

PETALING JAYA, SUNDAY 8 JULY 2018

KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 57 **Abdul Latiff Mohidin** *Pago-Pago Sculpture*, 1970



KLAS ART AUCTION 2018

MALAYSIAN MODERN & CONTEMPORARY ART SALE XXXII

Auction Day

Sunday, 8 July 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 35 **Awang Damit Ahmad** E.O.C. "Rumbia Dan Pucuk Paku", 1992

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

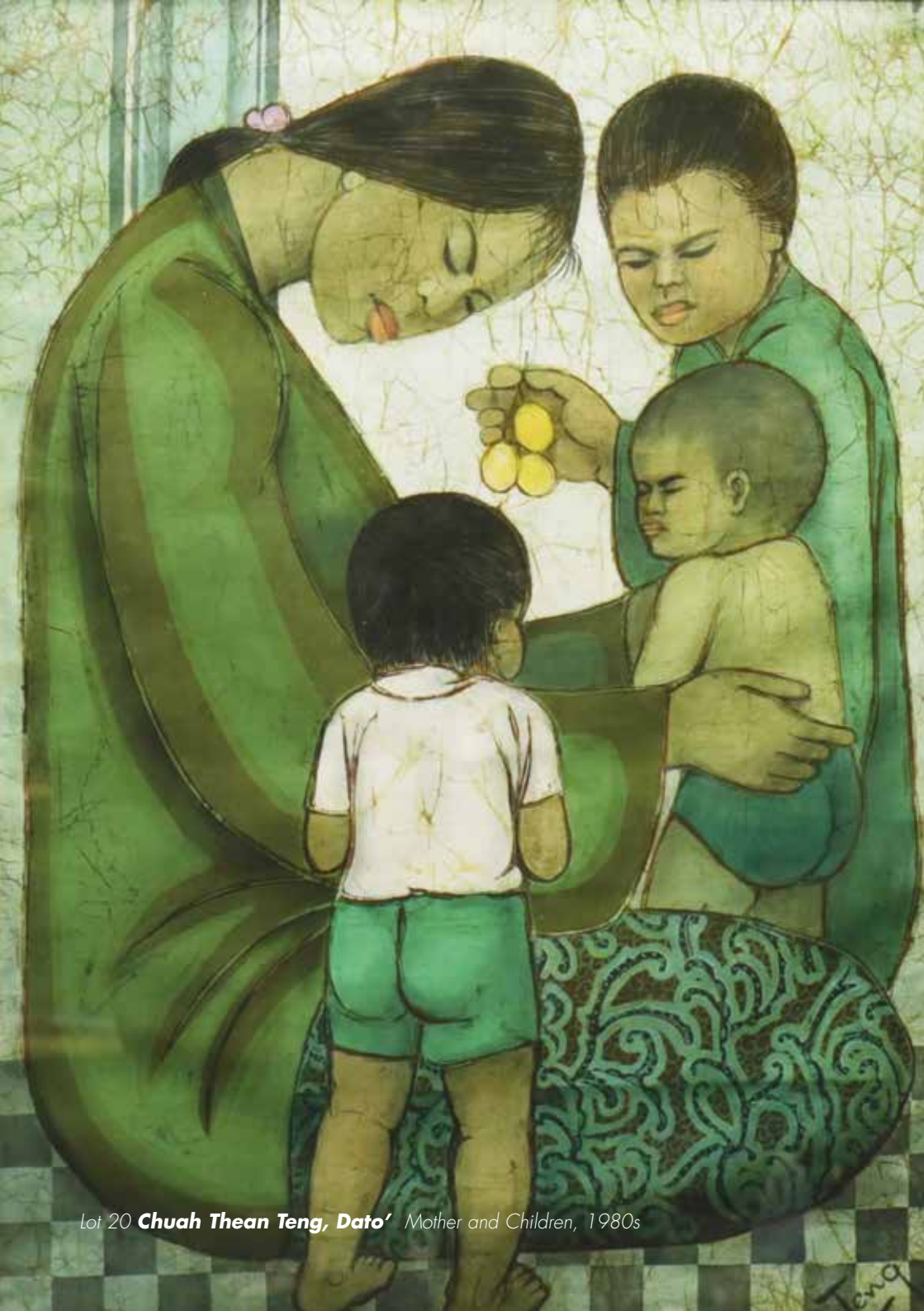
Contact Information

Bill +6013 361 2668
bill@mediate.com.my

Datuk Gary Thanasan
gary@mediate.com.my

Payment and collection

Shamila +6019 333 7668
shamila@mediate.com.my



Lot 20 **Chuah Thean Teng, Dato'** Mother and Children, 1980s

Full Preview

Date: 18 June - 7 July 2018

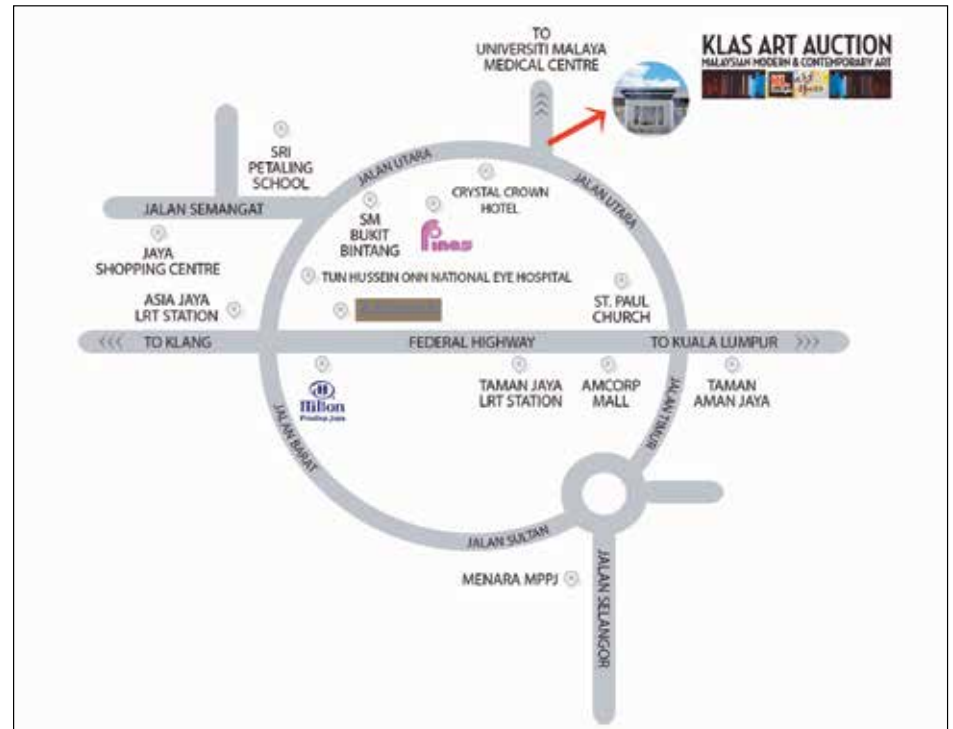
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

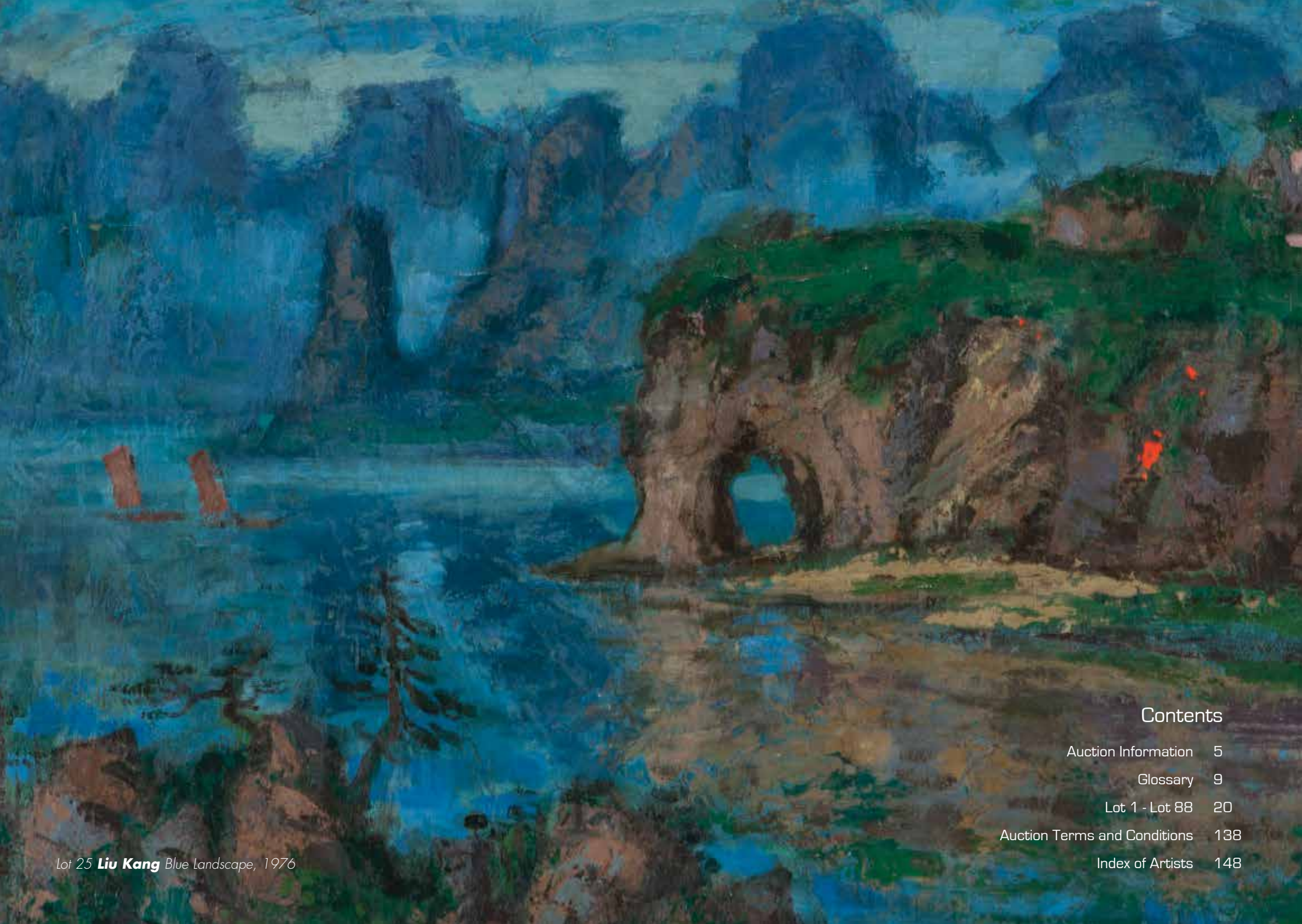
Date: Sunday, 8 July 2018

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

Time: 1.00 pm



Map to KL Lifestyle Art Space



Lot 25 **Liu Kang** *Blue Landscape*, 1976

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lot 44 **Khoo Sui Hoe** Figure in Day Light, 1970

Glossary



1 KHALIL IBRAHIM

BERSERAH (EAST COAST SERIES), 1994

Watercolour on paper 30 x 39 cm
RM 2,000 - RM 6,000



2 KHALIL IBRAHIM

DEVELOPING COMPOSITION FOR EAST COAST SERIES (FROM 1980'S - 1990'S SKETCH BOOK)

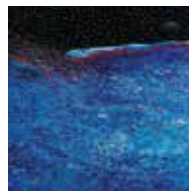
Pen on paper 12 x 9 cm
RM 500 - RM 900



3 BHANU ACHAN

BLUE LANDSCAPE II, 2017

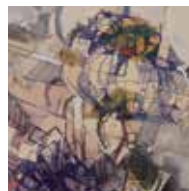
Oil on canvas 91 x 71 cm
RM 2,500 - RM 5,500



4 ISMAIL ABDUL LATIFF

BILA LARUT MALAM... GERAKAN GARIS KERAS, 2013

Acrylic on canvas 70 x 140 cm
RM 12,000 - RM 16,000



5 IBRAHIM HUSSEIN, DATUK

UNTITLED, 1964

Acrylic ink and collaged paper on paper laid to card
33.02 x 20.32 cm
RM 28,000 - RM 55,000



6 KHALIL IBRAHIM

THE SPIRIT OF THE EAST COAST AND SANUR, 2002

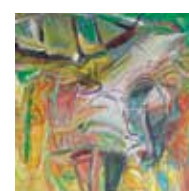
Ink on paper 44 x 56 cm
RM 10,000 - RM 15,000



7 KHALIL IBRAHIM

EAST COAST IMAGINARY LANDSCAPE, 1997

Oil on canvas 52 x 79 cm
RM 12,000 - RM 25,000



8 YUSOF GHANI

SIRI TOPENG, 1996

Oil on canvas 137 x 122 cm
RM 18,000 - RM 40,000



9 DAVID BROMLEY

BOXING BOY

Gouache and acrylic on French hand made artist paper 34.5 x 26.5 cm
RM 3,500 - RM 5,000



10 ENG TAY

MUSICIANS, 1993

Oil on canvas 50 x 60 cm
RM 15,000 - RM 35,000



11 YUSOF GHANI

WAJAH SERIES, 2015

Mixed media on canvas 92 x 61 cm
RM 10,000 - RM 18,000



16 KHALIL IBRAHIM

**LANDSCAPE STUDY VI
(From 1980's - 1990's sketch book)**

Watercolour on paper 9 x 12 cm
RM 500 - RM 800



21 KWAN CHIN

KAMPUNG LIFE, 2012

Batik 74 x 98 cm
RM 6,000 - RM 9,000



12 RAFIEE GHANI

UNTITLED

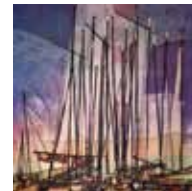
Watercolour on paper 38 x 76 cm
RM 2,000 - RM 4,500



17 KHALIL IBRAHIM

**PORTRAIT STUDY 1 OF
IMAGINARY MALAY GIRL
(From 1980's - 1990's sketch book)**

Pen on paper 12 x 9 cm
RM 300 - RM 700



22 SEAH KIM JOO

**JUNKS IN SINGAPORE,
1970s**

Batik on silk 70 x 100 cm
RM 5,000 - RM 9,500



13 NIZAR KAMAL ARIFFIN

MASK SERIES, 1999

Acrylic on canvas 61 x 61 cm
RM 4,500 - RM 9,000



18 TAN RAHIM

BULL RUN IN BLUE, 1970s

Batik 48 x 74 cm
RM 1,200 - RM 2,500



23 TAY BAK KOI

UNTITLED, 1965

Oil on canvas 55 x 53 cm
RM 18,000 - RM 36,000



14 ISMAIL ABDUL LATIFF

**MAGIC IN THE SKY...THE
LAST DESTINATION, 1998**

Acrylic on paper 69 x 63 cm
RM 3,500 - RM 5,000



19 ISMAIL MAT HUSSIN

WAU SERIES, 1983

Batik 94 x 105 cm
RM 22,000 - RM 36,000



24 CHEN WEN HSI

DUCKS

Ink and colour on paper
44.5 x 32.5 cm
RM 18,000 - RM 45,000



15 ISMAIL MAT HUSSIN

EAST COAST LANDSCAPE, 1985

Watercolour and ink on paper
18 x 25 cm
RM 500 - RM 1,200



20 CHUAH THEAN TENG, DATO'

MOTHER AND CHILDREN, 1980s

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



25 LIU KANG

BLUE LANDSCAPE, 1976

Oil on board 49 x 74 cm
RM 120,000 - RM 200,000



Lot 22 **Seah Kim Joo**
Junks in Singapore, 1970s



26 CHEONG SOO PIENG
FISHING VILLAGE, 1960
 Chinese Ink and watercolour on paper
 94.5 x 43.5 cm
 RM 50,000 - RM 120,000



31 KHALIL IBRAHIM
LANDSCAPE STUDY 1
 Pen on paper 9 x 12 cm
 RM 300 - RM 500



36 YUSOF GHANI
SIRI TARI VIII, 1993
 Acrylic on canvas 102 x 92 cm
 RM 45,000 - RM 75,000



27 LYE YAU FATT
TWO SISTERS BY THE RIVER, 1984
 Mixed media on canvas 84 x 83 cm
 RM 12,000 - RM 25,000



32 ISMAIL MAT HUSSIN
MOTHER AT WORK WITH CHILD, 1978
 Pencil on paper 18.5 x 27 cm
 RM 1,000 - RM 2,500



37 RAFIEE GHANI
WINDOW, 2004
 Oil on canvas 30.5 x 40.6 cm
 RM 3,000 - RM 5,000



28 NIZAR KAMAL ARIFFIN
SEJAMBAK AMAN #6, 2017
 Acrylic on canvas 122 x 122 cm
 RM 12,000 - RM 25,000



33 TEW NAI TONG
SELECTION OF SKETCHES OF BOARD AND PAPER
 Pencil on board and paper
 mixed selection
 RM 1,800 - RM 3,800



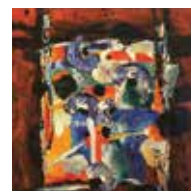
38 KELVIN CHAP
CELEBRATION, 2016
 Mixed media on canvas 131 x 131 cm
 RM 3,500 - RM 7,000



29 ISMAIL ABDUL LATIFF
PANGGUNG NUSANTARA... RATU MULIA, 2014
 Acrylic on canvas 90 x 71 cm
 RM 9,000 - RM 14,000



34 ABDUL LATIFF MOHIDIN
GELOMBANG, 1993
 Mixed media on paper 20 x 29 cm
 RM 10,000 - RM 20,000



39 NG FOO CHEONG
THE DOOR, 1997
 Acrylic on canvas 92 x 92 cm
 RM 2,000 - RM 5,000



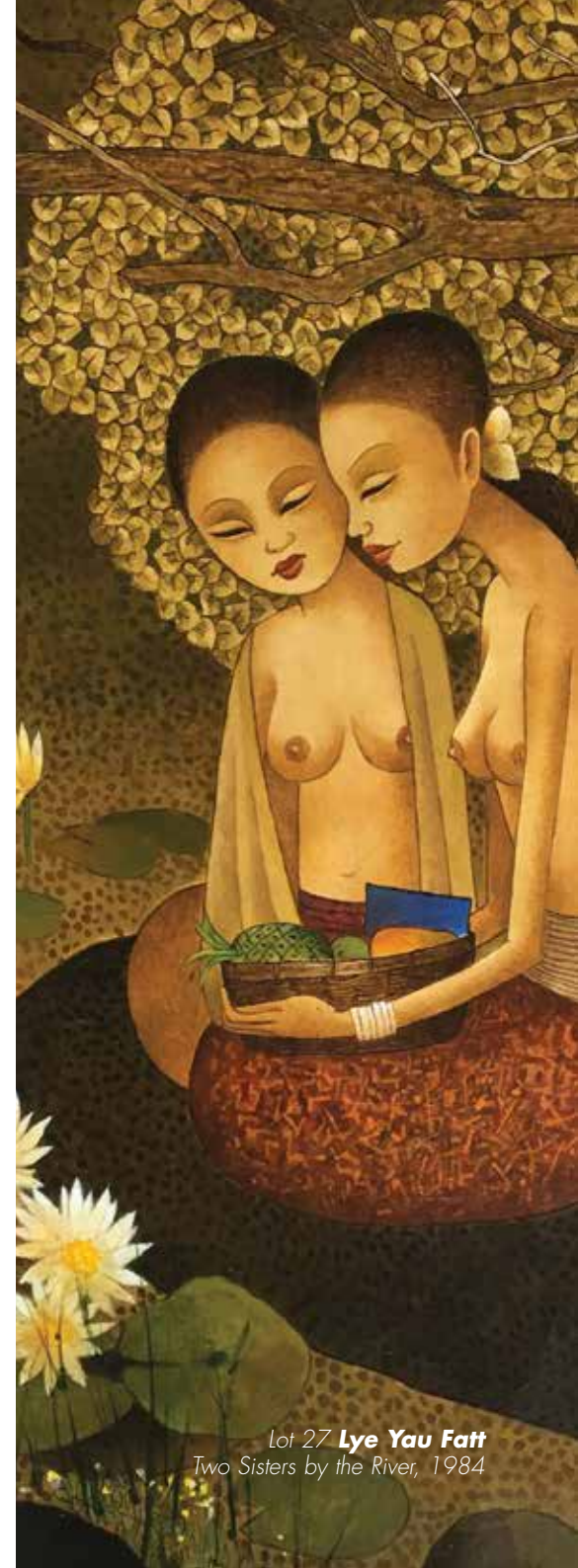
30 KHALIL IBRAHIM
EAST COAST NIGHT SERIES, 2009
 Acrylic on canvas 101 x 122 cm
 RM 40,000 - RM 90,000



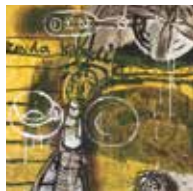
35 AWANG DAMIT AHMAD
E.O.C "RUMBIA DAN PUCUK PAKU", 1992
 Mixed media on canvas 76 x 61 cm
 RM 40,000 - RM 70,000



40 JAILANI ABU HASSAN
DESEMBER LEWAT HUJUNG, 1999
 Mixed media on paper 67 x 101 cm
 RM 5,000 - RM 10,000



Lot 27 **Lye Yau Fatt**
Two Sisters by the River, 1984



41 JAILANI ABU HASSAN
KONDA KONDI, 1999

Mixed media on paper 67 x 101 cm
RM 5,000 - RM 10,000



46 CHEW TENG BENG, DR
LANDSCAPE, 1998

Oil on board 20 x 25 cm
RM 1,800 - RM 3,500



51 CHEN WEN HSI
TWO HENS

Chinese ink and watercolour on paper
33 x 45 cm
RM 15,000 - RM 25,000



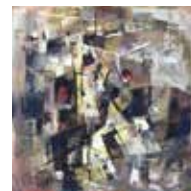
42 NYOMAN GUNARSA
BALINESE DANCER, 1969

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



47 KOH TENG HUAT
CHEW JETTY, PENANG

Oil on canvas 39.5 x 29.5 cm
RM 1,000 - RM 2,500



52 SEAH KIM JOO
ABSTRACT, 1963

Oil on board 46 x 46 cm
RM 8,000 - RM 15,000



43 JEI HAN SUKMANTORO
DEWI, 2012

Oil on canvas 70 x 70 cm
RM 8,000 - RM 12,000



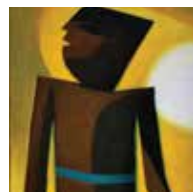
48 NG ENG TENG
UNTITLED, 1966

Ink and colour on paper
89 x 44 cm
RM 8,000 - RM 20,000



53 NAJIB AHMAD BAMADHAJ
ABSTRACT, 2011

Mixed media on canvas 60 x 120 cm
RM 4,000 - RM 8,000



44 KHOO SUI HOE
FIGURE IN DAY LIGHT, 1970

Oil on canvas 89 x 41 cm
RM 18,000 - RM 30,000



49 ONG KIM SENG
CHINATOWN, 1979

Watercolour on paper 53 x 73.5 cm
RM 12,000 - RM 25,000



54 ZULKEFLI TALHA
MALAM DI BUKIT SEKILAU, 2007

Acrylic on canvas 58 x 84 cm
RM 2,500 - RM 5,000



45 ONG KIM SENG
OLD BRIDGE, 1990

Watercolour on paper 36 x 54 cm
RM 6,500 - RM 15,000



50 TAY BAK KOI
UNTITLED

Mixed media on paper
45 x 60 cm
RM 8,000 - RM 18,000



55 AHMAD SHUKRI MOHAMED
UNTITLED, 2011

Mixed media on canvas
122 x 203.5 cm
RM 12,000 - RM 16,000



Lot 49 **Ong Kim Seng**
Chinatown, 1979



56 ABDUL MULTHALIB MUSA
PERCHING, 2003

Laser-cut mild steel 60 x 10 x 10 cm
RM 8,000 - RM 12,000



57 ABDUL LATIFF MOHIDIN
PAGO-PAGO SCULPTURE, 1970

Copper Sculpture 74 x 37 x 35.5 cm
RM 150,000 - RM 350,000



58 ABDUL LATIFF MOHIDIN
**SIRI RIMBA - RAWANG 95 - 3
SWAMPS 95 - 3, 1995**

Mixed media on paper 21 x 26 cm
RM 10,000 - RM 20,000



59 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper 24 x 38 cm
RM 3,500 - RM 7,000



60 SHAFURDIN HABIB
**STUDY OF MOVEMENT
I, II, III, 2004**

Oil on canvas 20.5 x 25.5 cm
RM 4,000 - RM 9,000



61 KHALIL IBRAHIM
NUDE MOVEMENT, 1983

Batik 93 x 103 cm
RM 80,000 - RM 150,000



62 SEAH KIM JOO
ABSTRACT

Batik 63 x 89 cm
RM 6,000 - RM 12,000



63 KWAN CHIN
RUBBER TAPPERS, 2011

Batik 44 x 38 cm
RM 4,500 - RM 8,000



64 TAN RAHIM
**MOVEMENT IN BLUE
AND RED**

Batik 48 x 74 cm
RM 1,200 - RM 2,500



65 KENG SENG CHOO
UNTITLED, 1988

Watercolour on paper
55 x 75 cm
RM 2,500 - RM 5,000



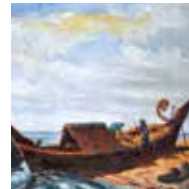
66 RAPHAEL SCOTT AHBENG
**SUMBANG HILLSIDE HOMES,
2011**

Oil on board 61 x 91 cm
RM 4,000 - RM 9,000



67 YUSOFF ABDULLAH
SAWAH PADI, 1962

Oil on canvas 38 x 58 cm
RM 1,500 - RM 3,500



68 KHALIL IBRAHIM
BACHOK, 1957

Oil on canvas 32 X 52 cm
RM 26,000 - RM 40,000



69 LUI CHENG THAK
**STREET SCENE LEBUH
AMPANG KL**

Oil on canvas 61 x 61 cm
RM2,800 - RM 5,800



70 LEE WENG FATT
UNTITLED, 2007

Acrylic on canvas 76 x 61 cm
RM 2,500 - RM 5,500



Lot 61. **Khalil Ibrahim**
Nude Movement, 1983



71 LYE YAU FATT
LILIES, 2017

Oil on canvas 73 x 46 cm
RM 4,500 - RM 8,000



76 TAJUDDIN ISMAIL, DATO'
INNERSPACE NO. 2 / INNERSPACE NO. 3

Offset print on paper
41 x 41 cm x 2 pieces
RM 1,200 - RM 2,800



81 NIZAR KAMAL ARIFFIN
MASK SERIES, 1999

Acrylic on canvas 61 x 61 cm
RM 4,500 - RM 9,000



86 ISMAIL ABDUL LATIFF
PUNCAK BERTIAS...DANAU CAMAR BULAN, 2015

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



72 KHAW SIA
UNTITLED

Watercolour on paper 69 x 25 cm
RM 3,900 - RM 7,000



77 ISMAIL ABDUL LATIFF
TIOMAN GARDEN I, II & III, 1992

Print on paper, Artist Proof
43 x 31 cm
RM 1,200 - RM 2,500



82 CHEAH YEW SAIM
MOUNTAIN SYMPHONY, 2004

Oil on canvas 74.5 x 90 cm
RM 4,000 - RM 7,000



87 ZULKIFLI YUSOFF
SUAP, PILIT, USUNG, KIPAS, 1995

Acrylic on canvas 75 x 75 cm
RM 9,000 - RM 18,000



73 KHAW SIA
UNTITLED

Watercolour on paper 69 x 25 cm
RM 3,900 - RM 7,000



78 YUSOF GHANI
OMBAK SERIES - LUTONG III, 2014

Mixed media on silk 60 x 45 cm
RM 7,000 - RM 12,000



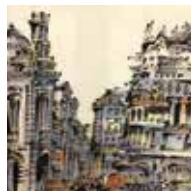
83 KHALIL IBRAHIM
LUCERNE OLD BRIDGE, 1987

Watercolour on paper
24 x 32 cm
RM 3,500 - RM 5,000



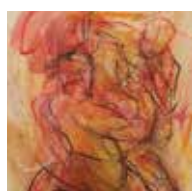
88 SHARIFAH FATIMAH SYED ZUBIR, DATO',
IMAGE SF 2, 2012

Acrylic on canvas 72 x 56 cm
RM 7,000 - RM 14,000



74 TAN CHOON GHEE
LONDON, 1981

Watercolour and chinese ink on paper
67 x 45 cm
RM 5,000 - RM 9,000



79 YUSOF GHANI
SEGERAK SERIES

Mixed media on paper 30 x 40 cm
RM 5,000 - RM 10,000



84 KHALIL IBRAHIM
LUCERNE BOATHOUSE, 1987

Watercolour on paper
24 x 32 cm
RM 3,500 - RM 5,000



75 DREW HARRIS
FLUIDITY #13, 2013

Mixed media on canvas
153 x 153 cm
RM 4,000 - RM 8,000



80 JOSEPH TAN
UNTITLED, 1969

Mixed media on paper
20 x 24.5 cm
RM 4,500 - RM 9,000



85 KHALIL IBRAHIM
PEMBICARAAN SERIES, 1995

Watercolour on paper
56 x 76 cm
RM 15,000 - RM 25,000

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Berserah (East Coast Series), 1994

Signed and dated "Khalil Ibrahim 94" on lower right
Watercolour on paper
30 x 39 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 217 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 2,000 - RM 6,000



East Coast Series, 1995
Watercolour on paper 30 x 39 cm
SOLD RM 16,908
KLAS Art Auction 15 April 2018
Edition XXXI



The artist, Khalil Ibrahim signing the artwork



Berserah, 1994 is an atmospheric creation of Khalil Ibrahim's drawn and observation to the hard working lives of ordinary people in an East Coast village. The artist's enigmatic and stylised beach using watercolour on paper is an illustration of his strong connection and love for the land of his origin.

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.



2

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

**Developing Composition
for East Coast Series**
(From 1980's - 1990's sketch book)

Pen on paper
12 x 9 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 900

This sketch from Khalil Ibrahim shows the artist's working progress for the composition of the East Coast Series between the 1980's until 1990's. The pen on paper sketch depicts his observation of the local people in the village. Just from the sketch alone, the artist's attention to line and detail is apparent.



3

BHANU ACHAN

B. Kuala Lumpur, 1949

Blue Landscape II, 2017

Signed and dated "Bhanu '17"
on lower right
Oil on canvas
91 x 71 cm

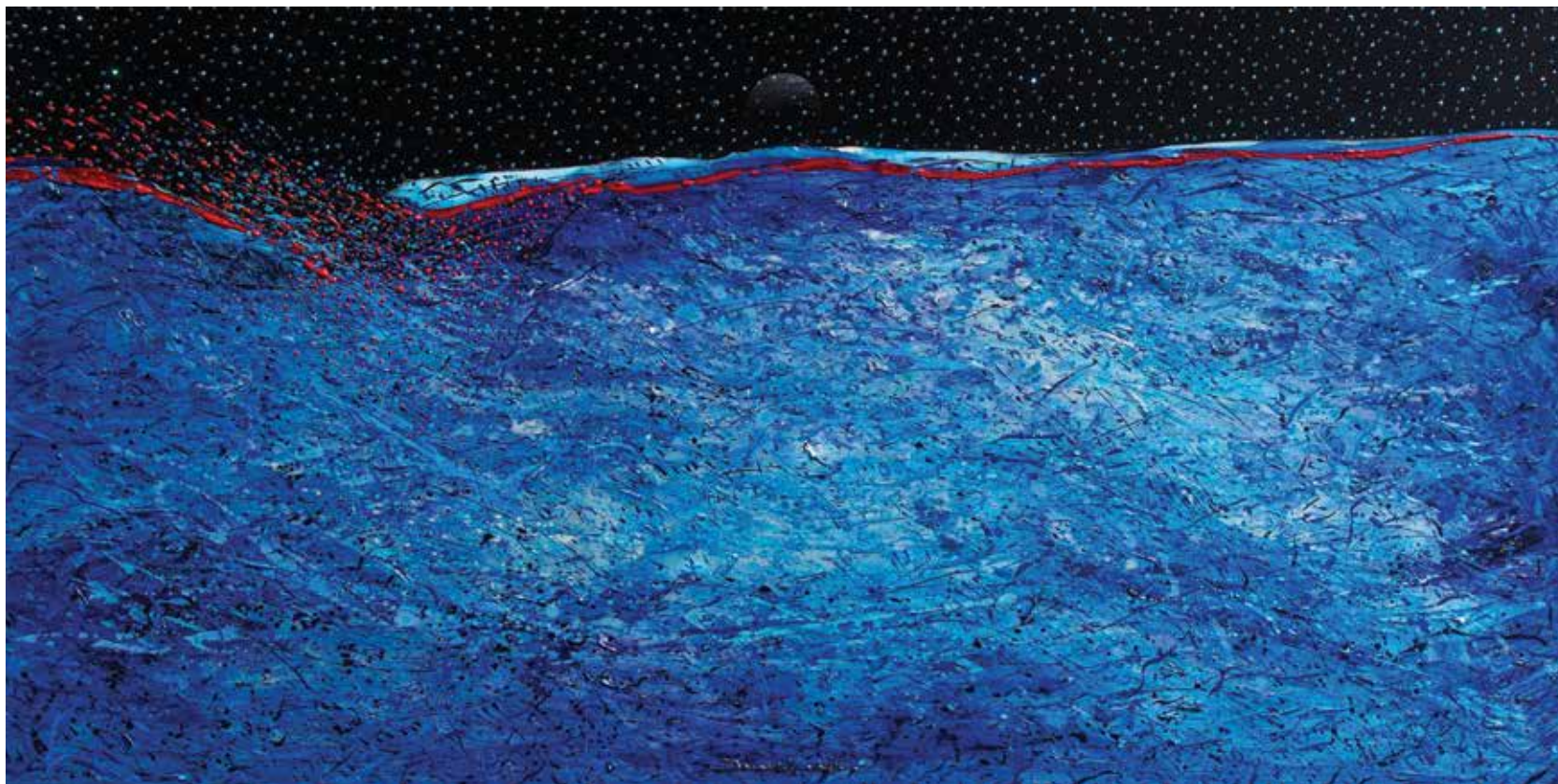
Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,500

Though abstract in sight, yet there is a sense of cool, calmness and insistent in the following work of Bhanu Achan. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. The artist often mentions that nature has been his primary source of inspiration. It is no wonder that even this masterpiece of his, the Blue Landscape II exudes serenity.

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 and the implications that come with it.

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



4

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Bila Larut Malam... Gerakan Garis Keras, 2013

Signed "Ismail Latiff " on lower left
Signed "Ismail Latiff" on the reverse. Artist, title, date,
medium and dimension inscribed on the reverse

Acrylic on canvas

70 x 140cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000

Known for his alluring mythical style, Ismail Latiff goes blue, black and bold with his distinctive style of space, textures and colours to produce an aesthetically pleasing work and visual beauty of the night. The far left of the piece looks like a gush of wave dancing in the vast sea. The added hint of red adds character and movement. As always, even with the following stunning piece of Bila Larut Malam... Gerakan Garis Keras, 2013 he symbolises perfection and constancy through his signature moon on this piece.

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.

5

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled, 1964

Signed and dated "IB 64" on lower right
Acrylic ink and collaged paper on paper laid to card
33.02 x 20.32 cm

Provenance
Private Collection, Singapore
Former Private Collection, USA

RM 28,000 - RM 55,000



Little Commotion, 1964
Gouache on magazine page laid to card
20.5 x 33 cm
SOLD RM 45,088.00
KLAS Art Auction 28 January 2018
Sale XXX



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

Datuk Ibrahim Hussein never fails to captivate art enthusiasts by proving his mastery in abstract which is often deemed futuristic due to the complexity in the way he expresses the forms and dimensions of his creation. The following art piece was part of the series of artworks exhibited and sold by Galerie International New York between 1964 and 1967.

Ibrahim was born in 1936 in the village of Sungai Limau Dalam in the Yan district of Kedah. Growing up, Ibrahim was a very curious lad. He is known for his mastery in the 'printage' technique which was inspired by his time spent in New York. The city was dotted by ubiquitous billboards, adorned by beautiful women promoting all sorts of products which in turn, sparked the idea of using the images as a social commentary for his artworks.



6

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

The Spirit of the East Coast and Sanur, 2002

Signed and dated "Khalil Ibrahim 002" on lower right

Ink on paper

44 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 15,000

The Spirit of the East Coast and Sanur illustrates the figures of beautiful women walking about. The artwork shows Khalil's unique technique of forming his subject to a dreamy-like manner in which brings forth the spirit-like visual of this stunning creation. Silhouettes of various individuals are situated mainly in the centre, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms expertly. The texture and gentility of the figures sort of exudes the femininity of his subjects' character and exhibits the art's ethereal mood.



Khalil Ibrahim was perhaps one of the most illustrious Malaysian artists today where he had 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.

7

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Imaginary Landscape, 1997

Signed and dated "Khalil Ibrahim 97" on lower right

Oil on canvas

52 x 79 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

RM 12,000 - RM 25,000



A beautiful landscape that encapsulates the artist's reminiscence and nostalgia, Khalil Ibrahim shares his vision of the green serene through his East Coast Imaginary Landscape art piece, showing his clear cut proof of versatility and style other than his usual batik. The piece is presented in a mesmerising oil on canvas piece of colourful, hypnotising natural lush of green and earth colours moving across the canvas.

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 piece, which is an interpretation of both of these preferences.

8

YUSOF GHANI

B. Johor, 1950

Siri Topeng, 1996

Signed and dated "Yusof Ghani 96" on lower right

Oil on canvas

137 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 40,000

Inspired by the masks of Kenyah and Kayan from his trip to Sarawak, the cultural motifs played a major part in Yusof Ghani's *Siri Topeng*, 1996. It merely is an expression of faces, combining oil on canvas in controlled structures, intensified by outlines which shows the artist's effort in exploring new forms and visual approaches that are to the point, solid, structured and meaningful. The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward.



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 *Topeng*, *Wayang*, *Segerak* and *Biring*.



9

DAVID BROMLEY

B. England, 1960

Boxing Boy

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

Provenance
Private Collection, Australia
Illustrated on page 41 of "The World
of David Bromley" exhibition book
Published in 2017 by
KL Lifestyle Art Space

RM 3,500 - RM 5,000

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.

Known for his portraiture-style art works, David Bromley has set a very solid mark of his identity in the world of art. For this art work, the renowned Australian artist depicts a boxing boy in gouache and acrylic on French hand made artist paper. Despite the simplicity in view, you cannot deny the impressive precision and accuracy.



10

ENG TAY

B. Kedah, 1947

Musicians, 1993

Signed and dated on lower left
Oil on canvas
50 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 35,000

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

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

These trips formed a basis for the types of scenes and moments that became his subject matter. As portrayed in the Musicians, 1993, the art illustrates images of people playing music, bringing to life family moments and interactions on canvas with universal quality in a narrative style that is lyrical and nostalgic.

11

YUSOF GHANI

B. Johor, 1950

Wajah Series, 2015

Signed and dated "Yusof Ghani 15" on lower right
Mixed media on canvas
92 x 61 cm

Provenance

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

RM 10,000 – RM 18,000

Yusof Ghani's Wajah Series is a masterpiece which clearly shows his influence by Western abstract expressionism due to the spontaneity and expressive brushstrokes, though he also alternates his style by incorporating figurative images. The faceless figures set an awkward and unconventional tone, yet holistically, produces a strong and stylish tone.

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 Topeng, Wayang, Segerak and Biring.





12

RAFIEE GHANI

B. Kedah, 1962

Untitled

Signed "Rafiee Ghani"
on lower middle
Watercolour on paper
38 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 4,500

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, he 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, 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.



13

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask Series, 1999

Signed and dated "NIZAR 99" on
lower middle
Acrylic on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 9,000

Nizar Kamal Ariffin's works bear a greater and deeper meaning to them. He's one of those artists who's constantly soul searching for truth and the discovery of the meaning of life. Viewing life as full of beauty, suffering and secrets, he also sees the inner beauty of time, space and mass. Being deeply connected in finding his sense of self is what drove him to art as a way to channel the passionate energy. It is said that his Mask Series was a prelude to his acquired self.

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

14

ISMAIL ABDUL LATIFF

B. Melaka, 1955

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

Signed "Ismail Latiff " on lower left

Signed "Ismail Latiff" on the reverse

Artist, title, date, medium and dimension

incised on the reverse

Acrylic on paper

69 x 63 cm

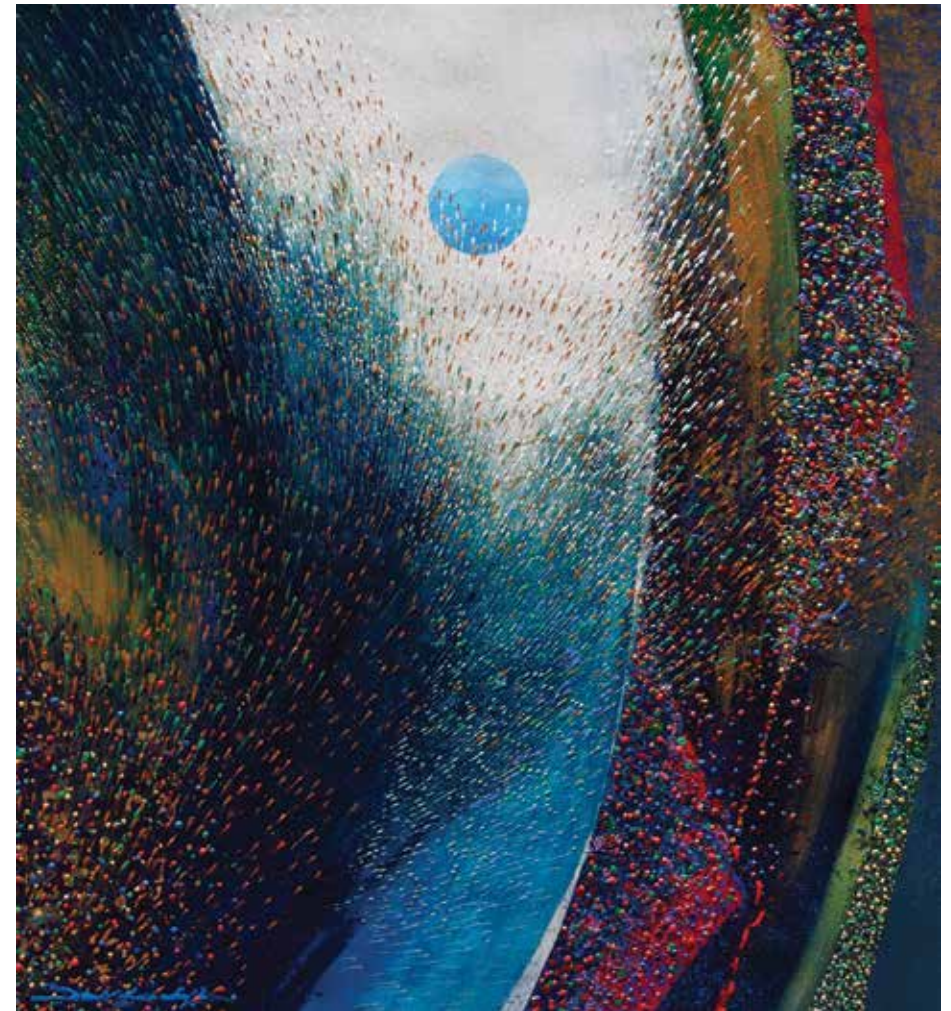
Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 5,000

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

The Magic in the Sky...The Last Destination is inundated with strong colours of blue, black and white accompanied with the tinges of red, green and orange. The art piece is like a burst of nature's elements splashing into the sky. His up and rising moon is in full view and whole, as a source of balance to all the soaring colours, and as if the moon is the centre core of all the colours' destination.



15

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

East Coast Landscape, 1985

Signed and dated "ISMAIL MAT HUSSIN 1985" on lower right
Watercolour and ink on paper
18 x 25 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,200



A look into Ismail Mat Hussin's beautiful etch of landscape, featuring the lush greenery of the East Coast shows an impressive level of talent and a soft hearted man the artist was. He exhibits a village home that is simple in the most minimalistic manner, yet capturing the essence of a country home as well as the peace and solitude which resides in it. He brings out a traditional and nostalgic feel merely through an ink on paper with a dash of green watercolour. Though it seems unfinished, but any art which stems from the fingers of Ismail Mat Hussin is bound to be admired and cherished.

16

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Landscape Study VI (from 1980's - 1990's sketch book)

Watercolour on paper
9 x 12 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 500 - RM 800



Khalil Ibrahim is undoubtedly one of the most versatile artists there was, as his mediums varies. His penchant for form is usually set against bright and stark landscape and this is displayed in his sketch from the Landscape Study VI (1980's - 1990's) sketch book. Despite his overseas study and exposure, Khalil had great pride in depicting the traditional village life rooted from his origin.

17

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Portrait Study 1 of Imaginary Malay Girl (from 1980's - 1990's sketch book)

Pen on paper
12 x 9 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 264 of "KHALIL IBRAHIM The Art Journey" exhibition book. Published in 2015 by KL Lifestyle Art Space

RM 300 - RM 700



A sketch composition from one of Malaysia's most prominent artists here belongs to the renowned Khalil Ibrahim. The pen on paper drawing is the artist's Portrait Study 1 of Imaginary Malay Girl from his 1980's - 1990's sketchbook. Though this artwork of his is in its draft form, it's still picture perfect.

18

TAN RAHIM

B. Perak, 1934

Bull Run In Blue, 1970s

Batik
48 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500



Tan Rahim is another batik master who's works catches the eyes of many art enthusiasts. Known for his impressive experimentation with abstraction in the batik medium, Bull Run in Blue is one of his unique paintings using batik to depict the fighting of two bulls. With only a smear of a few colours, he successfully showcases the bulls' fight intensity and movement, bringing the painting to life.

REMEMBERING BATIK'S LEADING LIGHT

ISMAIL MAT HUSSIN

1938 – 2015

For some artists, art is a diary or a vessel of thoughts, emotions and beliefs transferred onto canvas with paintbrush. With every stroke, they convey subtle ideas, feelings or gestures. Art may, at other times, work as an ephemeral journey of the self, through all the trials and tribulations that have scarred and dented the psyche. Some may choose to ceaselessly flitter from one subject to another, relishing in adversities and such. Ismail Mat Hussin, however, painted the 'constant' in his life.

His works were a personification of Ismail and his love for the East Coast, the atmosphere so palpable as if his entire being is present in these paintings. It is all a very intimate, moving and confidential affair. It is discernible, how his constant brand of paintings were constructed not merely for the sake of art, but came from deep within his roots. Back in the days, when other cities were progressing in art due to the colonial influence, the East Coast (Kelantan, mainly) never saw as much headway in modern and contemporary art, but it made its breakthrough, with its rich culture and heritage playing a pivotal role in motif, as seen in Ismail's works. Home, tradition and culture shaped his works.

Ismail was born in Pantai Sabak, Kota Bharu in 1938. His calling was early, and at the tender age of 12, he developed an interest in painting. He signed up for art classes and was trained by Nik Mahmood, a teacher at Sekolah Melayu Padang Garong in Kelantan. Later on, he took up the violin and obtained a Grade V certificate from London's Royal School of Music. Through this, he worked with Radio Televisyen Malaysia Kota Bharu as a part-time musician,

earning a living as well as sustaining his creative interest in painting.

He began actively producing and exhibiting his paintings around the region and eventually joined the Angkatan Pelukis Semenanjung (Peninsular Artists Movement) or APS, having made the decision to become a full-time artist. While he was participating in competitions, he met fellow artist Khalil Ibrahim, with whom he forged a close friendship before Khalil left for London. For a brief time in the 1990s, he also worked as a graphic designer and illustrator for the Kota Bharu-based Syarikat Percetakan Dian, created a MAS-TDC calendar for Malaysia Airlines and the Tourist Development Corporation, designed playing cards for Malaysia Airlines and featured in an ESSO advertisement.

In the face of various experiences, exposure and competitions, the fire in Ismail's soul was unwavering. It did not flag even a little as the East Coast and its culture and legacies continued to feed his passion for both art and the countryside. It fuelled him unwaveringly so that in spite of being unsuccessful in competitions (such as the Salon Malaysia 1969 and 1979), he remained tenacious in his artistic pursuit, winning over the hearts and minds of various art collectors. It is through the naysayers and the doubtful that ostensibly added to Ismail's creative fire. Today, his works are in the collections of the National Visual Arts Gallery, National Museum, ESSO Malaysia, Malaysia Airline System, Bank Negara and Petronas Gallery, just to name a few. One of his pieces, "After the Catch", was flaunted and described by ardent collector Dr Tan Chong Guan as "the finest batik painting".



The late Ismail Mat Hussin admiring his masterpiece, the Wau Series from 1983. KL Lifestyle Art Space hosted his first ever solo exhibition of his career as an artist. The Spirit of the East Coast exhibition was held in KLAS's first gallery located at Tropicana City Mall, Petaling Jaya in July 2012.

Ismail remained till his death, one of the very few artists to still incorporate batik in their works.

There had been many outside influences that, had Ismail been an artist struggling with his own identity, would have turned his attentions elsewhere but these factors failed to exert their influence on Ismail, as he remained steadfast and committed to his chosen muse. His works captured the meek manner of living in the East Coast as seen in his works exhibited – marketplaces with people haggling, women in colourful clothing, headdress and sarongs, groups of fishermen mending nets or gathering with friends, a group of country women caught in a serene moment while bathing, musicians playing a melodious tune with traditional instruments – all-round ordinary course of events in the countryside, allowing the viewer to engage, to see what it

is that Ismail saw in these seemingly mundane sceneries, and to learn how to appreciate how something so simple can be so breathtaking, much like the batik medium itself.

Ismail's works take the viewer to a different realm, a realm of the much-desired tranquillity. His works can be likened to a paradox – daily occurrences in the countryside are made to look so majestic, and a simple art form resulted in such exquisiteness. In a way, Ismail's works speak to us, not only in communicating the beauty in simplicity, but also in connecting with our hearts and minds, if escape is what one is seeking but finding it difficult to catch.

Fortunately, Ismail offered the escape from the wear and tear of modernism. Through earthy browns, verdant greens and mellow colours – humble, friendly, stable and constant – Ismail's works bring to you a portal – a portal that takes you home. And even if he has left us, his legacy lives on.



"Khalil taught me how to draw and paint on batik. He advised me to just follow my own rhythm and to not restrict myself whenever I was drawing. From his point of view, every work of art has its own beauty. It's just how one interprets art. Everyone is different."

- Ismail Mat Hussin



19

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Wau Series, 1983

Signed "ISMAIL MAT HUSSIN" on lower right
Comes with KLAS Certificate signed by the Artist
Batik
94 x 105 cm

Provenance
Private Collection, Singapore

RM 22,000 - RM 36,000

Ismail Mat Hussin is known for his combination of warm tones and earthy hues with the use of limited palette, yet he gloriously is able to express the narrative of the life in the rural living. The Wau Series too is no exception to such trademark of his. The illustration of men gathering together to build a traditional Malay kite, wau, is rendered mosaic-like, visibly outlining the images of his subject. The bold texture and visual is captivating, life-like almost.



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

20

CHUAH THEAN TENG, DATO'

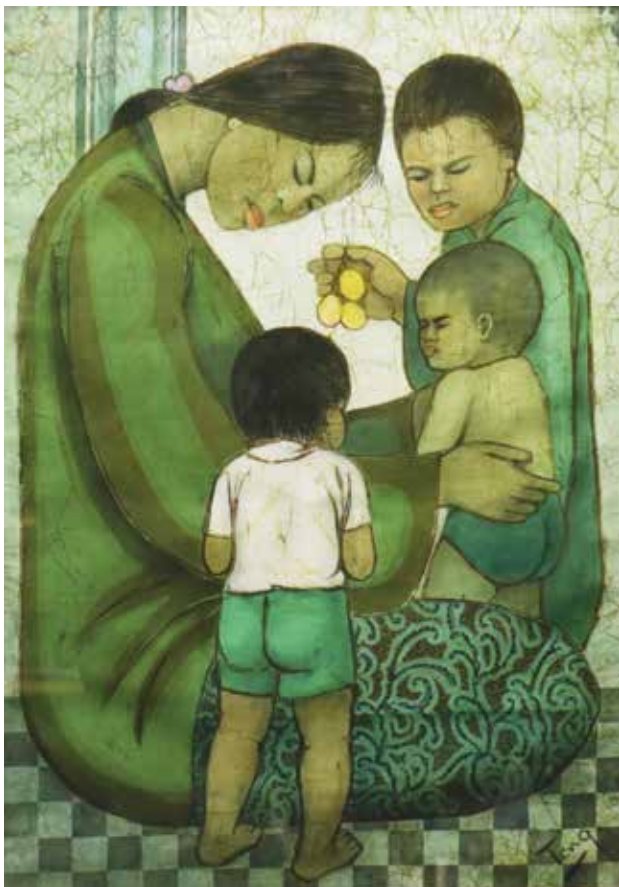
B. China, 1914 - 2008

Mother and Children, 1980s

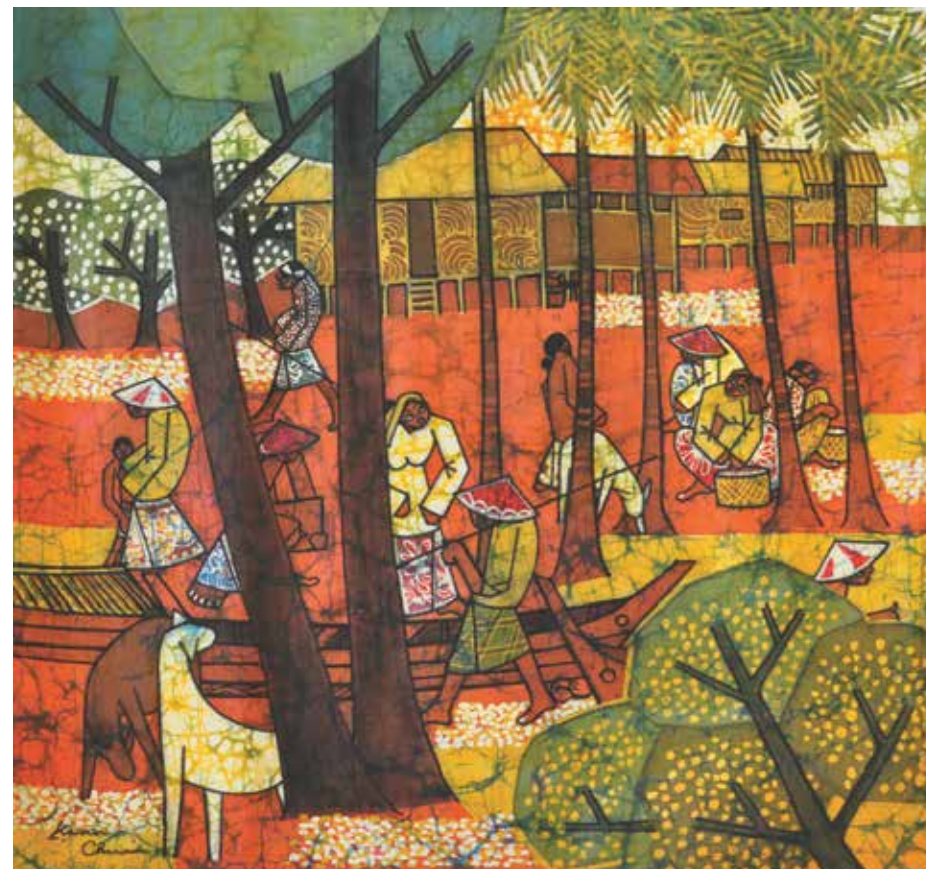
Signed "Teng" on lower right
Batik
74 x 52 cm

Provenance
Private Collection, Singapore

RM 35,000 - RM 60,000



Chuah Thean Teng has sure come a long way. An artist who was once a helper to his mother, designing shoes, became one of the most renowned artists and is highly respected by his peers and followers. The Mother and Children displays one of his magnificent batik works. The inundated green hues create a nurturing tone for the art piece and his subject of this piece proves Chuah's heavily influenced by his mother.



21

KWAN CHIN

B. Kuala Lumpur, 1946

Kampung Life, 2012

Signed "Kwan Chin"
on lower left
Batik
74 x 98 cm

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

RM 6,000 - RM 9,000

There is no denying that Kwan Chin has deep fondness for the Malaysian country life, setting and people. Kampung Life captures a group of village folks going about their daily lives doing various things. Like most of his notable works, Chin uses a wash of earth colours and dashes of bright tone palettes, as well as complex and thorough detailing. The artwork is busy and vibrant, yet illustrates the illusion that it's in motion.

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.

22

SEAH KIM JOO

B. Singapore, 1939

**Junks in Singapore,
1970s**

Signed "Seah Kim Joo" on
lower right
Batik on silk
70 x 100 cm

Provenance
Private Collection, Canada

RM 5,000 - RM 9,500



Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a contrast of strong and edgy visual in his Junks in Singapore piece, set against a background that suggests a dreamy-like reality. The strong hues of brown of his subjects' figures stands boldly in front of the pastel and purple tints. The crackling lines of the batik makes this piece an absolute gem.

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



Tay Bak Koi shows his distinctive visual poetic style in depicting village folks going about their daily routine, handling fishes as his primary motif. He uses a warm tone which sets a tropical, bright ether, yet captures the motion of the atmosphere. The artist also incorporates a dream-like feel in a form of sophistication and simplicity.

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

23

TAY BAK KOI

B. Singapore, 1939-2005

Untitled, 1965

Signed and dated "Bak Koi 65"
on lower right
Oil on canvas
55 x 53 cm

Provenance
Private Collection, Canada

RM 18,000 - RM 36,000

CHEN WEN HSI

A legendary pioneer artist of the Nanyang style



Two Hens
Chinese ink and watercolour on paper 33 x 45 cm
RM 15,000 - RM 25,000

Born in 1906 in Guangdong, China, Chen Wen Hsi was renowned for his avant-garde Chinese paintings. He was a distinguished pioneer artist whose legacy leaves behind a memorable abstract mastery. Heavily influenced by traditional Chinese paintings, the early Cubist works of Pablo Picasso and Paul Klee, he had trademarked his own art style and identity. Between 1923 and 1992, he conducted 38 one-man exhibitions in Singapore and other countries such as China, Taiwan, Malaysia, Japan, Australia, New Zealand and Hong Kong.

Chen studied at the Xinhua Academy of Fine Arts in Shanghai, where he was taught by renowned artists such as Pan Tianshou, before moving to Singapore in 1948 during the Chinese Civil War. It was at Xinhua that he met his fellow peers, Chen Hen Hao, Chen Chong Swee and Liu Kang who all later became Singapore's Nanyang pioneer artists and art educationists.

In 1929, Chen went to Swatow at the age of 21 and later his works were displayed for exhibitions in Shanghai

(1931, 1933) and Guangzhou (1932, 1936). It was not until 1937 that he was acknowledged for his talent and received praises from a Chinese painter, Xu Beihong, at the second Chinese National Art Exhibition in Nanjing. He was even elected as one of China's contemporary ten greatest artists by an English art magazine in that same year. He left China in 1947 and started touring for art exhibitions in Saigon (1948), Hong Kong (1949), Bangkok-Kuala Lumpur (1949), and Bangkok-Singapore (1950). He settled in Singapore and was teaching art at the Chinese High School (1949-1968) and the Nanyang Academy of Fine Arts (1951-1959). Then he retired from teaching in 1968 to focus on his art.

Chen was adept at both traditional Chinese ink and Western oil painting. His Western-style works in the early 1950's were realistic depictions infused with post-impressionistic and expressionistic elements. He experimented with various styles and techniques ranging from Fauvism to Cubism as well as acrylic, viscous paints and sand on canvas. His art evolved over time and transformed from simplified forms and strong colours to cubism, and later abstraction.

He had great interest in human figures and perceived them in the simplest of manner by merely depicting them as a pattern of images. He was also keen on nature and animals. Other than human figures, his other subjects included landscapes, figures, birds and other animals, still life studies and abstract compositions. His attention to detail and sensitive transcription of illustrating his subject to canvas, especially his work on the gibbon paintings where he was inspired by Mu Xi's works, were highly noted by art experts and aficionados in his time.

For his contributions to fine arts in Singapore, Chen was awarded the Public Service Star in 1964 by President Yusof Ishak. He received an honorary degree of Doctor of Letters by the then President Benjamin Sheares in 1975 and was the first Singaporean artist to be awarded with the Golden Chapter gold medal award by the National Museum of History in Taiwan. In 1987, he was the first recipient of the ASEAN Cultural and Communications Award as outstanding artist. Even after his passing in 1991, he was posthumously awarded a Meritorious Service Medal for his artistic legacy. Today, many of his works are preserved and cherished in the collection of the Singapore Art Museum.



Ducks
Ink and colour on paper 44.5 x 32.5 cm
RM18,000 - RM 45,000



24

CHEN WEN HSI

B. China 1906 - 1991

Ducks

Signed with seal on upper right
Ink and colour on paper
44.5 x 32.5 cm

Provenance
Private Collection, Singapore

RM 18,000 - RM 45,000

Chen Wen Hsi was adept at both traditional Chinese ink and Western oil painting. His Western-style works in the early 1950's were realistic depictions infused with post-impressionistic and expressionistic elements. He experimented with various styles and techniques ranging from Fauvism to Cubism as well as acrylic, viscous paints and sand on canvas. His art evolved over time and transformed from simplified forms and strong colours to cubism, and later abstraction.

In this masterpiece, Chen Wen Hsi illustrates his abstract mastery using ink and colour on paper in a more vibrant manner through his interpretation of a flock of ducks in its natural state of habitation. You can see a more Western influence in the painting in comparison to his other graceful works. Nevertheless, his depiction of the ducks is proof of his exquisite multi-technique talent.

LIU KANG

The Founder of Nanyang-Style



Blue Landscape, 1976
Oil on board 49 x 74 cm
RM 120,000 - RM 200,000

Born in 1911 in Yongchun, Fujian Province, famed Singaporean artist by the name Liu Kang was hailed, as “a pillar of the southern sky” in the art scene. He was the president of the Society of Chinese Artists between 1946 and 1958, and a founding member of the Singapore Art Society, where he served as president for 10 years. Liu Kang arrived in Singapore in 1942 and had been credited with numerous contributions to the local art scene.

Liu learned under Liu Haisu, a formidable name in the contemporary Chinese art scene from 1896 to 1944. Liu Haisu paved the way in the introduction of Western oil painting skills into traditional ink-wash creations, hence Liu Kang’s devotion

in using canvas instead of rice paper.

Liu Kang graduated from Shanghai Xinhua Arts Academy in 1928, and soon after, he left for Paris. It is during his five-year stay there that he established his personal style - an integration of Western and Chinese art. During this time, he became captivated by Impressionism and his works illustrated traces of Gauguin, Cezanne, Picasso, Matisse and others.

Besides his assimilation of East and West in art, Liu Kang was also recognised for his involvement in developing the Nanyang style. His works involved the use of Western painting materials and tools but essentially, his style and substance are Chinese and the realms of his paintings are typically Oriental.

It is evident that the artist’s works embody a repeated theme, the scenes of tropical life. On the account of this, he was considered the founder of “Nanyang” or Southern Sea style and presented his own interpretation of the genre. In 1952, Liu Kang, Chen Chong Swee, Chen Wen Hsi and Cheong Soo Pieng went on a historic field trip to Bali in search of a visual expression that was Southeast Asian. Liu drew much inspiration from this trip which inspired some of his latter figurative works.

In recognition of the artist’s lifetime accomplishments and contributions to Singapore’s visual art scene, Liu was awarded the Public Service Star in 1970, and the Meritorious Service Medal in 1996. In May 2003, the then 92-year-old artist gifted the Singapore Art Museum with a predominant part of his paintings and sketches, measuring to over 1,000 pieces. He had also unveiled a painting entitled ‘Offerings’, depicting three Balinese women, each carrying a basket of offerings, which is symbolic of his personal offering to the museum and country.

Celebrating a century of Liu Kang’s birth, the National Art Gallery, Singapore, together with the Global Chinese Arts & Culture Society and Lianhe Zaobao hosted a forum titled, “Liu Kang: Tropical Vanguard” in 2011. The forum congregated a panel of established artists and scholars to discuss Liu Kang’s significant influence and contributions to Singapore’s art history, the local and international perspectives of this pioneering artist, as well as Liu Kang’s many facets as a leader and visionary of the Singapore art community.



Liu Kang is a colourful modernist who never shies away confident brush strokes and rich colours. In the Blue Landscape, the artist smears a classic shade of blue contouring the mountain to show depth in bringing forth the view’s majestic atmosphere. As one of the Nanyang-style founders, he goes bold and raw for nature.

Born in 1911 in Yongchun, Fujian Province, famed Singaporean artist by the name Liu Kang was hailed, as “a pillar of the southern sky” in the art scene. He was the president of the Society of Chinese Artists between 1946 and 1958, and a founding member of the Singapore Art Society, where he served as president for 10 years. Liu Kang arrived in Singapore in 1942 and had been credited with numerous contributions to the local art scene.

25

LIU KANG

B. China, 1911 - 2004

Blue Landscape, 1976

Signed and inscribed in Chinese
“Liu Kang 1976” on lower right
Oil on board
49 x 74 cm

Provenance
Private Collection, Singapore

RM120,000 - RM 200,000

26

CHEONG SOO PIENG

B. China, 1917 - 1983

Fishing Village, 1960

Signed and dated "Soo Pieng 60" and inscribed with seal on lower left
Chinese Ink and watercolour on paper
94.5 x 43.5 cm

Provenance
Private Collection, Singapore

RM 50,000 - RM 120,000



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



Untitled (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 XI

An incessant innovator who never settle for an established style, Cheong Soo Pieng holds an array of works ranging of many art styles, series and mediums under his repertoire. Even in Fishing Village, he reflects a unique and very distinguished reconfiguration of a wondrous fishing village, incorporating brush strokes that leaves viewers' feeling captivated and intrigued through his view.

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.



27

LYE YAU FATT

B. Kedah, 1950

Two Sisters by the River, 1984

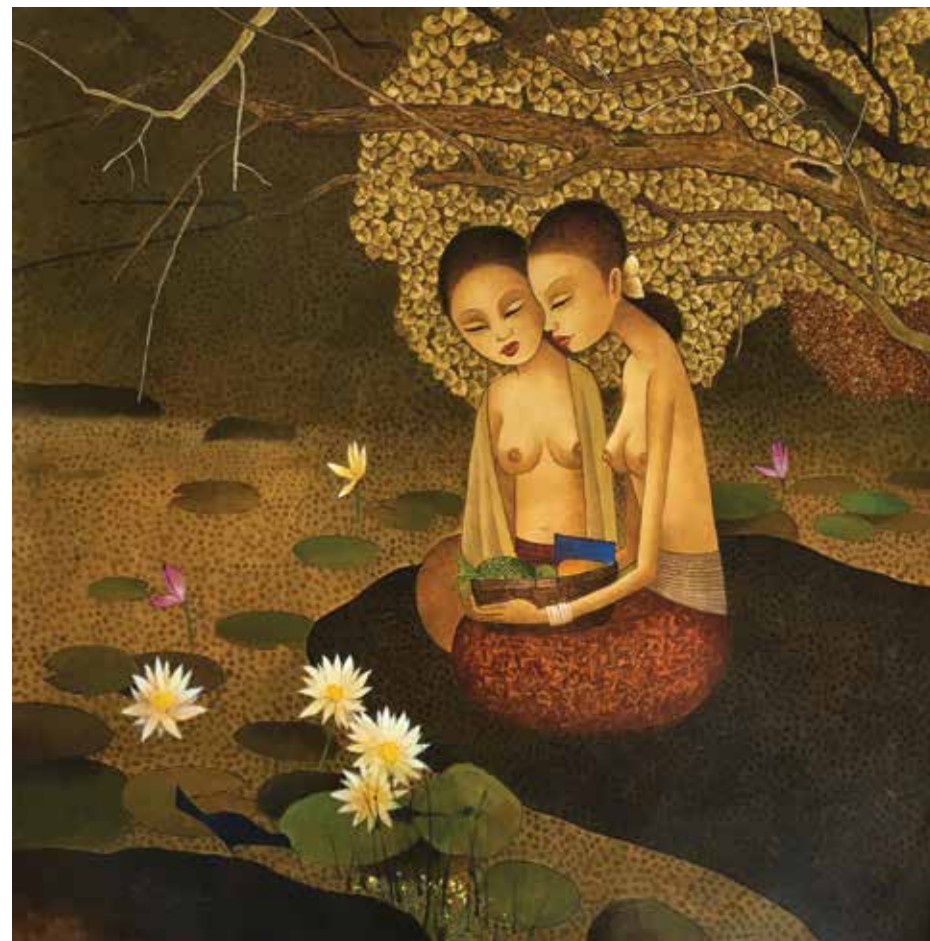
Signed 'Lye Yau Fatt' on lower left
Mixed media on canvas
84 x 83 cm

Provenance
Private Collection, Singapore

RM 12,000 - RM 25,000



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



Lye Yau Fatt often produced artworks that were full on the Malaysian theme and lifestyle. He was always very much influenced by his mentor, another renowned artist, Cheong Soo Pieng for his unique manner in combining colours. Using warm tones and hues, *The Two Sisters by the River*, depicts a story of two sisters sitting in the midst of nature and beauty under the glowing tree, by a pond of tranquillity.

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

28

NIZAR KAMAL ARIFFIN

B.Pahang, 1964

Sejambak Aman #6, 2017

Signed and dated "NIZAR 2017" on lower middle

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 -RM 25,000

An artist who often searches for the meaning of life and deeply inclined with his self truth is Nizar Kamal Ariffin. *Sejambak Aman #6* is one of his depictions of the energy and passion channelled and transformed into art. The acrylic on canvas artwork shows his talent in fusing the colours to ignite the feeling of peace through his intricate brush technique.

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



29

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Panggung Nusantara...
Ratu Mulia, 2014**

Signed and dated "Ismail Latiff"
on lower right
Signed, titled and dated on verso
Acrylic on canvas
90 x 71 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 14,000

Bold and beautiful is what comes to mind at the sight of Ismail Latiff's Panggung Nusantara... Ratu Mulia. The strong colours of various reds are eye-catching and inviting. Again and again, the artist never fails to create an illusion that makes one wonder whether his art is a depiction of the galaxy or just merely an unknown fantasy of his mind. His signature moon sits on the top centre faintly as the swirls of various tints of colours create a strong striking motion-like visual. He has set a significant benchmark on marking his own identity through the prominence of his use of colour combination, art style and technique.



KHALIL IBRAHIM

In loving memory of this prolific artist, KL Lifestyle looks back at his long-spanning and illustrious career



Pantai Melawati, 2004
Acrylic on board 116 x 152.5cm
Collection of Datuk Gary Thanasan

Maestro Khalil Ibrahim, Malaysia's iconic art legend returned to his Creator at the age of 84 on May 15, in University Malaya Medical Centre, Petaling Jaya. While we grieve the passing of this great man, we pay homage by looking back at his colourful life and long spanning career as one of Malaysia's greatest artists. Aptly described by KLAS as Malaysia's father of figurative painting, Khalil Ibrahim was born in 1934 in Kubang Krian, Kelantan. He was 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, London.

His masterful skills in drawing, watercolour and acrylic, are styles

that move from the almost real to the almost abstract. Until his passing, Khalil was ardent to art, surrounded by familiar canvas or batik on canvas before him and paint brushes for days in his studio in Petaling Jaya. A book on this artist entitled, 'The Art Journey of Khalil Ibrahim' by KL Lifestyle Art Space pays homage to his journey as an artist and the amazing artworks he had created over the span of his career.

HOW IT ALL BEGAN

Khalil's rich Malay cultural background in 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.



THE TEMERLOH HOUSE

Khalil's initially planned to pursue his studies in the arts in Bandung, Indonesia, but his application wasn't successful. That didn't deter him as he achieved his artistic breakthrough some years later in Pahang around 1957. It was during this period that the artist was first introduced to the District Officer, Claude Gibb Ferguson, previously a District Officer in Perak. Ferguson got on very well with the locals as he spoke good Malay, subsequently inviting Khalil to come over to his house and later asked him to paint an image of it, in Temerloh, Pahang.

It wasn't an easy request for Khalil to complete, but he successfully completed it and other commissions followed suit. He eventually adopted the Temerloh Rest House as an impromptu art gallery, due to the number of travelling dignitaries who had the tendency to stop over at the Rest House, and would view his works there. This time proved to be a significant one for Khalil as his time was filled with creations of new artworks. Some of the artworks he created in 1957 include, Bachok, Pahang River, the Pahang Series consisting of fishing boats, the river and thatched houses.

One of his most notable commissions in that year was the task to paint the portrait of the Sultan of Pahang – Sultan Abu Bakar Ri'ayuddin Al-Mu'adzam Shah, in conjunction of the Sultan's birthday. With the guidance of Claude Gibb Ferguson, Khalil studied English at Clifford School, Kuala Lipis to gain the necessary language skills for him to continue his art studies in England. While studying at Clifford School, the artist submitted some of his works to enter The Malaysian Way of Life



Pahang River Boathouses, 1957
Oil on canvas 35 x 61 cm
Private Collection



With Tan Sri Khir Johari (circa 1967) at the Parent Teachers Day Celebration at the SMK Temerloh, Pahang. Khalil Ibrahim was an art teacher there for several years upon his return from England.

– the Lever Brothers art competition, and received the second prize in that competition.

LIFE IN LONDON

Sponsored by the Pahang state government, Khalil continued his studies at the prestigious St. Martins School of Art in London. In the same year, the renowned art critic, Clement Greenberg, visited London and Cornwall, to check out contemporary works of art. The next year, British pop artist Peter Blake joined St. Martins and lectured in the school at the same time Khalil was studying there. David Hockney used to drop by to give the budding art students lectures, and Khalil attended some of those sessions. During his stint there, he continued to study English in evening classes and met the woman who was to

be his future wife, Judith Hürzeler, in 1963.

Khalil's 'English' works exposed a comparatively different style from his earlier landscapes and portraits. Influenced by his peers, lecturers, and his foreign surroundings, the early 1960's saw him experimenting with abstraction in works like Destruction and Destruction II and Abstract I. There are distinct influences of Italian Futurism, both in the movement of the subjects and with his works In Geese and the Figurative Study. His interest in Futurism was shortlived when he began painting his own self-portrait and the Temerloh girl in acrylic. His love for Expressionism was clearly portrayed in the Portrait of a Balinese Lady. His interest in painting abstraction surfaced in other ways throughout his career as an artist.

POST ART SCHOOL

Over the span of his artistic career, Khalil's abstraction was overshadowed by his other, more naturalistic works when he produced paintings such as 'Pembicaraan III' in 2002, 'Velocity IV' in 2003, 'Tangtu and Pura' in 2003, 'Padang Galak' and 'Pabeau' in 2004 and the intriguing ink-on-paper set of images from Bali, Indonesia, The Spirit of the East Coast and Sanur. Upon completing his course for the National Diploma of Design in Fine Arts from St. Martins in 1966, Khalil furthered his education at the University of Malaya and became a qualified art teacher. It was during this time that he painted an oil study reminiscent of the Post-Impressionist works of Paul Gauguin – *Temerloh Girl*. This work is an acrylic, on board, which has all the feel of Gauguin's oil paintings from the South Seas.

At this point, he had already become close friends with Ibrahim Hussein, while visiting Malaysia Hall, in Bryanston Square, London. Khalil also met another famous painter and poet, at the University of Malaya, which was none other than Latiff Mohidin. In 1968, he was given the opportunity to meet Frank Sullivan, former Press Secretary to Malaysia's first Prime Minister Tunku Abdul Rahman Putra Al-Haj. Sullivan was a champion of the arts in Malaysia and was instrumental, along with the prime minister, in the creation of Malaysia's National Art Gallery back in 1958.

Sullivan, the first administrator of the National Art Gallery, had set up the Samat Art Gallery in 1966 with his partner Samat Silat, and encouraged Khalil in his painting and batik images. Sullivan was mainly responsible for Khalil's first solo exhibition at the Samat Art Gallery. This followed with numerous solo exhibitions including in Jakarta, the Gallery of Fine Art, Singapore and again at Samat Art Gallery. In 1971, he hosted an exhibition at the Galeries De la fontaine in Geneva and two years later at the Raya Gallery in Victoria, Australia. In 1977, Khalil had his works touring New Zealand as part of a University of Malaya exhibition.



Khalil Ibrahim viewing one of his notable works, the East Coast Night Series from 2009.

Khalil was drawn to observing and depicting the hard working lives of ordinary people influenced by his East Coast upbringing. From his earliest works of Pahang fishing villages, thatched roof dwellings, fishermen hauling their catch, to more enigmatic and stylish beach works, he was definitely in touch not only with his own humble origins but with the heart and soul of the country he loved.

He was one of the few Malaysian contemporary artists who had successfully worked using batik as a medium. 'Gadis' painted in 1968, a portrait of a young girl, is a good example of Khalil's batik work, made shortly after his return to Malaysia, while 'Pantai Timur II' painted in 1985 is a very provocative and strong piece using muted colours, but demonstrates the artist's command of line and details, in his chosen medium.

Due to his affiliation with MAS (Malaysia Airlines) in the 1980's, Khalil became actively involved with the Malaysian Watercolour Association, which held successful exhibitions around Asia, including Hong Kong, Japan and Korea. He continued producing watercolours like Beach Vista in 1990, Sunset in 1991, Berserah in 1994, Kota Bharu and the East Coast Series in 1995. In his brief look at Malaysian art, in *Modern Malaysian Art* – from the pioneering era to the pluralist era (1930s – 1990s).

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).

The past two decades had seen Khalil produce sets of brightly hued watercolour images, acrylics and oils, which have updated his familiar theme of the East Coast beach and young girl series. In his last few watercolours, the viewer is treated to the gaiety of the girls' sarongs and the brightness of their lengthy Malaysian blouses, while they stroll or stand on the beach.

In more recent times, Khalil exhibited around Malaysia and had a number of his works held both in private and public collections including Hilton Hotels, Maybank, Petronas, Bank Negara, and KL Lifestyle Art Space. Wherever his works may be and whichever medium he chose to use, the base of his form and colour was drawing, more specifically the sketches he had always done, culminating in a large number of sketchbooks filled to the very covers with fresh, vibrant sketches.



30

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Night Series, 2009

Signed and dated "Khalil 2009" on lower right
Acrylic on canvas
101 x 122 cm

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

RM 40,000 - RM 90,000

Another notable masterpiece from Khalil Ibrahim is his East Coast Night Series (2009). The image shows the life of the locals in the East Coast as they go about their lives. Based on the use of dark colours of mainly blue, grey and black, one can assume that the art is portraying a night scene. Despite the ambiguity and the limited range of colours used for this piece, Khalil is still able to express the atmosphere and ambience of the setting. His mastery in outlining the silhouettes of the figures in a clean and smooth manner makes the art even more intriguing to see. One can't help but wonder what each of the figure is really doing in this scene.



31

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Landscape Study 1

Pen on paper
9 x 12 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 300 - RM 500

One of the sketches of Khalil Ibrahim, showing his working progress of a beautiful landscape from his Landscape Study 1. The pen on paper draws a picturesque view of vast water, boats and the serene nature. A beautiful original of his skillful touch that is not to be passed on without recognition. Look closely into his immaculate details and the peaceful panorama in which he tries to exhibit through the following sketch.



32

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Mother at work with Child, 1978

Signed and dated "Ismail Mat Hussin 1978" on lower right
Pencil on paper
18.5 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,500

A not-to-be-missed artwork available are the original sketches of Kelantanese batik-painting master, Ismail Mat Hussein. His expertise is bringing the traditional Malay living norms to life through his arts and crafts rendered in mosaic-like compositions. The following sketch however, is amongst his art in the works, featuring a mother getting ready to prep something of some sort while her child observes her outside their home. The wooden house and the rooster accompanying the mother and child signifies that their home is situated and set in a rural village.



1



2



3



4



5



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7



8

33

TEW NAI TONG

B. Selangor, 1936 - 2013

Selection of Sketches of Board and Paper

Pencil on board and paper
Mixed selection

Provenance
Private Collection, Selangor

RM 1,800 - RM 3,800

An artist who often extol beauty and joy, Tew Nai Tong's works mainly expresses a combination of Oriental charm and Parisian elegance where watercolour is used to bring out his theme of preference. However, the following sketches depicts his progress of board and paper. Though the pencil marks of the figures are faint, but the draft is a representation of his vision on his to-be artwork.

1. Study of Ball Landscape, 1990's 9 x 26 cm
2. Study for Rubber Tapper and Palm Estate, 1980's 9.5 x 28 cm
3. Sarawak Study, 1990's 19.5 x 29 cm
4. Figure Study for Villagescape, 1990's 27 x 37 cm
5. Sketch of Village Scene, 1980's 16.5 x 26.5 cm
6. Study of Market Scene, 1980's 19.5 x 27.5 cm
7. Study for Freedom Series, 1990's 26.5 x 37 cm
8. Face Study I & Face Study II, 1990's 17 x 27 cm



34

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Gelombang, 1993

Titled "Gelombang" on lower left.
Signed and dated
"Latiff 1993" on lower right
Mixed media on paper
20 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 20,000

Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Gelombang is strong and dramatic, yet has an elegant feel and sophistication. The jagged colours take you on a journey through the artist's mind, beckoning the viewer to understand what the motif of the painting and reflective of its aloof nature.

Latiff was born in 1941, and is as well-known a poet as an artist as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.

35

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C “ Rumbia Dan Pucuk Paku”, 1992

Signed and dated “A.W. Damit 92” on lower right
Shenn's Fine Art gallery label affixed to the reverse

Mixed media on canvas

76 x 61 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited at Awang Damit Ahmad: Intipati Budaya

- Essence of Culture (1989 - 1993)

exhibition at Shenn's Fine Art, Singapore in 1994

Illustrated in the auction catalogue

RM 40,000 – RM 70,000



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



E.O.C “Scarecrow II”, 1993
Mixed media on canvas 183 x 153 cm
SOLD RM 202,896
KLAS Art Auction 15 April 2018
Edition XXXI



Awang Damit's works are elegiac. No pretty colours or paintings of flawless and fantastic dream realms. He often opts for a commanding and ruthless style which forces itself to viewers. As seen in the following E.O.C “Rumbia Dan Pucuk Paku” 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. Though forceful, but brilliant.

36

YUSOF GHANI

B. Johor, 1950

Siri Tari VIII, 1993

Titled, dated and signed "SIRI TARI VIII/93 Yusof Ghani" on verso

Acrylic on canvas

102 x 92 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist

RM 45,000 - RM 75,000



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



The Siri Tari VIII, 1993 from the Tari Series revolved around social remarks and until this day, remained as his most popular and coveted series. He uses dance paintings to portray human behaviour and to experiment with lines, movement and colour. 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.

37

RAFIEE GHANI

B. Kedah, 1962

Window, 2004

Signed "Rafiee Ghani"
on lower middle
Oil on canvas
30.5 x 40.6 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

When it comes to the works of Rafiee Ghani, it's all about the mood and feelings. Even the Window is an illustration of his feelings of a window and so he transforms it into art. The love and passion he has for the environment as well as the way he perceives the world is very different. Thus, his works often result in colour and abstraction that is hypnotising and vastly different from other artists.



38

KELVIN CHAP

B. Indonesia, 1975

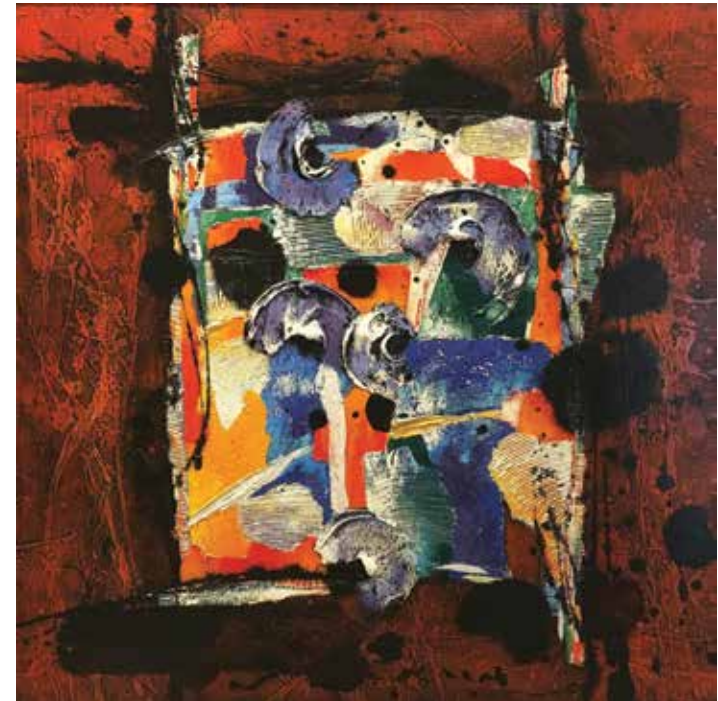
Celebration, 2016

Signed and dated "Chap KELVIN 2016"
on lower right. Signed and dated on the
reverse. Artist, title, date, medium and
dimension inscribed on the reverse
Mixed media on canvas
131 x 131 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Kelvin Chap has an intense fascination for the Borneo tribal culture and symbolisms, which are always present in all his artworks. Even in Celebration he incorporates a clash of fluorescent colours. His works often depict a social commentary; the overlapping of tradition and culture with modernisation, of how they clash, and the portrayal of a society that is too eager to accept urbanisation, so much so that the lines are blurred and almost obscure the original culture identity.



39

NG FOO CHEONG

B. Kuala Lumpur, 1965

The Door, 1997

Signed and dated on lower middle
Acrylic on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

Ng Foo Cheong's art draws inspiration from his emotions and often provokes a unique dialogue between the art of past and present cultures. His artworks portray a metaphor of a multi layered view of the world we live in. This piece brings forth the complexities and perceptions of the human mind and he illustrate it so stunningly well through his unique variant use of colours and forms.



40

JAILANI ABU HASSAN

B. Selangor, 1963

Desember Lewat Hujung, 1999

Title "Desember Lewat Hujung" on lower middle. Signed and dated "Jai 1999 K. Lumpur" on lower right
Mixed media on paper
67 x 101 cm

Provenance
Private Collection, Singapore

RM 5,000 - RM 10,000

Jailani is a natural poet, and his paintings tell their own mysticism, poetry, the Malay culture, social commentaries as well as his own biography. This includes Desember Lewat Hujung. Though confusing at first, his works are seamless yet are contrasting in pictorial designs which grabs the attention of viewers, luring them to inspect further.



41

JAILANI ABU HASSAN

B. Selangor, 1963

Konda Kondi, 1999

Signed and dated "Jai 1999 K.L." on lower right
Mixed media on paper
67 x 101 cm

Provenance
Private Collection, Singapore

RM 5,000 - RM 10,000

As an artist, the work of Jailani is often described as, "A complex ambiguity where the significance of each work competes and distorts the understanding of the next. The responsibility of meaning therefore lies primarily in the selection of the viewer...as guided by their own experiences." His work the Konda Kondi is no exception.



42

NYOMAN GUNARSA

B. Indonesia, 1944

Balinese Dancer, 1969

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

Provenance
Private Collection, Germany

RM 6,000 - RM 12,000

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

43

JEIHAN SUKMANTORO

B. Indonesia, 1938

Dewi, 2012

Signed and dated "Jeihan 12" on top left

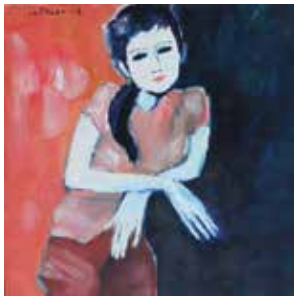
Oil on canvas

70 x 70 cm

Provenance

Private Collection, Singapore

RM 8,000 - RM 12,000



Yanti, 2008

Oil on canvas 70 x 70 cm

SOLD RM 13,750.00

KLAS Art Auction 7 July 2013

Edition IV



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

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



44

KHOO SUI HOE

B. Kedah, 1939

Figure in Day Light, 1970

Signed and dated "Sui Hoe 70"
on lower left"
Oil on canvas
89 x 41 cm

Provenance
Private Collection, Singapore

RM 18,000 - RM 30,000

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.

Figure in Day Light shows a tough, solid figure looking up high and mighty for the coming day, represented by the bright yellow hue background. Where his artworks are concerned, Khoo Sui Hoe's is a master of abstract and using colourful tones, which one can see that such style and technique of art expressions come through with many years of experience.



45

ONG KIM SENG

B. Singapore, 1945

Old Bridge, 1990

Signed, dated and inscribed "90
A.W.S" on lower left
Watercolour on paper
36 x 54 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,500 – RM 15,000

Ong Kim Seng is an internationally acclaimed watercolourist who has mastered the manipulation of darks in order to give his paintings a luminous glow hence the depth of his paintings. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty, flawless in their elemental flow and appropriation of light. The self-taught artist has garnered multiple accolades, including the Cultural Medallion in 1990 and seven awards by the American Watercolour Society.

To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it." As a plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.

46

CHEW TENG BENG, DR

B. Terengganu, 1938

Landscape, 1998

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

Provenance
Private Collection, Penang

RM 1,800 - RM 3,500



Dr Chew Teng Beng is probably the most qualified artist in the country with a Ph.D. in Fine Arts from New York University. In addition to teaching art, he is also involved in research in papermaking and the aesthetics of paper art. He pioneered several new techniques (including painting on wrinkled paper) which are admired and copied by other artists.

47

KOH TENG HUAT

B. Penang, 1963

Chew Jetty, Penang

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

Provenance
Private Collection, Penang

RM 1,000 - RM 2,500



Koh Teng Huat's is a wielder of palette knife and his artistic strokes bestow upon his painting life, making his oil paintings distinct. He uses the palette knife to accentuate the toughness of his painting, providing it with hard and soft textures. Teng Huat draws in viewers with his vivid expressions and unique depictions of sceneries, as seen in this artwork.



48

NG ENG TENG

B. Singapore, 1934-2001

Untitled, 1966

Signed Eng Teng, dated 1966, with one seal of the artist
Ink and colour on paper
89 x 44 cm

Provenance
Private Collection, Singapore

RM 8,000 - RM 20,000

Ng Eng Teng, the grandfather of Singapore's sculpture was known for his figurative sculptures and his versatility. Breaking from his usual mould, he also paints, having learnt from first-generation masters such as Georgette Chen and Liu Kang. In the fashion of a Chinese painting, Eng Teng showcases his niche for abstract using ink and colour on paper.

"The human figure remains Eng Teng's principal source of inspiration and, no matter how abstract, his works, from the earliest, tentative explorations to these mature, masterful creations, always retain some link with figuration. They can be classed into a number of categories, most of which are familiar to viewers who have followed his career because he tenaciously explores familiar themes, particularly the female figure, which his fertile imagination transforms into the most unexpected and surprising images." – Constance Sheares, Bodies Transformed: Ng Eng Teng in the Nineties.

49

ONG KIM SENG

B. Singapore, 1945

Chinatown, 1979

Signed and dated "KSeng 79" on lower right

Watercolour on paper

53 x 73.5 cm

Provenance

Private Collection Singapore

RM 12,000 - RM 25,000



In his usual, masterful skill, Ong Kim Seng brings forth the exquisite rendition of Chinatown and the immaculate detailing from the building to the antics of people walking about. Ong Kim Seng is an internationally acclaimed watercolourist who has mastered the manipulation of darks in order to give his paintings a luminous glow hence the depth of his paintings. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty, flawless in their elemental flow and appropriation of light. The self-taught artist has garnered multiple accolades, including the Cultural Medallion in 1990 and seven awards by the American Watercolour Society.

To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it." As a plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.



"These buildings are now totally demolished. This street painted is far from the actual Chinatown, it's a scene of the street at the junction of Philip Street and Pickering Street."
- Ong Kim Seng

Himalayan Panorama, 1982
Watercolour on paper 77.5 x 113 cm
SOLD RM 56,000.00
KLAS Art Auction 28 September 2014
Edition XI

50

TAY BAK KOI

B. Singapore, 1939 - 2005

Untitled

Signed "Bak Koi" on lower left

Mixed media on paper

45 x 60 cm

Provenance

Private Collection, Canada

RM 8,000 - RM 18,000



Misty Morning, 1970s
Watercolour on paper 60 x 98 cm
SOLD RM 27,052.80
KLAS Art Auction 15 April 2018
Edition XXXI

A second generation Singaporean artist, Tay Bak Koi is well known for his portrayals of fishing villages as portrayed in this artwork, besides kampong scenes and buffalo. While his medium of choice was predominantly oil, watercolour was another favoured medium of his. In his distinctive manner, he combines a blend of both realism and fantasy to create truly unique works of art, as seen in this painting. Although he emphasises on the observable reality, he engages his piece and the audience in a process of exclusion and distortion, in order to reduce complex forms to their basic shapes. As a result, there is a keen appreciation and presentation of the two-dimensional aspects of his pieces.



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

51

CHEN WEN HSI

B. China 1906 - 1991

Two Hens

Signed with seal on lower right
Chinese ink and watercolour on paper
33 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000



Soft in sight with graceful subtlety, Chen Wen His illustrates his depiction of two hens wondering amidst the space of their surrounding nature. He was always keen on nature and animals as the subject of his artworks. Using Chinese ink and watercolour on paper for this masterpiece, he showcases an oriental-style technique with immaculate brush strokes.

Chen was proficient in both traditional Chinese ink and Western oil painting, and experimented with a variety of styles ranging from Fauvism to Cubism. In Chen's exhibition held in May 1956, Frank Sullivan noted his fascination for man-made things and clutter. The artist loved to experiment with the interplay of light and forms in chaotic subjects. His unique style which showed interest in angles but not Cubist; strays not far from reality and is obsessed with shapes, and yet not an abstract painter.



52

SEAH KIM JOO

B. Singapore, 1939

Abstract, 1963

Signed and dated "SEAHKIMJOO
63" on lower right
Oil on board
46 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

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. Although known as one of the few advocates of traditional batik-painting, Seah Kim Joo dabbled in other mediums such as oil on board, used for this particular artwork. While most of his works consist of lively and upbeat colours, this particular painting embodies muted and earthy tones. Seah Kim Joo 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.

SEAH KIM JOO

The Versatile Artist

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



Abstract - Yellow
and Orange, 1980s
Batik 85.5 x 58 cm
SOLD RM 8,260.00
KLAS Art Auction
24 May 2015
Edition XV

Born in 1939 and raised in Terengganu, Seah Kim Joo was exposed to the process of traditional batik-making very early in his career as an artist. It was the environment of his hometown that first introduced him to the notion of batik. Subsequently, in the 1950s, when the Penang-based artist Chuah Thean Teng first pioneered painting using the batik medium, Seah was drawn more into batik painting. It also resulted in Seah being an ardent follower of the late Chuah and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. This is evident in Seah's works, where he mimicked the pictorial characteristics of Chuah's batik painting back to the oil medium in the 1960's.

This artist had spent his youth studying at the Nanyang Academy of Fine Arts, Singapore in 1959 before returning to Malaysia to further enhance his batik skills through his travels back to the East Coast in 1965. Seah gained major recognition for his batik paintings when he won the first prize at the Malayan Federation Open Art Competition two years in a row. Since then, he was already popularly known for his use of the 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.

One would say that the common thread surrounding Seah's works is nature and people, such as, his 'Stilt Houses', a 1960's piece and the 'Buffalo Tender' (undated). Apart from occasional abstract pieces, the subject of his artworks focuses mostly on people. Perhaps it was the cultural background of his hometown in Terengganu that influenced his choice of subject matters. Albeit Seah predominantly dabbled in batik, he does have artworks that applies the medium of watercolour, such as, 'Fishing Net' (1963) and 'Floating Market', (1963) that were featured in KL Lifestyle Art Space's auction, Edition VI.

Seah's biggest and most prominent artwork, 'Untitled (Malayan Life)', 1968 proudly resides in the National Gallery of Singapore. The 'Untitled' is a batik piece comprising five panels showcased together to form a larger image. This magnificent mural depicts the daily lives of the Malayan people (thus its namesake) back then and their antics. This mural was initially commissioned for the lobby of Hotel Malaysia (later renamed Omni Marco Polo Hotel) for its grand opening in 1968. The mural was placed in the lobby of the hotel to greet its guests upon their arrival, the Malaysian way. His works are clearly a departure from traditional batik for functional purposes. It demonstrates Seah's skills in adapting the techniques of a traditional craft to display a modern work of art and his rendition of art.



53

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Abstract 2011

Signed and dated "Najib Ahmad Bamadhaj"
on lower left
Mixed media on canvas
60 x 120 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

Young artist, Najib Ahmad describes painting using the concept of a wall, where the wall is the main image, while the subject on the surface is the secondary image. This abstract work features a muted palette and his distinctive style. His inspirations are drawn from the more experienced artists like Latiff Mohidin, Datuk Ibrahim Hussein, Jailani Abu Hassan, Ahmad Shukri and more.

From the time he began his career until today, Najib has participated in numerous group exhibitions and was also a Finalist of MRCB Art Awards at the National Art Gallery (2008), 1st prize winner in the Tanjong Heritage Art Competition in Kuala Lumpur (2010), and a finalist for the Visual Arts Awards in Kuala Lumpur (2011). Najib unveiled his first solo exhibition, Great Migration in October 2012 at TAKSU Kuala Lumpur. This collection saw the highly rated young artist exploring various themes through his endangered animal-centric mixed media artwork on a range of surfaces, including mud, cement, recycled wood panels and zinc.



54

ZULKEFLI TALHA

B. Selangor, 1972

Malam di Bukit Sekilau, 2007

Signed and dated "TalhaZul 2007"
on lower right
Acrylic on canvas
58 x 84 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

The artist, who has exhibited his work a number of times at Galeri Chandan, has a background in abstract art and his works have been described as a beautiful rendition of a cosmic chaos. Born in Selangor in 1972, Zulkefli studied Graphic Design at MARA Institute of Technology (ITM), Shah Alam before becoming Creative Director at ATCT Sdn Bhd. He has actively participated in shows since 1999 until today.

This artistic discourse with nature begins to adopt a more spiritual aspect to it, as it is the visual incarnation of the concerns of a human being towards nature itself. This piece of art is a dialogue between the artist and the environment, his interpretation on the dazzling beauty of Bukit Sekilau and its elements against the night sky.



55

**AHMAD SHUKRI
MOHAMED**

B. Kelantan, 1969

Untitled, 2011

Signed and dated "ahmad
shukri 2011" on lower left
Mixed media on canvas
122 x 203.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000

This painting reveals an overlay of birds we are familiar of in their habitat, a forest, complemented by prevalent colours of black and grey. Shukri is today one of the leaders in ground-breaking contemporary art in Malaysia, and has exhibited extensively world-wide. Not confined by style, material or subject matter, he revels in forming multi-layered collages with oil paint, canvas, paint and paper. Shukri has maintained that the only constant when it comes to his artwork is change.

Ahmad Shukri Mohamed lectured at UiTM but decided to focus on being a full-time artist, while still taking on part-time academic work. He is also the co-founder of Matahati, a collective art group. Preferring to have absolute freedom over his style, materials (he forms his work with aluminium foil, paint, paper, oil, to name a few) and subjects.



56

**ABDUL MULTHALIB
MUSA**

B. Penang, 1976

Perching, 2003

Laser-cut Mild Steel
60 x 10 x 10 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Multhalib Musa can be regarded as one of Malaysia's leading contemporary sculptors. He is known for his 'fluid metal sculptures' which seem to have been effortlessly carved out of metal. The contradiction of transforming a hard material like metal into a supple, pliable form which catches and bounces light off it, reflects Multhalib's interest in exploring light and the manipulation of his medium.

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

LATIFF MOHIDIN

Southeast Asia's modernist legend



Debris (Pago-Pago Series), 1968
Oil on board 89 x 69.5 cm
SOLD - RM 541,056.00
KLAS Art Auction 24 April 2016
Edition XX

Latiff Mohidin is no doubt a noteworthy artist and incredibly sought after by serious art collectors. The man who was once a child prodigy and now a legend on his own accord is known for his eye-catching modernist artworks. His versatility has garnered worldwide the attention of many art enthusiasts, falling deeply far his demesne of expressions, uniqueness and originality. Now, he is making history by being the first Southeast Asian artist to

showcase at the renowned Centre Pompidou, Paris on February 28, 2018.

EDUCATION

Born in 1941 in Negeri Sembilan, Latiff Mohidin was an art genius with immense talent and passion at an early age. He had a gift of producing phenomenal works as one of the earliest Malaysian modernist artists, having studied at the Hochschule für Bildende Künste (Academy of Fine Arts) in Berlin from 1960 to 1964 on a German scholarship. That is why his

earlier artworks had tinges of German Expressionism.

In 1964, Latiff returned to Southeast Asia and embarked on an exploration in countries such as Thailand, Laos, Cambodia and the Philippines which greatly influenced his famous poetry of the 'Pago Pago' series. In 1969, he went on to further his studies in printmaking at the Atelier La Courrier in Paris on another scholarship and also went to Pratt Institute of New York on a John D. Rockefeller III scholarship in that same year.

He not only is well skilled in just the arts, he too delved into other art forms such as sculpting and print-making. The Penang-based artist has also showed interest in literature by publishing books of pictorials, translated literature and his anthology of poetry compositions.

INSPIRATION AND STYLE

Through proper training, talent and experience over the years, Latiff Mohidin has developed his own identity in art practice and iteration through extraordinary concepts and visualisation. What makes him unique is that while most artists draw inspiration from their physical surroundings, exterior environment or some form of somatic creation, he receives his muse from his imagination. He extracts the visuals from what is in his mind and illustrates it on canvas.



The Pago-Pago sculpture as it was kept in Angela and Hijjas's Residence in Rimbun Dahan.



The Pago-Pago sculpture in the artist's studio in his Teluk Kumbar, Penang home.

His primary source of his imagination comes from the memories of the place he has travelled to. He fuses his emotional and poetic vision of those memories and translates them through his art masterpiece. His art style, rather than replicating what is seen, he interprets and expresses it. This is why he is so eminent in his style. Also, what he portrays not only depicts his imagination, but also his mastery in art techniques through his expressionist strokes. He is pure talent plus skills which make him extraordinary as an artist.

PAGO PAGO IN PARIS

For the first time in history, Latiff Mohidin will participate and represent as one of Southeast Asia's leading modernists in a dialogue with his Western peers at the upcoming exhibition in Centre Pompidou, Paris. The exhibition is a collaboration with the National Gallery Singapore, featuring more than 70 modernist works from his infamous Pago Pago: Latiff Mohidin (1960-1969) series, a formative period in the artist's practice in the 1960's during his Europe and Southeast Asia journey.

According to Shabbir Hussain Mustafa, senior curator at National Gallery Singapore and co-curator of the exhibition, it was during this time when Latiff Mohidin incited the consciousness that emerged through his travels with a phrase: 'Pago Pago', a manner of thinking and working that complicated Western modernism through the initiation of dialogues with other avant-garde thinkers in Southeast Asia. He said, "This exhibition will explore all sorts of interlocking connections in highlighting what constitutes a contribution to 20th century modernism."

The Deputy Director of Musée National d'Art Moderne of Centre Pompidou and co-curator of the exhibition, Catherine David, also explained, "This in-focus exhibition is designed to unravel the complexities of key works that Latiff Mohidin produced in the 1960's, a decade which could be characterised as a moment when Southeast Asia established itself as a locus within the major redraft of Modernism. The exhibition concludes with the 1969 moment of Neo Pago Pago, a critical year in the artist's practice as he transitioned from the Pago Pago series (1964-68) into a prolific output of literary prose and poetry, yet another understudied aspect of his practice that this exhibition will seek to tease out."

With a celebrated career of more than 65 years, Latiff Mohidin has proven his relevance and significance in the art fraternity. His artworks have received noteworthy praises and critical acclaim resulting in artistic awareness in modernism. The demand for his artworks as well as his upcoming showcase at the Centre of Pompidou evidently show his contribution to art in a global context. Therefore, there is no denying that he is indeed, a legend in the art scene.



57

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Pago-Pago Sculpture, 1970

Copper Sculpture
74 x 37 x 35.5 cm

Provenance

Formerly in the private collection
of Angela & Hijjas Kasturi
Private Collection Kuala Lumpur

RM 150,000 - RM 350,000

58

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Siri Rimba - Rawang 95 - 3 Swamps - 3, 1995

Signed and dated "RAWANG" - Latiff 3/95 on lower right
Exhibited at the Rimba Exhibition by Latiff Mohidin,
which coincided with the 1998 Official Opening Exhibition
at Petronas Gallery in Suria KLCC
Mixed media on paper
21 x 26 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 115 of the Exhibition catalogue

RM 10,000 – RM 20,000



Nature has always fascinated Abdul Latiff. Rimba translates as primeval forest: an entity that stands the tests of time and change, an entity that symbolises growth and a sense of continuity across space and time. In the Rimba works, especially the works executed during the period from 1995 to 1997, Latiff Mohidin seems to call on his viewers to adopt a highly tactile, highly visceral mode of appreciation.

Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the "boy wonder". He is well-known as a poet as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.



Yusof Ghani's renowned and highly coveted series, the Siri Tari portrays the movements and lines of people in subtle yet vibrant hues that is visually appealing. He captures the fluid motions and elegance using dance painting to portray the human behaviour. After Yusof Ghani moved on from his Protest Series, many had assumed that his paintings have undergone a complete makeover, from sinister and edgy to orchestrated and graceful. Yusof Ghani, however, refuted this. This work from the Tari Series did not change course, it still revolved around social remarks. In this series, he uses dance paintings to portray human behaviour and to experiment with lines, movement and colour. "Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof. 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 air.

59

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed and dated "YG2 Yusof Ghani 89/90" on verso

Mixed media on paper

24 x 38 cm

Provenance

Private Collection, Singapore

Comes with KLAS certificate signed by the artist

RM 3,500 - RM 7,000



Siri Tari, 1989

Mixed media on paper 24 x 38 cm

SOLD RM 14,160.00

KLAS Art Auction 24 May 2015

Edition XV



60

SHAFURDIN HABIB

B. Perak, 1961

Study of Movement I, II, III, 2004

Signed "Shafurdin Habib" on lower left

Oil on canvas

20.5 x 25.5 cm

Provenance

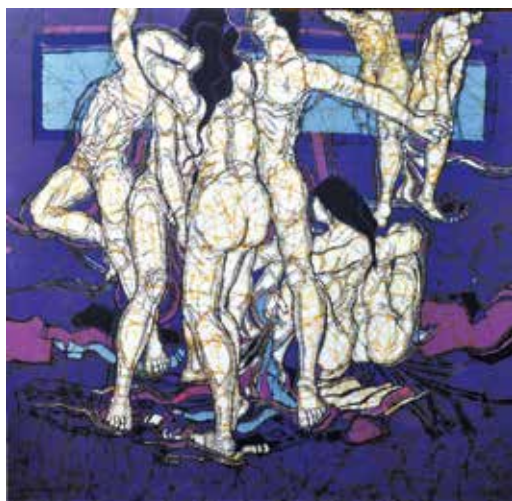
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

Shafurdin Habib was born in Kampung Basong, Perak, in 1961. A hobby he had as a boy, which was drawing in all his exercise book, turned into something big as he developed a real passion for art. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art. In fact, Khalil's influence is discerned in many of Shafurdin's works, as illustrated in the 'Study of Movement I, II, III, 2004'. Contrasting to Khalil's infamous works, Shafurdin's lines in the movements are not as evident and the colours used by him are darker and more mysterious.

KHALIL IBRAHIM'S BATIK

'My Art is Me' - Khalil Ibrahim



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

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).



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

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 Chuh 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



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

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.

61

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Nude Movement, 1983

Signed and dated "Khalil Ibrahim 83" on lower left

Batik

93 x 103 cm

Provenance

Private Collection Kuala Lumpur

Illustrated on page 286 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 80,000 - RM 150,000



Combining both his love for batik and fascination for the nude human body, Khalil Ibrahim pieces together this beautiful batik composition of various figures in different poses, each showcasing the contours, shapes and lines of the nude body. Slightly different from his usual earthy, warm, brawny tones, Khalil ventures into a cooler mood and atmosphere, with contrasting colours making an appearance every now and then.



62

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.



63

KWAN CHIN

B.Kuala Lumpur, 1946

Rubber Tappers, 2011

Signed "Kwan Chin"
on lower left
Batik
44 x 38 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000

Using vibrant and earthy tones of orange, yellow, brown and green, Kwan Chin sheds light on the antics of rubber tappers in their element using his niche, batik as his medium. It is notable that Kwan Chin has a penchant for the ordinary kampung life, showcasing the rural life in lively colours and convoluted details – both of his art and batik.

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



64

TAN RAHIM

B. Perak, 1934

Movement in Blue and Red

Batik
48 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

Tan Rahim is known for his impressive experimentation with abstraction in the batik medium. He was largely a self-taught artist, committing himself to painting in the early 1970's. This work features figurines in movement, almost like they're dancing in shades of red and blue. His batik paintings are notable for their striking similarity to the colour-field painting movement in 1960's New York.



65

KENG SENG CHOO

B. Kedah, 1945

Untitled, 1988

Signed Keng Seng Choo, 1988 on lower right
Watercolour on paper
55 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

The quiet radiance and glow to Keng Seng Choo is one of the reasons why his paintings are striking and stunning. The contrasting of light and dark colours and texture boast a smooth finish, a show of Keng Seng Choo's flair for shading and eye for intricate details.

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



66

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Sumbang Hillside Homes, 2011

Signed and titled "RSA '11 Sumbang Hillside Homes" on lower right
Oil on board
61 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

Raphael Scott Ahbeng has a particularly strong, individualist persona. He is mostly recognised for his energetic depictions of the Sarawakian rainforests and his bizarre interpretation of nature, making him distinct from his contemporaries. His abstract perspective of nature is not only robust, but unusual and odd to those who are used to naturalistic ways of painting them. The canvas is decorated through heavy, forceful movements of the brush, creating an impactful piece that cannot be overlooked. It is loud; it is vigorous and filled with artistic value. His visual renditions of Sumbang Hillside Homes turned out to be subtle hints of vibrant colours amid dark, muted tones, as seen in this piece. The elements of nature here are depicted in different colours, as if separated through categories.



67

YUSOFF ABDULLAH

B. Kelantan, 1928-2006

Sawah Padi, 1962

Signed and dated "Yusof Abdullah62" on lower right
Oil on canvas
38 x 58 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

There is an air of nostalgia in this painting. Yusoff Abdullah translates the essence and ambiance of an evening sun into his artwork. It reminds one of being close to nature, away from the hustle and bustle of the city life and of the good old days where one sought solace in the midst of nature, teamed with Yusoff Abdullah's expertise in his techniques.

Yusoff Abdullah was inspired by his teachers from the tender age of ten, he became a teacher after finishing school. He started mixing his art expressions and his passion for teaching, and in turn, he was bestowed the State Level Guru Aktif Art Teachers Award in 1984 in acknowledgement of his contribution the Art Education.

68

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Bachok, 1957

Signed and dated "Khalil Ibrahim 1957"
on lower right
Oil on canvas
32 X 52 cm

Provenance

Private Collection, Kuala Lumpur

Comes with KLAS certificate signed by the artist
Illustrated on page 89 of "KHALIL IBRAHIM The Art
Journey" exhibition book. Published in 2015 by KL
Lifestyle Art Space. Illustrated on page 10 and page
75 of "KHALIL IBRAHIM A Continued Dialogue"
exhibition catalogue. Published in 2004
by Galeri Petronas

RM 26,000 - RM 40,000



Khalil Ibrahim giving his masterpiece
a light coat of gloss varnish in 2010



Solitary and devoid of human inhabitants, this shows Khalil Ibrahim's intent study of landscapes and sceneries. 'Bachok, 1957' depicts a fishing boat ashore on a beautiful cloudy day, giving its viewers a peek into the ambience and life at a fishing village. Khalil Ibrahim used to attend art classes every Sunday in Kota Bharu, where he learned the fine art of watercolour and painting techniques from Nik Mahmud Idris, an art inspector.

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

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



69

LUI CHENG THAK

B. N. Sembilan, 1967

Street Scene Lebu Ampang KL

Signed and dated "Lui Cheng Thak 2005" on lower right on lower right

Oil on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM2,800 - RM 5,800

Lui Cheng Thak's works are filled with history and heritage as his subjects involve working around historical buildings, structures as well as street life around the country. Cheng Thak's work is known to encircle around painting old buildings and structures from what he sees around Kuala Lumpur as illustrated in this painting. His keen eye for detailing had him materialise the street scene of Lebu Ampang, from people walking to the items on sale by vendors.

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



70

LEE WENG FATT

B. Kuala Lumpur, 1967

Untitled, 2007

Signed and dated "LENGWENGFATT07" on lower left

Acrylic on canvas
76 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,500

Lee Weng Fatt's work lies mainly in 'preserving' heritage buildings by capturing their timeless beauty and allure through his canvas. He started out as a watercolourist and in 1995 decided to try oils and has since mastered the medium. This work however, is acrylic on canvas, his brilliant attempt at a varying medium. The primary subject which has made him famous and highly sought after are old heritage buildings in various locations around Malaysia, particularly in Melaka, Penang and KL.

As more of these buildings are forced to give way in the name of progress, the artist feels an obligation to preserve and document them in the way he knows best – by immortalising them through oil on canvas paintings. For him, returning time and time again to these old edifices is akin to journeying back to his roots.

71

LYE YAU FATT

B. Kedah, 1950

Lilies, 2017

Signed and dated "2017" on lower left

Oil on canvas

73 x 46 cm

Provenance

Private Collection, Kedah

RM 4,500 - RM 8,000



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 bouquet of lilies in a vase, along with a traditional teapot and teacup, figurines on the right against a backdrop of subtle colours. 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 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.



72

KHAW SIA

B. China, 1913

Untitled

Inscribed in Chinese and signed
"K.Sia" with seal of artist on lower left

Watercolour on paper

69 x 25 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,900 - RM 7,000



73

KHAW SIA

B. China, 1913

Untitled

Inscribed in Chinese and signed
"K.Sia" with seal of artist on lower right

Watercolour on paper

69 x 25 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,900 - RM 7,000

Khaw Sia, an expert in the cultivation of orchids allowed him to capture its beauty on paper, depicting the delicacy and charm of orchids, with colour so radiant and brimming over with life.

74

TAN CHOON GHEE

B. Penang, 1930 -2010

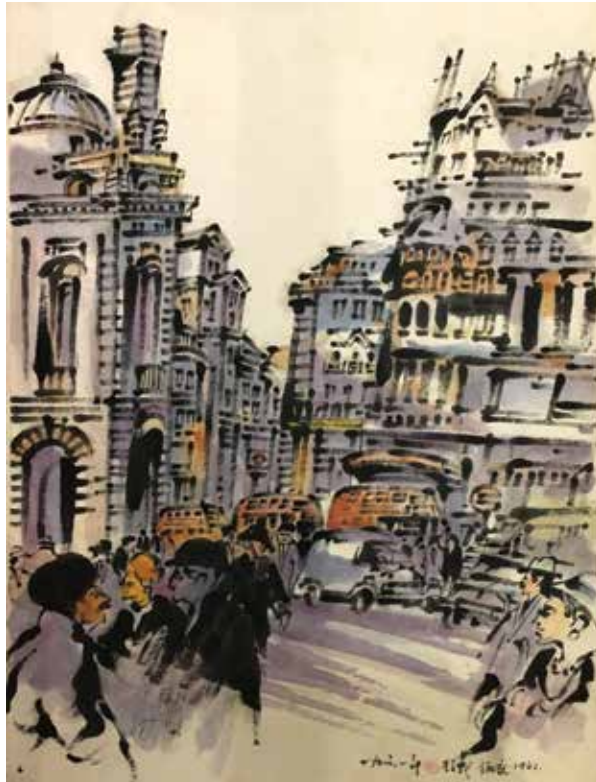
London, 1981

Signed and inscribed in Chinese
"London 1981" with seal on
lower right

Watercolour and chinese ink on
paper
67 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000



Watercolourist, Tan Choon Ghee, captures in his spectacular fashion, the atmosphere and the goings on of the bustling streets of London in 1981. He captures the buildings, the shops, landscapes and tiny, miniscule details.

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

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



75

DREW HARRIS

B. Canada, 1960

Fluidity #13, 2013

Signed, titled and dated on the reverse
Mixed media on canvas
153 x 153 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

In this piece by Drew Harris, there is a portrayal of tranquillity and it showcases warmer shades of brown and light blue, colours that are out of his comfort zone.

"I have extended beyond my 'colour comfort level' and have been introducing warmer shades of red, orange, light blue and yellow, which I see as fresh, and I might add, reflect where I am as an artist in this stage of my career and life. One may say, my colours reflect a certain degree of quiet confidence, less stark, less aggressive use of hard elements."

Toronto-born abstract artist Drew Harris, 58 has been living in Kuala Lumpur and Penang for the past two decades and has been exhibiting periodically over the years. The Malaysian-based Canadian studied graphic design and fine arts for six years at college and started his career as a graphic designer in Toronto.



76

TAJUDDIN ISMAIL

B. N.Sembilan, 1949

Innerspace No. 2 & Innerspace No. 3

Inscribed "264/300 Innerspace no. 2 Taj" on bottom of paper

Inscribed "269/300 Innerspace no. 3 Taj" on bottom of paper

Offset print on paper

41 x 41 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,800

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. The Innerspace No.2 and 3 is no different. He moves viewers with the poetry of his brushstrokes. As an artist trained in Interior Architecture, Tajuddin Ismail certainly knows what difference the balance between form, colour and space will make to a masterpiece. Tajuddin's works are systematically executed, with precision and absolute care for neatness.



77

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Tioman Garden I, II & III, 1992

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

Print on paper, Artist Proof

43 x 31 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

Ismail's works showcases a recurrent of fantastic swirls of colours, moving about here and there, floating and breezing through the canvases as if it's a magic show. The Tioman Garden I, II and III carry a playful energy, each embodying vivid colours of their own and with each painting, one can observe the moon transitions from vaguely hiding to a bold and asserting one.

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."

78

YUSOF GHANI

B. Johor, 1950

Ombak Series – Lutong III, 2014

Signed and dated "yusof ghani" on lower left

Mixed media on silk

60 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

Aptly named the Ombak Series, it depicts a mighty and wrathful rolling waves. One can observe the intricacies in the movements of the waves as it gains in dimension and about to unfold itself onto the shore. The waves represent the most recent three phases of Yusof Ghani's journey, namely: destruction, humanity and awakening. This series brings us back to his roots in abstract expressionism.

His earlier works showcase his curiosity and search for something more spiritual through the series of 'Tari', 'Topeng', 'Wayang', 'Segerak', 'Hijau', 'Biring' and 'Wajah'. Yusof Ghani is a painter who always gives depth to his paintings by equipping them with an underlying meaning.



79

YUSOF GHANI

B. Johor, 1950

Segerak Series

Signed and dated "yusof ghani"
on lower left

Comes with certificate
from the Artist

Mixed media on paper
30 x 40 cm

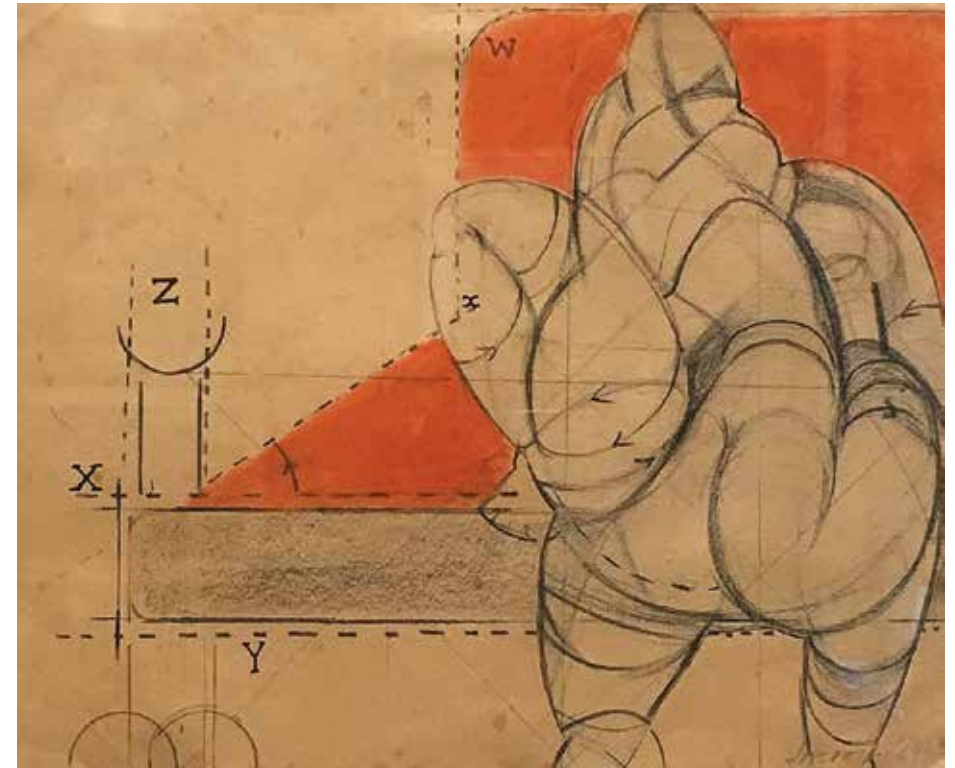
Provenance
Private Collection, Kuala Lumpur

RM 5,000 – RM 10,000



The Segerak Series is a heartfelt homage to the beauty and synchronicity of movement. Yusof's brushstrokes evoke passion and freedom of expression with swathes of paint, and the suggestion of energetic motion.

In many of his Segerak pieces, the works contain a personal story and/or reflect upon the good and evil in our world today. Although, Segerak's themes are somewhat mellow in comparison to those represented in Siri Tari, the works are no less energetic, and contain a vibrancy that have taken his works to a new level. Using a combination of mediums, from charcoal and chalk to pastels and oil paint, he has employed a variety of spontaneous marks and lines to document human movement. With broad, confident brushstrokes he applies varying layers of colour and intermittent expressive lines to his canvas to capture the mood, feeling and atmosphere of the story he is trying to tell.



80

JOSEPH TAN

B. Alor Setar, 1941 - 2001

Untitled, 1969

Signed and dated "JOSEPH TAN 69"
on lower right

Mixed media on paper
20 x 24.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 – RM 9,000

Academician, administrator, activist, artist - Joseph was trained in Australia, first at East Sydney Technical College from 1963 to 1965 and then University of Sydney (Faculty of Architecture) in 1962. He taught Art at Granville Boy High School in New South Wales in 1967. His first solo exhibition was at Samat Art Gallery in Kuala Lumpur in 1968. He pursued his Masters of Fine Art at the School of Institute of Chicago from 1970 to 1972 under the Fulbright-Hayes Scholarship. In addition, he has taught at the Mara Institute of Technology at its Petaling Garden campus, then Shah Alam and Dungun and back to Shah Alam, retiring as a senior lecturer in November 1992.



81

NIZAR KAMAL ARIFFIN

B.Pahang, 1964

Mask Series, 1999

Signed and dated "NIZAR 99"
on lower middle
Acrylic on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 – RM 9,000

Nizar Kamal Ariffin was born on September 9, 1964 in Kuala Lipis, Pahang. He is an alumnus of Fine Arts from Universiti Sains Malaysia (USM) and he began his career by working with the Ministry of Culture and Youth, and was appointed resident artist of Taman Seni Budaya Pahang. In 1993, he moved to Kuala Lumpur and joined Angkatan Pelukis Malaysia. His passion for painting was fuelled by his desire to soul-search, leading him to reflect his findings through his artworks. His works has been exhibited in many renowned exhibitions in Malaysia as well as Singapore. Nizar's Topeng Series is predominantly set in square format, seeking some kind of resolution from the faces of humans and their humanity, besides self-introspection.



82

CHEAH YEW SAIK

B.Kedah, 1939

Mountain Symphony, 2004

Signed and dated "yew saik 2004"
on lower right
Oil on canvas
74.5 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 – RM 7,000

This serene painting by Cheah Yew Saik details a majestic mountain range and valleys extending to the horizon. Painted predominantly in hues of blue, a sense of serenity emanates from the painting. A full-time artist who devotes his time into producing his work through various mediums like paintings, ceramic and print, Cheah Yew Saik was born in 1939 in Sungai Petani, Kedah. He graduated from the Nanyang Academy of Fine Arts in 1961 and continued his studies in the UK at Stoke-on-Trent College of Art. He came back to Malaysia and became an art teacher at the Han Chiang Art School in Penang, before founding the Kuala Lumpur College of Art. He has held solo exhibitions in Australia, Thailand, Hong Kong and Singapore, as well as participating in numerous group exhibitions held across the globe. He was once the president of the Nanyang Academy of Fine Arts Alumni Association of Malaysia.



83

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Lucerne Old Bridge, 1987

Signed and dated "Khalil Ibrahim 87" on lower right

Watercolour on paper

24 x 32 cm

Provenance

Private Collection, Singapore

Illustrated on page 77 of "KHALIL IBRAHIM The Art Journey" exhibition book. Published in 2015 by KL Lifestyle Art Space

RM 3,500 - RM 5,000

Given the talent of materialising the beauty of sceneries onto paper, Khalil beautifully captures the Lucerne Old Bridge in Switzerland including its nitty-gritties. Khalil Ibrahim is not concerned with any specific object in his vast landscape. And it is such a remarkable verismo would give his art new force, suggesting that the landscape has remained his Eden – always present for eyes seeking it.



84

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Lucerne Boathouse, 1987

Inscribed "Khalil 87 Switzerland" on lower right

Watercolour on paper

24 x 32 cm

Provenance

Private Collection, Singapore

Illustrated on page 77 of "KHALIL IBRAHIM The Art Journey" exhibition book. Published in 2015 by KL Lifestyle Art Space

RM 3,500 - RM 5,000

Given the talent of materialising the beauty of sceneries onto paper, Khalil beautifully captures the Lucerne Boathouse in Switzerland including its nitty-gritties. And it is such a remarkable verismo would give his art new force, suggesting that the landscape has remained his Eden – always present for eyes seeking it.

85

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Pembicaraan Series, 1995

Signed and dated "Khalil Ibrahim 95" on lower left

Watercolour on paper

56 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000



Another trademark of Khalil's style of painting is his naturalistic, abstract works. The Pembicaraan Series illustrates his niche for this art form and adds a medley of warm, earthy hues. 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.

86

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Puncak Berhias...Danau Camar Bulan, 2015

Signed "Ismail Latiff " on lower left

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Singapore

RM 9,000 - RM 14,000

The man behind the moon brings forth the beauty of the natural world through the play of vibrant hues of blue and green, giving life to this painting. Ismail Latiff's 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." He manages to make this painting seem like it is saturating with an aura of wonder. Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introduction to art is Nature."



87

ZULKIFLI YUSOFF

B. Kedah, 1962

Suap, Pilit, Usung, Kipas, 1995

Signed and dated "Zulkifli Yusoff 95" on lower right

Acrylic on canvas

75 x 75 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 18,000

Zulkifli, the chief of pop-art in his usual mannerism illustrates his story of the life of a royalty through ostentatiously-drawn characters and bursts of colours. 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.



88

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Image SF 2, 2012

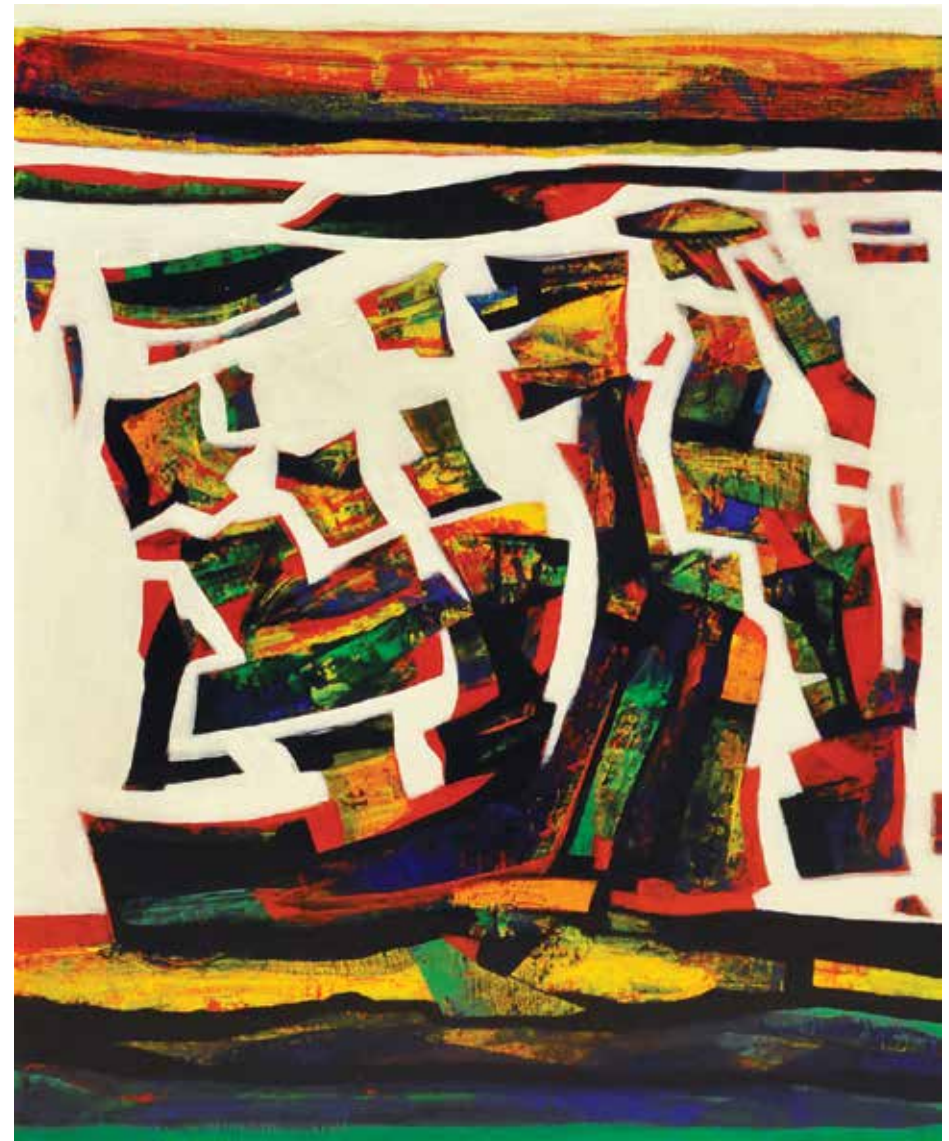
Acrylic on canvas
72 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 14,000

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

This piece resonates vibrancy, liveliness and vivacity. It is done in her usual loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold-coloured fragments and shapes. It is a discourse between nature and man, and it can be likened to seeking solitude in nature. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours. Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Institute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.



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(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 | 8 July 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 | 8 July 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 _____

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LET'S

GET REAL

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

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



FIND US HERE

03 - 04 June Queensbay Mall Penang, Ground Floor, North Zone
09 - 11 June Sunway Velocity Mall, Level B1

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

WWW.STRONGBOW.COM

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[@ INSTAGRAM.COM/STRONGBOW_MY](https://www.instagram.com/STRONGBOW_MY)

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





Presented by



KL Lifestyle Art Space
Modern & Contemporary Art Gallery
31 Jalan Utara, 46200 Petaling Jaya, Selangor
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Sales and Enquiries: +6019 333 7668