400.00
KLAS Art Auction 18 January 2015
Edition XIII

Artist Lye Yau Fatt has a proclivity for looking for themes and substance for his art pieces in regular objects. This is clearly demonstrated by this still-life piece, as he exquisitely paints a pot of plant in a nondescript setting, along with a domestic shorthair cat resting on the right.

The entire event captured at sundown in homely colours show his love for the ordinary and simple, from the resting cat to the potted flowers – this is a typical folk practice, ersatz flowerpots from old, used food cans. The unfussiness that is his theme contradicts the intricacy of his techniques in this piece, making this truly something that reminds you of home – simple yet lovely.



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.



30

TAN THEAN SONG

B. Kedah, 1946-2017

A Day at Work

Signed "Thean Song" on
lower left
Batik
85 x 65 cm

Provenance
Private Collection, Canada

RM 1,200 - RM 2,500

The women in Tan Thean Song's paintings always have those distinctively bodies that are curvy and elongated. Captured in this piece is four women engrossed in their work at an estate. This painting captures unity.

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



31

KENG SENG CHOO

B. Kedah, 1945

Two Sisters, 2011

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

Provenance
Private Collection, Kedah

RM 5,000 - RM 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 two sisters and doves. 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.

Born in 1945 in Alor Setar, Kedah, Keng Seng Choo graduated from the prestigious Nanyang Academy of Fine Arts in Singapore in 1965. With a career in the art scene that spans across 45 years, which he paints with much passion and expression. He had 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.

32

KHALIL IBRAHIM

B. Kelantan, 1934

Figurative Series 1, 2004

Signed and dated "Khalil Ibrahim 004" on lower right

Acrylic on board

32 x 34 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

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.



33

KHOO SUI HOE

B. Kedah, 1939

A Portrait of a Man Under the Sea, 1973

Signed "Sui Hoe" on lower right

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

Oil on canvas

76 x 88 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 35,000



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



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

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



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

34

YUSOF GHANI

B. Johor, 1950

Siri Topeng, 1995

Signed "Yusof Ghani" on the reverse

Mixed media on paper

43 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

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

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

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



35

BHANU ACHAN

B. Kuala Lumpur, 1949

Pink Delight I, 2016

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

Provenance
Private Collection, Kuala
Lumpur

RM 300 - RM 700



36

FAUZUL YUSRI

B. Kedah, 1974

Petang, 2015

Signed "Fauzul Yusri" on
lower left
Artist, title, date, medium and
dimensions inscribed on the
reverse

Acrylic and mixed media on
jute
92 x 92 cm

Provenance
Private Collection,
Kuala Lumpur

RM 1,200 - RM 3,500



37

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Red Earth Synergy No. 6

Inscribed "161/500 Red Earth Synergy
No. 6 Taj" on bottom of paper
Offset print on paper
30.5 x 30.5 cm

Red Earth Synergy No. 7

Inscribed "102/500 Red Earth Synergy
No. 7 Taj" on bottom of paper
Offset print on paper
30.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,000



38

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed and dated "YG 89" on lower right
Mixed media on paper
25 x 35 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000



Siri Tari Sketch, 1989
Mixed media on paper 23 x 26 cm
SOLD RM 11,330.00
KLAS Art Auction 10 November 2013
Edition VI



Siri Tari, 1989
Mixed media on paper 24 x 38 cm
SOLD RM 14,160.00
KLAS Art Auction 24 May 2015
Edition XV

The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into monochrome 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 absence of colours that gives this painting that polished, fluid flair.

39

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1995

Signed and dated "Khalil Ibrahim 95" on lower right

Watercolour on paper

30 x 39 cm

Provenance

Private Collection, Kuala Lumpur

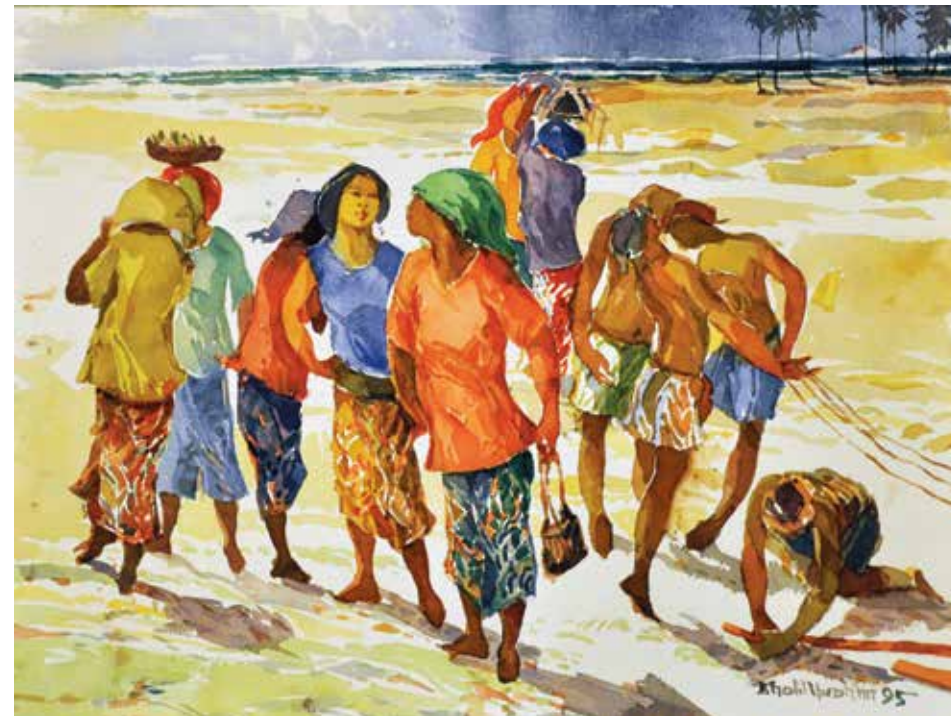
Illustrated on page 219 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 3,000 - RM 7,500

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 East Coast 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.





40

LEE ENG BENG

B. Penang, 1967

Coffee Stall, 2006

Signed, titled and dated "Eng Beng
2006 coffeestall" on upper middle
Watercolour on paper
7.5 x 11 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 4,000

Born in 1967, Lee Eng Beng is a self-taught artist known as one of the most accomplished watercolourists in Malaysia for over 20 years. His artworks have been showcased in Taiwan, Japan, Korea, China and Singapore, as well as in various local art exhibitions. Some of his masterpieces also reside in the permanent collection of corporate multi-nationals across the globe.

Eng Beng's keen observation on Penang street life and abstract portraiture is present in all his pieces along with his passion for capturing moments of bonding between family members



41

KHALIL IBRAHIM

B. Kelantan, 1934

**Indian Series "Indian Experience
III", 2001**

Signed and dated "Khalil Ibrahim 001" on
lower right
Watercolour on paper
52 x 76 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 104 of "KHALIL
IBRAHIM The Art Journey" exhibition book
Published in 2015 by KL Lifestyle Art
Space

RM 7,000 - RM 12,000

In this piece, Khalil captured not only the urban landscape, but the emotions and sounds that come along with the scene. One can almost feel the heat of the sun, the soft breeze, the distant chatter of people and the sound of traffic in the New Delhi city centre. He illustrated beautifully the mood, the bustling traffic in the humble city with his artistic skills when he painted this artwork at the actual site when he attended the New Delhi Biennale in 2001.

Khalil Ibrahim is indeed a legendary icon in the Malaysian art scene. Born in 1934 in Kubang Krian, Kelantan, he is by far one of the few Malaysians who received a state scholarship to attend art training at the prestigious Central St Martin's School of Art and Design in London. Throughout his long career, which spans over 50 years, Khalil has held a number of solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland.



42

SHAFURDIN HABIB

B. Perak, 1961

Chowrasta Market, 2017

Signed and dated "Shafurdin Habib
2017" on lower left
Watercolour on paper
45.8 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,800

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



43

MOKHTAR ISHAK

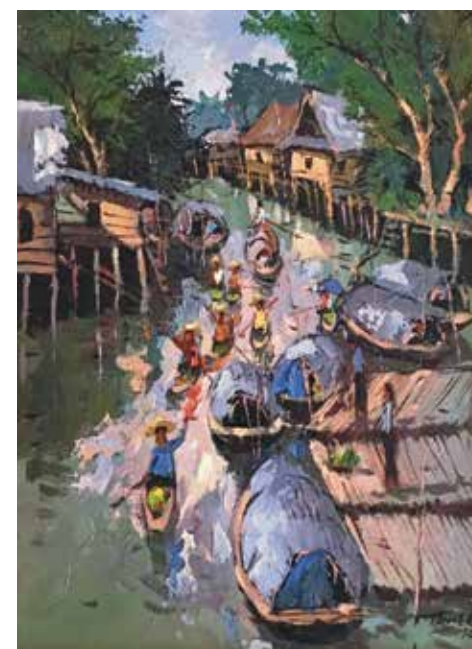
B. Kelantan, 1939

Fishing Boats at Pantai Sabak, 2003

Signed and dated "MOKH.
ISHAK 03" on lower right
Watercolour on paper
10.5 x 14 cm

Provenance
Private Collection, Kelantan
Illustrated on page 46 of
"EAST-COAST NATIVE"
exhibition catalogue
Published in 2011 by
KL Lifestyle Art Space

RM 300 - RM 700



44

TAWEE NANDAKWANG

B. Thailand, 1925-1991

Canal Boat Scene III, 1973

Signed and dated "TAWEE 1974"
on lower right
Oil on canvas
38 x 28 cm

Provenance
Private Collection, Canada

RM 5,000 - RM 9,000



45

ONG KIM SENG

B. Singapore, 1945

Corio Bay Geelong, 1990

Signed, titled and dated
"ONG KIM SENG CORIO BAY
GEELONG '90" on lower right
Watercolour on paper
28 x 38 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,000

"I have to feel a place before I paint it. If I have good feelings for a scene - just as I may have good feelings for someone I meet - I know I'll have the will to paint it well. For me, and for all painters, I believe, inspiration comes naturally when there's a link between the artist and his subject." – Ong Kim Seng

Splendidly done with only the use of watercolour, Ong Kim Seng captures here a scenery at Geelong Corio Bay. Gorgeous on its own due to the exemplary use of watercolour as well as the balance between subject and space, this piece really is truly unique and stunning.

Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few.



46

CHEONG SOO PIENG

B. China, 1917 - 1983

Kampung Fishing Village - Sibu (Malaysia) Riverside, 1961

Signed and dated "SOO PIENG 61"
on lower right
Signed in Chinese and stamped
with artist's seal on lower right
Chinese ink and watercolour on paper
94 x 43 cm

Provenance
Private Collection, Singapore
Formerly in a Private Collection in London

RM 50,000 - RM 120,000

The "Kampung Fishing Village" - Sibul (Malaysia) Riverside illustrates like its namesake, a fishing village with moored boats at a river in Sibu, Malaysia. Dated '61, this painting is signed with two character signatures, red seal mark and further signed in English. The picture is attached with a Singapore edition of The Telegraph, dated 1962.

Provenance: This work was acquired during the 1950's and 1960's, by a partner in a principal Singapore law firm. Loke Wan Tho, a famous magnate, collector, and a client of the law firm introduced Cheong Soo Pieng to the vendor's father.



Reverse

Reads;
(Sarawak) Sibu Riverside

The reference above was extracted from the Andrew Smith & Son's Fine Art Auctioneer's & Valuers Fine Art, Antiquities, Interiors & Collectables auction catalogue dated 7th and 8th November 2017.

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.



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



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

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.



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

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.

CHOO KENG KWANG

One of the few Living Legends from the Singaporean First Generation Artist



Born in 1931 in Singapore, Choo Keng Kwang is a beloved first-generation artist and is the pride jewel of his country in the field of art. Choo gained his well-deserved and exceptional reputation through his extraordinary traditional oil paintings of landscapes, animals and nature. His contribution to art, education and the public sphere since the 1950's has made him an icon in the world of art.

Choo was the son of a Teochew diamond trader, Choo Kim Kye, and his interest in fine art was rooted from his favourite comics and printed cartoons. During his school years, he not only attended Catholic High School, he also enrolled for art courses at Nanyang Academy of Fine Arts (NAFA). Despite facing criticism and disapproval from his teachers, due to his unwavering dedication to both his regular studies and art classes, his hard work paid off in 1953 when he graduated with two certificates, one from Catholic High School and one from NAFA. Although Choo showed interest in art during his school years, it was not until after he graduated that he delved



The artists from Singapore on their inaugural painting expedition to Angkor in 1964 in which included pioneer artists. The only still living artists in the photograph are Chen Chen Mei and Choo Keng Kwang (3rd from left). Ten of the artist in this photo have their artworks collected by Singapore National Art Museum.

into the field. He chose to be an educator and started teaching, which eventually led to Choo being the principal of Sin Hua School.

During his early years as an artist, Choo had good friends within the art circle such as Lee Man Fong, Georgette Chen, Liu Kang and Cheong Soo Pieng. He once mentioned, "Liu Kang visited me at least once a month and we got together at my home. As for Lee Man Fong, we saw each other quite frequently when Lee was alive".

However, although they share a close friendship, their art styles differ from each other. For instance, Lee was the first artist to paint pigeons. While Lee's pigeons perch on big brown stones, Choo's pigeons in his paintings stand on pine and bougainvillea trees. While Lee used the Linan style, Choo's pigeon artworks combined two different styles of western and eastern. "One can tell the difference between a Choo Keng Kwang pigeon and a Lee Man Fong one without looking at the signature of the artist based on these differences," Choo said.

Choo's life in academia

Although Choo is mainly known as an artist, he had spent more than 30 years in academia. He was a devoted academician known for his involvement as a teacher and later promoted as the school principal of Sin Hua School. Throughout his career in education, Choo sought to improve the teaching of the arts. So in 1982, the Ministry of Education started a two- and four-year Art in Education diploma course in order to raise the standards of secondary school art teachers. Choo oversaw the programme and became the main lecturer.

In 1984, he was promoted as senior lecturer and later became the head of the Art Education Department at the leading art school in the region, Nanyang Academy of Fine Arts (NAFA), until his retirement. So not only is Choo leaving behind his mark as an artist, he also descended his knowledge through education, where the coming generation of artists are able to carry on his teachings and expand his legacy.

Artistic triumphs

Choo's outstanding reputation as a first generation artist of Singapore and as an artistic icon of his time has led to his artworks being commissioned by royalty, dignitaries

and governments. The Singapore government commissioned his paintings as state gifts to foreign dignitaries such as the late president of Egypt, Anwar Sadat and China's chairman Mao Tse-Tung.

In 1976, Choo was conferred the Public Service Medal (PBM) and the Long Service Award (PBS) in 1986. In 1989, his artwork was featured on the first day cover postage stamps for the Singapore Telecommunications Authority. The four original oil paintings of Chinatown were eventually donated to the Singapore National Museum, becoming one of its permanent collections.

Choo also had the privilege of holding and participating in various solo and group art exhibitions in Singapore and countries afar. His works have toured Southeast Asia, Japan, Europe and the United States. In November 1990, he became the first ever Singaporean artist to participate in a cultural exchange exhibition in Jakarta. More impressively, he was even invited to exhibit his paintings in Brunei to commemorate the Sultan of Brunei's 47th birthday in July 1993. Therefore, it is no surprise that many of his masterpieces have been sold at notable auctions such as Christie's and Sotheby's.



Choo Keng Kwang signing his Retrospective Book for KLAS

In 2008, the prolific artist received homage and acknowledgement from the Organising Committee for the Olympic Fine Art 2008, which was a joint effort with the IOC, the Ministry of Culture, China and the Organising Committee of the XXIX Olympiad at the China International Exhibition Centre. He received the recognition because of his immense success in art as well as his influence in the art scene. Choo also received an honorary certificate for his contribution to the Creative Cities Collection – Fine Art Exhibition in London that was held

in August, 2012 at the Barbican Centre. His World Peace artwork was selected for the exhibition. The China International Culture Association, China Society for the Promotion of Culture and Art Development and the Beijing Association for the Promotion of Olympics-related Culture organised the exhibition.

The legacy continues

In March 2013, Choo held a solo exhibition at the Malaysia Brand Outlet at the Vertex in Singapore. His World Peace1, a 100cm by 200cm painting of doves was the most expensive work to be shown at the exhibition which was priced at \$280,000. The rest of the artworks he produced

were tagged at \$28,000 and above. This was without a doubt a major difference from what he earned 50 years ago, where his paintings back then were sold for just \$150 each at the night markets.

While now his larger canvases can easily command six-figure sums, the price is not the artist's main priority. Choo's struggles during his earlier years developed his sense of humility and appreciation in the value of hard work. As a contemporary of the late Liu Kang and Georgette Chen, Choo is still a favourite amongst avid art collectors for his technique of combining Western impressionism and rules of perspective with traditional Chinese brushwork.



Three Cockatoos, 1982
Oil on masonite board 80 x 122 cm
SOLD RM 49,596.80
KLAS Art Auction 28 January 2018
Sale XXX



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 XXVIII



Houseboats Along the River, 1970s
Oil on canvas 61 x 101 cm
SOLD RM 47,040.0
KLAS Art Auction 8 November 2014
Edition XII



The Angkor Series of the 1960s

Choo's Angkor series features a range of his exceptional artworks which many collectors deem to be his best period, which was during the 1960's. This artwork, in particular, brought forth pure abstractions of the faces of the Angkor monoliths, depicting nostalgic elements of his inaugural trip to Angkor Wat in 1964.

Many of his artworks were displayed for sale at Hotel Singapore, known today as Singapore Hilton on Orchard Road. His pieces were mostly acquired by various bankers, local corporate collectors, business guests and expatriates who have stayed at the hotel. This masterpiece, in particular, was also one of his notable works displayed at Hotel Singapore and was later acquired as part of the collection of the Chase Manhattan Bank New York since 1964. However, it has made its way back to Kuala Lumpur carrying the inventory number on the verso of the painting.

47

CHOO KENG KWANG

B. Singapore, 1931

Angkor, Cambodia, 1964

Signed and dated "K. Kwang 1964" on lower right
Oil on canvas
65 x 83 cm

Provenance

Private Collection, Singapore
Formerly in the collection of an American Bank in New York as indicated on the verso of the painting

RM 25,000 - RM 55,000

48

DREW HARRIS

B. Canada, 1960

Fogwater #3, 2008

Signed, titled and dated on the reverse

Mixed media on canvas
153 x 91 cm

Provenance
Private Collection, Selangor

RM 4,000 - RM 6,000



49

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 4,000



50

NIK RAFIN

B. Selangor, 1974

Ballerinas - Blue Series, 2016

Signed and dated "Rafin 616"
on lower right

Acrylic on canvas
122 x 183 cm

Provenance
Private Collection,
Kuala Lumpur

RM 2,500 - RM 5,000



51

NIK RAFIN

B. Selangor, 1974

Runaway Horses, 2017

Signed and dated "Rafin 317"
on lower right

Acrylic on canvas
91 x 152 cm

Provenance
Private Collection,
Kuala Lumpur

RM 2,000 - RM 5,000





52

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Indah Dewi Pertiwi, 1997

Signed and dated "Ismail Latiff '97" on
lower right

Acrylic on paper
38 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

Anybody familiar with Ismail Latiff's works may even describe him to be an artistic wizard, and by wielding a brush, he creates magic on canvas. The colours seen here are in a fantasy twirl, 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."



53

TAN RAHIM

B. Perak, 1934

Untitled

Signed on lower left
Oil on canvas
45 x 45 cm

Provenance
Private Collection,
Kuala Lumpur

RM 2,500 - RM 5,000



54

LONG THIEN SHIH

B. Selangor, 1946

White Stripes, 2001

Signed and dated "Thien Shih
2001" on lower right
Pastel on paper
56 x 76 cm

Provenance
Private Collection,
Kuala Lumpur

RM 1,800 - RM 3,500

JOLLY KOH

The Art Romanticist



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

Dr Jolly Koh is one of the most respected artist-academician of his years. His artworks are very much celebrated as he is considered as one of the prime movers in the modern art scene. He is an intellectual as well as an aesthetic tour de force with a vast range of experience gained through his residence in the United Kingdom, United States, Australia and many other countries. Since the 1960's, Koh has played a major role in transforming local art and amazingly still continues to do so until this very day.

KOH'S HISTORY & EDUCATION

Jolly Koh was born in Singapore in 1941. His family moved to then Malaya during the

Japanese occupation when he was an infant.

They then resided in Malacca. He was part of an affluent Straits Baba family. In one of his book publications, *Artistic Imperatives: Selected Writings and Paintings*, he credits his grandfather for being an integral influence on his development during his teenage years.

At the age of 13, he had already won the prestigious Milo Art competition and by the time he was 16, he was given a one-man show at the British Council in Kuala Lumpur, followed by another one in Singapore.

Drawing and painting had always been an interest to Koh and at the age of 15, he took

part in the Selangor Art Society exhibition. Impressively at the age of 16, he held his first solo exhibitions; one in KL and the other in Singapore.

Koh wanted to pursue his passion and become an artist. Dedicated to his dream, he went to Hornsey College of Art in London to major in painting in 1959 when he was only 18, with his grandfather supporting his studies. His student life in London allowed him to experience first hand in his initiation into the world of literature, theatre and music. His time at Hornsey played a major part in his development as an artist and art educator. He was introduced to the Basic Design programme initiated by figures such as Victor Pasmore and Maurice de Sauzmarez, and he received his National Diploma in Design in 1962.

In the same year, he expanded his career prospects by furthering his studies and received the Art Teacher's Certificate from London University in 1963. He then went off to teach but he also painted at the same time. In 1970 onwards, he pursued his Master of Science degree majoring in Art Education as well as his Doctor of Education degree in Philosophy of Education at Indiana University in the United States.

During the 1970's and 80's, making an income through painting was difficult, thus his sole occupation was teaching. After the completion of his studies in 1975, he was offered a job in Australia and taught at a high school in Melbourne. He also worked with celebrated Australian artist John Olsen for a certain period and subsequently secured a senior lecturer post in Adelaide where he worked for 10 years. It was only in the late 90's that he became a full-time artist after he returned home.

THE ART OF JOLLY KOH

Paint is Jolly Koh's forte and he uses various techniques, mainly acrylic with oil on top that modifies the initial layer. Lively yet dreamy, vibrant but enchanting, Koh's romanticism is very apparent with lyrical quality, unveiling his inner persona. Therefore, his works portray a strong and resolute quality that reflects his personality.

Koh's paintings are reflections of more than the sensual pleasure of painting, exploring colour and space like no other. The awe-inspiring result of his intention in invoking his viewers' feeling of pleasure when gazing into his magnificent work stems from the belief that a painting must be beautiful in order to be able to fulfil its function of providing aesthetic pleasure which he does so very well.

His works have been collected by numerous local and international museums, corporations, banks and hotels such as J.D. Rockefeller III Collection in New York, the National Art Gallery in Victoria, Australia, the Kasama Nichido Museum of Art in Japan, Bank Negara Malaysia and The Fullerton Hotel in Singapore as well as the Kuala Lumpur Hilton.

Although he has had several solo exhibitions in Malaysia between 1957 and 1969, he did not exhibit in Malaysia again for almost 23 years. Until recently, he has participated in numerous exhibitions in the USA, Australia, Thailand, Brazil and India. One of Koh's most recent solo exhibitions was held at the White Box in Publika, KL from Nov 30 to Dec 17, 2017, featuring over 40 of his best works in the last 15 years as well as the launch of his art book, *Jolly Koh@76*.

55

JOLLY KOH, DR

B. Singapore, 1941

Untitled (Terang Bulan Series), 1995

Signed and dated "Jolly Koh 95" on lower right

Oil and acrylic on canvas

91 x 121.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 50,000



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



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

The Terang Bulan Series marked his moon-painting era between 1994 and 1996, which later led to his rising sun paintings at the end of the era. The series shows Koh's alchemist-like talent in manipulating the hues of colour and temperature, which sets the tone and mood of his masterpieces. The glow of his Terang Bulan series incites an ethereal feel that makes the beauty of his works eternal in one's memory.



Known as a romantic and lyrical painter, he incorporates stunning contrast of images that sometimes result in "accidental swirling and blending of colours" which brings about lovely inimitable shapes and forms, he admitted. With this piece, he brings the viewers' attention to the moon and its reflection on water.

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

56

ENG TAY

B. Kedah, 1947

Guitar Player, 1993

Signed and dated on middle left

Oil on canvas

51 x 51 cm

Provenance

Private Collection, Kuala Lumpur

RM 11,000 - RM 25,000



At Rest, 1990

Oil on canvas 46 x 61 cm

SOLD RM 38,324.80

KLAS Art Auction 28 January 2018

Sale XXX

“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.

57

KHOO SUI HOE

B. Kedah, 1939

Wandering at Night, 1970

Signed and dated "Sui Hoe 70" on lower right

Alpha Gallery label affixed to the reverse

Oil on canvas

88 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 36,000



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.





58

A. B. IBRAHIM

B. Alor Setar, 1925 - 1977

Boy on Buffalo

Signed "A. B Ibrahim" on lower left
Watercolour on paper
27.5 x 37 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.



59

SEAH KIM JOO

B. Singapore, 1939

Abstract

Signed on middle right
Batik
63 x 89 cm

Provenance
Private Collection, Canada

RM 6,000 - RM 12,000

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a soft dreamy canvas this time. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik with haphazard dots and scatterings of faint whites provide the illusion of petals, and the entire piece simply speaks quiescence.

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.

60

KWAN CHIN

B. Kuala Lumpur, 1946

Sunrise, 1968

Signed "Kwan Chin" on lower right
Batik
65 x 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



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

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

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

61

ABDUL GHANI AHMAD

B. Kedah, 1945

Journey Series, 2011

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

Provenance
Private Collection, Kedah

RM 850 - RM 1,200



62

KENG SENG CHOO

B. Kedah, 1945

Kampung Scene, 1969

Signed and dated "Seng Choo 69" on
lower right
Batik
73.5 x 50.8 cm

Provenance
Private Collection, Canada

RM 3,500 - RM 7,000



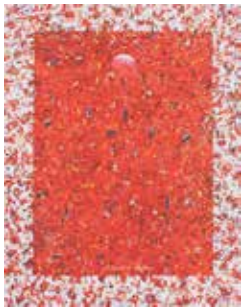
ISMAIL ABDUL LATIFF

B. Melaka, 1955

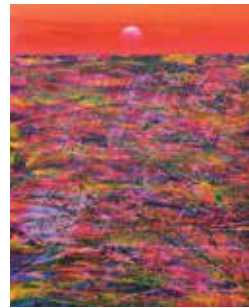
Dancing Stars... Wind of Roses, 2012

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

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 14,000

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



Rapat Sesak... Bumi Manusia, 2012
Acrylic on canvas 90 x 71 cm
SOLD RM 15,680.00
KLAS Art Auction 10 August 2014
Edition X

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

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

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





64

BHANU ACHAN

B. Kuala Lumpur, 1949

Sunset 1 & Dusk II, 2016

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

Mixed media on paper

59 x 42 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 3,600



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

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

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

65

LYE YAU FATT

B. Kedah, 1950

Lemon Tea, 2017

Signed and dated "2017" on lower left

Oil on canvas

56 x 61 cm

Provenance

Private Collection, Kedah

RM 4,500 - RM 8,000



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

SOLD RM 9,468.48

KLAS Art Auction 13 November 2016
Edition XXIV



Flowers in a Vase, 2016
Oil on canvas 63 x 75 cm

SOLD RM 8,454.00

KLAS Art Auction 23 October 2016
Edition XXIII



Although artist Lye Yau Fatt studied printmaking in the US and has been in the art industry for more than 40 years now, he seems very stuck to his Asian and Malaysian roots as evidently shown in his works. 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.

Lye Yau Fatt has a proclivity for looking for themes and substance for his art pieces in regular objects. This is clearly demonstrated by this still-life piece, the objects are systematically executed, with precision and absolute care for neatness. The intricacy of his techniques in this piece, making this truly something that reminds you of a Nyonya home – simple yet lovely. It brings a nostalgic feeling of antiquity, a Chinese Peranakan culture .

Lye Yau Fatt was born in Kedah in 1950. 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.

His works have been part of Sotheby's Singapore, auctions in Malaysia and are in the collection of National Art Gallery Kuala Lumpur, Bank Negara Malaysia, Shell Malaysia, French Embassy Kuala Lumpur, Singapore Ministry of Foreign Affairs, Lion City Hotel Singapore, Standard Chartered Bank Malaysia, Syarikat Telekom Malaysia Berhad and HRH the sultan of Kedah.



66

RAFIEE GHANI

B. Kedah, 1962

Still Life, 1998

Signed "Rafiee Ghani" on lower left
Oil on board
20.3 x 25.4 cm

Provenance
Private Collection, Kuala Lumpur
Comes with KLAS certificate
signed by the artist

RM 2,500 - RM 5,500

Mood is crucial for Rafiee Ghani, as he has mentioned that he does not merely paint his subjects, but his feelings about his subjects. In a way, this piece is an emotions capsule, as Rafiee collects his thoughts, views and perspectives. Apart from that, his works also captures his rearrangement on what people normally look past, his translation of reality onto canvas.

The colours are eccentric and completely disorganized, giving it a cheery, easygoing feel to it. It does seem to pique the interest, as the arbitrariness of it all calls out to the viewer to acquaint themselves with each and every single stroke, line and colour in this piece.



67

TAN RAHIM

B. Perak, 1934

Untitled, 1988

Signed and dated on middle left
Oil on canvas
65 x 65 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



68

DAVID BROMLEY

B. England, 1960

Butterflies, 2015

Signed "BROMLEY" on lower middle
Acrylic on canvas with metal leaf gilding
91 x 183 cm

Provenance

Private Collection, Australia

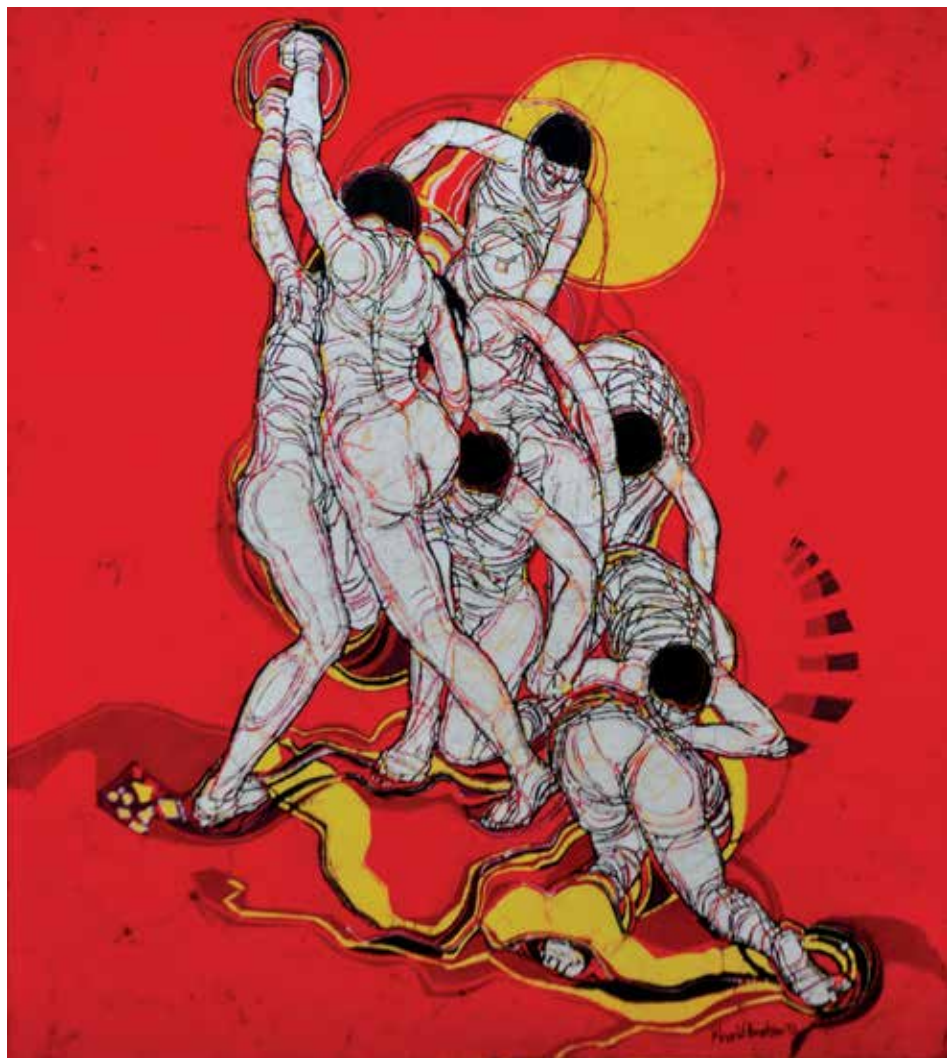
Illustrated on page 55 of "The World of David Bromley" exhibition book
Published in 2017 by KL Lifestyle Art Space

RM 28,000 - RM 55,000

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

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

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



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

KHALIL IBRAHIM'S BATIK

'My Art is Me' - Khalil Ibrahim



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



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

BACKGROUND

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

HOW IT ALL BEGAN

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

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

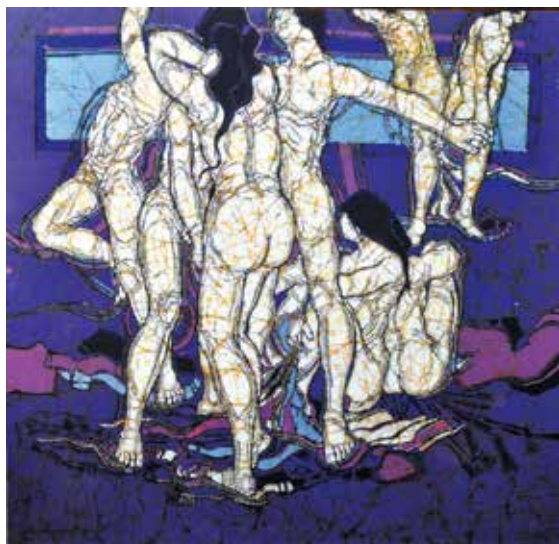
In pursuit of his passion, he began attending art classes held every Sunday, in Kota Bharu. The art inspector, Nik Mahmud Idris bestowed upon Khalil the art of watercolour and painting techniques. Equipped with the painting techniques that he learnt in the art classes, he allowed his creativity to blossom,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

EXHIBITIONS

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



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



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

ARTWORK

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

BATIK

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

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

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

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

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

69

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Figures - Movement in Red, 1975

Signed and dated "Khalil Ibrahim 75" on lower left
Batik
92 x 80 cm

Provenance
Private Collection, Selangor
Gifted by Dr Ronald Mc Coy to the current owner

RM 50,000 - RM 90,000



70

**RAPHAEL SCOTT
AHBENG**

B. Sarawak, 1939

**NR. The Goldmine,
2015**

Signed, titled and dated "RSA
'15 NR. THE GOLDMINE"
on lower right
Acrylic on board
30 x 30 cm

Provenance
Private Collection,
Kuala Lumpur

RM 1,500 - RM 2,800



71

**RAPHAEL SCOTT
AHBENG**

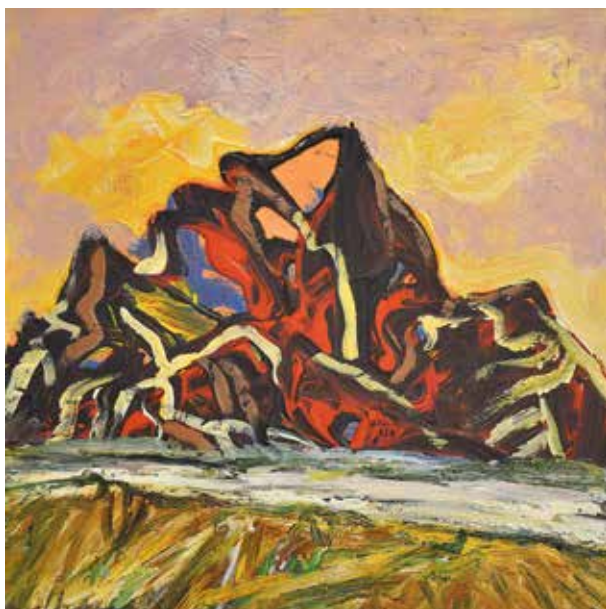
B. Sarawak, 1939

Bako

Signed, titled and dated
"BAKO RSA"
on lower middle
Acrylic on board
30 x 30 cm

Provenance
Private Collection,
Kuala Lumpur

RM 1,500 - RM 2,800



72

TEW NAI TONG

B. Selangor, 1936-2013

**Selection of
Sketches of Board
and Paper**

Sketches 1980s - 1990s
Mixed selection

Provenance
Private Collection,
Selangor

RM 300 - RM 500



73

ISMAIL MAT HUSSIN

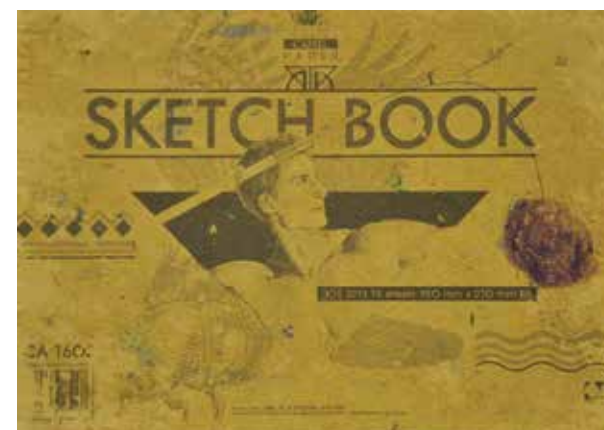
B. Kelantan, 1938-2015

Sketch Book 1980s

Mixed media on paper
19 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000



74

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Rebana Players, 1980

Signed and dated "Ismail Mat Hussin
1980" on lower right
Pencil on paper
19 x 20 cm

Playing Gasing, 1979

Signed and dated "Ismail Mat Hussin
1979" on lower right
Pencil on paper
17 x 17 cm

Provenance
Private Collection, Kuala Lumpur

RM 600 - RM 1,200



75

MOKHTAR ISHAK

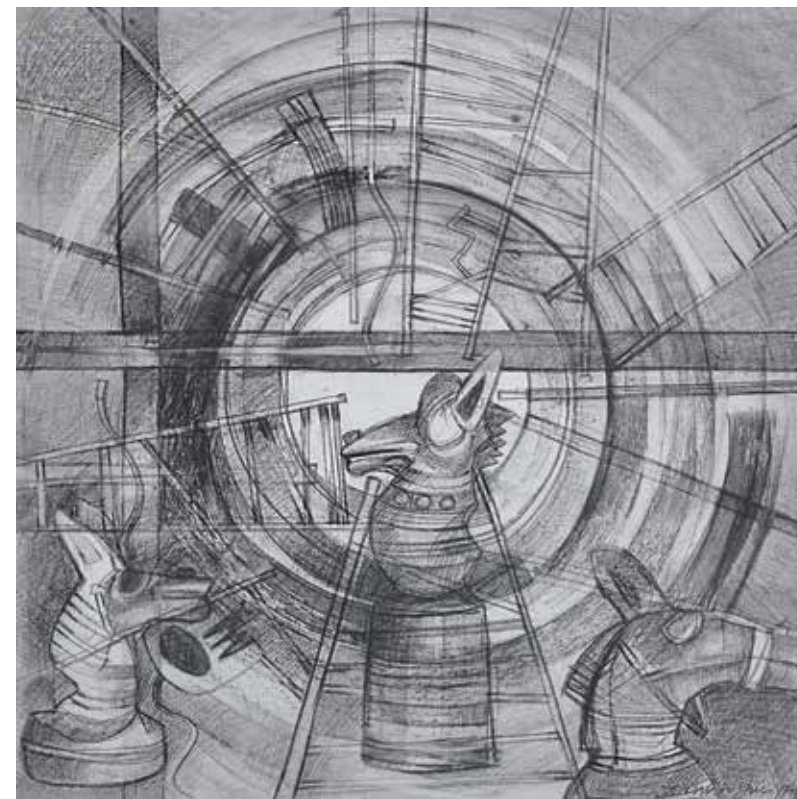
B. Kelantan, 1939

Pantai Malawi, 2010

Signed and dated "MOKH. ISHAK
JUN 2010" on lower right
Watercolour on paper
10.5 x 15.5 cm

Provenance
Private Collection, Kelantan
Illustrated on page 47 of "EAST-
COAST NATIVE" exhibition catalogue
Published in 2011 by
KL Lifestyle Art Space

RM 300 - RM 700



Artworks by this particular artist are not mere display of skill or as a source of visual brevity to those who look upon it, but therein lie various commentaries. These satirical pieces not only wow the viewers with such meticulous and methodical skills when it comes to Zulkifli Yusoff's paintings, but also because the end message definitely leaves more than one thing to smile about.

Zulkifli Yusoff studied in Manchester Polytechnic, England in 1991 after graduating from UiTM. He is known to be one of the best contemporary artists in Malaysia, and has received various awards such as the 1988 and 1989's Major Award in the Young Contemporary Artists Competition, the 1992's Grand Minister's Prize in the Third Salon Malaysia competition. Currently, he is an Associate Professor at Universiti Pendidikan Sultan Idris in Perak.

76

ZULKIFLI YUSOFF

B. Kedah, 1962

Untitled, 1995

Signed and dated "Zulkifli Yusoff 95"
on lower right
Charcoal on canvas
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000



77

KHALIL IBRAHIM

B. Kelantan, 1934

Portrait Study VIII, 1980s

Signed "Khalil" on the reverse
Watercolour on paper
14 x 10.2 cm

Provenance

Private Collection, Kuala Lumpur
Illustrated on page 269 of "KHALIL IBRAHIM
The Art Journey" exhibition book
Published in 2015 by KL Lifestyle Art Space

RM 800 - RM 1,000

Khalil painted and sketched a number of portraits. However with the passing years, he often challenged the transient nature of human existence. Although Khalil has seldom been discussed as a portrait painter, he produced a large number of portraits in a variety of media. In many of his portraits, the palette has been composed of pure hues.

Khalil only painted two self-portraits of himself in 1965 and later again in 1999 but instead through the very nature of portraiture, he investigated the humanity of his models. Khalil's portraits are characterised not by their stylistic consistency, but rather by change – quite as much as the other genres in which he has worked.



78

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Samudera Sepaku Sepaku, 2004

Signed "Ismail Latiff" on lower middle
Acrylic on paper
38 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

This painting evokes the feelings of fire and energy. Inundated with the strong contrasting colours of black, white and golden brown. Ismail kept the golden brown bright and warm to cheer the surrounding. It brings out the dark backgrounds and blends the play of the three colours perfectly. 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.

YUSOF GHANI

B. Johor, 1950

Siri Topeng “Serampang”, 1993

Signed on the reverse
Mixed media on canvas
122 x 92 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 87 of “Yusof Ghani, Siri Tari : Topeng” book

Published in 1996 by Rusli Hashim Fine Art

RM 20,000 - RM 50,000

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



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

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

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



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

80

KHALIL IBRAHIM

B. Kelantan, 1934

Vivacity I, 2003

Signed and dated "Khalil Ibrahim 003" on lower right

Acrylic on canvas

104 x 96.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page xx 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 35,000 - RM 70,000

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

These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips of flowing colours. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.

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



IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

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

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

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

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

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

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

After the Sale

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

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

Goods and Services Tax (GST)

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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



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

Bidder No. (for office use)

BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 15 April 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 2018) _____

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

AGREED AND ACCEPTED BY

Signature of Bidder _____

Name _____ Date _____



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

Bidder No. (for office use)

ABSENTEE BID FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 15 April 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 2018) _____

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

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

(leave blank if phone bidding)

LOT NUMBER	ITEM	TOP LIMIT (RM)

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

AGREED AND ACCEPTED BY

Signature of Bidder _____

Name _____ Date _____

Index of Artists

A. B. Ibrahim	58	Seah Kim Joo	59
Abdul Ghani Ahmad	61	Shafuridin Habib	7, 42
Awang Damit Ahmad	21	Soon Lai Wai	13
Bhanu Achan	35, 64	Tajuddin Ismail, Dato'	16, 37
Cheong Soo Pieng	26, 46	Tan Choon Ghee	8
Choo Keng Kwang	47	Tan Rahim	53, 67
Chua Ek Kay	23	Tan Thean Song	30
Chuah Thean Teng, Dato'	28	Tawee Nandakwang	44
David Bromley	4, 68	Tay Bak Koi	24, 25
Drew Harris	48	Tew Nai Tong	72
Eng Tay	56	Yusof Ghani	22, 34, 38, 79
Fauzul Yusri	36	Zulkifli Yusoff	76
Ibrahim Hussein, Datuk	2,		
Ismail Abdul Latiff	9, 15, 20, 52, 63, 78		
Ismail Mat Hussin	73, 74		
Ismail Mat Hussin & Kwan Chin	27		
Jailani Abu Hassan	11		
Jolly Koh, Dr	3, 55		
Keng Seng Choo	31, 62		
Khalil Ibrahim	1, 10, 19, 32, 39, 41, 69, 77, 80		
Khoo Sui Hoe	33, 57		
Kwan Chin	60		
Lee Eng Beng	40		
Long Thien Shih	12, 54		
Lye Yau Fatt	29, 65		
Mohd Raduan Man	6, 49		
Mokhtar Ishak	43, 75		
Nik Rafin	50, 51		
Nizar Kamal Ariffin	14		
Ong Kim Seng	45		
Paco Gorospe	18		
Rafiee Ghani	17, 66		
Raphael Scott AhBeng	70, 71		



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

PRIVATE COMMISSION OF PORTRAITS BY DAVID BROMLEY

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



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

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



Presented by



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